Fashioning Spaces

The Labyrinth inside the Volume
Ginza is Back!
15 Years with BARNEYS NEW YORK
CHANEL GINZA BUILDING
air de temps 90 X 10
New Extension of Maison Hermès
A House Full of Art
Virgin Atlantic Airways New Upper Class Suite
Virgin Atlantic Clubhouse
Airworld – Design and Architecture for Air Travel
Apple High-Profile Stores
Dentsu as a Brand Building Enterprise
Selfridges Birmingham... from the Inside
Prada LA: Chatter about the Global Brand
Art of PRADARCHITECTURE “Waist Down Exhibition” by AMO/OMA
インタビュー：ジェフリ・ハッチソン
銀座における空間デザイン：バーニーズ・ニューヨークの場合

What was in your mind as you were doing the interior design of the BARNEYS NEW YORK GINZA, located in the traditional-yet-radical Ginza district?

Jeffrey Hutchison: Ginza is an area with a varied mixture of elements. While it is a microcosm where diverse elements such as shops, restaurants, art galleries, and clubs may coexist, it also has the aspect of being a luxury shopping area. While the decorative art that is characteristic of the series of BARNEYS NEW YORK store designs is an expression of the brand, by locating meaningful things in the store space and maintaining an artistic environment we thought it might be possible to achieve a more attractive form within the multiple aspects of the environment of the Ginza district. I wanted to make the store atmosphere as much as possible like a gallery. I wanted the expression of the decorative art here to have a sculptural and architectural treatment. I tried to think of ways to unify the entire space. I hoped it would function as something that enhanced value by making multiple scenes and causing a mutual stimulation of art and commerce. In fact, the sculptural wall in the void space partly functions as the frame of the stairs, and by producing the space of the stairs it also functions as part of the architecture. As a result, the stairs themselves are an artwork.

This location, at the intersection of Namiki Street and Kojimachi Street, is different from the usual Ginza atmosphere of a neighborhood with many small-scale shops and galleries; was it difficult to adjust to the sense of scale in this project?

Hutchison: This project is unusually large in scale, and has an extensive floor area. The original space was also extravagant, and rather than concealing that size, I wanted to design so as to emphasize the existing space. I also did not want to partition up the big space to make rooms for displaying the merchandise like an ordinary large-scale retail store. Perhaps in a sense it contrasts with the surrounding atmosphere of Ginza. However, because this is a store of only three floors, I think the generous handling of the space is a good policy in terms of using it effectively. The fact that there is an enormous store inside cannot be sensed by looking at the building's outward appearance, but because the building itself is huge and BARNEYS NEW YORK has exclusive possession of that vast area, the building's size gives it a sense of importance. The handling of the entrance is also important. Rather than a design with the door facing directly onto the street, I wanted to put a relaxed, tranquil space in the connection between the street and the store interior. I wanted to include a transition space linking the atmosphere of BARNEYS NEW YORK with the streets of Ginza, which also allowed a gradual shift in the consciousness of people traversing it. It is also a space in which one may gain a sense of what is going on in the building. By devising a carpet-like pattern for the floor material composition, it is an experiment in producing a luxurious atmosphere to greet people as well as indicating the entry of the building. I think that it is important to create a sequence for visitors.

Ascending the stair in the void space seems to be a unique characteristic of this store. What were your considerations in the design of the stairway?

Hutchison: The space in the stairway is unique in that it is suspended in the void area, creating a floating effect. It is a vertical element that stands out in the overall design. I wanted to create an atmosphere that would not only be visually interesting, but also functional. The stairs are designed to be both a visual feature and a practical element of the building. They are made of materials that are typical of luxury retail spaces, such as marble and glass, and are illuminated from above to create a sense of luxury. The design of the stairway is intended to be a focal point of the space, drawing attention to the entrance and creating a sense of movement and flow throughout the building. The stairway is also designed to be accessible to everyone, with wide steps and handrails. Overall, the design of the stairway is a key element in creating a luxurious and welcoming atmosphere for the building.
Hutchison: In this project, the stairs were designed based on a different concept from other BARNEYS NEW YORK. As I said before, the Ginza shop has two types of sculpture wall, which produce the effects of partitioning and uniting the space. This was also designed as the stair frame, and considered in terms of connecting the entire space in the vertical direction. In the sense that they attract attention, the sculpture walls have an important meaning, but the stair itself is simple and steady with a luxurious finish, giving the people using it a strong sense of security and calm. Just as a tree grows from the earth’s surface, the sculpture wall stretches from the basement to the second floor. I think that this shows that the sculpture wall design is not merely art, but has a spatial and architectural meaning in accordance with my initial intentions.

**a+w:** How does the BARNEYS NEW YORK brand regard space?

Hutchison: The main emphasis in the design of BARNEYS NEW YORK is to avoid sticking to rules, and to conceivse spatial compositions rich in playfulness. As a commercial establishment, the attitude we request from designers is not to make innovative spaces, but to think of how to make the best possible sales location, both for BARNEYS NEW YORK and for our clients.

*Translated by Thomas Diannil*

---

Katsuhiko Taniguchi

He joined BARNEYS JAPAN Ltd. in 1990. He studied under Simon Doonan of BARNEYS Inc. Since 1998, he has been in charge of the window display and the interior display in Japan as well as visual design for advertisements and image direction for all areas. He also designed furniture and decoration for opening of BARNEYS NEW YORK GINZA in October, 2004.

John-Paul Philippe

He was born in Oklahoma, United States. After living in London, he moved to New York. In 1989, he met Simon Doonan, creative director of BARNEYS US and designed mural art for the lady’s room of BARNEYS NEW YORK, 17th Street store. This work favorably received and now he designed huge mural art for the opening of the store on Madison Avenue. Since then, he has been a very important artist for the BARNEYS NEW YORK brand, able to express the taste of BARNEYS NEW YORK.

Jeffrey Hutchison

He was born in Texas, U.S. After graduating from Texas Institute of Technology, he worked for HMBH in Dallas. He moved to New York in 1987, and started working for Peter Marino and designed various commercial projects. He established Kramer + Hutchison in 1993, together with interior designer Robin Kramer. In 2001, he established Jeffrey Hutchison Associates in New York.