

***Architecture as Brand Essence: Analyzing Louis Vuitton's Flagship
Store Designs in Luxury Retail Marketing***

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Abstract

This paper examines the strategic use of architectural design by Louis Vuitton in its flagship stores, highlighting its role in enhancing marketing effectiveness within the luxury retail sector. Incorporating a historical review of the brand's evolution, the study provides a comprehensive examination of a range of architectural strategies—such as location, materials, visual engagement, and cultural integration—employed across flagship stores in various global contexts including Asia, America, and Europe. The findings shows that these architectural elements are not only aesthetic enhancements but are integral to Louis Vuitton's marketing and brand storytelling. Key strategies such as the strategic placement of stores, use of materials, and alignment with local cultures are discussed, underscoring their effectiveness in enhancing the brand's image and consumer engagement. The paper discusses these elements in depth, offering insights into the relationship between architecture and luxury brand marketing, and contributing to scholarly discussions on how physical spaces can amplify a luxury brand's market position.

Keywords luxury Retail Architecture, Marketing Strategies, Flagship Stores, Louis Vuitton, Consumer Engagement

1. Introduction

The concept of luxury has undergone significant evolution, transitioning from mere indulgences that provide pleasure without necessity to a modern association with exclusivity and personal experience. Initially defined as non-essential yet pleasurable items, the perception of luxury has dramatically transformed over the centuries. In ancient Europe, luxury was regulated through sumptuary laws designed to limit extravagance and maintain social hierarchies ("Who Wears What I," 2018, as cited in Hawley, 2017). In stark contrast, Romans revered luxury as the ultimate form of pleasure (Hawley, 2017), a viewpoint that has influenced the evolving understanding of luxury goods, shifting towards emotional satisfaction and the value of personal experiences offered by luxury brands ("A Brief History of Luxury," 2014, as cited in Hawley, 2017).

Against this shifting background, Louis Vuitton has emerged as an icon of the trendiest contours of modern luxury. Incorporated in 1854, Louis Vuitton has been acting as a brand of luxury goods and a trendsetter in the luxury retail environment with innovative store designs. Such a flagship store goes away from traditional paradigms of retail by creating a sensory and immersive environment reflecting the brand identity, resonating in tune with the consumer's self-image (Ghesquière, n.d., as cited in Hawley, 2017). These do not capture the aesthetic appeal of Louis Vuitton but, on the other hand, capture ethos, heritage, and values, functioning as both the monuments of the brand's historic narrative and a promise for innovation (Edelmann et al., 2011).

The present thesis undertakes the study of types of architectural strategies that Louis Vuitton uses with the purpose of reasserting its market positioning worldwide. This will be alongside an exploration of its history, tracing how the heritage of craft skills has informed and continues to inform, contemporary marketing and store designs of Louis Vuitton's luxury goods, learning from their mistakes. In this regard, this paper seeks to discuss how different design elements of the architecture and innovative store designs play their role in supporting brand marketing strategies and increasing the commitment of the consumers.

Accordingly, the central research question of the paper is: "How does the architectural design of Louis Vuitton's flagship stores support its marketing strategies and influence consumer engagement within the luxury retail market?" This question will be relevant in answering how architectural design can be influential in brand storytelling and marketing, adding to consumers' perceptions and what contribution it makes toward a discourse on luxury retailing.

2. Historical Background of Louis Vuitton

2.1. The birth of Louis Vuitton

The history of Louis Vuitton is, therefore, a broader history of changes that were taking place in luxury goods and how they were issued. The 17th century became a turning point when luxury turned out to be a yet more open and ostentatious way of demonstrating wealth due to the growing availability of all kinds of exotic products (Hawley, 2017). This era equally viewed London's transformation from the old-time fairs into the busy shopping centers housing the first luxury boutiques with tailor-made clothes and silk. This setting was the basis for the emergence of iconic brands such as Louis Vuitton (Hawley, 2017).

The journey of Louis Vuitton from a young boy to a celebrated luxury icon started back in 1837, when the 16-year-old Vuitton left Jura, France, for Paris. Louis learned at Monsieur Maréchal, who was a master in the art of making and packing luggage (Louis Vuitton, n.d.). He was very talented and after excelling in his craft, Vuitton established his workshop in 1854 at 4 Rue Neuve-des-Capucines near Place Vendôme (Louis Vuitton, n.d.). He offered custom-made packing and luggage-making services (Louis Vuitton, n.d.). From these modest beginnings, the brand was born.

The increasing demand for trunks of good quality from Vuitton was the reason for enlarging the workshop. In 1859, he opened his atelier in Asnières (Louis Vuitton, n.d.). Here, Vuitton set not only a benchmark for craftsmanship but also built the basis for a family-run empire. By 1914, the staff at the Asnières workshop, which was originally 20 employees, had grown to 225 craftsmen, a testimony to the growth and successes recorded by the brand (Louis Vuitton, n.d.).

In 1892, when Louis Vuitton died, his son Georges Vuitton succeeded and led the company to an era when many innovations were made (Louis Vuitton, n.d.). In 1914, the

building of Louis Vuitton was opened on the Champs-Élysées, with the store declaring itself the largest store of travel goods at that time (Wikipedia contributors, 2024). In addition, the mid-20th century indicated the major revolution that was realized with the involvement of PVC in their canvas, changing the durability and appeal aesthetic that was offered by Louis Vuitton bags (Homer, 2021). Among its clients were nobles and celebrities like Brigitte Bardot and Audrey Hepburn, further cementing the image of Louis Vuitton's products as the penultimate luxury item (Homer, 2021).

2.2. Foundations and Evolution of Louis Vuitton's Architectural Identity

The origins of Louis Vuitton's architectural journey trace back to its establishment in Paris, eventually spanning across London and globally. This chapter delves into the initial architectural designs and the evolution of Louis Vuitton's architectural signature.

- **1854 - PARIS, 4 RUE NEUVE DES CAPUCINES**

Marking the birthplace of Louis Vuitton, the first store opened its doors at 4 Rue Neuve des Capucines, symbolizing the beginning of an era (Bagage Collection, n.d.). That same year, Vuitton's personal and professional lives intertwined as he established his workshops at 76 Rue du Rocher shortly after marriage (Bagage Collection, n.d.). Despite the eventual closure of these initial ventures in 1871 due to societal upheaval, they laid the groundwork for the brand's enduring legacy.



Figure 01. Boulevard des Capucines and the Grand Hôtel, Paris. Neurdein Frères.

- **1860 - PARIS, ASNIERES SUR SEINE**

The opening of a significant factory in Asnières sur Seine marked the expansion, utilizing the Seine's resources for trunk manufacturing (Bagage Collection, n.d.). Here, the Vuittons lived above the workspace, symbolizing their commitment to their craft. The

building's traditional yet functional design featured big windows and skylights, ensuring a conducive and healthy working environment.

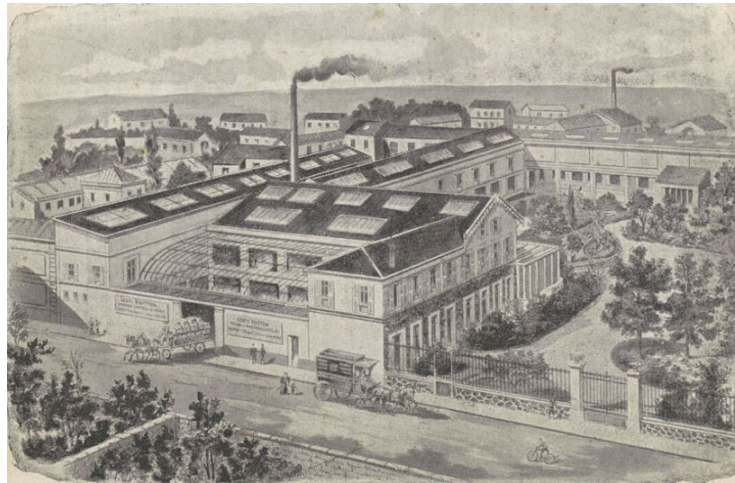


Figure 02. Louis Vuitton Atelier in Asnière-sur-Seine. [Photograph of the Louis Vuitton workshop in Asnière-sur-Seine.]

- **1871 - PARIS, 1ER RUE SCRIBE**

Outgrowing its original location, Louis Vuitton seized a prime spot on Rue Scribe 1, near the opulent Opera Garnier, attracting a clientele of affluence (Bagage Collection, n.d.). This move solidified the brand's presence in Asnière, marking a new chapter in its architectural narrative.



Figure 03. Louis Vuitton Storefront on Rue Scribe. [Photograph of the Louis Vuitton store on Rue Scribe with carriages parked beside the front door].

- **1885 - LONDON, 289 OXFORD STREET**

George Vuitton's ambition led to the opening of Louis Vuitton's first store in England. And they chose London's prestigious Oxford Street as a location (Bagage Collection, n.d.). This marked the brand's first international venture, indicating a shift towards global expansion.



Figure 04. Busy street scene on Oxford Street, London. [Photograph shows a busy street bustling with pedestrians and horse-drawn carriages.]

- *1889 - LONDON, 454 RUE DE STRAND*

The relocation to Strand Street was a strategic but ultimately insightful misstep, teaching the Vuittons valuable lessons in location scouting and marketing, notably the introduction of large logos and display windows—a precursor to contemporary retail design (Bagage Collection, n.d.). This design evolution was crucial in transitioning the brand toward contemporary retail design, emphasizing visual engagement and the storefront as a key element of brand communication.



Figure 05. Louis Vuitton Boutique at 454 Strand, London. [Engraving of the Louis Vuitton store located at 454 Strand with the surrounding street activity.]

- *1899 - LONDON, 149 NEW BOND STREET*

A decade later, relocation to New Bond Street (Bagage Collection, n.d.), a hub of luxury, signified a matured brand ready to showcase its identity boldly, evidenced by large windows and the prominent display of the LV logo.

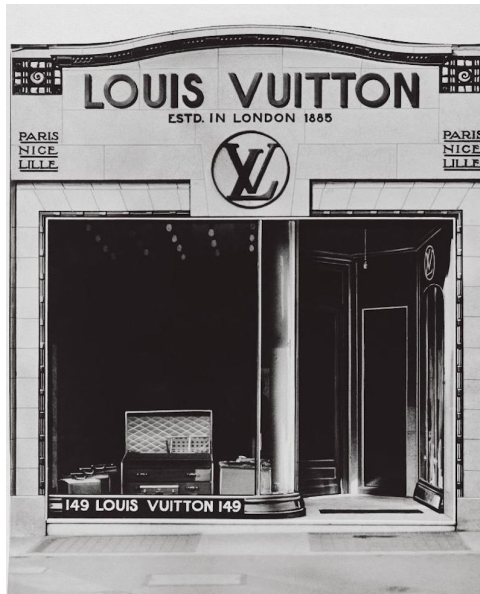


Figure 06. Louis Vuitton Store at 149 New Bond Street. [Photograph of the iconic Louis Vuitton storefront at 149 New Bond Street.]

- *1908 - NICE, 12 AVENUE DE VERDUN*

Louis Vuitton established its first boutique in Nice at 12 Avenue de Verdun, featuring the brand's logo prominently, even on the second floor, complemented by large windows that revealed the interior and displayed their trunks. In the 1960s, the store relocated closer to the beach, to 2 Avenue de, a location it maintains to this day (Bagage Collection, n.d.). Observing the store's current facade reveals a subtle evolution in branding; the once dominant logo has been scaled down, reflecting Louis Vuitton's established fame and recognition. This understated approach suggests confidence in the brand's iconic status, allowing for a more minimalist display that moves away from showcasing interiors through expansive windows, indicating a strategic shift in how Louis Vuitton engages with its audience visually.



Figure 07. Early Louis Vuitton Store in Nice. [Photograph of an early 20th-century Louis Vuitton storefront, with a staff member standing at the entrance.]



Figure 08. Current Louis Vuitton store in Nice. [Photograph of the current Louis Vuitton storefront in Nice.]

- **1909 - LILLE, 34 RUE FAIDHERBE**

Louis Vuitton opened its first store in Lille, at 34 rue Faidherbe (Baggage Collection, n.d.). Here again, the logo and windows expand on the whole façade.



Figure 09. Louis Vuitton Storefront at 34 Rue Faidherbe, Lille. [Photograph of the early 20th-century Louis Vuitton store in Lille, showcasing the facade and display windows.]

- **1912 - PARIS, 70 AVENUE DES CHAMPS ELYSÉES**

The construction of a building on the Champs Elysées, inspired by Art Nouveau, marked a significant architectural contribution to Paris, showcasing the Vuitton brand until 1954 (Baggage Collection, n.d.).



Figure 10. Interior of Vuitton Building. [Photograph of the interiors of the Vuitton building.]

- *1927 - VICHY, 1 AVENUE DE VICHY*

A boutique in Vichy represented the brand's first integration within a hotel, a novel concept at the time, designed by architect Charles Abella (Bagage Collection, n.d.).



Figure 11. Exterior of Louis Vuitton Store in Vichy. [Photograph of the exterior of a Louis Vuitton store, capturing a line of individuals on the sidewalk, including a doorman, under the sign of Hotel Parc-Majestic.]

- *1954 - PARIS, 70 BIS AVENUE MARCEAU*

Moving away from the tourist-centric Champs Elysées, the opening on Avenue Marceau coincided with the brand's centennial, showcasing its adaptability and continued innovation (Bagage Collection, n.d.)



Figure 12. Facade of the Louis Vuitton Store at 78bis Avenue Marceau. [Photograph of the storefront with prominent signage and the iconic LV logo.]

This exploration of Louis Vuitton's first stores not only shows the brand's architectural journey but also its evolution from its humble beginnings to becoming a symbol in the luxury world. Attached to these places is a story of how architecture played a key role in the defining aspect of brand identity.

2.3. Evolution of store layouts

Under the management of in-house architects Eric Carlson and David McNulty, Louis Vuitton consistently focused on creating a unified image for its brand shops, ranging from 60 to 100 square meters. This consistency in design across diverse sectors—from petrol stations to fashion retailers—offered a reassuring familiarity to consumers, particularly valuable in an era when global travel was less common (Carson, 2007).

The transformational year for Louis Vuitton, however, began in 1997, when he became artistic director—ready to be transformed by the American designer Marc Jacobs (Homer, 2021). This was during the time when Jacobs presented the debut of ready-to-wear fashion collections for men and women from the brand, determining a change in the product offer and even transforming the architectural identity of Louis Vuitton. Such a shift served to reflect a growing sophistication in consumers, who were, of course, by then themselves increasingly well-traveled and well-read, partly in the wake of the magazines and other media that reached a mass audience. This pushed the architecture team to look for premises and prototype designs in expansive premises as the product lines demanded larger store spaces (Carson, 2007, pp. 55-64). The transition, hence, underscored the need to attend to various considerations of architecture, inclusive of those structural, spatial, and exterior design elements, of which the façade became a focus within the experimental approaches of the team. (Carson, 2007, pp. 55-64).

What became evident was that due to the high level of cultural, historical, and structural constraints between the countries—and taking into account budget considerations—a "one-size-fits-all" mentality in design was no longer possible (Carson, 2007, pp. 55-64). The increase in store size brought in the question of additional architectural features that gave functionality and aesthetic additions to the stores, like the redesign of the floor plans and the introduction of stairs (Carson, 2007, pp. 55-64).

The launch of projects in Osaka and Nagoya in 1998, designed by the in-house team and architect Jun Aoki, respectively, showed the significant impact of architecture on both the perception and functionality of retail spaces (Carson, 2007, pp. 55-64). This era also features the wave of collaborations with renowned artists and architects, including partnerships by Prada with OMA and Herzog & de Meuron, Hermès with Renzo Piano, and Dior with Kazuyo Sejima. Louis Vuitton, while working with Aoki and Kuma, maintained a commitment to a sophisticated design language, underscoring the brand's evolution and its emphasis on architectural excellence as a cornerstone of its identity (Carson, 2007, pp. 55-64).

3. Literature Review

The interplay between architecture and brand identity in the luxury retail sector emerges as a pivotal theme across a diverse range of scholarly works. Kushwah et al. (2019) delve into the nuances of how cultural perceptions influence brand identity, suggesting that luxury brands, like Louis Vuitton, navigate complex cultural landscapes to resonate with local and global audiences alike. This idea is complemented by Moore and Doyle's (2010) examination of Prada's evolution, underscoring the strategic use of store design in crafting a luxury brand's narrative. Kirby and Kent (2010) further elaborate on this concept, positioning architecture not merely as a backdrop for retail activities but as an integral component of the brand's identity. Their analysis is echoed in studies by Vernet and De Wit (2007), and Seo and Lee (2015), who explore the architectural seduction of retail spaces and how facades contribute to the store's image and consumer attitudes.

In the realm of flagship stores, Manlow and Nobbs (2013), Moore et al. (2010), and Nobbs et al. (2012) highlight their strategic role in luxury brand marketing, serving as both a market entry method and a physical manifestation of the brand's essence. Van Marrewijk and Broos (2012) extend this discussion to the performative and theatrical aspects of retail spaces, suggesting that architecture and design play crucial roles in the brand experience. This perspective is reinforced by Kent and Brown's (2009) edited volume on flagship marketing, which includes insights into the emotional and identity aspects of luxury store design (Collins, 2009; Moore & Doherty, 2009; Kirby, 2009).

Edelmann et al. (2011) provide very interesting research on the architectural and interior design of Louis Vuitton, with a focus on the way in which brand identity is reflected in the ethos of mirroring through the stores of this global brand. However, though there is certainly more than a fair share of literature dealing with the relationship between

architecture, brand identity, and consumer perception in luxury retail, it can generally be said that there is a huge gap in research dealing with the architectural evolution of one single brand and its influence on brand identity.

This thesis aims to fill exactly this void, bringing an analysis to light of the architectural strategy of Louis Vuitton throughout its history, focusing on how the brand has used the design of the architecture as a tool to express its brand identity and to realize the marketing strategies. This essay considers Louis Vuitton to provide a case-specific view of how the architectural choices of a luxury brand contribute to its narrative, alter consumer perception, and solidify its global brand persona. This research aims to provide great detail into the historical and architectural progression of not only the Louis Vuitton flagship store but also the ways in which these designs reflect in a somewhat illustrative nature some marketing strategies for the brand, hence providing sophisticated insight into the balanced luxury retail architecture/branding relationship.

4. Methodology

This research employs a qualitative case study approach to explore the architectural development and marketing strategies of Louis Vuitton flagship stores worldwide. Central to the analysis is the rich visual and descriptive content found within Louis Vuitton's self-published book, "Louis Vuitton: Architecture and Interiors". This publication offers a catalog of the brand's architectural projects, serving as the primary basis for the selection of case studies. The chosen flagship stores, located across Asia, the United States, and Europe, provide a diverse range of contexts for examining the implementation of architectural marketing strategies, including location, designer collaboration, scale, materials, visual engagement, culture integration, and layout.

The analysis is structured around a comparative study of flagship stores in Tokyo, Hong Kong, Singapore, New York, Las Vegas, London, Paris, and Rome, selected for their architecture and representation of the Louis Vuitton brand on different continents. This methodological framework allows for an in-depth examination of how each store's design reflects broader trends in luxury retail marketing and architectural innovation in the different continents. Through an analysis of the architectural features, store layouts, and the integration of cultural elements, this study aims to show the nuanced ways in which Louis Vuitton flagship stores' architecture contributes to the brand's identity and its market positioning worldwide.

The use of qualitative analysis facilitates the exploration of themes and patterns across different locations, enabling a comprehensive understanding of Louis Vuitton's architectural strategy. By drawing insights from these selected examples, this research fills a gap in existing literature, offering a case-specific analysis of the symbiotic relationship between luxury retail architecture and marketing in the context of a global luxury brand.

5. Architectural Marketing Strategies in Luxury Retail

Flagships are a crucial business-building asset that encourages and supports the sales of luxury brands (Moore et al., 2010), but they are definitely more than that; they are the embodiment of a brand's value, image, and aspirations within the market (Kent & Brown, 2009). They serve a dual purpose: to communicate the brand's identity (Jackson, 2004, as cited in Nobbs, Moore, & Sheridan, 2012) by serving as a showcase (Kent & Brown, 2009) and as a marketing tool. So, the spatial design of the flagship store not only influences shop attendants' behavior but also, in return, gives a symbolic meaning to the spatial design (Van Marrewijk & Broos, 2012)

Today, flagship stores are designed to be architectural icons, showcasing not only the brand's products but also its commitment to quality, luxury, and exclusivity. They serve as advertisements for the brands by being iconic architectural containers, buildings that look more like an image than a building (Vernet & De Wit, 2007). For instance, Prada's "Epicentre" stores and Louis Vuitton's "Global Maison's" stand as testaments to each brand's architectural ambition (Passariello and Dodes, 2007, as cited in Nobbs, Moore, & Sheridan, 2012). These stores go beyond traditional retail expectations by their large scale and cutting-edge architecture, transforming them into tourist destinations and that being a marketing strategy attracting the nontraditional customers of the brand (Moore et al., 2010).

Given the important role of architecture in marketing, this chapter will investigate the strategies luxury brands use to make their flagship stores not just places of commerce but also key elements in telling the brand's story and connecting with customers. They use the following strategies:

1. Location:

The location is vital for luxury retailers, influencing not only their product range but also accessibility for their target demographic (the wealthiest). The site's history, location, and visual appeal influence the architecture and therefore significantly enhance the brand's identity (Vernet & De Wit, 2007).

Flagship stores in the luxury retail sector are strategically placed in cities renowned for their wealthy consumers, such as New York, London, and Paris. This strategic placement, known as the "New York, London, Paris" syndrome, underscores the importance of locations that amplify a brand's global stature (Hollander, 1970, as cited in Moore & Doherty, 2009). Tokyo, since Japan accounts for a third of all luxury goods sales, and Milan by being the center for European luxury manufacturing are also key spots attracting media attention and international buyers, thereby boosting the brand's credibility (Moore & Doherty, 2009).

These flagship stores are often found in prestigious districts, such as Bond Street in London, Via Montenapoleone in Milan, and Madison Avenue in New York, drawing in high-net-worth individuals and tourists. This clustering of these brands in those streets not only amplifies the brand's allure but also establishes the area as a luxury shopping

destination. Also, the strategic choice of historic or iconic buildings for flagships further elevates the brand's status, associating it with heritage and exclusivity (Moore & Doherty, 2009; Moore et al., 2010).

Luxury brands view their flagship locations as core to their identity, making significant financial investments to secure spaces in the world's most luxurious shopping districts. These investments are not merely for retail purposes but are a strategic move to embed the brand within the cultural and economic fabric of key global cities, ensuring connection to its target audience and enhancing its prestige (Nobbs et al., 2012; Moore et al., 2010).

In summary, luxury retail's location strategy is more than basic real estate decisions, it intertwines brand identity with architecture and strategic market positioning. This approach highlights the relationship between brand, architecture, and location in defining the luxury retail experience and how important is the city, the street, and the building itself in the marketing of the brand.

2. Designer:

Collaboration of luxury brands with designers does not necessarily come under the purview of design or construction; it is a sort of alliance tending to strengthen brand identity and develop customers' experience. This fusion is a partnership, whereby the boutique/flagship strongly reflects its heritage and vision through a blend of architects, artists, industrial designers, and sometimes the clients themselves (Moore & Doherty, 2009). Today, luxury brands have become patrons of modern architecture, calling on leading architects to craft flagship stores that would stand as iconic design and innovation.

This relation enhances the prestige of the brand since there is a halo effect in gaining access to innovative ideas and techniques that result in unique design aspects. All these elements deliver unique brand stores and distinctive and memorable shopping experiences for the customer (Moore & Doherty, 2009; Moore et al., 2010). Furthermore, such great architects are usually taken to attract media attention to the business, hence enhancing its availability in the market. The collaboration results in unique stores that reflect each brand's identity, and they reflect local culture and character, which is very supportive of the luxury brand's identity. They derive such benefits from the relationships, helping the luxury brand enhance its image and get new ideas and creativity into the system for gaining competitive advantage and redefining experience in the luxury retail sector (Moore & Doherty, 2009). So, the designer himself despite the building or the design is a marketing tool used by many flagships.

3. Materials

Choosing the right materials and lighting for luxury stores is more than just about looks; it's a way to connect with shoppers and reflect the brand's values (Vernet & De Wit,

2007). For example, Prada's "Green Store" in Milan, known for its unique pale green color, shows how color and materials can make a store stand out. Designed by Roberto Baciocchi in 1983, this store's design helped shape the look of Prada stores worldwide (Moore & Doyle, 2010).

Different materials give stores various feels and images. Stone, like granite and marble, creates a luxurious vibe because of its durability and elegant appearance (Seo & Lee, 2015). Concrete offers strength and a modern look but can seem cold and rough (Seo & Lee, 2015). Glass brings a sense of openness and transparency, letting the inside of the store shine out (Seo & Lee, 2015). Metals like aluminum and copper are popular for their sleek, modern feel (Seo & Lee, 2015). And various types of wood can add warmth and texture to a store's exterior. Each material affects the store's overall image and how customers perceive the brand (Seo & Lee, 2015).

In the retail world, the choice of materials and how they're used play a big role in the shopping experience. These decisions aren't just practical; they carry meanings and messages that customers pick up on, sometimes without even realizing it (Van Marrewijk & Broos, 2012). This blend of social significance and material choice is becoming increasingly important in how brands present themselves and connect with their customers (Van Marrewijk & Broos, 2012).

4. Visual engagement

In the world of luxury retail, the art of presenting products extends beyond traditional display techniques, encompassing a broad spectrum of communication tools designed to seamlessly connect the physical store environment with the brand's identity. This approach underscores the importance of every detail — from the store's façade and entrance to the layout of show windows and the strategic placement of signage — in creating a cohesive narrative that speaks to the customer (Vernet & De Wit, 2007).

The façade, serving as the store's visage, alongside meticulously designed show windows, plays a crucial role in this visual dialogue (Seo & Lee, 2015). These elements not only showcase the products but also set the stage for the customer's journey, influencing perceptions from the first glance. The design of these components reflects the brand's essence, whether through openness, inviting passersby to view the interior and its offerings, or through more mysterious, closed designs that pique curiosity and invite exploration (Seo & Lee, 2015).

Architectural elements further enhance this communication by embodying the brand's message through colors, materials, and symbolic design choices (Kotler, 1974; Kirby, 2009). Such deliberate architectural decisions can transform buildings into iconic symbols of the brand, far beyond the mere application of logos. Notable buildings, like the Pompidou Centre or the Swiss Re 'Gherkin', exemplify how architecture itself can become a beacon of brand identity, underscoring the notion that sometimes architecture speaks louder than signage (Kotler, 1974; Kirby, 2009).

By weaving together advanced display techniques with strategic architectural communication, luxury retailers craft environments that do more than sell products; they create immersive worlds that reflect the brand's identity, engage the customer's senses, and build lasting connections. This unified strategy highlights the crucial role of visual and spatial design in luxury retail, setting the stage for a shopping experience that transcends the ordinary.

5. *Culture integration*

In today's world, where communication and cultural exchange are standard, consumers are increasingly aware of their cultural environment. This high awareness means that for a brand to truly blend with its audience, it must align with the cultural values, beliefs, and customs of the communities it serves (Kushwah, Shree, Rezaei, & Sagar, 2019). When a brand successfully reflects these cultural aspects, it's embraced by consumers. However, failure to reflect the local culture can lead to a brand being seen as an outsider, merely conducting transactions without genuine engagement. A brand in conflict with local culture risks rejection and failure, underscoring the critical importance of cultural compatibility in brand strategy (Aghaeian et al., 2013, as cited in Kushwah, Shree, Rezaei, & Sagar, 2019).

A strong brand identity that lacks cultural sensitivity can come across as overbearing or insensitive, particularly when entering a new market with distinct cultural characteristics (Kushwah, Shree, Rezaei, & Sagar, 2019). Thus, it's vital for brands to not only understand but also integrate into the cultural fabric of their target markets to foster acceptance and loyalty (Kushwah, Shree, Rezaei, & Sagar, 2019).

Brands express themselves through various means, including architecture and advertising each serving as a medium to communicate cultural affinity and brand identity (Kent & Brown, 2009). This expression is a deliberate process through which a brand makes its values and identity known, aligning itself with the cultural context of its audience to create meaningful connections (Kent & Brown, 2009).

Moreover, the integration of art and culture within these spaces further distinguishes luxury brands, transforming the stores into spaces where customers are invited not just to shop but to engage with their culture. This strategy not only elevates the shopping experience but also reinforces the brand's image, enhancing its credibility and depth (Vernet & De Wit, 2007).

This shows the importance of cultural integration in the design, which leads to a successful brand identity that resonates with consumers on a deeper level, ensuring acceptance and fostering loyalty in diverse markets.

6. *Scale*

In the luxury retail sector, the size of a flagship store plays a crucial role in reinforcing brand identity and enhancing the customer experience (Moore & Doherty, 2009). Typically, these flagships are five to eight times larger than the usual retail footprint. This

scale serves a dual purpose: it not only amplifies the brand's presence, making it appear more formidable and prestigious but also caters to an enhanced shopping experience that accommodates extensive product displays and facilitates smoother customer movement within the store (Moore & Doherty, 2009).

The reason for an expanded flagship store is rooted in the desire to create an environment that is more than a conventional shopping experience. These larger spaces allow for the incorporation of innovative design elements and services that engage customers more with the brand (Nobbs et al., 2012). From spacious showrooms to dedicated areas for exclusive collections, the size of a flagship is instrumental in offering a full spectrum of the brand's offerings, making each visit memorable and unique (Nobbs et al., 2012).

Moreover, the scale of flagship stores shows the brand's commitment to luxury. Acting on the principle "bigger is better", these huge shops reflect the brand's stature and its dedication to creating an immersive brand world (Van Marrewijk & Broos, 2012). The size of the store becomes a physical manifestation of the brand's values, ambitions, and promise of quality and exclusivity to its clientele (Van Marrewijk & Broos, 2012).

In global capitals, the huge scale of luxury flagships stands as a testament to the brand's significance in the luxury market (Nobbs et al., 2012). Whether it's a sprawling complex in Tokyo or an expansive multi-story building in Paris, the size of these stores is strategically chosen to enhance the brand's visibility, attract a wider audience, and make a statement of luxury that resonates on an international level (Nobbs et al., 2012).

In essence, the emphasis on the size of flagship stores in the luxury retail sector is a calculated move to elevate the brand's market position worldwide. By investing in large, architecturally distinct spaces that offer a unique shopping experience, luxury brands not only set themselves apart in a crowded marketplace but also deepen their connection with customers, fostering loyalty and reinforcing their image as leaders in luxury retail.

7. Layout

Kotler's insights into the strategic arrangement of space and products within a retail setting highlight the importance of designing environments that facilitate easy customer flow and positive interaction with merchandise (1974). This thoughtful organization of retail space is not just about aesthetics; it's a powerful tool for increasing sales (Kotler, 1974).

The focus on spatial design and the physical environment plays a pivotal role in shaping the perceptions of both customers and employees (Van Marrewijk & Broos, 2012). By carefully planning the store layout to include features like atriums, passageways, and concept rooms, retailers can guide consumer behavior in a way that promotes engagement with the brand (Van Marrewijk & Broos, 2012). Also, those spaces often include design elements such as grand staircases, spacious atriums, and innovative

technological displays, which, while enhancing the aesthetic appeal, also serve to amplify the brand message and attract a broader audience (Nobbs et al., 2012). These design features are selected in a way to create immersive, multi-sensorial experiences that not only captivate the customers' attention but stimulate the forming of brand-emotional bonding (Van Marrewijk & Broos, 2012).

Such environments are designed to be more than just spaces for transactions; they are settings that stimulate imagination and evoke emotional responses. Through strategic spatial design, retailers can create unique experiences that enhance customer satisfaction and loyalty, ultimately contributing to the brand's overall success.

In this chapter, we've explored the architectural marketing strategies that define luxury retail, emphasizing the significant role these play in brand marketing and customer engagement. From the strategic selection of location and designer collaborations to the careful choice of materials and the emphasis on visual engagement, each strategy is integral to crafting a luxury brand's identity and enhancing its appeal. Location not only reflects a brand's status but also its connection to cultural and economic hubs. Designer collaborations bring architectural innovation, making flagship stores landmarks of brand identity. The use of specific materials communicates the brand's aesthetic values directly to its audience, while visual engagement techniques draw customers in, creating a compelling first impression. The importance of cultural integration shows that a brand's success depends on its resonance with local values and customs. Through the careful consideration of scale and layout, luxury retailers create spaces that are not just stores but immersive experiences that foster deep, lasting connections with consumers.

As we transition to analyze Louis Vuitton stores, we will explore how these strategies are used in their flagship stores. This analysis will delve into the effectiveness of Louis Vuitton's implementation of these strategies, providing insights into the brand's ability to connect with its audience, embody cultural values, and maintain its status in the luxury retail market.

6. Analysis & Findings

6.1. Analysis

In the comprehensive review of literature, several pivotal marketing strategies employed by flagship stores were illuminated, focusing specifically on aspects such as location, designer collaboration, scale, materials, visual engagement, culture integration, and layout. While the realm of marketing strategies is broad, these particular elements were identified for their relevance to architectural considerations and their applicability to this research. Central to this case study is Louis Vuitton, a brand known for its rich historical legacy and global presence, offering an ideal lens through which to explore these architectural marketing strategies.

Crucial to the foundation of this analysis is Louis Vuitton’s self-published book, namely "*Louis Vuitton: Architecture and Interiors*", which collectively functions as a detailed catalog showcasing the brand’s diverse architectural projects around the world. This book provides not only a visual catalog of Louis Vuitton's innovative designs but also serves as the primary source from which the projects for analysis have been selected. Although these publications offer showcases of various styles and methodologies employed across Louis Vuitton's flagship stores, they stop short of providing analytical discourse, thus presenting an opportunity for this research to fill that gap by analyzing those architectural elements in depth.

Acknowledging Louis Vuitton’s wide array of stores across the globe, this study strategically leverages the geographical diversity of its locations to deepen the analysis. This exploration is organized into three major regions: Asia, the United States, and Europe. Such a categorization allows for a nuanced examination of how Louis Vuitton's architectural marketing strategies manifest across different cultural and geographical landscapes, enriching the study with varied insights into the application and adaptation of these strategies.

Selected for this analysis are the following flagship stores:

- Asia: Namiki in Tokyo, Japan; Hong Kong Landmark; Marina Bay in Singapore.
- United States: Fifth Avenue in New York and City Center in Las Vegas.
- Europe: New Bond Street in London, Champs-Élysées in Paris, and Etoile in Rome.

These stores were chosen based on their architecture and their location in the different regions. By examining these stores, selected from the wealth of information and imagery provided in Louis Vuitton’s publications, this analysis aims to provide an in-depth view of the diverse strategies employed by Louis Vuitton and how they resonate or vary from one continent to another, making a substantial contribution to understanding the interplay between luxury retail architecture, marketing, and the brand identity.

Table 01. Comparative Analysis of Marketing Strategy Elements Across Louis Vuitton Flagship Stores

Branch	Location	Designer	Materials	Visual engagement	Culture integration	Scale	Layout
Ginza Namiki Dori 2004	7-6-1, Ginza 104-0061 Chuo-ku, Japan High-end boutique Shopping District Local & international wealthy shoppers Tourist attraction-high foot traffic	Jun Aoki & Associated & Louis Vuitton Architecture Department	Façade: (stone) white, translucent alabaster & beige glass fiber-reinforced concrete (Jun Aoki & Associates, 2004) Warm lighting (See Figure 14 in Appendix A)	Special night lighting The façade represents Louis Vuitton’s Damier check pattern Transparent open entrance ground floor display windows only showcase products no interiors visible	The façade incorporates translucent materials reminiscent of traditional Japanese paper screens (shoji) (Magrou, 2011, pp. 52-59). The façade lighting represents Ginza's eye-dazzling technologies, seamlessly integrating the	7 floors Total area: 1,597 m ² (Edelmann et al., 2011) (See Figure 14 in Appendix A)	Upon entry, a three-story open space displays vintage LV trunks the lower level for men's products, the ground floor for leather goods, and the second floor for women's items (Magrou, 2011, pp. 52-59).

	<p>Corner location</p> <p>(See Figure 13 in Appendix A)</p>			<p>upper floors have small transparent glass windows offer glimpses inside</p> <p>The Louis Vuitton name on the lower left is an integrated Logo, engraved into the stones & is illuminated with warm lighting</p> <p>the LV logo on the upper right corner is made from the same stones as the ones used in the facade</p> <p>(See Figure 14 in Appendix A)</p>	<p>building with its surroundings.</p> <p>(See Figure 14 in Appendix A)</p>		<p>(See Figure 15 in Appendix A)</p>
<p>Hong Kong Landmark 2005</p>	<p>Shop 7-17, G/F, Landmark, Central Hong Kong Island, Hong Kong SAR</p> <p>in a prestigious shopping center within a global financial district</p> <p>Local & international wealthy shoppers</p> <p>Corner location</p> <p>(See Figure 16 in Appendix B)</p>	<p>Jun Aoki & Associated & Peter Marino Architect</p>	<p>Façade: (metal) Ground and second floors feature a dynamic kinetic envelope with stainless steel zigzag blades positioned with 44 mm gap between them (Jun Aoki & Associates, 2005)</p> <p>Each blade is 9 mm thick and meticulously brushed, polished, or painted white (Magrou, 2011, pp. 90-99).</p> <p>Some blades are integrated into mirrors, resembling drops of silver rain (Magrou, 2011, pp. 90-99).</p> <p>(See Figure 17 in Appendix B)</p>	<p>At night, the facade transforms into a radiant spectacle illuminated by LEDs</p> <p>From specific angles, the alignment of stainless-steel blades creates a visual illusion, revealing the Damier pattern on the façade</p> <p>Transparent two-story glass entrance Display windows only showcase products no interiors visible</p> <p>Faint transparency of the facade</p> <p>The logo is not integrated into the facade but appears as separate metal attachments, with the Louis Vuitton name on the lower left and the LV logo on the upper right corner</p> <p>(See Figure 18 in Appendix B)</p>		<p>The shop spans 40 meters along Pedder Street and 16 meters along Des Voeux</p> <p>Total area: 1,558 m² (Edelmann et al., 2011)</p>	<p>Behind the dazzling exterior, eighteen ancient trunks are exhibited</p> <p>The lower level for men's products, the ground floor for leather goods, and the second floor for women's items (Magrou, 2011, pp. 90-99).</p> <p>A reflective stainless steel spiral staircase mirrors the facade's design, leading to a private room for esteemed clientele (Magrou, 2011, pp. 90-99).</p> <p>Another staircase seamlessly connects all three floors, boasting a spectacular design enveloped in LEDs projecting dynamic images onto glass steps</p> <p>(See Figures 19, 20 & 21 in Appendix B)</p>
<p>Marina Bay 2011</p>	<p>Island Maison B2-36, 2 Bayfront Ave 018972 Singapore, Singapore</p>	<p>Peter Marino Architect & Moshe Safdie</p>	<p>Façade: (glass) Glass facade & steel structure, due to the building shape it creates floating effect, inviting natural</p>	<p>The extensive use of glass invites passersby</p> <p>Unique building shape</p>	<p>The building's architectural style, which is inspired of a ship's sails, honours Singapore's ports and maritime past, represents Louis Vuitton's travel</p>	<p>4 floors</p> <p>Total area: 3,069 m² (Edelmann et al., 2011)</p>	<p>Concept rooms for thematic exhibitions and VIP Areas for special customers</p>

	<p>In a prestigious district</p> <p>Local & international wealthy shoppers</p> <p>The location offers a unique shopping experience, being partially on the water and accessible by a tunnel under the Marina Bay</p> <p>(See Figure 22 in Appendix C)</p>		<p>light and panoramic views of the bay (FTL Design Engineering Studio, 2012)</p> <p>Wood interiors offer warmth, stone flooring adds luxurious feeling</p> <p>(See Figure 23 in Appendix C)</p>	<p>The logo is not integrated into the facade but appears as separate metal attachments, with the Louis Vuitton name on the lower side and the LV logo on the upper side</p> <p>(See Figure 23 in Appendix C)</p>	<p>legacy, and serves as a prominent visual landmark along Marina Bay (Edelmann, 2011, pp. 114-117).</p>		<p>It features an atrium</p> <p>Wooden staircase in the middle connection the third and second floor together</p> <p>(See Figure 24 in Appendix C)</p>
<p>City Center 2009</p>	<p>3720 Las Vegas Boulevard South, Ste 103 89109 Las Vegas, United States</p> <p>in a prestigious district</p> <p>Local & international wealthy shoppers</p> <p>(See Figure 25 in Appendix D)</p>	<p>Louis Vuitton Architecture Department</p>	<p>Façade: (metal) Custom metal cladding (representing L & V letters), LED lighting, and a control system were installed into the façade (Magrou, 2011, pp. 122-117).</p> <p>The interior features warm colors and lighting, with stone floors and wooden interior</p> <p>(See Figure 26 in Appendix D)</p>	<p>Dynamic display: special LED lighting broadcast branded media</p> <p>The display window and entrance blend seamlessly into one fully transparent element.</p> <p>The logo is not integrated into the facade but appears as separate metal attachments, with the Louis Vuitton name on the lower left and the LV logo on the upper right side.</p> <p>(See Figures 26 & 27 in Appendix D)</p>	<p>The dynamic facade captures the spirit of Las Vegas' cultural and entertainment scene, with its vibrant use of light echoing the city's lively nightlife.</p> <p>(See Figure 27 in Appendix D)</p>	<p>3 floors</p> <p>Total area: 3,066 m² (Edelmann et al., 2011)</p>	<p>The first floor is a mezzanine and there is an atrium.</p> <p>Staircase connecting the three floors together, the staircase is made out wood and mirrors on the backside.</p> <p>Huge chandelier hangs from the second floor to the ground floor.</p> <p>(See Figure 28 in Appendix D)</p>
<p>Fifth Avenue 2004</p>	<p>1 East 57 St 10022 New York, United States</p> <p>In a prestigious shopping district</p> <p>Local & international wealthy shoppers</p> <p>Corner location</p> <p>(See Figure 29 in Appendix E)</p>	<p>Jun Aoki & Associated & Peter Marino Architect</p>	<p>Façade: (glass) laminated strengthened glass with a fine white Damier checkerboard pattern made of ceramic frit on the inner surfaces, resulting clouded translucency (Magrou, 2011, pp. 130-139). And the rest of the façade is made out white marble. (Magrou, 2011, pp. 130-139).</p> <p>the interior features warm tinted stone floors and wooden interiors</p>	<p>The translucent facade interacts dynamically with natural light, altering the building's appearance from day to night</p> <p>The transparent entrance features a black cantilever with the logo, enhancing visibility</p> <p>The showcase windows do not show any interior just showcasing a collection.</p> <p>Showcase windows display collections without revealing the interior</p> <p>(See Figure 30 in Appendix E)</p>		<p>Louis Vuitton occupies the whole building (Magrou, 2011, pp. 130-139).</p> <p>Total area: 1,858 m² (Edelmann et al., 2011)</p>	<p>The store features a mezzanine level and an atrium</p> <p>A tall three-dimensional central wall consists of a checkboard pattern of illuminated colored retro glass.</p> <p>The wooden staircase unfurls without touching the wall, supported by a shaft, showcasing technical prowess with cantilevers in three dimensions</p>

			(See Figure 30 in Appendix E)				(See Figure 31 in Appendix E)
New Bond Street 2010	17-20 New Bond Street W1S 2RB London, United Kingdom in a prestigious district Local & international wealthy shoppers Corner location (See Figure 32 in Appendix F)	Louis Vuitton Architecture Department & Peter Marino Architect	Façade: (stone) Classic historical façade Interior floors made out stone & wooden interiors Warm lighting (See Figures 33 & 34 in Appendix F)	Transparent entrance with illuminated logo above, accessible via steps for differentiation. Showcasing windows do not reveal interior. (See Figure 33 in Appendix F)	The façade design & materials respect the historical context of Mayfair	3 floors Total area: 2,496 m ² (Edelmann et al., 2011)	Spiral wooden floor Colorful striped staircase, with colors extending to the floor (See Figures 34 & 35 in Appendix F)
Champs-Élysées 2005	101, avenue des Champs-Élysées 75008 Paris, France In a prestigious boulevard Local & international wealthy shoppers Corner location (See figure 36 in Appendix G)	Peter Marino Architect & Carbondale	Façade: (stone) Classic historical façade Interior floors made out stone & wooden interiors Warm lighting (See Figure 37 in Appendix G)	Transparent entrance with vertical illuminated windows on each side for visibility, logo above Showcasing windows conceal interior Metal gold logo attached to facade, not integrated into design (See Figure 37 in Appendix G)	The façade design & materials respect the historical context of Champs-Élysées	Approximately 1800 square meters Total area: 3,864 m ² (Edelmann et al., 2011)	The store features a mezzanine level and an atrium Mirror staircase with Damier check pattern on side walls Wall features exhibition of vintage Louis Vuitton trunk bags (See Figures 38 & 39 in Appendix G)
Etoile Rome 2011	Piazza di S. Lorenzo in Lucina, 41, 00186 Roma RM, Italy in a prestigious district Local & international wealthy shoppers Historical location (See Figure 40 in Appendix H)	Peter Marino Architect	Façade: (stone) Classic building (the façade is preserved from the old function (Magrou, 2011, pp. 178-181.) with warm peach and white color scheme Warm lighting (See Figure 41 in Appendix H)	Entrance and showcasing windows are of equal size and lighting, lacking differentiation. Showcasing windows display interior. Small logo above windows and door engraved in black metal, no large, attached logo on façade (See Figure 41 in Appendix H)	The store is situated in the former Etoile Cinema (Magrou, 2011, pp. 178-181).	3 floors Total area: 1,960 m ² (Edelmann et al., 2011)	The layout preserves the original cinema's structure Store includes an atrium Large staircase connects different floors (See Figure 42 in Appendix H)

6.2 Findings

Through the analysis of various flagship store locations, several commonalities emerged. Notably, the selection of these sites was not arbitrary; rather, they were strategically chosen in prominent cities such as Paris, Tokyo, Rome, New York, and

London. Additionally, each store was situated within upscale, renowned shopping districts, brimming with luxury brands and fancy restaurants, thus appealing to the affluent demographic of each city as well as internationals. Another significant finding from the research was the prevalence of corner placements for flagship stores, maximizing visibility and attracting foot traffic from multiple directions along busy streets.

Further analysis revealed frequent partnerships with Jun Aoki and Peter Marino, both highly acclaimed in the realm of retail architecture. In many of the designs, their names are mentioned, which shows their invaluable contribution to the architecture of Louis Vuitton.

It also becomes clear that the material choices play a significant role in their aesthetics. Most stores have a cold façade using materials such as metal, stone, or glass, complemented by warm lighting and interiors that create a welcoming atmosphere for customers. This contrast between the exterior and interior designs invites a sense of luxury and comfort. Notably, the design strategies differ between Europe and other continents; in Europe, due to regulatory constraints, the façades often retain their historical appearance with stone materials, while stores in other regions incorporate more creative elements. For instance, the minimal integration of the Damier check pattern into the façade is a recurring design element that subtly manifests across various locations. In Hong Kong, this pattern emerges through the colors and shapes of metal blades from specific angles, while in Fifth Avenue, it is intricately woven into the glass itself, visible upon closer inspection.

Visual engagement is another critical aspect of the store designs, with features like special night lighting enhancing the visibility of the Louis Vuitton stores within their environments. This transformation of the façade from day to night adds a dynamic element to the stores, drawing attention to the brand. The display windows, designed to showcase products without revealing the interiors, stir curiosity among passersby, encouraging them to enter the stores. In some locations, such as Ginza Namiki Dori, the upper floors feature semi-visible glass windows that offer just a glimpse inside, further piquing interest. The stores' entrances are usually entirely transparent, making them easily recognizable and inviting from a distance. Additionally, the placement of the Louis Vuitton logos—typically with the full name on the lower left and the abbreviated 'LV' on the upper right of the façade—varies, with some stores integrating the logo into the façade and others attaching it as a separate metal piece.

Cultural integration within the store designs varies significantly by location. In Europe, the untouched historical façades of the stores naturally embed a cultural essence into the designs, an element not actively crafted by Louis Vuitton's architectural team. Conversely, in other regions, such as Ginza, the façade reflects Japanese cultural elements like the shoji, and in Marina Bay, the design draws inspiration from the ship's sails, paying homage to Singapore's maritime heritage. In the United States, particularly at the City Center in Las Vegas, the façade features a vibrant LED display that aligns well with the city's lively architectural style.

The grand scale of the stores is a common feature across all locations, with some occupying entire buildings, such as Fifth Avenue, New York, and the Champs-Élysées in Paris. The minimum size of the stores is three floors, contributing to a luxurious ambiance that helps the brand stand out amidst other luxury retailers. This substantial scale not only enhances brand visibility but also allows for a more extensive and diverse product range, attracting more visitors and increasing the store's renown.

Regarding the layout, most stores feature an atrium that enhances visibility and connectivity between different floors. The prominent, intricately designed staircases are a signature element that makes each visit memorable. The consistent product distribution, with leather goods on the ground floor and designated floors for men's and women's products, creates a familiar environment for customers across various locations. Some stores also feature a mezzanine level instead of full additional floors, adding to the unique architectural elements of each location.

Overall, these design elements show a coherent strategy used by Louis Vuitton across its stores, highlighting the brand's commitment to maintaining a unique yet familiar shopping experience for its customers.

7. Conclusion

This thesis has explored the complex relationship between architectural elements and brand identity within the luxury retail sector, with a specific focus on Louis Vuitton's flagship stores. The analysis showed that Louis Vuitton does not only use architecture as a space for displaying their goods but uses it to enhance its brand narrative, thus influencing consumer perception and engagement.

The selection of store locations in iconic cities around the world shows Louis Vuitton's strategic intent to position itself within the epicenters of fashion and luxury. By choosing high-visibility and high-traffic areas, Louis Vuitton ensures that its architecture not only attracts the target market of wealthy shoppers but also secures a place within the cultural landmarks of these cities. The use of prominent corner locations maximizes this effect, turning the stores into unavoidable visual and social fixtures in those urban landscapes.

Collaborations with famous architects such as Jun Aoki and Peter Marino further demonstrate the importance Louis Vuitton places on its architectural design. These partnerships have resulted in iconic artworks, not traditional buildings. Each uniquely reflects the ethos of the brand through the different choices of materials and design elements. The integration of the iconic Damier pattern into the façades, the employment of contrasting materials to evoke a luxurious yet welcoming atmosphere, and the dynamic use of lighting to transform perceptions from day to night—all these elements work together to enhance the brand's allure and accessibility.

Moreover, the architectural approach taken by Louis Vuitton goes beyond aesthetics, it engages deeply with cultural contexts. The preservation of historical façades in Europe

and the incorporation of local design elements in Asia exemplifies how the brand respects and integrates into different cultural fabrics, thereby strengthening its global identity and appeal.

The architectural strategies used by Louis Vuitton have proven to be an important component of its marketing strategy. The grand scale and internal layouts of the stores not only facilitate the shopping experience but also demonstrate the luxury, quality, and exclusivity that the brand stands for. These spaces are designed to make every visit memorable, encouraging engagement with the brand.

In conclusion, Louis Vuitton's use of architecture as a strategic tool for marketing exemplifies a broader trend in luxury retail, where space and design are leveraged to create powerful brand stories and customer experiences. The findings of this thesis contribute to the understanding of how architecture can be effectively used to strengthen brand identity and market position. This exploration enriches the academic discourse on luxury retail strategies and offers valuable insights for other brands aiming to harmonize architectural design with brand storytelling in their marketing efforts.

8. *Expected Contributions*

The expected contributions of this paper are multifaceted, offering insights into the strategic integration of architecture in luxury brand marketing. By examining Louis Vuitton's use of flagship store design as a pivotal marketing tool, this thesis demonstrates how architectural elements enhance brand identity and consumer engagement in the luxury retail sector. The detailed analysis of geographical and cultural adaptability in-store designs provides a template for other luxury brands aiming to strengthen their global presence through architecture. Furthermore, the paper contributes to academic discussions in marketing and architecture by showcasing a comprehensive case study of how physical spaces can be employed to not only reflect but also amplify a brand's luxury status and heritage. These insights are anticipated to influence future research in luxury brand strategies, offering a foundation for exploring the dynamic relationship between architectural aesthetics and marketing efficacy in enhancing brand prestige and customer experience.

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10. Appendix

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Appendix A. Ginza Namiki Dori

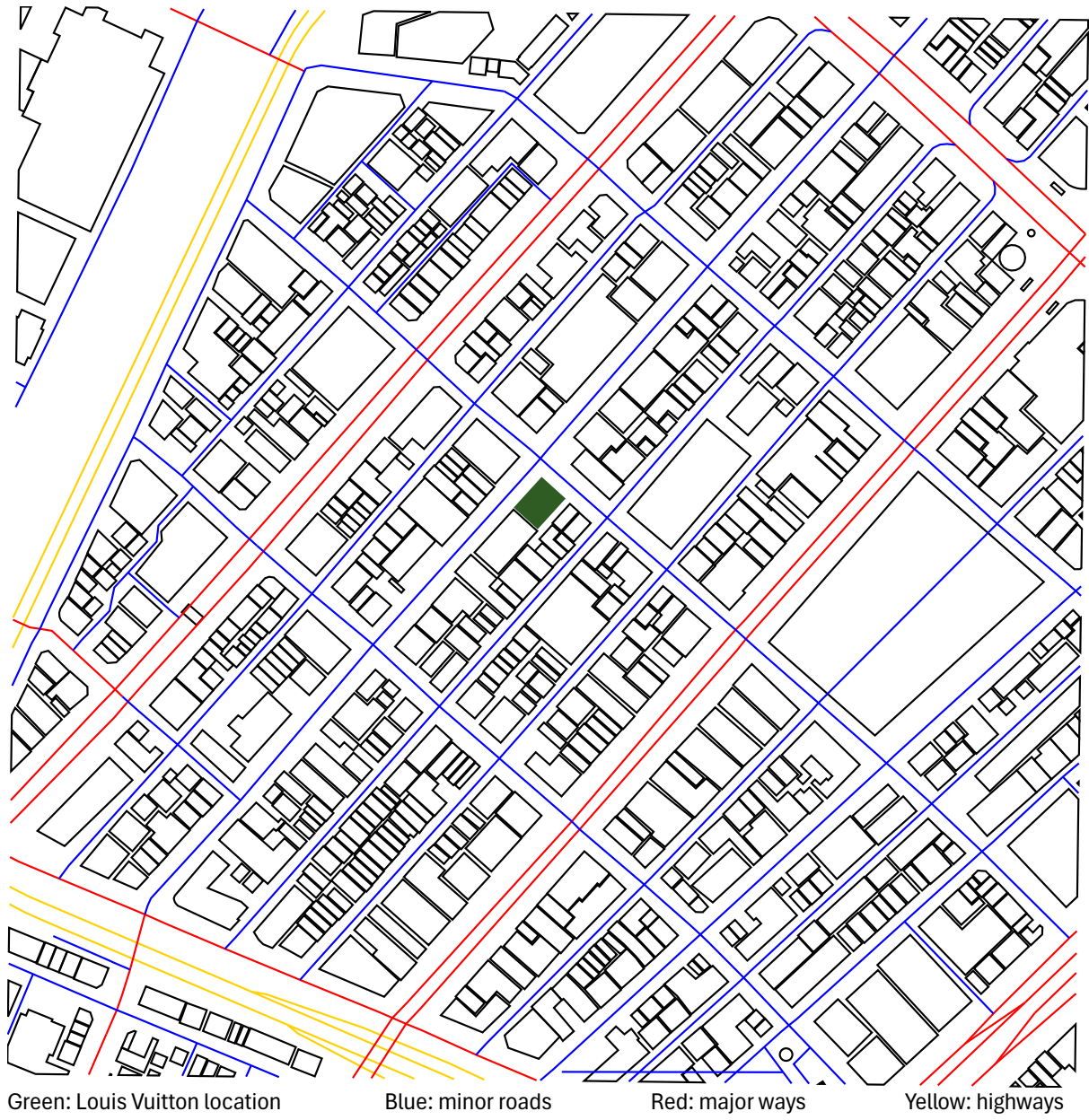


Figure 13. location analysis of Ginza, Japan

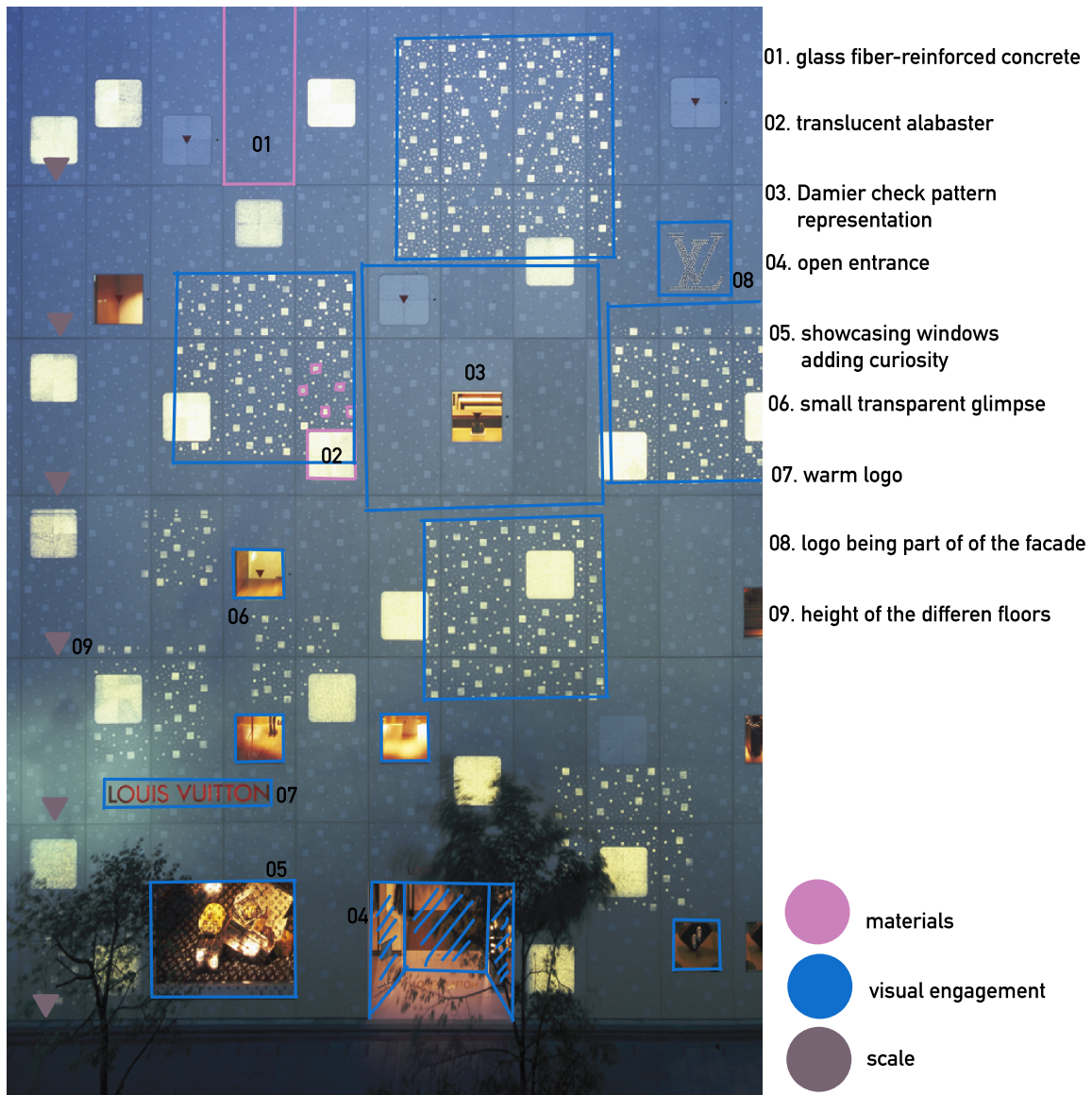


Figure 14. Louis Vuitton Ginza Namiki exterior at night. [Façade analysis]

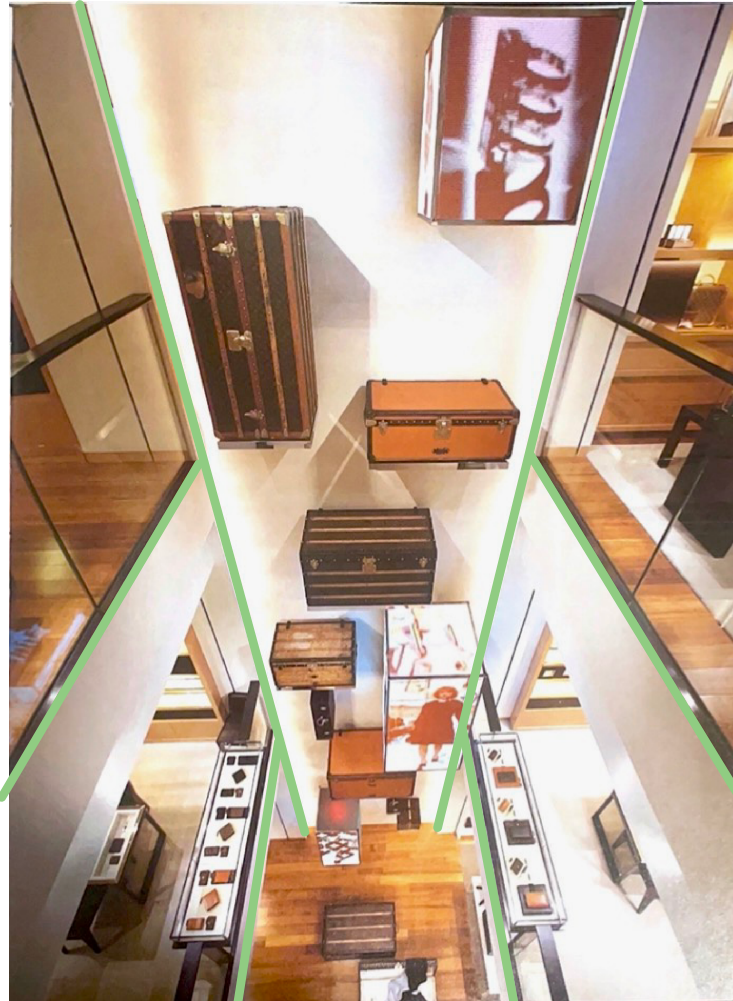


Figure 15. Louis Vuitton Ginza Namiki interiors [Interior analysis]

Appendix B. Hong Kong Landmark

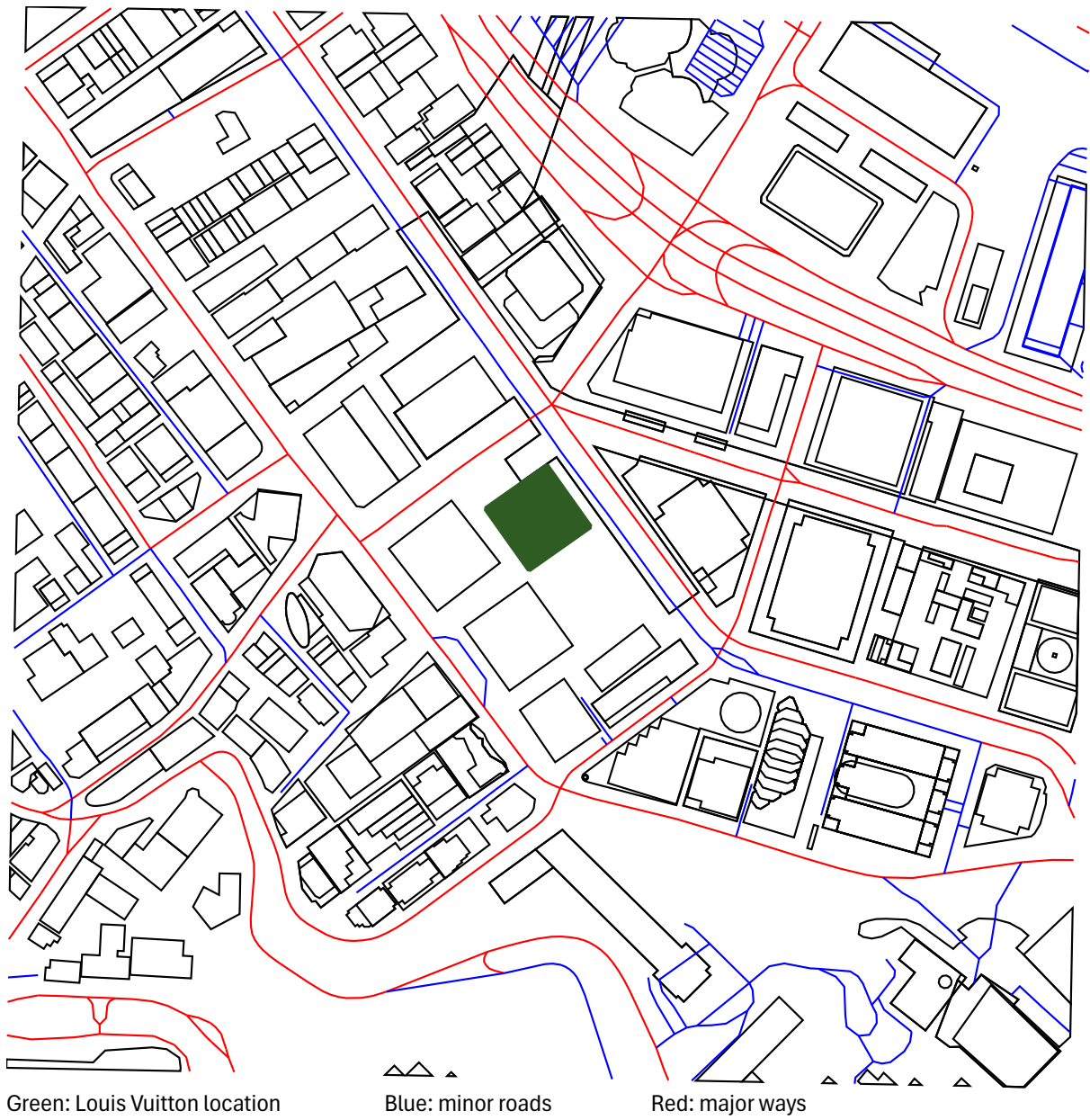
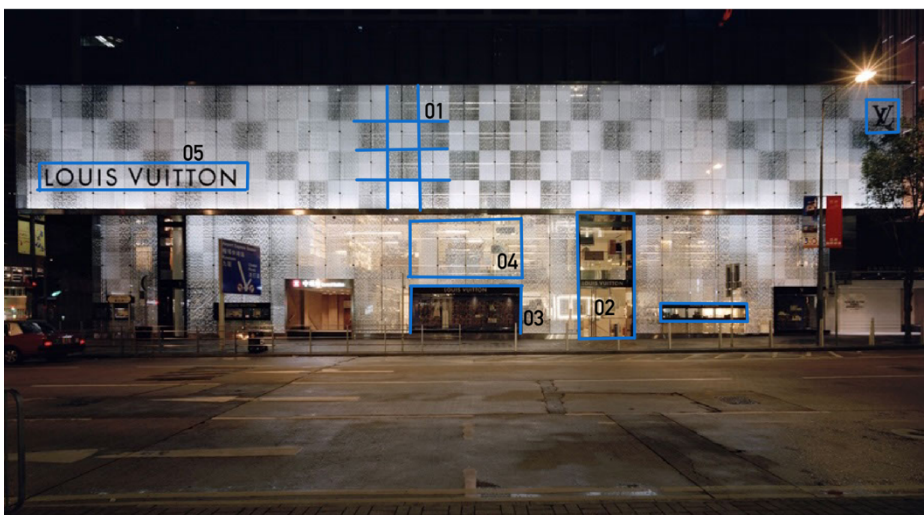


Figure 16. location analysis of Landmark, Hong Kong



Figure 17. Louis Vuitton facades metal envelope. [stainless steel zigzag blades]




- 01. Damier pattern
- 02. open entrance
- 03. opaque showcase windows
- 04. transparent facade
- 05. logo
-  visual engagement

Figure 18. Louis Vuitton Hong Kong Landmark exterior at night [Façade analysis].



Figure 19. View of Pedder Street from the interior with the “wall of Trunks” [interior analysis]



Figure 20. View of staircase flanked by metal screens. [interior analysis]

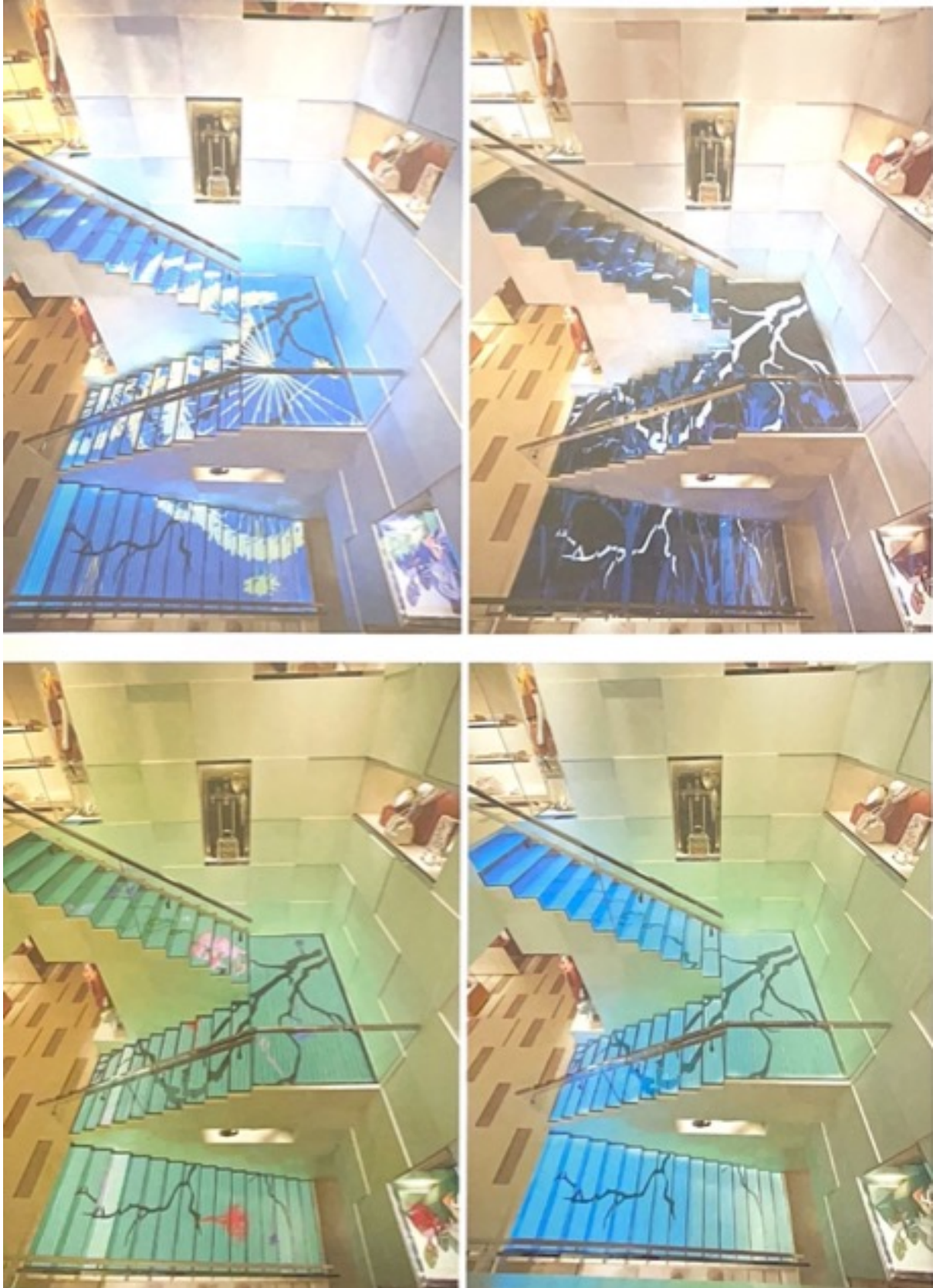


Figure 21. Stair leading to the basement and the second-floor employs LED panels on the steps and landing, providing a constantly changing visual experience to customers. [interior analysis]

Appendix C. Marina Bay

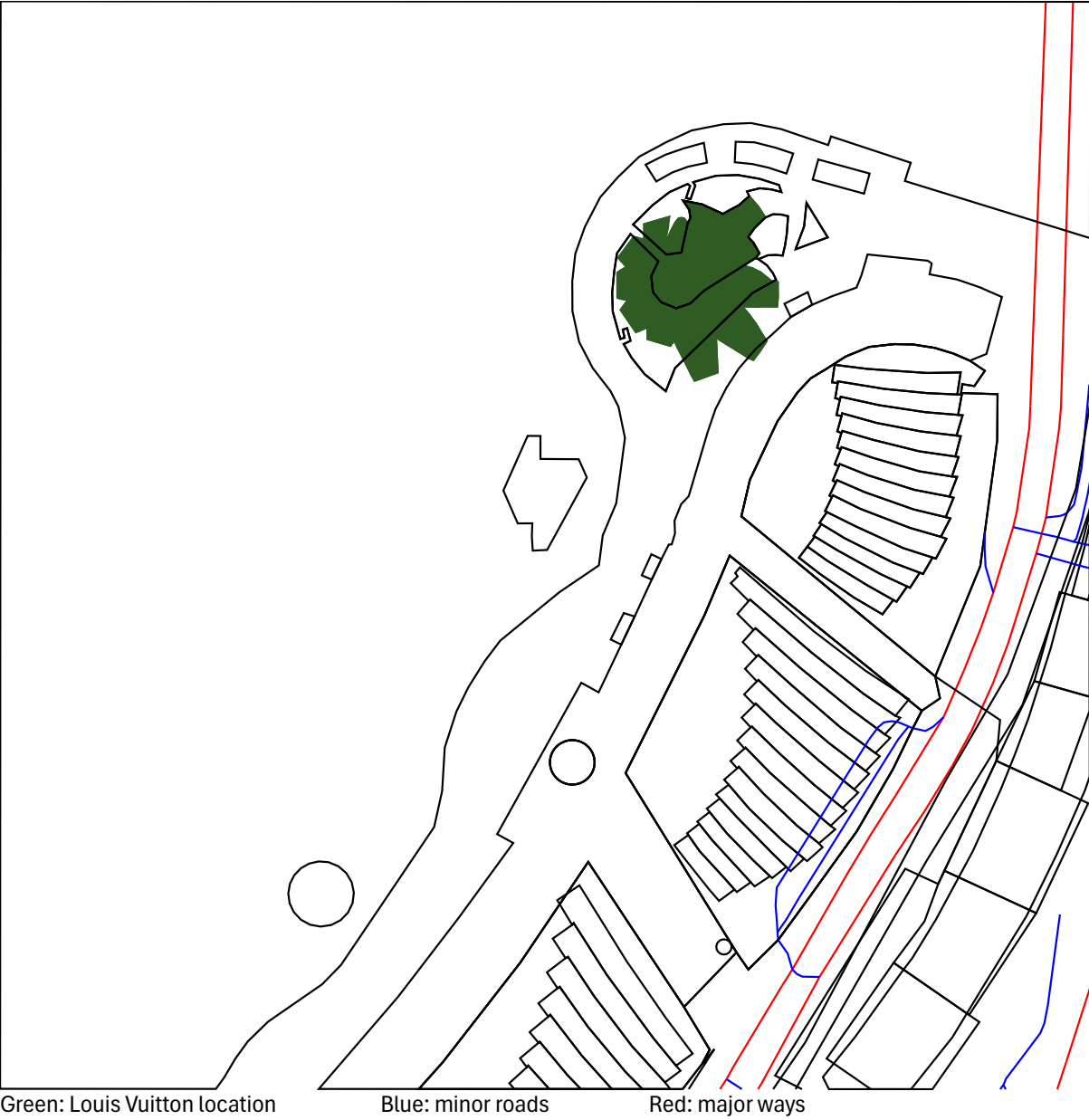
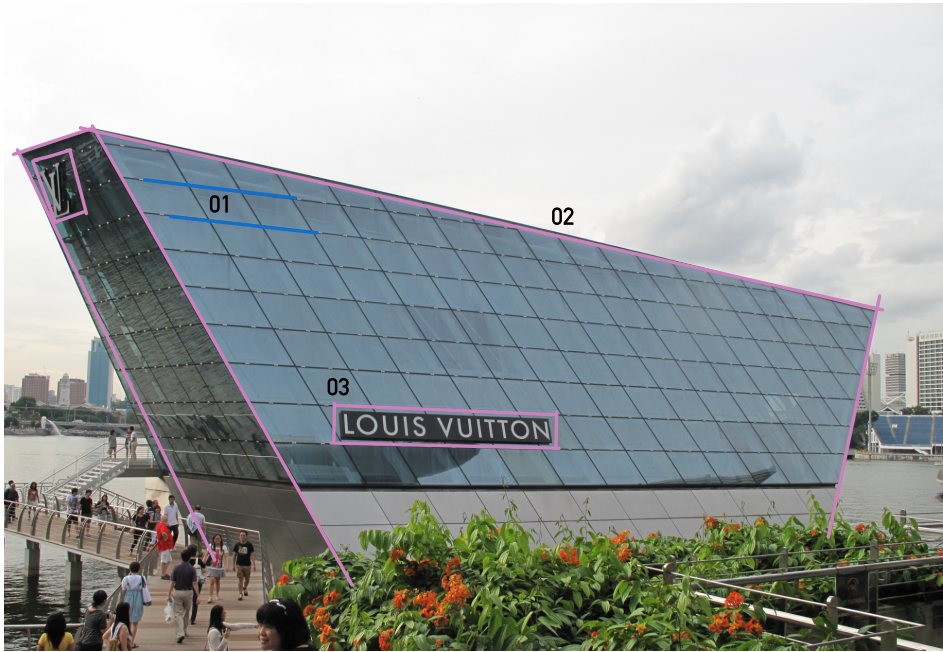


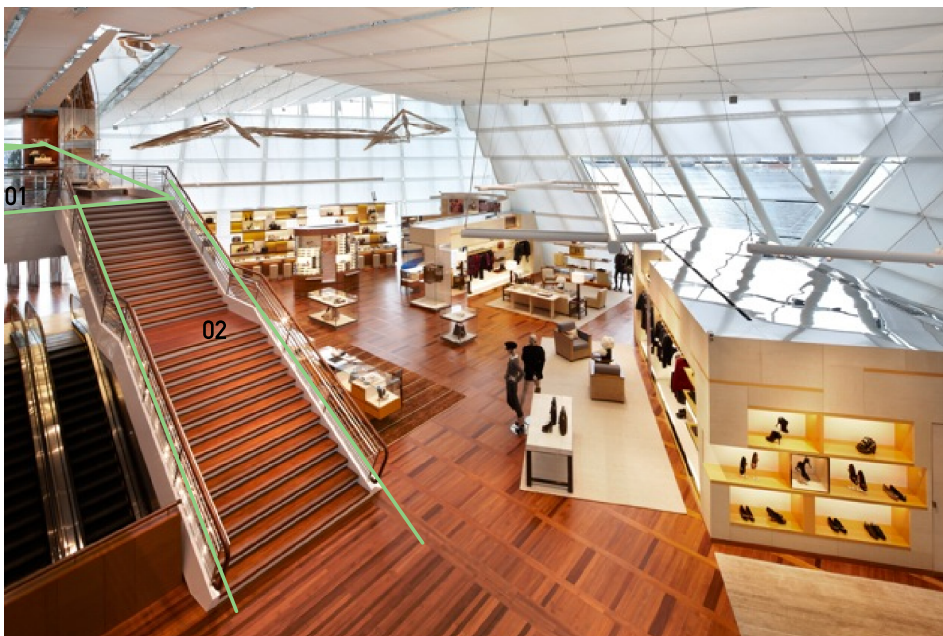
Figure 22. location analysis of Marina Bay, Singapore



- 01. glass facade
- 02. unique building shape
- 03. attached metal logo

- materials
- visual engagement

Figure 23. Louis Vuitton Marina Bay, Singapore. [Façade analysis]



- 01. atrium
- 02. wooden staircase

- layout

Figure 24. Interior view of Louis Vuitton Singapore Marina Bay. [Interior analysis]

Appendix D. City Center

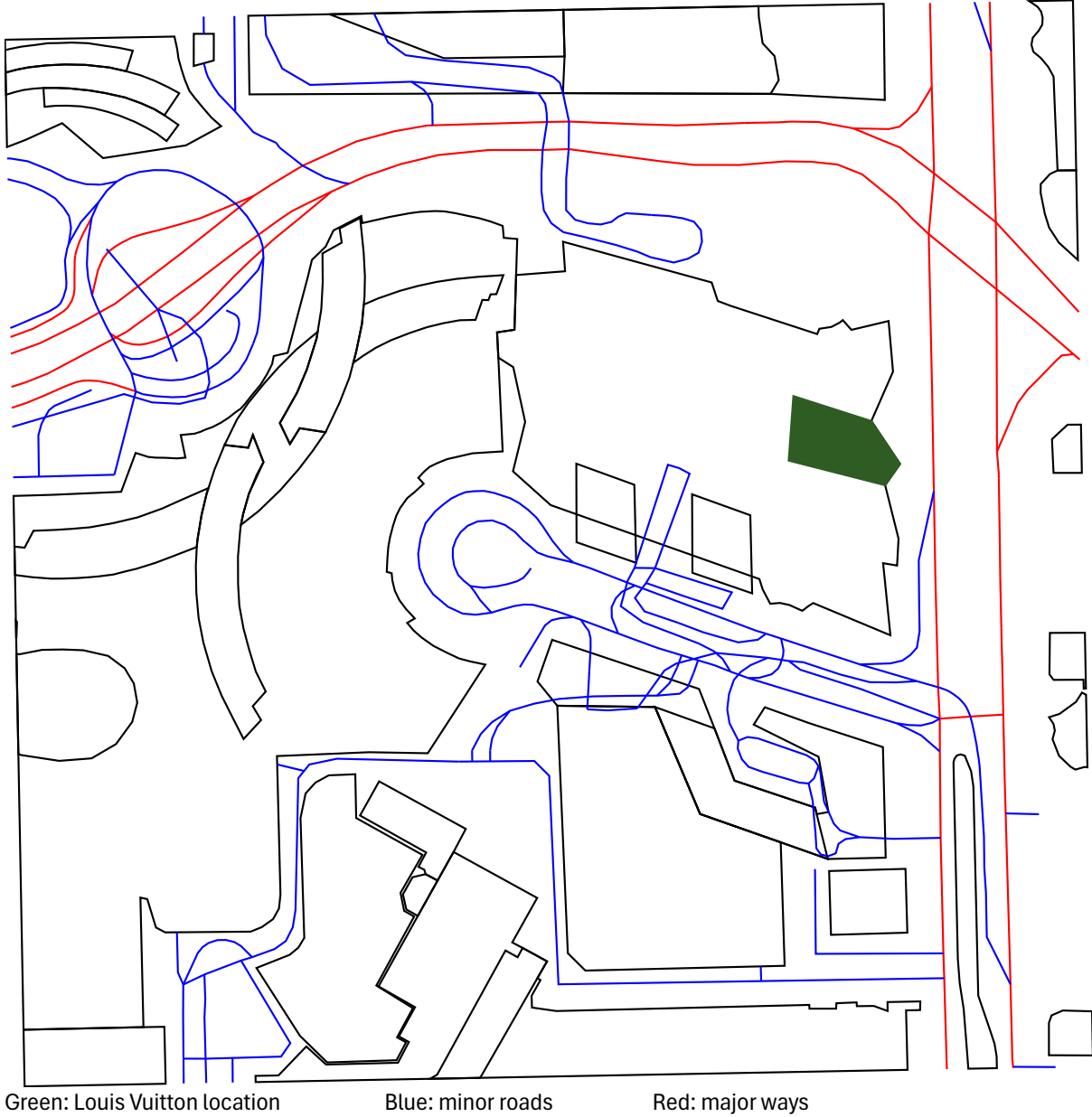


Figure 25. location analysis of City Center, Las Vegas.



- 01. metal cladding forms the letters L & V serving as distinctive branding elements
- 02. warm lighting
- 03. display windows & entrance blend into one transparent element
- 04. logo as a separate metal attachment, using same warm lighting

- materials
- visual engagement

Figure 26. Louis Vuitton City Center, Las Vegas. [Façade analysis]



- 01. LOUIS VUITTON logo on the lower left side
- 02. LV logo on the left upper side
- 03. dynamic facade reflects the vibrant life of Las Vegas

- Culture integration
- visual engagement

Figure 27. Louis Vuitton City Center, Las Vegas exterior at night. [Façade analysis]



01. atrium

02. mirror & wood staircase

03. huge chandelier

● layout

Figure 28. Interior view of Louis Vuitton City Center, Las Vegas [Interior analysis]

Appendix E. Fifth Avenue

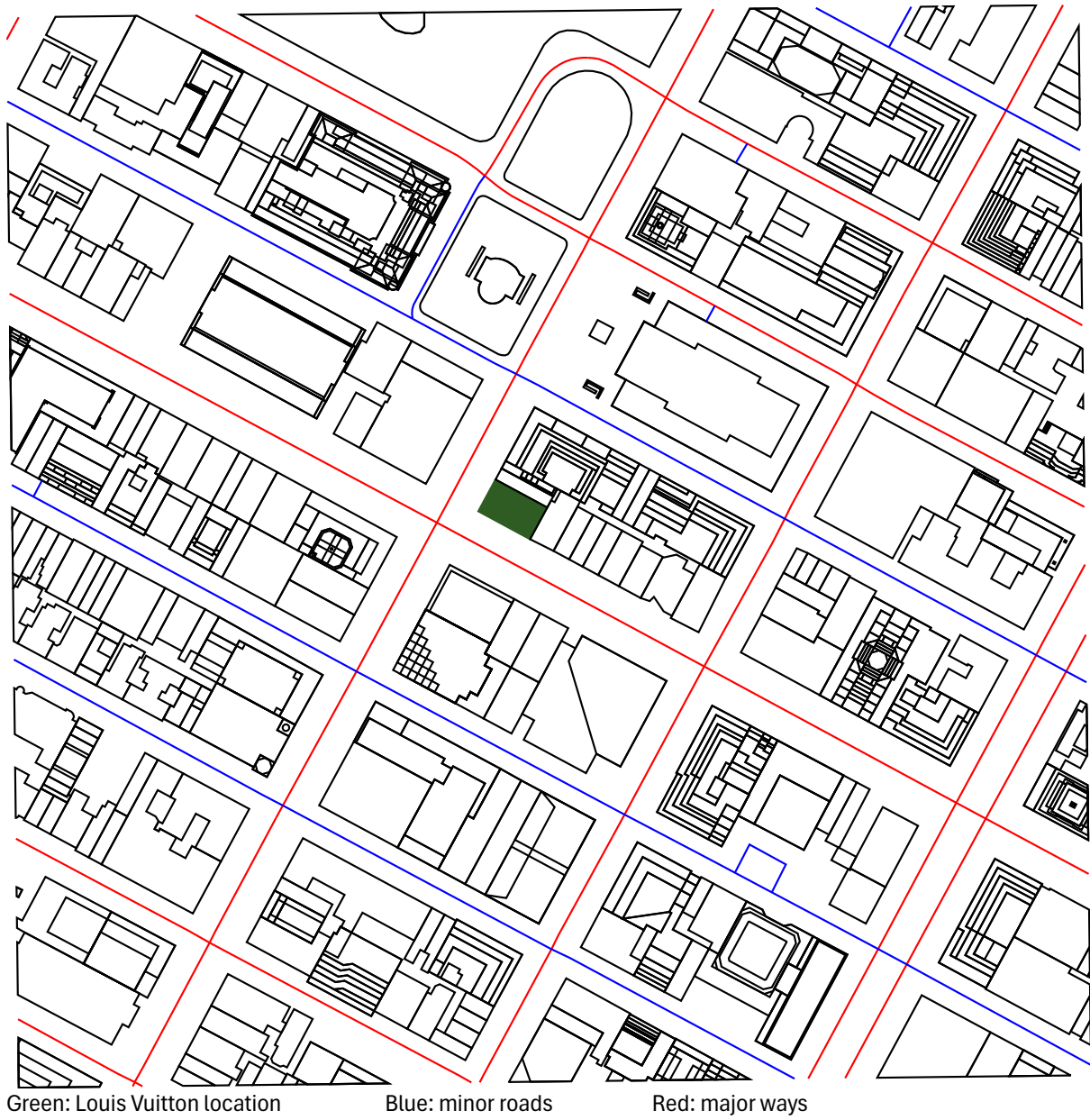


Figure 29. location analysis of Fifth Avenue, New York.



Figure 30. Louis Vuitton Fifth Avenue, New York exterior at night. [Façade analysis]



Figure 31. Ground floor atrium. [Interior analysis]

Appendix F. New Bond Street



Green: Louis Vuitton location Blue: minor roads Red: major ways

Figure 32. location analysis of New Bond Street, London.



Figure 33. Louis Vuitton New Bond Street exterior at night. [façade analysis]

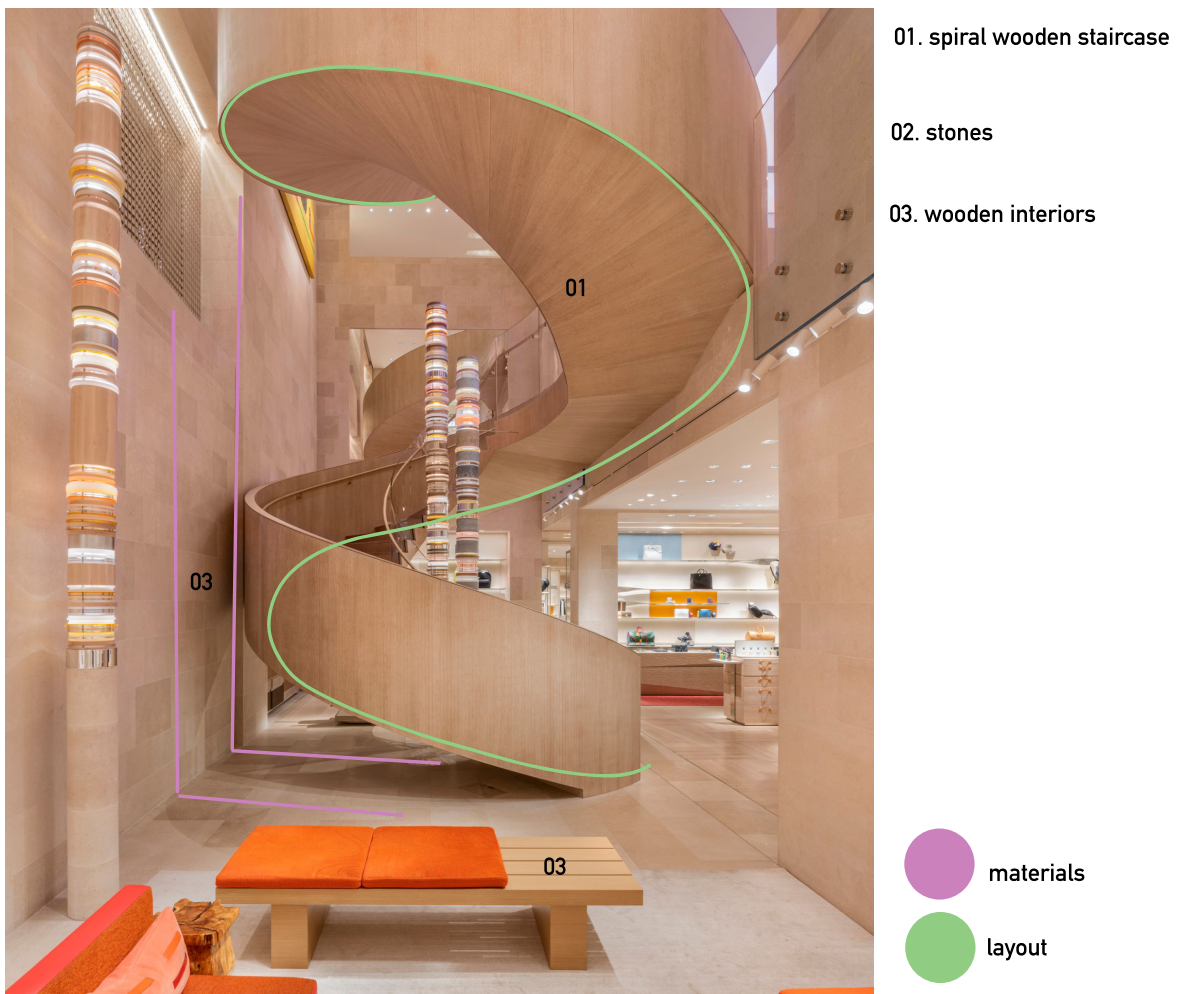


Figure 34. Louis Vuitton New Bond Street interior 01. [interior analysis]

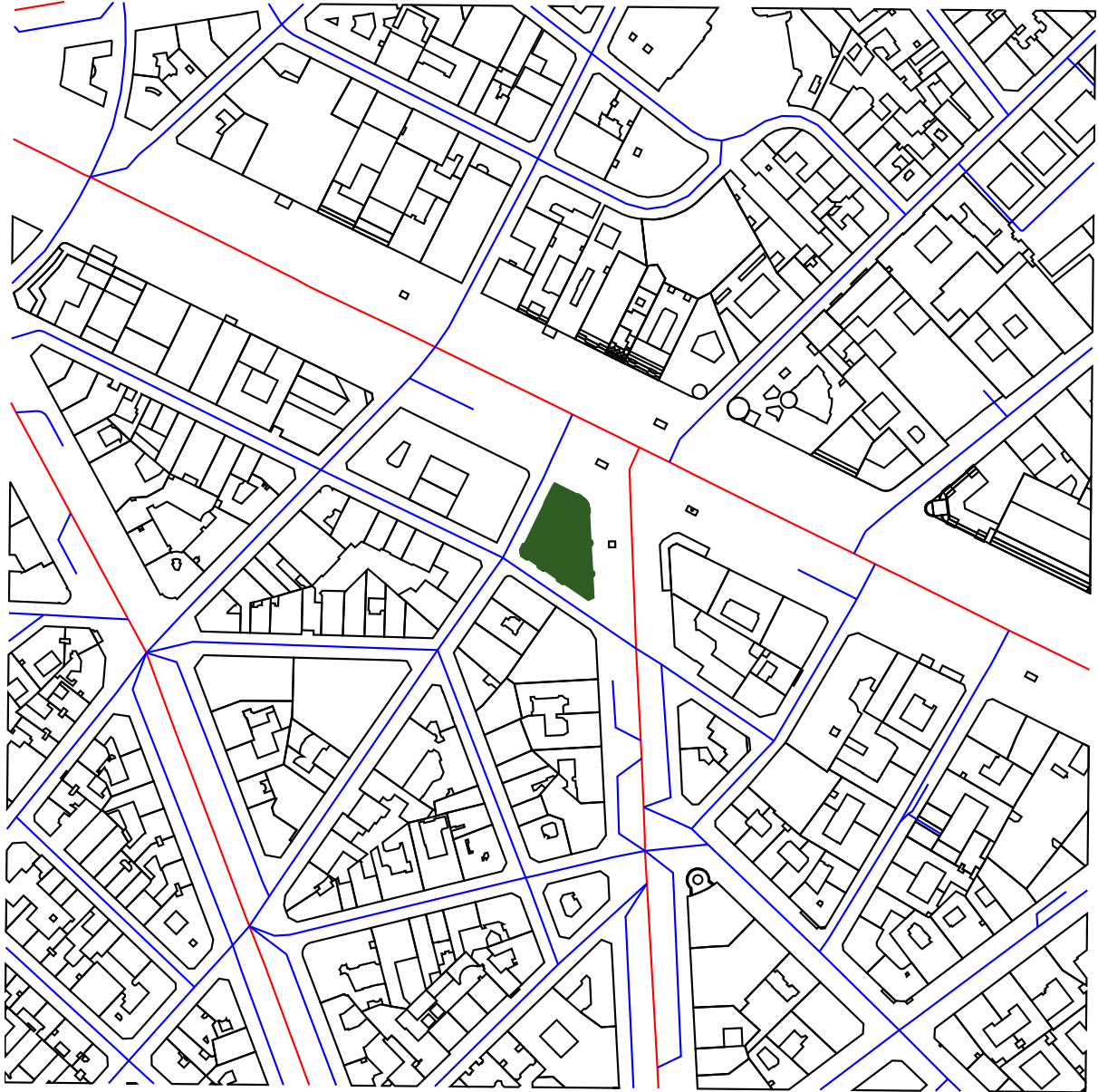


01. colorfull staircase



Figure 35. Louis Vuitton New Bond Street interior 02. [interior analysis]

Appendix G. Champs Élysées



Green: Louis Vuitton location

Blue: minor roads

Red: major ways

Figure 36. location analysis of Champs-Élysées, Paris.



01. classic design, stone facade

02. warm lighting

03. transparent entrance

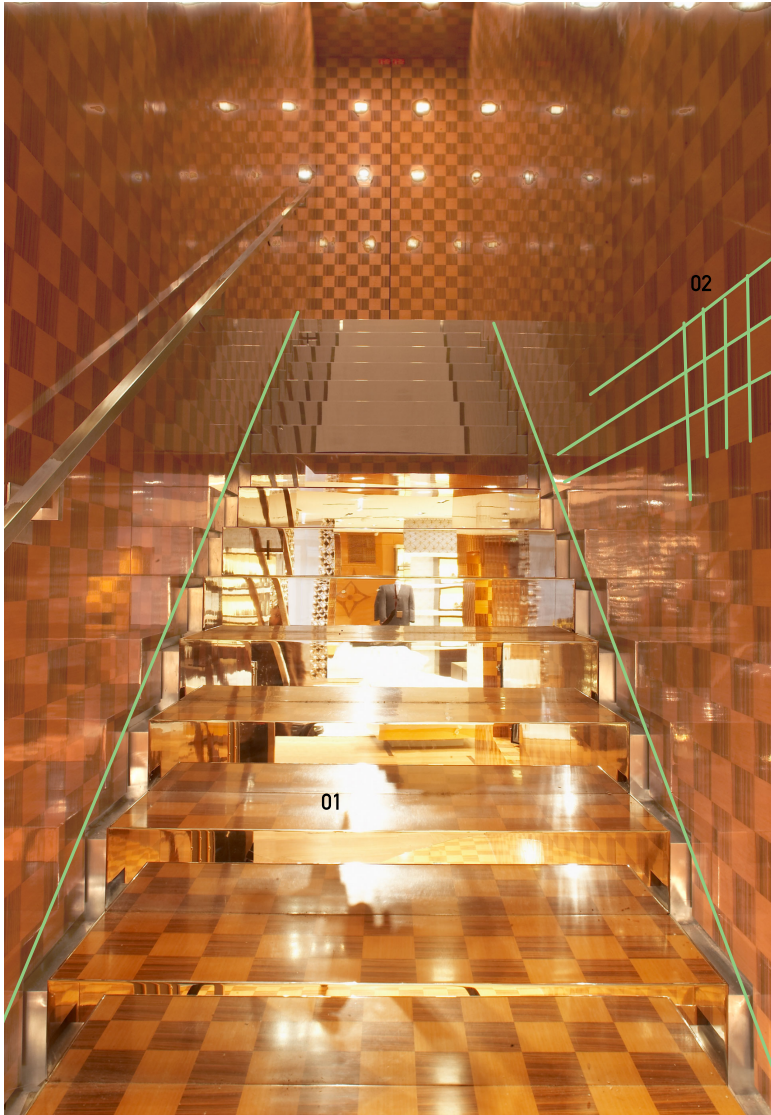
04. illuminated vertical windows beside the door, logo above the entrance

05. showcasing window do not show any interior

06. metal logo attached to the facade

- materials
- visual engagement

Figure 37. Entrance on the corner of Champs-Élysées and Avenue Georges V. [façade analysis]

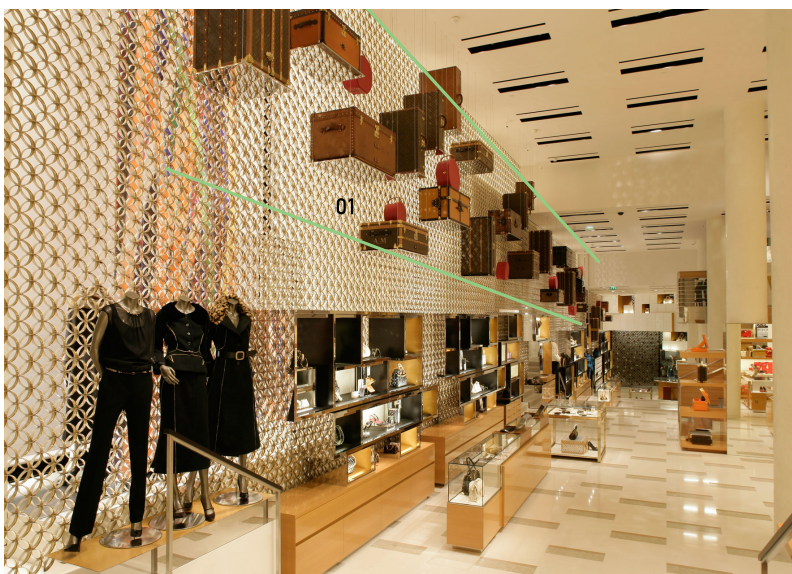


01. miror staircase

02. Damier pattern on the walls

● layout

Figure 38. Louis Vuitton Champs-Élysées interior 01. [interior analysis]

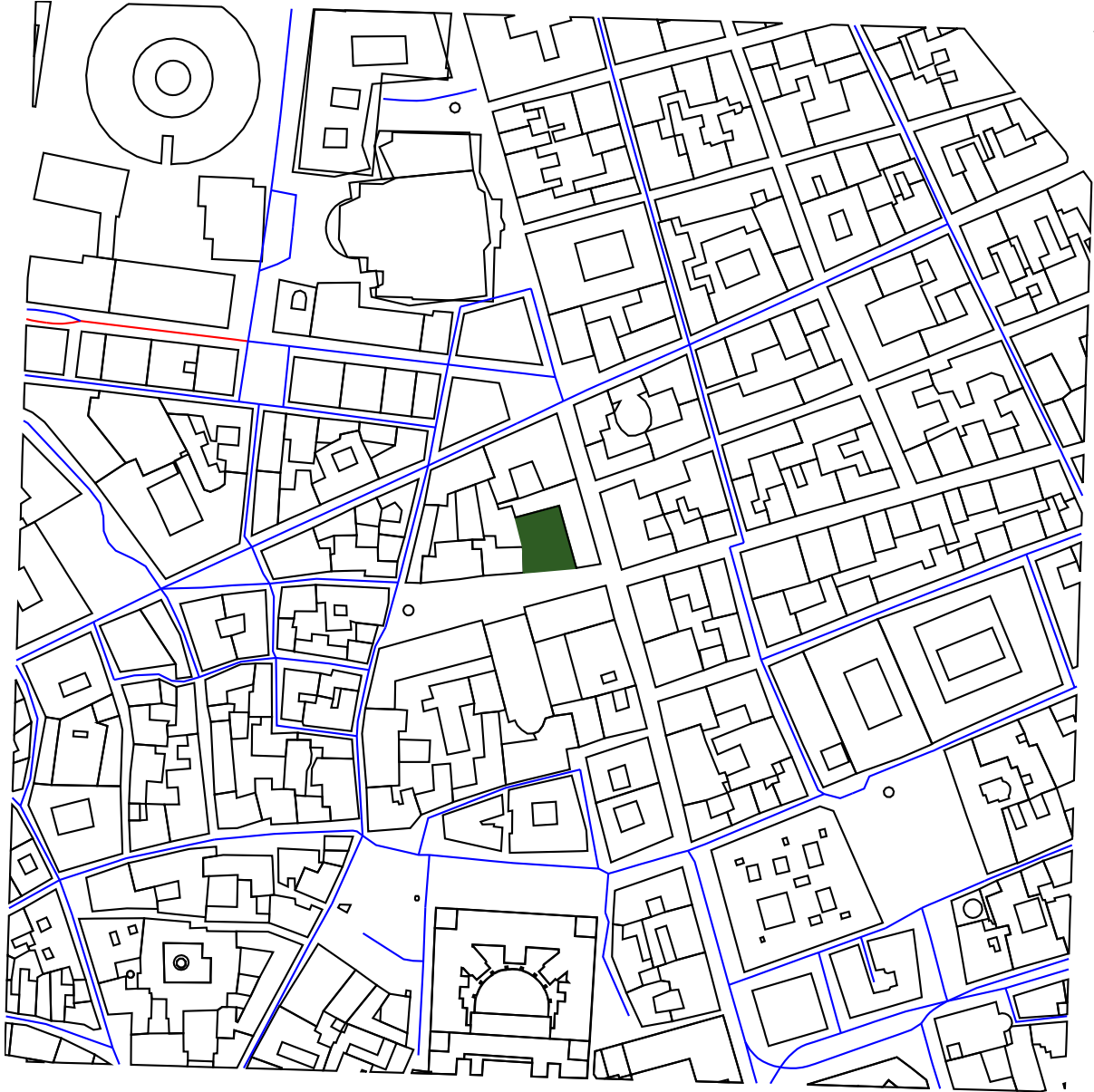


01. exhibition wall

● layout

Figure 39. Louis Vuitton Champs-Élysées interior 02. [interior analysis]

Appendix H. Etoile Rome



Green: Louis Vuitton location Blue: minor roads Red: major ways

Figure 40. location analysis of Etoile, Rome.



01. cinema facade preserved

02. warm lighting

03. transparent entrance looks like the windows

04. logo engraved into a metal attachment

06. showcasing window do show the interior



materials



visual engagement

Figure 41. Louis Vuitton Roma Etoile exterior. [façade analysis]



01. atrium

02. central staircase



layout

Figure 42. Louis Vuitton Etoile, Rome interior. [interior analysis]