

A NEW GOLDEN AGE

Tiffany & Co.'s legendary New York flagship gets a lustrous reinvention filled with design and art.

BY JILL NEWMAN
PHOTOGRAPHS BY NICHOLAS CALCOTT



Daniel Arsham's *Bronze Eroded Venus of Arles* sculpture stands at the base of the new staircase at Tiffany & Co.'s recently unveiled New York flagship. Architect Peter Marino helmed the store's interiors, while Shohei Shigematsu of the firm OMA New York oversaw the renovation and three-story roof addition.

OPPOSITE, FROM TOP: A Nancy Lorenz white-gold-leaf inlaid screen on the high-jewelry floor. An astrological chandelier inspired by a Jean Schlumberger design hangs on the fourth floor, devoted to gold and diamond jewelry.

TIMELINE: FROM LEFT: TIFFANY ARCHIVES; LIBRARY OF CONGRESS; PRINTS & PHOTOGRAPHS DIVISION; GOTTSCHO-SCHLEISNER COLLECTION; HORST P. HORST; AUDREY HEBURN® TRADEMARK AND LIKENESS LICENSED BY LICENSING ARTISTS LLC FOR SEAN FERRER AND LUCA DOTI; GETTY IMAGES; BROOCH; BOWL, CUFF; AND 2023 FACADE: COURTESY TIFFANY & CO.

Towering above Tiffany & Co.'s Fifth Avenue entrance is a sculpture of Atlas holding a clock, which Charles Lewis Tiffany commissioned in the 1850s from his friend, the sculptor Henry Frederick Metzler. Originally mounted above an earlier Tiffany store, Atlas made his way uptown when the jeweler opened its flagship in 1940. Today, following the site's nearly four-year gut renovation, it's one of the few familiar vestiges left of one of the world's most famous stores.

The French luxury conglomerate LVMH Moët Hennessy Louis Vuitton, which acquired Tiffany in 2021, hired architect and ELLE DECOR A-List Titan Peter Marino to reimagine the interiors of the flagship. The result is a dynamic visual feast filled with works of art, commissioned pieces, and prized examples of both modern and vintage furnishings. "When people walk into the store, I want them to feel exhilarated, excited, thrilled," Marino said in an interview days before the store reopened in late April.

His intent is apparent the moment one enters the expansive main level of the store, now called the Landmark, where floor-to-ceiling screens showcase videos of changing views of Central Park and the Manhattan skyline, energizing the room with light and movement. Here, the most eye-catching attractions (and big social-media moments) are a Jean-Michel Basquiat painting with a background in the robin's-egg blue shade of a Tiffany box, as well as the historic 128.54-carat Tiffany Diamond set in a necklace for all to see and photograph. And, of course, there are vitrines filled with sparkling jewels.

At the heart of the building is a glamorous, curvilinear, Elsa Peretti-inspired staircase in cerused oak with an undulating glass balustrade studded with rock crystal that winds from floors three through eight. For the first time, both Peretti and Paloma Picasso, who each created defining jewelry for the brand, will have dedicated corners to showcase their unique style and spirit. There is also a spotlight on Jean Schlumberger, whose signature jewels are displayed in a newly reimagined salon.

While the old flagship felt like a traditional retail site, the new store more closely resembles a gallery, with bright spaces filled with art and design. Marino, who personally attended to every detail, chose artist Daniel Arsham's 12-foot-tall bronze Venus sculpture, created in 2022, for the bottom of the



Evolution of a New York Icon

1853

Tiffany & Co. founder Charles Tiffany installs the nine-foot-tall Atlas clock for the entrance of its 550 Broadway location.



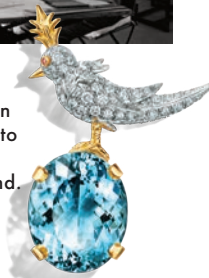
1940

The New York flagship moves uptown to a Cross & Cross-designed building on Fifth Avenue near 57th Street.



1956

Jean Schlumberger designs his graceful Bird on a Rock brooch to showcase the Tiffany Diamond.



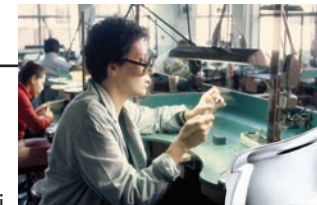
1960

Breakfast at Tiffany's is filmed on the ground floor of the Fifth Avenue store.



1974

Elsa Peretti brings her organic modernism to Tiffany. Her jewelry and home accessories are bestsellers to this day.



2023

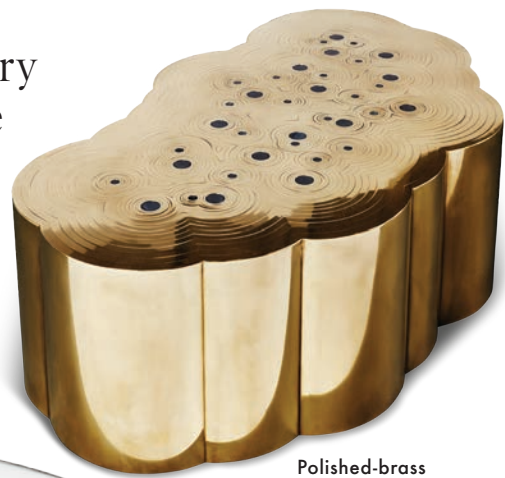
Tiffany & Co. unveils its Landmark, transformed by Peter Marino and OMA New York.



Peter Marino handpicked every piece in the store, from rare collectibles to specially commissioned furniture.



1969 dining table by Pieter De Bruyne.



Polished-brass cocktail table with tiger's-eye inlay by Erwan Boulloud.



1960s Tri-3 table by Gabetti and Isola in chromed tubular steel, leather, and crystal.



Celestial table by Patrick Naggar.



1990 Philodendron side table by Peter Lane.

A vintage Paul Evans Cityscape table evokes the Manhattan skyline.



Midcentury Agua table by Giuseppe Scapinelli.



Vintage table by Maria Pergay.

"I want people to feel exhilarated."

—Peter Marino

staircase. And that's just for starters: Museum-caliber works—by James Turrell, Rashid Johnson, Damien Hirst, Anna Weyant, and others—appear on every floor. Meanwhile, the sixth floor, devoted to home goods, features several works by Julian Schnabel, who also designed a series of plates with names of guests—such as Lou Reed and Ben Gazzara—whom he would like to have at his table. "The combination of art and architecture is meant to make the whole greater and create richer overall experiences," Marino says.

One of the most dazzling spaces in the building is a glowing three-story glass addition, positioned above the 1940 limestone-and-granite facade by Cross & Cross. The contemporary extension was conceived by architect Shohei Shigematsu of the firm OMA New York, who also directed the building's structural design. Of the 10th floor, reserved for VIPs, Marino notes: "I had free rein to design an apartment floating above 57th Street and Fifth Avenue with a view of Central Park."

For the space's unique finishes and furnishings, he collaborated with several New York artisans, including Nancy Lorenz, whose lacquer wall panels are inlaid with mother-of-pearl and white gold. Marino also sourced rare collectible furniture, from a vintage Gio Ponti mirrored vanity to a 1960 Paul Evans Cityscape dining table evoking the Manhattan skyline to a 1990 Peter Lane glazed stoneware Philodendron side table with a bronze base.

Inside the Blue Box Café, headed by famed chef Daniel Boulud, Marino had hundreds of Tiffany boxes strewn from the ceiling in a fantastical display. Blue hues of varying shades are woven throughout the decor in commissioned art, tabletop accessories, and furnishings. The Tiffany & Co. Toile china pattern is also making its debut, displayed on the home floor, where artistic director Lauren Santo Domingo unveiled an entirely new collection of contemporary designs.

As much as Marino reimaged Tiffany's as a contemporary cultural hub of art, design, and commerce, he also paid tribute to some of its smallest and most memorable works of art, those being the window displays that were conceived by the late Gene Moore. Some of those whimsical displays have been restored and hang like art in the store. As the designer of the famous Fifth Avenue windows for decades, Moore created miniature theatrical scenes that seduced passersby to stop and dream. Now when they pass Tiffany's windows, there's even more to dream about. ■



VIDE POCHE
Tiffany & Co. Toile vide poche in Tiffany Blue porcelain, exclusively at the Landmark. \$150. tiffany.com

PICTURE THIS

The new Tiffany Toile pattern is in a New York state of mind.



TOILE MUG
Bone china, exclusively at the Landmark. \$250 for set of two. tiffany.com

FURNITURE, CLOCKWISE FROM TOP LEFT: LOUIS DÉCAMPS; DANIELE IODICE FOR NILUFAR GALLERY; COURTESY TWENTY-FIRST GALLERY; JEFFREY KLAPPERICH; COURTESY DEMISCH DANANT; COURTESY ISIDIBIS; ANTOINE BOOTZ; TOILE; COURTESY TIFFANY & CO.