IN MADRID, IN A GOLDEN DAMASK TREASURE-TROVE, AMONG MIRRORS, TETRAHEDRONS AND LARGE PORTRAITS OF “MUSES” REINTERPRETED IN POP STYLE, ROBERTO BACIOCCHI HAS DESIGNED A SOPHISTICATED BOUTIQUE ABLE TO CAPTURE THE COMPLICATED PERSONALITY OF THE REFINED, SPONTANEOUS, LIGHT AND SENSUAL WOMAN WHO WEARS MIU MIU

A MADRID, IN UNA CORATA SCATOLA DAMASCATA, TRA SPECCHI, TETRAEDRI E GRANDI RITRATTI DELLE “MUSE” REINTERPRETATE IN STILE POP, ROBERTO BACIOCCHI DISENGA UNA SOFISTICATA BOUTIQUE CAPACE DI AFFERRARE LA COMPLICATA PERSONALITÀ DELLA DONNA Raffinata, Spontanea, Leggera e Sensuale Che Indossa MIU MIU

In the latter half of the 19th century, Don José de Salamanca y Mayol, Marquess of Salamanca, founded an elegant quarter of Madrid which he named after himself. Over the years the Salamanca barrio has become synonymous with elegance and distinction, and is now the site of art galleries and innovative boutiques, such as the Miu Miu space unveiled last December.

A 720 m² building from the late 1800s houses two distinct spaces on its ground floor: the first, on Calle Claudio Coello, is devoted to shoes, while the second, on Calle Ramón de la Cruz, features handbags and accessories. From the symmetrical stairway, the two spaces flow upward to the next level where a single open space showcases the clothing collections.

Conceived by architect Roberto Baciocchi, the design is harmoniously integrated with the building, in an attempt to enhance it and avoid any dissonance between the pre-existing volumes and the atmosphere of the interior space. The sophisticated aesthetics of Miu Miu emerge throughout the entire design. “The sales point is merely one of the elements that make up the product system,” says architect Roberto Baciocchi, “and it must create an environment that celebrates and enhances the messages. Deep knowledge of the brand’s philosophy is key to creating an environment that gives life to emotions in perfect harmony with the clothes and accessories it contains.”

The search for materials that characterize Baciocchi’s design approach is seen through the new use of traditional materials, which are re-interpreted to create an innovative semantic language. The use of...
THE SEARCH FOR MATERIALS IS SEEN THROUGH THE USE OF TRADITIONAL MATERIALS REINTERPRETED IN A CONTEMPORARY KEY. LIKE THE DAMASK FABRIC COVERING THE ARMCHAIRS AND SERVING AS A MOTIF FOR THE TABLES, DISPLAY SHELVES AND FALSE CEILINGS

LA RICERCA MATERICA SI DECLINA NELL’USO DI MATERIALI TRADIZIONALI REINTERPRETATI IN CHIAVE CONTEMPORANEA. COME IL TESSUTO DAMASCATO CHE DIVENTA RIVESTIMENTO PER LE POLTRONCINE, MOTIVO PER I TAVOLI E LE MENSOLE ESPOSITIVE E FINITURA PER I CONTROSOFFITTI

mattreses on the walls and the irregular tetrahedrons that form the display elements portray a skewed image of the space, a magical world that recalls the archetypes of the past. The wall coverings and the classical yet linear silhouettes of the seating feature Damask fabric and convey a strong link with traditional values. The fabric itself is reinterpreted and rendered cutting-edge, like the finishing of the false ceiling, where three points of light are linearly set into the regular weave to set the rhythm of the space. Damask is also used on the display shelves, which again integrate light elements, and on the tables, where the glass surface underscores even more meaningfully the harmonious past-future dichotomy.

“The concept of vintage,” points out the designer, “is interpreted as a cultural reference that is a part of our history. These are the references that create a cultural continuity and avoid resorting to causality.”

The use of large, light-toned rugs for the flooring perfectlyoffsetsthe golden Damask treasure trove, becoming a neutral backdrop from which the colors and outlines of the clothes and accessories emerge. These colors are echoed in the oversize portraits of “muses” from past ad campaigns reinterpreted in pop style.