

LUX

MAGAZINE

RATE CARD 2015/16

LUX

LUX is the iconic global luxury magazine. Created by luxury opinion-formers, for luxury opinion-formers, it is authoritative, respected, informed and beautifully stylish. First launched in Europe in 2002, LUX expanded into Asia in 2010 with joint ownership in Singapore and London, and now enjoys unmatched status among luxury CEOs, owners and consumers from London, Paris, Geneva, Monaco and Milan to the UAE, Singapore and Hong Kong.

LUX readers are drawn from the “zero point one percent” of global lifestyle opinion formers. They are as familiar with the Corniches of the French Riviera as they are the backstreets of Hong Kong, the backcountry of British Columbia, and the art dealers of Mayfair. Columnists are drawn from across the luxury goods, art, fashion and travel sectors; editors, photographers and collaborators live the lifestyle.

LUX covers hard luxury, fashion, retail, art, travel, performance cars, sports, entertainment and collectibles. To appear in LUX is to be showcased in an editorial, creative magazine which is admired as a showcase for the greatest creative minds of global luxury.

About The Editor

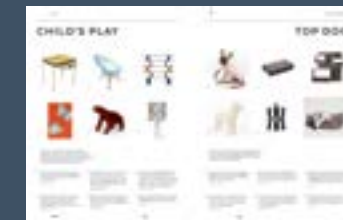
LUX is edited by Darius Sanai, one of the world's leading luxury magazine editors and commentators. He also holds the position of Editor-in-Chief, Condé Nast Contract Publishing and owns a luxury consultancy. Darius's contacts within the luxury, art and magazine sectors and the calibre of the team who work on the magazine mean LUX is the most sophisticated magazine of its kind. He also lives the life and is a serious collector of classic Ferraris, Porsches, and fine wine.

EDITOR-IN-CHIEF: DARIUS SANAI



Key Sections

FRONT – SHORT & SWEET



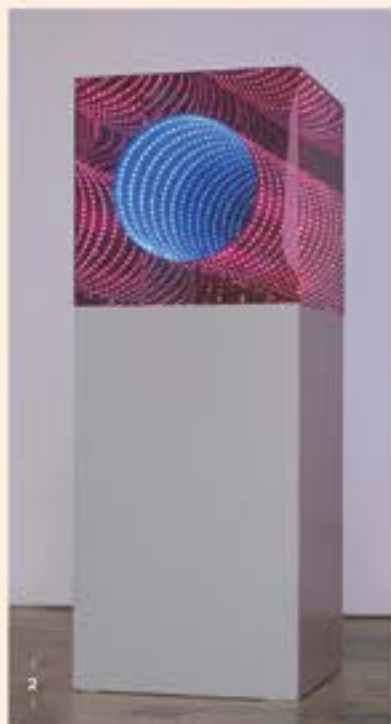
WELL – DEEP IN



BACK – ET CETERA



WHEN ART AND DESIGN COLLIDE



Art and design are different worlds, sometimes overlapping, usually distinct. One encapsulates aesthetics, the other utility. Or do they? Our columnist would disagree

JEAN-DAVID MALAT



In the 1980s in the art world, the 'object' made a comeback as a theme and as a means of expression. Not that the object, as an entity, had never been approached in 20th century art but after the 1980s, young artists turned back towards it en masse, in terms of its substance and its environment.

Some decided to approach the object in a sculptural way, others saw it as a consequence of the aesthetics born in surrealism (notably the ready-made movement created by Marcel Duchamp), conceptual art and minimalism. But for a majority of contemporary artists, putting the object back at the centre of the creation process is above all a criticism and response to postmodernism.

The relationship between art and design is complex and occasionally contradictory. Design is thought to be an 'aesthetisation' of practical everyday objects (notably, but not only, furniture): the idea is to make the objects that surround us and that we use daily more pleasing to the eye, to make them stand out as things that are beautiful as well as useful. Art, on the other hand, has absolutely nothing to do with practicality and usefulness; for the simple reason that art is not made to be used, but to be contemplated.

British designer John O'Noon coined the following five statements in an attempt to establish the distinction between art and design:

- Good Art is Unique
Good Design is Common
- Good Art is Intentional
Good Design is Unintentional
- Good Art is a Thing
Good Design is an Opinion
- Good Art is a Subject
Good Design is a Wall
- Good Art has a History
Good Design is Forever
- Good Art is a Message
Good Design is a Wall
- Good Art is a Message
Good Design is Forever

The difference between both was therefore indubitable. Or was it? Because, after the 1980s, in the area of design, a contrasting phenomenon started to emerge. Designers were, deliberately, designing objects that lacked functionality, or at least had a very reduced functionality. This could be seen in objects that showed exaggerated aesthetics and were the result of free artistic expression rather than methodological design.

This inversion of the purpose of design and the eradication of the notion of usefulness have led to an undefined territory, a grey zone that places many objects in an indefinite, unstable, and contradictory position between the worlds of art and design. Maybe this is where art and design meet and become one?

Take Ron Arad as an example: a designer who thinks and creates outside the box and breaks radically with the old school dogmas and the functionalism of objects. Arad pursues the exact opposite to functionalism, through the development of new techniques and research of new materials and advanced technologies.

Arad says: "Sometimes I am more interested in form and shape, and function is secondary; [...] I don't care if people use it or not, I enjoy discovering procedures, what I can do with the material, the form and function in this case is purely an alibi [...] What matters is: it's interesting, it's boring, it's exciting, looking, touching, gives you a sense of pleasure or not? You don't need to know what it is!"

Arad considers his pieces as unique creations, just like a sculpture or a painting. He does not care whether they will be used or not, what he seeks is to arouse emotions in the viewers.

The most prestigious objects he creates are, however, limited editions and unique creations, such as 'Well Tempered Chair', 1986, produced by Vitra; 'Big Easy - Volume 2' and 'D-Soft', armchair and sofa chrome-plated steel; 'Oh Void 2 armchair' in 2004; 'Bodyguard', a real sculpture, 2008; or 'Double Papardelle' bronze sofa, an ironic piece inspired by partly cooked papardelle pasta, that is now exhibited at Opera Gallery.

German artist Hans Kötter works at the intersection of photography, design, and technology, creating sculptures and installations that give physical form to light. Constantly exploring new materials and techniques, Hans Kötter's body of work ranges from light boxes and painting-like macro photography to optical illusion-like LED sculptures, to room-sized installations that envelop visitors in emotive and visually stimulating washes of colours.

Recent works integrate LEDs in sculptures that interrogate depth and perspective. When observed from a certain angle, his 'tube' works present what appears to be an infinitely deep curve, although from other angles it appears only as an interesting array of light and colour.

According to Kötter, "the luminous bodies transform into autonomous beings: sculptures of light changing not only the colour of space, but also restructuring it, dividing, delimiting, blocking, opening, tilting it and giving it new rhythm. The use of montage gives the coloured surface, the

stripes and patterns and the scintillating effects an autonomy, which detaches them from the object of representation. The object is neither documented, nor is there any suggestion of traces of it left behind in memory. The art of photography stands at the service of a multi-coloured light-painting."

Finally, Korean designer Lee Jae-Hyo's work shows immense respect for natural materials, but also the will to dominate what nature has provided. The viewer is immediately struck by the perfection of his craftsmanship, and led to reflect on the many long hours of hard physical labour that must have gone into the production of these immaculate and intricate objects.

Lee Jae-Hyo assembles natural materials, such as wood pieces, branches and leaves, or iron nails, and turns them into three-dimensional works with elegant forms and strong contemporary character. Doing so, he opened up a distinctive direction for Korean contemporary art. A very playful artist, he likes to juggle with materials, and push them to their limits. ♦♦

Jean-David Malat is Director of the international Opera Gallery group. www.opergallery.com

1. Lee Jae-Hyo
0121-8110-112114,
2013

2. Hans Kötter
Tube,
2012

3. Lee Jae-Hyo
0121-8110-112104,
Denise

4. Ron Arad
Double Papardelle,
2008

FRONT – SHORT & SWEET

Columns – The Gallerist

The Family Issue
PG 24-25

The Front section of LUX is renowned for its in-depth and insightful articles from opinion-formers and market makers: CEOs and owners across luxury goods, fashion, contemporary art and science. Recent and regular columnists include Jean-Claude Biver, CEO of LVMH Watch & Jewellery; Arnaud Bamberger, Chairman, Cartier; Marie-Claire Daveu, board director, Kering; Simon de Pury, the curator and auctioneer; Prof. Thomas Weber, CEO of Sustainability at Daimler-Mercedes-Benz, and Prof. Rolf Heuer, director-general, CERN.



WELL – DEEP IN

FEATURE – Anna Skladmann's Little Adults
The Family Issue
PG 52-57

A curated, eclectic mix of features and interviews surrounding luxury, lifestyle, people and their passions, the WELL is packed to the brim with the elements that make the luxury world go round.

LUX

LUX Who was the most interesting?

AS All of them had their interesting facets and stories but there were a couple of striking surprises. For example with Jakob ('Jakob Shooting at Ballerinas', Moscow, 2009) I had a planned photoshoot with his sister who was fourteen at that time. She was very ahead of her age and I started to realise that she was actually "too mature" for my project. After the shoot we sat down for tea and she started to show me around the house and in one of the rooms sat Jakob, her younger brother. He was sitting on his bed casually shooting at ballerinas on the TV screen with a Kalashnikov. The Cultural Channel was playing on TV because his grandmother turned it on a few minutes before.

LUX What was the most compelling part of this project?

AS Aghsin, every part of the project had its own appeal. Starting from the simple act of photographing Nastia, my muse for this project, to generating the idea and up to its realisation. Every single chapter and story has shaped my critical and creative thinking. It was the nature of these children which evoked such a desire to create, perfect, and bring this project to life. ♦♦

annaskladmann.com



2. 'Jakob Shooting at Ballerinas' Moscow, 2009

3. 'Eva In Her Living Room' Moscow, 2008



'Yevras In Her Home Cinema' Moscow, 2008

LUX



A FAMILY DRAMA

A spectacular museum in Germany tells the history of our recent times through our most important industrial invention. And it's fun for all the family

By RICHARD MOUNT

In the double-helix building of the Mercedes-Benz Museum, you can take a look at the first car ever made, by Karl Benz in 1886. The architecture has been created to encompass a wall-mounted timeline of key events in the 20th century, including some rare and engrossing archive photography. You can take close-up looks at some of the most valuable cars in the world, some gangster-style supercars from the 1920s and 1930s, and you can dine in considerable class at the end of your tour.

For a small child though, the Mercedes-Benz Museum is entrancing for a very different reason, as I can testify as a witness. The vast building is designed so you journey from the beginning at the top (of what is shaped somewhat like a spinning top), down a single, vast, spiralling internal slopeway that houses all the museum's contents, to the end at the bottom. A small child would think that this is immense fun, this never-ending, spiralling slope. It looks at the view over the internal edge, asks questions that make you wonder whether the building is an MC Escher-style illusion, and wonder what would happen if you rolled a football down from the top. (Answer: the football would hang into one of the priceless cars that punctuate its trajectory, and one would be shown to the door and possibly be presented with a large bill.)

And so, a museum that was intended to entwine the events of the last 130 years with the history of the motor car, starting with the inventors of the motor car, also serves a separate, entirely unintended purpose as a giant amusement for children.

Although, and let's be clear about this, this is not a place for them to run around in unaccompanied. And I didn't see any of them doing this. If the aim of the very contemporary architecture was to create a kind of spectacular modern cathedral to the motor car, with all the awe and reverence that that implies, the museum succeeds remarkably well. If there was a subsidiary aim to inculcate that the makers of the cars with the three-pointed stars on them were also in fact the inventors of the car in the first place – with all the beset authenticity that that implies – it succeeds also.

It also has global reach. Although we visited during a German holiday period, German families (and it really is a family destination) were matched in numbers, or perhaps outnumbered, by fascinated and curious visitors from mainland China, in compact groups, having every element

B

CAR MUSEUM



explained to them, lingering particularly over the engineering-focused area at the very start (the top) of the museum where the first attempts at internal combustion engines were on display. These pieces, artworks really, produced less power for more effort and space than a sloth (pretty much), and yet they spawned the means of transport we all use today but mostly take for granted. Forget the Internet: without cars and trucks, we would have no industry – heavy, service or otherwise; little food in our shops and no personal mobility. That phrase was one that was used by the museum, but it's something we rather take for granted. We may take the train and fly and we may cycle and walk when we can but cars enable us to be mobile, personally, with family or friends, in exclusivity. They are unique in this way, and that is their greatest appeal – and a great challenge to humanity.

To a motoring aficionado, the first suggestion that you are somewhere special comes well before you even reach the striking museum building, as you drive close to or past the main factories and HQs of both Mercedes-Benz and Porsche. If anywhere could claim to be the home of luxury cars, Stuttgart could, yet this industrious German city, in a valley surrounded by the slopes of the Black Forest, doesn't make a meal of it: it is rather industrial in the treatment of its great brands.

Identify the museum, a dramatic construction amid factory buildings, modern warehouses and a stadium, drive past the tour buses and into the car park, and a car aficionado will have the first sniff that this is somewhere special. Sitting in the multi-storey, parked among visitors' cars, are modern classics in perfect, pristine condition, without number plates, just covered by a veneer of dust that suggests that they are there because there is no where else to park them: a 1992 320E 4Matic Convertible, a 1996 SL 500, a 1978 280E.

Inside the museum, a fast lift whisks you to the top of the spiral, where, at the start of the show you are greeted by... a horse. A stuffed horse. Which represents Life Before The Car. This produced hoots of amusement from some children and tears from a couple others, and it certainly grabs the attention.

Then you start your way down. On the outer wall, all the way along the many giant spirals to the bottom (walking from top to bottom at pace, without stopping, would take 15 minutes), is the history of the late 19th and

"These pieces, artworks really, produced less power for more effort and space than a sloth (pretty much)."

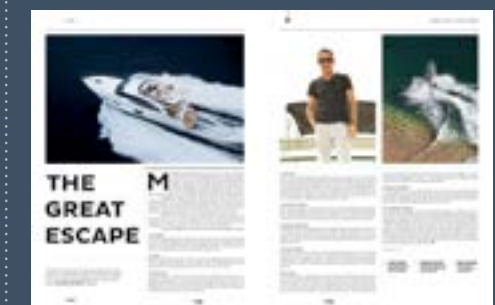
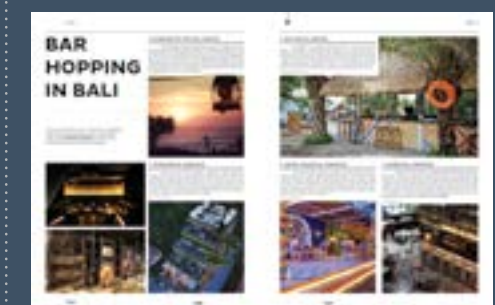
- 1. **Insightful Tours**
Besides the exhibit tours, visitors can also join a tour on the architectural pathway of the building itself
- 2. **Life Before Cars**
Animals about time before the automobile industry
- 3. **Personal Preference**
The museum offers recommended tours to discerning visitors
- 4. **Thematic History**
The epoch-bridging exhibits are laid out in five themed Collection rooms

BACK – ET CETERA

Car Museum

The Family Issue
PG 100-102

The BACK is LUX's collection of the best, the coolest, the fieriest, and the fastest – the ultima of the bons vivants. Let LUX be your guide.

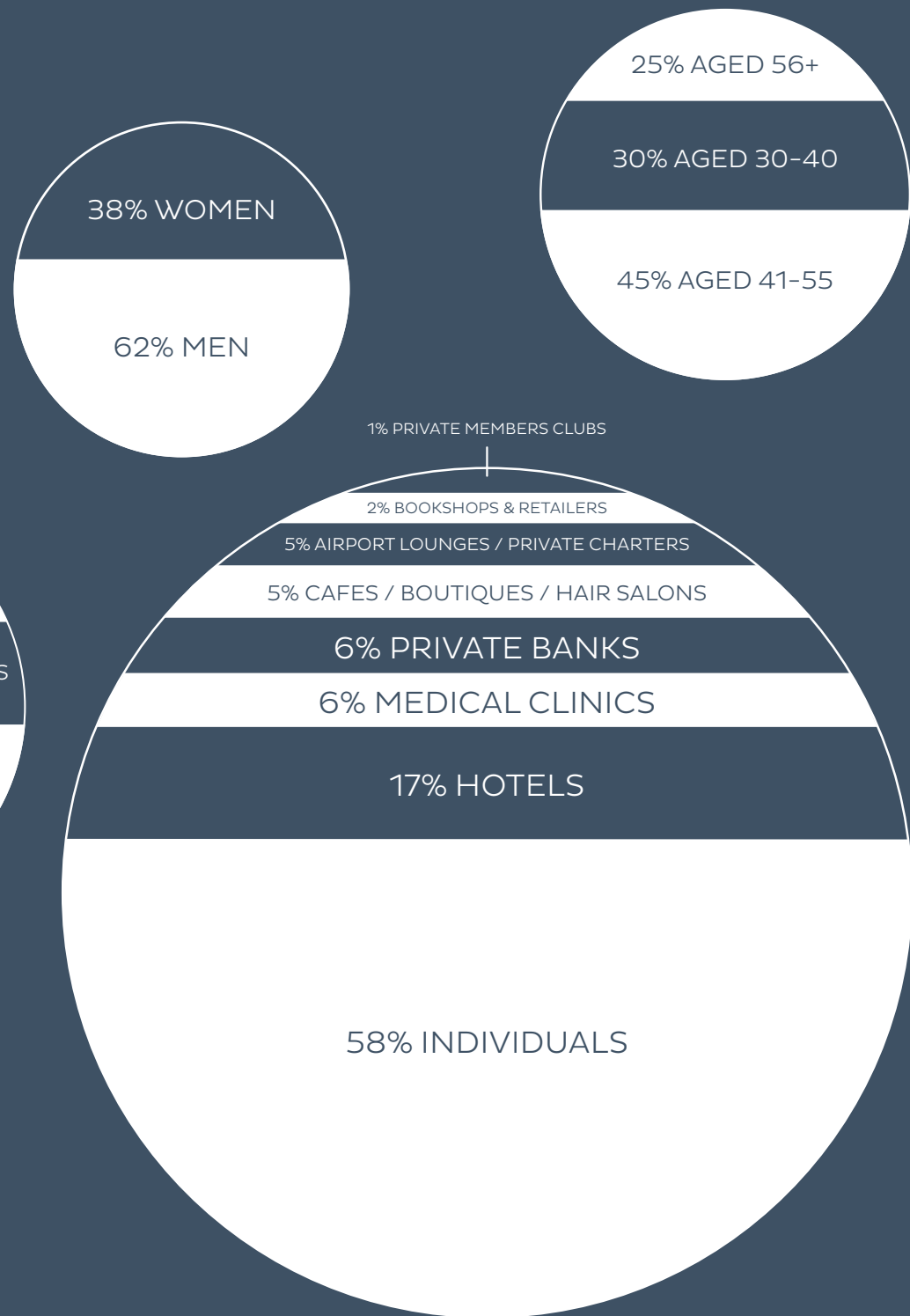


The LUX Reader

LUX readers are intelligent, discerning, influential professionals. They have the disposable income to spend and the passion and drives to change their worlds.

Interests:

- 43% Art
- 47% Fashion
- 68% Travel
- 53% Timepieces & Jewelry
- 76% Owns more than one property
- 68% Has 2 or more luxury cars



Distribution

London and key western Europe lists circulation: 20,000 copies
Readership: 76,000

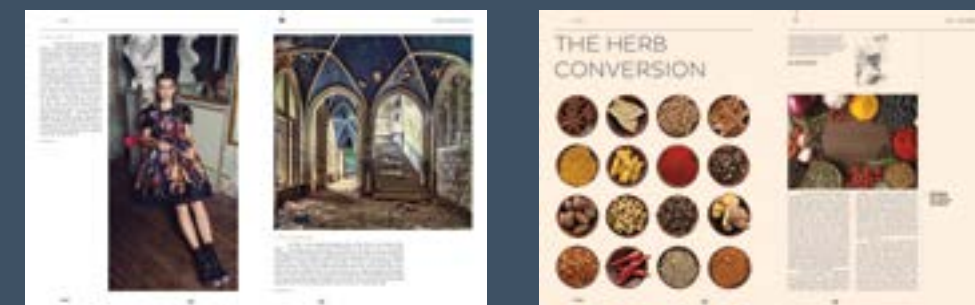
Distributed via LUX's proprietary VIP mailing list in the UK and also France, Germany, Switzerland and Italy; more than half the copies are distributed in London.

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LUX is also published and distributed in Singapore and SE Asia.

Some of our outlets:

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- Paris "Palace Hotels"
- Cote d'Azur "Palace Hotels"
- Switzerland, Germany luxury hotels and clinics
- UVIP mailing list (proprietary) London UHNIs
- London airline lounges (LHR, LGW)
- Private jet lounges (inc TAG Farnborough, Harrods Luton, Zurich, Dassault Paris CDG)
- Selected private yachts belonging to our investors/ friends of LUX



Editorial Calendar

Issues	Published	Ad Material	Copy Date
Winter 2015 – The Europe Issue	1 December	15 October	1 October
Summer 2016 – The Hard Luxe Issue	1 June	15 April	1 April
Winter 2016 – The Art Issue	1 December	15 October	1 October
Summer 2017 – The Style Issue	1 June	15 April	1 April

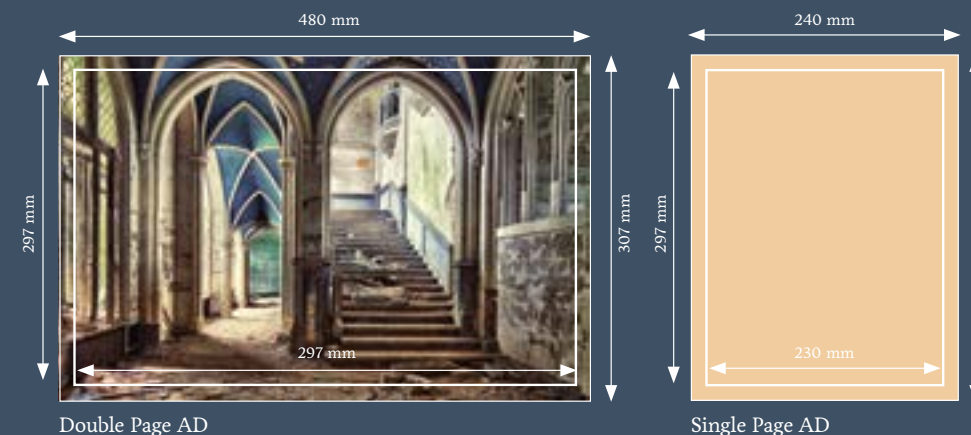
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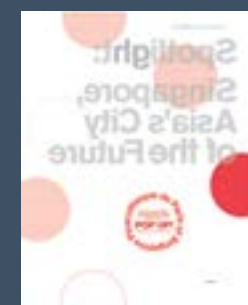
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.....				
Full page facing				
Contents or Credit	4,500			
Inside Back Cover	5,500			
Outside Back Cover	9,150			

All rates are gross, before agency commission | Frequency rates apply for multiple placements within 12 months from the first | Requests for specific positions in the magazine carries a 15% premium and is subject to availability | Cancellations must be advised 30 days before the print date

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