

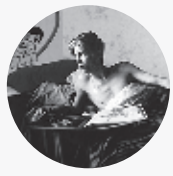
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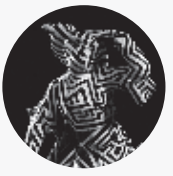
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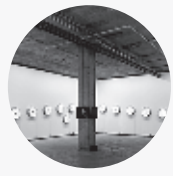
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BPM

A GLOBAL DIALOGUE ON LUXURY IN THE 21ST CENTURY

PRESENTED BY NEUE LUXURY





WELCOME

A note from BPM.

Welcome to our time issue.

Many say that time is the ultimate luxury—the only truly limited resource we possess. But what influences our relationship to time and how and when did time become central in our reading of and engagement with luxury?

Influenced by culture, philosophy, science and religion our understanding of time has been influenced by many things over the centuries—from the movement of planets and the flow of water, through to man made devices such as the ancient Egyptian Merkhet or the Chinese Clepsydra. With unending curiosity, humanity has marked each new discovery, each new invention with a further challenge to understand time.

In thinking about the impacts of time on our businesses, I continue to see how the pillars of service and experience are influenced by our acknowledgement of time. BPM have enjoyed great success in prolonging the pleasure of consumption through the design of unique service rituals while suspending time through the intelligent architectural design within each BPM property. In recognising that the purchase is now only the starting point of an extraordinary lifelong engagement with our brand, we also understand the role that time has in influencing the real and perceived value of the goods and services that we provided.

It is in this spirit that we discuss notions of time with photographer David Sims (p.4) whilst contrasting his oeuvre against the hyper reality of artist Michael Zavros (p.8). We have sought perspectives on time from New Delhi-based artists Rays Media Collective (p.9) while contrasting the vanguard technological prowess of McLaren Automotive (p.7) against the scientific, rigour and artisanal lyricism of botanical artist Mali Moir (p.16). We consider the notion of commemoration and make an architectural pilgrimage to San Vito D'Alviade to explore the Brion Tomb (p.14)—Carlo Scarpa's culminating masterpiece and the resting place of Giuseppe Brion. Last and of course not least, we travelled to Paris to speak with creative iconoclast and engine Michele Lamy (p.10) who has helped refocus the lens on fashion, art, music and luxury in the 21st century.

I invite you to take the time to discover the third issue of the BPM Paper and our first for 2016. It marks the start of a significant year for BPM and an ongoing commitment to live up to our promise and deliver upon our vision.

JONATHAN HALLINAN

Founder



Cover image: Michele Lamy. Photo by David Dunan.

BPM SELECTS

Masters of horology

By *Huang Yan*

There is a word in Sanskrit—"kalpa"—which means the passing of time on a grand, cosmological scale. Native speakers uphold that the movement of celestial bodies can be observed only during meditative transcendence. Horology might be a noble science, but the watchmakers on this list, who approach their work with temerity and lyricism, prove that the tradition holds something divine. These watchmakers possess dexterity, artistry, keen managerial skills and infectious resolve. They are, it seems, all requisite in the craft of packing planets into pockets.



FRANCK MULLER

Franck Muller is horology's eminent magus. He spent four years at the Geneva School of Watchmaking and, later, was responsible for handling and restoring watches from the collection of Patek Philippe. In 1983, Muller presented his first collection of wristwatches with self-made complications; in 1998, he unveiled the world's thinnest tourbillon, outdoing the record set in 1945. In 2013 he released the Vanguard collection of watches with Carvev cases, again fomenting his reputation as the "Master of Complications."

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BPM Selects, Philippe Dufour Photo by Dick Heyman. **Karl Insalton**, Courtesy of Matteo di Tompa. **Rebecca Struthers**, Photo by Ed Thomas. **Christophe Claret**, Courtesy of Franck Muller. **www.franckmuller.com**. **François-Paul Journe**, **François-Paul Journe**, **Photo by** **Matthew James**. **Courtesy of** **Matthew James SA and Françoise-Paul Journe**. **Christophe Claret**, **Courtesy of** **Christophe Claret**.

The Brion Tomb Fontanotti
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PHILIPPE DUFOUR

Philippe Dufour is an alumnus of the famed Sentier Technical School. He became a watchmaker in 1967, and was later employed by Jaeger-LeCoultre as a restorer, directing his focus on repeater and striking clock masterpieces. In 1992, he built the world's first wristwatch with grand and petite sonnerie with minute repeater: an 18 karat white-gold watch that chimes the hours and minutes in passing like a grandfather clock. One of the four timepieces he produced was sold for US\$437,000 at Christie's.



FRANÇOIS-PAUL JOURNE

François-Paul Journe's start in watchmaking was guided by an avuncular light. In 2000, he unveiled the *Sonnerie Souveraine*, which required patient toil six years' research, ten patents, over 500 components, and four months of assembling. His studio occupies a former gas lamp factory in Geneva's Plainpalais district, where it is now, ironically, flooded by reserves of natural light (the ceilings are over 3.5 metres high, a rarity in Geneva). Journe's Latin company motto, *Inveniri et Fieri*, translates to "he invented it and he made it."

DISCOVER BPM

Global perspectives on luxury, ideas and creativity.

CARL GUSTAV JUNG

We are born at a given moment, in a given place and, like vintage years of wine, we have the qualities of the year and of the season of which we are born. Astrology does not lay claim to anything more.

EDWARD O. WILSON

To genetic evolution, the human lineage has added the parallel track of cultural evolution.

GEORGE E. NEWMAN & RAVI DHAR

Heritage comes through land and clear when a company puts down roots and stays there.

JOHN ARCHIBALD WHEELER

Time is defined so motion looks simple.

SENSORIAL ECONOMY OF LUXURY

INSIGHT

By Peter McNeil

We live in a very anodyne world and frankly it's bland. Eccentricity is not well regarded. Women no longer walk past black pigs in Hyde Park with their trotters glued—as some did before the First World War—or dye their doves rain-bow colours, as did Lord Gerald Berrers at his country home. Whilst many histories of luxury have revolved around theories or brands, it's important to uncover the culturally engaged. The history of a changing concept can only be traced by examining what people at the time considered to be luxurious. Architecture, furniture and furnishing, clothing and accessories, gems and jewels, fur and precious silks are all props in what we might define—paraphrasing the theorist Arjun Appadurai's (1986)—the social life of a concept'. Next to a list of objects is also a list of people engaged in conspicuous consumption, collecting or simply 'living the life' of luxury. These include, among the many, Renaissance courtiers, 18th century fashionables, American heiresses, jet-set playboys, decayed noblemen, glamorous Hollywood stars and rich plutocrats. In this sense luxury is simultaneously a history of things and a manifestation of the people who owned and enjoyed said things.

A major experiential element of luxury has always been the trading, creation and consumption of food. Roman moralists and leaders were soon complaining that special pheasants were being farmed and eaten as a luxury. As a result, a series of summary laws were created not only to control the amount and type of food consumed at banquets, but the number of chariots one could own, alongside the volume of gold jewellery the women owned. Lawmakers felt that such displays of luxury were attempts to buy favours and votes. Such a love of sylvatic gluttony passed directly into the mindsets of the Middle Ages. With banquets continuing into that *apogee* of luxury, the late Victorian and Edwardian period. Food was often imported out of season and at vast expense, only to be dressed to resemble something else entirely. In one instance, a simple baked fish was created from thousands of tiny fish tongues. The Renaissance, too, celebrated food, making sugar sculptures a particular speciality. Figures, lakes, castles and trees would be crafted from sugar, all of which was to be eaten or dissolved after an event. Such creations morphed into the porcelain works that so fascinated 18th century Europeans with nymphs, hunters, shopkeepers and allegories of the four continents—while appearing kitsch to modern day sensibilities—were to become the great luxury appointments of a fine home.

Luxury was obviously not confined to Europe, with no one creating more of a burning desire for the perceived exotic decadence in the Middle Ages than Marco Polo. Of particular interest were the Chinese silks he observed at the court of Kubla Khan at the time, which were reported to be won by the thousands of courtesans in the court. Later it was the contents of the treasures of the Indian princes, including rough-cut 'spinel' gemstones, gold and ivory thrones and trappings for elephants, that became the stuff of legend, and once the Europeans arrived, of plunder. Many of these precious luxuries were later adapted to European tastes, becoming, for example, the basis of the *truffi truffi* necklaces of multi-coloured gemstones created by Cartier for women such as Elsie de Wolfe and Daisy Fellowes in the 1930s.

The Belle Époque was certainly one of the most luxury loving eras in history. Personal taxation for the elite in North America and England was negligible, labour was cheap and a new generation of industrialists were able to burn money almost as fast as they made it. The 'Dollar Princesses'—daughters of rich American businessmen—were married into mainly English, French, German and Italian aristocracy. These marriages were able to inject \$40 million to the European economies by 1904.

This injection of wealth not only created demand for the interior dwellings of eccentric collectors, but in turn desire for what became known in the antiques trade as the demand for Fine French furniture. Wealthy collectors such as banker Mayer Amschel de Rothschild, began to collect French furniture voraciously for the Joseph Paxton designed Mentmore Towers. Tastes that did not just extend to the French, but included objects made from amber, ivory, rock crystal and enamels from the Renaissance, the finest

German Baroque cabinet-making; arms and armour; and 17th century tables—chairs from Augsburg and Antwerp. Artefacts from the previous century were now to be appreciated more than ever, with many collections flowing from the Old World towards the United States, filling the mansions created by figures such as Henry Clay Frick, the Havenmeyers, Henry E Huntington and Marjorie Merrittwether Post—the General Foods heiress.

American women were now exploring the depths of decoration along with the social networking that came with such auspicious wealth. Dresses by Charles Frederick Worth; feather, gold and diamond fans by the great French fan makers; fabulous platinum mounted jewellery were underpinned by an army of help to manage all the necessities. Fancy dress balls, *living tableaux vivants*, house parties and the seasons social events, created a cadence that fuelled the luxury trades. The rooms where the great anxious aristocrat Berrie (Edward VII, Prince of Wales) made love, were sprayed with various perfumes before he arrived. His wife, Queen Alexandra, had three to four hundred vases changed daily at Marlborough House. The amount of money spent on florists has never been equalled, and a veritable 'orchid delirium', gripped the world. This fascination lasted well into the 1950s, when it was de rigueur to present an opera diva or prom queen with a very expensive orchid corsage.

All of this consumption required a certain amount of knowledge, gained by close relationships with decorators, dealers and other advisers. Historically there was much more blurred of roles between museum curators, historians, dealers, decorators and wealthy patrons. The very chic Jayne Wrightsmans used the services of both erudite decorators such as Stéphane Boudin of Jansen, but more significantly, of the great art historian FJB Watson to advise on purchases. Many of these works now fill whole galleries at the Metropolitan Museum of New York. That great sybarite of style—the Duchess of Windsor—used the services of Georges Geoffrey, who worked as a dealer and decorator. The set designer and illustrator Oliver Messell designed anything from a Royal Box at Covent Garden, to villas on the fashionable Isle of Mustique. All of these figures followed in the pathway of Elsie de Wolfe, who served as decorator, party giver, clotheshorse and adviser, and one of the first women to gain millionaire status by advising the Fricks on British furniture acquisition. The reclusive and incredibly wealthy Paul 'Bunny' Mellon, had her garden clothes designed by Givenchy. Givenchy's spare but luxurious aesthetic, with pale blues, straw and linen for the countryside undoubtedly influenced her style. Everyone we pay homage to buys a little trophy tree or pot of herbs from a florist, we pay homage to Bunny Mellon's directional luxury and attitude towards a joyful engagement with nature.

Throughout the 20th century, luxury flourished on a set of binaries oscillating between revealing and concealing wealth, between knowledge and erudition and vulgarity and crassness and, most of all, between opulence and the discrete. With their guarded residences and later privacy security, privacy became an end in itself, and was assiduously cultivated by the likes of Greta Garbo, Jackie Kennedy Onassis and 'Bunny' Mellon. In the media saturated world of the 20th century, luxury has succumbed to public scrutiny where it is virtually impossible to keep away from the lens or reflection of the columnist. The luxury of the few came to be the aspiration of the many through Hollywood films, the pages of fashion and lifestyle magazines and the ubiquitous reports on the lives of the rich and famous. However, for the lucky few, it was only following their death, when the auction houses revealed the contents of their everyday, that the vicarious onlooker really understood what luxury in the 21st century would resemble.



PETER MCNEIL

Peter McNeil is a Professor of Design History at UTS and Distinguished Professor, Aalto University. His most recent book is *Luxury: A Brief History* with Giorgio Neri, Oxford University Press, 2015-2016.



KARI VUOLTEENAINEN

Finnish watchmaker Kari Vuolteenainen attended the Watchmakers of Switzerland Training and Educational Program. Later, he spent nine years restoring the world's rarest timepieces under the auspices of the Parmigiani Master of Art du Temps. Vuolteenainen established his own atelier in 2002; he debuted at the Baselworld March Fair three years later. In 2014, he and his team of 15 specialists produced 38 timepieces. His major innovation is a dual repeater that chimes the hours, the 10-minute intervals and then minutes.



CHRISTOPHE CLARET

Christophe Claret indulged in a hobby of disassembling watches and clocks in his youth. He later spent 10 months with Roger Dubuis, vying his skill on perpetual calendar watches, and enrolled in corporate management courses in preparation for the launch of his own formal atelier. His first creation as a movement design engineer was *Calibre CL 108*, a San Marco minute repeat watch. He invented the world's first musical wristwatch to chime on demand and in passing, which features a 20-tooth comb that generates two tones.



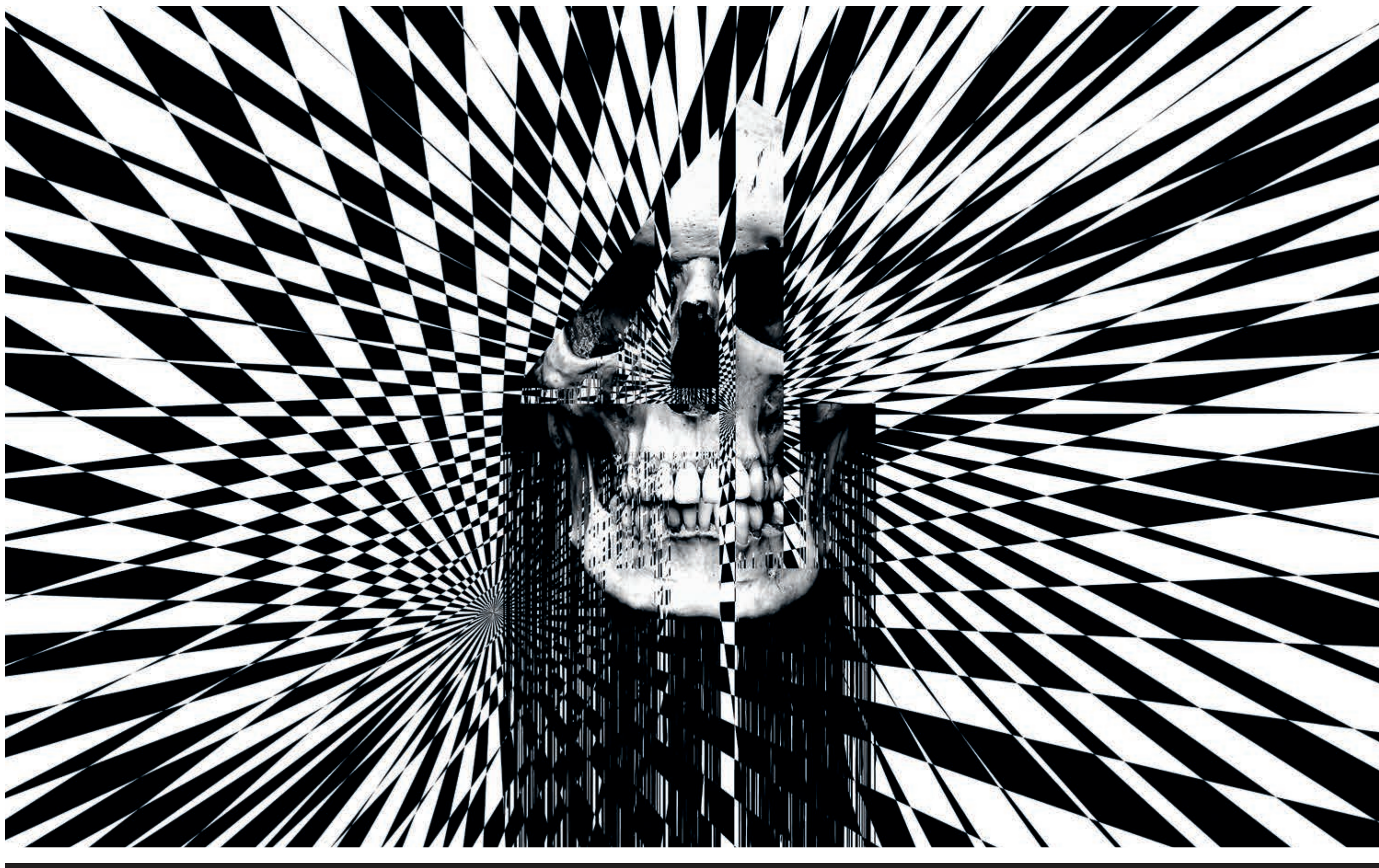
REBECCA STRUTHERS

Rebecca Struthers is a design polymath. She is a Doctoral Researcher in Antiquarian Horology and holds an MA in History of Art and Design; she is qualified as a jeweller, a silversmith and a diamond grader. Recently, however, she reserves much of her lapidary prowess for precision in watchmaking. She works with her husband and master watchmaker Craig Struthers from their studio in London. In 2013, their *Stella* pendant watch was awarded the British Lomlin Design Innovation Award in the Emerging Designers category.



PETER SPÄCKER-MARIN

Peter Späcker-Marin was once employed by Somlo Antiques, London, and helped established their watch restoration department. He released his first watch, *The Picoality*, in 2003, and later became a member of the Académie Horlogère des Créateurs Indépendants. His trademarks remain the heart-shaped hour hand, crown with deep grooves, and elongated lugs holding the case with a thick noble leather strap. Before working exclusively on his namesake brand, he consulted and designed for Harry Winston and Maltes du Temps.



CAPITANO SPAVENTO

The Couture Edition

DESIGN

By Alison Kubler

Arguably the most successful art and fashion collaborations are those that display a certain degree of irreverence, or indeed, a willingness to up the traditional ante. This strategy of disruption was key to Marc Jacobs' art interventions at Louis Vuitton with the likes of Stephen Sprouse and Takashi Murakami. Jacobs recognised that collaboration afforded an opportunity to reframe the company's illustrious history for a contemporary audience that failed to connect to Louis Vuitton's longstanding heritage. Similarly, when Hermes invited Erwin Wurm to collaborate, the resulting *One Minute Sculptures* utilised the brand's signature pieces in clever and subversive ways that ultimately reconceptualise its traditional brand icons.

Prestigious porcelain company Porzellan Manufaktur Nymphenburg looked to fashion to reprise the original *avant garde* status of their signature Commedia dell'Arte figurines. A popular form of comedic street theatre in Europe in the 17th and 18th centuries, Commedia dell'Arte is best known for characters such as Arlecchino (a mischievous servant) and Pantalone (a miserly merchant), characters that have endured time. The *Couture Edition* was a gesture of rebellion in keeping with the company's original integral focus on commissioning leading artists of the day. Whilst contemporary culture might be defined by speed and fast consumerism, Nymphenburg is something of an anachronism: everything they make is handmade and predicated on time spent slowly.

Based in Munich, at the Nieseldriesch Schlossorndell in Nymphenburg, the company was established by Bavarian Elector Max III Joseph and still bears the royal imprimatur. After 268 years in the business of making exquisitely beautiful things, Nymphenburg has proven its commitment to both innovation and tradition alike. Its history is deeply embedded in broader European heritage, and its porcelain is found in the most significant museums and galleries such as the Victoria and Albert Museum in London, the Stedelijk Museum in Amsterdam and the Museum of Modern Art in New York.

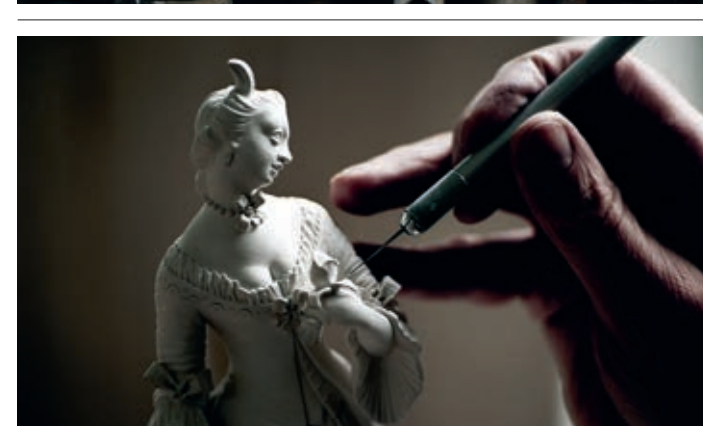
Though the company has a rich and celebrated history the true secret to its longevity is entwined with a willingness to look outside its own repertoire and

collaborate with contrasting artistic disciplines in order to retain its reputation and *avant-garde* spirit. These projects have manifested into collaborations with artists and creatives such as Nick Knight, who designed a 'sculptural photograph' of arguably the most iconic face of the 20th century, model Kate Moss. Knight worked with Nymphenburg artisans—as well as sourcing input from aeronautical engineers—to mould and craft the model's features to realise the crucifix inspired work. Importantly the piece makes a contemporary analogy with Nymphenburg's celebrated religious and devotional pieces. The figurine represents a bridge with tradition and pop culture, and the sacred and profane.

Originally created in 1759-1760 by Franz Anton Bustelli, the Commedia dell'Arte figurines are amongst Nymphenburg's most famous designs. At their inception they were groundbreaking and utterly contemporary, describing the *rococo* zeitgeist. To celebrate the company's 260th anniversary in 2008, 16 fashion designers were invited to reimagine the costume of their favourite Commedia dell'Arte character—of which there are 16 in the series.

Designers, each of whom were chosen for their own perceived *avant garde* status in respect to their milieu, were given *carte blanche* in the form of a white figurine to be customised to their specifications. Although the porcelain figurines appear deceptively simple, each Commedia dell'Arte character is composed of some 100 individually cast and hand assembled pieces. The designers who were entrusted to redress the figurines included Adeline André, Damiano Biella (Escada), Igor Chapurin, Esteban Cortázar (Emanuel Ungaro), Maurizio Galante, Christian Lacroix, Gustavo Lins, Pascal Millet (Carven), Ralph Rucci, Eile Saab, Dominique Srop, Franck Sorbier, Naski Takizawa, Viktor & Rolf, Vivienne Westwood and Gareth Pugh. The company's willingness to turn over one of its most beloved product lines to some of the 20th century's most significant creative individuals amounts to a calculated risk, but one with mutual benefits, a tension between tradition and reinvention.

The connection with fashion is an appropriate one, as there has been a notable return to the artisanal in contemporary couture collections with an emphasis on authenticity and bespoke design. In a concerted attempt to retain the crafts and skills unique to couture, Karl Lagerfeld has led the charge at Chanel,



Images courtesy of Porzellan Manufaktur Nymphenburg.



Image courtesy of Porzellan Manufaktur Nymphenburg.

acquiring the main ateliers that create lace, bead work and trimmings, the subject of the *Arts des Métiers* collections. Nymphenburg is too part of the great European artisanal tradition. All of its pieces are produced as they have always been to exacting designs and by a small number of dedicated craftspeople.

It is thus not anomalous for the company to look to the great couturiers for collaborations. Haute couture is where fashion, craft and art most closely coalesce. It is by definition the appreciation and focus of the hand made; it is the most considered form of fashion. Lacroix's work is emblematic of the hedonistic 1980s and its celebration of embellishment and ornamentation. Valentino brought to his figurine his signature red, while Viktor & Rolf, who have sourced inspiration from the harlequin and Commedia dell'Arte in previous collections, adopted a darker more conceptual framework in keeping with their own intellectually challenging aesthetic.

Gareth Pugh also presented as one of the more subversive choices amongst the 16 designers. Early in his career the British designer was identified as something of an enfant terrible in the vein of Jean Paul Gaultier, John Galiano and the late Alexander McQueen. His collections are both artistic provocations and flights of dark fantasy; the stuff of nightmares powered by comic books and the designer's uniquely British goth sensibility. Pugh is particularly admired for his commitment to the architecture of his pieces, utilising luxurious materials such as silk and cashmere and mink. This could be credited to his time working for Rick Owens at furrier Revillon, where he also met fashion consultant Michele Lamy. His collections have resembled confections of inflatable clothes, plastic dresses and latex masks, presented in theatrical runway shows that bridge fashion and performance art and pay homage to his early career in theatre costume design, as well as the legacy of artist Leigh Bowery.

His choice for Nymphenburg is the irascible Capitano Spavento. A mercenary of sorts famous for his braggadocio, bluster and tall tales, Pugh clothed

Spavento in a full costume that covers the captain's body and face in the designer's signature black and white checkerboard patterning which was unveiled in his Autumn 2008 *prêt-à-porter* collection. Pugh's punk approach offers the perfect foil to the figurines themselves, with their associations with plush drawing rooms and glass fronted cases. The result is elegant and yet sinister, juxtaposing the Rococo physicality of the figurine and the harshness of the pattern, like much of Pugh's design aesthetic.

Nymphenburg's Commedia dell'Arte series evinces a bond between past and present, linking artists and artisans across history to realise a unique body of work and a highly collectible homage to the characteristics of couture. The project privileges tradition and skill, and highlights those specific to each discipline. Most importantly perhaps is the *Couture Edition's* adherence to authenticity; whilst the project looks to the new, in designers such as Gareth Pugh, to reinvent the old, it is specifically loyal to its original intent. Porzellan Manufaktur Nymphenburg is unchanging and steadfast in its vision and commitment to excellence, making it a truly modern company.



ALISON KUBLER

Alison Kubler is a freelance curator and writer with over 20 years experience working with leading museums and galleries in Australia. Alison has co-authored a major book entitled *19th Century in the Twentieth Century* (Thames and Hudson, UK).

FOR MORE
WWW.NYMPHENBURG.COM



Gareth Pugh, 2008. London. Photo by Florian Böhler.

WARREN BUFFETT

The rich invest in time, the poor invest in money.



MARK TWAIN

The very ink with which all history is written is merely fluid prejudice.

THOMAS JEFFERSON

I like the dreams of the future better than the history of the past

MICHELE LAMY

I've always been extremely short-sighted, so I'm sure I was very reckless in my youth.



WILLIAM SHAKESPEARE

It is not in the stars to hold our destiny but in ourselves; we are underlings.





David Sims, *Harper's Business*, 1997.

DAVID SIMS

Grunge grows up

PHOTOGRAPHY

By Paul Tierney

THE FASHION PHOTOGRAPHER DAVID SIMS ONCE CLAIMED HE HAD NO PATIENCE FOR NOSTALGIA, AND 'THAT LIVING IN 'THE PAST' WAS A PURE WASTE OF TIME.

"Did I really say that?" he splutters. "I don't know if I could stand by that now, seeing as it's one of the main starting points for my images. I think I was probably railing about fashion's obsession with revivalism, and the cyclical nature of the business. I'd be churlish if I said nostalgia was something that hadn't informed my work, because it's almost entirely autobiographical."

Sims is padding around the kitchen of his handsome Cornish manor house, trying to unwind from a seasons worth of major campaigns and endless editorials. "I'm tired," he sighs, but is far from complaining. Gently pushing a large Maine Coon cat off the table (no easy task) he sits down and stares into his coffee, as if this might offer the answer to life's most pressing questions. Conversation is refreshingly candid. Intense and engaging, Sims gives you his entire focus, delivering well-formed opinions that sound effortlessly sincere. "I do take myself seriously, no doubt," he says wryly, "but there's a level of integrity in my pictures, and they are rarely taken without a clear reason for doing so. People ask challenging questions about what motivates the work that I do. It seems only right to give a proper, considered answer."

He is not a household name, but few in the fashion world would deny that Sims is a colossus of the industry—the photographer's photographer—and that his adroit eye has ultimately shaped a new way of looking at beauty. Many of his peers bear the markings of boorish stereotypes: career-hungry egotists with frosted nostrils, but Sims dispenses of the need to big himself up. He's the man they all look up to—a creative powerhouse who is whip-smart and original in the

extreme, and somebody who continues to imbue quality and referential cool to everything he touches.

His are the slick, super-nuanced images that grace the pages of French and American *Vogue*, *Loose*, *Arena Homme Plus*, and please a raft of advertising clients ever eager to tap into that vision. And what vision he has. From portraiture that doffs its cap to the quirks of Penn and Avedon, through to a raw but knowing naturalism that owes something to Larry Clark. His oeuvre is an impressive mix of the personal and the poignant. They are pleasing but not eager to please:

'Shoegazed', and models followed in pursuit. Documented in magazine such as *i-D* and *The Face*, his honest, monochrome images caught the attention of Calvin Klein, and soon, through a series of breakthrough ad campaigns, Sims and his creative team changed how the world saw itself.

He declares that era to be "emotional" and agrees he is indelibly linked to one of pop's most voice-face subcultures. "It seemed to present something which was more descriptive of a feeling or an emotion or a narrative. The big shift was the subject matter and how that changed the traditional outline of beauty.

one editorial in particular is more than 'influenced' by his style. It's actually a shameless rip-off by a younger photographer, who no doubt sees the pictures as a homage. Sims thinks to be seen as a classic should be flattering, "but what I think it might do is slow down progress. It's great to be an inspiration, and we've all got our inspirators, but to copy something is regressive. It used to annoy me much more profoundly. The point isn't the credit. It'd don't get credited for being the inspiration behind a fashion picture it's not going to change the course of history, and it's not going to impact on society, but for me it has an intense meaning."

It is this quality that has set him apart. The ability, for instance, to reference moments of his family life in Liverpool, school days in suburbia, and a thirst for the cool of David Bowie. "I do things for singular and individual reasons, and the influences that informed my style are personal and not necessarily public. So to see somebody take that and use it as a leitmotif and do it for themselves is kind of pathetic. I hope that doesn't sound bitter, it's just a human response to someone taking your work. It sounds like 'poor me', but I just think it's disrespectful to do that to anyone's art, not just mine."

But is fashion photography art? In the last 20 years, fashion photographers have become celebrities in their own right, exhibiting in galleries, and, like artists, generally setting the mood and tone of their era. But here's the rub—is it art or is it commerce? Somehow the work remains an uneasy mix of the two. However, the imagination, wit and style of a few notable examples (Sims, Juergen Teller, Iez van Lansweerde and Vinoodh Matadin) elevate their images to pretensions of art, and this is where it becomes interesting. Fashion is often thought of as temporary and ephemeral, yet it has inspired some of photography's most enduring and profound achievements. "But just like any creative field there's good and there's bad," offers Sims. "I suppose the good stuff could be considered progressive and individualistic, and bad stuff is just a pale imitation of something that's gone before it. With the advent of digital, fashion photography became very commercial."

Is it easier? "I think people haven't grasped digital and what it can actually

I want people to be spontaneous in front of the camera, but they are always well lit, they are always well framed, and it's always a build towards an instance.

arresting without resorting to shock tactics. When you see a David Sims photograph it has a visual signature, not an anonymous scrawl.

Arriving on the scene at a time of flux, his early work has come to exemplify the seismic transition from glam to grunge. In Sims' world, perfection was subjective in the extreme. On practical terms alone, he chose to photograph a singular, more down at heel beauty. This was the early 1990s—a time where corrosive guitar music echoed the nihilistic underbelly of America. In England, hands

People want to get back to that. The advent of digital had made things very commercial and very kind of pneumatic, with lots of photographers particularly influenced by Helmut Newton. It's a slightly fascistic thing that was all about presenting power and sex, whereas the grunge image is all about feeling and melancholy. They're two opposite schools of thought. I think the younger generation want to go back to the latter."

We're flicking through the September issue of British *Vogue*, noticing that



David Sims, *Aqua Homme* c. Fall/Winter 2012.



David Sims, *Fossil Signe*, February 2015.



David Sims, *Rebar Lang*, 1994.



David Sims, *Fossil Signe*, September 2015.

stand for and what it means," he says. "I've not totally grasped it myself but I've tried to understand what it means in my own work and how I can progress it. When you had to do stuff 'in camera' it required the necessary skills to do that, but having the skill set for Photoshop is a skill set nonetheless. The paradigm has shifted, hasn't it? That's why I think there's a clutch of young photographers looking back on the 1990s—it seems to be a touchstone. And the backlash of using film again, in preference for digital, seems like a virtue in pictures."

One cannot speak of Sims without reference to his closest and most trusted collaborator, Guido Palau. "Guido is very hard to impress," says Sims. "He is someone who has always pushed my pictures to be as good as they can be." As the pre-eminent hairdresser of his day, Palau has conceptualised hair for a who's who of fashion's heavyweights. Alexander McQueen, Miuccia Prada and Marc Jacobs have all sought his advice, partly because there is much more to this industry legend than being a stylist. Palau is a conduit of balance and taste that these iconoclasts have come to rely on.

With Guido on board, Sims' work took on the mantle of greatness. "David is someone very close to me," states Palau. "He taught me to be myself and express myself so that I was doing my hair and not copying anyone else, and to draw from the world around me and what I knew. He was very influential in that way because he guided my eye. In the same way, what I think has elevated his work above others is his ability to draw something out of the sitter—whether that's a model, a kid off the street, or a jaded celebrity who has been photographed

a thousand times before. It's something I find endlessly fascinating, I'm not sure to this day how he actually does that."

"If somebody's got personality and talent I don't have to do anything apart from record what is going on in front of me," says Sims modestly. "Nothing is really left to chance. My particular way of working is that I'm very fastidious about the circumstances, just to create a platform for possibilities. I want people to be spontaneous in front of the camera, but they are always well lit, they are always well framed, and it's always a build towards an instance. I play music. I get people to dance in front of the camera. It might sound stupid, but I've often found that with people who can really dance, if you photograph them dancing they look like they're terrible dancers. And the opposite is also true. Bad dancers look great in pictures."

"I think if someone is free and uninhibited they will always look good," adds Palau. "If someone's conscious and controlled, what they're actually going to deliver to you is very predictable and nobody will respond to that. People respond to joy and they respond to personality."

His input to Sims' images certainly adds personality. The hair—an often obtuse mix of the sublime and the ridiculous—gives the sitter a certain gravitas, imbues them with character, and is very often the starting point of the whole affair. He creates looks that are open to interpretation.

"For me, luxury is defined quite simply by freedom," says Sims. "No amount of handbags or private jet flying is going to give any value to your existence, but

being allowed to take pictures with Guido, and going where we go is a real luxury."

It is interesting to hear both parties talk about their output. At the very pinnacle of their professions, there must be a danger of becoming blinkered, insular even. So where does their work fit into the wider global narrative?

"You set your own margins," offers Palau. "When I first started out 30 years ago I used to copy what I thought was fashionable at the time. But to be a good hairdresser, you have to understand the vision of the designer or photographer and then sort of add your thing. I'm very lucky that I've worked mainly with David. I've grown up with David, in his world, with his aesthetics."

"In spite of what I've been saying I haven't really reflected on that," says Sims. "I can't help but think sometimes that I'm not a natural fit. A lot of what seems to be happening to the younger generation at the moment is this sort of 'horizontim', a kind of, what's next? I tend to not think that way. I certainly don't set out to make something timeless. Only time itself will prove or disprove that. You've just got to go with what your instincts tell you at that moment."

"The Brits always favour the underdog," is Palau's parting shot. "There's an eccentricity to us, and I think you can see that through the fashion and the music and the way people look. Our job is to translate that into something that can be exaggerated, or downplayed it and change its shape somehow."

The great writer Anaïs Nin once said, 'Life shrinks or expands in proportion to one's courage.' In Sims' universe, things continue to grow at an astronomical speed.



PAUL TIERNEY

Paul Tierney is a long-serving writer and editor with a keen interest in music and popular culture. A regular contributor to *Architect* Magazine, the *London Evening Standard* and *Love*, he is also Editor at Large of *Ponystep* magazine.



DAVID SIMS

Fashion photographer David Sims has risen to the very top of his profession in a career that spans 25 years, shooting campaigns and editorials for *French Vogue*, *Marc Jacobs* and *Alexander McQueen*.

FOR MORE
WWW.DAVIDSIMS.CO.UK



David Sims, *Sapphire Road*, 2015.



David Sims, *JD Maguire*, 1966.

LOUIS HECTOR BERLIOZ

Time is a great teacher, but unfortunately it kills all its pupils.



ALDOF LOOS

The work of art shows people new directions and thinks of the future. The house thinks of the present.

STEPHEN HUNT

Even a broken clock is right twice a day.

DENIS WAITELY

No matter how much time you've wasted in the past, you still have an entire tomorrow.



RENZO PIANO

One of the great imperials of architecture is that each time, it is like life starting all over again.

ARIEL PINK

I have a strong impulse to protect history and time and the lineage of events.

EDWIN HUBBELL CHAPIN

This world is but the vestibule of an immortal life. Every action of our lives touches on some chord that will vibrate in eternity.

ARTHUR BRISBANE

Regret for time wasted can become a power for good in the time that remains.

ALBERT GLEN COOPER

A true history of human events would show that a far larger proportion of our acts as the result of sudden impulses and accidents, than of the reason of which we so much boast.

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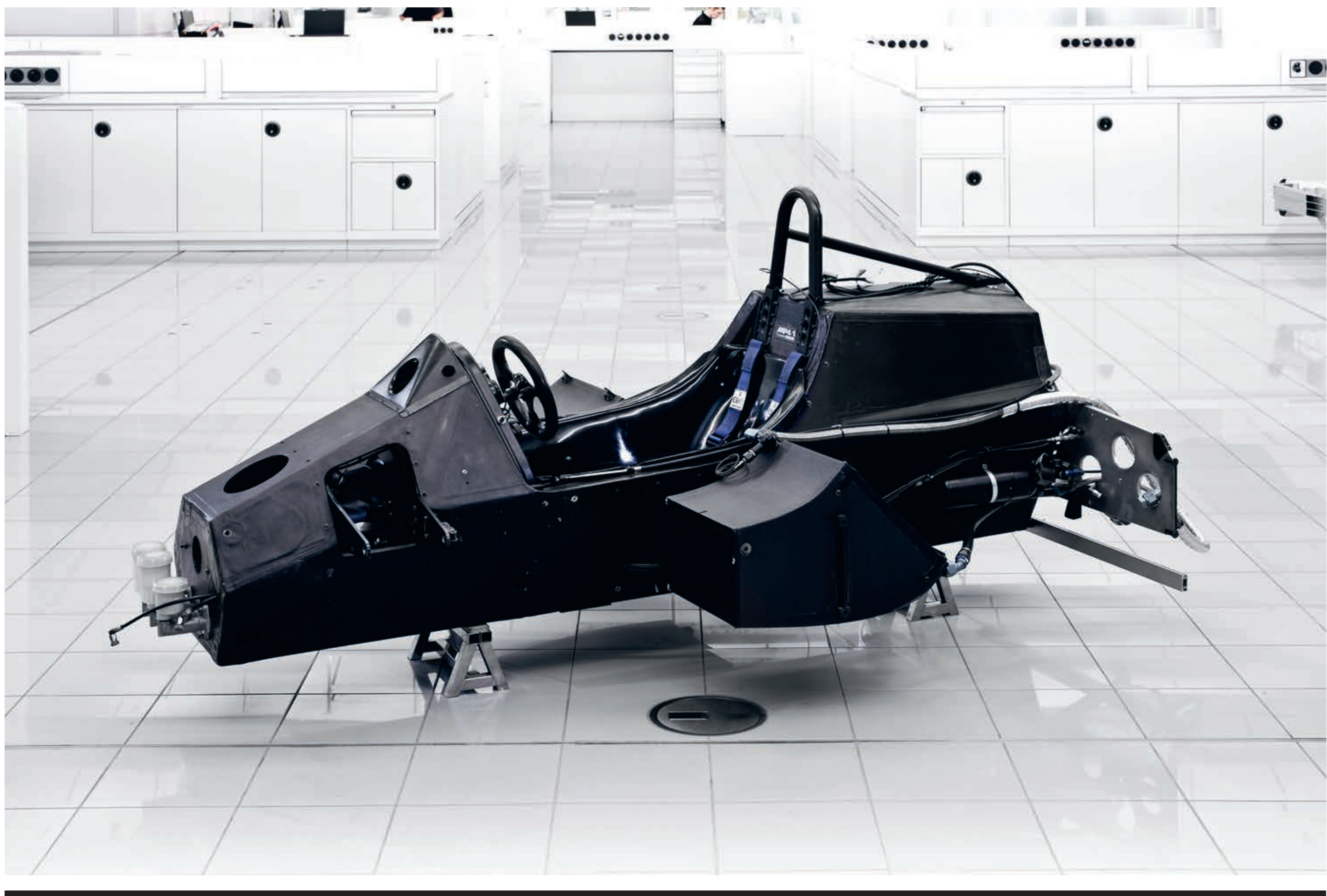


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PHOTO — KRISHNA GODDHEAD WITH 3 DEEP



A BLACK SWAN MOMENT

Introducing the McLaren 570S

AUTOMOTIVE

By Kyle Fortune

Four thousand cars, a tiny number in automotive terms, is McLaren Automotive's goal. Established in 2010, the marque is evidently still in its infancy. The F1—the fastest naturally aspirated production car to ever be built and one that still remains a global automotive supercar icon since its inception in 1992—remains a persuasive element at the heart of McLaren's brand identity. Simply expressed, McLaren produces the finest cars—that they're the fastest and most technologically advanced is a by-product of the companies' constant pursuit of excellence and commitment to innovation.

In 2009 when McLaren Automotive was officially announced, spun off from its F1 team and McLaren Technology Group, it was clearly on message. The group intended to build the most technologically advanced sports and supercars in the segment. "We're now in a position where we have a variety of sports cars," says David McIntyre, Regional Director for Asia Pacific, McLaren Automotive. The marque offers three different propositions with their recently introduced Sports Series typified by the 540C and 570S; the Super Series within which McLaren offers the 650S Spider and the limited-edition 675LT, a lighter, more focused version of the already sensational 650S; and the Ultimate Series, exem-

plified by the P1 hypercar and its track-only P1 GTR derivative.

For McLaren to have produced such a considered suite of cars in such a short period of time is nothing short of incredible, the marque has been competing and beating long-established rivals in the supercar market making its evolution even more impressive. "It's all about enriching the palette, making a richer mix of models and cars with desirability. We will double our volume with the Sports Series, having sold 1600 cars in 2014, and we'll increase that to 4000 cars at capacity. We're confident we will meet that threshold," says McIntyre, "the company has become a very sustainable long-term business, that can afford to invest in its future."

In this first phase the focus is on sports cars. Mike Flewitt, chief executive officer of McLaren Automotive explains, "we're trying to build a brand, an iconic sports car company, cars embody a similar character. That is what builds credibility. I'm not saying in 50 years time we won't have a broader product range, but in the next seven to eight years, it will be our niche and we believe there's breadth to it." Cars in the McLaren Sports Series will contribute to that vision; with McIntyre admitting that alongside the 540C and 570C will be the inevitable introduction of other derivatives such as an open topped offering and then consequentially an opportunity to introduce a Longtail model in the future.

The 675LT, announced at the Geneva Motor Show in March 2015, exemplifies the strength of McLaren's brand. Borrowing its name from the F1 GTR Longtail, or LT, the 675 uses the 650S as its basis and, in the same way the F1 GTR Longtail stripped weight, added focus and increased performance, so too does the 675LT. Just 500 cars will be built, each with 675hp, a longer body, enhanced aerodynamics and a weight reduction of 100kg—a quite incredible achievement given the already lightweight construction of the car that it draws inspiration from. Two thirds of the 675LT is new, McLaren's chief test driver, Chris Goodwin, describing it as "a track car that can be used on the road, with performance that's very close to the P1". That all 500 were sold prior to anyone outside the marque having driven it, speaks to how well received McLaren's products have become, particularly considering the AU\$657,000 price tag that the car commands. "Customers want to buy these cars because they're incredibly limited. The fact that the 670LT had sold out before its release shows that customers understand the vision. For us to simply make more would be careless. It might be considered beneficial in the short term, ultimately we need to retain a sense of mystique and exclusivity for the long term," says McIntyre.

Cars like the LT demonstrate the breadth both Flewitt and McIntyre discuss—the introduction of the Sports Series providing the scope for diversification in both design and production. McLaren's offering in this exceptionally competitive market has inevitably shaken-up the established rivals. "What's essential is that our cars remain exclusive," reflects Flewitt, who is happy to have demand outstrip supply. "In that our cars will be the most sporting proposition," adds Flewitt, "we will pick segments where we believe there's a market, where we believe we can build the car that will lead in that particular segment, and where we can continue to build a strong business proposition."

While McLaren Automotive, as a global brand, carries a great deal of gravitas thanks to its F1 racing pedigree, each market does represent its unique challenges. McIntyre's expertise is within the Asia Pacific region—an area he's championed for the last decade with a number of luxury carmakers. Since joining McLaren in 2014, the Asia Pacific has become a significant growth area for the marque following its entry into China in 2013. Sales have reached the point where the Asia Pacific marketplace is McLaren's second most lucrative, and provides the impetus for the company to produce models specifically suited to the regions needs. The 625C, a slightly reduced performance and less extreme version of the 650S, has been designed to include features such as suspension better suited to the regions road conditions.

McIntyre notes that the Chinese market in particular sees an investment into the McLaren brand, "it is the considered purchase in the supercar segment, with customers converting to McLaren having previously owned one of our Italian rivals. People are buying into the technology as well as the dynamics and drive we offer". In addition, the Japanese marketplace has always embraced McLaren thanks in no small part to the F1 team's long and successful relationship with Honda. "There is a romance to the brand in Japan as a result of that success,"

reflects McIntyre. McLaren has won the 1995 24 Hours of Le Mans in a F1 GTR with Japanese driver Masanori Sekiya, joining Yannick Dalmas and JJ Lehto on the top step of the podium. Racing remains a core activity for McLaren, its 12C GT3 having won 51 international race and three championship titles and the 650S GT3 continuing that global success throughout the 2015 season.

Customers of McLaren's road cars race them around the globe, mirroring the success found on the racetrack. McIntyre reiterating that it is McLaren's technological prowess that makes it a clear leader in the market. It is hardly surprising given McLaren F1's famously fastidious, clinical approach to racing—and winning. Whilst there were obvious strengths to celebrate, the model was not obscured from criticism that its design lacked emotional conviction and seemed detached in its execution. This was something that the 650S and 675LT voraciously challenged to make the LT a much more visceral, engaging car, that simultaneously retains the company's incredible dynamic ability with a ride quality that's unsurpassed in the sports and supercar marketplace.

And while the 570S and 540C might be bigger volume propositions, customers will still enjoy a curated McLaren experience and the opportunity to personalise their cars with standard configuration tools or immerse themselves in a far more bespoke offering by McLaren's MSO (McLaren Special Operations) department.

Having solidified its position at the vanguard of the supercar market with its 650S, 675LT and Ultimate Series P1 and P1 GTR, it seems fitting for the marque to release its Sports Series models. That the 650S and 675LT are able to out-accelerate their F1 relation is of no significance to that car's place in history as it continues to represent one of the most sought-after, technically sophisticated and expensive collector cars of all time. "People certainly understand, and appreciate that," says McIntyre. "I think in some ways we were fortunate that we had such an iconic car that remained unsurpassed for over 20 years. We still retain that credibility and the lineage only adds to the prestige and quality of our current and future production line. Our customers are incredibly experienced, often having collected numerous supercars and sports cars from our competitors. By the time they approach McLaren they completely understand the value and technology proposition."



KYLE FORTUNE
WRITER

If he's not travelling around the world driving the latest cars, then Kyle Fortune is talking or writing about them. He's called it work for 15 years, we're not so sure.

FOR MORE
WWW.CARS.MCLAREN.COM



Image courtesy of McLaren Automotive.

ARISTOTLE

Remember that time shuts over everything, let all deeds fade, blurs all writings and kills all memories. Except are only those which dig into the hearts of men by love.

DIETRICH BONHOEFFER

Time is the most precious gift in our possession, for it is the most irrevocable.

JORGE LUIS BORGES

Time is the substance I am made of. Time is a river which sweeps me along, but I am the river; it is a tiger which destroys me, but I am the tiger, it is a fire which consumes me, but I am the fire.

JAMES BRANCH CABELL

The much of time does more than the club of Hercules.

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RAQS MEDIA COLLECTIVE

Epiphany and escape



Plate 01

MICHAEL ZAVROS

Hyperreal beauty

By Emeritus Professor Sasha Grishin AM, FAMA

In the same year as Michael Zavros was born, 1974, the great Italian writer and philosopher, Umberto Eco, was exploring the realm of 'hyperreality' in America. This exploration was published the following year in a landmark essay, *Travel in Hyperreality*. The world of hyperreality, which Eco describes, is the world of the 'absolute fake', where the imitations not only reproduce reality, but impose on it, and although the imagination demands 'the real thing', it appears that the only way to achieve this is to fabricate the 'absolute fake'. In Eco's pilgrimage to America, he describes the creation of fake history, fake art, fake nature and fake cities, such as Disneyland and Disney World, where everything appears brighter, more colourful, larger and more appealing. In contrast, reality itself seems slightly disappointing.

It has become a fact of the modern condition to prefer the hyperreal to the real. For instance, the consumer on many occasions will find merchandising in an art museum gift shop is preferable to the actual artwork from which the merchandise is derived. There is disappointment if something is not colour saturated, super-sized and completely devoid of the flaws of nature. Zavros spent his childhood and formative years on the Gold Coast, near what many Australians regard as the capital of the artificial plastic veneer of Australia, the hyperreal Surfers Paradise.

In Plato's Symposium the concept of beauty, or 'kallos' in Greek, is articulated and given its first definitive reading. Plato argues that 'love' is simply a desire for something which the lover does not possess, but a higher form of love is the desire for beauty (to kallos), which is an elevated state of being residing between human ignorance on earth and divine wisdom in the celestial sphere. In this sense, love is a powerful desire, which spurs our ascent to absolute beauty that is in the realm of the divine. It is this metaphysical concept of beauty established by Plato, that has haunted the European imagination and has been central to the discussion of aesthetics in the western tradition of representational arts. Plato himself was not a great supporter of the visual arts because he felt that the artist, in the final analysis, was a copyist of nature and that nature itself was only a copy of the perfect form which could exist only as an idea and was not embodied in a material shape. In this way, beauty, which existed in art, was thrice removed from ideal beauty. In hyperreality, the mimetic desire to capture exactly every single detail found in the model before the artist, is married with the potential to improve on the model and to beautify the beauty encountered in reality. It is this sense of hyperreal beauty, which characterises the recent work of Zavros, it has 'the look' of something encountered on the ordinary, a beauty which is more perfect than that commonly encountered in art.

Zavros was born of mixed Greek and Irish parentage into a family of five children with four sisters as siblings. He recounts, "my father was born in Cyprus in 1949 in a small mountain village called Agros. His family came here in 1955 and settled in North Queensland. There wasn't much music in our home, apart

WINSTON CHURCHILL
If you open a quarrel between the past and the present, we shall find that we have lost the future.



MARIA EDGEWORTH
If we take care the moments the years take care of themselves.

ANDY WARHOL
They always say time changes things, but you actually have to change them yourself.

JOHNNY DEPP
I always felt like I was meant to have been born in another era, another time.

GANDHI
There is more to life than increasing its speed.

JIM MORRISON
The future is always near, the end is always out.



FRANK GEHRY
Architecture should speak of its time and place, but yearn for timelessness.

JULIAN BARBOUR
A succession of pictures, a succession of snapshots, changing continuously one into another. I'm looking at you; you're modifying your head. Without that change, we wouldn't have any notion of time.



GEORGE MOORE
A great artist is always before his time or behind it.

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ART By Amelia Groom

Time makes a mockery of objects. It gnaws away at them, strips them bare, loses them. Objects are cracked, faded, dissolved, forgotten, deformed, renamed, undone—all in time. When artists set out to make objects that visualise time itself, they risk turning time into space and thereby losing its temporal essence, its movements and contingencies. The New Delhi-based artists Monica Narula, Jeebesh Bagchi and Shuddhabrata Sengupta of Raqs Media Collective have been dealing with questions about time and history for several decades now, producing works that reconfigure normative conceptions of linear time, and call into question its figuration and homogenisation in our modern time-keeping devices.

Narula, Bagchi and Sengupta formed Raqs Media Collective shortly after graduating from the Mass Communications Research Centre at Jamia Millia Islamia University, New Delhi, in 1992. *Raqs* is a word in Persian, Arabic and Urdu that refers to the whirling dance of Sufi dervishes. It is a highly focused and meditative state, but it's also a state of constant movement. Narula, Bagchi and Sengupta like to think of the word *raqs* in terms of 'kinetic contemplation', a notion that could also aptly describe the mode of inquiry that is at play in their work together. They travel the world far and wide, working in many different contexts, constantly moving between forms including documentary filmmaking and video art, sculptures and installations, conferences and publications, performances and lectures, and pedagogical and curatorial experiments.

Emailing me from their studio in Delhi, Narula cites the Yaksha Prashna episode of the *Mahabharata*, where an exiled prince tells his mysterious instructor that *time cooks us all*. "All our work," Narula remarks, "is an attempt at being sous-chefs and chief tasters in time's kitchen." She recalls that the group's interest in temporality initially arose out of their concern with ideas of measurement and the immeasurable. "We realised that a lot of the distress and confusion in our lives was coming from the misidentification of the thing that is measured with the device that does the measuring—we mistake clocks for time," she remarks. "Once we realised that time—which is infinite—actually cannot be measured, and what we parcel out is duration and not time, we felt that we had experienced an epiphany."



Photo by Simon Kangari

This notion of epiphany comes up recurrently in the work of Raqs Media Collective. In recent years the group has presented a range of custom-made non-numerical clocks—for instance *Where the Hours Skip a Beat* (2012), which started as a video piece and later became a series of public billboards; the installation *Escapement* (2009), which featured twenty-four modified clocks; or the electric-kinetic poem-sculpture *The Eclipse* (2014). Instead of running 'like clockwork', in a repetitive, predictable and synchronised fashion, these re-imagined clocks give a sense of time running erratically, speeding up or slowing down, taking a rest and changing direction. Many of these works have the word *epiphany* at the top of the clock-face, at the moment of midday and midnight, replacing the regular cyclical transition between 'a.m.' and 'p.m.' times with a sudden moment of revelation about what standard clock-time cannot tell us. "We should all have epiphanies about time," writes Narula, "and our work is an attempt at inducing these experiences, in ourselves, and in others."

For their contribution to the 2015 Venice Biennale, Raqs presented *Coronation Park*, a series of nine sculptures installed outside in the Giardini. The title of the work refers to a public park on the outskirts of Delhi, where large sculptural monuments were installed to commemorate the British Raj in the 19th and early 20th centuries. In their *Coronation Park*, Raqs Media Collective displaced and re-imagined a selection of figures from this site, maintaining their authoritative postures and monumental scale but also drawing out their inherent incompleteness and impermanence. Closer examination of the sculptures reveals that certain faces, heads, torsos and whole bodies are missing—lapped off, hollowed out or left unfinished, in the midst of all the ceremonial

“Once we realised that time—which is infinite—actually cannot be measured, and what we parcel out is duration and not time, we felt that we had experienced an epiphany.”



Plate 05

formalities and pompous regalia that the former imperial power wanted to set in stone.

Narula describes the site of the original Coronation Park in Delhi as "a derelict quasi-ceremonial space, where relics of the British Raj are kept for the consideration of an absent public." It was here, amongst the dilapidated and near-forgotten official commemorations, that Raqs experienced an epiphany, "about the hollow interiority of all constituted authority: the constant panic at the heart of power considering its fragility, frayed and often fraudulent claims to legitimacy". This moment of revelation, Narula tells me, provided the initial impetus for the *Coronation Park* work, which they consider as "a provocation to think about the inner life of power, and its deepest anxiety: the inevitability of abdication".

The materiality of the sculptures further draws out the sense of impermanence and inner fragility. Initially suggestive of classical sculptural materials like solid marble and polished granite, the partial figures are in fact cast in white fibreglass, with their lofty pedestals made from cheap plywood coated in bitumen. So what appears at first to be solid, impressive and lasting turns out to be flimsy, hollow, and always in the process of coming undone. The temporality evoked here is not simply that of entropies irreversible arrow, moving things incrementally towards ruin; power is inevitably eroded over time, but it is also inherently incomplete and always in the process of constituting itself. The sculpture's missing pieces suggest something that is either unfinished or undone, so the time that is described in this work is both *not yet* and *no longer*.

Theory and practice are inseparable in the work of Raqs Media Collective, and their highly researched essays and lectures are an integral part of their artistic output. In their text *Now and Elsewhere*, published in *e-flux journal* in 2010, Raqs write about time and the apparent lack of it in contemporary lives. "In the struggle to keep pace with clocks," they reflect, "we are now always and every-

JIM MORRISON
The future is always near, the end is always out.

where in a state of jet lag, always catching up with ourselves and with others, slightly short of breath, slightly short of time." When possible, Raqs suggest, "escape is up a hatch and down a corridor between and occasionally beyond longitudes, to places where the hours chime epiphanies."

“In contrast to the ancient timekeeping devices that marked temporal passage with things like sand, water or incense, mechanical clocks started to slice the continuum of time up into neat, standardised units.”

In this essay, Raqs reflect on the history of horology and the ways in which clocks have shaped and distorted our understanding of time. In contrast to the ancient timekeeping devices that marked temporal passage with things like sand, water or incense, mechanical clocks started to slice the continuum of time up into neat, standardised units. And according to Raqs, the ticking hands of this clock "rendered a conceptual barricade between each unit," making the past seem surgically cut off from the present. But Raqs also observe that while clocks introduced a false sense of clean separation in time, our international time zones simultaneously fabricate a notion of temporal unity. In capitalist modernity, all places are swept up into a single time-system, regardless of the real



Plate 01



Plate 02



Plate 05



Plate 04

differences in the lived experience of time around the world. Places which might be very distant from each other—geographically, historically and culturally—can be assigned a shared time, simply because of their arbitrary longitudinal placement. As Raqs write, "clocks in London and Lagos (with adjustments made for daylight savings) show the same time. And yet, the experience of 'now' in London and Lagos may not feel the same at all."

Raqs have often attempted to account for the ways in which time *feels* different in different places. Their clock works, in particular, have gone against the idea of a homogenous, globalised time, reminding us that the rhythms, paces, effects and demands of time are, in important ways, context-specific. *A Day in the life of Kiribati* (2014), for instance, is a clock that represents daily life on Kiribati, a small island nation in the Central Pacific Ocean where residents are preparing to become some of the world's first environmental refugees as a result of climate change. As sea levels continue to rise, the island's evacuation looms. What does the impending human-made disaster do to the experience of time on Kiribati? The clock is ticking—but rather than moving regularly between numbers, Raqs Media Collective's clock moves erratically across and between a range of emotional states, including *grief, duty, remorse, awe, anxiety, indifference and panic*.

The Eclipse (2014) is another custom-made timepiece which refuses notions of numerical measurement and the global homogenisation of time. The word 'TIME' appears in LED lights on the right-hand side of the clock-face, while other words light up along the left, intermittently spelling out 'six TIME', 'five TIME', 'fun TIME', '6am TIME', 'figure TIME' and 'freeze TIME'. What are these flashing alliterative phrases doing in place of the fixed numbers that usually divide the clock's uni-directional time up into neat units? *Fixed time* could be read as a time for *holding, as a folding of time itself—just as freezing, fixing and figuring might be things that happen in time as well as to time*. What, then, is *free time*? Time free of obligations, time given without charge? The adjective is also a verb: to free something is to release it from confinement, so we can read the words *free time* in the imperative, as a direct call on us to *free our time*—to liberate it from its imposed representation, and instrumentalisation. Time, then, is no longer pinned down and measured, but released as an active force of change, and escape.

Image Plates
Plate 01, *Escapement*, 2009, 27 clocks, high gloss aluminium with LED lights, four flat screen monitors, video and audio looped. Courtesy of Raqs Media Collective and Fifth Street Galleries.
Plate 02, *Coronation Park*, 2015, Central Pavilion, Giardini, 'All the World's Futures', Venice Biennale. Courtesy of Raqs Media Collective.
Plate 04, *Coronation Park*, 2015, Central Pavilion, Giardini, 'All the World's Futures', Venice Biennale. Courtesy of Raqs Media Collective.
Plate 05, *The Eclipse*, 2014, Clock movement, aluminium, acrylic, LED lights. Courtesy of Raqs Media Collective and Fifth Street Galleries.



AMELIA GROOM
Amelia Groom is an art writer and researcher. She currently teaches Critical Studies at the Sandberg Institute, Amsterdam.

THE RAQS MEDIA COLLECTIVE

The Raqs Media Collective enjoys playing a plurality of roles, often appearing as artists, occasionally as curators, sometimes as philosophical agent provocateurs.

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Photo by David Donoh

MICHÈLE LAMY

A mesmerising sphinx

DESIGN *By Paul Tierney*

Michèle Lamy walks forward to greet me in the foyer of her Parisian townhouse like a tiny woodland creature: inquisitive, glistening, mesmeric—as though she has just burrowed her way through a mound of wet peat and emerged into the sunshine. In that inimitable French way, we embrace like old friends. She studies me carefully, first directly in the eye, and then all over, as if searching for my soul.

Owenscorp is situated in the Palais Bourbon, an impressive 18th century building that also houses the parliamentary Assemblée Nationale. It's said this grand residence used to be the headquarters of the French Communist Party, although Lamy dismisses this out of hand. "It was the French Socialists. Why do journalists always exaggerate?" Politics aside, in its latest incarnation Lamy brings a rough hewn, primordial chic to the space, reordering everything in earthy shades of putty, slate, and a disarming use of brown. Concrete, both industrial and unpolished, forms everything from floor to ceiling, although the finest suede, wood and magnificent displays of flowers soften the brutalist edge. Separated through the ceiling like a giant arrow is the arresting sculpture *Bring Me The Head Of Matthew Barney* by Barry X Ball. Everywhere you turn there is architecture to digest.

"What would you like to drink?" She draws in hard to decipher Franglais. "Tea, red wine, champagne?" Within seconds, out comes a magnum of vintage Bordeaux, served by a quiet Columbian intern, a girl who has been loitering in the background preparing plates of smoked mackerel, salmon, and thin, silver sardines. For the record, everything is exquisite, although Lamy doesn't join me in assiettes froides, or wine, opting instead for endless black tea and a

constant stream of expensive cigarettes. She leans in, tucking neat tanned legs forward, a wise, enquiring face framed by fingers that are stained black by her husband's hair-dye. The eyes again, glinting like coal. "Please, engage me. What shall we talk about?"

For the uninitiated, Lamy has been the wife and business partner of Rick Owens—the avant-garde, post-American fashion designer—for over 27 years.

She is as cool as the underside of the pillow—a living, breathing gothic high priestess with more wit, style and imagination than seems plausible for one person. Justifiably, albeit much to her chagrin, she has been branded Owens' muse, and yet it is easy to imagine, from aura alone, that she has clearly navigated her husband's success. Although it's his business, it has hugely benefited from her input. He designs the clothes; she brings the *je ne sais quoi*. She

wonderful creation—an ever-evolving map of life thus far. Gold teeth are framed by blue tattooed lips, earlobes stretch under the weight of gold, and that trademark wooden line etched on her forehead—"It keeps me centred"—only highlights the serious eccentricity of it all. "You wouldn't believe how many people dressed as me for Halloween," she says without remorse. "I looked on Instagram and laughed so much. I think it's super funny. They call me 'the witch', and I don't mind that. I am the new witch."

In London she goes about her business without so much as a backward glance, but in Paris reactions can be extreme. "You know, when I get in a taxi, or go to Le Marais, the people think I am a palm reader. In New York, they stop me in the street and want to talk to me, but not much the French. Perhaps they think I am going to rob them, or cast some kind of spell. I might look like a witch, but come on, I don't believe in all that stuff."

She can be admittedly feisty, but her unorthodox appearance, wild, transient life, and predilection for the raw, dark side of culture are no reflection of her personality, which is as warm and buttery as the suede tabard she inhabits this evening.

But who is this 72 year old enigma? And what does she actually do? At turns she is a fashion consultant, a furniture maker, a musician, a mother, a match-maker, a one-time restaurant owner, and a woman with an extraordinary past. Legend has it (and nothing is completely firm truth-wise in Lamy world) that she is part Algerian Romani, part Russian spy, part extra terrestrial. "My family are French mountain people," she says, somewhat disappointingly. We come from the Franche-Comté region, Jura, which belonged to Spain for a long time.

But we moved about, and I think that made me feel quite worldly. Also, because of what my father did, making accessories for the likes of Paul Poirot, it

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Michèle Lamy is as cool as the underside of the pillow—a living, breathing gothic high priestess with more wit, style and imagination than seems plausible for one person.

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calls him "my honey", he once described her as "a mesmerising sphinx—someone who acts completely on instinct and feelings."

It should be stated from the outset that Lamy is categorically distinctive. Simply looking at her, you know this is a person who is the outward manifestation of everything she believes in. Her singular look stands out even in fashion circles, but she is not part of the silly but brigade, rather her own



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gave me an insight into style and into society itself. My father spoke seven languages and was in the resistance during the war. We talked about lots of things—everything from philosophy to Jean Cocteau to Jean-Luc Godard. This man has been a huge influence on me. Huge! The style. The smoking—I wonder where I got that from! And his last movie, *Goodbye to Language* is the most incredible thing ever. Did you see it?"

Perceived notion has it that at the end of the 1960s, after studying Law in Lyon, Lamy moved to Paris and made her way as an erstwhile stripper. Indeed, she was present and active in the riots of 1968, when youthful revolution hit the streets with alarming ferocity. "For me it was like the best party I've ever been to," she says, brightening at the memory. "All the baby boomers came of age after the war. It had been so terrible, and then suddenly there was this joy to be alive. After that Paris was finished for me. I went to London where it was all about the Beatles and the Rolling Stones. I adored Biba and Portobello Road. More deeply, I thought Winston Churchill was the most amazing person—someone who could keep their head when things got tough, but also someone with an artistic side who appreciated the finer things of life. He was powerful and romantic and I admire that greatly."

Paris remains an underwhelming experience. "I don't feel it here at the moment. Everything seems so reserved. When I go to London, or especially when I arrive in New York, I suddenly feel alive. New Yorkers are so inquisitive, and the streets of London, with that incredible mix of personalities and looks. Wow, Paris is where all the important fashion shows are, and there are art fairs, but whatever 'it' is, it isn't here. In London you are, how you say, eclectic? And you have the Queen. It was Rick who wanted to move to Paris. He loves the city and likes the order of society. But to me he will always remain Californian. He is much more Hollywood Boulevard than the Champs Elysees."

In 1979, Lamy travelled to America in search of Bob Dylan ("the voice, the poetry, the life") and ended up living in New York's Chelsea Hotel. "But my brother suggested I should move to LA, so I went there without even visiting beforehand. At first I felt that nothing was right in LA—it wasn't London, it



Photo by Danielle Levitt

wasn't the Riviera. I certainly needed something to wear. Everything was too dressy or too t-shirty, so I opened a store and designed accessories and sunglasses like I had been doing in France." At the time she was also running Les Deux Café, one of Hollywood's true insider spots, based behind an unmarked door in a car park. "I was always doing different things at once. With the clothes, I wanted to hire someone in particular to help me, but he said he

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I am curious; I like to do many things. I also want to meet people and I do come into contact with lots of talented people who I feel like I want to organise in some way.
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wouldn't come unless he brought this brilliant pattern cutter with him. And that was Rick. I think I'd seen him in the street before this. He looked the same as he does now, but perhaps his look was a little more fierce. He stuck out. I don't know what I was feeling, and bear in mind that we came from completely different places in so many ways."

While her husband remodels fashion to his own 'sports goth' aesthetic, dressing moneyed yoga buffs and rich, layer-happy musicians, Lamy is more inclined to socialise and engage with the clientele. She has made videos with

FKA Twigs, and recorded with rapper and poet ASAP Rocky. "He's someone I admire greatly, and he is so charming. And we can talk to each other—he's young and he's from another planet, but we are in the same world at the same time and that's a beautiful thing."

Internationalist in outlook, Lamy is also drawn to the thin white boys of northern England. "All the good people I meet are from the north," she declares, championing the likes of artist Matthew Stone, magazine editor Richard Mortimer, and perhaps most famously the British fashion star Gareth Pugh. "When I met Gareth he was living in a squat. He sent me an email, wanting to be a fur intern, and it was so charming and so well written that I felt compelled to call him and invite him to Paris. Rick was laughing, saying, what do you imagine he is going to be like? He couldn't believe that I was asking him to come to Paris, this little British refugee! Anyway, when he arrived, he knocked at the door wearing the longest, most pointiest shoes I have ever seen in my whole life, and a beautiful jacket with a Chanel-like bow that he had made himself. And he's from Sunderland! Anyway, I love that guy."

She has been adept at discovering designers and nurturing their talent, has she not? "Well they arrive to win, to be successful," she reasons, "and I can see that. I am an entrepreneur, and I have a good eye, and I like to oversee and advise. For instance, with my furniture I love to work with the artisans that bring it all together—that melding of ideas, and seeing the execution come from such talented hands. Perhaps I am a conduit for all that?" "She simply connects to the pre-existent creative spark deep inside each of her protégés," says Matthew Stone. "She sends them onward as larger versions of themselves."

To a greater degree, Lamy is constantly broadening her own horizons and reimagining her creative vision. One only has to look at the bespoke furniture she creates under Owens' name—bold, challenging, often unyielding pieces that explore the interface between art and sofa. "We were always making our own furniture, and then somebody from a gallery saw it and declared that it could be art. There were not many people doing furniture in the contemporary art world, and it was not obvious that Rick should go there, because essentially



Photo by Monika Bielecka

he's a clothing designer, but that's what we did. With the furniture it's labour intensive, stationary, and a little bit eternal. Our chairs are like sculpture. It's a chair, but it's also something you want to look at."

Lamy knows she is difficult to categorise. "Well, thank God. We are living in the age of Instagram, where everything demands to be put in a category. Things get easier as you age. It feels great to do whatever you want to do without overthinking it, as you might do when you are younger. My mind wanders; it is in many different places at once. In that sense I am quite restless. The furniture takes most of my time, but it is people that interest me, and stories, and of course, music."

She moves from area to area with such consummate ease, one wonders about her modus operandi? "I guess it's what you might call schizophrenia. The most depressing thing for me—even if it was successful—would be to be stuck on one thing. I am curious; I like to do many things. I also want to meet people and I do come into contact with lots of talented people who I feel like I want to organise in some way. It's never a plan. I meet these individuals for some reason, or they meet me, but I'm not looking for it. It's all about feeling the moment when it arrives."

Lamy's passion for art and artists is unyielding. In a bid to bring the two together she has created Bargenale—the occasional gatherings of allies and co-conspirators, on an industrial barge, held in a bid to make something—anything—happen. No one—from UNKLE's James Lavelle, recording live music in the basement, through to those sharing quixotic food on deck—know what's going on. But to Michèle's eyes it simply feels right, and that's what she is good at: feeling right about things. "On the barge you can be together, dine together, sing together, this is what I like. I see myself through my guests, whether it's Gareth or Matthew, or my darling Rick. I am part of them and they are part of me."

PAUL TIERNEY
—
Paul Tierney is a long-serving writer and editor with a keen interest in music and popular culture. A regular contributor to *Another Man*, the *London Evening Standard* and *Love*, he is also Editor at Large of *Popstyx* magazine.

MICHELE LAMY
—
Michèle Lamy is an entrepreneur, creative consultant, designer, restaurateur, performer and more.

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In our time there are many artists who do something because it is new; they see their value and their justification in this newness. They are deceiving themselves; novelty is seldom the essential.

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JOHN F. KENNEDY
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We must use time as a tool, not as a couch.

MOTHER TERESA
—
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PETER THIEL
—
There are still many large white spaces on the map of human knowledge. You can go discover them. So do it. Get out there and fill in the blank spaces.

LAINI TAYLOR
—
There is the past, and there is the future. The present is never more than the single second dividing one from the other. We live poised on that second as it's hurtling forward toward what?

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Images courtesy of LMDStudio.

LUKAS MACHNIK

A curator's art

DESIGN

By Paul Tierney

Lukas Machnik is far more than the sum of his parts. In myriad ventures—interior design, furniture, objects, art—the Chicago-based Pole imbues his work with the eye of an auteur. Avant-garde, haunting, graphic, bold—these are hardly commercial adjectives, and yet this is how you might describe the Machnik aesthetic, the ability to cross-reference and stamp personality onto a project with a profound disregard for convention. In essence, he is the very definition of a renaissance man. “I’ve heard that term used to describe me,” he says, “but I don’t define myself with this label. I just do things that bring me joy. For me, merging art, design and architecture is natural. I see myself as a lifestyle creator.”

With new century optimism, Machnik set up his design practice in 2000, remodeling the homes of adventurous clients into imposing spaces. But these were not ephemeral make-overs, rather grand up-scaling projects that took the lines of architecture and married them to the artist’s eye. “Everything stems from attraction and ideas,” he explains. “In the ancient world there was no distinction between art and design. Everyday objects could be works of art and were portrayed as such. I am attracted to materials like concrete, plywood, bronze and glass, and figures such as Carlo Scarpa, Le Corbusier, Richard Serra and Donald Judd to name a few. I relate to their work. I don’t like assembly lines and mass production.”

He is a collaborator at heart, happy to use craftsmen to help build his vision, and willing to showcase the talents of others. His LMD offshoot, a web space where he curates and sells the work of his contemporaries, is a world unto itself—a shrine to modernity and form. It’s a place where the furniture line of Rick Owens sits comfortably next to a classic Eames as well as the mesmerizing wall light installations of Charlotte Perriand. “It’s all about lifestyle,” he says. “Like the Bauhaus ideas of total design, it’s about simplifying complexity.”

PAUL TIERNEY: You say you’re an interior designer with an artist’s sensibility. Can you expand on that?
LUKAS MACHNIK: It’s just another label. I am not one over the other. I am all of these things in equal measure. I am an artist, designer, producer and architect. But at the end of the day I identify with the idea of curator. A curator takes all of these disparate ideas, forms and materials and makes them work together. **PT:** Your work has been described as ‘dark tech minimalism’. How comfortable are you with that description?

LM: It’s very hard to comprise a vocabulary to describe my work. I don’t think my design ideology exists in a word. It’s not minimalism, it’s not avant-garde—these things are simply reference points. As far as technology goes, I do apply it to certain aspects of my work. However I feel very strongly connected to ancient artisanal techniques. Technology is something that I have been working with, especially in my collaboration with Evan Sugeran, Parts of Four Home (P4H). The idea for P4H is a scaled-up version of Evan’s jewellery line Parts of Four.

PT: In our design process, a brutalist quartz-crystal necklace transforms into a massive illuminated crystal ceiling pendant.
LM: That doesn’t sound very minimal.

LM: A lot of people think of minimalism as an aesthetic, whereas in my view minimalism represents a lifestyle. Clean lines architecturally present a platform or a stage upon which you present things that are important to you. It is about this uncluttered environment where you connect all the unnecessary. As for color, to me black, white and grey contain a multitude of nuanced and subtle colours. It is not about ‘pops’ of colour. Rather, the colour exists in the black.

PT: What does the work say about you?
LM: That’s a tricky question. My work and I go hand in hand. What I release is what I feel inside. It’s basically a reflection of my personality, passions and ideas. It is very seamless. There is no disconnect between my work and myself. I embody the lifestyle that I create.

PT: How does the mantle ‘the bad boy of design’ sit with you?
LM: (Laughs) It’s what I’ve been called. Years ago, the ideas that I was presenting seemed to be controversial, whereas now they have become more acceptable. Being a pioneer is about presenting ideas without censoring yourself, which is probably the mentality that inspired the nickname. Personally I don’t think that anything I’ve done is so extraordinary or groundbreaking. I just did what I liked. People just didn’t know what to say about it, so it became convenient to label me a rebel. Now I just laugh at it.

PT: Tell me about your feelings on identity. Is it a fluid, ever-changing concept, or something set in stone?
LM: Identity is such a fluid notion. We constantly change and evolve. There is always going to be a common thread that ties and bonds what we do. However I don’t believe in just doing one thing your entire life. You have to branch out and try different things, and these things are going to drive the evolution of your identity. But of course it is always important to stay true to your beliefs and not

be led astray by trends; to believe in your own truth.
PT: Describe your mindset in terms of breaking rules
LM: Rules in general are meant to be broken and boundaries are meant to be pushed. If I can’t find a way I will make my own. It’s about being creatively challenged, not going for the easy way out, and trying not to replicate particular aesthetics. Staying within the boundaries of existing rules sometimes just isn’t challenging enough.

PT: Tell me about your inspirations—who informs your taste?
LM: Each creator I hold in high regard has an iconic sensibility with how they work with materials and transform the world. At the beginning of their careers they shocked people, pushed boundaries and created something timeless. For example, Donald Judd pioneered art with simple forms and shapes, and Le Corbusier took concrete to another level. Of course there are also my contemporaries Rick Owens and Michèle Lamy. All of these influences have a very strong singular point of view that is unattained. That is what I admire about them.

PT: Can you talk about your clients—what type of person wants LMD?
LM: My clients have very sophisticated and discerning taste. They know exactly what they want, and in that sense they are collectors of LMD. They want the specific and unique lifestyle that LMD delivers through art, architecture and design. We are very involved with our clients, and our general mentality has always been less is more. I don’t take on projects just to take on another project.

PT: How do you approach an interior? Is there a methodology that you follow?
LM: The space itself will dictate what direction I will go in. It depends on the age and style of the structure. I begin the design process by listening to what this building has to say to me, and then mix those ideas with the wants and needs of the client. This is where the craziness begins. I take all these ingredients and I follow them intuitively. But it’s never just about aesthetics; it’s also about function. It has to have all of the ingredients that make it a home. I don’t just want to build monuments to myself.

PT: Can we discuss the development of your current and future projects and collaborations?
LM: There are numerous projects that we have been working on for a number of years that will be revealed soon. We launched LMD studio in Chicago (and its subsequent online platform) and we’re reaching a worldwide audience with Parisian-based P4—LMD, the brainchild of Evan Sugeran and myself. This is where you’ll find our collaborative work alongside works from artists and designers including Rick Owens, Michèle Lamy and Lonney White. Additionally, Evan and I launched our second P4H collection in December 2015. We mixed in new materials like brass and bronze with materials from the first P4H collaborations. The pieces included limited edition conceptual lighting assemblies with smaller objects. We delivered something fresh and unseen, which was the goal from the beginning because we didn’t want to produce things that were fashionable and widely disseminated; the aim was to produce our own interpretation of what we love to do. We work together so seamlessly, with Evan’s engineering and technology skills and both our design sensibilities. The end result, in my opinion, has been spectacular.

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PT: Can we discuss the development of your current and future projects and collaborations?
LM: There are numerous projects that we have been working on for a number of years that will be revealed soon. We launched LMD studio in Chicago (and its subsequent online platform) and we’re reaching a worldwide audience with Parisian-based P4—LMD, the brainchild of Evan Sugeran and myself. This is where you’ll find our collaborative work alongside works from artists and designers including Rick Owens, Michèle Lamy and Lonney White. Additionally, Evan and I launched our second P4H collection in December 2015. We mixed in new materials like brass and bronze with materials from the first P4H collaborations. The pieces included limited edition conceptual lighting assemblies with smaller objects. We delivered something fresh and unseen, which was the goal from the beginning because we didn’t want to produce things that were fashionable and widely disseminated; the aim was to produce our own interpretation of what we love to do. We work together so seamlessly, with Evan’s engineering and technology skills and both our design sensibilities. The end result, in my opinion, has been spectacular.

PT: How do you approach an interior? Is there a methodology that you follow?
LM: The space itself will dictate what direction I will go in. It depends on the age and style of the structure. I begin the design process by listening to what this building has to say to me, and then mix those ideas with the wants and needs of the client. This is where the craziness begins. I take all these ingredients and I follow them intuitively. But it’s never just about aesthetics; it’s also about function. It has to have all of the ingredients that make it a home. I don’t just want to build monuments to myself.



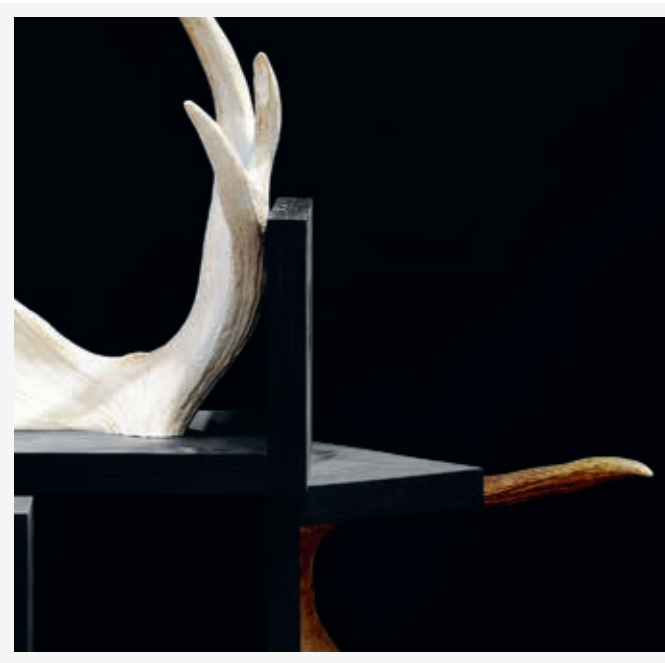
RICK OWENS | BRONZE VESSELS

Transforming raw materials into ‘moments of gleaming opulence’, Michèle Lamy and Rick Owens’s collaboration on this array of vessels allows glimpses into the life they have created together. “Anyone creating their own environment is following a utopian vision. Mine is brutalist fur on a brutalist rock next to a brutalist fire in a brutalist cave. Making furniture is my version of couture—its time consuming artisans work made with, and for, a life with my better half the Hun,” reflects Rick Owens.



RICK OWENS | CONCRETE LAMP

This lamp from Rick Owens’s Home Collection calls to mind the architecture of Le Corbusier with its brutalist form. It is available as a floor lamp and a wall applique in a variety of materials, including ebonized plywood and bronze.



RICK OWENS | STAG T STOOL

Drawing from such art and design movements as formalism and minimalism, this sculptural stool by Rick Owens is an essential accent for every contemporary interior. The Stag T is intrinsically pure in form, beginning with the perpendicular arrangement of two ebonized plywood planes. As a third structural support, Rick Owens elegantly incorporates a raw moose antler. The antler is eccentric, unique, unconstrained, and accordingly disrupts the stool’s former simplicity. Each Stag T is piece unique due to the use of natural materials.



JAN JANSSEN | STOOL

Working out of Amsterdam, Jan Janssen, of Janssenwerken, makes these sculptural, brutalist cast stools in a variety of materials including iron, aluminum and bronze. Pictured here is the cast aluminum stool.



RICK OWENS | ALCHEMY CHAIR

The alchemy chair by Rick Owens is conceptually established on a triangular prism wireframe. Its brutalist bronze legs and arms are elegantly tapered and textured, comfortably dissected by a plane of black leather upholstery. Not only is the alchemy chair functional, it additionally serves as spatial line drawing that transforms any interior. A true pièce de résistance.



LONNEY WHITE III | EXO SOFA

The EXO sofa is clad in ebonized steel, accented by a Warshakian bronze exoskeleton, and cushioned with succulent black leather upholstery. Lonney White approaches his sofa as if three dimensionally mapping his encaustic paintings onto the furniture’s armature. Despite its grand span, the EXO sofa has a modular design, so it is easily disassembled and can be customized to fit a variety of rooms.



P4H (PARTS OF FOUR HOME) | HANGING PENDANT

P4H (Parts of Four Home) is a home collection in collaboration with Parts of Four. Founded by designer, sculptor, installation artist and long-time Rick Owens collaborator, Evan Sugeran, Parts of Four is a handmade jewellery line specializing in the carving, fusing and treatment of minerals, silver, bone, and other organic materials. Machnik’s vision was to take Evan’s beautiful brutalist jewellery and scale it to fit a domestic context. Machnik and Evan’s first collection features massive Brazilian quartz crystals that are embedded into sculptural steel and bronze fixtures, and internally illuminated with hidden LEDs.



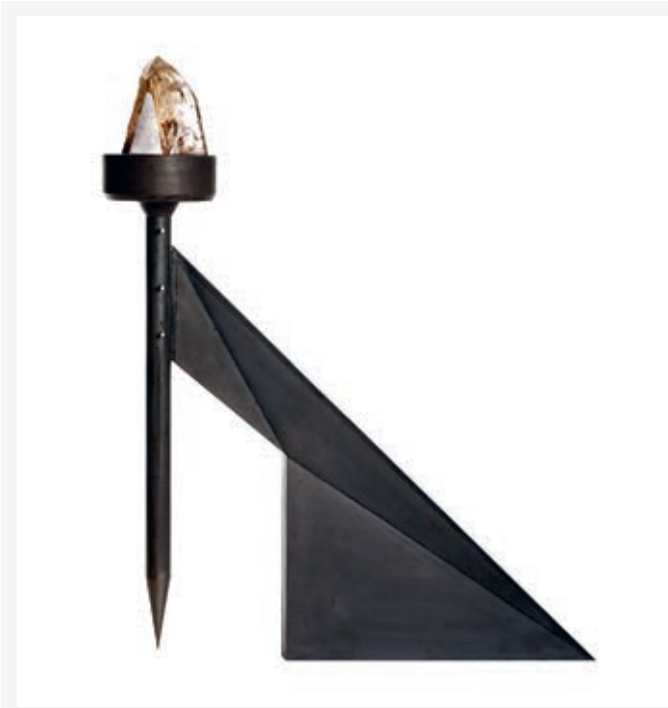
LUKAS MACHNIK | MONUMENT CHAIR

A few months prior to shooting NBC’s American Dream Builders, Lukas Machnik launched MONUMENT, a collection of minimal hardwood furniture composed of intersecting planes. Reacting to our contemporary condition, Machnik aggrandizes the very act of sitting by reducing his furniture to pure abstraction. The essential elements of form, scale, and perspective take preference, resulting in a series of monolithic structures—one might even call them sculptures.



LUKAS MACHNIK | NERO MIRROR

Machnik’s NERO Mirror is inspired by the highly polished metal mirrors of Ancient Rome and by Roman Emperor Nero. NERO’s mirrored surface is polished copper emerging from a black patina vignette. A bronze frame complements its sculptural shape and completes the piece. Pictured here is Diane Bernet visiting LMDstudio Chicago.



P4H (PARTS OF FOUR HOME) | FLOOR 1

FLOOR 1 is the flagship piece from P4H. It is a massive hand-fabricated iron base with acid patina finish. A hand-lathed iron torch with acid patina finish and a huge resin-set 21.3 kg citrine smoky quartz crystal. Working back and forth between Chicago and Bali, Machnik and Sugeran have continued to collaborate on the Parts of Four Home project with the unveiling of their latest pieces in December.

JANIS JOPLIN
 Don’t compromise yourself. You are all you’ve got. There is no yesterday, no tomorrow, it’s all the same day.



PABLO PICASSO
 It took me four years to paint like Raphael, but a lifetime to paint like a child.

SAINT FRANCIS DE SALES
 When you encounter difficulties and contradictions, do not try to break them, but bend them with gentleness and time.



KAREN HORNEY
 No one can entirely step out of his time, that despite his keenness of vision his thinking is in many ways bound to be influenced by the mentality of his time.

BANKSY
 The holy grail is his speed less time making the picture than it takes people to look at it.



TOM FORD
 From the time we’ve been until we die, we’re kept busy with artificial stuff that isn’t important.

THOMAS FREY
 Seeing into the future is like walking through a dark forest with a flashlight that illuminates but a short distance ahead. Each step forward gives us a new perspective, adding light to what was previously dark. The people of tomorrow will simply need a better flashlight.

MARTIN KIPPENBERGER
 A good artist has less time than ideas.

ROBERT COLES
 We all need expert helpers in our lives or we will have no time to create or dream.

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THE BRION TOMB

A garden for the dead

ARCHITECTURE

By David Neustein

At the age of 59, shortly before the unveiling of his company's iconic Black 201 Television Set, Giusseppe Brion suddenly died. Born in the small town of San Vito d'Altivole, Brion was one of post-war Italy's great success stories. Working alongside his wife Onorina, he transformed a small business producing radio components into an electronics empire with a worldwide sales network. Brionega went on to enlist Italy's brightest creative minds, including the Castiglioni brothers, Marco Zanuso and Richard Sapper, to deliver the first all-Italian television set, and foreshadow the digital age with compact, streamlined and modular designs. While Onorina continued to operate the company, her husband's death required immediate attention. Summoning an architect worthy of the task, she set about commissioning a fitting memorial to Brion and his legacy. From that point on, the histories of architect and client would be forever intertwined. Described as "an endless work", "a battlefield", and "a vision of the future", the Brion Tomb is widely considered to be Carlo Scarpa's culminating masterpiece. Completed in 1978, the project remains a site of architectural pilgrimage.

San Vito D'Altivole is a centuries-old town surrounded by flat, industrialised farmland at the foothills of the Dolomites. Though Brion had resettled in Milan, he was returned to his modest birthplace for burial. A plot of land adjoining the local cemetery, and equal in area to the entire cemetery grounds, was acquired for this purpose. This L-shaped, 2,200-square metre site was clearly far larger than necessary. In sheer size testifying to wealth and status. We will never know precisely how the architect managed to persuade Onorina to mitigate the scale of the memorial and reserve most of the site as open space. Despite being one of most influential architects of his day, Scarpa spoke little of his work and left few records to posterity. In any case, rather than occupy the space with an imposing monument, Scarpa designed the memorial as a tranquil landscape and a place of collective contemplation. Linked by a linear pathway, the funerary complex incorporates a chapel, pools, two covered burial places,

an expansive lawn and an island pavilion. In contrast to the old cemetery's dense rows of headstones, the Brion Tomb luxuriates in space. So much space, in fact, that Onorina agreed to, or perhaps did not notice, her architect setting some aside for his own use. Between the private tomb and public cemetery, tucked out of sight, Scarpa created a small courtyard with a stand of Cypress trees. In 1978, with his project nearly complete, he tumbled down a flight of concrete steps while visiting Sendai, Japan. Scarpa died in hospital ten days later, aged 72, and his body was transported back to Italy. While his death was unexpected, the architect had drawn up detailed instructions in his will, including the precise location for his final resting place. He was buried standing upright, with a headstone designed by his son Tobia, in the little courtyard nestled within his client's site.

Born in Venice in 1906, Carlo Scarpa was a most unusual architect. In fact, during his lifetime he was never officially an architect at all, as he refused to sit Italy's professional exam. Scarpa graduated from the city's Royal Academy of Fine Art as Professor in Architectural Drawing at the tender age of 20. Rather than join an architectural practice, he began working with the glass masters of Murano on the design of decorative objects and chandeliers. So expert did Scarpa become at glasswork that he was appointed creative director of the Venini glass company in 1933, a position he held until 1947. Though he was responsible for a number of temporary exhibitions and interiors, and despite having taught architecture for many years, Scarpa only began producing permanent buildings himself while aged in his early fifties. The methods he employed in these projects were unorthodox, to say the least. Eschewing standard technical documentation, Scarpa approached drawing as a palimpsest of additions, tracings and erasures, never committing to a final blueprint. Resolution took place only on the construction site itself, where Scarpa worked in close collaboration with builders and craftsmen, inventing solutions on the spot. His projects, as a result, often developed over an extraordinarily long time—the Brion Tomb occupying the greater part of a decade.

At a time when homogenous Industrial Style architecture was conquering

the world, all of Scarpa's major commissions were located within or alongside historic structures. From the Canova Plaster Cast Gallery (1955-1957), to the Castelvecchio Museum (1956-1964), the Olivetti store (1957-1958) to the Fondazione Querini Stampalia (1961-1963), Scarpa was forced to negotiate the idiosyncrasies of medieval and neoclassical remnants, maneuvering around columns and pediments, incorporating elaborate architraves or exposing hidden artefacts. The language he developed in these projects was appropriately episodic and contingent, creating architectural experience not through a single

“
The place for the dead is a garden... I wanted to show some ways in which you could approach death in a social and civic way; and further what meaning there was in death, in the ephemerality of life—other than these shoe-boxes.
”

powerful gesture but through the accumulation of meticulously crafted and site-specific moments. Pushing architectural detailing to its limits, Scarpa devised impossibly complicated mechanisms and hinges, suspended heavy materials on improbably fine supports, and interlocked rough and smooth materials in ornate compositions. “Scarpa's details are opposed to the banalization imposed on architectural inventiveness by usability,” writes Francesco Dal Co. It would be simple to dismiss the architect's attention to detail as excessive, his methods unrepeatable. But to focus solely on the intricacy of his work is

to miss the wood for the trees. Whatever the project's program or scale, Scarpa delighted in taking the occupant of his building on a journey, guided by the traces and memories of other spaces and times. He was a true master of architectural narrative.

It could be said that water, and not concrete, is the Brion Tomb's primary material. Water flows in thin rivulets and collects in wide pools, reflects the sky, reveals shallow depths, and supports vibrant clusters of waterlilies. The passage of water provides a metaphorical counterpart to the mourning process, ushering the visitor along a path and towards the sunken graves. An exotic presence within the surrounding terrain of cornfields and tilled earth, Scarpa's water garden was surely inspired by the Venetian island of San Michele. When San Michele was converted into a cemetery by Napoleonic decree, the island was enlarged into a rectangle and enclosed with walls of uniform height. These transformations gave the island the appearance of a man-made artefact, uncannily floating above the surface of the lagoon. The platform of lawn at the heart of Scarpa's burial complex is similarly raised above the waterline, its massed earth contained by walls that tilt outwards like a castle battlement.

Though water ripples and flows, clouds shift, plants bloom and wither, and materials gradually patinate and decay, time itself seems suspended within the Brion Tomb. For nearly 40 years, each visitor has walked a prescribed route, from chapel, to shrine, to final farewell, as if forever following the funeral procession. Beginning at the main road, a path lined in cypress trees crosses the fields, proceeds through the old cemetery, and arrives at the tomb's main entrance. Within a shadowy portal draped in vines is a decorative screen of interlocking circles, and beyond a glimpse of grass, wall and sky. To the left is the way to the chapel. Formed from the same bare concrete as the outer walls, the chapel is square in plan and set on an angle, with a moat running around its edge. The moat is unexpectedly deep. Drifting just below the water's surface, bright orange fish skin over concrete zigzags that descend to the bottom, like the sunken ruins of an ancient civilisation. Elaborate zigzag forms are also recessed into the chapel ceiling. Appearing in the absence of any overly



religious iconography, the zigzag is an ambiguous motif, perhaps indicating that the ground underfoot is only momentarily suspended, with flights of tiny stairs descending and ascending between earth and heavens, past and future.

A narrow pathway leads away from the chapel towards the raised datum of the lawn. Water runs in a trough towards the lawn's centre, where a flattened concrete arch spans over a sunken platform. Giuseppe and Onorina Brion are interred side by side on this platform in identical sarcophagi, sheltered by the mosaic-lined canopy of the arch. The sarcophagi are spaced apart but, poignantly, lean towards each other in an eternal attempt at reunion. Importantly, no distinction is made between husband and wife, nor is the shrine itself obtrusive or ostentatious. The archway barely protrudes above the surrounding wall, its ends vanishing into the grass. There are no cenotaphs, obelisks, flags or spikes, no grand inscriptions or gilded statuary. It is a profoundly humble tribute to a powerful man, one that brings him literally down to earth and on the same level as his spouse. Recessed into the far wall is an even more utilitarian concrete structure with a pitched roof, beneath which other members of the Brion family are buried. In all, there is significantly more lawn than monument.

At the lawn's edge is a larger pool carpeted in lily pads. In the centre of the pool is an island reserved for family members, with passage barred by a drawbridge and glass door. Suspended on thin steel struts, a timber canopy shelters the island and frames a single viewpoint that extends across water and lawn, over the arched shrine, beyond the wall, past the town and church spire and to the distant mountains beyond. Looking back along the path of approach,

this view takes in the entire surroundings, a calm and detached vantage from a future beyond grief or loss.

“I consider this work, if you permit me, to be rather good and which will get better over time,” said Scarpa. “The place for the dead is a garden... I wanted to show some ways in which you could approach death in a social and civic way; and further what meaning there was in death, in the ephemerality of life—other than these shoe-boxes.” Any historical discussion of modern cemeteries cannot avoid reference to Gunnar Asplund and Sigurd Lewerentz's revolutionary design for Stockholm's Woodland Cemetery (1915-1940). Coinciding with profound changes to burial practice as cremation became commonplace, the Woodland Cemetery had an enormous impact on both funerary and landscape architecture. Asplund and Lewerentz relegated individual graves to the periphery, reserving the foreground for communal gathering. Long pathways conduct the mourner on a passage from grief to consolation, punctuated by comforting vistas of serene hills and silent forest. Prioritising green space over 'shoe-boxes', the design of the Woodland Cemetery anticipates the present-day re-emergence of natural burial practices, and perhaps previews a future without any burial at all.

The Brion Tomb should be regarded as an equally visionary project. Tasked with designing a physical memorial, Scarpa instead created a space of virtual remembrance and reflection. In place of literal commemoration, he conceived of a meandering pathway through a cloistered garden, leading from past to hereafter, and enlivened by his own invented language of ornamentation. By

trading burial space for landscape, Scarpa gave form to an expression of collective burial which could be used as a model for the future cemetery. Facing rapidly increasing populations and dwindling land reserves, most of the world's cities are in desperate need of such models. With traditional burial costly and cremation energy-intensive, ecological burial seems the clear alternative. A new funerary architecture is therefore needed to create meaningful and humane sites of collective commemoration. Along with environmentally, economically and socially sustainable practices, contemporary rituals, digital epitaphs, inclusive symbols and consolatory landscapes must be imagined. Gone will be the need for displays of wealth and power, for segmented fields of granite headstones that permanently testify to the social and religious status of their occupants. Gone the formless site of a lonely grave, unseen and uncared for, slowly listing into the dirt. Instead we might imagine a garden, a social and civic space improved by the passage of time.



DAVID NEUSTEIN
David Neustein is a director of Other Architects, Associate of the School of Architecture at the University of Technology, Sydney, and architecture critic for The Monthly.



STEPHEN HAWKING

“If time travel is possible, where are the tourists from the future?”

ALAN WATTS

I have realised that the past and future are real illusions, that they exist in the present, which is what there is and all there is.

WILLIAM WALLACE

Every man dies. Not every man really lives.

ELBERT HUBBARD

Do not take life too seriously. You will never get out of it alive.

BILL WATTERSON

There's no great trick to do all the nothing you want.

WINSTON CHURCHILL

The longer you can look back the further you can look forward.



LEWIS CARROLL

It's no use going back to yesterday, because I was a different person then.

WARREN BUFFET

Time is the enemy of the mediocre.

MICHELLE OBAMA

The arts are not just a nice thing to have or to do if there is free time or if one can afford it. Rather, paintings and poetry, music and fashion, design and dialogue, they all define who we are as a people and provide an account of our history for the next generation.

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Mali Moir, *Bird of Paradise*, 2015. Watercolour on cotton paper, 55x75cm. Image copyright Mali Moir.

MAKING SCIENCE VISIBLE

In conversation with Mali Moir

ART *By Toby Fehily*

Mali Moir pulls out a chair and sits amid the dissonant quiet of the Melbourne Observatory's Whirling Room at the Royal Botanic Gardens Melbourne. Built in 1905 to house a machine that tested air flow equipment, and named for the deafening sound it once made, the room is entirely silent now, save for the occasional chirp of a bird outside. Across from Moir, scattered on top of a stone bench, is a bunch of pink camellia buds and five bright and perky chillies: some a bold red and others a soft gradient of greens and oranges.

The camellias, unfortunately, aren't a gift and the chillies, perhaps fortunately, aren't for lunch. A practicing botanical artist for more than 25 years, Moir teaches botanical art here, and the camellias and chillies are specimens she's brought for students taking her classes. They're a good entry point to the long and storied practice, she explains.

"The camellia buds are easy to manage," she says, "they're a nice, tight, rounded form." As for the chillies, "they come in different shapes and they have lumps and bumps anywhere they like...The painted bumps can be in different places to your specimen but it still looks like a chilli." Both of them she describes as "forgiving"—a not-so-subtle suggestion that not all plants are merciful to the artists who seek to capture their likeness.

Aside from these specimens, and a poster illustrating mushroom species, the Whirling Room doesn't appear to be a room where botanical art classes would be held. Two rows of desks fill the space, each topped with one or two small desk lamps and each within reach of a powerpoint dangling from the ceiling. If anything, it looks like a science laboratory. Considering the history and very nature of the art form, it's fitting.

From its inception, botanical art has been tightly bound to science. Though depictions of plants have been around ever since humankind first began drawing on cave walls, botanical art as a field only emerged to serve a specific scientific purpose, namely that of identification and classification. Starting in the 1st century B.C. with Greek physician Cretavus' *The Codex*, illustrations of plants were included in 'herbals'—books that outlined the medicinal uses of plants.

Back then, they were coarsely rendered, albeit beautiful images, relatively crude compared to the finely wrought detail seen today. From its inception, though, botanical art grew in time with the fits and starts of technology, which both allowed us to see the natural world more clearly and stoked our desire to understand it more deeply.

During the Renaissance, it was the invention of the microscope that led to a correlating explosion of detail in botanical art. Moir mentions Albrecht Dürer's *Great Piece of Turf* (1503) as a milestone. "It's a painting of a sod of earth with all the plants that would grow in a typical square foot of earth," she says, "and it's just an absolutely magnificent painting."

Magnificent as it is, with its meticulously observed and rendered minutiae, Dürer's watercolour painting strayed from the herbaria's strict confines of identification and classification and took some artistic liberties. Rather than a betrayal of botanical art's roots, though, it's just another example of the constant tension

“The quality and skill of botanical art, I believe, is at its height in this current renaissance.”

present in the field, between what Moir calls "the very strict boundaries of science and the boundless, endless avenues you can follow in art." "We have to satisfy both," she says. She likens it to architecture: "You're restricted with keeping the building standing and creating a piece of beauty."

The form began to truly pick up steam towards the end of the 18th century. Tales of travel to exotic lands were dazzling the public, who were equally entranced by the exotic specimens uncovered in these far-off locales. Unusual plants such as the bird of paradise, first introduced to Europe in 1773 and rendered in fibreglass by Austrian botanical artist Franz Bauer in 1818, ignited a frenzied curiosity about the endless variety of the natural world. Illustrated publications such as Curtis' *Botanical Magazine*, established by English botanist William Curtis in 1787 and still published today, fed an increasing appetite for these wonders.

But by the time the Victorian era rolled around in the early 19th century with its restrictive social mores, botanical art found itself similarly confined, relegated to a more decorative purpose in accordance with the age's obsession with

in photography in the 20th and 21st century, the camera still falls short of the real thing and even, in some cases, the triple zero paint brush. "With photo realism you're still not getting the clarity; even though it looks very real, I couldn't dissect it and understand it at its scientific level."

As such, it's no surprise botanical textbooks still prefer line drawings over photographs. "Line art can spell out a story much clearer. Someone who's skilled in line art language can portray furry or softly fuzzy surfaces—there are different ways of rendering textures. It's clearer in that sense. And as an illustrator you can emphasise a particular feature a little bit more than a photographer." Science, cold and clinical as it may seem, still needs the gentle guidance of a human hand to be able to accurately convey the natural world.

"It comes down to communication between people and connecting people to each other. I guess that's what art is communicating. Except we're not trying to communicate emotions, we're trying to translate the natural world," she says. "We really are telling the story and communicating our love for nature."

"The quality and skill of botanical art, I believe, is at its height in this current renaissance. This, of course, may be due to the very qualities which attract people to it, being the caring and generous sharing of plant biology and artistic practices, along with the meditative nature of direct observational focus and quiet slow rendering techniques."

Moir describes a move towards not realism but what she terms "accurate realism"—it's not photo realism, it's not super realism, it's accurate realism. Seeing, she suggests, is about more than just sight. For her classes she prescribes a steady course of science, which includes the sometimes traumatic exercise of dissecting beloved flowers. The idea is that the underlying scientific structure of a plant must be grasped in order to truly see, and thus understand, what lies beneath the surface.

"We have a whole leg in botany and another whole leg in art," she explains. "When we're in class here it's always about measuring and counting, because it has to have scientific rigour."

"So you can't have five petals on a monocot," she adds, laughing. (To be particular, which botanical artists invariably must be, the monocot, or monocotyledon, is a trimerous plant, which is a plant whose parts come in threes, meaning it has either three, six or nine petals.)

In accordance with their unwavering dedication to accuracy, Moir and most botanical artists only work with live specimens. The only use Moir has for photographs is as a tool to conjure up memories of a plant's appearance—an aid for a mental image, and not an image in and of itself. For all the advances

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MALI MOIR
Mali Moir is an accurate realist artist specialising in natural history. She combines a fascination for science with an active desire to render works of art with beauty, character and scientific integrity.

FOR MORE
WWW.MALIMOIR.COM.AU
WWW.CHAMPIONANIMALS.COM.AU

CONDOLEZZA RICE
I firmly believe we never should spend your time being the former anything.



SHIMON PERES
The best way to predict the future is to ask a Nobel laureate what is impossible to do.

ELEANOR ROOSEVELT
The future belongs to those who believe in the beauty of their dreams.



CHARLES DARWIN
A man who dares to waste one hour of time has not discovered the value of life.

JEANNE-ALEXANDRINE LOUISE POMMERY Louis Pommery
 ROSALIE HENRY VASNIER Adelaide
 CHARLES-ARISTIDE
 PRINCE ALAIN DE POLIGNAC Victor Lambert
 HONORÉ AUGUSTE-LOUIS
 ANGELE JEANNE Gustave Navlet Jacques
 DAMAS OLIVIER Jean-François Millet
 LOUISE POMMERY Alexis-Lucien
 GASTON THÉOPHILE Henri Outin Alfred
 ALEXANDRE Adolphe Hubinet
 NARCISSE GRENO Emile Galle Lucien
 ADOLPHE HUBINET Remy-Gustave
 JEAN-BAPTISTE Eugénie Caroline
 ALBAIN NAUVEY Louis-Marie

EDOUARD REDONT
 ALBERT ODILON
 CHARLES GOZIER
 ROSALIE EDMOND
 RENAUD PEIRIER
 HIPPOLYTE CATHERINE
 JULES JEAN-MAURICE
 EDMOND MARGUERITE
 THIERRY BASCO Mathieu
 ELISABETH Pierre Clément
 VICTORINE FRANÇOISE
 IRINA ANTOINETTE
 ALPHONSE GARRET
 MARIUS PEIRIER
 THÉODORE
 CLÉMENT-MARIE
 HENRI SOPHIE
 BAPTISTE Adèle
 FÉDÉRIC FLORENT

CREATORS OF BRUT SINCE 1874



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Image courtesy of Vranken-Pommery Monopole.

MADAME NATHALIE VRANKEN

The art of champagne

BUSINESS

By Hung Tran

Champagne, like philosophy, romance, loftiness, and insouciance, is one of the beaux arts of the French people. Nathalie Vranken, co-owner and head of the marketing division of Vranken-Pommery Monopole, embodies all of them with dauntless equanimity. She is self-deprecating and graciously curt; her sentences are drenched in introspective solemnity and fiftal dreaming. She casts her French syllables with gentle sternness and strings her English with melodic lil. Paris-born Vranken earned her degree in history at La Sorbonne and, in January 1987, founded the image and communications agency Nico Agency. But she doesn't consider her current role in the family company, where her husband Paul-François Vranken serves as president, with expected bombast. "I am the least talented person in the company," she cedes, as if suggesting that towering seats of authority may be a trap for free souls. "I don't have the talent of making wine nor of making art."

Her talents, then, may be in cultivating genius in those around her. "I am very good at convincing people, and it helps that I have natural authority," she laughs, an effulgence rushing to plump the fine hollows of her cheeks. "My best feature is that when you look at me, you can sense my authority. It's very difficult to go against me. Is it easy to work as a couple when you're in the same company? No, it is not." When asked what makes their partnership so strong, the words—and their gravity—can't be conveyed quickly enough. "Because I am working for him," she says, with preemptive speed. "I am not a woman who enjoys conflict, but there is no question about it: there is only one president in the company."

After launching her agency, Vranken became an integral member of the Montaigne Committee, an association of all the luxury retailers on the Avenue Montaigne. She rose to director of the institution and spearheaded the launch of The Montaigne Grape Harvest, a biennial event that invites patrons to taste the company's portfolio of champagnes and wines in-store. "Twenty-five years ago, if you were young, and female, and you wanted to work in a nice business environment then the Avenue Montaigne was the best," she says. That fashion and business—feminine wit and masculine cunning, traditionally—were neatly paired must have whetted Vranken's appetite, especially among the designers who ennobled womanly spirit. "All the usual suspects were involved: Dior, Chanel, Gucci, Prada, Saint Laurent, Armani and Versace were all there."

Her work on the Villa Demoiselle, an Art Nouveau mansion on the foot of Domaine Pommery, was a feat of both lordly money and Nikean valour. The mansion was built between 1903 and 1908 according to plans by famed architect Louis Suet and its first owner, Vranken believes, was Henry Vanier, who was sole legatee of Pommery at the time. Vanier had been a zealous collector of art by timely masters like Millet and Corot, and may have possibly wanted a palatial home to enshrine them. The mansion had been left abandoned for over 50 years when Pommery was finally acquired by Paul-François Vranken (who is from Belgium, one of the first wellsprings of Art Nouveau) in 2002. His first champagne cuvée, La Demoiselle, which had appropriated the vine and dragonfly motifs of Art Nouveau, made acquiring the Villa for the newly formed company seem like fate.

"It was logic," Vranken says. One immediately suspects that she is more sensitive to cosmology than she lets on. "We started with the bouteille (bottle) Demoiselle, which is inspired by Art Nouveau. We went on to acquire Charles Lafitte, and then Heidsieck & Co Monopole. In 2002, we had the opportunity to buy Pommery. Are you following me?" She stuns you: whenever your mind might be toiling, her gaze succeeds in overriding its internal circuits. "In the Domaine Pommery, we found the most beautiful masterpiece of Art Nouveau—the Villa—which was closed and abandoned. So don't you think it's funny, or interesting, or esoteric, or philosophical? Think about the story: you had a guy, who decided to spend all his life in champagne, who made a special bottle inspired by Art Nouveau, that nobody else was doing. Then he made money with that, acquired Pommery, and in the Domaine Pommery there just happens to be a masterpiece of Art Nouveau! Is that not a destiny point?"

Though the Villa Demoiselle is now used for receptions and tours, Vranken is adamant that its spirit is wholly tied to hers. "She is 1,200 square metres, probably one of the biggest productions of Art Nouveau," Vranken attests. "Even if it's used for receptions and tours, it is still my house. I have made it, I renovated it, I did everything, even if I don't live in it. I will never commit to that kind of work again; it took five years of my life. I was there every day." The renovation budget remains undisclosed, but it required sundry craftsmen, decorators, plumbers, roofers, painters, carpenters and glass workers. The Vrankens waited patiently for the exact right marble stone for the fireplace, had missing pieces of wood sculpted one by one, and had the mosaic floor re-stored tile by tile. They scoured auction houses and antique stores to secure gems, including Paul-Alexandre Dumas's monumental fireplace and a set of

Serrurier-Bovy chairs at auction in Brussels.

"They share a certain idea of elegance," Vranken hums, pondering the intersection of champagne and art. "That's the best word for it. Art is not just the visual; it's also the smell, the song, it can also be the taste, as we now have chefs professing to make edible art. It's totally open to all five senses." Vranken shuns the trappings of art's absolutism. "I am totally eclectic," she defends. Art Nouveau does however direct the conversation: "I adore Belgian Art Nouveau, and the work of Hector Guimard and Louis Majorelle in France. It depends on my mood and time of day," she sighs, before admitting, "the only thing that is constant is how I feel for my husband."

Vranken avily crosses the threshold from spectator to participant, which she does in a formal capacity. Champagne Pommery has been sponsoring the Frieze Art Fair in London for seven years. In October 2015, Vranken presented The Stand Prize to the Stuart/Shave Gallery for its two-artist presentation of Mark Flood and Yngve Holen. "It's important to be with the artist, and it's important to be with the curator and open your mind to new things," she says. Vranken quickly takes her phone out to present a picture of the Flood and Holen booth, which she had seen in London a week earlier. Displayed on the walls of the Stuart/Shave Gallery carrels are Flood's paintings: abstracted spreads of neon colour, fogged along their lines so that they ape the paintings of Mark Rothko. A series of washing machines, installed by Holen, line the centre. Nestled on top of each one is a model airplane and magnified infrared photographs printed on silky sheets of perspex. "Fabulous, no?" she coaxes.

Vranken Pommery Monopole does not focus on an aggressive digital scheme, relying instead on the organic relationships it forges through staggering cultural partnerships. One of the champagne house's major events is the Expérience Pommery annual art fair that attracts over 100,000 people to Domaine Pommery. "It's a great opportunity to find what's next, because I may get an idea for the new bottle, a new box, or for the next advertising campaign," she says. "What we're doing is for the wine, too, because, in a way, we consider our products to be works of art. It's an exchange." The basement vaults—the 'caves' of Domaine Pommery—house over 20 million bottles of champagne, which consort with the artists' works in surfeits of reverent light. The company also partners with the French Ministry of Education to raise awareness of contemporary art: 800 students from 30 schools display their works in the caves. "I do a renouveau of their art, but with grape juice!" Vranken jokes. Pablo Picasso once opined that every child is born an artist, but that too

many unlearn those soaring dreams as they grow older. "No, I wanted to be a princess, not an artist," Vranken admits. "But today I know that life is work. A princess is desirable; believe me, but I am too old now." Creativity might be a child's first refuge from adolescent storms, but the work, Vranken demonstrates, remains a game of strategy well into adulthood. "The great function of creativity is making life appear. Without it there is no company, there is no way you can even live together. And you need to listen. If you don't listen to the people around you, you can't be successful."

It's no surprise, then, that she relays the advice of Madame Chicot, former First Lady of France, with such esteem: "She told me that you must always be rigorous, in life and in work." Vranken breathes quiet, almost incorruptible intensity; her aura seems to smoulder and simmer at once. "But do you know what represents me the most?" She quizzes. "It's not the champagne at all. It's actually the bubble—because I'm sparkling!"



HUNG TRAN
Hung Tran is an Australian-based journalist. His work focuses on fashion, culture and the arts.



NATHALIE VRANKEN
Nathalie Vranken heads the Marketing Division of the Vranken-Pommery Monopole Group as well as developing and implementing the patronage policy of the Vranken-Pommery Foundation for Contemporary Art.

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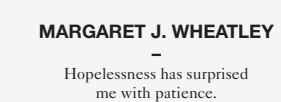
MARGUERITE DONNADIEU
The best way to fill time is to waste it.



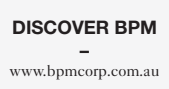
STEVE JOBS
My favourite things in life don't cost any money. It's really clear that the most precious resource we all have is time.

CAROLINE EVANS

For the digital image can turn the clock back, scramble time, fast forward, reverse, and then cut to the chase. It can impose a fix on a fashion scenario or a fashion scenario on a fix. Digitalisation reduces the image to a scriptural, a jumble of shards and fragments to be cannibalised and made into new forms.



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ANNE-SOPHIE PIC

The poetry of flavours

GASTRONOMY

By Shirine Saad

On Avenue Victor Hugo in the quaint town of Valence, tucked between Lyon and the Provence, perched on the banks of the Rhône and its golden vineyards, the venerable Maison Pic is known only by fine gastronomes and connoisseurs. Some journey from afar to savour the delicate, robust cuisine of chef Anne-Sophie Pic, widely known as one of the greatest chefs in the world. Time is suspended at the Maison, where the succession of luxurious rooms envelop visitors with languorous elegance—inviting them to linger in a plush leather sofa or in the courtyard under a linden tree for an apéritif and a long conversation—surrounded with both contemporary design and the antiques of typical French mansions. Between the Maison's glorious past and Anne-Sophie Pic's refined spirit, guests are invited to an experience solely devoted to the pursuit of pleasure.

The granddaughter and daughter of two Michelin-starred chefs, Pic hails from the great tradition of south-western French cuisine, with its robust grains, venison feasts, black blood puddings, pungent cheeses and dramatic wines. She cooks with the region's bountiful fruits, vegetables, herbs and flowers, using more fish than meats to concoct dishes that are as complex—but lighter and subtler—than the regional classics. Rather than seeking to impress with cutting edge techniques, as many of her male counterparts do, she channels her sensibility into a cuisine that is a genuine reflection of her sentimentality.

Inspired by childhood memories, trips around the world, music, books and paintings, each dish is a poem celebrating terroir and the sublime emotion of a shared meal. For holidays, Pic favors beets sautéed in coffee butter and served over tart berries, rather than the cliché truffles and lobster. For special occasions, she conceals her specialty dish: a single ravioli filled with smoked cheese and immersed in a watercrest, ginger and bergamot consommé, which is named after a Provençal French candy: les Berlingots. On any casual night her favourite sandwich is a French bistro classic: a melting Croque Madame, swathed in unctuous Bechamel—ideally at home, with her family.

The fourth woman in France to be awarded three Michelin stars since the legendary Mère Brazier in 1933, and the only living Michelin-starred female chef, Pic has faced many challenges throughout her career, particularly in a field dominated by testosterone-fueled competition. But she has gracefully carved her position in the world of gastronomy, balancing her roles at the Maison, and



running both the hotel, gastronomic restaurant, café and cooking school at Lausanne's Beau Rivage Palace and at La Dame de Pic in Paris. Her cuisine is both masculine and feminine, steeped in tradition and innovation, complex, unexpected, sometimes provocative, but ever delicate, sensual, intuitive and never brash.

"Tradition implies temporality and I'm very sensitive to that," explains the chef. "I believe that a cuisine needs time to take shape, to be imagined. Tradition equally sends me back to the notion of heritage and transmission from my father and grandfather. At the same time, my first emotions and culinary discoveries are associated to the family cooking, of my mother and grandmother. These emotions gave birth to my research around the quintessence of taste, of striking the right note, of balance."

The family's history in gastronomy was pioneered by Pic's great grandmother, Sophie, who established her restaurant, L'Auberge des Pins, in the Ardèche region and delighted diners with poultry fricassées, gratins and rabbit stews. Her son, André, took over and won three Michelin stars in 1934; in 1936, moved to the Nationale 7 road that slices through the country's north-south axis from Paris to Menton—establishing the Maison Pic—and whipping up specialties like the 'poularde en vessie,' 'gratin de queues d'écrevisses' or 'boudin de brochet à la Richelieu.' In 1956, his son Jacques maintained the maisons three-star ranking with an avant-garde take on the classics—with novel combinations such as scallops fillet with caviar or sweetbreads and mint.

"For me tradition and modernity are two faces of the same coin," continues Pic. "Rather than oppose them, I bring them together. We shouldn't forget where we come from, but that doesn't mean we can't keep moving. As Jean Cocteau put it, 'tradition is perpetual movement.' It moves forward, it changes, it lives."

Pic's creations always follow the rhythm of nature and seasonal produce. She regularly meets with farmers, fishermen, butchers and purveyors of rare ingredients to source the best produce available from the region. Working with raw products, she lets her palate lead, seeking to contrast unfamiliar tastes such as acidity, bitterness, tannin, iodinity and smokiness. Fearless, she selects forgotten roots such as turnip and cabbage, cinnamon leaf rather than powder, tea and cacao grind as condiments, dashi broths, infused butters and smoked meats.

Pic creates visual poems with these ingredients, relying on her imagination to create new flavour pairings. She compares this cognition to a composer playing with musical notes. The chef then heads to the kitchen of her cooking school to research and prepare test dishes, recreating a dish at least six times before settling on a recipe. Meticulous, she jots down notes on every test, every impression to help process and resolve her ideas. Each dish must reach visual perfection: Pic uses tweezers to dispose every element, painstakingly layering flavours, textures and colours. Her 'tomate plurielle' is a burst of raw tomatoes, iced consommé tinged with blackcurrant and elderflower burrata ice cream. The blue lobster, roasted with lobster-flavoured butter and doused in red fruit dashi, is served with cherry chutney and beets. Coconut shells are used to cook a freshly shucked coquille st jacques while john dorys are covered in sweet Tahitian vanilla sauce. Her bread is spiked with cereals and gennacha tea, coffee or voat-sperifery pepper.

"My cuisine is an expression of my emotion and my intuition," muses Pic. "As a self-taught chef, I've heavily relied on my instinct to create. Now my cuisine is filled with the unexpected, even difficult flavours—I work hard on the aromatic complexity of my dishes. I enjoy powerful flavours."

Pic walked into the kitchen after studying luxury management in Paris and working at Moët & Chandon (New York) and Cartier (Tokyo). Homesick, she returned to Valence in 1992 determined to learn about gastronomy and hospitality. Her father assigned her to the kitchen and trained her, but passed away a few short months later, leaving 23 year old Pic alone to run the reception of the prestigious institution. She gave the administrative side to her husband David Sitapian, whom she met at business school. After the restaurant lost a Michelin star in 1995, she decided to return to the kitchen. A few years later Pic received the Chevalier des Arts et des Lettres distinction; while the restaurant earned back its three Michelin stars (2007) and a host of coveted awards

including the Chevalier de la Légion d'Honneur in 2012. In 2009 Pic opened a restaurant at Lausanne's Beau Rivage Palace; in 2012 she inaugurated La Dame de Pic in Paris. And this year, travelers of Air France's first class will savour her dishes on board.

"Anne-Sophie is perpetuating the great tradition of her father and grandfather," says Paul Bocuse, who mentored the young chef when she found herself alone in the kitchen. "Behind her fragile appearance is a truly great chef."

What drives Pic is not glory or fame. Reserved, delicate, generous, she prefers to be referred to as a cook, not a chef, and values time with her family over

covery of new sensations and savours. "I'm trying to transmit this emotion with my cuisine and to offer it to my guests."

Ultimately, Pic's is a poet's work: creating a fleeting, overwhelming sense of aesthetic, sensual and emotional delight. "A meal at my restaurant must be a unique, magical moment, outside [of] time," concludes the chef. "I love this idea that a meal is ephemeral in a society sometimes too focused on possession. From the moment spent at the restaurant, the diner keeps nothing but memories. My job consists of making sure that those memories are unforgettable, and constitute a cream of eternity."

After a brief career in luxury marketing, Anne-Sophie Pic chose to return to her roots and took over the Maison Pic in her hometown, earning three Michelin stars and a reputation as the best woman chef in the world.

"I associate gastronomy with pleasure and taste," she says. "I was fortunate to be born into a family where we ate for pleasure's sake. I have numerous and moving memories of family meals where everything was an excuse for the dis-

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For me tradition and modernity are two faces of the same coin, rather than oppose them, I bring them together.
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SHIRINE SAAD
Shirine Saad is an editor and journalist specialising in culture and lifestyle. Born in Beirut, she grew up in France, Canada, Lebanon and the UK.

ANNE-SOPHIE PIC
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