Unboxing MIU MIU

Towards a public high-end

by

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Department: Architecture
Programme: Explore Lab

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Graduation committee: Ellen Geurts

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Adaptive Reuse
Public Space Design

Abstract

“Unboxing Miu Miu” explores the potential of fashion as a form of public infrastructure. Taking Lijnbaan 150 in Rotterdam as its stage, the project challenges the conventional relationship between commercial space and the city. Through the adaptive reuse of a municipal monument, a large ramp transforms circulation into a new experiment in inhabiting and “wearing” the space. A central void serves as the project’s organising principle, while the reuse of materials and adaptive structures allows the building to evolve while retaining its identity. Only the first floor is dedicated to exploring Miu Miu, yet the act of purchasing is stripped away. Fashion becomes something to approach, discover, observe and under-stand, rather than simply possess. The project proposes a vision of luxury as a circular process rooted in interaction and resilient transformation. The result is not the typical high-end store but an architectural exploration that questions how a private brand can contribute to collective urban life. While “public high-end” remains a contradiction, architecture can pave the way for reinventing how retail presents itself within the urban fabric.

25-10-2017 KM

UNBOXING

MIU MIU

Towards a public high-end

Simona Mongelli 5008174 | EXPLORE LAB 26/27
Architecture & Research : Leontine de Wit
Building Engineering: Mauro Parravicini

“**Unboxing Miu Miu**” explores the potential of fashion as a form of public infrastructure. Taking Lijnbaan 150 in Rotterdam as its stage, the project challenges the conventional relationship between commercial space and the city. Through the adaptive reuse of a municipal monument, a large ramp transforms circulation into a new experiment in inhabiting and “**wearing**” the space. A central void serves as the project’s organizing principle, while the reuse of materials and adaptive structures allows the building to evolve while retaining its identity. Only the first floor is dedicated to exploring Miu Miu, yet the act of purchasing is stripped away. Fashion becomes something to approach, discover, observe and understand, rather than simply possess. The project proposes a vision of luxury as a circular process rooted in interaction and resilient transformation. The result is not the typical high-end store but an architectural exploration that questions how a private brand can contribute to collective urban life. While “public high-end” remains a contradiction, architecture can pave the way for reinventing how retail presents itself within the urban fabric.

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SALE
ZARA

Towards future fashion retail strategies

Today walking through the city is an experience largely mediated by commerce. [Chung et al, 2001]
As we imagine ourselves strolling around our urban environments, we become spectators of a sequence of public interiors, where façades materialize as transparent envelopes. Depending on the commercial activity they host, these thresholds confront us with two recurring and widely shared scenarios.
On the one hand, we encounter a carefully designed boutique's shop window that narrates time while concealing space, filtering it to the point of casting doubt on our own possibilities, silently measuring the limits of our purchasing power. On the other hand, we are often projected into an assembly-line condition of a fast fashion big-box store in which space and time are neutralized. In this case, the product no longer constructs a narrative; rather, it wants to be part of our closet at all costs.
We thus find ourselves primarily engaged with two extreme phenomena which, beyond market dynamics and individual economic capacities, actively generate inequality. These spaces train us to become expert consumers while remaining largely uninformed about the products we desire and eventually come to own or wear.
Retail today represents a significant portion of the contemporary city, just as any physical place on the planet is profoundly shaped by an intense commercial presence. As Rem Koolhaas argues in his theories on Junkspace, shopping operates as a virus that has colonized vast areas of urban environments, manifesting itself through a wide range of typologies: from square kilometres of free-market zones, to large shopping malls incorporating multiple services, to department stores and fashion boutiques.


HERMÈS
HERMÈS
PARIS

Fashion as a public interior ?

Within this context, the fashion industry plays a significant, yet deeply contradictory role. Fashion can be understood as a powerful social and spatial phenomenon, as it produces desire while simultaneously generating physical and symbolic distance.
Depending on the accessibility of the product, its capacity for inclusion is largely determined by the purchasing power of the public, particularly in the realm of luxury fashion. As a result, it proves capable of welcoming few while excluding many.
This condition is clearly perceived from the perspective of the street. The entrance is often guarded by a substantial security presence, while staff members are strategically distributed throughout the store. Products are displayed as if surrounded by an aura of sacrality, one that discourages curiosity and restricts access to information. The spatial conditions do not invite everyone to engage with the product, which regardless of its materiality or intended use, conceals behind it a unique story and a constellation of creative minds, all enveloped in a strong tension of commercial exchange. Nowadays the prevailing atmosphere within these environments is one of persistent pressure to purchase.

Fashion is a public interior

In the framework of the **Explore Lab** thesis program, the objective is to seize the opportunity to bring together the themes of fashion industry and architecture in a project that seeks to reinvent their values through the enhancement of public space within the contemporary city.
Numerous examples demonstrate the growing collaboration between these two disciplines and the reciprocal effects they generate.
In particular, this project originates from a prior analysis of the long-standing collaboration between the architectural firm OMA, its research branch AMO, and the Italian fashion house Prada. The relationship between these two entities has unfolded over the years through projects at different scales: from smaller interventions, such as Rem Koolhaas's design of an exceptional backpack for Prada's Fall/Winter 2018 collection, to the numerous stage sets and scenographic environments conceived for fashion shows. These initiatives are, however, the continuation of a pivotal moment at the height of their synergy in the early 2000s: the creation of the so-called **Prada Epicenter in New York**.

This project does not conform to the model of a standard retail store. Instead, it emerged as a new proposal for retail space, combining shopping with sophisticated forms of public life, including installations, exhibitions, and a wide range of events. Here, architectural elements function as bold devices aimed at redefining the relationship between seller and customer, precisely that relationship through which retail materializes within the urban environment.



However, the avant-garde approach introduced by this exceptional store wasn't exactly seized upon in those years. The success of the idea was, in fact, superficially driven by predominantly media and publicity that failed to dwell on the extraordinary opportunities that the Epicenter, located in a former Guggenheim space between Broadway and Mercer Street, so informally offered the city. [Vernet & De Wit, 2007]

The public interior of the Prada Epicenter in New York constitutes a crucial prototype for advancing an idea today, ready to challenge the climate of cultural fragility between appearance and being, which characterizes our contemporary way of buying and wearing.


FOR
LEASE
GRANT


PRADA
MILANO

Unboxing MIU MIU

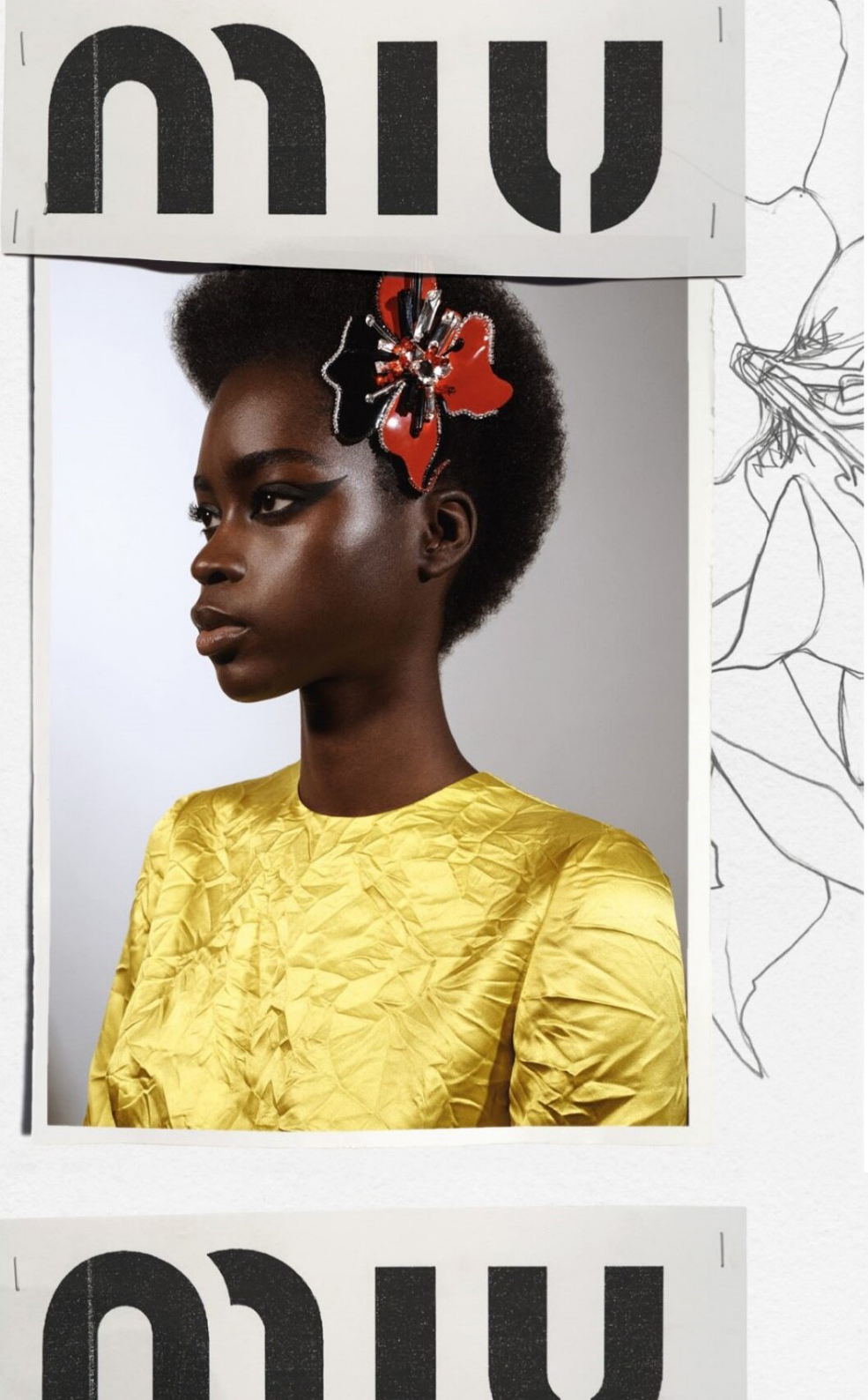
The project "**Unboxing MIU MIU. Towards a public high-end**" aspires to transform the encounter between fashion retail and the built environment into a non-conventional form of public urban fabric. This condition calls into question the definition of the store as a "space in which items are sold," since this activity increasingly no longer occurs in physical environments but rather on digital platforms governed by convenience and immediacy.
Explicitly regarding high-end boutiques, the result is a commercial space that may appear visually compelling, yet is progressively emptier in its interiors and, despite this, continues to sustain a sacralised distance from society at large, a condition already outlined at the beginning of this research.

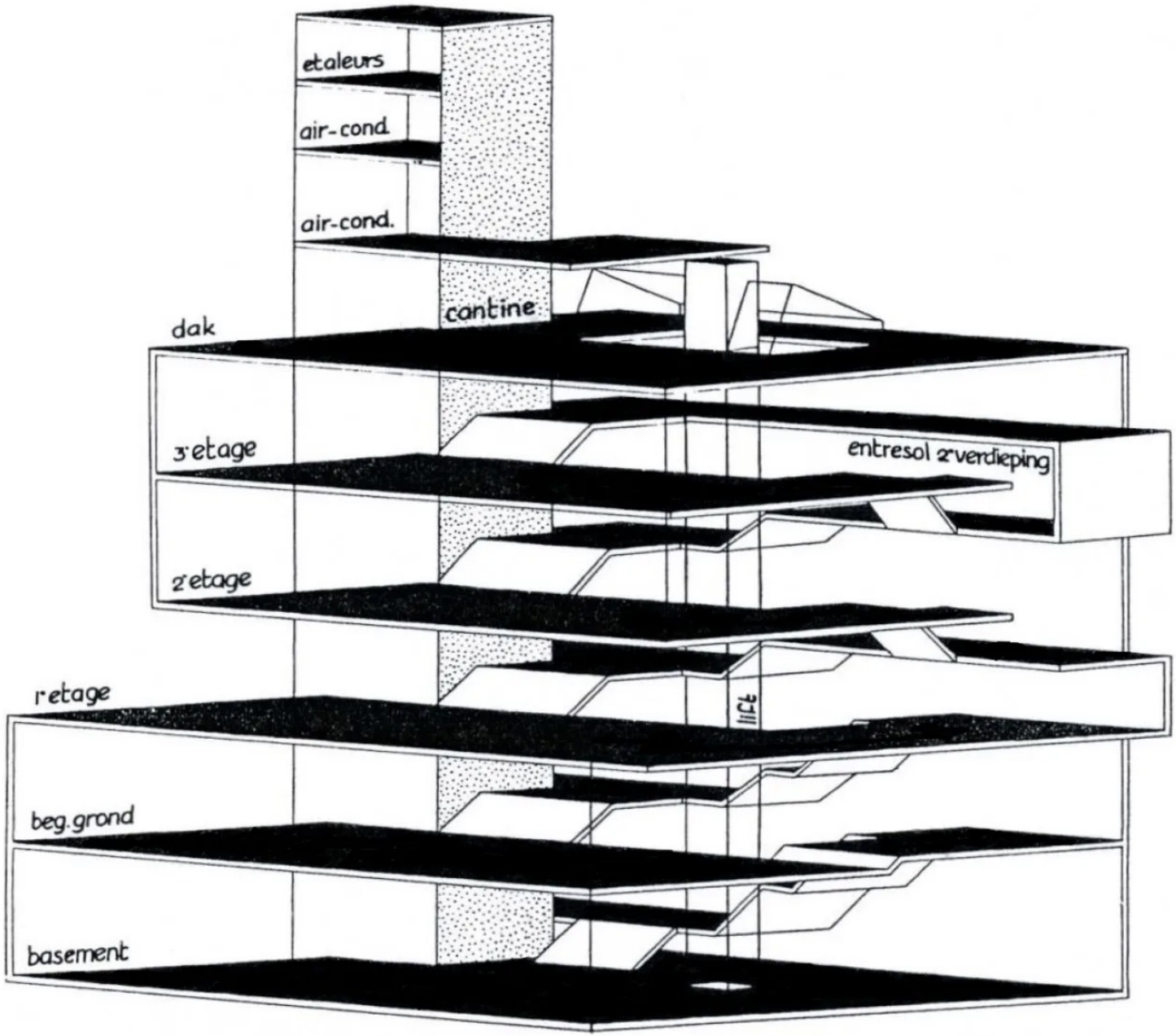
What if architecture were instead to encourage the occupation of a retail space in order to educate people through everything it offers and displays, deliberately excluding the obligation to purchase? If it is true that a fashion house embodies a history of values tied to its creative figures and their interdisciplinary practices, why not make this tank of knowledge and inspiration fully public, open to be read, tested, discussed, personalized and eventually "worn" by everyone?
Market dynamics make a high-fashion product inaccessible to a considerable percentage of the population, but this doesn't mean everything else about the product isn't reachable, especially when a brand occupies a portion of the public domain. As Rem Koolhaas said in a 2002 interview, the city is something you used to get for free.
Among the possible responses to the questions outlined above, this thesis explores a design option centred on entities closely connected to the problem statement, to OMA/AMO's previous research for Prada and to an analysis of the current state of the intersection between architecture and fashion industry.

The chosen direction is to test and experiment with this paradigm through the fashion brand **Miu Miu**, part of the Prada Group.
This decision is grounded in its suitability of engaging an ultra-contemporary generation, one that desires intensely while also being encouraged to confront urgent issues related to sustainability across multiple domains. Miu Miu is an intellectual and provocative brand, distant from traditional aesthetic imaginaries. It gives voice to a rebellious form of fashion that operates as a laboratory of continuous experimentation, questioning conventional notions of beauty and instead proposing an alternative to the pressure of striving for perfection at all costs. This attitude leaves space for individuals to seek independence through clothing or accessories, encouraging them to write their own stories and inhabit their own spaces. As its founder, Mrs. Miuccia Prada, has stated, Miu Miu represents **what you would like to be**. [Prada, 1997]

Although Miu Miu has recently found its greatest popularity among people aged twenty to thirty-five (with roughly two-thirds belonging to Generation Z and Millennials), the brand was created to diverge from the rigor of its older sister, Prada, and is often described as an outlet for creative expression. It was not conceived to represent a specific age demographic, but rather to capture an adolescent spirit and intentional imperfection. This approach allows the project to engage a broader public rather than confining the concept to an exclusive group. In traditional luxury circles, spatial design and commercial intent lean towards being closely aligned, implicitly **targeting** a specific market; here, that positioning is intentionally loosened. The building remains accessible in its entirety. The concept of the “**user**” transcends predefined categories, embracing a much wider audience. Retail becomes just one component of a more complex system, and the brand’s soul serves as the creative engine driving the development and materialization of the “**unboxing**” experience.


CLOSE
LONDON & PARIS
APRIL 27 – 28 & MARCH 3 2020
BY STEVE MACKEY / LIZ COLLINS
MIUMIU.COM

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Lijnbaan 150

In keeping with Miu Miu's distinctive spirit of eccentricity, the search for a location capable of supporting the conditions of a rule-breaking retail space led to the heart of Rotterdam. The Miu Miu's unboxing takes place and shape at Lijnbaan 150, a site currently dominated by a striking and imposing building that now stands vacant.

The structure is the former H.H. De Klerk furniture warehouse, designed by the architects Van den Broek and Bakema in 1952. Given its original function, its almost perfectly cubic form makes it an unusual piece of architecture for a furniture company.
At the centre of the building lies a void measuring 6.5 by 11 meters, around which staircases and an elevator core are concentrated, revealing and interrupting the apparent compactness of the concrete structure.
However, the service areas, including the emergency stairwells, are separate and concentrated in a tower approximately 35 meters high; this tower also spans all the floors and continues upwards independently.

In 1987, the building was partially converted to accommodate an Albert Heijn supermarket on the ground floor and in the basement, while the remaining spaces were occupied by the Donner bookstore. By 2000, the building was entirely taken over by Donner, which became the largest bookstore in the Netherlands. [Stadsarchief Rotterdam, n.d.]
In 2014, the bookstore relocated to the adjacent Forum building. From that moment onward, Lijnbaan 150 has been used temporarily for clothing-related retail activities.

The building is officially designated as a municipal monument and was adapted for commercial use by WDJ Architects in 2021.
According to a recent interview with the property owner Redevco, the building is currently the only vacant structure along the Lijnbaan, as many potential tenants perceive the central void as a challenge in terms of commercial revenue. [AD.nl, 2025]

However, it is exactly this void that renders the building a unique piece of architecture and a site of invaluable historical significance.


MAKE
ROTTERDAM IT
HAPPEN
RED




gezien bij
Oprah!


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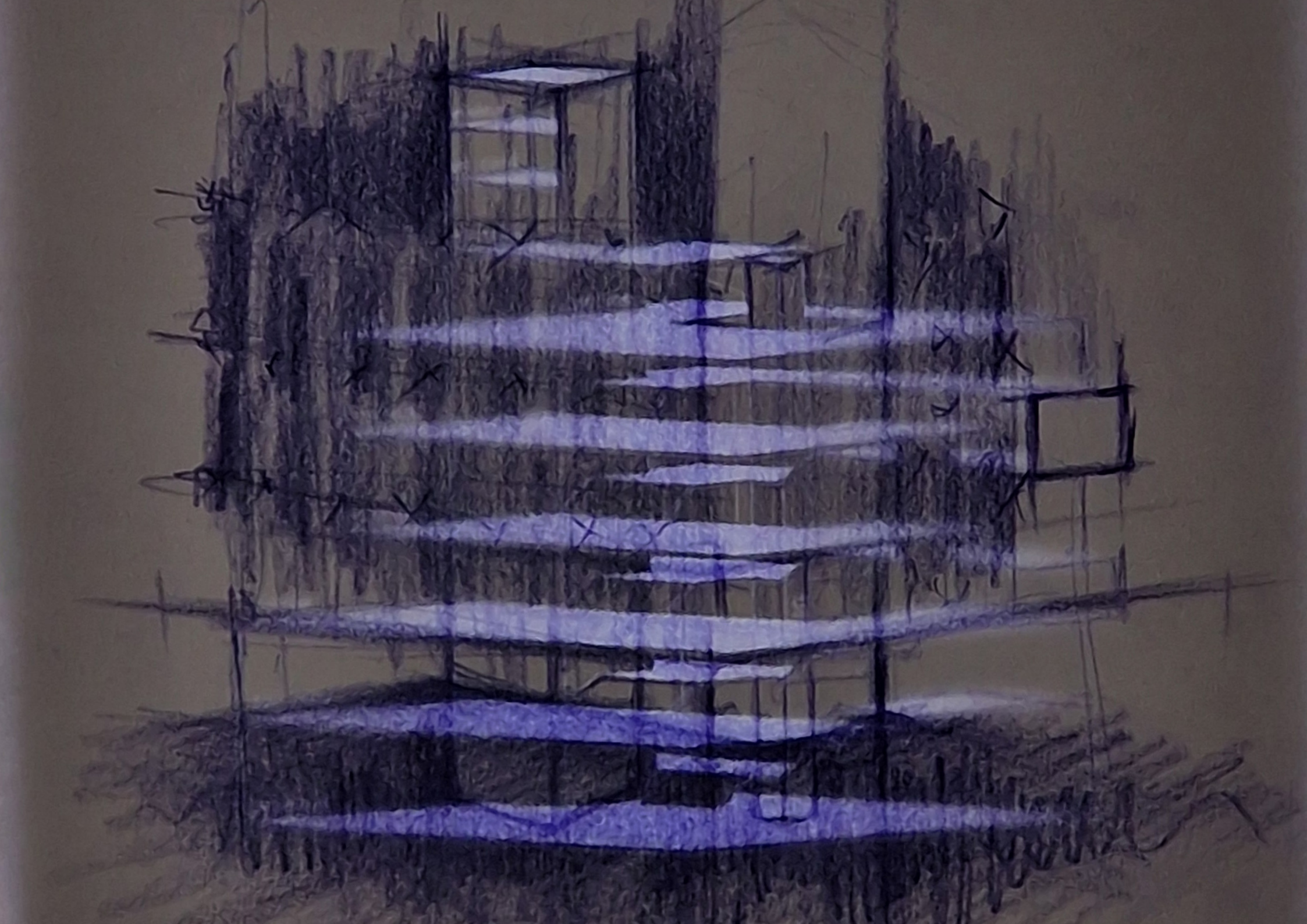
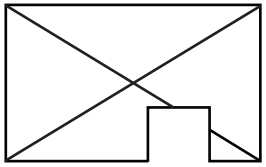


The strategy of the void

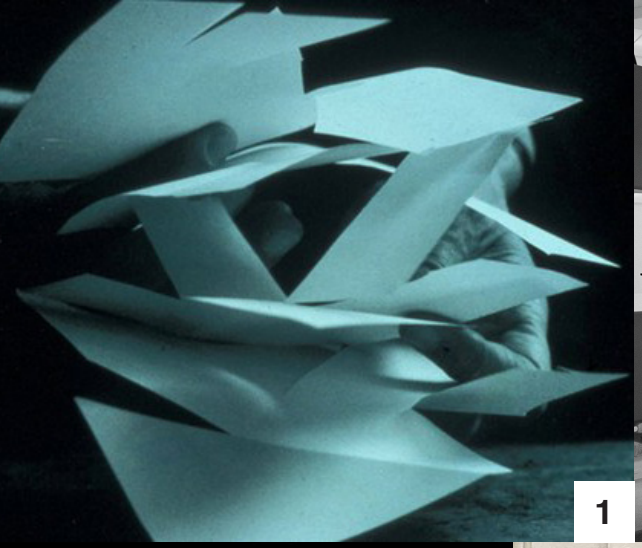
There are essentially two avenues of research that are being pursued. One focuses on Miu Miu and the stylistic characteristics that can be distilled from its collections, its moments of viral popularity, and its collaborations over the years dating back to its founding in 1993.





The other naturally explores the realm of architecture, seeking examples that might inspire or offer interesting points of comparison with the chosen location in Rotterdam.
Deliberately, not all of these reference models come from the fashion world; instead, Lijnbaan 150 needs to engage with cases that address the theme of the “**interior as city**”. This concept is realized through infrastructural elements capable of creating “urban moments” within the building.

This research approach for the architecture side is defined as the “**strategy of the void**” and it is aimed at investigating the design of steps, landings, staircases, ramps, those connectors that each of the 15 selected projects interprets in a unique way and across different scales. Furthermore, some of the listed projects are examples of adaptive reuse or transformation of existing buildings, whose interiors are conceived as structures open to change over time.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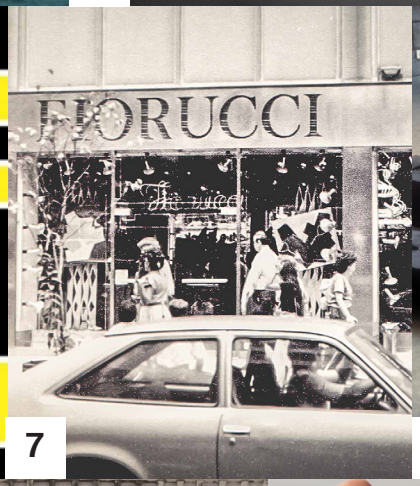

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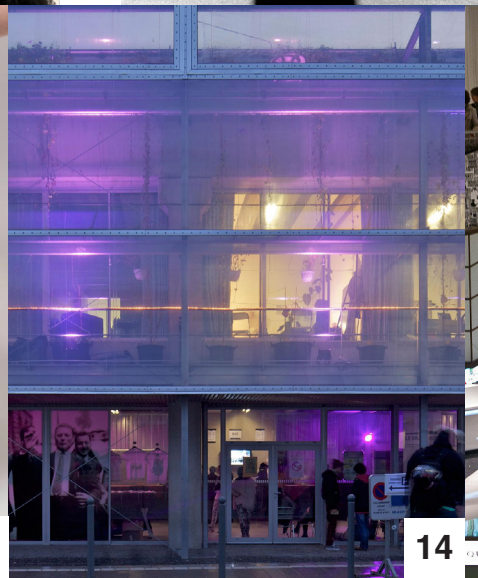
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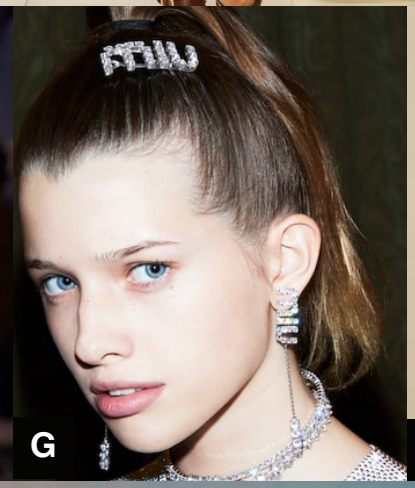
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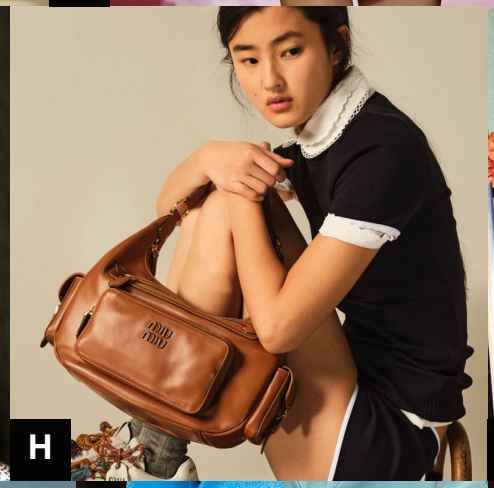
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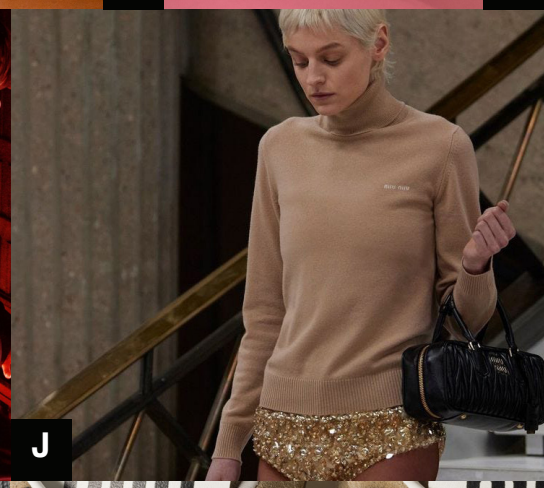
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Jussieu Libraries [Paris, 1992]

Rem Koolhaas, OMA

1

Guggenheim Museum [New York, 1959]

Frank Lloyd Wright

2

LocHal [Tilburg, 2018]

Civic Architects, Braaksma&Roos Architectenbureau Inside Outside/Petra Blaisse

3

10 Corso Como [Milano, 1991_+ 2024]

Carla Sozzani, 2050+

4

Camper Temporary Shop [multiple locations, 1981_ongoing]

different international architects

5

Forum [Groningen, 2019]

NL Architects

6

Fiorucci San Babila [Milano, 1967]

Elio Fiorucci

7

Montessori School [multiple locations, various years]

Herman Hertzberger

8

Oki-ni [London, 2001]

6a architects

9

Teatro Oficina [Sao Paulo, 1984]

Lina Bo Bardi/Edson Elito

10

Tiffany Montenapoleone [Milano, 2025]

Peter Marino

11

Il Fondaco dei Tedeschi [Venezia, 2016]

OMA

12

KaDeWe [Berlin, 2015_ongoing]

OMA

13

Polyvalent Theater [Lille, 2013]

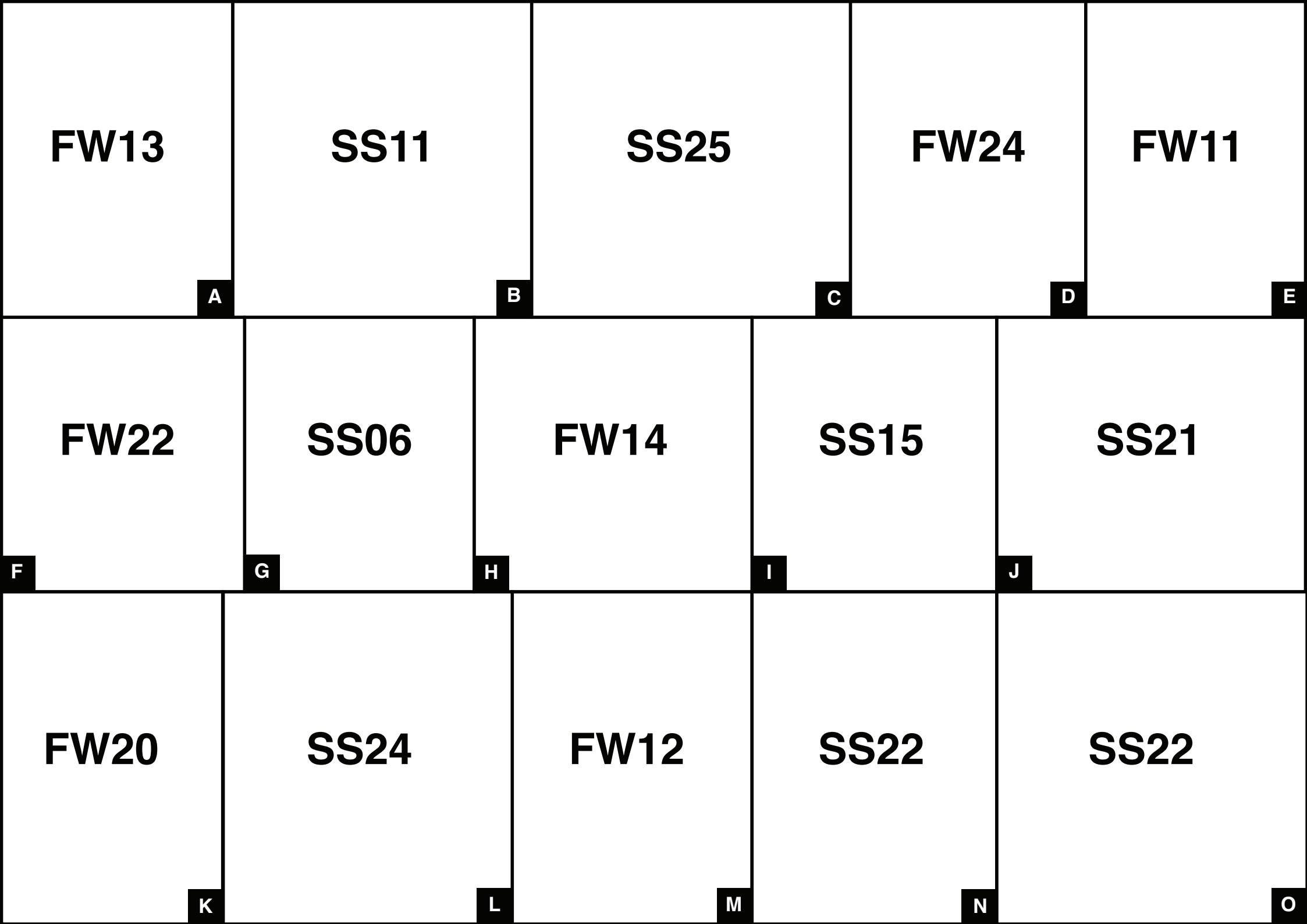
Lacaton &Vassal

14

Le Bon Marché Rive Gauche [Paris, 1852]

Louise Charles Boileau/Gustave Eiffel

15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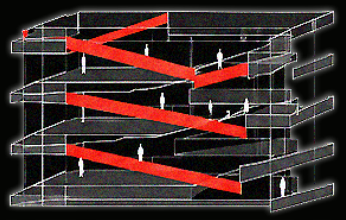
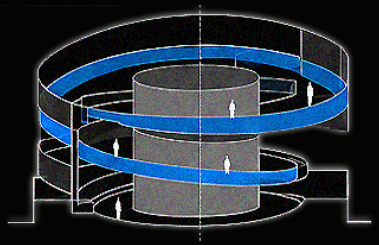
Studying these cases across reading, sketching and diagramming has led to 15 architectural conclusions. They provide several possibilities on how the spatial void is counterbalanced by a structural device where the project's distinctive atmosphere ultimately emerges; the design therefore focuses precisely on the point where the spatial connection is attempted.

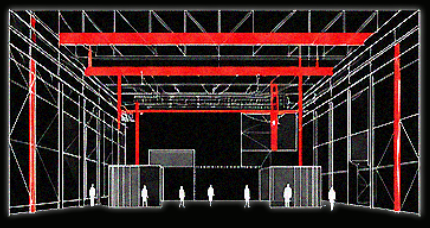
1.	Jussieu Libraries [Paris, 1992] Rem Koolhaas, OMA	1. vertical overlapping
2.	Guggenheim Museum [New York, 1959] Frank Lloyd Wright	2. la promenade
3.	LocHal [Tilburg, 2018] Civic Architects, Braaksma & Roos Architectenbureau, Inside Outside / Petra Blaisse	3. the infrastructural space
4.	10 Corso Como [Milano, 1991 + 2024] Carla Sozzani, 2050+	4. framing reality
5.	Camper Temporary Shop [multiple locations, 1981_ongoing] different international architects	5. walk in progress
6.	Forum [Groningen, 2019] NL Architects	6. fields of viral motion
7.	Fiorucci San Babila [Milano, 1967] Elio Fiorucci	7. urban stage
8.	Montessori School [multiple locations, various years] Herman Hertzberger	8. no-stop learning
9.	Oki-ni [London, 2001] 6a architects	9. neutral platform
10.	Teatro Oficina [Sao Paulo, 1984] Lina Bo Bardi, Edson Elito	10. collective performance
11.	Tiffany Montenapoleone [Milano, 2025] Peter Marino	11. luxury discomfort
12.	Il Fondaco dei Tedeschi [Venezia, 2016] OMA	12. history re-activation
13.	KaDeWe [Berlin, 2015_ongoing] OMA	13. four quadrants
14.	Polyvalent Theater [Lille, 2013] Lacaton&Vassal	14. freedom of use
15.	Le Bon Marché Rive Gauche [Paris, 1852] Louise Charles Boileau, Gustave Eiffel	15. permeable exploration



1. Vertical overlapping



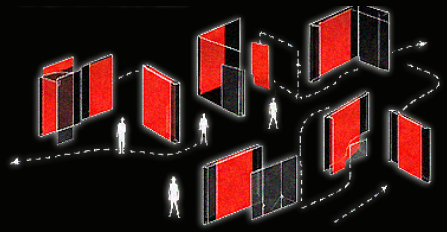
2. La promenade



3. The infrastructural space



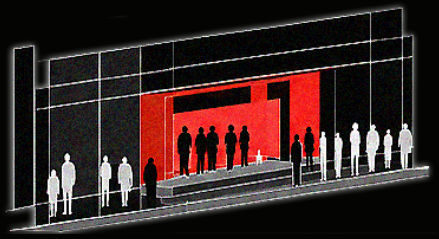
4. Framing reality



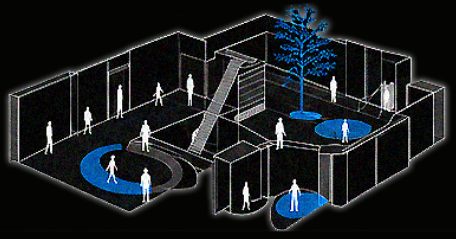
5. Walk in progress



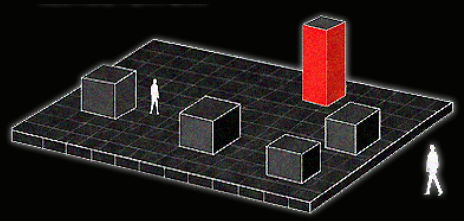
6. Fields of viral motion



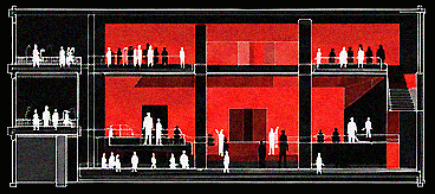
7. Urban stage



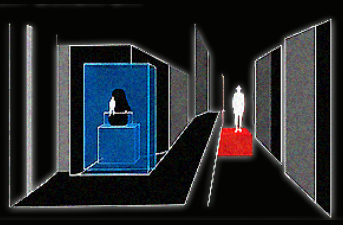
8. No-stop learning



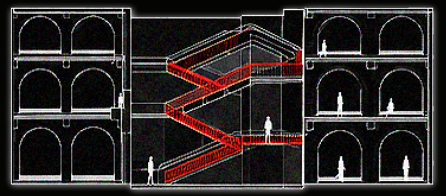
9. Neutral platform



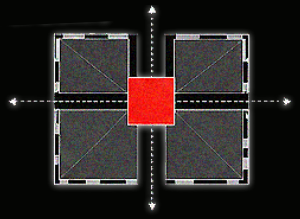
10. Collective performance



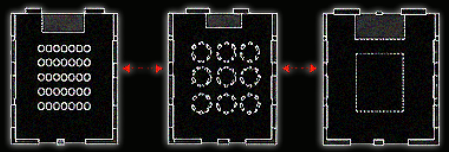
11. Luxury discomfort



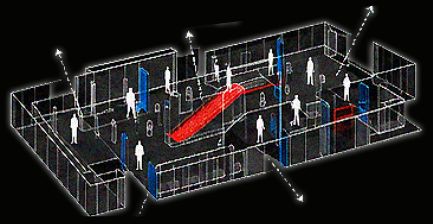
12. History reactivation



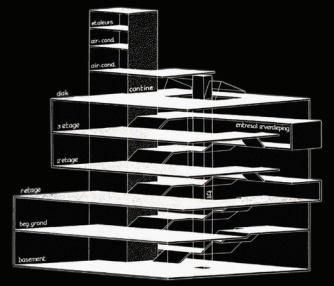
13. Four quadrants



14. Freedom of use



15. Permeable exploration



THE VOID
Lijnbaan 150

Also, research into Miu Miu culminates in the identification of 15 defining features that recur in the collections of its designer, Miuccia; according to industry critics, these are the very traits that sustain the brand's level of desirability and its retail sales in the long term. The dual exploration of the nature of the architectural "void" and the identity of Miu Miu within the fashion world subsequently helped shape an operating system for "**moving through**" and "**building within**" the site at Lijnbaan 150 conceived by van den Broek and Bakema. This strategy seeks, on the one hand, to respect the building's status as a monument while, on the other, providing Miu Miu with a playground where it is free to express itself and introduce its unique character to the city.

A.	[FW*13]	A.	cardigans over shirts over skirts
B.	[SS**11]	B.	bias cuts
C.	[SS25]	C.	oversized coats with raw linings
D.	[FW24]	D.	intellectual eyewear
E.	[FW11]	E.	unexpected soles
F.	[FW22]	F.	mini skirts, mazi tops
G.	[SS06]	G.	sequined logos
H.	[FW14]	H.	the uniform
I.	[SS15]	I.	gender ambiguity
J.	[SS21]	J.	underwear as outerwear
K.	[FW20]	K.	paillettes
L.	[SS24]	L.	matelassé bags
M.	[FW12]	M.	statement belts
N.	[SS22]	N.	ballet flats
O.	[SS22]	O.	personal embellished laces

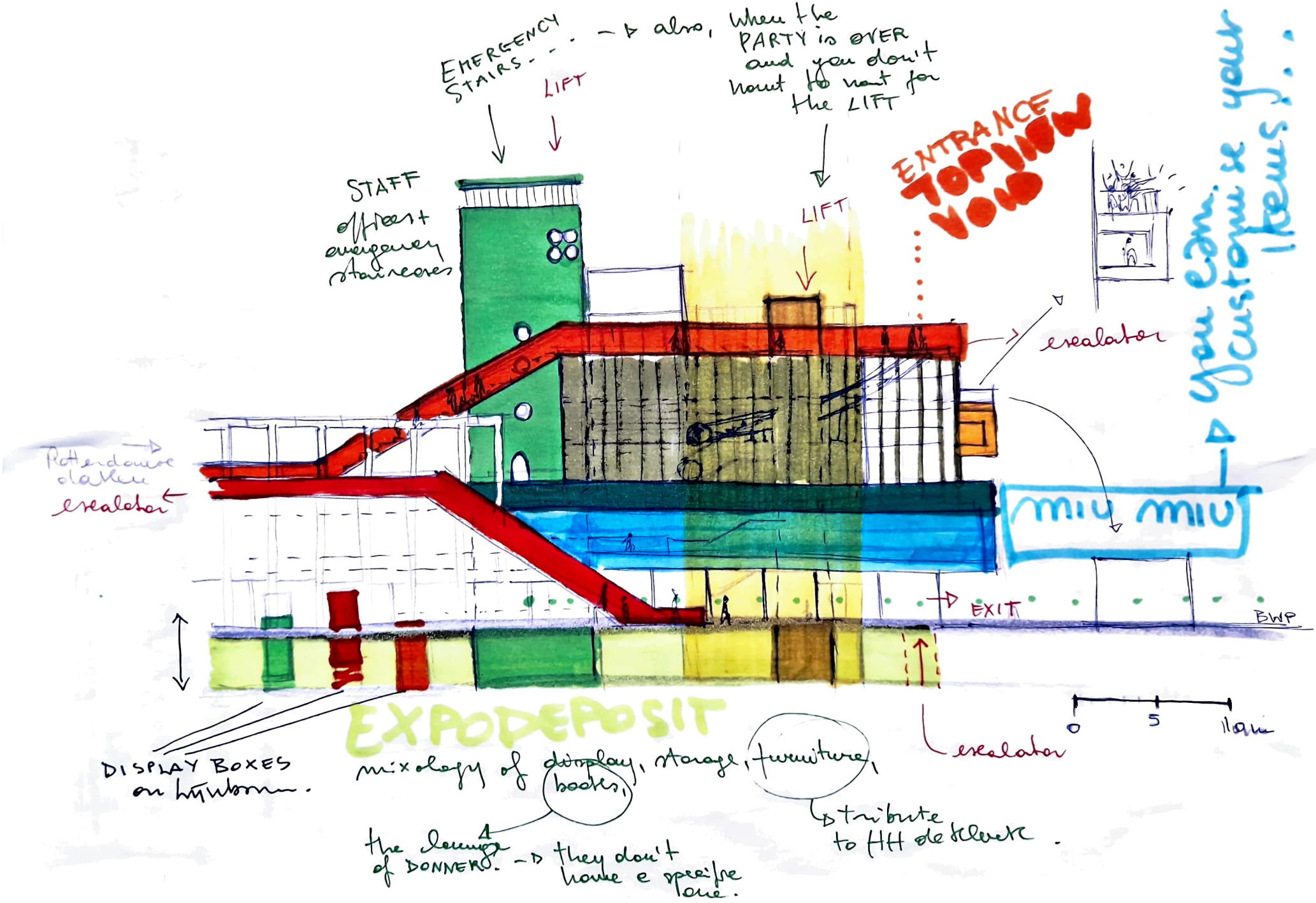
*FW = Fall/Winter
**SS = Spring/Summer



A living record

The fifteen architectural case studies and the fifteen features of Miu Miu function as an open archive, continually revisited, reinterpreted and reactivated throughout the project. Their role is more akin to that of a fashion collection in development. Designers rarely invent from scratch; they return to existing material, rework it, distort it, rescale it and reposition it in response to an ever-changing context. This method allows the project to maintain a broad range of possibilities while remaining anchored to a critical framework.
From this condition emerges the very notion of a **living archive**.
These components should be envisioned as ingredients born from the intersection of architectural research into the “strategy of the void” and the design ethos of Miu Miu’s collections. While continuously tested throughout the project, each element ultimately assumes a distinct role, ranging from the conceptual and programmatic to the specific and technical. This methodology is also crucial to an approach that begins at the interior and radiates outward, eventually reaching a much larger scale. Unlike typical architectural creation, this creative process is built from fragments; while rooted in Miu Miu’s identity and an architectural analysis specific to the chosen site, they seek **a common thread** capable of weaving together a genuine narrative fabric.

1. **LAYERING**
2. **ESCALATORS**
3. **RAIL TRACKS**
4. **OPTICAL BRICK**
5. **THE RAMP**
6. **SQUARE/PLAYGROUND/ROOFTOP**
7. **CITY LOUNGE**
8. **LABS**
9. **“GRAND” FLOOR**
10. **SCAFFOLDING**
11. **ENERGY PERFORMANCE**
12. **FANTASY ECOSYSTEM**
13. **THE BELT**
14. **LAUNDRY CLUB**
15. **DRAWERS**


EMERGENCY STAIRS
LIFT
also, when the PARTY is OVER and you don't want to wait for the LIFT
STAFF officers + emergency staircases
LIFT
ENTRANCE TOP VIEW
escalator
you can customize your items!
Rotterdamse dakkeu
escalator
miu miu
EXIT
BWP
EXPODEPOSIT
mixology of display, storage, furniture,
books,
DISPLAY BOXES on wheels.
the closings of DONNERS. -> they don't have a specific one.
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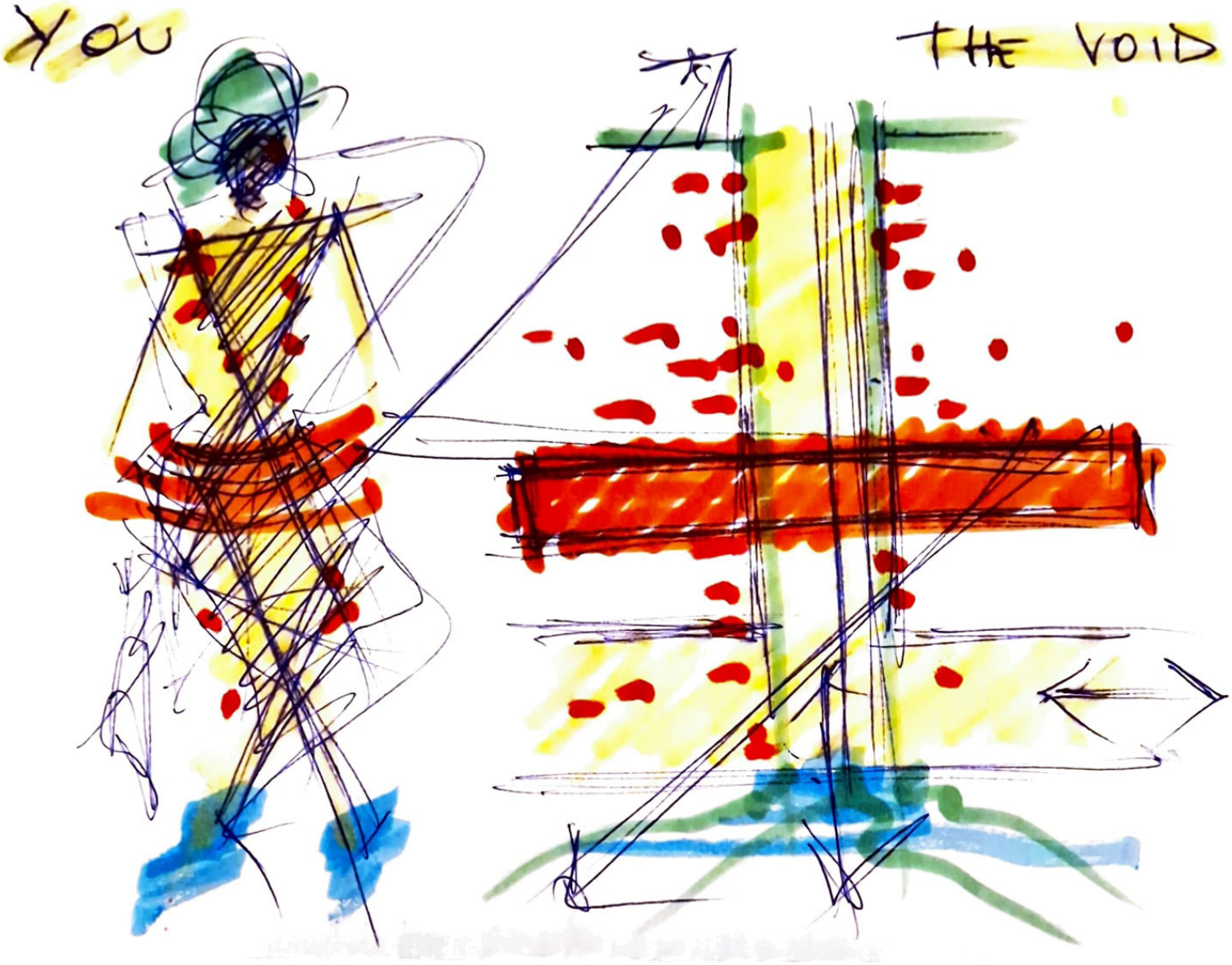
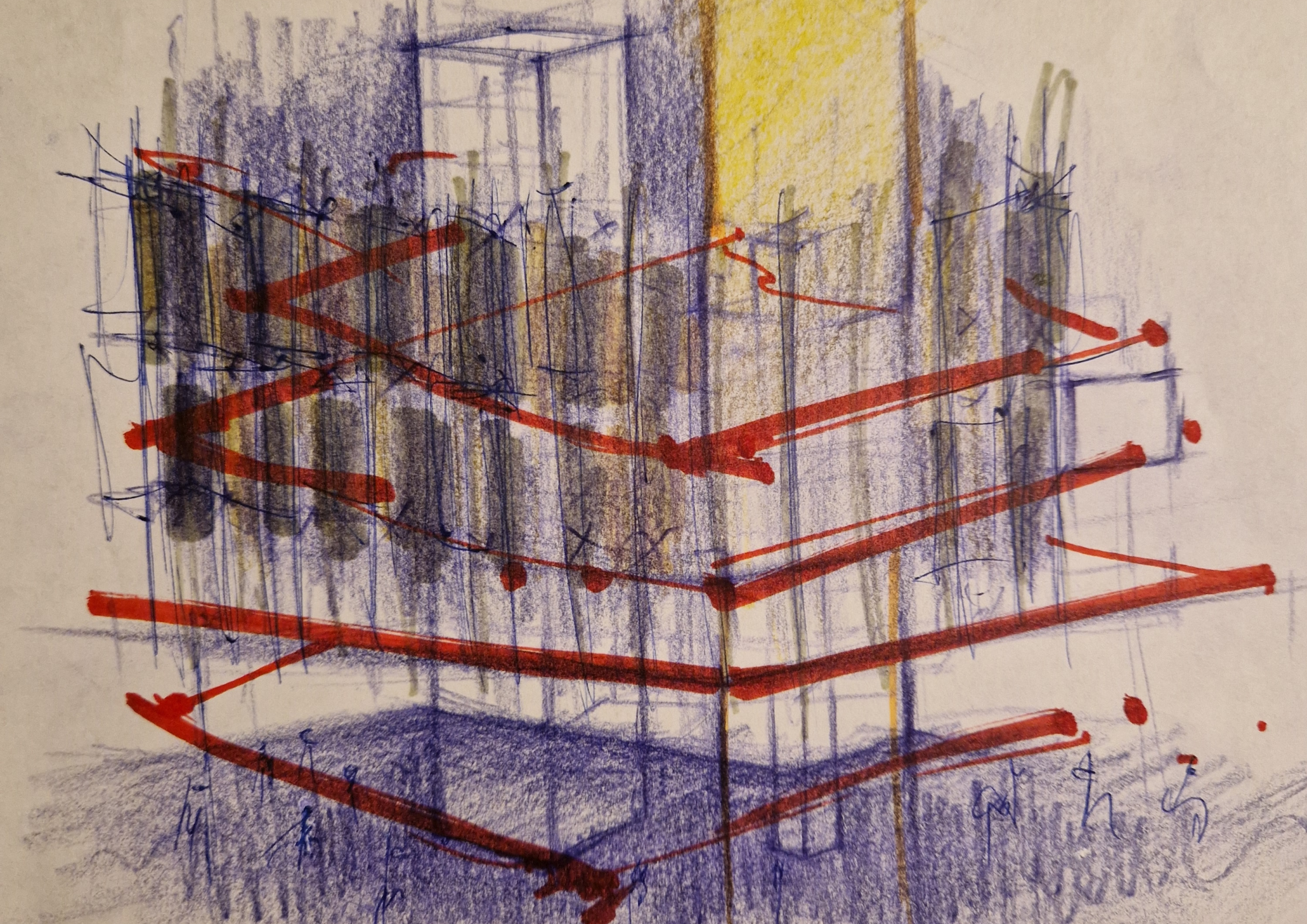


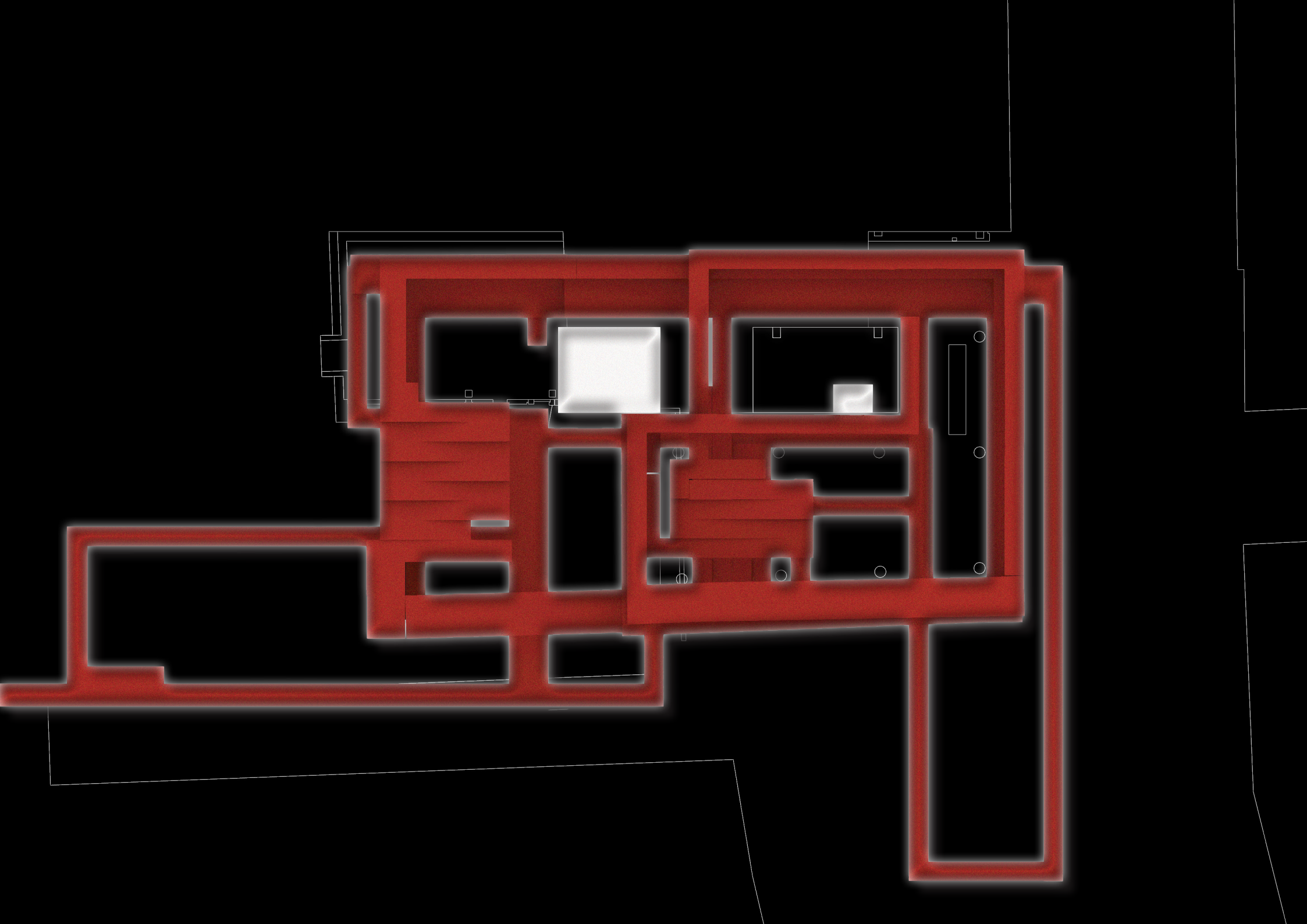
What would you like to be?

The void = the monument

At Lijnbaan 150, the central void is the only element that has resisted transformation, surviving successive commercial cycles without being absorbed. What was long considered a challenge, an inefficient core, a loss of rentable space, is revealed as the building's most critical spatial condition, and also its most fascinating.
Unlike the surrounding structure, the void cannot be easily exploited. It escapes the parameters by which commercial space is typically evaluated. It does not produce immediate value and, therefore, introduces a discontinuity within an otherwise optimized system. The stairs contributes to this, creating a compelling flow that breaks between floors and half-floors while remaining faithful to a cavity multiplied by approximately six elevations.
It is precisely within this discontinuity that the project design is located. Rather than resolving the void through filling or programmatic assignments, the project amplifies its autonomy. The void is conceived as a **monument**, not for its material presence, but for its ability to remain open, continuous and resistant to commercialization. It is not an object to be observed, but a condition that organizes movement. It is the sole law of the project that governs perception and occupancy.

In a context dominated by consumerism, the void allows for a temporary suspension of transactional logic. It creates a spatial interval in which alternative forms of interaction can emerge: slower, less determined and more reflective.
While a portion of the building remains stable due to its historical authenticity, a large percentage is entrusted to the unexpected and uncertain luxury of time.
The interventions are therefore conceived as relational. Infrastructural components proximity without resolving it. They frame the void, making it accessible and enabling different forms of occupation, without ever exhausting its potential.
The analogy with **the body** is strong in this context. The void functions as a presence that architecture does not replace, but seeks to mediate. As in fashion, where clothing articulates the body without replacing it, architectural elements operate as layers that reveal, conceal and reinterpret what remains fundamentally unchanged. Defining the void as a monument is not a formal decision, but a critical stance. It is that spatial condition within the building capable of embracing an exclusively **public system**.





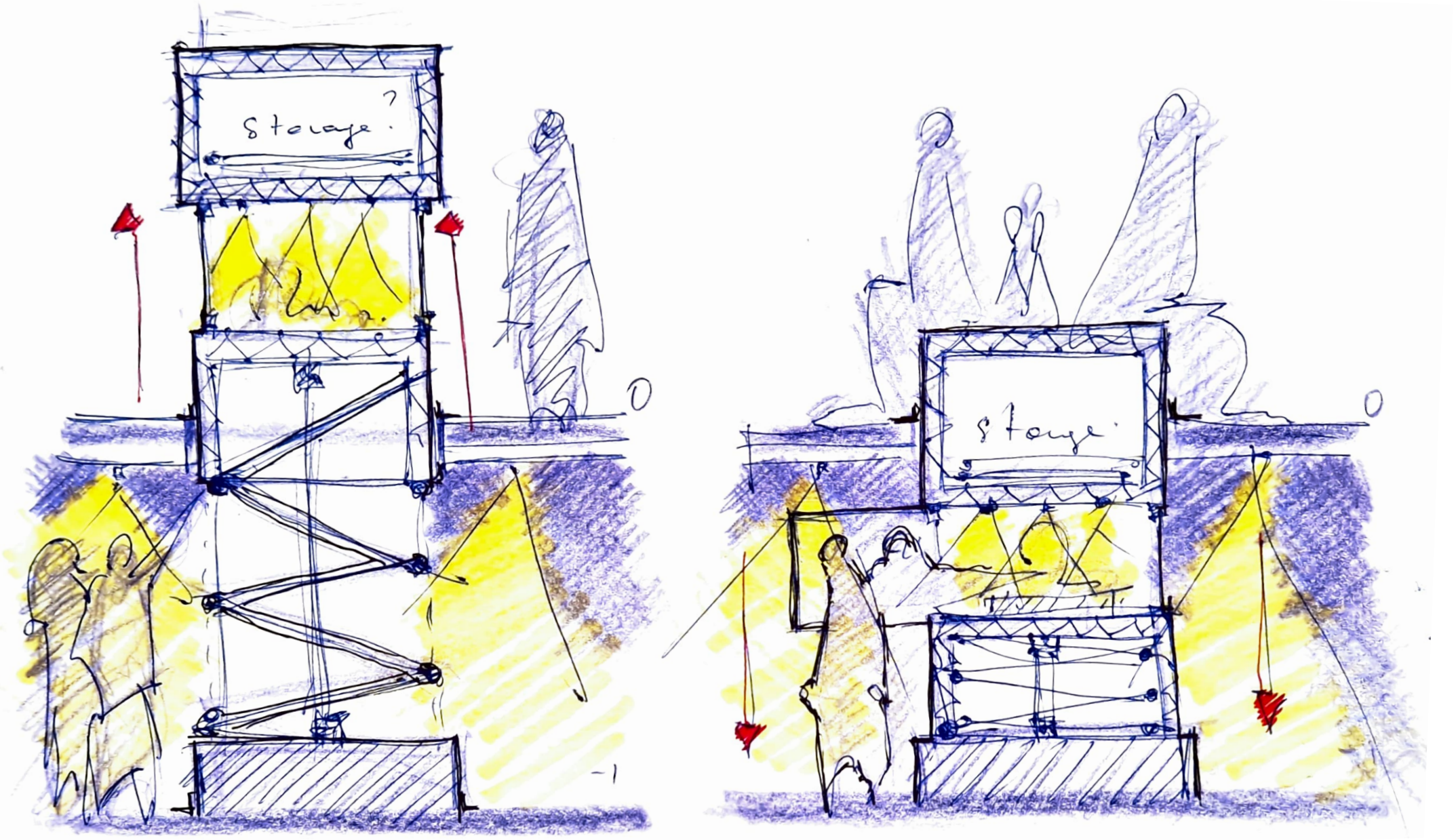
THE RAMP

Starting with an existing building imposes numerous constraints on the overall form. The massive reinforced concrete structure is approached with resilience, drawing upon the location's inherent qualities and leveraging the multifaceted elements of the Miu Miu identity. While the displayed products remain inside, the space itself reaches outward, inviting the public to enter, even if only by chance.

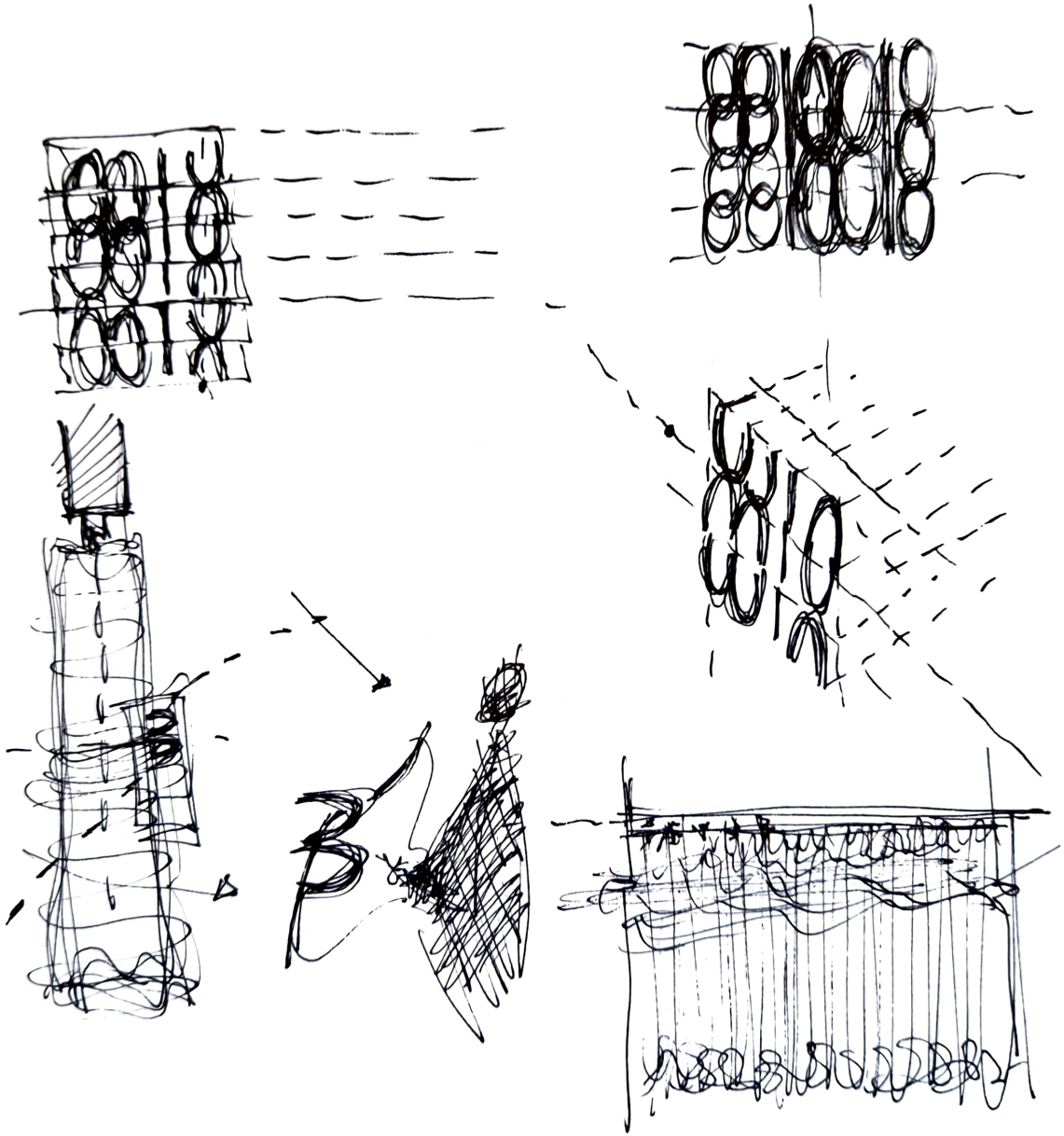
WHAT makes this system public? Nothing more than a grand **ramp**. A modular combination of gentle slopes and durable landings weaves between the load-bearing parts of the Broek & Bakema structure, serving as a channel that simultaneously embodies a new architectural concept. The ramp connects almost all floors, often tracing the perimeter in the building's interior zones while creating dynamic, wizard forms in social areas such as the ground floor, first floor, terrace and the penultimate level. These geometrically ordered twists are not dictated by programmatic requirements; rather, they navigate the vertical transitions between floors anchored around the central void. Indeed, the ramp is interrupted at the connection between the basement and the first floor due to existing overhead beams, which leave little clearance even for steep inclines.

The ground floor transforms from a mere perimeter into a versatile arena capable of accommodating both the everyday shopping activity of the Lijnbaan and **Binnenwegplein** and exclusive special events. Before extending to the upper and lower levels, the ramp segments can be arranged into countless configurations suitable for fashion shows. The modules extend beyond the venue itself, spilling out into the square before looping back to guide participants to the backstage area, located in the basement. The ramp continues underground, traversing the entire underground floor; it serves not only to provide access to the backstage area but also to accommodate public restrooms. The ramp allows visitors to explore the entire space, while work, fittings and stock containers are grouped into exposed clusters, ensuring nothing is hidden from view. Depending on their specific function, these areas can be thermally insulated, whereas the space occupied by the ramp remains open, effectively functioning as an outdoor climate zone.

The western section of the basement lies directly beneath Lijnbaan. This alignment is leveraged to create a connection between the avenue and the underground level: ceiling openings allow for the installation of **exhibition cages**. These volumes can move vertically via lifting platforms. When the cages are at the basement level, they form part of the ramp's exhibition route; they are accessible to the public and can be manipulated by staff to change their contents. Conversely, the openings act as light shafts for the basement. When the cages are raised, the displays emerge onto Lijnbaan, making them visible from the street. Transforming the street into a temporary museum, these movable cages evoke the historic **shop windows** that once lined Lijnbaan.
There are three ways to exit the basement: in addition to the existing stairs and two elevators, an additional escalator returns visitors directly to street level; this escalator can also serve as an access point for a runway in the event of a fashion performance. Back on the ground floor, people have the freedom to choose how to explore the upper floors.


Stage?
Stage



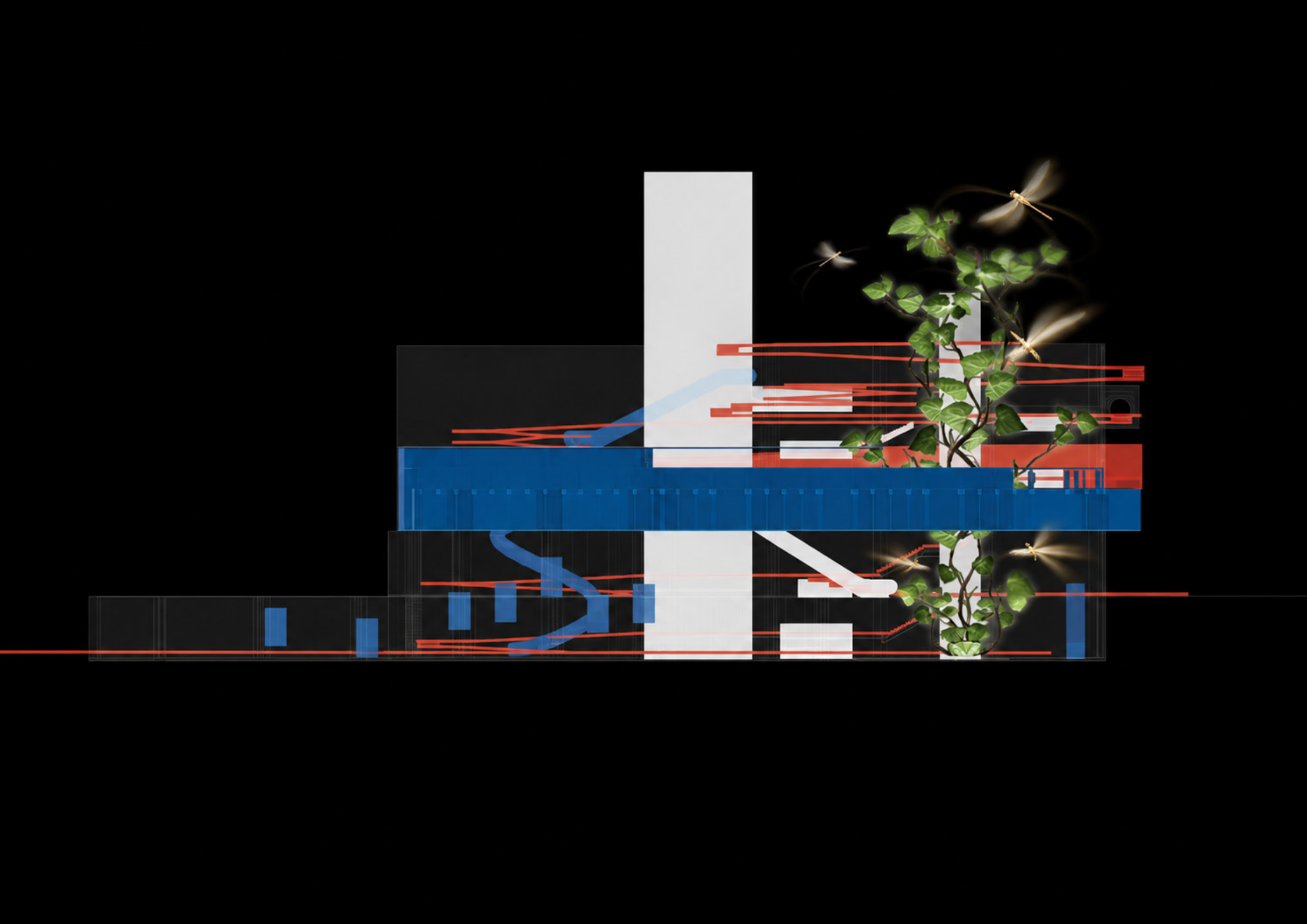


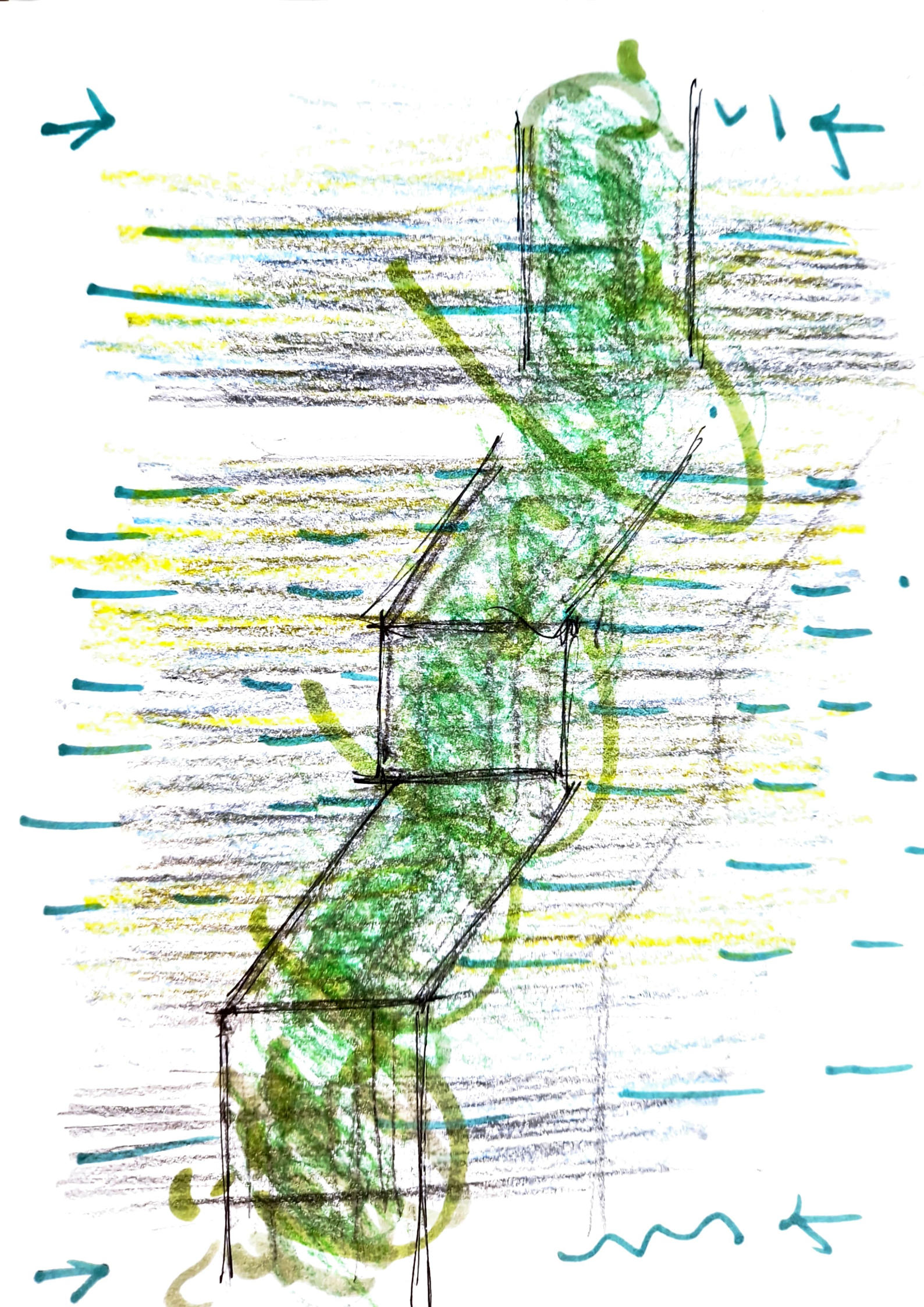
THE SKIRT

To maximize accessibility and avoid disrupting the urban flow of the Lijnbaan, which is a heavily trafficked pedestrian area, the existing glazed frames at the ground floor are removed. In their place, a massive metal mesh is installed; this robust curtain transforms a mundane ground floor into a “**Grand Floor**”, a theater of everyday life defined by the movement of roll containers for the neighboring commercial activities, but also by extraordinary moments where the mesh itself (which can be layered via a system of tracks fixed to the perimeter ceiling beams) becomes the backdrop for a metropolitan stage, offering glimpses of the interior through the constant coming and going of people. Drawing on the body analogy mentioned earlier, it is as if the void were now wearing a metal skirt. This skirt is structurally supported by the building’s first floor, known as the BELT.

The BELT

The Belt represents the major level of the entire volume, the “anti-void” that sets the **rules of the game**. Here lies the space dedicated to Miu Miu, which defies the standards of a high-fashion store and distances itself from the conventions of ostentation in several ways. First, upon reaching the first floor by way of the stairs, the visitor faces a decision-making moment: explore the Miu Miu space or skip the floor entirely and ascend a new flight of stairs that, unusually, crosses the void laterally. Adhering to the “void-as-monument” principle, the void is respected as such but never filled. Instead, the original glass roof is removed, exposing the space to the weather elements and enabling the conditions for a vertical garden system. This green infrastructure utilizes the edges of the floor slabs and the profile of the stairs, featuring a carefully curated selection of plants that are linked to the brand’s typical scents and crucially suited to the local climate. The greenery breathes life into a void that is invaluable yet often unnoticed by those rushing through the shopping streets; it transforms a hidden spot into a multilayered attraction.

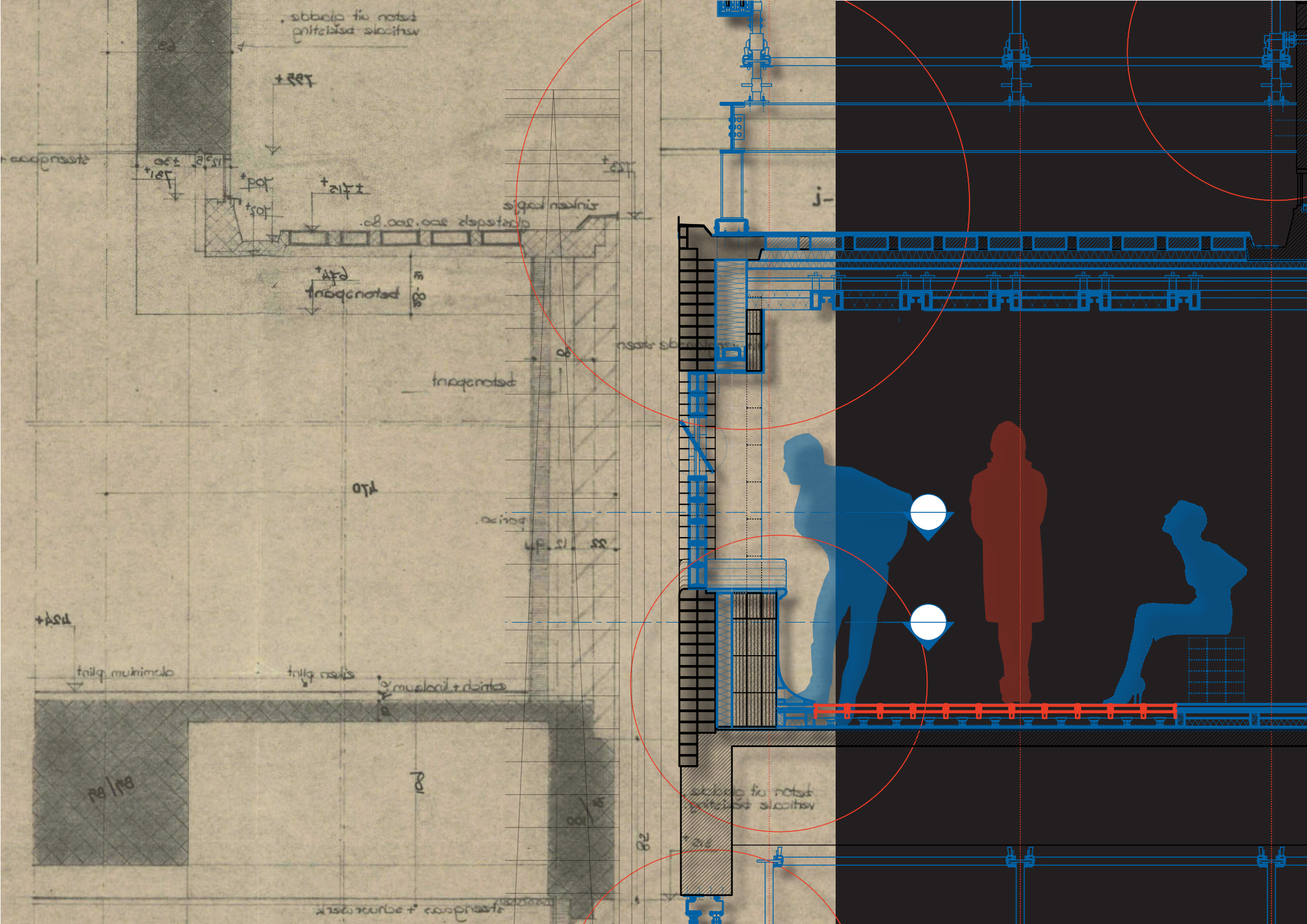




CIRCULARITY as CORE FABRIC

The ramp is more than just a means of movement; it is also a way to **wear** something “new.” Starting from the BELT, the Miu Miu experience unfolds along the ramp primarily through the use of materials. The guiding statement is clear: we are creating a high-end space by making the most of what Lijnbaan 150 already offers. Miu Miu embodies a form of high-end achieved through specific climatic and physical choices. Drawing on the circular economy’s “**5 Rs**,” the project firmly embraces **Reuse**, **Repurpose** and **Recycle**.
Rather than succumbing to the temptation to radically alter the building at any cost, the approach seeks, through various means, to find simple and sustainable solutions wherever possible. If a material is removed, it is subsequently repurposed, for instance, as an interior element or reused in its original form to enhance other technical interventions.

As previously mentioned, the ramp is the opportunity that gives rise to a modification of the original façade. To visualize this, one must imagine the building's volume as it was initially: clad in aluminum panels fixed to a "schokbeton" (precast concrete) frame, with the voids filled by aerated concrete blocks. The ramp disrupts this assembly; it is as if these layers are deconstructed, allowing the ramp, supported by a "**ringlock**" scaffolding structure, to project outward from the building and run along the façade's perimeter across three upper levels. The aluminum panels are relocated to the exterior face of the façade, perforated and suspended by means of a **rail system**. The massiveness of van den Broek&Bakema's original cube gets unboxed by the ramp, turning those sheets into a sliding façade through which people can explore other areas of the building. Polycarbonate pieces are installed where the aluminum ones have been removed. The result is a semi-transparent effect, a mysterious interplay of **overlapping layers**.
The scaffolding structure finds its base on top of the BELT since its volume exceeds those of all other plans (except for the basement). This perimeter wall's façade differs from that of the rest of the building; it consists of a brick wall with an intervening cavity and an additional layer of porous brickwork. These bricks are retained in the new design, with the exception of those at the southwest corner, which are removed and replaced with glass bricks. The aim here is to elevate the ordinary nature of the traditional masonry.
"The Belt" is the only insulated level in the entire building, with few exceptions elsewhere. This means it does not open directly onto the open void, as insulating walls have been added. These new barriers allow for better control of the space's thermal and acoustic performance, whereas the rest of the building remains unaltered in this regard. Defining the interior, the load-bearing columns are clad in polycarbonate panels and the floor is insulated using a new assembly supported by timber and finished with recycled materials from the textile industry. The ramp, too, features a rigid structure clad in rubber derived from discarded running shoes. The cladding materials are installed in repeating modules across the relevant surfaces. Overall, the newly introduced materials are designed to be easily dismantled and reassembled, reflecting a parallel intent for them to serve future projects.





A PUBLIC HIGH-END

The ramp continues the “unboxing” of Lijnbaan 150 all the way to the rooftop. Although the building has a loosely defined program, the project concept was not strictly tied to specific usage requirements, with the exception of the first floor, which is dedicated entirely to the brand experience. By adapting to the existing structure, however, the ramp has created spaces for social interaction that invite us to imagine collective scenarios of public life. Its character, determined to adapt rather than demolish, manifests in various forms; the building emerges transformed, even while reusing a significant percentage of its original materials. If there is one aspect that “Unboxing Miu Miu” downplays, it is the act of buying and owning. Even on the floor dedicated to the brand, there are no cash registers; there is no way to purchase a product. The space is designed to allow visitors to connect with what they desire, or simply with items they are curious to touch or examine up close. The architecture facilitates this encounter.
After all, in today’s world, online shopping is increasingly common; various platforms allow us to virtually compare items and seek out the best option or the most affordable luxury. Yet, cities are grappling with growing contradictions. While the commercial presence remains strong, its spaces are losing their meaning. Products stand in isolation, surrounded by a physical ostentation that fails to engage everyone.

Perhaps being in a commercial space does not necessarily have to define us as consumers. The opportunity to learn about and explore a high-fashion brand can serve as an infrastructure in its own right, one just as valid as the ability to purchase the items on display.

“Unboxing Miu Miu” is a strategy that seeks to address the paradox of a system in which luxury exerts a certain spatial power within cities. In this sense, the concept of a “**high-end public space**” remains a stark contradiction, since Miu Miu is, in the context of this thesis, a private company, and architecture alone cannot fully resolve such dynamics. On the other hand, as practitioners in the built environment, it is certainly a viable path to carefully read our cities and explore the myriad resources they offer in order to redesign a major industry, **the retail**, that no longer quite aligns with the dreams and needs of contemporary society.

The strategy of the “void,” around which the entire project revolves, demonstrates that cities harbor opportunities to **rethink typologies** that no longer work and to reinvent **the store**, a space that originated for selling goods but, in reality, no longer sells in the traditional sense today.

Learning from the cities also means building with what already exists. **Luxury can be a circular process rather than merely a static, magnetic product**; it can thus be temporary and easily transferable, making it, at least in terms of space, accessible to everyone.

MIU MIU GAME RULES

Miu Miu does not require an intrusive architectural formula, nor does it need to be packaged within sleek urban boxes. Instead, it calls for a set of game rules: a practical framework that facilitates the transformation of existing spaces through a series of circular interventions applicable anywhere in the world.
These guidelines offer an opportunity to experiment with what already lasts, ensuring that a significant part of the brand's identity remains open to ongoing exploration and evolution.

01. FIND A VOID.
02. READ ITS INFRASTRUCTURE.
03. INTRODUCE AN EXCEPTION.
04. UPCYCLE WHAT EXISTS.
05. USE YOUR TOOLBOX.
06. PLAY WITH THE LAYERS.
07. ENGAGE WITH THE CITY.
08. REMEMBER: *MIU MIU* IS JUST AN ACCESSORY.
09. TRANSFORM THE ORDINARY INTO EXTRAORDINARY.
10. MAKE THE SYSTEM **READY-TO-WEAR**.

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Page 53: extract from Van den Broek&Bakema drawings.
[Stadsarchief Rotterdam]

Pictures at pages 28 belong to each architectural reference illustrated at page 30. Pictures at page 29 belong to Miu Miu's collections illustrated at page 31.

The rest are own pictures, sketches, renders, drawings, diagrams.
Some of them are modified using AI.

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