

Brioni Boutiques by Park Associati

Client Brioni, Kering Group

Address

Worldwide

Project and realization: 2012/2017

Professional Service Store Concept design Stores rollout design and management Site Supervision Artistic Supervision

Lighting Design Metis Lighting, Milano

Marketing & Architecture

Brioni's concept: an atmosphere of classic elegance, attention to detail and the art of tailoring.





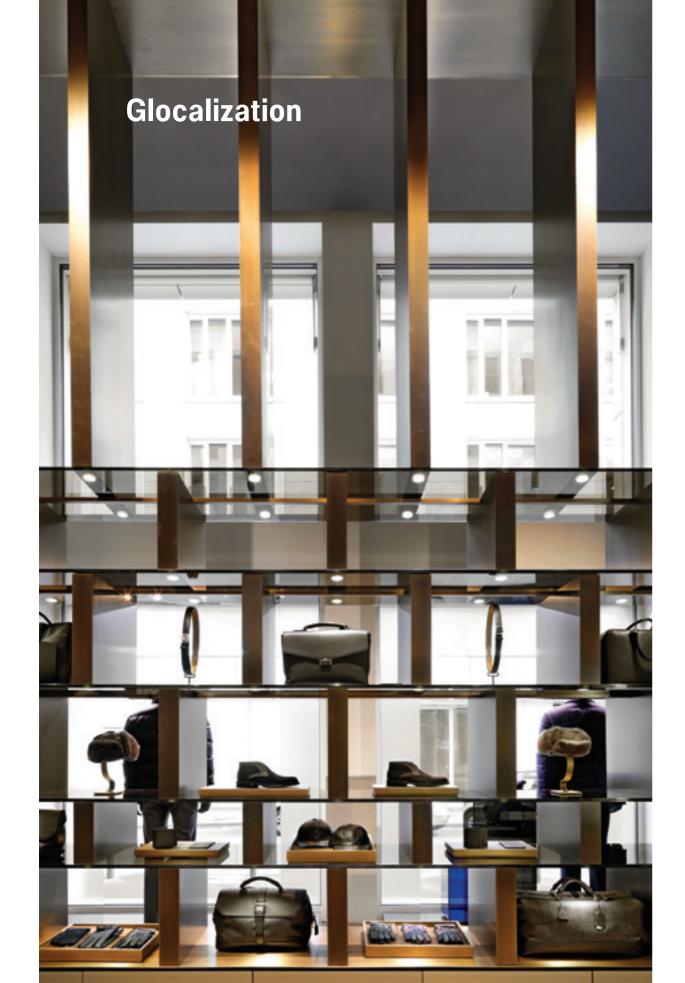
yet, they increasingly interact, often merging and mingling with become an advertising tool.

Instead, the way a product is presented has become paramount. An increasingly design independent discipline with its own rules and often dedicated professionals, retail concept design is of crucial importance in the design of shopping spaces for the fashion industry.

Marketing and Architecture seem to have nothing in common and Architecture practice has realised that entering the shop of a specific brand involves wishes and expectations that design each other. The influence of marketing strategies on the success that design should take care of. When redesigning the store of a building is becoming ever greater, and planning has, in turn, concept for Brioni in 2013, Park Associati's aim was to immense anyone going through the shop's doors in the same atmosphere of classic elegance, attention to detail and the art of tailoring, namely the sartorial elements that have made the brand famous throughout the world.

Text and interview: Angelica di Virgilio

The close relationship that has been developing between marketing and architecture is particularly evident in retail where the characteristics of the products themselves are no longer sufficient to ensure the success of a store.

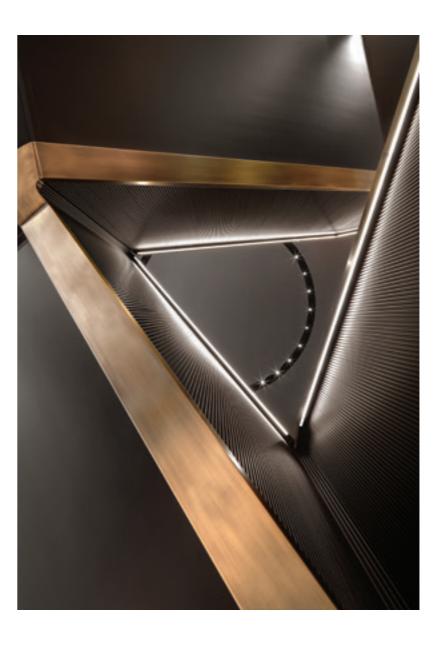


the store will be realised in order to work on a more general level of abstraction. Visions and suggestions are the project's focal points. Yet, when the purpose of a boutique is to promote Italian excellence globally, to propel the elegance and unmistakable style of Made in Italy, then the context must necessarily become part of the reasoning behind the design.

In the case of the Brioni store concept, tackling the international sphere has meant working in cities characterised by very different traditions and identities. Frankfurt and Milan were the first two single brand stores created in 2013 and 2014; after words while keeping its past and its origins in mind, is reaching out Singapore, Bangkok, Doha, Johannesburg, Dallas and Nagoya, to mention just a few of the over 20 of Brioni boutiques realised

Devising a concept store means transcending the context in which to date. Consequently by working both globally and locally, Park Associati devised a store concept that, with just a few variations on the main theme, manages to leave a lasting impression of the historical men's fashion house's elegance everywhere, as well as introduce a touch of Italian identity to the different cities.

> A store concept that leaves a lasting impression of the historical men's fashion house's elegance everywhere, as well as introduce a touch of Italian identity to the different cities. Yet the combination of different surfaces, their treatment, their very cutting and laying, convey a general international character as befits a brand that, towards the future and a global world.

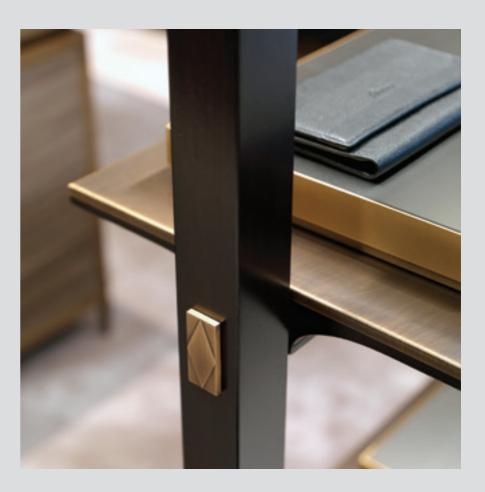


Brioni, an Italian excellence



Founded in Rome in 1945 by Nazareno Fonticoli and Gaetano Savini, Brioni has become internationally renowned thanks to its bespoke suits and ready-to-wear tailored collections. Taking its name from the Croatian Brijuni Islands and inspired by the luxury life style that characterised this place in the post-war period, Brioni has since been dressing world leaders, managers, movie stars and anyone wishing to wear an Italian haute couture suit. In 2012, the brand was acquired by the French group Kering and the company underwent a small revolution: if, on the one hand, the call to its roots and tradition was strong, on the other, the powerful need for innovation was pushing the company to leave tailoring. In tune with the vision, the brand decided to launch a

Tradition and innovation are not in contrast when considering that modernity is first of all a mental approach and classical quality is equivalent to compositional balance.



new store concept, to create a very distinctive image. Park Associati was entrusted with the arduous task of combining tradition and innovation. The concept shows that the two terms are not in contrast, especially when considering that modernity is first of all a mental approach and classical quality is equivalent to compositional balance, harmony of form and stylistic refinement. Using a narrow range of colours, custom-made furnishings, finishes and essential lines, and combining them with the best design by the great masters of the 50, Park Associati translated into architecture the identity of both Brioni and the excellence that always speaks Italian anywhere in the world.



Milano Flagship Store

Furnitures
Poltrona Frau
Oluce
Mollina Chair and Lampsi Chandelier designed by Park Associati
and produced by Driade



The concept is based on 'traditional' materials, such as marble, wood, brass and glass, combined with finishes that have a 'handsewn' feel, echoing the Brioni made-to-measure suits. The stores' walls are clad in elegant wood and characterised by recesses of different sizes and layouts that house the garments on display. The leather goods and the shoes are arranged in specifically planned furniture and areas, such as the bronze-tinted glass and brass bookcase with split-level partitions for luggage. The furniture - including the free standing bookcases with full-height uprights made of varnished Bahia wood, and the modular tables that act as containers and display units made of an Eramosa marble top resting on a brass frame with bronze-tinted glass details and acid-etched mirror glass finish - is broadly inspired by the 50. The Lampsi chandelier, specially designed by Park Associati and produced by Driade, is the focal point of the diffused, uniform lighting, which is otherwise supplied by a lighting point system and brass strips.

These elements find their highest expression in the 700 sqm Milan flagship Brioni's largest boutique in the world. The store is housed in the four-floor building that was the tailoring company's historic premises, also entirely refurbished by Park Associati. The shop is set out over three levels: the ground floor dedicated to footwear, leisurewear and formal dress, the first floor housing the tailor's shop, the 2nd floor intended for bespoke garments and the VIP room.

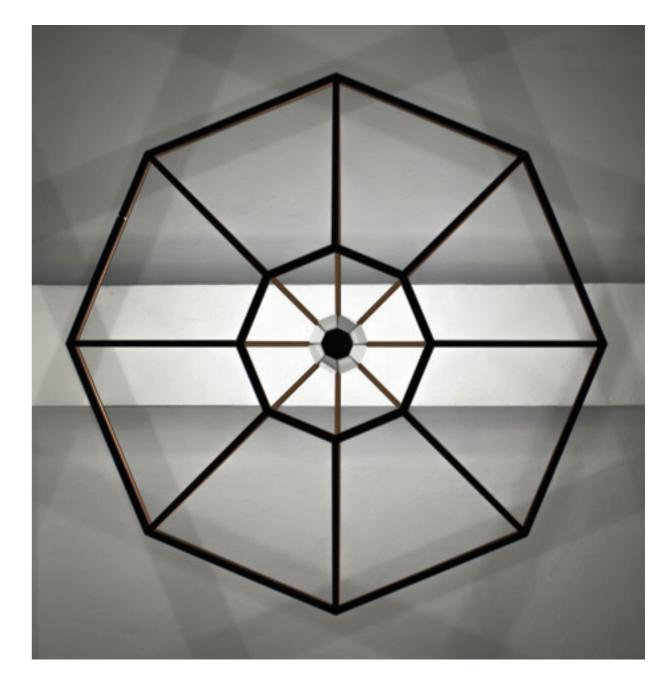
A distinctive element of the Milan store is the small courtyard, designed in continuity with the store itself to create a physical and functional interaction between interior and exterior, a typical characteristic of traditional Milanese inner courtyards. Halfway between a public and private space, this area looks like an extension of the showroom thanks to a lounge section that evokes the commercial environments' relaxed and luxurious atmosphere, at the same time appearing to be an offshoot of the city, with windows jutting out of the façade's edge as if to conquer the small courtyard.



Design



Luxury finds its expression in the extreme attention to the smallest details. This is the philosophy behind the Brioni stores, where architecture and brand are perfectly in tune. Thanks to the interior design project developed by Park Associati, customers are greeted by an atmosphere of quiet elegance. The attention to detail is noticeable everywhere, especially in the design pieces selected to combine the ideas of classicism and innovation. The armchairs and sofas from the "Dezza" series designed by Gio Ponti and produced by Poltrona Frau in 1965 are co-ordinated with the Mollina chairs or the Lampsi chandelier, both projects by Park Associati for Driade.



After all, it is precisely the classic design of the fifties and that pursuit of perfection that Filippo Pagliani and Michele Rossi take as an inspiration when they are called upon to tackle the smaller scale of furniture products. This is particularly evident in products constructed for a specific architectural context, such as the Lampsi designed for Brioni or Ibla, the lighting fixture manufactured by Zumtobel in stylistic consistency with Salewa's Headquarters. Park Associati's design objects stand out for their pursuit of an essential mark, that - far from any mannerism - qualifies a chair as a chair and a table as a table. Consequently, beyond the context for which they are created, Park Associati's furniture products are always versatile and can adapt to any setting.

While pursuing a more instinctive approach, every idea, every gesture, every mark on paper has to deal with the complexity of the manufacturing world, its materials, techniques and implementation processes to ensure that nothing is left to chance nor does it remain a simple formal investigation.

Filippo Pagliani and Michele Rossi on Retail



ADV: A retail project is not simply about interior design, as it brings into play other tangible and intangible components aimed at transforming an empty space into an emotional experience in line with the marketing strategies of a specific brand. For this reason, retail design is increasingly being seen as an almost independent discipline within architecture. Yet, since your very first experience with Credit Suisse, you have been moving within that sector with self-confidence. What are the skills that have allowed you to do that?

MR: We still belong to the generation of 'old school' architects. Those who have been trained, since university, to tackle the world of design in all its aspects with no sectionalization whatsoever. At the time learned our craft, there was not even need for any specialization. A major role in our development in this area was played by our experience in the practice of Michele De Lucchi, who was designing the Mandarina Duck shops at that time. The old university's cross-disciplinary training, combined with the practical experience gained with De Lucchi, has enabled us to tackle the retail world easily, and to learn directly in the field.

FP: We strive to empathise with customers and to interpret their wishes, so that we can bring their dreams to life. In the case of stores realised for CP company, Salewa or Brioni, this process has enabled us, right from the beginning, to design spaces that are a strong reflection of the company's identity.

ADV: From your first experience with Credit Suisse up to the big leap with the Brioni stores, how has your approach developed?

FP: When we threw ourselves into designing the Credit Suisse premises we were still somewhat naive in terms of design, as well as a little reckless with regard to the difficulties associated with this sector. Today we are definitely more aware of the complexities involved.

MR: What we have learned, especially by working with the world of luxury brands, is that most difficulties arise in the production process and project management stages rather than at the initial conception stage. In creating a luxury store, especially one linked to the world of fashion, the pursuit of perfection and the control over the smallest details can reach almost obsessive

levels that fall outside the scope of architecture. It is precisely for this reason that, over the years, we have felt the need to set up a group within the practice that is dedicated to this field.

ADV: How was the Brioni's concept design created?

FP: We started with a very clear briefing. Having recently changed ownership, the brand wanted a strong association with Italian style and classical quality - the key points of their historical identity - albeit with a careful eye towards innovation. We began work precisely on these two seemingly conflicting ideas.

MR: The first difficulty was to show the client, that classicism does not necessarily mean only Roman spirit, travertine stone, marble and classic decor. We took inspiration from the great masters of the 50, from Albini to Ponti, who tackled classicism at a time when the term still instilled awe. Today, their design is a modern classic. We have followed the same path, looking for a fusion between style and innovation.



Photos: Mario Frusca Andrea Martiradonna

Graphic design: Federica Cocco Marinella Ferrari

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