



—
**THE
ANNIVERSARY**
1965 – 2015

—
**JUDITH CLARK
STUDIO**
—

FASHION PROJECT
BAL HARBOUR SHOPS

—
NOVEMBER 12, 2015 – JANUARY 20, 2016





Plate 2



THE ANNIVERSARY

Creating a new kind of landscape

“Symbolic landscape” is a term commonly employed in discussions of shopping spaces. With its lush landscaping and koi ponds, Bal Harbour Shops, an open-air retail center situated between the Atlantic Ocean and Biscayne Bay, transforms this symbolism into an actual landscape. The contemporary American shopping mall has been hailed as the “formal garden of twentieth century culture.”¹ Bal Harbour Shops is no metaphoric garden; it is a landscape of flora and fashion.

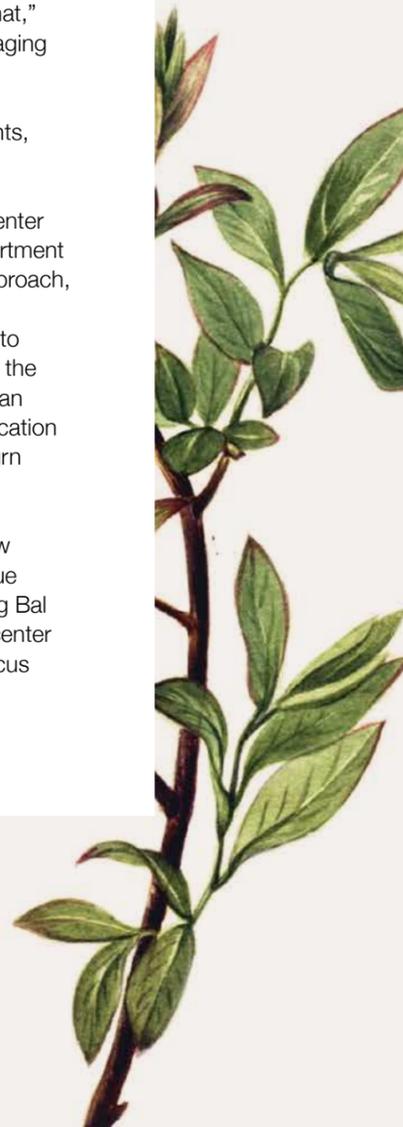
In 1965, Stanley Whitman, the developer and owner of Bal Harbour Shops, opened the nation’s first all-luxury fashion shopping center. At the time, it was typical to blend essential services such as food markets, cobblers, and hardware stores with retail shops. Industry experts were skeptical of Bal Harbour Shops’ upscale retailers, unconventional architecture, and paid parking. At the time, air-conditioning was sweeping the nation, and enormous enclosed malls surrounded by vast parking lots dominated mid-century American shopping culture. In this context, Bal Harbour Shops offered a unique experience and has since continued to do so.

“I always had a very clear vision of exactly what I wanted ... it couldn’t look like every other mall out there. I wanted people to feel as though they were shopping in a garden,” Whitman said. Orange trees—symbolic of Florida—were planted throughout the center, helping to create

the inviting atmosphere Whitman envisioned. A 1983 expansion to a second level reduced the necessary sunlight, and the orange trees were replaced with Alexander Palms. Today, the landscape of vegetation, garden areas, fountains, and koi ponds features many varieties of plants that flourish in the subtropics, including bromeliads, orchids, and Rhapsis Palms, with Coconut Palms thriving in the parking area. “Our goal is always to make the space as pretty as possible—it really is as simple as that,” noted Whitman’s son, Randy, managing partner of Bal Harbour Shops.

The center opened with thirty tenants, all New York-based, including FAO Schwarz and Abercrombie & Fitch, but—again, counter to shopping center conventions—with no anchor department stores. Despite this unorthodox approach, Bal Harbour Shops was a “howling success” from the start, according to Whitman. The early success paved the way for Whitman to convince Neiman Marcus, in 1971, to open its first location outside its native Texas, which in turn lured designer boutiques that were previously exclusive to the famed shopping avenues of Paris and New York City. In 1976, Saks Fifth Avenue became the second anchor, making Bal Harbour Shops the first shopping center in the country to have Neiman Marcus and Saks Fifth Avenue.

Plate 3





The inclusion of department stores within shopping centers signals a significant shift in shopping practices and consumer culture. The advent and popularization of the department store in the United States predates Bal Harbour Shops by slightly less than one hundred years. The department store—originally inextricable from the industrial landscape of modern urban centers—was itself a revolution in retail.

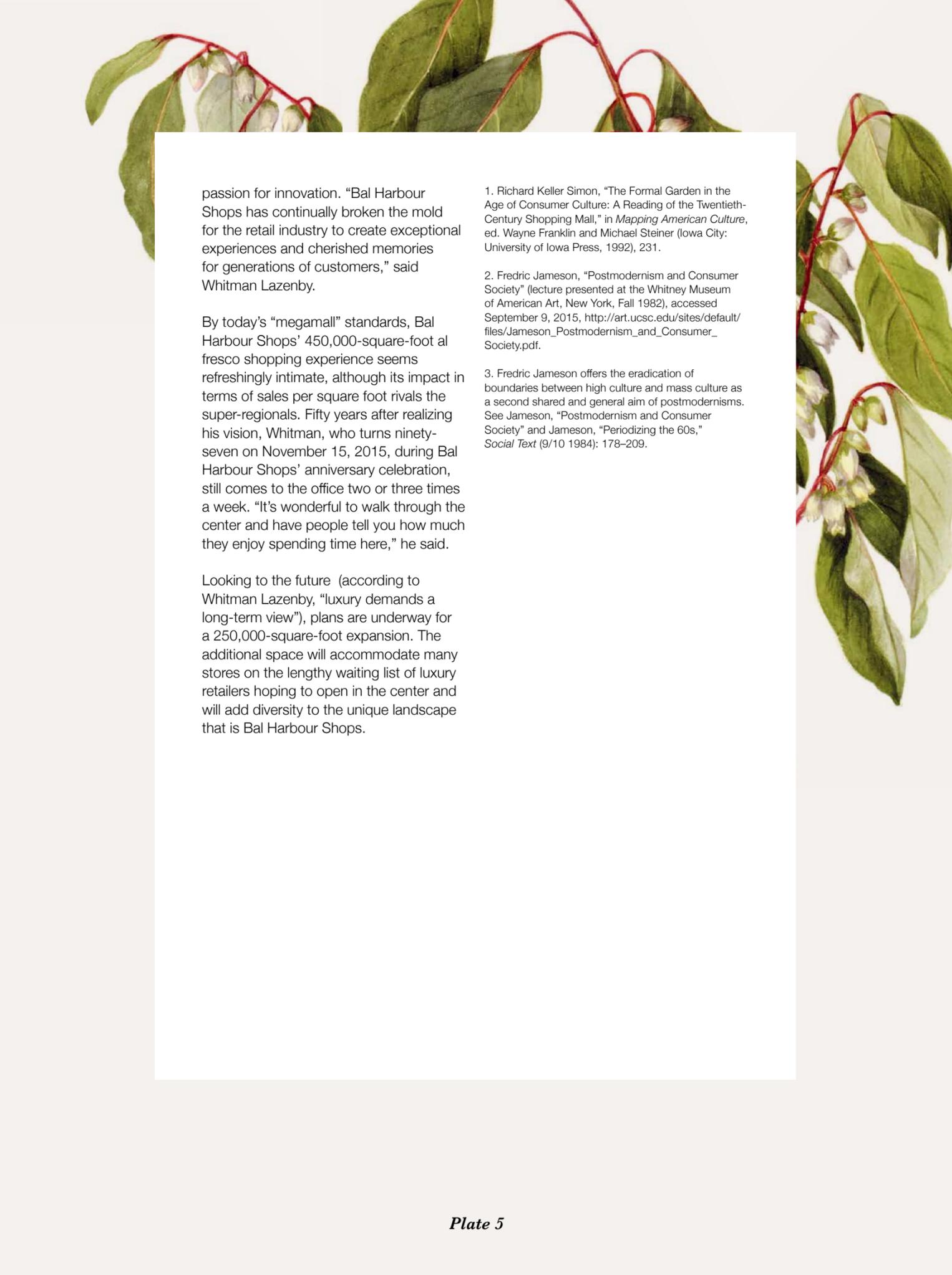
In 1865, exactly one century before the launch of Bal Harbour Shops, the Parisian department store Printemps opened for business. Nineteenth-century Parisian department stores were beacons of industrial and urban modernity, representing the culmination of centuries of cultural momentum. Comparatively, in 1965 Miami was a young city, and the cultural climate in the country was markedly different from that of Europe. The 1960s in America, with its waves of rights movements and countercultural reactions to postwar conservatism, was a decade marked by challenges to established tradition. The reaction against forms of high modernism is one general tenet of postmodernism,² which is generally accepted as having developed as an ensemble of cultural, artistic, and academic preoccupations during the decade.³

Far from the original setting of busy urban streets, the department stores and luxury designer boutiques united in the symbolic and literal garden of Bal Harbour Shops offer an evident contrast with the grandiose department store and crowded shop of modernity. Simply looking upwards reveals a unique departure from established tradition. The roof was central to early shopping spaces. Seen as precursors of the shopping mall,

covered shopping passages such as the Passage du Caire in Paris (1798) and London's Burlington Arcade (1819) were characterized by their vaulted glass roofs. The stained-glass cupolas of grand nineteenth-century European department stores initiated a style later adopted around the world. In the contemporary shopping landscape, roofs remain a considered architectural feature, and many continue to employ glass as a primary material. As an open-air space, Bal Harbour Shops ruptures this tradition. The evident importance and influence of the subtropical landscape in Bal Harbour Shops offers a distinct break with the enclosed, industrial sites of modern shopping.

Following the arrival of Neiman Marcus and Saks Fifth Avenue, the collection of tenants in Bal Harbour Shops innovatively assembled by Whitman was unparalleled and quickly became adopted as the industry benchmark. Famed European merchants, such as Gucci in 1977, chose Bal Harbour Shops. For many others, it was their first U.S. location outside of New York City. The center now boasts a roster of more than one hundred international fashion brands. The formula works; for decades, Bal Harbour Shops has been remarkably successful. In 2012, it was named the "world's most productive" shopping center, ranked by sales per square foot, by the International Council of Shopping Centers.

As Bal Harbour Shops celebrates its half-century mark, the business remains family-owned and managed. Leadership positions are held by Randy Whitman and Matthew Whitman Lazenby, Whitman's grandson and president and chief executive officer of Whitman Family Development, LLC, who share Whitman's



passion for innovation. "Bal Harbour Shops has continually broken the mold for the retail industry to create exceptional experiences and cherished memories for generations of customers," said Whitman Lazenby.

By today's "megamall" standards, Bal Harbour Shops' 450,000-square-foot al fresco shopping experience seems refreshingly intimate, although its impact in terms of sales per square foot rivals the super-regionals. Fifty years after realizing his vision, Whitman, who turns ninety-seven on November 15, 2015, during Bal Harbour Shops' anniversary celebration, still comes to the office two or three times a week. "It's wonderful to walk through the center and have people tell you how much they enjoy spending time here," he said.

Looking to the future (according to Whitman Lazenby, "luxury demands a long-term view"), plans are underway for a 250,000-square-foot expansion. The additional space will accommodate many stores on the lengthy waiting list of luxury retailers hoping to open in the center and will add diversity to the unique landscape that is Bal Harbour Shops.

1. Richard Keller Simon, "The Formal Garden in the Age of Consumer Culture: A Reading of the Twentieth-Century Shopping Mall," in *Mapping American Culture*, ed. Wayne Franklin and Michael Steiner (Iowa City: University of Iowa Press, 1992), 231.

2. Fredric Jameson, "Postmodernism and Consumer Society" (lecture presented at the Whitney Museum of American Art, New York, Fall 1982), accessed September 9, 2015, http://art.ucsc.edu/sites/default/files/Jameson_Postmodernism_and_Consumer_Society.pdf.

3. Fredric Jameson offers the eradication of boundaries between high culture and mass culture as a second shared and general aim of postmodernisms. See Jameson, "Postmodernism and Consumer Society" and Jameson, "Periodizing the 60s," *Social Text* (9/10 1984): 178–209.



Above — Bal Harbour Shops pre-opening rendering. Illustration courtesy of Bal Harbour Shops.

Below clockwise — Bal Harbour Shops opened in 1965 with thirty retailers in a one-level shopping center.

Stanley Whitman, founder of Bal Harbour Shops.

Groundbreaking, early 1960s.

Photos courtesy of Bal Harbour Shops.





Above — Angelo Seminara and Millie Schwier making the wigs and floral headpieces for "The Anniversary."
Photos: Thom Atkinson.

Opposite page — Wigs by Angelo Seminara and floral headpieces by Millie Schwier.
Photos: Thom Atkinson.



Opposite page — Trouser suit, metallic brocade and rayon, Yves Saint Laurent Rive Gauche, France, c. 1970s. Courtesy of Oxana Korsun Collection at Found and Vision. Photo: Thom Atkinson.

Top left — Skirt suit, printed cotton with appliqué, Mr Freedom, United States, 1973–74. Courtesy of The Contemporary Wardrobe. Photo: Thom Atkinson.

Top right — Skirt suit, printed silk, Gianni Versace, Italy, 1980s–90s. Courtesy of Rellik. Photo: Thom Atkinson.



Opposite — Detail of skirt suit, printed cotton with appliqué, Mr Freedom, United States, 1973–74.
Courtesy of The Contemporary Wardrobe.
Photo: Thom Atkinson.

Above — Detail of skirt suit, printed silk, Gianni Versace, Italy, 1980s–90s.
Courtesy of Rellik.
Photo: Thom Atkinson.

BLOOM

The Metropolitan Museum of Art, New York *March 30 – August 20, 1995*

The 1995 exhibition “Bloom” at The Metropolitan Museum of Art, curated by Richard Martin and Harold Koda, highlighted flowers in fashion from seventeenth-century embroidery to contemporary catwalk pieces by Isaac Mizrahi and Koji Tatsuno. “Bloom” was very much in keeping with Martin’s body of work and is an example of his thematic exhibitions. As head curator at both the Met’s Costume Institute and the Fashion Institute of Technology’s Design Laboratory (now The Museum at FIT), Martin was integral to exhibitions of fashion in New York City in the 1980s and 1990s. He advocated for the treatment of fashion by museums and the academy to equal that accorded to fine art. “His language was the language of art, not fashion,” according to Koda, who worked with Martin for many years and succeeded him as head of the Met’s Costume Institute, from which he will retire in January 2016. Martin’s experiments with the thematic exhibition—rather than the exhibition dedicated to a select designer or historical period—was but one of the ways in which he expanded the possibilities for fashion in the art museum. “The Anniversary,” with its emphasis on nature and its eschewing of a chronological narrative, references “Bloom” and Martin’s legacy. ““Bloom” is a celebration of flowers in fashion,” Martin and Koda wrote. They continued:

Prodigal nature has provided many interpretations and ideas, from the chaste

economies of Henry David Thoreau to the exuberant fantasies of William Wordsworth. Thus, to perceive the display and disposition of flowers, “Bloom” is organized—as if with seed packets marking each vitrine—around the patterns of floral representation beginning with the scientific and analytic systems that flourished in Europe in the seventeenth and eighteenth centuries. Europeans realized that floraculture could be schematized and industrialized, even as colonies provided a plethora of new flowers and plants. The centuries of science enhanced flowers with the sureness of classification and cultivation. Botanical illustrations and floral still-life paintings, primarily subjected to science and secondarily interpreted symbolically, flourished as Europe grasped both garden and flower as metaphors for empiricism. The design pattern of an eighteenth-century garden was a microcosm of the world, wherein every flower was assigned place and purpose. Similarly, dress of the period assumed botany as a textile knowledge and frequently embellished the flat flowers of textile patterns with the three-dimensional flowers of fly fringe and passementerie. The balance of art and science that was the concern of the botanical illustrator was at issue in fashion as well. By the 1770s, naturalistic renderings of blooms had insinuated themselves in garlands of more fanciful and schematic vegetation.

— Richard Martin and Harold Koda, *Bloom* (New York: The Metropolitan Museum of Art, 1995), 4–5.

PLATE ILLUSTRATIONS

Plate 1

Sabal palmetto – Cabbage Palm

In both the Great Seal of the State of Florida and the historical coat of arms upon which it is based, a single *Sabal palmetto* defines the background. Native to the southeastern United States, the Cabbage Palm is the state tree of both Florida and South Carolina. The average height of this species is sixty-five feet, with leaves growing as large as six and a half feet. The Cabbage Palm is a resistant tree, characterized by its ability to tolerate hurricanes, fire, floods, cold, salt water, and drought.

Historia Naturalis Palmarum contains more than 240 chromolithographs, the majority of which were drawn by its author, Carl Friedrich Philipp von Martius, a German botanist and explorer. On an expedition through Brazil and Peru with a fellow German zoologist, Martius sketched and collected specimens, allowing him to develop his modern classification of palms and maps of Palmetto biogeography.

Image: Carl Friedrich Philipp von Martius, *Historia Naturalis Palmarum*, vol. 1, 1826. Courtesy of Peter H. Raven Library, Missouri Botanical Garden.

Plate 2

Pontederia cordata – Pickerelweed

Pontederia cordata grows in wetlands, including ponds, lake margins, flooded areas, and the Everglades. This herbaceous perennial of the small pontederiaceae family of aquatic plants is commonly known as Pickerelweed, Heart-leaved Pickerelweed, and Wampee. It is native to a large range of North and South America. Blooming in late summer, the two-lipped, tubular, blue and purple flowers have yellow markings attractive to pollinating bees. The flowers are tristylous, meaning the species is heterostylous and contains three morphological types of flowers. Charles Darwin was specifically interested in the heterostylous morphs in the pontederiaceae family. Pickerelweed, like many other aquatic plants, can reproduce asexually. The Royal Horticultural Society gave the ornamental plant its Award of Garden Merit.

Image: Mary Vaux Walcott, 1919. Courtesy of Smithsonian American Art Museum.

Plate 3

Vaccinium corymbosum – Highbush Blueberry

Indigenous to eastern Canada and the southern United States, from Nova Scotia to eastern Texas, *Vaccinium corymbosum* is now the most common commercially grown blueberry in North America. In its natural habitat, it provides food to wildlife, including bears and migrating birds. The spring sees white and light pink bell-shaped flowers, while in autumn the leaves of this deciduous shrub explode in bright shades of purple, red, orange, and yellow. Cultivar varieties of this species include Duke, Spartan, KaBluey, Aurora, and Elliot; the first two have received the Royal Horticultural Society’s Award of Garden Merit.

Image: Mary Vaux Walcott, 1922. Courtesy of Smithsonian American Art Museum.

Plate 4

Acer rubrum – Red Maple

The Red Maple is one of the most abundant trees in eastern North America, ranging from the Canadian Maritimes to eastern Texas and the Florida Everglades. It is tolerant to a range of soils but intolerant to fire, somewhat explaining the lack of this species in the prairies. *Acer rubrum* is the state tree of Rhode Island. It reaches maturity between seventy and eighty years and rarely lives past one hundred fifty years. At maturity, its height reaches close to fifty feet. The twigs, seeds, petioles, and flowers are all varying shades of red, but it is the bright red of its autumn foliage that gives this species its name. In cold climates, red maples can be tapped to extract sap for maple syrup.

Image: Mary Vaux Walcott, 1920. Courtesy of Smithsonian American Art Museum.

Plate 5

Diospyros virginiana – Persimmon

Diospyros virginiana, commonly known as Persimmon, Possumwood, or Sugar-plum, has been cultivated for its fruit since the pre-Columbian era. Its native growing area ranges from Connecticut to Florida and from Texas to Iowa. The tree grows to heights of three to eight feet and typically starts producing fruit in its sixth year. The orange, oval-shaped fruit ripens in late August. Unripe Persimmon fruit is bitter in taste. Folklore suggests that frost is essential in guaranteeing ripe sweetness. However, frost simply destroys the fruit’s cells, causing softening through rotting rather than ripening. Molasses, tea, beer, and brandy can be made from Persimmon fruit and leaves. Its seeds, when roasted, can be used as an alternative to coffee and were used as buttons during the American Civil War.

Image: Mary Vaux Walcott, 1923. Courtesy of Smithsonian American Art Museum.

Plate 6

Acacia farnesiana – Sweet Acacia

In 1550, Cardinal Alessandro Farnese created the Farnese Gardens on the northern point of the Palatine Hill in Rome. Managed by the noble Farnese family, the gardens were the first private botanical gardens in Europe. Under the family’s direction, the Acacia tree was imported from Central America and the Caribbean to Italy and planted in the gardens, where it adopted the taxon “farnesiana.”

The compound farnesol, found in *Acacia farnesiana*, is commonly used in perfumery to accentuate sweet floral scents. Sweet Acacia has many other functions, including the use of leaves in chutney, the extraction of black pigment from its fruit, and the medicinal properties of its tannic bark. Along with its feathery leaflets, the plant hosts long, sharp thorns, fragrant yellow flowers that appear in clusters, and glossy fruits attractive to birds and other wildlife.

Image: Lena Lewis, *Familiar Indian flowers*, 1881. Courtesy of Rare Books Collection, University Library, University of Illinois at Urbana-Champaign.

FASHION PROJECT

About Fashion Project

Fashion Project is an experimental space in Bal Harbour Shops that approaches fashion and the culture surrounding it through a multidisciplinary lens. Curatorial projects and public programs explore and celebrate fashion and its many meanings and messages. Fashion Project is an initiative Whitman Family Development and is underwritten by Bal Harbour Shops.

Schedule

FP04: The Anniversary
November 12, 2015–January 20, 2016

Acknowledgements

Judith Clark and Cathy Leff thank the following individuals and companies for their invaluable help with Fashion Project and in the realization of FP04: The Anniversary.

Maria Katehis at SetWorks
Alessandra Grignaschi
Paula Alaszkiwicz
Jenna Rossi-Camus
Matthew Whitman Lazenby
Nik Massey
Cheryl Stephenson
Sandra Villaman
Gary Karlson
Enrique Barrio
Sergio Verrelli of Brodson Construction
Carolyn Travis
Bernard Zyscovich
Mitchell Kaplan and Cristina Nosti of Books & Books
Tui Panich of Tui Lifestyle
Red Market Salon
Samantha Traeger
Andrea Gollin
Ann Briggie
Alejandra Zamparelli
Luisa Jimenez
Jessica Martin
Cheryl Jacobs and Richard Mor
MCAD and AIA Miami
Peter Roman

Catalogue design by Charlie Smith Design

FASHION PROJECT

is curated and designed by Judith Clark.

Sponsored by:

Bal
Harbour
Shops

With additional support from:

ual: university
of the arts
london
college
of fashion

CENTRE FOR
FASHION CURATION



Plate 1