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ISSUE 1

16
New York Curator
Kendal Henry
Talks Art in Public
Spaces

Manhattan,
New York

44
Melissa Catra: A
Baker on the Rise
at L'Atelier de Joël
Robuchon Miami

Miami, Florida

54
Behnaz Farahi's Art
Puts High-Tech Style
in the Spotlight

04

Letter from the Editor



06

Queen of Raw Reigns in Fashion's Sustainability Quest

14

Property Spotlight: Brookfield Place NY

16

New York Curator Kendal Henry Talks Art in Public Spaces

24

Artist Spotlight: Andrey Odinzov

26

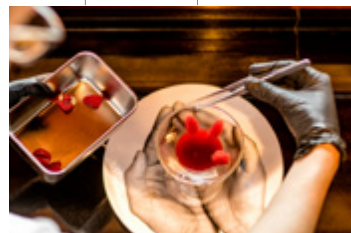
Property Spotlight: Oakbrook Center

28

Clean Market Has Upended the Wellness Retail Experience

34

Artist Spotlight: Paul Antonio Szabo



36

Property Spotlight: Miami Design District

38

A Miami Gallerist Weighs in on 2020's Virtual Art Basel

44

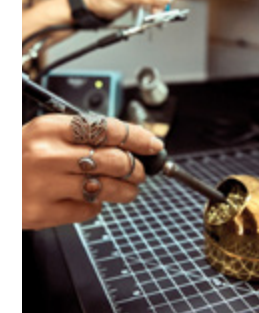
Melissa Catra: A Baker on the Rise at L'Atelier de Joël Robuchon Miami

50

Artist Spotlight: Jon Stucky

52

Property Spotlight: Shops at Merrick Park



54

Behnaz Farahi's Art Puts High-Tech Style in the Spotlight

62

Pura Vida: A Trailblazer for Clean Cuisine in Miami

68

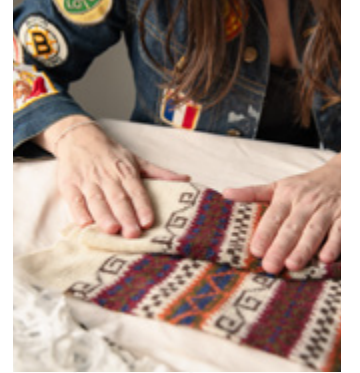
Artist Spotlight: Julia Pinkham

70

With Skylar, Cat Chen is Redefining Clean Fragrance

76

About the Iconic Collection



LETTER FROM THE

EDITOR



The Art of Luxury

I'm so pleased to bring to you, my friends, our first issue of Iconic. This publication was born out of a desire to inspire us all and to celebrate individuals and brands that are innovators in their space.

For our inaugural issue we are highlighting stories set in New York and Miami that focus on creative virtuosos, gallerists, designers, restaurateurs, and beauty gurus who are all trendsetting and energizing their communities (and our properties) in the most inventive ways.

Here, we will talk with provocative New York-based artist and curator Kendal Henry, dig into the Clean Market wellness explosion, have a chat with Miami's powerhouse gallerist David Castillo, and dive deep into sustainability in fashion through the lens of deadstock maven "The Queen of Raw," among other interesting subjects.

Additionally, we've hand-selected trend-setting artists from across the world and paired their original works with a specific center to capture its energy and character. These artworks will be shared with our shoppers via curated, on-property experiences, and each artist will be featured throughout the pages of our magazine and digital experiences. Our appreciation of art and how it impacts us all is the heart of Iconic. It is with this spirit of inspiration and invention that we've created something entirely unique, and we are extremely excited to share it with you.

While we are still in the midst of an unprecedented time, we believe it is important to feed your curiosity, fuel your creativity, and present to you muses that inspire. With an eye toward improving the world around us and making it a more fascinating and joyous place, we invite you to explore the pages of Iconic.

A handwritten signature in black ink that reads "Kirsten Lee". The signature is fluid and cursive, with a long horizontal stroke extending from the end.

Warmly,
Kirsten Lee
Luxury Leasing, Brookfield Properties

Queen of Raw Reigns in Fashion's Sustainability Quest

Photography by Andrea Fremiotti

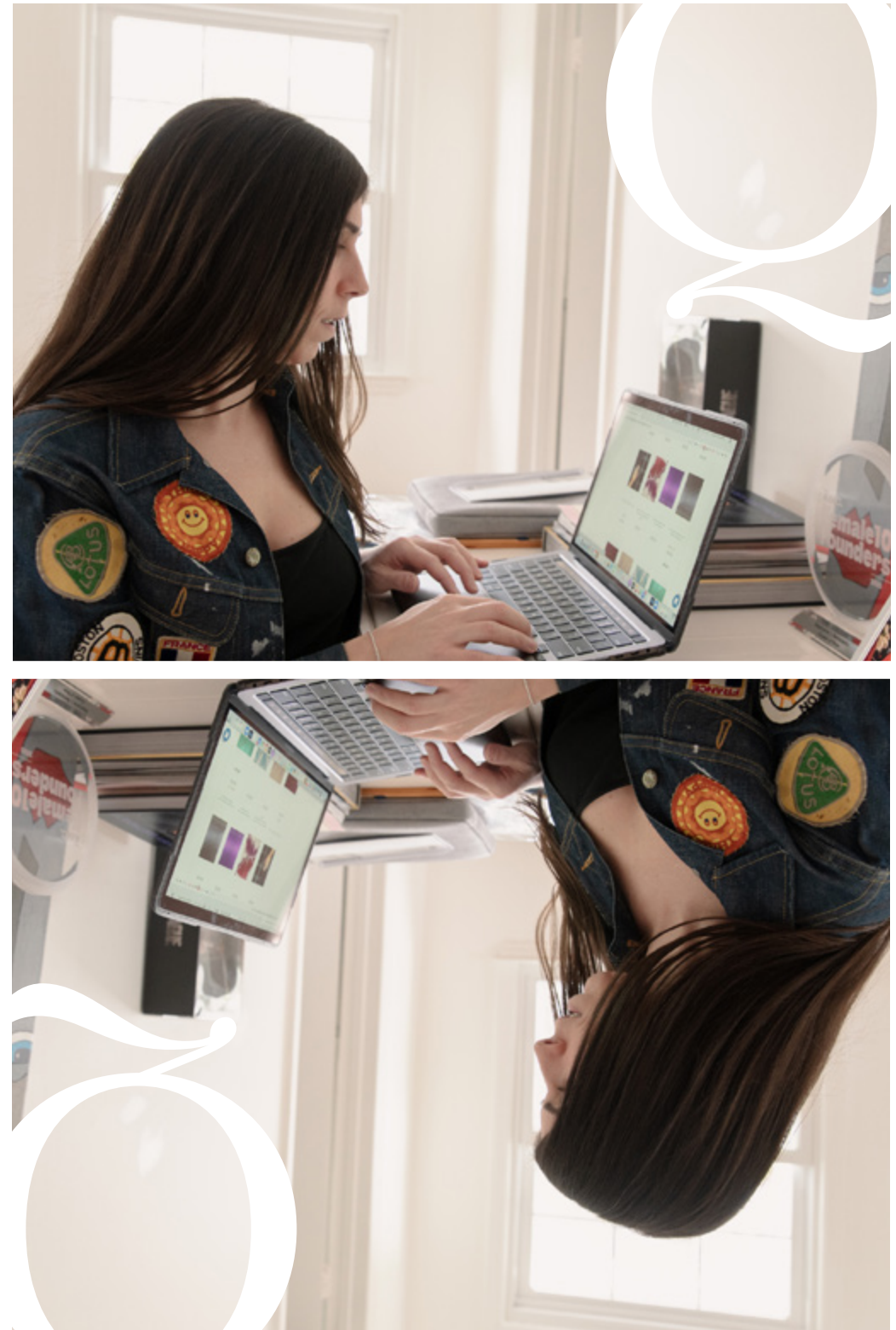


Stephanie Benedetto will feel she's achieved her ultimate goal when the company she founded is no longer needed.

In 2014 Benedetto and partner Phil Derasmo created Queen of Raw, a website that employs blockchain technology, the system of digital ledgers to allow inventory and transactions to be tracked in real time, to connect buyers with sellers seeking a market for their deadstock fabrics and other raw materials. Not so long ago, discarded textiles would have been burned or consigned to landfills, but greater awareness among the industry and consumers alike caused an increasing need for solutions. From the start, Benedetto also envisioned the system as a democratized opportunity, available equally to fashion students and home sewers seeking three yards of fabric for a personal project as it would be to retailers and design houses requiring up to one million yards for a private-label product. Six years later, Queen of Raw boasts more than 235,000 buyers who visit the site to purchase any of more than 100,000 fabric SKUs from resources around the globe.

"When I started this business, we assumed it would be the larger brands that would be most interested," Benedetto says. "What we quickly realized as we've gone global and built this software, is that the volume is there for anyone who's interested."

As conversations about sustainability have become integral to every fashion brand, priorities in the design process have shifted. The heady days of designing custom fabrics at pricey European mills have been replaced with thoughts of how to smartly make use of long-discarded bolts of silks, tweeds, and jacquards sitting in warehouses. "Recycling" and "upcycling," meanwhile, have become the go-to buzzwords on and off runways. Gucci, Prada, and Burberry are just a few of the global labels that have put sustainability practices into place, though Benedetto points out that economy likewise is playing a role. "Brands are realizing that deadstock and waste are gold mines they've been sitting on for far too long," she says.



Benedetto in her home studio

Due to once-reliable supply chains that have been interrupted by lockdown orders, the global pandemic has created opportunities for what Benedetto estimates is \$120 billion in unused textiles annually. "COVID has forced the hand in some cases, no question," she says. "Some of the biggest brands and retailers in the world have been dealing with the challenges of disrupted transport, and what we're doing presents an opportunity to supply them with what they need, when they need it, at a discount. Deadstock takes care of the problem while also giving a brand a sustainable story to tell. How do you say no to that?"

The site also has received significant industry recognition, from the LVMH Innovation Award to the grand prize of the WeWork Creator Awards. As a women-focused business, Queen of Raw has also been recognized as a Cartier Women's Initiative Laureate, while Benedetto was named among Inc. magazine's Female Founders 100 in 2020. In addition to building the platform via strategic partnerships and social media, Benedetto says these competitions also became integral to growing her audience. "These awards give you a stage to speak on, practice with your pitch, valuable press, and a global network of mentors, customers, and investors," she notes.

A former corporate attorney whose clients ranked among the who's who of global fashion brands, Benedetto created Queen of Raw largely because she witnessed the waste that accompanies textile and garment production, starting with the 700 gallons of water typically required to produce one T-shirt. "This is a solution that saves water, toxins, energy, and dollars," she says. "But among the challenges of this industry is how people talk about it. Many times they lead with people and the planet, and they forget about the profit. That's changing: Brands are seeing the value in telling the deadstock story and connecting both the story and the journey with their end consumer, who's increasingly interested in this information. In one of our case studies, one enterprise saw three times the conversion in their online sales by telling that story."

“Deadstock
takes care of
the problem
while also
giving a brand
a sustainable
story to tell.”

Today Queen of Raw counts designers like Mara Hoffman among its customers. Many companies remain hesitant, however, about highlighting exactly where they're obtaining deadstock materials, and Benedetto isn't surprised by that attitude. "I sign plenty of [non-disclosure agreements], but I tell all these brands and retailers that at the end of the day, we all know they're buying from the same people," she says. "By not talking about it, I believe they're doing a massive disservice to themselves and to the industry at large. With technology like blockchain in our future, every step will become transparent in its tracking and tracing. It's just a matter of how long it's going to take us to get there."

What's next for Queen of Raw? Benedetto hopes to evolve the concept to also include discarded finished goods. "We initially focused on the raw materials side because no one was paying attention to it," she explains. "I believed that if we could get to the systemic issue and intelligently minimize it moving forward, that would have an impact on waste. Raw materials versus finished goods is a more in-depth conversation, but it's one we're definitely exploring. Textiles and raw materials are such a massive opportunity, but given the impact of the pandemic, it's easy to see that many brands are also going to be sitting on a lot of unused inventory within the next 24 months."

While that expectation translates to long-term growth for Queen of Raw, Benedetto does foresee a day when the site just might become obsolete. "Because everyone will be in our software, at a certain point—though it will be a while yet—we will write ourselves out of the marketplace," she says. "But that's okay—when it comes to opportunities, I'm not going anywhere." ✨



BROOKFIELD PLACE NEW YORK

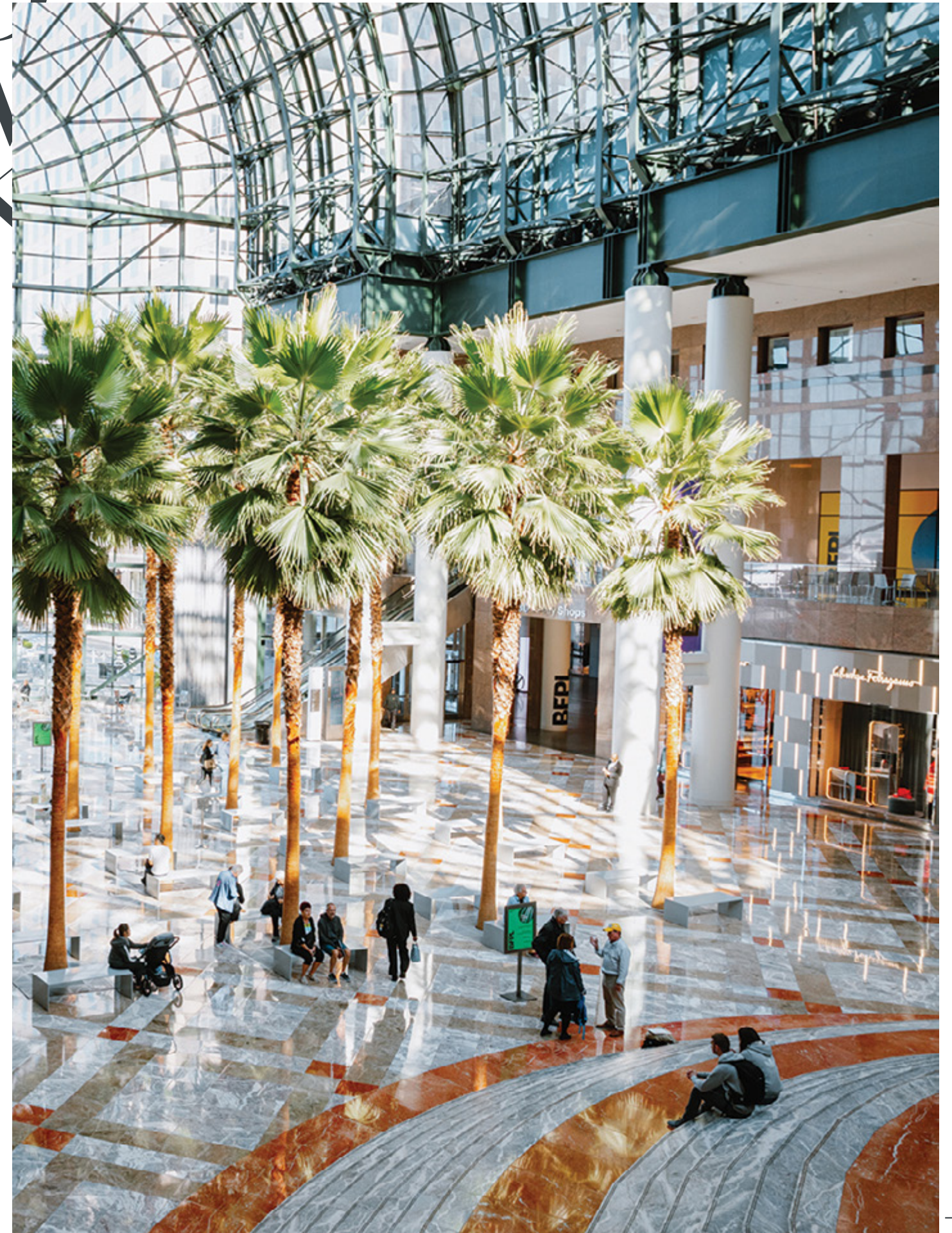


BROOKFIELD PLACE NY

Brookfield Place NY is one of our most iconic placemaking destinations—bringing together modern office space, cultural experiences, curated dining, and world-class shopping. Located in Lower Manhattan, the 14-acre, five-building complex is home to some of the world's most innovative companies as well as more than 60 shops, restaurants, and luxury amenities.

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MANHATTAN,
NEW YORK



BROOKFIELD

NEW YORK CURATOR

KENDAL HENRY

TALKS ART IN PUBLIC SPACES

Photography by Andrea Fremiotti

He has trekked from Tajikistan in Central Asia to Vladivostok in eastern Russia and points beyond, all to highlight the role art can play in engaging the public and inspiring vital conversations. Via these projects, Kendal Henry has enabled locals to not only think about issues important to their daily lives, but to act as well.

Recent projects include Henry's work for Brookfield Place New York, the retail destination in downtown New York City, where he's curated pieces like "Chaney series (a topography of reconstruction)," a collection of eight adjoining paintings by African-Caribbean artist La Vaughn Belle. Located in the Winter Garden Gallery at Brookfield Place, the works are meant to inspire thoughts beyond admiration, Henry says.



"They're beautiful paintings, but until someone stops and reads the notes, people might not realize that they highlight details of high-end porcelain," he explains. "They're meant to speak to the flavor of the high-end goods being sold nearby, as well as the connection or disconnection of high-end products and the history of colonialism in those kinds of goods being sold. Of course, people aren't necessarily meant to always get all of that. If they walk by and think, 'That's really beautiful,' that's fine as well."

As a New York-based artist and curator, Henry is passionate about the idea of art in public spaces—moments that transcend beauty or aesthetics to become social interactions. Public art has been a vital element of cultural conversations since the National Endowment for the Arts was established in 1965 and commissioned its first public work two years later. Fast-forward to 2020, and Henry says energizing that idea is key to his role. "With public art projects, I'm always thinking about how to get someone's attention, but it has to extend much further than that," he says. "A piece should become something people are inspired to investigate further; even if someone isn't fully realizing it, they're thinking about what the piece is telling them, and they're learning something through that interaction."

“With public art projects, I’m always thinking about how to get someone’s attention, but it has to extend much further than that.”



Henry admires La Vaughn Belle's "Chaney series (a topography of reconstruction)," series at Brookfield Place



BROOKFIELD PLACE NY

Spotlight on Brookfield Place NY, where Henry's latest art curation is on display.

PAGE 14



Also for Brookfield Place New York, Henry commissioned from Belle a large-scale vinyl piece titled "For Those of Us Who Live at the Shoreline," a coastline depiction that not only captures her Caribbean heritage, but also pays tribute in a subtle way to the New York neighborhood, Battery Park City, where the shoreline is located. "This part of the city was artificially created as a landfill in the Hudson River, so this is La Vaughn Belle's take on the idea of an artificial shoreline," Henry says. "The tropical scene she created doesn't feel natural in that space, but it's not a natural space, it was artificially created. If you find yourself wondering why it feels a bit out of place, that's intentional." "For Those of Us Who Live at the Shoreline" and "Chaney series (a topography of reconstruction)" were on view through November 12, 2020.

Most of Henry's personal work is produced outside the U.S. and typically starts with a call to artists. "When I get to a place, I'll put the word out on social media and elsewhere: 'I'm an artist, if anyone would like to work with me, let's get together.' Sometimes I'll get one person and sometimes I'll get 300," he says. "It starts with a conversation not about art, but about what is top of mind for the people in this location. From there, we explore ways to tell those stories through art." In Tajikistan, access to drinking water has been a major issue, Henry says, so he worked with local artists to create a public art project that highlighted the issue. The exhibition ultimately traveled to different areas of Tajikistan, while his profile as an American artist also attracted local press. Three years later, the Tajik government began to change the way they distributed water to their citizens, he says.



Henry at Brookfield Place



Vladivostok, meanwhile, is overrun with vinyl advertising banners that crowd the skyline. When Henry arrived in the city, among his first experiences was discussing the problem with a cab driver, who motioned to the banners and remarked, "Why don't you give me back my sky?" Henry soon discovered that banners are discarded when they become obsolete, so he enlisted a group of local artists, and together they retrieved and recycled the banners. "We cut them into strips and wove them into a new material, and from there we created hammocks," Henry says. Working with a local park, the group strung the hammocks between trees, then invited the public to use them. What did each citizen discover when reclining in one of the hammocks? A view of the clear sky overhead.

"It was a really useful project, because we also were able to talk about recycling and learning new skills," Henry says. "But that was an experience I really loved, because I gave them back some of their sky." *

Kendal Henry in front of Belle's "For Those of Us Who Live at the Shoreline"

ARTIST SPOTLIGHT

Andrey Odinzov



Moscow native Andrey Odinzov descends from a family of artists, including his grandfather, celebrated master of Russian realism Vladimir F. Odintsov, and his father, an impressionist painter. Trained in graphic design, Andrey melded the classical influences of his family with modern and pop art, yielding bold, vibrant prints. Now based in Florida, Andrey has exhibited his work internationally, including at Artexpo New York and Miami.

 @odinzov

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"PEONIES"

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

OAKBROOK CENTER

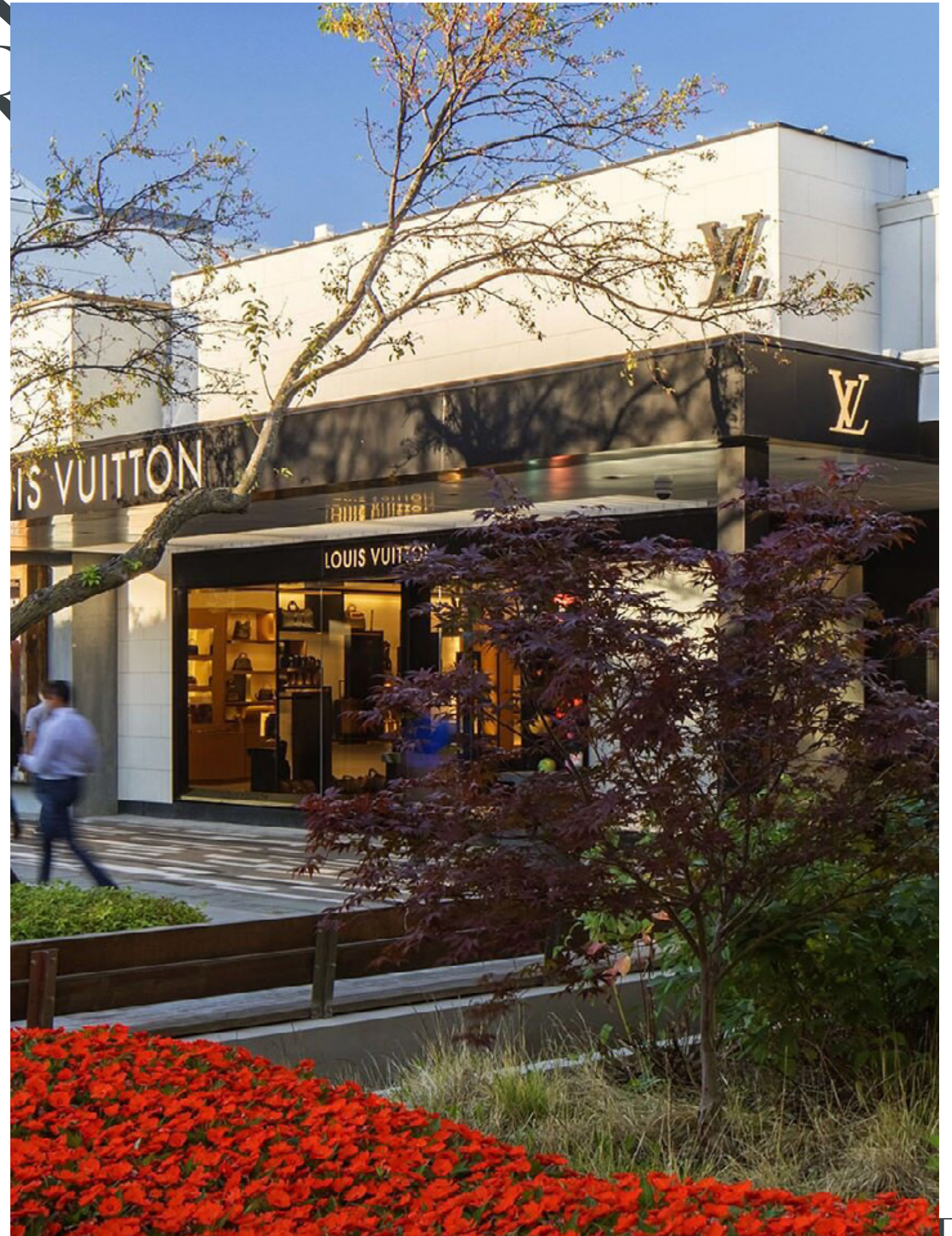


OAKBROOK
CENTER

Generating over \$800 million in retail sales annually, Oakbrook Center is the most visited retail venue among residents of the greater Chicago metropolitan area. The property serves as the preeminent shopping and entertainment destination for this populous and affluent trade area, and is easily accessible to residents of the wealthiest communities in Chicago's western suburbs.

CHICAGO,
ILLINOIS

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OAKBROOK

SWEAT

CLEAN CHILL MARKET

CLEAN MARKET HAS UPENDED THE WELLNESS RETAIL EXPERIENCE

Photography by Andrea Fremiotti

WELLNESS RETAIL EXPERIENCE



SWEAT

CHILL

SWEAT

CHILL

SWEAT

CHILL

SWEAT

Wellness is a concept that by its very definition is meant to feel transformative, and Lily Kunin felt that idea acutely while designing the layout of each Clean Market, the one-stop retail experience that currently boasts two locations in New York and one in Las Vegas.

"We wanted to create an engaging mix of retail and spa," explains Kunin, the celebrated blogger, Instagram influencer, and cookbook author who co-founded Clean Market, which debuted its first New York location in 2018 and quickly became a sought-after spot for grabbing a smoothie in the morning, a salad for lunch, or a signature drink like Lily's Glow Matcha for an afternoon pick-me-up. "When you walk in, the store feels really welcoming and approachable, with a lot of energy, while the café is also meant to feel like a gathering place, because we want to foster a community of people interested in wellness. As you move back toward the IV Drip Lounges and the sauna, the mood becomes quieter and more tranquil, and that's very much by design."

As an innovative holistic wellness concept, Clean Market indeed has been a gamechanger in a category that's been valued at \$4.2 trillion annually since 2017. From the start, Kunin envisioned a combination of healthy food, imaginative smoothies, and nutritional supplements amid a relaxing environment, where forward-thinking treatments like IV nutrients and cryotherapies are administered by medically licensed professionals in a space that's anything but clinical. "We designed it so each consumer can create his or her own experience," Kunin says. "They can watch TV, they might come with a friend and chat while receiving their treatments, or they can chill out in a Zen environment with the lights dimmed. It really is whatever you want it to be."

Kunin is passionate about the impact of food and nutrients on the human body, and early on in her research, she discovered NutriDrip, the New York-based company that pioneered IV therapies to solve a range of personal health issues. "These days we find so much curiosity for IV drips and how they can benefit your daily life," says Kunin, who asked NutriDrip's founders to partner with her on Clean Market's concept. "We believe in education in a way that's fun and straightforward. People can understand that an IV drip is similar to taking oral supplements, but it's much more viable—your body might absorb only 30 percent of an oral supplement, for example, but it could absorb up to 100 percent of an IV therapy. If it's been recommended that you take a B-12 supplement, for example, that might take three to six months to have a major impact; an IV therapy can really speed up that process."



BROOKFIELD PLACE NY

Spotlight on Brookfield Place NY, where Clean Market is located.



ENGAGING OF RETAIL SPA AND

At Clean Market, appointments are recommended, but walk-ins are also welcome for the IV Drip Lounge, where therapies include everything from cleansing to immunity boosters and infusions designed for relaxing and de-stressing. "Whether your goal is energy, detox, or boosting your metabolism, we can guide you toward the right therapy," Kunin says.

While Clean Market's immediate success had spawned an aggressive growth plan, including a recently opened location at Brookfield Place New York in downtown Manhattan, the pandemic changed everything, though not in the ways you might assume. "I think we got really thoughtful about how we were growing, but we also saw ourselves as a necessary resource in these times," Kunin notes. "In the wellness industry, you find that your customers are very open in discussing what they're experiencing, and lately we've spent a lot of time talking about stress, or how they're having trouble sleeping, or issues like indigestion. We have those conversations every day, and we're so happy to be a resource to recommend products and therapies."

In addition to its exclusive therapies, medical-grade supplements and CBD products are among Clean Market's bestsellers. CBD stands for cannabidiol, the non-intoxicating, hemp-derived substance found in cannabis, which these days is offered in everything from tinctures and candies to bath salts. "Roughly eight out of our 10 best-selling SKUs are CBD products," Kunin says. "It's become a huge industry very quickly, and we do a lot of education around how to take them."

These days Kunin is devoting her time not only to exclusive brand collaborations and exploring proprietary opportunities, but she's also thinking about how Clean Market moves forward smartly. "I realized that it doesn't have to be this cookie-cutter concept," she says, noting that a recently opened location at Wynn Las Vegas is situated not near other retail, but on the resort's spa level, with its products and services designed as a partner, and not a duplicate, of what's available just steps away. "Lately we're very thoughtful about expansion, and what each brick-and-mortar location should look like," Kunin adds. "For Las Vegas we designed what made sense. I like that our concept can have that kind of flexibility."

And while she understands that wellness is a category that's utterly exploding in retail, Kunin prefers to focus on the essence of what that means when charting the current and future success of Clean Market. "When I started working in wellness, it felt pretty niche, and now it's extremely mainstream," she says. "It's not just that the everyday stresses of our lives have increased; there's much more awareness that whatever your personal and professional goals are, taking care of yourself has to come first. You can do that in a lot of different ways: you can eat healthy, drink a lot of water, get a good night's sleep. But we devote a lot of time to letting consumers know that there are tools and products and resources that can assist with this as well. The possibilities are just beginning." ❧



ARTIST SPOTLIGHT

Paul Antonio Szabo



Born to Hungarian and Dominican parents, Paul Antonio Szabo's family fled the Dominican Republic after the collapse of the Trujillo dictatorship for the stability of Puerto Rico, where Szabo studied art at La Liga de Estudiantes de Arte in San Juan. At 17, he went on to pursue a bachelor's degree in illustration and design at the University of Massachusetts in Dartmouth. Now based in New York City, Szabo continues his studies through the Cooper Union Continuing Education Program, expanding his practice to painting and collage. Szabo has won numerous awards for his graphic design and mixed media work, including the prestigious 2016 Kenise Barnes Fine Arts and Julia B. Fee Sotheby's Award.

 @paulantonioszabo

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"UNDERWATER GARDEN 2"

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

MIAMI DESIGN DISTRICT



MIAMI DESIGN DISTRICT

Miami Design District is one of the most recognizable, innovative arts districts in the world, housing some of the most luxurious brands in buildings designed by internationally renowned architects. Additionally, the area features over 130 luxury boutiques, restaurants, galleries, and showrooms.

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MIAMI,
FLORIDA



MIAMI DESIGN DISTRICT



A MIAMI GALLERIST WEIGHS IN ON 2020'S VIRTUAL ART BASEL

A MIAMI GALLERIST WEIGHS IN ON 2020'S VIRTUAL ART BASEL



ART TALK

A MIAMI GALLERIST WEIGHS IN ON 2020'S VIRTUAL ART BASEL

A Miami Gallerist Weighs in
on 2020's Virtual Art Basel

A MIAMI GALLERIST WEIGHS IN ON 2020'S VIRTUAL ART BASEL

Photography by Nick Garcia



Miami's latest gallery in the Design District's Melin Building resulted from a bit of kismet, courtesy of Dacra Development CEO Craig Robins, David Castillo says. "I had been on Lincoln Road [in Miami Beach] for six years, but when that lease was ending, I knew the Design District was where I wanted to be," Castillo explains. "When I approached Craig, he told me about the space he recently had used to show his personal collection. It was absolutely, literally perfect."

Castillo's eponymous gallery debuted in September. The 4,000-square-foot space is his largest to date, allowing for the first time during his Miami tenure the possibility of presenting multiple exhibitions, he says. The gallery's opening show, "In These Shadows," featured New York-based multimedia artist Lyle Ashton Harris, whose work is included in the permanent collections of the Museum of Modern Art and the Solomon R. Guggenheim Museum. And with the Design District's Institute of Contemporary Art hosting "Ektachrome Archive," a solo exhibition of Harris's photographs and journals, through May 2021, Castillo believes destiny may have played a role here as well.

"In These Shadows' was supposed to open months ago, but it was delayed by the pandemic," Castillo notes. "Now it feels organic that both were so close to each other and opened at the same time, but it was simply pure luck." Even amid pandemic restrictions, Castillo says "In These Shadows" was well-received by his virtual and in-person guests, while a virtual conversation between Harris and art historian Richard Powell attracted enough online visitors to become "one of our most popular and visible artist talks to date," he adds.

“

GROUND-BREAKING ARTISTS

who address powerful questions; it is necessary to create platforms that engage these meaningful and culturally relevant conversations.

Since he opened his first Miami gallery in 2005, Castillo has been devoted to showing work from those who historically had been excluded from narratives and opportunities, “ground-breaking artists who address powerful questions; it is necessary to create platforms that engage these meaningful and culturally relevant conversations,” he says. Since 2016 Castillo has presented solo exhibitions showcasing buzzworthy artists like Pepe Mar, Christina Quarles, Sanford Biggers, and Shinique Smith, while he’s also been a major presence during Art Basel Miami’s evolving status as one of the world’s premier art fairs. He was unsurprised, however, by the event’s cancellation due to the COVID-19 pandemic.

“Hong Kong had been canceled first, followed by Switzerland,” Castillo says of the Art Basel events in those locations. “With the reality of Florida and the pandemic in general, it didn’t make any sense that there would be this large congregation of globetrotters descending from the art world into Miami. So what I suspected ultimately would be the case: We’ll do it virtually.”

Galleries and auction houses around the globe indeed have excelled at pivoting to virtual events over the past eight months. Virtual exhibitions and sales are now commonplace, while salespeople and gallery owners alike have been upping their tech skills to host online consultations with valued clients. Castillo says Design District galleries also adapted quickly, and thanks to his healthy client list, he was busy over the summer. “Fortunately, after 16 years, the gallery has its followers, and we made sales to museums and private collectors,” he notes. “People have embraced communicating more and more virtually, and the art world has been no exception to that.”



Through January 31, 2021, Castillo presented both virtual and on-site exhibitions of work by Vaughn Spann, the painter and sculptor whom he calls "one of today's most sought-after artists." And while in past years he would have mounted an Art Basel group show at the Miami Beach Convention Center, Castillo says Robins once again stepped in with an ideal solution, offering up a temporary space not far from his Melin Building gallery. "Craig is an internationally known art collector, and he's very supportive of artists and local galleries. He really spearheaded the neighborhood effort to offer temporary spaces so artists could have a platform during this time."

While the status of in-person Art Basel events throughout the world remains tentative for 2021, Castillo says he is optimistic about not only the success of a largely virtual Art Basel Miami this year, but also how artists are likely to respond to 2020's chaotic times. "Virtual visibility has already worked for a lot of galleries—records have been broken during the pandemic," he says. "As someone who has studied art history for a long time, when you look at civilization, culture, art—all of those things have a forward motion, and have inspired creative people. New stories will be spun out of this, great stories, and decades from now, the art created today will tell historians about this moment." *



MIAMI DESIGN DISTRICT

Spotlight on Miami Design District, where Castillo's gallery is located.

PAGE 36



Castillo in his studio

SOMEONE WHO HAS STUDIED ART HISTORY FOR A LONG TIME, WHEN YOU LOOK AT CIVILIZATION, CULTURE, ART—ALL OF THOSE THINGS HAVE A FORWARD MOTION, AND HAVE INSPIRED

CREATIVE PEOPLE. NEW STORIES WILL BE SPUN OUT OF THIS, GREAT STORIES, AND DECADES FROM NOW, THE ART CREATED TODAY WILL TELL HISTORIANS ABOUT THIS MOMENT. * AS



Melissa Catra:
A Baker on the Rise
at L'Atelier de Joël
Robuchon Miami

Photography by Nick Garcia

When the bread arrives at the start of a lunch or dinner service in a fine-dining restaurant, guests may give little thought about the care that went into the creation of each buttery roll, baguette, or croissant that's been placed on the table. But if you're at Miami's L'Atelier de Joël Robuchon, the Design District outpost of the legendary chef's famed eatery, head baker Melissa Catra takes immense pride in ensuring that every crunchy morsel of those choices has been handmade that same day and baked typically just an hour before they're served.

"Much more intricate detail goes into the breads we bake fresh every day than anyone realizes, but I love the fact that we can offer that to people," Catra says.

She's also something of a role model, as Catra is the only woman baker in Miami's Robuchon restaurants, and while there are other women cooking in the kitchen, she's the only one with a chef designation. "When I graduated from cooking school in 2005, the industry was hugely dominated by men," she says. "Through the years I've been so excited to see more and more women in the back of the house. I want to uplift every other woman I see in this industry, but also with the idea that we all should be treated equally, because we're all working hard. And when we're having a conversation, I like seeing that male chefs don't treat me like a girl. Because they shouldn't. They should treat me like a chef."





“ Much more intricate detail goes into the breads we bake fresh every day than anyone realizes, but I love the fact that we can offer that to people.”

Catra, 37, grew up in Miami, and her favorite early memories are of helping her father bake breads and cakes in their family kitchen. It's no surprise, then, when she says that pursuing a career as a chef "was the only thing I wanted to do." Catra studied culinary arts at Miami's famed Johnson & Wales University and went on to work at Mandarin Oriental on Brickell Key and Jose Andres's Bazaar Mar in Miami Beach, as well as a stint as a chef on a private yacht, before she learned that L'Atelier would be opening in the Design District in 2019 and needed a head baker. "You hear the name Robuchon all the time, and it's so prestigious, so it took me a while to apply, actually, because I wasn't sure if I was good enough," Catra says. "It was pretty thrilling when I learned I got the job."

Part of Catra's early training at L'Atelier involved studying with master baker Tetsuya Yamaguchi, who worked with the Michelin-starred Robuchon for more than two decades before he passed away in 2018. "To work under him was amazing not only in the knowledge he has on baking bread, but also the whole Robuchon mentality of [the high level of quality and service] you're trying to provide to each guest," Catra says. "There's a reason for everything, and the level of detail is incredible."



[▶ Watch Catra's interview →](#)

Pre-pandemic, the National Restaurant Association projected that U.S. restaurants were expected to earn \$899 million in 2020. That number is expected to take a major hit as many restaurants throughout the U.S. experience shutdowns and restricted access to indoor dining, but among the 26 Robuchon restaurants around the globe, none of these challenges are impacting the level of cooking or baking in what is roundly agreed to be the pinnacle of dining in the industry. "You find some restaurants that are cutting corners here and there, but that's just not something we're going to do," Catra says.

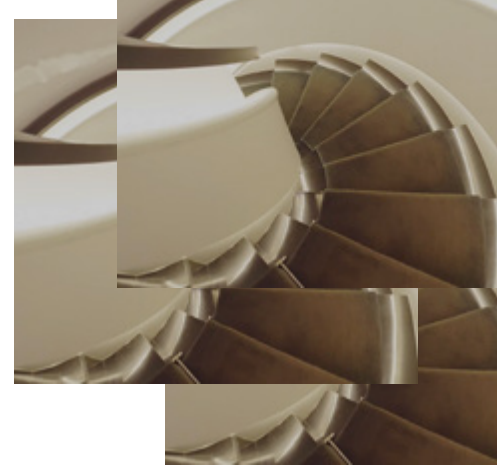
A typical day for Catra starts in the morning with her three-person team, creating the breads needed for lunch service at Le Jardinier, the adjacent sister restaurant of L'Atelier de Joël Robuchon. The signature breads for both restaurants are comprised of a petite baguette, a savory croissant that's been dubbed an escargot for its snail-like shape, and the airy bun known as a pain au lait. While Catra says she felt comfortable with her baking abilities, working under both Yamaguchi and L'Atelier executive pastry chef Salvatore Martone was a chance to refine her skills and craft breads and pastries in a more Parisian style. "It's easy to get used to baking a bread that feels a little more rustic, which isn't a bad thing, but I have loved developing and refining my techniques here," she says.

"Everything is made by hand, and the end result feels very personal, to be able to do that each day," Catra says. From the moment those first breads go in the oven, it's a juggling act to craft both the breads and pastries needed for both restaurants for lunch and dinner services, while they're also making the ice creams for Frohen, the adjacent dessert shop.

That focus on freshly prepared breads, ice creams and pastries isn't something that happens at every restaurant, as many rely on batched product that can be frozen in advance. "I understand why some restaurants do it, because you're saving on time, but we feel so lucky to be given the tools of an actual bakery that can provide fresh bread for everybody," Catra says. "Miami has some really terrific bakeries, and it would be easy to purchase breads or pastries from one of them. But here the personal touch matters. It's our hands creating something our customers enjoy every day, and I'm really proud of that." ●



Catra showcases her work at L'Atelier de Joël Robuchon Miami



“ Everything is made by hand, and the end result feels very personal, to be able to do that each day.



MIAMI DESIGN DISTRICT

Spotlight on Miami Design District, where L'Atelier by Joël Robuchon is located.

PAGE 36



ARTIST SPOTLIGHT

Jon Stucky



Born and raised in Dover, Ohio, Jon's first experience with art was through the goods of the nearby Amish community, particularly the vibrant colors and patterns used in Amish quilting.

His practice now combines the folk art influences from his childhood with pop, neo-expressionism, and street art, yielding expressive and bold paintings. Jon's work can be found in private and public collections worldwide including at the American Visionary Art Museum, Georgia Southern Museum of Art, Lyon France Museum of Art, Nike, House of Blues, and many others.

📷 @stuckyart

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



"THE MANY FACES OF DOBLADORE"

Painting
Airbrush, spray paint, acrylic, oil,
charcoal on canvas
60" H x 48" W x 2" D

SHOPS AT MERRICK PARK



SHOPS AT MERRICK PARK

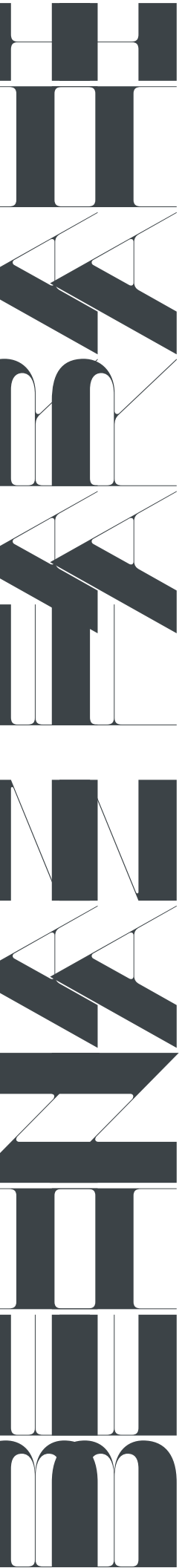
At Shops at Merrick Park, it's all about atmosphere, and is the perfect place to take in the sun all year long. The property delivers world-class shopping and dining in an unparalleled upscale setting, boasting luxury brands and amenities, boutique fitness options, and beautiful streetscapes.

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CORAL GABLES,
FLORIDA

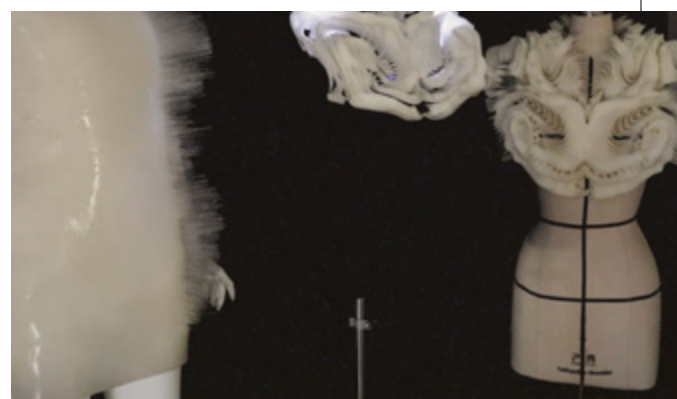


MERRICK PARK



Behnaz Farahi's Art Puts High-Tech Style in the Spotlight

Photography by Sam Grant



Among the realities of the fashion industry in 2021 is that every global label, from Louis Vuitton to Off-White, Burberry, Emilio Pucci, and beyond, understands that masks are not only a physical necessity, they're also a branding and retail opportunity. But for Los Angeles-based artist Behnaz Farahi, a mask is also an integral element of the head-to-toe Muslim woman's wardrobe that she's known since her childhood growing up in Tehran, though its current meaning has added another layer to her thoughtful work.

"If you look at them from a contemporary perspective, these masks are about protecting women from a patriarchal oppression," explains Farahi during an interview in her Venice, California, studio. "But from a designer's perspective, mostly I have been wondering about how these women express their emotions."

Anyone who has smiled at someone while wearing a COVID mask surely can identify with the latter idea. For the Iranian-born Farahi, the meaning goes much deeper. Even before masks became a sociopolitical element of our global culture, she was thinking about inventive ways for women of all cultures to communicate while their faces were mostly covered. The result: a 2020 project that's been dubbed "Can the Subaltern Speak?" Its title is taken from an article by feminist theorist Gayatri Spivak, which explores whether anyone in a colonized culture may truly express their voice—especially if that person is a woman.

"I was fascinated by the eyes and how they could send messages," Farahi explains, noting that she also was inspired by the 1966 wartime propaganda film of American soldier Admiral Jeremiah Denton, Jr., who famously blinked out the word "torture" in Morse code while he was filmed in captivity as a POW in Vietnam. "But it was about more than sending secret messages; I thought about the eyes as a primary communication tool," Farahi adds.



▶ Watch Farahi's interview →



It was about a moment of finding myself in this space, as well as working with new technologies that I never thought I'd be able to do, from engineering to programming, especially as a woman.

Behnaz Farahi's Art Puts High-Tech Style in the Spotlight



Farahi in her home studio, Venice, California

FASCINATED BY THE EYES



Farahi's 3D-printed mask



I was fascinated by the eyes and how they could send messages.

Farahi's finished project is wholly mesmerizing. This pair of pleated black masks, each adorned with 18 eyes (all fit with blinking fake lashes), recognize their partner via artificial-intelligence technology, and over the course of her work, they have "learned" to communicate back and forth. "It's a machine-based algorithm that creates a series of dots and dashes from the eyes of one mask, and the other receives the signal via Bluetooth," Farahi says. "The communication evolved from there."

Each mask is 3D-printed, which has become a vital tool in Farahi's work and a central component, alongside elements of robotics and AI-focused technologies, in her private studio. "We've experienced so much advancement in 3D printing," she says. "It's not just about the different material properties and whether the pieces printed are biodegradable or are safe materials for the human body—gradually we're getting to the point where these things can be mass-produced, and that's just going to change everything."

Interested in art and architecture from a young age, Farahi moved to the U.S. 10 years ago to pursue her second master's degree and then her doctorate. A career as an architect was a thought that resulted from her father's desire that she study a practical discipline, but never far from her mind was the idea of living in America. "I remember writing a letter to my parents that I was going to move to California, and they thought I was joking," she recalls. "But from the time I came here, it was about



a moment of finding myself in this space, as well as working with new technologies that I never thought I'd be able to do, from engineering to programming, especially as a woman."

These days Farahi also finds nature to be a key inspiration, thanks to the close proximity her Venice studio enjoys to the Pacific surf. Another recent project, christened "Bioluminescence," evokes thoughts of sea creatures that live in depths not easily reached, though via Farahi's eye, they've been sculpted into human form. "I'm fascinated by sea creatures in general, because they're so different to what we're used to," she says. "I thought about octopus skin and how it changes color, and how that might be applied in other ways. I'm curious about how these principles can be brought back to the world of design. Also, as women in a creative world, it's incredible to think about where we want to go, and how we want our bodies to be powered by these sensory technologies."

While it remains to be seen how her work may enjoy larger applications in design, for now Farahi is enjoying the freedom to blend cultural views with experimental mechanics. And while she will enjoy showcases such as an upcoming exhibition at the Massachusetts Institute of Technology in spring 2021 (the dates are still TBD due to the pandemic), as well as increased attention from fashion and luxury labels, Farahi remains focused on the thought processes that arise out of her studio, and how they might be applied to larger cultural conversations. ✨

Pura Vida: A Trailblazer for Clean Cuisine in Miami

Photography by Nick Garcia



Pura Vida: Clean Cuisine A Trailblazer for in Miami

When the COVID-19 pandemic caused the temporary closure of their four Pura Vida restaurants early in 2020, Jennifer and Omer Horev didn't panic. Instead, they pivoted to thoughts of how to expand their restaurant group.

"We immediately started looking at how to grow our app business and create a contactless experience," Jennifer says. "Our company puts an emphasis on staying really positive, and we wanted to create something to keep our team and customers safe. It's been met with a terrific response. Our delivery business really took off."

Such a strategy is among the many reasons why Pura Vida is a popular dining experience in Miami hotspots that include South Beach and the Design District. True to its name, Pura Vida's plant-based menu puts an accent on choices for a lifestyle that's equal parts simple and healthy, with dishes that range from the Signature Acai Bowl to a Poke Salad that includes green cabbage, kale, sunflower seeds, and wild ahi tuna. The latter is also an example of how the Horevs seek to design a balanced menu that puts an emphasis on vegan and gluten-free choices, while also offering protein choices that convey a healthy-living vibe. Their freshly made juices, meanwhile, are available at several Equinox Fitness clubs throughout Miami.



▶ Watch Jennifer and Omer Horev's interview →

Pura Vida is part of the quick-service category known as fast casual—though these upscale takes on fast food represent less than eight percent of the \$863 billion earned by all U.S. restaurants in 2019, they’re the darling of the industry, growing more than 500 percent since 1999. Omer, meanwhile, isn’t focused on those statistics—rather, from the look to the locally sourced, often organic ingredients, he says each Pura Vida menu item has been conceived to upend notions of what “fast-casual” dining means. “Someone will order avocado toast for breakfast or the Mango Salad Bowl for lunch, and we hear it all the time: ‘How is this a fast-casual restaurant?’” he notes. “Our concept and brand are more focused on luxury in that way, and we think about every element as part of a well-rounded experience, from the food and the aesthetics to the app and the packaging.”

Likewise, sustainability plays a role in each decision. Omer recites the availability of local ingredients with ease, from blueberries April through June to the arrival of Brussels sprouts in November—not only for their easy access, but because “the less transportation to get to us, the better for both local growers and the environment,” he says.

Researching choices in recycled packaging, meanwhile, could be a full-time job. “We’re crazy about the details and experience,” Omer adds. “When we made the decision to switch from plastics to paper, the straws alone became a challenge. You can’t serve iced coffee with a paper straw—halfway through the beverage, it’s a disaster. Finally we hit on agave straws, which are sourced from Mexico and made from the fibers of agave plants. They cost three or four times as much as plastic, but they answer all our questions.”



Jennifer displays one of her signature sweets at Pura Vida

Pura Vida is part of the quick-service category known as fast casual—though these upscale takes on fast food represent less than eight percent of the \$863 billion earned by all U.S. restaurants in 2019, they’re the darling of the industry, growing more than 500 percent since 1999.

the darling of
the industry





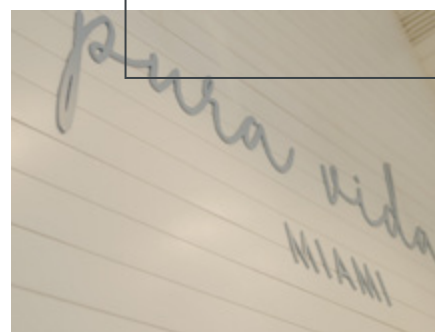
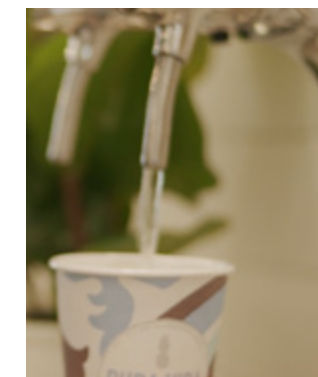
Positioned near high-end labels that include Harry Winston, Givenchy, and Cartier, the café is crafted in welcoming tones of whitewashed brick and blond wood, while a pergola-accented entrance is meant to feel more like a living room than a restaurant.



Married since 2014, the couple says their roles in Pura Vida aren't clearly defined, rather, they look to each other's strengths. "I'm good at executing things, and Jenn is very creative," Omar explains. Jennifer's responsibilities include the design of each location, which differ in subtle ways to avoid a restaurant-chain mindset among employees or Miami locals.

That's especially true of Pura Vida's Design District location. Positioned near high-end labels that include Harry Winston, Givenchy, and Cartier, the café is crafted in welcoming tones of whitewashed brick and blond wood, while a pergola-accented entrance is meant to feel more like a living room than a restaurant. "It's a big space, but I wanted it to feel cozy," Jennifer says. "In Miami there's a focus on a vacation lifestyle. We're highly local, but I wanted people to feel like they're on vacation while they're here."

The Horevs opened their fifth Pura Vida location in mid-October, on Miami Beach's West Avenue. Announcements for additional openings further north, in Aventura and West Palm Beach, are coming soon. Ultimately, while running a restaurant group can be complex and elusive, especially in these times, the couple is relying on their instincts. "We view this not as a restaurant, but more as a lifestyle brand," Jennifer says. "We're creating a community of people who value quality and health, and with every choice we make, we want to do it better than everybody else."



Positioned near high-end labels that include Harry Winston, Givenchy, and Cartier



MIAMI DESIGN DISTRICT

Spotlight on Miami Design District, where Pura Vida is located.



ARTIST SPOTLIGHT

Julia Pinkham



Julia Pinkham has been a full-time artist since 1979. In addition to fine art, Julia has created a line of clothing that features her hand-painted fabric designs, a line of bestselling prints for a textile company in New York, and a series of cloisonné jewelry designs for Zarah Company of California. She also wrote and illustrated a series of "Nature Encyclopedia" coloring books for Stemmer House Publishers. Since January of 2000, she has concentrated exclusively on her fine art practice. Julia's artwork is strongly influenced by the natural world, particularly the ocean. Her current abstract, surrealist works in mixed media and acrylic reflect her ongoing interest in natural forms, movement, and energy.

📷 @julia_pinkham

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"REVEALED"

Painting
Acrylic on canvas, wood
42" H x 29.5" W x 1.8" D

With Skylar, Cat Chen is Redefining Clean Fragrance

Photography by Sam Grant



Within six months of launching Skylar, the Los Angeles-based clean beauty brand, founder Cat Chen was thrilled when Sephora came calling. “We were still pretty small,” she says. “It was a stamp of validation that I was on the right path. Sephora always has been a trailblazer in the beauty retail space; they look into not only what has blown up, but what they think is about to blow up, and clean fragrance was one of those categories. They’ve been a great partner.”

Like the origin of so many great ideas, Chen created Skylar to solve a problem. She had loved experimenting with different beauty fragrances and lotions from a young age, but after starting her own family in Los Angeles, she discovered that her daughter couldn’t share her enthusiasm. “Everything I used on her was a clean product, but when I went back to work after my maternity leave, I started wearing my favorite perfumes again,” she remembers. “When I held her, she would have a physical reaction—her eyes would water, and she clearly was very uncomfortable. We quickly figured out that the scent I was wearing was the problem.”

Chen already was deeply immersed in the clean-product industry: She was VP of operations for The Honest Company, known for its clean household and baby-care products; the brand was founded in 2012 by actress and entrepreneur Jessica Alba, who had experienced similar issues with her own daughter, Honor. Chen’s awareness level of how to source clean products was already high as a result, but she saw that scents were not widely represented in the category. “And the few clean fragrances that were out there, they didn’t feel sophisticated to me,” she adds.

Diving into her own research, Chen soon learned that 15 percent of consumers are allergic to scented products, and mothers in particular told her a multitude of stories about discarding the perfumes they loved because their children also had experienced allergic reactions.

“When you or someone you love goes through that, you become really diligent about reading labels,” Chen notes. “But an ingredient label on a fragrance can be purposely vague, because it’s a proprietary product.”

The more I learned, the more I wondered why someone wasn't doing something, especially when scent is a \$46 billion annual business, and most women wear perfume every single day."

Working on her own and with perfumers, Chen hit upon a hybrid blend of natural and synthetic notes. "When I first started working on it, my plan was an all-natural line, but we ran into challenges," she explains. "Some natural ingredients—lavender and grapefruit are good examples—are the biggest culprits for creating allergies, and other all-natural scents we created didn't test well; women felt they smelled like a medicine cabinet."

Chen ultimately was able to achieve the combination she was seeking—successful scents in hybrid formulas that were hypoallergenic, cruelty-free, and clean. In 2017 she launched Skylar as a direct-to-consumer concept. "I was quite a newbie in the beauty industry, but what I did know was e-commerce," she says. "I also didn't think that what we were doing would be explained well in a department store; some things happening in retail could be improved by digital, and we wanted to be very responsive to our customers' feedback."

Skylar launched with four fragrances, all inspired by nature as a nod to the ocean and desert lifestyle of southern California, Chen says. Isle, a water-inspired scent that Chen calls "dewy and light," features notes of bergamot, cardamom, and sandalwood, and quickly became a bestseller.



Today Skylar features nine fragrances, including the recently launched Vanilla Sky, as well as a collection of paraffin-free candles that debuted in late October. A hand sanitizer that launched earlier this year as a response to the COVID-19 pandemic also has vaulted to Skylar's list of top-performing products—with 65 percent of consumers returning for a repeat purchase, Chen says it was an easy decision to add it to the permanent collection.

In 2019 Chen enhanced Skylar's direct-to-consumer experience with Scent Club, a monthly subscription of fragrances to try in travel-friendly roll-on sizes. Club members rank their favorite scents in order of preference, and the most popular choices also could find their way into the permanent collection. A portion of the \$20 monthly price, meanwhile, is donated to a different non-profit organization. That commitment to supporting a range of philanthropic efforts, from Black Lives Matter to Step Up, a non-profit mentoring program for high-school girls across the U.S., also has been central to the Skylar philosophy.

"We don't really overthink it; we just think it's the right thing to do," Chen says. "I picked Step Up because I believe strongly in empowerment for women, and my experience is that there are still not enough women in leadership positions in business or in the investor world. We still need to do better."

Chen likewise is just getting started. Skylar's philosophy also extends to sustainable, eco-friendly packaging, and earlier this year she redesigned the Scent Club's monthly shipping box. "Our subscription box was really beautiful, but it was overengineered, and our customers had to really take it apart to recycle it," she explains. "By doing something more streamlined, we not only made it easier to recycle, we figured out that we were saving more than 20 tons of paper each year."

And make no mistake: Skylar's fan base noticed. "When we first transitioned, we included a note in the new box, and the feedback was immediate," Chen says. "Our customers are both very loyal and very opinionated, and we welcome those comments. Our Scent Club members also feel like they have a say in what we create, because they do. You can't buy loyalty like that."

With additional scents and products on the horizon, Chen is confident that Skylar's business formula isn't only forward-thinking, it's also necessary to succeed in today's retail landscape. "We make our choices not only because we believe in them, but because it's clear our customers believe in them as well," she says. "We don't make decisions based on marketing. We make them because we know they're the right thing to do." ✦



“We make our choices not only because we believe in them, but because it’s clear our customers believe in them as well.”



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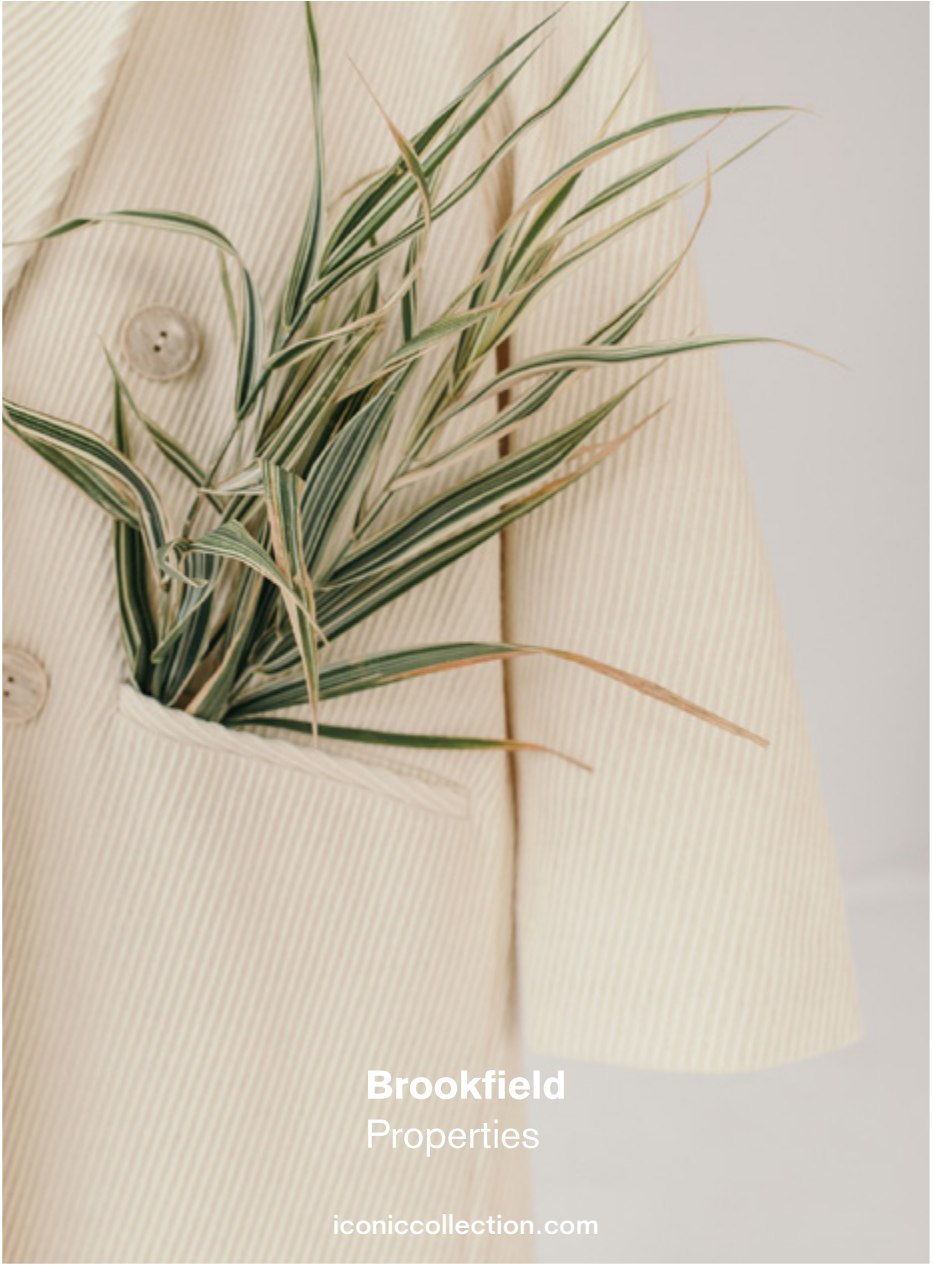


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