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FROM DESIGN INSPIRATION TO RACING HERITAGE

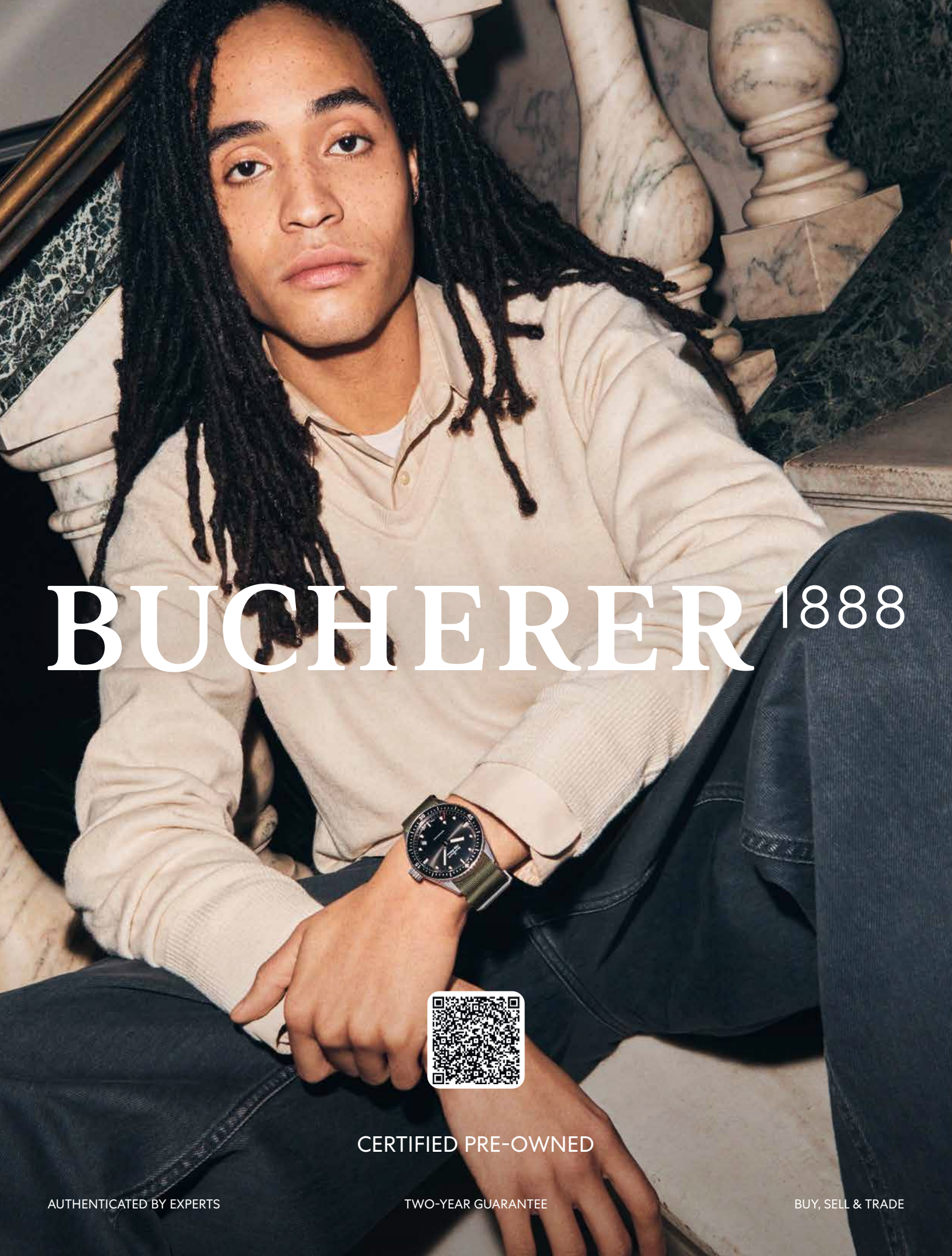


B.I. COLLECTION

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TWO-YEAR GUARANTEE

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THE COLLECTIVE

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EDITORIAL

Nº 7
09 2024

BEAT
IMWINKELRIED

Dear Readers,

Changing your perspective can reveal a new world. In this issue, we invite you to join us in looking at things in a different light.

We begin with an intriguing look at the exhibition Nike: "Form Follows Motion" at the Vitra Design Museum. Curated by the renowned design historian Glenn Adamson, the show uncovers unexpected connections between cars and shoes. For instance, consider the Air Max 1 – as groundbreaking in sneaker design as the 911 is in automotive history. Both are iconic masterpieces, whose original purpose, getting people from A to B, has long been surpassed by a broader fascination.

In our series The Curated Ones, French photographer Jean-Vincent Simonet offers a new perspective, capturing two stunning collector cars in his distinctive artistic style. Prepare to be surprised and inspired.

Another highlight is the latest model from Touring Superleggera, presented from an unconventional viewpoint. While other luxury car brands focus on digital interfaces, Touring's philosophy remains simply defined as "The Analogue Car." Get ready for a stylish surprise inspired by Italian elegance.

True discovery often lies in seeing the familiar through a fresh lens. With this in mind, we invite you to embark on a personal journey of exploration in the seventh edition of THE COLLECTIVE.

We hope you enjoy reading this issue as much as we enjoyed creating it and collaborating with so many emerging talents and seasoned professionals.

My very best regards,

Beat Imwinkelried
Publisher, Editor-in-Chief

THE COLLECTIVE

TOP OF THE POPS

Text: Nansen & Piccard



Forty years ago, the Ferrari Testarossa made its debut.
With a big bang and its razor-sharp design, the car became a star of
an entire generation.

Imagine you've forged a Ferrari. Not just any Ferrari, but a Daytona Spider – the flagship model of the 1970s, one of the most coveted Cavallini Rampanti of today. What's more, you've tampered with Enzo Ferrari's creation while he was still around, and the Commendatore has somehow found out. Shortly after, the phone rings on your living room table: "Buongiorno. This is Ferrari. Enzo Ferrari. What do you have to say in your defense?"

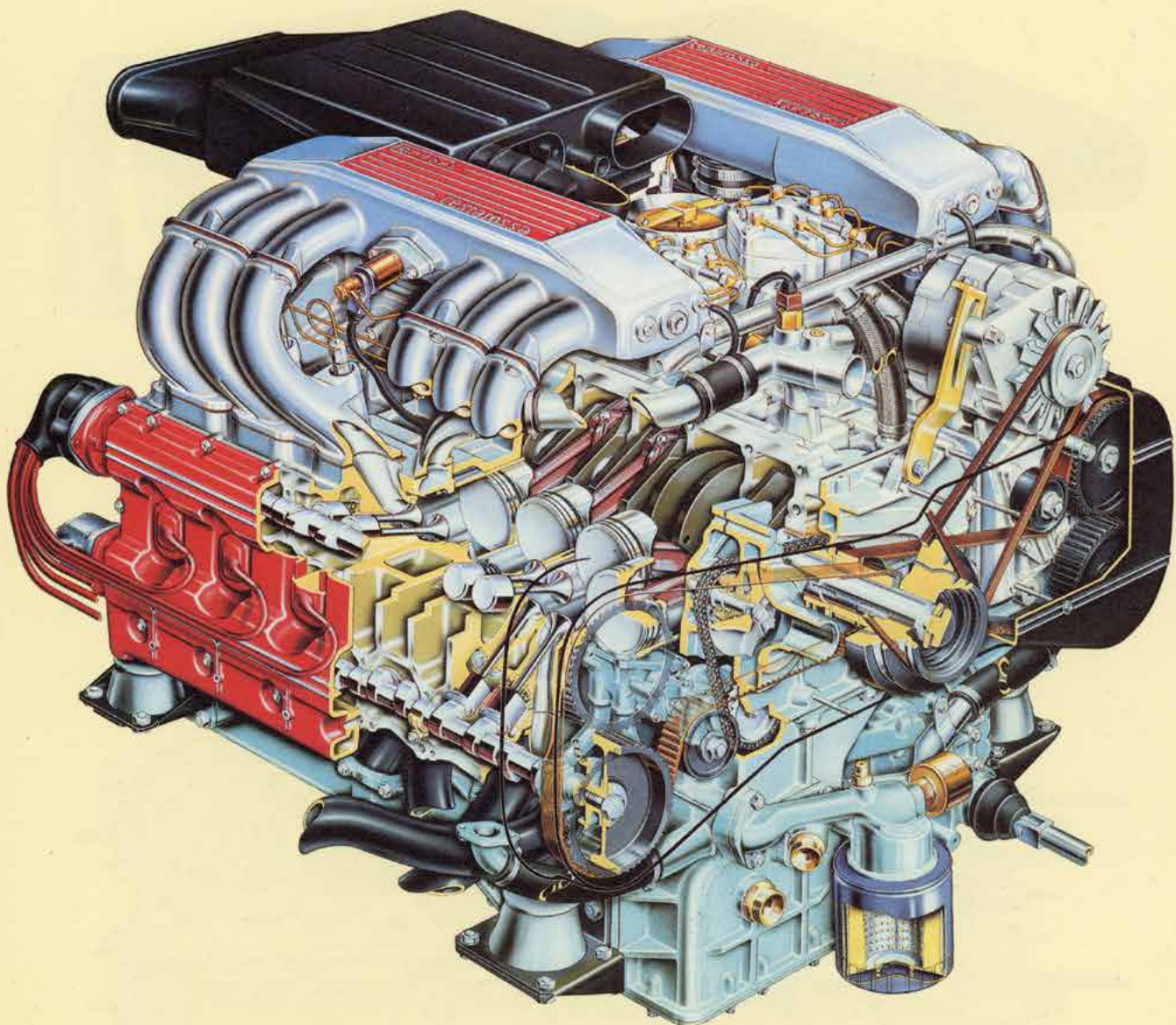
That a man in the 1980s not only committed such an act but also managed to wriggle out of the situation with such convincing arguments seems utterly absurd. Yet, it really happened. To demonstrate his remorse to the Commendatore, this man orchestrated a dramatic restitution in three acts. First, he committed to purchasing two brand-new Testarossas. Second, he agreed to destroy his counterfeit in a spectacular explosion. Specifically, he drove his "Daytona" to a remote gravel pit, aimed a shoulder-mounted rocket launcher at it, pulled the trigger, and *boom* – blew it up, with the remnants of his forgery scattering through the air.

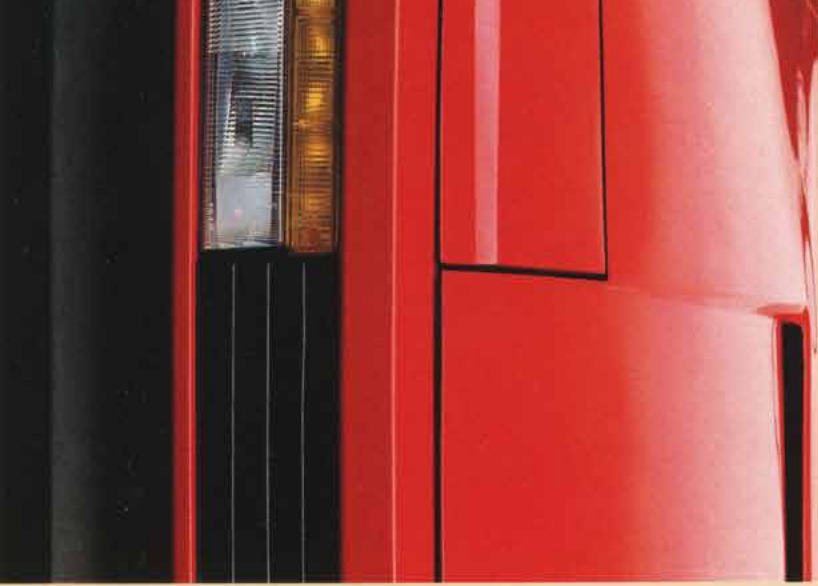
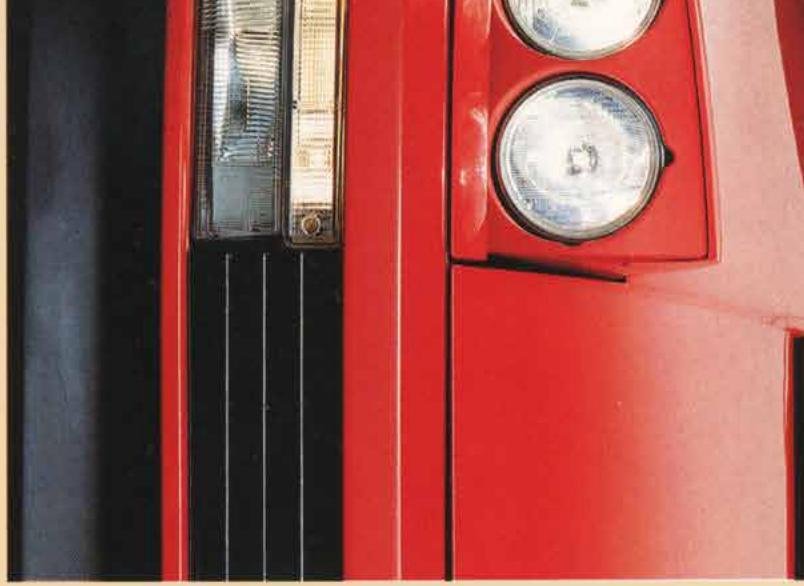
The third and certainly most crucial act: The owner of this replica was no ordinary man, but Michael Mann, the producer of *Miami Vice*. Unable to afford real Ferraris to crash through the barriers during the chase scenes, he commissioned far cheaper replicas based on Corvettes. And while the Commendatore was skilled at many things, conceding wasn't one of them, he knew well the importance of this TV series. Sonny Crockett and Ricardo Tubbs were living life in the fast lane, and *Miami Vice* quickly became a massive hit with audiences. Despite his explicit disapproval, Enzo Ferrari seized the opportunity to

place a brand-new Ferrari on the American market, so he agreed with Michael Mann to replace the fake Daytona with a genuine Testarossa. Mann's decision to blow up the car in true *Miami Vice* fashion was a dramatic twist, perhaps also a nod to Enzo Ferrari, but certainly an upgrade for the entire show, marking an iconic moment in the show. What we know for sure today: The plan worked. Following the cleanup of the replica's wreckage, Crockett was set to take the Testarossa to TV stardom.

In retrospect, one could say: Michael Mann could not have introduced the Testarossa any better. A massive explosion, a fireball, and lots of smoke – essentially, the TV scene was the perfect restaging of its world premiere. When Ferrari unveiled the new V12 at the 1984 Paris Auto Show, it made a splash in the audience like fireworks. What Pininfarina had crafted for Ferrari was a display of extravagance in every conceivable way, a fundamental redefinition of Ferrari's design language. The width, the luxury, the performance – the Testarossa had outgrown the alleyways of Maranello. It kicked off a transatlantic synergy. Where the new Cavallino Rampante found its perfect match: on expansive highways and Ocean Drive. In the early 1980s, America was a lucrative market; Pininfarina had already integrated the local safety regulations into the design. The Testarossa's iconic side air intake fins are a commonly misconstrued detail in this regard. Leonardo Fioravanti, Pininfarina's then-chief designer, would never have willingly incorporated them into the bodywork. However, with American authorities concerned that the Testarossa might unintentionally suck pedestrians off the sidewalk, these modifications were required for regulatory approval.

testarossa







That Fioravanti couldn't fully adhere to his maxim of "the courage of simplicity" with the Testarossa did not diminish its appeal beyond purist circles. On the contrary: Ferrari had already taken ten years longer than Lamborghini to adopt the wedge design – the Countach had already been on the market since 1974. It was high time for a poster car from Maranello.

After Michael Mann blew up the replica Daytona, he had Crockett drive in with the white Testarossa at the beginning of the third season in 1986. What followed were hot pursuits on the streets of Miami, perfectly staged cruising shots full of Italian flair, decadence, and sex appeal. Anyone willing to shell out six average American annual salaries – like the likes of Elton John, Michael Jordan, and Paul McCartney – was driving a Testarossa in the 80s. The fact that a vehicle with the presence of a super sports car could also be comfortable surely surprised its predominantly famous owners. Enzo Ferrari once referred to the Testarossa as a 300 km/h living room. Maurizio Rossi, an engineer in the Maranello test department, described it in even more detail: "On one hand, we wanted to increase the performance compared to the 512 BB; on the other hand, we aimed to make the new model easier for customers to handle. Additionally, the Testarossa was designed to cover longer distances without tiring the driver. All of this was part of our concept to give the Testarossa the characteristics of a true grand tourer."

The Testarossa also gave the impression of something else that it actually wasn't. The engine carried over from the 512 BB – the Berlinetta Boxer – was technically not a boxer engine but a flat V12 in a 180-degree configuration. The reason behind this misleading name, perplexing even to aficionados, is something Ferrari designer Leonardo Fioravanti, who was in his mid-forties during the development, recalls vividly to this day: "After the Commendatore tasked Pininfarina with creating a new V12 mid-engine sports car, Bellei, Scaglietti, and I fully committed ourselves to the project." Fioravanti is referring here to the Ferrari 365 GT/4 Berlinetta Boxer that he worked on together with engine designer Angelo Bellei and Modenese coachbuilder Sergio Scaglietti. "Back then, the most beautiful woman, the most stunning girl in the world, was Brigitte Bardot. She was very young, starring in films clad in skimpy bikinis. The three of us looked at this magnificent car and thought it was as gorgeous as Brigitte Bardot. So we dubbed it B.B., but we knew we couldn't release a car named after an actress. So Ferrari rebranded B.B. as the Berlinetta Boxer." A lovable mistake that never saw correction.

The fact is: For its time, the flat V12 was an unexpectedly powerful engine. The early models delivered 390 horsepower and 490 Newton meters, while the 512 TR and F512 LM would go on to achieve 428 and 440 horsepower. The fact that the 300 km/h living room wasn't initially capable of reaching 300 km/h is a minor detail in the context of a grand tourer – after all, the Testarossa could be effortlessly steered with one hand at 290 km/h. The engineers placed great emphasis on designing an outstanding chassis, reliable brakes, and relatively subtle sound insulation. Less crucial but significant for future owners: the engine bay was used

to its absolute limit, which means that even for a simple timing belt change, the entire engine has to be removed.

What you get in addition to a lot of 1980s flair is the certainty of owning one of Ferrari's last V12 mid-engine sports cars. After the Testarossa, Ferrari returned to front-mounted twelve-cylinder engines – only the absolute top models, the F50, Ferrari Enzo, and LaFerrari, continued to feature their V12 engines at the rear. The name Testarossa itself will definitely no longer be available – at least not from Ferrari.

In August 2017, Maranello lost a battle it never intended to fight to begin with, not on the racetrack against Lamborghini or Porsche, but in a German court against a *Mittelstand* entrepreneur. This businessman wanted to sell razors under the name Testarossa but refused to pay any licensing fees to Ferrari. In fact, after the series ended in 1994, Ferrari had let the vibrant name "Testarossa," which translates to "red head," sit idle for too long. As a result, now not only the Cavallini Rampanti can bear the Testarossa name, but also modest grooming products for the German man.

An ignominious final chapter of an eventful saga? Perhaps. On the other hand, it's precisely these contradictions that define the Testarossa, in production for exactly ten years until 1994. Its boxer engine that isn't actually a boxer engine. Its hard shell with a somewhat soft core. Its Italian flair and American appeal. Many Ferraris are valued for their achievements in motorsport or groundbreaking performance. But there's no other Ferrari that won over all of America with its personality. The pop star among classics.



As a child, he sketched sports cars to fend off boredom and his fear of traffic. Today, Matteo Gentile, the new head designer of northern Italy's Carrozzeria Touring Superleggera, finds inspiration in the delicate dance of water striders.

PHOTOGRAPHY: JELKA VON LANGEN & ROMAN GOEBEL

INTERVIEW: OLIVER STOLLE

«I'M NOT
SCARED
OF THE
FUTURE»»



Superleo



Pupils do lots of things to avoid engaging in boring lessons. What led you to start drawing cars in the classroom?

The easy answer is that I had the drawing skills and so it was a fantastic way to spend time, but that's not actually true. When I was a little boy, I was scared of crossing the road with my mother. Even when we were driving, I was crying from the back seat, too scared to get out of the car because I was frightened by the other cars. So maybe I wanted to fight a little trauma, I don't know. I also used to draw animals, in particular sharks and divers, because I was fascinated by diving.

Animals and cars do have similarities, don't they?

Of course. Cars are built by humans and reflect the body of an animal a bit. The lights are the eyes. The grill is the mouth, or it could be the nose. You've got a lot of similarities, of course. You can find biological shapes everywhere; after all, nature is the best designer.

Your family didn't push you into the car industry, did they?

My father worked as a lawyer and my mother as a biologist, so the importance of cars was practically zero. I think I developed that interest because a lot of my father's friends had very beautiful cars. As a little boy, I was probably jealous, but I had the drawing skills to compensate.

You once said you made a thousand drawings of the Jaguar XJ 220. You must have been an obsessive child!

It was my first encounter with a major sports car. My father's office was above the Jaguar store in Rome, one of the most important Jaguar dealers. After school, I visited him quite often and always saw that car in the window. So, I developed a passion for Jaguars – just because they were easy to spot, you know. I remember the XJ 220 was like an alien for me, a massive, amazing sports car.

But clearly, it wasn't your childhood sketches that got you into the design offices of all the major car companies.

Even 20 years ago, automobile design was not as recognised as it is now. Now, we have plenty of design schools that offer amazing courses, and the field is acknowledged as a discipline and a profession. When I started university in Rome, I still had to study something called transportation design, which, for some reason, was very focused on boats. So, I had to look beyond Italy to find my path.

How come? Just thinking about classics like the Ferrari 250 GTO, the Lamborghini Miura or even the 33 Stradale by Alfa Romeo. Studios like Pininfarina, Bertone or Carrozzeria Touring have played such important roles over the past few decades, haven't they?

I can't say for sure. It is indeed kind of strange because Italy is one of the countries that has contributed a lot to car design over the years.

Bugatti, Lamborghini, Lotus – your career path reads like a who's who of ultra-iconic sports cars. Is that the supreme discipline as a car designer?

Of course, a sports car will always look amazing to most people. But honestly, it's way easier to impress with a sport car than, let's say, the B-segment. When the car is very low, almost 6 metres long, 2 metres wide and you have 22-inch wheels, it'll be impressive no matter what. But with a small car, that's where you see a designer's real skills.

Not every sports car design is equally impressive. The Porsche 911, for example, is often considered the quintessential sports car shape. How difficult is it to create iconic designs?

I don't think it's the design itself that makes something iconic. It's time and people. Of course, there are some basic rules, but they are driven by technology and engineering.

Form follows function, as designers like to put it ...

Absolutely. If not, it's cosmetics – and that's not design. The 911, for example, was driven by a specific engineering and packaging architecture. You know what the most important element in a car is? The passengers. That's why cars, in general, aren't changing too much in their shapes. For the classic Porsche, you have two people, two seats. The engine is boxed in the back, and the luggage compartment in the front. That determines the proportions, leaving less room to work with for the final design.

I wanted to ask you how you manage to make speed and power tangible in a car design. Or is this a silly question?

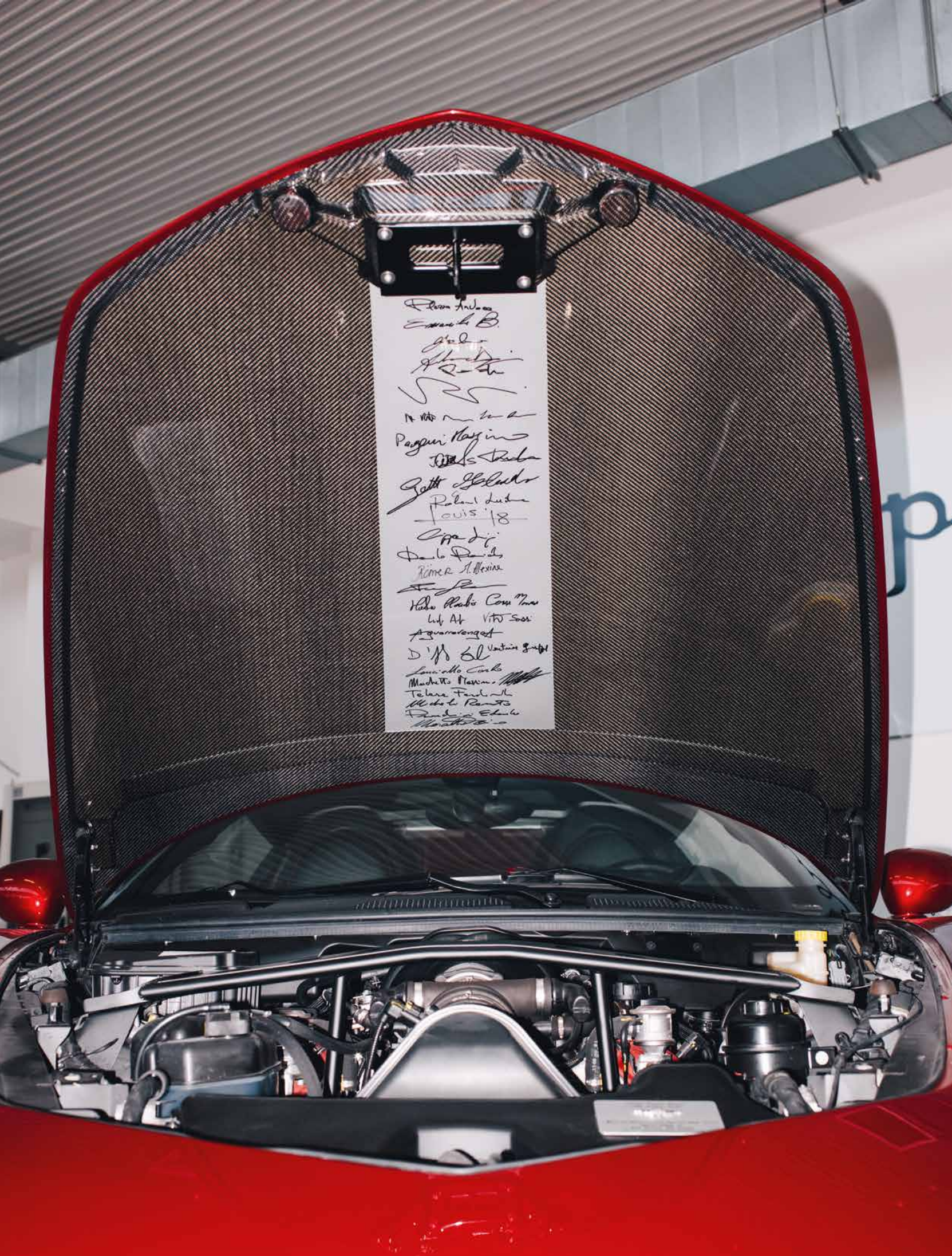
Not at all. Think about what a powerful athlete looks like. For me, somebody who displays power often has a prominent neck – maybe from boxing or doing a lot of planks, and so on. Even if the engine is what makes a car muscular, you want to give the car a powerful look by sculpting a heavy shoulder above the rear wheels. Translating speed is a different challenge. If you ask me, I see a lot of lines that suggest motion, like a blur. You want to give a car speed? Well, design a line that goes from the front to the back – and you'll have something that's interpreted as a speedy design. Another key component that conveys speed is the shape of the cabin. A very dynamic shape for that is the teardrop, which, by the way, is also found in nature.

You've described the 1980s as the golden age of Italian sports car design. Is that a nostalgic view of your childhood, or is there more to it?

You can probably find the reason in my childhood. It's the same reason why I prefer the PlayStation from the 90s. I don't even play the new one.

Is that all there is to it?

Well, the designs from that era are also very easy to understand. Straightforward, simple shapes, well balanced proportions, no Rococo or extremes. They tended to keep things basic.

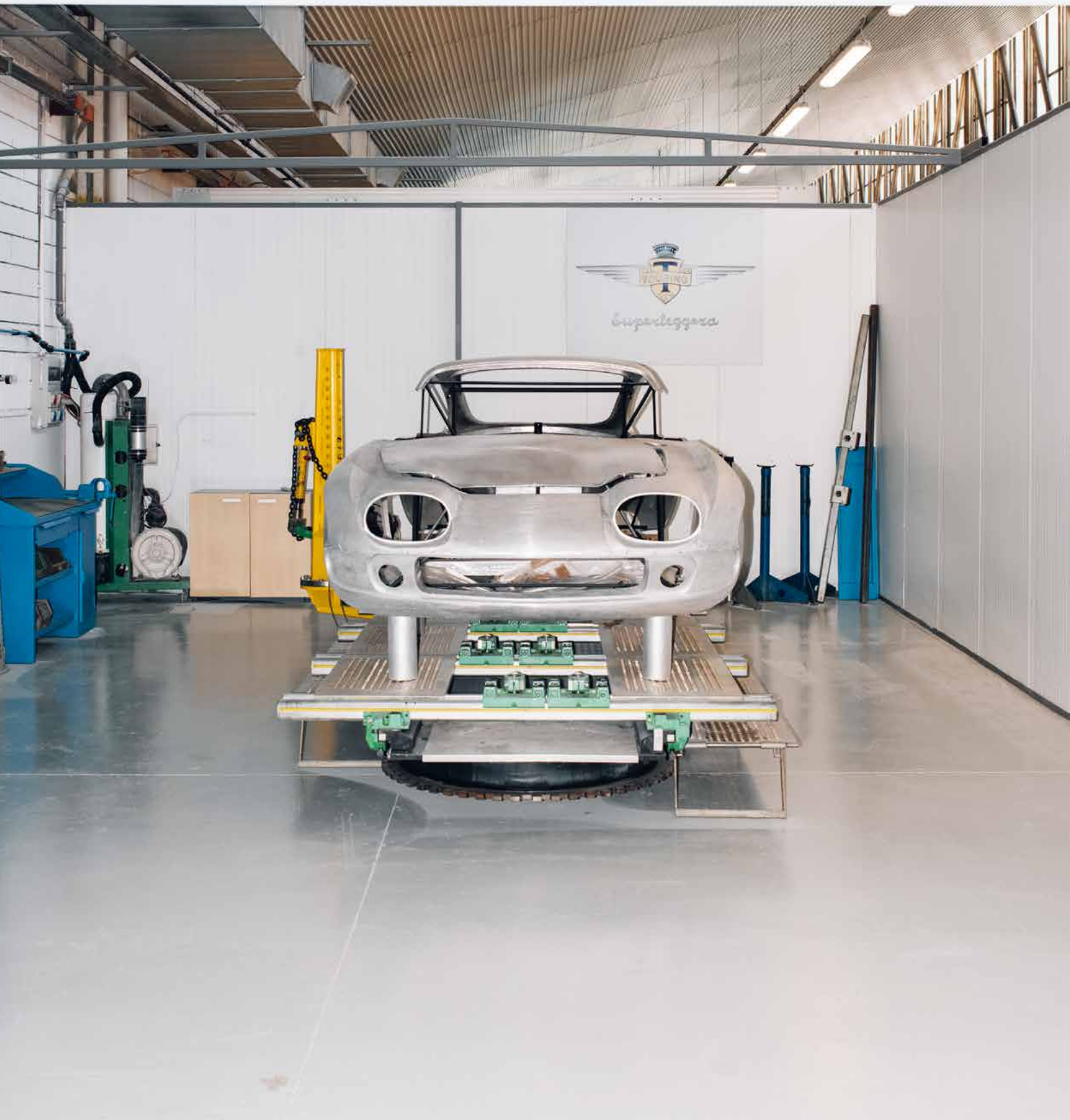


Alonso Andueza
Emanuele B.
Giacca
K. R. de
J. R.

Il nota me la a
Parguri Kargins
Della Tuba
Gatto G. G. G.
P. G. G. G.
Louis '18

C. G. G.
D. G. G.
R. G. G.
H. G. G.
L. G. G.
V. G. G.

A. G. G.
D. G. G.
L. G. G.
M. G. G.
T. G. G.
P. G. G.
M. G. G.



Chris Bangle, who now runs his own design company in northern Italy, defines the golden age of Italian car design even more broadly – from the 1950s to the 1980s. He gave three reasons: First, Italian car designers of this era were career changers – they were mostly architects or engineers. Second, technical drawing – the *piano di forma* – was at the heart of the design process, created by a highly specialized draftsman, the *profilista*. And finally, the models were made of plaster, allowing for much sharper, precise lines than working with clay, which is used nowadays. For Bangle, the result was a remarkable clarity in Italian car design. Do you agree?

From my point of view, a key difference was that you didn't have such a high saturation of cars. Production levels were much lower back then, and starting something new always carries a certain magic. But today is still a good time for a car designer. The 'career-changer' argument may be true, but what he describes as profiling is essentially a modern car designer's sketch. Of course, our tools have changed. The computer has opened up many ways to develop objects in totally different ways, and probably this is the reason why there has been so much progress. We are children of our time, and designers today use other kinds of techniques that make them so much faster. Plaster sculpting was a beautiful thing, of course. But it would be far too expensive today.

Why do people speak of those days with so much love?

We idealize the past. The past is always better because we don't know the future and we complain about the present. Personally, I'm not scared of the future. But I feel a bit of nostalgia when I see cars from my childhood days. A Ferrari F40 is not just a Ferrari F40. It's part of my life. It's not the objects, as we said before, it's more about the stories and people around the objects that make them desirable.

This also shows in the list of your favourite cars: the Jaguar XJS in Telesio Grey, the Porsche 993 Turbo S in Racing Yellow, the Ferrari 456 in Blu Notte, with silver wheels and a beige leather interior, the Lancia Stratos HF in Zenith livery and with magnesium wheels – but also the Aston Martin DB5 in 007's iconic configuration, finished in Silver Birch. We've already talked about the Jaguar. Can you tell us more about the rest of this list?

The 993 is simply my favourite Porsche. I like its muscular shape. It's something intrinsic, something in your subconscious that makes you like this car. The Turbo S: I love the spoiler. Racing Yellow: I got this as a model for my ninth birthday. I still have it, and I still like it. With the 456, it's same story: My uncle gave me a little Burago Model in 1:18 in Blue Notte and it had a beige leather interior and silver wheels. So that's the reason why I like it. The Lancia Stratos: that's really a mature and modern decision. It has that hypnotic *trompe-l'oeil* design that fascinates me. From above, it looks like a teardrop, but because of the position of the A column it feels totally balanced from inside, like a classic GT. And the DB? Well, it's part of Touring Superleggera with all the ele-

gance – and it's famously associated with James Bond. And once again, the object itself has no value without the people behind it.

Maths, statics, art history, physics – these were your subjects in university when you studied design. Do you still benefit from them?

I don't believe one should only focus on one topic, especially if you're a creative mind. I base my creativity and my knowledge on observation. So, I think observation is the key to creativity because it's impossible to invent something new from nothing. You mix the cocktail of what you observe to create something new. But to try and answer your question, when I was studying, those subjects were probably not too interesting for me. But of course, I think that a creative mind should constantly nurture their knowledge.

How would you do that today?

Just yesterday, I was at a small lake. There was an insect walking on the water. Its legs were going up and down, opening and closing – stabilizing its direction. While my wife was reading a book, I imagined a machine with maybe a foil that could become a new kind of vessel. All in chrome. I was even thinking about how to build it in my 3D software. This was a perfect example of how my mind works from observation.

Why is Superleggera a good place for you to work as a creative?

That's an easy one. First, we build everything from scratch. Second, we have a fantastic heritage and portfolio, so I have a lot of references. You probably know from other creative people that they often need boundaries within which they can move. Total freedom overwhelms creative minds.

Designing small series based on existing models implies a certain limitation of possibilities, doesn't it? Can you explain the challenges – and opportunities?

In a small series, your handwriting as a designer is more present than in a one-off because you don't have the customer ruling the roost and telling you about this or that. On the other hand, you can work more creatively with Superleggera and have a faster development than in a large company – simply because of production speed and the limited number of units in a small series. It's a cool job for a designer here.

What is Superleggera all about?

We operate with a very limited number of cars. Every project is very special. Especially with the one-offs, we offer our customers a journey. If you really want to design something decent with the help of specialists, you can find those specialists here. And we not only excel in technical and scientific aspects but also in understanding and listening to the person in front of us to develop something truly unique. I'm starting to repeat myself, but an object without people behind it and without a story is just material.





FESTO

superleggera

Scotch-Brite

Felice Anderloni, founder of the historic Carrozzeria Touring in the 1920s, reportedly once said, “Weight is the enemy, aerodynamic resistance is the obstacle.” Not that much has changed since then, has it?

You’re right. It’s part of our DNA. Touring was famous for the system known as Superleggera Technology. It’s not an impressive technology anymore. It has its origins before the Second World War, so it’s not rocket science nowadays.

It’s noticeable that there are hardly any super sports cars among the donor cars you use. Why?

It’s not my mission to win a race against Porsche or Ferrari. We’re designing cars with glamour, elegance and sophistication. We’re building cars for people who enjoy driving. By the way, the perfect spot to enjoy a ride in one of our cars is Lake Como – it’s simply beautiful.

This blend of past and present can also be found in your latest project. How do you decide which elements remain true to the original and which are to be completely modernised?

In the new Superleggera V12, for example, we retained the windows from the original, while the outer skin was completely replaced with carbon. We basically thought about how the original car, which was built around 20 years ago, could look like in 2024. We ended up with a design that was not technically possible 20 years ago.

But you didn’t touch the engine.

The V12 with the manual shift is why people go crazy for the original model – and our version. So, of course, we didn’t touch it.

What’s your dream donor car for the next project you’re going to design for the anniversary?

It’s a secret for now. It should definitely be a Gran Turismo, with the engine in front, room for two passengers, and enough space for two golf bags in the back. And it should be neither too old nor too young – from 2006 would be nice.

How involved are your customers in the design process at Carrozzeria Touring Superleggera? How are customer wishes and ideas incorporated into the final design?

Our process starts with a workshop. We spend hours scouting references together – this is where everything starts. It’s a collaboration involving myself, my team and the future owner, and we start a symbiotic relationship. We spend most of the time discussing other things beyond the design itself. So over about six months, we develop something of a friendship, exchanging books, and so on. That’s the level.

Are there any memorable moments or collaborations with customers that stand out?

At the moment, there are two customers I really enjoy working with. One is very classic and very elegant, while the other is younger and very creative. It’s





DESIGNED AND COACH BUILT IN ITALY

Superleggera

Superleggera

Superleggera

Superleggera

amazing to see how the cars will turn out differently just through the colours and decisions made with each future owner – though it'll basically be the same model for the two of them.

When you described your favourite vehicles, you specified the paint colour and special interior features. What makes these soft factors so important?

When buying something new like a dress or clothes, the colour is crucial. How many times have you walked into a shop and decided against a purchase because they didn't have the colour you wanted? Colour and fabrics resonate with us on an emotional level.

What are your predictions for the future of automotive design, particularly in the luxury and bespoke sectors? What trends and innovations do you foresee in years to come?

It would be very arrogant of me to predict that.

Please be arrogant!

In a world full of digital interaction and the level of saturation of literally everything we have reached – from cars to news to objects like smart phones, and images and videos in particular – a genuine connection with a real person has become rare and precious. So, meaningful interaction with our customers will always be crucial in the future. We simply have to share our passion for cars with their owners. Not everyone offers this.

Why are people so hyped about cars with real engines but not about electric cars?

We are children of our era. Of course, there's an element of nostalgia. But personally, I think a V12 engine really is cooler than a black box. You have all these shiny parts and components. And we all simply love the smell of fuel, don't we?

What are your favorite cars to drive these days?

I love to drive all the cars I mentioned earlier. But despite my huge love for cars, I don't have a car at the moment. I used to have a motorbike I really liked but I sold it. My wife literally told me that I had to make a decision. It was her or the bike. What can you do?

With a carbon-fiber body, a V12 engine beneath the hood, and as expected, a manual transmission: the new Superleggera Veloce12 is a tribute to an iconic sports car, limited to just thirty vehicles – all in the style of the new millennium.



THE ANALOGUE CAR

PHOTOGRAPHY: ROMAIN ROUCOULES
AGENCY: ICONOCLAST IMAGE, PARIS

STYLING: ARIENNE BIRCHLER & MARIANNA MUÑOZ
MAKE UP ARTIST: GIADA MARINA GIORGIO
CASTING: SCOUT MODEL AGENCY, ZÜRICH
ALL LOOKS BY ARIENNE BIRCHLER



















NEED FOR

Text: Basem Wasef

This edition of *I'm in Love with My Car* puts the spotlight on Kid Cudi — hip-hop star, actor, and Porsche enthusiast. The life on the fast lane of a creative genius.

SPEED

Somewhere between a humdrum American suburb in Ohio and the glimmer of red carpets, fashion catwalks, and sold-out concerts, a millennial dreamer named Scott Mescudi became the globally renowned vocalist, producer, actor, and designer known as Kid Cudi. Fast forward to a balmy Miami night at Paris+ par Art Basel in 2022, and the glitterati have gathered at a Mercedes-Benz-curated event at the Musée Rodin's gardens that delves into a conceptual expression of Cudi's mind, brought to life in avant-garde incarnations of space, shape, color, and a live performance by the artist himself. The gathering is a visual ode to the musician, performer, and producer that has captured the imaginations of those seeking next-level artistic expression that leapfrogs the status quo.

Over the arc of his decades-long evolution, Kid Cudi has surrounded himself with an armada of hardware from the world's finest automakers – a GT Silver Metallic Porsche 918 Spyder in the “Want It Bad” music video, a brand partnership for Cadillac's Lyriq EV, and lyrical references to automotive moods as heard in tracks like “Porsche Topless.” The appreciation for finer things recalls a pivotal moment in his career ascent when Cudi chose to reward himself with a long-admired timepiece. “I made \$30,000 by performing at a bar mitzvah and had always wanted a Rolex Presidential,” he recalls. “I decided to buy it with my earnings, and still wear it to this day.”

As a youth, Mescudi had trouble finding outlets for his creative energies. When his passion for innovative acts like A Tribe Called Quest and the Pharcyde inspired him to explore

his own musical leanings, he asked an uncle what he should write lyrics about. The answer: rap about your life, and the rest will follow. The simple advice inspired an honesty that skirted the tired hip-hop tropes of boastfulness and materialism, encouraging him instead to express his very real feelings stemming from depression and anxiety. “I think the braggadocio of the ‘money, cash, hoes’ thing needs to be dead,” he would later say. “I feel like that's been holding us back as a culture; as black people, it doesn't advance us in any way, shape or form.”

Mescudi's childhood was rife with struggle, including the loss of his father to cancer at the age of eleven. Repercussions from such traumas are inevitable, and in this case, severe; they included expulsion from high school following violent threats he made against his principal. As with many of life's eventualities, it became a case of closing doors leading to others opening. “I was inspired to become a better man,” he recalls. “There was a moment in time where I was really focused on joining the Navy and I followed through with it, I passed the test. I was happy with myself because I was accomplishing something and I was really working towards a goal.”

However, as fate would have it, his police record prevented him from joining the military. Crestfallen, Mescudi diverted his efforts towards filmmaking, attending the University of Toledo but dropping out in freshman year to pursue music. “I remember bussing tables and humming raps in my head back and forth, just vibing out in my own world,” he says of his early music-obsessed days. He funneled his energy into

recording mix tapes, a passion project that exercised his creative energy into experimental music. A critical moment came in 2006 when, while shopping for CDs at the Virgin Megastore, he saw Kanye West and introduced himself. At the same time, Mescudi was showcasing his self-recorded music on MySpace when he uploaded his song “Day ‘n’ Nite” to the social media site. The tune caught the attention of the mogul, leading West to sign him to his label in 2007.

That final stroke of synchronicity with West was the shift that sealed Scott Mescudi’s fate as Kid Cudi, the commercial artist. Working with West honed Cudi’s musicianship at a foundational level, as he bolstered his chops as a songwriter and collaborator. Exposure soon followed: he made his first television appearances and became a darling of the music press, collaborating with artists like David Guetta and Jay-Z along the way.

Cudi launched his first album *Man on the Moon: The End of Day* in 2009 to great effect, selling over 100,000 copies in the first week. While the rush of newfound success and recognition can lull new artists into a false sense of security, Cudi doubled down on his rising star, ramping up his collaborations and expanding into short film projects with creatives like Shia LaBeouf. He also broadened his repertoire by exploring other genres through collaborations with folk producer T Bone Burnett, and forming the rock group WZRD.

While the trajectory of Cudi’s film and music career charted upward, the pressures of success led to substance abuse, threatening to upend his hard-earned accomplishments. Wake-up calls came after events like the time when he nearly missed his performance at the Bonnaroo music festival. Alternatively, Cudi’s later decision to go sober led to what he later described as five months of writer’s block. “I made that choice for myself, for my own health, for my daughter and her future, for my fans,” he said.

Meanwhile, Cudi’s acting career was ascending, as he appeared in everything from the TV drama *One Tree Hill* to his 2013 feature film debut in *Need for Speed*, where he played a foolhardy airplane and helicopter pilot. Subsequent film projects entwined him into musical collaborations including his curation of the *James White* film score, and his ensemble role in *Don’t Look Up* which was accompanied by an original soundtrack duet with Ariana Grande. To date, IMDb reports 67 actor, 21 composer, 79 soundtrack, and 18 producer credits to Cudi, including an animated companion piece to his album dubbed “*Entergalactic*.” His fashion line, Members of the Rage, brings wildly colorful and expressive pieces to the streetwear scene.

Despite, or perhaps because of his self-styled transparency about his personal background – anxieties, hang-ups, fears and all, Cudi’s personal brand has built a reputation for being authentic and true, warts and all. That unpretentious quality is reflected in a vocal style which is loose, not always pitch-perfect, and unmistakably earnest. That style also comes across in his vehicular passions, which are as eclectic and soulful as his wildly varied creative endeavors. “Betty,” Cudi’s cherry red 1969 Mercedes-Benz 280 SE Cabriolet, stands

ground as a blue-chip classic whose stately presence and substantial construction tip a hat to nostalgia for a bygone era. Conversely, his SLS AMG introduced a future shock to the Mercedes-Benz lineup when it was unveiled in 2009, boasting gullwing doors. The 563-horsepower coupe has since aged gracefully, becoming a modern classic which, like the 280 SE, is rooted in tradition. Other favorites include a Porsche 911 Turbo Cabriolet and two-wheeled toys like a Triumph Bonneville and a Vespa scooter.

Could he have imagined reaching these heights when he was a struggling kid from Ohio? “I put in the work, I put in the hours. The same way an athlete would go to the gym, I would go to the studio working on my craft. I dedicated my life to this and that’s what you see,” he reflects. “It was bigger than just wanting to be a musician or do movies. It was about finally showing the world what Scott could do.”



Chronographs – an inspiring symbiosis of timekeeping
and a passion for speed

AS OLD AS RACING ITSELF

PHOTOGRAPHY: MAXIME GUYON
SET DESIGN: POISED STUDIO
LIGHT: LIGHTHAWK BERLIN









THE COLLECTIVE

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CHOPARD
MILLE MIGLIA

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ROLEX
DAYTONA

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PANERAI
FERRARI GRAN
TURISMO

PAGE 47

TAG HEUER
MONACO

Care beyond automotive assets.



CC
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Car Collector's Family Office

A BRAND OF B.I. COLLECTION

BASEL GSTAAD ST.GALLEN ZURICH



PHOTOGRAPHY: JEAN-VINCENT SIMONET

THE CURA



ATED ONES

With a blend of passion, investment, design admiration, and technical enthusiasm, car collecting unfolds as a pursuit with countless dimensions. The Curated Ones by THE COLLECTIVE explores extraordinary collections globally. Distinguished collectors share their curated treasures and reveal the unique qualities of their collections. Through the lens of photographers, we delve into the essence of this lifelong dedication.

The Collective: What turned you into a collector? Was there a particular car that sparked your passion?

Collector: I was born with a love for cars, thanks to my parents. They were devoted Porsche enthusiasts when I was born, so it is no surprise I developed a fascination for cars from an early age. My father used to take me along on drives in my car seat when I was just a toddler. As I grew older, my passion deepened, particularly for the fastest models in the family garage, including the Porsche 993 RS, the 996 GT2 Clubsport, and a tuned 1995 Porsche 911 Turbo Cabrio with over 500 horsepower, which was quite extreme at the time. I also have many fond memories of the Ferrari F355 Spider.

Some automobiles make a bigger statement than others. You own an Aston Martin Valkyrie, and its sheer expression of force and power certainly qualifies. What features of that car put a smile on your face?

Quite a few. The design of the cockpit, for instance. The amount of room and the sense of space are closer to a fighter jet than a car, but you can still drive longer distances, even with two people, thanks to a very comfortable, practically recumbent seating position. Unfortunately, the luggage has to stay at home. What truly sets the car apart is, of course, its extreme performance. I've never experienced another road-legal car that can corner at these kinds of speeds. It's pure bliss how directly it drives and how much confidence it gives you even at high speeds. The engine develops more power than you can call up and the gearbox is

more reminiscent of a racing car than a hypercar. And yet: you can also drive it through road traffic with ease - and it gets over every obstacle thanks to the lift system, and the suspension is also relatively comfortable. The cockpit also provides an extremely good view to the front and the rest is nicely covered by cameras. Aston Martin and Adrian Newey really made the impossible possible by homologating such an extreme car for road use - and also making it genuinely drivable for a mere mortal. I have the highest respect for that.

Aston Martin rightly says that the Valkyrie is the closest you can get to a Formula 1 car on the road. That said, Formula 1 drivers have a handful of engineers around them to help them launch the car. You are probably by yourself in your garage when you start the car. How does that feel?

That is quite special. You first have to learn how to drive the car, and especially how to start it. Once it's rolling, everything becomes very intuitive. But the starting procedure is much more complicated and takes longer than with a normal car, another aspect that resembles a jet. It takes a number of steps, several intervals - quite a few things to familiarize yourself with. But I don't need a checklist.

The almost sculptural expression, its aerodynamic design are truly unique. Do you find high-tech elements such as perfectly engineered aerodynamics more inspiring than a traditional, perfectly contoured design language?

Both are important. It's incredible how much high-tech is packed into so little space in this car. But design is also fundamentally one of the most important aspects of a car. No matter how fast a car may be, if it's not intuitively beautiful or emotionally appealing in the eye of the beholder, nobody will buy it. The Aston Martin Valkyrie is proof that both can be achieved in one car. Aston Martin kept us up to date on how the project was developing over a long period of time after the order was placed. It quickly became clear that Adrian Newey was not particularly willing to compromise on his vision for the project. He strictly adhered to "form follows function." But still, I have yet to meet anyone who doesn't find the car immediately beautiful and fascinating. And it's obvious why: The aerodynamic, flowing lines of the vehicle prove that it's possible to achieve a combination of elegant design with aero efficiency and performance, even in times of ever larger rear spoilers.

Where does your enthusiasm for Aston Martin come from?

It started when I was a child. James Bond certainly contributed to this, but even more so the fact that my father drove Astons back then and took me to many Aston Martin Club events. For me, the brand has always been the epitome of a perfect combination of elegance, sportiness, and comfort. A car that stylishly combines all those desires. My first car was an Aston Martin V8 Volante from 1987. It was also my father's first Aston, but he had sold it many years earlier but was able to buy it back from a former business partner. And so it rejoined the family.

Are there any other brands that captivate you in the same way?

I would describe my love of cars as product-dependent, rather than brand-dependent. I'm inspired by individual vehicles – and yet there are certainly some brands that consistently manage to build cars that fascinate me. These include Porsche, Bugatti, Bentley, Rolls-Royce, Koenigsegg, Pagani and Zagato as a coachbuilder.

What is the story behind your Virage? Do you have a personal connection to this particular classic car?

We knew the Zagato brand primarily through our love of Aston Martin. We used to think that cars like the DB7 Zagato and DB AR1 were the most beautiful Aston Martins, especially the DB4 Zagato. We came into direct contact with Zagato in a roundabout way, through a family friend. He had organized a tour of the Zagato factory near Milan for us. During the tour, we fell in love with the design of the Ferrari 599 GTZ Nibbio and were able to secure an allocation shortly after. During the tour, we also noticed the Virage Centennial Shooting Brake. It was on display in the Zagato Museum. We were immediately fascinated by the design and when we inquired about it, it turned out that a Belgian art dealer had paid for this custom example but never picked it up. Thereafter,

we kept returning to Zagato to configure our Nibbio. And time and again we found ourselves standing in front of the Virage. Finally, we decided to make an offer for the car owned by the Belgian collector. The rest is history.

Do you think that the demand for classic vehicles will increase or rather decrease in the coming decades?

I assume that the demand for classic vehicles will rise rather than fall. Although currently the economy is somewhat sluggish, global prosperity has increased enormously over the last 50 years thanks to technological advances and there is every indication that this trend will continue to gather momentum over the next 50 years. As a result, the number of collectors who can and want to afford a classic vehicle is likely to grow rather than decline. Especially when normal car traffic becomes increasingly automated, classic cars will continue to offer real driving pleasure. So the number of potential buyers is likely to increase – while the stock of classic vehicles is naturally rather limited. Compounding this is the trend towards limited-edition collector's vehicles, something that has become increasingly established as an alternative asset class in recent decades. This is why the number of players in the market who view these vehicles purely as a financial investment is also increasing.

What do you expect the collector car market to look like in the future? Are there any specific trends that have caught your attention?

One trend in particular has caught my eye: Asset performance can vary greatly depending on the era of the vehicles. Pre-war cars in particular seem to have fallen out of demand, apart from certain blue chip collectors' cars. Instead, cars that were considered youngtimers not too long ago are now sought after, even though many of them were produced in large numbers. I can imagine that this trend will continue. Budding collectors who are now coming into money are buying the cars they dreamed of in their youth. This will be less and less often a Bentley Blower – and more and more often a Ferrari Testarossa or Lamborghini Diablo.

Are there any upcoming technologies or innovations that you're particularly excited about?

While the electrification of vehicles is on everyone's lips at the moment and is certainly the future, I'm also intrigued by promising technical advances in the development of sustainably produced e-fuels. If these can be offered at a comparable cost to petroleum derivatives in the future, this would have a number of far-reaching benefits. The biggest would certainly be that it would no longer be necessary to completely replace the existing vehicle fleet with alternative drive systems in order to achieve the climate targets. This would ensure that the combustion engine, loved by car enthusiasts in particular, would continue to exist and that we could continue to drive classic vehicles in the future.





What role do you think electric and hybrid vehicles play in the world of collector cars?

Hybrids are now, in my opinion, firmly established after the launch of the La Ferrari, the McLaren P1 and the Porsche 918. I think the appreciation of these vehicles is a clear vote of confidence by the market, and they will continue to be sought-after collectors' cars in the future. As far as purely electric cars are concerned, it is still a little too early to draw any firm conclusions. I am aware that some purely electric hypercars are currently not selling as well as initially anticipated. But this doesn't necessarily mean they won't become more important in the future. The technical development of electric cars and batteries in particular is still in its infancy. Porsche also had difficulties selling all of its 918s for a while. And they are no less in demand today.

How important is the potential appreciation in value of a car to you when deciding to add it to your collection?

The potential for value appreciation is certainly something we keep an eye on. We ensure that the vehicles we purchase are limited in number, giving them a better chance to increase in value. However, we don't apply this criterion too rigidly. If we particularly like a car, we are open to make exceptions. We don't see appreciation as the main goal, but rather as a welcome side effect of our passion for cars. And unlike many other collectors, we extensively drive the cars in our collection. Reaching unimagined cornering speeds with the Valkyrie, for example, is an absolute

highlight – it's spectacular. We don't mind taking the cars out for drives or occasionally putting them on the track. In my view, cars are meant to be driven. Engineers spend thousands of hours creating a perfectly functioning machine. It would be a shame not to use them for what they were built for.

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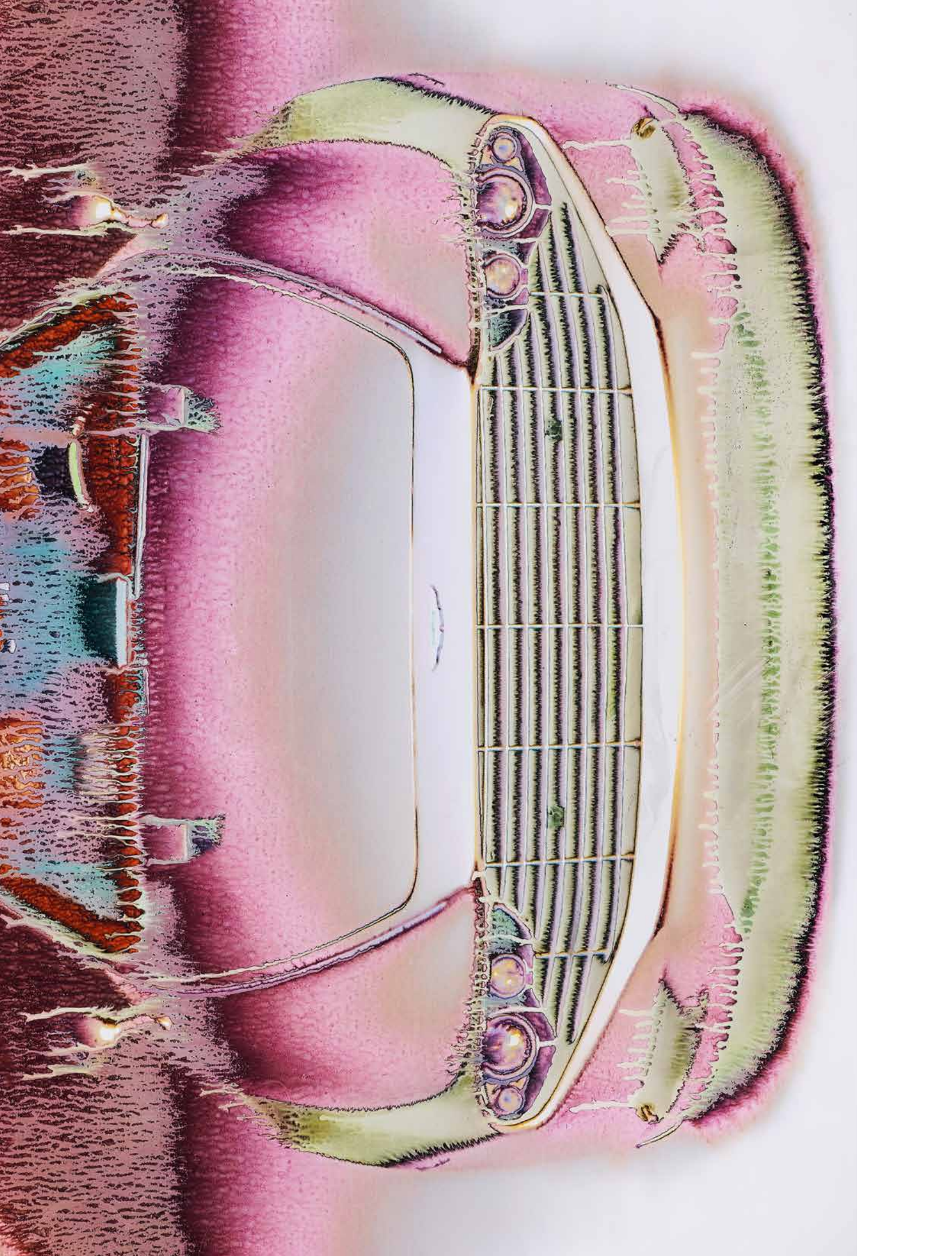


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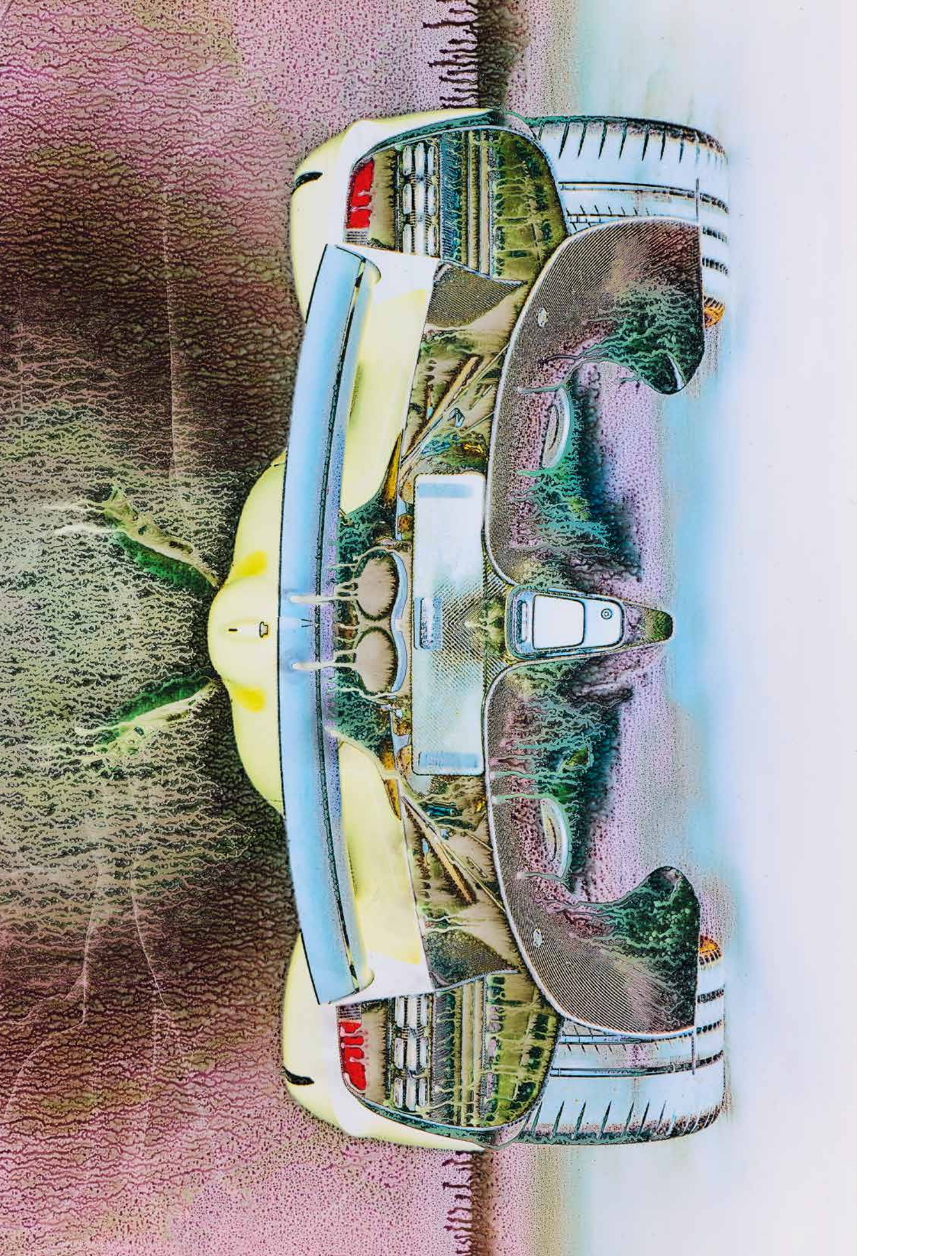


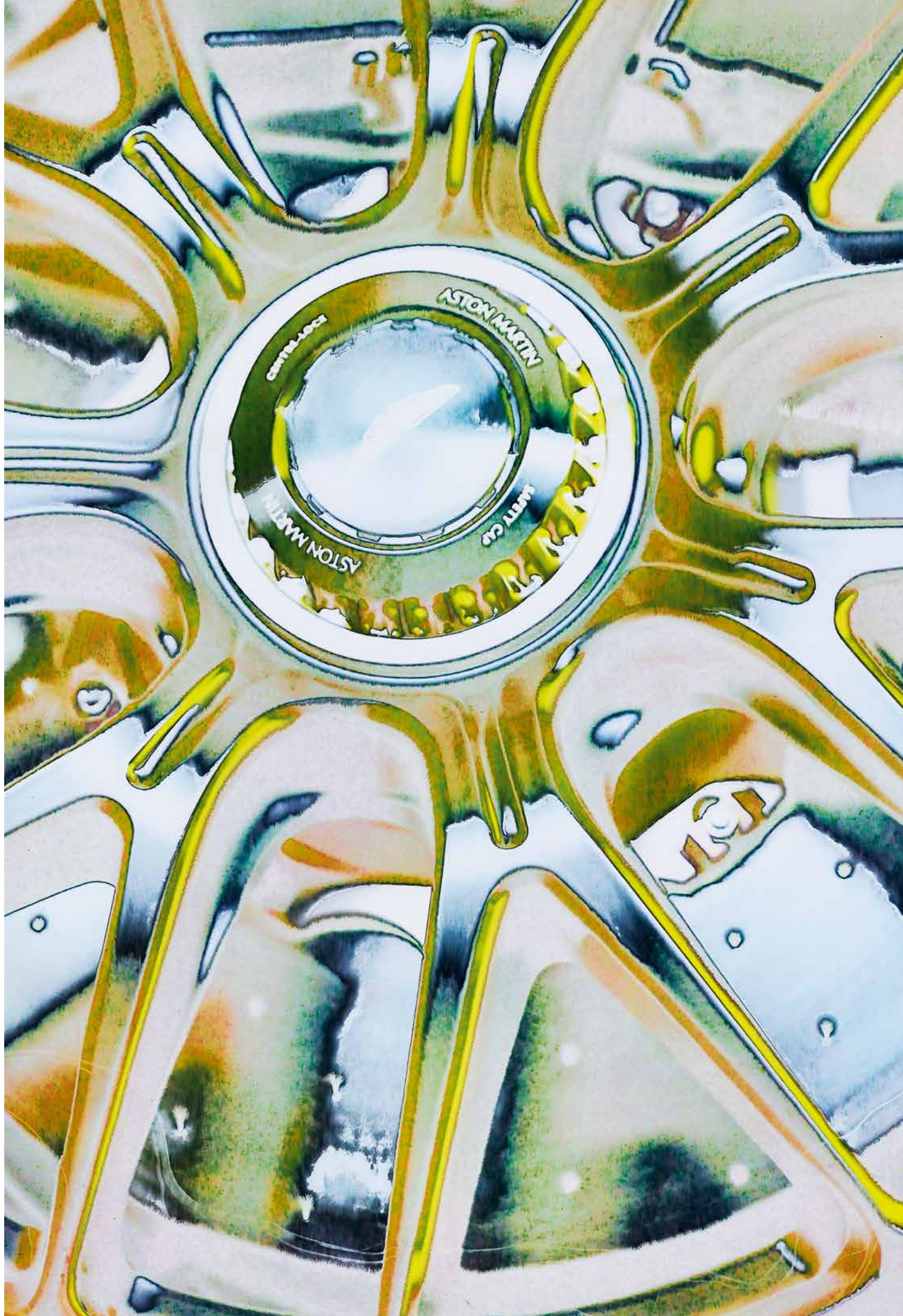














BLUE AS THE NIGHT



PHOTOGRAPHY: MAXIME GUYON
LIGHT: LIGHTHAWK BERLIN











FERRARI 7 1/2" L x 15"

Ferrari 365 GTB/4 “Daytona”

The Ferrari 365 GTB/4 “Daytona” made its debut at the 1968 Paris Motor Show and was in production until 1973. Known for its 4.4-litre V12 engine with 347 hp, it adopted numerous features from racing cars, including six Weber carburettors, a five-speed transaxle gearbox, a dry-sump engine and five-spoke alloy wheels. It owes its name to the 1-2-3 victory in the 1967 Daytona 24-hour race. 1,284 units were built in total. Earlier models had Plexiglas covers over the headlights, later these were replaced by pop-up headlights to comply with US regulations.

This Ferrari Daytona is a rare and sought-after European example in stunningly good condition. It left the factory in Maranello on March 27, 1971 and was delivered to its first owner in Verona, Italy. After many years in its home country, the car moved to Switzerland in 1992, where it remained for almost 30 years. B.I. Collection acquired this Daytona and had it extensively restored, including a repaint in the original Blu Scuro Dino, as confirmed by correspondence with the Ferrari Classiche Department in Maranello.







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«I'M NOT INTERESTED IN IRONY»

L'Esprit Nouveau, 2021
Polystyrene, lacquer, aluminium frame
107 x 91 cm
Photo: Marjorie Brunet Plaza
Private collection
Courtesy of the artist

Artworks: Hannah Sophie Dunkelberg
Interview: Chloe Stead

Hannah Sophie Dunkelberg explores fetishization in modern times by merging techniques from industrial production and regional craftsmanship with pop culture elements. In conversation with art critic Chloe Stead, Dunkelberg discusses the symbolism of girlishness, the role of femininity in patriarchal culture, and the use of humor to challenge dominant norms.



Altweiberknoten I, 2022
Powder coated metal
115 x 115 x 50 cm
Photo: Katarzyna Legendz
Syrena Real Estate Collection
Courtesy of the artist and
Gunia Nowik Gallery



Müdes Pferd, Wicky, 2022
Sofa, digital print on fabric,
lacquer, noble fir
121 x 187 x 106 cm
Courtesy of the artist and
Gunia Nowik Gallery

How did you become an artist?

There was no particular moment. I was always drawing or building stuff; taking things apart and putting them back together again. Everyone has the need to express themselves, and I think art is one of the most natural ways to do so.

I listen, I look, I observe. I usually don't make big plans. One work leads to another, or they run in sync. I just try out what I want to see in the world.

Looking at your practice over the years, I can see that sense of restlessness. You work in a variety of mediums using a broad range of techniques, but one body of work you keep coming back to is the wall reliefs. When did you start making them?

It was around 2017, while I was still studying at the UDK in Berlin. I was just playing around with machines and started to experiment with using them to draw on wood. I began as a painter, and canvas is so soft as a material, it shakes if you're too rough, but there is a resistance when working with hard surfaces that I immediately liked. I wanted to see what the wood drawings would look like from the other side, so I started making molds out of plastic with a vacuum forming machine. The process is a bit like printing because there is always an element of surprise. And it's not as precise and immediate as painting, which is an advantage, as I enjoy the distance these processes bring to my work. I'm not interested in immaculate surfaces. You can see imprints of little holes, screws and other stuff I use to work on these reliefs, which reveal the traces of their production.

I love that you are misusing all these tools! What are vacuum forming machines typically used for?

They're often used to make prototypes. To me, each artwork is a prototype for the artist's vision of the world, or for it, and using the vacuum former felt like a perfect translation of this idea. It was also a way to make abstract paintings while still having an anchor in the real world because plastic is a found material in a way – it surrounds us. Some of the material I use I discovered in an interior store. I think the reflective ones are used for making façades of bars or ugly hotels from the 2000s. There is a certain tension these real materials bring to my abstract drawings. They interfere with each other, they tease each other. Abstraction and reality co-exist and are co-dependent.

In an exhibition context, what I like about these pieces is that when the light changes, all the lines of the drawing also change. As you move around the room your reflection also moves with you. It's like walking through our modern cities, full of shiny glass façades, or a creepy hall of mirrors at a fun fair. The reflective reliefs are a scenery, a pastiche of their surroundings.

Alongside the reliefs made with mirrored surfaces, you also paint some with lacquer, creating quite distinctive colours. How do you choose them? Colours change with the mood of the day, don't they? Choosing them is a very intuitive decision. I try to pick

colours irrespective of the associations they have for people. It's impossible, of course, someone is always going to see yellow as a colour of warning, even if I didn't intend it to be. Another factor is that I'm utilising an industrial technique, so there are certain limitations. After I've produced the reliefs I take them to a auto paint shop and spray paint them. It's an expensive process, so until now I've mostly used one or two colours, a gradient, which means using one darker and one lighter colour. Recently, I made a multicoloured diptych for the first time for an exhibition at Kunsthalle Zürich.

When you emailed to ask me to collaborate on this interview, I was in Arles visiting a Judy Chicago retrospective at the LUMA Foundation. It felt like perfect timing since Chicago is, to my knowledge, the first woman to make paintings and sculptures using sprayed automotive lacquer. This was the mid-1960s, and she learnt the technique after enrolling at an auto body school. In the exhibition, I read that Chicago was the only woman among 250 male students.

It's still similar! I go to a workshop and when I arrive it's always a big joke. It's a very macho environment, but I'm used to it, many members of my family are manual workers. I give them five minutes to have their fun and then we get to work.

With Chicago, there is obviously an activist component to these works. She was taking something very stereotypically masculine and using it to produce something stereotypically feminine. There is a temptation to read your work in the same way, but I wondered if you still thought that was interesting to discuss in 2024.

If I was giving a talk or a tour of my work, it wouldn't be the first thing I would talk about; it's just there. I use these industrial processes because I like them, not because I want to prove to anyone that I can. I like the idea that the techniques I use have the potential to disenchant or destabilise historical narratives.

I made a series of sculptures of sleeping horses, which came out of my experience of just walking around big cities like Paris or Berlin and being amazed by how many monumental bronzes of horses with male heroes there are. It's so weird that these things still exist in our city landscapes. I mean, we're not saved by men on horses anymore, are we? I wanted to reassess this historical narrative from a contemporary perspective. In the installation, which I first showed during Berlin Art Week and Art Basel Paris in 2022, I offered these tired symbols a nap on a sofa. I thought they must need a rest after filling this patriarchal role for thousands of years!

Let's talk about the bows. It's another series where you take something quite feminine, even girly, and render it using industrial materials and processes.

For these works I weld and hammer huge bows out of steel. Encountering one of the pieces you might think it's cheerful and light. But it's actually very cold, heavy and monumental, like the shell of a car. My works carry many contradictory moments like this. There

are many similar elements in the works of Isa Genzken, Karen Kilimnik or Mike Kelly, for example. Their sculptures and paintings are full of playfulness and theatricality. I'm not interested in irony, but humour is important. It can reveal alienation.

Your works also just look great and photograph well. Is there a contradiction there?

The materials I use are seductive and therefore suspicious; everything decorative is always suspect, isn't it?

What are you working on right now?

I'm currently welding new metal sculptures that I will show at Paris Internationale in October with Gunia Nowik Gallery. At the same time, I'm also working on my first solo exhibition at Mehdi Chouakri in Berlin, which will open during Berlin Art Week in September. The project is dedicated to a new group of works with big glass bubbles, a new series of reliefs and stuffed teddy bears cast in aluminium. They are cute and cruel and a model for our imaginary. Entering the land of cuteness here is like diving into the world of human-made constructs. Once you realise that all objects and thoughts are constructed, you have the power to change them.



This page

Aimée, en rêve, 2022
 Polystyrene, wooden frame
 101 x 151 cm
 Photo: Marjorie Brunet Plaza
 Courtesy of the artist and
 Gunia Nowik Gallery

Right page

Detail
Aimée, en rêve, 2022
 Polystyrene, wooden frame
 101 x 151 cm
 Photo: Thea Giglio
 Courtesy of the artist and
 Gunia Nowik Gallery







Left page

Altweiberknoten II, 2022
Powder coated metal
93 x 90 x 30 cm
Photo: Katarzyna Legendz
Private collection
Courtesy of the artist and
Gunia Nowik Gallery

This page

Exhibition view
Long Shadows Forecast Good Weather,
Bad Posture, Lausanne, 2023
Photo: Thea Giglio
Courtesy of the artist and
Gunia Nowik Gallery

The Collective

Exhibitions *Agenda 2024*

Ugo Rondinone: Cry Me a River

until October 20, Lucerne



Ugo Rondinone: cry me a river, 1997–2024
 Neon, 1006 × 606 × 10 cm
 Courtesy of the artist, Kunstmuseum Luzern, 2024
 Photo: Stefan Altenburger

Despite his international career, the artist Ugo Rondinone (*1964), who grew up in Brunnen, still has close ties to Central Switzerland. His work is characterised by the overwhelming beauty of the landscape and the force of nature. The exhibition title, *Cry Me a River*, cites a song that has been interpreted by many singers, including Ella Fitzgerald and Justin Timberlake. In the case of Ugo Rondinone, “river” refers to the River Reuss, which runs out of the Lake Lucerne, in front of the Kunstmuseum Luzern. Inside the museum, it seems as if it is snowing, a couple of fish flit by. Ugo Rondinone’s reference to the legendary “Inner-Swiss Inwardness” and its parti-

cular fondness for materials is no coincidence. The artist stages his cultural origins lovingly and with great exhilaration. A nice example of this are his “Stonefigures,” larger-than-life stone men that continue the tradition of the helpful signposts in the mountains.

In ascetic-looking rooms, Ugo Rondinone focuses on light, sound, and form. The optical effects of his installations are easily understood, and their quality lies in this very simplicity.

EXHIBITION

Japanese Graphic Design Today *until January 12, 2025, Zurich*



Helmut Schmid
Energien cans, Identity Design for Otsuka Pharmaceutical, 1993
Museum für Gestaltung Zürich,
Grafiksammlung

Japan has a long and rich tradition of graphic design. Its abundance of outstanding works and idiosyncratic designers makes this island nation as thrilling as ever. While Europe is well acquainted with the designers of the postwar period, Japan's contemporary design scene has been largely invisible. *Japanese Graphic Design Today* will focus on this generation. By featuring designers born

between 1973 and 1993, the exhibition will present an overview of the work being produced today. With numerous originals and creations that have never before been shown outside of Japan, it will provide an insight into the vast array of its contemporary design practices.

EXHIBITION

Pauline Julier: A Single Universe *until October 27, Aarau*

Pauline Julier, Making-of of *A Million-Year Picnic*, 2024
Video installation, loop, variable length
© Pauline Julier; Photo: Margot Sparkes

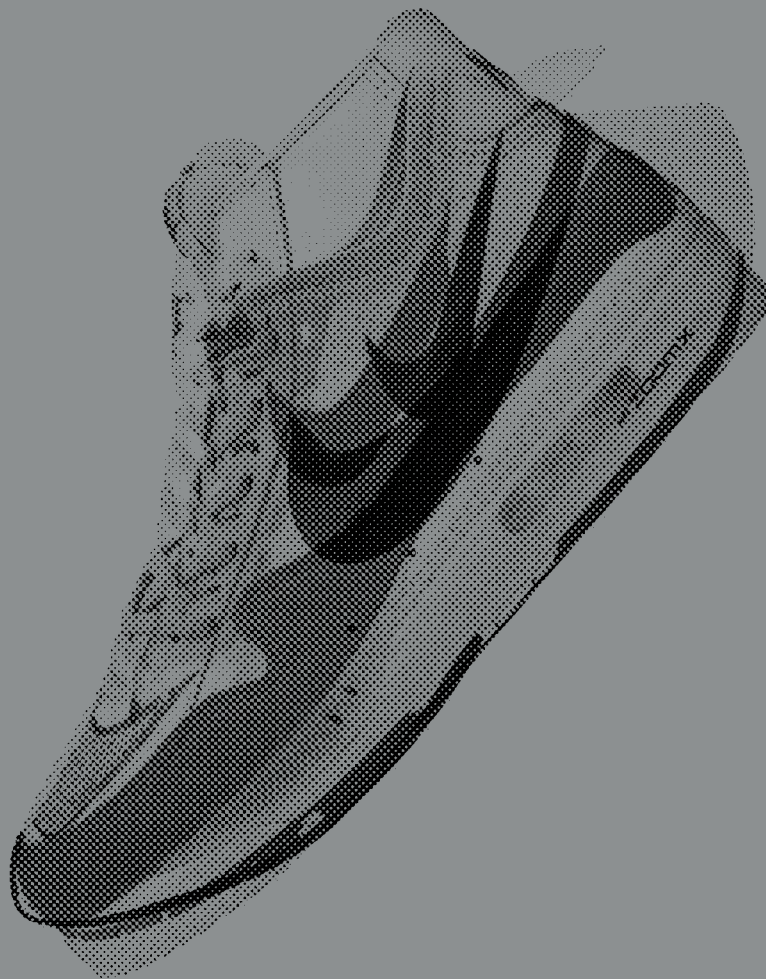


The exhibition by artist and filmmaker Pauline Julier (*1981, Geneva) is an intergalactic tour. It takes us through the geological ages of the earth and into space. We visit a 300-million-year-old forest in China as well as a mountain range on Mars. Past, present, and future dissolve until we lose our bearings. But the confusion is intentional and challenges us: How far is humanity prepared to go in exploiting the resources of the earth and other planets? How can we remain creative and optimistic in the face of climate change?

Pauline Julier questions the relationship between humans and the environment: in this "single universe," all living beings are connected to each other. In immersive video installations, the artist combines scientific findings with rituals and myths. Between documentary and fiction, she invites us to share a glimpse with the world, not at it.

Nike. Form Follows Motion

September 21 – March 15, 2025, Weil am Rhein



Key Visual «Nike: Form Follows Motion»
© Vitra Design Museum,
Graphics: Daniel Streat, Visual Fields

Come fall 2024, the Vitra Design Museum will launch the first-ever museum exhibition exclusively devoted to Nike, likely the world's most recognizable sports brand. *Nike: Form Follows Motion* traces the milestones of the company's 50-year history and examines Nike's rise to a global brand that is central to design and pop culture. Central to the exhibition is the story of Nike's design evolution – from its beginnings in the 1960s and the development of the famous “Swoosh” logo, through to the creation of icons like the Air Max, and the ongoing exploration of future materials and sustainability.

The exhibits are sourced from the Department of Nike Archives (DNA), the company's own archive, which contains a unique wealth of drawings, prototypes, and other documents. The exhibition is the first to present a curated selection from this archive to the public. Among the exhibits are rarities and one-offs including experimental prototypes of iconic sneaker models, original design studies,

historical documents and films, along with collaborative works involving Nike and designers like Virgil Abloh and Marc Newson.

Showcasing these and other pieces, the exhibition outlines Nike's design journey, starting with the scientific examination of human movement and progressing through material research to the finished product and its branding. Alongside Nike designers such as Bill Bowerman, Diane Katz, Tinker Hatfield, and Wilson Smith, athletes – from the world's greatest to the everyday – have also played an especially important role in Nike's design process by bringing their own experiences and requirements into product development.

Monte di Pietà A Project by Christoph Büchel *until November 24, Milan*

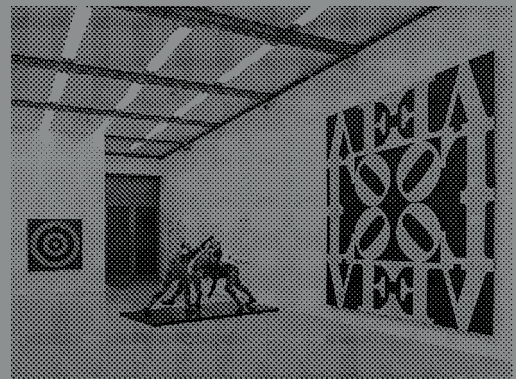
Fondazione Prada presents the project “Monte di Pietà” conceived by artist Christoph Büchel in its Venice venue, located in the historical palazzo Ca’ Corner della Regina.

The layered history of the 18th-century palazzo Ca’ Corner della Regina – venue of the Monte di Pietà (Mount of Piety) of Venice from 1834 to 1969 and since 2011 permanent venue of Fondazione Prada – is Büchel’s framework for constructing an articulated network of spatial, economic, and cultural references. “Monte di Pietà” is a deep dive into the notion of debt as the root of human society and the primary vehicle by which political and cultural power is exercised. Historically a crossroads of commercial and artistic exchange and intermingling, the city of Venice is an ideal context for exploring the relationships between these complex topics and the deep dynamics of contemporary society. “Monte di Pietà” develops in an immersive environment, taking over the palazzo, specifically

its ground floor, mezzanine and first floor. It consists of a fictitious bankrupt pawnshop based on the original layout of the Monte di Pietà of Venice. Christoph Büchel’s work *The Diamond Maker* (2020–), a suitcase containing lab-grown diamonds, is on view in this context. It the result of a physical and symbolic process of destruction and transformation of the artist’s entire body of artworks in his possession, including ones from his youth and childhood and those yet to be created. The diamonds have been realized by ALGORDANZA AG, a company founded in 2004 in Switzerland that produces memorial diamonds globally. “Monte di Pietà” incorporates new productions and references of installations previously conceived by Christoph Büchel, a heterogeneous selection of objects, documents, historical and contemporary artworks related to property history, credit and finance, the development of collections and archives, and the creation and meaning of real or artificial wealth.

Mapping the 60s Art Histories from the mumok Collections *until February 1, 2026, Vienna*

Exhibition view:
Mapping the 60s: Art Histories from the mumok Collections
Photo: Klaus Pichler © mumok



The exhibition *Mapping the 60s* is based on the thought that substantial sociopolitical movements of the twenty-first century have their roots in the 1960s. Black Lives Matter and #MeToo, for example, have built on the anti-racist and feminist upheavals of yesteryear – as have current debates on war, mass media and mechanization, consumerism, and capitalism.

The developments of the 1960s in general and the events around 1968 in particular are not only paradigmatic in social and political terms, but also essential with regard to cultural policies. In 1962,

the Museum des 20. Jahrhunderts was founded in Vienna, a precursor of mumok, whose collection focuses on Pop Art, Nouveau Réalisme, Fluxus, Vienna Actionism, performance art, Conceptual Art, and Minimal Art – art movements of the 1960s. Even as we seek to address and make productive use of art history today, we find ourselves revisiting discourses that trace back to the 1960s.

B.I. Contemporary

Joint Values

Launch-Lead-Laurels

Of Old Masters,
the Ultra Contemporary,
and New Values

The fundamental urge in human nature is to seek recognition. This explains the long history of customization and partnerships in the automotive industry, and why these trends are now more relevant than ever. But will they continue to appeal to collectors in the future?

There are currently two key trends in the high-end car market that captivate my interest: bespoke customization and collaborative ventures. These trends reflect how the automotive world is engaging with external influences. Personalization focuses on integrating customer preferences, whereas collaborations involve bringing in ideas from external partners. A review of past approaches reveals how the industry has adapted to these influences, the existing strengths and challenges, and potential future trajectories of these developments.

The concept of car personalization dates back nearly to the dawn of the automotive industry itself. In the early 20th century, before the advent of mass production, acquiring a car involved a two-step process. First, one would purchase a chassis – consisting of the engine, transmission, controls, and wheels – from a manufacturer. This chassis would then be taken to a coachbuilder, who would craft a custom body to fit it. This era is still considered the zenith of bespoke luxury in automotive design. Chassis were supplied by manufacturers like Bugatti, Rolls-Royce, or Duesenberg, while the bodies were often handcrafted by small, specialized firms. Touring from Milan, which has seen a revival in the 21st century, is a prime example of what is known in Italian as a *carrozzeria*.

The reasons for the end of this golden era are quickly identified: The introduction of mass production with Ford's Model T and the economic boom after World War II made automobiles more affordable for a growing number of people. Moreover, after the war, the fundamental approach to automobile construction changed. The transition to monocoque bodies made it much more difficult to treat chassis and bodywork separately, leading to the bankruptcy of many coachbuilders.

Parallel to this shift in production, a completely new form of customization emerged: The tuning scene began to establish itself in Europe towards the end of the 20th century. Suddenly, Japanese models like the Nissan Skyline or the Mitsubishi Lancer Evolution were in high demand. What is most fascinating about this era, in my view, are not the models themselves but the shift in the image of customization. The focus moved from aesthetics to technology. And the customer base shifted from the elite high society to a highly tech-savvy underground scene. Closely related to the tuning scene is what is commonly referred to as “enhancement.” Companies such as Brabus, Alpina, or Techart take a Mercedes, BMW, or Porsche and aim to further enhance these already excellent factory vehicles. Two notable examples work on Porsches: While Singer from California specializes in the restoration and modification of older Porsches (known as “resto-modding”), the German compa-

ny RUF also builds standalone cars, extending beyond the offerings of typical refiners like Brabus or Alpina.

In recent years, established luxury brands have once again turned their attention to personalization. Ferrari, in particular, excels with its “Tailor Made” program, offering a level of customization that goes far beyond the standard configurator. Customers can personalize their vehicle with unique materials and features tailored to their individual preferences. Taking this a step further is the “Portfolio Coachbuilding” program, which has been in place since 2008 and comes closest to the golden age of personalization. In this program, customers work directly with Ferrari to develop a bespoke 1-of-1 model, though it must be based on an existing production model. A prominent example is the Ferrari SP12 EC, based on the Ferrari 458 Italia. The “EC” in the name stands for its customer, one Eric Clapton.

The benefits of this trend are obvious from the customer's perspective: it creates the feeling of being part of a creative process. What a dream: one can contribute to the design of their car and give it a personal touch. This way, the manufacturer skillfully flatters the narcissistic tendencies of the ultra-wealthy. However, embedded within this trend is a significant problem. What is unique to one person may be off-putting to another. Although it may not matter to some, retaining value remains a concern for many collectors – and here the trend of personalization raises valid questions. For example, a family crest on a seat, as a stereotypical image of personalization, rarely contributes to value retention, let alone appreciation. After all, who wants to drive around with someone else's insignia crest in their back? Peter Sloterdijk, in an interview with the German weekly *Die Zeit*, pointed out that such excessively extravagant luxury items ultimately only hold value for the owner, citing a diamond-encrusted 2007 Mercedes SL 600 Cabriolet as an example. According to Sloterdijk, these items exist “beyond all desirability,” inhabiting a “fairy tale realm placed out of competition.”

In comparison, the history of collaborations between car manufacturers and other luxury brands is relatively recent. However, these collaborations can generally be classified into three categories. The first category consists of one-off creations designed for specific individuals. Examples include the Rolls-Royce Cullinan, developed in partnership with the American luxury brand Chrome Hearts for Canadian rapper Drake, the vibrant Land Rover Defender by British designer Paul Smith, and the unique Bugatti Chiron, crafted in conjunction with Hermès for a North American client. Although these vehicles may intrigue collectors, they rarely make an appearance on the market. For manufacturers, the primary aim of these models is to capture attention.

The second category includes design studies and concept cars, with several noteworthy examples. These include the “Project Geländewagen” or “Maybach,” a coming together by Mercedes-

Benz and Virgil Abloh, the 2020 collaboration between Polestar and Balenciaga, and “The Flip,” a joint effort between Mercedes-Benz and the American singer will.i.am. Collectors often find these cars less intriguing because they seldom make it to market and are mainly created for promotional purposes – which is why it’s reasonable to question the practicality of some of these undoubtedly bold designs.

The third category consists of vehicles that have been released in limited numbers, elusive gems that occasionally surface on the market. Mercedes-Benz set a precedent by introducing a strictly limited edition of the 300 SL in 1996, produced with the Japanese fashion label BAPE. In 2006, Lamborghini followed with a unique version of the Aventador, developed in collaboration with Versace. Bugatti joined the trend in 2008 with a Veyron designed in tandem with Hermès. In 2013, Maserati and Ermenegildo Zegna also engaged in a project together. Over the past five years, such joint ventures have intensified, leading to the creation of luxury-inspired lines like Maybach’s “Haute Voiture,” Rolls-Royce’s “Inspired by Fashion,” and a limited-edition Mercedes-Benz Maybach S 680 in collaboration with Virgil Abloh. Moreover, in the mid-range market, BMW “M” partnered with the American fashion label KITH.

The question that inevitably arises is: What makes such a project truly successful? In my view, two factors come into play. First, there must be a certain degree of authenticity in the relationship between the two parties. The collaboration between Bugatti and Hermès is a prime example of this. Both companies are from France and cater to a similar market segment, straightforward to forge a genuine connection between the brands. However, other industries demonstrate that it can also work when the link between the brands is not immediately apparent. Examples include the collaborations between Louis Vuitton and Supreme, Adidas and Balenciaga, Dior and Nike, or Adidas and Gucci. In the automotive sector, the seemingly unconventional partnership between Fiat and Gucci on the Cinquecento is probably the closest example of this trend.

What all these initiatives from the fashion world have in common is their ability to capture the spirit of the times. In my opinion, this is the second criterion for the success of such partnerships. The brands must succeed in sparking something within their potential customer base. Pop culture can play a crucial role here. Often, it is music, TV shows, or films that shape the desires and aspirations of a generation. A prime example is the watchmaker Audemars Piguet, which has managed to captivate a new generation with its collaborations with John Mayer (singer-songwriter), Travis Scott (rapper), and Marvel (comics and film), specifically for the Royal Oak and Audemars Piguet as a whole.

The primary benefit of these limited editions compared to simple customization, in my view, is their ability to retain value because the distinctive nature of such products is less tied to the original owner. A car featuring the Hermès logo on the seat would seem

much easier to sell and more stable in value than a car with the previously mentioned family crest. This makes them more attractive to collectors. The favorability of such special editions among collectors is evident in other fields as well. Take, for example, the Patek Philippe 5711, which commands a significantly higher price when it is part of the collaboration with Tiffany.

This reflection highlights why the trend of personalization might not be as compelling for collectors. Meanwhile, the trend of collaborating with creatives still harbors significant untapped potential for the automotive industry. I believe that these collaborations, particularly in limited editions, will become increasingly prominent in the luxury automotive sector in the coming years. What is already standard practice in other industries is poised to make its way into the automotive world. Companies currently facing challenges could leverage this trend to rejuvenate their brand image and attract a younger audience. Why, for example, shouldn’t Maserati team up with Zegna once more? A fantastic opportunity, if you ask me, to propel the Maserati brand.

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Some of the most coveted models for watch enthusiasts combine the precision of chronography with the thrill of the most legendary car races of all time. This is no coincidence, however, and it never has been. A brief history of the fascinating symbiosis between motorsport and watches.

Daytona, Monaco, Mille Miglia. Aficionados of legendary car races need to brace themselves. After all, for many, these four words have immediate associations that have little to do with horsepower, silver arrows or unmistakably red car bodies – but with progress, perfection and triumph in the micromillimeter range. That is, with some of the most legendary watches of all time. Daytona 1963? Certainly, the race was won by Tiny Lund, an Air Force veteran from Iowa in a '63 Ford. It was one of more than 40 races that the American dominated, establishing himself as one of North America's undisputed motorsport legends. For many other connoisseurs, however, the word Daytona and the number 1963 click in an altogether different way.

This development owes much to precise craftsmanship and exceptional masterpieces, but perhaps most importantly to shrewd decision-making. It was driven by the innovative idea of bringing precise timekeeping to the wrist, yet at least as vital was the careful brand development. You might call it deliberation; I see it as an early indication of the art of brand and portfolio strategy. The rise of the first motorsport wristwatches to iconic status, maintaining their popularity among collectors to this day, was not a coincidence. Their success was built on a foundation of perfect timing, groundbreaking innovations, and influential figures. These watches became coveted from their very first appearance. The remarkable models and the unique circumstances, including collaborations with legendary races and stars of the time, remain brilliant exemplary cases of perfect brand positioning to this day.

The connection between motorsport and watches is as old as racing itself – the first Heuer stand chronographs were already in use at the beginning of the 20th century. Of course, every race lap had to be measured precisely, and so the brand installed precise chronographs in the dashboards as early as 1911 so that the drivers could determine exactly when they were in record time each lap.

It is certainly priceless for brands today when superstars such as Taylor Swift or Ryan Gosling wear certain items of clothing or objects, but only time will tell whether these moments will give rise to similarly iconic images as they did in the first heyday of the cooperation between Hollywood and luxury brands, which shaped the appeal of entire model ranges for decades. But that was exactly the case back then, when the first wrist chronographs appeared on the racing scene.

One step at the time. Let's start with the Rolex Daytona, to this day, one of the most sought-after watch models of all time. Rolex became the official timekeeper at the Daytona International Speedway in the early 1960s. Ultimately, the cooperation proved to be a boost for the brand's credibility. Equally crucial to its success was the fact that Paul Newman, one of the biggest movie stars and racing fans of the time, was inextricably linked to the watch. Until his passing in 2008, Newman was photographed countless times with a Rolex Daytona on his wrist, in everyday life, on film sets, on magazine covers. One model, the Rolex Daytona Ref. 6239, which Newman had received as a gift from his wife, was auctioned off in October 2017 for a record price – almost 18 million US dollars.

The Rolex Daytona is the first icon of sports chronographs – and is forever tied to the history of North America's most famous racetrack. The Speedway had only just opened in 1959. The watch has been around since 1963, originally as a Cosmograph, which paradoxically was initially advertised under the nickname Le Mans. The name Daytona did not appear until a little later, in 1965 to be precise, but it did make its mark on the dial – and as a chronograph. Later, the model was subtly refined with a hand-wound movement. In 1988, the first self-winding Daytona was launched. A break in style? On the contrary. Back then, racing was even a more synonymous with innovation than it is today, so it made sense for Rolex to launch this classic with an automatic movement in 1988 (the Daytona pictured is one of the El Primero references).

The 1950s saw not only the heyday of the Daytona International Speedway, but also a golden era for Formula 1. The vehicles were rapidly evolving and the performance of the cars was reaching

previously unimaginable dimensions. In 1969, Heuer, a pioneer of mechanical stopwatches in the early days of racing, decided to launch the Monaco with a bang: as a watch with a square housing. Once again, the parallels to the legendary racetrack were successfully drawn – and the cooperation with a silver screen hero who, like Paul Newman, stood for absolute credibility in racing, immediately lent the model a superstar aura: Jack Heuer designed the watch, and thanks to Steve McQueen wearing the model prominently in the classic film *Le Mans* it achieved worldwide fame. The result: even today, the watch enjoys enormous popularity among car collectors and racing aficionados. Partly because the watch's distinctive look is so different from all the others, it has become an icon. Moreover, Heuer continues to build on its close connection to Formula 1 to this day.

But there are also other timepiece manufacturers that have successfully forged links with the racetrack. Chopard has been official partner, global sponsor and official timekeeper of the Mille Miglia for more than 35 years, soon after the race was relaunched. The first phase of the race lasted only from 1927 to 1957. After the catastrophic crash of 1957 and a long break, the race has been held again since 1982 – Chopard has been involved since 1988. Since then, 25 watches have been created for the Mille Miglia collection.

It wasn't until much later that true partnerships between watch brands and car manufacturers emerged. Among the early collaborations was Heuer's partnership with the Scuderia Ferrari – a deal that was signed by Enzo Ferrari himself. Racing drivers such as Ronnie Peterson began wearing automatic chronographs from Heuer. And in the 1980s, Longines joined Ferrari. Following the turn of the millennium, Panerai, as a brand with Italian roots, sought cooperation with Ferrari. From 2005 to 2010, for example, two model series under the names "Granturismo" and "Scuderia" were launched out of Florence in strict collaboration, as well as limited special editions. It is a late but nevertheless outstanding example of a successful cooperation between the worlds of cars and watches. Two brands united in tradition and passion. What emerged were models of considerable stature, with a clarity of design that reflects the values of both brands – and are now highly sought-after collector's items. Panerai CEO Angelo Bonati and Jean Todt sealed the agreement. They de-

clared at the time, "We don't want to make a Panerai watch for Ferrari. We want to make a Panerai Ferrari watch." It stands as a perfect example of how mutually respectful and innovative brand collaborations can be. With benefits for both brands – and collectors today.

PASCAL FISCHER is a lawyer, watch expert and Private Client Manager at Bucherer 1888. For THE COLLECTIVE, he shares exclusive insights into the most significant developments in the watch industry.

Of Old Masters, the Ultra Contemporary, and New Values

People's love of art and collectors' love of collecting continues unabated. But the art market is changing faster than ever. Insights into the most important developments and trends.

Today, art is increasingly tied into the political balance of power, a fact that can indeed be seen as an indication of its social relevance and recognition thereof. This has a direct impact on the art markets, as not only the creation, presentation, and reception of art are subject to ever more rapidly changing social influences – but also its consumption. In particular, the development of commercial art mediation over the last two years shows how much market systems are influenced by conditions such as wars, elections or interest rates. But there are even more current challenges – such as the handover of the typically medium-sized art market businesses to the next generation or capturing the evolving tastes of future collectors.

The post-corona boom had already subsided in the USA and Western Europe by the fall of 2022, and was over in Asia a year later. Consequently, sales in the global art markets continued to decline in the first half of 2024, falling by between 10% and 30% depending on the estimate, region, and sales format. It proved necessary to work harder to achieve sales, with average prices falling at both fairs and auctions. This was not only the perception of an interested public, but was also confirmed by the “Art Basel and UBS Art Market Report 2024”: After two years of post-pandemic growth, sales had fallen again for the first time in the reporting year, by four percent to an estimated 65 billion US dollars. Auction data published today shows that business in 20th and 21st century fine art, the core of the markets, has fallen by more than a third over the past 18 months.

However, all theory is famously gray. For the Art Basel Report surveys a limited public in the luxury tier of the markets, and auction statistics are primarily determined by the high-turnover evening auctions in London and New York. Yet, even in 2024, it can be observed that trends at the top of the market, whether financial or aesthetic, filter down to all other levels, and in the digital age, more or less instantaneously.

This is particularly evident in the trade of contemporary art, traditionally a market driver. The quality of contemporaneity, reflecting

the moment of creation, had accelerated the market turnover in the eventful years since 2020. Supported by investment strategies, collecting trends today are changing ever more rapidly – but what could possibly follow the “Ultra Contemporary,” the trend of the last two years? Especially given that successful artists are only in their twenties and their works reach the secondary market the same year they are created?

The result was a general sense of calm, prudence, and reorientation. And consequently, in the wake of the market downturn, the transition from primary to secondary market works has slowed down. This has pushed back the price point at which young *œuvres* enter the secondary market. Too pronounced are the differences between more classical, already canonized art and very young positions. The former already have a market history and thus price data; works are part of well-known collections or held in museums – and this signifies artistic quality and, ideally, potential for value retention. Since primary and secondary markets have converged, the management and capitalization of artists' estates have become an important business area. This is evident in the meticulous accumulation of such mandates by businesses in the gallery and auction sectors. Moreover, the new presentations of entire bodies of work made possible by this also highlight the aspect of cultural mediation in the art trade.

Today, success is achieved by either young or rediscovered positions in mid-range and lower price segments – or by so-called masterpieces, significant works from canonized *œuvres*, at the other end of the spectrum. As long as it is not just art by stars – the ongoing focus on works by female artists or people of color since the pandemic does not appear to rest on mere political fashion. Rather, it has become clear that the feeling of having exhausted the possibilities of painting related primarily to works by men in Western industrialized nations. Today, the renewed focus on overlooked, rediscovered, or rediscoverable positions offers entirely new perspectives: While Western, male positions may appear familiar, there is now a growing interest in what other diverse perspectives have to say about them. Iwona Blazwick, former director of London's Whitechapel Gallery, even speaks of a new avant-garde. Just as Cubism dissolved the forms of the visible world, examining the individual parts from all sides and

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reassembling them in new and different ways, today we are looking at painting with a fresh eye. This shift mirrors the growing interest of contemporary art collectors in those artistic positions that have shaped, and continue to shape, today's artists. The rising interest in "artists's artists" and the current surrealism boom are perhaps the most visible manifestations of this trend.

Previously a niche market for connoisseurs, far removed from speculative interest, today, surrealist works are responsible for many of the highest hammer prices. The reason for this development is the increasing internationalization of the buyer base, as just a few years ago, Surrealism was almost exclusively a French passion. It is noteworthy for art market businesses that contemporary art collectors are now showing growing interest in Surrealism, seeing in the movement numerous precursor *œuvres* to later non-figurative, conceptual positions. Then as now, the unconscious and the enigmatic remain central themes in artistic creation. In current modes of production, this often serves to highlight the simultaneity of dissonances inherent to media society. Although surrealism is considered a historical, closed epoch, a certain continuity is unmistakable.

In the context of these developments, it is apparent that today even the love of the Old Masters is subject to the collecting criteria for more contemporary art: Branding, a trend towards minimalism, the joy of rediscovering previously overlooked but artistically consequential positions and an increasing willingness to mix old and new. Time and again, collectors are realizing it is possible to acquire works from canonized *œuvres* at the price level of up-and-coming stars. However, it will take time for this development to become statistically significant.

These criteria that transcend the boundaries of collecting fields not only reflect current collecting behavior but also the highly successful sales of collections in the 21st century, which continue to stimulate the markets. Although even in this premier discipline the depth of demand was lower than in the years of the post-pandemic boom, "the eye of the collector" continues to captivate at all market and value levels: collectors value the personal selection and contextualization of works, while market players appreciate the scope of the

supply. Collection bequests will continue to ensure this "basic supply," even if some wonder whether future generations will share their parents' admiration for classical art. In his book distinction: *A Social Critique of the Judgement of Taste*, Pierre Bourdieu stresses that good taste, so-called, is not an innate talent, but is shaped by individual socialization. In the field of art collecting, for the next generation this means that those who are impalpably yet permanently exposed to art and culture are virtually guaranteed to acquire familiarity. With an established, canonized version of art and culture, one would add today. And consequently, they can either accept or reject this canon. One can hope that around half of the generation of heirs will follow their parents' predilections and continue to collect, supplemented by market novices, investment buyers and perhaps even institutions that can fill gaps in their collections if prices in some individual areas stagnate or even decline.

Today's market systems are characterized by the baby boomers and Generation X (born between 1946 and 1980), while future demand will be driven by so-called millennials of Generation Y, born between 1981 and 1994, and Generation Z, born between 1995 and 2010. These upcoming generations of art collectors are arriving late to the acquisition of objects – while such a delay in previous generations was often due to financial reasons, today's shift is driven by broader changes in values. Given the extensive use of social media, a consumer attitude has emerged that is inspired by events and focused on sustainability, yet also marked by a high degree of personal involvement in purchasing decisions. Rather than focusing on available income, these generations prioritize knowledge and values. They carefully consider social, cultural, environmental, and justice concerns, using both cultural and financial capital to make informed decisions about acquiring collectibles.

Generations Y and Z have grown up with the technological innovations that now define the art world and dominate art buying. As expected, younger collectors are more open to online-only acquisitions. Millennials already make up around half of the buyers who spend more than one million euros on art a year. The earlier they become active, the better for commercial art mediation, as it is easier and significantly more cost-effective to maintain existing customers

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than to generate new demand. An important aspect for this clientele is simplicity in the implementation of communication and consumption. Once a distinguishing feature of Apple was that consumers were no longer even prompted to install a specific printer driver – the software took the decision off their hands. This has continued, and a younger generation of consumers holds that “luxury is about the decisions that are made for you,” at least according to Jon Simms, chief developer at Rolls Royce – perhaps the luxury brand with the closest connection to its customers thanks to an in-house concierge service.

No wonder, then, that digital art is once again serving as an entry medium. Gaming is not only a medium for young people to pass the time, but also for artistic expression, even if, according to the Art Basel Report, only 3 percent of the collectible objects in question are digital art forms. The crypto winter and the subsequent declassification of NFT documentation for digital works continue to have an impact. Nevertheless, digital formats are not going to disappear, as millennials are acquiring sculptures, installation works, video and photography in addition to classic canvas paintings. Generation Z will then see their highest single expenditure in the “new” media.

They are not the only ones who increasingly view artworks as assets. The relatively new service of art credit appears to have had its post-pandemic breakthrough: The increasing number of providers – ranging from auction houses to boutique financial services – aligns with the Art Basel Report’s finding that 43 percent of collectors surveyed have financed art purchases on credit. A closer examination reveals a clear trend: the more expensive the individual artwork and the wealthier the collector, the greater the likelihood that art will be treated and managed as an asset. However, this may be considered a luxury issue, as the canon of “bankable œuvres” is estimated to consist of only 20 to 30 such bodies of work, potentially widening the value gap further.

Regardless of financial instruments, this gap has continued to widen in 2024, in both collecting areas and formats. It comes as no surprise that the greatest successes are at times to be found on the outer edges of the spectrum: Applied art heralds the structural future of these market sectors. Here, sellers have come to accept the diminution of

recent years, and consequently, once properly priced in, bidding wars, art fair sales and brokerage successes have ensued. But as with paintings by the Old Masters, there is a lack of a mid-tier in the applied arts – very affordable or very expensive objects seem to be in demand, while the middle classes have apparently turned to luxury objects, jewelry or memorabilia.

However, aforementioned lifestyle markets can also serve as entry-level sectors for the art industry; their dynamic development illustrates the strong movement within the collector pool. The demand for items that are not strictly works of art has increased considerably since the beginning of the 21st century. These include handcrafted and industrially produced objects, ranging from historical jewelry to mechanical wristwatches and collectible automobiles.

In the art markets, lifestyle segments often serve as points of entry for novices, helping to attract new customers and ideally encouraging them to become art collectors. This is referred to as the collecting cycle: shopper, furnisher, and collector. Initially, the art markets address a demand that is met through various sales channels, particularly luxury outlets. As buyers seek greater personalization, they begin to enhance their home environments with works and objects acquired from the art markets. For a segment of this buyer group, these experiences activate the “collecting gene,” leading to further acquisitions in a typical collector’s manner.

Here, too, collecting trends adhere to the basic economic principles of the cycle: if a particular “type” of art becomes too expensive due to rising demand, it is often replaced by a new “type” at the lower end of the market spectrum. This scarcity operates on the principle that the demand group, driven by its own logic of collecting, fills gaps until the collection is complete, further collecting becomes economically unfeasible, or interest shifts to other areas. The emergence of new interests often mirrors societal trends that act as a counter-movement to prevailing tastes. It is notable that there are always insiders who anticipate and promote such trends. These are individuals who, through experience and instinct, uncover qualities where others would not see them. Often, these people are themselves endowed with considerable artistic talent – Jeff Koons, Cecily Brown,

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or Damien Hirst frequently complement their artistic endeavors with a public display of their collecting passion. More importantly, art collectors shape public perception on social media by sharing photos of valued or owned objects. In the art world, the use of such visual codes effectively communicates status, whether it reflects the financial or intellectual prowess of the collectors, or both. The old adage, “Show me what you collect, and I’ll tell you who you are,” thus gains a new level of significance.

Is all that glitters in the markets truly gold? Certainly not. The sustainability of the systems, the equity among participants, and the involvement of artists in the marketing process remain areas for development. However, the enduring passion people have for art and the dedication of collectors to collecting provide a solid foundation and impetus for a hopeful future. *Ars longa!*

Professor Dr. Dirk Boll is Deputy Chairman at Christie’s London and one of the world’s most renowned art market experts. The law graduate and current Professor of Cultural Management began his career at Christie’s in London in 1998 and has been the Director of 20th and 21st Century Art for EMEA (Europe & UK, Middle East & Africa) since 2022. Boll’s new book, *Art and Its Market*, was published by Hatje Cantz Verlag in summer 2024.



In his work, he explores the intersections of design, craftsmanship, and contemporary art. On the occasion of “Nike: Form Follows Motion,” the first museum exhibition entirely dedicated to Nike, set to open at the Vitra Design Museum in September 2024, THE COLLECTIVE spoke with the curator and renowned American design historian, Glenn Adamson.

PORTRAITS: PAULINE CARANTON
INTERVIEW: ANNE-CELINE JAEGER

ONE STEP BEYOND

How did the idea to show “Nike: Form Follows Motion” at the Vitra Design Museum come about?

The museum had already featured Nike in a show about plastics. That’s how the conversation started – around the material innovations of the company.

The show – the first ever exhibition about the history of design at Nike – follows Nike’s trajectory from a grass-roots company to a global phenomenon. What are your personal highlights in the exhibition?

It’s an unending string of highlights, so it’s hard to choose. There is an incredible continuity from then to now. Even though the company is absolutely enormous now, it started as this tiny group of people involved in this niche activity of track running and jogging – a very unusual pursuit at the time. So although the scale now is incredibly different, the approach is remarkably similar. It’s about working closely with the athlete, material experimentation, continuing to optimize, doing very unexpected things, particularly on the research and development side.

The thing that’s always talked about is Bill Bowerman and the waffle iron,* but he was actually doing lots of experiments like that. Also, what came in the 80s was this interesting combination of what I would see as a rational, modernist, performance-orientated attitude to design on the one hand, and then this wildly expressive, you could say post-modern and very artistic approach on the other, and melting those two together. That’s the DNA of the company’s design production.

Why do you think Nike is such a good fit for the Vitra Design Museum?

Most of the exhibits in “Nike: Form Follows Motion” are sourced from the Department of Nike Archives (DNA), the company’s own archive, which comprises more than 200,000 items. The exhibition is the first to present a curated selection from this archive to the public. You need to think of DNA almost as its own museum, with its own priorities and research practices. I see a lot of similarities to the Vitra Design Museum, which has a strong sense of its own collection and a focus on design and design history. It’s very unusual to be able to talk about Nike from the outside. To have this objective view that only a museum can offer is a unique opportunity for the Vitra Design Museum as well as for Nike. The Museum first began talking to Nike after involving them in an exhibition about plastics, which is a big part of Nike’s design history. This developed naturally into a conversation about this retrospective exhibition, which is looking at the company’s entire design history.

Stories such as Bill Bowerman’s waffle iron experiments and Carolyn Davidson’s Swoosh logo creation are heart-warming in both their dedication and how people are at the heart of the matter. You had access to the Department of Nike Archives. What untold Nike stories emerged for you when putting the show together?

A really good example of that is that people might

think of Nike as a very male-dominated company. It was obviously co-founded by two men. You think about stars like Jordan and LeBron James ... But it’s very interesting to think about what role women have had in the company. Carolyn Davidson would be the very obvious example because she designed the Swoosh logo in 1971, which is one of the most powerful logos in existence. But a much lesser-known story is that of Diane Katz.

She was the first professionally trained designer at Nike in any area. She had come out of the apparel industry working with outdoor clothing companies. This was a time when the people who were designing at Nike were runners who thought, “This would be a cool shoe.” So Diane Katz came with all this professional expertise and the understanding of working with manufacturing, how to study samples and colors. She also had this idea she called “unified apparel,” this idea that your whole outfit would be coordinated from your shoes to your trousers and jersey. She really was the person who started Nike as a clothing company that would eventually grow into this massive global phenomenon. She’s not really someone people know about generally, so we put a lot of emphasis on her.

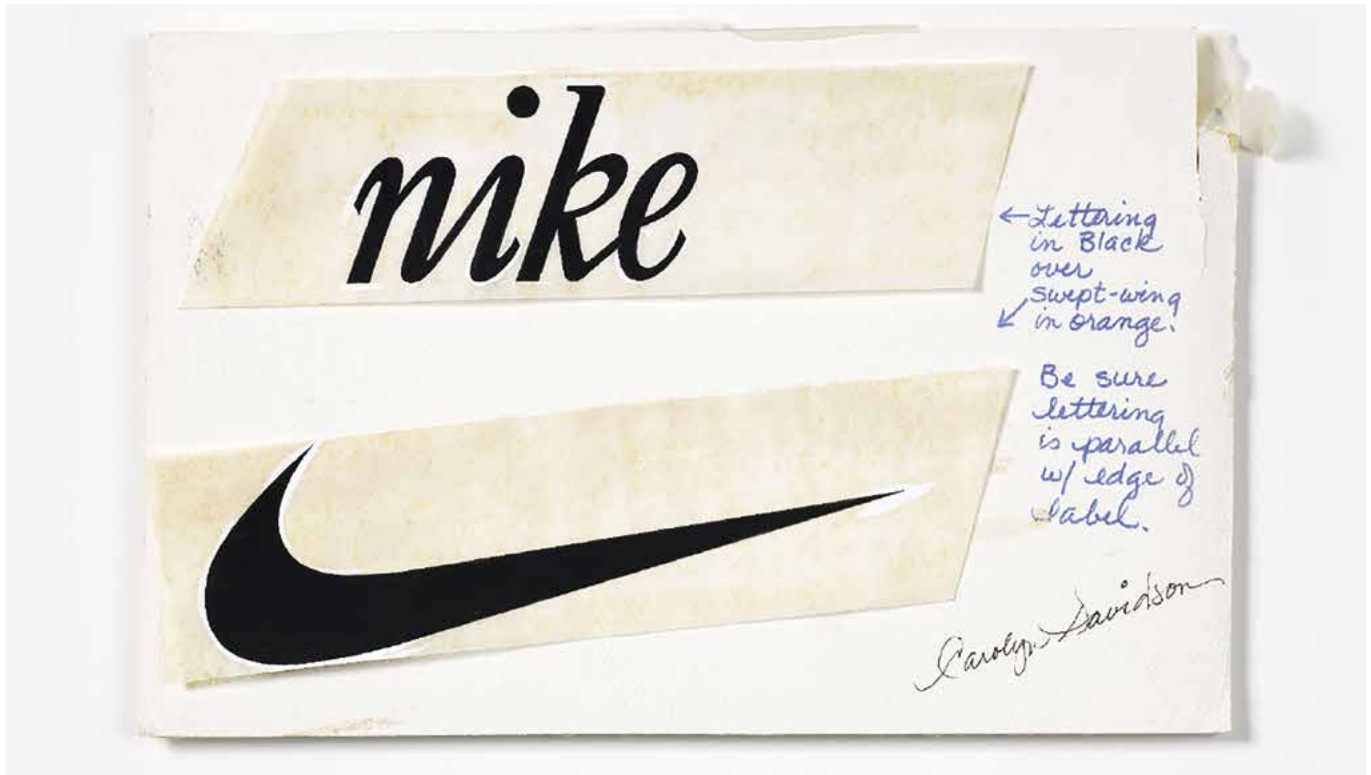
She also designed the first Windrunner. With the technology at that time it was hard to keep the seams watertight. And when you’re running in the Pacific Northwest, where it’s raining all the time ... So she made the Windrunner with a raglan sleeve so that it would shed water off the shoulders, which is a great example of this functional and stylistic approach Nike have always been about. I currently have a Windrunner in their latest high-tech fabric. It’s fascinating to me that they take these ideas and constantly revisit them. How many Air Force models have there been ...

... one of Nike’s most iconic shoes!

Another really good story that we found in the archive revolved around a designer called Bruce Kilgore. Although not as well-known as Tinker Hatfield, he probably should be, as Kilgore designed the original Air Force I. He was one of the most important people in design at Nike in the early 80s. There is this great story about when he was in Exeter, where Nike was manufacturing at the time. They would go out in their lunchbreak, play basketball and wear the prototype shoes they were working on. They’d have an X-Acto knife and cut little bits off the shoe to see what would happen if they took material off here and there to make it lighter. And then they’d keep playing in the shoes ... They were literally road testing their own design as they went.

There are a lot of parallels between car and sneaker design, especially when it comes to Nike sneakers. How does this link come about?

The great example there would be the Air Jordan XI, which Tinker Hatfield designed in 1993 specifically after seeing a luxury convertible. It gave him the idea of the famous patent leather application on the upper.



That came right out of a car design. We have the design board where he was thinking about that – a very unusual and exciting addition to the show. The top of the shoe is based on a car and the bottom is inspired by a lawnmower. Tinker had this idea that the lawnmower needs to be able to get beaten up and be super strong, and the body work on top can be styled. That was the logic he used when he designed the Air Jordan XI, one of the most successful shoes ever.

Another point to note is that many Nike designers, including Tinker, were trained as architects. Others often have backgrounds in the auto industry or in product design, bringing different perspectives to their work. One thing they say is that there is no school where you can learn to design shoes. And this is maybe the more interesting answer to your question: It's not so much looking at a car and thinking, "Oh I can do that in a shoe." It's more that you are a car designer and now you have to learn how to design a shoe. So you have this whole methodology you'd be bringing to the company from another sector. Tinker has always said that his approach to the Air Max was to think of it as an "expressed structure," exactly what Richard Rogers and Renzo Piano did in the Centre Pompidou.

Vitra launched the Slow Chair in 2006, designed by Ronan and Erwan Bouroullec, which uses strong, precisely shaped knit fabric. Nike was an early adopter of knit materials with their Flyknit technology in 2012. How often do interdisciplinary technologies and materiality cross over?

I think Nike has a remarkably collaborative approach. They are very interested in technologies that are being developed elsewhere and they work in conjunction with independent researchers and designers. In addition to having all these experts working on high level research and development projects in the company, they are also reaching out to universities and other companies to develop these projects. It's not as simple as, "I see that and make a shoe out of it." It's a much deeper, more sustained research methodology they are using.

As a curator at large at the Vitra Design Museum you deal with designs that have become iconic. What characteristics does a product or object need to gain this status?

Probably what they would say at Nike is that you don't know, and that's why they are constantly experimenting and doing all these different things and trying this and that and working with all these different people. Obviously, they are putting a lot of investment into specific projects ... One that occurs to me is the VaporMax, which is, I would say, now an iconic shoe. It has the Flyknit upper and a sole made of a single air unit, a maze of bubbles.

I have a pair and they are incredible to wear because it's like you've got this science fiction apparatus on your feet. Famously, it's the most road-tested shoe in Nike history. Thousands and thousands of

hours with people training with various versions of it and giving feedback before it was launched. By the time you've done all that for years, you need it to be iconic in a certain way. But I think, in the end what people associate with Nike is much more organic and less predictable. For example, when Nike decided to work with Virgil Abloh and he came up with The Ten, which is this amazing self-referential exercise, that blew up in the most amazing way. Now it's probably one of the things that people most associate with Virgil Abloh. You couldn't have predicted that. Like all design, it's a combination of planning and luck.

What do you think makes an iconic design? Is it only retrospectively that we assign this status?

I don't think so. I think things become iconic fast. And then they stick. The way I would put it is it's almost like a pop song. It's hard to explain but as soon as you hear "Smells Like Teen Spirit," you know, "Okay, I'm going to be hearing that song for the rest of my life." It's a blend of simplicity and newness. Those would be two strong components of an iconic design. Think of a Verner Panton chair – that's a good example coming from Vitra of how those two things can come together. Ron Arad, Ettore Sottsass ... They are so wildly different from what you've seen before and yet the minute you see them, they become lodged in your memory because they have that directness and that's really what it's about. I think all the great Nike shoes are like that. The Air Force I, the Air Jordan, the Flyknit. They have a lot going on under the hood, a huge complexity of thought went into them, but they also register with you with an incredible clarity.

Is there a favorite design you have when it comes to cars?

It's pretty hard to beat the Jaguar E-Type from the 60s. You could probably make it a lot squarer and not have much difference in terms of its real aerodynamic performance. But you know, even when it's sitting there, perfectly still, you feel this incredible sense of it passing through space and time. That's the link to shoe design; it becomes reality through the visual rhetoric of the design.

What are your views on car design as a whole?

Cars are an interesting combination of both empowerment and ruthless force. And yet, they are so beautiful, they are so impressive technically. They are so completely intrinsic to modern life, that we can't imagine what it would be like to live without them. The other aspect I'm intrigued by in that particular design story is the whole question of speed – what it means to look fast and the history of streamlining – and the adjustments made to cars that don't literally make them faster but make them feel faster. It is this fascinating quality – one we explore in the exhibition, "Nike: Form Follows Motion," of how do to design something that allows you to feel more powerful, faster, stronger, like you can jump higher. And if you feel like that, then you can.

HOT WAFFLES FOR SALE.



Your new book, *A Century of Tomorrows: How Imagining the Future Shapes the Presence*, comes out in December. The cover offers a glimpse into an automotive future as imagined in the early 20th century. Could you reveal a little about your approach to the book and its subject?

The book is about predicting the future in the 20th century. I go through the whole 20th century, looking at the dominant means by which people were forecasting tomorrow. A really good example of that would be streamlining in the 1920s and 30s, which is what the cover image suggests. This idea that you can design a train or car that looks like it's arriving in the future faster than everything else. The sense that you are experiencing something futuristic, whether through science fiction or through some planning process or through design. The book is about the constant infusion of the future into the present. It's a very poignant story because people don't know the future and they are constantly surprised and knocked off course. Open any magazine or newspaper and you get predictions about the future. We can't help ourselves, although we can fundamentally never get it right. In a way the book is about the human condition and the combination of hope and fear that drives us.

What are your hopes for design in the future? Where will it go?

Here I have to say I actually do think of Nike as a positive example. They make a very strong place for individual creativity and that's what it comes down to. Fundamentally, I started out as a craft historian and that's still what I write about a lot of the time. The fact that they make so much room for individual creativity and consider that to be their most powerful asset in design, that's what it comes down to. I tend to look at artificial intelligence as a bureaucratization of design. Ultimately, anything that doesn't come from a human being isn't going to mean anything to other people. That's how I feel about it and I think most people feel that way. I think design has to stay grounded in that creativity to really be meaningful and good for people.

For brands where design and people are central, do you think craft is an urgent necessity in this current climate of artificial intelligence?

Absolutely. In at least a couple of ways. One of the ways is to counteract that inhumanity that we were just talking about. But the other thing that is perhaps more subtle is that even if you do want to use some of those tools, generally you will be reliant on craft at some point in the process as well, either to finish the object or to prototype it. The inherent, what I call, "material intelligence" – the human ability to invest an object with meaning and specificity, that comes through skill – there is no way to replace that. And obviously, what's in your head is still way, way more flexible and sophisticated than anything anyone has managed to make in a machine. And this quality comes out in the object through craft. At least as long as we're all around. Maybe in a few hundred years from

now it will be different. Craft is going to continue to be an absolutely essential variable in the equation of design.

Do you see it reaching a tipping point more towards craft? Will craft win in the end?

I do think there is a craft revival happening. On the other hand, I think there is a question of compatibility but without being a luddite and saying, "Let's have craft and not industry." That ship has sailed a long time ago. It's also about finding ways to gear human capabilities of making towards more expanded possibilities of making that AI and other forms of advanced technology are giving us. That's really the best way to think about it. We have to find ways of making them play together instead of being oppositional.

*Famously, Bill Bowerman, the co-founder of Nike and the coach of the Oregon track team, invented the waffle sole after watching his wife make waffles for breakfast in 1972, to improve grip and traction on the running track.

A Century of Tomorrows: How Imagining the Future Shapes the Present by Glenn Adamson will be published by Bloomsbury in December 2024.



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Sketch of the original Swoosh design
Carolyn Davidson, 1972 © Nike, Inc. (above)

Cathy Freeman wins gold in the women's 400 meters
final at the Sydney Olympics, 2000
© Getty Images, Billy Stickland /Allsport (below)

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Hot Waffles for Sale, poster of Nike Waffle Trainers
Waffle Trainers, 1978
© Nike, Inc. (above)

Components of the Foamposite Basketball Shoe,
1997 © Vitra Design Museum, Photo: Unruh Jones (below)

FORM & PROGRESS

TEXT: FLORIAN DECKERT

Cars and shoes. Designs that essentially share a common purpose: Getting people from A to B. But both objects exert a fascination that goes far beyond their primary purpose. It is the symbiosis of form and function. The fact that static objects have an inherent dynamism – and that standstill does in fact not lie in their nature. Stories behind breathtaking designs that have become legendary across generations. A search for parallels in the designs of sneakers and sports cars – on the occasion of Nike's first international retrospective, "Nike: Form Follows Motion," on show at the Vitra Design Museum from September.



When Tinker Hatfield took up his position at Nike in June 1981, he brought with him the experience of a talented track and field athlete who had even competed in the Olympic Trials as a student. He also had a college degree in architecture – and decided to channel his knowledge into the design of sports shoes. The decisive moment: A trip to Paris that leaves him captivated by the Centre Pompidou, popularly known as “La Raffinerie.” The unusual construction, the structural framework, the stairs, electrics and water pipes that are transparently displayed on the outside: It is precisely this concept that would inspire the Air Max 1, which Hatfield designed a few years later – and which enjoys about the same status among sneakers as the 911 does among cars. A legend, whose basic features and lines have hardly changed to this day. Admittedly, many sneaker manufacturers had already been using cushioning technologies for some time. However, Hatfield took the motto “less is more” literally – and added a cut-out in the sole of his design that allowed a glimpse of the inner workings. A detail that would change sneaker design forever. Nike realized this. And accompanied the advert at the time with a Beatles hit: *Revolution*.

Anyone who opens their car’s hood knows that moment of awe when looking at the engine’s components. The arrangement of cylinders, pistons and valves. Every car’s bodywork containing their own respective cosmos, well protected and concealed – at least until NACA openings borrowed from aviation found their way onto the road for the first time. The aerodynamically advantageous air inlets primarily directed cooling air to the engine in racing cars. For production vehicles like the Ford Mustang or the Ferrari F40, they were style elements since the necessary speed for a real effect was rarely achieved on the road. In the same spirit, vehicles like the Lamborghini Countach were equipped with ventilation *grilles*, through which parts of the engine are visible. A similar principle to the Air Max, only implemented a decade earlier. But the concept is firmly embedded in the design laws of both areas, sneakers and sports cars, to this day: design is not limited to the outer form but plays with the fascination that lurking within.

READY FOR THE BIG SCREEN, YET TO GO INTO PRODUCTION

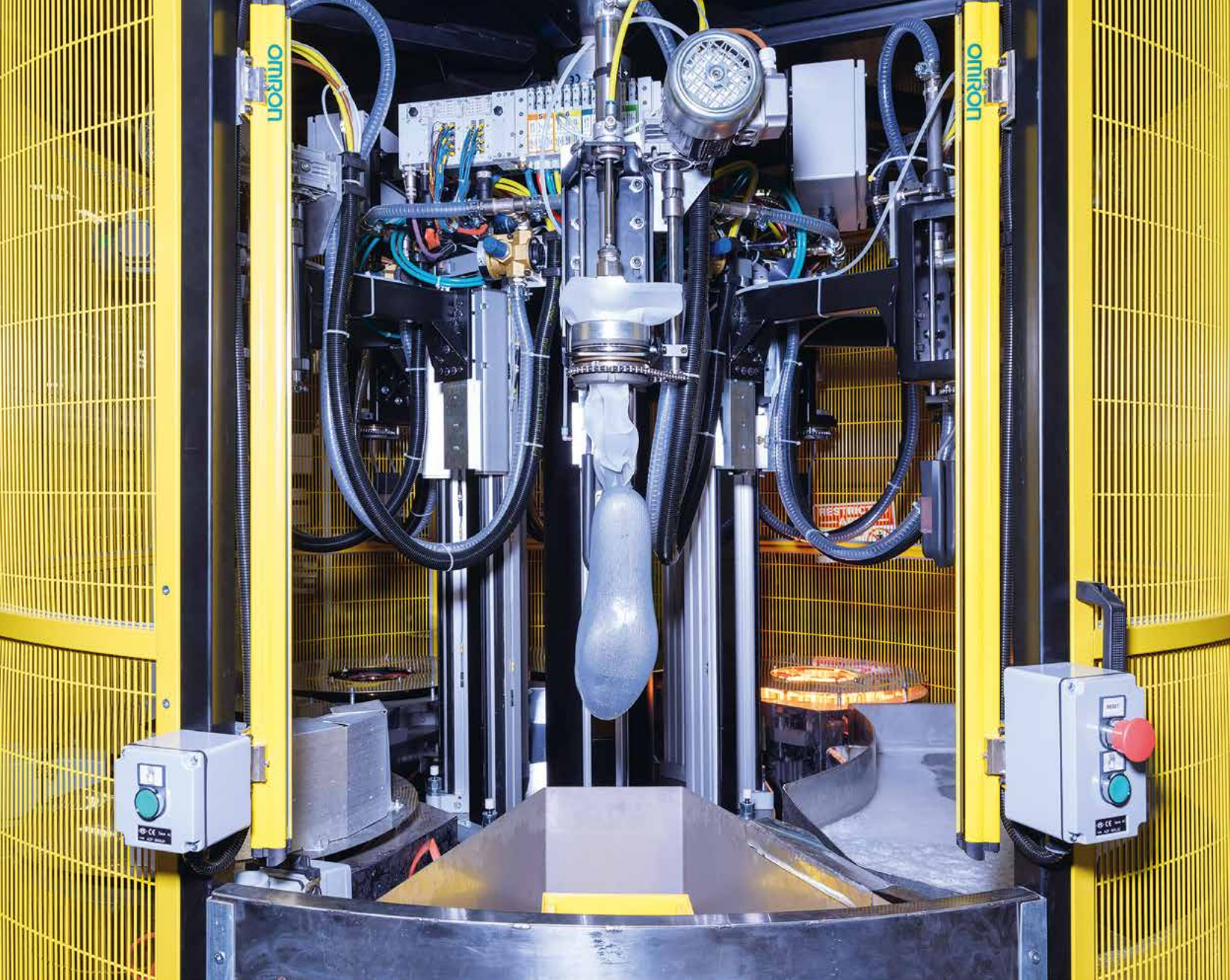
Back to the 1980s, *Back to the Future*: The second part of the film trilogy spans several decades – primarily the then-present day, the late 1980s, and the then-distant future of 2015. The protagonists Marty McFly and Doc Brown bridge the gap between the two periods in a rear-wheel-drive DMC DeLorean. To complete the package, the model becomes a futuristic icon thanks to the perfectly coordinated costumes. Most notably: the sneakers to match the DeLorean. Director Robert Zemeckis has the right experts in his team. Tinker Hatfield, already very much in demand at the time, was asked to design the perfect footwear to go with the car. The result was the Nike MAG (Magnetic Anti Gravity), worn by Michael J. Fox as Marty McFly after his arrival in the future. A

silver beast with self-closing laces and LEDs in the sole, and the heel and tongue logos, and just as sleek as the DeLorean. Unheard of back then, but quite close to the sneaker designs of today. To achieve this look, a few tricks were used on the film set. It would take more than two decades before the prop was even halfway ready for series production.

In the early 2000s, fans of the film cautiously asked Nike whether the MAG could actually be produced by now. Hatfield and his colleague Tiffany Beers went back to the drawing board to turn the vision of 1989 into reality. It took them thousands of hours, three reboots and a total of six years of work to complete a prototype. In 2011, the still strikingly futuristic-feeling sneaker actually comes out – with an electroluminescent sole, an upper reminiscent of spacesuits and a rechargeable battery with a 3,000-hour operating time. Only 1,500 units were produced and auctioned at the time. The self-closing laces were still missing from this first version – a revised version was produced in 2016, of which Nike only auctioned 89 pairs. Today, the collector’s item can fetch between €30,000 and over €100,000, depending on condition and model. Tiffany Beers, who played a key role in the development of the shoe, left Nike in 2017 to join Tesla.

WALK THE DRIVE

The late 1980s are a golden era in sneaker design. And this is mainly due to the great sports icons of that decade. At the time, however, Michael Jordan is on the verge of leaving the brand bearing the Swoosh. Probably the best basketball player in history, ennobled by Nike with his own sneaker line, sparked the interest of the competition from Herzogenaurach in Bavaria at the end of the 1980s – His Airness seriously considered switching to Adidas. Nike designer Tinker Hatfield was able to convince him to stay. He would personally create the designs for the next thirteen Air Jordans – giving rise to one of the most successful Nike series of all time. What makes this collaboration so fruitful is the fact that Hatfield understands and embraces Michael Jordan’s passions, incorporating them into the sneaker design. The kicker: it was mainly Jordan’s passion for sports cars that Hatfield applied to sneakers. Michael Jordan is known as a connoisseur of fast cars – and the profiles of the shoes subsequently show astonishing parallels to legendary automobiles. The idea to give the Air Jordan VI a rear spoiler – a flaring tab that almost all statement sneakers with large soles have today – was inspired by the Porsche 964 from Michael Jordan’s personal collection. With their extremely aerodynamic silhouettes, the Ferrari 550 Maranello and F355 models are direct inspirations for the Air Jordan XIV – even the indispensable Jumpman logo is modeled on the shape of the Ferrari emblem. After Jordan’s career concluded in 2003, LeBron James became the new basketball figurehead with a play style of pure power and dynamism. The parallels to super sports cars continue: The extremely angular and sculptural Nike LeBron 11 Elite picks up on the almost brute aura of the Lamborghini Egoista concept car, a single seater with a cockpit





CUIDADO
LUZ PREJUDICIAL AOS OLHOS

CAUTION
LIGHT HARMFUL TO EYES













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CARVED FROM NATURE
TO LAST GENERATIONS





TIME BEAUTIFULLY FILLED

THE MONOLITH HUMIDOR

DISCOVER MORE

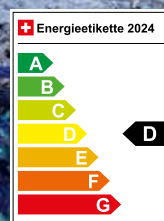




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