

ISTANBUL BAĞDAT STREET



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COMPLETION

DATE
2018

BUILDING PROGRAM

RETAIL
ROOF GARDEN
PARKING

SIZE

8,800 SF / 818 m²

FLOORS

5
ROOF TERRACE
UNDERGROUND PARKING
(2 LEVELS)

COMMISSIONED

ARTISTS

ALASDAIR COOKE
JEAN-MICHEL OTHONIEL

ARTISTS

CURTIS JERÉ
LOUIS ELLIS

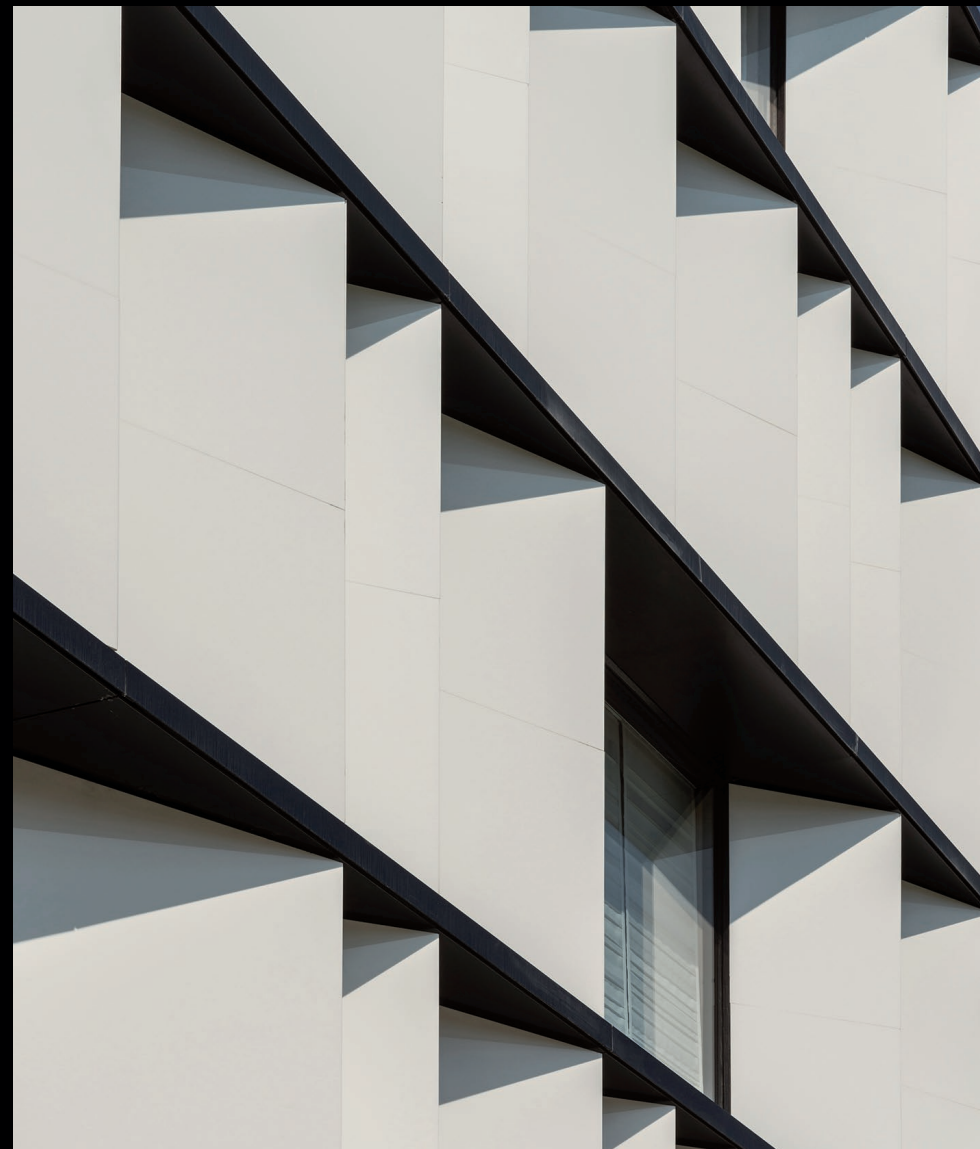
Bağdat Street, known locally as Cadde, or “the Avenue,” is a high street on the Asian side of Istanbul that has served as an ancient pilgrim’s way, a Byzantine and Ottoman military route, and the site of an occasional midnight muscle-car street race. Today its broad sidewalks and leafy plane trees shade swank boutiques amalgamated, Ottoman Empire–like, into a mosaic of teeming retail diversity: fine restaurants jostle with fast-food joints and an adamantly plain furniture store wedged between wedding apparel shops, frothing and fulgent with tulle and paillettes. Toward the eastern end of the Avenue, however, set well back from the sidewalk behind a black granite reflecting pool, the city’s third Chanel shop maintains a hush amid the cacophony, its design embodying the charismatic contradictions of Gabrielle Chanel herself.

With indelible clarity, the five-story building rests on the podium of its ground floor, containing the full kit of confections crafted by the house. Large wedge-shaped slabs of white marble shade the facade, looking like crisply pressed pleats of fabric and recalling the iconic staircase in Chanel’s century-old 31 rue Cambon headquarters: the curved staircase, leading from the boutique to her personal apartment, was encompassed with tall, narrow, mirrored panels set at an angle like accordion pleats. It became a blind behind which Mademoiselle Chanel would sit unseen during fashion shows and, reflected in Cocteau film–like fragments, peer through the openings between mirrors into the haute couture salons, watching the reactions of the audience to her work. Marino alludes to this on the facade and then draws both allusion and facade inside, where double-height panels of architectural mirror flank a staircase to the second floor. Marino’s almost-residential retail interiors take multiple cues from that residence in which Chanel never slept.

Chanel sometimes referred to herself as “just a simple little dressmaker,” which, in a sense, she was. In an era of corsets and trains, gussets and garters, she codified a genre pauvre of astonishing simplicity, making chic the white collars and cuffs of waitresses, tradesmen’s uniforms, and the striped sweaters of the nautical world. But Chanel herself lived in opulence. As they say, one must be steeped in the icons to be an iconoclast. Marino’s store blends the radical and egalitarian paring-down of her fashion with custom furnishings and finishes that are a legacy of her much-gilded, lacquered, and crystalline living spaces, scented with leather book bindings and Chanel N°5. The ivory, jet, gold, and beige interiors juxtapose clean lines and uncluttered space with lathe-turned legs, and materials like gold leaf and bronze and glossy surfaces with plush textiles. Ebonized-wood floors, hand-knotted silk-and-wool carpet, and a bespoke tweed-upholstered stairway bask in the glow of lacquered gold-leaf ceilings. Various handcrafted finishes hem one hallway with crackle lacquer, an elevator lobby with textured black plaster, and the ground-floor fragrance niche with mirror-backed glass fragments. In the sumptuous living room that is the second-floor ready-to-wear salon, a Coromandel folding screen by artist Alasdair Cooke serves as the background for a hammered-bronze coffee table, rock-crystal-and-bronze-gilt Goossens lamps, and a flight of Louis XV gilt-wood armchairs.

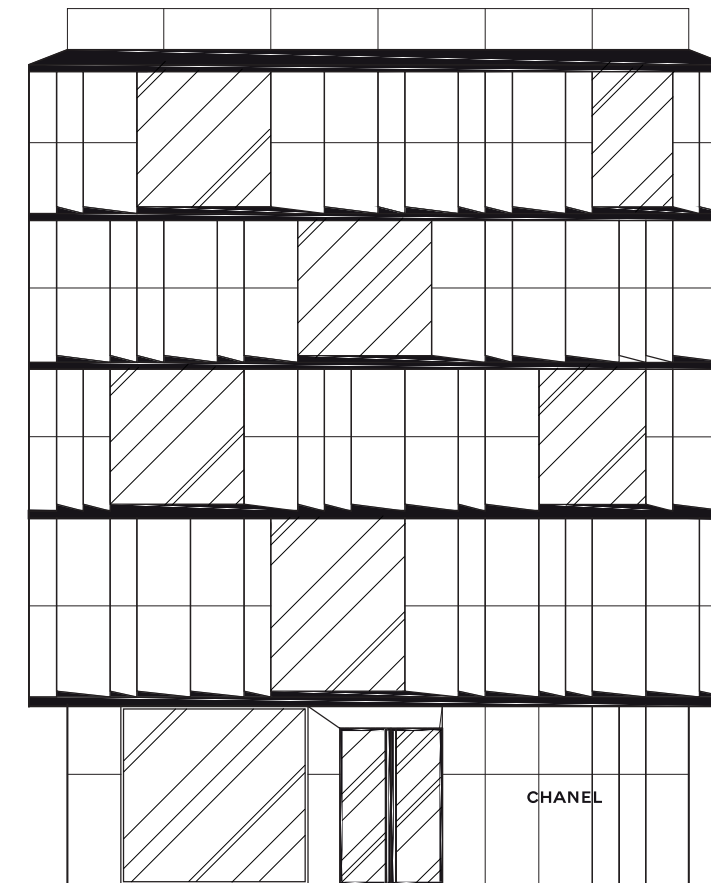
Recalling Chanel’s passion for wearing pearls and patronizing the arts, the same double-height salon is hung with Jean-Michel Othoniel’s necklace-like *Golden Lasso* (2017), a strand of black-and-mirrored glass globes flecked with gold leaf. Commissioned artwork like this—a sunburst wall sculpture by Curtis Jeré, an abstract triptych by Louis Ellis—gives the interiors an atmosphere of restrained yet lavish, and cultured, domesticity. Chanel lived in a hotel but made her office look like home. She hosted parties at which she behaved like a guest and produced fashion shows where she became part of her own audience. Like her, Marino’s Istanbul store—luxurious and simple, artful and crafted, commercial and cultural, classic and contemporary—is an exquisite amalgam of opposites.



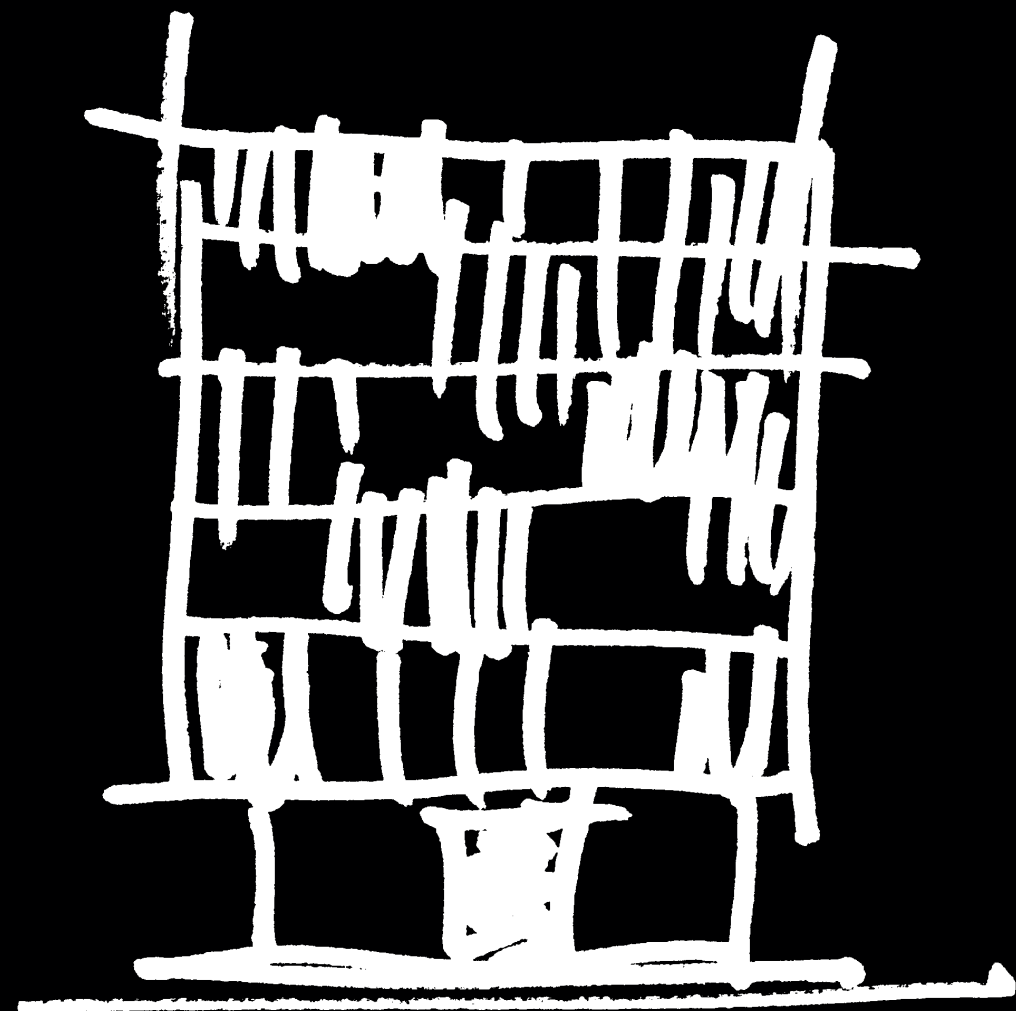


Detail of the pleated facade

ELEVATION

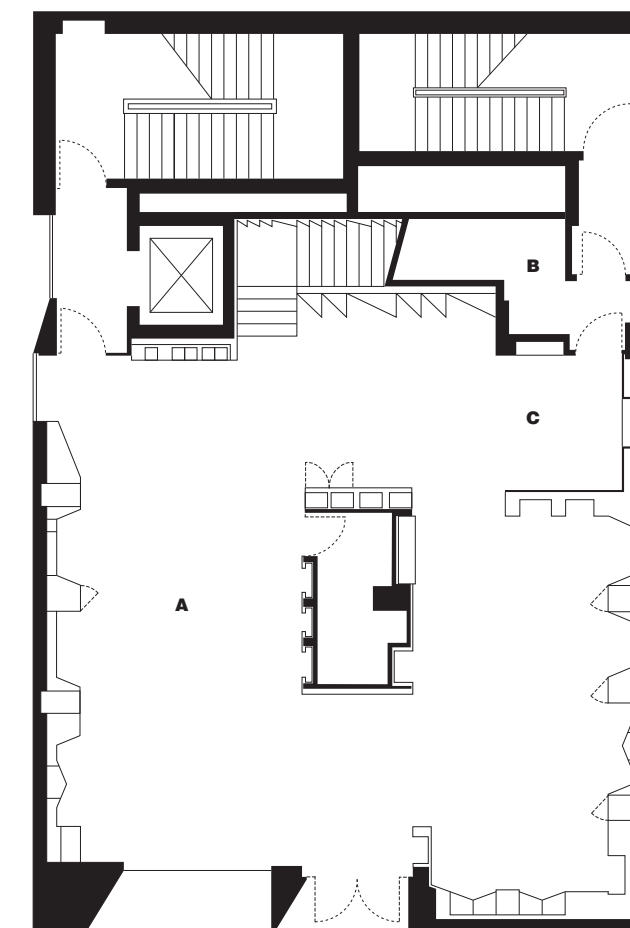


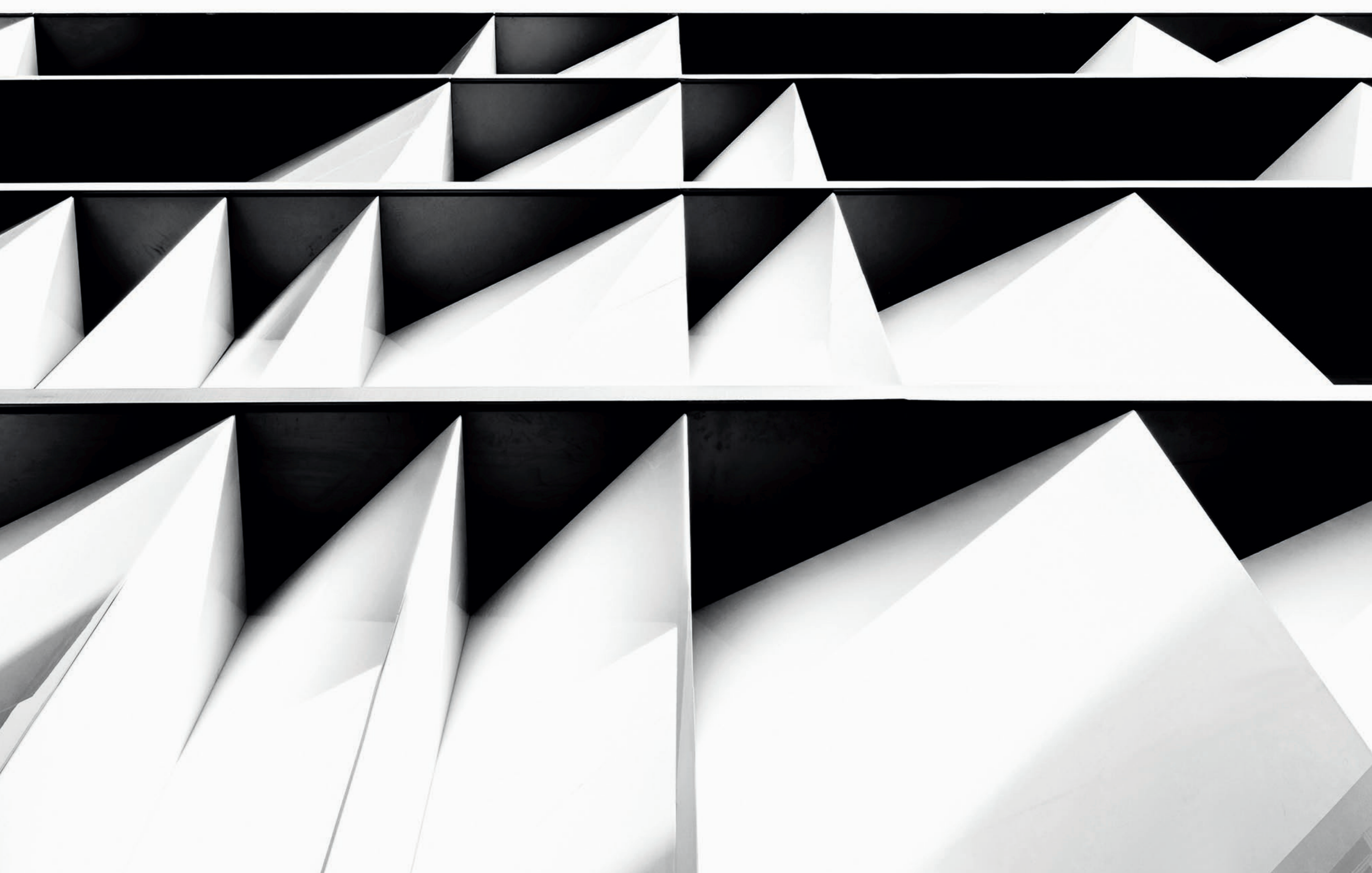
CONCEPTUAL SKETCH



GROUND FLOOR

- A RETAIL
- B BACK OF HOUSE
- C FRAGRANCE & BEAUTY







Above and Previous Spread
Detail of the pleated facade





Rooftop Terrace



2nd Floor, Ready-to-Wear
The Golden Lasso,
Jean-Michel Othoniel, 2017



2nd Floor, Shoes

Opposite
2nd Floor, Staircase



2nd Floor, Staircase

Following Spread
Left: 3rd Floor, Corridor to Terrace
Option 2 Version 3, Louis Ellis, 2017
Right: 2nd Floor, Corridor from Shoes
Wall sculpture, Curtis Jeré, 1960



