

# The Paper



*The Paper* is a platform to share ideas, innovation and creativity, brought to you by QICGRE.

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By Per-Anders Jørgensen

#### Inside Cover

Ridge Hill shopping centre, Westchester, New York  
By Scottie Cameron

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# New Frontiers

## By *Stuart Miller*



**Renewal and evolution are constant features of the ecosystem in which we work and live, propelling us to always look to new frontiers.**

As 2017 draws to a close, we are prompted to reflect on the exceptional outcomes we have achieved with our partners in alignment with our vision to create vibrant places at the heart of communities.

For us, 2017 has been immensely rewarding and a year that has provided a platform for innovation and transformation into the future.

In October, we executed an agreement with our US JV partner, Forest City, to acquire their interests in ten US shopping malls over the next five years.

Acquiring full ownership of these malls means that we will wrap our arms around our US portfolio and focus on creating places that build local experiences and meaningful relationships.

The culmination of more than a decade of research and understanding of the U.S. retail sector, and encouraged by the resilience of the local consumer, this was a strategic opportunity for us, and one that came with significant social and cultural responsibility. In the country that pioneered the shopping mall, we believe in the potential of these developments to grow and our capability to evolve them in to multi-faceted destinations.

Back in Australia, our new approach to place-making is manifesting through the development of 80 Collins.

Upon completion, 80 Collins will be the first development of its kind to anchor Melbourne's eminent landmarks, porously connect cultural institutions together, and expand the local economy with a new 24-hour precinct. Dynamic workspace will integrate seamlessly with luxury retail maisons, new-to-market dining, boutique accommodation and a curated program of art in response to how people want to live, work and play in the city.

80 Collins is a new frontier for Melbourne, and for QICGRE.

To bring a development of this scale and vision to life, the partnership of artists, architects, designers and the local community has been critical. At QICGRE, we have the opportunity to work with the world's best.

In the spirit of **New Frontiers**, this issue of *The Paper* gives voice to those who have spurred or inspired us by entering new territory of their own.

You have encouraged us to do the same.

A handwritten signature in black ink, appearing to read 'Stuart Miller'.

Stuart Miller  
Global Director, Investment Management, QICGRE

## Tin&Ed

By Hugo Cox



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### The inspiration, fittingly enough, came from Melbourne itself.

Every February, from dusk until dawn on a single summer's night, the White Night festival transforms Melbourne's city centre into an enormous *son et lumière*. Half a million pedestrians squeeze along thoroughfares and through parks that have been converted into a technicolour urban landscape of computerised video projections. Victorian-era facades come alive with the colour of giant cartoons, psychedelic patterns rotate over ornate period porches and towering public buildings provide a canvas for fantastical animated movies, taking viewers from outer space to the sea bed and back again.

As Melbourne natives and self-confessed tech nerds, accomplished New York-based visual design duo Tin Nguyen and Ed Cutting (aka Tin&Ed) had been itching to get involved in White Night for years. In 2017, they made their debut; eschewing their usual medium of static visual design for their first foray into animation.

For their maiden outing, the pair built a specialised computer program, arming it with rules that would govern how to combine various basic visual elements. Then they set it to 'go' and took a step back, waiting to see what would happen.

"We created a projection that ran unaided for 12 hours, generating an explosion of different permutations," explains Nguyen. "But once we got it going, some really interesting things started happening," he says. "We started to see compositions that we would never have thought of. It took on a life of its own."

The pair was thrilled with their animation experiment, so a few months later, when they were approached by QICGRE to create an artwork to accompany the re-development of the city's iconic 80 Collins Street site, the experiment was fresh in their minds. The principles

that it deployed — a dynamic, iterative process; visual transformation; a creative whole transcending its component parts — seemed fitting for the new project, too.

Reviving an iconic address that has featured at the heart of Melbourne's history in the way that 80 Collins has, is, like it or not, a process of active place-making. And at the heart of meaningful place-making is the imagination, or re-imagination, of the places where we live, work and play; shaping them around the ever-changing community in which they sit.

Tin&Ed's static creation, now mounted on the hoardings that separate the 80 Collins construction site from the surrounding public space, saw the pair evolve the ground rules used for their previous animation piece. Like Tin&Ed, the contributing artists chosen for the project are all members of Alliance Graphique Internationale, the distinguished Paris-based club that brings together the world's leading graphic artists and designers.

Nguyen explains that each panel of the hoarding was designed to comprise one image; with each image itself a compound of two original designs created by one of a group of 20 artists selected by Tin&Ed for the project. An individual image would be assigned to the background of each new image, while another would figure in the foreground. The constraints that governed the scale of the mother image included the orientation of its component parts, and how and where the shapes could be reflected. A carefully monitored spreadsheet enabled Nguyen and Cutting to create an equitable balance of all contributions for the final work.

"A lot of our work is about connectivity," explains Cutting, "exploring and visualising the invisible forces that connect us all." Both the process and the collaborators themselves echoed this principle; a core underpinning of the duo's wider artistic vision. On the one hand, the collaborators — a mix of local

and international names — connected with each other through the creative act, which itself connects the location to its surroundings. On the other, Tin&Ed's overall curatorial process was an even bolder act of connectivity: connecting originally authored images in a new, bigger, more far-reaching work, itself stretching beyond geographic, spatial and artistic boundaries.

"We could have produced it all ourselves," says Nguyen, "but we wanted to create a single artwork that emphasised community, the combination of ideas and the process of bringing the diverse and disparate members of a community together."

The direct inspiration for the work was the festival that has influenced the creative landscape of the pair's home city over the last five years, but the broader context was Tin&Ed's preoccupation with where technology is taking working life — including their own.

Machine learning is changing what the jobs of the future may be; creating new jobs while threatening to make others obsolete. "We wanted to think about how our roles as graphic designers will change in the future," says Cutting. Contemporary architecture, he believes, has embraced this potential more than conventional visual art has done thus far.

Driven by projects such as this, Tin&Ed seem keen to make up the deficit. In the future, it's possible that the artistic process might have less in common with traditional methods and more with the work that currently adorns the external hoardings of 80 Collins. "In a few years, visual artists might find themselves more like curators," says Nguyen, "selecting and developing work generated by algorithms like this one."

- 1 Overview of hoarding installation, 80 Collins, Melbourne, Sean Fennessy
- 2 Ed Cutting (left), Tin Nguyen (right) in front of hoarding installation, 80 Collins, Melbourne, Sean Fennessy



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## Neil Blumenthal, Founder and co-CEO of Warby Parker *By Natalia Rachlin*



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**In the winter of 2008, in between classes at Wharton Business School in Pennsylvania, Neil Blumenthal had a chat with his friends Andrew Hunt, David Gilboa and Jeffrey Raider — about glasses.**

“Dave was talking about how he’d recently forgotten his frames in the seat pocket of an airplane,” recalls Blumenthal. “Jeff had a similar story and Andy was wondering why nobody was selling glasses online. So we sort of thought: why can’t we design the frames we love using the best materials and create premium eyewear that’s also affordable? We already knew that the cost of production didn’t justify the prices on the market.”

The discussion continued the next day over beers and the four classmates soon began to pull together a business plan, designing an entire eyewear collection and developing a website. Warby Parker launched in February 2010 and the rest, as they say, is history.

The company hit its first year sales targets in three weeks, sold out its top 15 styles in four weeks, and had a waitlist of over 20,000 requests. “It was a bit crazy in those early days,” says Blumenthal, who today — along with Dave Gilboa — is co-CEO of Warby Parker.

Before business school, Blumenthal worked for VisionSpring, a not-for-profit organization that seeks to provide reading glasses for an estimated 2.5 billion visually impaired people around the world who lack the economic means to otherwise access them. Using a sustainable social entrepreneurship model, VisionSpring trains low-income individuals in

developing countries with the skills to undertake vision testing and to sell affordable glasses to members of their local communities.

Today, VisionSpring is one of Warby Parker’s longstanding partners in their *Buy a Pair, Give a Pair* program. The company’s founding promise is that for every pair of glasses sold, a second pair would go to someone in need. It also has a direct giving scheme that offers vision care and glasses to school-age children. To date, more than three million pairs of glasses have been distributed around the world.

After nearly eight years in business (and a USD\$1.2 billion valuation), Warby Parker has become known as the brand that officially disrupted the traditional eyewear market, while doing some good along the way. To boot, they’re also one of the few carbon neutral eyewear brands around.

While he was in transit from Baltimore back to his hometown of New York City, we caught up with Blumenthal to talk shop, covering topics that ranged from the power of focus to the future of retail.

*Natalia Rachlin:* Warby Parker is known as much for its ethos as for its glasses. Was the one-for-one business model always at the core of the brand concept?

*Neil Blumenthal:* It was absolutely there from day one. We wanted to build a brand that would have a positive impact on the world. We were looking to transform the eyewear industry by selling beautifully designed, premium eyeglasses for USD\$95, instead of \$500 plus. But we also knew that even at \$95 there were hundreds

of millions of people around the world who didn’t have the glasses they needed, so as part of our very first business plan we committed to distributing a pair to someone in need for every pair we sold.

*NR:* Do you think that a socially engaged approach will be a prerequisite for founding a successful company in the future?

*NB:* I think it will be a prerequisite for companies that want to recruit and retain talent and build a business that lasts in the long term. Unfortunately, I think there is still the opportunity for people to make short-term gains by being short-sighted and not thinking about the impact that their company has on all of their stakeholders — their employees, customers, the environment and the community at large. I do think it’s a conversation that is progressing though, and one of the great things about the Internet is that it encourages transparency. You can now learn more about companies and brands than ever before; about how they behave, how they treat their employees and what they stand for. I think that level of transparency will (hopefully) encourage good behaviour.

*NR:* Speaking of the Internet, you launched as an e-commerce business. Is that still how you see yourselves today, some 60 retail outposts later?

*NB:* We were never dogmatic about being only e-commerce. We viewed e-commerce as a great way to interact directly with our customers and at the end of the day, that’s what is most important. We have a saying that we’re “experience focused, but medium agnostic.” What that means is that we want to provide the absolute



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best experience for our customers, and the only way to do that is to control it by controlling our distribution. What e-commerce allowed us to do was to develop that direct relationship and bypass optical retailers who were marking up glasses ten to 20 times. We were then able to pass on those savings to our customer and provide a superior experience.

NR: Do you think the bricks-and-mortar shop has a place in the future of retail?

NB: Bricks and mortar isn't disappearing but it's changing at different paces for different categories. For example, fewer people will buy paper towels in store in the future than they do today. For other categories, online penetration will be a little slower. Our point of view is that a core attribute of humanity is physical interaction, so there is always a place for physical experience and we are just going to keep iterating on what kind of experience makes most sense for our customer.

NR: Who would you say is the average Warby Parker customer?

NB: Obviously, we're known for being one of the quintessential millennial brands, but we've found that the attributes of our brand appeal to a much broader segment of the population. Our shopper is someone who appreciates beautiful design and details along with doing good in the world. They value great quality at a reasonable price.

NR: Do you consider Warby Parker a fashion brand, or do you see the eyewear industry as a category of its own?

NB: We consider ourselves a lifestyle brand. I think we have a really strong point of view that centres around fun, creativity and giving back. If this was two decades ago, everybody would have immediately expected us to go into watches and other accessories and then into apparel. But I think one of the things that has brought us success is remaining focused and thinking about a holistic customer experience — from the moment someone hears about the brand, to their shopping experience, to the act of transacting and our engagement post-purchase.

NR: Are you saying you won't venture beyond eyewear?

NB: I wouldn't commit to that, but I will commit to staying focused and creating awesome customer experiences. Picture a Venn diagram — one circle being the fashion and design world, another the tech start-up world and the third being the social enterprise world — if those three elements were to overlap, Warby Parker would be smack in the middle.

NR: You recently launched an app called *Prescription Check*. Can you tell us about it?

NB: *Prescription Check* is an iPhone app that allows people to take a simple vision test wherever they are and to be issued with a prescription [via the app].

Traditionally, no one would think that a fashion company would have robust enough technology, skills or ethos to solve something like that, but by doing so we're making the entirety of the experience better. It's usually inconvenient and expensive to get an eye exam, but we've solved a problem for our customer. In this way, we view ourselves as experience designers, and part of that experience is our product, our stores and the digital design of our sites and apps. But it's really about connecting all of the dots.

NR: Ok, so we're 20 years down the line: what impact do you hope Warby Parker will have made on the industry and more widely, on a social scale?

NB: I hope that Warby Parker inspires other entrepreneurs and executives to run their business in a way that has a positive impact on the world. That would be my dream.

Imagery supplied by Warby Parker

- 1 Buy a Pair, Give a Pair program
- 2 David Gilboa (left), Neil Blumenthal (right), co-CEOs of Warby Parker
- 3 Interior of Warby Parker store, Berkeley, California, USA
- 4 Eyewear campaign for Warby Parker



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# Desert X

By Xerxes Cook



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Curated in 2017 by Neville Wakefield, the *Desert X* biennial spans 40 miles of California's Coachella Valley, in what might just be the largest and most spectacular outdoor art exhibition in the world.

Wakefield paraphrased Balzac in his curatorial statement: "If the desert is indeed God without man, *Desert X* is art without constraint." Yet for all the spiritual inference of that quote, Wakefield believes the notion of the desert as a blank canvas to be something of a misnomer.

"Once you get to know the desert better, it is anything but," he explains. "There are so many social, environmental and economic ecosystems within the area, and funnily enough, I think this is what captured the imagination of the artists we invited to participate."

The first ever *Desert X* took place in early 2017, coinciding with Palm Springs' Modernism Week — the annual exposition of mid-century Modernism, featuring buildings by architects such as John Lautner, Richard Neutra and Albert Frey, some of which were once home to the likes of Frank Sinatra and Elvis Presley.

Wakefield, previously the senior curatorial advisor to New York's MoMA PS1 and curator of Frieze Projects, describes the biennial's motivation as a desire to "activate" the low desert of the Coachella Valley.

"The high desert [in and around Joshua Tree] is known as a place where artists live and work," he explains. "Andrea

Zittel's *High Desert Test Sites*, an annual exhibition, occupies that part," however, *Desert X*, Wakefield says, adds the "art spoke to the cultural wheel" in a region where music, architecture and film are already well represented.

With *Desert X* welcoming 200,000 visitors in 2017, across a broad spread of ages and backgrounds, Wakefield believes that the appetite for experiencing art outside the usual bounds of the white cube is down to a resurgent interest in the Land Art movement of the late 1960s and early '70s.

Seminal works of this period, such as Michael Heizer's *City* required bulldozers to move and sculpt tons of earth and were thus "near-impossible to own," he says. "It was anti-material and anti-institutional. And I think people are interested in those narratives again today for precisely the same reasons — we've reached saturation point in terms of art being framed by the market." There's also the undeniable sense of adventure that comes with setting off on a pilgrimage, sometimes to the other side of the world, to take in sights like Elmgreen & Dragset's Prada store in Marfa, Texas, or Yayoi Kusama's *Pumpkin* on Naoshima harbour in southern Japan.

But while works such as Robert Smithson's iconic *Spiral Jetty* in Utah's Great Salt Lake or Walter de Maria's *The Lightning Field* in New Mexico are mostly conceived as singular experiences, *Desert X* is designed as a group

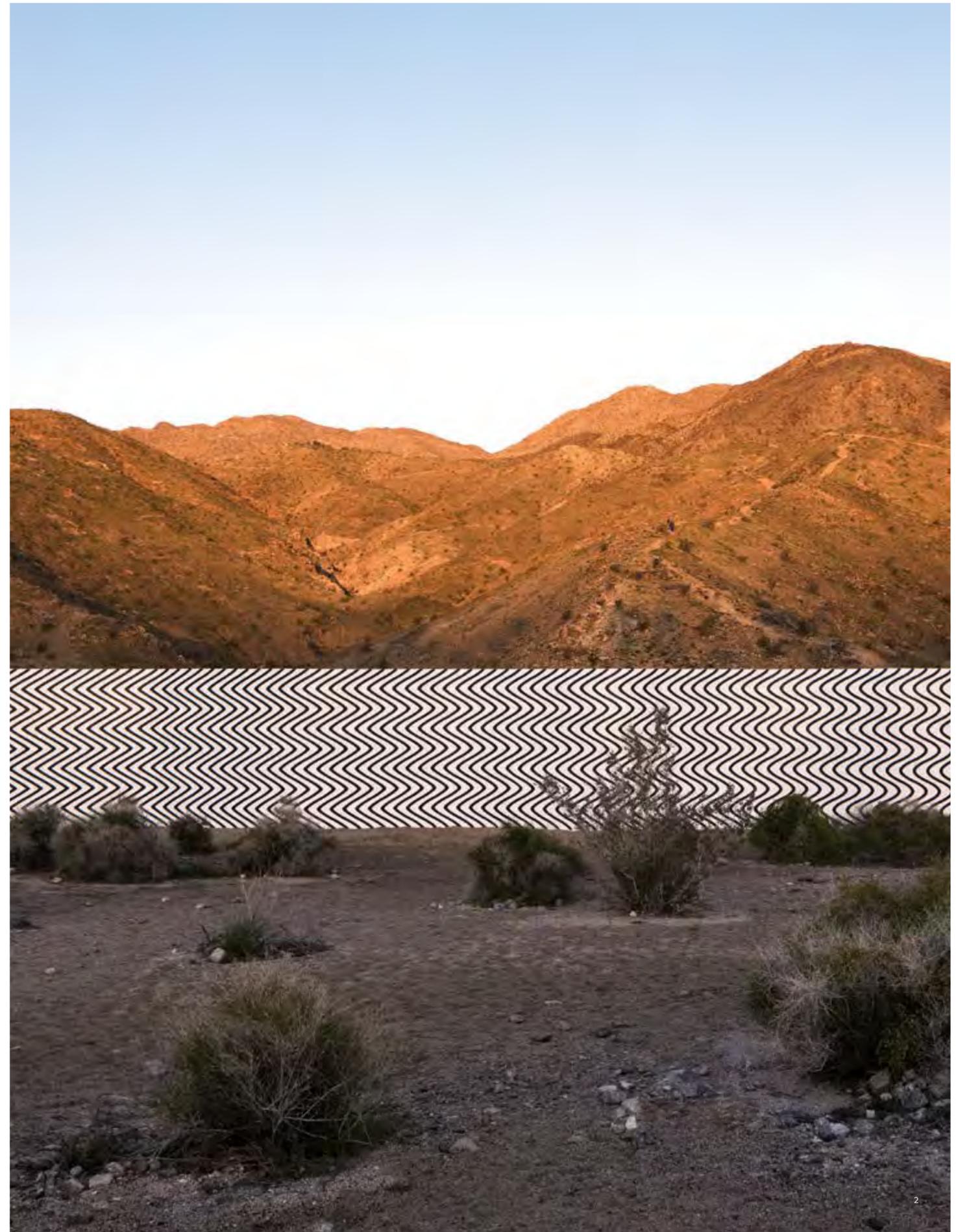
exhibition, intended to be viewed collectively. In response to this, Wakefield explains that each work is marked by a pin on Google Maps for ease of navigation.

"You don't go and see *The Lightning Field* in the morning and then go see something else later that day. The conditions prohibit that [visitors must stay in an on-site cabin overnight]," he explains. "I think what's interesting about *Desert X* bringing these multiple pieces together is the interstitial space — the spaces in between the artworks. The artworks create this nodal map, which you can interpret in whatever way you choose. But the experience in between is an essential part of it."

Arguably, it is this interstitial experience that visitors to sculpture parks and outdoor museums such as the Heidi Museum near Melbourne, Australia, the Inhotim Institute in Minas Gerais, Brazil, and upstate New York's Dia Beacon find most rewarding about viewing art in nature.

It's evident that the artists featured in *Desert X* have also been guided by the landscape when navigating their own creative process. With the mirror-coated installations of artists Doug Aitken and Philip K Smith III, for example, the inspiration is quite literal.

Smith III's *The Circle of Land and Sky* is composed of 300 thin mirrors angled at ten degrees and arranged



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in a circle. Its reflections merge and displace the land and heavens like a Sonoran Stonehenge — particularly spectacular when it catches the sunrise and sunset. Roughly 15 miles west, on a hill overlooking Palm Springs, sat Aitken's *Mirage*, a bungalow whose sleek lines echoed those of the modernist villas in the city below. As audience members walked through and around the pavilion, its mirrored surfaces caught various glimpses of the surrounding area: the suburban sprawl, the wind farms just beyond, and the colours and shrubs of the desert all appearing in an ever-shifting kaleidoscope. "It really amplified the land around people, whether they were inside or outside of *Mirage*," explains Matthew Schum, who, alongside curator Amanda Hunt, will co-curate *Desert X* in 2019. Schum draws a connection between Aitken's mirrored pavilion and Donald Judd's notion of a non-relational art, where there's neither a top nor a bottom: "Scale is distorted; things seem close when they're not, and the world is turned upside down in a way that is transcendental."

Likewise, pieces by Claudia Comte and Jennifer Bolande also challenge audience perceptions of size and distance, particularly Comte's two-dimensional monochromatic paintings of zigzags and waves superimposed onto a

three-dimensional curved wall. Bolande's roadside billboards carry photographs of the very landscapes they obscure, creating an almost disorientating *trompe l'oeil* when perfectly aligned.

As *Desert X*'s inaugural outing was a case of proving the concept, the next iteration, scheduled for spring 2019, will take a different approach.

While Schum, Hunt and Wakefield are planning for a similar number of works, each one will have a deeper sense of place and stronger engagement with the region's culture and history. "Ideally, the artists would spend two weeks in the Coachella Valley to research and to really get a feel of the land and its psycho-geography, and then hunker down and create a proposal out of that research," says Schum.

"The desert has always been a place to go to rethink everything, so hopefully we can rethink the process of curation with this exhibition," he continues.

"It's an interesting age, an uncertain age. We're trying to offer something that allows people to escape reality a little bit — I think that's what is so important."

- 1 *Desert X* installation view of Doug Aitken, *Mirage*, 2017, photo by Lance Gerber, courtesy of the artist and *Desert X*
- 2 *Desert X* installation view of Claudia Comte, *Curves and ZigZags*, 2017, photo by Lance Gerber, courtesy of the artist and *Desert X*
- 3 *Desert X* installation view of Phillip K Smith III, *The Circle of Land and Sky*, 2017, photo by Lance Gerber, courtesy of the artist and *Desert X*
- 4 *Desert X* installation view of Jennifer Bolande, *Visible Distance*, 2017, photo by Lance Gerber, courtesy of the artist and *Desert X*



In 2017, Imran Amed was awarded a Member of the Order of the British Empire (MBE) for his services to fashion. Just ten years prior, the Canadian-born entrepreneur — a former consultant at McKinsey & Company — founded a blog about the business side of the fashion industry from his home in Notting Hill, London. Today, *The Business of Fashion (BoF)* attracts 1.3 million unique visitors each month. To suggest that Amed and *BoF* were operating at the vanguard of the global fashion industry would be quite the understatement.

*By Harriet Quick*

In just over a decade, *BoF* has established itself as one of fashion world’s most significant voices. Its audience is regularly treated to reviews written by veteran fashion critic Tim Blanks, breaking news such as Christopher Bailey’s exit from Burberry, exclusives like LVMH’s major reshuffle, and the annual *BoF*500 list of the industry’s MVPs (modeled on *Forbes*500). Last year, Amed went a step further and launched VOICES, a different kind of industry gathering featuring speakers such as fashion designer John Galliano, photographer Mario Testino, *Vogue China* editor-in-chief Angelica Cheung, and artist will.i.am.

We sat down with Amed to learn more about the evolution of *BoF*, and to discuss the importance of transparency, the influence of technology, and the rise of the niche brand.

Harriet Quick: *BoF* is a leading digital fashion news service. What does VOICES — a gathering of people in real time — bring to the equation?

Imran Amed: VOICES is constantly evolving, but we really try to pick up on the zeitgeist of the moment and bring interesting people and experts from different disciplines and sectors together.

VOICES proved to be effective at sparking conversations last year, and what we learnt was that people really wanted to have more organised conversations away from the main stage. In response, we worked with [our principal partner] QICGRE to introduce VOICES Salons in 2017. During these Salons, we will explore five of the main topics and issues that arise during the day in moderated conversations over dinner and into the evening. The Chatham House Rule [all conversations are confidential] will be observed allowing for free flowing interaction. Our thinking is that if we have some of the biggest minds in one room, we should tap into that trust and see what outcomes are generated.

HQ: 2017 has been a year when the ‘morals’ of fashion have come to the fore. From diversity and sustainability, to harassment, the treatment of models, and cultural appropriation. Why do you believe that this is happening now?

IA: It is probably a confluence of several different factors. I don’t think the industry chose to be more transparent, but as the dissemination of information is not as regulated any more, secrets are harder to keep.

Earlier this year we watched a story unfold around the mistreatment of models. Casting agent James Scully, who spoke at last year’s VOICES, raised this topic in a talk that later went viral and really helped to put this issue on the radar. It was no longer just fashion news; it was a global news moment. The issues discussed at the conference, and media’s response to them, are something we have been tracking very carefully, and we’re pleased to have seen the development of the Model Charter [The Charter on the working relations with fashion models and their wellbeing] signed by Kering and LVMH as a first step to address this problem.

Of course we cannot address everything, but our goal is to introduce the most pertinent topics into conversation and to advance thinking and action.

HQ: If we step back ten years to the beginning of *BoF*, when you were writing a blog, I presume it was quite difficult for you to get access to people and brands, as opposed to now when there are so many more information channels? Today, companies come to you pitching ideas. Can you paint the picture between then and now?

IA: In the early days, when it was just me writing from my sofa, the mind-set about what I was doing was very different. Often it’s hard for people to understand that, because they know *BoF* as it is today. Back then, I had just left my career as a management consultant and I was the consummate outsider.

I believe though, that it was this slightly innocent and naïve approach that put me in good stead in the long-term, as I was coming from a place with completely fresh eyes.

Very shortly after I started writing, people began asking me questions, and within a few months, they were requesting my commentary.

This was around the time when Facebook and Twitter were gaining momentum, and so as my audience shared articles with their friends and family, it really improved the visibility of the website.

Today, are we a gatekeeper? I think what we do is we edit, and we curate, and we facilitate. The role of the editor has been around for many years, but today that role is so much more important and developed than before, because we are so inundated with information. For people within the industry, having a daily edited and curated email that drops into their inbox in the morning and makes sense of the many global events occurring is a very valuable service.

Our role is also that of facilitator too, and VOICES is a perfect example of that.

Because we are now connected to every single part of the industry, we can help to facilitate interaction, communication, conversations and hopefully ideas that will push and shape the fashion industry as it continues to develop.

HQ: *BoF* has played a significant role in highlighting the importance of infrastructure behind the industry of fashion. Can you comment on how these roles or infrastructures have developed over time? Do you see a new space emerging for different kinds of management positions?

IA: Yes, I think one thing that we did very early on was to put the spotlight on people in the industry who in the past had never enjoyed that same type of attention. One of the things I discovered as I started to navigate the world of fashion is that there is so much more to it than designers, models, and that famous glossy surface.

Of course, that is a very important part of the industry, but behind the scenes there are all of these people, like art directors, consultants, set designers and casting directors who make the industry tick.

When I think about different roles evolving, I’m certainly seeing shifts as the industry goes through a period of radical disruption. For example, the day-to-day role of retail buyers is changing as much more is being bought from online platforms as opposed to small boutiques. Similarly, art directors

who used to work on still images in a magazine are now focused on motion for the screen. The evolution of technology has presented a really interesting opportunity for new forces to emerge and it’s fascinating to watch.

HQ: In respect to that, where do you think we’ll be in five years time?

IA: I think a lot of the interaction between brands, people creating a product, and the consumer is being completely dis-intermediated. Whether this happens through media or retail, anyone creating a product won’t need to rely on someone else to get that product to the consumer — they can get it to the consumer themselves.

Alongside that, you see another force — the rise of the niche. You no longer have to be a behemoth player to have a global impact, you can be a small brand and trade almost anywhere in the world, and if you have something unique to offer, and a compelling way to get your message out, you can grow your business.

HQ: What lies ahead for *BoF*?

IA: We launched the subscription service one year ago now, that was a big moment for us.

As something that began as a casual but very earnest blog, *BoF* has today become a professional service for a global industry. There will always be different elements to our business — like the careers platform, the education platform — but our membership business, *BoF* Professional, is clearly right at the centre of that.

HQ: What is the most moving event you have witnessed in fashion?

IA: I was lucky enough to see the Alexander McQueen collection they showed just after he passed away, at Hôtel de Crillon in Paris. McQueen was always known for his huge, elaborate productions, but given the emotional poignancy at that particular moment and how close we were able to see the garments, that was the single most emotional fashion moment I’ve had. It was so incredibly moving.

There are also those pinch-me moments when I’ve interviewed real icons of the industry that I grew up admiring as a kid. The first time I interviewed Karl Lagerfeld and Tommy Hilfiger or when I met Ralph Lauren, I still remember that feeling.

- 1 Portrait of Imran Amed, photo by Mary McCartney
- 2 *Business of Fashion’s* Voices event



Founder of acclaimed gastronomic magazine *Fool*, Swedish photographer Per-Anders Jörgensen is known for his raw and unpredictable documentary approach to food photography.

The images from his book *Eating with the Chefs* — *family meals from the world's most creative restaurants*, do more than just display the technical skill of the world's culinary masters — they swing open the galley doors to reveal insights into the humanity and fellowship that bonds the professional kitchen.

As modern gastronomy becomes a conduit for the expression of culture and time, the notion of 'place' for these chefs goes well beyond a beautifully furnished dining room or a seat at a table. It's more than provenance and locally grown produce. It's the camaraderie of the kitchen brigade, the shared 5pm staff dinners, and the creative alchemy that results from a team of passionate, focused minds working in collaboration.

Featuring chefs discovering and sharing the most genuine representations of their regions in both Australia and the United States, the following visual essay is a portal into the places and spaces of those brave enough to explore new frontiers.

*By Leanne Clancey*

*Photography by Per-Anders Jörgensen*





Chez Pansse — staff carrying in produce



Attica — a meat dish served in the empty dining room



Roberta's — leftovers clearly labelled



French Laundry — a late night meeting held after service to plan the next day's menu



French Laundry — in a patriotic gesture, the American flag is raised every morning at dawn



Chez Panisse — squab torte

Built in Australia's capital Canberra in 1963, Monaro Mall formed part of American architect Walter Burley Griffin's original plan of the city. Its recent refurbishment by London-based architecture and interior design firm Universal Design Studio (UDS) paid homage to the mid-century Modernist and Brutalist architectural and urban planning ideas that shaped Canberra in the '60s. Taking a research-led approach, UDS has created a destination compatible with contemporary consumer needs — and desires.



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*By Tom Morris*

*“I have planned a city that is not like any other in the world. I have planned it not in a way that I expected any government authorities in the world would accept. I have planned an ideal city — a city that meets my ideal of the city of the future.”*

— Walter Burley Griffin, 1912



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Richard Ryan, associate director at UDS, is sat in the London office on an uncommonly sweltering August day describing a city on the other side of the world. “Canberra was originally planned from the ground up by Walter Burley Griffin, an American architect who trained in the Prairie School style made famous by Frank Lloyd Wright,” Ryan explains. “Griffin and his wife Mahony won the competition in 1912 to design the layout of a capital city midway between Melbourne and Sydney, Australia’s two largest cities.”

“Architects thereafter have built within his principles, inspired by the City Beautiful and Garden City Movements, and have always stayed true to the era, which was obviously mid-century but also deeply Brutalist, as seen in many of the official buildings,” he says, clicking through 1960s black and white images of the city’s retail district. “All of that ties in with the rich heritage that we have to work with.”

Ryan is discussing Monaro Mall, a landmark development built in Canberra in 1963, which UDS has spent the last four years redesigning and refurbishing. The mall formed part of Griffin’s original grand design but showcased the latest technological advancements of the time, such as air-conditioning, and was the first shopping centre in Australia to do so. Early pictures of the mall show tall arched canopies, lush vegetation, mosaics and air bricks. “Canberra was always seen as the Palm Springs of Australia and you definitely see that in some of the style,” says Suzanne Gaballa, senior associate at UDS.

This is the second project that UDS has worked on with QICGRE. The first was the redevelopment of the Eastland centre outside Melbourne, and planning is currently underway for Castle Towers in northwest Sydney, opening in 2021. The latter is 177,000 square metres in size, the studio’s biggest project to date. How does UDS think it’s helping to evolve the design vocabulary of malls and shopping centres? “We hope there’s an originality in not going for the polished, classic mall look. It has to be multifaceted,” says Gaballa. “We are trying to question that and change the fundamental design elements.”

UDS was established in 2001 as the architectural arm of the design business run by British product designers Edward Barber and Jay Osgerby. Under their brand name Barber & Osgerby, the pair has created iconic pieces for global brands such as Italian furniture maker B&B Italia, Swiss design institution Vitra and iconic lighting brand Flos. They were also the creative minds behind the Olympic torch for London’s 2012 games and the design of a £2 coin to celebrate 150 years of the London Underground.

UDS was set up to expand Barber and Osgerby’s practice into the built environment and is co-directed by Hannah Carter Owers and Jason Holley. Projects have included the Frieze Art Fair for four years running, the Ace Hotel London, At Six Hotel in Stockholm and stores for Mulberry and Stella McCartney. As a group, the collective (including Barber and Osgerby), covers product design, interiors and architecture. “We design everything, down to door handles and surfaces,” explains Gaballa.

It is this all-encompassing working process that binds the UDS portfolio together. “We have an approach that is unique,” says Ryan. Gaballa agrees, “Research is key for all of our projects, it’s the basis from which we move forward. Narrative is fundamental in

developing concepts specific to each client and locality. We value real materials, scale, volume, textures and of course, light. How all these qualities come together, and what they bring to the senses, is what we believe unifies all our projects.”

The two discuss the Ace Hotel in east London, which was completed in 2013. The studio took inspiration from bicycle-enthusiasts, designing brass door handles in the likeness of bike handles wrapped in grip tape. Meanwhile, the hotel canopy twinkles with spotlights, a nod to the theatre that the site housed many years ago. “We dug all of these things out of the historical files,” says Ryan. “There’s a richness of intelligence in what we do.”

This notion is especially apparent in the Canberra project. Firstly, the studio examined Walter Burley Griffin’s original plan for the city, which featured Ainslie Avenue as one of the main arteries leading up to Mount Ainslie. The mall covered up this axis, and one of the conditions was to keep it open for future rail infrastructure and public access. “It’s lovely that the city has followed through from that,” says Gaballa.

The studio also studied the Garden City Movement — a mid-century idea promoting the use of trees and greenery in the urban landscape, designed to entice people out of their cars and onto their feet. This inspired the redevelopment of the corner entrance of Monaro Mall on Bunda Street, which has become a double-height, inside-out glazed space with planting and places to pause. Pavements have been widened to encourage foot traffic, while canopies have been reinstated and deepened for the same reason. The canopies, decorated with a brushed bronze finish, symbolically ‘crown’ the space.

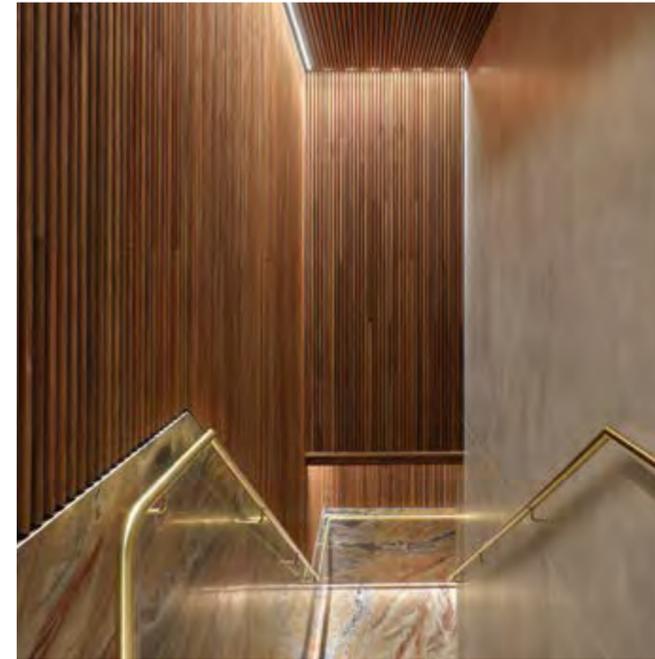
Many of the architectural details found in Canberra — gems such as the National Gallery of Australia also proved inspirational. Brutalism was interested in purity of form and the power of geometry — elements that informed UDS’s development of the triangular motif found throughout the Monaro and Ainslie Mall sites.

The floor is covered in a triangular pattern constructed from terrazzo and marble. At Ainslie Mall, the central ‘avenue’ is made up of a stream of herringbone chevrons, while triangular lights illuminate Monaro Mall’s Beauty Garden. “There’s so much triangulation in form, it’s part of the language,” says Ryan. Broader mid-century ideals — such as staying true to materials — are also apparent in the design, which is a rich mixture of marble, concrete, terrazzo, jesmonite and bronze.

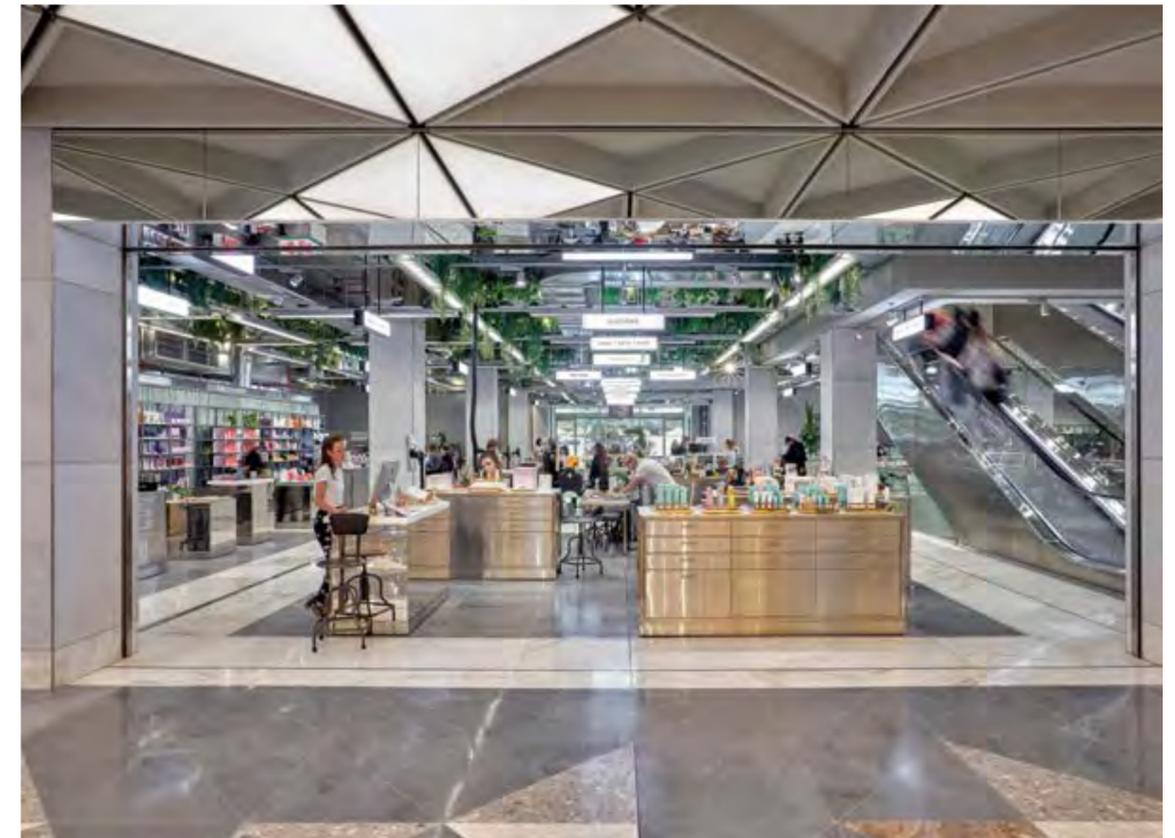
As a London-based studio, the Australian location also proved inspirational for UDS, with the angle of the sun and strength of light unlike that in Europe. On Monaro Mall’s upper floor, cone-shape skylights have been added to create what Ryan calls a “James Turrell moment”. “It will create drama with the Australian sunlight coming through,” he says.

UDS fully embraced working with the existing structure’s heritage and the modernist plan of the city. So what would Walter Burley Griffin have made of its overall impression of mid-century values, and its contribution to the urban landscape of Canberra? “He would have approved,” says Ryan. “We’re not looking backwards. It’s a balance between old and new.”

- 1 Detail, exterior, Monaro Mall, Canberra, ACT, Sean Fennessy
- 2 Detail, interior, Monaro Mall, Canberra, ACT, Sean Fennessy
- 3 A map of the urban plan for Canberra, ACT, designed by Walter Burley Griffin
- 4 Detail, interior, Monaro Mall, Canberra ACT, Sean Fennessy
- 5 Interior, Monaro Mall’s Beauty Garden, Canberra, ACT, Sean Fennessy



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A true polymath, Naomi Milgrom AO, is the Executive Chair and CEO of the Sussan Group, Australia's largest fashion retailer, and through the work of her namesake foundation she is a passionate champion and collector on the international art scene. In 2017 the Melbourne-born businesswoman was appointed commissioner for the Australian Pavilion at the Venice Biennale. In homage to her home city, she continues the work of her foundation's annual architectural commission, MPavilion, designed this year by Rem Koolhaas and David Gianotten of OMA.



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*By Francesca Gavin*

**Speaking to Naomi Milgrom, it's clear to see that her combined interests in art, design and philanthropy are intertwined with her approach to business. "Design ultimately impacts the way we live and has the creative power to solve real-world problems," she says. "Our cities, the way we work, and our homes all play a role."**

In 2014, Milgrom established the Naomi Milgrom Foundation with the aim of initiating and supporting great public design, architecture and cultural projects. "The aim of the foundation is to enrich Australia's cultural life," she explains. Focusing on the promotion of design and its connection to contemporary culture, MPavilion is the foundation's annual project, and has become Australia's leading architecture commission, forming a temporary space for performance, events and art installations each summer between October and February. It's an undeniably ambitious project, and one that Milgrom says she hopes will change the way we see design and architecture.

The architects chosen for the pavilion each year all have major international profiles, and the projects are notably inventive. Last year, Bijoy Jain of Studio Mumbai worked collaboratively with a team of skilled Indian craftspeople on site in India to create a series of prototypes before the final design was chosen and constructed in Melbourne. "The pavilion encapsulated Jain's ongoing interest in traditional craftsmanship and human connectedness," Milgrom explains, "which is part of an international movement in handmade architecture." This year, Rem Koolhaas and David Gianotten of Netherlands-based international architecture firm, OMA have designed the pavilion, with a focus on public engagement and social change in cities.

Francesca Gavin: How did the collaboration with Rem Koolhaas and OMA begin?

Naomi Milgrom: In the early 2000s, I travelled to New York in search of inspiration within contemporary retail, and the one shop that particularly stood out was OMA's Prada store in downtown Soho — in the building that formerly housed the Guggenheim. It completely took my breath away. Every element was a work of art. It was so much more than just a fashion store — it was a real 'stage' for the clothing within the space. Rem's contribution to the cultural landscape has made him one of the world's most influential architects and I have long been impressed by OMA's research arm, AMO, which works in tandem with OMA's architectural clients. AMO enables a multidisciplinary way of working; spanning not just architecture but also writing, publishing, research, graphic design, sociology, art, theatre and history.

FG: Tell me about the inspiration for the 2017 design. What were the considerations and what did David and Rem set out to achieve?

NM: OMA's MPavilion in Melbourne's Queen Victoria Gardens was conceived with a different dynamic to the three previous iterations. Rem and David wanted to create a type of stage, in the manner of the traditional amphitheatre — inspired by the stage that OMA designed for the historic Syracuse Greek theatre in Sicily. As a result, the MPavilion design is a theatre of ideas and a platform for debate inspired by ancient Greek and Roman amphitheatres. Rem talks about architecture being a "wrapper" for activity, which is exactly what we hope the MPavilion is — a wrapper for the many

performances, talks and interactions that will take place there.

OMA is renowned for creating exciting civic and cultural spaces and the 2017 MPavilion is a perfect example. OMA has combined the traditional features of an amphitheatre with a huge sheltering metal canopy which hovers over the tiered seating. There are two curved grandstands under the canopy: one is hugged by a landscape of native plants, while the other is a metal tribune that rotates and redefines the space, offering a new perspective on the surrounding gardens.

FG: Do you have any favourite features from the design of this year's pavilion?

NM: I love how OMA's vision blurs the lines between inside and outside. The rotating seating encourages everyone to be part of the beautiful garden and city as much as to be part of MPavilion's inner space. MPavilion 2017 is both a stage and a playground. I'm excited about the opportunities that this kind of design creates in terms of our cultural program and the many kinds of people who are curious to experience the space.

FG: Can you tell me about the sound installations and programming that takes place in the pavilion?

NM: Every evening at twilight during MPavilion's presentation, the pavilion erupts into an audio-visual symphony presented in collaboration with artist and sound designer Philip Brophy and lighting designer Ben Cobham of bluebottle. During the summer period, MPavilion presents over 300 free events attracting a diverse audience. These include the popular MTalks, MMusic and MProjects workshops in addition to wellbeing and children's events. Both Rem Koolhaas and David Gianotten have given lectures alongside other international guests this season, including London based architect Jack Self, contemporary Albanian video artist Anri Sala, the Victoria and Albert Museum's curator of contemporary architecture and urbanism Rory Hyde, and Zaha Hadid Architects principal Patrick Schumacher, to name a few.

FG: How do you feel the MPavilion commission compares to other annual architectural commissions, for example, the Serpentine in London?

NM: The Serpentine Gallery has been very supportive of the MPavilion project. I'm a close friend of the former Serpentine co-director Julia Peyton-Jones, in fact, she's an advisor to the Naomi Milgrom Foundation Board. The Serpentine has been an inspiration and model for MPavilion and is very much a sister project.

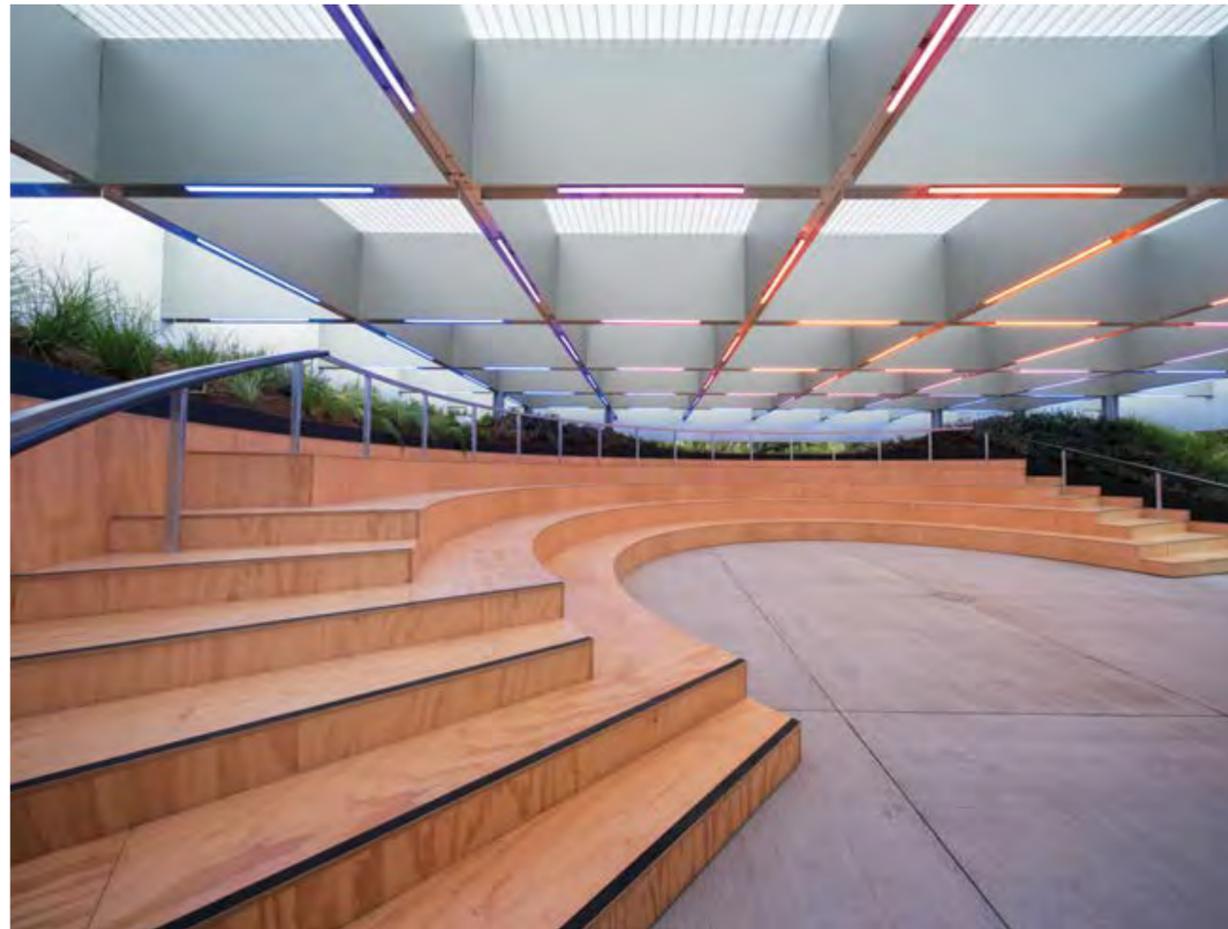
The difference however, is that we are not associated with any one institution. MPavilion is for the whole city, and is donated to the City of Melbourne at its close. At the end of each season, MPavilion is moved to a permanent new home within Melbourne's CBD, creating an ongoing legacy amongst the city's increasingly sophisticated architectural landscape. Sean Godsell's inaugural MPavilion, inspired by Australia's outback sheds and verandas, now stands in the gardens of the Hellenic Museum; Amanda Levete's 2015 iteration, which uses technology from the aerospace industry to create a forest canopy of translucent petals now lives on Collins Street, Docklands; and Bijoy Jain's 2016 MPavilion, which explores ideas around handmade architecture, is open in the Melbourne Zoo.

FG: The MPavilion by OMA is the firm's first

commission to be finalised in Australia and only the fourth iteration of the commission. What does this mean for the future of the project and for Melbourne as a culture centre?

NM: MPavilion is about championing contemporary architecture and design, and raising greater public awareness about the value of design in our everyday lives — which is a huge benefit in itself. Each year, the architect commissioned to design MPavilion is chosen on the basis that they have an extraordinary ability to encourage challenging debate and dialogue around design, and to make a meaningful contribution to urban innovation and the creative industries in Victoria. MPavilion is a project that has created global connections for Melbourne, championing its international profile as a design capital. It encapsulates the spirit of the city as a cultural leader, and has become Australia's leading inspirational design project.

- 1 The 2017 MPavilion at dusk, John Gollings
- 2 Rem Koolhaas (left), Naomi Milgrom (centre) and David Gianotten (right)
- 3 Interior of the 2017 MPavilion, Timothy Burgess
- 4 Exterior of the 2017 MPavilion, John Gollings



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*Featuring* —

Tin&Ed <sup>(04)</sup>

Founder of Warby Parker,

Neil Blumenthal <sup>(06)</sup>

Artistic Director of Desert X,

Neville Wakefield <sup>(12)</sup>

Founder of *BoF*,

Imran Amed <sup>(14)</sup>

Per-Anders Jörgensen <sup>(18)</sup>

Universal Design Studio <sup>(28)</sup>

Founder of MPavilion,

Naomi Milgrom <sup>(32)</sup>