

Hi, I'm Mauro Porcini, PepsiCo's chief design officer. Join me for our new series where we dive into the minds of the greatest innovators of our time, with the goal of finding what drives them in their professional journey and in their personal life, trying to uncover the universal truths that unite anyone attempting to have a meaningful impact in the world.

This is In Your Shoes.

"Design is everywhere, but not everyone understands that.

Our mission is to broaden people's understanding of good design and the value that it brings to society.

Our mission is to normalize the design profession."

I'm quoting our guest of today.

He's the founder and director of MWC Productions.

With over 30 years of experience in the television industry,

he's a seasoned international producer and show runner

with a long history of creating quality programming

for a variety of markets across the globe,

primarily for the U.S., Australian, New Zealand, Asian Pacific regions.

Some of his many credits include being the executive producer

of Big Brother, Australia Taste of a Traveller, Design Heroes,

an international By Design series of television shows

which include California by Design, New York by Design,

Australia by Design, and Hotels by Design.

Mike Chapman, welcome to In Your Shoes.

Thank you, Mauro.

You're one of my new friends here in New York.

It's been a pleasure working with you over the last few days, filming this interesting project.

Yeah, that's how we met, right?

You are not from New York, as someone can hear eventually from your accent.

Where are you from, by the way, before anything else?

Yeah, so, I'm an Australian. Guilty as charged.

What city, what city?

Melbourne's my home, yes.

Grew up in Tasmania, actually.

So, if you don't know where that is, Google it.

Right down the bottom there.

But I've lived a large part of my Australian life in Melbourne.

But a bit like you, Mauro.

I'm a bit of an international guy, a child of planet Earth.

Yeah, what do you mean with that? What did you...?

You were born there in Australia.

Australia's so far away from any other country.

Yeah. Oh, just the projects that I've filmed over the time puts me in all corners of the planet,

and quite a lot of work in New Zealand which I know in America feels like is just like Australia, but it isn't, actually.

They're quite different.

And, yeah, while shooting this series in California,

and of course now here I am in New York,

I filmed all over the planet, really.

And, actually, you would know this. People are people.

They might have exotic accents like you, or not so exotic like me,

but they all respond similarly to how we produce shows,

and I guess that's why formats, there's a handful of formats

that really just go around the world...

Talking about formats, you're very familiar.

You were one of the importers of a very, very famous format.

It actually changed television worldwide.

You imported Big Brother to Australia, right?

Yes, that's right. We were one of the early adopters.

Oh, goodness me, you've brought that up. Oh, dear.

So, that feels like another time, another me, but that...

What year was it? When was it?

Year was 2001.

I actually remember the last episode went to air.

It was in the first week of September.

We didn't know at the time that September 11 was about to come along and change the world the next week.

So, Big Brother did feel like we were doing something significant.

It was a new kind of idea, a whole kind of what's this "Reality TV" concept where you just film what people do and sort it out in the edit suite.

That was all pretty new and interesting.

And, yes, Australia was one of the early adopters.

We worked with the Dutch where it all started, and then the UK producers, and I think we may be next, Australia.

So, we brought that show on.

It was amazing and I suppose really the only interesting thing

I'd have to say about that, because when I look back,

I mean, I'm 54 now, but I was in my 30s then,

and it was an amazing human experiment

and one that I look back at and think, "Hmm, not sure it was completely sound."

But I did learn from that show, and many others I've produced,

some interesting techniques to get people to talk,

to open up, to explore certain avenues of life.

I guess I like to think I use my skills these days for good, not evil.

But, look, no matter what you may think of the format,

the reality is that it was innovation.

You said right.

You were experimenting, and it must have been very interesting

to try something new that nobody ever did before,

I mean, just in not only in the UK but was new for your region and new for many other countries around the world. And I'm sure there were things that were going very well and things that were not going eventually well because it was that new, the idea of failure when you try, your experiments. So, what went well and what didn't go well but eventually it was useful because you learned something on the journey? Yes, well, I think Australians and Americans are very similar in many ways. But where perhaps they're different, and it's because Australia is a smaller country, we're a lot more outward-looking. But we look at other countries and we actually take onboard a lot more what's worked and what hasn't, whereas America I sense... I mean, I've been in America a bit, so I'm not a loudmouth Australian with first impressions. I get Americans. It kind of feels like with America if it hasn't happened in America it hasn't happened, and that's less so in Australia. So, we worked with Big Brother, with the Dutch, and the UK guys and really took on some of their techniques. I remember in the UK show, some people watching this might remember, there was Nasty Nick. So, Nasty Nick was a whole kind of incident in the UK show that kind of took over the UK for a few weeks. They had to get security guards in for poor old Nick because people wanted to harm him, basically, because they'd painted him in the show as this manipulator and this backstabber and so on in the show. But that was actually a learned thing from the producers, and we, I feel awful saying this, we recreated that with Johnnie, his name was, this unsuspecting character in the Australian Big Brother show and we called him Johnnie the Backstabber and Johnnie Rotten. I've met him since. We've sort of had a good old laugh about it. Thank goodness he's kind of a robust sort of character, as I guess you would be if you put your hand up to be in Big Brother. Some would say you deserve what you get. So, that was all learnt behavior as producers. If you're filming someone 24 hours a day, they're going to say something to somebody over here, and then a few hours later say something to somebody else, then if you put those two together they kind of look like they're backstabbing. It could be turned into backstabbing. It could be, he's saying that, there's just a slight innuendo here, a slight difference in how it's said,

and then you put a bit of commentary around it as well, because one of the shows, one that I actually produced 'cause Big Brother's made up of lots of different shows.

There's the eviction show.

There's the chat show on a Saturday night where we analyze what's going on in the week.

So, I was very much involved in the chat show, the Saturday night chat show, and so we got our people to just talk about

"Look, if you look at this on Wednesday he said this to Barbara, but on Tuesday to Sarah Marie he said this.

What's going on here?"

So, then we bring on Johnnie's brother that we fly in from Sydney to discuss this.

"Does he often do this?"

And it's amazing how you can manipulate.

Anyway, it's painting a bad picture of me.

I'm really not enjoying this past, when I think about it.

All I can say is I've learnt lots from that and other shows that I've produced.

Hey, why can't we talk about my exciting cooking shows, cooking and travel shows I've done? I'd rather not...

Or why don't we talk about the design shows that you're producing?

That is one of the key reasons why you are here with us today.

So, at a certain point you decide to produce a show called By Design, Australia by Design and then California by Design, New York by Design, Hotel by Design. Why?

Why a producer decides to produce a show about design?

Yes, I guess as TV producers we're always looking for a niche and perhaps underserved area.

And, yes, it started with an architect, actually.

I was talking to a guy who said there's kind of highfalutin design shows that the black-turtleneck, latte-sipping design community will seek out on Netflix or something,

or with a glass of wine in hand, maybe someone like you, Mauro.

- And then there's... - Maybe.

And then there's sort of down the other end of the scale you've got your kind of HGTV

"Let's bust into this house and renovate it in a week and then flip it" and they call that a "design show," for goodness' sake, and I guess there's nothing in between.

So, I sort of felt like there's a space for a sort of design conversation that's accessible to the general public to be had here, to reach, 'cause there's no denying if we can have a sensible conversation about design to the baseball crowd, if you will, that rises the tide.

A rising tide floats all boats.

If we can rise the tide on the design conversation just a bit, if that guy in the baseball crowd,

I'll keep going with that, if that guy in the baseball crowd, eating his donut, if you go up to him after he's watched one of our shows and asked what's good design, just maybe he'll have a couple of things to say.

And why do you think that design would be relevant to that kind of target audience?

What is interesting upon that... kind of people?

Mauro, of all people, you asking me that.

Well, I have my answer, obviously, but I'm asking you.

Today, you are the one talking.

I guess.

Design is everywhere, you know?

Design is everywhere.

It affects everything, like iPhones, pens, cars, paperclips,

- everything. - I like the answer.

Yes.

Everything has to be designed.

And if you start actually opening up your mind to that concept, that actually somebody has thought about that, a bridge.

I think people often think that a bridge is something that engineers create,

but, no, there's a designer.

Bridges are designed by designers.

And, sure, there's engineers involved as well.

The line between engineers and designers is, if done well, if done properly, is blurred and that's great.

We need that.

The best engineers understand what designers are and the value of them and work with them.

So, I just think that's the beginnings.

If you can get that guy to understand that, it just opens up everybody's mind.

When he goes to go purchase something, whatever that is,

a new baseball bat or whatever it is,

he can think, "Well, hang on a minute.

Has this been designed well?" and that just helps everybody, including,

of course, it helps the design community if people understand what they do.

I really like that idea.

Essentially, you are creating a more broad, critical mind in the masses so that when they interact with the products that surround them

they can really understand them in a different way, in a better way,

and eventually interact with them in a better way,

and eventually become part of the creation process,

because if they give us meaning feedback,

we as creative community we can leverage those data,

those feedback, those insights to create even better products for the society.

Exactly. I mean, there's a lot of ignorance out there.
I think these last few years have really shown us that.
We think we're sophisticated, but
there's a lot of dumb stuff going on out there,
and I guess I'm just one little guy in one little corner,
just trying to shed a little bit of light in one particular area.
I must say, having started working with the design community,
I've actually realized through this process...
I mean, I started the Australian version of this show,
Australia by Design, back in 2016,
so I've been doing it a while now.
And one thing that I've learnt, I've called it TV producing all this time,
but I'm actually a designer, as it turns out.
I have to think of the whole thing from beginning to end,
its afterlife, the show, the series, how is it funded,
how do we put the whole thing together without going broke,
'cause, sure enough, of course you can make a most amazing thing
with helicopter shots and Brad Pitt in it,
but actually that wouldn't be sustainable, so...
It's not Brad Pitt in the New York by Design?
You told me there was.
No, no, I'm sorry. I may have lied to you.
Yes, everything is designed, and, in fact,
TV shows are totally designed for
And in these few years of producing these shows,
what did you learn from the stories that you have been producing,
witnessing from the designers you have been interacting with?
Yes.
I guess the way you've heard me talking just now, before 2016,
wouldn't have been so fluent about that,
so it's been a learning journey for me, too.
I've dealt with a lot of architects.
We have an architectural version of the show,
which I do hope to bring to America.
We're starting with the innovation show,
which I know we're going to talk about shortly,
which is more about industrial design.
But there's also other versions of the show.
There's Hotels by Design.
Now, that's a glamorous show I can see you on, Mauro,
poncing around fabulous hotels.
But I have learnt, too, that designers are very much they're kind of my peeps,
if you will, my tribe, the design community are.
We think very similarly, TV producers and designers.
We've just got similar tensions that we're working with,
just the end results, not a building, or a...

What are those tensions?

By the way, I agree completely. What are those tensions?

Financial implications,

the audience that it's for or the end user that it's designed for.

How do you want them to respond, react?

How do you want it to be viewed?

Because I'm well aware, as a producer,

that everything we produce is a document

that's going to be brought back up again,

pretty much like you wanted to talk about Big Brother from 2001.

It's there forevermore, so it's an historical document

about design thinking and ways we go about.

In 500 years' time, they'll look back at what we produced and think,

"Jeez, that Mauro, he's a bit of all right, that guy on the TV."

But how interesting it was, what they were thinking.

Look at their funny clothes, but look what they were thinking and

why buildings were built the way they were, what they had in mind at the time,

why a certain service was created,

a certain app, what the purpose of it was.

It's all one giant historical document.

In a way, I guess I'm kind of drawing pictures

on the cave wall for future generations to see,

so I take that quite seriously, actually.

I think I get a kick out of realizing that that's going to happen.

So, that's a similar tension to,

an architect who's building a building, who thinks,

"Well, in a hundred years' time,

what are people going to think of this building?

What's it going to say about me as the architect of the building?"

All of that is what I'm thinking.

On a more practical level, yes, there's financial implications.

There's a whole bunch of like pay masters,

or they might not be paying you money, actually,

but a whole bunch of people that believe in you,

who come along with you on the ride.

You've almost started a cause, like with a TV show,

and a whole bunch of people believe in that cause and come along with you.

That's a massive responsibility as well.

I don't know if that answers your question,

but maybe a designer looks at that and thinks,

yes, they are similar tensions.

Well, it does in many ways because essentially you're saying that

there is cost implications in what you do,

but then you need to create a product with the best possible quality.

This product needs to be understandable and accessible on one side

but engaging and entertaining on the other,

and then this product has a purpose, like any brand.

You have a mission.

You want to create something that is bigger than the product itself.

And it's this idea, this dream that you have

that I really love, of creating something,

creating memories that will last forever in time,

and then you're bringing people with you that believe in that dream

and you don't want to let them down and disappoint them.

I'm saying this like if I knew what you were doing,

even if I don't really know in details,

because it's exactly the same thing we do as designers,

so I totally agree with you, totally, totally agree with you.

I think you said it better than me.

I wish I'd said it like that.

I just summarized what you were saying.

And talking about tensions, one of the tensions

that we have as innovators, designers, architects,

anybody producing something is the fact that

on one side we're trying to create value for the world.

On the other side, the very moment we produce something

it has an impact on the environment,

a negative impact on the environment in a way or the other,

the act of production, the distribution, the consumption, the dismissal.

And so, this is a tension and a problem we have as a creators community.

In PepsiCo, we're investing a lot of resources

to try to fix the sustainability problem created

by the production of billions of products every year.

How important is sustainability in your shows?

It's something that come out in the conversation,

how relevant it is you think for both the designers

but also for your target audience,

for the people that's going to watch the shows.

Oh, my goodness, it's a running theme more and more.

When we started the series in 2016, it was definitely there as a thought.

The design community were already thinking about all that.

But now it's just inescapable, which is just so great.

Yeah.

I mean, that's one thing I've forgotten.

I feel like we're adding to the solution by exposing good design,

people understanding something that's going to end up in landfill

when that just can't happen anymore.

I love to hear that PepsiCo is...

I mean, I can only do so much.

I'm one man with my small team making a TV show.

PepsiCo with their little finger can do so much.

So, it's great that you're able to do that.

I mean, my view is that every company, little guys like me,
big guys like PepsiCo, everybody has to be thinking that way now.
It's just not good enough to make a fast buck
and for whatever it is that you've made to end up in a landfill.
We just can't do that anymore, you know?
I've got a bunch of kids from 28 down to five,
but my five-year-old,
wow, what a responsibility.
There's little eyes watching us, our generation.
I know we're pretty hard on the baby boomers, but,
I tell you what, this is our watch right now,
and those five-year-olds, I don't want to be the sucky generation
that knew what was going on and kind of did an ode to
what needs to happen but didn't really seize the bull by the horns.
I don't want to be part of that.
It's too serious.
You see what's going on in California,
what's going on in my country, in Australia, with the bush fires.
I mean, that's just crazy out of control now.
We thought we had an understanding.
We've a couple of hundred years with European settlement in Australia
of understanding and working with bush fires
and back burning every winter and all that.
That's all gone out the window now.
What we've been doing the last 200 years doesn't work anymore, so...
And, in fact, we're looking at our indigenous folk
who've been there for thousands of years
and talking to them in a bit more detail about they've managed the bush fires
'cause they've been around as a natural phenomenon.
But anyway, same in California.
That's year upon year.
It's broken. We're here.
This is the moment of reckoning now.
So, design, I mean, we gotta design our way out of this mess,
and designers we need, and design thinking and innovation.
That's what's going to get us there.
Yeah, and, look, and I think also that TV shows like yours,
and the media in general, have an opportunity
that is amazing to amplify the message,
and it's a message also, first of all, to the designers.
So, designers, be as sustainable as possible in everything you do.
And to the companies, by the way.
But that's not even enough.
When these companies and these designers of the world produce
the more sustainable products,
we need then people to use them, to use them in the proper way,

to recycle them when the solution is to recycle them.

Or if I think about our world, if we produce reusable bottles, then we need people to reuse those bottles, to use those bottles in that way.

So, everybody has a role.

It's an ecosystem where everybody has a role, the companies, the designers, the brands, consumers or the users. And the media have a wonderful, once again, opportunity and probably even the responsibility to amplify the message as much as possible.

So, I really love the fact that you are leveraging this platform also to convey the message.

Yeah, and other platforms as well.

Actually, I'll give you one snapshot, one sneak peek of one story in the New York show we just shot the other day that's going to be in the series.

It's just so perfect.

So, this guy has created these bricks.

It starts with the compost which grows mushrooms and corn, and he's created the cob of the corn, so the bit that ends up being thrown away in the corn production, mixed with mushrooms to make bricks.

So, then the bricks are strong and, interesting, they can build buildings. And so, you can build a building out of these bricks, and then 60, 70, 80, 100 years later when it's time to knock that building down, you could just crush those bricks up, they go back into compost, and then you grow more.

Wow. That's just such a massive idea.

I love that.

While we have the platform of a big audience, a primetime audience like we do have on CBS, it's amazing, we can use that.

I take that platform as being a very serious stage, so we also try very hard to represent other components, other causes along the way.

While the hood's up, if you will, why not address women in design?

I mean, if we didn't try, this show would be full of middle-aged white guys, basically, and of course that's not good enough, so we make sure that we have a strong representation of women. Of course, diversity is another area that is so, so important and being escalated just of late as well.

So, diversity in design we seek out to address those issues, too.

Because for this version of the show, for innovations, industrial design, if you will,

it's kind of misunderstood as a concept.

So, in this show they get to learn that,
and what's more an influencer of maybe little Johnnie,
who's 16, who's thinking, "What is it that I want to be?
I kind of want to be.

It's sort of like architecture, but not really.

I'm not sure that's quite my stick," and then mum sees this show and says,
" Hey, I think you want to be an industrial designer."

This is so, so true.

There are so many people both new generations,
but also the professionals in the companies,
in the business world that have no idea what design is.

And the moment they find out,

I have this personal experience so many times,
they find out and they're like,

"Oh, my God, I didn't know the design was that,
else I would have studied it."

Or if you are young enough, you're like,

"Yes, that's exactly what I want to do."

And so, that's another aspect of your show that I really love,
the fact that we are creating that kind of awareness.

Recently, we were working with my team on the diversity opportunity,
especially on the light of the recent events,
and one of the things we found out, for instance,
in the United States, according to the census of AIGA,
the association of graphic designers, open designers, of America,
just three percent of the design population in the United States
is made by BLACK designers, just three percent.

So, one of the problems, yes, we need to search for them,
hire them, give them a seat at the table.

We need to do all of that.

But if we really want to solve the problem

in a sustainable way, in a permanent way,

then we need to find way to go to the schools, to go to the high schools,

and even before and talk about design and explain people

what design is and explain people how wonderful design is,

how important it is, and the fact also

that you can have a wonderful career also in design.

So, it's something eventually if you love design you can have a job,
and they can pay you for this and you can grow.

You can have all the fun by doing this kind of job.

- I know. - So, this TV is fantastic for that as well.

I know. It's something I've learnt.

There's just so dynamic, exciting people in design,

and it beats working for a living, working in design,

if you're passionate about it, pretty much the same as TV,

if you're passionate about TV.

I still think I can't believe people pay me money to do this.

And, really, as they say, if you love what you do

you'll never work a day of your life,

and I know that would be the same for you, Mauro.

- You're a real passionate... - Totally agree.

Every other week I'm like I can't believe really that

people are paying me for doing something that is really fun.

And you said it earlier, everything that surrounds us is designed by somebody.

So, if the people on the streets start to understand that

literally these headphones and this table and this lamp and anything,

anything is designed by somebody, first of all,

I think they're going to be interested on the story of that human being

that designed that product that they use every day,

so that's already something interesting.

The content is going to be interesting.

But I'm pretty sure that a lot of people would be like,

"Okay, I want to be that, too.

I want to be that designer, that creator.

I want to do the same and it must be really fun,"

and that's the story you're telling through your shows.

Exactly.

On your point about design schools and so on,

we try to work with the schools as well.

So, in the Californian show, California by Design,

we worked with the Academy of Art in San Francisco there,

and so we did some filming in the school as well.

We produced a story on one of the students there

that was doing this interesting project on a car.

But something that I noticed is how many young women were in the classes.

And also, at Parsons, I was there talking with Tucker Viemeister

who's one of our judges in the show.

He's yet another amazing fellow who's done so much.

But I was meeting him at Parsons there

and, again, so in New York here and, again,

the classes were full of young women,

so maybe it's happening, actually.

Maybe the next wave is coming and there's going to be more a balance.

Yeah, and I think what we need to figure out also

is not just how to get them into the companies

but also to grow them inside the key leadership positions.

Often, the problem is not even having enough women inside the organizations

but it's really giving them the opportunity to grow,

and I think there is a mix of biases

that stop women from having the right career,

but there are also things happening in the society

that are actual, real constraints.

So, as companies, governments,
or as communities and individuals and as leaders,
how can we help women to have their career path
and eventually combining that with other personal journeys that they may have,
like forming a family and having the kids and everything?

So, how can we play a role at 360 degrees to really help women having
the same kind of opportunity that men have in any organization
...the challenge?

Yeah, it's up to us, Mauro.

As I said, I'm 54.

This is it. We've inherited the planet.

We're kind of running countries,
our generation is running countries and making the decisions.

We've got nowhere to hide. It's here and now.

Anyway, I feel like you're doing your bit.

I sleep well at night because I do feel like
I'm doing the best I can with my little corner,
as I said, which is producing TV shows.

We've all gotta do our bit.

Yeah, it starts with us, right, with individuals,
with each of us can do a little bit, and the little bit,
the summary of those multiple bits at the end,
can change literally the world.

Talking about a world that is changing, we are still today unfortunately
in the middle of a major transition, a major change,
and mostly a major crisis that is this COVID-19 pandemic.

How is it to produce a show in the middle of a pandemic?

What kind of challenges do you face?

And do you think there are changes that are going to be permanent
in the way you produce shows in the future?

Or do you think you will go back to where you were before?

If you look at californiabydesign.com,
if you go there, you can see that series on that website.

That was shot in early February in San Francisco,
the judging was, and there they all were jammed into a room
at Adobe head campus in San Francisco, elbow to elbow,
judging the stories in the show, and that's how we've done it up to then
in all our Australian shows as well, all the various versions of the show.

Then our mate the virus came along
as we still needed our judges to create this show,
so we started the whole Zoom thing,
and there were lots of other examples
of how that's been done really well.

The Democratic convention I think that was
a great example of a TV event done in this way.

And so, we've now produced a number of shows,
the hotel show I was talking about,
where the judges all are on a big Zoom call.
We actually have cameramen filming them in their locations,
exercising social distance as they do it,
and that has meant we can pipe in
any exotic judge from anywhere in the world
into our judging room, wherever that is.
So, we can get Mauro Porcini from New York
and have him in the Australian show
as an international guest very easily.
So, that is something that I don't think we're going to change.
I'm not so sure we're ever going to be back in a room again because
it's just been so effective for our brand,
so that's kind of interesting.
We had to pivot or respond and it's kind of become a gift for us.
Meanwhile, on location, and you've been out on location with us, Mauro,
we're getting used to it. We're feeling our way.
The rules are kind of almost changing weekly in the way we film things.
Some of the stories I wish, if I could afford it, I might have reshot them
because it wasn't perfect, the way I want it to be.
And, again, remember this platform, so there's a lot of eyeballs watching us
and people looking up to us about how to behave,
so I want to be part of that.
I want to show, I want to demonstrate
this is how you make a TV show in this time.
You don't throw all the rules out because
we're suddenly all Hollywood and the virus is everywhere.
So, yeah, it's a combination of
we're kind of making up our rules along the way,
looking at some guidelines that they are.
I must say, it's the Wild West out there.
If you make a TV show and
you Google what are the rules, there's the New York state.
They've actually done a very good job of trying to describe
what their expectations are for TV crews.
The Australians have another approach again, which is very conservative.
I'm not quite sure what the correct answer is,
but we've taken all that into account.
We wear face masks in many scenes.
I fight quite hard to not have our whole series with face masks
because that starts to become quite boring TV and TV's also escapism.
You'd want to sit down with a glass of wine and watch a show.
You don't want to be just constantly reminded
what a rotten time it is that we're in.
So, we're doing a lot more filming outside,

so we quite often manipulate scenes that maybe would have been inside to be outside instead. I was watching an episode of 60 Minutes the other day on CBS 'cause I was thinking, "How are you doing it? They've got the same tensions as me, lots of eyeballs and they kind of need to be seen as this is the A1 approach. It's 60 Minutes," kind of thing. So, I was looking at them for clues as well, and cues, so I found it quite good that we're quite aligned with the stories that I saw and how they were filming them. That's pretty much how they're filming ours as well. I was filming with Debbie Millman yesterday and she, in a coffee break, you know Debbie, she's amazing and just so out there. And she said, "Oh, my God..." The queen of the design podcast, the inventor of the design podcast. Exactly, exactly. And she was like, "Mike, oh, my God, I am so over this. I just want to go back to where we were," as we were setting up another scene and I was saying, "Well, Debbie, we better not be that close to the person we're interviewing," and so on. So, it's going to be in the show. There are a lot of big names in the New York scene, right? That's right. The design elite royalty, you might say, have all got behind the show, so Debbie Millman, you, of course, Mauro Porcini, and Stefan Sagmeister. You cannot ignore Karim Rashid. Paula Scher. Oh, my God, it was amazing to meet her when I think of all the album covers she's done over a time. Michel Rojkind, so we've got an architect in there. He's fantastic. Tucker Viemeister. Oh, the list goes on. We've got some interesting, like McKinsey, agencies involved. Pincer, some little guys. Scott Henderson, absolutely love his guts, Scott Henderson, and his passion for design. These are some of the people that have got behind the show. We're pretty thrilled. You were able to mix big, big names and then also the emerging designers and really create the perfect blend, because New York at the end is this, is a mix of very successful, established, creative people, and then others that eventually come here and they want to change the world

and they're growing, and this city is giving them an amazing opportunity as well.

New York's that kind of town.

Yes, we don't want to just reflect the established, like those names I just suggested, I guess you'd say, are. I'm not sure they would like that.

They wouldn't like to be known as the establishment, would they? Right. Probably not

But, yeah, no, they fight against that.

So, yes, we got some younger, up-and-coming designers as well.

And Eileen Shore is another one, who's like a design curator as well, so...

So, people who aren't necessarily designers as such, but they're around design.

They're commentators. They're curators.

They're all important for the design community.

And where can you find the show?

If you want to see New York by Design but also the previous shows, California, Australia, where can you find them?

Yeah, so, the Australian shows,

our whole back catalog's there on australiabydesign.com.au.

It's kind of like the American shows but with kangaroos and didgeridoos.

Then, there's californiabydesign.com,

which is another flavor, again, and eventually newyorkbydesign.com.

You'll be able to see all the episodes there.

But the first place you'll find

it is on CBS, CBS 2 in New York, in the tri-state area.

So, with that, I love saying this bit, Mauro, because

we're on primetime, Saturday, 7:30 P.M.,

starting 21st of November for five weeks we're on air.

It's committed to design, primetime TV committed to the topic of design in the tri-state area, so that's pretty cool.

Definitely.

We've also signed a deal recently with Amazon Prime, so look at us go.

So, everything I just said, from January 1,

also is going to end up on Amazon Prime

to a worldwide audience, so, yeah, we're good.

That's really, really phenomenal.

Well, Mike, thanks so much, first of all, for being with us today,

but mostly, mostly for everything you're doing for the design community

to make sure that people all around the world understand what design is about, the value that design can bring, and how beautiful of a profession it is.

So, I'm sure I'm talking on behalf of the entire community

to really thank you for everything you are doing for us.

Thanks so much, Mauro.

Really enjoyed working with you, by the way.

I can't wait to see you back on set for the next story.

Me, too. Me, too.
My first experience like this in television.
Thank you, Mike.