

WHAT TO SEE, READ, AND DO RIGHT NOW

POV



STORE DESIGN

Retail's Renaissance

WITH AN EMPHASIS ON GREAT DESIGN, **BRICK-AND-MORTAR** SHOPPING MAKES A DAZZLING COMEBACK.

BY MELISSA FELDMAN
PHOTOGRAPH BY TED BELTON

WHEN THE FASHION designer **Carolina Herrera** appointed Wes Gordon to be the new steward of her eponymous label, it was inevitable that change would soon follow. In September, Gordon unveiled the newly remodeled Herrera flagship on Madison Avenue to much fanfare. To realize his grand vision, he brought in the Brazilian architect Andre Mellone and interior designer Chiara de Rege, who is known for creating the Wing's millennial-pink aesthetic. The result is a fresh and elegant space full of bold colors, lush fabrics—Jim Thompson silks, Claremont velvets, Samuel & Sons trim—and vivid patterns set against a white canvas. Mellone reconfigured the three-story pre-war building, moving the entrance off the avenue to 75th Street, which makes the store feel more like a grand residence. What better way to help shoppers, so used to buying online, feel at home? ▷

Model Laura Love, wearing a ruffled Carolina Herrera gown from the fall 2019 collection, in the entry of the brand's remodeled Madison Avenue flagship, which was designed by Chiara de Rege and architect Andre Mellone. carolinaherrera.com

HAIR: YOICHI TOMIZAWA;
MAKEUP: YINNA WANG

POINT OF VIEW

The black-and-white limestone-tile floor is a nod to the brand's signature polka-dot motif.



Womenswear and fragrances are displayed in a living room-like setting on the second floor.



The dramatic design of the Herrera store is emblematic of a growing trend of luxury brands rethinking the retail experience with the help of top designers and architects. “People genuinely enjoy the shopping experience,” de Rege observes. “It’s the purchasing part of the equation that’s changed.”

Testing that theory in Paris, **Galleries Lafayette** (gallerieslafayette.com) last year opened its colossal new flagship on the Champs-Élysées. Housed in an Art Deco former bank, the 70,000-square-foot store was conceived by the visionary architect Bjarke Ingels. A monumental marble entry draws in curious shoppers; glass cubes installed above have become popular Instagram backdrops.

With a smaller footprint but comparable ambition, fashion designer **Gabriela Hearst** (gabrielahearst.com) recently opened her first European shop, in London’s Mayfair. She commissioned Pritzker Prize laureate Norman Foster, who incorporated a range of sustainable materials, including blond wood, leather, and marble, into the store’s design. Custom furniture sits atop herringbone parquet floors fabricated from wood reclaimed from a British military barrack.

Meanwhile, **Cartier** (cartier.com) will be opening at least nine new



Designer Wes Gordon with Love, who is wearing a silver Carolina Herrera gown from the fall 2019 collection, on the curving Venetian plaster staircase.



Love wearing a Carolina Herrera shirt-dress from the spring 2020 collection.

boutiques by next year, from Shanghai to Zurich. Has the French jewelry giant been unaffected by the plight of brick and mortar? Not at all, as Laura Gonzalez, the Parisian designer who is designing them all, makes clear. “We’re living in a time when the internet is gaining more importance, and we have to give people a reason to go back to the stores,” she says.

Unsurprisingly, **Dolce & Gabbana** (dolcegabbana.it) is resisting the

impulse to attract millennials with minimalist aesthetics. For the label’s new outpost near Rome’s Spanish Steps, designer Eric Carlson channeled a 16th-century palazzo, but with a twist for the tech generation: The store’s digital frescoes depict azure skies, angry Greco-Roman gods, and adorable cherubim. The gilt interiors are also replete with mosaics, sumptuous furniture in scarlet velvet, golden Murano glass chandeliers, and some 15 shades of marble.

Retail may have lost a few battles, but if more brands follow in the footsteps of Gordon and de Rege at Carolina Herrera, the war may still be won with help from striking interiors and thoughtful design. The key to success, says de Rege, is encouraging people to stay, drink Champagne, and touch the goods—it’s the best way to “understand the brand as an experience.” ▷

POINT OF VIEW

Variety Stores

Around the world, architects and designers are reinvigorating shop design. Here are some of the latest to open.

1. Gabriela Hearst

The fashion designer's new boutique in London's Mayfair neighborhood was designed by architect Norman Foster.

2. Fendi

Dimore Studio channeled a chic Roman 1970s vibe in Monte Carlo with mirrors, brass, and vintage furniture.

3. Galeries Lafayette

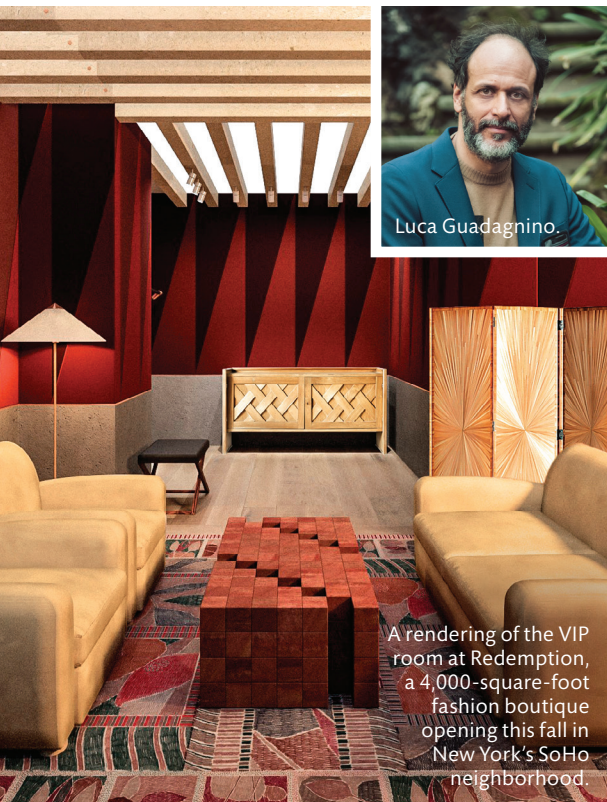
The Danish architect Bjarke Ingels designed a massive new shopping mecca on the Champs-Élysées in Paris.

4. Dolce & Gabbana

Understatement is nowhere in this irreverent new store in Rome's Piazza di Spagna.

5. Cartier

The storied French jewelry empire has recently opened multiple stores, including this one in Zurich.



Luca Guadagnino.

A rendering of the VIP room at Redemption, a 4,000-square-foot fashion boutique opening this fall in New York's SoHo neighborhood.

Cinematic Approach

FILMMAKER **LUCA GUADAGNINO** HAS LAUNCHED HIS OWN DESIGN STUDIO. HERE, HE DISCUSSES HIS FIRST RETAIL PROJECT IN NEW YORK.

You've directed films like Call Me By Your Name and I Am Love. Now you're unveiling the design of your first fashion project, a New York store for the Italian label Redemption (redemption.com). What was your inspiration?

LUCA GUADAGNINO:

We wanted to combine the timelessness of Paris and 1960s rock and roll into something that speaks to today.

What materials were used in the store's design?

We re-created the foyer of a typical Parisian Haussmann building using travertine and added moldings and floral

motifs to the boiserie by Nigel Peake. We lined all the walls in a custom white Dedar velvet. My studio devised the pattern for the wood flooring as a chevron, using reclaimed wood from the Trentino-Alto Adige region of Italy. *What kind of experience were you trying to create?* It's important that customers can be in a place that almost feels like home, but at the same time the space must heighten the experience. *You've had an interest in decor for a long time. What prompted you to start your interior design studio?*

My friend was crazy enough to hire me to design his property on Lake Como. I was working on my film *Suspiria*, and every time I left to visit the construction site, even if it was mayhem, I felt happy and relieved. It made me want to be more involved in the design process. So that made me think, Why not? *How does creating a store or home compare to film production design?* With filmmaking you are cheating, you are creating an illusion. When you build a space in reality for a person to live in, you cannot cheat. When you work on a movie set, you have to tone down the ambition of your design because a movie is a story about people. Too much style detracts from the narrative.

—Vanessa Lawrence

POINT OF VIEW

Hit Refresh

APPLE'S **FIFTH AVENUE FLAGSHIP** GETS A CUTTING-EDGE REDO FROM FOSTER + PARTNERS.



Apple temporarily sheathed the glass cube with a rainbow film in advance of the store's reopening.



The entrance to the Apple flagship on New York's Fifth Avenue.

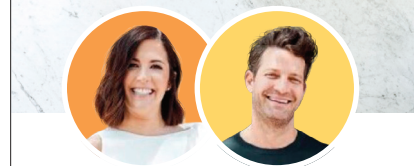


A stainless steel spiral staircase leads into the underground retail space.



Eighty skylights dot the ceiling, which is covered in a semitranslucent fabric concealing LEDs.

IN 2006, WHEN STEVE JOBS INAUGURATED APPLE'S original flagship on Manhattan's Fifth Avenue, he planted a glass cube to mark the entrance to the underground space. After a two-year renovation, the cube remains—rebuilt to Jobs's exact specifications. But everything else about the store is entirely new. Apple tapped Foster + Partners—the architects behind the company's new Apple Park headquarters in Cupertino, California—to expand and redesign the retail space. Created in the 1960s as the sunken plaza of the General Motors Building, the outdoor area has been filled in and now boasts rows of honey locust trees, water features, and 18 mirrored-glass "sky lenses" that rise like inverted moon craters for outdoor seating. Inside the cube, a stainless steel spiral staircase leads to a subterranean store whose lighting system was designed by a team that included an astrophysicist. "The goal was to turn an underground room into a happy space," says Stefan Behling, head of studio at Foster + Partners, who worked closely with Apple's chief design officer Jony Ive on the redesign. The shop is open 24 hours a day, 365 days a year—perfect for the city that never sleeps. —*Ingrid Abramovitch*



BY THE NUMBERS

andSons Chocolatiers

Designers **Lauren Buxbaum Gordon** and **Nate Berkus** give a sweet new look to an iconic Beverly Hills chocolate shop.

30
varieties of chocolate on offer

280
hours to complete the paint-and-ground cacao mural on the ceiling

7,620
tiles used in the redesign



ABOVE: A detail of andSons Chocolatiers' cacao-pod ceiling mural. **TOP:** The redesigned shop in Beverly Hills.

POINT OF VIEW

New Wave

THE MANHATTAN **NORDSTROM** FLAGSHIP IS FUTURE-THINKING.

BY VANESSA LAWRENCE
PHOTOGRAPH BY CORY DAWSON



A designer apparel display on the third floor featuring a chain-mail wall. **BELOW:** The Central Park Tower.

DAWN CLARK, THE SENIOR VICE PRESIDENT OF store design for Nordstrom, has an excellent answer for anyone wondering whether brick and mortar is still a worthwhile spiritual and financial investment in a 21st-century retail landscape.

“Thankfully, we’re not building in brick and mortar anymore—it’s glass and light,” she quips.

More specifically, Nordstrom’s first New York flagship, which opens October 24, is a grand, 320,000-square-foot statement on the importance and pleasure of IRL shopping in an ever more digitized world. Clark and the Seattle-based company spent three years hunting for the perfect sizable location and landed on the base of the Central Park Tower luxury condominium—the tallest residence in the world—at the intersection of 57th Street and Broadway. In the process, space opened up in two other adjacent properties, a landmark building designed by Carrère and Hastings (the same architects of the main branch of the New York Public Library) and an older building previously home to a location of the eatery Pax. Suddenly, Nordstrom’s 21st-century future-eyeing store became equally grounded in New York’s past.

“This city is like an architectural museum of the ages. To have a lot of that captured in this one project has been so much fun,” says Clark, who spent seven years overseeing the flagship design in collaboration with James Carpenter Design Associates.

Carpenter restored the stone curtain wall



of the landmark building. On the other 20th-century building, he created a glass facade that has two layers of light gold thread that lend it a wavelike shimmer. The exterior of the Central Park Tower portion features a four-story undulating glass wall whose curved protrusions nod at the bay windows of the original artist studios that used to dot 57th Street. It also floods the seven floors (including the two subterranean ones) with natural light.

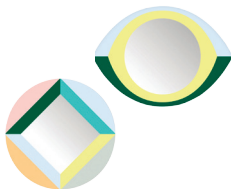
Openness was the key aim for the interiors. The flagship comprises, among other facets, a beauty hall, women’s fashion (including Valentino, Dries Van Noten, and Givenchy), an expansive footwear salon (the first Nordstrom in 1901 was a shoe store), four restaurants (two of them from the Seattle chefs Tom Douglas and Ethan Stowell), and two bars. There are 19-foot ceilings and pieces and installations from 58 artists throughout the space. Terra-cotta tiles in the same pattern as the glass wave wall line the elevators, a reference to the terra-cotta of Nordstrom’s landmark Seattle headquarters. And the floor plan is markedly open, with individual designer offerings separated by delicate chain-mail screens instead of the solid walls in traditional department stores.

“The beauty of some restraint in the design is that it lets the store evolve organically over time,” Clark explains. “This business is very fluid, so what you have today is not what you’re going to have tomorrow.” nordstrom.com ■



Even More Modern

On October 21, New York’s **Museum of Modern Art** reopens after a \$400 million renovation spearheaded by Diller Scofidio + Renfro. We checked out the new high-design goodies on offer at the museum’s legendary shop. store.moma.org



With these Perspex **Geometric** wall mirrors, playful shapes meet postmodern pastels. \$95.



Lithuanian designer **Roman Modzelewski’s** iconic RM58 chair is back. \$1,250.



Pritzker Prize-winning architect **Jean Nouvel** designed the new On Lines table light. \$540.