



001 Film Still from David Lynch's video for "*Gucci* by GUCCI" perfume, where the new *Gucci* logo was (re-) introduced.

002 Exterior Rendering of Standard *Gucci* storefront by James Carpenter.

# *Gucci*

Branding & Design



**001** *Gucci* Facade  
Via Condotti, 8 Roma

**002** 3D Model of Women's  
Shoe Lounge.

**003** Women's Shoe Lounge, @  
NYC Flagship overlooking  
Central Park.

002



003



## Gucci

Client: *GUCCI World Wide Planning/Frida Giannini*  
 Lead Designers/Project Managers: *Christian Lahoude, Judy Lee (Gucci)*  
 Architect: *STUDIOS architecture*  
 Project Director: *David Must (STUDIOS)*  
 Designers: *Jen di Leonardi, Kurt Fischer (STUDIOS)*  
 Lighting Designer: *Emily Monato & Giselle Mercado (Cooley Monato)*  
 Millworker: *ArredoQuattro*  
 Architect for NYC Facade: *James Carpenter*  
 Date: *2006-2007*  
 Location: *World Wide, Prototype Store: Rome, New Build: NYC*  
 Type: *Retail Design Standards Package*  
 SF: *NA*

### ('Kit-of-Parts')

GUCCI requested the services of STUDIOS architecture to help assemble a 'Brand Standards Package' for Gucci's new design concept under newly promoted Frida Giannini, rolling out at the end of 2007. STUDIOS was presented with GUCCI's conceptual design package and was asked to collaborate with ArredoQuattro fabricators based in Bologna, Italy and CoMoS lighting designer in New York City. The package required over 20 types of display units, 2 stair designs, facade design and private dressing areas that are to be applied in all of their new and existing retail locations. Each unit will be fabricated in Italy, shipped to the desired location and must be adjustable to allow for unique site conditions and dimensions. Methods of shell construction and structural materiality may not be standard practices so the means of assembly must be easily adaptable.

### (the 'New Look')

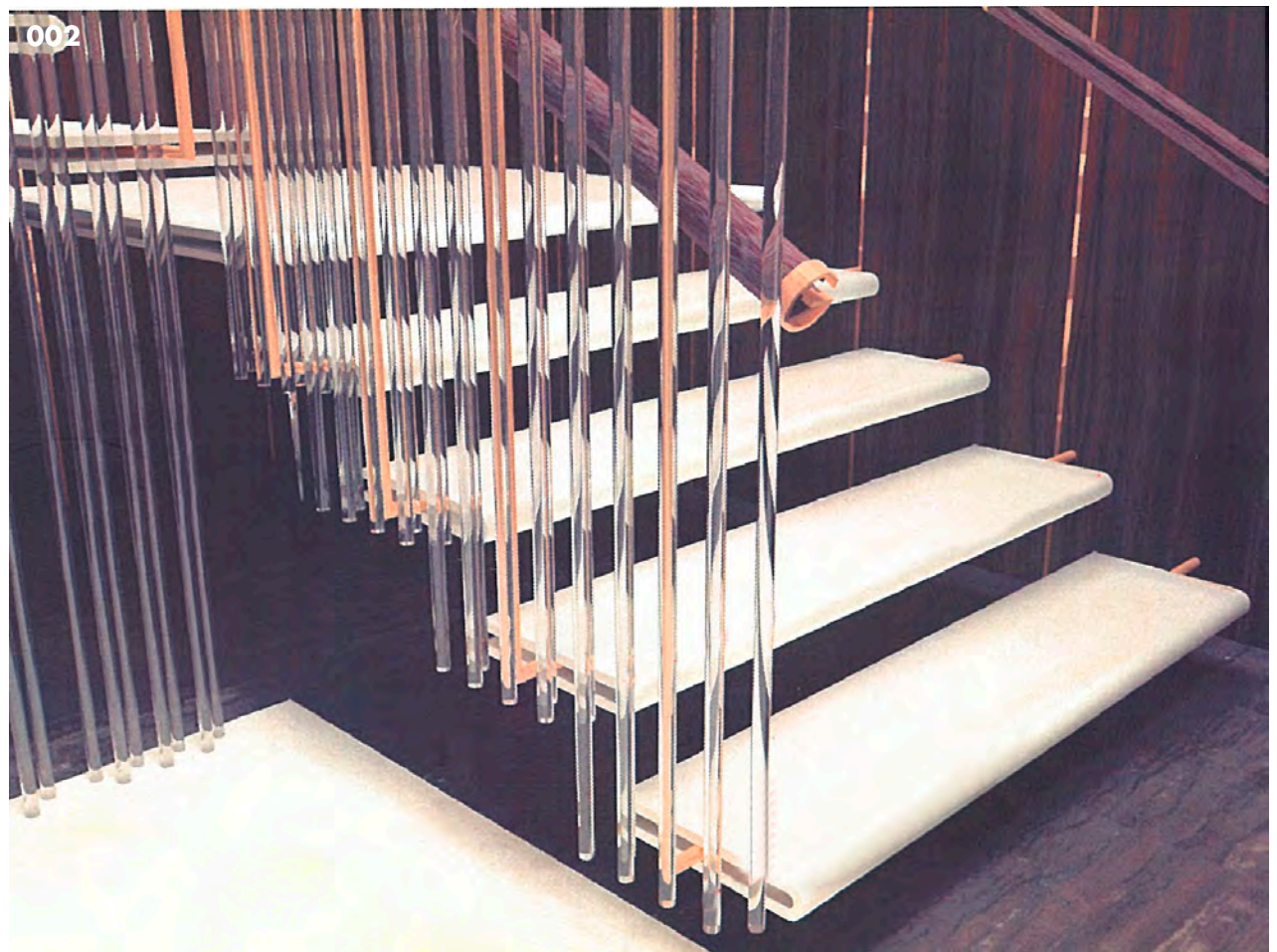
While still working under Tom Ford as Head Designer of Accessories, Frida found a file from 1966 for floral pattern designs inspired by Grace Kelly called 'Flora', "I think of my mother and grandmother in the 70's when I see those floral fabrics, so that this generation will see a bright future of the germination of the new Gucci brand linked to it's past," [Giannini] to which Ford rejected the designs as 'Old-Fashioned". Once, being appointed to Ford's position after he resigned a few years later, Frida launched a series of 'Flora' handbags and shoes, to a landslide victory in the market which enhanced confidence in the appointment of Giannini and for Gucci's parent company PPL exceeding the 13.6 percent growth in annual profit, total revenue that year rose an astonishing 29 percent success." This, after the Ford era "of unprecedented prosperity".

Our **goal** was to overhaul the iconic minimalistic look of Gucci in the 90's, spear-headed by Tom Ford in collaboration with Studio Sofield, with it's sexy hi-gloss black and chrome display fixtures. **Its counter-point focuses on natural light, translucent materials and warm, luxurious finishes. The result is the birth of the new look for Gucci.**

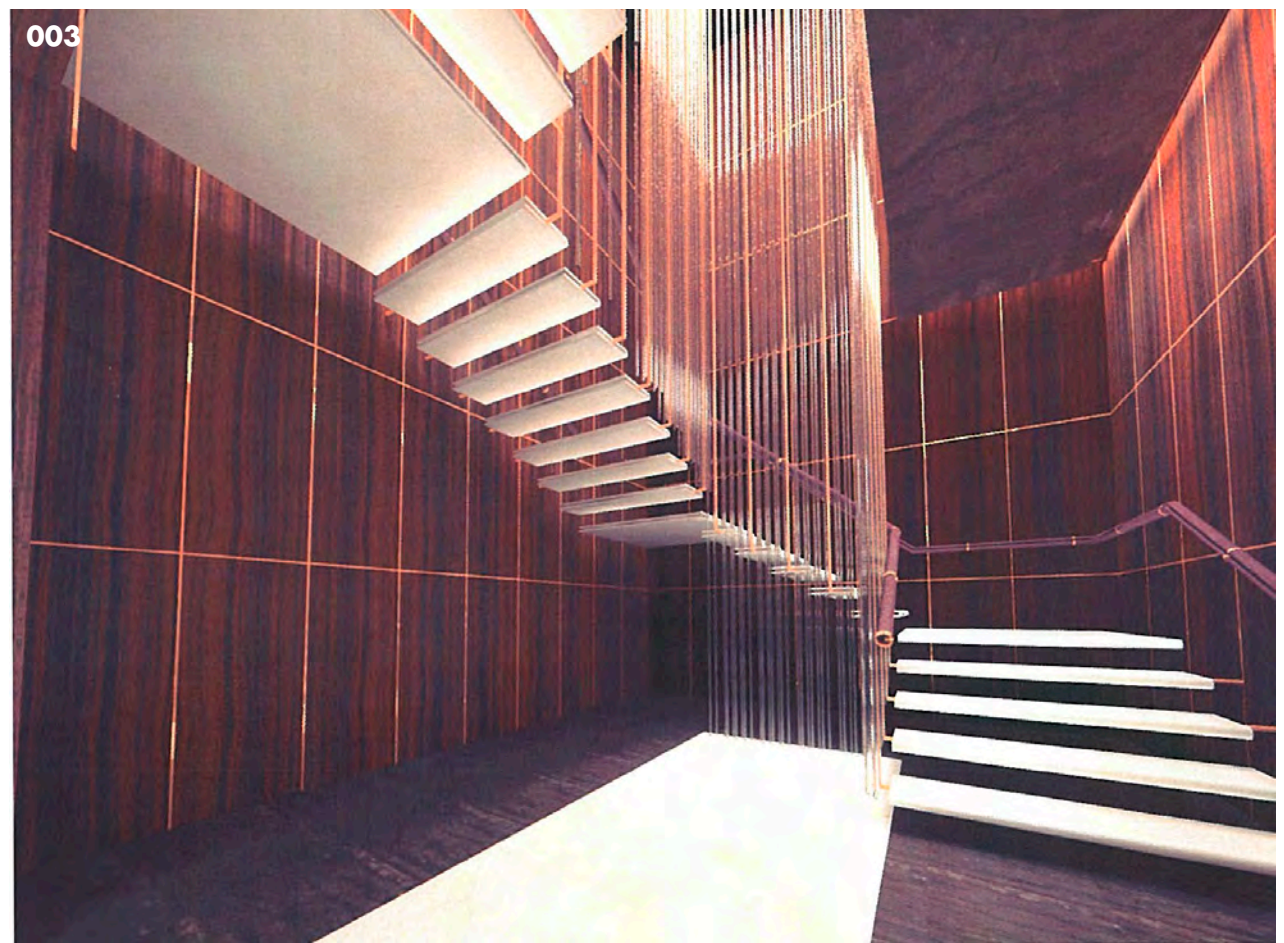
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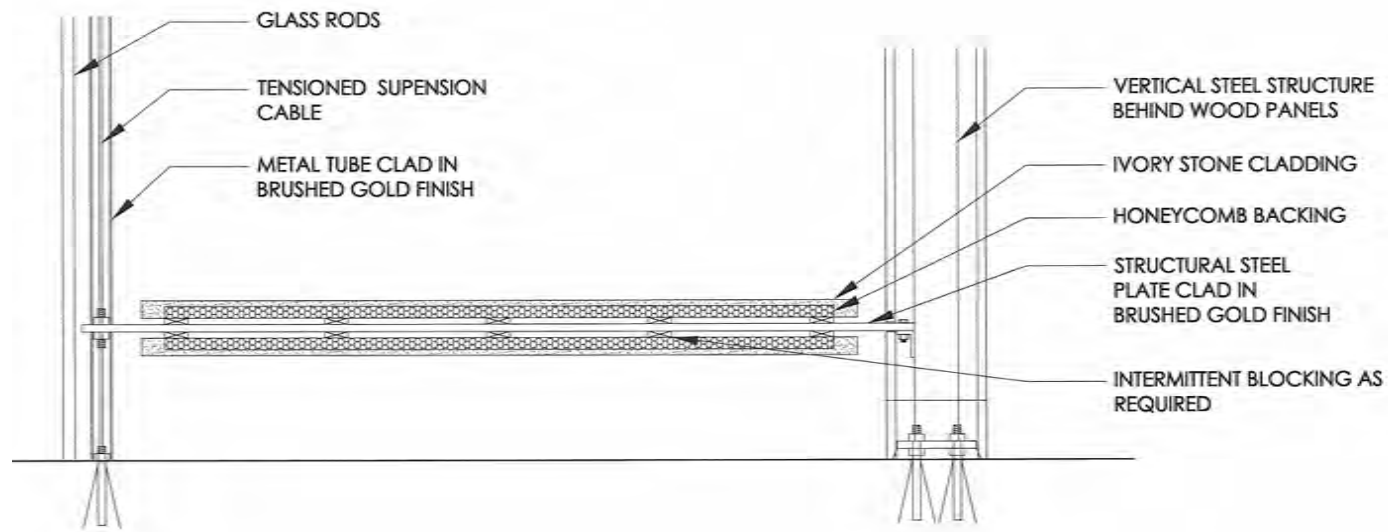


002



003





3 SECTION DETAIL  
1/10

*Mr. Ford came to see that GUCCI's past represented the biggest obstacle to its future, and so he devised a new look based on his personal tastes. It's possible that Mr. Ford's brand of hedonism now looks camp to us, but it's doubtful that the answer is to go back to the archive or wheel out David Bowie. Now that Ms. Giannini is in control of all of GUCCI's design, including men's wear, she may feel more confident and develop her own point of view.*

—Cathy Horyn, *New York Times*  
March 30, 2006

004



- 001 3d Axonometric Study Model of 'Grand Stair'
- 002 3d Study Model of Stair Tread & Acrylic Tubes
- 003 3d Perspective Model of 'Grand Stair' and Rosewood Panels.
- 004 3d Section Model of 'Grand Stair'





- 001 *Gucci* Facade  
Ginza, Japan.
- 002 View of Secondary stair,  
Rome.
- 003 3d Perspective of Fine  
Jewelry Display cases and  
'Grand Stair'.

#### (Design & Programming)

Inherent to the new *Gucci* Brand is a strong connection to the brand's history since the 1920's as a predominant Roman leather goods company, the old 'Hollywood Glamour' of the 1950's and its rise in fame in the 1970's & 1980's. In concurrence with the escalating desire for accessories, brought forward by contemporary fashion and celebrity styling, the programming of the stores also adjusted itself to allow for up to 60% (up from 30%) of the floor plan to be designated to accessory display such as Handbags, Shoes, Sunglasses and Small Leather Goods. All of the casework was designed to be modular, and allow the items on display appear to levitate in air. Much attention was focused on the lighting package to provide a continuous, warm indirect glow, which proved difficult with the amount of translucent glass & mirror used on the display fixtures. The overall look of the new store designs, embody the desires of Ms. Giannini and the Gucci Group eluding to the history of the brand and the glamour it's luxury items deliver, but in a more understated, elegant manner.

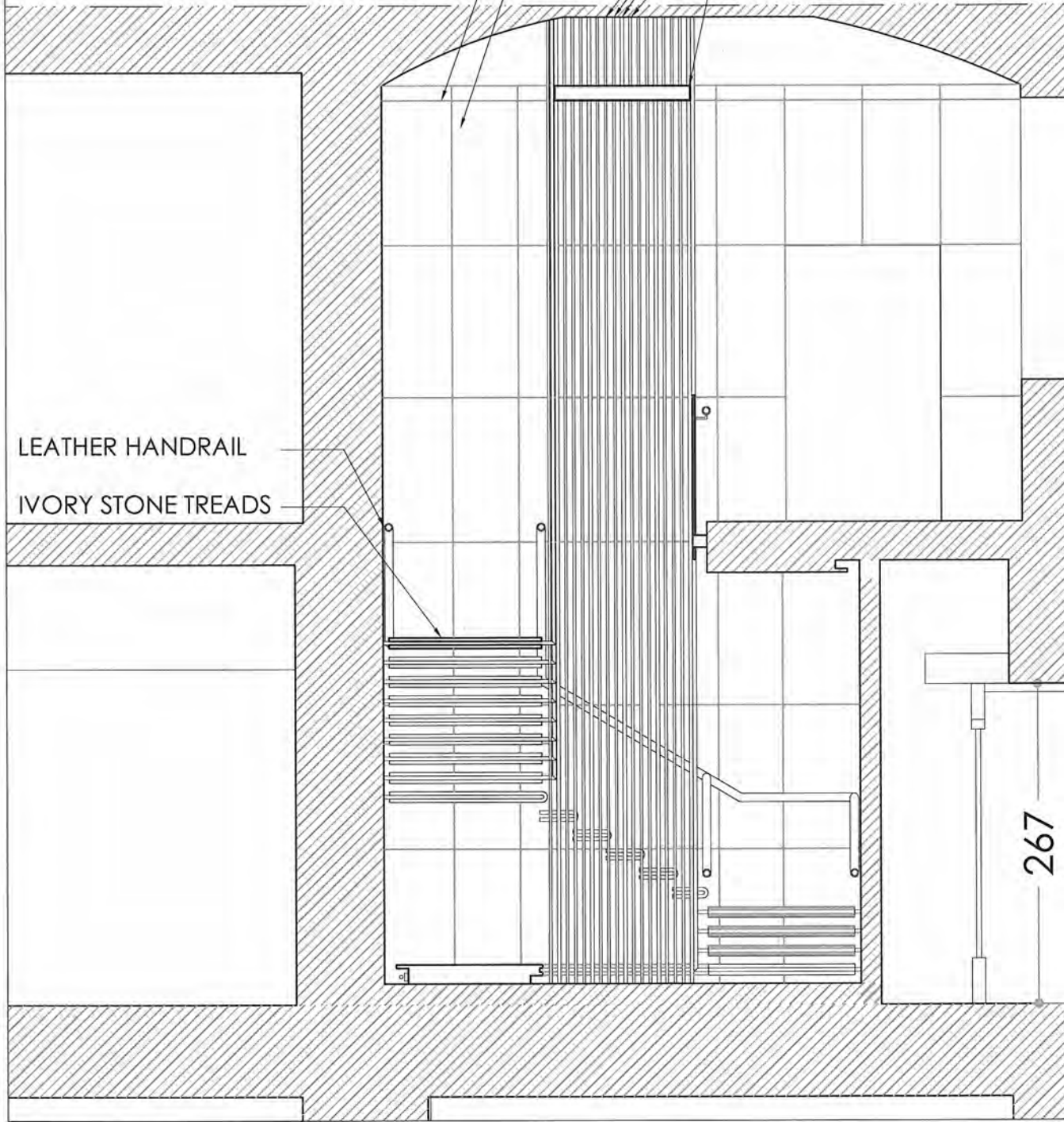
#### (Materials & Gender)

Warmth was the key direction the team was given for material palettes and a distinction between women and men's department. The women's palette included: bronze glass, brass hardware, rosewood casework, and taupe mohair shelves, where as the men's went in a warm grey direction of smoke glass, brushed nickle hardware, charcoal Kinon panels and marble platforms. Translucency in the display casework and from one space into the other, was to be maintained always. Therefore, many of the display modules lacked back panels, which would have stabilized the glass framework that was UV bonded at the mitered corners, and further complicated the detailing of most of the display cases on top of the issue of lighting integration. Mock-ups were built in Florence by ArredoQuattro, adjacent to the Gucci headquarters for Frida to review throughout the design process.



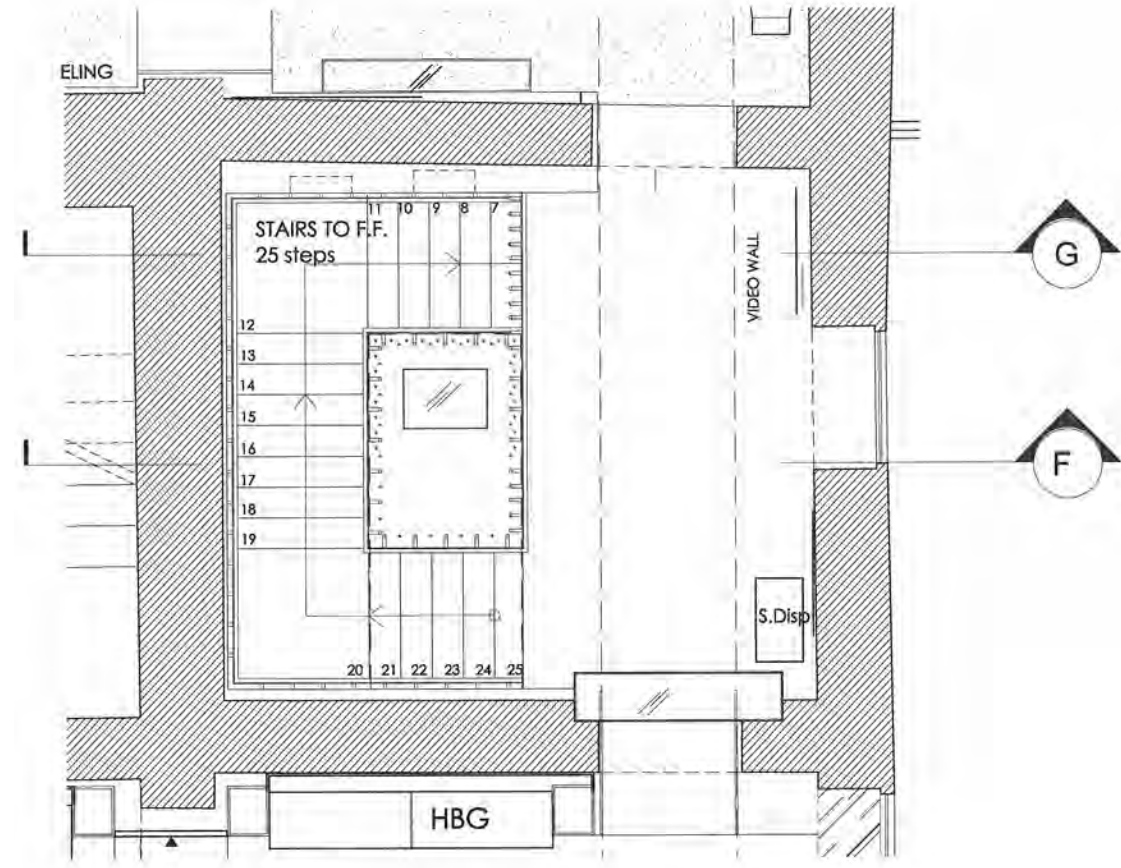
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- BRUSHED GOLD METAL PANEL DIVIDERS
- WOOD PANELS
- BOOKMATCHED GLASS RODS
- BRUSHED GOLD METAL
- LIGHT FIXTURE

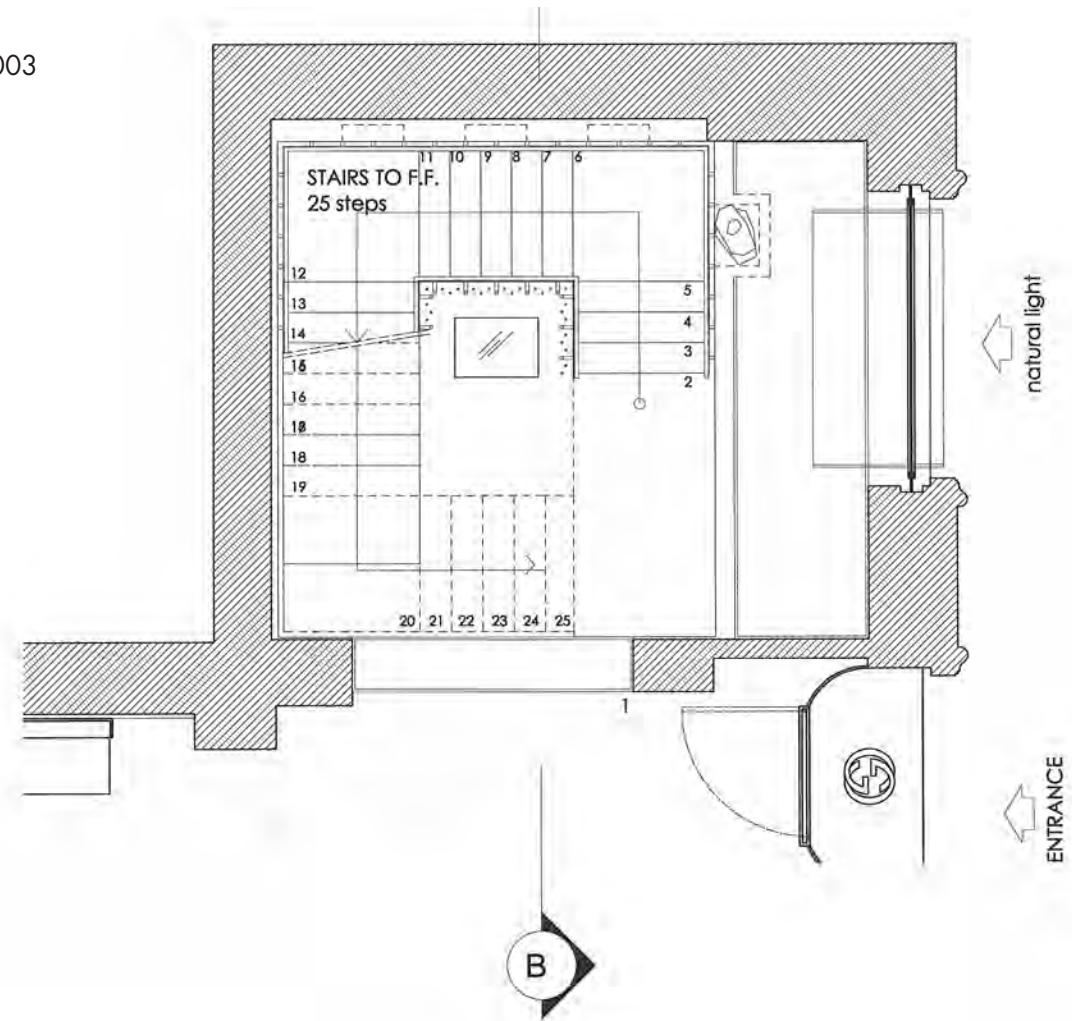


4 Section F  
1/50

002



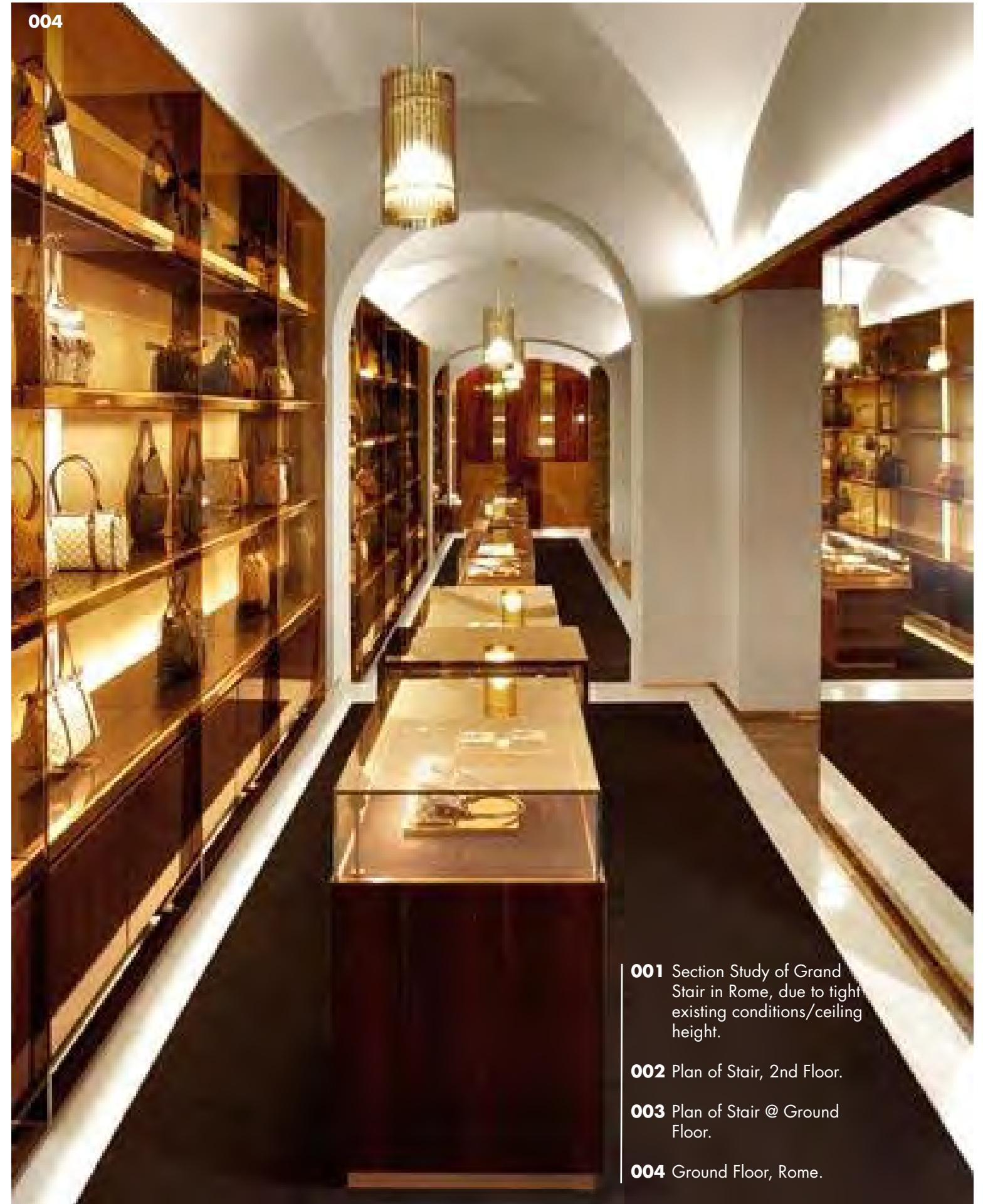
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*With several redesigned flagship stores having already been unveiled in London, New York, Rome and Madrid – the Shanghai store is the latest in a line of Gucci superstores born of Giannini’s refreshed creative concept. Giannini’s idea behind the architectural design of the 17,000 square foot space was to, “bring light into the interiors of our stores,” she explained.*

—Associated Press  
June 6, 2009



004

**001** Section Study of Grand Stair in Rome, due to tight existing conditions/ceiling height.

**002** Plan of Stair, 2nd Floor.

**003** Plan of Stair @ Ground Floor.

**004** Ground Floor, Rome.

001



002



003



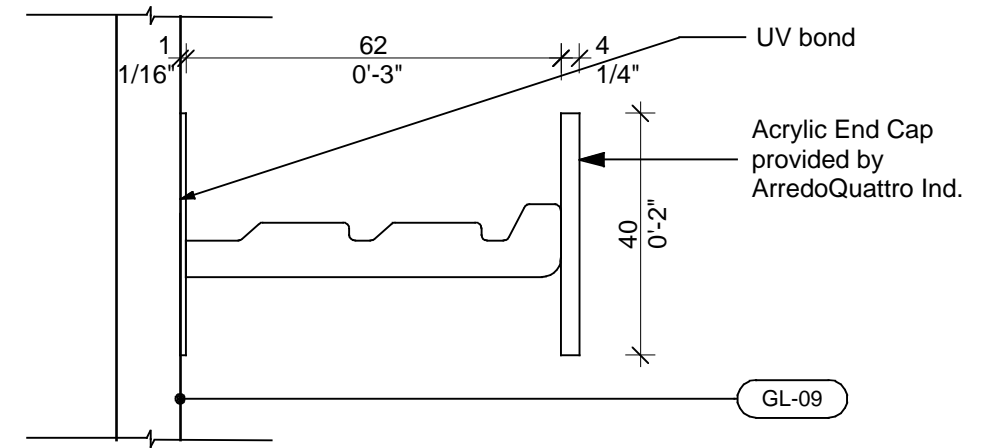
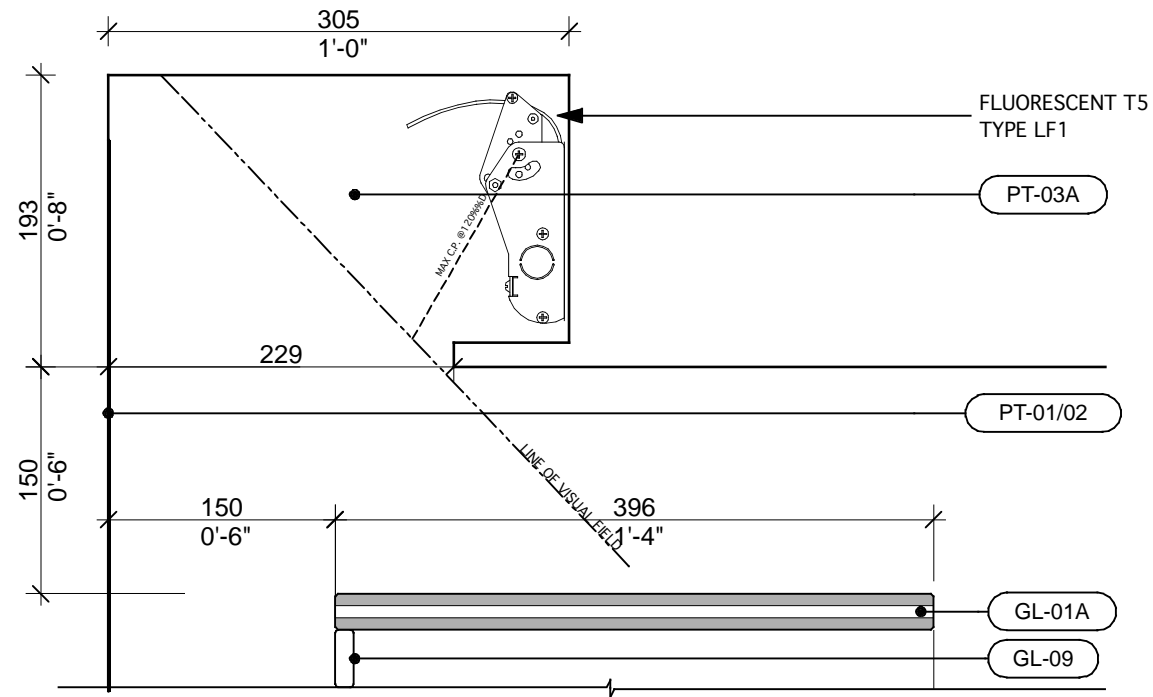
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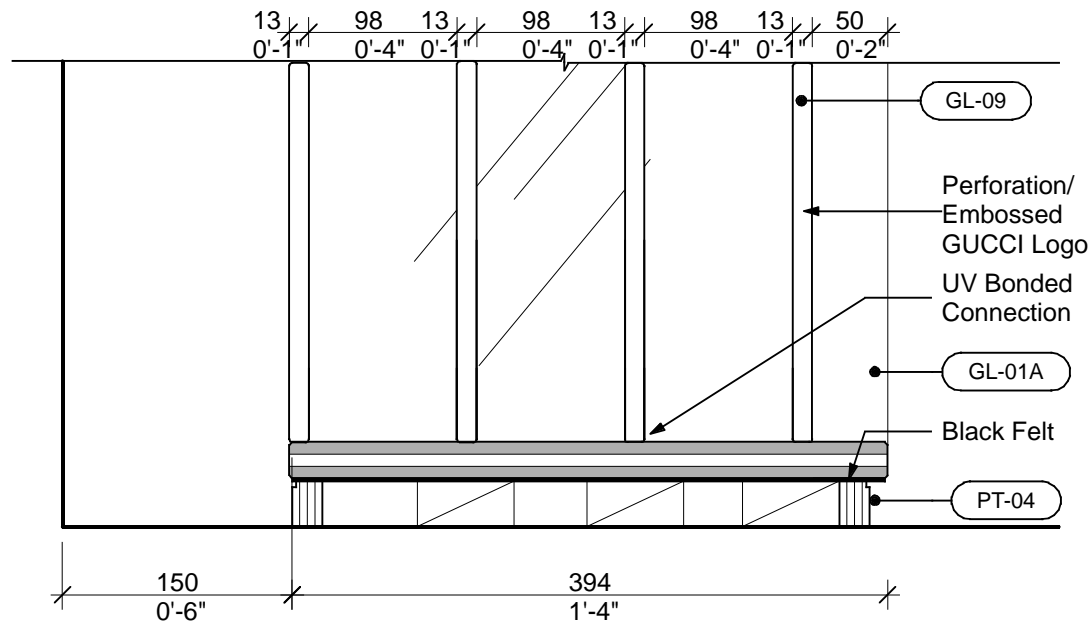
- 001** Preliminary 3d Study
- 002** Models of Flagship Shoe
- 003** Display For Women/Men
- 004** & Ready-to-Wear
  
- 005** View of Handbag Lounge
  
- 006** Mock-up of Handbag  
Display Case, Florence
  
- 007** Mock-up of Finish Options  
for Casework, Florence

001



4 | Detail @ Ceiling Lighting Niche

SCALE 1: 5

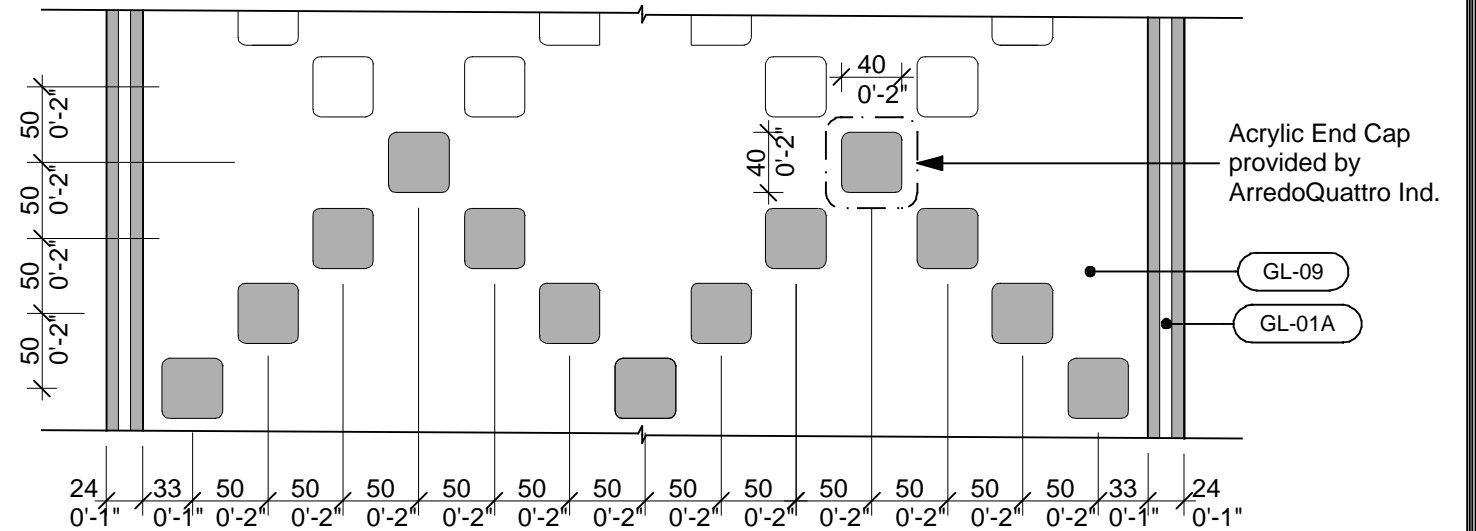


2 | Section Detail @ Belt Display Millwork Base

SCALE 1: 5

3 | Detail @ Belt Hanger

SCALE 1: 1



1 | Detail @ Hanger Cap Pattern

SCALE 1: 5

PROGRESS SET

Details BLT-1

|   |  |   |   |  |
|---|--|---|---|--|
| <p>CLIENT:</p> <p><b>GUCCI</b></p> <p>World Wide Store Planning<br/>685 Fifth Avenue<br/>New York, NY 10022</p> | <p>ARCHITECT:</p> <p><b>STUDIOS</b><br/><i>architecture</i></p> <p>588 Broadway, Suite 702 - New York, NY 10012<br/>(212) 431 4512<br/>(212) 431 6042<br/>fax:</p> | <p>LIGHTING DESIGN:</p> <p><b>CoMoS</b></p> <p>Cooley Monato Studio<br/>665 Broadway, 706E<br/>New York, New York 10012</p> | <p>SCALE: 1: 30</p> <p>JOB NO.: 06725.00</p> <p>PRINT DATE: 1/29/07</p> | <p>ISSUE: _____</p> <p>DATE: _____</p> |
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02

## GUCCI 5TH AVENUE (Press Release)

the concept

A towering glass edifice in the heart of Manhattan, Gucci's newest New York store is a grand architectural endeavor that is poised to become a global shopping destination. Situated at 725 5th Avenue, the store covers an area of 46,000 square feet gross that spans three spacious, warm, light-infused floors. Impressive in both size and scope, this new flagship is the world's largest Gucci store. It is a true original within the Italian luxury brand's expansive retail network and boasts a brand new design conceived by Gucci's Creative Director Frida Giannini.

Giannini's concept, which employs light and transparency to spectacular effects, is a grand departure from codified retail spaces and paves the way for Gucci's 21st century modern look. The gleaming glass exterior, which cuts a striking view from the street, is the result of celebrated architect James Carpenter's work. This external sheet of transparent glass spans all three stories, letting natural light pour through the space and allowing views both inside and out.

Historic Gucci materials such as dark rosewood and marble remain lynchpins in the store's aesthetic, however the entire space has been transformed by Giannini's reliance on natural light. An array of new materials such as ribbed glass, warm polished gold, smoked mirror and smoked glass, recall the elegance and richness of the Art Deco era and also afford the interiors incredible warmth and a striking graphic quality, in synch with Giannini's ready to wear designs.

Geometric lines, including stylized characterizations of Gucci's signature web striping, define the internal space, adding further symbolic detailing. For example, smoked mirror and smoked bronze glass alternate to allow for an elongated perspective; door handles are comprised of alternating gold and glass vertical stripes; the floor is covered in white marble that is sliced with a wide black marble strip that runs underfoot, up the wall and on the ceiling overhead; a fused bronze glass with a striped cross section and a cracked lacquer are used on shelving and display cases, while rails, with a square cross section, have been created in warm polished gold.

Video here, for construction fastmo:

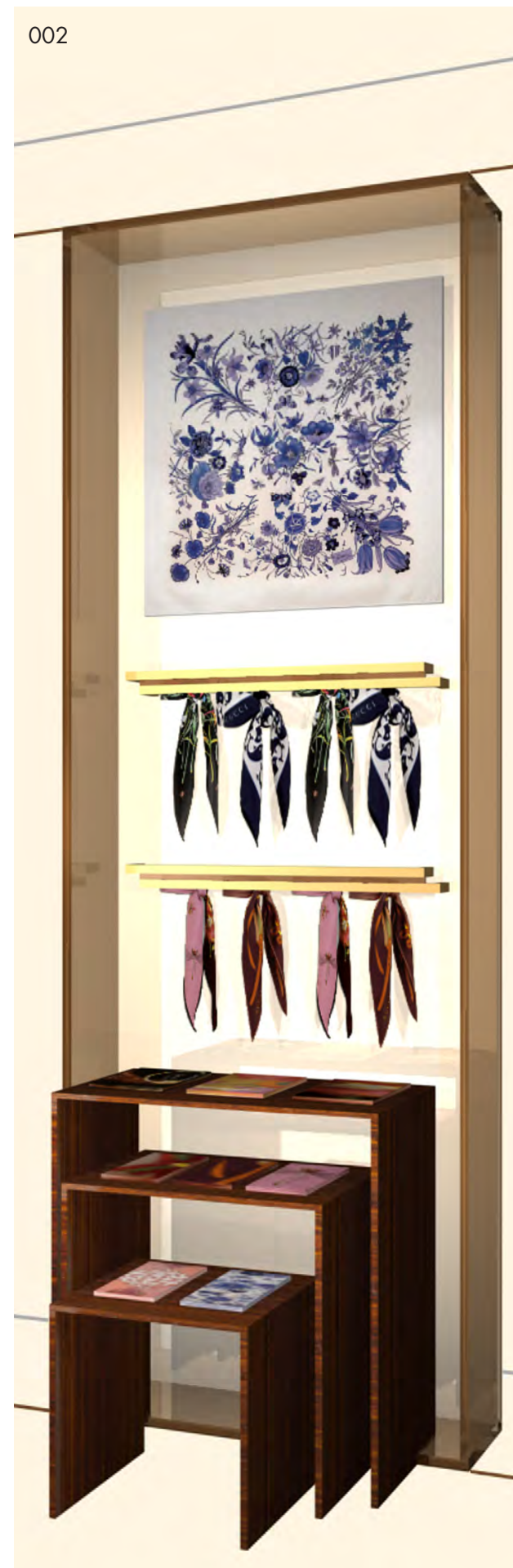
<http://guccilovesny.com/>

<http://www.gucci.com/us/us-english/gucci-news/new-york/store-concept/>

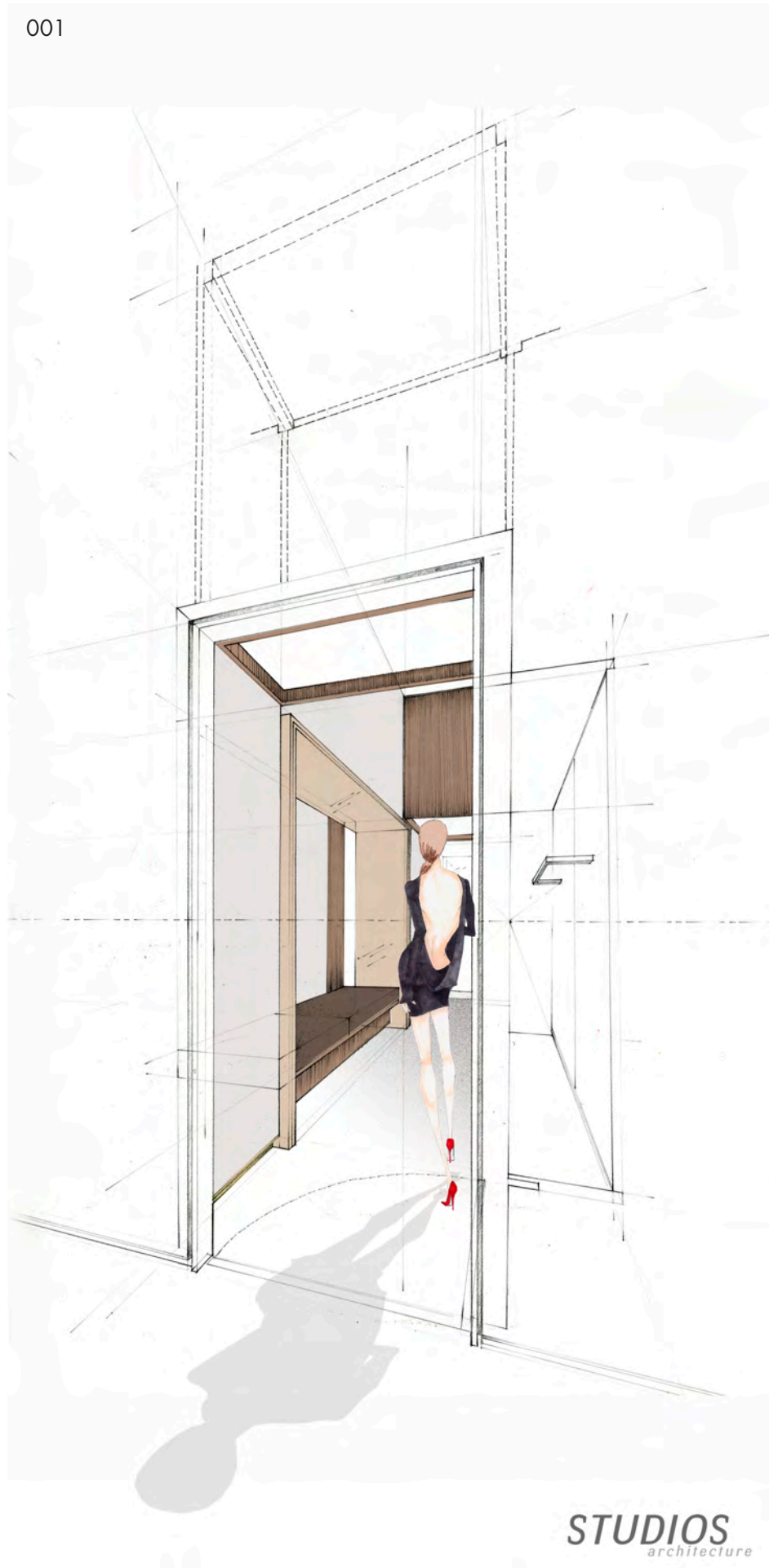
**001** Details of Belt Display Case

**002** 3d Model of Scarf Display

**003** 3d Model of Belt Display



001



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architecture

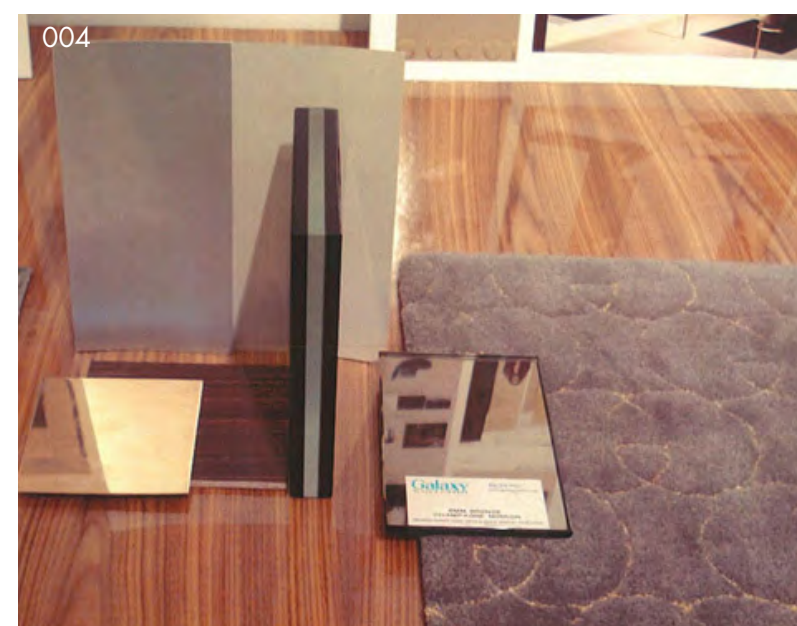
002



003



004



- 001** Hand-drawn perspective studies of Dressing Room.
- 006**
- 002** 3d Model of RTW
- 003** Material Palettes
- 004**
- 005** View of Ready-to-Wear Lounge, NYC

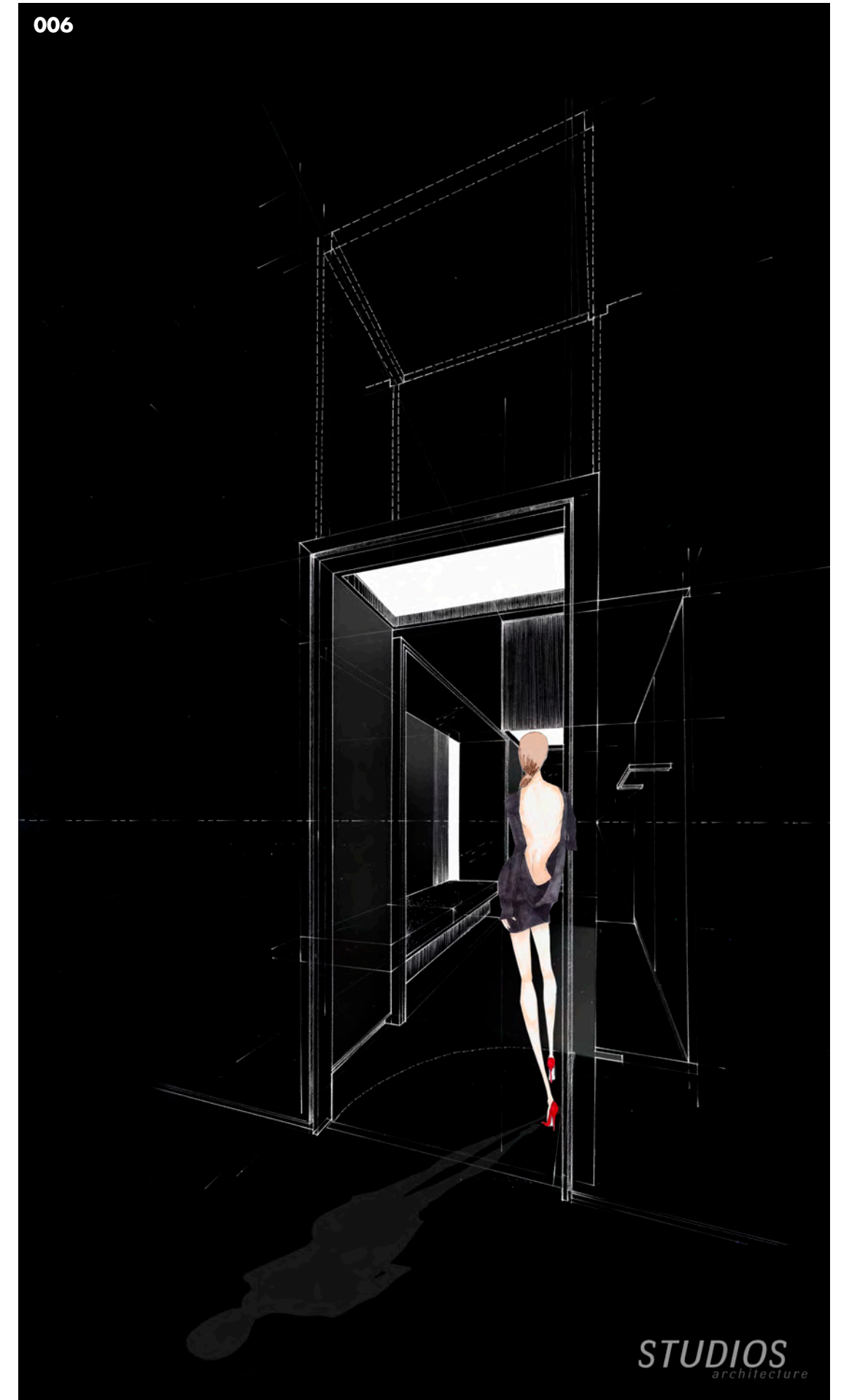
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#### (James Carpenter & the Environment)

Carpenter is a remarkable amalgam, like Giannini, an artist and sculptor whose work focuses on developing new glass and material symbioses. Light, and glass, their interplay — is “essential to maximize daylighting, both in order to reduce energy needs and to improve the interior environment.” The Gucci store has 3 glass enclosed floors, that are filled with radiant natural light, that showcases the rich interior in an modern and elegant way. There is a happy green alliance in the character of Carpenter’s work, and supporting Giannini’s visioning — having more glass reduces energy needs, which means less use of lighting and heating during the daytime. According to Carpenter’s strategy — energy control using glass will be one of the most important architectural trends for the foreseeable future.

006



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