

BEYOND

BY LEXUS

A JOURNAL ON DESIGN AND CRAFTSMANSHIP

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THE ONE » P12

Driving evolved: how the LF-SA, developed by the influential design team at Lexus's European design headquarters, might just be the car of the future.

THE REVEAL » P28

Around the bend in Arizona: the all-new and incredibly sporty Lexus GS F emerges from the twists and turns of the misty Sonoran Desert.

HUMAN NATURE » P42

Looking skyward in Chile: how the dry desert hills of this South American country have become the world's go-to destination for stargazing.

THE ROAD » P64

Fresher is better: two entrepreneurial South African foodies road-trip around the Cape on the lookout for high-quality produce that should be easy to source but often isn't.



THE LAB » P92

Design in Europe: among the picturesque hills of Valbonne, France, the team at an impressive Lexus design facility is shaping the brand's next steps.

ISSUE 6 2015



INTRODUCTION

In 25 exciting years, Lexus has developed a significant reputation in the automobile industry. Our company strives for technological progression while continually maintaining an exhaustive commitment to design and craftsmanship. Last year, as we marked our quarter-century birthday, everyone associated with our marque rightfully celebrated. But we are all aware that there is more work to be done.

As ever, this issue of BEYOND BY LEXUS testifies to our company's forward-thinking mindset. In a pair of stories, The One (p12) and The Lab (p88), we introduce the LF-SA, a new Lexus concept car designed for a potential driving future. Compact but bold, it is meant to be used for city commutes as well as adventurous forays into the countryside. It was revealed at the Geneva Motor Show in March, but it was developed in Valbonne, France, at ED2, our European design headquarters. It is a facility I know well – I worked there for four years – and the continuing devotion and contribution of its international staff to our brand typifies our global point of view.

Elsewhere, we take the GS F, the newest model in our performance-driven F series, to the smoothly curving roads of the Sonoran Desert in Arizona, where it is impressively shot by American photographer Jesse Chehak (p28); and we finish this issue with a peek behind the scenes of a special and exciting Lexus race testing session. Later this year Lexus will launch a new race car, the RC F GT3, and with it enter GT3 events around the world. It is a move that outlines our interest in and dedication to motor racing, and highlights our pioneering approach to the creation of progressive vehicles and experiences. We hope racing fans will enjoy the car when it begins to line up soon on racetrack grids. In the meantime, we hope you enjoy this issue.

TOKUO FUKUICHI

President
Lexus International



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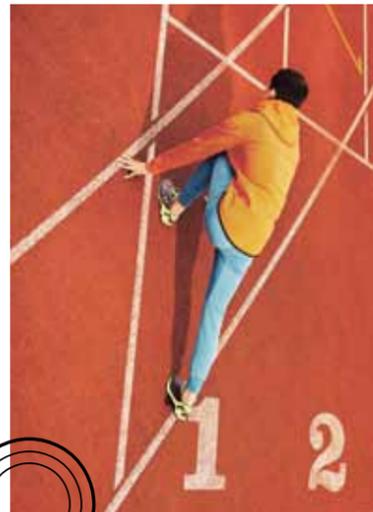
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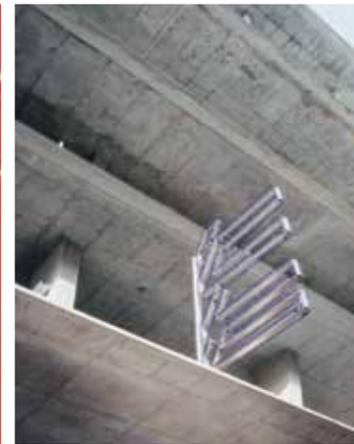
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From an arts festival on a remote island in the Arctic Circle to a selection of the world's best food events, BEYOND BY LEXUS scours the globe for where you should be visiting and what you should be watching.

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We take an exclusive look behind the scenes of Lexus's European design division.

P98 » **TESTING GT3**
We drop in for a pit stop at the racetrack, where Lexus tests the impressive RC F GT3.

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.



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GIDEON LONG
WRITER

Santiago-based journalist Gideon Long has written from Chile and the rest of South America for the world's most renowned newspapers. He acts as the Chile correspondent for the BBC and *The Economist* and has contributed extensively to Reuters. For this issue's Human Nature feature, he visited the Paranal Observatory in Chile's northern Atacama Desert.

JOHN COLVER
STYLIST

Splitting his time between London and New York, John Colver is a British fashion stylist and consultant who styled the sports-themed shoot for this issue's The Twenty. Besides acting as a contributing fashion director at *Arena Homme+*, he has worked for clients including *Dazed & Confused*, *i-D*, Adidas and Burberry. He dreams of road-tripping to Asia, all the way through Russia.



EMMA FORREST
WRITER

The former editor of *Intersection*, a car lifestyle magazine, writer Emma Forrest visited the Côte d'Azur for this issue of BEYOND BY LEXUS, to check in on Lexus's European design HQ. She dreams of driving the length of Japan, taking in its enticing mix of old and new – historic temples and minimalist modern architecture, exciting cities and beautiful countryside.

CHARLOTTE PHILBY
WRITER

Charlotte Philby, the writer of our Blueprint feature, is a London-based journalist and editor. Formerly a features editor at *The Independent*, she is now a columnist at the same title, and the founder and editor of *motherland.net*. Her dream road trip would take her and her family from London to southern Spain, passing Paris, the Languedoc region, Barcelona and Valencia.



JESSE CHEHAK
PHOTOGRAPHER

Jesse Chehak is an American photographer whose award-winning work has been exhibited at galleries worldwide, including Danese/Corey, in New York. Besides having shot for the likes of the *New York Times* and *Wallpaper*, he photographed the Lexus GS F for this issue's The Reveal. His dream drive? Iceland's Ring Road with a 8x10 view camera and plenty of film.

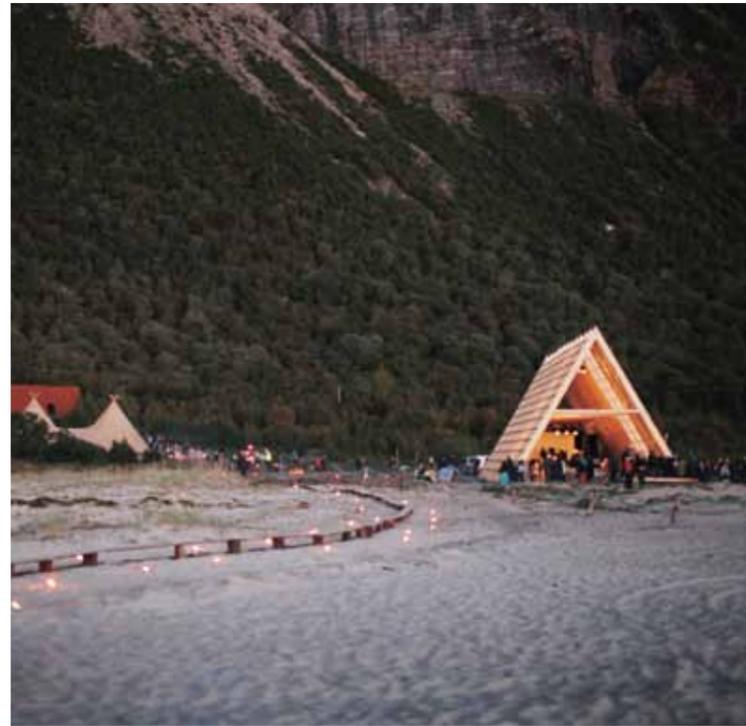
MACIEK POZOGA
PHOTOGRAPHER

French photographer Maciek Pozoga – who shot The Road for this issue – has contributed to a number of influential magazines and newspapers, including *Marie Claire US*, *Le Monde* and *GQ*, and has produced commercial campaigns for Nike and Canon among others. For Pozoga, the ultimate road trip is unplanned and unexpected: "No schedule and no final destination," he says.

CURRENT AFFAIRS

INTERNATIONAL GOINGS-ON
WORTH TAKING NOTE OF THIS SPRING

ART

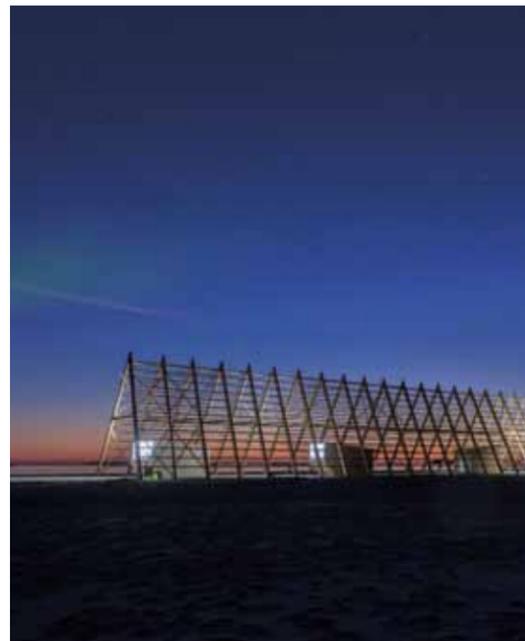


ARCTIC ART

SANDHORNØY, NORWAY

A remote and stunning Arctic beach is hosting a program of experimental art projects, contemporary music, theater and great local food. SALT, which comprises several portable structures (designed by Finnish architect Sami Rintala) on a hard-to-reach stretch of blonde sand in Sandhornøy, a mountainous island in northern Norway, opened in August, 2014 and will remain there until September, 2015, at which point it will travel to other sites in the Northern Hemisphere – Greenland, Iceland, Scotland, Alaska, Russia, even the Faroe Islands. “The idea was to create a project that could look back in time, explore the present and comment on the future,” says Helga-Marie Nordby, the festival’s co-founder. “The whole project has developed over four years, through intimate discussions with architects, artists, scientists, environmentalists and people from the region.” The program is wide ranging in content, but its focus is singular: climate change and its potential effects. Nordby and her collaborators are keen to raise awareness of the region’s plight through the prism of art, music and architecture. “Climate change is happening in Arctic regions faster than anywhere else,” she says. “What consequences will those changes have on the future?” SALT aims to help us find out.

THROUGH SEPTEMBER 6, 2015. SALTED.NO



TALL TALES

DOHA, QATAR



Since the beginnings of Islam, animals have illustrated the legends, tales and fables of Islamic culture, embodying moral values and providing an entry point to an otherwise abstract world. The temporary exhibition *Marvelous Creatures: Animal Fables in Islamic Art* at the Museum of Islamic Art, (MIA) in the Qatari capital of Doha – one of the world’s leading institutions in the field – focuses on artistic representations of the real animals and mythical beasts that have transmitted the messages contained

THROUGH JULY 11, 2015. MIA.ORG.OA

in the stories of the Islamic world. Beloved classics such as *Kalila wa Dimna* and *The Thousand and One Nights* are included, as are lesser-known tales from ancient times and far-flung places. Besides many rare artifacts (including ceramics and metalwork) and a number of interactive installations, the highlight pieces of the exhibition are “a richly illustrated Mamluk manuscript and a silk-and-gold textile from the Mongol period,” says Leslee Michelsen, the exhibition’s curator.

DESIGN

NEW MODERNISM

PALM SPRINGS, US

At the Palm Springs Art Museum Architecture and Design Center, one of California’s newest cultural destinations, temporary shows of design, architecture and fashion mix with series of lectures and daily architecture tours. “We like to keep the program open,” says J. R. Roberts, the institution’s managing director. “It makes things more interesting.” Palm Springs has long attracted fans of midcentury modernism – Richard Neutra, Albert Frey and Victor Gruen all designed buildings in

the area – and this museum is itself a destination, located in an architectural gem: the Edwards Harris pavilion, a historic building in downtown Palm Springs designed in 1976 by California architect E. Stewart Williams. “This is a building we’ve always loved,” Roberts says. “It’s a space we wanted not only to preserve but to use specifically for this purpose.” Now Roberts and his team have the chance.

OPEN NOW. PSMUSEUM.ORG/ARCHITECTURE-DESIGN-CENTER



A WELCOME RETURN

NEW YORK CITY, US

After much anticipation, the new Whitney, the Renzo Piano-designed home of the Whitney Museum of American Art in Manhattan’s meatpacking district, reopens this spring. In the planning since 2008, the building will increase the institution’s indoor exhibition space to approximately 50,000 square feet, while the outdoor terraces facing the High Line will provide an additional 13,000 square feet of space. The striking asymmetrical form of Piano’s design reinterprets the industrial character of the surrounding loft buildings and revamped railway line in a sculptural way. “The design for the new museum emerges equally from a close study of the Whitney’s needs and from a response to this remarkable site,” says Renzo Piano. “We wanted to draw on its vitality and at the same time enhance its rich character.” Exhibitions scheduled for the inaugural year include a Frank Stella retrospective and the first full-scale survey of Harlem Renaissance painter Archibald Motley.

OPEN FROM MAY. WHITNEY.ORG



FOOD & RETAIL


FOOD FOR THOUGHT
 MEXICO CITY, MEXICO

The year 2015 marks the fifth installment of Mesamérica, an inspiring culinary symposium that is drawing attention to the increasing importance of Mexican and Latin American cuisine. In recent years, a growing number of influential chefs who are fans of Mexican cuisine including René Redzepi, the founder of Noma, have promoted the wealth and breadth of its flavors, ingredients and techniques, thrusting it into the global spotlight.

Founded by Mexican chef Enrique Olvera, the Mesamérica event invites chefs, farmers, producers and students across Mexico and Latin America to become inspired and informed. Olvera's laudable agenda is not only to inspire other foodies but also to make

MAY 20 - 22, 2015. MESAMERICA.MX

a social stand. For many of the event's 2,000-strong student attendees, food is a shared passion as well as a potential ticket out of a life of poverty and a career choice that has the power to effect social change. At last year's event prominent culinary guests such as Alice Waters, Danny Bowien and Redzepi judged a live omelet-cooking competition, and six winners were given the opportunity for all-expenses-paid meals at Waters's Chez Panisse, Bowien's Mission Cantina, Redzepi's Noma and Olvera's first NYC venture, Cosme. Mesamérica is more than just an informative event - what makes it so special is that for many, it's also a life-changing one.

CUBAN MEALS
 VARIOUS, CUBA

Douglas Rodriguez, co-owner of the Philadelphia restaurant Alma de Cuba, is a fan of Cuban culture - particularly its food. In May, the award-winning chef will take travellers on a seven-night tour of the country, a trip that will include activities such as farm visits, to discover more about local agriculture, and meals at local restaurants, with whose chefs Rodriguez has generated relationships during past visits. "Cuba isn't known for its cuisine, and chefs there have limited resources" Rodriguez has said. "But I want to show travellers that they can still create excellent quality food."

Titled "Art, Food and Culture", the culinary tour will include stops in Havana, Trinidad and, potentially, the city of Camaguey. As Rodriguez explains: "You will not just dine as a spectator, but also learn and take part in how chefs integrate these culinary landscapes into their food in compelling ways." Tickets are pricey, but for foodies the outlay might just be worth it.

MAY 22 - 29, 2015
 CHEFDOUGLASRODRIGUEZ.COM/TRIPS



FOOD FESTIVALS: BEST OF THE REST

MAD
 COPENHAGEN, DENMARK

At MAD, the most prestigious event on the international culinary calendar, attendees will be privy to seminars and talks by the foodie world's most inspiring figures. The gastronomic stars who curate the event include Alex Atala of D.O.M. and David Chang of Momofuku.

AUGUST 24 - 25, 2015. MADFOOD.CO

HARLEM EATUP!
 NEW YORK, US

Harlem is soul-food heaven, and its inaugural food festival will capture the culinary and cultural spirit of the area. Expect poetry, music, tastings, concerts and cooking classes. For one night only, a handful of high-profile US chefs from restaurants across the neighborhood will also be cooking.

MAY 14 - 17, 2015. HARLEMEATUP.COM

BALLYMALOE LIT FEST
 BALLYMALOE, IRELAND

Against the scenic backdrop of the Irish countryside, this food festival with a literary bent is hosted at Ireland's most prestigious cooking school and restaurant, Ballymaloe. Speakers at the festival, which has been dubbed the foodie Glastonbury, will include various gastro luminaries.

MAY 15 - 17, 2015. LITFEST.IE

FILM & MUSIC


BRIEF ENCOUNTERS
 YOKOHAMA, JAPAN

The Brillia theater, in Nishi-ku, Yokohama, is the only cinema in Japan to focus exclusively on short films. It is also the primary location of the Short Shorts Film Festival & Asia, (there is a secondary location in Omotesando Hills, Tokyo), an annual celebration of the genre that for 15 years has been bringing film from the region to an international audience. This year's festival continues where previous iterations left off, with an array

JUNE, 2015. SHORTSHORTS.ORG

of Japanese and global titles that span a broad range of subjects: music, art, comedy. Visitors will witness work by many up-and-coming filmmakers experimenting with a form akin to a filmic sketch - short, sharp, sometimes charmingly rough. "Last year we received between 4,000 and 5,000 films," says Hideyuki Takahashi, curator of Short Shorts. "200 were played from over 110 countries. We support young talent internationally."

A NEW YORK PLATFORM
 NEW YORK, US

Founded by a collective of experts in Asian cinema, the acclaimed New York Asian Film Festival will kick off this June for its 14th edition. Unlike other film festivals, the NYAFF is not shackled by specific genres. Rather, it is a pleasing bounty of eclectic programming that spans everything from populist martial art films to blockbuster Korean thrillers and art house Japanese cinema, with a roster that also pays homage to vintage classics. "The objective of our festival wasn't to specifically cater to groups but to introduce as many mainstream US audiences as we could to great Asian films," explains Goran Topalovic, a cofounder of the festival, who has seen it grow from a program of a mere 10 films in 2001 to over 60 feature films in 2014 when more than 11,000 tickets were sold. An invaluable platform for Asian films in the United States, the festival is also a chance for uninitiated US residents to discover a whole new world of original and creative Eastern cinema. Topalovic continues, "We've found that people who discover Asian cinema never look back."

JUNE 26 - JULY 11, 2015. SUBWAYCINEMA.COM


POP IN BELGIUM
 HASSELT, BELGIUM

This August, Pukkelpop - one of the biggest music festivals in Belgium - returns to the outskirts of the town of Hasselt, staging more than 200 rock, pop and hip-hop acts over the course of three days. Since its inception in 1985, Pukkelpop has attracted many legendary performers, DJs and bands, including Neil Young, Guns N' Roses, Radiohead, the Pixies and the Red Hot Chili Peppers. Similar to previous editions, this year's features eight stages, including one for comedy acts and one for acoustic performances, as well as a dance hall and a chill-out area with hammocks and deck chairs. Hasselt counts a number of hotel options and pensions for those who prefer the comfort of a bed rather than sleeping in a tent (although access to the camping site is included in the ticket price).

AUGUST 20 - 22, 2015. PUKKELPOP.BE



THE ONE



GOOD THINGS, SMALL PACKAGES

» » » » »

DESIGNERS IN EUROPE HAVE BEEN BUSY IMAGINING THE LEXUS CAR OF THE FUTURE. IT'S SMALL AND COMPACT, AND IT MIGHT EVEN OFFER THE GREATEST ADVENTURE YOU'LL EVER HAVE

TEXT BY ALEX MOSHAKIS AND PHOTOGRAPHY BY GREG WHITE







**WE FOCUSED ON CREATING
AN INTELLIGENT URBAN
VEHICLE - A COMPACT PACKAGE
THAT EXPRESSES A NEW USER
EXPERIENCE AND A FOCUS ON
DRIVING PLEASURE**

Lance Scott, general design manager at ED2, Lexus's Nice-based European design studio, is waxing lyrical about the brand's latest concept car. "We focused on creating an intelligent urban vehicle," he says, excitement notable. "A compact package that expresses a new user experience and a focus on driving pleasure."

Scott is standing with a small team of designers in a cavernous, brightly lit ED2 showroom, and in front of him is a full-scale prototype of the Lexus LF-SA, the brand's first small-scale luxury vehicle. The experience he's talking about is one of excitement and thrill. Dismayed that, among urbanites, escapism is often reserved for the weekends, Scott and his team designed a vehicle that would bring adventure to the everyday lives of city drivers.

"We made a car that allows the user to enjoy the driving experience but ensures their safety on the road in any conditions," Scott explains. LF-SA drivers, he says, will feel protected and confident behind the wheel – whether they're navigating through busy city streets or exploring farther afield.

The LF-SA was showcased at the Geneva International Auto Show earlier this year, and the release was timely. Lexus, which has been discussing a vehicle of this ilk for the past decade, realized that now was the time to bring the urban adventure concept to light. "This car's quite a radical step," Scott says. "It's a statement of intent of the future. Small cars are very important, especially in the European market. We wanted to rethink what the small car of the future would be."

In design and styling, the LF-SA takes its cues from a design philosophy common to all Lexus products. It features a spindle grille – a now recognizable brand feature – and various signature L motifs, notably in the lights. But still, the vehicle stands apart from other cars in the range. "This is not simply a downsized version of an existing Lexus product," says Laurent Bouzige, who designed the LF-SA's exterior form. "We thought afresh about what a small Lexus should look like and how it should be used. In the end, we created a safe and compact vehicle unique in driver experience and design."

The LF-SA's exterior is unique. The vehicle appears condensed, but its surfacing is amped up, sometimes audaciously, to ensure that the driver within feels secure while maneuvering on busy city streets. Protective cladding and an edgy beltline between the front hood and the rear window make the car seem dynamic but safe, bringing to mind the exterior of a hard-wearing cocoon. The LF-SA is small, sure, but it is far from petite or demure. It looks and drives big.

Similar considerations for safety and experience are obvious within the cabin. Here, the driver's position has been prioritized; he or she sits in command at the center of the vehicle's architecture. Elements in the cabin – the steering wheel, for example – slide forward and back electrically, so they can be adjusted to accommodate the driver rather than the other way around. And passengers are given space, too, enveloped by arching panels that provide a roominess that is surprising given the vehicle's modest size. This car is compact, but everywhere there are suggestions of expansion.

The LF-SA is tentatively slated for release, but not for a decade or so. By then, Scott believes, the everyday driving experience will be different. "Society in the future will be profiting from advances in Internet and IT technology," he says. "However, in a future of overwhelming information flow, smart tech, and virtual values, the human mind will need an analog, personal touch." For this reason, many of the details in the LF-SA will appeal to the human senses – think genuine, timeless materials woven into the architecture of the car by skilled craftspeople. And with the onset of telepresence and the reduced need in the necessity for urban travel, the driving experience will be considered more of a personal, adventurous leisure activity – one to savor and enjoy. In the future, few cars will be as appropriate for that experience as this one. //

AN ELEMENT

ALL LIT UP

» » » » » »

THE LEXUS RC IS LOADED WITH EXCITING DESIGN DETAILS, BUT FEW ARE AS IMPRESSIVE AS THE VEHICLE'S DYNAMIC REAR LAMP

TEXT BY KOSUKE KAWAKAMI AND PHOTOGRAPHY BY MIKIO HASUI

THE MOTIF

Lexus designers have long been incorporating the brand's L motif in lights, but the RC's designers have advanced the concept – with light. “I asked the team to make it look as if there is a sprinkle of precious stones within the lamp,” says Kusama. “I wanted it to be lush.” The engineer's team obliged. By point lighting the lamp's protrusions, the designers have added a radiant accent to the light. “When illuminated, each corner glistens,” says Kusama.

THE PARTS

The RC's rear tail lamp comprises various parts: a backup light, rear signal lights, LED tail and brake lights, aero stabilizing fins and a rear fog lamp. The LED brake light is worthy of specific attention. On models without rear fog lights, the brake light function is available on the side of the rear light (*see above*) to ensure the product is visible from other vehicles at all times.

INCREASING ECONOMY

Compared with conventional lightbulbs, LED lighting used in the Lexus RC rear lamp reduces power consumption by close to nine watts (taillight) and 15 watts (brake light). The difference is important for drivers: with lower power consumption comes enhanced fuel economy.

MORE OF THE REAR

The rear light is just one of the elements that make the RC's tail end so impressive. “The rear design is the character of the RC. We were quite fussy with the whole rear section,” explains Kusama. “You can see that the rear end is sharpened, to allow air to flow smoothly from the roof. Design takes priority with the RC, but we made sure to also pay close attention to the aerodynamics.”

Last year, when Lexus unleashed the RC, a technologically progressive luxury coupe, auto industry commentators began referring to the brand as a revitalized force. “We meant for the coupe to be alluring,” says Eiichi Kusama, the car's chief engineer, “so the design is both enthralling and sexy.” Kusama recalls one journalist who suggested that the RC's agile chassis was comparable to those of vehicles sold in a much higher price bracket, an opinion with which Kusama agrees. To him, the car's design exceeds all expectations.

The list of RC design highlights includes an aero-stabilizing fin, an exaggerated swell from rear wheel arch to rear bumper and the rear bumper itself, shaped to split the flow of air effectively toward the back of the car, to better increase maneuverability. But the car's rear lamp – shaped in the Lexus L motif – is of particular note. Technically advanced and visually attractive, the lamp is one of the vehicle's several design highlights. Here, we introduce the element's key concepts, parts, engineering progressions and benefits. //



THE ICON

SPACE
ODYSSEY

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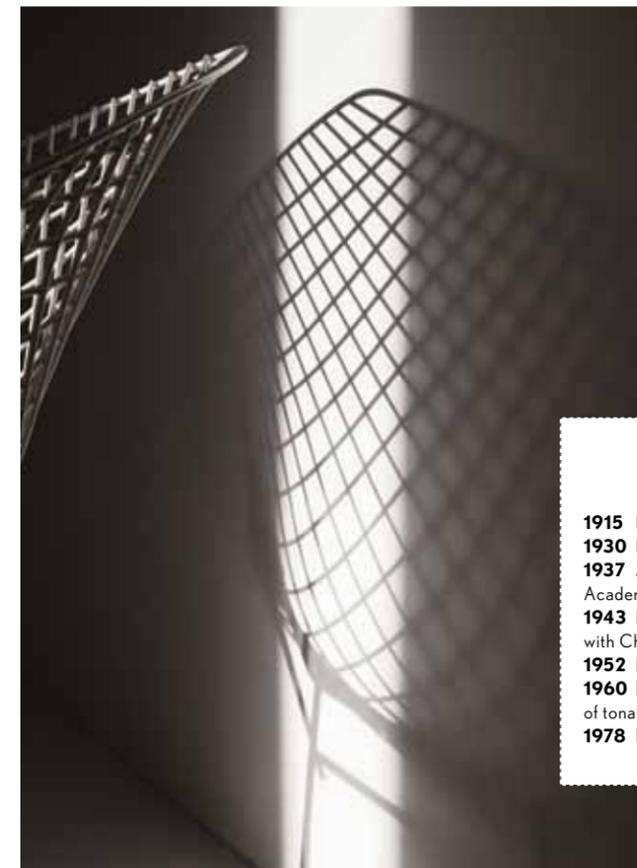
HOW AN ITALIAN SCULPTOR CRAFTED ONE
OF THE WORLD'S FAVORITE CHAIRSTEXT BY ANNICK WEBER
PHOTOGRAPHY BY MATTHIEU LAVANCHY

Harry Bertoia, the man behind one of the most iconic chairs of midcentury modernism, never considered himself a furniture designer. A trained metalworker with an art school background, Bertoia worked predominantly in sculpture, regularly creating public structures in metal, a material he considered organic matter more than industrial commodity. It was an outlook epitomized by his signature creation, the Diamond chair, a transparent, biomorphic shell bent out of crisscrossed metal wires. All filigree lines and flowing curves, Bertoia's seat is light and sculptural – a frozen net poised to enclose a diamond represented by blank space.

Born in Italy in 1915, Bertoia emigrated to the United States as a teenager and studied metal work with a specialization in jewelry making. In 1939, at the age of 24, he became head of the metal workshop at the renowned Cranbrook Academy of Art in Michigan, where he taught classes alongside the likes of Eero Saarinen, Walter Gropius and Charles Eames, with whom he later worked. In 1950, during a haze of postwar financial struggle, Hans Knoll, a pioneering modern furniture manufacturer, (with his wife, Florence, a fellow Cranbrook graduate) invited Bertoia to Pennsylvania, where the artist would be equipped with a studio, a monthly allowance

and the freedom to explore his creativity. Bertoia accepted, and began applying his sculpting techniques to metal rods, welding them together to achieve a woven effect. Two years later, a diamond emerged.

"If you look at these chairs, they are mainly made of air, like sculpture. Space passes right through them," Bertoia said

THE BERTOIA
BIOGRAPHY

- 1915** Born in San Lorenzo, Italy
- 1930** Moves to Detroit
- 1937** Attends the Cranbrook Academy of Art in Michigan
- 1943** Leaves Cranbrook to work with Charles Eames in California
- 1952** Reveals the Diamond chair
- 1960** Begins work on his series of tonal sculptures
- 1978** Dies in Pennsylvania

about the range, which includes a version with an extended back, a footstool, a barstool and a children's chair, all available in chrome, black or white. Echoing the curves of the human body, Bertoia's chair is delicate in appearance, belying a strength and durability it owes to an elaborate manufacturing process. The structure is now made in much the same way it was when Bertoia constructed it in the early 1950s: each length of polished steel wire is bent by hand before being woven and welded within a diamond-shaped jig. It takes 8–10 hours to make one seat, with each phase – from polishing, bending and welding to trimming, buffing and assembling – performed by a dedicated tradesman. "Bertoia's Diamond chair epitomizes our founders' objectives of unifying art, industry and handicraft," explains Benjamin Pardo, design director at Knoll, underlining the chair's status as a benchmark for modern design and craftsmanship.

The Diamond chair has been in continuous production since its introduction (it is currently made in Verona, Italy), gracing outdoor patios, design museums and modernist homes worldwide. But despite its commercial success, it was the only furniture collection that Bertoia, who was dissatisfied with the chair's labor-intensive manufacturing process, designed. Until his death, in 1978, the artist dedicated himself to the creation of large-scale architectural installations and sculptures – structures that played with movement, light and sound. The sculptural Diamond chair, however, is no less an expression of Bertoia's true vocation – a marriage of technical ability and aesthetic artistry. //

5

MUSIC MAKERS

» » » » »

PROFESSIONAL MUSICIANS ARE CELEBRATED THE WORLD OVER, BUT WHAT ABOUT THE CRAFTSPEOPLE THAT MAKE THEIR INSTRUMENTS? WE TRAVEL FROM MEXICO CITY TO SHIZUOKA TO MEET THE DESIGNERS BEHIND THE MUSIC



01

YAMAHA

SHIZUOKA, JAPAN

TEXT BY DANIELLE DEMETRIOU AND PHOTOGRAPHY BY KOHEI TAKE

For the past 22 years, Yutaka Matsuki has pursued one key goal: the creation of the most perfect sound imaginable while making pianos for Yamaha Corporation. The Japanese company has long been a global household name, renowned for its prolific production of an array of consumer goods, from motorcycles to electronics. But true to its roots, the company, originally founded in 1887 as a piano and reed organ manufacturer, is perhaps most famous as the world's largest producer of musical instruments. And none more so than its pianos.

Today, a 4,000-strong team of Yamaha craftspeople are employed around the world to create up to 100,000 pianos a year in Japan, China and Indonesia. Among them is Matsuki, manager of Yamaha's acoustic musical development division, who has spent more than two decades fine-tuning

piano craftsmanship to ensure that the best possible sound is produced.

"The most important thing is trying to see the sound and imagine what is happening inside the piano," says Matsuki, who works from the company's Kakegawa factory in Shizuoka. "It's all about trying to keep a good balance between engineering and craftsmanship."

This is no mean feat. The average acoustic piano requires the creation of 5,500-plus individual components, and it then takes around 18 months to piece them together. One key challenge facing technicians is precision – the sound is adversely affected if the exact spot where the hammer strikes the piano string is out of line by as little as one millimeter.

Yamaha is renowned for its pioneering precision machinery, designed to ensure

each piano hits the perfect notes, while further innovations include protection from temperature and humidity fluctuations. Yamaha has also received acclaim for its piano frame manufacturing technology. Each are made in house, using techniques such as high-tech vacuum casting for many of its upright pianos and traditional sand-casting for grand pianos.

With specialist craftspeople devoted to each step of the process, it is a spirit of collaboration that makes each piano unique. "A piano cannot be made by a single person," Matsuki says. "It can only be made by a collection of experts – engineers, designers, technicians, tuners, even musicians who play the piano. I have always found this process of cooperation very interesting. And because of this, each product has its own character." //



02

RAMON ARTEAGA

MEXICO CITY, MEXICO

TEXT BY NATHANIEL PARISH FLANNERY AND PHOTOGRAPHY BY DANIEL SHEA

Inside his workshop in a quiet, residential neighborhood in southern Mexico City, Ramon Arteaga runs his hands over the smooth, sanded, unvarnished surface of a guitar he's making. "You can see that this tree had steady humidity," Arteaga explains, pointing out the uniform separation between the lines in the wood. Rather than churning out large numbers of guitars, Arteaga, who is 56, handcrafts custom guitars to the exacting standards of professional musicians. He is one of a fast-dwindling number of Mexican master luthiers.

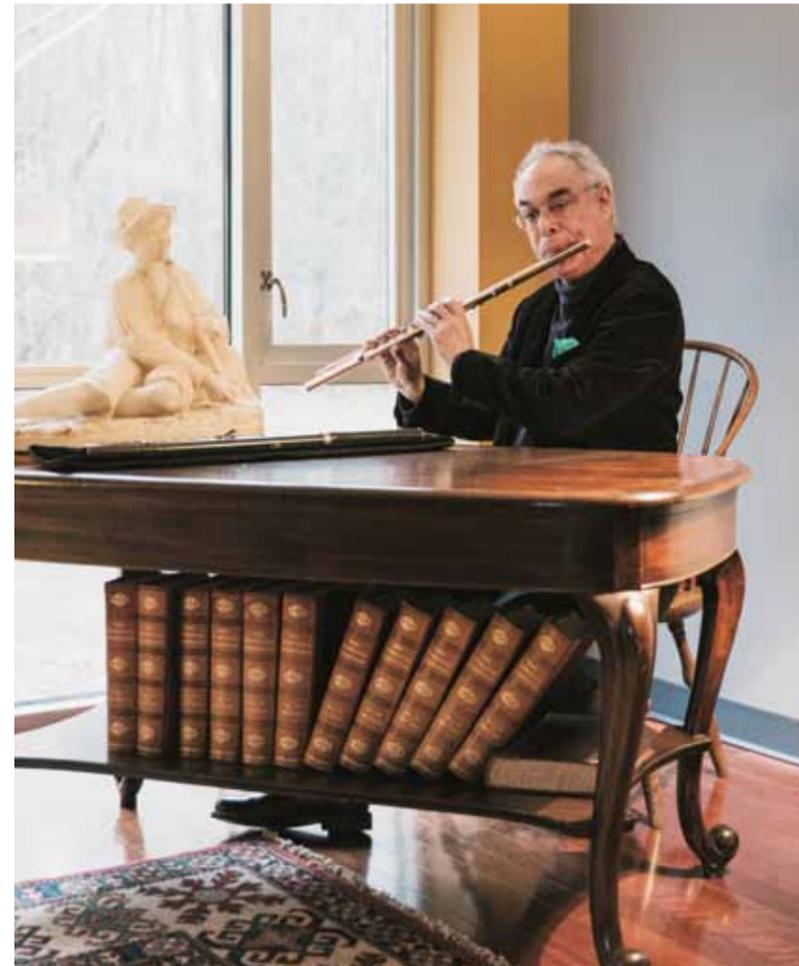
Quiet, composed and focused on his work, Arteaga explains that he uses wood from pine trees from the Italian Alps for the top sheets of his guitars. While other Mexican guitar makers focus on ornate exterior designs and flashy details, Arteaga focuses on the quality of the wood he uses,

and on the internal designs that bring out its pleasingly robust sound.

"A high-quality guitar takes between 60 and 90 days to make," Arteaga explains. "It takes a lot of emotional control. The cuts have to be very precise." Arteaga acquired his own closely guarded techniques while watching and working with his uncles (guitar makers Juan, Guillermo and Mario Salinas, three brothers who worked out of shops in Mexico City's Colonia Roma neighborhood), and their father, Herminio Salinas, the family's first master guitar maker. (Herminio was born in 1884 and began making guitars when his wagon wheel-making business folded.) Before he made any of his own guitars, Arteaga learned to repair antique instruments for his uncles' clients.

As the younger generation of Mexican musicians increasingly embraces electronic

music, Arteaga continues his family's tradition. Over the course of five decades, he's refined his techniques, always focusing on bringing out the clearest, crispest, most full-bodied sound from the wood. Here, craftspeople often focus on form over function. "Many producers approach guitar making like furniture makers," he says. "They can be beautiful but don't sound good." Not Arteaga. Before handing off a guitar to a client, he always takes a minute to play it for the buyer. "I play it so they can hear some melodies and know they are buying something of high quality," he says, flicking his fingernails across the strings, playing a chord. "The sound is brilliant, it comes from the soul of the instrument." //



03

WM. S. HAYNES

ACTON, US

TEXT BY APRIL WHITE AND PHOTOGRAPHY BY DANIEL SHEA

Snippets of Strauss, Bartók and Fauré float through the crowded workshops of the Wm. S. Haynes Company, a 45-minute drive from Boston. Steven Finley, who has been making flutes for 25 years, is finishing an instrument, putting one of the company's handcrafted, precious metal flutes through a final test to ensure that the instrument plays perfectly, that each of the flute's keys opens and closes smoothly and that its sound is the "Haynes sound." That sound – round, rich, affecting – has been the company's signature for more than 125 years.

Founder William Haynes, a silversmith by training, made his first flute in 1888. Most of the flutes at the time were made of African blackwood, but Haynes also crafted flutes from silver and gold, developing a breakthrough technique for shaping the metal instruments' tone holes for improved

sound quality. The wood-framed drop hammer forge that Haynes bought in the 19th century is still used today to forge the gold keys for its most exclusive flutes, which have been played by renowned flautists such as Sir James Galway, the former New York Philharmonic principal Jeanne Baxtresser and the Spanish soloist Claudi Arimini, who plays a gold Haynes flute bequeathed to him by his mentor Jean-Pierre Rampal.

Today the company's 18 artisans create around 130 handmade flutes each year, and every piece except the tubing – approximately 180 pieces – is made in house. First, the tone holes are measured and bored into the body of the flute; then the rings, ribs and posts that give the flute its classic silhouette are shaped and soldered by hand. The keys are forged or cast and polished. (Laid out on a bench, the pieces look like

jewelry.) The keys are then attached to the instrument and carefully padded, using shims thinner than tissue to create a tight seal that ensures a clear, accurate sound. The whole process takes weeks, up to 180 hours for a single flute, which can cost as much as \$60,000.

Finally, the flute is paired with a head joint, made separately, and quality tested. But there is one more step for Haynes' artist-in-residence Alan Weiss, a former professional flautist, who sells and promotes the exquisite flutes. "I'm a matchmaker," he says. He's the man responsible for helping flautists find the instrument that fits them best. "When you pick the right instrument, it's like singing," he says. "There's nothing between you and the music." //



04

ZILDJIAN CYMBALS

NORWELL, US

TEXT BY DANIELLE DEMETRIOU AND PHOTOGRAPHY BY DANIEL SHEA

The cymbal is a seemingly simple instrument, nothing more than a single piece of metal with a flattened bell-like shape. But to a drummer, each cymbal has its own sound, even its own personality.

“Bright, dark, shimmery, glassy, splashy, solid, crisp, dirty” – Paul Francis, Zildjian’s director of research and development, lists some of the adjectives he hears from the drummers who play the company’s famous cymbals. One longtime client, he says, requested “more danger” in his sound, a task Francis must create from nothing more than a lump of bronze.

The company has been making distinctive cymbals for almost four centuries, ever since Avedis Zildjian – the name Zildjian, bestowed by the Turkish sultan, means “son of a cymbal maker” – began in Constantinople in 1618. The company, which relocated

to the United States when the family emigrated in 1929, created the now common ride and hi-hat style of cymbals that have been a favorite of various illustrious musicians – everyone from jazzman Buddy Rich to George Harrison of the Beatles. Now, 15 generations later, CEO Craigie Zildjian continues the tradition in a factory in Norwell, Massachusetts, 25 miles southeast of Boston.

Here, tin and copper are mixed to create the company’s proprietary bronze alloy, the first step in making a Zildjian cymbal. Between 15 and 18 people will handle each cymbal as it is transformed into a musical instrument. The metal is molded, rolled and stamped. It is heated and cooled, then trimmed, bent, pressed and hammered. Next, it is lathed, a job that requires a huge amount of skill.

Francis, whose first job at Zildjian, 26 years ago, was sweeping the factory floor, spent seven years lathing cymbals. The bottom is lathed first, then the top, first by machine and then by hand. Lathing reveals the cymbal’s familiar golden color and its unique sound – for instance, the full-bodied, dark crash of a K series splash cymbal or the high, cutting crash of a ZBT series splash. Finally the cymbal’s edge is smoothed, and it is tested with what Francis calls “the most sophisticated audio equipment in the world”: the human ear.

“Sometimes everything measures up the right way,” says Francis, who has a mechanical engineering degree and 36 years of experience as a drummer. “But it still doesn’t sound right.” With Zildjian’s exacting standards, these cymbals are rejected and cut up. And the process begins again. //



05

STEFAN-PETER GREINER

LONDON, ENGLAND

TEXT BY JONATHAN OPENSHAW AND PHOTOGRAPHY BY TRENT MCMINN

Few contemporary craftspeople have changed their industry as profoundly as luthier Stefan-Peter Greiner. “I was so frustrated when I started out, because people were blinkered,” he says. “No one would consider a new violin as being on par with an old one. And the problem was, they were mostly right.” This was 30 years ago, at a time when the best musicians always played the oldest instruments: preferably a 300-year-old Stradivarius. Cut to today and some of the music world’s premiere soloists, luminaries such as Christian Tetzlaff and Isabelle van Keulen, play a contemporary Greiner fiddle.

A true autodidact, Greiner made his first violin at the age of 14, but it wasn’t until he was in his early 20s that he underwent a formal apprenticeship. It was then that he clashed with traditionalists in

the industry, eventually deciding to retrain in art history, musicology and phonetics at the University of Cologne.

During his studies, he came across the work of the physicist Heinrich Dünwald, who was using cutting-edge 3-D scanning techniques to analyze instruments. “Heinrich taught me how to listen differently and provided me with new techniques to break a sound down into specific overtones,” Greiner says. Old Italian violins are prized for their mysterious quality of bel canto, which echoes the human singing voice. By studying these sound patterns, Greiner was able to create contemporary violins that could match the 18th-century masterpieces. While the originals can go for several million dollars at auction, Greiner’s instruments are comparatively affordable, starting at around \$64,000.

Although his violins have been enhanced by certain kinds of new technology that Greiner has implemented into his instruments, craft is at the heart of his work, and each violin takes around three months of dedicated work. With additional fine-tuning, clients can often expect a wait of two years from commission to delivery. Now working on his 350th instrument in his London workshop, Greiner has no shortage of customers and is able to be highly selective about whom he takes on. “I’m always interested in the motivations of potential clients and want to know how they can help the instrument reach its potential, which is to bring people happiness”. //

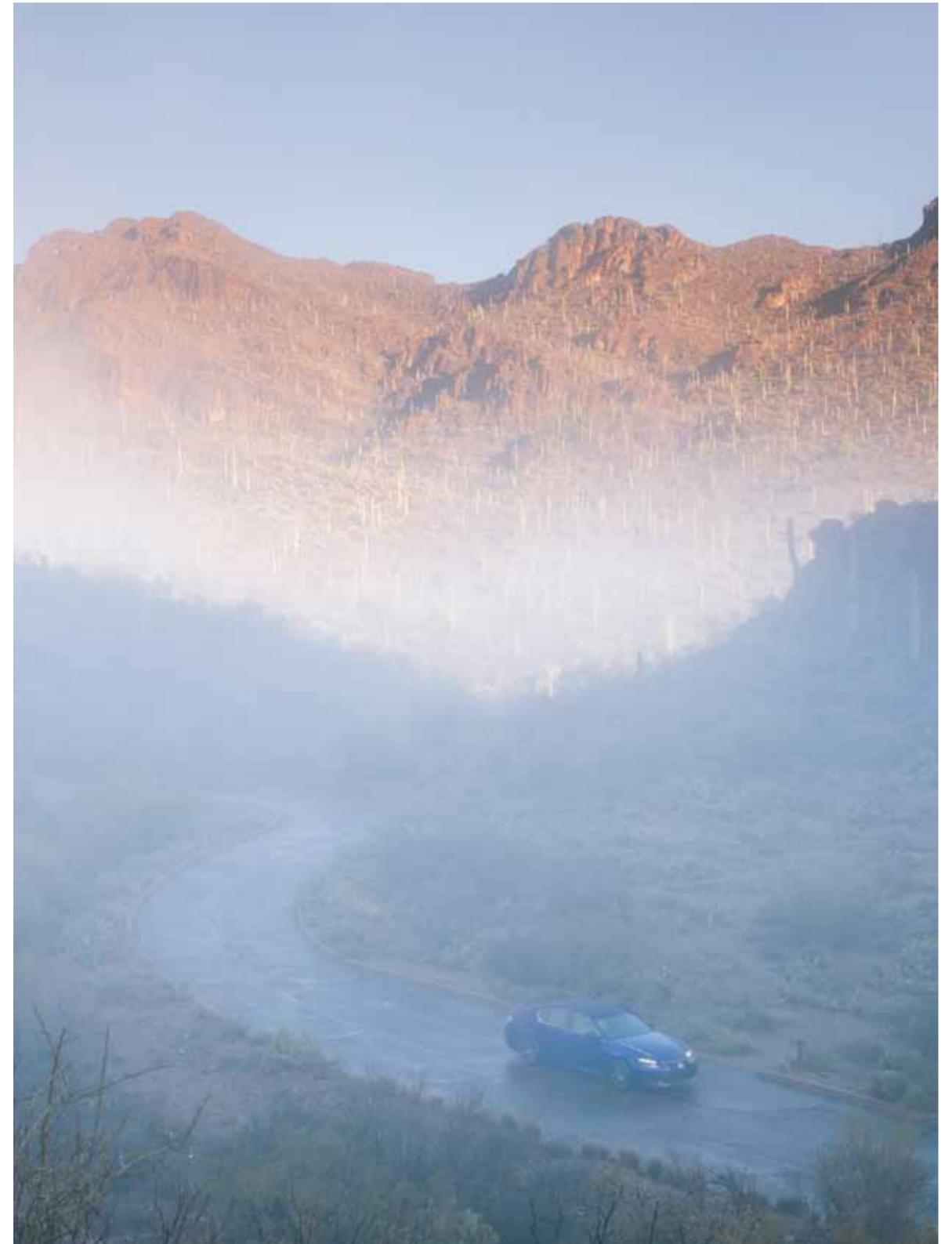
THE REVEAL

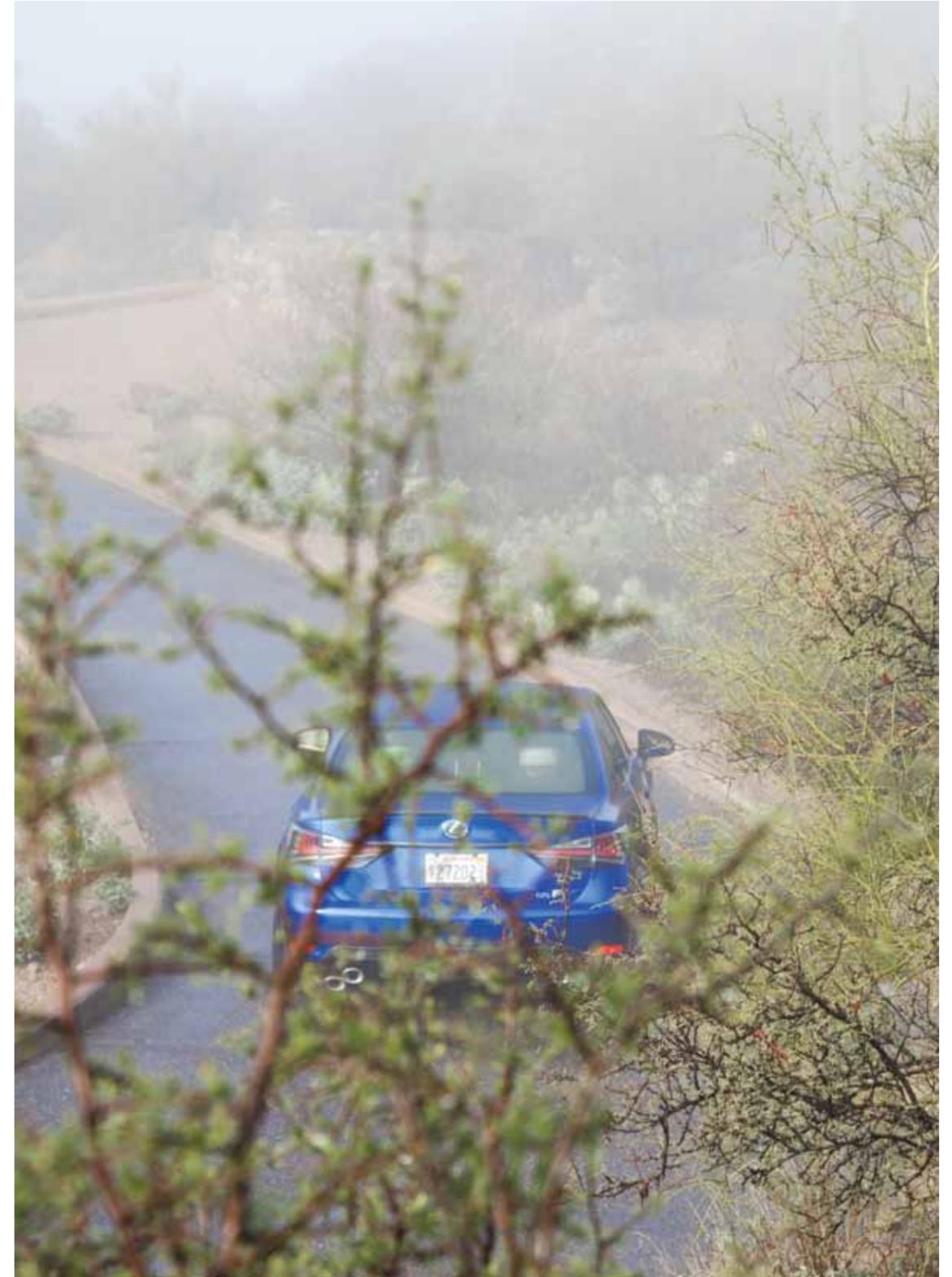
OUT
OF
THE
MIST

» » » » »

THE LEXUS F SERIES HAS A NEW MODEL: THE GS F.
HERE, THE SPORTS SEDAN TAKES TO THE ASPHALT BENDS OF THE SONORAN DESERT

TEXT BY KOSUKE KAWAKAMI AND PHOTOGRAPHY BY JESSE CHEHAK





The Lexus GS F stands out in the Sonoran Desert's early morning mist. Developed to satisfy driving enthusiasts pinning for a high performance four-door F series model, the vehicle will handle on the racetrack as well as it does on the road.



“The GS F is a sports car that appeals to connoisseurs,” says Yukihiro Yaguchi, head of GS F development. “The F concept is for drivers of all skill levels, and incorporates three elements: sound, steering response, and acceleration. All we’ve done with the GS F relates to that vision.”

GS F

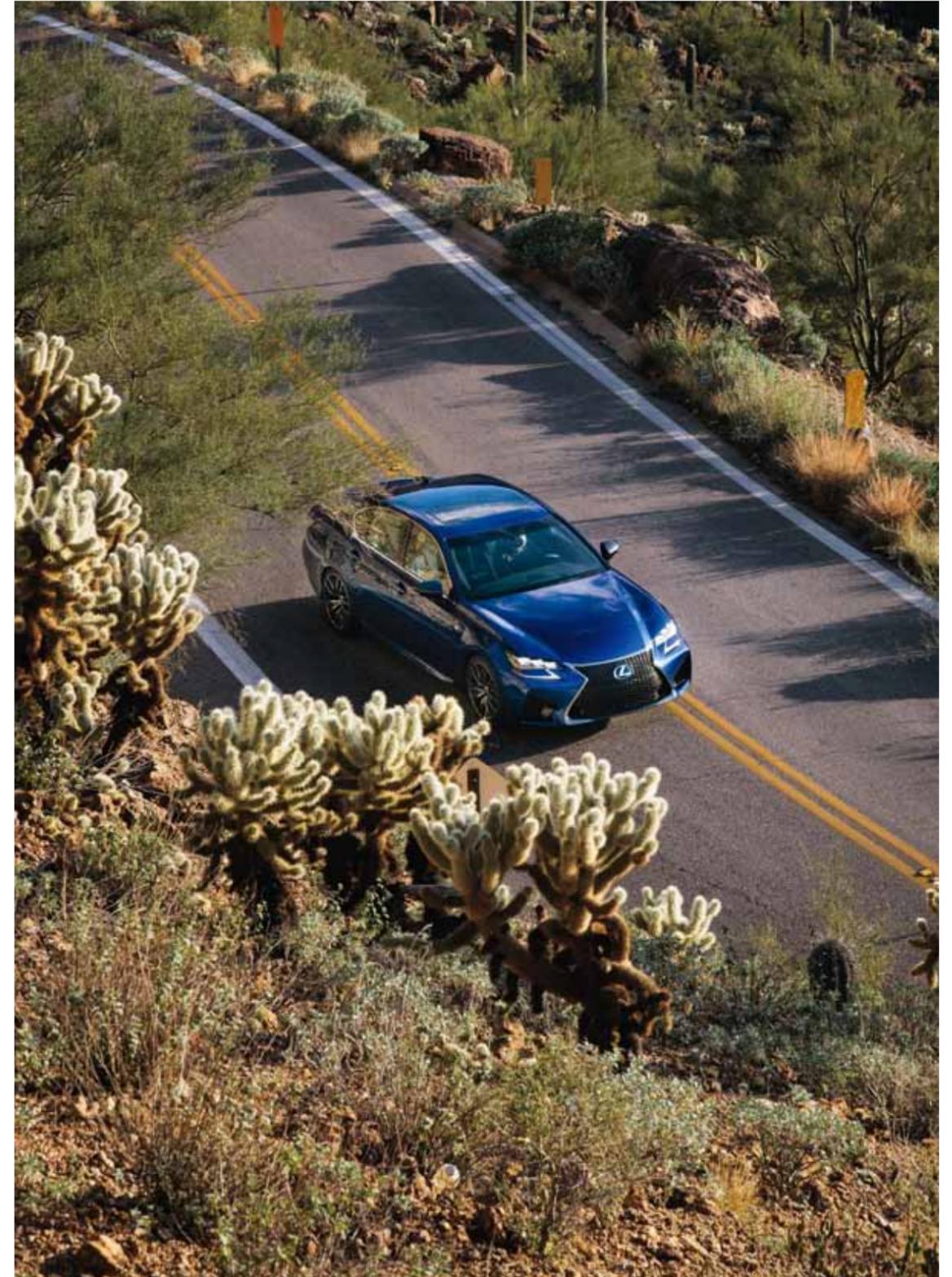
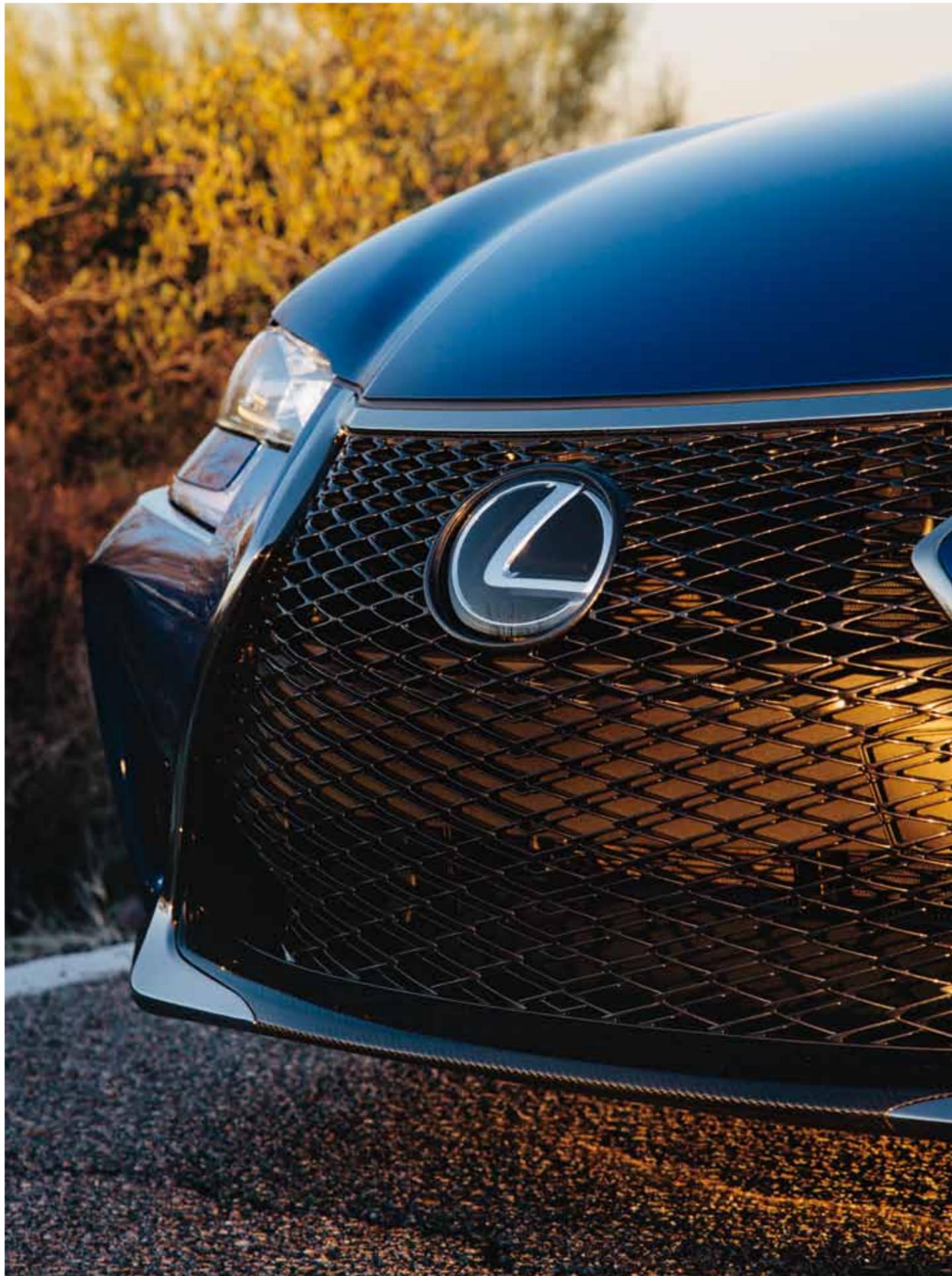
LENGTH	4915 mm
HEIGHT	1440 mm
WIDTH	1845 mm
WHEELBASE	2850 mm
SEATING CAPACITY	5 person
DRIVEN WHEELS	FR
ENGINE TYPE	2UR-GSE
CYLINDERS	8 cylinders, V type
ENGINE OUTPUT	351 kW / 7100 rpm
TORQUE	530 Nm / 4800-5600 rpm
TRANSMISSION	8-Speed SPDS
SUSPENSION	Front: Double Wishbone Rear: Multi-link
TIRE	Front: 255 / 35R19 Rear: 275 / 35R19

Product and specifications may vary by country

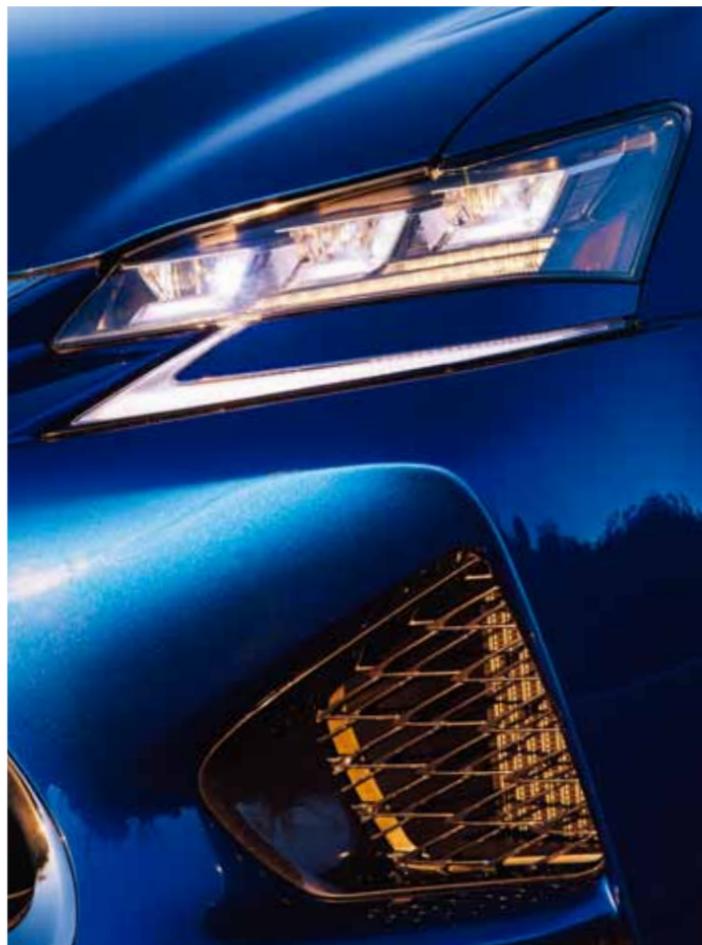
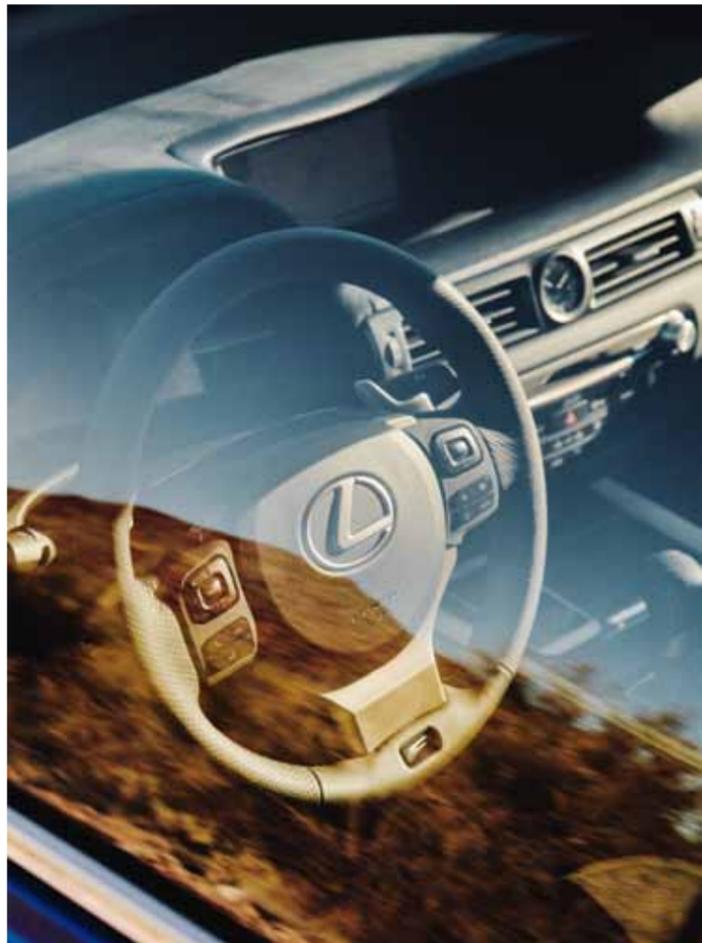


The GS F, Yaguchi says, is the perfect mix between functionality and craftsmanship. “We had no intention of being crafty for the sake of it,” he says. “Everything in this car is there for a reason.” Here, the GS F comes to a halt on a desert road, revealing its elongated profile.





The GS F's specially designed parts – the large front grille, the stacked quad diffusers, the rear spoiler – provide enhanced cooling and aerodynamic performance, and underline and embody the individuality of the F series.



“This car will stand the test of time,” says Yaguchi, “because it is designed to appeal to the human senses.” Who should drive the GS F? “Anybody who wants to enjoy driving,” Yaguchi says.



HUMAN NATURE

INTO



THE DARK



» » » » »

IN THE ATACAMA DESERT, THE WORLD'S MOST POWERFUL
TELESCOPES HELP US SEEK ANSWERS TO OUR MOST FUNDAMENTAL QUESTIONS

TEXT BY GIDEON LONG AND PHOTOGRAPHY BY CRISTOBAL PALMA

CHILE IS RAPIDLY EMERGING AS THE BEST PLACE ON EARTH FOR STARGAZING

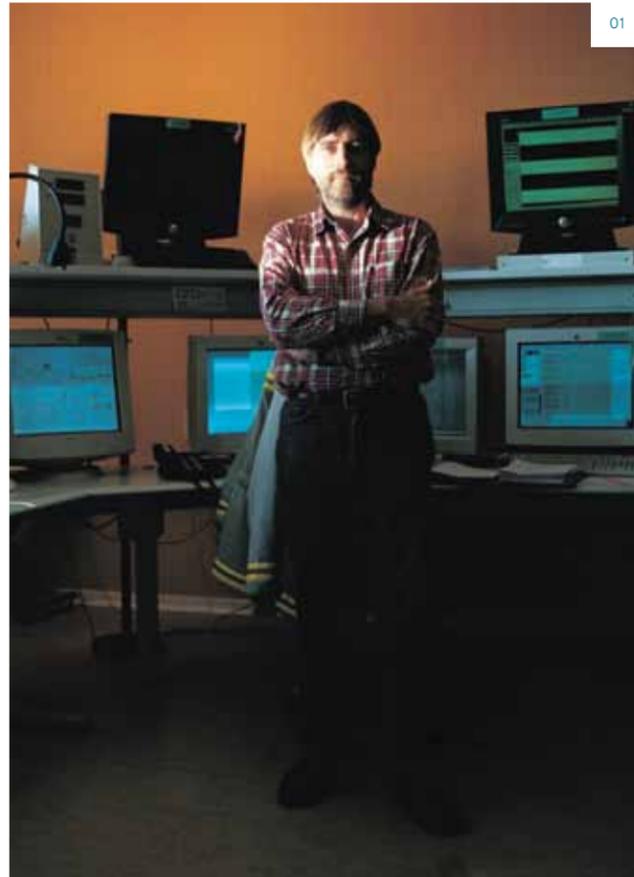
Is there anybody out there? It's a question we've all probably asked ourselves at some point as we stared up at the stars twinkling in the night sky. For years we humans have pondered our place in the universe, wondering if we're alone or whether life exists on other planets.

If we ever answer that question, there's a good chance we'll do so from Chile. The South American country is rapidly emerging as the best place on earth for stargazing. It's already home to some of the world's most powerful telescopes, capable of peering into the darkest and most distant corners of our galaxies. And now, with a new generation of telescopes being built here, it's hoped that they will tell us even more about the universe in which we live.

"Chile is clearly the best place in the world for astronomy," says Henri Boffin, a Belgian astronomer at the Paranal Observatory in the Atacama Desert in northern Chile. "It has the clearest, driest skies in the world. We tend to think of the Sahara as dry, but compared to the Atacama the Sahara is actually quite wet."

Paranal is an eerie place, perched on a hilltop 2,600 meters above sea level in the vast, brown wilderness of the Atacama. As you approach by road, four silver telescopes loom into view, glinting in the fierce Chilean sun. Each is four billion times more powerful than the human eye. But the beauty of these telescopes is that they can work together using a technique called interferometry. And when they do, they are 25 times more powerful than each on its own. If you parked a car on the moon and switched on the headlights, these telescopes would be able to pick out the beams.

Built in the late 1990s, extraordinary discoveries have been made with the Paranal telescopes. It was here, for example, that scientists dated the oldest star in our galaxy (it is 13.2 billion years old). And it was here that astronomers captured the first image of a planet outside our solar system. "For me, one of the most beautiful things we did was measure the mass of the supermassive black hole at the center of the Milky Way," says Swiss astronomer Bruno Leibundgut as he sits in Paranal's control room at the foot of the telescopes. "It has a mass three or four million times greater than the sun."



01

But despite these discoveries, astronomers want more. That's why they're building an even bigger telescope on a hilltop adjacent to Paranal. When it's finished in around 2025, the ELT, or Extremely Large Telescope (astronomers are rather prosaic when it comes to names), will be the size of a football stadium, with a mirror that is about 39 meters in diameter – bigger than a tennis court. It's impossible to build a single flawless mirror that large, so engineers will make 800 smaller mirrors, ship them to Chile and fit them together like a giant jigsaw puzzle. The telescope will provide images 16 times sharper than those currently coming from the Hubble Space Telescope. According to the European Southern Observatory (ESO), which is funding the \$1.25 billion project, it has the potential to "revolutionise our perception of the Universe as much as Galileo's telescope did 400 years ago."

One of the things this telescope will do is look for signs of life on other planets. "I'm convinced that life exists elsewhere in the universe," Boffin says. "Whether it's intelligent life is a different matter. And the question is, is it close enough for us to detect?" So far, astronomers have only found planets that they believe are either too hot or too cold to support life. What they're looking for are planets similar to our own. "Earth 2.0 has not been found yet, and the telescopes we have at the moment are just too small for that," Leibundgut says. "The ELT will have a much better chance."



02



03



04

01 An ESO scientist stands in front of an array of computer screens 02 Telescopes at the La Silla facility 03 Inside the Paranal living quarters, which provide scientists with a tropical pool area 04 Wires dangling from one of Paranal's VLTs (Very Large Telescopes)



If Paranal is the future of astronomy in Chile, La Silla, another site run by the ESO, is in some ways its past – the place where it all started. It was one of the first major observatories to be built here, in the mid-1960s, when humans had only begun to venture into outer space and had yet to set foot on the moon. La Silla means “seat” in Spanish, and the observatory’s 14 white- and silver-domed telescopes nestle in the saddle of a mountain on the southern edge of the Atacama, at an altitude of 2,400 meters. Below it, the beautiful desert hills stretch down to the Pacific Ocean.

Although the telescopes at La Silla are small by modern standards, they are important. They can’t see as far as the telescopes at Paranal, but they’re useful for spotting near-earth objects – such as meteorites that might crash into our planet. La Silla is also home to HARPS, an instrument attached to one of the telescopes. The letters P and S at the end of HARPS stands for Planet Searcher, and this formidable piece of astronomical gear does exactly that, scouring the heavens for new planets. It has found more than 100 of them so far.

Paranal and La Silla are such exceptional places that they’re starting to attract tourists, currently around 5,000 a year. Paranal, in particular, has become a popular destination since 2008, when it was used as a location in the James Bond film *Quantum of Solace*. (Director Marc Forster said he filmed in the desert because it reflected “the solitude and loneliness” of Bond’s character.) The film was shot at the observatory’s main residence, a stylish German-designed, award-winning building. Walking into it from the desert is like entering a different world. You find yourself standing in a steamy, tropical garden built around an inviting swimming pool – the kind of place necessary to provide astronomers who work at Paranal some respite from the punishingly dry desert air outside.

At La Silla, the scientists have half an eye on July 2, 2019, when a solar eclipse will cast the observatory, along with a sizable swath of Chile and Argentina, into temporary darkness. It’s a date that is already on the calendars of many amateur stargazers. “A couple of weeks ago a foreign astronomer was here, leading a tour of about 100 visitors,” says Hernán Julio, who organizes tours of La Silla. “He said he’d be back in 2019 with around 2,000.”

And who knows? By then, we may have found the answer to that most unsettling of questions: is there anybody out there? //

05 A large satellite dish at La Silla’s high-tech facility 06 A view of a section of the Paranal observatory, 2,600 meters above sea level in the vast Atacama Desert

THE TEN

10

GO WEST

» » » » »

HEADING TO PERTH? WE HOPE YOU PACKED AN APPETITE. EATING IS WESTERN AUSTRALIA'S FAVORITE NEW PASTIME, AND LOCALS AND VISITORS ALIKE ARE PLAYING TO WIN. FROM ELEGANT FINE DINING TO FUN, LOUD AND CASUAL, PERTH HAS ALL BASES COVERED

TEXT BY MAX VEENHUYZEN AND PHOTOGRAPHY BY SARAH PANNELL



Perth is famous for many things. Its isolated location. Golden sandy beaches. The black swans that idle in waterways. But its vibrant food scene is a more recent addition to the city's CV. Don't be mistaken, Western Australia's capital city has always had delicious food. The trouble was that for so long, the bad options heavily outweighed the good. Gourmands in Brisbane, Sydney and Melbourne used to crack jokes about "dining" in the west, and many of Perth's brightest cooking stars fled to other states and overseas in search of more inspired culinary opportunities. Fortunately, the scene has changed. Around the turn of the decade, chefs, restaurateurs and diners, all enlightened by the wonders of travel and overseas experience, returned home with a clearer, worldlier understanding of dining and drinking. And the Internet began to serve as a portal into some of the world's most dynamic kitchens, restaurants and cities. Ideas and dishes began crossing oceans and time zones more quickly and more intact than ever, and the effect was almost immediately visible.

"Perth is an international city now," says Clint Nolan, one of Perth's busiest publicans and owner of the Northbridge venues Joe's Juice Joint, Pleased to Meet You and Sneaky Tony's. "Before, we were

just a country town. Now, going out is really exciting. Ten years ago you could count on one hand all the places to go. [Now] it's a struggle keeping up."

While local commentators like to point to the quantity of new venues, more important has been their quality. National recognition suggests that these success stories are about more than just parochialism. But as nice as awards and accolades might be, the more popular venues understand it's all about giving customers what they want, which in this case tends to be fun, casual, singular eating and drinking experiences.

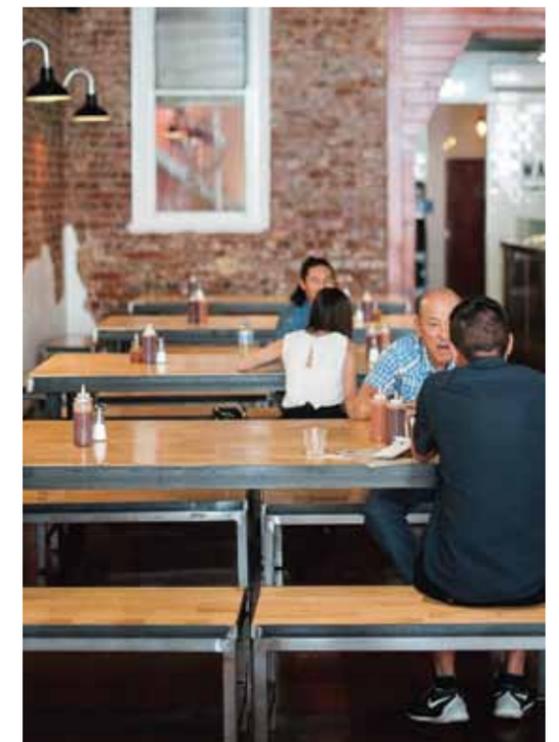
"All of a sudden there are these restaurants from people who aren't from the old guard of the Perth dining scene, who are coming in with fresh, new ideas," says Joel Valvasori-Pereza of Lalla Rookh, who, like many chefs, had to learn his trade elsewhere. "It's giving people a lot more variety in what and how they eat."

And variety there is. From cafés, bars and eateries in step with global food and drink movements to specialized ethnic dining options, there has never been a better time to be hungry (or thirsty) in Perth. The only downside? Deciding where to go. //

01. OLD FAITHFUL

Of all the global food trends that have made it to Western Australia, it's the cuisines of America – particularly those of the country's South – that have found the strongest foothold. While Perth diners don't have to look far to find pulled pork this and brisket of that, this bright, modern eatery is the city's barbecue joint to beat. From the deliciousness of the meat to the respect accorded to condiments, Old Faithful is a class act from start to finish. A focus on quality drinks (craft beers, bold wines, snappy cocktails) also pleases.

OLDFAITHFULBAR.COM.AU



02. MOM DUMPLING HOUSE

While Victoria Park has long offered rich pickings for adventurous eaters, the proliferation of mainland Chinese restaurants in the area is a recent development. One of (many) standouts is this prosaically named eatery specializing in the flavors of northeastern China. As the name suggests, dumplings are its forte, but beyond the excellent panfried and steamed specimens, regional winners like tripe bathed in chili oil, tingly pickled cucumbers and refreshing cold vegetable salads also merit sampling.

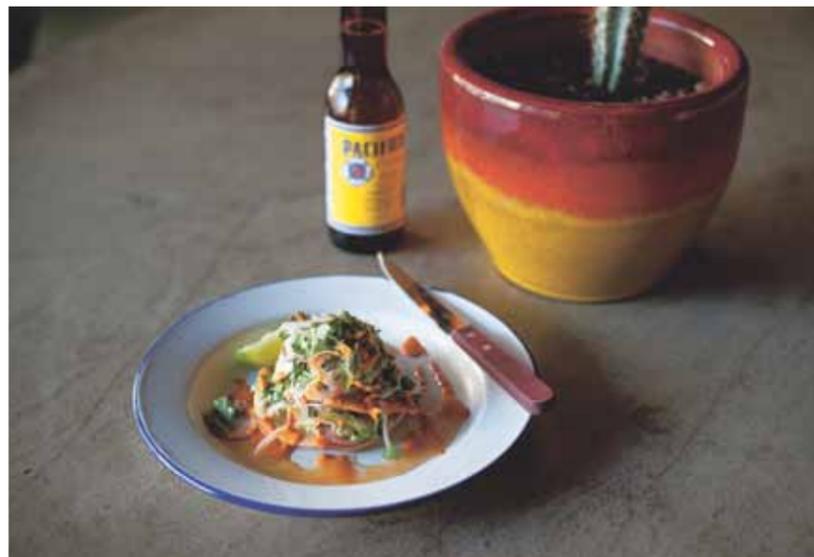
MOMDUMPLINGHOUSE.COM



03. EL PÚBLICO

While franchises and multinational taquerías offer a certain kind of Mexican cooking, sticklers for authenticity know that El Público is the city's high-water mark for *comida Mexicana*. Sam Ward's do-it-yourself approach pays dividends for diners, whether he's pressing his own tortillas for real-deal tacos, recreating long-lost recipes like beef mogo mogo balls or painstakingly cooking mole sauces for days. The cantina's stockpile of tequila and mescal isn't half bad either.

ELPUBLICO.COM.AU



04. THE FLOUR FACTORY

Did you hear the one about the publican that took over a former gallery-slash-lifestyle store and put brilliant hot dogs and great drinks on the menu? The people of Perth, unsurprisingly, loved it. A nod to the building's past life as a flour mill, the Flour Factory is a casual, multilevel shrine to delicious baked goods, wonderful charcuterie and fine drinks. Whether he's making sausages or sourcing top-shelf produce, the chef Matt Carulei has quickly made his mark: we're expecting big things when venue expansions begin later this year.

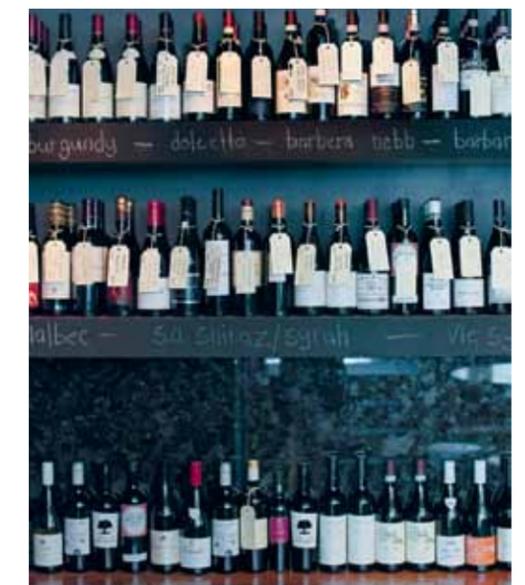
THEFLOURFACTORY.COM



05. LALLA ROOKH WINE STORE

Sure, you could sit in this tavern's main dining room and enjoy some of Perth's choicest Italian cooking, but insiders know that the best seats are next door in the cozy *enoteca*. Festooned with covetable bottles from boutique European and Australian winemakers (all available for in-bar purchase should you not find something on the list that appeals), it's an ideal setting in which to enjoy the northern Italian cooking of the talented chef Joel Valvasori-Pereza.

LALLAROOKH.COM.AU



Q&A: PAUL ARON PARTNER AT EL PÚBLICO AND MARY STREET BAKERY



Since arriving in Perth by way of Melbourne and London, Aron has managed some of the city's most memorable venues, including the modern Turkish restaurant *Eminem* and the environmentally minded *Greenhouse*. We spoke with him about Perth's evolving food scene.

DINERS AND DRINKERS IN PERTH HAVE NEVER HAD IT SO GOOD. WHY DO YOU THINK THAT IS?

I think it's a reflection of where the market is. Over the last five years, Perth's food scene has changed a lot. It's sort of grown up a bit. I've noticed a lot of difference between now and when I opened my first business in 2010. People expect a bit more, they want a bit more, they get excited by new things.

WHAT HAS CHANGED FROM THE OPERATOR'S POINT OF VIEW?

You've got a lot of local young people who have matured and are at that point in their lives where they want to do their own thing. They've seen other people achieve in their restaurants, so they're keen, eager and hungry for it. They don't want to work for other people anymore. There are a lot of new guys ready to come out.

HOW IS PERTH'S RESTAURANT SCENE DIFFERENT FROM THE REST OF AUSTRALIA?

I used to always get annoyed when journalists would say, "That's so Melbourne." Perth has its own mature style. I think it's becoming a real food destination. When I first moved here, Perth was more of a fine-dining city, but I think we're now more of a fun-dining city. The new places that are opening up tend to be more casual. I think people appreciate that.

06. MECHANICS INSTITUTE

Despite its size, Perth punches well above its weight in terms of cocktails. While the city is home to many great bars and bartender (bars like the Trustee and Helvetica are mandatory inclusions on any cocktail bar crawl), Mechanics Institute is the city's go-to for great drinks and subsequent good times. The short and sharp cocktail list changes daily, but the knowledgeable staff will happily make whatever you desire. Take a seat outdoors and enjoy the view, preferably with a burger from the attached Flipside Burger & Bar in hand.

MECHANICSINSTITUTEBAR.COM.AU



07. FERAL BREWING

While the Swan Valley is synonymous with wine making, the region is also home to some of the state's best craft brewers. Feral's revered Hop Hog is available in bars and bottle stores throughout the metro area, but Feral Brewing's Swan Valley headquarters is the only place to enjoy its limited-edition beers, including Brendan Varis's dangerously drinkable sours and experimental projects. Anyone for a hefty English barley wine or black IPA? A suitably publike menu completes the offering.

FERALBREWING.COM.AU



08. PICA

"Contemporary art" is a fairly all-encompassing term at PICA, one of the city's favorite meeting spots for creative types. It could, for instance, mean a survey of paintings from some of Australia's most promising students, or a series of challenging audiovisual installations, or even abstract sculpture. Regardless of your attitude toward what's on show at this modern space, the breakfast and lunch fare served at the attached PICA Bar is all about mass appeal. Ditto the fun selection of cocktails.

PICA.ORG.AU



PERTH EXTRAS

SOMEWHERE TO STRETCH YOUR LEGS: KINGS PARK AND BOTANIC GARDEN

Bigger than New York's famed Central Park, Perth's inner-city green lung hosts concerts year-round.

BGPA.WA.GOV.AU

SOMEWHERE TO VISIT AFTER DINNER: ROOFTOP MOVIES

While various outdoor cinemas run until the Australian autumn, Rooftop Movies best captures the city's current energy.

ROOFTOPMOVIES.COM

SOMEWHERE TO STAY: THE TERRACE HOTEL

Each of this boutique hotel's 15 rooms is as graceful as the heritage-listed building in which it is housed.

TERRACEHOTELPERTH.COM.AU

09. RESTAURANT AMUSÉ

No other Perth cook tracks global food trends as closely as Hadleigh Troy. But while Amusé's chef-patron draws inspiration from the traditions of Japan and the hunter-gatherers of Scandinavia, it's the produce of Western Australia that best informs his cuisine. From juicy lamb showered with fried saltbush and dainty potato matchsticks to pieces of raw marron (a native freshwater crustacean) interwoven with dashi-poached tapioca, Troy's tasting menus paint an evocative, delicious picture of the once-wild west.

RESTAURANTAMUSE.COM.AU



10. PRINT HALL

Ambitious in scale yet focused in execution, the multistory Print Hall is a game-changer for Perth venues. Although this handsome food-and-drink precinct dazzles from top to bottom, its MVP is undoubtedly the ground-floor dining room. In the kitchen, Shane Watson and Daniel Fisher cook contemporary, accessible marvels like wood-grilled salsify and precision-cooked duck, while sommelier Daniel Wegener pours from the reigning *Australian Gourmet Traveller* wine list of the year. Service, as you'd expect, is equally polished.

PRINTHALL.COM.AU



THE LEXUS RC

The Lexus RC made its debut at the Tokyo Motor Show in November, 2013. Sharply styled and sporty, it is a striking concept-to-reality vehicle that progresses the Lexus model line-up. Replete with countless design highlights, including the largest and most aggressive use of the iconic spindle grille to date, it also comes with a high-performance V6 engine and hybrid power trains.



RC

LENGTH	4695 mm
HEIGHT	1395 mm
WIDTH	1840 mm
WHEELBASE	2730 mm
SEATING CAPACITY	4 person
DRIVEN WHEELS	FR
ENGINE TYPE	2GR-FSE
CYLINDERS	6 cylinders, V type
ENGINE OUTPUT	233 kW / 6400 rpm
TORQUE	378 Nm / 4800 rpm
TRANSMISSION	8AT
SUSPENSION	Front: Double Wishbone, Rear: Multi-link
TIRE	235 / 40R19

Product and specifications may vary by country



1. A Paternoster fisherman casts his boat out to sea
2. At the end of the day, two fishermen wait for a lift
3. A local mussel farmer at Charlie's fish shop
4. Richard Turner, owner of the Bontebok Ridge Reserve
5. Zebra roam free at the reserve
6. Freemantle displays a large dish of land paella
7. The Swaartland sunset, reflected in the window of the RC
8. In Cape Town, local surfers ride large breaks
9. A wild ostrich, en route back to Cape Town
10. Freemantle, today a passenger, in the Lexus RC



BLUEPRINT

MAKING TIME

» » » » » »

IN A QUIET GERMAN TOWN 10 MILES FROM THE CZECH BORDER, ONE PROGRESSIVE WATCHMAKER IS RAISING THE STANDARD OF MODERN TIMEKEEPING

TEXT BY CHARLOTTE PHILBY
PHOTOGRAPHY BY RAMON HAINDL



01



02

01 The NOMOS Glashütte factory is housed in a vast, recently renovated railway station
02 The reverse of a NOMOS timepiece, which will be worked on by at least 10 watchmakers

It's 5:30 a.m., and with the sun still firmly lodged behind the gently sloping Ore Mountains, the town of Glashütte, eastern Germany, springs to life. Employees of NOMOS Glashütte, one of the most progressive watchmakers in a village regarded as the beating heart of the country's watchmaking industry, are preparing for their day. Some are about to traipse to an old train station, a building the brand acquired in 2000, where watchmakers now painstakingly produce intricate components. Others walk to the chronometry, a large pitched-roof building high on a hill where those components are assembled into award-winning watches.

Established in 1990 (just a few months after the fall of the Berlin Wall) with the aim of combining traditional craftsmanship with modern design, NOMOS Glashütte now maintains a collection of core pieces based on four signature models produced in 1992. For

23 years the company has created variations on these originals, elaborating models with witty, thoughtful details. Themes can vary: a sports range will enhance an existing design with the addition of a strap made from the material used on key chains found at swimming pools around Germany; the Metro model, created last year by the Berlin-based British designer Mark Braun, added a date function and a bright red second hand. "Playful touches that evoke memories of childhood," explains Judith Borowski, head of design and branding at NOMOS. So far, the formula has worked: the brand is one of the most successful watchmakers in Germany.

Although NOMOS explicitly targets an audience that is very different from the one at which the bigger, swankier watchmakers in town aim, the brand recently launched a small gold collection, a series of pieces more embellished – and expensive – than the brand's

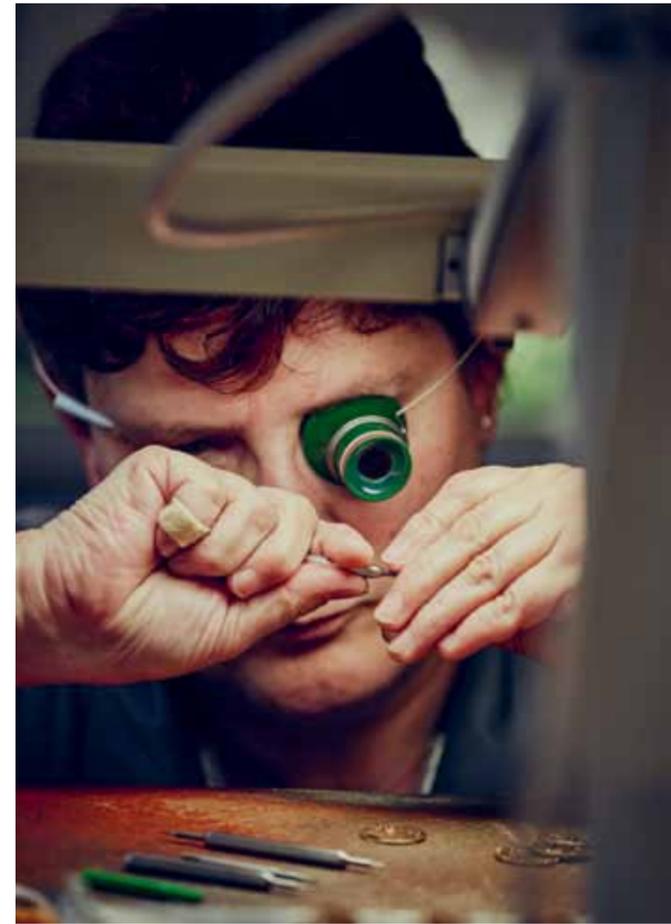


03



04

03 Alexandra Kluge, a rising star at NOMOS, sits at her workbench 04 Kluge works on a gold timepiece, part of a new, more embellished NOMOS collection



05



06

NOMOS IS ONE OF THE VERY FEW INDEPENDENT WATCHMAKERS IN GLASHÜTTE

standard models. Working alongside Fanny Froehrir, a 29-year-old watchmaker, in a room that is also home to NOMOS's research and development department, Alexandra Kluge is responsible for the new collection. One of 1,600 residents in town who "work in the watch," Kluge, who is 26 years old, moved east from Gera in 2012 to study watchmaking. She has been here ever since, a NOMOS rising star quietly working her way up the ranks.

Today, Kluge's role involves overseeing every aspect of the production of a series of eight watches, each of which is made of rose gold and detailed with minute rubies. It's intricate work – even the watches' internal parts, those never likely to be seen by customers, are decorated and perfectly finished. And, as for every watchmaker at NOMOS, total concentration is required. Kluge works in silence. Her desk is a hyperorganized array of minuscule slithers of gold and steel, tiny rubies, minute screws. At the center of it all sits a microscope that enlarges parts, which are barely visible to the naked eye, to a magnification of 35 percent.

But first things first. Every morning, before the watchmaking begins, Kluge puts on a perfectly pressed white pinafore and checks her e-mail. Today the messages include a request from the sales team at NOMOS's Berlin office. The team wants more products, and it wants to know when they'll be ready.

"It's difficult to say," Kluge replies out loud.

Timing here is tricky to pin down. NOMOS won't divulge how many watches it produces and sells each

year, though it will reveal that at least 10 people work on the creation of a single timepiece, a lengthy process that involves a series of detailed steps: various moments of assembly and construction, winding, adjustment of rates, attaching dials, functional tests and final checks. All this, which happens at the chronometry, can only take place once the components have been made.

To this day, NOMOS is one of the very few watchmakers that make their own parts, a process requiring such precision and highly skilled labor, as well as elaborate machinery, that it's easy to understand why most manufacturers prefer instead to have parts imported. Across town from the chronometry, NOMOS's movements – or calibers, the overall mechanism of a watch – are made of around 100 tiny components. The designs of the movements are closely guarded, each made in the old train station building in the center of town, a structure brimming with high-tech tools and expert workers. After a seven-year period of progress, this year NOMOS officially launched its own heart – the most difficult component of the movement to produce, and the most impressive.

Back at the chronometry, Kluge has just submitted a request for more straps, which are produced by a single tanner in Chicago that specializes in horse leather. And now she settles in front of her microscope, which she uses to focus on a slither of gold that is 16.3 millimeters long, onto which she begins to engrave the sentence *Mit liebe in Glashütte gefertigt*, which translates as "Produced with love in Glashütte".



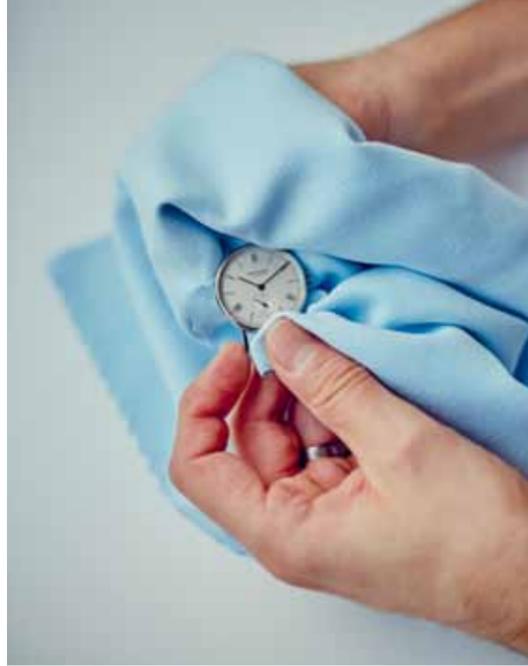
07

05-07 Designers and watchmakers work in the NOMOS factory on various timepieces. Building a watch, which comprises of more than 100 components, requires dexterity, great attention to detail, patience and plenty of peace and quiet



08 NOMOS watchmakers, in branded white overalls, work with minute components to create timepieces 09 A finished watch is cleaned and inspected 10 Tiny timepiece components sit in a glass jar; NOMOS is one of only a handful of local watch manufacturers that create their own parts

“I love the tininess of it all,” she says. “This is what drew me to watchmaking.”
Soft spoken and meticulous in her work, Kluge is everything a good watchmaker should be. “You have to take care of every tiny detail,” she says, moving on to her next job: polishing gold chatons later applied to the back of the watch mechanism using lethally sharp tweezers, a process that involves embedding the tiny component in a wedge of balsa wood and rubbing it on three different types of paper for up to two hours at a time. The margin for error when working at this scale, Kluge explains, is just four-thousandths of a millimeter. “Only at the end, once the whole process is complete, can you see if any mistake has been made,” she says. “So you cannot make mistakes.”



09

NOMOS Glashütte was founded by Walter Lange, the great-grandson of Ferdinand Adolph Lange, a watchmaker to the German court, who first introduced watchmaking to the region. Glashütte had previously been a mining town, but the silver ran out, and in an entrepreneurial bid to create a watchmaking empire akin to that in Switzerland, Lange retrained the hands of the people of Glashütte, encouraging them to work anew on the delicate scale involved in assembling watches.

Now, NOMOS is one of the very few independent watchmakers in Glashütte (many other watchmakers are owned by Swiss businesses), so the ability to create its own components is all the more important for the company. The Glashütte name is a protected designation of origin; a product must comply with stringent quality standards in order to carry the appellation. This means that only companies that create at least half of the value of a watch’s caliber in Glashütte can benefit from the area’s reputation and offer their timepieces as Glashütte watches. NOMOS builds up to 95 percent of each movement in the town, far exceeding the required amount.

With no hotel in town – no shop, no cinema – and set within swaths of forest punctuated only by winding roads and the occasional brook, Glashütte was once featured in a German magazine whose title translates as “Places no one wants to travel to.” Uwe Ahrendt, general manager and co-owner of NOMOS, laughs at the association, stating that it’s the stillness of the mountain air, and the almost eerie quietness of the place, that lends itself to the calm and commitment required for excellent watchmaking. And for those who spend their days assembling and adjusting minuscule parts to within a fraction of a hair’s width, the unbroken silence is perfect. Alexandra Kluge attests: “I wouldn’t want to be anywhere else.”



NOMOS PORTFOLIO



ALPHA

An acclaimed NOMOS Glashütte classic, the hand-wound Alpha caliber was the company’s first movement and remains its most utilized.



BETA

Notable for its large numerals that inform readers of the date, the hand-wound Beta caliber is used in popular watches, including the Orion Datum.



DELTA

To NOMOS, “complication” is a positive word in the world of watchmaking. The hand-wound Delta caliber has two of them – all the better for accuracy.



ZETA

Another movement benefiting from NOMOS’s patented date mechanism, the Zeta caliber is automatic, which delivers better accuracy.



EPSILON

The Epsilon caliber was NOMOS’s first automatic movement, and in 2005 it won the company the accolade of being considered a manufactory.



XI

NOMOS’s final automatic movement, the Xi caliber, is made for travelers. Owners can read the time in Hong Kong, Sydney, Rio and beyond.



DUW 5201

The DUW 5201 caliber features NOMOS’s own swing system, which is designed in-house to ensure that the watch ticks precisely.



DUW 2002

The DUW 2002 caliber, which is manually wound, is hand-engraved with the term: “Lovingly produced in Glashütte.”



DUW 1001

The manually wound DUW 1001 caliber is a NOMOS one-off. It features 29 jewels, and its edges are beveled by hand. It also maintains power for 84 hours.

THE ROAD

CAPE FRESH

» » » » »

CAPE TOWN AND THE SURROUNDING REGION HAVE LONG PRODUCED SOME OF THE WORLD'S BEST INGREDIENTS, BUT MUCH OF IT BYPASSES LOCALS. WE MET TWO FOODIES TRYING TO TURN THE TIDE

TEXT BY ALEX MOSHAKIS
PHOTOGRAPHY BY MACIEK POZOGA



At Charlie's, a popular Cape region fishmonger, local hake, angel and kabeljou are offered for sale; other varieties, advertised here as frozen, were all recently line-caught in the area

In order to reach Paternoster, a small fishing village at the north-western tip of South Africa's west coast peninsula, drivers leaving from Cape Town must follow a long, windswept stretch of road north out of the city. For great distances, the road is lonely and barren. Vacant sandy beaches line the route to the left; inland, sun-scorched fields appear overgrown with arid bush and scrub. To the uninitiated, the region seems devoid of the conditions necessary to create fresh produce: there is neither obvious pastures, for game, or nutrient-rich soil, for fruit and vegetables. Even the sea, rough and foamy, seems incongruous with life. But first impressions can be deceiving. Reach the end of the road and riches await.

On a bright Monday afternoon in January, Matthew Freemantle and Andrew Kai drove 150 kilometers from the suburbs of Cape Town to Paternoster's Atlantic coast. The pair were on a reconnaissance mission. Freemantle and Kai oversee a small empire of culinary enterprises back in the city. There's Gusto, a Spanish-influenced market stall business that offers Cape Town locals a line in authentic paella; Max Bagels, a New York-inspired bagel shop; and SUP, a dinner club that serves up to 100 hungry customers in a studio space in Woodstock, a once-edgy, now-hip neighborhood in which the pair's test kitchen is located.



Freemantle and Kai drive a Lexus RC along the Cape coast

In all that they do, Freemantle and Kai use local, seasonal ingredients to reimagine popular global dishes – Spanish paella, New York bagels, Greek kleftiko (a dish that involves cooking lamb slowly with lemon juice and herbs) – that some in South Africa have failed to accurately reappropriate. It is not an entirely unique selling point – chefs around the world have extolled the virtue of using locally sourced, seasonally relevant ingredients in cooking for years – but in South Africa, where the use of fresh ingredients can be limited, the approach is particularly notable. Freemantle and Kai are known locally as the “paella guys” – paella was their first shared culinary endeavor. But they're also fondly respected as a team at the forefront of a burgeoning movement to reinsert fresh local produce into everyday cuisine.

“Our timing is pertinent to what's happening in South Africa,” Kai told me when the pair arrived in Paternoster. We were sitting in a restaurant that offered views out onto the beach from which local fishermen launch their boats. Visitors tucked into large, fresh, fleshy crayfish. “Food here has been elevated. You can't make anything sub-standard anymore. There are so many restaurants that have got away with selling dishes as a poor idea of this specialty or that – pizza from Napoli, paella from Valencia. You used to just accept it. But now, because of the media coverage of food – because it has become this trendy thing all over the world – people are becoming educated.”

At the pair's SUP events, foodies often show up without knowing the menu, which changes on every occasion, confident that the dishes they receive will be made using high-quality produce procured both locally and ethically – west coast crayfish tails, say, or rabbit braised in Wellington. The same applies to the paella the pair produce and the bagels they sell. But being fully committed to the use of high-quality ingredients is tricky and time consuming, especially considering that much of the region's fresh food is exported almost immediately all over the world. To be successful, the pair must be on a constant hunt for quality produce. Today marked the beginning of one of those quests – a 72-hour search devised to explore existing, and identify new, produce lines in the region, the type of channels required to keep the pair's customers happy. Paternoster, whose waters are rich with mussels, crayfish, snoek, tuna and other varieties of indigenous fish, was the first stop.



Kai (left) and Freemantle in Paternoster

Opposite page: Fishermen, on the main beach in Paternoster, cast their boat out to sea. This duo is on the hunt for crayfish, which is prevalent in the area





Left: Mussels from Charlie's, which Freemantle and Kai used in a popular moules-frites dish

Right: A barnacle-laden float used by mussel farmers to ensure their lines don't sink to the bottom of the lagoon

Opposite page: As Kai checks a batch of mussels for quality, Freemantle takes pictures

Freemantle and Kai had their first eureka moment five years ago. They are both South African, but the pair met in London in 2002, where they lived on and off for around seven years. Kai, age 36, is by trade a chef. He is Cordon Bleu trained, and in London he worked in the kitchen of the English chef Marcus Wareing, whose primary restaurant, Marcus, has two Michelin stars. Freemantle, age 35, trained as a journalist, but his other great passion is food, of which he displays a great knowledge. In 2009, before moving separately to Cape Town, they discussed the possibility of starting a culinary enterprise that offered locals good, accessibly priced food using regional produce – the kind of outfit they felt was missing in the area. Two years later, Gusto was born.

Over the past 10 years, Cape Town has experienced a culinary boom. Fine-dining restaurants in the city regularly populate global top 100 lists. Local chefs – Luke Dale-Roberts, Kobus van der Merwe – are respected internationally. The area's up-market dining scene is marked as a foodie force to be reckoned with.

But what Freemantle and Kai offer locals is slightly different. The pair do not run a fine-dining establishment. Their work is less showy, more versatile. They create eating experiences – most of which are communal



>> GUSTO'S MOULES-FRITES <<

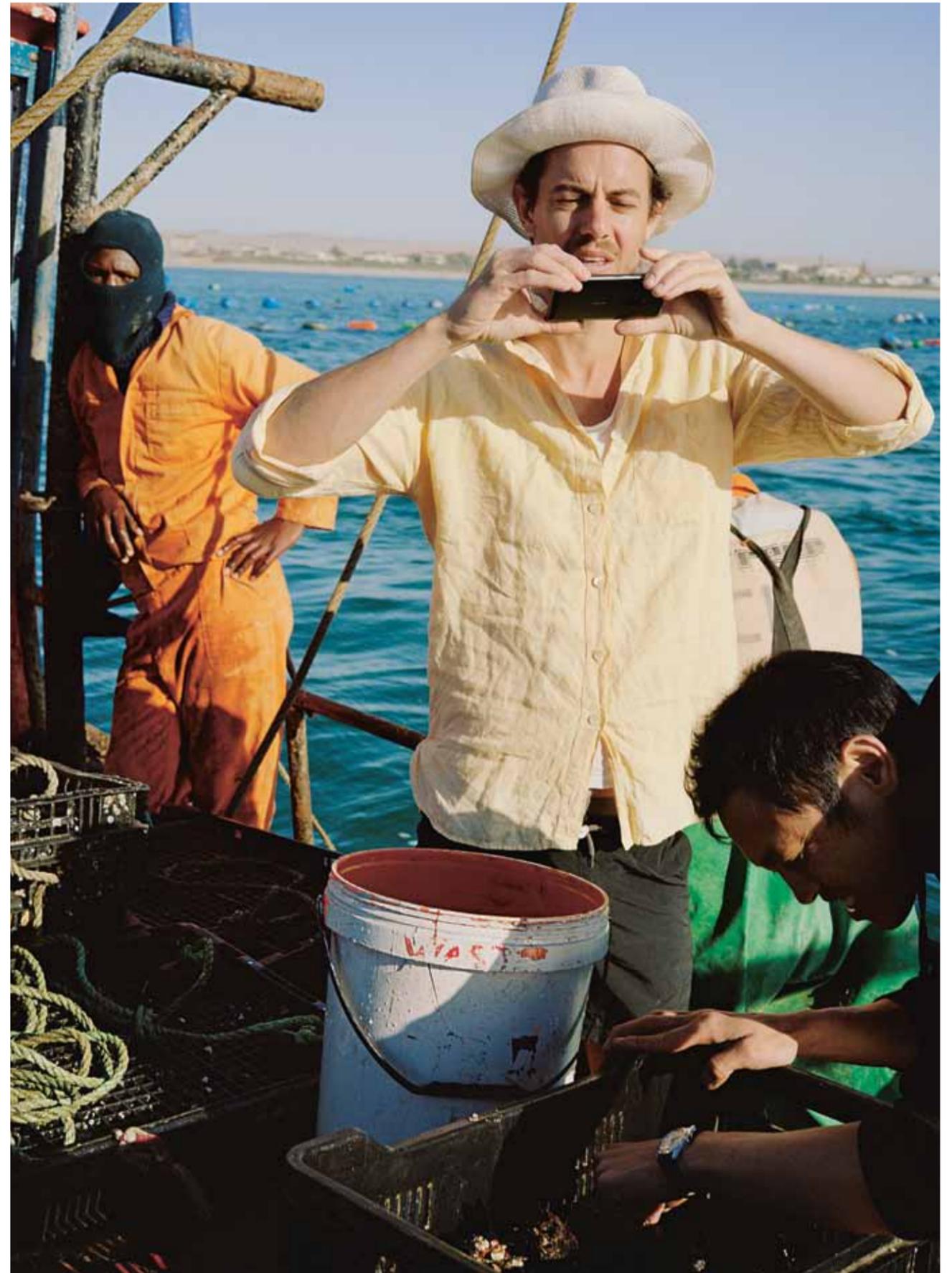
Ingredients (serves 4): 2 garlic cloves, 6 shallots, 1/2 horseshoe of chorizo, 1kg fresh full shell mussels, small glass of dry white wine, handful of Italian flat leaf parsley.

1. Finely chop the garlic, parsley, shallots and chorizo sausage.
2. Fry the garlic in olive oil with the chorizo cubes so the sausage bleeds its paprika into the oil.
3. Add a glass of dry white wine. Cook off the alcohol and add the mussels. Keep the lid tight on the pot on a high heat so the mussels pop open. Discard any that do not open.
4. Add the parsley once cooked, stir and serve immediately with chips.

in some way – for the everyday. “Every meal we prepare is about the food,” Freemantle once told me, “which is what you'd expect. But more so it's about sharing: Have you tried this? Here, have some of this.” This approach explains why the pair first embarked on paella – huge pans filled with rice, mussels, squid and other fresh ingredients that can serve many people at once. It is also why they began the SUP dinner club, and why they favor creating big dishes over smaller ones (bar those bagels). And it is in part why they were on this trip: to learn more about where the ingredients they use come from, and to subsequently pass on that knowledge to their customers. They like to be able to share.

On the day Freemantle and Kai arrived in Paternoster, winds rushing in from the Atlantic were wreaking havoc on the Cape's shoreline. Ten-foot-tall swells were breaking onto the village's beaches, making it difficult for local fishermen to cast their boats out to sea. Most had given up that morning, so Paternoster's market, a normally bustling beachfront collection of open-air stalls at which locals display the day's catch, was deserted – a shame for Freemantle and Kai, who wanted to sample fresh produce.

The next morning, with the wind gone, the pair drove to Saldanha, a nearby fishing village that sits on the edges of a large natu-





ral bay. They had been invited to join a crew of fishermen who were farming mussels and oysters ready for export, and they were excited to explore the area from which they source one of their most important ingredients.

South Africa's west coast is renowned for these types of farms, of which there are plenty. Freemantle and Kai were visiting a team working for the West Coast Oyster Growers, a company that harvests shellfish from long lines cast just beneath the surface of the Langebaan lagoon, a tributary of Saldanha Bay that is fed water from the South Atlantic. (Oysters and mussels are good here, locals say, because of the water they get from the ocean, which facilitates optimum growth and adds a unique sweetness.) On the boat, fishermen in orange jumpsuits and bright green waders began pulling up rope lines supported by colorful floats. As soon

as a batch hit the boat's deck for inspection, Freemantle and Kai poured over the mollusks, checking for size and quantity. The pair regularly use mussels in their paella, and the shells are an important ingredient for the stock. Today, when they examined the fishermen's lines, they quickly realized the mussels were not mature enough to use, but they didn't come here as much for produce, necessarily, as to see how it is farmed, so they can inform their customers. As the pair stepped off the boat and began driving away, the fishermen set sail once more, to another part of the lagoon, to check on different lines onto which clusters of more-mature mussels clung. Some would reach Cape Town airport by 3 p.m. that day, and tomorrow would be in Hong Kong or China or Brazil – "Something we have to deal with," Freemantle said. But still, a batch would make it to Cape Town, to

restaurants and market stalls. Soon, Gusto's customers might be eating them.

Later that day, Freemantle and Kai traveled inland from Paternoster, past vast, dusty fields plowed for maize, to the Bontebok Game Reserve, a 1,600-acre plot of land in the verdant Swartland region that is populated by indigenous game: springbok, bontebok, eland. The pair were in the area for two reasons: to meet the reserve's owners, the Turners, who supply local companies with a fresh line of meat, and to meet a third-party supplier, Richard Bosman, a local producer of cured meat and, more recently, smoked fish, with whom Freemantle and Kai have developed a healthy relationship.

As soon as the pair arrived, Bosman began running through a recipe to make Gravad Lax (a cured trout dish), which Freemantle



At the Bontebok Ridge Reserve, Freemantle prepares a fire to cook a land paella dish

Opposite page: From Paternoster, Freemantle and Kai drive inland through the hilly Swartland wine region



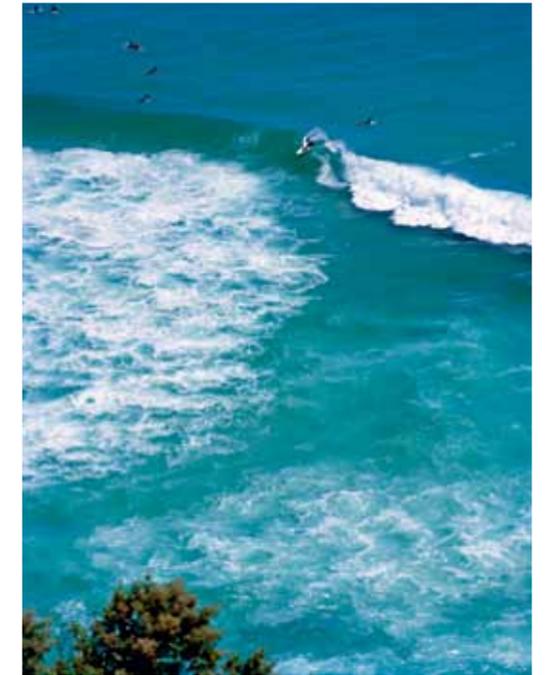
>> RICHARD BOSMAN'S CITRUS AND VODKA GRAVAD LAX <<

Ingredients (serves 8): 2 fresh trout fillets, 40g coarse salt, 60g sugar, 2g dry dill tips, 2g white pepper, 30ml Primitiv Vodka, zest of half an orange, 2 juniper berries, crushed

1. Place one trout fillet on a sheet of plastic wrap. Mix all the ingredients together well. Place a thick layer on top of the trout, place the second fillet on top and wrap well with the cling wrap. Refrigerate overnight turning once.
2. Remove the fish from the wrap and wipe off the liquid. Place the fillets on a plate in the fridge for a day before slicing.
3. Serve with a dressing of whole grain mustard, orange juice and olive oil.



7



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and Kai use in their bagel shop. In blue jeans and a black shirt open wide at the collar, Bosman sped through a process that involved marinating the raw fish in a mixture of crushed juniper berries, dill tips, orange zest, white pepper and vodka, and leaving it overnight in a small refrigerator that resembled an icebox. A bottle of Chinese black vinegar, an important marinade ingredient, sat on the table next to a box of fresh microgreens, a well-used chopping board and sharp, blue-handled knives.

Bosman is typical of the kind of supplier with whom Freemantle and Kai work. An expert in his field, he cures meat and fish in vast drying rooms in Cape Town, and supplies produce to restaurants and delis in the city. He, too, is adamant about the use of local ingredients. When Freemantle asked where the trout they were poaching came from, Bosman reeled off the exact locations of streams from which the fish was probably caught. When Kai inquired about the vodka, Bosman declared it “locally made.” When they asked what makes his smoked trout taste so particularly good, he replied simply: “Raw materials, raw materials, raw materials.”

Later that evening, Freemantle and Kai used wood pigeon shot on the reserve as the primary ingredient in a large land paella, a dish that pairs standard paella ingredients – rice, onions, peppers, tomatoes, paprika – with fresh game. After around 40 minutes of cooking, as the sun was setting dramatically behind mountains, the pair sat down to sample the dish, commenting on the success of today’s special ingredient – the wood pigeon – as well as a batch of eland, which the reserve’s owners had barbecued while the paella was cooking. In both cases, the meat, they agreed, was good: succulent and tender. So, too, was the trout Bosman had smoked earlier, which had been finely sliced and plated with a dressing of whole grain mustard, orange juice and olive oil. Smiling, the pair relaxed for the evening. Their trip to the reserve had been a success.

On the final day of their journey, on the way back to Cape Town, Freemantle and Kai stopped at Babylonstoren, a vast public fruit and vegetable garden run by Koos Bekker, a South African media magnate, and his wife, Karen Roos. Babylonstoren is predominantly Roos’s project – she is at once the farm’s owner and its creative director – and it appears as a kind of fruit and vegetable theme park. Visitors, who can eat in one of two restaurants, or buy produce at a farm shop, are invited to walk through a vast expanse of fresh produce both planted and tended impeccably. On the day the pair visited, all manner of fruit and vegetable varieties



SOUTH AFRICA'S CAPE COAST IS RENOWNED FOR FRESH SEAFOOD. INLAND, FARMERS PRODUCE QUALITY WINE, FRUIT AND VEGETABLES



were on show: peaches, plums and prickly pears; sunflowers, lemon trees, lavender and garlic. In one neat row, marrows hung from decorative arches. Nearby, a panoply of scents arose from rows of herbs and heirloom vegetables.

Freemantle and Kai had dropped in for a dose of inspiration. Cape Town has a large fruit and vegetable problem, the pair believe, which stems from the fact that few local groceries actually exist in the city and, as with the mussels, much of the region’s local produce is quickly exported around the world – to Brazil, China, Spain, Hong Kong, the United Kingdom – bypassing the city’s residents. Cape Town inhabitants buy fruit and

vegetables in the same way they regularly buy their meat: from mall-like supermarkets that can monopolize supply chains. It is a situation Freemantle and Kai lament and want to change. “Everyone goes to Epping” – a huge fruit and vegetable wholesale market in eastern Cape Town – “and the major retailers pull up with their trucks and buy in bulk to get the best deals,” Freemantle said. “Smaller retailers get there at five past seven in the morning and pretty much all of it has gone. You just don’t see it. Can’t get it.”

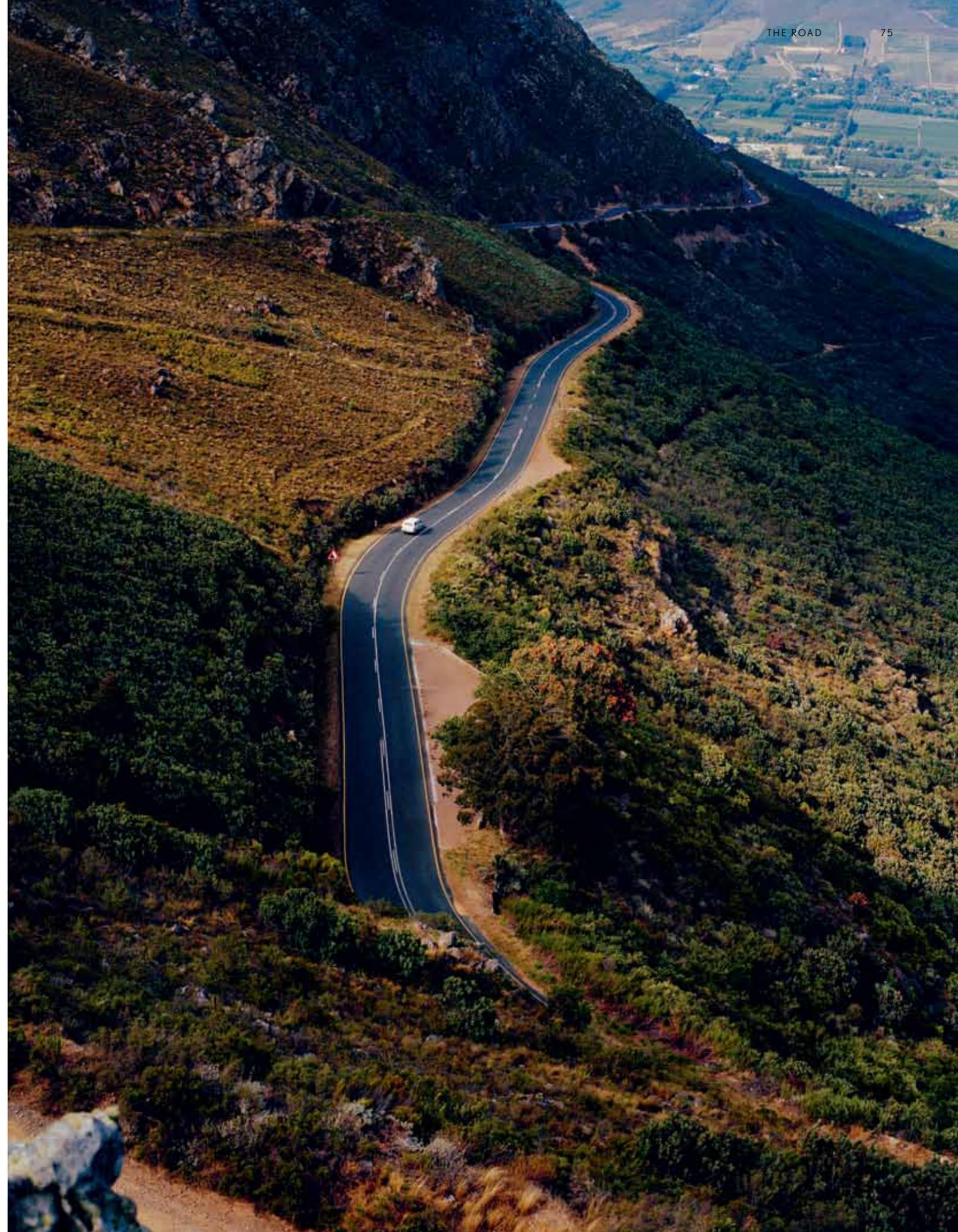
In the near future, Freemantle and Kai plan to open a small grocery in Woodstock, near their test kitchen, through which they will be able to provide their own enterprises



Left: Reflections cast by trees at Babylonstoren appear on the hood, windshield and roof of the RC

Right: Grapes, almost ripe, plucked from vines growing on the farm

Opposite page: From Babylonstoren, Freemantle and Kai return to Cape Town



and the local population with quality produce from farmers with whom they have genuine relationships. “You need to speak to actual farmers directly,” Freemantle said at Babylonstoren. “The guys who’re doing it right. That excites me, getting into fruit and vegetables in the same way we have got into other things. Shopping around to find out what local cuisine actually is. What are local vegetables? What does actually grow here?”

“People are interested!” Kai emphasized once more.

Freemantle nodded, then said: “Totally.”

Throughout their visit to Babylonstoren, the pair commented on the produce on show, thinking aloud about what ingredients might work together in new dishes they seemed to be assembling in their heads. This is often how the duo work: by pairing interesting seasonal elements in unusual ways, and by introducing those pairings to an audience whose collective palate is gradually growing in sophistication.

“People used to be very reserved [about what they eat],” Freemantle said as he picked grapes from a ripening vine. He put one in his mouth and began to chew, immediately commenting on the fruit’s tartness – too young, still. Then he thought about what he was saying, looked up and signed off: “But things are changing.”

On the day after Freemantle and Kai returned to Cape Town, I visited them at their small city-center shop, Max Bagels, which they opened last year. Bagels in several different varieties – plain, poppy seed, spelt – lined a shelf behind a plush wooden counter. Fillings sat in fridges fully stocked with local produce. Outside, customers in shorts and T-shirts relaxed on designer stools and benches, waiting for lunch.

Freemantle and Kai’s approach to food is exemplified by much of what they do here. The coffee they sell is roasted in Woodstock, around the corner. The smoked fish they use is Bosman’s. The mozzarella they sell, when they can get their hands on it, is the only locally made buffalo mozzarella in the area. (It is served on a bagel with fresh tomato and basil.) And the bagels themselves – which have small center holes, like authentic New York bagels, so ingredients like cream cheese can be more easily spread across the whole face – are all made by a local baker, who does one particular variety exclusively for them.

At Max Bagels, as at every enterprise Freemantle and Kai are involved with, the quality of ingredients is crucial. But here, quantity is of equal importance. “The New York-ness of these bagels is as much about how they’re made,” Freemantle explained as he lathered cream cheese onto a poppy seed bagel, “as the generosity of the fillings.”

For a company of its size, generosity can be a sticking point – it is easy to quickly increase profit margins by cutting corners, skimping on the extent of the product. But for Freemantle and Kai, generosity is a large part of an attitude that is key to what they do. “You’ve got to dig deep when you do this,” Freemantle said. “For a small business it’s tough, but it’s worth it. It makes a difference. It fits with what we’re doing, and what we stand for.”



Inside Max Bagels, Freemantle and Kai’s Cape Town bagel shop
Opposite page: Freemantle and Kai have a coffee outside Max Bagels

When Freemantle finished the cream cheese bagel, he handed it to a customer, who smiled, unraveled the brown paper wrapper and took a large bite. Freemantle smiled too, and then he walked the customer out of the shop. At the door he met Kai, and after a brief chat with an employee they both turned back toward the kitchen. There were more bagels to be made, they’d been told. And they were only getting started. //

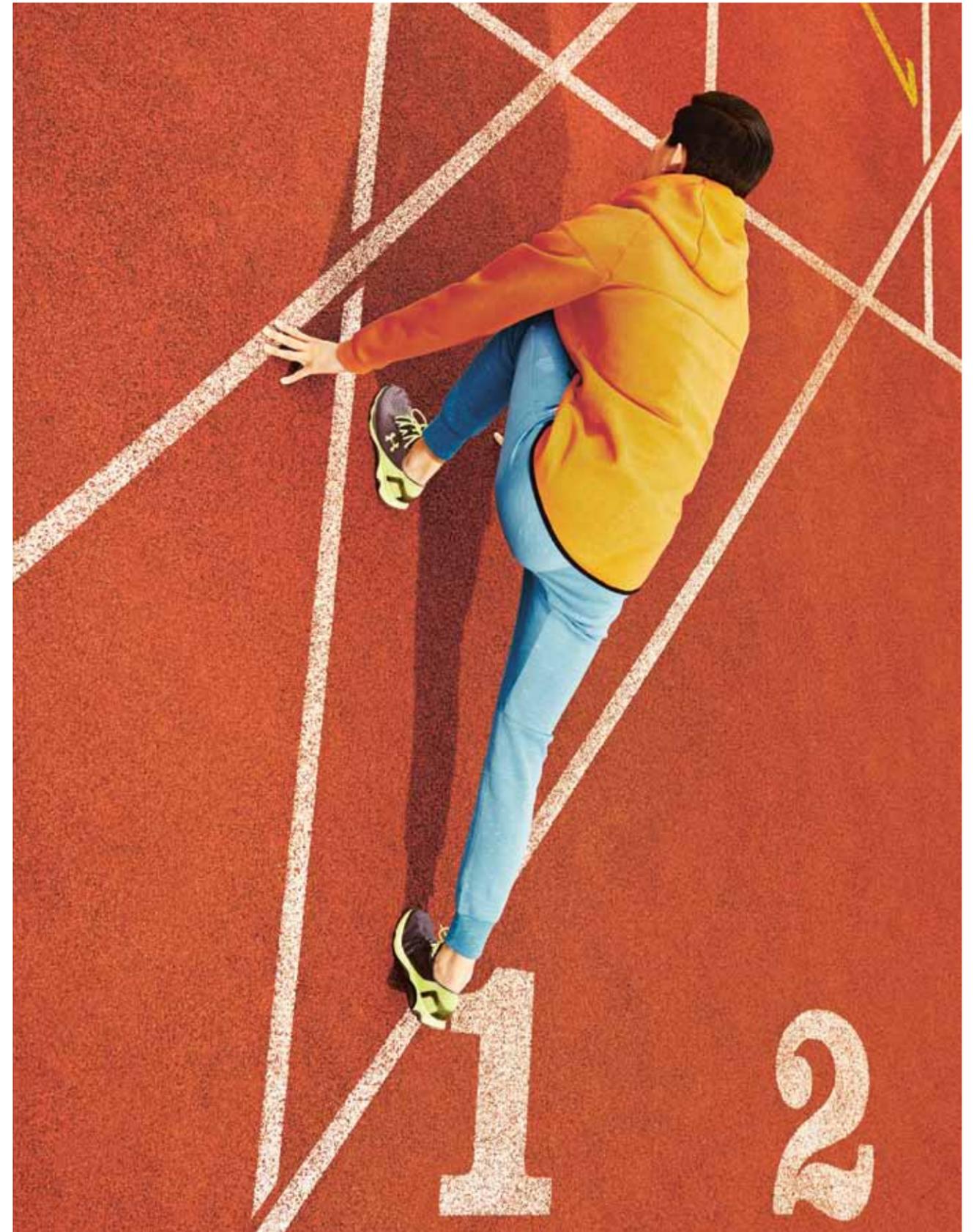
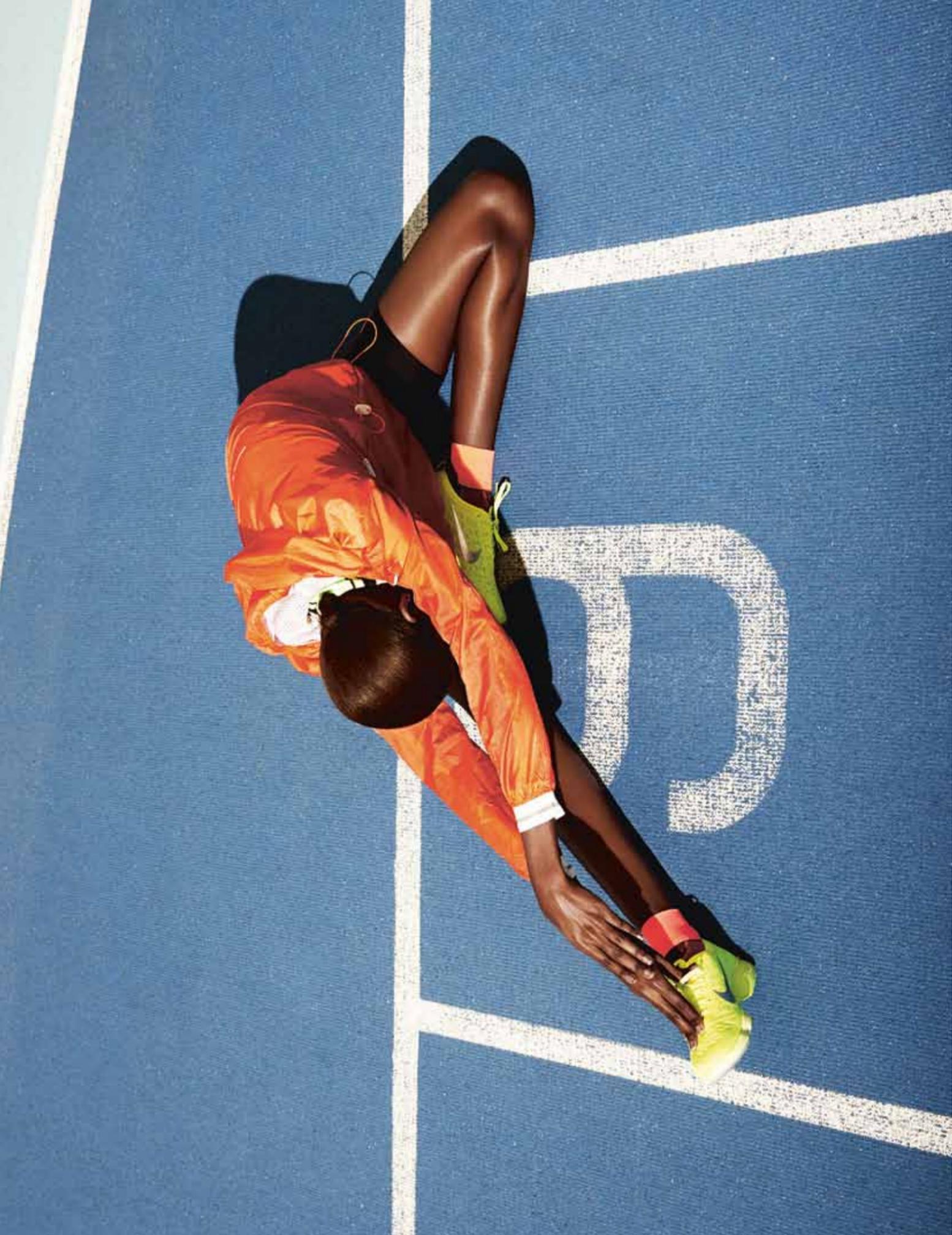


>> SMOKED TROUT BAGEL <<

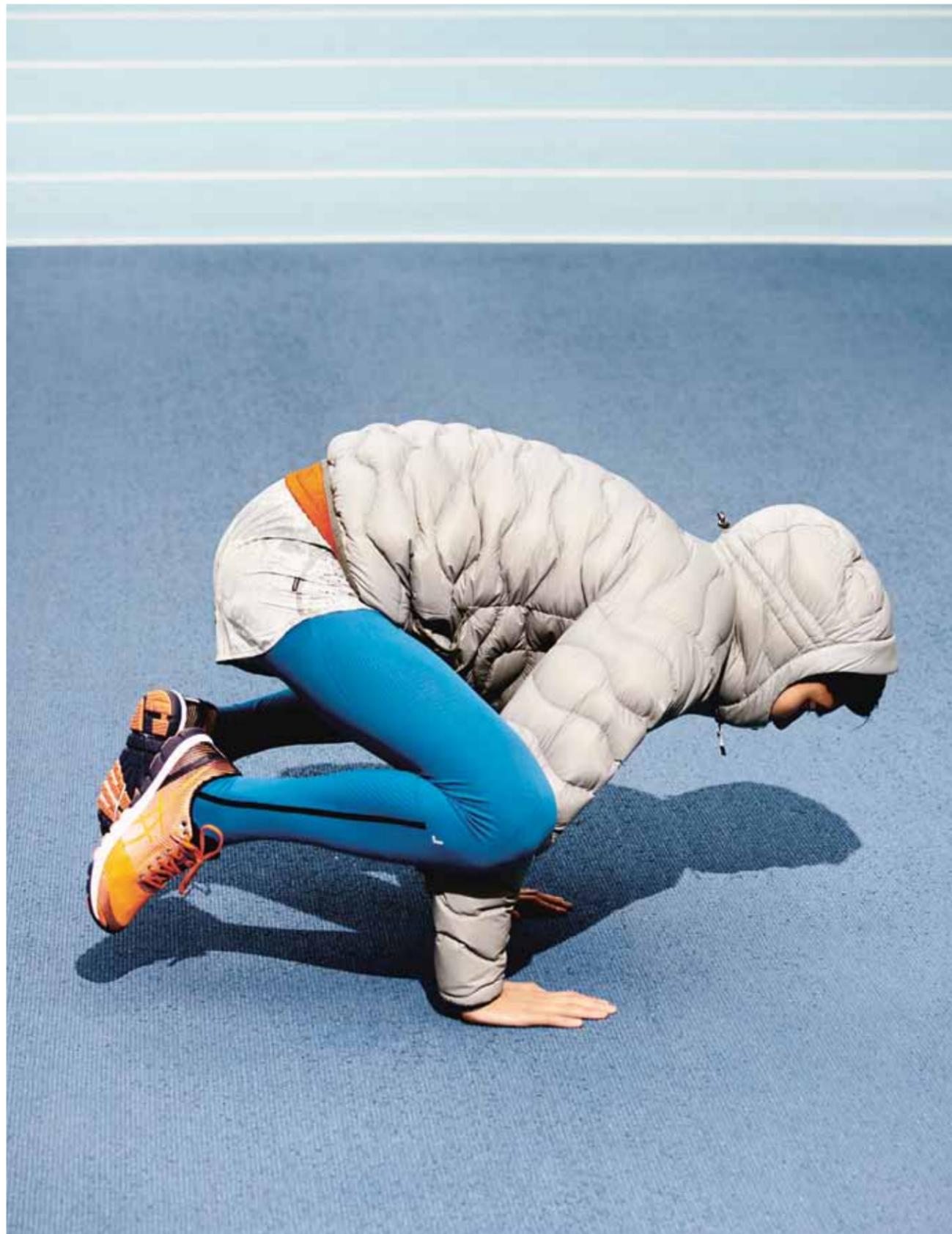
Ingredients: 40g cured lax or smoked trout, 3 sliced caper berries, a few half rings of pickled red onion, a squeeze of lemon and black pepper

1. Slather a bagel with cream cheese, caper berries, pickled red onion, lemon juice, black pepper and finish with Bosman’s oak-smoked trout.





Left: **3 SHOES NIKE 4 TOP FALKE**
Above: **5 SHOES UNDER ARMOUR 6 TROUSERS NIKE 7 TOP NIKE**



Above: **8 SHOES** ASICS **9 TROUSERS** FALKE **10 JACKET** PEAK PERFORMANCE **11 SHORTS** NIKE
Right: **12 TROUSERS** ADIDAS BY STELLA MCCARTNEY **13 SOCKS** NIKE **14 SHOES** Y-3





Left: **15 SHOES** ADIDAS **16 VISOR** MONREAL LONDON **17 LEGGINGS** NIKE **18 STRETCH BAND** NIKE

Above: **19 SUNGLASSES** THOM BROWNE **20 JACKET** Y-3

PIT STOP

ART PARK

» » » » »

IN MIAMI, AN AWARD-WINNING PARKING GARAGE HAS BECOME A POPULAR LOCAL DESTINATION. HERE'S HOW AN ARCHITECTURE FIRM AND AN URBAN DEVELOPER COLLABORATED TO CREATE A NEW COMMUNITY ANCHOR

TEXT BY LIV LEWITSCHNIK
PHOTOGRAPHY BY MARCO ARGUELLO



01



01 A view of the hulking 1111 Lincoln Road structure from street level

Parking garages tend to be unexciting. They're meant to be invisible but often sit as ugly eyesores on our streets. But in South Beach, Miami, the Swiss architecture practice of Herzog & de Meuron, with urban developer Robert Wennett, has designed one of the world's most architecturally expressive and impressive parking garages: 1111 Lincoln Road.

Opened in 2009 as a mixed-use development with high-end retail space and luxury residences, 1111 Lincoln Road recently won the inaugural Mies Crown Hall Americas Prize, an architecture award that confirmed the project's groundbreaking design and its visual and social impact on the surrounding area. For Wennett, the initial \$23.5 million investment for the land and next-door building was a risky one. With experience working on successful urban development projects that span locations from Manhattan's meatpacking district to Dupont Circle in Washington, DC, Wennett was sure he could make this project work. "I have great passion for urban design, planning and architecture," he says. "That's what this building is about. It's about the idea of what is successful in an urban setting."

From the start, Wennett hoped to create a civic space that would have a big impact on the neighborhood and surrounding community of South Beach. "We're in this amazing urban setting, and the last thing we wanted to do was to put a parking garage here," he says. "Parking is basically just a warehouse for cars. But we needed parking for retail, so we looked at the design of this entire garage as a public space, something that you can give back to the community."

Five years on and Miamians are still fond of the project. Every week there's something going on here: yoga classes, basketball games, wedding receptions, fashion shoots, art exhibitions. "People want to be in this building because it doesn't feel like a garage," Wennett says. "It's privately owned but open 24 hours a day. People can come here whenever they like. That's what I think is important."

The garage is such a well-loved anchor of the community that it has become a Miami landmark – an attraction in its own right. "This has become the most coveted space in Miami," Wennett proclaims, "the Empire State Building [of this city]. Everyone comes here to see the view."



02

02 The view from the upper floors of 1111 Lincoln Road is one of the development's biggest draws
03 Tropical evergreens cascade over the edges of a number of floors



03

THE VERNACULAR OF THIS BUILDING IS LOCAL, BUT DONE IN A UNIQUE WAY

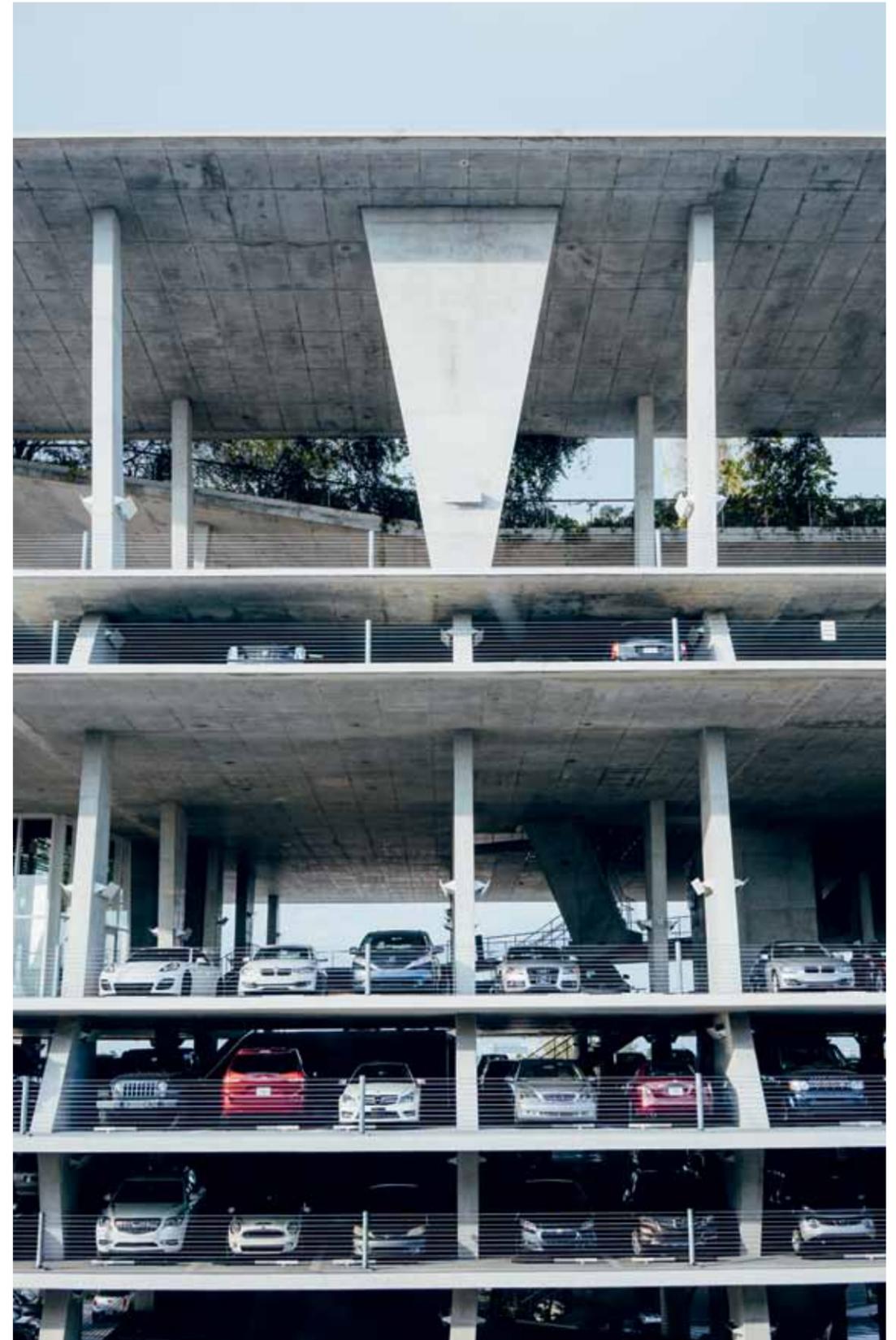
Standing on the seventh floor of the garage, visitors see a panorama of the city stretching out beneath them. No walls block the view. The only barrier to the steep drop below is created by rows of thin, barely visible metal wire spun around the brink of each parking level. A few tropical evergreens cascade over the edges. The ceiling heights differ dramatically depending on where in the building you stand – 10 feet to 30 in the upper floor event space. (There are parking spaces on all levels.) Look up and you'll see a lush rooftop garden that shields Wennett's penthouse, the only private residence ever designed by Herzog & de Meuron.

The entire parking garage is built of concrete, a material that was pioneered here by the MiMo (short for Miami Modernism) architecture movement, which introduced a midcentury modern design aesthetic to Miami's familiar art deco style. "The concept of this building is a very strong architectural statement, but the materiality of the building is consistent with Miami," Wennett says. "The vernacular is local, but done

in a unique way. I'm not a fan of postmodern architecture. You don't build a new building in Miami and try to recreate the art deco period. This is very much a modern building by Herzog & de Meuron and not a copy of something old."

Entering the building, visitors look up through a wide, angular staircase, an uncommon feature compared with the narrow, functional steps of standard parking garage design. There is no unsightly exposed piping; natural light floods in from all directions. Even public artworks are on display, including a sculpture by the Polish artist Monika Sosnowska. The whole package makes people want to linger, savor the experience.

It's ironic that a parking garage is what has increased foot traffic on Lincoln Road, one of the few pedestrianized streets in Miami Beach. It was regarded as Miami's equivalent of Fifth Avenue back in the 1950s until retailers and local residents relocated to the suburbs in the '60s, leaving behind a messy mishmash of bohemian boutiques and chain stores.



Above: The ceiling heights at 1111 Lincoln Road differ depending on where in the building you stand.



05



06



07

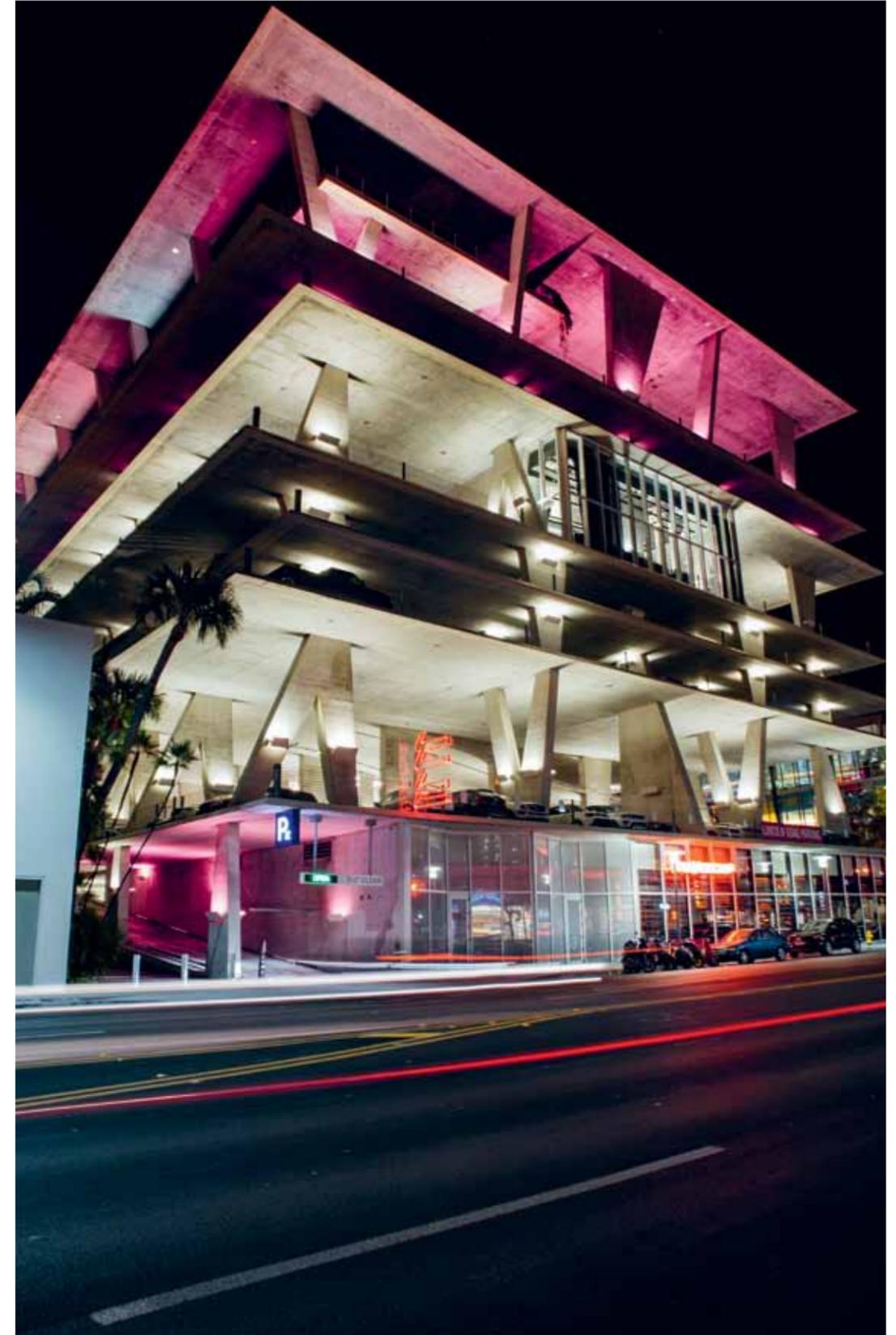
05-07 The interior of 1111 Lincoln Road is filled with unique architectural details: angular staircases, contemporary strip lighting, even small spaces for public artworks

Wennett explains that he wanted to help bring the street back to life. “I didn’t want to work with a starchitect simply to brand a project,” he says. “I wanted Herzog & de Meuron because they could help it become a catalyst for the area. Lincoln Road needed direction, a boost.”

With 300 parking spots available in the gridlocked heart of Miami Beach, Lincoln Road is creating serious competition for the other megamalls scattered around the city. In addition to helping lure shoppers back, Wennett installed a carefully selected mix of high-end retailers – coffeemaker Nespresso, fashion brand Alchemist, German publisher Taschen – on the garage’s ground floor, bringing a savvy sophistication to the street.

Wennett is now in the process of an entire upgrade of the development. Besides a fresh coat of paint, he and Herzog & de Meuron are currently drawing up plans for an additional building on the site. When completed in 2016, there will be more space for retail, a restaurant and two more residences.

Wennett explains the need to keep improving: “This project is much more than a retail project or an existing mixed-use project. It’s really part of the community, and it needs to be constantly curated. Now that we have the luxury of it being a success, we have the knowledge of what’s successful and what isn’t, and how we’re going to change and make things better, how we are going to remake ourselves again.”



Above: 1111 Lincoln Road at night. The space is regularly illuminated for art exhibitions and fashion events.



THE OUTPOST

» » » » »

HOW LEXUS'S HARDWORKING EUROPEAN DESIGN DIVISION
IS SHAKING UP THE BRAND'S FUTURE

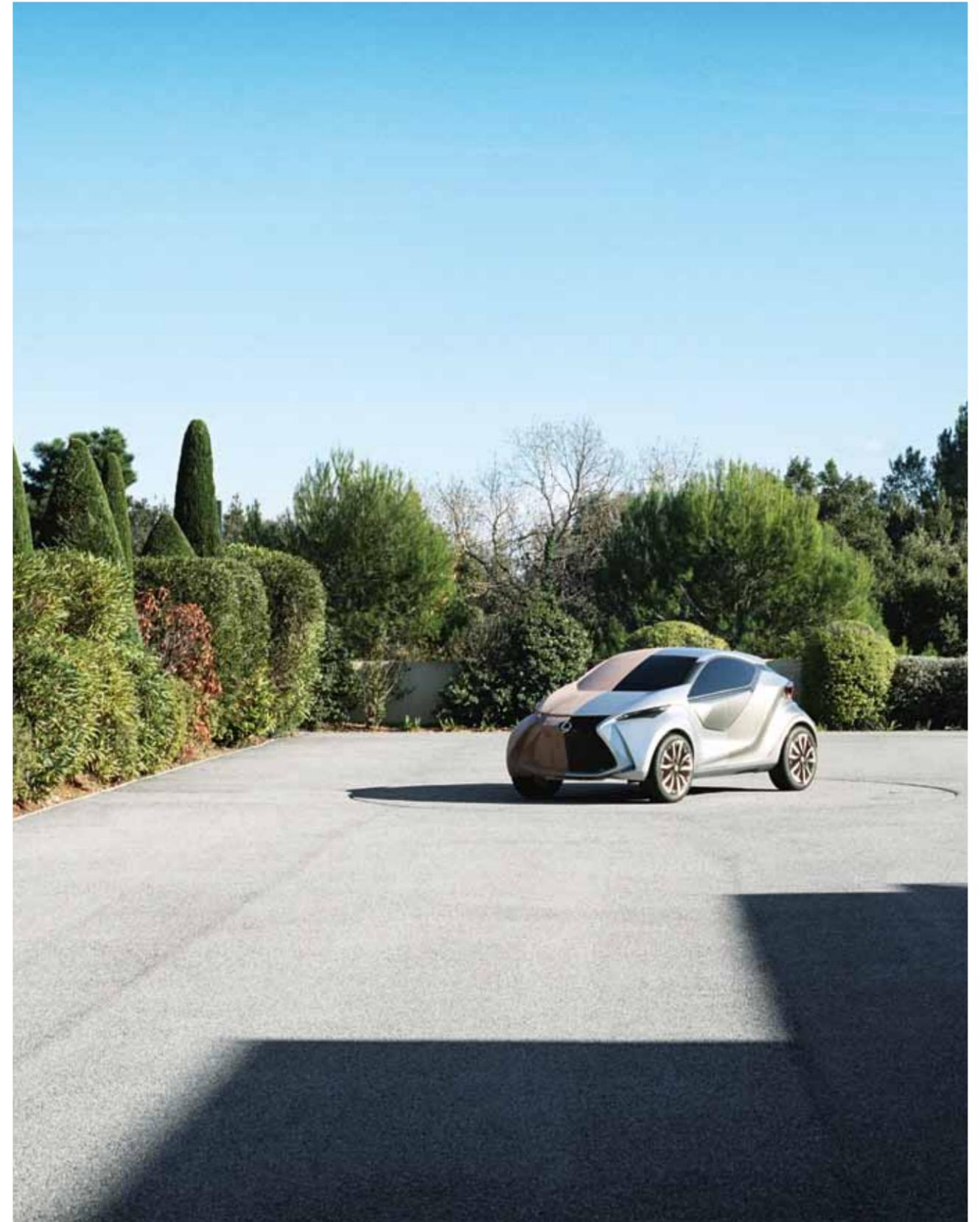
TEXT BY EMMA FORREST AND PHOTOGRAPHY BY ERIK WÄHLSTROM

"This is probably the best view from any design studio," says Lance Scott as we stroll to the end of the large terrace at ED2, Lexus's design center in Valbonne, where he is the general manager of the design department. It's winter, but the sky is bright blue and brilliant sunshine sparkles on the azure Mediterranean Sea that stretches out in front of us. Also in our line of vision is a picturesque hilltop village, a forest of palm trees and the snow-topped mountains of the Alps. Nice is a short drive east, and Cannes sits to the west. If you ever needed a spot to inspire innovative design, then this is probably it.

ED2 – European Design Development – is the 6,000-square-meter purpose-built home of Lexus's European design team. Over the building's three levels, a team of 40 employees, including 22 designers and 10 modelers, is dedicated to developing proposals for car exterior and interior design for Lexus's design headquarters in Japan. It's here, too, that designers participate in competitions with other Lexus design studios, presenting models that could become concept or future production vehicles.

"In Belgium" – where the European team was based until 2000 – "we had a view onto a car park," says Scott, who wears a goatee and a black turtleneck. "From an inspiration point of view, we [now] have beautiful views and a mix of nationalities. We are just three hours to Turin, Italy, the historic home to the Italian coach builders, and close to Nice, which has one of the busiest airports in Europe. And being so near to Cannes and Monaco is good for research into the premium luxury market." Scott has risen up the ranks at ED2 since 2000, while working on Lexus projects including the SC, the GS and the IS, as well as the LF-SA, a small city-car concept the team here prepared for the 2015 Geneva Motor Show in March. An "urban adventurer" that "pushes the boundaries of luxury in a small package," the LF-SA was not designed to go into production, but instead to provide a talking point for possible design directions Lexus could take in the future.

This sort of experimental work – the kind that explores potential new genres of vehicles – is key to what the team at ED2 does. Scott can't reveal details about other proposals, but, he explains, the team



Left: Members of ED2's design team discuss materials Above: A half-painted full scale clay model of the Lexus LF-SA stands ready for inspection on an exterior turning circle

03



04



THE TEAM AT ED2 EXPLORES NEW GENRES OF VEHICLES

05



06

has developed advanced models of the Lexus's NX, SC, CT, IS and GS cars. The team has also presented competition proposals for the NX and the CT, and the exteriors of the SC and the previous generation GS, which were both selected for production. Its proposal for the IS strongly influenced final production.

Scott oversees a multinational team of designers, including exterior, interior and color and trim designers who work in a large, open-plan space on the first floor of the facility. Inspiration cues are peppered throughout: a giant plastic cactus sculpture, red felt slippers, inviting beanbags, a maze of mood boards alongside a lone car seat covered in a scarlet fabric. On a cluster of sofas on one side of the office, designers compare notes as they use chopsticks to pick sushi from bento boxes. At the other end, a pair of color and trim experts concentrate on the textures of different blocks of plastic as they sit on Perspex designer chairs pulled up at a glass table.

"I learned everything here," says Laurent Bouzige, assistant chief designer, who joined the "family" on graduating from the Strate design school in Paris in 2000.

Cheerful and enthusiastic, Bouzige manages the design team as they work on projects from initial brief to final presentation.

The ED2 team is sent an average of seven briefs every year, each of which sets off a chain of design processes. Two months are spent researching everything from trends to new technology, to define the concept and target user, and then come up with a style proposal.

Next, designers work on paper or graphic tablet to develop a key sketch before modelers create a scale prototype in clay.

"This is more about mass and proportion," says Bouzige. The model is scanned and eventually re-created at full-scale, and over the following two months designers refine surfaces and details. In the next phase, the full-scale car is scanned and transferred into the digital design software Alias, allowing the team to develop the details virtually in three dimensions. The software is especially useful for the

03 The LF-SA sits in the clay modeling suite; one half is wrapped in silver plastic for presentation purposes 04 Tools used by Lexus modelers 05 Details of the LF-SA clay model 06 An ED2 modeler works on the model in the studio

interiors and the color and trim teams, who use the 3-D data to create simulations. When the final model is finished and prepared, it is presented to HQ, along with communications, mood boards and movies.

In charge of the interior design is Jaromir Cech, chief designer. "My job is to imagine what we can bring to the customer experience," says the animated Cech, his smiling eyes twinkling from behind a pair of striking black designer specs. "The first phase is the most important, intellectual and demanding. On the LF-SA, for example, we had to think about the fusion of materials, space and volumes, about the manipulation of light and how it can give a new experience, and how to combine traditional and nonconventional ideas of luxury."

Designing interiors is complex. Cech works on creating a high-quality and innovative tactile and visual experience within the ergonomic limitations of the car. Day to day, he manages his team as they work on a number of different projects and liaise with management and suppliers. He has to stay on top of trends and innovations in a wide range of areas, from seating fabric to lighting technology.

If the cars are conceived upstairs, downstairs is where they become a reality. A long spiral staircase leads down to a wide, brightly lit corridor with huge garage doors concealing woodworking, welding and painting workshops. A regular door opens to a huge luminescent studio with a clay model of the new LF-SA standing in the center of it, one half naked terra-cotta, the other half wrapped in silver plastic.



07

Behind glass doors on one side of the studio is the milling machine, a sophisticated tool with arms that sculpts the car out of clay from the 3-D design data that is fed into it.

"I'm the link between design, digital and modeling," explains David Vanvinckenroye. "Alias is good for a sketch model, but the final adjustments are still done in clay, especially for the exterior." Often it's just the exterior that is created in clay, he says, but in the interior, it can be easier to experiment with different details on a digital model.

Once a model has been milled, the 10-strong modeling team crafts the clay model until its lines properly reflect the vision of the designer.

"My job is to take the sketch and interpret it into a 3-D form - the designer has the inspiration, the modeler has the hands," explains senior modeler Paul Wastell, showing a set of clay-crafting knives and tools. "Sometimes the designer will hold up a piece of plastic and twist it and say 'This is what I want,' and then I recreate it in the clay."

At ED2 Wastell works on the modeling process, from welding the steel frame and cutting foam to smoothing lines on the clay and scanning it. "I work on a model from start to finish," he says. "We all have many skills."

At midday everyone sets down their tools to meet in the canteen, which has basketball ball-orange walls, smart designer lamps and a sunny terrace. A black leather Mies van der Rohe here, a matte black pendant light there - the building is home to a pedigree of designers who are obsessed with attention to detail.

Everyone here also seems to have a sunny disposition, and not just as a result of the climate. Their enthusiasm is sparked by the excitement and pleasure they take in what they do, working together to design the next generation of Lexus cars. The team is small, and their approach is all hands on deck, but that's the way they like it. "I like that it's a small studio," explains Vanvinckenroye. "Everybody has to know a bit of everything." //

08

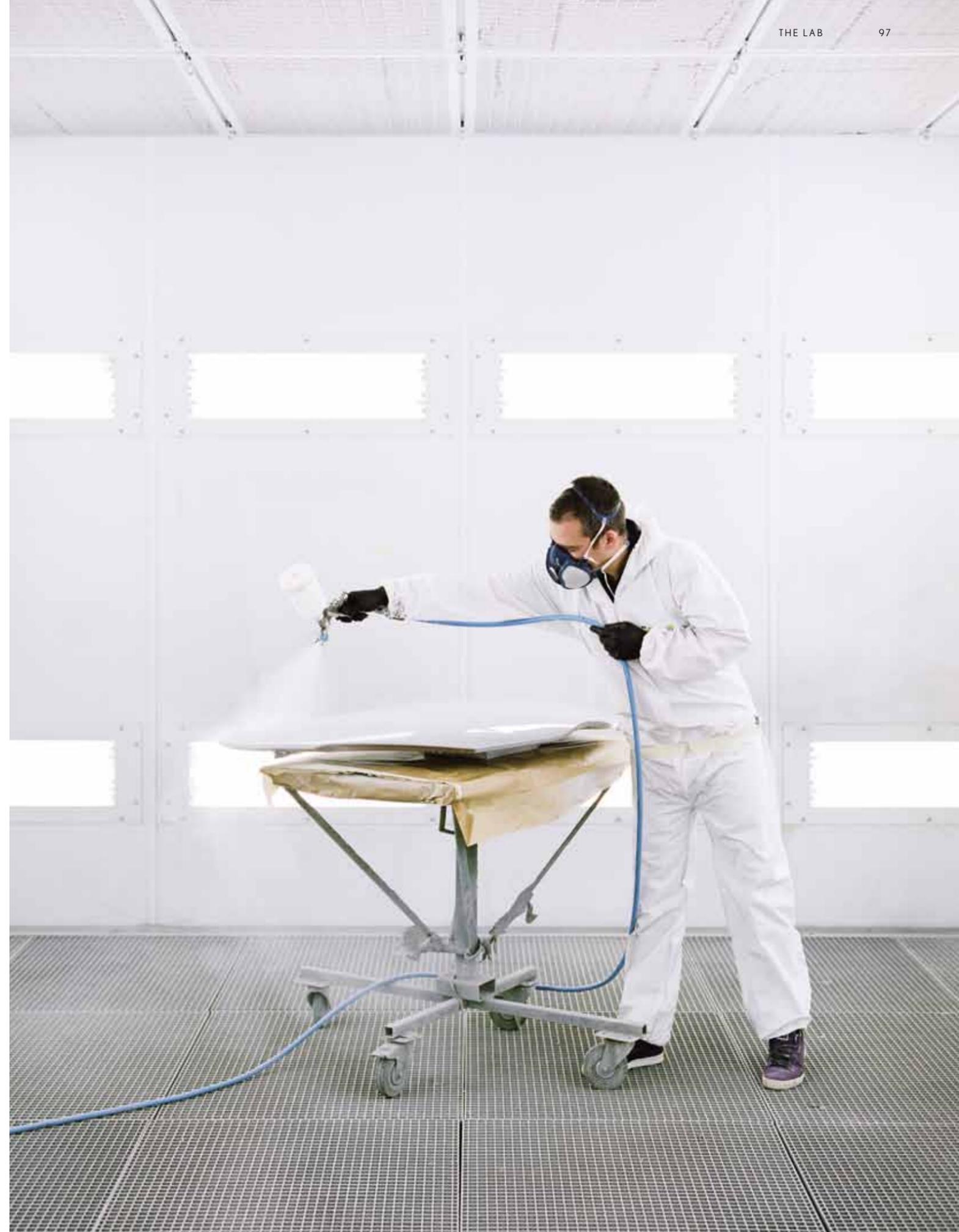


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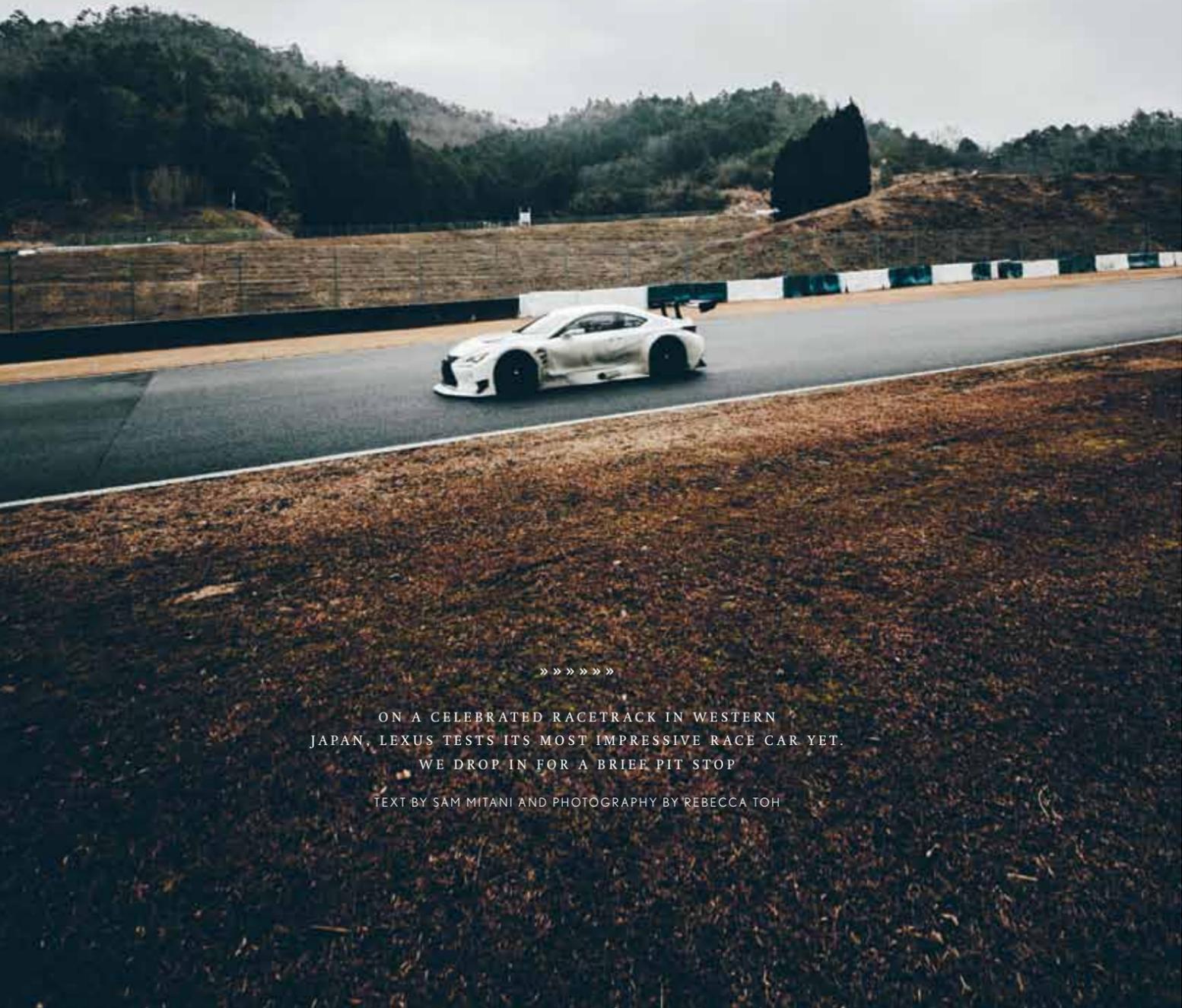


10

07 The exterior of the purpose-built ED2 facility
08 An ED2 designer at work on the LF-SA
09 Designers discuss elements of the LF-SA wheel
10 A tablet shows the design of a Lexus touch pad
11 An ED2 team member spray-paints a door panel



TESTING GT3



» » » » » » » » » »

ON A CELEBRATED RACETRACK IN WESTERN JAPAN, LEXUS TESTS ITS MOST IMPRESSIVE RACE CAR YET. WE DROP IN FOR A BRIEF PIT STOP

TEXT BY SAM MITANI AND PHOTOGRAPHY BY REBECCA TOH



01

Deep in the mountains of Okayama prefecture, loud shrieks echo off the hillsides. A lone race car, the Lexus RC F GT3, is running laps of the Okayama International Circuit, a 3.7-kilometer-long racetrack in Mimasaka, in western Japan, thrilling a group of interested onlookers. Every time the car speeds along the front straight – a hot white streak – people gasp.

We're here for a Lexus testing session. A dozen or so racing engineers are running around the pit area with stopwatches and wrenches, ready to pounce on the race car when it returns to the garage. There are mechanical adjustments to be made, they agree – details to be ironed out to improve performance.

As soon as the car comes in, work begins. Many hands see to minute technical adjustments – small tweaks that make major differences. Akira Iida, the RC F GT3's chief test driver, springs out of the car and is immediately met by the vehicle's lead engineer. "I relay to him everything," Iida says, "from the way the engine delivers power to the handling balance through the turns."

Iida, who this year will be driving the RC F GT3 in the GT300 class of the Super GT, a grand touring car racing series that began in 1993, gets back into the car and accelerates away for another session, while an onboard data telemetry system records everything from the car's tire pressures to its engine's RPM. Data is relayed back to computers monitored by Lexus engineers inside the pit garage, and the combination of these figures, and the driver's comments, allows them to recognize what needs to be improved to make the car quicker and more efficient. On a typical day of testing, dozens of different settings are deployed until the right combination is found for that particular circuit.

While Formula One often dominates the racing headlines, true motor sports enthusiasts also follow sports car racing, a form of auto competition requiring that every car have two seats and enclosed wheels. What makes this form of competition so intriguing? For one, sports cars are based on production models that anyone can drive – a regulation known as homologation ensures every vehicle is based on a production model with a minimum number of sales. And second, each contest is extremely competitive. Outcomes are often decided on the last lap of a race, and in the last race of a season. Lexus has been involved in sports car racing events around the world since its founding in 1989, but with this vehicle, the brand is now primed to take part in the most popular form of them all.

According to Yukihiro Yaguchi, chief engineer of both the RC F GT3 and the RC F model on which the sports car was based, the RC F sports coupe was engineered with GT3 racing in mind, so the production car and the race car were developed simultaneously. Last winter the RC F GT3 made its world debut at the 2014 Geneva Motor Show, declaring to the world that Lexus was serious about international sports car racing.

01 Lexus engineers, in constant communication with data analysts, surround the car in the pit lane



03



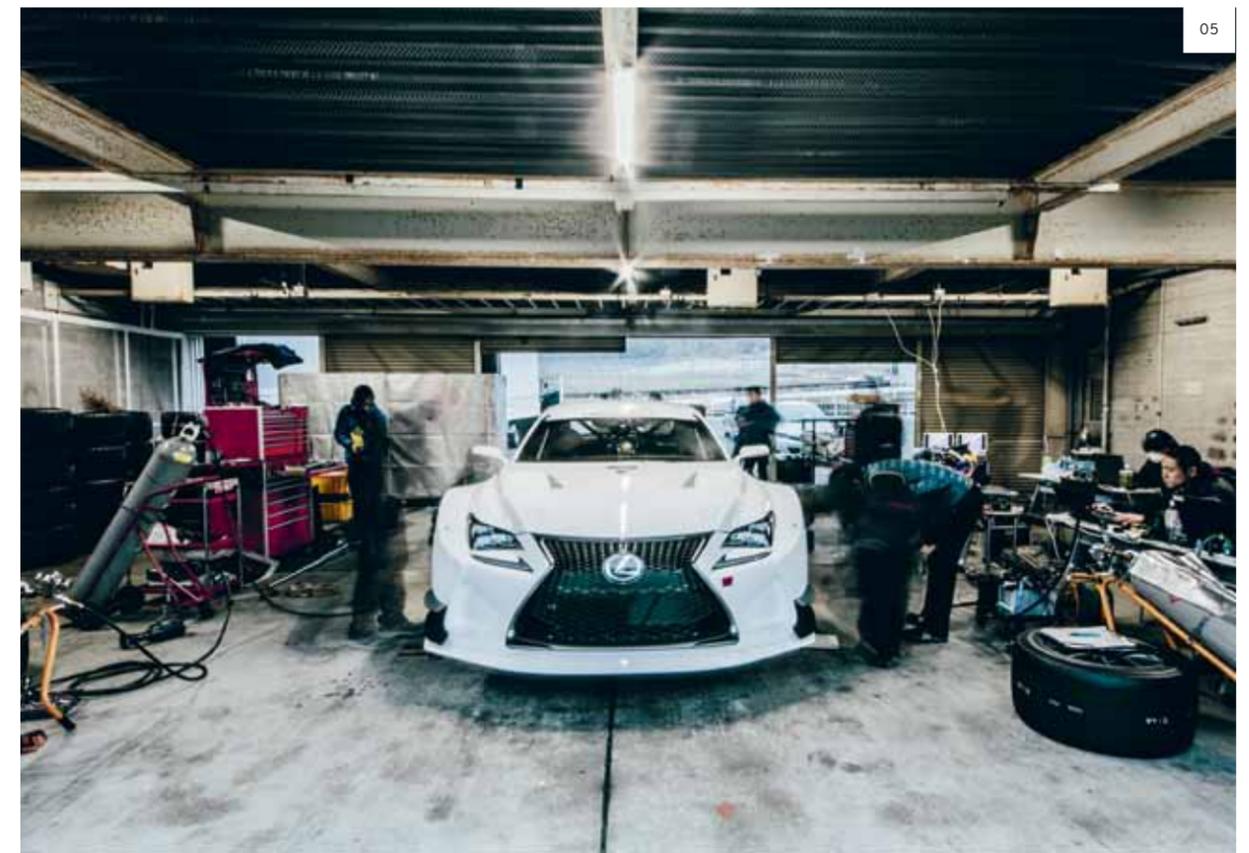
04

02 An engineer makes amends during a brief pit stop 03 The car comes into the pit area for technical tune-ups



02

04 As soon as Lexus engineers are finished fine-tuning mechanical elements during a brief pit stop, a test driver steers the car back onto the track 05 In the pit, Lexus engineers record data that is fed back by monitors in the car



05

The RC F GT3 looks like a souped up version of its more accessible cousin. It shares the RC F's basic body style, but it's immediately evident that there's a lot more bodywork here. Additional pieces, including a large rear wing, have been added to improve the car's aerodynamics, allowing it to produce enough downforce to help keep the tires planted to the driving surface at high speed.

A peek inside the RC F GT3's cabin reveals an extremely spartan interior. You'll see none of the luxurious appointments of the stock RC F. Instead, every piece of equipment here serves a distinct purpose, while all the unnecessary elements – including the passenger seats – have been removed to reduce weight. Under the hood of the GT3 is a tuned version of the RC F's engine.

In its first year on the battlefield, Lexus Racing will have to play catch-up with the competition; many existing race teams possess several years of experience in the GT3 class. Still, the prospect of going wheel-to-wheel with the likes of the McLaren 650S and the Ferrari 458 excites Yaguchi.

"We'll be competing with cars whose production counterparts cost nearly 10 times more than the RC F," he says as the RC F GT3 completes more laps, racing past technicians patiently waiting in the pits. "So of course it excites me that we have an opportunity to not only race with them – but also beat them." //

BEYOND BY LEXUS
ISSUE 6