

IMAGINATION MAKES US ORIGINAL. CREATION MAKES US EXTRAORDINARY.

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## LETTER FROM THE

# EDITOR

### The art of exploring

The thrill of stepping into a new adventure always takes my breath away—the anticipation of unexpected things to come. The possibility of finding a hidden gem around the corner fuels me, and I take that curiosity with me out into the world.

And I'm not alone. As vaccinated tourists venture back out again, a travel boom powered by pent-up demand is underway. According to the U.S. Travel Association, travel spending is nearly back to pre-pandemic levels and demand is expected to continue.

With that in mind, I am excited to share our second issue of Iconic. This edition of our luxury magazine is filled with compelling stories from a selection of our travel-destination retail properties. Inside, you'll hear firsthand from imaginative innovators in Las Vegas entertainment, explore how decades of Hawaiian heritage have influenced sustainability in crafting furniture, and discover how the woman behind some of Las Vegas' most celebrated restaurants is working to bring gender equality to the professional kitchen.

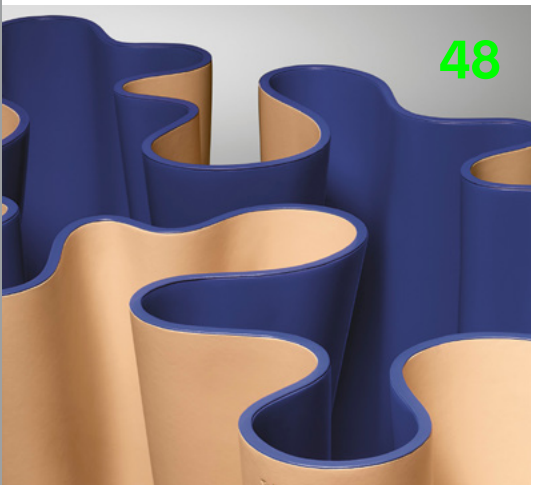
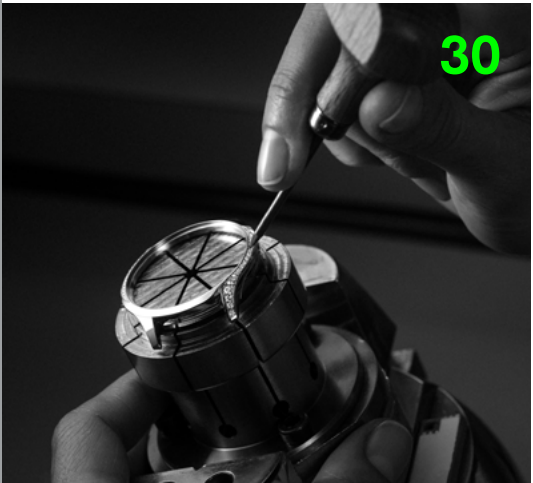
Additionally, we're shining a spotlight on works from three artists—Joyce Dunn, Blandine Bardeau, and Eleni Pratsi—who have each been hand-selected to capture the character and energy of our centers. These works will eventually be accessible to shoppers via on-property activations, but for now they're exclusive to you.

Speaking of energy, holiday sales forecasts are up across the board, the economic outlook is bright, and consumers are ready to spend again. With a retail renaissance upon us, there's never been a better time to celebrate the artists, creators, and tastemakers behind some of our most iconic properties. I hope this edition fuels your creativity and inspires you as much as it has us.

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# LAS VEGAS NEVADA



## GRAND CANAL SHOPPES

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# Atomic Saloon's

Immersive Spectacle is a Hit in Las Vegas



## Imagine

a Wild West revue combined with elements of dance, acrobatics, burlesque, and comedy, and you might begin to envision the world of "Atomic Saloon Show™." That lack of an easy definition is exactly the way Ross Mollison prefers it.

Mollison is the founder of Las Vegas-based Spiegelworld—the production company behind "Atomic Saloon Show™" at The Venetian® Resort Las Vegas, "Absinthe" at Caesar's Palace, and "Opium" at The Cosmopolitan. This visionary started out with a desire to create shows that would be unlike any others in Las Vegas, and the result is a deft blend of moments that are funny, bawdy, and awe-inspiring, married together in audience-pleasing spectacles. Mollison christened his company "Spiegelworld" from the German word for mirror—"Spiegel"—wanting to create comedic entertainment that could feel like a reflection of society. With his latest show, he's also enjoying how he can push those societal boundaries.



"The ingredients of 'Atomic Saloon Show™' seem pretty implausible together, but the result is hilarious," Mollison says. "Our characters range from nuns to a preacher to an outlaw to Boozy Skunkton, a woman who's just trying to run a saloon, and then you combine that with some incredibly skilled artists from around the world. I think the show tops everything in its genre, precisely because it's so unexpected."

Each performance of "Atomic Saloon Show™" starts with cast members casually wandering through and interacting with the audience prior to taking the stage. Even before the cabaret-style story begins to take shape, guests are getting into the spirit of the event via the show's cocktail program. Offered at tables and bars throughout the venue, the imaginative menu is among the reasons audience members linger long after the 75-minute show has ended.

"We look at our cocktail program as something that's super heightened, not only in the specialty cocktails we've designed, but also just putting the idea of a cocktail at a Las Vegas show on steroids," Mollison explains. "Among the favorites on the menu are our signature Cocktail Towers, which are beautifully presented in a gallon-sized crystal goblet. The show goes on for 75 minutes, and with the Tower, a party of two to six people can enjoy cocktails the entire show, because it's 14 standard-sized drinks in one. With Atomic Saloon, we wanted to create the



The ingredients of the show are pretty implausible together, but the result is hilarious.

Top: Blue Jackson welcomes guests to the Atomic Saloon

Left: One of the cocktail program's signature Cocktail Towers

Bottom: A cocktail with drama at Atomic Saloon

ultimate show-and-party experience, and our Cocktail Towers have become a key element in that—and they put a smile on everyone's face when they're served."

"Atomic Saloon Show™" opened at The Venetian® Resort Las Vegas in the fall of 2019. It was garnering rapturous reviews—the Las Vegas Sun deemed it "an instant hit"—before the COVID-19 pandemic caused most of the city's consumer-facing businesses, including hotels and entertainment, to shut down in mid-March of 2020. On the heels of the announcement that shows could resume on May 5 of this year, Mollison returned to Las Vegas following a quarantine in his native Australia. "It feels so great to be back," he says. "So many unknowns existed at the time of the shutdown, and everything felt so uncertain, from our shows to the health and safety of our company, which not only includes our cast members and crews, but also our box-office staff, ushers, food and beverage team, and hospitality workers. That's when partnerships and relationships really mattered, and I have to say that Brookfield Properties, which hosts our show at The Venetian® Resort Las Vegas, has been incredibly supportive."

The show's seamless blend of salacious humor and dazzling acrobatics has been key to attracting audiences in the midst of the city's reopening. This style was established by "Absinthe," which opened in Las Vegas on April Fool's Day in 2011. That show consistently tops Vegas.com's



They want that feeling of a wild time, so we've tried to create a show that encapsulates that crazy sense of what Vegas is all about.



Top  
Cocktail Towers at the Atomic Saloon Show are designed to be shared during the 75-minute show



Bottom  
Cast members interact with the audience throughout the performance

rankings of favorite entertainment options in the city, with "Atomic Saloon Show™" following at a close second. Why do both productions resonate so thoroughly with audiences? "I think we tapped into the desire of so many people who come here to have an incredibly fun time," Mollison says. "You see it when they've landed or they're checking into a hotel: they've got these wide-eyed expressions, as though they can't wait for what they're going to experience. They want that feeling of a wild time, so we've tried to create a show that encapsulates that crazy sense of what Vegas is all about."

Just how successful was "Atomic Saloon Show™" right out of the gate? Consider that "Absinthe" took six months to break even, Mollison explains, while "Atomic Saloon Show™" only required six days. Even more impressive, "Absinthe" is performed in a 700-seat theater, while "Atomic Saloon Show™," located in a third-floor space at Grand Canal Shoppes at The Venetian® Resort Las Vegas, is decidedly more intimate at just 243 seats—a counter-intuitive strategy when you already have a hit show on your hands. "We could have taken the success of 'Absinthe' to produce something even bigger, but I loved the idea of going in the opposite direction, to do something roughly a third of the size of what we had been doing, also because it would present a whole new set of challenges," Mollison says. "Brookfield Properties helped to confirm that decision, because they came through with a space

at The Venetian® Resort Las Vegas that was absolutely perfect. The audience really feels like they're in the middle of all the action, and they walk away thinking it's the greatest show they've ever seen."

Las Vegas, of course, is a city that's steeped in entertainment history, from its Rat Pack years of Frank Sinatra, Dean Martin, and Sammy Davis, Jr. at the Sands to its tradition of showgirls, richly embellished with feathers and crystals, and the more recent concert runs of everyone from Celine Dion to Jennifer Lopez, Bruno Mars, and Lady Gaga. "This is still the greatest entertainment destination in the world," Mollison points out. "Because you have so many choices when you come to this town, that drives us to keep making the shows better and better. We're always working on them and tweaking elements to keep each show feeling fresh and the best it can be."

That also allows "Atomic Saloon Show™" and other Spiegelworld shows to attract repeat audiences, eager to enjoy favorite moments while discovering new elements. Fold in the cocktail program, and it's little wonder that Mollison knows he has a hit. "You've heard the saying, 'It's as much fun as you can have without being arrested'?" Mollison asks. "That's a great way to look at what I've tried to do with this show. But most importantly, we're having fun every night, and making sure the audience feels the same way." ★



# Elizabeth Blau is Elevating Women in the Culinary Industry

If you've dined at any of the most celebrated restaurants in Las Vegas, chances are you've experienced the vision of Elizabeth Blau. From the French precision of the Michelin-starred Le Cirque at Bellagio to the fresh-seafood concept at Wynn's Costa di Mare and the comfort-driven Italian menu at Buddy V's Ristorante at the Venetian® Resort Las Vegas' Grand Canal Shoppes, perhaps no one has been more integral than Blau in the transformation of Las Vegas into a city praised for its culinary mix and roster of internationally known chefs.

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Top  
Honey Salt is a farm-to-table concept that opened in 2012 in the Summerlin neighborhood of Las Vegas

Bottom  
Elizabeth Blau at Honey Salt, the Las Vegas restaurant she owns and operates with her husband, chef Kim Canteenwalla

## We have evolved into a true culinary destination.

Blau arrived in Las Vegas in 1997, just prior to the opening of the Bellagio. Recruiting both chef Michael Mina and legendary restaurateur Sirio Maccioni—with whom Blau started her career after receiving her M.S. in Hotel Administration from Cornell University—instantly elevated the culinary scene in Las Vegas. Twenty-four years later, as president of the Las Vegas-based restaurant development company Blau & Associates, her impact continues to be felt both in and out of professional kitchens around the U.S., but it's clear that shaping the Las Vegas landscape continues to draw her focus. "We have evolved into a true culinary destination," she says. "That's evident not only in all the Strip and tourist-driven offerings, but also in the next generation of chefs who have opened restaurants off the Strip. A true local restaurant community exists here."

Those off-Strip offerings include Honey Salt, the popular farm-to-table restaurant Blau runs with her husband, chef Kim

Canteenwalla. But that personal endeavor doesn't keep her from adding additional flavors to the city's restaurant scene. Grand Canal Shoppes' Buddy V's, with celebrity chef Buddy Valastro at the helm, is a perfect example, a family-driven space featuring faithful Italian dishes, which Blau and Valastro designed to feel more relaxed than the high-concept spaces previously introduced throughout the Strip.

"Great Italian restaurants were already present at Grand Canal Shoppes, but what was really game-changing when we opened Buddy V's is that he came with 20 million fans across all of his platforms," Blau notes. "Buddy has more social-media followers versus most celebrity chefs combined. It's really exciting to have that built-in audience, but that also means you have to live up to very high expectations."

Her knowledge of a professional kitchen's inner workings has served Blau well over the years, and she recently decided to pay



The interior of Buddy V's at The Venetian® Resort Las Vegas



that experience forward with an innovative program designed to elevate women in the culinary industry. Together with a group of female industry veterans, Blau co-founded the Women's Hospitality Initiative in early 2020 to promote gender equity via classes, mentoring, and networking, with an end goal of leveling the playing field for women seeking to achieve executive-chef positions or run their own restaurants. Blau cites a key statistic as an example why the program is needed: While roughly 50 percent of culinary-school graduates are women, less than seven percent of restaurants are owned by women or helmed by a woman as executive chef.

Blau says she was inspired by the 2019 documentary *A Fine Line*, conceptualized by filmmaker Joanna James to put a spotlight on the inequity of women in professional kitchens. "Joanna sent me the documentary and asked if we could do a premiere in Las Vegas," Blau recalls. "When I watched it, it felt like a bit of a gut punch. I thought about the tremendous

opportunities I've had, and how the women coming up behind me were looking at me as a mentor. I realized that there was a lot more I could be doing."

The launch of the Women's Hospitality Initiative coincided with the Las Vegas premiere of *A Fine Line* at the University of Nevada Las Vegas in February 2020, but that was only the beginning of UNLV's involvement. This past fall the university's Harrah College of Hospitality partnered with the Culinary Institute of America to present "From the Classroom to the Boardroom: Leadership for Women in Hospitality." The academic course of guest speakers included Blau and James, as well as executive chef Jennifer Murphy, who oversees restaurant operations at Caesar's Palace, and other industry experts who offered practical advice on how to succeed in an industry that has historically been dominated by men.

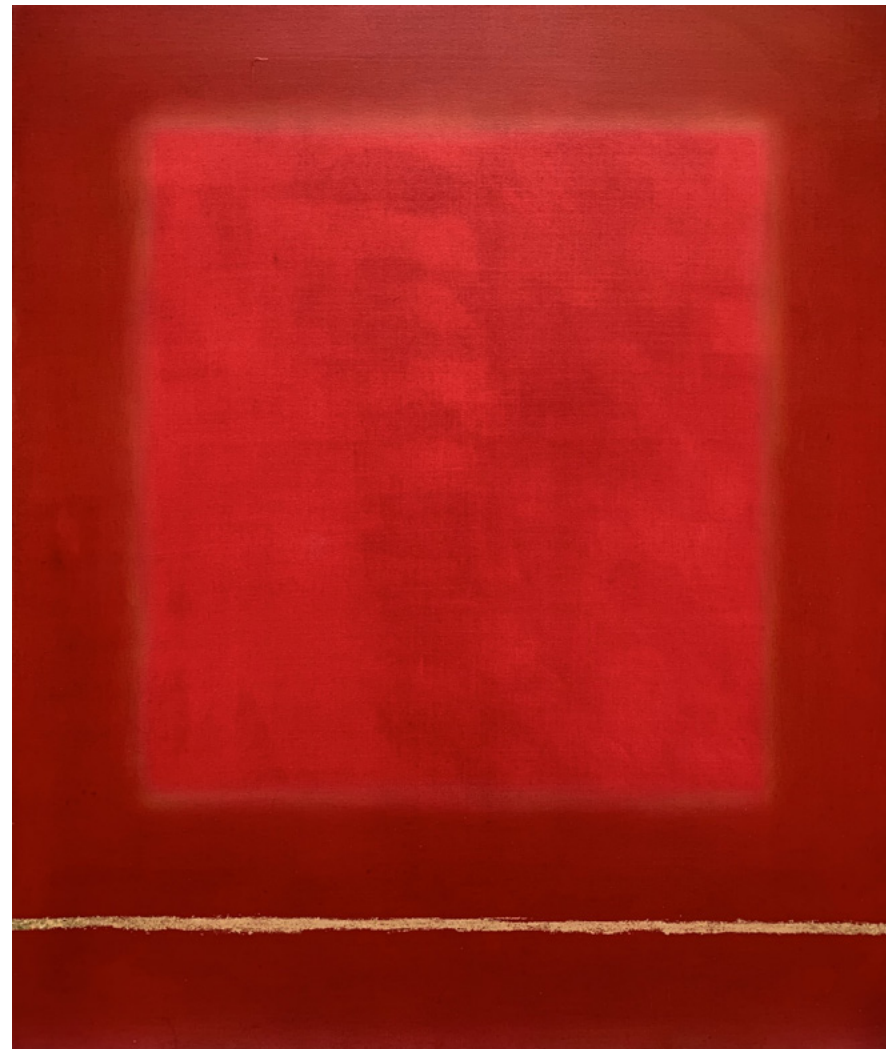
"We wanted to offer real-world experience in a collegiate setting," Blau says. "Not only

are these women getting real-world advice, they're also hearing the stories and journeys from all these women they can look up to as mentors." For Spring 2021, the course was added to Florida International University's Chaplin School of Hospitality and Tourism Management in Miami, while Blau anticipates that the program will be expanded to additional schools in the coming months.

Yet even as the Women's Hospitality Initiative's **inaugural course was in its planning stages, the COVID-19 pandemic** caused another shift in Blau's priorities. "As a tourist destination we quickly had one of the highest unemployment rates in the U.S., so we needed to activate where help was needed the most," she explains. Honey Salt soon partnered with three other restaurants and a catering company in Las Vegas to create *Delivering with Dignity*, which in the past 12 months has worked with a volunteer network to provide more than a quarter-million meals to the city's most vulnerable residents.

"Las Vegas has been significantly impacted the past year—for example, the entire convention business, which is one of the main drivers of the city's economy, just evaporated, so everyone has to stick together for survival," Blau says. "This is the time when partnerships matter. We'll see things get back to normal in Las Vegas, but we'll also be using the lessons we've learned since last March [of 2020] to move the industry forward in increasingly positive ways."

Ultimately that balance of assisting the community and highlighting opportunities for women in the culinary industry, while also keeping an eye on the next great restaurant opportunity in Las Vegas, will remain integral to Blau's vision for the city. "[The past year has] been tough in many ways," she adds. "But I'm confident that we should be excited about the future." ✦



**"Colorfield 17-03-20 Rome"**


Printmaking  
Acrylic, ink, digital, paper on paper  
27" H x 33" W x 1" D

JOYCE DUNN  
JOYCE DUNN

## Joyce Dunn

Inspired by the abstract expressionists and color field painters of the 1950s, Joyce Dunn builds up transparent layers of color and brushstrokes to convey depth and subtle movement. Dunn was born in Ontario, Canada, and presently resides in Rome, Italy. She attended the Ontario College of Art and Design and York University in Toronto. Dunn went on to teach studio art at the American Overseas School of Rome for 25 years, retiring in 2019. She has exhibited her work internationally, most recently at The Other Art Fair in Los Angeles and the American Embassy in Rome.

 @joycedunnrome

 View the entire Iconic art collection  
at [iconiccollection.com](https://www.iconiccollection.com)



# Cartier Women's Initiative Names



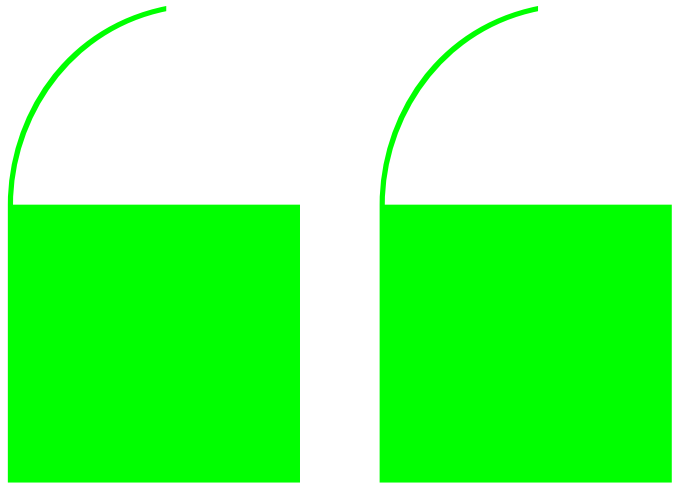
# Laureates



# One

woman is revolutionizing no-waste packaging, while another is overseeing the transformation of the agro-food industry in Africa. They're just two of the eight visionaries who have been named the 2021 laureates of the Cartier Women's Initiative.

The legendary jewelry house has been honoring forward-thinking women since 2006, providing both financial support and mentorship to female business owners around the globe. Today the program is considered a leading platform for elevating women-owned businesses, and its 2021 numbers—876 applications submitted from 142 countries—confirm that idea. The eight winning laureates, announced in a virtual ceremony on May 26, each received \$100,000 grants, while



# This year our 24 fellows range from all parts of the world, with first-time representation from Mali, Iraq, and Myanmar.

16 additional finalists received \$30,000 grants. Over the 15 years of the Cartier Women's Initiative, the brand has awarded more than \$4 million to roughly 200 women in 60 different countries.

"This year our 24 fellows range from all parts of the world, with first-time representation from Mali, Iraq, and Myanmar," noted Wingee Sampaio, global program director of the Cartier Women's Initiative. "They also range from all stages of life, from 26 years old to 55 years old, and from all walks of life: scientists, doctors, and midwives to serial impact entrepreneurs ... this grant is intended to acknowledge their ambition in creating social and environmental change and to further scale their business and its impact." Sampaio added that each award also comes with benefits that include media visibility, networking opportunities, and one-on-one support training in everything from finances to social media.



**Valentina Rogacheva, Latin America/Mexico**, founder of Verqor, a financial services company that's focused on the unique needs of smaller farming businesses in Mexico.



**Rebecca Hui, North America/USA**, the founder and CEO of Roots Studio, which provides designers with access to work that allows them to both remain in and support their local communities, rather than move to larger cities to secure employment.







**Corina Huang, East Asia/Taiwan,** founder & CEO of Boncha Boncha, a high-absorption candy pill that provides nutrition to people who have difficulty swallowing conventional pills.



**Andrea Barber, Europe/Spain,** founder & CEO of RatedPower, which is devoted to maximizing the design of solar energy plants.



**Rebecca Percasky, South Asia & Oceania/New Zealand,** co-founder and director of The Better Packaging Co., which is producing sustainable packaging solutions while also educating about the importance of zero-waste packaging.



**Basima Abdulrahman, Middle East & North Africa/Iraq,** founder & CEO of Kesk, which offers green building products and services that are transforming the ways buildings and communities are constructed and maintained in Iraq.





**Seynabou Dieng, Sub-Saharan Africa/Mali,**

founder & CEO of Maya, a food-processing company that specializes in grocery-store products created through partnerships with farmers in Mali.

What's most impressive about the Cartier Women's Initiative is how it not only communicates the stories of these women to its considerable audience, but also creates a space for a variety of accomplished women to gather and share ideas. The awards ceremony capped three days of virtual programming that included panels with previous CWI winners, as well as guest speakers that included Maria Shriver, astronaut and former NASA Johnson Space Center director Ellen Ochoa, and Harvard Business School professor Laura Huang.

Cyrille Vigneron, president and CEO of Cartier International, noted during the awards ceremony that the program was created because the company saw a vital need that continues to be a challenge in the business community. "Female entrepreneurs still experience more difficult access to financing and credibility," he explained. "CWI and other initiatives can really give them the platform, the credit, the support, and the community that make them feel less lonely and [experience] better support. From all the testimonials

we've had during the past three days, we've seen that having a community really helps everyone to go ahead and to make this a better world."

Laureates were quick to agree that the program reinforced the drive that spawned their ideas. "Being selected as a Cartier Women's Initiative laureate means the credibility to take Root Studio to the next level while standing alongside an amazing group of women impact entrepreneurs as we continue on this lifelong journey together," Hui said.

Through The Better Packaging Co., Percasky said she would use her grant to further a project still in the development stage. "Rebecca dreamed of a waste-free world and decided to take the steps to make that dream a reality," said Mercedes Abramo, president and CEO of Cartier North America. "She created The Better Packaging Co. to help solve the global waste crisis, and by producing sustainable packaging and educating about waste, [Better Packaging] has sold 40 million bags to 12,000 customers in 50 countries,

## 2021 Science & Technology Pioneer Award winner, Orianna Bretschger, USA, founder and CEO of Aquacycl, which designs “plug-and-play” modular systems that offer on-site solutions for water treatment that are both organic and energy-neutral.

reaching tens of thousands of people with its zero-waste message."

Another first for the Cartier Women's Initiative this year is its recognition of Basima Abdulrahman, who is the first CWI laureate to represent Iraq. "Basima is providing an energy-efficient solution to tackling the frequent power outages experienced in her home country," Vigneron said. "She created Kesk, a company that offers green-building services and products that change the way buildings and communities are planned, constructed, and operated in Iraq. In 2020, the company began testing a standalone solar unit; it aims to sell between 3,000 and 5,000 units in the next five years."

Like her fellow nominees, Abdulrahman ultimately knows that the recognition from this global brand is not only an honor, but also a game changer for her work and her company. "Being selected as Cartier laureate is a huge step forward," she said. "It sends a powerful message that our hard work is greatly appreciated—but also means that no matter where I come from, I can always dream big." ✦



**Orianna Bretschger**



# Omega's CEO on Elevating Women's Watches

One of the most thrilling stories in watchmaking is one that isn't being told enough—how women's luxury timepieces present an opportunity to stand out in a crowded field.

Historically, the business of status watches has been rooted in men's timepieces. The most complicated, feature-centric mechanical designs were dedicated to male collectors, while women's timepiece designs have spent an inordinate part of the last century focused largely on diminutive quartz watches accented with diamonds. Over the past decade, however, many women shifted over to men's styles to get the size, look, and features they wanted. In recent years many brands began to take notice, positioning watches with 39mm or 40mm cases not solely as men's pieces, but as unisex—a trend that continues to grow.

As more than one-third of today's luxury watch purchases are made by women, many brands are increasingly putting an

emphasis on the women's side of their offerings, investing in mechanical designs that are as deeply rooted in features, craft, and tradition as their male counterparts. And no brand is accomplishing that balance as well as OMEGA. Best known for crafting the Speedmaster Moonwatch, the iconic timepiece worn by the Apollo 11 astronauts in 1969, OMEGA also has distinguished itself with women's watches that are equal parts elegant and classic. To further highlight its dedication, OMEGA continues to develop its relationship with brand ambassadors Cindy Crawford, Nicole Kidman, Alessandra Ambrosio, and Liu Shishi—a group that exudes the qualities of today's modern, accomplished, professional woman.

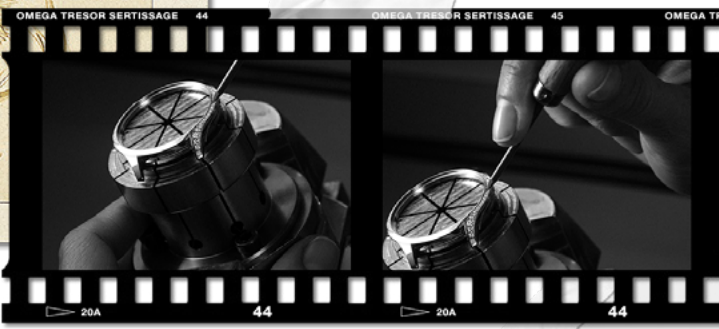
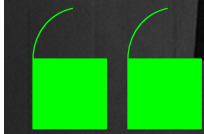
OMEGA CEO Raynald Aeschlimann took a few moments to speak with the Iconic Collection about the brand's dedication to women's timepieces, the role they play in both OMEGA's heritage and its future, and how brand ambassadors help to tell the story.

**Iconic Collection:** OMEGA is historically known for its sport watches and the iconic Moonwatch, but what can you tell us about OMEGA's history with women's timepieces?

**Raynald Aeschlimann:** As you say, the Speedmaster Moonwatch often takes the headlines for OMEGA, but our history of women's watchmaking is really quite impressive, and it's a story we're trying to tell more and more—especially through special events and exhibitions. Even when you look back at OMEGA's early history, you can see how dedicated the company was to women's timepieces. In fact, between 1894 and 1935, more than 35 percent of our movement production was destined for women's watches. That was quite high for the time, but it's a commitment that has lasted throughout the years and has led to some truly iconic watches, such as the Ladymatic and the Constellation. OMEGA has always been proud to celebrate the diverse lifestyles of women, and I think that clearly shows in our heritage as well as today.

**IC:** How do today's timepieces for women represent the OMEGA aesthetic?

**RA:** One of OMEGA's leading attributes is innovation, not only in terms of precision, but also in terms of pioneering materials and unique features. This is particularly evident in our women's timepieces, where you can see the use of exclusive alloys such as 18K Sedna™ Gold, our own long-lasting version of rose gold. In some of our more recent collections, such as the Seamaster Aqua Terra, you'll also find the very best diamonds and gemstones being used. It's an emphasis on quality and sophisticated refinement, which not only represents OMEGA, but also the women who wear these watches.



Above  
OMEGA CEO  
Raynald Aeschlimann



**IC:** OMEGA also does a fantastic job with its group of women ambassadors. What qualities does OMEGA look for in an ideal ambassador?

**RA:** Cindy Crawford was actually our very first ambassador. She joined us in 1995 and has always been the perfect example of OMEGA's qualities. But as you say, many other inspirational women have since joined our brand family. In each case, we look for a woman who shares our values of excellence, style, and elegance. Importantly, we also want to support them in their passions—such as their charities, family life, and good causes. We've always been proud to support Nicole Kidman, for example, in her push for women's rights. When you build a mutually beneficial relationship like that, it becomes more about friendship and authenticity. It's a much more genuine approach that helps us to establish longevity with the women we work with.

**IC:** Why do you feel your current quartet of female ambassadors—not only Cindy Crawford and Nicole Kidman, but also supermodel Alessandra Ambrosio and Chinese actress Liu Shishi—are ideal to represent OMEGA?

**RA:** Cindy, Nicole, Alessandra, and Shishi each has her own individual qualities and personality. Working with them is a true delight and enables us to be quite creative in what we do. In addition to these four accomplished women, OMEGA also partners with many women across other fields, such as space exploration, sport, and entertainment. These are just some of our brand passions, and there are so many incredible women involved in each area. For example, just last year, Kathy Sullivan became the first woman to reach the deepest place on Earth—and OMEGA was right there with her!

**IC:** The addition of Liu Shishi among the group inspires the question: What is the importance of the Asian audience, and

Asian women in particular, to OMEGA's business?

**RA:** OMEGA has built a really strong history and relationship with its Asian customers. We've been in that market for a long time, and I think it has formed a genuine respect and affection that works both ways. Liu Shishi is a leading figure in Chinese entertainment, and she brings so much talent and grace to her work. We've been really thrilled with our partnership so far, which has included our ad campaigns and the events we do around the globe. I think she's a great representation of Asian women, who exude so much strength and elegance all at once.

**IC:** The luxury watch industry has been heavily skewed toward men, but we are seeing greater attention toward women's mechanicals among brands in recent years. What's driving this at the consumer level?

**RA:** I think in all areas of society, women





are rightfully gaining more attention and an equal footing with men. That is being reflected in things such as business, sport, and, of course, fashion. So, on the consumer level, many watch brands are starting to place more emphasis on women's mechanical pieces. But I'm proud to say that OMEGA has been ahead of the curve for quite some time.

**IC: What can you tell us about recent designs that especially represent OMEGA's dedication to women's luxury mechanical timepieces?**

**RA:** The Constellation would be the perfect example. We first released the Manhattan model in 1982, with its distinctive claws and faceted case, and the design has really stood the test of time. Today we've evolved that classic model with beautiful materials and also given it a more refined, streamlined design. Most importantly, we've raised its mechanical quality to the Master Chronometer level, a certification that guarantees the industry's highest

standard of precision, performance, and magnetic resistance. Like our men's models, Master Chronometer certification is an equally important attribute for our ladies' collections.

**IC: How do you see the women's side of luxury watches continuing to evolve, and what are your thoughts on the role OMEGA will continue to play in this?**

**RA:** Traditionally, women's watchmaking was often about being dainty and delicate. But OMEGA has known for a long time that there's much more to it. Women are more diverse, adventurous, and individual than ever before, so the market is starting to evolve in that direction. For example, we notice that more and more women are choosing the Speedmaster Moonwatch. It has a big and sporty look, but it's becoming a firm favorite. So, our role now, as watchmakers, is to listen to women's needs and identify the many diverse passions and interests they have. It's about offering choice, which is where OMEGA excels.

# IC: How will OMEGA continue to highlight the women's luxury timepieces in its collection, especially via its ambassadors and other programs?

**RA:** Keep an eye out during all of our up-coming celebrations. For example, the Olympic Games, where OMEGA is the Of-ficial Timekeeper, will be coming up later this year. Many of our sporting ambassa-dors will be competing, such as [track and field athlete] Dalilah Muhammad. The next James Bond film, No Time to Die, will also be out, and our friend Naomie Harris will be onscreen wearing OMEGA once again. So that everyone continues to understand our unrivalled history of women's watch-making, we'll continue to promote our "Her Time" exhibition around the world, wher-ever possible. Women will always be at the heart of what we do. +





21.2911° N • 157.8435°

# ICONIC



## ALA MOANA CENTER

Ala Moana Center is a singular luxury destination that epitomizes opulence. Cosmopolitan visitors from across the world are welcomed with exquisite experiences, services, and amenities that outpace traditional shopping centers. The center creates a lavish, open-air wonderland, surrounding its guests with the very best luxury boutiques and on-trend eateries.

[READ MORE ABOUT THIS PROPERTY  
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Left

An archive image of Jon Martin and Douglas MacArthur in the company's Oahu workshop

Imagine waking up under the graceful branches of Hawaii's iconic koa tree every morning—that fanciful thought is possible, thanks to Martin & MacArthur.

The Honolulu-based furniture and accessories maker has been handcrafting pieces from Hawaii's most common native tree for 60 years. Koa is prized not only because it's indigenous to all the islands of America's 50<sup>th</sup> state, but also for its unique color

"All of these elements come together to create a wood that's available no place else in the world."

Martin & MacArthur was founded in 1961 by Jon Martin and Douglas MacArthur, two mainland transplants who had fallen in love with both Hawaii and the idea of highlighting the beauty of fine furniture crafted from koa wood. MacArthur handled the business side of the company, while Martin conceptualized and built each piece

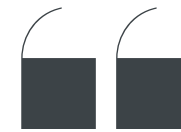
Martin & MacArthur:

## Years of Hawaiian Heritage

and rippling grain. Hawaii's volcanic soil is among the reasons koa wood is imbued with tones of deep red and espresso, which seem to flow through every cross-section. "That rippling pattern catches the light in different ways and causes it to look as though it's undulating, almost like a hologram," explains Michael Tam, president and CEO of Martin & MacArthur.

by hand. Heritage was key: Martin's first design was the Monarch Rocking Chair, still one of the firm's bestsellers, and was based on the chair owned by Queen Lili'uokalani, Hawaii's last sovereign, who reigned from 1891 to 1893. "Martin received permission to measure her original chair [at Oahu's Iolani Palace] and created a piece that is as balanced as it is beautiful," Tam says. "He literally built the company on that rocker."





# Sustainability has always been a part of what we do.

Other designs followed, from beds and armoires to desks and dining tables, all crafted to highlight the beauty of koa wood. Fast-forward to 2008, when Martin decided the time was right to retire (MacArthur had shifted to a real-estate career in California years earlier). That's when Tam, whose family hails from Maui, stepped in and purchased the company, determined to heighten the profile of both the brand and Hawaii's history of fine-furniture handcraft. "My dad grew up on a small sugarcane plantation, but my background is in retail and product development on the mainland," Tam says. "When I came back to Hawaii, I wanted to find a company in which I could apply my experience, and Jon Martin and I agreed that this could be a wonderful pairing."

In 13 years, Tam has expanded the number of Martin & MacArthur retail locations from two to 13, including a flagship at Honolulu's Ala Moana Center, the world's largest open-air retail destination. He's also enhanced the apprenticeship program Martin started roughly 50 years ago, which required in-house craftsmen to apprentice for 10 years and then work as journeyman furniture makers for another decade before they could attain the title of master craftsmen. "In the last 10 to 13 years we've



1. A look at a koa tree

2. A Martin & MacArthur rocking chair and table

3. An artisan in the workshop

4. Surfboards crafted of carved koa wood

5. A koa clutch with handle



institutionalized the idea of apprenticeship here on the island much more strongly, reaching out to local high schools and talking to students about what it's like to be a fine craftsman, especially in this day and age," Tam says. "The skill set we're teaching is timeless. Fine furniture craft has been around for centuries, and a lot of the techniques we employ are the same as you would find in Europe or Asia."

Indeed, each piece is crafted by one person from start to finish, regardless of its size or complexity—"no assembly lines and no mass production," Tam points out. Two weeks are needed to craft a Koa rocking chair, for example, while pieces like the Koa Tree Bed, which features a headboard carved in a silhouette of the signature tree, requires four weeks. More than a dozen bed styles are currently available, from sleigh beds to four-poster designs. Another popular choice is the Moana bed (the same style seen at Oahu's Moana Surfrider resort), with a sloping headboard crafted precisely to highlight koa's unique woodgrain patterns.

Of course, one subject comes up often in Tam's current conversations, the buzzword that is dominating so many elements of the luxury industry: sustainability. But decades



before responsible sourcing became the hot topic among upscale labels, Martin & MacArthur was exploring only ethical harvesting of its koa wood, Tam says. "Ever since Jon Martin founded the company in 1961, only dead koa trees have been used; we never cut down any trees," he explains.

"So sustainability has always been a part of what we do. Using dead trees also helps with forest growth, because we're clearing out dormant trees that are covering the ground and preventing new growth. Everybody talks about planting more koa—and we are a leader in reforestation—but taking the dead koa out of the forest is equally important and is at the heart of what we do."

Early on, Tam also realized that crafting only large pieces resulted in a surplus of unused koa wood; it's among the reasons he expanded the product offerings to include smaller items, from vases and humidors to jewelry and even watch bracelets crafted from koa. Beyond the craftsmen in his workshop, Tam also recruits

a variety of Hawaii-based artists and artisans to create exclusives from koa wood, always with sustainability in mind. The Ala Moana flagship is among the Martin & MacArthur locations that have been designed to offer the company's complete lifestyle approach.

"We wanted to leverage the same quality of wood we're selecting for our furniture so we could make gorgeous home furnishings and accessories with it," Tam says. "When you fold in the artists we work with, the result is a retail destination that feels more like a living room than a traditional retail environment. When you look around our store, it's everything you need to live gracefully in Hawaii."

Among Martin & MacArthur's latest projects is a partnership with

Disney dubbed "Magic in Paradise," a fine-art collection featuring works from a variety of artists—from seascape artist Walfrido Garcia to former Disney background artist James Coleman—all highlighting the studio's legendary characters within Hawaiian settings. "It's not just Mickey

The skill set we're teaching is timeless.



Top: A four-poster bed crafted of koa wood

Bottom: Michael Tam, president and CEO of Martin & MacArthur

Mouse, but Mickey in board shorts," Tam says with a laugh. "Ultimately we wanted to create something that conveyed the idea of that fanciful, magical feeling of being in Hawaii."

Martin & MacArthur's 60<sup>th</sup> anniversary also required a unique event. In March the brand announced an exclusive partnership with the USS Missouri Memorial Association to create a collection from the teak wood previously used for the deck of the battleship known as the "Mighty Mo." Out of that collaboration, Martin & MacArthur craftsmen have created a collection of teak boxes, desk accessories, pens, photo frames, and other items that premiered at the Ala Moana flagship over Memorial Day weekend, with a portion of the proceeds from all sales going to the USS Missouri Memorial Association.

"Over the past five years the USS Missouri has been undergoing an extensive renovation, and that includes the teak deck originally installed in 1940," Tam notes. "This is the same teak on which General Douglas MacArthur once stood, and the same deck where the Japanese surrendered in 1945. We couldn't think of a better use for this discarded wood than to create a collection that not only gave this teak a new life, but also benefited the association."

The partnership is a natural fit as Tam continues to explore new ways to combine the traditions of handcraft with Hawaiian heritage. "Here, I'm the one who's responsible for finding the next great thing," he says. "I believe that retail always has to be fresh, but it also should have style and vision and feel special. And everything we do is focused on the idea that there's just no place in the world like Hawaii; it's reflected in every item in our collection. That's a story we are excited to tell." ✦





**"Through the Forest and into the Sea"**


Printmaking  
Acrylic, ink, digital, paper on paper  
27" H x 33" W x 1" D

# BLANDINE BARDEAU

## Blandine Bardeau

"Through the Forest and into the Sea" is an artwork created on a beautiful French watercolor paper called Arches. It's very high quality, full of traditional knowledge and craft, and allows Blandine Bardeau to create some really beautiful effects when using India ink. The closer you look, the more you see the velvety quality of the paper, the different layers of ink. Bardeau has also worked with acrylic pens and fine archival pens to create subtle leaves. To Bardeau, this artwork speaks of the land, the forest, and the ethereal quality of the sea.

 @blandinebardeau

 View the entire Iconic art collection at [iconiccollection.com](https://www.iconiccollection.com)

Global Artisans

Gather for

Louis Vuitton's

Objets Nomades

The glass-topped Anemona table,  
designed by Biagetti's Alberto  
Biagetti and artist Laura Baldassari

Beyond the iconic Monogram canvas used to create must-have handbags and legendary trunks crafted since 1854, Louis Vuitton has ventured into virtually every luxury category in its 167-year history. But one collection in particular highlights the Paris-based brand's commitment to showcasing global artisans: Objets Nomades, a curated selection of furniture and home accessories by designers from Hong Kong, Milan, London, and points beyond.

The result is a highly varied collection of artful, limited-edition pieces that puts an emphasis on both the beauty of handcraft and the unique visionary approach each artist brings to Objets Nomades, while also inspiring conversations about form and function in design. This is also a collection that unquestionably is best experienced in person at the brand's boutiques, as the pieces transcend the somewhat simplistic idea of furniture and home accessories to stand on their own as works of contemporary art.

Next year Louis Vuitton will celebrate a decade since the house first invited designers from around the world to participate in Objets Nomades, which marries the individual aesthetics of each artist with the skills of the in-house craftspeople. "Having the opportunity to create innovations against the backdrop of Louis Vuitton's long-standing heritage is exciting," says Hong Kong-based designer André Fu, who created the Ribbon Dance two-person chair, a graceful statement that combines form and function. "The challenge has been to seek a conceptual expression

of a sculptural place for two: a place articulated with the dynamics and fluidity of a floating ribbon that appears to dance."

Many designs also honor the brand's passion for travel, including Louis Vuitton's iconic Bed Trunk, produced in 1874 for French explorer Pierre Savorgnan de Brazza, which often serves as a touchpoint for inspiration. As a result, many works highlight nomadic crafts and lifestyles, though often in wholly subtle ways. For Andrew Kudless, a San Francisco-based artist and professor at the California College of the Arts, that translates to the Swell Wave shelf crafted of undulating oak, which is suspended using leather straps.

"I travel in order to experience new things: sights, smells, tastes," notes Kudless, whose work can be found in the permanent collections of the Centre Pompidou in Paris and the San Francisco Museum of Art. "As you travel, you are pulled between the appeal of the new and the comfort of home, between the rush of movement and the endless waiting, between the desire to go and the inertia of staying. I wanted the objet to resonate with these forces and represent a balance between all things."

Selected by Louis Vuitton's in-house Objets Nomades team, designers are often invited to participate precisely because of the global-meets-contemporary approach to their work. From their Treviso studio in northern Italy, Giorgia Zanellato and Daniele Bortotto conceptualized screens and lanterns inspired by craft first discovered in Mongolia and Siberia. "It came from the weaving, patterns,



and typical motifs used in certain nomadic populations that use fabric and leather to build baskets, rugs, and other everyday objects," the duo explains. "We used leather because it is an iconic material for [Louis Vuitton] and the Objets Nomades collection; the result is so detailed and well-worked, thanks to the house's innovative techniques and craftsmanship."

In Milan, design duo Alberto Biagetti and artist Laura Baldassari were inspired by the Adriatic Sea to create their Anemona table, a glass-topped, free-flowing sculpture crafted of leather in contrasting tones. "We thought about a table—the domestic object par excellence—because it brings people together; it is convivial and inspires the telling of stories and sharing of tales," the pair notes.

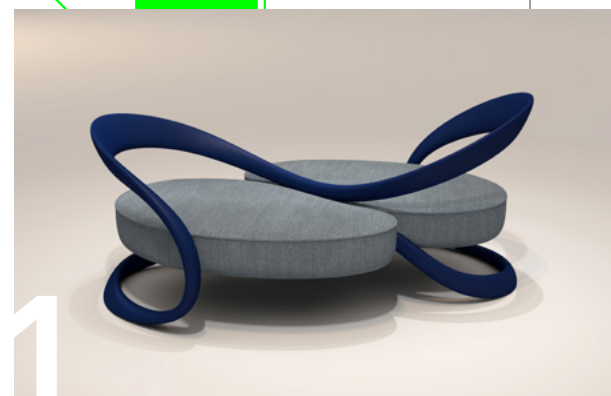
While their styles differ, Objets Nomades artists agree that each project is not only a chance to work with the exceptional artisans within Louis Vuitton, but their collaborations also enable them to be showcased on a global stage. "Designing a piece for Objets Nomades meant we could combine our creativity with the brand's savoir faire and values," Zanellato and Bortotto point out. "For example, we were able to explore the potential of different leathers and their unique characteristics.

The objet is the result of our experimentation in weaving and pattern processing; the form is the result."

Working with the artisans in the Louis Vuitton workshops also was a highlight for each participating designer. "I often tell my own students that they will learn more from fabricators and materials than they will learn from me," Kudless says. "As much as I can teach them, so much more is gained by talking with expert craftsmen and trying to make things themselves. There is no substitute for knowledge gained through working with your hands."

That blend of curating a variety of creative visions and weaving each project through the house's own handcraft ultimately positions Objets Nomades as a wholly unique proposition within the luxury market. "The fact that the company was able to not only sustain this level of innovation and commitment to craftsmanship over 160 years, but to consistently build on it and expand the business beyond the iconic luggage to architecture, fashion, and furnishings has been inspiring as someone who works between the worlds of art, design, and architecture," Kudless adds. "When you see a Louis Vuitton product, you know it is well made and well designed. It's the pinnacle of a success story." ✦

# OBJETS



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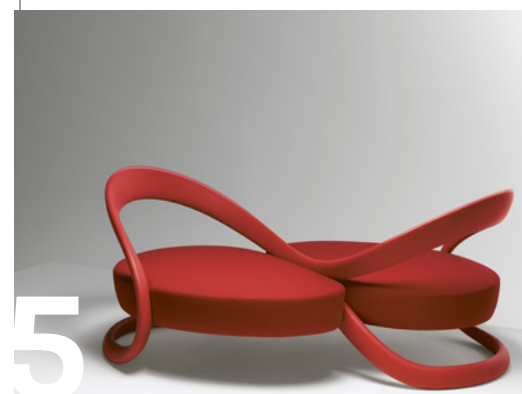
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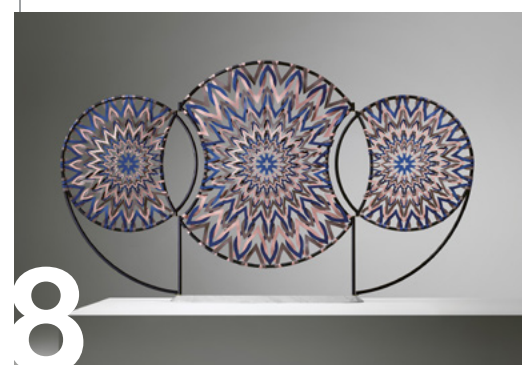
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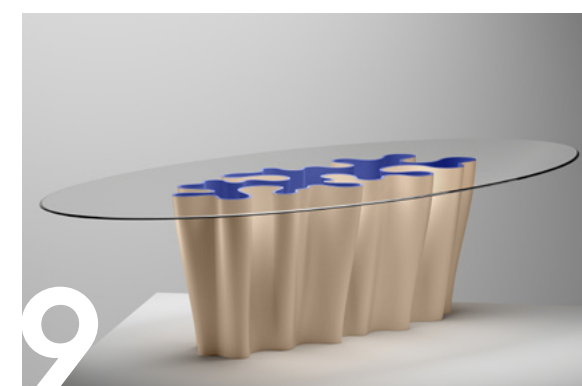
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8



9

1 Ribbon Dance in Blue Grey by André Fu

2 Andrew Kudless

3 Swell Wave shelf by Andrew Kudless

4 André Fu

5 Ribbon Dance in Red by André Fu

6 Atelier Biagetti

7 Zanelatto/Bortotto

8 Mandala Screen by Zanelatto/Bortotto

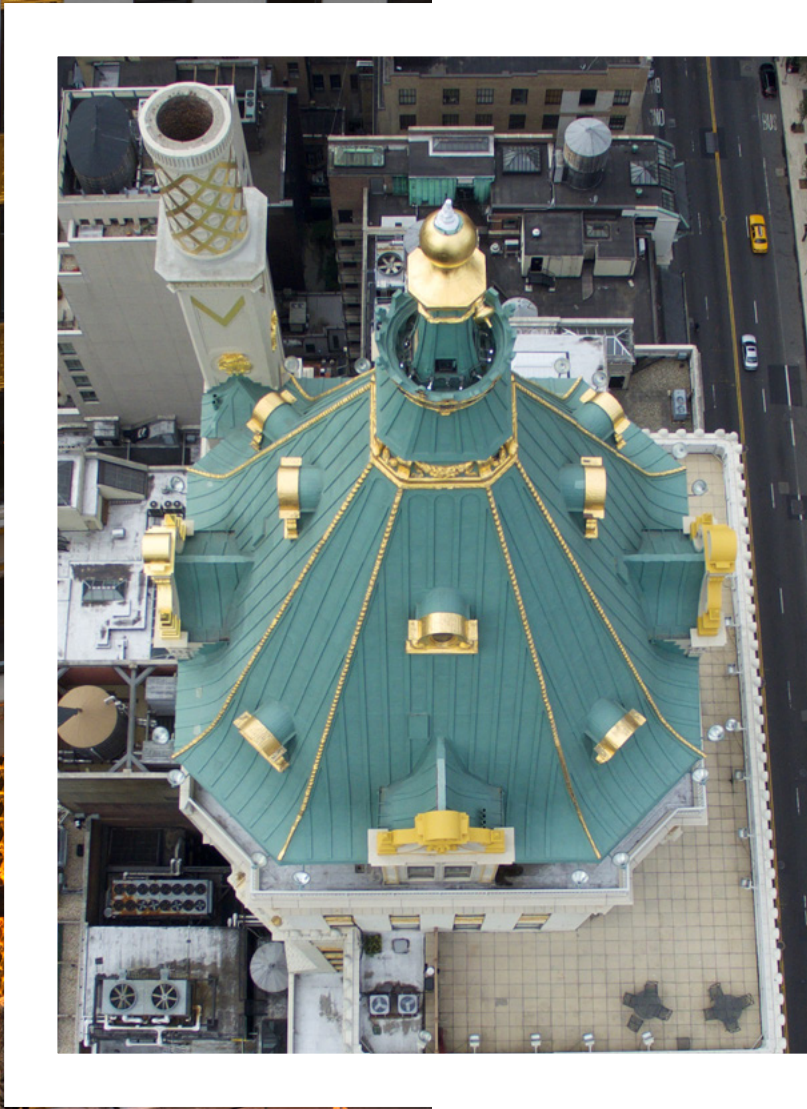
9 Anemona table by Atelier Biagetti





# NEW YORK

40.7629° N • 73.9746° W



## THE CROWN BUILDING

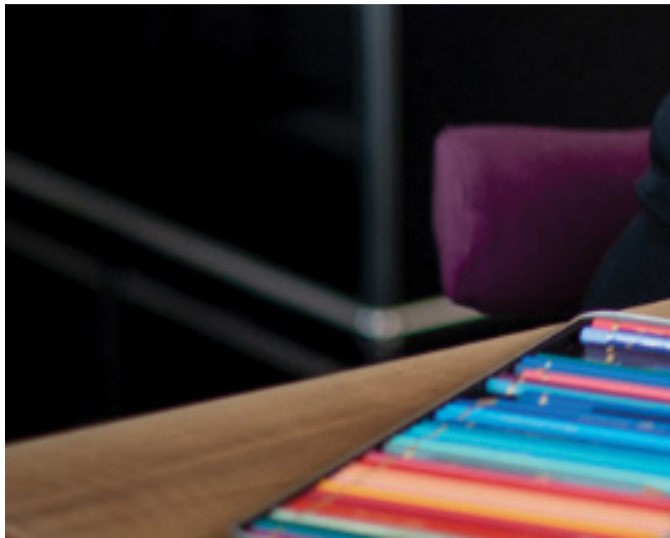
Located on the famous Fifth Avenue, The Crown Building is nestled within one of the top-selling urban corridors in the world, with an estimated \$4 billion in sales annually. The Fifth Avenue corridor features several prominent Manhattan landmarks, including Bryant Park, the New York Public Library, the Plaza District, and Billionaire's Row—the last two of which are among the wealthiest enclaves in the city.

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# Chopard's Caroline Scheufele on Sustainability in

# DIAMONDS

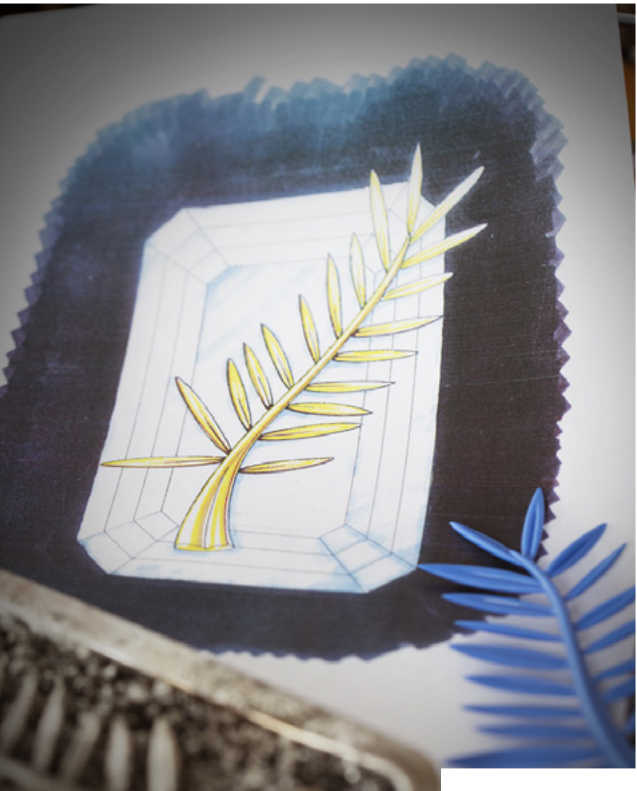


Sustainability has become the number-one watchword of the jewelry industry, as consumers increasingly demand transparency in the sourcing and craft of the gemstones and gold they're buying. Indeed, from ethically mined gold to the rise of lab-grown diamonds, almost every jewelry conversation these days seems focused on the balance of dazzling designs produced via responsible practices.

Nobody has navigated that conversation better than Chopard. The Geneva-based watch and jewelry house, founded by Louis-Ulysse Chopard in 1860, has embraced sustainable practices for more than three decades, and in 2017 moved the concept toward its ultimate end goal: to declare that every design featuring gold, diamonds, and gemstones to emerge from the house would be produced ethically and responsibly. That same year, Chopard joined the Swiss Better Gold Association

(SBGA), a non-profit association that monitors gold supply chains, while seven years earlier the brand had received its certification from the Responsible Jewellery Council, which promotes ethical, social, and environmentally responsible practices in every facet of the jewelry industry's supply and production chain.

At the heart of the brand's commitment is Caroline Scheufele, Chopard's artistic director and co-president of the company since 2001. It was Scheufele who introduced jewelry to the house in 1985, while in 1997 she also devised a major branding moment when she redesigned the Palme d'Or, the iconic trophy of the Cannes Film Festival, and cemented a high-wattage partnership that has put Chopard on the world stage each May. That event has also become the spotlight for the brand's annual Green Carpet Collection, which launched in 2013 and highlights a selection of significant jewels crafted with



Top: Scheufele sketching in her studio

Middle: Sketch of the Palme d'Or, the Cannes Film Festival trophy Scheufele designed in 1998

Bottom: Caroline Scheufele, Chopard artistic director and co-president

sustainably mined materials. (The Cannes Film Festival was canceled in 2020 due to the pandemic; for 2021 organizers shifted the event from May to July and it took place between July 6 and July 17. Chopard, once again, served as an official partner.)

Recently Scheufele debuted the next step in Chopard's sustainable philosophy: Precious Lace, the latest collection of high jewelry, the one-of-a-kind pieces that represent the ultimate in a house's craft and tradition, has also been crafted from Fairmined gold and ethically mined stones. Scheufele recently spoke with Iconic Collection about the brand's commitment to responsible practices, the audience Precious Lace was designed for, and Chopard's highly anticipated move to the Crown Building on Fifth Avenue later this year.

**Iconic Collection:** Chopard was one of the earliest adopters of sustainability and ethical resourcing practices in gold, diamonds, and gemstones, but what was behind the brand's decision to focus exclusively on these practices in your designs?

**Caroline Scheufele:** In 2012 my close friend, Livia Firth, founder and creative director of Eco Age, asked me where Chopard's gold came from, and it led us to further exploring sustainable and ethical sources that had a positive impact on the environment and guaranteed fair treatment of their workers.

We launched "The Journey to Sustainability" in 2013, which started with our work with Fairmined gold and working with the Alliance for Responsible Mining (ARM). The objective is to directly support and enable gold mining communities to reach Fairmined certification and provide training, social welfare, and environmental support. Today, we continue to support this sustainable approach with all our significant raw material. From a personal standpoint, I simply believe it's the right thing to do. As a luxury brand it is our responsibility to make sure we are sourcing our raw materials in an ethical manner that preserves the environment and supports the local people in the mining industries with fair wages and working conditions.



Crescent-shaped  
high-jewelry earrings  
crafted of colored  
diamonds set in  
Fairmined gold



**IC:** What’s a detail you love most about Chopard’s sustainability practices, either a unique statistic about how gold is reused or how stones are mined?

**CS:** Here’s a magical statistic: as of 2018, 100 percent of our gold supply is guaranteed ethical, while we have also been transparent in detailing our sources. One of the very positive consequences is to give us the ability to support the local communities. It’s truly a beautiful thing to think about, as the only way we are able to create such precious novelties is to support the local miners by ensuring good working conditions and fair wages.

Most recently, Chopard started an important program with the Swiss Better Gold Association to source gold from the Barequeros, a community of artisanal gold miners in El Chocó, which is one of Colombia’s largest gold-producing regions. Also, as one of the few manufactures to operate our own gold foundry, we are not

only able to control the traceability of our gold, but we also can reuse and remelt a large part of our gold scraps.

**IC:** How optimistic should both existing and new clients be about sustainability as a game changer for the jewelry industry? And how can we expect Chopard to continue to lead the path forward in sustainability, not only in collections, but throughout the rest of the experience as well?

**CS:** It’s important for Chopard to maintain our forward-thinking approach in terms of sustainability. We continue to seek to always do better and develop our supply chain to be the most sustainable it can be. The ethical approach is not always the easiest, but it is part of Chopard’s DNA to ensure we are being responsible each step of the way. For instance, recently Chopard became a member of the Coloured Gemstones Working Group (CGWG), which partners luxury brands and mining

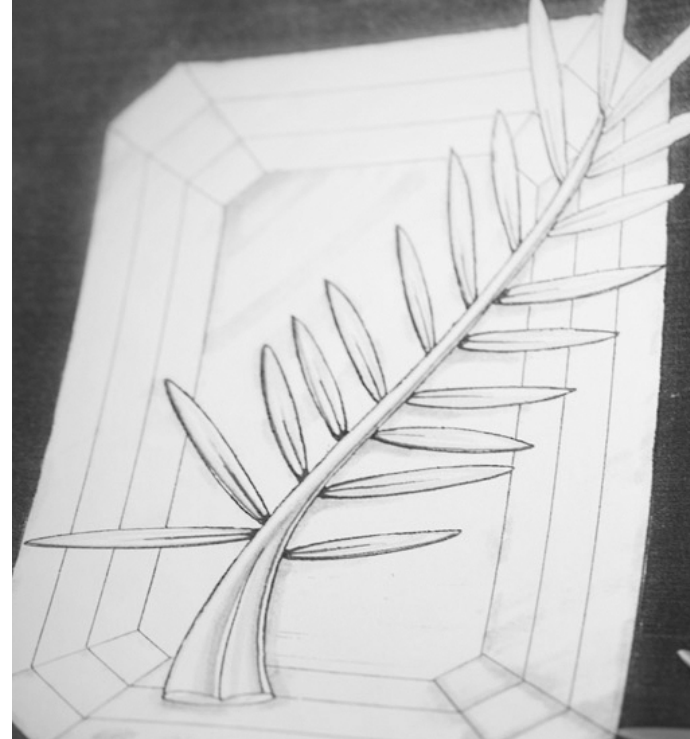
companies together in order to responsibly source colored gemstones and to create an overall more transparent supply chain.

**IC:** Recently Chopard launched the Precious Lace high-jewelry collection—how do these practices play a role in its design and craftsmanship?

**CS:** This collection is inspired by the intricate design and exquisite detail of lace, which is crafted through several processes in order to achieve the final product. This is truly an example of when ethics meet aesthetics. With the new Precious Lace jewels, all handcrafted in Chopard’s Haute Joaillerie ateliers using ethical gold and diamonds sourced from certified members of the Responsible Jewellery Council, Chopard brings that vision to life, disseminating the beauty, classicism, and craftsmanship of Haute Joaillerie, and translating its refinement into appealingly wearable, charismatically feminine jewels.

IC: Heritage brands are always focused on bringing in younger consumers who will ideally become longtime clients—how does Precious Lace address this idea?

**CS:** Precious Lace is geared toward a younger consumer, specifically millennials. When I dreamed up this collection, I kept in mind what I would have wanted as my first piece of high jewelry. But this new generation is not just concerned with looks; they are very motivated by principles of responsibility and transparency. With the Precious Lace collection, we offer the best of both worlds: creative design and fine craftsmanship made with ethically sourced gold and diamonds.



**IC:** What changes have you witnessed in how consumers have been purchasing jewelry, especially over the past year during the pandemic? Is Chopard approaching its marketing in any new or unique ways as a result?

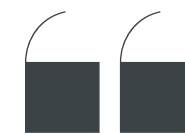
**CS:** Connecting with our clients has always been very much in-person at events, galas, and visits to the boutique, so when the pandemic happened, we saw the occasion to focus on remote interaction, through digital events and presentations. For instance, Chopard hosted private Zoom appointments for clients with the debut of new collections, such as the Red Carpet Collection, and indeed this Precious Lace Collection as well.

This has been the continuation of our existing strategy to reach out to the younger millennials. As every cloud has a silver lining, you could say the extraordinary situation has allowed us to embrace a bigger digital strategy.

**IC:** As a luxury brand, what are your thoughts on emphasizing the importance of brick-and-mortar retail, of creating an irresistible in-store experience, but also keeping it modern and fresh for today's audience?

**CS:** Chopard has always taken great pride in our in-store experience. Our boutiques are built and furnished with the finest materials, and our main goal is to create a warm, home-like environment where clients feel welcome. We truly want to host them as friends of the Maison, which is why we always offer a glass of champagne when they enter.

For example, the current boutique on Madison Avenue in New York features a palette of warm and inviting tones inspired by my own living room. We spend a lot of time thinking about how to design our boutiques for our customers today and for those who will visit in the future. I can't wait to unveil our new Fifth Avenue Flagship, which will be opened by the end of the year.



## The ethical approach is not always the easiest, but it is part of Chopard's DNA ...

**IC:** How do you balance the brick-and-mortar and online experiences?

**CS:** At Chopard we have our own e-commerce websites and also partner with online luxury platforms such as Farfetch and Net-a-Porter; this allows us to welcome new customers from all over the world, particularly where there might not yet be a Chopard boutique.

**IC:** Indeed, with regard to that flagship boutique, to be located in the Crown Building on New York City's Fifth Avenue—why was this the perfect location for the brand's New York flagship?

**CS:** New York City's Fifth Avenue is legendary for luxury brands and continues to thrive as an iconic shopping destination. Because of this, it was only natural that when the opportunity arose, Chopard could claim its new home there. Our new flagship will be a precious jewel in the Crown, and we are very excited for what is to come. ✦



Top: A high-jewelry cuff embellished with garnets, tsavorites, lazulites, and tourmalines surrounding a cabochon-cut Spessartine garnet totaling 24 carats

Left: Chopard's Lacy Heart necklace crafted of emeralds and diamonds





**"Composition No. 124"**


Painting  
Oil on canvas  
39.4" H x 39.4" W x 1.6" D

# ELNI PRATSI

## Eleni Pratsi

Geometric abstract painter Eleni Pratsi is renowned for her vibrant color schemes and repeated use of circular forms. Through continuous experimentation and use of unconventional tools and techniques, Pratsi's practice constantly evolves, much like the circle, which has no end and gestures toward the infinite in her works. Pratsi graduated with distinction from L'Ecole Nationale Supérieure des Beaux-Arts in Paris, France, where she is now based. She has been honored with numerous solo exhibitions across Europe, and her work is collected internationally.

 @elenipratsi

 View the entire Iconic art collection  
at [iconiccollection.com](https://www.iconiccollection.com)

# With TOSHI, Sojin Lee Has Built a Better Luxury Experience

Sojin Lee was a founder and former chief buyer of Net-a-Porter before she developed TOSHI



## Luxury retail

has recently added an innovative and decidedly exclusive layer to both brick-and-mortar and online shopping, thanks to Sojin Lee's latest venture. A founding member and the former chief buyer of Net-a-Porter, the London-based Lee is the visionary behind TOSHI, a B2B platform that was originally conceived to close a gap she was witnessing in the e-commerce space, while also recognizing how it could be applied as an in-store retail amenity.

"I was inspired by the concept of what on-demand retail could mean, as well as a true revisitation of customer service," she says. "What seemed to be missing was the core concept of personal touch. Living here in London, I could get glam squads and manicurists to come to my location when I needed them, and it occurred to me that the fashion industry was 100-percent ripe for this type of delivery mechanism."

Lee created TOSHI, currently available in New York City and London, with that in mind. Working with upscale brands and retailers like Roland Mouret in London and The Webster in New York, TOSHI is inserted in both the in-store and online retail experiences. For the latter, as the consumer chooses his or her preferred





We’re adding a layer that’s filling the gap and solving the problem, and as we continue to earn trust and build on that, our brand partners have been very happy.

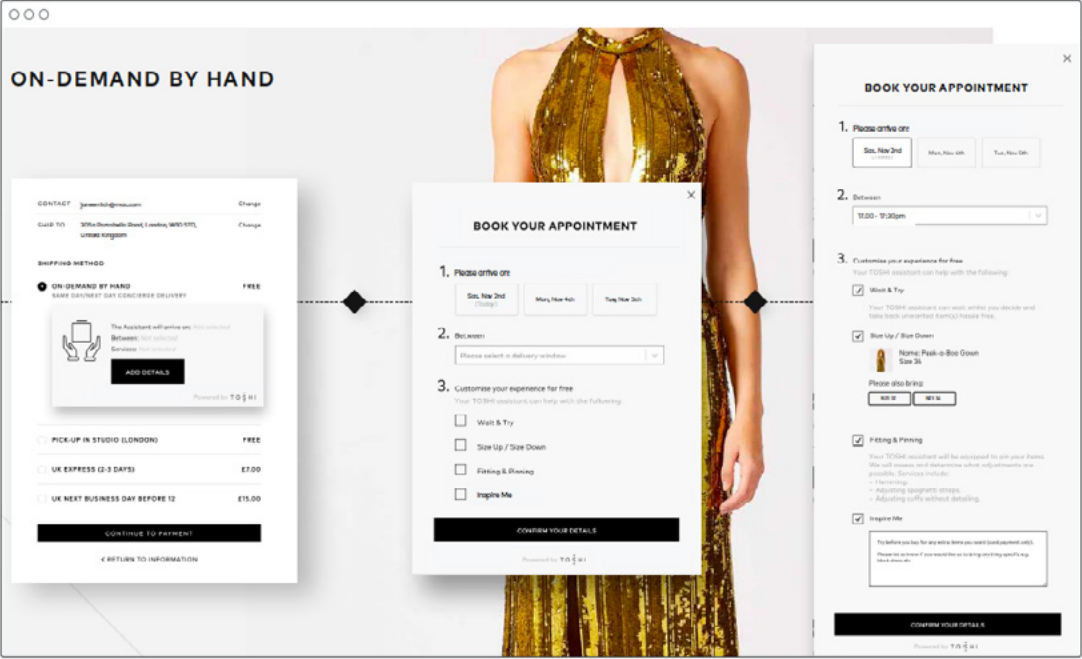
shipping method during checkout, hand delivery is also presented as an option, often as early as the same day or next day. If the consumer clicks on that option, she or he then is guided to 30- or 60-minute delivery windows that can be selected according to convenience of schedule. From there, additional amenities are offered, from an alteration service during delivery to a range of sizes also arriving to ensure a perfect fit.

For in-store purchases, it’s the retail specialist who both suggests and activates the service and selects the consumer’s desired options during the checkout experience. While TOSHI was ramping up as a brick-and-mortar service prior to the pandemic, store closures actually accelerated its success in 2020. “We’ve seen our numbers triple, month on month,” Lee notes. “When stores closed to the public, they were sending in skeleton crews and shifting to remote and socially distanced selling, making hand delivery an increasingly necessary option. Ultimately the platform is designed to enhance and bring the core concept of personal touch to every channel of retail.”

Choices when receiving a TOSHI delivery also aren’t exclusive to clothing: a

female consumer who wears a size-8 shoe may request that both smaller and larger sizes also arrive, for example. Savvy retailers, meanwhile, are sending additional accessories, allowing the delivery specialist to style a head-to-toe look, depending on the client’s interest. “It’s about expanding the idea of what a dressing room can feel like in your own home,” Lee explains. “This allows you to activate someone coming to your location with the product, with the additional benefit of a basic pinning or styling, extra sizes, or even accessories that work with what you’ve purchased. We have the technology to make an in-home experience feel like an in-store experience.”

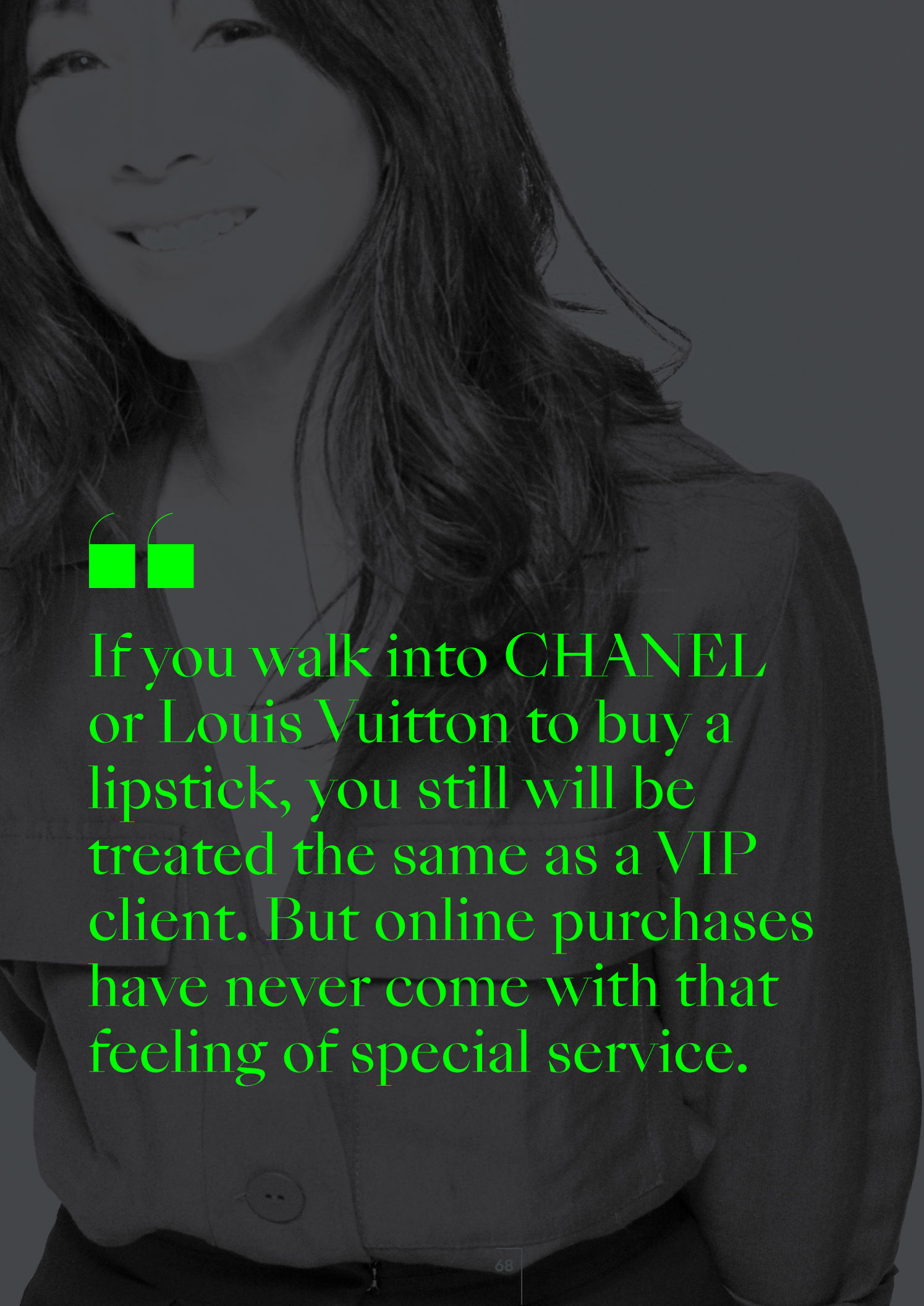
The resulting flexibility of choice isn’t only increasing ticket sales, it’s also cutting down on returns. Lee reports that brands and retailers working with TOSHI have experienced a 30 percent increase in revenues and a 40 percent increase in average ticket sales, while returns are reduced by 30 percent. When a TOSHI delivery specialist brings multiple sizes to a customer, the pieces not chosen are, on average, back in the store within a two-hour window. “That has a tremendous impact on turning that inventory and an amazing positive reduction



Top  
The steps of a TOSHI delivery experience during online checkout

Left  
The TOSHI kit that is carried by each representative to allow for fittings and easy adjustments during a delivery experience





If you walk into CHANEL or Louis Vuitton to buy a lipstick, you still will be treated the same as a VIP client. But online purchases have never come with that feeling of special service.



in a retailer's returns," she adds. TOSHI earns its revenue via a commission on every item a consumer keeps.

Democratizing the luxury retail experience also was the goal. "Think about it: If you walk into CHANEL or Louis Vuitton to buy a lipstick, you still will be treated the same as a VIP client," Lee says. "But online purchases have never come with that feeling of special service. Here we are giving you the ability to enjoy that luxury purchase with layered benefits, and today that's more important than ever. Customer service has to be a fundamental way to engage every consumer, and we're offering the technology to make that happen."

TOSHI recruits its team of hand-delivery specialists from retail salespeople, freelance stylists, and others experienced in the luxury sector, all carefully vetted to ensure the level of service that's required. "Most come with skillsets in fashion, but we also have a training program we run in the background to ensure everyone is bringing the right level of confidence and emotional intelligence to their work," Lee says.

Delivery specialists wear a uniform of simple all-black attire, with no branding,

for good reason: TOSHI is the service, but not the name listed on the service, with each label allowed to select their own moniker to create or support their own unique branding. Roland Mouret's website and London Mayfair boutique, for example, calls the service "On Demand By Hand." As pandemic restrictions remain in place in 2021, each delivery specialist also wears a mask and employs social distancing.

Expansion plans are in the works to offer TOSHI in other cities, with Los Angeles slated for the second half of 2021, while Dallas, Chicago, and South Florida have been targeted for 2022. "We're also looking at the cities in Europe and Asia where this makes sense," Lee says. "We have a pretty aggressive rollout plan, and a lot of interest from partners and brands, as well as other categories, like fragrance and beauty, jewelry, as well as the luxury alcohol and technology brands. One of the truisms of retail is that if you give excellent customer service, they will come back. Everyone talks about the loss of customers, but not about solving the problem. We're adding a layer that's filling the gap and solving the problem, and as we continue to earn trust and build on that, our brand partners have been very happy." ★





ALA MOANA  
CENTER



GRAND CANAL  
SHOPPES



TYSONS  
GALLERIA



MIAMI DESIGN  
DISTRICT



THE SHOPS AT  
THE BRAVERN



OAKBROOK  
CENTER



THE SHOPS AT  
LA CANTERA



PIONEER  
PLACE



SHOPS AT  
MERRICK PARK



BROOKFIELD  
PLACE NY



THE CROWN  
BUILDING

## ICONIC *collection*

Our Iconic Collection properties exemplify the cutting-edge approach we're taking to reimagine the shopper experience through innovation, strategic thinking, community partnerships, advanced sustainability initiatives, and unparalleled activations. These destinations are alive with an energy that engages our guests and creates truly unique experiences.

We have transformed our centers into destinations for the next generation of consumers. Our gathering places are paradigms of modern luxury and accessibility—providing visitors with high-profile retailers and eclectic culinary and cultural concepts in inspiring settings.



ALA MOANA CENTER

GRAND CANAL SHOPPES

TYSONS GALLERIA

MIAMI DESIGN DISTRICT

THE SHOPS AT THE BRAVERN

OAKBROOK CENTER

THE SHOPS AT LA CANTERA

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SHOPS AT MERRICK PARK

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