

BEYOND

BY LEXUS

A JOURNAL ON DESIGN AND CRAFTSMANSHIP



THE ONE » P13

Exploring the progressive side of automobile design, the compelling Lexus LF-C2 concept coupe turns heads in stunning summer climes.

THE REVEAL » P29

In a dynamic visual presentation, the scenic bends of New York's State Route 97 provide the athletic Lexus RC F Carbon Package with a suitably iconic backdrop.

BLUEPRINT » P40

From a humble wooden workshop in Toki, Japan's pottery hub, Ryota Aoki produces some of the world's most acclaimed ceramics. We pay the potter a visit.

THE ROAD » P83

Morgan Collett, co-founder of cult fashion brand Saturdays Surf NYC, takes a Lexus NX 200t to Long Island to catch some waves and connect with the local communities.



THE LAB » P110

In an exclusive look behind the scenes, we tour Lexus's dramatic aerodynamics laboratory, featuring an extraordinarily cavernous wind tunnel.

BEYOND BY LEXUS

A JOURNAL ON DESIGN AND CRAFTSMANSHIP

ISSUE 5 2014



INTRODUCTION

For the past 25 years, Lexus has developed into one of the most renowned automobile manufacturers in the world, lauded for its commitment to craft, design and progressive technology. Our brand has achieved significant success since its founding in 1989, frequently setting higher automobile standards with new releases. We're proud of what we've achieved – but we're just getting started.

The high standard of Lexus design and engineering is evident throughout a special feature in this issue of BEYOND BY LEXUS. A celebration of sorts, this extra section, halfway through the magazine, includes an exploration of the 25 key moments, technologies and innovations that have defined Lexus over the first quarter century of its existence. It is an important record of our history so far, not least because it provides evidence of the solid foundations on which we will build our future.

Elsewhere in the magazine, our stories take us around the world. We tour an RC F – Lexus's impressive performance coupe – through Hawk's Nest, with its iconic, wonderfully winding section of New York highway. We broaden our cultural horizons by talking to five international chefs about eggs and quizzing an acclaimed Japanese potter about his unique work process. And we include a dynamic presentation of the LF-C2, a new Lexus concept sports coupé meant to be enjoyed in sunny climes. (May we suggest the stunning Amalfi coast of Italy.)

That last story, in particular, reflects our commitment to producing vehicles of the highest possible quality. Rest assured that, at 25 years old, we're not taking our successes for granted. Expect a lot more to come from us.

TOKUO FUKUICHI

President
Lexus International



P40



P23



P20



P29



P13

P7 » **CONTRIBUTORS**
Meet the writers and photographers behind this issue of BEYOND BY LEXUS.

P8 » **THE INTELLIGENCE**
From an exhibition in New York that revisits prehistoric arrowheads to a film festival in Dubai, BEYOND BY LEXUS scours the globe for where you should be visiting and what you should be watching.

P13 » **THE ONE**
Exploring the extreme side of car design, the bold yellow Lexus LF-C2 concept car turns heads on the Italian coast.

P18 » **AN ELEMENT**
Take a peek at the slick instruments of the automotive future with the Lexus NX Remote Touch Interface.

P20 » **THE ICON**
In production since the 1930s, the Italian Bialetti Moka Express has been providing perfect cups of coffee to households around the world ever since.

P23 » **THE FIVE**
From Bangkok to Bolivia, five dynamic chefs celebrate the versatility of one of cooking's more modest ingredients: the humble egg.

P29 » **THE REVEAL**
Delighting driving enthusiasts since its launch, the athletic Lexus RC F Carbon Package deftly navigates the scenic bends of New York's State Route 97.

P40 » **BLUEPRINT**
Kenji Hall heads to the Japanese pottery hub of Toki, popping into the workshop of Ryota Aoki, a ceramicist of international renown and game-changing glazes.

P76 » **THE TEN**
Writer Jessica Bridger discovers why Germany's creative entrepreneurs are shaping Leipzig into a thrilling cultural hub.

P83



P110



P118



P76



P106



P98

P83 » **THE ROAD**
BEYOND BY LEXUS accompanies fashion designer Morgan Collett as he takes a Lexus NX200t out to Long Island to catch some waves and connect with the local communities.

P98 » **THE TWENTY**
BEYOND BY LEXUS eases you into winter with culinary inspiration for cosy nights in and clothing picks that will keep out the cold.

P106 » **PIT STOP**
Writer Charlotte Philby sets sail on a 200-year-old Norwegian ferry line's breathtakingly scenic route to Harstad – a transport lifeline for Tromsø locals.

P110 » **THE LAB**
How do Lexus designers create such streamlined vehicles? We find out in an exclusive look behind the scenes at the brand's dramatic aerodynamics laboratory, featuring an extraordinarily cavernous wind tunnel.

P118 » **HUMAN NATURE**
With many Australian plant species in danger of becoming extinct, Camilla Belton visits Australia's PlantBank, a facility dedicated to conserving Australia's precious plants.

P122 » **THE BIKE**
A peek at one of the latest projects from Lexus, the NXB, an innovative concept bicycle.

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.



BEYOND

BY LEXUS

PUBLISHED BY
LEXUS INTERNATIONAL

EDITED AND PRODUCED BY
WINKREATIVE

WINKREATIVE AG
NORDSTRASSE 18
8006 ZURICH
SWITZERLAND
WINKREATIVE.COM

BEYOND@WINKREATIVE.COM

CREATIVE DIRECTOR
MAURUS FRASER

EDITOR
ALEX MOSHAKIS

FEATURES EDITOR
MATTHEW LOWE

ASSISTANT EDITOR
ANNICK WEBER

EDITOR AT LARGE
SHOGO HAGIWARA

ART DIRECTORS
HANK PARK
BIANCA WENDT

PHOTO EDITOR
NICOLA APPEGATE

PRODUCTION DIRECTOR
JACQUELINE DEACON

PROJECT DIRECTOR
ATSUSHI OKAHASHI

PROJECT MANAGER
AYAKO TERASHIMA

ILLUSTRATORS

Jesse Harp
Ben Wiseman
Chris Philpot
Elisabeth Moch
Olivier Vrancken
Debbie Powell
Natalia Tyulkina

CONTRIBUTORS



CAMILLA BELTON
WRITER

Belton is a London-born, Sydney-based design writer and editor who has worked for the likes of Tom Dixon and *The World of Interiors*. For this issue's Human Nature feature, she visited PlantBank, in the Australian Botanic Garden, Mount Annan. Belton's dream road trip? A 32-day drive through Patagonia.

RAMON HAINDL
PHOTOGRAPHER

Haindl trained as a graphic designer but quickly turned to photography and filmmaking. For this issue he left his hometown, Frankfurt, to shoot the culturally up-and-coming city of Leipzig for *The Ten*. His dream road trip would take him through Canada's scenic landscape, crossing the country from Toronto to Vancouver.

DEREK HENDERSON
PHOTOGRAPHER

Henderson is one of New Zealand's most celebrated photographers, known for his skill in evoking the mysterious beauty of everyday scenes. His approach can be witnessed in this issue's Human Nature feature. Henderson's dream road trip would take him from Nairobi to the mountain gorillas at Bwindi National Park.

JESSICA BRIDGER
WRITER

Bridger is an American urbanist, journalist and consultant based in Berlin whose work focuses on content creation and strategy for projects related to the built environment. This issue took her south to Leipzig, where she explored the city's thriving art and design scene for *The Ten*. Bridger dreams of one day taking part in the Paris-Dakar rally.

LINNEA APELQVIST
SET DESIGNER

A Swedish-born, London-based set designer, Apelqvist creates playful sets for shoots, events and window displays of a range of fashion brands and publications, including Adidas and British *Vogue*. She styled this issue's *The Twenty* section. Apelqvist's dream road trip? Passing through each of the US states in a big caravan.

KENJI HALL
WRITER

Hall, who wrote this issue's *Blueprint* story, covers diplomacy, business and design as the Tokyo-based Asia editor at large for *Monocle*. He was previously a reporter for *Businessweek* and the *Associated Press*. He dreams of crisscrossing New Zealand's South Island on a road bicycle, stopping in small towns and camping in the wild.

AROUND THE WORLD

TEN INTERNATIONAL EVENTS AND PLACES WORTH VISITING THIS WINTER

ART



SETTING THE STAGE

SINGAPORE, SINGAPORE

"Asia is a segmented region with many different voices, societies and cultures," says Kum-Hoong Kong, the driving curatorial force behind Art Stage Singapore, an annual contemporary art festival. "This fair is a platform for dialogue and a bridge for Asia to use to meet." Founded in 2010, Singapore's preeminent art expo now regularly attracts close to 50,000 visitors, each on the lookout for work by the 1,000 artists represented by an international mix of high-profile galleries. The festival's effect on the region's art scene is palpable. "In 2011 the first edition of Art Stage Singapore presented, alongside the fair, several fringe visual art activities that created a festive ambience and atmosphere celebrating contemporary art," Kong explains. "In 2014 over 70 visual art activities were independently organized around Art Stage Singapore, a testament to the fair's key role in the region's visual arts sector. Plans for events and activities for Singapore Art Week 2015 are currently under way, underscoring our fair's strategic importance."

ARTSTAGESINGAPORE.COM
JANUARY 22-25, 2015

Q&A ANSELM FRANKE CURATOR, SHANGHAI BIENNALE

The Shanghai Biennale is the most established contemporary art festival in China, a vast, citywide expo that highlights noteworthy work by local artists and their international peers. This year the event is celebrating its 10th birthday with a program built around a single question: to what degree can we plan and produce society? Anselm Franke, the biennial's curator, reveals what visitors can expect.

WHO WILL BE PARTICIPATING IN THIS YEAR'S FESTIVAL?

A: More than 70 artists, about half of them from China – people like Hu Liu, Zhao Liang, Ran Huang and Wang Bing – as well as some architects and writers. And we will have a special focus on filmmakers, on new forms of documentary filmmaking particularly.

WHOM IS THE FESTIVAL FOR?

A: It is an event for everybody interested in contemporary art and contemporary culture. It is China's foremost exhibition of contemporary art, so it has a large attendance, especially in a city like Shanghai, which is leading in the creative sector.

Q: WHAT ARE YOU MOST LOOKING FORWARD TO?

A: I'm excited about how experimental musicians Yan Jun and Peter Ablinger will contribute to the biennial. Music is an important part of the exhibition this year.

NOVEMBER 22-MARCH 31, 2015
SHANGHAIBIENNALE.ORG



NEW FORMS

NEW YORK, USA

Following the cancellation of Francesco Vezzoli's hotly-anticipated show at MoMa PS1 last year – which was pulled after the artist was prevented from exporting pieces of the Madonna del Carmine church from Southern Italy, which were central to the exhibition – Vezzoli will finally make his debut at the New York gallery in October, with Teatro Romano. The exhibition will showcase five ancient Roman busts that have been re-interpreted by Vezzoli, with the help of an extensive team of archaeologists, conservators and polychrome specialists. The intention is to paint these busts in the manner in which they would originally have been decorated. The Milan-based artist and film-maker – whose previous works have featured performances by Lady Gaga, Helen Mirren and an advertising campaign for a fictitious perfume named 'Greed' – uses this exhibition as an in-depth study of the use of color in ancient times and as part of his ongoing exploration of the power of popular culture. The gallery explains: "Dating from the first and second centuries A.D., Vezzoli's Roman Imperial busts restore to contemporary imagination the decorated surfaces that have faded away over nearly two thousand years."

MOMAPS1.ORG
OCTOBER 26 TO MARCH 8, 2015



FOOD & RETAIL



RETAIL FIX

ROTTERDAM, THE NETHERLANDS

Since it opened in October 2014, Markthal has combined eating, shopping and living all under one roof. Initiated in the late 2000s following a new Dutch law that requires covered spaces for food retail, the market hall was designed by renowned Dutch architecture firm MVRDV, who created an effective solution in the form of a large, horse-shoe-shaped arch. The curved structure covers a surface that can hold some 100 food stalls, while housing 228 apartments as well as permanent retail units. On the inside of the arch, Dutch artist Arno Coenen has created a sprawling digital mural of market goods. "Markthal is an important addition to the city's architectural landmarks, which include the Rem Koolhaas-designed De Rotterdam building and the striking Centraal Station," explains Ronald Schneider, Rotterdam's vice mayor for Urban Development. "But more than any of these buildings, the new market hall is set to make life and business in the city center flourish."

MARKTHALROTTERDAM.NL

THE KITCHEN SHELF

GLOBAL

Not all food books only teach you how to cook. We select three recently released culinary tomes – one with recipes, two without – that every self-respecting foodie should always have to hand.

01 COOKBOOK BOOK, PHAIDON

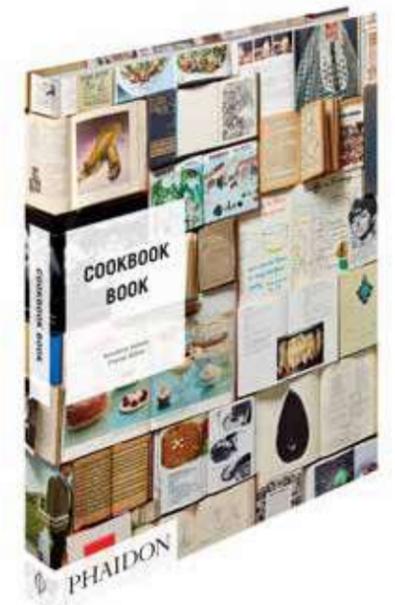
An introduction to some of the world's most influential cookbooks, from tried-and-true classics – the encyclopedic *Larousse Gastronomique*, say – to quirkier titles like *The Mafia Cookbook* (featuring mafioso anecdotes) and the arty *Les dîners de Gala*, Salvador Dalí's lavishly illustrated surrealist cookbook.

02 NEVER TRUST A SKINNY ITALIAN CHEF, PHAIDON

A tribute to the three-Michelin-starred chef Massimo Bottura, revealing the inspirations, ingredients and techniques behind the Italian's signature approach to skillfully deconstructing a dish (complete with try-at-home recipes).

03 KNIFE AND FORK, GESTALTEN

A showcase of eye-catching visual identities in the food business, featuring the inventive branding of some of the most exciting independent culinary companies, from coffee to crêpes.



DESIGN

AN EYE ON DESIGN

ISTANBUL, TURKEY

In the autumn haze of global design weeks the Istanbul Design Biennial stands out. "It has had an enduring influence on the design debate by identifying a critically important issue: the impact of 3-D printing and other digital production technologies on the future relationship of designers, makers and users," says critic Alice Rawsthorn.

Launched in 2012, this second edition examines design's relationship to everyday life through the theme "The future is not what it used to be." "We started the process last summer by talking to people about the challenges of art and design," says curator Zoë Ryan. "Turkey is in a very special moment of social change, where how we think of the world in which we live is being rethought." The 58 projects, from about 20

countries, will be displayed on both sides of the Bosphorus, highlighting the city's unique ability to meld the cultures of its inhabitants. German perfumer Sissel Tolaas is distilling the essence of Istanbul, while Japanese architecture studio Atelier Bow-Wow is inviting students to create a public drawing on the xxx bridge. Many pieces are new commissions, with a strong presence from the local community. "It's amazing how many young people have lived abroad and come back to Istanbul because they feel it has so much potential," says Ryan. "It's an exciting moment as they bring all this knowledge back to the city and marry it with what's already there." A truly Turkish sentiment.

TASARIMBIENALI.IKSV.ORG/EN
THROUGH DECEMBER 14, 2014



SECOND SIGHT

NEW YORK CITY, USA

Over the past six years, the Cooper-Hewitt, Smithsonian Design Museum, housed in the iconic Carnegie Mansion along the east-side of Central Park, has been undergoing a transformation. The museum, which is patterned after the Musée des Arts Décoratifs in Paris, is the only museum in the US devoted entirely to historical and contemporary design. Since 2008, its impressive collection – over 217,000 objects ranging from business cards to chairs to 1,700 pop-up books spanning thirty centuries – has been displayed in travelling exhibitions around

the world and various pop-ups in New York City as 60 percent more exhibition space and a world-class design library was added to its home. The newly renovated museum, which opens on December xxx, 2014, will offer a cutting-edge experience to its visitors, including an opening exhibition that will examine tools such as axes and arrowheads sourced from nine other Smithsonian collections. The show will examine 1.85 million years of objects that have augmented our ordinary lives.

COOPERHEWITT.ORG
FROM XXX

FASHION FORWARD

GLOBAL

Around the world, innovative young designers are generating serious buzz in the fashion industry and beyond. We put the spotlight on three making a difference.

01 TIM COPPENS, NEW YORK

Belgian-born Coppens launched his own label in 2011 after a stint at Ralph Lauren's performance division. His collections mix American sportswear staples with a European minimalism, much like Helmut Lang, another European designer who transposed himself to New York City. Like Lang, Coppens uses pieces texture and material together to make appealing graphic compositions.

02 SIMON PORTE, PARIS

Simon Porte is almost entirely self-taught. Moving to Paris from southeastern France, he attended fashion school for a few months before launching his own label, Jacquemus, named for his mother. Porte creates sporty collections that combine color and proportion, such as oversize, asymmetrical T-shirts and coats in single colors and fabrics – a uniform he often adopts himself.

03 SIMONE ROCHA, LONDON

Since graduating in 2010 from the esteemed MA course at Central Saint Martins in London, Rocha has become a key part of the city's fashion week. Her collections combine cut with unexpected textures and materials to create original looks that possess an easy refinement: effervescently feminine yet rooted in reality.



FILM & MUSIC



DUTCH DANCE

AMSTERDAM, THE HAGUE, UTRECHT

Russian American dance innovator George Balanchine got the idea for *Jewels* (1967), an acclaimed three-part ballet, on his daily walk past the sparkling window displays of the Fifth Avenue store of Van Cleef & Arpels. An ode to three of the most glittering precious stones, Balanchine's trilogy also honors the French, American and Russian styles of ballet that influenced his work – with elegant "Emeralds," which recalls 1920s Paris; jazz-inspired "Rubies"; and the majestic finale "Diamonds," which is set to Tchaikovsky's music. In February 2015 the Dutch National Ballet – one of a very select group of companies that is permitted to stage Balanchine's choreography – is performing *Jewels* in Amsterdam, The Hague and Utrecht. "Balanchine's work is an important benchmark for the world's leading classical ballet companies," says Richard Heideman, press manager for the Dutch National Ballet. "We are proud to be one of them."

FILM FESTIVAL

DUBAI, UAE

Since its inception in 2004, Dubai Film Festival, which typically runs for a full seven days, has served as the region's most important platform for Arab filmmakers at an international level. Besides featuring screenings, live events, workshops and seminars at venues throughout Dubai, the festival-like event is also home to the renowned Muhr award series, which celebrates great work by directors from the region.

In the past, the Muhr Arab Feature prize in the Best Film and Best Actress categories went to Saudi Arabian female director,

DIRECTOR'S CUT

GLOBAL

In the spirit of fostering creative talent, Lexus has joined forces with the Weinstein Company for its second annual Lexus Short Films series. Launched in 2013, the program supports the work of young and promising directors. This year Lexus follows up with an exciting second series of Lexus Short Films that addresses the theme "Life Is Amazing." The program will focus on the work of two up-and-coming young filmmakers, both of whom were mentored through their creative processes: Jon Goldman and Satsuki Okawa, who cowrote the script for her film with Ken Ochiai. Goldman's film *Market Hours* is inspired by the work of Wong Kar-wai and follows a shy security guard who overcomes his inner fears, whereas Okawa's film, *Operation Barn*

Owl examines the relationship of two best friends and entails an American-style wedding proposal. The films are currently available to watch online on the Lexus Short Films website.

LEXUS-INT.COM/LEXUSSHORTFILMS/



ON THE FRINGE

ADELAIDE, AUSTRALIA

The Adelaide Fringe Festival counts as the largest and most diverse annual arts event in the Southern Hemisphere. Over the course of a month, the festival



takes over the entire city of Adelaide with some 900 events, spanning cabaret, comedy, dance, film, theater, music, visual art and design. Because of the festival's open-access nature, anyone with a show, exhibition or cultural event is allowed to register and take part. Unlike curated festivals of this kind, Adelaide Fringe steers away from staging too many of its shows in traditional locations such as theaters, art galleries or concert halls, and instead encourages participation at independent venues, from abandoned warehouses to park kiosks. Last year's edition included performances at locations such as river cruise boats and street lanes, underlining the festival's premise that everywhere is a stage.

Haifaa al-Mansour for her film *Wadjda*, which also won Best Foreign Film at the 2014 Bafta Awards and was the first film Saudi Arabia ever submitted for the Oscars.

While the credo of Dubai Film Festival is 'Bridging Cultures. Meeting Minds', the festival's diverse program is a contribution to uniting the cinematic community of the Middle East.

DECEMBER 10-17
DUBAIFILMFEST.COM

THE ONE



A TURN TO THE BRIGHT



» » » » » » » »

A SPORTS CAR WITH A STYLISH SWAGGER, THE BOLD LF-C2 SPORTS CONCEPT COUPE GOES FOR A SPIN ALONG THE AMALFI COAST AND SHOWCASES THE DARING SIDE OF LEXUS DESIGN

TEXT BY SHOHO HAGIWARA AND PHOTOGRAPHY BY GREG WHITE





WE TOOK THE LF-C2 TO THE EXTREME AND DESIGNED IT IN SUCH A WAY THAT THE LOOK OF THE CAR WOULD BE FAR TOO CONCEPTUAL TO BE A PRODUCTION MODEL

“We took the LF-C2 to the extreme and designed it in such a way that the look of this car would be far too conceptual to be a production model,” says Yasuo Kajino, group manager of the design division at Lexus and the man behind the firm’s latest concept coupe.

Designed as an experimental concept, the LF-C2 caused a stir when it was unveiled at the Los Angeles auto show in November 2014, not least for its eye-catching color – a striking shade of yellow that changes with the light.

It was not an easy colour to play with, but it was a strategic choice by the Lexus team. “We all agreed that using yellow was a must, because the color resonated with the emotional value of Lexus,” explains Kajino. To achieve the exact shade took time and lots of experimentation. The Lexus team used a number of paint layers, including a silver base layer that they invented. It’s this that gives the LF-C2 its dazzling shine. “It has definitely breathed life into this vehicle,” says a beaming Kajino.

Underneath this striking exterior, the concept car is beautifully crafted in the Lexus tradition. But the LF-C2 concept coupe was a unique opportunity for Lexus to showcase a bold, unrestrained side to its design language. “This car was a design study,” says Kajino. “We experimented with the overall profile of the car as a sporty roadster coupe. Then we moved on to details that strengthened the emotional brand image of Lexus.”

The daring design is a treat for the senses. When viewed from the side, the body has a distinctive, sculptural chassis that resembles an arrow. The sleek, finlike shape of the rear diffusers and underbody, together with the tightly knitted, five-spoke wheels, add to the sporty feel.

But it’s the details that set this concept vehicle apart. At the back, the triangular rear lights subtly reference the Lexus logo. At the front, the signature spindle grille is reshaped into a braided mesh that dramatically fans out at the bottom to emphasise the dynamic appearance of the vehicle’s snout.

The interior cabin combines space, comfort and advanced technology, with a slick instrument cluster and intuitive screens controlled by a central console. Surrounded by LED lighting, including a strip running along the length of the interior below the windows, the driver can enjoy a personal in-car light show while snugly cocooned inside the cockpit.

“We’ve implemented design features that demonstrate the seamlessness between the car interior and the outside world,” says Kajino. “If you look at the rear, the trunk lid in the back merges into the centre console and runs toward the front as one sheet of yellow metal, blurring the border between the interior and exterior.”

With its bold looks, this majestic, 4.7-meter-long concept car is a multisensory driving experience that is going to attract some serious attention. //

THE MIDAS TOUCH

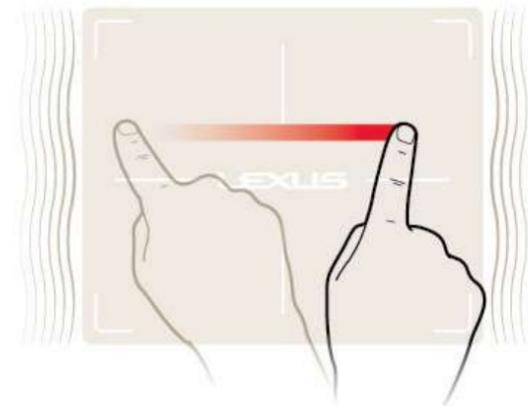


» » » » » »
 LEXUS'S RESPONSIVE NEW NX REMOTE TOUCH INTERFACE IS A GLIMPSE INTO A RESPONSIVE AUTOMOTIVE FUTURE.

Thanks to tireless research, Lexus has come up with one of the world's most advanced automobile interface systems, the NX Remote Touch Interface. Operated by a controller next to the driver's seat, the touch screen's numerous functions control everything from the car's air-conditioning to its audio and can be executed in an instant, thanks to the clear and easy to use interface. If you would prefer your controller

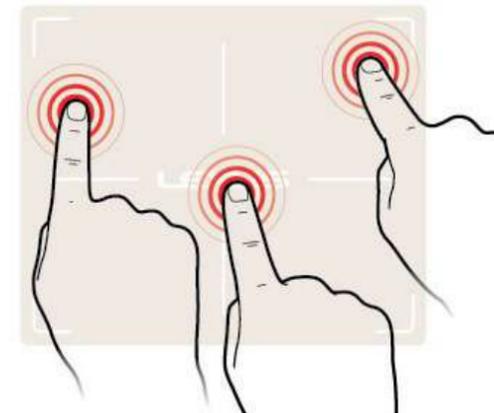
to be customised – drawing a circle with your finger to locate audio for example – the controller can be configured exactly the way you like. Thanks to the unique application of haptic technology, the multi-touch pad vibrates so that the driver knows a command has been recognised without having to look at the screen. Eyes can stay fixed in front of the vehicle without changing driving position.

THE TRACK PAD



BIG VIBRATIONS

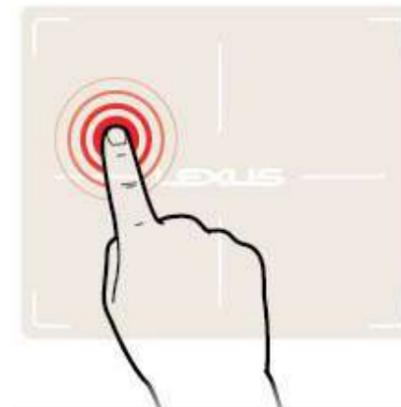
First introduced in 2010 in the Lexus RX 350 and Lexus RX 450h models, the track pad initially started life in the form of the traditional joystick that controlled the on-screen cursor. This has now evolved into the slickly designed and easy to use track pad interface that uses a vibrant feedback system. This technology is also referred to as haptic feedback and means that the screen delivers physical sensations such as vibrations to the driver when recognising a command. The revolutionary multi-touch screen measures a hefty 60mm x 50mm, by far the largest in the automotive industry.



CONSISTENT OPERATION

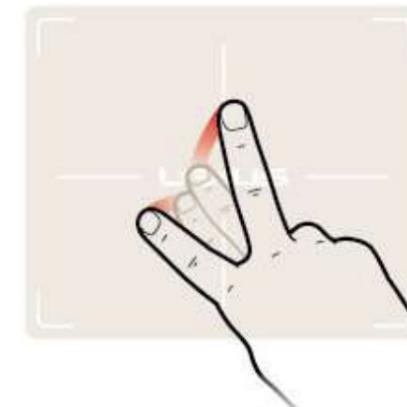
Lexus have worked hard to ensure that its smart interface has a consistent feel right up to the edge of its surfaces. Wherever the driver presses the pad, it will have the same ease of use. "We have developed a special internal stabilizer that enables the pad's surface to go down exactly the same length whichever part of the pad is pressed by the driver," says NX's chief engineer Takeaki Kato. Although this may seem like a small detail, it is a huge technological advancement in interfaces for the automotive industry.

TECHNOLOGY AT YOUR FINGERTIPS



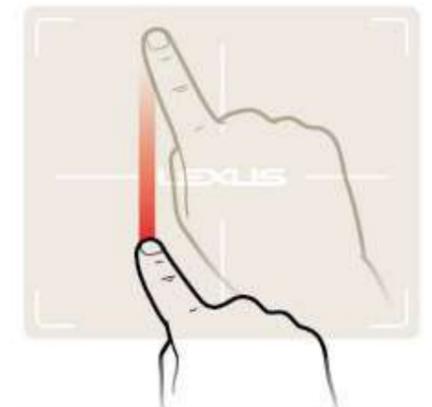
TAP

With a simple double tap, you can select a function such as a music playlist and in response to the input of the driver, a vibration can be felt when the command is recognised.



PINCH

Just like other familiar mobile devices, simply move your fingers closer together or further apart, pinching the interface to zoom in or zoom out from display screens such as navigational maps.



FLICK

With a swift and efficient swipe of the touch screen, drivers can deftly move between display screens and scroll up and down through lists and maps.

FULL STEAM AHEAD

» » » » »

HOW AN ITALIAN ENGINEER CHANGED COFFEE FOR GOOD

TEXT BY ANNICK WEBER
PHOTOGRAPHY BY THOMAS ALBDORF

Sometime in 1918, the Italian engineer Alfonso Bialetti watched his wife do the laundry, and stumbled on an idea. Bialetti, who owned a metal workshop in Piedmont, in northwestern Italy, had recently returned from a stint working in the French aluminum industry, and now he sat absorbed by the workings of the washing machine, a simple appliance that drew soapy water upward through a central pipe and distributed it over the pair's dirty clothing. Bialetti concluded that a similar mechanism – a three-piece aluminum machine that would rely on pressurized steam developed from the interplay between heat and water – could be used to brew coffee. And so he began to create it.

Fifteen years and many prototypes later, the world's most famous stovetop espresso maker – the Bialetti Moka Express – entered the market, bringing café-quality coffee into the Italian home. Overnight, espresso making became a democratic domestic ritual. As a Bialetti billboard proclaimed,

Alfonso's small machine – which produced an espresso rich in color and crema, as deep and flavorsome as those served in bars throughout the country – allowed Italians from all walks of life to enjoy “in casa un espresso come al bar.”

More than perhaps any other product of its era, Bialetti's machine reflects the changes that Italy, then laden by a fascist regime, underwent in the 1930s. As people struggled through an economic downturn that forced many of them to cut out their daily café-bought espresso, the Moka Express provided the country with a much-needed way to stay caffeinated. And it ticked political boxes, too. To project an image of 1930s Italy as a forward-thinking nation, Benito Mussolini placed an embargo on heavy metals such as stainless steel, favoring instead the commercial use of aluminum, which he considered representative of energy and dynamism – a material of the future. The Moka Express quickly became an icon of modernity, a highly technological achievement.

“It connects traditional Italian craftsmanship with an emotional fabric of conviviality, the home and daily rituals,” explains Gaia Mazzon, head of communications at Bialetti Industrie. “It is a unique case of industrial design in the simplicity of its shape, its functionality and exceptionally long life.” To this day, the bottom boiler unit is handmade in Italy by expert craftsmen, just as it was when it was released in 1933. In fact, only minor updates have been made to the design and production process over the years.

The machine's most important addition appears in the shape of the beloved l'omino coi baffi, or “the mustachioed little man,” who began to adorn Bialetti's machine in 1953 and has since become inseparable from it. Together, they have seen and bonded a nation in transition. And with a place in nine out of 10 Italian households (and in the design collections of institutions like the Museum of Modern Art in New York, say, and the Science Museum, London), and with more than 300 million units sold globally, the Moka Express enjoys a popularity as long lasting as the simple but ingenious mechanism behind it. //



HOW TO BREW THE PERFECT ESPRESSO

Coffee: Blends work best. Use a rich roast, combined with a fruity single-origin variety. The grind should be coarse, not powdery.

Method:

1. Fill the bottom chamber with cold, filtered water to the level of the safety valve. The water should not come through the holes of the middle filter.
2. Insert the dry middle funnel into the bottom chamber and fill it generously with coffee. Make sure you don't press the coffee down with a spoon; instead, knock the bottom chamber on a flat surface to level the coffee off.
3. Screw the upper chamber in place and put the pot on the stove. Use a low flame to prevent the coffee from burning.
4. The coffee is ready as soon as you can hear a bubbling noise. The flame must be extinguished immediately.

Maintenance: Don't clean the pot too thoroughly after use; coffee residues add flavor and depth to future pours.



THE FIVE



GOOD EGGS

FROM A LONDON LEGEND TO A DUTCH COOK GROWING HIS RESTAURANT'S PRODUCE IN A GREENHOUSE, FIVE EXCITING CHEFS AROUND THE GLOBE CELEBRATE THE SPLENDID VERSATILITY OF THE HUMBLE EGG



01

BAS WIEGEL

DE KAS, AMSTERDAM, THE NETHERLANDS

WRITER: ELEANOR MORGAN

"The food we serve is pretty basic," says Bas Wiegel, chef at the restaurant and nursery De Kas in Amsterdam, "but with a lot of respect for nature." The cooking at De Kas is all about simplicity and flavor, using seasonal produce that is grown on-site to its fullest natural potential in an adjacent garden and greenhouse. "Everything we serve is Dutch – even down to the cheese." Naturally, a local farmer delivers their eggs.

"You always need eggs," says Bas, "and I like to know where they come from. I've been to the farm we use, and they provide some of the best eggs I've ever tasted." Wiegel stresses the importance of using unpasteurized eggs for a "fuller, more rounded" flavor – a high priority when creating vegetarian dishes, a particular passion of his.

"My father always said that it's more difficult to cook perfect vegetables than fish or meat," he says. "I think it's a marker of a good chef. Obviously, eggs

are great in that respect because they can offer a richness, a sense of luxury with the clean, natural flavors of vegetables." Freshness, however, is key.

"We often poach an egg for a main dish – a process that demands absolute freshness," says Bas, "but we also use them a lot in our dairy ice creams. Our prune ice cream has been a particular favorite in the past."

Eggs are an essential feature of the restaurant's pastry offering. At any one time Wiegel might go through "up to 1,000 eggs a week", particularly if the much-fabled chocolate nemesis – a giant, sliceable truffle – is on the menu.

"It's a method that, again, requires freshness," he explains. "When you make a parfait, the mix takes the air better when the egg is fresh and the flavor is more even. People come back and ask for this dish even when we don't have it."

restaurantdekas.nl

Chocolate Nemesis*Makes one cake*

Melt 675 grams of bitter chocolate and 450 grams of butter together in a bain-marie. In a separate bowl, mix 10 fresh eggs and 450 grams of sugar together until the sugar is incorporated. Add the egg mixture to the melted chocolate. Mix gently and, when it comes together, add 50 grams of cocoa powder. Bake at 150 degrees C (about 300 degrees F) for approximately 25 minutes. Allow the nemesis to cool completely before slicing.



02

MARGOT HENDERSON

ROCHELLE CANTEEN, LONDON, UK

WRITER: ELEANOR MORGAN

Henderson, the New Zealand-born chef-proprietor of Rochelle Canteen in London, co-owner of the hugely successful Arnold & Henderson catering business and, of course, wife of Fergus Henderson, co-founder of the restaurant St. John and an all-around food legend, loves eggs: "I think they're one of the most wonderful things you can eat," she enthuses.

Gulls' eggs are Margot's favorite. "Black-headed gulls' eggs with celery salt on top is probably up there on the last-meal list for me," she says. "They're so expensive, glamorous and ultradelicate. I love the romance of their incredibly short season – around three to four weeks from May 1 – and the way they are collected." The dusky-blue speckled eggs can only be gathered from their steep, cliffside nests by licensed eggers who will guard the gulls' nests from foxes and other predators. "They're gentle things but taste

slightly gamey. Often on my birthday Fergus will bring trays of them home and invite people round for lunch. We'll all crowd round the table to eat these wonderful treasures."

Another favorite egg of Henderson's is that laid by bantams. "They're quite small eggs with lovely blue shells," she says. "A soft-boiled Bantam egg on a piece of gem lettuce with a good anchovy is a heavenly bite, and one that always goes down well on catering jobs."

"Eggs can also make an excellent sauce," Henderson continues. "There is nothing nicer than a well-made mayonnaise, which of course is made from raw egg yolks. I also love sauce gribiche, a mayo-like egg sauce from France that blends hard-boiled egg yolks and mustard with oil and spiky things like capers, cornichons and herbs like tarragon, parsley and chervil. It's fantastic over poached leeks." arnoldandhenderson.com

**Leeks Gribiche***Serves four*

For the gribiche, soft-boil 6 eggs and set aside. Chop 4 leeks, 2 tablespoons of cornichons, 1 tablespoon of tarragon, 1 tablespoon of curly parsley, 1 tablespoon of chervil and 2 cloves of garlic. In a bowl, whisk together a large dash of white wine vinegar, the juice of one lemon and 2 teaspoons of Dijon mustard. Slowly add 400 milliliters of extra-virgin olive oil while whisking to create an emulsion. Finely chop the 6 eggs and stir into the emulsion with the chopped ingredients and 2 tablespoons of fine capers. Wash and trim the leeks, removing the dark green portion. Split halfway down the middle and blanch in a large pot of boiling water until cooked. Put the leeks on a plate and pour the gribiche sauce over one end.



04

KAMILLA SEIDLER

GUSTU, BOLIVIA

WRITER: LAUREN HOLMES

When the Danish chef Kamilla Seidler was invited by Claus Meyer, who co-founded Noma, to co-run the restaurant and culinary school at the groundbreaking Gustu in Bolivia, it was like starting from scratch, despite her training at the two-Michelin-starred Mugaritz and Le Manoir aux Quat'Saisons. "I had never come across 70 percent of the ingredients we now use," says Kamilla. Entirely product-driven, the menu evolves every three months around seasonal produce, with new ingredients – from Amazonian larvae to cochayuyo seaweed – introduced daily. "We are under a constant, comfortable pressure to experiment – you don't want to miss exploring an ingredient's potential before it disappears for another year," she explains.

Innovating with ingredients is just part of Kamilla's ongoing adaptation process. "La Paz is located at almost 4,000 feet, so even the most basic principals of cooking are different," she says. "Take

boiling an egg – the low air pressure reduces the boiling point to 86 degrees." Like everything at Gustu, eggs are 100 percent Bolivian-produced, sourced from a farmer who tends 1,000 Spanish hens 373 kilometers (about 232 miles) from La Paz, which produce "beautiful, big yellow yolks with rich shells."

Save for whites used in desserts and cocktails, eggs feature prominently in just one dish that has remained on the menu since the 2012 launch. The Bolivian carbonara combines palm heart spaghetti sourced from the Tucano tribe in the Amazon, alpaca jerky (charque) from the Altiplano and organic brown butter and eggs. "We cook the eggs for 40 minutes at 52 degrees Celsius in a bain-marie – the secret is a minute per gram – so the yolk poaches perfectly but the egg white falls away when cracked." A labor-intensive dish that takes about 35 seconds to consume. restaurantgustu.com



Bolivian Palm Heart Carbonara

Serves one

Shred 17 grams of palm hearts as finely as possible into long strands. Keep refrigerated. Then poach the egg at 58 degrees C (136 degrees F) for 50 minutes. Melt 13 grams of brown butter over low heat until the milk solids become brown. Poach the charque (South American meat jerky) in warm water for 2 hours, then boil for 30 minutes. Shred meat as finely as possible into long strands. Fry in oil for 30 seconds until crispy.



03

DUANGPORN SONGVISAVA AND DYLAN JONES

BO.LAN, BANGKOK

WRITER: ELEANOR MORGAN

Bo.lan, in the smart Sukhumvit district of Bangkok, is world renowned for its vibrant dishes that are equally lively on the palate. Run by the husband-and-wife chef team Duangporn "Bo" Songvisava and Dylan "Lan" Jones, Bo.lan – a portmanteau of the chefs' names – eschews the oversweetened green curries loved by tourists, offering instead a modern, seasonally driven interpretation of Thai cuisine through its mix of high-end, palace-style cooking and fiercely spiced street food characteristic of the region. Think of dishes like pineapple-cured fish simmered in coconut cream served with grilled quail, or stir-fried Ranong squid with salted duck egg.

Eggs play a significant role as an accompaniment in Thai cuisine, says Duangporn. "We eat spicy," she says, "so having a soft-boiled egg, with the creaminess from the yolk, provides a foil for the fierceness we love, like the

way yogurt is used in the Middle East. We have a grilled aubergine salad dish on the menu with a very potent dressing that is soothed by a soft-boiled egg on the side." The richness and texture of eggs is also used to form the base of dishes. "Preserved eggs, for example, a much-loved thing in the past, have been turned into salads, relishes and curries," says Dylan.

As in other nations, eggs provide a common source of comfort for people in Thailand. "My ultimate comfort dish would be a soft-boiled or poached egg over rice," Duangporn says, "with lots of fish sauce and chili over the top." For the Australian-born Dylan, his relationship with eggs has changed slightly since being in the East. "Eggs have always served a greater purpose in Thai food, but I still love my two eggs on toast in the morning." bolan.co.th

Grilled aubergine salad with river prawn

Serves one

Grill 2 mini aubergines and let them cool before removing the skins. Grill 1 river or king prawn until medium to well done, covering it toward the end to make the meat puff up. Combine 2 to 3 tablespoons of lime juice, 1 teaspoon of chili powder, 2 tablespoons of sugar and 3 tablespoons of fish sauce to create the dressing, maintaining a balance of hot, sour, salty and sweet. Toss the aubergine, prawn – with head removed – and dressing together and plate with 1 tablespoon of toasted rice, 1 tablespoon of dried prawn floss, 2 small deep-fried chilies and 1 soft-boiled duck egg on the side.





05

MICHELLE BERNSTEIN

MICHY'S, MIAMI

WRITER: LAUREN HOLMES

As a child training to be a prima ballerina, the Miami-born Michelle Bernstein would fall asleep over her mother's cookbooks, dreaming of dishes intrinsic to her Latin-Jewish heritage. After ballet got the boot when she turned 18, she dove into her primary passion, working in Washington, DC, under Michelin-starred mentor Jean-Louis Palladin until her culinary DNA was wired like that of a meticulous French man. Bernstein developed a unique style focused on clean, powerful flavors during four years at Azul, in the Mandarin Oriental in Miami (2001-2005), and that carried over to Michy's, which she opened in 2006.

At Michy's, a restaurant where Bernstein deftly combines locally sourced Asian ingredients with Latin inspirations and classic French techniques, eggs provide a backbone to a menu that changes monthly. A sign of Miami's changing times, 60 percent of the ingredients are now locally sourced,

an impossibility 10 years ago when the region had but a handful of producers, though local organic produce remains a luxury. Sixty dozen eggs, often double-yoked, are delivered weekly to Michy's, to be poached atop creamy polenta or whipped into a sherry zabaglione, or to provide the sous vide dipping center for a white pizza.

Bernstein's love of eggs is such that she also offers them as sides, with style recommendations indicated by an asterisk next to each dish. Come December, Michy's will reopen after a makeover, dressing down from its fine-dining roots to attract a younger crowd to sip cocktails, share small plates overlooking the once-edgy Biscayne Boulevard, and observe the open-plan kitchen, where homemade pasta dangles from the ceiling. Bernstein reviews her new menu and comments, "You'll be able to order an egg with almost anything." michysmiami.com

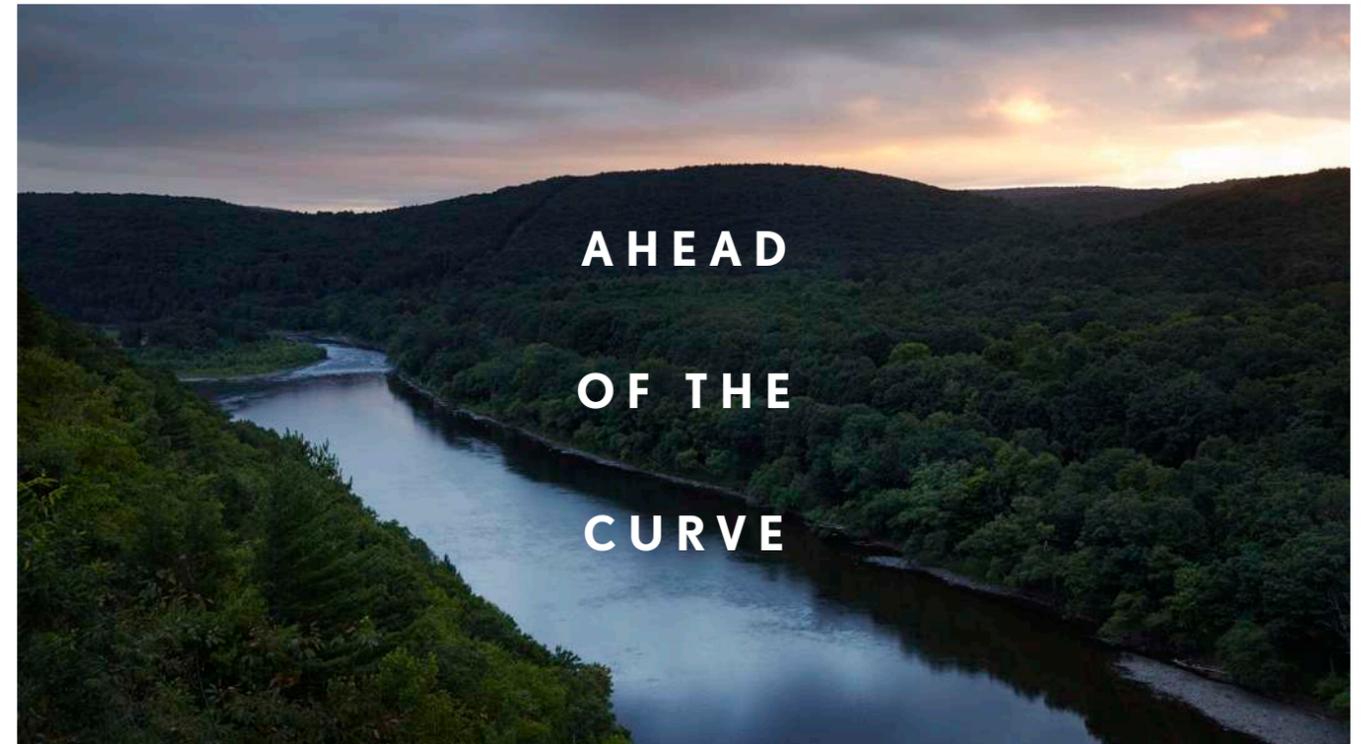
Open-faced lasagna with poached vegetables, eggs and dashi

Serves four

Blanch 2 cups of chopped carrots, 16 green beans, 8 yellow heirloom cherry tomatoes and 2 cups of trimmed broccoli florets until tender, and then shock in cold water. Blanch 8 shiitake mushrooms, cut in half and allow to cool. Add 2 tablespoons of butter and the vegetables to ½ cup of reduced, homemade dashi broth. Poach 4 eggs and set aside. In a pot of boiling water, cook eight 2-inch-square sheets of homemade lasagna, then drain and toss with 1 tablespoon of butter. Place one sheet of pasta in 4 separate bowls. Top each bowl with vegetables, dashi broth and finish with the poached egg, then another sheet of pasta.



THE REVEAL



» » » » » » » »

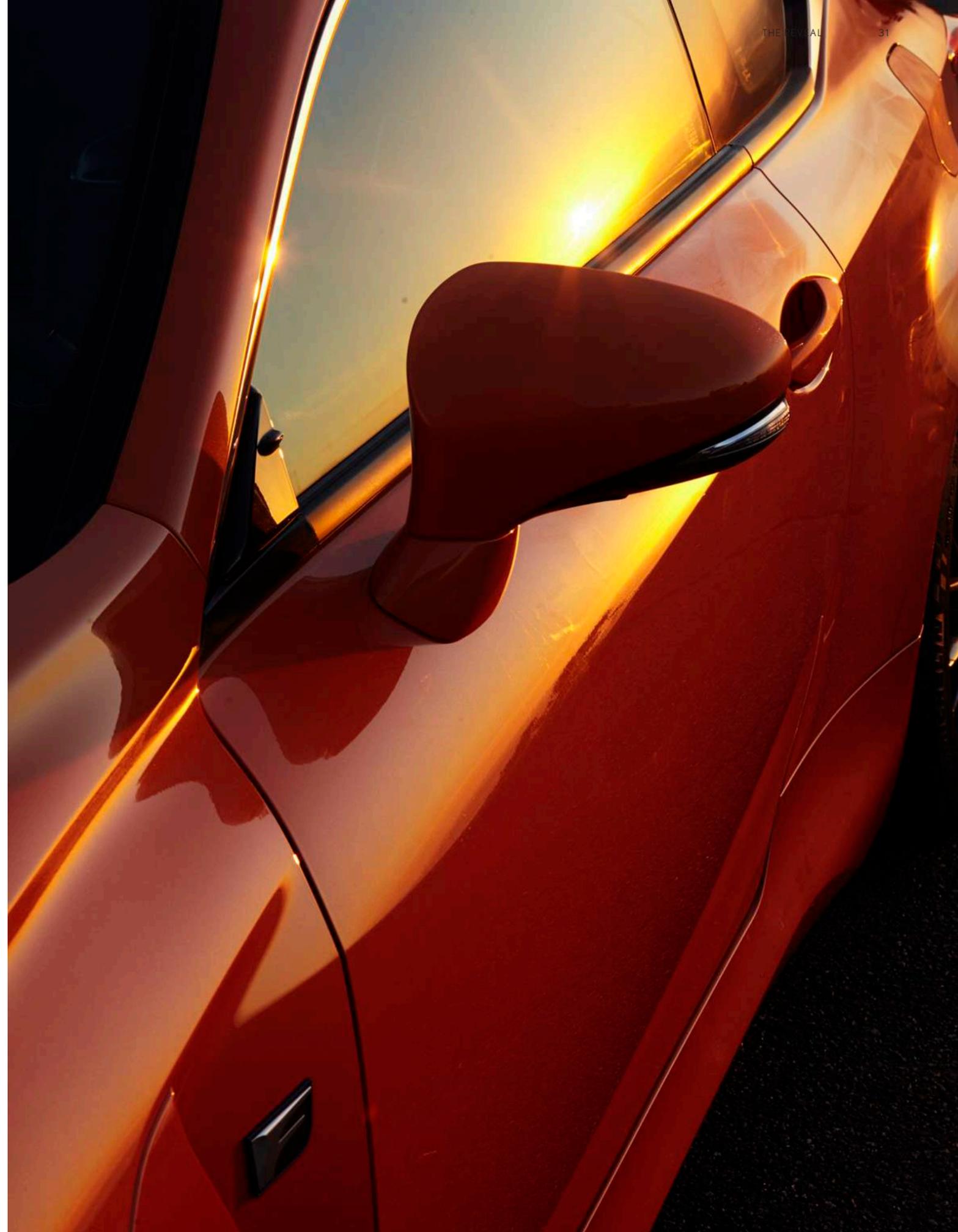
COMBINING HIGH DESIGN WITH UNCOMPROMISING PERFORMANCE,
THE LEXUS RC F TAKES TO THE ICONIC BENDS OF NEW YORK'S STATE ROUTE 97

PHOTOGRAPHY BY JESSE CHEHAK



INTO THE WOODS

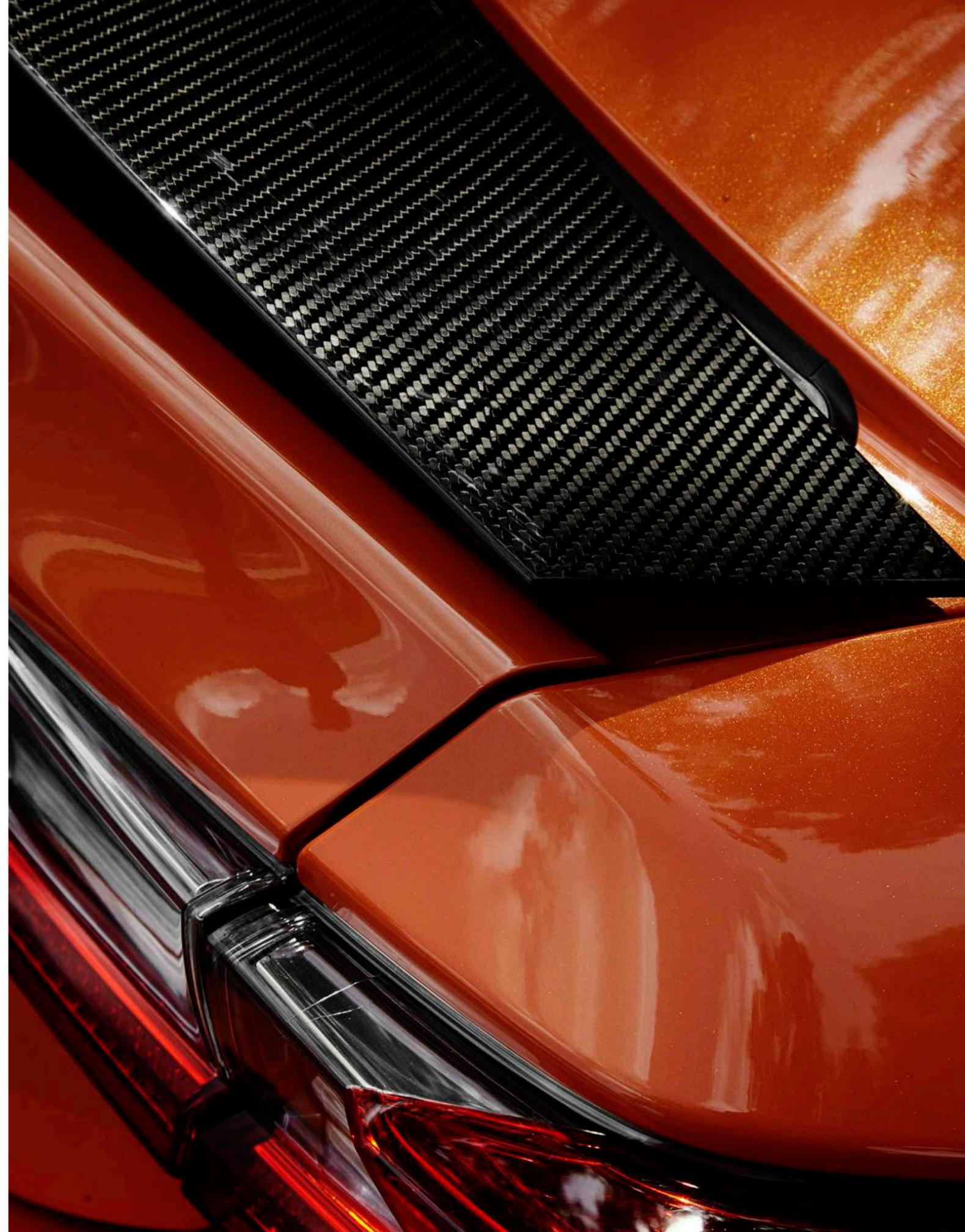
The Lexus RCF Carbon Package stands out for its striking orange color and sleek, athletic silhouette. Designed for driving enthusiasts, the Lexus RCF Carbon Package is a versatile and performance-oriented vehicle that is as at home on the highways as it is on the more demanding racing circuit.

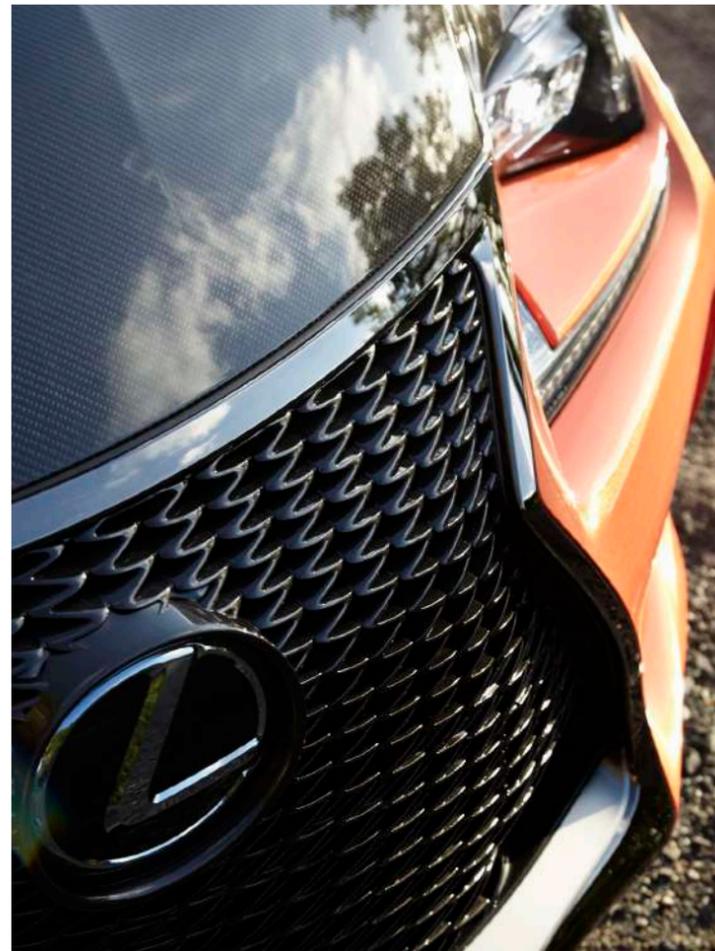




DARK MATERIALS

The distinctive RCF Carbon package boasts a carbon fiber roof, hood and active rear spoiler, which raises itself automatically when the driver reaches top speeds to improve the vehicle's dynamics and stability. The package also functions to lower the vehicle's center of gravity if needed. The rear carbon fiber spoiler is accented by the beautiful pattern of diagonally woven carbon fibers. Depending on the strength required, between 3,000 and 24,000 intricate carbon fibers are woven together into a fabric for the car.





(Clockwise, from top): Lexus designers have a meticulous eye for detail and have worked the distinctive L-shape motif into the vehicle's rear lamps; the signature Lexus spindle grille gets an update; the electronic rear wing is built into the trunk lid

(Clockwise from top left): The vehicle's sleek interior cabin; the unique Remote Touch Interface, a touch type controller; the smart carbon fiber hood of the muscular RCF Carbon Package has an integrated central air vent to keep the powerful engine cool



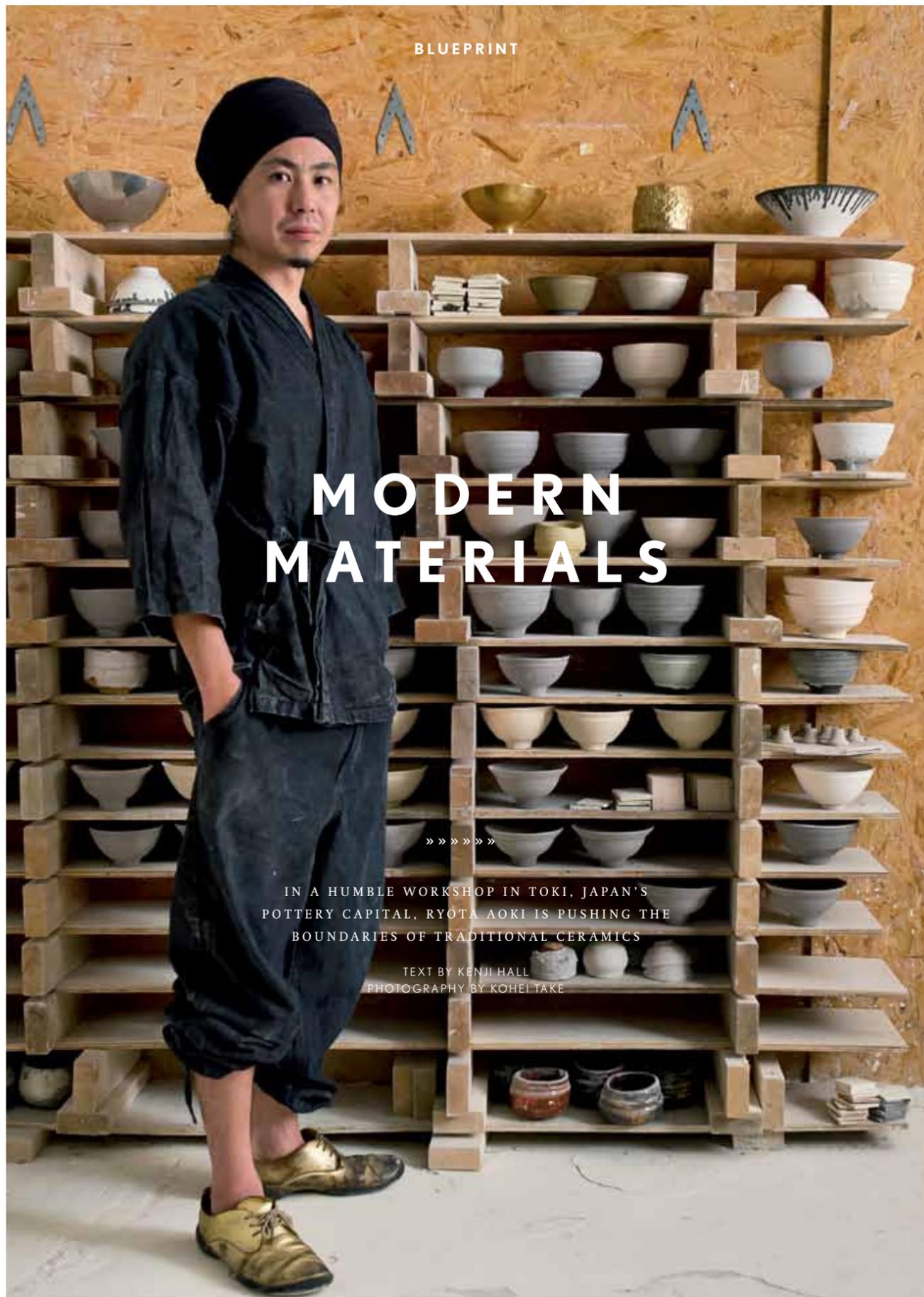
PEAK PERFORMANCE

The Lexus RC F and its sporty chassis is offset by its shiny 19-inch forged alloy wheels with a unique and eye-catching five-spoke pattern. "With its improved performance and refined design direction, the RC F has ushered Lexus into a new chapter of sports car production history," says chief engineer Yukihiko Yaguchi.

RC F	
LENGTH	XXXX
HEIGHT	XXXX
WIDTH	XXXX
WHEELBASE	XXXX
SEATING CAPACITY	XXXX
DRIVEN WHEELS	XXXX
ENGINE TYPE	XXXX
CYLINDERS	XXXX
ENGINE OUTPUT	XXXX
TORQUE	XXXX
TRANSMISSION	XXXX
SUSPENSION	XXXX
TIRE	XXXX







BLUEPRINT

MODERN MATERIALS

» » » » » » » »

IN A HUMBLE WORKSHOP IN TOKI, JAPAN'S POTTERY CAPITAL, RYŌTA AOKI IS PUSHING THE BOUNDARIES OF TRADITIONAL CERAMICS

TEXT BY KENJI HALL
PHOTOGRAPHY BY KOHEI TAKE



01



02

Not long after opening his pottery studio 12 years ago in a wooden barn in Toki, central Japan, Ryota Aoki tacked a Japanese flag to one wall. Nothing else adorns the wall he faces when he sits on a foldout stool to work at his potter's wheel, bathed in the light of bare fluorescent bulbs. The flag – a red circle against a white background – is a constant reminder of one of Aoki's loftier personal goals. "I want to represent Japan," he says. "If my work survives 2,000 or 3,000 years from now, I would like people to think of me as one of Japan's top ceramic artists of the 21st century."

Aoki drops this casually into conversation, and he seems not to be embarrassed by the scale of his own ambition. In a country with a ceramics tradition that dates back 15,000 years, this aspiration – and his quick rise to stardom – makes him a polarizing figure. Even the most celebrated of Japan's potters – the acclaimed ceramicists Hiroshi Nakajima and Akihiro Maeta, say, or the renowned celadon artist Seiko Minegishi – could spend decades honing their craft without ever gaining the kind of international renown that Aoki now enjoys.

Aoki's reputation rests on his ability to challenge old notions of what ceramics should look like. His repertoire is original; he favors elegantly simple contours with eye-catching glazes that would be a better fit in a modern, Western home than a traditional Japanese teahouse. He has coated a small sake drinking cup in a shiny platinum-like glaze and turned silica-clay into eggshell-white Duralex Picardie tumblers and wineglass lookalikes. He makes lifelike skulls in a matted gold finish and round vases covered in what appears to be a hardened shell of lava. The rarest of these can fetch sums in the tens of thousands of dollars, and orders pour in from New York, Taiwan, Tel Aviv and Zurich. "I usually end up making things that I would want for myself," he says.

But this experimentation with new forms can be nerve-racking at times. Next door to his workshop, in the prefab building that serves as office and archive, Aoki has taped to the wall a calendar showing the entire year. Every few weeks, there is a cluster of red dots – exhibitions, art fairs, pottery conventions. When

01 Ryota Aoki's commute between his home and workshop is a five-minute bicycle ride 02 When Aoki works at his potter's wheel, he sits facing a Japanese flag, a reminder of his personal goal of joining his country's greatest ceramic artists



03



04

we meet, he is working on his next big exhibition, in Chicago and Oakland, for which Aoki has been commissioned to produce a series of ceramic lamps. He has never made one, so he traveled to nearby cities to learn firsthand about basic electrical wiring. Lampshades from Ikea and brass lightbulb fittings and switches litter his work space. Since lunchtime, he has been searching online for an artisan who can make some washi paper shades for him.

In person, Aoki, who is 36, is slight and boyish, a goatee sprouting from his chin. He sports a black turban, which holds the thicket of hair he hasn't cut for a decade, and metal rings he made while at university dangle from each of his ears. For events and exhibition openings, he dresses in *Comme des Garçons*. But at his workshop in Toki he prefers a simple black *samue* – a cotton robe and loose-fitting trousers – and yellow Birkenstocks.

Aoki was a latecomer to ceramics. He isn't from a family of potters, never studied fine arts and never apprenticed with a pottery master. Pottery was a fallback option for him: after dabbling in fashion and jewelry design while at university, he came across a pottery magazine, took a class and was hooked. Instead of trying to go back to university, he applied to city-run pottery vocational programs, enrolling in the Tajimi City Pottery Design and Technical Center, in Gifu Prefecture, because the area has produced more of the country's best potters – Living National Treasures – than any other area. "I was determined to become a Living National Treasure," he says, with a chuckle.



05

03 A row of handles hangs on a wall, a reference chart for Aoki's teacup series 04 Tools Aoki uses when trimming, carving and shaping his creations while they spin on his potter's wheel 05 Inside his workshop, moulds for cups, bowls and plates adorn the metal racks near his potter's wheel

Staying in Gifu Prefecture made it easier to find tools and clay. Toki has one of the highest concentrations of pottery kilns in the country. The area's traditional *mino-yaki*, a style that has been traced back 1,300 years, accounts for more than half of the ceramics produced in Japan. Staying in the prefecture also put him near some of the country's most respected potters and ceramics scholars, whom he can call on for advice about techniques, materials and history.

The idea of setting up his workshop in an old barn seemed a better option than a pricey, bland studio. After getting the owner to rent it to him for almost nothing, Aoki weatherproofed the building and installed electrical wiring. He hasn't done much to the place since then. The only sign with his name on it is propped inconspicuously on a mailbox that sits on the ground near the entryway. Inside, Styrofoam peeks from behind the plasterboard walls, electrical wires snake everywhere along the ceiling and a few 50-kilogram (110-pound) sacks of pottery clay cover the walls near the entrance.

06 Aoki kneads the dough by hand. For his eggshell-white Durablex Picardie tumblers, Aoki massages the glaze into the dough 07 "I let the clay speak to me," says Aoki. He can spend months to years experimenting with new forms before deciding on the shape he wants 08 At the workshop in a room Aoki calls his "lab", he mixes and measures ingredients for the experimental glazes 09 Aoki brushes a test glaze onto a rectangular piece of clay, one of dozens that he makes before deciding on one that he likes



06

I USUALLY END UP MAKING THINGS THAT I WOULD WANT FOR MYSELF

Everywhere there are makeshift shelves crammed with molds for cups and plates and countless ongoing projects. Three ash-colored jugs that resemble ancient pottery from Taiwan offer evidence of Aoki's boundless curiosity about different cultural forms. Near the doorway, three electric kilns are cooling, their lids open. They're used almost daily – unusual for a potter – indicating the strong demand for Aoki's work. From a back room, Eminem's "Cinderella Man" blares from speakers. "I've been listening to a lot of Eminem lately, especially 'Lose Yourself,'" he says. "The music feels like it's saying, 'Get it done!'"

Unless he's finishing a last-minute project, Aoki keeps to a rigid work schedule. He arrives before 9 a.m. from his apartment, a five-minute bicycle ride away, gives a pep talk to his staff and interns from Japan, Germany, Taiwan and Hong Kong, and leads them through a few minutes of *rajo taiso* (radio calisthenics). One of his interns, Taisuke Mori, a 26-year-old soft-spoken Kyoto native with an architecture background, is hovering near the kilns when Aoki suggests that Mori show a visitor what he has been working on in his spare time. Mori fetches a small plate made of pebble-sized chunks and coated in a shiny chrome-like glaze. "A chef who visited liked it so much he bought one," says Aoki. "It's so original, don't you think?"

Aoki says ideas come to him while he's working on his potter's wheel. "I let the clay speak to me," he says. He might tinker with a new shape for months or years. It took him two years, for instance, to figure out how to make a wineglass-shaped cup without it collapsing or bending during the final firing in the kiln – and he refuses to explain how it's done. "Even now my success rate can be as low as six out of 100," he says.

The point of difference for an Aoki piece is usually the glaze, and he regularly credits the legendary and late Dame Lucie Rie, an Austrian-born British potter, for her pioneering work on glazing techniques. He came across her work in a book by chance and was influenced by her methods enough to build his own library of textures and colors.

In a room at his workshop, he keeps more than 200 rectangular and cylindrical plastic containers filled with colorful powdery substances. Here he mixes and measures down to a tenth of a milligram, testing how different minerals and precious metals react with



07



08



09

each other in a kiln until he's satisfied with a recipe. "It's similar to baking: you can be off with the measurement of an ingredient by 1 percent and it can have an impact on the result," he says. "I have about 100 original recipes for glazes that I use a lot. But I've probably made and tested about 100,000."

Aoki's biggest hope is that his work will get ordinary people excited about ceramics. "The reaction I want is, 'So cool!'" he says. Overseas, where high-quality ceramics tend to stay in the refined realm of galleries, it's a tall order. At home, where there's a tradition of serving tea in handmade bowls and eating meals off small well-made ceramic plates of different shapes and sizes, it should be a lot easier. And yet it's not. Most Japanese are used to the high standards of everyday ceramics, so it takes a lot to impress them. There's also a scarcity of potters in Japan who are willing to break away from the long-established traditional and regional styles and forms to create something entirely original.

This is partly why Aoki devotes a lot of time to helping a younger generation of potters. Having a nationwide community, he figures, is also a good way to encourage friendly competition. For the past seven summers Aoki has hosted Ikeyan, a gathering of 100 young art students and aspiring potters from around Japan. Over several days, they drink together out of cups they crafted, play games and get career tips. "It's a chance to make friends, share ideas and learn how to reach the point where you can exhibit your work," says Aoki. The best are selected to participate in a traveling exhibition headlined by Aoki. "My dream was to make a living off pottery, and I was able to do it by the time I was 26. I quit my part-time job. I want to give back in some way."//



10



12



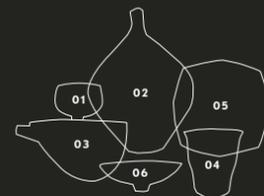
11



13

10 Scattered around his workshop, Aoki's latest creations dry on wooden planks that serve as shelves
 11 Aoki often doesn't know what will come of his glaze experiments. It's this constant attempt to create something new that's drawn collectors to his work
 12 Aoki's work includes ceramics with a metal glaze
 13 Some glazes are meant to bubble and blister as they sit in the kiln giving some a lava-rock-like appearance

THE RYOTA AOKI PORTFOLIO



01 Manganese Gold Sake Cup, material TK, (approx. TKmm)

02 Dianthus Planet Vase, material TK, (approx. 170 x 130mm)

03 Katakuchi Black L, material TK, (approx. 160 x 85mm)

04 DuraCup SS, material TK, (approx. 69 x 72mm)

05 Square Plate (black), material TK, (approx. TKmm)

06 Milk Lemon Vessel, material TK, (approx. TKmm)



CONTENTS

INTERVIEW TOKUO FUKUICHI
PAGE 54

1 WRITING THE COVENANT PAGE 05	9 THE LEXUS LED PAGE 05	18 THE SPINDLE GRILLE PAGE 03
2 THE LAUNCH PAGE 05	10 LEXUS IN MOTORSPORT PAGE 05	19 THE HATCHBACK PAGE 03
3 THE LS PAGE 05	11 LEXUS IN POP CULTURE PAGE 05	20 LEXUS AND THE TSUNAMI PAGE 03
4 THAT AD PAGE 05	12 THE HYBRID PAGE 05	21 SHIMAMOKU WOOD PAGE 03
5 THE LEXUS SUV PAGE 05	13 L-FINESSE PAGE 05	22 THE F MARQUE PAGE 03
6 THE CULTY ARTS PROJECT PAGE 05	14 LAUNCH JAPAN PAGE 03	23 THE RACE CAR PAGE 03
7 THE IS PAGE 05	15 THE LFA PAGE 03	24 INTERSECT BY LEXUS PAGE 03
8 THE RX PAGE 05	16 THE SIMULATOR PAGE 03	25 WHAT'S NEXT PAGE 03
	17 XXXX PAGE 03	

KEY TO WRITERS:

» AK Alicia Kirby » AM Alex Moshakis » CP Charlotte Philby » MS Marissa Shirbin

INTRODUCTION

What does a car manufacturer do when it turns a quarter century old? Celebrate, for one. As the next 25 pages show, there have been plenty of successes to acknowledge in Lexus's short history: various market-leading vehicles, countless moments marking technological breakthrough, even a few tales of hardships overcome. But these stories don't just tell us what the brand has done so far – they also hint at the direction in which the company might travel in the future. Everyone at Lexus – from team members on the factory floor to the brand's presidents – has worked hard to ensure that its first 25 years in business have been prosperous. And they will continue to do so.

INTERVIEW

TOKUO FUKUICHI

IBUS AUT FUGIT EXERIATENE ET VELICAE. OR SIN CORUM AS ALIGNIET
 QUID QUIDELI CITATEM INT OMMOLOR EHENDIP SUMQUIATAT IUNTET



Bitassimi, sam utem impossi nverit, aciis as volorecte?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum faci blaborecae num nonet proreperum reperum quatiore, cora solupta dolupta quiaepudae nest ut es consequ idicimi.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae.

Bitassimi, sam utem impossi nverit, aciis as volorecte?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum faci blaborecae num nonet proreperum reperum quatiore, cora solupta dolupta quiaepudae nest ut es consequ idicimi.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum faci blaborecae num nonet proreperum reperum quatiore, cora solupta dolupta quiaepudae nest ut es consequ idicimi.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti

INTERVIEW

TOKUO FUKUICHI

IBUS AUT FUGIT EXERIATENE ET VELICAE. OR SIN CORUM AS ALIGNIET
 QUID QUIDELI CITATEM INT OMMOLOR EHENDIP SUMQUIATAT IUNTET



Bitassimi, sam utem impossi nverit, aciis as volorecte?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum faci blaborecae num nonet proreperum reperum quatiore, cora solupta dolupta quiaepudae nest ut es consequ idicimi.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae.

Bitassimi, sam utem impossi nverit, aciis as volorecte?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum faci blaborecae num nonet proreperum reperum quatiore, cora solupta dolupta quiaepudae nest ut es consequ idicimi.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum faci blaborecae num nonet proreperum reperum quatiore, cora solupta dolupta quiaepudae nest ut es consequ idicimi.

Bitassimi, sam utem impossi nverit, aciis as volorectet estet voluptae dolorro vitinum quibus a ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti

INTERVIEW

TOKUO FUKUICHI

IBUS AUT FUGIT EXERIATENE ET VELICAE. OR SIN CORUM AS ALIGNIET
 QUID QUIDELI CITATEM INT OMMOLOR EHENDIP SUMQUIATAT IUNTET



Bitassimi, sam utem impossii nverit, aciis as volorecte?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum.

Bitassimi, sam utem impossii nverit, aciis as volorectet estet voluptae dolorro vitinum quibusaa ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum faci blaborecae num nonet proreperum reperum quatiore, cora solupta dolupta quiaepudae nest ut es consequ idicimi.

Bitassimi, sam utem impossii nverit, aciis as volorectet estet voluptae dolorro vitinum quibusaa ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae.

Bitassimi, sam utem impossii nverit, aciis as volorecte?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum.

Bitassimi, sam utem impossii nverit, aciis as volorectet estet voluptae dolorro vitinum quibusaa ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum faci blaborecae num nonet proreperum reperum quatiore, cora solupta dolupta quiaepudae nest ut es consequ idicimi.

Bitassimi, sam utem impossii nverit, aciis as volorectet estet voluptae dolorro vitinum quibusaa ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae.

Bitassimi, sam utem impossii nverit, aciis as volorectet estet voluptae dolorro vitinum quibusaa ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti doloriosae. Nempere, qui re venihilis min-tur a sandipid quae. Taquatatur sam, ne-cessi ncillecerae vellicat fuga. Nem exerchi llupti quate corehenis mod molupta ius mi, consed esti imodiore, sitae nimi, occum faci blaborecae num nonet proreperum reperum quatiore, cora solupta dolupta quiaepudae nest ut es consequ idicimi.

Bitassimi, sam utem impossii nverit, aciis as volorectet estet voluptae dolorro vitinum quibusaa ndisque iunt?

Obiti dolor aligenihicae et intisquuntur solupta erestist, nim utese vel modis dolut et occaeste rerio equi tor am aut es illesti



1

Writing the Covenant

AT THE HEART OF THIS INTRICATE MACHINE IS THE COMPANY'S FERVENT BELIEF IN SERVING THE DRIVER

In 1987, two years before Lexus's official unveiling, Dave Illingworth called his assistant into his office and told him to take notes. In a speech that would set out the brand's values and collective identity for decades to come, Illingworth, Lexus's US-based general manager at launch, announced without affectation that Lexus vehicles "will be the finest cars ever built." He knew the company's task was monumental – "BMW, Mercedes and Jaguar have spent decades building an image of prestige," he once noted – but

still remained confident. "If you think you can't, you won't," he said. "If you think you can, you will."

And so they did.

By 1989, just months after Lexus's LS and ES sedans drew gasps at the Detroit auto show, Illingworth's nine-sentence philosophy had been etched into the minds of everyone associated with the brand – not least its dealers, who were now overseeing 81 Lexus dealerships across the United States as part of a meticulous plan to build a small and

exclusive dealer network formed on consistent and outstanding customer service. As Illingworth had said to his assistant back in his office, he hoped Lexus would always "treat each customer as we would a guest in our home". Dealers were asked to help owners in all circumstances. No request would be too great.

The foundations of the Lexus brand were strong – Illingworth's words still inspire Lexus employees today – but they would quickly be tested. When a minor defect was detected in an LS, the company realized customers would have to travel considerable distances to have their cars fixed because of the limited number of dealerships. Little bother. Lexus saw this as an opportunity to woo its clients: owners of defective vehicles were shocked to find that dealers not only picked up their cars and replaced appropriate parts, but also refilled the gas, washed the bodywork until it gleamed and drove the cars back again. And the dealers did it all with a smile. As the company grew to meet global demand for its product, Lexus printed wallet-sized cards embossed with the covenant to remind employees of its oath. Today the firm's mantra and its message continue to resonate far beyond its company headquarters in Aichi prefecture, Japan. » CP



2

THE LAUNCH

IN A BOLD MOVE, LEXUS TOOK THE GAME DIRECTLY TO ITS COMPETITORS' HOME TURF

The moment the first Lexus was officially unveiled to the global press, in the spring of 1989, was one the company's directors knew they had only one chance to get right. First impressions count, after all.

And so, in a strategic move that also sent a clear message to the brand's European competitors, it was neither in Japan nor in the United States that Lexus made its debut. Instead, on a mild morning in May, the sleek curves and understated design of the LS 400 were finally revealed to a throng of reporters on the lawns of the Toyota offices in none other than Cologne, Germany – home turf of some of the company's fiercest competitors.

It was a message that was clearly felt. Keith Crain, publisher of *Automotive News*, was among those who at the time noted this declaration of intent. "See, we're not messing around," he deduced from Lexus's message. "We're good."

The decision was a savvy maneuver. The unregulated motorway speed limits in Germany made it the perfect spot for paying reporters to road-test a sports car that would put Japan on the automobile-manufacturing map.

And the move paid off. One journalist compared the soundlessness of the engine creeping over 150 miles per hour to a cat stalking its prey. » CP

THE LEXUS LOGO

The company name Lexus was an original word chosen, after much deliberation, to represent luxury and high end technology. (Early dismissed suggestions included Alexis and Lexis.) But it wasn't just the firm's word marque that underwent pre-launch changes – the brand's stand-out logo was also subject to a process of evolution until its now-familiar circle-L marque was born. Three iterations are pictured below.



1

An early Lexus logo featured a C-shaped "L", which was later changed.



2

Another version featured a more robust and recognizable "L" shape within a perfect circle.



3

The final logo. The oval around the "L" is not a true ellipse, but a mathematically based shape.



3

THE INAUGURAL RELEASE

AN OBSESSIVE ATTENTION TO DETAIL CHARACTERISED THE DEVELOPMENT OF THE FIRST LEXUS, WITH AN IMMENSE TEAM WORKING TOWARDS A FLAWLESS PIECE OF ENGINEERING

Known internally as Circle F, the mission to create a new luxury flagship vehicle to rival the slickest automobiles on the market was given the go-ahead in 1983. It would be six years – and 100 prototypes – until the birth of the LS 400, in a public unveiling that would divide critics across the world.

The brief itself was simple: do what you must, no expense spared. And so it was that this project consumed 60 designers, 1,400 engineers, 2,300 technicians and 200 support workers. During its evolution, each car underwent an additional 300 inspection procedures on top of those already imposed on any other vehicle produced by the company.

It was a process so robust that it helped Lexus's new Tahara Plant in Aichi, Japan – a facility that now creates 675 Lexus models a day

– earn the reputation as “the most fault-free production facility in the world”. Perfecting the tanning methods, alone – ensuring the perfect grain and texture of the interior, which was finished in wood by the piano makers at Yamaha – took a full two years.

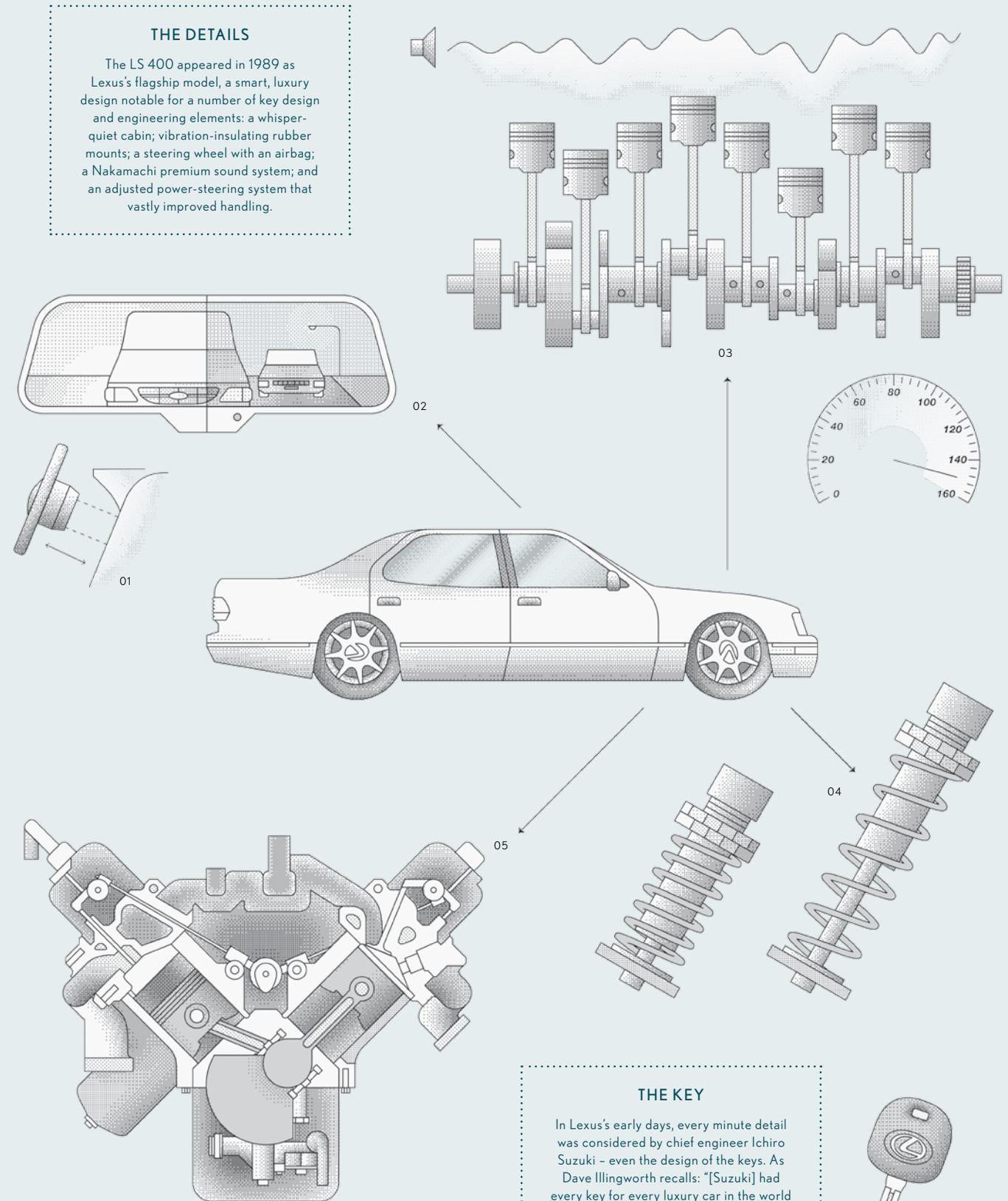
Finally, in May 1987, the company's executives signed off on the body shape. And it was at the 1989 Detroit Auto Show that, to almost universal media acclaim, the LS400 made its impressive debut.

Representing nothing short of a revolution for the Japanese automobile industry, the LS 400 showcased supreme engine-building skills, progressive technology and fantastic fuel efficiency alongside sleek design. This shiny new model helped the LS 400 earn its place in automobile history. » CP

01 The LS 400 was one of the first luxury sedans to feature both an SRS airbag and an automatic tilt-and-telescoping steering wheel 02 The vehicle also offered an electrochromic rear-view mirror 03 This car had a whisper-quiet cabin, achieved with the help of vibration-insulating rubber mounts 04 And its chassis used an independent, double-wishbone suspension setup (with an optional air suspension system) 05 Finally, the LS 400 had an impressive 4.0 liter V8 engine, capable of 250 hp

THE DETAILS

The LS 400 appeared in 1989 as Lexus's flagship model, a smart, luxury design notable for a number of key design and engineering elements: a whisper-quiet cabin; vibration-insulating rubber mounts; a steering wheel with an airbag; a Nakamachi premium sound system; and an adjusted power-steering system that vastly improved handling.



THE KEY

In Lexus's early days, every minute detail was considered by chief engineer Ichiro Suzuki – even the design of the keys. As Dave Illingworth recalls: “[Suzuki] had every key for every luxury car in the world in a shoebox. He said, ‘This is the finest key of any car in the world.’”

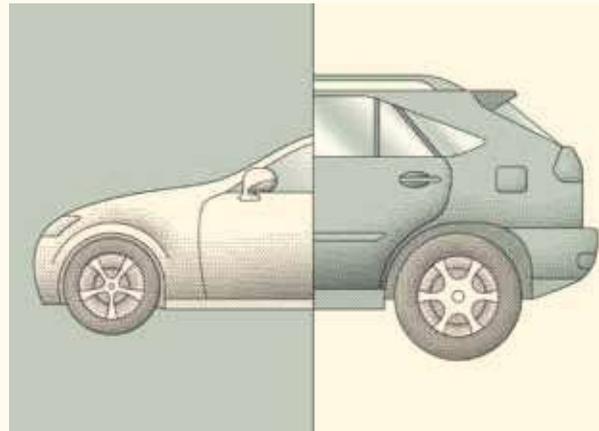


4

That ad

HOW TO ENTER THE MARKET WITH A BANG? THE FIRST TV SPOT HIT THE MARK WITH AN UNFORGETTABLE DEMONSTRATION

Fifteen Champagne glasses stand in a pyramid structure atop an LS 400, its rear wheels mounted on a treadmill, its engine revving to 150 miles per hour. Poured champagne flows from one glass to the next as the camera pans out. The wheels, viewers realize, are now running at the vehicle's top speed. But do the champagne glasses fall? They do not. Do they even waver? Not slightly. Titled "Balance", this was Lexus's first television ad, one of the most memorable spots of all time and a piece that confirmed to viewers the brand's "relentless pursuit of perfection." » AM



5

THE LEXUS SUV

TAKING THE OFF-ROADER TO NEW LEVELS OF LUXURY, THE LX 450 BROKE NEW GROUND IN A NEW MARKET

By the mid-1990s, Sport Utility Vehicles (SUVs) were fast becoming some of the most popular cars on the market. Managing to shake its association as the favored vehicle of the agricultural community, demand was growing fast among regular customers, the kind who wanted to present an outward appearance of ruggedness but preferred not to give up the trimmings associated with luxury sedans. Never a brand to miss out on market potential, Lexus quickly developed the LX 450, one of the world's first luxury SUVs. As newly appointed general manager Jim Press said at the time: "In response to our customers, we have taken the best SUV platform available and tailored it to their wants and needs." Positive response was unanimous: "It is big, hulking and smooth as a baby's bottom," wrote *USA Today*. » AM

6

The Calty Arts Project

ABANDONING CONVENTIONAL DESIGN TECHNIQUES, THE TEAM BEHIND THE SC 400 USED EXPERIMENTAL METHODS TO CREATE A TRULY PIONEERING BODY



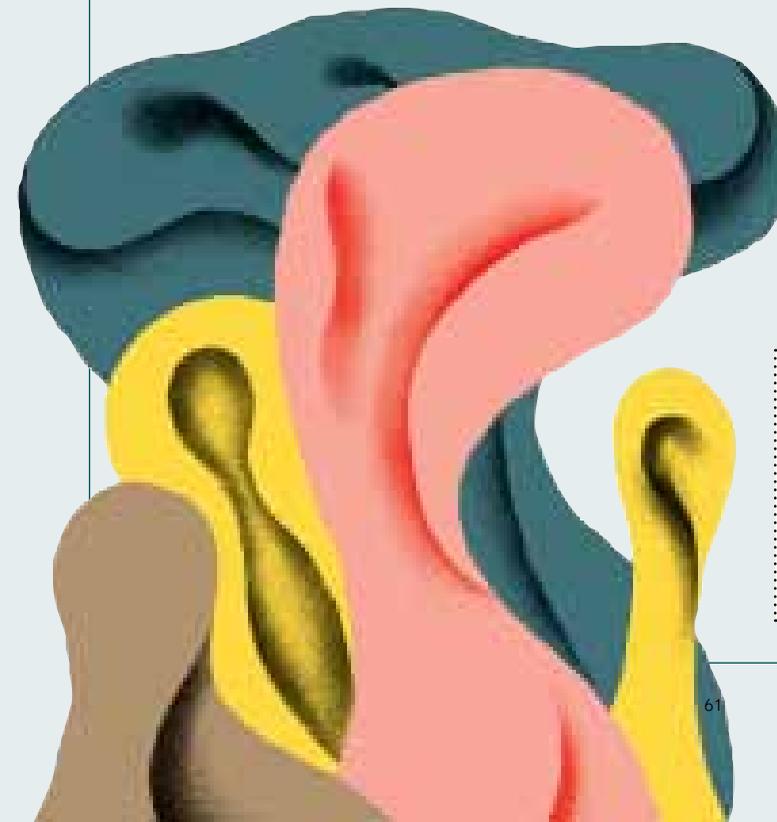
When Katsushi Noshu was initially tasked to come up with a concept for the Lexus SC 400, Lexus's first luxury coupe, his response was far from conventional. The inspirational executive vice president of the Calty Design Research studio, a Toyota design center founded in California in 1973, Noshu regularly challenged his designers to push the boundaries of automobile design – but his approach to this project was particularly unorthodox. "I don't want you to do any sketches or foam-scale models like we always do," Noshu announced. "Instead, I want you to use an artistic, hands-on method."

Noshu was speaking to the designers Dennis Campbell and Erwin Liu, who he dispatched to Manhattan in the hope they would find inspiration in the Big Apple. The pair looked at how people's relationships to cars in the city were different to those in Los Angeles and returned to California with the desire to create a car that would look different to anything that had been produced before.

Noshu's instruction, and the approach adopted

by Campbell and Liu, became known as the Calty Arts Project, an unofficial programme that included an offshoot studio where a small handful of Calty designers and modelers were taught about fine art and sculpture. The project was initially met with scepticism – no other car designers were taking a similar approach – but the initiative inspired various legendary experiments, one of which laid the foundations of the SC 400.

This experiment consisted of plaster-filled balloons that were randomly moulded into shape, photographed and projected onto a screen. The projector distorted the balloon shapes and one of the unusual forms that caught the eye of the designers was an elongated profile – a form that went on to become the signature shape of the SC 400. The mission of the Calty Arts Project was to embrace art and technology through an intellectual approach to car design, to challenge existing convention and to nurture truly creative thought. It remains a fundamental pillar of the Lexus philosophy today. » AK



CARS FROM CALTY

The Calty Design Research studio is responsible for a number of important Lexus developments, from exterior styling ideas to color and wheel design concepts. The center is divided across two sites: Newport Beach, California (above), and Ann Arbor, Michigan.

7

THE IS

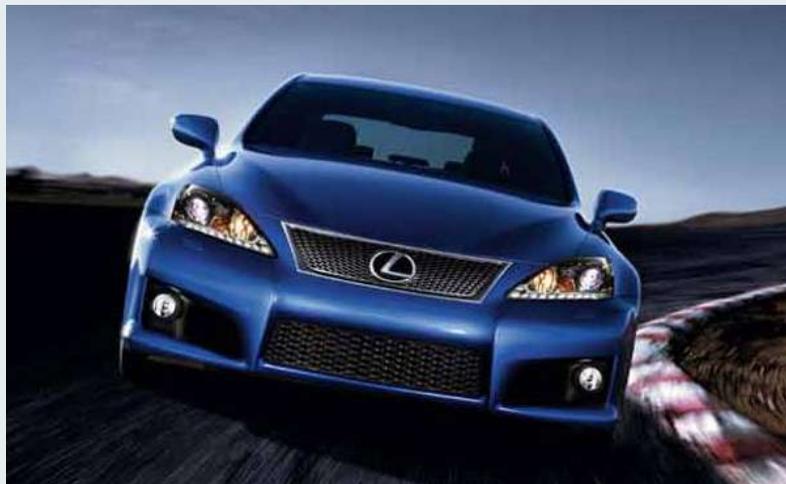
TAKING ITS TRADEMARK LUXURY TO A YOUNGER GENERATION WAS A CHALLENGE LEXUS MET WITH PANACHE IN THE IS 200 – A CAR THAT IS STILL INSPIRING THE COMPANY'S DESIGNERS TODAY

In the late nineties, a group of Lexus engineers began to think about how their brand might appeal to a younger, style-conscious demographic. The answer, they believed, lay in the introduction of an entry-level sports sedan that would give Lexus a new, youthful edge. They were right.

Released as a direct challenger to luxury sedans already on the market, the IS 200 launched in 1998. The snappy, supple and athletic vehicle was a runaway success, and was quickly followed up in 2001 with the launch of its elder sibling, the IS 300, a rear-drive, four-door sedan with a more powerful six-cylinder engine. With its muscular fender and sparkling grill, it also boasted additional mod cons – automatic climate control, for example – as well as instrumentation

that took its design cues from the high-precision dials of the luxury watch world.

Fast forward to 2014, and with the launch of the V-6 powered IS 250 and the IS 350 (not to mention the intelligently refined, low emission and fuel efficient IS 300h), Lexus has recaptured the sporty soul of the original first-generation sports sedan. All models come with an F-sport option, with 18-inch wheels and a sumptuously luxury interior that evokes the LFA supercar. The next generation of the popular vehicle boasts bolder designs, powerful performance and dynamic handling. Through these cars Lexus is paving the way for the future of luxury sports cars by updating and editing the best of its past. » AK



8

THE RX

FROM A SEED OF AN IDEA IN THE EARLY NINETIES CAME ONE OF THE MOST POPULAR SPORT LUXURY VEHICLES IN THE US – AND IT'S STILL ONE OF LEXUS'S TOP-SELLING AUTOMOBILES

The idea for a vehicle that combined the on-road performance of a luxury sedan with the height, presence and off-road capability of a sport-utility vehicle was first mooted in a meeting of board executives back in the spring of 1993. That discussion eventually led to the RX, a luxury crossover vehicle that would come to embody the precision and authority of the Lexus brand.

The RX signalled a new landmark in the Lexus story. By the end of 1995, Lexus executives had signed off on the design, and prototype vehicles entered a testing phase in early 1997, coinciding neatly with the public debut of the Sport Luxury Vehicle, or SLV,

concept at the Chicago auto show, the biggest show of its kind in the US.

In December that same year, with SLV fever starting to take hold across the States, a production RX model was launched in Japan. Combining looks, brains and dependability, the largely customizable RX was a roaring success on both sides of the Pacific – and was on its way to becoming the biggest selling luxury vehicle in the US. To that end, the RX is unique among Lexus vehicles in that it is the only model with a production line outside of Japan – it is manufactured in Cambridge, Canada – and it now accounts for almost 40 percent of total Lexus sales. » CP

9

THE LEXUS LED

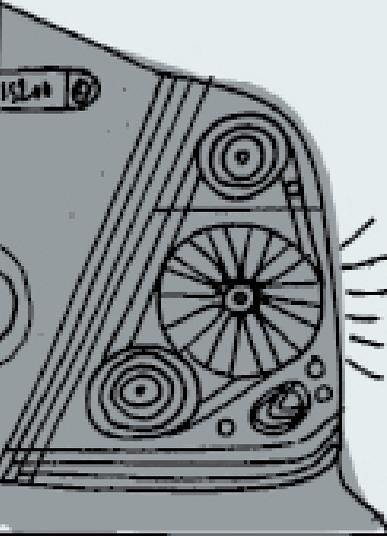
INNOVATIVE IN EVERY RESPECT, EVEN THE COMPANY'S LIGHTING TECHNOLOGY MADE FAR-REACHING WAVES

No sooner had Lexus released the first-generation IS than the new entry-level luxury car had changed the game forever. It wasn't just the design of the model that turned heads. The shining glory of a vehicle couched as a direct competitor to the luxury sport sedans of leading European luxury marques of the time was its use of LED lamps. The inclusion of the filament-free bulb was soon adopted by competitors, and would henceforth change the face of car design in the process, causing some controversy among auto-aficionados who quibbled over the aesthetics of the new glare.

Before long, these lights began to

appear on other cars. The Mitsubishi Lancer Evolution, in its debut US-bound iteration, was the first to feature clear taillights. And Mazda's MX-5 roadster also followed suit.

Despite fluctuations in fashion, the LED was an irrefutably pioneering technology that harnessed efficiency and eco-sensitivity. As Steffen Pietzonka, vice president of car lighting maker Hella told *Electronics Weekly*: "Car makers will accept this hybrid solution for the next few years, and the majority in [the] compact segment over the next few years will be hybrid because it is much more cost-effective." » CP



10

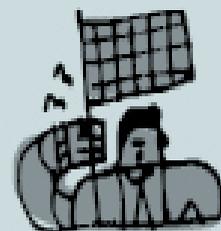
Lexus in motorsport

FROM ROAD TO RACE, THIS IS A COMPANY WITH GRAND AMBITIONS AND ENGINEERING TO MATCH

In 1999, Lexus debuted two muscular GS 400s at the Motorola Cup in North America, a move that signalled a seminal moment in Lexus history and was suggestive of a new and exciting direction for the firm. Although it was Lexus's inaugural racing year, the luxury four-door sedan made waves on the track by securing four podium finishes in nine races. The following year, Team Lexus struck gold once more, securing two podiums and three top-five finishes.

Since those successes, Lexus's involvement in and commitment to motor sports has grown steadily and with purpose. In 2001 three IS 300s were entered into the renowned Grand-Am sports car race. In 2005, the brand sanctioned the entry of four SC 430 coupes into the Super GT

THE RACING LINE

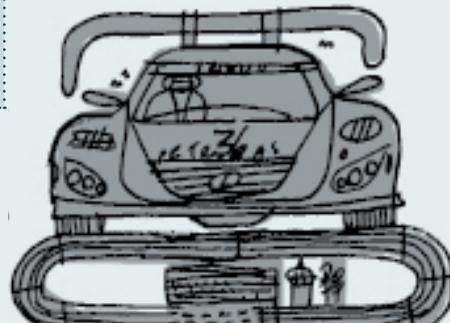


Lexus has entered cars into countless motor sports events, including the Motorola Cup, the Nürburgring 24-hour race and the All Japan Grand Touring Car Championship.

series of the All Japan Grand Touring Car Championship. And in 2006 the GS 450h debuted in Japan's only 24-hour race at the 2006 Tokachi International Speedway in Hokkaido, where the world's first rear-wheel-drive hybrid sports sedan finished fourth in class.

This year, when Lexus launched the RC F GT3, the Japanese firm emphasized its dedication and commitment to the fast-paced world of motorsport.

Not only is Lexus steeped in historical racing traditions, but thanks to its constant innovation and tireless research, the Japanese marque intends to make a significant impression in the world of motor sport once again. » AK



11

Lexus in pop culture

EXPLODING INTO THE POPULAR CONSCIOUSNESS WITHIN JUST A FEW YEARS OF LAUNCH, THE MARQUE HAS BECOME PART OF FILM, TELEVISION AND MUSIC HISTORY

By the mid-1990s it wasn't just car connoisseurs who had fallen for Lexus's charm. A brand that had once been seen as an unfathomable outsider was now part of the fabric of affluent America. Embodying power and performance, Lexus became a visible brand across television and film, as it still is today. Building momentum from the late-1990s to the early years of the 21st century, Lexus swept across prime-time shows, not least *Six Feet Under* and *The Sopranos*.

In Hollywood, too, the message was clear. When the producers of *Minority Report* cast their vision for the car of the future, what other automobile brand could capture the enigmatic beauty and engineering excellence they craved? The allure, years later, has deepened with the breadth of the Lexus appeal mapped out in cameos across series ranging from *Modern Family* to *Breaking Bad*.

In music, too – including a new wave of commercial hip-hop and R&B that thrived from the mid-1990s onward – the Lexus came to symbolize agility and strength. Exclusive and pioneering, bold and unapologetic, it was little wonder that this was the brand about which Jay Z boasted in his 2013 hit "Somewhere in America", with the lyrics: "A million sold before the album dropped / White Lexus before I had a deal."

And it wasn't just stateside that Lexus was making, and has continued to make, waves on the silver-screen. Iconic British television shows ranging from *Silent Witness* to the recent *Last Tango in Halifax* have embraced a brand that was once regarded with suspicion. John Brooks, senior administrator of Lexus's UK press team, noted: "Lexus is one of the most seen luxury brands on prime-time terrestrial television." » CP

LEXUS IN POP CULTURE



1 THE SOPRANOS

Mafioso Christopher Moltisanti (played by American actor Michael Imperioli) drives a Lexus LS 400 throughout the first series of *The Sopranos*, David Chase's acclaimed crime drama. Moltisanti's vehicle choice is aspirational, perfect for a character striving for mafia boss status.



2 MINORITY REPORT

Director Steven Spielberg, a Lexus driver, requested that the brand create a new concept car for inclusion in this film adaptation of a Philip K. Dick story. In response, the brand designed the Lexus 2054, a crashproof model that could drive itself.



3 LEXUS IN HIP HOP

Ever since Lexus was founded, the hip hop world has celebrated the brand. Rapper Ice Cube namechecks a Lexus coupe in "Trespass" (1992). R Kelly mentions the SC in his 2003 song "Ignition". And no less an artist than Jay Z mentions the brand in the 2013 hit "Somewhere in America".

12

THE HYBRIDS

WITH ITS FIRST HYBRID SUV, LEXUS PROVED THAT LUXURY AND THE ENVIRONMENT ARE NO LONGER MUTUALLY EXCLUSIVE CONCERNS

With a fierce commitment to environmentally sound business practices, Lexus leads the way in hybrid technology. (“Hybrid is not new or novel at Lexus,” a spokesperson for the brand says. “It’s a core technology.”) Since the firm launched the world’s first luxury hybrid SUV in 2005, the model’s sleek design and powerful performance have changed the way consumers think about environmentally friendly cars. These are luxury models with low fuel consumption, unbeatable power and minimal emissions. Coupling conventional gasoline-engine strength with electric power, cars such as the GS 450h boast engines that accelerate just like a traditional V8. Lexus is constantly continuing its quest to produce the ultimate zero-emissions cars for the future. » AK



LOW FUEL CONSUMPTION

Unlike gasoline-only engines, a Lexus hybrid doesn’t idle when standing still, so it uses no fuel.



MINIMAL EMISSIONS

Lexus emissions are low, and we’re always looking for new ways to achieve our goal of zero emissions.



ELECTRIC POWER

When the electric motor operates alone, Lexus hybrids provide a silent environment both inside and outside.



ACCELERATION

Lexus technologies blend engine and electric power to create a smooth and seamless acceleration.



13

L-FINESSE

LEXUS’S UNIQUE APPROACH TO DESIGN IS EMBEDDED IN ITS LANGUAGE, CREATING AN INHERENT EMOTIONAL CONNECTION

The term L-Finesse has been used to describe Lexus’s unique and dynamic design language since 2003, when the phrase was first coined. Defining the core character and philosophy of all Lexus products, the expression comprises “L”, for leading-edge, and finesse, and was developed partly to establish an emotional connection with the brand’s customers. The term addresses the essential elements of the Lexus philosophy, including the unique Japanese ability to respond to and anticipate people’s needs or desires, and to provide a premium and elegant driving experience despite the wealth of complex technology in the brand’s cars. The result? Personal experiences for all customers, evident in a number of the brand’s cars, from the sleek and refined lines of the IS to the condensed purity of the popular CT. » AK

14

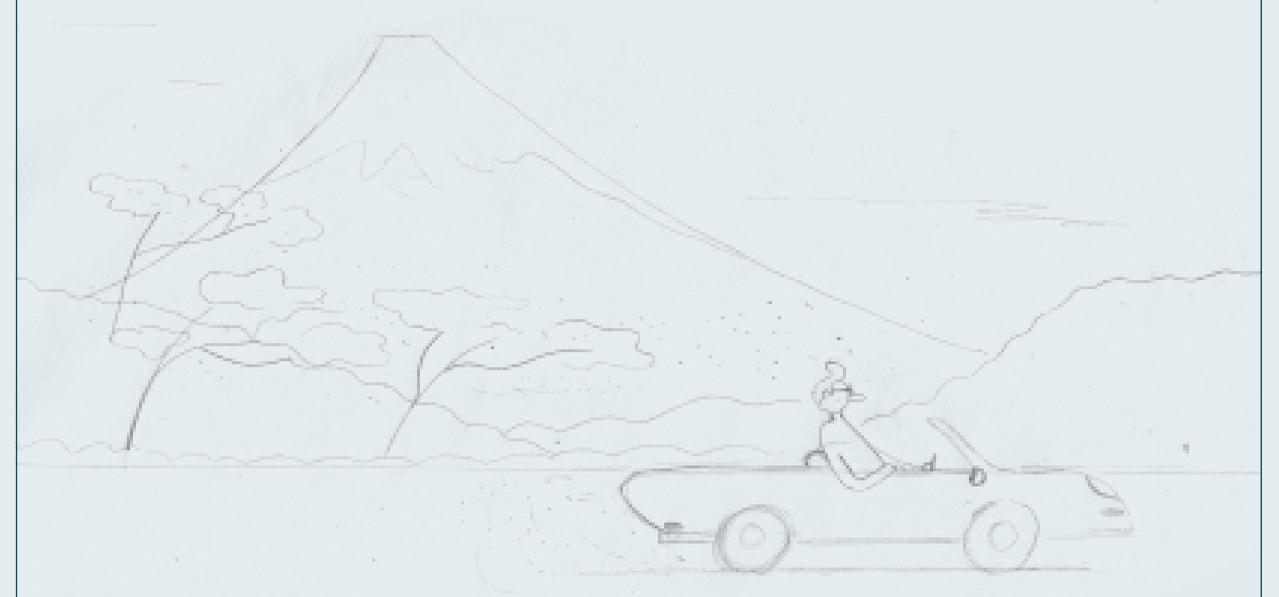
Launch Japan

BRINGING THE LEXUS TO ITS HOME MARKET WAS A MOVE THAT WAS A LONG TIME COMING – AND WHEN IT FINALLY HAPPENED THE RESULTS WERE SPECTACULAR

When Lexus launched in the United States in 1989, the brand decided not to follow suit in Japan, where most of its vehicles were manufactured – but in 2005 things changed. A couple of years earlier, Lexus executives had recognized a developing thirst among Japanese drivers for locally manufactured, high quality vehicles – the kind of which Lexus could offer plenty. So came the decision to launch on home turf. Their new market? “An untapped pool of Japanese who want luxury cars but do not feel comfort-

able buying foreign vehicles,” wrote the *New York Times* journalist Martin Fackler.

When Lexus Japan launched in September 2005, it did so with aplomb and immediate reward. The brand had successfully developed a network of 143 new dealerships (all as plush as their US equivalents, which did a lot to attract new customers), and trained 2,000 high performing employees, from salespeople on the shop floor to engineers tasked with redesigning three Lexus models specifically for its new audience. » AM



15

THE LFA

THE CREATION OF LEXUS'S FIRST SUPERCAR WAS A HARD-WON BATTLE. THE RESULT WAS A TRIUMPH OF TECHNOLOGY AND STYLE

Without the support of Akio Toyoda, President and Member of the Board of the Toyota Motor Corporation, the legendary Lexus LFA may never have been built.

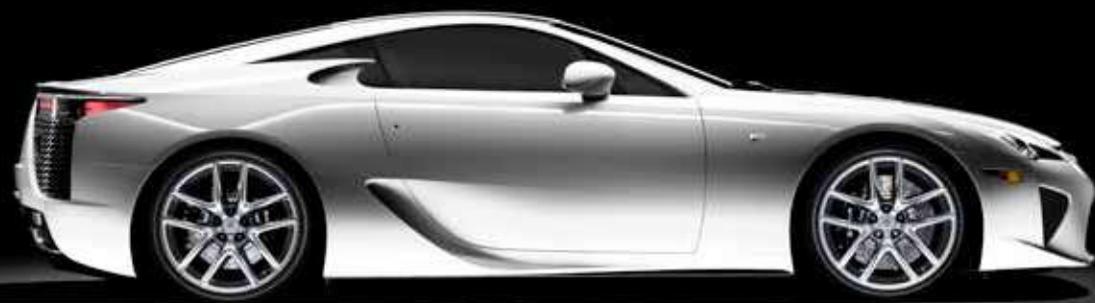
Approached for insider support in 2002 by the vehicle's creators, chief engineer Haruhiko Tanahashi and the late master driver Hiromu Naruse, Toyoda quickly became the LFA's primary champion – a man on a mission to make sure what he considered to be an enthralling concept actually made it to production.

By June, 2003, Toyoda, Tanahashi and Naruse were test driving an LFA prototype. The car was impressive, solid and well-built. But the details needed refinement, and Toyoda was aware that company bureaucracy might prevent the supercar receiving necessary funding. "At a meeting of top management, everyone argued against LFA," Toyoda remembers. "Even people in charge of R&D."

Toyoda persisted. In 2009 the team took a developed

prototype to Nürburgring, where the car – featuring Toyoda as a driver – took part in the German race-track's legendary 24-hour endurance race "to get more feedback on the production," Toyoda says. The LFA, which finished an impressive 18th in the race, turned heads immediately, and prompted universal acclaim. So much so that the model was launched officially later that same year.

Toyoda's perseverance had paid off, and today the LFA is considered one of Lexus's finest achievements. But his actions were not without potential risk. "By supporting the LFA, I became isolated in my own company," reflects Toyoda. "Today they give me credit, but back then they said 'Are you crazy?' But I thought LFA may be able to represent Lexus. Perhaps the LFA could be the 'secret sauce,' the taste that adds spice to the meal. Not every car can be an LFA – but the 'secret sauce' from the LFA can flavor every car." » MS



16

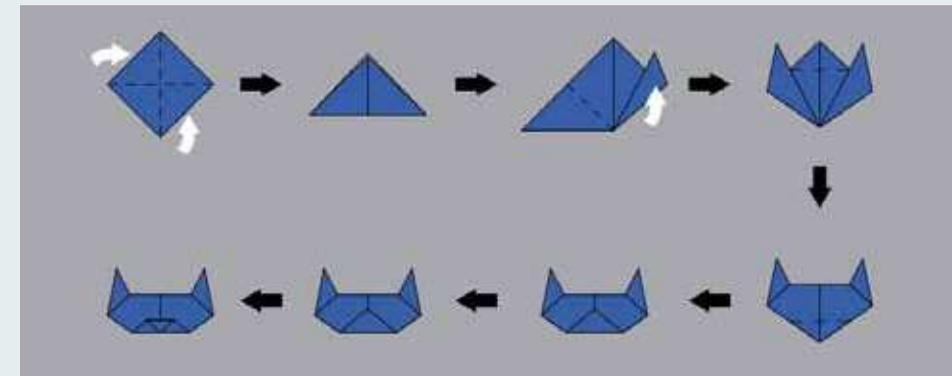
Craft at heart

WHY ATTENTION TO DETAIL IS KEY AT LEXUS



To qualify as a Lexus takumi, one of the brand's master craftspeople, aspirational team members aspiring to the position must take part in a series of rigorous qualifying exams. Not least among them is the origami test, a task that requires craftspeople to create an origami cat from one piece of paper, with one hand, in less than 90 seconds. Completing the exam requires considerable dexterity – you can try it at home using the instructions above – and results in well-earned respect. But it is just one step in a series of tests of equal difficulty.

These scrutinising exercises might sound ludicrously tough, but they're key to the success of Lexus as a luxury manufacturer. Craft is at the heart of the Lexus brand, and it is evident throughout its vehicles: in the seamless stitching that runs through the LS; in the carbon fibre package that adorns the RC F; even in parts of vehicles that aren't visible to customers but which are finished with incredible precision nevertheless. "That's not attention to detail," Kurt Ernst of Motor Authority once said of the level of craft at Lexus, "that's obsession with detail." » AM



17

The Simulator

IN THE PURSUIT OF TOTAL SAFETY, NO EXPENSE HAS BEEN SPARED ON RESEARCH AND DEVELOPMENT TECHNIQUES AT LEXUS

To obtain a thorough understanding of the universal behaviour of drivers behind the wheel, Lexus developed one of the world's most advanced simulators from its Higashifuji campus in Japan. The finished result is a domed pod that houses a full-sized Lexus car with a 360-degree wraparound view simulating real driving environments. And the idea is to take into

account driver responses and reactions to imminent accidents with real-life distractions, including poor visibility and technology such as navigation systems and mobile phones. Based on their findings, Lexus are integrating safety and warning systems into their cars hoping that the simulator will help it move towards a future in which there are no accidents. » AK





18

THE HATCHBACK

NOTING THE EVOLUTION OF A YOUNG, ENVIRONMENTALLY CONSCIOUS CUSTOMER STILL IN SEARCH OF LUXURY, LEXUS'S COMPACT HYBRID CAR PIONEERED LUXURY ECO TECHNOLOGIES

In 2010, when Lexus launched the CT 200h hybrid hatchback, it was a roaring success. With the Japanese brand now revered among motoring experts, manufacturers and owners of luxury cars across the globe, it was time to attract a new clientele.

“It is a very important model,” then-chief engineer Osamu Sadakata, who was in charge of developing the CT 200h, told the *Business Times* in an interview in 2011. As the first premium compact hybrid segment of its kind – or indeed of any kind – the CT 200h was part of a bold move on the company’s part to attract a new and younger group of buyers to the brand: “Those who are environmentally conscious but don’t want to lower their high standards,” Sadakata explained.

The car was conceived three years earlier, in 2007, in response to public demand, when target users told Lexus they

wanted a sporty, compact hatchback. Mainly aimed at the European market, followed by Asian countries such as Japan, Singapore and Taiwan, as well as the US, the model also targeted so-called empty-nesters.

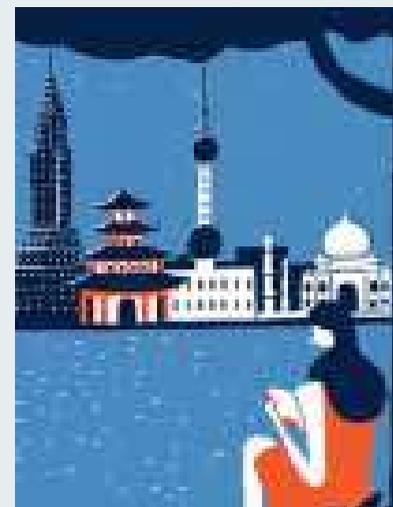
In a first for both Lexus and the auto industry as a whole, the speaker diaphragms were made from a complex compound that combined bamboo charcoal, bamboo fibre and resin, offering a clearer and more natural sound reproduction. Meanwhile by eliminating transmission noise and striking a balance between fun and comfort, Lexus once again hit the mark. Sadakata told *Automotive Design and Production* magazine: “Enjoyment of driving is what I want owners to experience... True driving enjoyment – to cater to all the senses and personalities.” » CP

19 THE SPINDLE GRILLE

NOW INSTANTLY RECOGNISABLE AS A LEXUS DESIGN SIGNATURE, THE GRILLE IS NOT JUST COSMETIC BUT FEATURES CLEVER PERFORMANCE ELEMENTS TOO



A cosmetic hallmark of Lexus design innovation, the sporty mesh of the spindle grille is a daring visual statement that is now a brand-defining element on the Lexus car. The feature was first introduced in the GS sedan in 2012 and established a new, stylish and provocative identity for Lexus. Although the revolutionary styling is a long-term brand cue, it is important to remember the grille’s clever functional aspects, too. The exaggerated lips of the lower half of the hourglass shape were structured to allow air to flow through the engine to prevent it from overheating. The spindle grille defines the Lexus design language of the future. » AK



20

Lexus and the tsunami

AGAINST DIFFICULT ODDS, THE JAPANESE COMPANY HAS PLAYED ITS PART IN HELPING GET THE COUNTRY’S ECONOMY AND ITS PEOPLE’S MORALE BACK ON TRACK AFTER THE TRAGIC EVENTS OF MARCH 2011

On March 11, 2011, a devastating earthquake and tsunami struck the North East coast of Japan. Wreaking havoc, the natural disaster caused over 19,000 people to lose their lives, and triggered one of the world’s worst nuclear crises seen this quarter of the century.

Naturally, Lexus suspended production from March 14-16 so that employees

could also contribute to the relief effort. For three weeks after the event, Lexus production plants experienced rolling blackouts and limited production, a massive thorn in the side of what would have otherwise been one of Lexus’s most successful years to date.

But the company was determined to fight back, and by as early as March 27,

the first models rolled defiantly down the assembly line with the CT 200h leading the charge. By August that year, production had returned to normal, and two years later Lexus was back in the fast lane once again. Post-disaster, Japan needed to stand strong, recover its morale and regain its strength – Lexus has been a key part of that story. » AK



21

Shimamoku wood

EVEN THE HUMBLEST LEXUS INTERIOR ELEMENT IS FINISHED TO EXQUISITE LEVELS OF JAPANESE PRECISION

When Lexus introduced the Shimamoku wood steering wheel, it transformed a standard utilitarian car feature into a thing of great beauty. Each wheel requires a staggering 38 days to produce and is an impressive feat of exquisite Japanese craftsmanship. Made with alternate layers of Agathis wood, the Shimamoku steering wheel requires no fewer than 67 specialized stages of production, including an intensely complex layering technique refined by Lexus.

First the wood is sliced into wafer-thin sheets, layered, pressed and then shaped to the rim of the steering wheel. It is then sanded, polished and varnished by hand under the exacting eye of a master craftsman, before pieces of exquisite leather are hand-stitched to the wheel. Although the polishing process gives the wood a unique sheen similar to polished steel, the surface is also treated to avoid any potential reflection that could be distracting to drivers on the road. The Shimamoku steering wheel is just one example of how Lexus is shaping the future of car interiors. » AK



22

The F Marque

LEXUS STRIVES TO REACH ALMOST IMPOSSIBLE LEVELS OF PERFORMANCE – AND IT SUCCEEDS



You might have seen it, the F marque on certain Lexus models. But what does it mean? More power, more responsiveness, more thrills – a guarantee that this car epitomizes the pinnacle of the Lexus's devotion to high performance and agenda-setting engineering.

The F and F Sport models in the Lexus lineup are capable of speeds of 155 miles per hour, achieve 22.5 miles per gallon and have an aerodynamic coefficient of drag less than 0.30. They're the superstars of the Lexus world, engineered from the beginning for top-notch performance and representative of the brand's commitment to design and progressive technology.

Beginning with the IS F, launched in 2008, and rising highest to the LFA, the Lexus supercar, the F and F Sport models take the Lexus lineup up a level. Each car includes an array of specific elements: specially developed engines, finely tuned handling, aggressive bodywork, special sporting interiors – factors that ensure this ride is the best of your life.

In order to carry the marque, F and F Sport models are road-tested on the world's most challenging tracks, including the Formula One circuit at Nürburgring and the Fuji Speedway, Japan's FIA-certified Grade-1 race-track. This ensures not only that each vehicle is capable of the ultimate performance, but that those who step behind the wheel really feel it.

As the team who tested examples at the Las Vegas Motor Speedway – including top Japanese drifting competitor Ken Gushi – noted: "We all want better performance, prettier lines and more fun – without sacrificing creature comforts or MPG. Lexus made that happen with the F Sport line." » CP

23

RC F GT3

THE LATEST RACING CAR FROM LEXUS TAKES NO PRISONERS, WITH ITS SNARLING GRILLE, PRISMATIC COLOURS AND RUTHLESSLY POWERFUL PERFORMANCE – THE 2015 SEASON CAN'T COME SOON ENOUGH



At the 2014 Geneva Motor Show, Lexus made a move away from the roads and onto the racetrack with the launch of the boldly iridescent, rainbow-adorned RC F GT3. The concept is a leaner and meaner racing standard version of the original RC F performance coupe, the most powerful performance car that has ever been built by the manufacturer.

Weighing in at 1,250 kilograms, with a low suspension to improve aerodynamics, the RC F GT3 has a modified V-8 engine that makes 540 horsepower – 90 horsepower more than the original version.

Certified by the Fédération Internationale de L'Automobile, expect to see the RC F GT3 in key events of the upcoming 2015 global racing calendars, including the Nürburgring 24-hour race in Germany and the Super Taikyu Endurance and Super GT series in Japan.

Racing teams are eagerly awaiting the official launch of the RC F GT3 in 2015 as a fully fledged racing car for use on the track. Mere mortals, however, will have to qualify to join the pit if they want a chance to get behind its perforated leather wheel. » AK

What's next?

AFTER TWENTY FIVE SUCCESSFUL YEARS, WHAT WILL LEXUS DO NEXT?



24

Intersect by Lexus

THIS EXCEPTIONAL COMPANY IS MORE THAN A CAR BRAND: IT'S A LIFESTYLE, AND A CONCEPT STORE IN TOKYO IS SPREADING THE MESSAGE

Located in Tokyo's fashionable Aoyama district, INTERSECT BY LEXUS looks beyond the traditional car showroom to give visitors a chance to experience the lifestyle around the Lexus brand without having to get behind the wheel. Cutting-edge architect Masamichi Katayama, founder of Wonderwall, the design firm behind high-profile projects that include Uniqlo's flagship stores, created the brand space-meets-gallery-meets-café, which opened in 2013.

With Katayama's imaginative touch, interior details such as the bamboo lattice façade, which evokes the Lexus spindle grille, playfully reference

elements of the Lexus car. Visitors can pop in for a light lunch, courtesy of food director Daichi Tajima, or enjoy a cup of fresh coffee brewed by the expert baristas who hail from cult Norwegian coffee shop Fuglen. They can peruse the wares of Japanese artisans commissioned by Lexus to create one-off pieces for the CRAFTED FOR LEXUS collection, then head down to the Garage, an exhibition space that hosts a series of thought-provoking talks, workshops and events.

INTERSECT BY LEXUS is an inspiring social hub in the heart of Tokyo and will soon spread its inspiration to Dubai, followed by two stores in New York. » AK



What does the future hold for Lexus? No one can be sure exactly, but one thing can be said for certain: the firm will continue to develop innovative, dynamic, industry-leading vehicles – the sort it's been making for the past 25 years – while maintaining its focus on outstanding customer service.

"We created a customer experience unparalleled in this industry," says Lexus's global vice president Mark Templin of the firm's early focus on driver

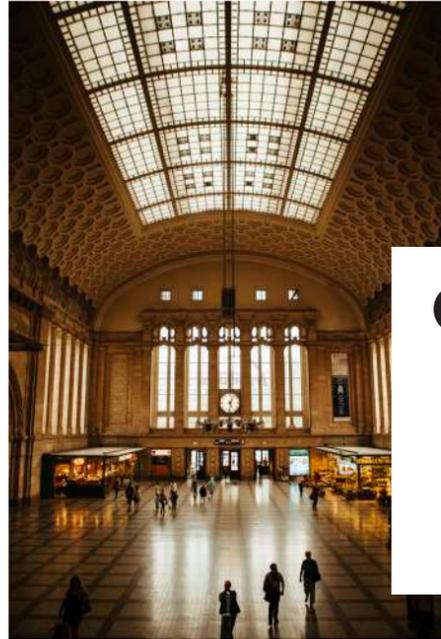
satisfaction. "In the future, we're going to do more for the consumer. Everything is focussed on them."

Lexus is aiming to do more with its cars, too. The brand will continue to develop new technologies – to make sure all Lexus automobiles of the future retain their high performance and dynamic design.

But it also plans to rethink what the automobile of the future should look like, and how it should drive.

"We want to keep doing things differently than the rest," Templin says. Lexus president Tokuo Fukuichi agrees. "We all use other products as consumers, the mobile phone and other devices, which change and evolve in a much shorter time span," he says. "So I think it's a little strange that we don't do that with our cars."

Expect innovative progression, then, and lots of it. » AM



10

OPEN FOR BUSINESS

» » » » »

HOW A NEW CLASS OF CREATIVE ENTREPRENEUR IS
TRANSFORMING LEIPZIG INTO A CULTURAL HOTSPOT

TEXT BY JESSICA BRIDGER
PHOTOGRAPHY BY RAMON HAINDL



At first sight, Leipzig is a mysterious and romantic place. Art Nouveau buildings, swathes of parkland, crumbling façades and graffiti combine in a city that reveals itself slowly. Famous for a friendly openness to outsiders, Leipzig has a history of trade and a tradition of freethinking that dates back to the time of the Holy Roman Empire. Since the German reunification, the city has grown into a place for artists, designers and intellectuals, all of whom profit from its openness and an abundance of room in which to experiment. As abandoned mills and apartments blocks are transformed into surprisingly affordable living and working spaces, this old city blooms. While Berlin grows into being the capital city of Europe's largest economy, Leipzig, a town of half a million people an hour's drive south, has managed to maintain its bohemian edge – at least for now.

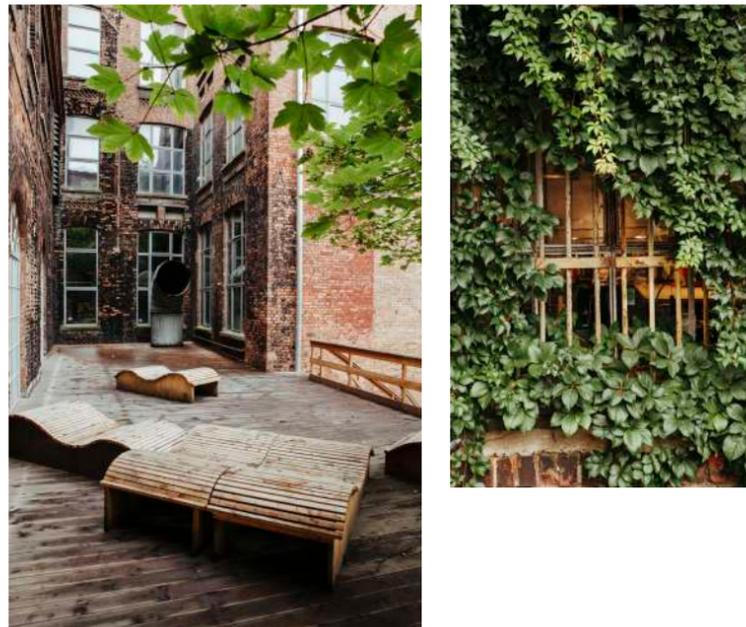
Leipzig has benefited from low-key revitalization allowing for flexibility, making it an open ground for experimentation. For locals, there is always something new, from music – a tradition that includes Bach and extends to visits from übercool acts like Nicolas Jaar and Wolf + Lamb – to craftsmanship and experimental design. As a center for creative output, Leipzig is supported by institutions like the Academy of Visual Arts and the Museum for Contemporary Art, as well more informal places like the Spinnerei complex – an immense former cotton mill – or the Kaufhaus Held, a department store taken over by artists and designers. The Leipzig Book Fair, second in size only to its equivalent in Frankfurt, upholds Leipzig's long history of trading the printed word, and DOK Leipzig, a documentary film festival, is



internationally important. Leipzig is a Messestadt – a trade-fair town – and events like the Designers' Open, a citywide German design festival, are gaining importance in the European creative scene. Many businesses in Leipzig seem to be the pragmatic creation of artists or designers seeking cross-financing for other projects. This has unusual results, like authentic Szechuan food – and a pace that encourages lingering and exploring. The lines between art, design and business are not always clear in Leipzig, a refreshing change from both cynical cosmopolitanism and naive idealism.

In the old city center, pedestrian zones brimming with tables and chairs generate a central German/Mediterranean buzz in summer and induce a Christmas market coziness in winter. Leipzig's independent spirit is evident throughout the city. Numerous banners hang from buildings, expressing all manner of individual views that include everything from interest in reinvigorating the city's history, to resistance to gentrification, to opinions on global events. Blockish East German-built *Plattenbauten* – prefabricated-concrete buildings – have been taken over and transformed into shops, galleries and art and design studios. Further out, ex-industrial areas like Plagwitz and Lindenau are reborn as centers for creativity and cultural expression, renewing abandoned and derelict spaces. While the city has no grand waterway, it is surrounded by green space with small canals and rivers. People gather at Sachsenbrücke or in one of the semi-informal bars that spring up around the city, free to take the time to enjoy life as they want. Visitors can join in. As local gallerist Gerd Harry Lybke quips: "On the first day, you're welcome. On the second, you're a Leipziger."





01

SPINNEREI LEIPZIG

A century ago this cotton mill was the largest in continental Europe. Today it is home to more than 100 artist studios, dance studios, galleries, workshops and more. As production declined and the looms clacked to a halt in the 1980s and '90s, the buildings of the complex increasingly lay fallow, but starting in 1993, pioneers like the Leipzig-born painter Neo Rauch populated the spaces. Old clocks dot the complex of birch and cobble, their hands frozen in time but their faces bear witness to the arrival of craftsmen, gallerists, restaurateurs and tourists. Evening movies, pop-up restaurants and an Edenic garden café make this an all-day excursion, and a stay at the Meisterzimmer pension (see next) could make it a week-long affair. The inspired can purchase a print or painting – or even stop by the cavernous art supply store Boesner for the raw materials needed to begin their own projects.

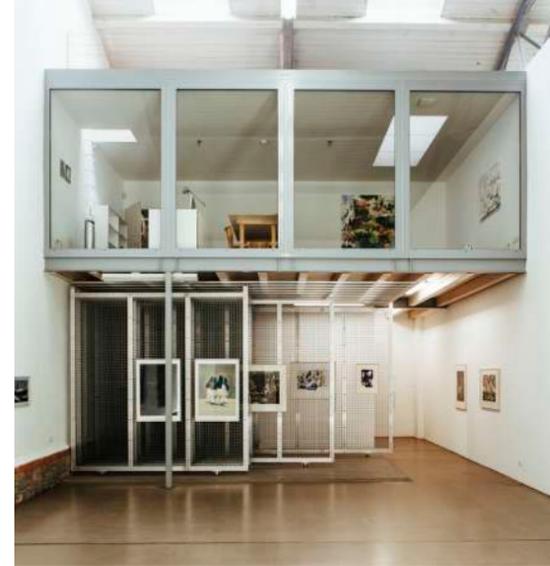
SPINNEREI.DE

02

MEISTERZIMMER PENSION

Four vast spaces in the Spinnerei complex have been transformed into guest rooms furnished with quirky old furniture. Waking up here, with light flooding through the 13-foot-tall windows, is rejuvenating. A discreet booking and check-in process make it easy to pretend you've taken possession of a friend's artistic hideaway. Free of flat-screen TVs and pillow menus, use your room to read through the exhibition catalogs and artist books that abound throughout the complex, free for the taking, or tune into one of Mitteldeutschland's superlative public radio stations and relax.

MEISTERZIMMER.DE



03

EIGEN + ART

Eigen + Art began in the Leipzig loft of Gerd Harry Lybke in 1983, and since 2005 the gallery has occupied a section of the Spinnerei complex, with sister spaces located in Berlin. For the past 30 years, Lybke's gallery has been at the forefront of Germany's international art scene. The gallery was an incubator for now-established artists like Neo Rauch, Birgit Brenner and Olaf Nicolai, and it continues to discover and promote new artists like Kristina Schuldt and Jörg Herold, who recently exhibited in the space. The gallery is large enough to feature multiple artists simultaneously, and houses a team of friendly gallerists and an excellent selection of contemporary art monographs.

EIGEN-ART.COM

Q&A:
GERD HARRY LYBKE

Gerd Harry Lybke is the proprietor of Eigen + Art, a group of galleries in Germany. A key figure of Germany's cultural scene, he has been instrumental in promoting and exporting German art and its artists to the world.

WHY IS LEIPZIG SO VITAL?

As a trade town that dates back to the 12th century, Leipzig has historically been an important hub. The city is part of a transit route and people from all over the world have been coming here for hundreds of years. It is this diversity that has helped to shape the city and give it a unique vitality.

WHY IS THERE A CONCENTRATION OF ARTISTS IN LEIPZIG?

Leipzig was always a town of the common people, whereas Dresden was historically a town of kings and royalty. Leipzig people had to survive by being creative and the city and its artists work in symbiosis. One of Leipzig's most famous artistic citizens was the baroque composer Johann Sebastian Bach who lived here for 27 years.

WHAT DRIVES THE CITY? WHAT MAKES THE FEELING OF A VIBRANT URBAN AREA?

Leipzig is a beautiful city where money isn't that important. Everyone is always outside and many restaurants are open 24 hours a day. Going out in Leipzig is a part of everyday life. It is also a very welcoming city, on the second day you arrive in the city, you are already referred to as a Leipziger.

04

CHINABRENNER

Hot, hotter, hottest: Szechuan cuisine, one of the most renowned types of Chinese food, is known for its fire, and the kitchen of Chinabrenner, in an old brick industrial building in Plagwitz, turns out some superb examples of this peppery *leckeres Essen* – “delicious food”. Deep red and spicy, the broth of ma-po tofu soaks into perfectly cooked rice. Beef sliced thin – called “In The Way of the Papermaker” (*shui zhu niu rou*) – features both Szechuan pepper and chili, which lend the dish and palate a pleasant burn. Those who can't stand the heat but want to stay in the Chinabrenner kitchen can try the cold tea-smoked duck on a bed of Chinese herbs, which has a subtle, fragrant, wood-smoked flavor. The brainchild of German artist and restaurateur Thomas Wrobel, Chinabrenner is a cultish yet welcoming space, with a large open dining room and pebbled patio. Wrobel founded the restaurant as a personal project, dissatisfied with the standard of Leipzig's Asian culinary offerings following a stint living in the region of Sichuan. Chinese food this good is hard to find outside Chengdu.

CHINABRENNER.DE

05

ENZO FORCINITI

Design and craft come together in the wooden eyewear frames of Enzo Forciniti. Trained as a graphic designer in Leipzig, Forciniti made the leap to eyewear after becoming weary of his desk job. Inspired by skateboard design, he uses many layers of wood in each frame, alternating the grain and then fusing and molding the layers into shape. Whereas other manufacturers use a single fragile board, Forciniti makes robust frames that hold up to serious wear and tear. This shop is both showroom and workroom, a place where customers can choose materials and designs to suit their tastes. Subtle details evidence the unique craftsmanship – Forciniti's personal frames, for example, show off the layers in a stripe that is alternately light and dark.

ENZOFORCINITI.COM



Q&A: ENZO FORCINITI

A Leipzig resident for the last 10 years, graphic designer Enzo Forciniti's work – including his latest handcrafted eyewear line – is constantly inspired by the city's rich mix of entrepreneurship and design.

WHAT ATTRACTED YOU TO LEIPZIG?

Leipzig is a city in constant motion, and above all it has a diverse creative scene. It offers space for ideas, experiments and productive cooperation, more than almost any other German city. In addition, the Academy of Visual Arts has a long tradition of creative output. All over the city, there are large numbers of studios and workshops, along with a vibrant music scene.

WHAT MAKES IT ATTRACTIVE TO CREATIVE PEOPLE?

Although Leipzig is an emerging, student-dominated city, its centers of creative activity are close together. The numerous parks and lakes in and around Leipzig, especially the Leipziger Auwald, offer plenty of space for recreation. Or people can enjoy the relaxed urban culture and nightlife. Anyone who walks through the city with open eyes will be inspired by creatives of all kinds.

WHAT MAKES YOU STAY IN LEIPZIG?

Leipzig is a magnet for designers and artists because, at least at the moment, it offers both affordable and architecturally interesting spaces. Painters, designers, photographers and musicians use a variety of former factory buildings for their work. I have lived for almost 10 years in Leipzig, and from the beginning the city and its inhabitants have seemed open minded and straightforward. This makes it easy to feel comfortable – and hard to move anywhere else.

06

TSCHAU TSCHUSSI

German design, art and craft are on show in this small shop. Owner Miriam Paulsen selects objects from around Germany – and throws a few global offerings into the mix. Many items are handcrafted, from jewelry and personal accessories to home goods and children's toys. Tschau Tschüssi has transformed over the years from the side project of a few friends into Paulsen's all-inclusive creation, with creaking wooden floors in a suite of small rooms where numerous treasures are to be found. Located in quiet Härtelstrasse since 2012, the shop is a short distance from the city center.

TSCHAU-TSCHUESSI.DE



07

MZIN

Leipzig's history as a center for print production goes back hundreds of years, and the city still hosts the internationally important Leipzig Book Fair. No surprise, then, that here printed matter is held in high regard. mzin upholds this bookish tradition: a large and airy space framed by large plate-glass windows, it is filled with artful displays of cutting-edge magazines – titles like *Fantastic Man*, *032c* and *Frieze* – and limited-run publications. Frequent events take the silence of print into something more like performance. The shop lies on Kolonnadenstrasse, where a stretch of galleries, shops and cafés occupies the ground floors of pre-World War II buildings and later, blockier GDR-era housing projects.

MZIN.DE



08

GALERIE FÜR ZEITGENÖSSISCHE KUNST (GFZK)

The Museum for Contemporary Art Leipzig occupies two buildings: a Wilhelminian illa restored by architect Peter Kulka in the mid-1990s, and a newer gallery space and café. The GfZK has a rotating program of exhibitions, and features work by stalwarts of the post-1945 contemporary art scene as well as graphic design and book art. The museum uses a creative approach to display its permanent collection, elements of which have been hung in alternative locations in the city or taken down from the walls and used for research. Nearby, the renowned Hochschule für Grafik und Buchkunst (Academy of Visual Arts) provides both audience and subjects for exhibitions at the GfZK. The café, which is spruced up every few years by a different designer (its current form is the creation of the London-based architect Céline Condorelli), works as an important city-center meeting place, with strawberry milkshakes and proper cappuccinos.

GFZK.DE

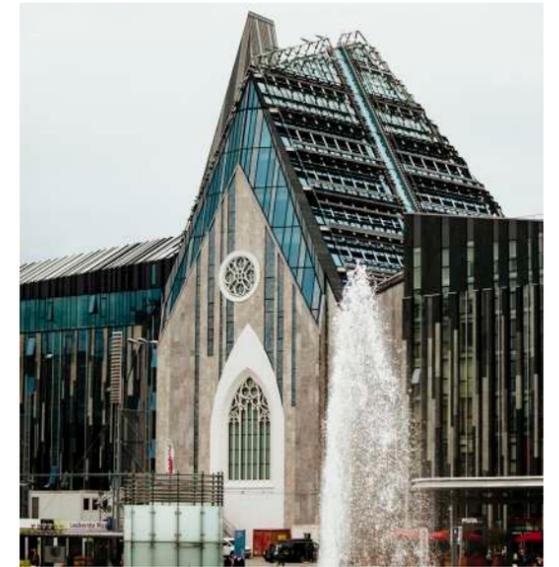


09

FLEISCHEREI

Look up: the painted glass ceiling of this former butcher shop features bovines that preside over its current incarnation as a café. Open from early until late, Fleischerei is a favorite among the creative set. A small menu of lunch and dinner options proves delicious. While you can't go wrong with *Kaffeezeit*, an afternoon coffee complete with homemade cake, why not stretch out your visit until cocktail hour. Decorated tile walls, the stunning ruminant ceiling and wooden furniture mix elegant and quirky for a cozy result.

JAHNALLEE 23, +49 341 96 25 78 48



10

LEIPZIG UNIVERSITY

Leipzig University's new central building, by Dutch architect Erick van Egeraat, is one of the more divisive architectural features of Leipzig. Built on the site of the former university church, which survived World War II only to be brought down by the East German government, the façade has the effect of making the reconstructed church front appear to float over the multifaceted glass structure. Next to the reconstructed opera house, the prominent building is an eclectic oddity. The main hall, called the Aula, recreates the vestry of the former church and is a lighthearted but serious setting for religious services and scientific conferences alike.

UNI-LEIPZIG.DE



THE BREAKS

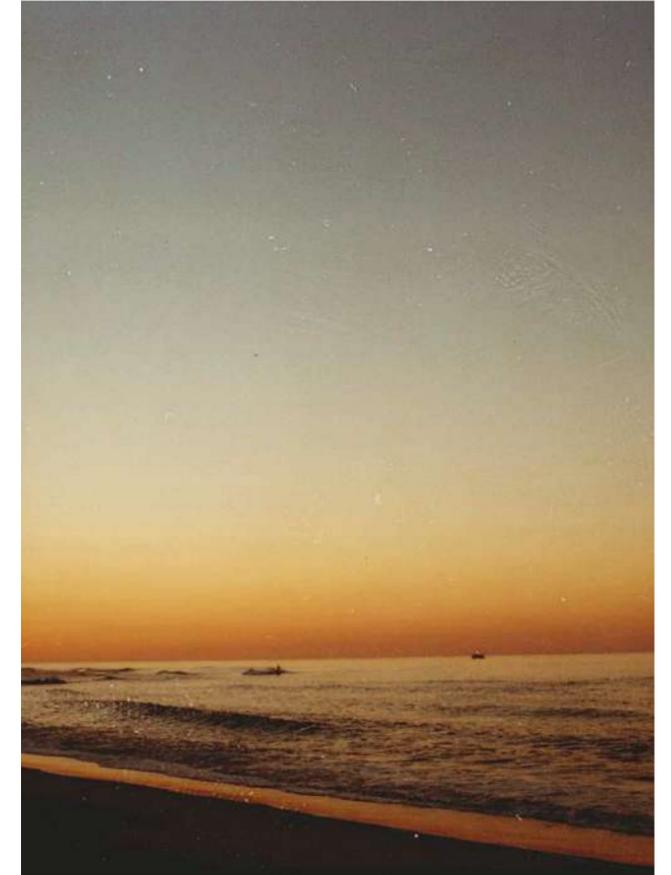
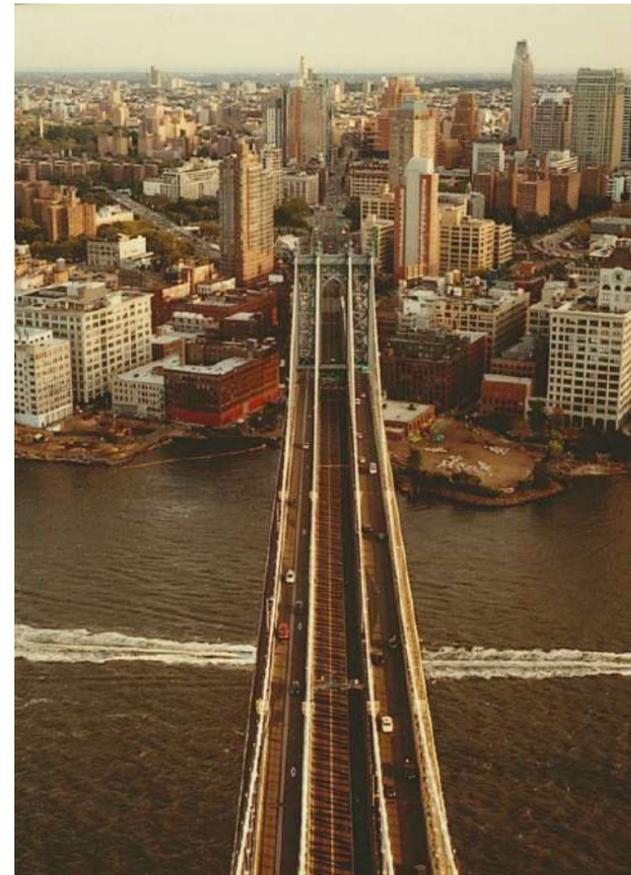
THE ROAD



» » » » » » » »

MORGAN COLLETT, THE COFOUNDER OF MANHATTAN'S CULT MENSWEAR SHOP, SATURDAYS SURF NYC, TAKES A LEXUS NX 200T TO THE ROCKAWAYS AND MONTAUK, TWO LONG ISLAND SURF SPOTS BOUND TOGETHER BY A STRONG SENSE OF COMMUNITY AMONG LOCALS, VISITORS AND SURFERS ALIKE

TEXT BY MATTHEW LOWE
PHOTOGRAPHY BY JAMIE HAWKESWORTH



Opposite page: Saturdays, located at 31 Crosby Street, the first of two shops in the city

This page (clockwise, from top left): The Manhattan Bridge, one of three bridges connecting the island of Manhattan to Brooklyn; daybreak at Ditch Plains Beach, Montauk; Morgan photographed beside the Saturdays store



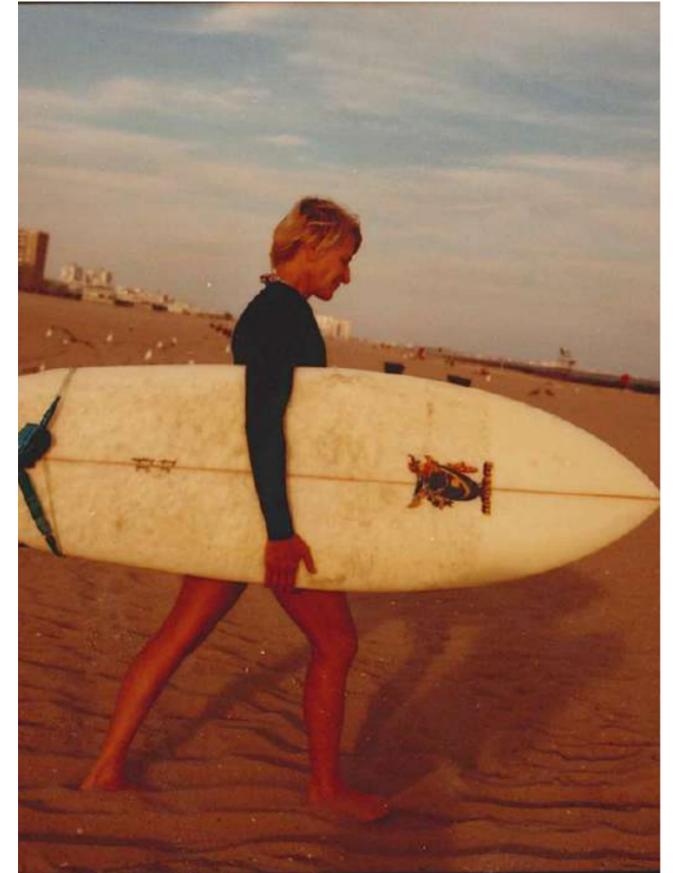
It is daybreak. Only the gentle rumble of delivery trucks trundling through this quiet pocket of Manhattan breaks the silence as Morgan Collett unlocks the security grates of Saturdays Surf NYC, his cult menswear store, which stands on Crosby Street. Cutting a neat and stylish figure as he loads one of the seven surfboards he stores at the shop into the back of his gleaming Lexus NX 200t, which is parked outside, Collett is a far cry from the stereotypical beach bum. Yet behind his sleek, urbane appearance, at perfect ease on the streets of New York City, Collett's is a soul that yearns for the ocean.

As is often the case, Collett has risen at dawn to catch the precious morning surf and, along with three of his friends, is heading out on one of his favorite drives, which will take them through two Long Island surfing spots that are particularly close to his heart. As the rest of the city comes to life, Collett and his crew pile into the vehicle and head out across the Manhattan Bridge.



As he deftly navigates the early morning roads still shrouded in mist and leaves the dense concrete metropolis of Manhattan behind, Morgan is characteristically upbeat and sings along to a sound track influenced by the sounds of Southern California, where he grew up. "I'm originally from Newport Beach in California and started surfing from the age of eight," he says. "My whole family surfed. In high school, instead of playing soccer, surfing was our team sport, and we even had a free period where we were meant to surf for an hour."

Today, Collett has translated his love of surfing and also fashion into his work life. After a stint at the Swedish clothing brands Acne and J. Lindeberg, Collett teamed up with his two business partners, Josh Rosen and Colin Tunstall. Driven by a mutual love of fashion, art and surfing, the trio decided to open a fashion store that mirrored the sense of community offered by traditional surf shops – and challenged the inauthentic surf styles of commercial, high-street fashion brands at the time. "We were raised by the surf shop," Collett recalls. "You would hang out there, skateboard out the front and go surfing with everyone. There was such a huge sense of community." When their first store opened in 2009, on Crosby



Top to bottom: A local surfer heads to the water in the Rockaways; the Rockaway Beach boardwalk at 86th Street

Opposite page: Morgan parks close to Rockaway Beach, ready to inspect the surf

Street, the minimal aesthetic in everything from the logo to the cut of the clothing that launched a year later was a breath of fresh air. "I always wanted to build a fashion brand, we never planned to be referred to as a surf brand," says Collett. Today, Saturdays has outlets in New York City, Tokyo, Kobe and most recently Nagoya. Both local and star-studded customers that include surfing legend Kelly Slater and actor Willem Dafoe were quick to become clients. Popping in to purchase a coffee from its front espresso bar – a key feature of each Saturdays shop – customers linger in the backyard of the original Crosby Street store.

Similarly, it is this strong sense of community that attracts Collett to the Rockaways, the first stop on his journey – and a place to which he often drives to surf before starting his workday. A series of Atlantic-facing beaches that is part of the borough of Queens, the Rockaways was once one of New York's favorite summer retreats as early as the 1800s. After World War II, however, many of the mansions were razed and the city's welfare cases moved into a swath of housing



projects that were newly erected, turning it into an area aching with federal neglect.

Less than an hour after Collett leaves Crosby Street, he turns off a six-lane highway and pulls up to Rockaway Beach, one of the areas hardest hit by Hurricane Sandy in 2012. He parks in front of its 5.5-mile boardwalk, a pivotal and vibrant artery of the community that was torn apart by 30-foot waves – and that is currently undergoing a \$140 million restoration. Sandy, he explains, while surveying a scene that still carries the marks of its ravaged history, presented a unique rallying point for the Rockaways community. Formal relief efforts were combined with grassroots initiatives led by everyone from local residents and galleries to hipsters with Manhattan zip codes and local and visiting surfers, including Collett, all of whom chimed in to help clear beaches and restore businesses and homes.

Although still rough around the edges, the Rockaways has become a newly fashionable summer hangout at the end of the city’s A train line, attracting artistic young creatives who are drawn to its diverse community and gritty, anti-Hamptons appeal. “Rockaways is an emerging place that resonates more with New Yorkers and a younger demographic,” reflects Collett. “Its proximity is much closer, and it is much more affordable. A lot of people are putting in a huge effort to build a community here, and

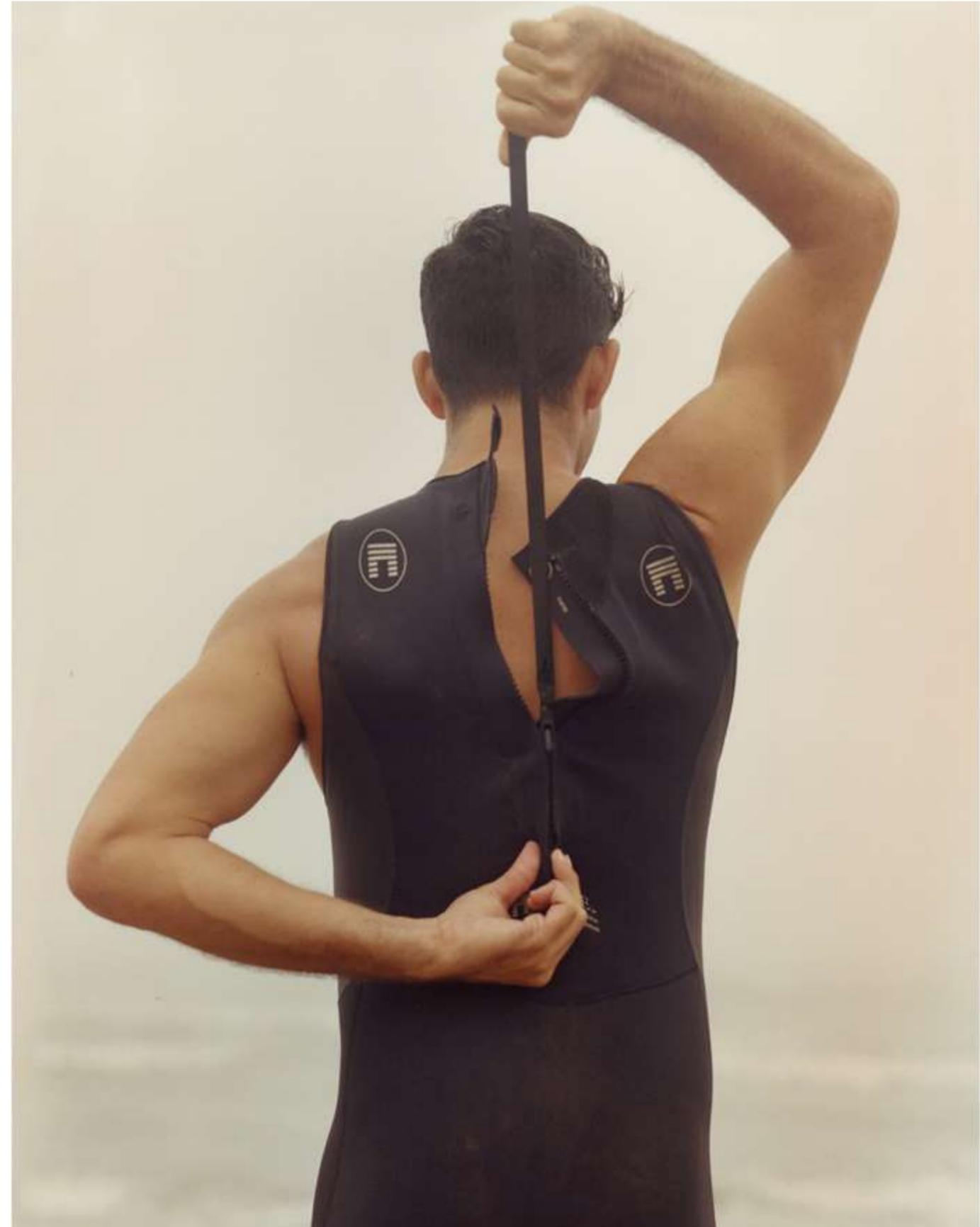
I think it’s only going to get bigger.” Now an optimistic and vibrant hub of guerilla entrepreneurship, the Rockaways is bouncing back. This morning, Collett heads to Zac’s, one of a multitude of recently opened businesses, for breakfast. To satisfy the discerning tastes of the new wave of creative city slickers, items such as beetroot and kale juice are on the menu.

Before he takes a stroll down the boardwalk, Collett chats amiably with a number of locals as he goes. Among them is a tanned surfer in his early 20s. The pair talk animatedly about Hurricane Marie, which traveled up the Baja peninsula the week before, sending swells of up to 20-foot crashing into the California coast, causing quite a stir. Professional and amateur surfers flew in from around the world just to surf on swells so big, Collett reckons he hadn’t seen the likes of them since he was 13-years-old. Back then, his mother had forbidden him to go out – he didn’t listen. When he emerged from the water, broken surfboard in hand, she was waiting to ground him.

After a quick survey of the calm and glassy water from the beach, Collett decides the water conditions today are too calm for surfing. Unperturbed, he heads back to the car to make his way eastward to Montauk. As Collett sets off on the open road once again, this time through the Hamptons to Montauk, the views give way to pristine farmland that is punctuated by the

NX

LENGTH	XXXX
HEIGHT	XXXX
WIDTH	XXXX
WHEELBASE	XXXX
SEATING CAPACITY	XXXX
DRIVEN WHEELS	XXXX
ENGINE TYPE	XXXX
CYLINDERS	XXXX
ENGINE OUTPUT	XXXX
TORQUE	XXXX
TRANSMISSION	XXXX
SUSPENSION	XXXX
TIRE	XXXX



This page: Morgan gears up for his early morning surf in Montauk
 Opposite page: Parked up, Morgan heads to the water



odd roadside food shack and colorful fruit stall. "I like the small-town feel of when you reach the Hamptons," says Collett. "It's a refreshing feeling of something else besides the day-to-day hustle." Unlike in the Rockaways, the houses in the Hamptons are immaculate, and the manicured streets of the hamlets he passes through are a cluster of picture-perfect fine-dining restaurants, interior stores and local outposts of New York's designer shops.

A former fishing village and once a low-key alternative to the Hamptons, Montauk's resort community and bohemian atmosphere have recently attracted Manhattan's moneyed elite as a holiday location outside the city. Many of Collett's friends have second homes here, and he stays with them on his frequent weekend trips. As he pulls into Montauk, it is pitch black, and after unloading the car, Collett and his crew decide to head out for dinner at the Crow's Nest, a trendy restaurant, bar and hotel where GQ magazine happened to be hosting a party. Collett spots someone he knows and peels off to say hello.

Despite the late night, the next morning Collett is up bright and early to catch some waves. For this purpose he heads to Ditch Plains, one of Montauk's prime surfing locations and his personal favorite. "The surf is fantastic, and there is a great sense



Clockwise, from top left: A typical seaside street sign in the hamlet of Montauk; the tree-lined Montauk Highway as it heads through Montauk Point State Park towards the tip of Long Island; a typical Montauk beach home





Morgan paddles out into the Atlantic with quick, measured movements. He is nimble on his board, gracefully navigating each break



A local resident and surfer out fishing at Ditch Plains, Montauk, stops to chat as Morgan surveys the surf



Left: Decals on a vehicle parked at Ditch Plains Beach
Right: Morgan stands on the 86th Street boardwalk at Rockaway Beach

**TO ME,
SURFING IS A
VERY SPECIAL
EXPERIENCE -
IT'S HUMBLING
TO FEEL THE
STRENGTH
OF MOTHER
NATURE AND
BATTLE THE
ELEMENTS**

of community in the water all year round," explains Collett. "The thing about surfing is that whether you are on the beach or in the water, there are always familiar faces. You say hello and have a conversation." Ringed by picturesque dunes, Ditch Plains is enveloped in plump golden sands, reminiscent of beaches in much warmer climates and a reminder to Collett of his Southern California roots. People stroll along the beach with their dogs, and a string of surfers, Collett included, creep up to the edge of the beach in their cars to stare intently at the waves and survey the conditions of the surf. Some pull away and return home; others get out, put their gear on and paddle out into the water on their boards.

Collett surveys the waves and the wind before donning a black, sleeveless wetsuit and paddling out to sea on his black-and-gold, nine-foot-eight surfboard, which was handmade for him by the San Diego-based board designer Chris Christenson. Collett's hair, which has until now sat parted and slicked against his head, relaxes in the thick morning mist into loose curls that pile handsomely atop his head. He is nimble, swift and a natural athlete in the water. "You can admire it from afar, but I think you get addicted," he says. "I surf all year round, even when there is snow on the ground. To me, surfing is a very special experience - it's humbling to feel the strength of Mother Nature and battle the elements."

At daybreak in Montauk, surfers of all ages ride the morning swell





This page: A reflection of the mural on the side of the Rockaway Beach Surf Club
Opposite page: A sunset view of Manhattan's Financial District

THE TWENTY

20

KEY INGREDIENTS

» » » » »

FROM MUST-HAVE GARMENTS TO ESSENTIAL CULINARY GADGETS,
THIS SEASON WE TAKE A CLOSE LOOK AT HOW TO KEEP WARM,
STAY SNUG AND FEEL SATIATED.

PHOTOGRAPHY BY DEVIN BLAIR
FASHION STYLING BY JOHN COLVER AND INTERIOR STYLING BY LINNEA APELOVIST

1. SCARF ISSEY MIYAKE

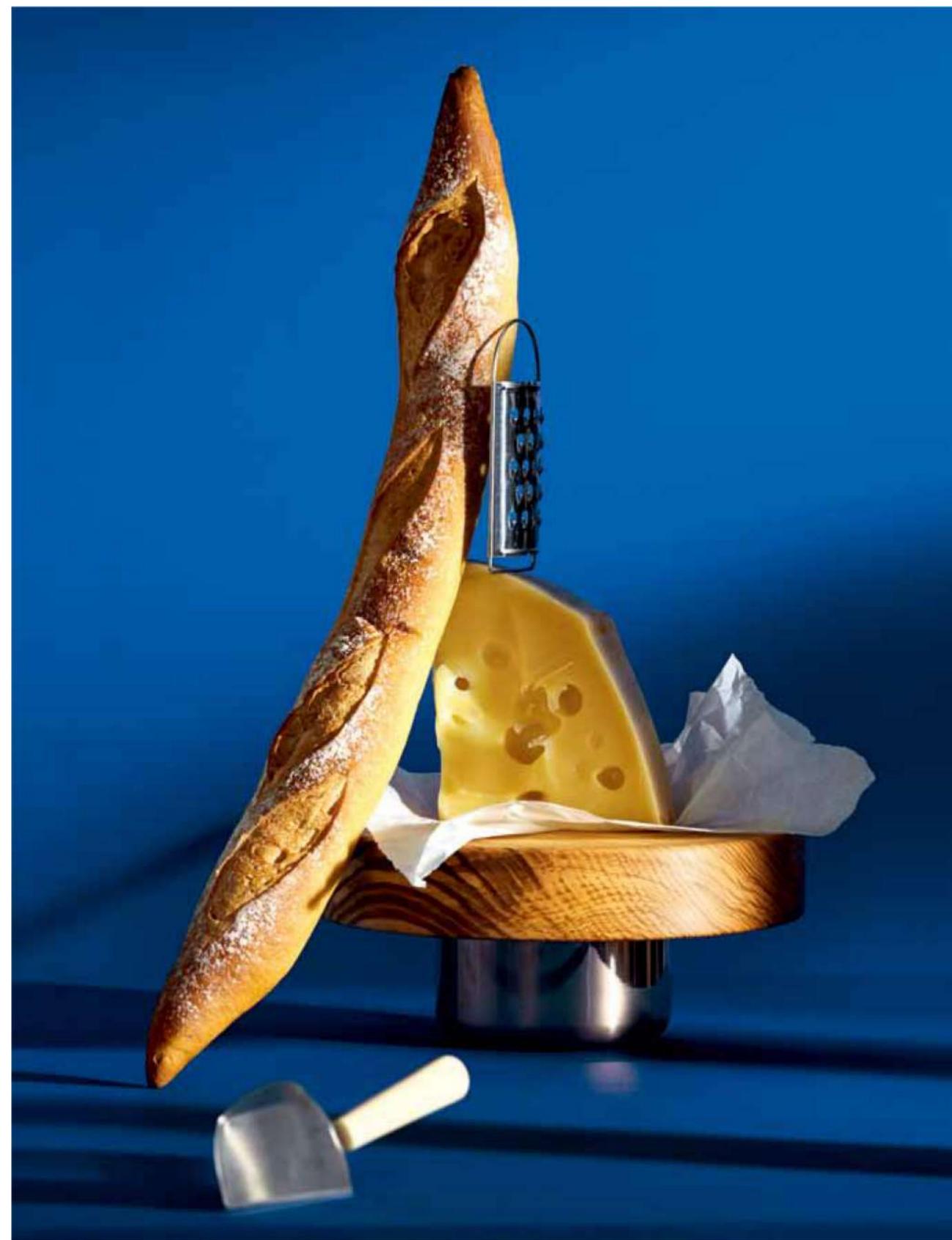


Above: **2. CAST-ALUMINUM FRYING PAN CRISTEL** **3. TERRA-COTTA JUG ANOTHER COUNTRY** **4. CAST-IRON COCOTTE STAUB**
5. STAINLESS STEEL SOAP PADERNO Left: **6. COAT LOUIS VUITTON** **7. SKIRT M MISSONI**



Above: **8. KNIFE** GLOBAL **9. MARBLE CUTTING BOARD** THE CONRAN SHOP **10. TERRA-COTTA SAUCEPAN** STEFANIA VASQUES FOR SAMBONET **11. MUSHROOM BRUSH** DAVID MELLOR DESIGN Right: **12. OVERCOAT** BALLY **13. VEST** STONE ISLAND **14. BOMBER JACKET** LOUIS VUITTON **15. JEANS** A.P.C. KANYE





Above: **16. CHEESE GRATER** DAVID MELLOR DESIGN **17. CHEESE BOARD** DAVE REGISTER **18. COPPER SAUCEPAN** MAUVIEL
19. CHEESE KNIFE ALESSI Left: **20. COAT** ISSEY MIYAKE

Thanks to Aria, Borough Kitchen, The Conran Shop, David Mellor Design and Divertimenti

SHIP SHAPE

» » » » »

WHEN PLUMMETING TEMPERATURES AND SEVERE SNOW MAKE DRIVING TREACHEROUS, A NORWEGIAN FERRY SERVICE OFFERS LOCALS A PRACTICAL TRAVEL ALTERNATIVE

TEXT BY CHARLOTTE PHILBY AND PHOTOGRAPHY BY CARSTEN ANIKSDAL



01



02



03

It is early morning and a gentle sun has settled over the Nordic town of Tromsø. As the town sleeps off the excesses of the night before – for some spent in the clapboard bars and restaurants that line the street just a few paces from the port – a small crowd has gathered in anticipation of the first passenger boat of the day. With the morning glare bouncing off concrete and steel, and absorbed by a huge mountain that looms over the harbor, they congregate at this spot known, tellingly, as “The Gateway to the Arctic”. Day trippers, commuters headed home for the weekend and school-children on an excursion to a nearby farm are all waiting to be collected by boat from Tromsø on the ferry service that will deposit them at various points along the coast *en route* to Harstad, a picturesque 299km journey southwards. For more than 120 years, these floating pit stops have provided a crucial transport link for the people who live along this remote coastal line.

Tucked between a series of hefty mountains and a still, grey sea some 300km into the Arctic Circle, Tromsø is the capital of Northern Norway. With its independent theatre, well-stocked boutiques, bistros and museums, it is easy to see why Tromsø is widely dubbed the “Paris of the North”. Take a few steps inside the picturesque town centre and the amenities easily match those of some of the world’s most cosmopolitan cities. Yet, above the roofs of the buildings, the tips of the mountains serve as a dramatic reminder of the sprawling landscape that envelops the town on all sides.

In summer months, the curves of the land glisten green beneath endless blue. Come winter, though, as the sky turns

dark and the snow tumbles across the mountains that lurch up towards the sky, many of the roads that service the people living in hamlets and villages along the coastline grow too treacherous to manage. It is at this time that the car ferry services become an indispensable necessity, allowing passengers to bypass hazardous road-systems, and continue their journey on four wheels a little further along the coast, where the landscape is less grueling.

“You find a lot of people work in Tromsø in the week, at the school or hospital, then go home on weekends,” explains Odd Erik Blakstad, who has worked as a ticket inspector on the Tromsø-Harstad route since 1983. He explains how much things have changed in the past 31 years: “The boats are much smaller,” he says, referring to the previous Hurtigruten liners, which still offer daily ferries. But with globalization and improved local infrastructure, the area is now better-connected, with better food.



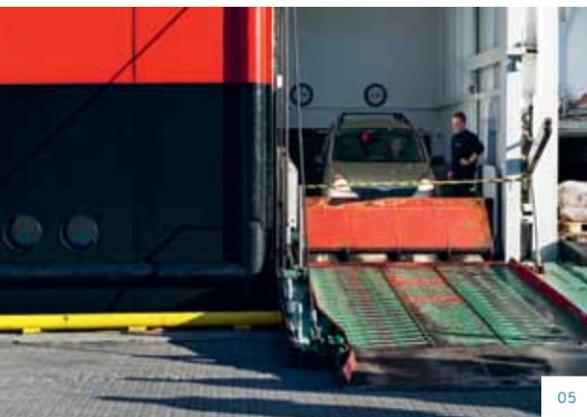
01 A Hurtigruten ferry sailing the Norwegian Sea 02 The ferry captain enjoys a sunset view 03 The panoramic scenery of Troms county from the boat

FOR MORE THAN 120 YEARS, THESE FLOATING PIT STOPS HAVE PROVIDED A CRUCIAL TRANSPORT LINK

The Tromsø-Harstad route was part of the original Hurtigruten ferry system, launched in 1893 and widely-considered “The World’s Most Beautiful Voyage”.

Passing by seemingly endless peaks concealing a national park, which is home to elk and bears, the route is only a small fragment of the 1,500-mile path across the Norwegian coast covered by Hurtigruten ships every day. The frequency, reliability and long-standing heritage of the service have established Hurtigruten as an important cog of the region.

Passengers on their regular commute enjoy the epic scenery from their seats. On either side, mountains thick with fir trees dominate the view; pockets of houses that punctuate the coast just outside Tromsø disappear as the boat moves south. As the landscape turns gnarly, devoid of human life, the biting wind that whips at the windows reminds passengers that this will all soon be white with snow. When the ferry reaches the fishing town of Finnsnes, the first stop on its route, the view of the barren green and grey archipelagos that jut into the sea give way to a gentler landscape with flashes of red and white from occasional clusters of houses, some on stilts.



05



04

Home to just over 4,000 people, Finnsnes has grown from a small farming village during the last few decades into the region’s commercial centre. Despite its modest proportions – it has only one main road lined with several independent shops and cafes – its convenient accessibility to Tromsø and Harstad, courtesy of the ferry service, has allowed the economy of this small fishing village to grow and small businesses to flourish.

From the port, the Gisund Bridge that links the mainland to the island of Senja is visible. This 1,255-yard cantilever road bridge is the main access point to the second biggest island in Norway. With around 8,000 inhabitants, the island of Senja enjoys 24 hours of daylight in summer. Facing the open sea on both the north and western coasts, the land here is dominated by steep, rugged mountains, which rise straight out of the sea. Nestled between these imposing hunks of earth, where the land occasionally drops to meet the water, sit a number of small fishing villages. Thanks to a government-funded initiative to enhance the visual experience of visitors and tourists arriving by car or ferry, these small fishing villages and the dramatic landscape around them are punctuated by specially commissioned large-scale architecture and art installations.

The final stop for the ferry is Harstad, the second most populated city in Troms county. Harstad is bordered by the municipality Kvæfjord to the west and Tjeldsund (in Nordland county) to the south. A series of brightly coloured clapboard houses in blues and reds, green and yellows, creep up a steep hill away from the port and surrounding town centre. The docks provide a picturesque point from which to admire the midnight sun that settles during the summer months, or the northern lights during the wintery months. It is, crucially, the final pitstop on a journey that, for 120 years, has proved a vital part of the infrastructure connecting the communities that thrive along one of the most picturesque coasts in the world. //

04 Passengers who disembark at Finnsnes drive to the Senja’s Tungeneset coast with views of the Okshornan peaks 05 Hurtigruten’s car ferry services allow locals to shuttle between towns during the treacherous winters



07



06

06 The small fishing village of Mefjordvær on the island of Senja 07 A steel and wood viewing ramp in Senja



08

THE LAB

TUNNEL VISION

» » » » » » » »

A GLOBAL LEADER IN THE FIELD OF AERODYNAMICS, LEXUS UNVEILS A NEW, WORLD-CLASS LABORATORY AND ITS BREATHTAKING WIND TUNNEL

TEXT BY SHOGO HAGIWARA AND PHOTOGRAPHY BY KOHEI TAKE

An engineer in front of the wind turbine



01



01 The exterior shell of the wind tunnel
02 The machine below the testing room is a weighing scale for vehicles
03 Precisely angled metal slats guide the air through in a steady motion

The first thing that strikes you about the Lexus aerodynamic laboratory is its size. Situated at the company's research and development headquarters in Japan's Aichi prefecture, the lab's custom-built wind tunnel is a cavernous, 22-meter-high, 260-meter-long loop. If it were stretched out and tipped on its end, it would be as tall as many of Tokyo's highest skyscrapers.

The laboratory's opening in March 2013 was a significant moment in Lexus's history. It pitches the firm as a global automotive leader in the field of aerodynamics – the science of how airflow affects a car's noise levels, dynamic characteristics and environmental specifications.

"Two decades ago, no one else really paid attention to automotive aerodynamics. But we have always considered it one of the most important parameters to investigate when developing new models," says Toshiyuki Murayama, group manager of thermal management and aerodynamics at Lexus.

02



03



04



05

In the wind tunnel, Lexus engineers analyse the airflow around a vehicle's wheel, tail, bumper and undercarriage. "The most important function is to generate a very steady flow of air towards the car so we can understand precisely how air travels around it," says Murayama. To maintain this airflow, the tunnel's continuous loop is punctuated by metal slates slanted at a precise angle to guide the air through smoothly. "We had experts come in to fine-tune all the structural details such as the layout of walls, the selection of materials and the location of vents and nozzles, to make this lab one of the most reliable research facilities in the world," says Murayama.

All this effort and attention to detail shows just how important the field of

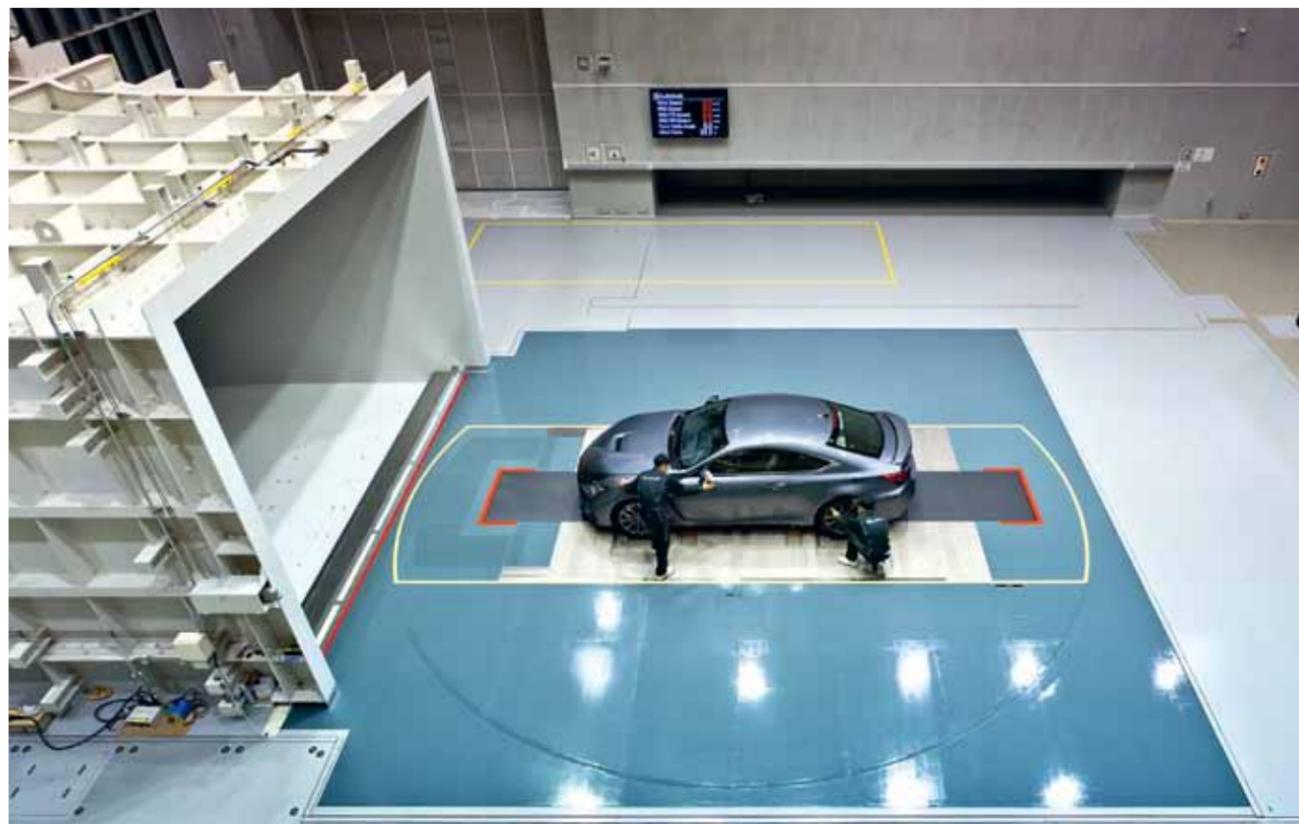
aerodynamics has become. How the air flows around a vehicle is key to measuring the drag and down force - and the less drag there is, the more fuel-efficient and better-performing the car.

"When a car is cruising at 60mph, air drags account for as much as 70 percent of the forces affecting driving performance. Even at lower speeds, when driving in the city, a better aerodynamic system can improve both fuel efficiency and road stability," says Murayama. To professional racing drivers, it can be the difference between victory or failure on the circuit.

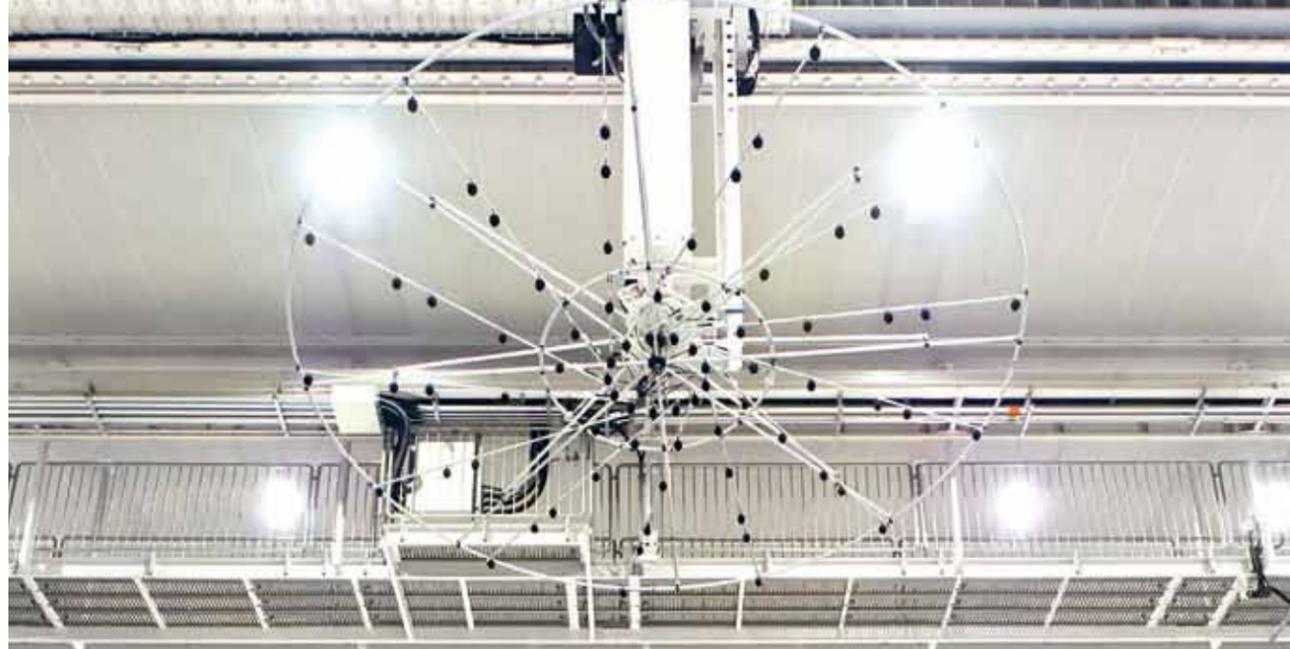
Building the laboratory so close to the design headquarters was a strategic decision; it allows Lexus car designers to work closely with engineers and test

04 Engineers manually push the car into the testing room 05 Each wheel is placed on a treadmill-like belt to simulate top speeds 06 A view of the RC F in the main testing room 07 A cluster of highly sensitive microphones is placed above the vehicle to measure its acoustic performance

06



07



TODAY, THIS
LABORATORY
IS ONE OF THE
MOST RELIABLE
RESEARCH
FACILITIES IN
THE WORLD

08



08 A view inside the Flow Installing system 09 A disc-like turntable in the central control room



09



10

models as they're being made. "We have had other aerodynamic facilities but this one sets itself apart. Design and aerodynamics have so much in common. Even a tiny exterior part of the car can change the flow of air around the body of a car – for better or for worse – so it is key that one of our most advanced laboratories is just a stone's throw away from the design division," says Murayama.

So what goes on inside the lab? First, the car is wheeled onto a turntable weighing scale in the central testing room. "Weight distribution to each of the four wheels changes depending on how the wind travels around the car, affecting its aerodynamics, so we closely monitor that too," explains Murayama. The turntable also acts as a treadmill, with five belts (four for each wheel and one in the centre) allowing the car to reach top speeds without moving an inch.

10 A stream of smoke is projected over the RC F to show how the air flows around it

A thick, fast-moving stream of smoke is released to reveal how air travels around the car. Next the wind turbine is put into action, unleashing winds that can reach hurricane speeds of up to 250kmph. All the while, a team of engineers monitors every tiny aspect of the car's behaviour, tweaking, reacting, adjusting and fine-tuning at the same time.

Consumers are increasingly concerned about wind noise – another area in which Lexus excels. The surfaces of the wind tunnel are covered with sound-absorbing material, so the only thing the engineers can hear is the turbulent noise caused by wind going over, under and around the car.

The level of detail that goes into noise-testing is astonishing. Whereas the human ear can only detect sounds of 20Hz and above, the walls reduce any noise and pulse pressure to 1Hz or less. "It can be so quiet, you wouldn't even notice if the wind tunnel is active if you couldn't see the car in place for testing," says Murayama with a laugh. "We have an array of microphones on the ceiling and walls that helps us visualise noises on the computer screens."

One of the latest production models to get the full benefit of the laboratory is the Lexus RC F high performance coupe. Its chief engineer, Yukihiro Yaguchi, proudly describes the car as "honed to perfection in the wind tunnel". By simulating road conditions at the laboratory, Lexus can get immediate feedback in the development of its cars without having to leave the premises. And innovative prototype parts, such as small stabiliser fins made with on-site 3D printers, can be quickly and easily put to the test.

Before he gets back to work Yaguchi says, "Every part of the car is designed in the margin of a millimetre. We go through every possible layout of the ducts or the sizing of the aerodynamic parts. All the details and conditions must be taken into consideration so that each car can cope with any kind of road or any kind of weather condition. It's no easy job."

It might not be the easy route, but Lexus's meticulous approach is paying off. The new wind tunnel will help the firm design the world's most aerodynamically sophisticated cars that will, in turn, shape the future of the automotive industry. //

HUMAN NATURE

FUTURE PROOF

» » » » »

A NEW RESEARCH FACILITY IS PRESERVING AUSTRALIA'S
PLANT LIFE - ONE SEED AT A TIME

TEXT BY CAMILLA BELTON AND PHOTOGRAPHY BY DEREK HENDERSON



Plant tissues are cryogenically stored at sub-zero temperatures as low as -196 degrees Celcius.

Two rectangular mirrored structures jut futuristically out of the shrubbery, gleaming in the midday sun, reflecting the surrounding landscape. Joined off-center to form an asymmetrical cross, the building is bookended by a patch of endangered Cumberland Plain woodland to the north and a nursery garden to the south. And its position among the local flora is appropriate: this is PlantBank, tucked into a quiet corner of the Australian Botanic Garden, Mount Annan, an hour's drive west of Sydney – a building dedicated to the research and conservation of Australia's indigenous plants.

Fourteen percent of Australia's plant species are endangered. "Plants make up the fabric of our everyday lives yet, somehow, protecting them is not a priority," says John Siemon, a scientist and PlantBank's project manager. "They clean the water we drink, the air we breathe, clothe and feed us and help us build many of the structures we live or work in."

Until recently, Siemon and his team of 15 scientists and horticulturists were working in two agricultural farm sheds, he says, "doing things you'd do in a hospital but with plants." Government funding and private and corporate sponsorship enabled the A\$20 million research center to open in October 2013. Its goal? To one day hold in a seed repository specimens of all of Australia's 25,000 seed-bearing native plants. "In most species we are yet to unlock the secrets of seeds that may hold potential for food, fiber or pharmaceutical products essential for our survival on the planet," Siemon says. "In the meantime this is the ultimate insurance policy against destruction and loss."

Designed by Australian architects BVN, the building responds to the "strong natural context" of the 416 hectares (about 1,030 acres) of surrounding botanical garden, and uses low-maintenance and fire-resistant materials such as glass and steel to integrate the building with the landscape. Intermittent sections of the exterior walls



01

are overlaid with reflective stainless-steel panels that mimic the pattern of the woodland and create a balance between built and natural. Materials are used to support sustainable outcomes – mirrors, for example, bounce sunlight into dark recesses of the building, reducing the need for electricity, and a simple air gap between the structure's outer wall and inner skin traps and cools hot air, deflecting heat and helping save on air-conditioning. The use of concrete and high-density Australian blackbutt hardwood timber is a final protective measure against bushfires, while mesh panels allow scientists to open windows without fearing insect invasion.

Inside the public wing of the building, the space is open and democratic, geared as much toward the visitor's experience as scientific research. (The private wing comprises offices, a library and lecture theaters.) Scientists work at impressive Leica microscopes in glazed laboratories, sharing their processes with public onlookers in a gallery-like setup. It is here that, once gathered from the bush, seeds are cleaned, tested for viability (to make sure pods aren't empty or ravaged by caterpillars), and then put through a series of germination tests to ensure they are capable of sprouting before being stored away. For stubborn seeds that don't bud in usual ways (plants that require specific amounts of warmth, say, or moisture), intriguing techniques can help the process. The heat-sensitive banksia, for example, responds to "bushfire in a bottle," Siemon says. "Much like vanilla essence, we can mimic a bushfire by burning sticks and leaves and bubbling them through water. The capsules react to the chemicals and open to produce seeds, without the need for actual heat or flame." By exploring and documenting the various triggers for germination, the team can build important references for growing individual plant species in the future.

The seed vault is the heart of the operation. Identifiable to visitors by its intense blue lighting – "a bit of drama for the public," Siemon says – it contains a series of airtight cold and dry storerooms, and is home to 100 million dried seeds (taken from 1.2 million specimens) hermetically sealed in small foil packets. Temperatures range here from -20 to 4 degrees Celsius, depending on whether or not the seed will shortly be developed in the nursery or stored. Seeds intolerant to this form of storage travel through the cryogenic system, which features temperatures as low as -196 degrees Celsius. "If we get the combination of drying and temperature right for each species," Siemon says, "we can extend the life of the



02



05



06



03



07



04

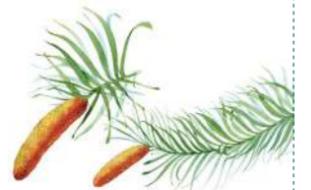
01 PlantBank's sleek architectural lines (or reflective stainless steel) combines concrete and glass 02 Cleaning ensures seeds are the highest quality 03 Plant tissues can be grown aseptically in glass jars 04 Visitors can learn more through extensive interpretation throughout PlantBank 05 Seeds are vacuum packed and stored at -20 degrees Celsius 06 Seed quality is verified through germination tests and other experimentation 07 Seeds are stored inside a purpose built seed vault.

seed by several hundred years, sometimes by several thousand." The vault currently contains only 20 percent of Australia's native flora; Siemon and his team aim to have samples of every species within the next 25 years.

For some plants, including the Australian lilly pilly tree, extracting and storing seeds isn't easy. Many specimens are rain forest species, impartial to the cold, dry conditions of the vault. Recalcitrant species are grown in sterile environments similar to intensive care units. And it's not just seeds – here sections of plants are stored and grown in jars that line walls under hot, bright lights. It is an operation that involves tissue being regrown into complete plants. "Down here, we don't necessarily need the whole seed," Siemon says. "We can take the leaf or a stem and regrow it. It's a bit like cutting off my left hand and growing another one of me – something medical science is still trying to do, but which we've been doing since the 1950s."

PlantBank is a learning center, and Siemon doesn't want his plants locked up. Students are invited to watch and learn from scientists, interact with different species and processes and use the site as an outdoor classroom. "People buy a bag of mint in the supermarket but have no idea where it came from," Siemon says. "There's a disconnect between the seed and the fully grown plant we all recognize. We want to engage students with that first level." By inspiring future generations to see the potential in seeds, this scientist and his team are on "a mission to make plants cool again." They just might succeed. //

IN THE BANK



Wollemi pine

The Wollemi pine was considered extinct until a ranger discovered it in a national park on Sydney's doorstep back in 1994. It's one of the rarest trees in the world, with fewer than 100 existing in the wild, but using cuttings, PlantBank has established a living collection to ensure the longevity of the species.

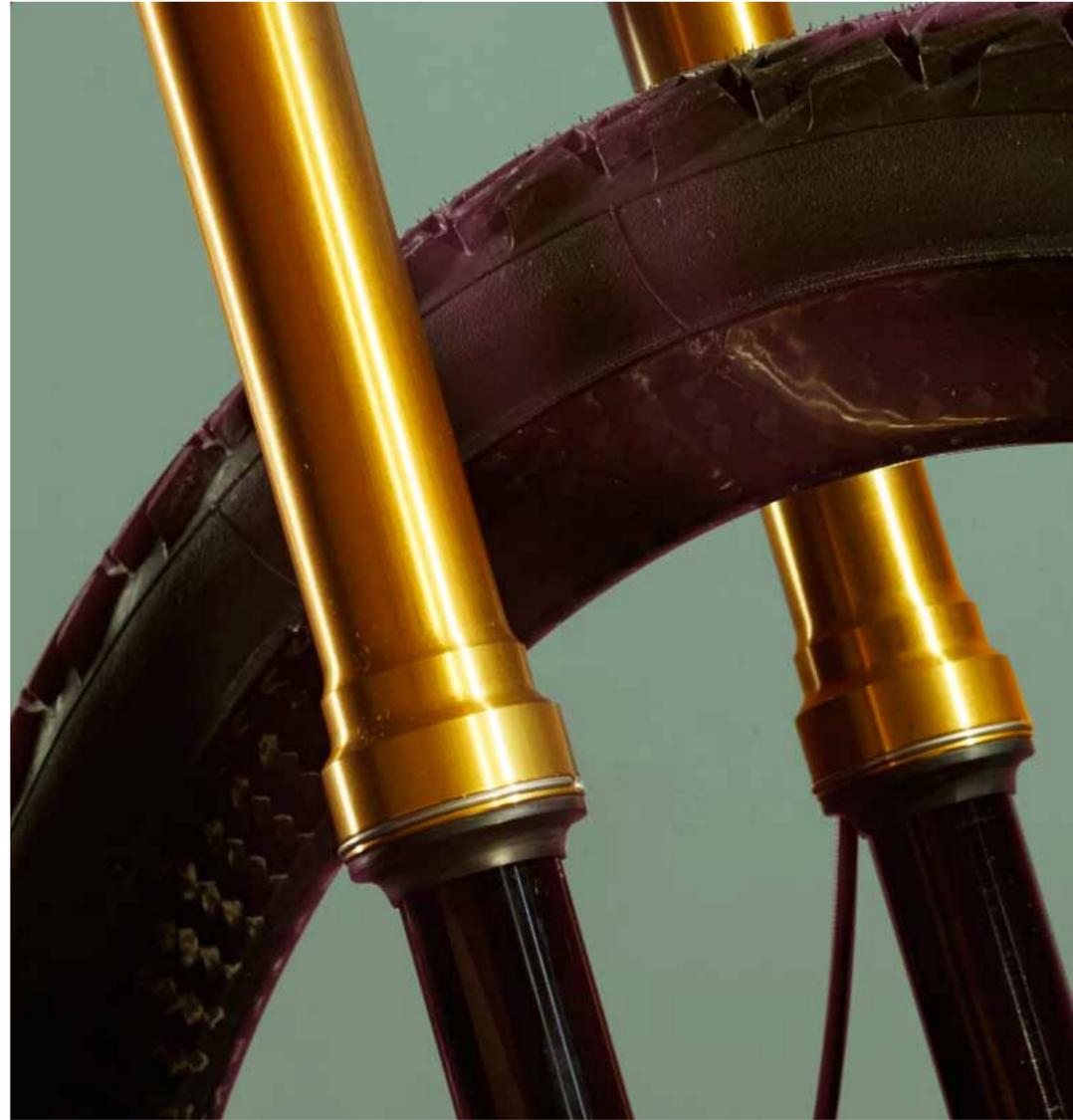


Australian Terrestrial Orchid

An endangered species whose seeds are incapable of germinating by themselves, this species relies instead on a fungus that grows in soil to breakdown leaf litter and feed it to the seed, triggering germination. PlantBank has isolated that key fungal strand and packed it together with the orchid seed to create a new synthetic seed capable of growing itself.

01 PlantBank's sleek architectural lines (or reflective stainless steel) combines concrete and glass 02 Cleaning ensures seeds are the highest quality 03 Plant tissues can be grown aseptically in glass jars 04 Visitors can learn more through extensive interpretation throughout PlantBank 05 Seeds are vacuum packed and stored at -20 degrees Celsius 06 Seed quality is verified through germination tests and other experimentation 07 Seeds are stored inside a purpose built seed vault.

THE BIKE



« « « « «

THE LATEST CREATION FROM LEXUS IS THE IMPRESSIVE TWO WHEEL, STATE-OF-THE-ART NXB CONCEPT BIKE

PHOTOGRAPHY BY MICHAEL BODIAM

Demonstrating the originality of the Lexus brand, the NXB concept bike picks up where the inaugural F SPORT ROAD BIKE, left off. Channeling the design sentiment and the "Urban Sports Gear" concept of the Lexus NX, the bike embodies the technical expertise and cutting edge engineering that convey the unique Lexus philosophy. Thanks to its rigid and aerodynamic

carbon frame and a front suspension developed exclusively for this project, the NXB is both fully functional and arrestingly aesthetic. Designed for both smooth city streets and rough, off-road cycling, the NXB is crafted for riders looking for a stylish weekday commute downtown and to venture off the beaten track on the weekend.

THE CARBON FRAME

A creation of the Lexus Design Division, the NXB's original carbon frame has been specially developed by Lexus. The aerodynamic and nimble frame supports a unique floating seat that emphasises the lightweight, edgy and muscular appeal of the NXB.

THE HANDLE

The handle and its agile, aerodynamic design is a true Lexus original. Designed by Graphite Design, this sturdy, carbon-stem integrated handle is a feat of fine craftsmanship and engineering.

THE FRONT FORKS

The NXB's front forks feature inverted suspension developed by KYB, the same company behind the impressive Lexus LFA supercar. The rigid, inverted suspension of the NXB's front forks absorb any vibrations.



THE WHEEL

It's not only the frame that is made of high-end carbon. The NXB's wheels, created exclusively by XeNTiS, an Austrian firm that specializes in producing professional standard time-trial wheels, are also crafted from a lightweight but hardwearing carbon monocoque.

THE TIRE

Recognise the pattern on the NXB's tires? Developed to be used on anything from smooth city roads to rough dirt tracks, these original tubeless rubber tires, developed by Japanese brand IRC Tire, feature a tread pattern in the shape of the Lexus spindle grille.



BEYOND BY LEXUS
ISSUE 5