

BEYOND

BY LEXUS

A JOURNAL ON DESIGN AND CRAFTSMANSHIP



THE ONE » P11

We reveal the muscular design of Lexus's latest compact crossover concept, the LF-NX, unveiling its athletic shape, dynamic lines and refined forms.

BLUEPRINT » P38

A visit to The Restaurant at Meadowood in Napa Valley, where head chef Christopher Kostow creates dishes that blend a farm-to-table approach with a keen eye for detail.

THE ROAD » P52

Architect Hironaka Ogawa takes a Lexus IS on a scenic drive across the Japanese island of Shikoku, revealing what triggers his creativity and inspires his craft.

PIT STOP » P80

We investigate the relationship between the built environment and the car world in a presentation of the bamboo-clad parking garages at the Leipzig Zoo in Germany.



THE LAB » P86

An insightful and exclusive glimpse behind the scenes at the Lexus Design Center, where sophisticated technology meets skilled craftsmanship.

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ISSUE 2 2013



INTRODUCTION

The first issue of BEYOND BY LEXUS launched last Spring, dedicated to good design and edited to appeal to inquisitive minds. In this second edition, the work continues. The issue is framed by two stories that exemplify how good design is very much integral to operations at Lexus: it opens with the presentation of our beautifully crafted new concept model, the LF-NX, and closes with a behind-the-scenes look at our design department in Japan. On the pages between, we meet a group of people who have dedicated their lives to craft and go to a series of places where design takes center stage.

BEYOND BY LEXUS is one fraction of a set of design initiatives that Lexus is engaged with at present. In the summer, we announced the second Lexus Design Award—to be given out at the next edition of the Salone del Mobile—and also opened INTERSECT BY LEXUS, a boutique gallery in Tokyo that was designed by the Japanese design firm Wonderwall (see page 48).

Lexus's commitment to staying at the forefront of car design is of the utmost importance, but with these initiatives, we hope to go beyond, and engage with design and craftsmanship on an entirely new, global level.

KIYOTAKA ISE

President
Lexus International





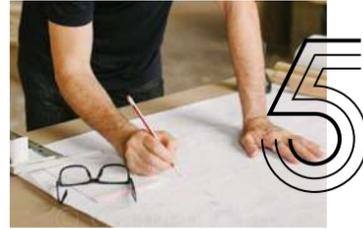
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HUMAN NATURE

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THE COLLECTION

Introducing CRAFTED FOR LEXUS, a range of items created exclusively for Lexus.

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

ISSUE N°

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AUTUMN/WINTER
2013**BEYOND**
BY LEXUSPUBLISHED BY
LEXUS INTERNATIONALEDITED AND PRODUCED BY
WINKREATIVEWINKREATIVE AG
NORDSTRASSE 18
8006 ZURICH
SWITZERLAND
WINKREATIVE.COM

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**CHARLOTTE MIDDLEHURST**
WRITER

Born in London, Middlehurst currently resides in Shanghai, where she has worked at *Time Out* as features editor and contributed to *South China Morning Post*. For this issue, she visited the newly restored quarry garden at Chenshan Botanical Garden. Her ideal road trip? Through the Himalayan foothills of Tibet with an equally enigmatic sound track, including tunes by The Doors.

**GREG WHITE**
PHOTOGRAPHER

White has photographed two stories in this issue of BEYOND BY LEXUS, "The One" and "An Element." The London-based photographer has won numerous accolades for his work over the years, including the title of AOP Photographer of the Year. His dream road trip would be to drive along the entire length of Chile, venturing through the Atacama Desert and finishing at Cape Horn.

**PETER FRANK EDWARDS**
PHOTOGRAPHER

Edwards has made a career out of travel, hitting the roads several times a month to shoot for publications such as *Condé Nast Traveler* and the *New York Times*. For this issue, his photographic profile of the chef Christopher Kostow took him to the scenic Napa Valley. He would love to drive the length of California's Pacific Coast Highway with the top down, playing Band of Horses on the stereo.

**GUY BIRD**
WRITER

London-based car writer Bird has written for the likes of *Wallpaper* and *Esquire*. As part of this work, he has road tested most vehicles launched in the United Kingdom over the past 18 years. In this issue, he turns his attention to the Lexus LS 600h L. For Bird, no road trip would be complete without interesting company and tunes by SBTRKT and Bonobo.

**KIMBERLY BRADLEY**
WRITER

Bradley is an American writer, journalist and editor focusing on art, architecture, travel and culture. Now residing in Germany, she is the Berlin correspondent for *Monocle*. For this issue, she explores the award-winning parking garages at the Leipzig Zoo. Bradley's dream road trip would be driving around North Island, New Zealand.

**KOHEI TAKE**
PHOTOGRAPHER

The work of Japanese photographer Take has taken him across Asia, Africa and South America to shoot commissions for publications including the in-flight magazine of All Nippon Airways. In this issue, Take grants us a behind-the-scenes look at the Lexus Design Center. His dream ride? Around the Uyuni salt lake, in Bolivia.

BEST IN SHOW



Photography by Bruce Sutherland City of Cape Town

01

WORLD DESIGN CAPITAL CAPE TOWN

The South African city of Cape Town showcases its ongoing regeneration in 2014 with an exciting one-year program of design-focused activities under the World Design Capital 2014 designation—a biennial appointment announced by the International Council of Societies of Industrial Design, based on a city's commitment to use design as a powerful tool for social, cultural and economic transformation. Following in the footsteps of Turin, Seoul and Helsinki, Cape Town is the fourth city—and the first in Africa—to hold this renowned title. Patricia de Lille, the city's mayor, says, "2014, then, is the

moment when the past and the future will come together for Cape Town. It is a reflection of how the city has socially and physically reinvented itself."

Under the overall theme of "Live Design. Transform Life," the festival's 38 curators—led by the influential designer Paul Duncan—have put together a multitude of events, demonstrating the city's accomplishments in four subcategories: innovation, global conversation, social responsibility and sustainability. "We will use the World Design Capital 2014 opportunity to identify, nurture and promote projects that offer tangible evidence of how design can improve

lives within our uniquely South African and African context," explains Alayne Reesberg, the CEO of Cape Town Design, the implementing agency for World Design Capital 2014. "Our focus will be on projects that bridge historic divides, reconnect our city in structure and in spirit, rebuild social and economic inclusion, and reposition Cape Town for a sustainable future." The year 2014 will certainly be a milestone for Cape Town, marking the beginning of a more worthwhile city by design in its broadest sense. » AW

THROUGHOUT 2014
WORLDDESIGNCAPITAL.COM

02

MELBOURNE CUP LEXUS DESIGN PAVILION MELBOURNE

The Lexus Design Pavilion—Lexus's unique tribute to the design world—plays host to Lexus customers, guests and business partners, as well as the latest works of Australian and international designers, during the famous weeklong racing carnival that takes over Melbourne's Flemington Racecourse each November. This year, Lexus's three-story marquee will yet again bring together the best of the world's design talent, while also leveraging Lexus's global design initiatives, INTERSECT BY LEXUS and the CRAFTED FOR LEXUS range of artisan products. Like the Melbourne Cup itself, the pavilion cultivates performance, sophistication and, most important, best of breed. » AW

NOVEMBER 2-9, 2013
LEXUS.COM.AU/ABOUT/SPONSORSHIPS/MELBOURNECUP/



03

DETROIT MOTOR SHOW DETROIT

An annual curtain-raiser on the automotive calendar, the Detroit Motor Show will get the industry in the mood for some serious business after the winter holiday season. Among the world's largest auto shows, it has been involved in some of the key milestones in the history of Lexus: the high-performance concept Lexus LF-LC, a model that helped accelerate the brand's innovative design revolution, was unveiled here to unanimous accolades in 2012. » SH

JANUARY 13-26, 2014
NAIAS.COM



04

GRAPHIC DESIGN FESTIVAL BREDA

The Graphic Design Festival returns to the Dutch town of Breda and transforms its historic 17th-century center into a creative hub, presenting current developments in visual storytelling in all its forms. The festival's engaging program of workshops, lectures and exhibitions reflects the communicative power of graphic design, demonstrating to some 15,000 visitors how the designed image influences the behavior and opinions of each and everyone of us. » AW

APRIL 17-27, 2014
GRAPHICDESIGNFESTIVAL.NL

Photography by Boudewijn Bollmann



05

ABU DHABI ART ABU DHABI

Some of the world's top art galleries will yet again gather at the Saadiyat Cultural District this November, for the fifth edition of Abu Dhabi Art. With a carefully curated program of events, panel discussions among creative leaders and a wide variety of works from both established and emerging talents on show, the art fair will establish Saadiyat Island—the future home of the Abu Dhabi outposts of the Louvre and the Guggenheim, as well as to the Lord Norman Foster-designed Zayed National Museum—as the United Arab Emirates's cultural destination of the future. » AW

NOVEMBER 20-23, 2013
ABUDHABIARTFAIR.AE





Photography by Ed Lederman

07

STOCKHOLM DESIGN WEEK STOCKHOLM

Each February, Stockholm Design Week attracts design enthusiasts from all corners of the world for a week of design-related events that take over the city's showrooms, schools and studios. Organized since 2002 as a theme week around the established Stockholm Furniture and Light Fair—now regarded as one of the two most prestigious furniture fairs in Europe besides the Salone Internazionale del Mobile in Milan—it presents a lively counterpart to the daytime trade activities held inside the Stockholmsmässan exhibition center. » AW

FEBRUARY 3-9, 2014
STOCKHOLMDESIGNWEEK.COM

08

TOKYO MOTOR SHOW TOKYO

This November, the 43rd edition of the Tokyo Motor Show—Japan's biggest automotive event—will welcome some 30 international car and motorcycle manufacturers to showcase their latest products and cutting-edge technologies at Tokyo Big Sight. Themed around "smart mobility," this year's edition will invite visitors to experience the latest developments in intelligent transportation systems. In addition, a variety of automotive events aimed at families and younger audiences will be held around the venue and in the adjacent Odaiba area over the 10-day period. » SH

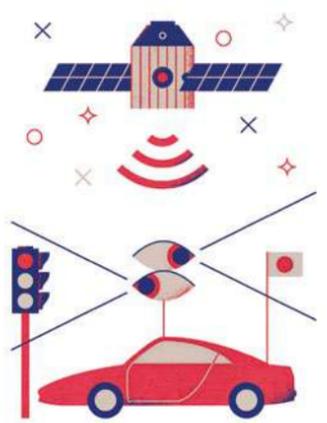
NOVEMBER 22-DECEMBER 1, 2013
TOKYO-MOTORSHOW.COM

06

WHITNEY BIENNIAL NEW YORK

For the 77th time, New York's leading museum of 20th- and 21st-century American Art hosts its signature showcase of some of the nation's most promising and at the same time debate-provoking talents in contemporary art. The 2014 edition is the first in the event's history to invite three curators from outside the institution—Stuart Comer, Anthony Elms and Michelle Grabner—to oversee one of the exhibition's three floors; the objective of this new curatorial structure is to highlight a range of geographic and methodological vantages. It is the last biennial to be held in the iconic Breuer building before the Whitney moves to a new downtown location in 2015. » AW

MARCH 7-MAY 25, 2014
WHITNEY.ORG



09

TOKYO DESIGNERS WEEK TOKYO

A regular fixture on the city's design calendar, Tokyo Designers Week celebrates everything from art and fashion to product design and architecture, with entries from around the world. (The first Lexus Design Award, mentored by Sam Hecht and Junya Ishigami, was launched here in 2012.) Held each autumn at Meiji Jingu Gaien Mae, just a stone's throw from Meiji Jingu Memorial Picture Gallery, this year's edition of the internationally popular design festival will see the launch of the Asia Awards. The new awards program is a platform aimed at discovering Asia's young design talent,

while further facilitating an exchange between creative minds from Japan and the rest of Asia. Since its early years back in the 1980s, Tokyo Designers Week has helped more than 6,000 up-and-coming artists and design groups break through in the field with varying degrees of support, and the inaugural Asia Awards—founded under the initiative of architect Toyo Ito and art director Katsumi Asaba—will increase visibility with the aim of turning Tokyo into Asia's exciting design hub. » SH

OCTOBER 26-NOVEMBER 4, 2013
TDWA.COM



THE ONE

THE DESIGN DEPARTMENT AT LEXUS HAS SPENT MONTHS HONING AND PERFECTING ITS LATEST CONCEPT CAR, WHICH WE NOW REVEAL TO YOU IN ITS FULL GLORY

THE ONE



THE LF-NX IS THE LATEST CONCEPT CAR CRAFTED BY LEXUS. NOT ONLY IS IT THE MARQUE'S FIRST ATTEMPT AT COMPACT SUV MODELING, BUT IT ALSO SIGNALS ONE OF LEXUS'S BRAVEST VEHICLE DESIGNS

"To use boxing terminology, the LF-NX is a lightweight fighter," admits Lexus designer Nobuyuki Tomatsu, describing the latest concept car that was unveiled at the Frankfurt Motor Show this past September. "While cutting his weight down to the bare minimum required, he has beefed up the muscles essential for competing at the top of his game," he continues.

Tomatsu's words are dead on. The LF-NX's exterior styling is full of aggressive lines and bold forms, and from whatever angle one lays eyes on it, one senses the unique aura that surrounds only the brave—those who have gone through the toughest of trainings.

"We've spent a lot of time perfecting the 1:1 scale clay model and tried every possible idea to sharpen its overall look as much as possible," Tomatsu says. "So you wouldn't see even an ounce of 'fat' on the resultant shape."

It is immediately apparent that the LF-NX has inherited design cues from its predecessors, most notably the LF-LC and the LF-CC concept cars. They both took the automotive industry by storm with their stunning styling, but their unique design elements have been even further refined, advanced and developed so as to strengthen the SUV credentials of the LF-NX.

For instance, the front lights have a brand-new look. Three independent LED lighting units are placed side by side to form one headlight component, just as on the LF-CC, but each unit has been developed into L shapes and illuminates the road ahead. Lexus's famous spindle grille has also received a more dynamic, more

three-dimensional-esque design treatment to strengthen the frontal expression, which is completed by the bulging front fenders and 20-inch tires.

The exterior profile of the car's cabin is so distinctive that it forms a diamond shape when seen from the above. In addition, the muscular rear fenders and unique roof treatment—the flowing roofline gradually rises to its peak at the halfway mark between the B and C pillars—combine to a body contour akin to that of a formidable beast about to launch an attack on its prey. The visuals on the sides are similarly impressive. Refined yet aggressively pronounced lines cutting from the front to rear doors render a laser-sharp appearance to the side of the body. It is obvious that the designers have spent a lot of time carving out this athletic shape of the body, which signals a high agility level and excellent performance—both essential features of a great SUV.

Lexus has clearly taken its bold design direction to the next level with the 962A, but the introduction of this new concept is significant for another reason: it is the marque's first attempt to investigate the styling of a compact SUV model.

"The compact SUV segment is very important for Lexus, because it appeals to those whom Lexus has yet to reach out to," acknowledges Tomatsu.

One-off, made-for-show cars are merely a design study, but this vehicle may create a spark for Lexus's future lineup. //



GAUGING INTEREST

LEXUS IS KNOWN FOR COMBINING UNPARALLELED CRAFTSMANSHIP WITH STATE-OF-THE-ART TECHNOLOGY. THE LATEST EXAMPLE OF THAT MASTERFUL MIX HAS ARRIVED IN THE FORM OF THE NEW LEXUS IS F SPORT METER



TEXT BY SHOGO HAGIWARA
PHOTOGRAPHY BY GREG WHITE

Inspired by the design of the Lexus LFA digital gauge, the Lexus IS's F SPORT meter is formed of an eight-inch thin film transistor liquid-crystal display (TFT-LCD), framed by a ring-shaped element mounted on the screen. This measures about 120 millimeters in diameter and sits at the center of the monitor, with the digital elements of the gauges displayed at each side. The motor-powered ring acts as the gauge's outer rim and slides to the side when the driver uses the switch on the steering wheel to call up information such as mileage or music playlists. Overall, the IS F SPORT meter is a graphical feat achieved through a calculated choreography of high-tech and old-school mechanical moves: both analog (the ring) and digital (the monitor). It's a visually potent combination.

"Installing a digital tachometer makes logical sense for high-performance models, such as the LFA and IS F SPORT range, because the graphic hand of the electronic meter can track and display the engine's capability to rev from idle to its 7000 rpm red zone far more accurately than its analog counterpart," explains Naoki Kobayashi, deputy chief engineer at Lexus. "But no one has tried to combine that with analog-esque

physical parts to build an instrument cluster with engineering excellence. You would be forgiven for assuming that the tachometer is nothing but digital, though, because it's so well put together."

The benefits of opting for a digital gauge are palpable. Usefully, the graphics of the gauge change according to the mode—including ECO, NORMAL, SPORT/SPORT S and SPORT S+ options—the driver has selected. For example, when the SPORT/SPORT S and SPORT S+ modes are selected, the tachometer turns white and illuminates the rev gauge. This is a neat design nod to the gauge on the Lexus LFA (not coincidentally, the rev gauge itself has the same reading system as the LFA's, with the spacing between gauge numbers slightly different; each gap between 0 and 5 is set narrower than between 5 and 7, so the driver can visually recognize dynamic acceleration and feel more connected to the vehicle). On the hybrid models, the gauge displays only the speed, the mode and the gear the car is in, but when the driver opts for the SPORT/SPORT S mode, it instantly switches to the same LFA-inspired tachometer as that of the normal gasoline models mentioned above.

01 The driver can call up any information needed at his or her command on the instrument cluster, such as tire pressure, navigation to a selected destination or a tune title played on the car's iPod.

02 Not content with digital-only engineering, Lexus has opted to combine that with old-school mechanical pieces to create the IS's latest F SPORT meter.

It is no secret that the engineers went to great lengths fine-tuning the workings of the tachometer, and their attention to detail has been meticulous. The rim's surface features complex hairline carvings to accentuate its metallic texture, while its interior wall is polished to mirror the graphics of the tachometer, a cool engineering treatment that allows the two-dimensional digital meter to appear almost three dimensional inside the rim.

In practice, the rim could be subject to the effects of g-forces when the car speeds into a tight corner with massive velocity, but the engineers anticipated that in the early stages of development and have designed the ring's motor to generate a subtle magnetic field around the rim, preventing it from slipping sideways when g-forces take hold.

"When it comes to meters nowadays, everyone has gone digital," says Kobayashi with a smile. "That is handy because it has freed engineers from the burden of having to deal with physical objects, but it's not interesting in terms of engineering."

So what's next? "I think our latest F SPORT Meter has opened up a lot of possibilities for the development of the instrument cluster. In that sense, you could say that this is only the first of more interesting elements to come," Kobayashi concludes. //



SPRING FORTH

DESIGNED BY A CAR ENGINEER, THE TECHNICALLY INGENUOUS ANGLEPOISE® LAMP TRIUMPHANTLY UNITES FUNCTIONAL ENGINEERING WITH ENGAGING AESTHETICS

TEXT BY NICOLE SWENGLEY
PHOTOGRAPHY BY METZ AND RACINE

THE TECHNIQUE

Constant spring technology, developed by George Carwardine in the 1930s, is used in all Anglepoise® designs. Initial tension is created by simultaneously coiling and twisting steel wire during production. Unlike standard springs, the same force is required to pull constant springs apart when either fully extended or compressed, so an adjusted lamp stays in position using fingertip pressure.

Now a design icon, the Anglepoise® lamp was created by automotive engineer George Carwardine (1887–1948), a onetime technical director for Horstmann Cars, whose business focused on vehicle suspension systems and moderators. A fascination with spring-based mechanisms led Carwardine to develop a new type of spring that remained exactly in position after being moved. He discovered that applying the springs to pivoting arms echoed the constant tension principle

of human limbs, keeping the repositioned arms precisely in place following minimal pressure. An articulated task lamp that perfectly combines flexibility with stability emerged from further experimentation.

One of the very few companies producing springs with the necessary tensile characteristics was Herbert Terry & Sons (known as Terry's). Shortly after his patent took effect in January 1934, Carwardine licensed the manufacturing to Terry's, and his original

four-spring design launched at the British Industries Fair that year. Plans to call it the Equipoise ran into copyright problems, so the Anglepoise was chosen instead. Considering his initial design too industrial, Carwardine collaborated with Terry's designers to create a three-spring version in 1935. Its immediate success meant Anglepoise quickly became common parlance for any angled lamp, despite being a registered trademark.

Carwardine's archetype, now known as the Anglepoise Original 1227, has evolved in tandem with technological developments. While versions in the 1980s swiftly adopted compact fluorescent bulbs, the latest ones created by British design luminary Kenneth Grange use LEDs (light-emitting diodes). Currently 11 variations of the desk lamp are available, while brand extensions into wall, pendant and floor lamps include a giant version, originally a bespoke commission for the Roald Dahl Museum and now in production. Nearly 80 years after its inception, the fifth-generation family firm of Terry's produces 60,000 Anglepoise lamps annually.

While the invention is rooted in serious engineering and structural analysis, the lamp's unselfconscious shape captured the public's imagination. It features in museum collections and has appeared in many movies —most recently, *Skyfall*. It even inspired a pop song, "(I Want to Be an) Anglepoise Lamp," by postpunk band the Soft Boys. //

The clever spring on the Anglepoise® helps the lamp stay exactly in position





THE FIVE

QUALITY, CAREFUL DESIGN AND A CONCERN FOR CRAFTSMANSHIP ARE OF UTMOST IMPORTANCE TO LEXUS. HERE ARE FIVE FIGURES FROM AROUND THE WORLD WHO SHARE THESE PASSIONS





01



FROM AN INNOVATIVE FONT DESIGNER IN RHODE ISLAND TO THE NEW POSTER GIRL OF FINNISH DESIGN, WE MEET FIVE OF THE WORLD'S MOST EXCITING DESIGN TALENTS



02

01

CYRUS HIGHSMITH

TYPOGRAPHER, PROVIDENCE

Cyrus Highsmith, a Wisconsin native, first joined Boston's highly influential Font Bureau foundry in 1997 as a graduate of the Rhode Island School of Design (RISD). Less than two decades later, he has become one of North America's most important and expressive typographers. In an industry that has rapidly been overtaken by computer screens and pixels, Highsmith's audacious, animated style and uniquely artistic design process have won him a legion of fans, including print newspaper guru Mario García, who calls him "one of today's most dynamic and original voices in American type design."

During his time studying graphic design, under RISD's "very pure and modernist" approach, Highsmith started playing around with his own fonts, becoming more excited about making typefaces than using them. As a boy, he had dreamed of being a painter, not a leading font maker, and this passion was perhaps the secret to his success. "Drawing letters to me felt like a really pure way of drawing," he says. "You just deal with shapes — black shapes and white shapes — and that's all. That was very exciting to me."

To this day, all of Highsmith's typefaces, now numbering in the hundreds, more often than not begin with a sketch in one of his many notepads. The shelves of his studio in Providence are forested by the spines of dozens of Moleskines and other jotters. They are integral to his artistic technique.



03

Instead of starting with *a*, *b* and *c*, Highsmith first doodles *n*, *h*, *o* and *p*, using an old Linotype method that dates back to the 1920s and '30s. These four letters provide a mixture of round and straight shapes that create a perfect template for the rest of the alphabet. Next he simply copies, pastes and rotates. Highsmith will often start with lowercase letters, because, he says, "it's where most of the personality is." Some typefaces that he has designed have up to 50 variations, with different widths and weights, while others have only the standard roman, italic and bold versions. He lists his three most seminal typefaces as the charmingly clunky Eggwhite, the well-angled Amira and Antenna, his best seller.

So how do doodles in a sketchbook develop into a cohesive concept for 26 letters?

"A typeface is part of a presentation of a story that works with pictures and text and colors and other typefaces," Highsmith explains. "So I think, What is the story that is being told? I try to make that as specific as I can, even if it isn't for a client. I come up with the idea on my own."



05



06



04

Highsmith believes that every typeface should have a narrative. One of his most recent designs, Serge — a cute retro number that has more than a whiff of *The Jetsons* about it — came about when Highsmith imagined a typeface for a company that sells jet packs, "not for astronauts or anything, but for zipping over to get a coffee or going to a party," he explains.

Undoubtedly this narrative approach has helped his expressive, ever-so-slightly naive work for the Font Bureau become so popular: Highsmith has designed custom typefaces for the *Wall Street Journal*, *Martha Stewart Living*, *Men's Health* and *El Universal*. With these titles on his résumé, it's clear that Highsmith's style is one that excites print graphic designers in particular — which is perhaps unsurprising if you keep in mind that most of his fonts were conceived in sketchbooks. Will there be a place for his audacious, animated, characterful typography in a world of tablets and laptops? "It's a very crucial time," he says knowingly. "It's at the very beginning of what can happen with that medium." » TM

fontbureau.com

PORTFOLIO

Relay (2002) is a spirited series, inspired by a blend of both English art and US typography of the mid-20th century

Quiosco (2006) is a successful news typeface that is influenced by legendary font maker W. A. Dwiggins and his way of contrasting character outline with the counter shape

Serge (2013) is Highsmith's most recent typeface, described as a "frisky, acrobatic face... with a lively, angular zest"



07

01 Cyrus Highsmith in his Providence studio 02 Desktop inspirations 03 A print featuring hand lettering by Highsmith 04 The typographer at work 05 The end result (Eggwhite is pictured in the middle) 06 The crafting process 07 Many of Highsmith's fonts start life in jotters

Portraits by Michael Edwards



02

PLOYPAN THEERACHAI AND DECHA ARCHJANANUN

PRODUCT DESIGNERS, BANGKOK

“We are from Thailand; it’s in our culture to create and to give those creations a playful twist,” explains Ploypan Theerachai, cofounder of Thinkk, a Bangkok-based design studio. “Our aim is to devise a character of its own for each product that we design. We want to combine fun and functionality.”

Established by Theerachai and professional partner Decha Archjananun in 2008, Thinkk Studio has been pivotal in establishing a new look for Southeast Asian design—although the “Thai-ness” behind its minimalist items, with their fresh approach to simple lines and contrasting raw materials, may appear elusive at first glance.

“It is an exciting time for young designers from Southeast Asia,” says Theerachai, “the time to do something beyond the traditional.” Skilled manufacturers locally craft the studio’s functional yet playful collections of homeware and furniture. Blending elements of Scandinavian functionalism with the Thai “culture of smiles,” Thinkk Studio’s collections might well be as Scandinavian as Southeast Asian design can get.

Theerachai and Archjananun studied interior architecture together in Bangkok and founded Thinkk Studio upon graduating. “We trained as interior architects but shared an interest in product and furniture design,” says Theerachai. “We combined this interest with our desire to offer solutions to everyday problems through functionality. In that way, the human experience was—and still is—at the heart of our designs.”

01 The CONST desk lamp puts the fun into functional
02 Decha Archjananun and Ploypan Theerachai in their Bangkok studio 03 The playful Merging Top vases

Photography by Christopher Wise



02

PORTFOLIO

☉ The Cover Crop outdoor lounge, awarded by *Elle Decoration Thailand*, 2009-10

☉ 1-2-3 Sit, a flat-pack stool, 2010

☉ Merging Top, a vase inspired by a spinning toy, 2012

☉ The Cement Wood hanging lamp, 2013

With their design philosophy and studio established, they both went off to Europe to pursue postgraduate studies in product design; Theerachai attended Konstfack in Stockholm, and Archjananun studied at ECAL in Lausanne. “During my time in Stockholm, I was immersed in the city’s taste,” explains Theerachai. “That Scandinavian celebration of simplicity, minimalism and functionality greatly influenced my style.”

The decision to move back to Bangkok and operate locally was a natural one. In Thailand, expert craftsmanship is easily accessible, as is an abundance of fine raw materials, such as wood and concrete. The combination of lightwood, lacquered metal, gray marble and raw concrete—found in signature products like the CONST desk lamp and the Truss vases—draws on both Thai craft and industry. This play with contrast, with juxtaposing traditional and industrial materials, drives the creative duo. And not only does it inspire them; it has placed them on the global design map, too. » AW

thinkk-studio.com



03

03

NAJLA EL ZEIN

SPATIAL DESIGNER, BEIRUT

It is impossible to classify the work of Beirut-based Najla El Zein into a single category; instead, her spatial installations are known for blurring the boundaries between art, interior architecture and product design. Her artistic alchemy has set a blazing trail through the Middle Eastern design scene and beyond. “In my pieces, different things blend into one,” explains El Zein in her Beirut studio. “I like to describe myself as a storyteller who represents a theme in a three-dimensional way.”

Born in Beirut and raised in Paris, El Zein holds a master’s degree in interior architecture and product design from the École Camondo—a renowned Parisian institution that encouraged her to “bring the concept behind each project to the surface.”

Since the foundation of her own art and design studio in Beirut in 2011, El Zein has worked on a series of commissions in the region, including numerous spatial

installations and visual merchandising projects for local galleries and fashion boutiques. Dada to the core, El Zein’s portfolio has shown that her most reliable ally is the everyday object. In her work, fragments of mirrors, pieces of wool and other household items are given a second life. The lighting sculpture 6302 Spoons, for which El Zein carefully assembled thousands of spoons into an organic, mystical whole, is a most fitting example of her work. “I love to be able to showcase materials in a way that is different from what they were designed for,” says El Zein. “I want to promote the beauty of ordinary items. They give me the answer to what I’m looking to express.”

Indeed, El Zein’s self-description couldn’t be more accurate. In her installations, she does with materials what a writer does with words: she tells a story. With her studio still in infancy, she is already finding many people willing to listen. » AW

najlaelzein.com

02



01



01 Najla El Zein with her iconic 6302 Spoons lamp 02 El Zein and a colleague at work in her Beirut studio 03 A hanging installation made of everyday objects 04 Behind the scenes: planning an installation

Photography by Natalie Naccache

03

PORTFOLIO

☉ Installation for the Maison Rabih Kayrouz boutique in Beirut, 2011

☉ Artistic direction for the Skoun Gala at the Surssock Palace in Beirut, 2012

☉ Installation for the London Design Festival at the Victoria and Albert Museum, 2013



04

04

SCOT LAUGHTON

INDUSTRIAL DESIGNER, HONG KONG

The Toronto-born designer Scot Laughton first made his name in the 1980s when *Time* named his arrow-shaped Strala light on its list of top ten designs for 1987. In 2006, when he moved his family and studio to move to Hong Kong, little did the Canadian know how he would use his homegrown design prowess to help educate many people in Hong Kong and mainland China about the importance of good design—and its benefits.

Laughton currently works as a senior teaching fellow at the Hong Kong Polytechnic University School of Design, and he has worked extensively with manufacturers in China—those that supply the world's big furniture companies—helping them develop and market their own brands. Last year, however, Laughton's pastoral tendencies reached a zenith with the unveiling of a project that he worked on with the Luke Him Sau Charitable Trust.

The House for All Seasons project was kick-started by the Hong Kong-based architect John Lin in Shijia Village, in northeastern China. It is a totally self-sufficient brick edifice that Lin devised to show the local rural population that they could create their own homes with the skills and traditional building techniques they already had. A close creative collaborator, Laughton became involved with furnishing the abode. The project represents craft with a conscience, and it's a source of pride for all those involved.

"Their [the locals'] interpretation or idea of modern is a cement block," Laughton explains. "We tried showing them that things in the past were good, that we can create a modern house using old processes."

02



03

**PORTFOLIO**

☉ The arrow-shaped, postmodern Strala floor light, designed with Tom Deacon and named as one of *Time's* top designs in 1987

☉ The Canal sofa, 2002

☉ The District furniture system, designed with Teknion in 2005

Laughton's collection of prototypes for the house includes a chair, stool, bench, dining table, low table and sofa. When designing them, Laughton aimed to create items that local villagers could see themselves copying as well as executing simply. The mission was easier than he first imagined.

"I walked around the village, and there was this old guy making the classic old kung fu bench—the narrow top with four legs," Laughton explains. "I thought, This is where the project is going to start, here with wooden furniture."

All the pieces are produced from locally sourced chinaberry wood and contain no nuts, bolts or screws. Most design-minded people living in the West would lap up the pieces' naive, hand-turned simplicity for their own homes, and the House for All Seasons has already won awards for its efforts. As China urbanizes at an astonishing rate (the government has said it plans to create 20 cities a year until 2025 to cope with migration), the House for All Seasons has admirably elevated the opinions that villagers have about traditional country life with the help of design.

"We demonstrated that their techniques could create usable and desirable furniture," says Laughton. » TM

scotlaughton.com

01 Scot Laughton in the factory in Zhongshan, China, where the prototypes of his House for All Seasons furniture collection are produced 02 Laughton working closely with a local artisan 03 Finished pieces on display in rural China

Portraits by Carmen Chan

01



01

PORTFOLIO

☉ Garden Shed Rest, a greenhouse and storage unit produced for Kekkila with Ville Hara, 2010

☉ Hel Yes! pop-up restaurants in Helsinki and London, 2010-11

☉ Le Trabendo, a concert and music venue in Paris, 2012

☉ Oasis and Floating Gardens, Fiskars Design Village, 2012



02

01 Linda Bergroth in her Helsinki studio 02 A private apartment designed by Bergroth in Helsinki, 2012 03 A characteristic burst of color in the Helsinki studio 04 Bergroth's bespoke Garden Shed Rest

Photography by Johannes Romppanen



05

LINDA BERGROTH

INTERIOR DESIGNER, HELSINKI AND PARIS

Few countries have design as imbued in their culture as Finland. Yet for Linda Bergroth, a 35-year-old Finn, it was a semi-relocation to Paris a decade ago that helped forge her unique style as a multifaceted designer.

Bergroth started her career by studying furniture design at the University of Art and Design in Helsinki, followed by a course in architecture at the École Nationale Supérieure d'Architecture Paris-Malaquais. This unexpected Franco-Finnish educational and cultural alchemy is what distinguishes her work: "Paris and Helsinki are only three hours apart, but it's true that there is a huge difference," she explains.

Each of Bergroth's projects is unified by her highly identifiable style: clean, pure Nordic design vividly brought to life with a funky palette more common to southern European style.

"When I'm in Paris, I'm seen as a very Scandinavian designer, but I like wood, white and then a splash of color," she says. "I'm very passionate about color, the use of color or the lack of color."

Bergroth attended a French-speaking school as a child, so moving to Paris was perhaps inevitable. There, she has

worked on numerous landmark projects, including the design of Le Trabendo, a music venue, and Ostentatoire, a jewelry shop.

Bergroth's work has also made waves on her home turf: in 2012, during Helsinki's reign as World Design Capital, Bergroth was named Design Forum Finland's Young Designer of the Year. She has worked with Finnish design behemoths Artek and Marimekko, and, in 2010, she collaborated with the Finnish company Kekkila on a range of horticultural projects, including the now famous Garden Shed Rest.

"It was designed as garden storage and a greenhouse but became huge when I got the prototype and made it my summerhouse," she says. "I added a wooden floor in the greenhouse and put a bed inside. Those pictures have done the world tour!"

Iced in most of the year, Bergroth only makes it up to the idyllic summerhouse a couple of times a year during sojourns from France. Even though she is a successful designer living much of the year in Paris, it is clear that a love of the outdoors is something no Finn can ever shake. » TM

lindabergroth.com

03



04

01

THE REVEAL



THE FLAGSHIP

THE LS LAUNCHED THE LEXUS BRAND ALMOST 25 YEARS AGO.
WITH A NEW MODEL OF THE LS RECENTLY RELEASED, AND
THE APPROACH OF ITS QUARTER-CENTURY ANNIVERSARY,
WE CELEBRATE ITS PAST AND PRESENT

TEXT BY GUY BIRD AND PHOTOGRAPHY BY CHRISTIAN STOLL

“Can we create a four-door luxury car to challenge the very best?” This innocent question was posed back in 1983 by Eiji Toyoda, chairman of Toyota at the time, to his top management team. Over the next six years, 60 designers, 1,400 engineers and 2,300 technicians proved they could by conceiving the first acclaimed LS and, in the process, a new luxury car brand.

The success of the project can be attributed to many factors, but in his informative book *Lexus: The Challenge to Create the Finest Automobile*, Brian Long sums it up well: “Each team had been given the task of identifying the manufacturer who led its field of expertise, analyse why it was the best and then beat it. There was no time limit imposed and, with the usual constraint of having to use common components taken away, the innovative Lexus engineers were in their element.”

The LS finally launched in the United States in 1989, to almost universal media acclaim. Its bulletproof reliability, great value specification and whisper-quiet cabin, as well as Lexus’s superior customer service, allowed it to take on and outdo the offerings of older and more established European and US brands, notably in sales success. In many ways, this first-generation LS has been the template for Lexus ever since, as it expanded to become a global brand with a range that grew to include smaller sedans, coupes and SUVs.

The original LS was rightly lauded, but the model marked only the first step in the car’s evolution. In the subsequent 20 years, the sedan has developed in both power and sophistication, repeatedly shaking up the market with innovations in performance and design.

The LS 400, for example, first revealed in 1994, introduced an adjusted power steering system that vastly improved handling. (It was also one of the first luxury sedans to feature an automatic tilt telescopic steering wheel.) The LS 430, debuted in 2000, boldly increased the car’s wheelbase and height, and came complete with an overhauled suspension, a new 4.3 liter V8 engine, and an advanced, collision-safe body. And 2008’s LS 600h, an evolution of the 2006 LS 460, became the series’ first all-wheel drive hybrid model, demonstrating Lexus’s ongoing

commitment to corporate responsibility.

The environmentally focused hybrid power pioneered on the LS is now offered across the Lexus model range—including the most recent IS—while its excellent build-quality techniques and reliability lessons have also filtered down to smaller Lexus vehicles, too.

The level of intense attention to detail that made the original LS stand apart from the competition is still apparent on, and particular to, the current 2013 model. Take, for example, Japanese craftsmanship like the Shimamoku (“striped wood”) veneer on the model’s steering wheel, which involves 67 manufacturing steps over the course of 38 days. Or the innovative body temperature-monitoring sensors that automatically adjust the air-conditioning for each passenger. The intense attention to detail is also apparent in the all-wheel-drive, long-wheelbase LS 600h L —“the flagship of the flagships”—where the rear-seat area with ottoman sections comes with a quality Blu-ray/DVD player for the first time. On our brief chauffeured drive, the entertainment system added incredible visual authenticity to accompany the astounding Mark Levinson stereo—from which emerged the impossibly real-sounding thwacks, thumps and bumps in the action scenes of the demonstrator film *Mission: Impossible 4*—as we relaxed into the wonderfully comfortable semi-aniline leather seats.

Controlling the all-wheel-drive, long-wheelbase LS 600h L from the driver’s seat is hugely enjoyable — some models benefit from a Drive Mode Select function, allowing Eco, Comfort, Normal, Sport S and Sport S+ options via a simple switch of a dial on the central transmission tunnel. And despite its luxurious size, this 389 bhp 5.0-liter gas/electric hybrid can still greet 60 mph in 5.5 seconds and 130 mph not long after, while offering an official combined EPA fuel economy rating of 20 mpg. This is an incredible achievement for a 5.2-meter-long (17-foot-long) car with all the accoutrements on board that you could wish for.

All in all, both up front and in back, the new LS still has the ability to make any journey special, just like Mr. Toyoda envisioned nearly 25 years ago. //



DAYTIME RUNNING LIGHTS
The headlights of the 2013 LS integrate horizontal L shapes for daytime running lights as a bright lower eyeliner, while at the back the red light clusters reveal a trio of orange-glowing L shapes that sit within one another to provide an engaging rear and side graphic.





INTERIOR LIGHTING

The inside of the LS also features cool new interior lighting that illuminates various parts of the cabin in sequence to guide owners to their seats, and a very large 12.3-inch center screen that makes reading satnav maps and instructions much easier.



SPINDLE GRILLE

The easy way to distinguish the latest LS from its predecessor is by the now signature Lexus spindle grille, interpreted on this model to give the grand sedan a more compelling and forward-looking front face.

WING MIRRORS

Subtle changes to the exterior make this 2013 version even more aerodynamic than the first one back in 1989. Notice the curious small black fins next to the wing mirrors near the base of the A-pillars? They're there to help improve airflow and vehicle stability at higher speeds. The car has a commendable 0.26 Cd drag coefficient overall.





LS 600h L

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

BLUEPRINT

HOMEGROWN

MEET CHRISTOPHER KOSTOW, HEAD CHEF AT THE RESTAURANT AT MEADOWOOD, IN NAPA VALLEY: PART MASTER CRAFTSMAN, PART GREEN-FINGERED FORAGER AND PART FARM-TO-TABLE BIG THINKER

TEXT BY TOM MORRIS AND PHOTOGRAPHY BY PETER FRANK EDWARDS



01

WE WANT TO USE THE RESTAURANT AS A PLACE WHERE OTHER PEOPLE'S TALENTS ARE SHOWN



03

02



01 Christopher Kostow selecting produce in one of the greenhouses owned by The Restaurant at Meadowood 02 The harvest is nearly year-round in Napa Valley 03 The gardens at dusk

Chef Christopher Kostow, a Chicago native, first made a dent in the gastronomical world when he earned a Michelin star at the age of just 29. Eight years on, and another two stars later, Kostow is now head chef at The Restaurant at Meadowood, a culinary flagship located deep in Napa Valley. With a farm-to-table approach and a keen eye for detail, he creates well-crafted dishes that make the most of local produce, which grows in abundance throughout the year in this sunny corner of the world. When possible, Kostow shuns imported ingredients, preferring to source almost everything from Northern California, including caviar from Sacramento, rabbits from Sonoma and walnuts from St.

Helena—not to mention all the vegetables, fruits and herbs grown in the Meadowood gardens. These gardens are arguably the heart and soul of operations for The Restaurant at Meadowood, and all members of the cooking staff are encouraged to spend one day a month tending to the produce. “It creates an appreciation for the product, and keeps [the cooks] healthy, too,” Kostow quips. Besides produce, the gardens also include beehives for honey, and, when BEYOND BY LEXUS visited, a snailery was being created. Kostow is a fastidious craftsman who has put local produce on the map and, in the process, helped reshape how the restaurant industry thinks about preparing and presenting food.

» *How do you see the role of chef as craftsman? How do you go about crafting a menu?*

There are certain operating principles because, in the end, when chefs are good, they create something that's specific. For us, [that "something"] is very valley specific but in a way that's not cheesy or forced. We want to use the restaurant as a place where other people's talents are shown: the artisans we work with and the foragers that we work with.

» *How do you keep coming up with ideas?*

That's the hardest part. If you're a painter, you can take the summer off and paint when you're inspired. But as a chef, the seasons are always changing, new things are coming out of the ground and you have to be constantly creative.

» *Is the garden a big inspiration?*

I always looked at foraging as a really silly thing, as guys in white coats running around saying, "Oh look, I found some wood sorrel!" But for us in the valley, the stuff is everywhere. There's even wild fennel growing on the side of the highway! We've embraced it and allowed it to drive some menu thoughts. We've also pushed past the valley and gone to the coast for some coastal grasses and wild clams. At this level, it's not what can you do that's different; it's what can you do that no one else can do. For us, it's the specificity of the garden. It's the stuff we forage that no one else can get. It's the serving pieces that we design and that only we can make.



04



05



06

CHRISTOPHER KOSTOW RÉSUMÉ

- 1976 » Born in Highland Park, Illinois
- 1995 » Attends Hamilton College to study philosophy
- 1999 » Moves to San Diego and works at the acclaimed George's at the Cove, under chef Trey Foshee
- 2000 » Relocates to France and trains in a series of kitchens, including the Michelin-starred Le Jardin des Sens in Montpellier
- 2005 » Moves to San Francisco and works as sous-chef at Daniel Humm's Campton Place
- 2006 » Made head chef at Chez TJ in Mountain View, California
- 2008 » Arrives at The Restaurant at Meadowood
- 2011 » Awarded three Michelin stars, becoming the second American-born chef and the third-youngest chef to ever do so
- 2014 » Will publish his first book in the fall

07



08



04 Fields of plenty 05 Kostow mapping out the evening's dishes in the kitchen at The Restaurant at Meadowood 06 Debriefing the waiting staff before service begins 07 Roasted cucumbers with madrone tree leaves 08 Kostow plates up with microscopic precision; tweezers are always close at hand in this kitchen

» *What percentage of your produce is sourced in the gardens?*

In the summertime, if you came here for dinner, you'd eat tomatoes that come out of the garden—that's the first dish. Cucumbers come out of the garden—that's the second dish. Potatoes come out of the garden—that's the third dish. Lily comes out of the garden—that's the fourth dish. About 80 percent probably.

» *Is it a case of the chicken or the egg? Do you go to the garden and invent the dishes there, or start in the kitchen with an idea and come down to the garden to source the ingredients?*

We have the conversation of "for spring, let's plant this." Normally I come to the garden and see peppers are coming, and I think, We need something with peppers. But that's the next step, so that when [the produce] is ready, we're ready. That's when you see real savings and real cultural ties.

» *Would you ever introduce animals or livestock?*

I don't want to be a farmer. We could do everything ourselves, but I'm not sure what the upside is; we can't raise better meat than the meat guy. We're working on doing stuff like frogging up in Lake County. As long as it's wild, I'm more amenable to doing it. I don't want to raise 500 chickens; there aren't enough hours in the day, and then you're putting the chicken guy out of business.

» *What led to your decision to not provide menus for guests at The Restaurant at Meadowood?*

We were playing around with our menu format forever and trying to reconcile our desire to streamline things with our desire to listen to our guests. Now we're actually able to do more for the guests. It's a different experience when a guest orders the beets, the chicken and the chocolate and knows what's coming. By talking to them and then taking the menu out of their hands, it's a much more immersive experience for them.



KOSTOW'S KITCHEN TEAM COMPRISES FOUR SOUS-CHEFS AND WELL OVER A DOZEN COOKS



09 The kitchen has an air of calm and concentration during service

» *How has being based in Napa Valley shaped the way you cook?*

I was a different human being when I moved here six years ago. I'm not sure the two people could even have a conversation. I associate this place with a lot of joy, and that shows itself in the food. It's a lot looser, a lot more poetic and a lot less forced. Even the plating is less strict; it's [become] very natural. When you wake up every day and you walk through here to go to work, it bleeds into what you do. My staff, too: no one is from the valley. People come here to work here, and you see the culture that that creates. They find real happiness here; we breed it as best we can. It's a very happy kitchen, which at this level is not the most common of things.

» *Do you think you'll be here forever?*

For me, I find a real joy in the discovery here and the creation. I'd like this to be my base for a long period of time. This is where home is. I live just around the corner—it's a great place to live and a great place to raise a family. You have the benefit, as a chef, of living in the country, and all the products, aesthetic and inspiration that that gives you. There aren't a lot of places that are as perfect for this as Napa Valley. //

THE CHRISTOPHER KOSTOW PORTFOLIO



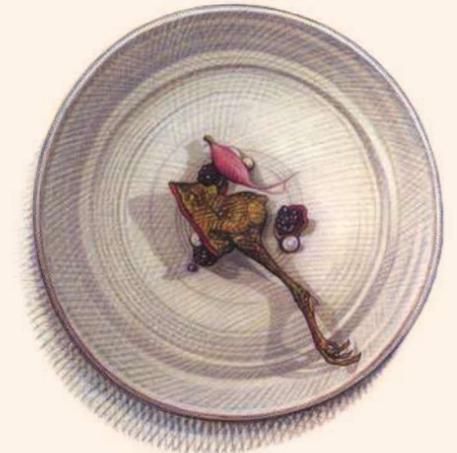
'GARDEN SCRAPBOOK' WITH CARROT CAKE, CARROT-TOP MOUSSE AND PUFFED KALE CHIP WITH FLAVORS OF CHORIZO



DAY LILY WITH SPOT PRAWN CAVIAR



SALT-BAKED GUINEA HEN OF THE WOODS AND TINY GREENS



AGED SQUAB, NAPA POTPOURRI AND WILD BERRY RADISH



GOAT POACHED IN WHEY



FOREST MIGNARDISE



THE TEN

OUR COMPENDIUM OF PLACES TO VISIT,
THINGS TO DO AND SIGHTS TO SEE, POOLED
FROM THE FOUR CORNERS OF THE GLOBE





THE TEN



THE TEN

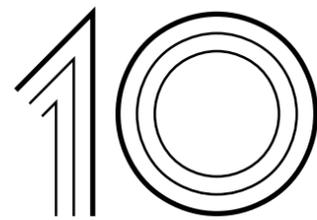
47

Katayama has peppered the building with delightful design references to Lexus. Most impressive, in both impact and size, is the feature found by the staircase leading up to the second floor. There, one can see almost 250 different car parts—everything from wheels and grilles to nuts and bolts, handpicked from the LFA, LS, GS, RX and IS models—displayed on the wall from floor to ceiling.

“We all know that Lexus is a premium brand, but it is one that also knows how to have fun,” says Katayama with a smile, referring to the installation. “I wanted to put in something that may be rather unexpected and fun from the brand there.”

Following Tokyo, further INTERSECT BY LEXUS outposts will open in New York and Dubai, both also developed by Wonderwall. » SH

LEXUS-INT.COM/INTERSECT



WE HAVE SCOURED THE GLOBE TO BRING YOU THE TEN MOST INTERESTING OPENINGS IN THE WORLD OF RETAIL, CULTURE, DESIGN AND HOSPITALITY

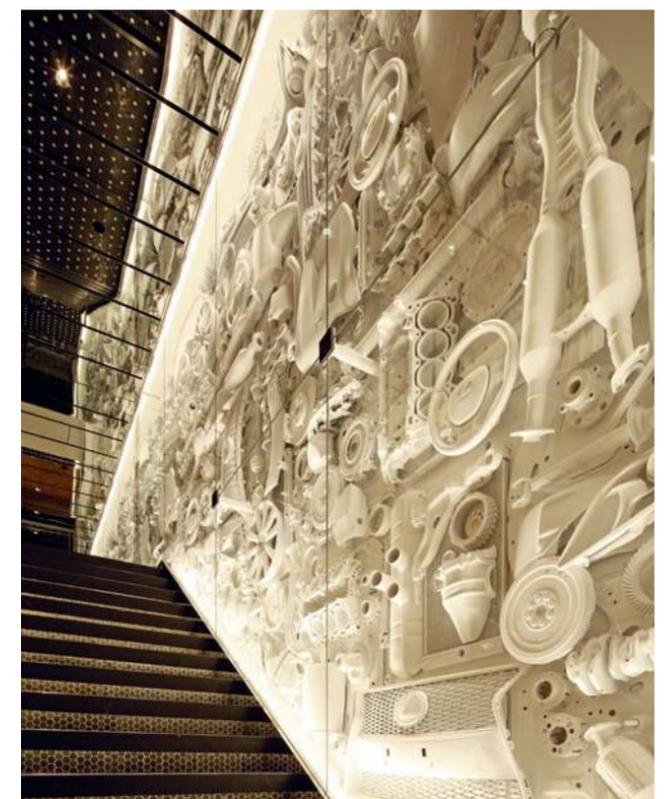


worked really hard to establish the boutique gallery concept from scratch, which was as challenging as it was exciting.”

INTERSECT BY LEXUS may not be a huge construction, occupying only 1,700 square feet of land, but it certainly catches the attention of trend-hunting passersby in the area, thanks to its striking facade adorned with 13-foot-high bamboo-veneered structures. Bamboo steering wheels are an optional addition to some Lexus models, which inspired Wonderwall for this design feature. Installed behind the glass exterior walls, these intricate bamboo forms—handcrafted by *takumi*, or expert craftsmen—are objects of natural beauty. Upon closer inspection, though, you’ll see that they are in fact made up of myriad graphically designed spindle grilles: the bold design feature on the front of all Lexus models.

“We went to painstaking lengths to come up with the final design,” says Katayama. “These bamboo structures function as a partition and create something similar to the shade of trees inside. They let in enough daylight but still keep privacy for guests to relax and feel comfortable in.”

The café complements this eye-catching facade, creating an inviting space at the entrance, while the gallery is located toward the rear of the ground floor. On the second floor are the library and lounge spaces, as well as the retail section where CRAFTED FOR LEXUS objects—a collection of Lexus-branded items produced in collaboration with Japanese craftspeople, such as Tembea and Rhythm—are on display and for sale.



INTERSECT BY LEXUS TOKYO

1

One of the most exclusive addresses in Tokyo, the Aoyama district is home to many of the world’s most distinguished fashion and retail brands. Located opposite Herzog & de Meuron’s recognizable Prada building, the latest addition to the roster of eminent names in the district is INTERSECT BY LEXUS, a mixed-use complex that houses a café, gallery and retail space. The mastermind of this expertly curated space is

Masamichi Katayama, founder of the Tokyo-based, internationally acclaimed interior design firm Wonderwall.

“From the start, we were mindful that we did not want to create just another Lexus showroom,” Katayama tells BEYOND BY LEXUS. “We wanted to create a boutique gallery where anyone could come in to grab a coffee or take a rest while experiencing—whether consciously or unconsciously—the Lexus brand. We



PARRISH ART MUSEUM NEW YORK

2

Less than three miles from its original site, the Parrish Art Museum on Long Island has a new home in a building designed by architecture firm Herzog & de Meuron. The building contains 12,000 square foot of gallery space, and is based on the idea of a repurposed barn and inspired by the artists' studios and agrarian nature of the surrounding area. "Our mission is to celebrate the creative legacy of the East End of Long Island, one of the most unique artists' communities in the world," says Terrie Sultan, the museum's director.

Dedicated primarily to American art, with a focus on eastern Long Island, the building houses 11 galleries, showing works by artists such as Jackson Pollock, Willem de Kooning, and Malcolm Morley. Sultan explains, "What is key about the new museum is that it is the perfect marriage between four key elements—the art, the architecture, the landscape and the community." » AK

PARRISHART.ORG



GUSTU LA PAZ

3

Claus Meyer, cofounder of Noma, in Copenhagen, has turned his sights to La Paz, Bolivia, with the opening last April of Gustu. Noma, with its reputation for holding the top spot on the World's 50 Best Restaurants list for three years, is a tough act to follow, but Meyer hopes to thrust the cuisine of the less privileged states in South America into the culinary global spotlight with this new venture. "I am curious to see whether the Nordic food movement we created at Noma could work in a different setting, and if it succeeds, it would mean a lot more to many other people," says Meyer. "In my dreams, Gustu will do for Bolivia and Bolivians what Noma did to Denmark."

Gustu is run as a charitable foundation funded by both Meyer and an organization called Melting Pot Bolivia, which trains disadvantaged locals to become chefs and restaurant managers. Expect to try spectacularly original dishes such as pacay, a banana-like fruit that is served at Gustu with chocolate ganache. A mixture between a lychee and a watermelon, it has the texture of cotton candy. » AK

RESTAURANTGUSTU.COM

4

QUEEN ALIA INTERNATIONAL AIRPORT AMMAN

Designed by Foster + Partners, the Queen Alia International Airport in Amman, Jordan, is a spectacular concrete domed structure that references traditional Islamic design. The building was created around the idea that, when viewed from the air, its cluster of small concrete domes would echo the black flowing fabric of a traditional Bedouin tent. A model of energy efficiency, its arresting form is interspersed with open-air courtyards

FOSTERANDPARTNERS.COM

that provide a green space for passengers and visitors and allude to the traditional architecture of the region, while plants and trees help filter the surrounding air pollution. The visually striking airport will become the main hub for the Levant region and has the benefit of being a flexible modular building that will allow for expansion of the airport from a current capacity of 3.5 million passengers to 12 million passengers by 2030. » AK



BLUE BUTTON SHOP TORONTO

5

A newcomer to the world of fashion retail, Brian Cheuk opened Blue Button Shop last May in the heart of the upcoming Little Portugal neighborhood in Toronto, on Dundas Street West. Dedicated to local Japanophiles, the shop is a labor of love. Cheuk, whose background is in television commercial production, and his wife designed the 1,000-square-foot space with lashings of reclaimed wood. Its racks are furnished with the best fashion finds from Japan, including pieces by Yuketen, Haversack and Minotaur, and the popular hand-loomed scarves by Tamaki Niime. It's a refreshing retail concept in the most beautiful of surroundings. » AK

BLUEBUTTONSHOP.COM

AMAN CANAL GRANDE VENICE

6

The first Italian foray of the luxury Aman Resorts, the new Aman Canal Grande in Venice is an exercise in preservation. Located in the San Polo district, the hotel is housed in the painstakingly restored 16th-century Palazzo Papadopoli. Opened last June, it is a fine example of neo-Renaissance and rococo architecture, with 18th-century frescoed ceilings painted by Italian artist Giovanni Battista Tiepolo.

Arrive by gondola or vaporetto at the hotel, which feels more like a discreet regal home, located a short walk from the Rialto Bridge. Choose from one of 24 ornate and sumptuous rooms, each of which, in a compact city where space is a premium, is refreshingly large, with spacious bathrooms and dressing areas. » AK

AMANRESORTS.COM



THE ARCHIVE DUBAI

8

Turning the traditional idea of the library on its head, twin brothers Ahmed and Rashid Bin Shabib—the duo behind Brownbook, the Middle Eastern culture magazine—recently launched The Archive, a slick gallery-cum-shop-cum-café packed with Artek furniture. Located in Safa Park in Dubai, The Archive was designed with the help of Japanese interior designer Takeshi Maruyama. The 223-square-meter space is filled with a vast collection of literature focused on creative industries and arts in the Middle East and North Africa. Whether you want to look up contemporary African architecture, textiles in Iran or musical instruments in Turkey, this is where to head.

“With a new wave of digitalization and globalization, books have taken a beating, and we are trying to revive the Arabic language and update what a library can actually be,” says Rashid. » AK

THEARCHIVEDUBAI.TUMBLR.COM



DEPO BRISBANE

7

Open for coffee, breakfast, lunch, dinner and cocktails, the new Depo in Brisbane is elevating the concept of the traditional restaurant. Designed by the innovative Alexander Lotersztain, the new West End warehouse setting is a joint venture between him and Dutch chef Erik van Genderen, whose daytime and evening menus will be kept seasonal, with an emphasis on locally sourced food.

The space is decked out with furniture from Lotersztain's

design company One/Third, vintage taxidermy and foliage, while crockery made from South Australian clay and sand is a collaborative effort with JamFactory in Adelaide. For breakfast meetings, opt for a latte made from Cup Specialty Coffee's beans, or fresh pastries that are either baked on-site or brought in from Chouquette. If you are hungrier, order brioche pain perdu or the appetizing farmers breakfast. » AK

THE-DEPO.COM



9

DUDELL'S HONG KONG

Rewriting the restaurant rulebook and riding the wave of Hong Kong's relatively recent status as the cultural arts hub of Asia is Duddell's. Located on the third and fourth floors of the historic Duddell Street in Central, the project is headed by hospitality trio Alan Lo, Paulo Pong and Yenn Wong, who brought on British designer Ilse Crawford to realize their vision. Crawford, who has previously led projects including Soho House New York and the award-winning Ett Hem hotel in Stockholm, took an unusual approach, creating a restaurant and bar space where visitors feel like they are being welcomed into the home of a great art collector—albeit one with a Michelin-starred chef behind the kitchen stove who churns out classic Cantonese cuisine.

“It is a home for the arts, a place for working, eating, drinking, events and parties,” says Crawford. She notes that it has a “strong curatorial dimension. You might say it is a contemporary salon.” Doubling as a gallery and museum, the space will be guest curated by respected luminaries such as Amelie von Wedel and Pernilla Holmes, with a rotating collection of contemporary art that will also be on loan from distinguished art collectors. Take in the art while sipping on one of the many Chinese-influenced cocktails from the bar, and enjoy the view from the 2,200-square-foot outdoor terrace. » AK

DUDELLS.CO

LENBACHHAUS MUSEUM MUNICH

10

Following a four-year renovation headed by architects Foster + Partners, Munich's historic Lenbachhaus museum has reopened its doors. Dating back to 1891, the building was initially built as a studio and villa for artist Franz von Lenbach, but over the years, as the museum's popularity grew, it struggled to accommodate its 280,000 annual visitors. An overhaul and rethink of the former space became a necessity rather than a luxury.

LENBACHHAUS.DE

The original buildings of the museum have been preserved and restored, but a new wing has been added to provide more exhibition space and optimize the view of the Blue Rider collection. The central focus, however, is a spectacular and extensive top-lit atrium, which includes a temporary exhibition space. But look for the atrium's permanent exhibition—a specially commissioned work by Danish-Icelandic artist Olafur Eliasson, titled Wirbelwerk. » AK



A photograph of a man in a white shirt looking out of a car window. The image is overlaid with a semi-transparent blue and green gradient. The man is in profile, looking towards the left. The background shows a blurred view of a building with a triangular roof structure.

BACK TO THE BEGINNING

ONE OF JAPAN'S MOST EXCITING ARCHITECTURAL TALENTS, HIRONAKA OGAWA, TAKES A DRIVE ACROSS SHIKOKU, THE ISLAND ON WHICH HE WAS RAISED, REFLECTING ON HOW THE IDYLIC COUNTRYSIDE HAS INFLUENCED HIS UNDERSTANDING OF THE BUILT ENVIRONMENT

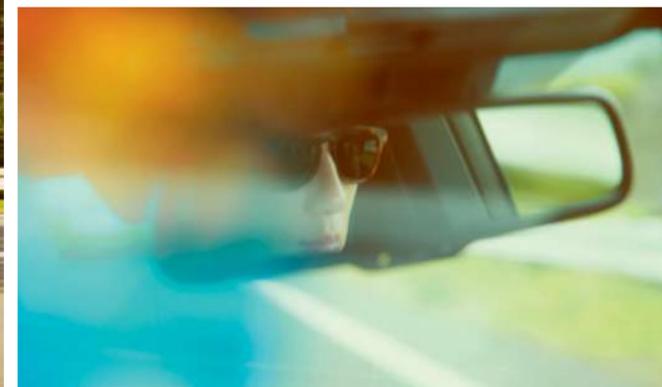
TEXT BY TOM MORRIS
PHOTOGRAPHY BY CLÉMENT JOLIN

"It's a very unique thing about the Japanese that they can have a relationship with nature without having direct contact," the 38-year-old architect Hironaka Ogawa observes. He is standing within the Sundial House, a property that he designed in Takamatsu, not far from where he was raised, in 2009. The sun is high in the sky, and from within the abode's protectively windowless four walls, he listens to the intense summery croak of cicadas outside. "It is possible to feel the season without seeing it or touching it," he says.

The journey that Ogawa is embarking on across the island of Shikoku begins here, and a metallic blue Lexus IS is peacefully parked outside. The vehicle's bright tone contrasts against the stained cedar exterior of the Sundial House and the green paddy fields that nip at its ankles. The meeting of the hand of man and Mother Nature creates a striking tableau—perhaps fitting when you consider how the award-winning, Tokyo-based architect has forged a reputation by essentially using nature as a building material in many of his designs.

As the name suggests, the Sundial House was conceived so that its farming owners could tell the time of day by seeing where the light falls inside (shadows revolve around a two-story tower in the middle of the property). "As a farmer, it's very important to know what time of day it is, depending on which season," Ogawa explains.

Building the Sundial House in Takamatsu was a significant milestone in Ogawa's career, and the dwelling is an appropriate starting point for today's drive. Not only is it located close to his hometown, but it was also one of his first major solo commissions. Prior to setting up his practice, Hironaka Ogawa & Associates, in 2005, Ogawa spent five years working for architectural master Kengo Kuma. Kuma-san spotted the young Ogawa in a school competition and invited him to work at his practice. It was the young architect's first



I LIKE ARCHITECTURE TO BLEND IN WITH THE SURROUNDINGS

job, and the time he spent there was hugely influential. "I had my own ideas about what architecture is before meeting Kengo Kuma," admits Ogawa. "But that vision became more clear having met with him and worked with him."

Ogawa's dreams of creating constructions had begun many years before: during elementary school, at the age of about 11 or 12, he first set his sights on a life in design. As a child growing up in this tranquil part of Japan, Ogawa would entertain himself by producing objects out of bamboo or wood. His mother noticed his taste for invention and suggested a career in the built environment. "Back then I had no idea what that meant, or what architecture meant," he recalls. "As I got older, I began to understand."

The effect of a childhood spent on Shikoku is still apparent in Ogawa's work. He was raised in a house just outside Takamatsu, surrounded by gardens, farmland and forest, with no clear fences or divisions. He recalls that when playing as a very small boy, he didn't know where his home started

or ended. "Being brought up [here] changed the way I perceive space and divisions of space," he explains. How has this influence played itself out in his oeuvre? "Rather than building out of context, I like architecture to blend in with the surroundings," he says.

There is perhaps no better way of describing Ogawa's multidimensional and elusive practice. A house that performs like a sundial; a house with two trees bisecting its interior; a chapel that hovers above the grass around it—his portfolio is unified by one element, an invisible boundary between the built environment and the natural world.

As the sun reaches its zenith, the Lexus comes to a halt outside the Chikurin-ji temple, a holy complex that dates back 1,300 years. Steep stairs climb up to a plateau where numerous temples are located, surrounded by damp moss and ponds teeming with large toads. The crowning glory of the site is a 102-foot-tall, five-story pagoda. It becomes immediately apparent how much Ogawa's architectural style owes to the low lines, the simplicity and the sensitivity of more traditional Japanese architecture.

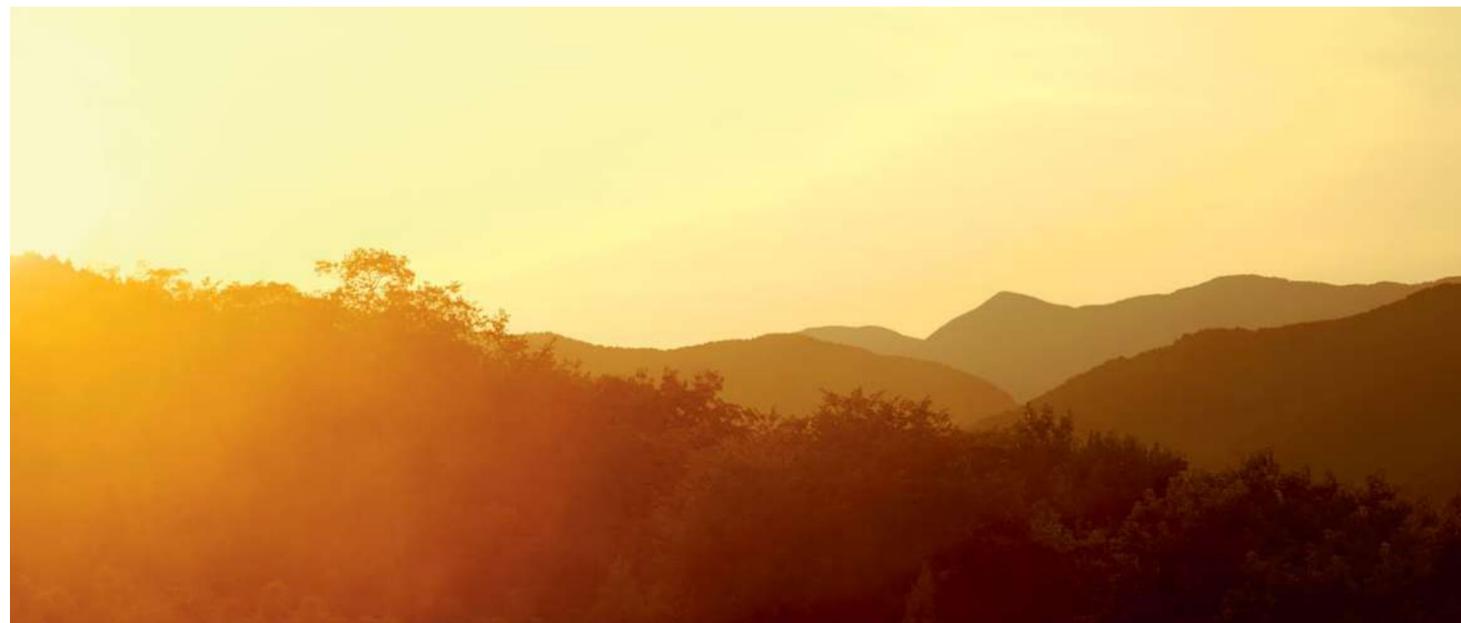
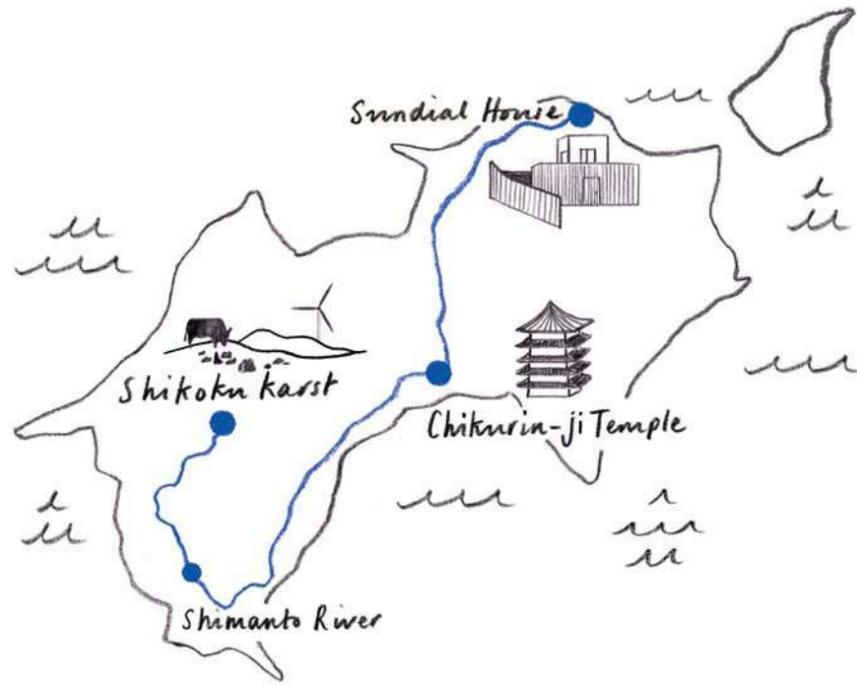
SHIKOKU

Shikoku is the smallest of Japan's four major islands, located east of Kyushu and south of Honshu. It is separated from the mainland by the Seto Inland Sea and looks across the Pacific Ocean from its south coast. Shikoku consists of four prefectures—hence its name (*shi* is “four” in Japanese; *oku* means “country”)—and its coastline is punctuated by four capes. The architect Hironaka Ogawa was born here, and today he has returned in a Lexus IS on a journey that will take in, fittingly, four stops. With steep, cypress-coated mountains, deep broad rivers and alpine plateaus, the landscape of Shikoku is at once inspiring and multi-dimensional.



“These buildings were designed with deep consideration for how the wind would hit them and how the rain might make a stream and run down the edifice,” he says, continuing, “or how the light comes through the paper doors and how space is used.”

From the Chikurin-ji temple, Ogawa drives westward. The route is green, with tall valleys of cedar trees lining either side of the road. The blue Lexus IS zips smoothly through the verdant scenery like a kingfisher. He then drives parallel to the choppy Pacific Ocean along the south coast before heading inland toward the Shimanto River. Ogawa handles the car masterfully as it flashes through the changing landscape. “It feels stable and quiet,” he notes from behind the wheel. “Because of that, even though you’re moving, you can feel the connection between nature and yourself. It’s quite refreshing.”





The Shimanto is said to be the last clear river of Japan. Originating at the town of Tsuno, it flows for 120 miles before reaching the Pacific Ocean at Tosa Bay. The river, which is said to be 59 feet deep in some parts, is populated by fishermen jetting about on kayaks, collecting the eel traps and *unagi* (Japanese for “eel”) that Shimanto is known for. White cranes swoop overhead, and the air is thick with the smell hinoki cypress. This is Japan at its bucolic best, and a far cry from the Tokyo area, where Ogawa has lived since he was 19 years old. The escape in the Lexus IS is not only a refreshing change of pace for Ogawa but an inspiring one. The contrast of urban and rural, man-made and naturally grown, is a creative trigger that continuously spurs him on. He is currently working on a housing and hospital project in Takamatsu and makes the journey back to Kagawa Prefecture on Shikoku at least twice a month.

“It’s very important to go back and forth between Tokyo and Kagawa,” he says. “A different switch goes on, and integrating both worlds is important to me and my lifestyle.”

The drive along the river is punctuated with many bridges, both thin cement structures on stilts and wider ones made of red steel girders. The architect carefully darts along them in the Lexus IS. The road slowly gets steeper, and the settlements become fewer and farther between, giving way to rice paddies and the odd farm. The Lexus IS is now on the open road, climbing up to the Shikoku karst, a rare rock formation that sits 4,600 feet above sea level. Ogawa drives along the Jiyoshi pass

before finally hitting the alpine summit, the L-shaped eyes of the Lexus IS striding through the dramatic landscape. The karst is dotted with meadows, drowsy cows, craggy bits of limestone and two huge wind turbines. This could be Switzerland.

The Lexus IS is parked on the roadside. Dusk slowly pulls in across the karst, and at the small campsite, vacationers are leisurely pitching their tents and bedding down for the evening. The architect’s journey has reached its end.

“Nature is so much bigger that anything we architects can make,” Ogawa remarks, looking out across the panorama in front of him. “When you’re stuck in a city like Tokyo, you can forget that.”

It becomes chilly as twilight casts the deep valleys below in the color lavender. It is an epic sight.

“That’s why I come back here regularly,” he reflects. “To realize the importance and sheer power of nature.” //

 HIRONAKA OGAWA RÉSUMÉ

- 1975 » Born in Kagawa

- 1994 » Moves to Chiba, close to Tokyo

- 2000 » Completes his master’s at Nihon University; begins work at Kengo Kuma & Associates

- 2005 » Becomes chief engineer at Kengo Kuma & Associates

- 2005 » Establishes Hironaka Ogawa & Associates

- 2005 » Becomes a lecturer at Toyo University

- 2013 » Wins the young architect prize at the Selected Architectural Design Awards from the Architectural Institute of Japan



EVEN THOUGH
YOU'RE MOVING,
YOU CAN FEEL
THE CONNECTION
BETWEEN NATURE
AND YOURSELF

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AND YOURSELF





NATURE IS SO
MUCH BIGGER
THAT ANYTHING
WE ARCHITECTS
CAN MAKE

DRIVE ON

THE ALL-NEW LEXUS IS RANGE IS UNIFIED BY SUPERIOR BODYWORK AND EXCELLENT HANDLING, AND PROVIDES MODELS TO SUIT EVERY NEED. THERE IS SIMPLY NO BETTER CAR IN WHICH TO HIT THE OPEN ROAD.

	IS 350 F SPORT	IS 300h F SPORT	IS 250 F SPORT
LENGTH		183.6 in (4,665 mm)	
HEIGHT		56.3 in (1,430 mm)	
WIDTH		71.2 in (1,810 mm)	
WHEELBASE		110.2 in (2,800 mm)	
SEATING CAPACITY		5	
DRIVEN WHEELS	2WD (FR) / AWD	2WD (FR)	2WD (FR) / AWD
ENGINE TYPE	2GR-FSE	2AR-FSE	4GR-FSE
CYLINDERS	V6	L4	V6
ENGINE/OUTPUT KW/RPM	234 / 6,400	131 / 6,000	158 / 6,400
ENGINE MAX TORQUE N.M/RPM	380 / 4,800	221 / 4,200-4,800	260 / 3,800
TOTAL SYSTEM OUTPUT W/MOTOR	—	162 kw (220ps)	—
TRANSMISSION	8AT (FOR RWD) / 6AT (FOR AWD)	E-CVT	6AT
SUSPENSION		Front: Double Wishbone / Rear: Multi-link	





INDUSTRIAL EVOLUTION

CHINA IS PERHAPS NOT THE FIRST COUNTRY YOU WOULD THINK OF TO LEAD THE CHARGE OF ECOLOGICAL RESTORATION. AND YET, AT A SITE THAT IS A TWO-HOUR DRIVE FROM THE HEART OF CHINA'S ECONOMIC BOOM, SHANGHAI, THE LOCAL GOVERNMENT AND AN ADEPT ARCHITECTURE TEAM FROM TSINGHUA UNIVERSITY HAVE CREATED A PIECE OF LANDSCAPE DESIGN THAT SHOWS A SHIFTING TIDE TOWARD OUTDOOR ARCHITECTURE

TEXT BY CHARLOTTE MIDDLEHURST AND PHOTOGRAPHY BY YAO CHEN



01

A hundred years ago, Songjiang, a southwestern suburb of Shanghai, was little more than a village subsisting on scrubland agriculture and the profits of the local quarry at Chenshan Hill. Although the igneous rocks it yielded would form the backbone of Shanghai's first roads and buildings, when the pit closed in the late 1970s, it fell into disrepair without a murmur.

Now, the newly restored quarry garden is the proud centerpiece of China's largest green lung, Chenshan Botanical Garden. Occupying two million square meters (512 acres) of reclaimed forest and barren land, the quarry, which was completed in 2010, has become a destination for about a million tourists each year. While the botanical garden was designed by award-winning German landscape architects Valentien + Valentien, the quarry involved the minds of Tsinghua's prestigious architecture faculty and the Zhongyuan Engineering Design and Consul in Beijing.

When work began in 2007, chief architect Zhu Yu Fan's brief was simple: create a site where the area's industrial heritage and China's ecological future intersect.

"It had been neglected for so many years," says Zhu, a professor at the Tsinghua University School of Architecture, who led the 32.84 million yuan (\$5.3 million) project. "What I had to do was turn waste into wealth."

His solution was a serene, green oasis centered on a 98-foot-deep rainwater reservoir. The final design manages to heal the scars of the quarry's industrial past without



02

hiding them—plants and trees have been replanted, yet the rock face has been left unaltered, while the rusty steel used to build the floating bridge across the water reflects the burned copper color of the rocks. Even the ash-colored rubble has been recycled.

There were, however, engineering challenges along the way. "A potential danger to visitors was the loose rocks and debris that might fall after long periods of weathering," recalls Zhu. "It was a headache to find a way of avoiding this problem while maintaining the aesthetic integrity. Rather than pave over the rock surface with cement, which would look extremely ugly, we decided to remove the loose debris ourselves and erect steel frames to secure the larger pieces of rocks."

Since opening three years ago, the quarry has won the recognition of the international community. In 2011 it won the British Association of Landscape Industries award; and last year the American Society of Landscape Architects honored the park for being innovative and "restoring the ecology of the quarry, creating a natural and cultural experience in an Oriental style."

China has always looked to Beijing for the political agenda, and to Shanghai for the current line on art, fashion and architecture. Li Mingsheng, Chenshan's head of education, who arranges seminars and workshops for local children and international researchers alike, perhaps puts it best: "The quarry garden is an example for the rest of China to follow." Where the next project will appear, and how quickly, is not yet clear. What is certain, however, is that China is now tackling its industrial past and present head-on, and the world is paying attention. //

THE QUARRY GARDEN IS AN EXAMPLE FOR THE REST OF CHINA TO FOLLOW

03



01 The 98-foot-deep reservoir now collects fresh rainwater
02 Rubble from the old Chenshan boulder pit has been reused throughout the project
03 The quarry signals a sea change in Chinese attitudes toward conservation
04 Striking rusty steel structures catch the light at dusk
05 Natural materials are used throughout the complex

04



05



A large, stylized graphic of the year '2020' is rendered in a light blue outline font. The numbers are interconnected with various geometric shapes like rectangles and triangles, creating a modern, architectural feel. The graphic is set against a solid blue background that occupies the right half of the page.

2020

THE TWENTY

HERE IS OUR LIST OF ESSENTIALS TO STOW IN THE TRUNK OF YOUR LEXUS FOR A WEEKEND GETAWAY, RANGING FROM ITEMS THAT WILL KEEP YOU WARM TO THOSE THAT WILL KEEP YOU ENTERTAINED



THE TWENTY

20

» » » » »

THE LEXUS RX IS DESIGNED FOR ADVENTURE. HERE IS A
SELECTED LIST OF 20 TRAVEL ESSENTIALS TO TAKE WITH YOU ON
AN INTREPID JOURNEY FAR FROM CITY LIFE

Our weekend away takes us to Borerraig, a remote home located in Glendale on the Isle of Skye, Scotland. The construction was designed by Dualchas Architects, an award-winning practice established in 1996, which is based in Skye and Glasgow. Borerraig is typical of the firm's portfolio: it is inspired by the traditional blackhouse and local building techniques, but created with sustainability in mind. Sitting unobtrusively low in the landscape, it is the ideal place to encounter nature, and to take shelter from it.



PHOTOGRAPHY BY FABRICE FOUILLET AND STYLING BY CHRISTIAN KLEEMAN

01 **BAG** MISMO
02 **BOOTS** SANDERSON

Unless stated otherwise, the male model wears clothing courtesy of Trunk Clothiers and the female model wears clothing by Filippa K.



03 **WOMEN'S BOOTS** BALLY
04 **MEN'S PARKA** HACKETT
05 **WOMEN'S PARKA** AIGLE
06 **HAT** EUGENIA KIM
07 **SCARF** BEGG SCOTLAND



08 **RADIO** HERITAGE
09 **MUGS** IITTALA
10 **COFFEE POT** NODA HORO



11 **BATH PRODUCTS** AESOP
12 **FRAGRANCE** BYREDO

13 **AX** BEST MADE COMPANY
14 **GLOVES** WANT LES ESSENTIELS DE LA VIE
15 **BASKET** KATE TRIEDDEN



16 **TRAY** FOG LINEN
17 **SOCKS** ANONYMOUS ISM
18 **BOOK** LITTLE BOOK OF LOG CABINS, BY WILLIAM S. WICKS



19 **BLANKET** DAMSON & SLATE AT TRUNK CLOTHIERS
20 **BACKGAMMON SET** THE CONRAN SHOP

PIT STOP

PEEK-A-BAMBOO

ANYONE DRIVING TO THE LEIPZIG ZOO, A 135-YEAR-OLD ZOOLOGICAL GARDEN IN THE EASTERN GERMAN CITY OF LEIPZIG, IS IN FOR A SURPRISE

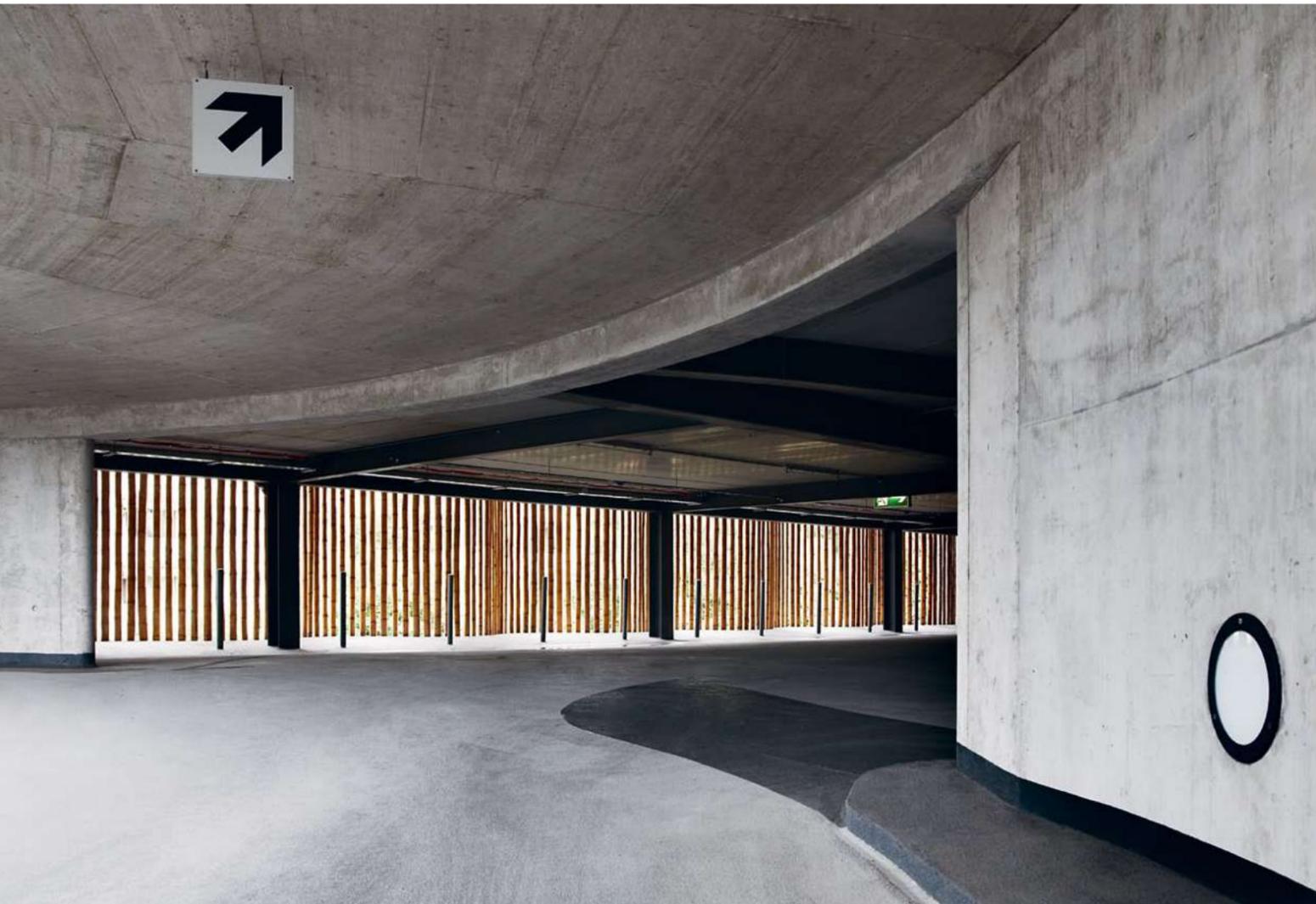


TEXT BY KIMBERLEY BRADLEY
PHOTOGRAPHY BY ALEXANDER GNÄDINGER

Located across from the top-ranked Leipzig Zoo, which hosts about 850 different animal species, are two buildings whose exterior facades are formed of vertical rows of bamboo. Ordinarily, the exotic material would be out of place in this Saxon city, but the thick stalks make the building's function immediately clear: these parking garages were built to accommodate those driving to one of the region's most popular attractions, whose visitor numbers can reach 12,000 a day.

"As an exotic material, it's a visual connector to the zoo," says Uta Kielstein of HPP Architects. "It's the visitor's first contact with the zoo's themes." HPP Architects is the Düsseldorf-headquartered firm (with a Leipzig office) that was commissioned with constructing the first building after its bamboo-based design won the zoo's architectural competition in 2004. The firm was also commissioned with the second parking garage later on. The first, rectangular building contains 520 parking slots. The newer structure contains space for just over 800 cars behind a facade of undulating curves. It was completed in July 2011 to coincide with the opening of the zoo's new Gondwanaland section, a soaring white tropical biosphere across the street, and to accommodate an increasing number of visitors as the zoo has risen in popularity. "The two buildings have one signature, even if they're different," adds Kielstein.





01

The older parking garage's bamboo (a person could just about wrap both of his or her hands around one stalk) is weathered gray, but, according to Christian Dubberstein, a project manager at the Leipzig Zoo, "It's surprising how incredibly strong this bamboo is as a material." The newer building's bamboo is still caramel colored. Its wavy exterior facade may look decorative, but it isn't: the plot on which it is constructed is triangular, so the parking slots within are diagonal, not straight like those in the first building. "The waves aren't a contrived facade characteristic," says Kielstein. "It's about the use of the building."

Inside both parking garages, natural light streams in through the narrow spaces between the bamboo stalks, making for an airy, cool atmosphere and providing a sense of safety. In the newer building, two ramps spiral up and down the space; one for cars going up, the other for cars going down, each spindle wound as tightly as possible to save space. Both are topped by a circular well that opens to the sky: "This assures both natural light and ventilation," says Kielstein.

Not visible from street level, the newer building is capped by a green roof of low-growing, flowering plants.

It's an attractive and appropriate design feature and was added in part so that the neighboring housing complex would have something pleasant to look at. But there's more: "The roof is like a lid," says Kielstein. "It reduces automotive sound for the neighbors. It also absorbs rain. Before the beginning of the building phase, there was much thought about whether this new car park would limit quality of life for them, but you have to take into consideration that the lot was previously a normal parking lot."

As an architect, Kielstein was at first sceptical about adding yet another parking garage to Leipzig's inner city. With a population of about 540,000, the eastern German city is far smaller than Berlin, and even if a portion of its architecture dates to the postwar era, a certain old-town flavor is worth preserving. This parking garage duo, however, adds to the quality of life in the city. "I realized that traffic politics are different in Leipzig than they are elsewhere," she says. "At the zoo, especially, the majority of visitors come from outside Leipzig. It doesn't make sense to force them to switch to public transport once they're in the city. This is a city-center parking area that really works." //

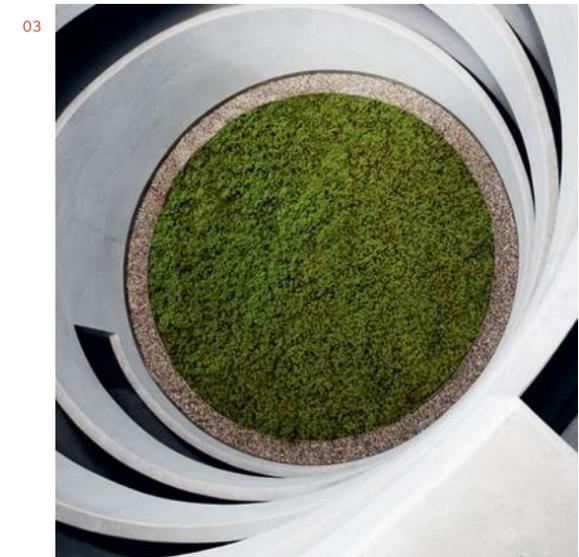


02

01 The bamboo facade contrasts with the concrete interior 02 The bamboo keeps the elements out while letting natural light in 03 Aerial shot of the parking garage, with the green atrium in the center of the structure 04 The wavy exterior wall complements the round bamboo pillars 05 Aerial view of the staircase inside the parking garage

MATERIAL WORLD

Considering the strict regulations concerning building materials in Germany, this bamboo parking garage is even more impressive than it first appears. "Bamboo wasn't even on the materials list," says Christian Dubberstein, a project manager at the Leipzig Zoo. But tests on the bamboo (which was sourced in South America) proved it stable, fireproof and strong enough to use on the zoo's facade, and the regulatory authorities made an exception in permitting the material. The parking garage was an instant hit with the public, and the bamboo is still going strong.

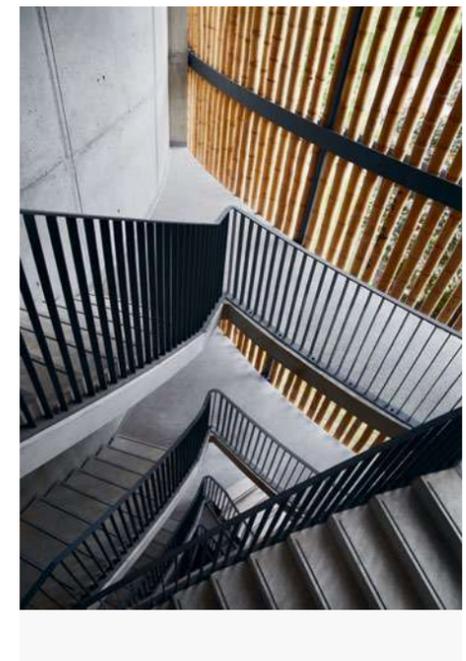


03

04



05



Fadil Berisha × Riyo Mori × New York

FADIL BERISHA :

Born in Albania, Fadil Berisha is a world-renowned fashion photographer based in New York.

RIYO MORI :

Born in Shizuoka, Japan, Riyo Mori was crowned Miss Universe in 2007. Currently, she also serves as Lexus Ambassador in Japan.

NEW YORK :

New York, is in many ways, the archetypal global city - drawing people from around the world; people who are often pursuing a dream of their own. It will also be home to the next INTERSECT BY LEXUS.



THE LAB

DOUBLE TAKE



TEXT BY SHOGO HAGIWARA AND PHOTOGRAPHY BY KOHEI TAKE

WE UNVEIL THE SOPHISTICATED FACILITIES AT THE LEXUS DESIGN CENTER,
AN UNASSUMING GLASS CONSTRUCTION IN AICHI PREFECTURE, WHERE ADVANCED
TECHNOLOGY AND EXPERT CRAFTSMANSHIP COME TOGETHER TO DREAM UP THE
INNOVATIVE DESIGNS FOR WHICH LEXUS IS KNOWN

In the past two years, Lexus has rolled out game-changing concept models, such as the LF-LC luxury coupe and the LF-CC compact coupe. Without doubt, both cars clearly display the commitment of Japan's premium car brand to test the limits of auto design, and they've set the bar almost astronomically high for the models that will follow them. The first up to the challenge is the LF-NX, a compact SUV concept. Many agree that it has successfully passed the test, with a visual language even more dynamic and invigorating than that of its predecessors.

What is the starting point of these outstanding visual aesthetics? The answer lies in a four-story, glass-fronted building located in Aichi Prefecture, in central Japan. Here, much of the design study for all Lexus production cars, prototypes and concept models is conducted.

From the outside, the purpose of this building is not immediately apparent. At first glance, it's as anonymous as any other office structure located in the vicinity. As one approaches, though, what gradually becomes clear is that this building, constructed in 2003, could be serving a special purpose after all: it is protected by multiple security gates where the identities of visitors are checked and recording devices such as digital cameras, computers and smartphones are politely removed from their possession.

01



01 The glass facade of the Lexus Design Center, where much of Lexus's revolutionary design study takes place 02 Project manager Tetsuo Miki (in the back right) gives his command to the operator 03 Designers can call up images as big as 1:1 in scale to the models on the monitors

02



03



REAL-SCALE THEATER

On the third floor of the design center is a sizable theater equipped with three high-definition monitors. Each measures roughly eight feet high by 19.5 feet wide. With the turn of a switch, designers can call up everything from rough sketches to 360-degree, full three-dimensional visuals. Each car's design—from the smallest detail to the overall concept—is scrutinized on these huge monitors. Because they are set up side by side in a triptych format, allowing designers to study three prototypes simultaneously.

"We can even put up a 1:1 scale image of a car," says Tetsuo Miki, a project manager at the Lexus Design Division. "Being able to do this is very important, as it gives us a good idea of how bold and sophisticated the car's design looks from every angle. Also, since we can use the facility to study and hone a 1:1 scale image (up to a certain level), we can then create an actual clay model that is more accurate to our

intentions, quicker. This in turn gives us more time to perfect the exterior form of that 1:1 clay model while making it as original as possible in the next stage, where we summon all the creativity and skills of our staff to further pursue our visual language."

When Miki pulls up three-dimensional images of the LF-NX on the screens, the quality of the visuals is obvious. The concept car rotates sideways on his command for closer inspection, as if it were on a turntable. Three-dimensional data is also programmed so that simulated surroundings—landscapes, buildings and light—reflect on the car's exterior. This is the closest the designers can get to having an actual car made.

Miki continues, "Not only that, but we can alter the landscape in which the car is shown, from a California coastline or a cobbled street in Europe to an urban cityscape. This enables us to understand how the car will be seen in environments in each of our overseas markets."

Inside, teams of designers, color specialists and expert modelers are stationed in their respective offices. They come to this center equipped with all the facilities necessary to hone the Japanese marque's innovative and highly respected design language. The design hub consists of four major facilities: the examination hall on the top floor, with a 200-ton, motor-powered retractable roof; the real-scale theater and the virtual reality cubicle, both on the third floor; and the shooting studio on the ground floor. In short, this design center is like a one-stop shop for the premium brand's overall design process. From rough sketches and three-dimensional renderings to clay models and near-completion prototypes, all are wheeled into this building, so Lexus designers can examine their design development in the smartest and most meticulous way possible.

Added to the facilities situated here is an area where top-notch computer operators work alongside the designers to create from sketches and drawings computer-generated images to be used for internal or media presentation. It is also endowed with its own sound-studio equipment, including keyboards and various pieces of recording gear to compose soundtracks internally.

"The facilities housed in this design center help us closely study visuals of all the models we develop," says Takeshi Tanabe, a project general manager at the Lexus Design Division. "We narrow down the areas that need refining here, almost to the point where we could build a real car based on the final computer-generated visuals."

Advanced technology is of course integral to operations, yet an undercurrent of expert craftsmanship is always apparent—and absolutely essential in helping create the final product. For example, take the model making: expert modelers carefully apply their masterful strokes to chisel clay blocks up to 1:1 in scale into shape. The design is scrutinized repeatedly until both designers and modelers are satisfied with the final form. This meticulous attention to detail is integral to Lexus's commitment to creating quality products. Whether a prototype, production car or concept model, each Lexus vehicle goes through the same painstaking process until it reaches perfection.

"No matter how perfect those computer-generated visuals seem, it is the skilled hands of our *takumi* modelers that determine the final treatment of the exterior design," adds Tanabe. "They feel and scrape a clay model, using the expertise they have accumulated over the years. We then examine the clay model together with the modelers and give feedback to better communicate our ideas and intentions. The modelers themselves have a very creative mind. We repeat this process until we arrive at a styling that satisfies all the parties concerned. In that sense, our cars are not just machines. They are more like a product of craft."

It is also here at the design center that decisions are made about which vehicles will go into production or, in the case of concept cars, will make a world premiere at the globe's leading auto shows. "A handful of top executives come to the fourth floor of this building and make decisions of high importance based on what we, the designers, have achieved," Tanabe adds. //

01



02



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03



04

EXAMINATION HALL

Equipped with five remote-controlled turntables and a 200-ton, motor-powered retractable roof, this hall enables designers to examine clay models or prototypes from every angle and, if required, under natural daylight. As Tanabe demonstrates for BEYOND BY LEXUS, the closed and sealed roof starts with the noise of motors rolling into action, and it takes only a minute or so before the roof opens to reveal the blue skies overhead. With the roof closed, the hall's lighting system offers several different modes, including direct and indirect lighting. It is a convenient feature in that the designers are able to examine models even at night or during bad weather. This hall is an important element in the design process, as it is where all Lexus models are inspected to ensure that they appear equally impressive at any time of day and under any kind of weather condition.

Connected to the examination hall is a 100-seat conference room, where 12 large monitors are set up so that the audience can scrutinize images fed by a live-view camera.

"We bring out prototypes at varying stages of development to this hall to study," says Tanabe. "Maybe more importantly, this is where the crucial decisions are made. In other words, in this very room, we designers unveil to executives the prototypes that we believe should go into production, seeking their approval."

01 A turntable spins the car around so that designers can focus on every detail 02 A motor-powered retractable roof allows designers to study the way a car appears under various light conditions 03 The job takes intense concentration 04 An operator adjusts lighting according to the designer's command



VIRTUAL REALITY CUBICLE

At about eight by eight by eight feet, the cubicle may not sound impressive in comparison with the examination hall and real-scale theater, but this state-of-the-art facility is just as important. One enters the cubicle, sits in a "driver's seat" and puts on a pair of three-dimensional glasses. What follows is an uncanny simulation of the car's interior, with images beamed in from multiple projectors installed in the roof. This technology enables Lexus designers to study how the interior components, such as the steering wheel and the famous Lexus remote touch device, will be laid out in the car.

"One of the main pillars of our L-finesse design philosophy is 'human-orientated,'" says Miki. "This cubicle enables us to study how this concept is realized and to perfect the interiors down to the smallest detail during the initial stages. It's very helpful to be able to visualize how the interior components and design details will come together. If necessary, we can also go back to the sketches and fine-tune our design direction to make sure it would be attractive enough as a product. Then we can move on to the model-making stage smoothly."

Here, Miki shows images of the LF-NX for demonstration. The person in the driver's seat can virtually experience the car's internal space by moving his hands toward the (nonexistent) steering wheel and switches. Color coordination of the interior parts can be studied, too. As with the real-scale theater, the visuals of the car's surroundings can also be changed to one's liking.

01 Project manager Tetsuo Miki sits in the "driver's seat" to check the interior design of the LF-NX 02 The view of the driver's seat through three-dimensional glasses 03 The virtual reality technology is vital to the designers in the early stages of design development



SHOOTING STUDIO

This vast in-house studio has multiple purposes. Designers use the space to photograph prototypes, documenting their progress regularly throughout the design process. It is also used for the more demanding task of creating short movies of each model, films that are then screened at auto shows once the car is released.

The studio is equipped with an impressive inventory of professional shooting equipment, including ARRI lights and 10-foot-long cranes for dynamic aerial-view shots. Train tracks on which a video camera-mounted dolly moves are also on standby. All of this equipment can

be mobilized to help achieve visual imagery that is breathtaking enough to match the identity of the Lexus brand.

But high-end shooting gear would be useless if the staff was not capable of exploiting its potential. On this front, Lexus is proud to have deep reserves of human resources—teams of shooting and lighting professionals. *Compromise* is not a word in their dictionary. Each staffer is fully engaged no matter what the project. Their movements around the studio are so committed, tireless and precise that it's no wonder such perfection is achieved.

01 At the shooting studio, filming and lighting experts work as if in a military operation 02 At Lexus, every design begins with a hand-drawn sketch 03 Designers and operators work together to create stunning three-dimensional visuals

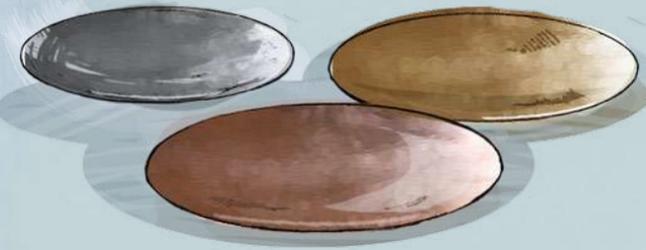
CRAFTED FOR LEXUS

CRAFTED FOR LEXUS is a carefully chosen collection of sophisticated and timeless accessories produced by a new generation of Japanese master craftsmen. Each artisan in the range has been selected for having a commitment to craft and a design philosophy that resonates with Lexus. The items are exclusive to INTERSECT BY LEXUS, the brand's retail concept space in Tokyo. Based on age-old artistry and excellent design, the CRAFTED FOR LEXUS collection brings together tradition and innovation, while adding finesse and functionality to the lifestyle of the Lexus driver and anyone with a taste for well-made products.

SYURO KEY TRAY

This key tray was conceived by designer Masuko Unayama, who owns SyuRo, and handmade by Sotatsu Kamikawa of Nisshin Kikinzoku, a company that operates in the tradition of Tokyo silverware. Appearing as if it were cut from a sphere, the tray has a soft form that sways as it balances. The shape was created using a hammering technique that stretches the metal gradually while leaving faint marks, giving the item the warmth and character of an object made by hand.

COLORS: stainless, brass, copper
SIZE: DIA 15 cm
syuro.info



HACOA USB MEMORY STICK

Hacoa is a brand run by Yamaguchi Craft Limited, a wood-working company that is known for its exquisite work on the traditional lacquerware of the Echizen area of northern Japan. Hacoa incorporates skills that have been passed down through the generations and uses only natural timber – although the brand produces innovative items not necessarily associated with tradition, including this wooden USB memory stick.

COLOR: black
hacoa.com



ONE KILN COFFEE DRIPPER AND CUPS

The tableware of ONE KILN is made by Yusuke Kido at the small studio workshop in the backyard of his home in the suburbs of Kagoshima. Kido uses a secret glaze for which different types of minerals and ashes are mixed to create the original colors and textures that form his signature style. Each of the ONE KILN coffee cups and drippers has distinct nuances, making them one-of-a-kind pieces with a unique personality.

COLORS (CUPS): green, blue, yellow
onekiln.com



KICS DOCUMENT. SHIRT

Industrial designer Kanako Takeishi founded fashion brand KICS DOCUMENT. out of her love of forms that nestle human movement. Takeishi developed a special technique for attaching sleeves to her range of men's dress shirts, so that they don't impede the natural movement of the arm. All shirts are hand-made in Japan and produced with a close attention to detail.

COLORS: white, denim
SIZES: S, M, L (men's)
kics-document.jp



BLUE OVER SHOES

The entire manufacturing process for blue over's flagship product is carried out in Japan, which means that these leisure shoes are among the few that are 100 percent made in Japan today. The simple design of the shoes embodies Japanese minimalism. A special-edition model with a thinner sole has been made for CRAFTED FOR LEXUS. Daringly, the core that reinforces the toe has been removed, creating an incredibly flexible leisure shoe that is perfect for driving.

COLORS: steel blue, beige, navy, yellow
SIZES: 24–28 cm (unisex)
blueover.jp



BSIZE LED DESK LIGHT

The LED desk light was the first product by Bsize, a home electronics venture founded by Keita Yagi in 2011. The impetus for development was Yagi's discovery of special LED lightbulbs that offer more than 90 percent of the spectrum of natural sunlight. Yagi inserted these long, thin LEDs into a single pipe that bends in four places. With its understated presence, this desk light will fit in perfectly at home or the office.

COLOR: white
bsize.com

BEYOND BY LEXUS
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