

对她说

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ASK MIUCCIA

向 Miuccia Prada 发问：是什么令她热爱时尚，
是什么构成了她的疑惑，为什么表现“当下”是她最大的兴趣。



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Prada 夹克

有很多文字试图描绘过 Miuccia Prada 对于时尚的暧昧态度，但并未点出实质。尽管时尚偶尔让她感到厌倦或羞愧——谁不是呢？——Prada 从不否认自己对这个行业的喜爱。这位曾经的政治系学生和哑剧爱好者，在 1970 年代接管了家族生意。1978 年，她结识了未来的丈夫 Patrizio Bertelli，在后者的坚持下，Prada 开始涉猎包袋之外的设计，并在 1988 年举办了第一场时装秀。

30 年来，她是一部分最有影响力的时装系列的缔造者。时装作者大都喜欢将她形容为一位知识分子型的设计师。她的思考和好奇，无论是关于现代主义、两性话题、美丑观念，还是艺术、政治和历史，让她的作品超越了服装设计范畴，而这一切又最终回到时尚的话题中。

每一季，她的时装秀都更像是在提出问题，而非作出解答。但这一次，是她回答问题的时候了。

Weimo Wang：我们此刻身处 Prada 负责修复的上海荣宅，这是你至今在中国最有趣的项目。对中国的想象是怎么影响你的？

Miuccia Prada：首先是政治方面的。别忘了 1960 年代，当时欧洲所有的左翼运动都非常令人激动。但我不想讨论政治话题。第二，欧洲人总体来说还是对东方有一种迷恋。这很难解释。如今中国是非常有活力、非常重要的国家。我听说现在在中国很流行把以前的衣服翻出来穿。是这样吗？时髦女孩们现在都会穿旧款衣服。

Wang：是的，比如旗袍和改良式旗袍，这是一种源自清朝的服装，但之前朝代的服装就没那么流行，人们也不太熟悉了。

Prada：《末代皇帝》的导演 Bertolucci 要为这个潮流负责。他非常关注细节，我认为他为了这部电影研究了很多年。电影里的服装非常棒，我很想好好看看它们。

Wang：在时尚之外，你也做了大量工作，从建筑领域的合作到 Prada 基金会。这是因为时装设计已经无法完全满足你的创意需要了吗？

Prada：当然。时尚是我的工具，但我还有其他很多兴趣。时尚之所以是工具，是因为这是我最后从事的职业。但我越来越频繁地回到了自己的本性上，当我更关注政治、文化等等东西的时候。我认为这是个很好的平衡。

Wang：但你一直爱着时尚。

Prada：是的。

Wang：我读过一篇文章，你说“作为时装设计师有时候让我羞愧”。你还会偶尔这样觉得吗？

Prada：是的。我一直很羞愧，因为我在 60 年代末开始了在时尚界的事业，作为一名女权主义者，没有比时尚界更糟糕的去处了。当然，因为太喜欢时尚，我一直做了下来。但之后，我开始意识到时尚界可以是吸引所有创意人士的地方，因此它开始和很多其他领域互动。我看到了这个机会，同时也看到了那些卓越的知识分子和艺术家们有多爱时尚。因为当时尚被处理得好的时候，它是与时代息息相关的，它让人们可以表达自己，等等。但有时候它有点狭隘，太狭隘了。

当然我不是在批评自己的工作，我只是想让时尚不仅和服装有关，这样它才会变得很重要。我知道很多人愿意在时尚界工作，但他们害怕人们对时尚的成见。我认识很多年轻人，非常聪明，他们说“我想在时尚界工作”，

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对我来说，一条裙子或者一件长袖衬衫，
它们都是概念，需要加在一起。

但会为此感到羞愧。我不知道是什么让时尚变成了这个样子。

多年来我问过很多人这个问题，我认为恐怕有两个答案。一来这是个面向女性的工作，它的重要性容易被轻视；另一点是它涉及到许多人们羞于谈论的私人因素。因为你必须讨论性，讨论私人生活，你就会有顾虑，会想“我的腿不够美”。所以我认为，是这两方面的原因让人们带着奇怪的眼光看待时尚。很多人依然觉得时尚是个让人觉得不舒服的话题。你怎么看？

Wang：我认为年轻一代已经不一样了。时尚从来没有这么流行过，奢侈品行业从没有过这么大的权力，所以在这个年代成长起来的年轻人更容易接受时尚、喜爱时尚，而不会有老一代人的心理冲突。你感受得到自己的权力吗？

Prada：我从没想过。

Wang：举个例子，当我们在巴黎或东京路过那些气势恢弘的品牌旗舰店大楼，总会看见人们排着队拍照，他们看起来兴奋极了。对时尚界人士来说，这是我们每天接触的东西，很容易就感到厌倦了。但对于他们，看到那些精品店的兴奋感几乎和参观金字塔时一样。这些名师设计的奢侈品旗舰店更像是 21 世纪的纪念碑，吸引着人们前去瞻仰。

Prada：这个观点不错。

Wang：这就是如今时尚界拥有的权力。当然我们也不能自我感觉太好，还要继续努力。

Prada：以及继续自我质疑。

Wang：是的。但恐怕在中国购买时尚产品的人不会有这么多疑惑。

Prada：我有。我的疑惑太多了。（笑）

Wang：我知道……谈谈你的作品吧。你喜欢回顾自己设计的系列吗？

Prada：事情是这样的，有时候当我们正在设计新系列的时候，我的助理会说，“啊，这可能是……为什么我们不看看那个系列呢？”问题就在这儿。因为他们总是想着做下一个系列。所以当我看到它们（过去的时装秀图册）的时候，我会想一想。当然了，我知道自己曾经做过什么，但我更感兴趣的是当下。

Wang：不如让我告诉你我最喜欢的 Prada 系列吧。我喜欢 2002 年的那个系列。广告里，Amber Valletta 穿着一件透明的塑料雨衣。

Prada：那是“性感”系列。

Wang：我还特别喜欢之后 2003 年的一个系列。有鳄鱼皮手套的那个系列。

Prada：是大号的男士手套。

Wang：在那些系列里，我们总能看到资产阶级风格和反资产阶级风格之间的对话。相比之下，最近几年你的整体风格则更大胆。你同意这个说法吗？

Prada：是的。我现在感觉的是我想要把握当下。我走过了很长的旅程，



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Prada 连衣裙、打底裙

经历了过去、资产阶级风格，等等，但我现在感兴趣的是当下。在上个系列里，我开始探索这个主题，现在我在这个方向上更投入了。这意味着什么？我不知道。但我知道我把它作为一个总体方向。当然，过去总会一直影响着，但我想知道当下的我会想要穿什么。

Wang：我注意到你近期的时装秀造型变得越来越复杂。我很喜欢。当我们看那些1990年代的时装系列时，衬衫就是衬衫，裙子就是裙子。但现在我们没法确定了。“那是一根项链还是一条围巾？”

Prada：听你这么说我很高兴，因为有时候我担心做得太过了、太复杂了。但你知道吗？你其实发明不了什么……我对设计从来不感兴趣，我指的是为设计而设计。所以衬衫就是衬衫，裙子就是裙子。我不希望裙子看上去非常奇怪。但是事物的结合促使了事物的诞生，它叫作造型——但对我来说这并不是造型，而是层次和想法的叠加。我不是个传统的设计师，首先我不画图稿。对我来说，一条裙子或者一件长袖衬衫，它们都是概念，需要加在一起。

Wang：你知道在你的时装秀上，我们这些记者和编辑会有多注意你的穿着吗？我们会伸长脖子看你穿了什么，但有时我们看不见你，因为秀场实在太大了。

Prada：首先我不想穿在秀上出现的衣服，或者在店里陈列的衣服。而且，我总是出门前5分钟才会决定穿什么。场合越重要，我就越不会去想，因为我讨厌提前考虑。我喜欢即兴发挥，在最后一分钟做决定。以前我有个朋友叫Manuela (Pavesi)，她去世了。她会问，“Miuccia，你会穿什么？”“我不知道。”（笑）我不会穿任何在那天早上让我心理上不舒服的衣服。

Wang：这就是我们喜欢女性设计师的原因。我们会很关注你们的衣着和你们的个人喜好。你们在时装秀上展示的是一回事，但你们穿的可能完全是另外一回事。

Prada：你知道的，因为年纪的关系，很多东西我已经没法穿了。我必须用自己的想象来设计，否则我连男装秀都做不出来。我总是会想象自己是一个年轻女孩，或是一个男人，但想象的永远是我自己。

Wang：当你设计男装系列的时候，会偶尔从你儿子的身上获得灵感吗？

Prada：并不会。我必须自己去体会。当然了，我会观察那些我所爱的人。

Wang：你怎么看待现在你的设计能被网络上所有人看到并点评这件事？你怀念更私密的旧时光吗？

Prada：我觉得我在做我的工作，而（时装秀）之后我就掌控不了了，因为它已经被发布了。所以我从来不担心这些。因为偷懒的缘故，我没有在社交媒体上花费足够的心血。我知道这也应该是我的分内之事，但最近有人告诉我说，“Miuccia，人人都知道关于你的一切，都在网上呢。”所以现在我会更留心。

Wang：在时尚界，从杂志大片到广告画面都有一种怀念90年代的风潮。你在那个年代取得了非常大的成功。所以我的问题是，你更偏爱哪个时期，当时还是现在？

Prada：我总是更偏爱当下。关于那个年代我所能说的是，总体上那是个思想更自由的时代，人们要大胆得多。现在，在数字和政治正确之间，“这个不行，那个也不行”，有了更多限制。但你必须遵守，因为你不能冒犯任何人。基本上当时的自由度更大一些。通过把平凡的概念带入奢侈品领域，我作出了一点贡献。那个年代的奢侈品行业是个可怕的地方，只在乎美丽的裙子和魅力十足的女人。当时我就被人批判说，“这是坏品位”。80年代是传

统时尚的最后十年。到了90年代，规则都被打破了。

Wang：你曾说过，在Prada你有做任何事的自由……

Prada：以我做时装秀来说，没错。

Wang：其他那些受大型时装屋雇佣的设计师可能就没有这种幸运。你认为这种自由的缺乏是现在时尚界一些问题的根源吗？

Prada：新人有新人的幸运，仅仅因为你是新人就足以让人感到激动，这是新人的优势。但之后你会感到害怕，因为改变接踵而至，你会开始想自己能够红多久？两年、三年、四年、五年……然后可能就被解雇了。你必须要在短时间内取得成功，但同时你有作为新人的优势。以我的情况来说，我没有这样的压力，但还是要在一段时间后持续让人们感到兴奋。所以两种情况都有优点和缺点。他们可能有很大的压力。

Wang：我认为他们压力不小。但对于一些人来说，这是他们唯一的工作方式，他们没有选择。

Prada：为什么人们不能把品牌做得小一点呢？他们依然可以表达自己的想法。真的，我认为那些孩子们——因为他们还年轻——应该更大胆、更个人化，利用他们的资源一点点进行扩张。如果我可以给他们建议的话，那就是去做自己真正认可的事儿，看看能不能成功，然后慢慢来。有了这个工具的帮助（Prada指着桌上的一台iPhone），每个人都能看见你的作品，所以为什么不这样做呢？你觉得呢？

Wang：我觉得也是。因为现在我们被数字牢牢控制住了，我不明白为什么数字要一直往上走。

Prada：没错。既会有数字增长的时候，也会有数字下滑的时候。但这种对于数字的痴迷……我注意到了一件事，非常重要，就是当世界对于不同文化、不同宗教、不同知识越是开放，人们使用的词汇量就越是缩小，好像每个人说的都是同一种论调。世界更大了，但你用到的东西却越来越少。

Wang：你是第一个在男装秀上展示女装预告系列的设计师，但去年你不这么做了，而是在5月举办了一场单独的女装早春秀。这是Prada的新方向吗？

Prada：不是，我在试图做和别人（正在做的）相反的东西。当人人都开始（把不同系列）混到一起的时候，我就想要专注（于一个系列）了。（笑）

Wang：我就知道！我只是想让你自己说出来。

Prada：（笑）我不知道可不可以这样说，但话是没错。因为当任何一件事变成了成规后，我就开始讨厌它了。真的，我讨厌奢侈品行业的各种成规。我总是拒绝回答“什么是奢侈？”这个问题，因为我听过的所有答案都蠢透了。

另外一个（已经变成陈词滥调的）词是“千禧一代”。你把整整一代不同的人——他们有那么多种类——变成了一个商业上的分类。这对年轻一代是非常无礼的。首先，他们不是一模一样的，但在报纸上和其他地方，他们成了一个商业群体。我认为这是不对的。

Wang：没错。时间有限，我还有最后一个问题。Pierre Bergé最近去世了。当我们谈论时尚界的终极搭档时，会想到他和Saint Laurent，当然还会想到你和Bertelli先生。和他共事是如何影响你的工作风格的？

Prada：实际上我们俩共事的过程就是不断纠结的过程。如果他说了一些相反的东西，我们会讨论，但最后我们总会达成一致。所以这是个奇怪又有趣的故事。在公司里，他们很喜欢看最后谁会获胜。（笑）但说到底，我们一直在一起，所以总有些东西发挥了作用吧。（笑）

Wang：听起来很神奇。非常感谢。■



摄影助理：David Coventry, Taeyong Kwon 数码技术：Aleksandar Carevic 造型助理：李贞贤、刘曜曜

Prada 在荣宅。
模特：Kris Grikaite/
DNA, 张天琦 / Elite
发型：张明虎
at Andy Creation
化妆：鑫淼 制片：王乙凡
现场制片：Ning Lu

Talk to Her – ASK MIUCCIA

Ask Miuccia Prada: What makes her love fashion

What constitutes her confusion, and why believing showing 'the present' is her greatest interest?

Writer: WEIMO WANG

Photographer: BRIGITTE LACOMBE

Stylist: WOO WU

“I am not a traditional designer. First of all, I don’t draw. For me, a skirt or a long-sleeved shirt - they are just concepts that you put together.”

Words fail to point out the nature of Miuccia Prada being dubious about fashion despite their attempts. Although occasionally feeling bored with or shamed of fashion - who doesn't? - Mrs. Prada has never denied her passion towards it. Used to be a student of Political Science and Mime Amateur, she took over the family business in 1970s and acquainted herself with Patrizio Bertelli - her future husband in 1978. Mrs. Prada started dabbling at design beyond bags upon Bertelli's persistence, and hold her debut fashion show in 1988.

She has been credited as one of the pioneers creating most influential collections over the past 30 years. Fashion authors prefer to describe her as an intellectual designer. Her thoughts and curiosity of modernism, sexes, idea of beauty & ugliness, art, politics and history make her works surpass apparel design while ultimately fall on fashion.

It seems more like that she poses questions in each fashion show instead of answering, but it's time for her to answer on this occasion.

Weimo Wang: We are now at Prada Rong Zhai, which was restored by Prada, and it's your most interesting project in China so far. How has the imagination of China influenced you?

Miuccia Prada: First it was political. Let's not forget about the 1960s, when all the leftist movements in Europe were so exciting. But I don't want to enter into a political discussion. Secondly, it is very common for Europeans to have the fascination with the East in general. It's complicated to explain. Now China is such a lively country, so important. I heard that now it's very trendy to go back to some of your costumes. Is it true? Very fashionable girls now wear it.

WW: Yes, they do. Like the Qi Pao and its modified version, the kind of dresses that are inspired by Qing Dynasty. But costumes from previous dynasties are a lot less popular and familiar.

MP: Because one director who's responsible for this is Bertolucci, the director of *The Last Emperor*. Because he's very into details and I think he worked on this film for many, many years. And the costumes were incredible. I would love to look at them.

WW: You have done so much outside fashion, from architecture to Fondazione Prada. Is it partly because fashion design cannot fully satisfy your creative needs?

MP: Absolutely. Fashion is my instrument but I have so many other interests. The instrument is fashion because it is the place at the end I find myself being in. But more

and more I go back to my roots where I'm more political or cultured and so on. So, I think it's a good balance.

WW: But you've always loved fashion.

MP: Yes.

WW: I've read an article where you said 'being a fashion designer sometimes embarrasses me'. Do you still feel it sometimes?

MP: Yes. I was always ashamed because I began my career in fashion when I was a feminist in the late sixties. So, the worst place to be was to be in fashion. But of course, I liked it so much that I went on. But afterwards, there were the years when I started seeing that fashion could be a place to which all creative people are attracted, and so it started to interact with so many other fields. I saw the opportunity. And also, I saw how much the super-great intellectuals and artists love fashion. Because when fashion is good, it's relevant to times. It's where people can express themselves, and so on. But sometimes it's small, too small.

Of course, I'm not criticizing my job. I just want fashion not to be just about clothes, and then it could be very relevant. I know lots of people would love to work in fashion, but they are scared of the opinions of people about fashion. I know many young guys, super clever, say 'I would love to work in fashion', but they are ashamed. I don't know what makes fashion like this.

I asked so many people in the course of the years! I'm afraid that probably there are two reasons for that question. Sometimes I was told "it's a job for women with kind of a sense of inferiority. The other thing is because it touches so many personal things that people are afraid to talk about. Because you will have to talk about sexuality, about personal lives. You have fears: 'my legs are not beautiful'. So, these two things are, I think, what giving fashion a strange eye. Many people still feel fashion is an uncomfortable topic. Do you have an idea why?

WW: I think for the younger generation it's different. Fashion has never been so fashionable. The luxury business has never had this much power. So, for younger people it's easier to accept fashion, to love it, without the psychological conflicts that older generations have. Are you aware of the power you have?

MP: I never thought about it.

WW: But for example, when we passed by the splendid flagship stores and saw people lining up taking photos. They all looked so excited. For us fashion people, it's something we see every day. It's easy to feel jaded. We feel it's nothing new. But for them, they look at the boutique almost with the same enthusiasm when they see the pyramids. These luxury boutiques are like monuments in the 21st century, something to worship at.

MP: It's a good point.

WW: This is the kind of power fashion is having today. But let's not feel too good about what we do. We should keep going.

MP: And keep questioning ourselves.

WW: Yes. But I don't think the people who buy fashion products in China have these doubts.

MP: I have doubts. I have so many doubts. (Mrs. Prada laughs.)

WW: I know... Let's talk more about your work. Do you enjoy looking back at your collections?

MP: What happens is sometimes when we work on a new collection, one of my assistants says ‘ah this could be... why don’t we look at that collection? And that poses the question. Because they always thinking about the next one. So, when I’m in front of that (the look books of past collections), I think about (them). But of course, I know what I did, but I am much more interested in the present.

WW: So why not I tell you some of my favorite Prada collections? I loved the 2002 collection. In the ads, Amber Valletta wore a sheer plastic raincoat.

MP: It was the Sexy collection.

WW: And the one after, in 2003. The one with crocodile gloves.

MP: They were big men’s gloves.

WW: I feel in those collections there was always a dialogue between the bourgeois and the anti-bourgeois. But as a whole the collections in recent years are a lot more daring. Do you feel the same way?

MP: Yes. What I feel now is I want to take care of the present. I did a long travel, through the past and bourgeoisie and so on. What I’m interested in now is TODAY. I start with this in my last collection. I know I am going more in that direction. What does it mean? I have no idea. But I know I have it as a general direction. Of course, the past is always influencing you. But I want to know what I would wear now.

WW: I also notice that the styling in your recent collections is a lot more complicated. I love that. When you look at the collections in the nineties, a shirt is a shirt, and a skirt is a skirt. But now you can’t be sure of anything. “Is that a necklace or a scarf?”

MP: It’s good to hear because sometimes I’m afraid it is too much; it is too complicated. But you know what? You don’t invent... I was never interested in design, like design for the sake of design. So, a shirt is a shirt, a skirt is a skirt. I don’t want the skirt to look so strange. But the combination of things is what makes things happen. That is called styling, but for me it is not styling. It’s about mixing layers and ideas. Because I am not a traditional designer. First of all, I don’t draw. For me a skirt or a long-sleeved shirt - they are just concepts that you put together.

WW: Do you know that at your fashion shows, we journalists and editors put how much attention at what you wear? We are always eager to see what you wear, and usually we can’t even see you because the venue is so big.

MP: First of all, I don’t want to wear what is in the show or what is currently in the shop. And also, I decided five minutes before going out of home. The more important the event, the less I think about (it). Because I hate to think about before. And I like to improvise. I do it last-minute. Before I had a friend, Manuela (Pavesi), who asked, ‘Miuccia what are you going to wear?’ “I don’t know.” (Mrs. Prada laughs.) I can’t wear anything I don’t feel mentally comfortable that morning.

WW: That’s why we like about women designers. We do care a lot about what you wear and what you like personally. What you show is what you show; what you wear can be a different story.

MP: Also, you know, (there are) so many things I can’t wear anymore because of my age. I have to do it with my imagination, otherwise I can’t do even the men’s show. I always use imagination of a young girl, or a man, but always with myself (in the imagination).

WW: When you do men’s collections, do you sometimes get inspirations from your sons?

MP: Not really. I have to feel the thing for myself. But of course, I see and look at the people I love.

WW: How do you like the fact that your collections can now be viewed and commented by basically everybody on the internet? Do you miss the old days when it was more private?

MP: I always felt I was doing my job and after (the show is done) it's not mine any more. It's out there. So, I was never worried. Out of laziness, I didn't work enough for social media and so on. I knew it was another job. But somebody recently told me, "Miuccia, everybody knows anything about you. It's on the web." So now I'm going to take care.

WW: In fashion, there is a general nostalgia for the nineties, from editorials to ad campaigns. You achieved a lot of success in that decade. So, my question is, what do you prefer, then or now?

MP: I always prefer now. What I could say about that moment is in general it was much freer spirited. People were much more daring. Now, between the numbers and the political correctness - "this you can't, this you can't" - there are more limits. But you are obliged to do it because you don't want to offend anybody. Basically, there was more freedom (in the nineties). I was contributing to it by bringing the ordinary into luxury. The luxury was a horrible world. It was all about a beautiful dress and a glamorous woman. When I was criticized - "this is bad taste", that was possible. The Eighties was the last decade of traditional fashion. In the nineties, the rules were broken.

WW: You have said before that you have complete freedom in what you do at Prada...

MP: In what I do at the show, yes.

WW: This might not be the case for many other designers, who are employed by big houses, who have a contract with a limit. Do you think this lack of freedom is the cause of some problems in fashion right now?

MP: You could have the luckiness of being new - so, just because you are new, you are exciting - that is your advantage. But after, you are fearful because there can be changes and you wonder you could last how many years? Two, three, four, five... And you can be fired. And you have to be successful in a small period. But you have the advantage of the new. In my case, I don't have that stress. But you still need to be exciting after a period of time. So there are advantages and disadvantages in both cases. They probably have lots of pressure.

WW: I think they do. But for some people it's the only way to work. They don't have a choice.

MP: Why people can't start being small? They can still express their ideas of course. Sincerely, I think the kids - because they are young - they should be more daring, be more personal, to go little by little with what they have. If I could give them an advice, it is to do what you really believe in, to see if it's successful, and to go slowly. Also with this instrument (Mrs. Prada points at my iPhone), everybody can see what you do, so why not? What do you think?

WW: I think so too. Because we are so much controlled by the numbers now. I don't understand why the numbers have to increase all the time.

MP: Exactly. You can have the moments when the numbers are up, and when the numbers are down. But this obsession with numbers... One thing that I've noticed, which is very important, is that the more the world is open to different cultures, different regions, and different knowledge. The vocabulary of people seems more and

more reduced, seems that everybody uses the same few arguments. The world is larger, but what you use is more and more reduced.

WW: You are the first designer who showed women's pre-collections in the men's show, but you stopped doing that in May with a new, separate women's cruise show. Is that a new formula for Prada now?

MP: No, I tend to do the opposite of what the other ones (are doing). The moment everybody starts to mix, I want to focus on (Mrs. Prada laughs).

WW: I knew this! I just wanted you to say that.

MP: (Mrs. Prada laughs.) I don't know if I could say it, but yes. The reason is, when anything becomes a cliché, I hate. It is true that I hate the clichés of luxury. I always refuse to answer the question "What is luxury?", because any answer I heard was so stupid.

The other one (word that is becoming a cliché) now is "Millenials". People reduce a generation of different people - they are so many different kinds - to a commercial category. That's very offensive for the young generation. First of all, they are not identical. Anywhere in newspapers and so on, it's like a commercial category. That, I think, is wrong.

WW: That's true. I have one last question. Mr. Pierre Bergé recently passed away. When we talk about the ultimate partners in fashion, we think of him and Mr. Saint Laurent, and of course we think of you and Mr. Bertelli. How has working with Mr. Bertelli influenced your way of working?

MP: Actually, it's based on struggles. If he says something from the opposite, we always discuss. But at the end, we always agree. So, it's a strange, funny story. In the company, they have a lot of fun to see who wins between the two. But in the end, we are still together, so something obviously works. (She laughs again.)

WW: It sounds magical. Thank you so much.

Photo Captions:



Prada Rong Zhai, which took 6 years for restoration, another historic preservation project of Prada after the Galleria Vittorio Emanuele II and Palazzo Ca' Corner della Regina.



Miuccia Prada at Prada Rong Zhai



Coat, slip, knit socks and slingbacks, all **Prada**



Dress, slip, belt, knit socks and slingbacks, all Prada



Jacket, **Prada**



Jacket, skirt, slip, knit socks and slingbacks, all **Prada**



Dress and slip, **Prada**

Models: Kris Grikaite / DNA, Zhang Tianqi / Elite

Hairstylist: Zhang Minghu at Andy Creation

Make-Up: Xin Miao

Producer: Wang Yifan

Site Producer: Ning Lu

Assistant Photographers: David Coventry, Taeyong Kwon

Digital Technologist: Aleksandar Carevic

Assistant Stylists: Li Zhenxian, Liu Nuannuan

PURPLE



MIUCCIA PRADA / PURPLE INDEX 76

P rada miuccia

back to freedom

PORTRAIT AND INTERVIEW
BY OLIVIER ZAHM

OLIVIER ZAHM - What do you do to stay relevant to what's going on in fashion? I mean, it's been more than, what, 30 years?

MIUCCIA PRADA - More or less. [Laughs]

OLIVIER ZAHM - The cycles of fashion are getting shorter and shorter. Designers show up, and after three to five years, they disappear. Do you have a secret?

MIUCCIA PRADA - First of all, I want to react to what you said earlier about how magazines are doing these days. It's true: the editing is fundamental. I think that magazines are important because you have a selection of thoughts, of different people, and you can read them. Sometimes

I say that even in politics, I would need a master - a teacher - somebody who can explain reality. And that's how I feel. I was educated in many areas. I was Catholic and, later, communist. I studied everything - I miss it now. I was researching philosophy, politicians, writers, who were trying to explain to you what was happening. I was told, "That's an old-fashioned way of thinking."

OLIVIER ZAHM - How do you navigate the world today and its variety?

MIUCCIA PRADA - It's difficult. Even with learning, of course, you can't learn everything about every country. It's even difficult for intellectuals because before, they had one community, which was European, with the same group of people, white, Western people learning about their own world. And now, you have to face so many other countries, so many other religions, so many other cultures. First of all, how can a single person know everything about everything? It's impossible!

OLIVIER ZAHM - You need a clear perspective to cut through all this information.

MIUCCIA PRADA - We need more and more writers and editors, whom you trust. They help you understand. This is what we need from magazines, too. You need editing, you need commentary, you need explanation, you need somebody partially thinking for you!

OLIVIER ZAHM - Because you always approach fashion, and your collections, as something that is part of the world. It's not just an aesthetic point of view.

MIUCCIA PRADA - Yes. Absolutely not. That's probably why I don't feel the heaviness of the job. My job was never "only clothes." Clothes are a representation of my thoughts, of my feelings.

OLIVIER ZAHM - Is it a more conceptual approach to fashion design?

MIUCCIA PRADA - No. It's because I am alive, because I live life, and I see, I study, I learn. It comes naturally, so far. So, I think it's not a question of having a secret, but my approach to my work stays the same. It's not just about clothes. At the end, well, yes, it is.

OLIVIER ZAHM - Do you still love fashion as you used to?

MIUCCIA PRADA - Absolutely, because fashion is interesting. And it's part of a bigger picture. So, it doesn't feel boring to me.

OLIVIER ZAHM - In a way, your collections and your clothes, and your design, are a - might we call them an objectification?

MIUCCIA PRADA - Yes.

OLIVIER ZAHM - Of your own mental process? Your mental evolution.

MIUCCIA PRADA - Yes, absolutely. In addition, I have to do so many shows! More and more!

OLIVIER ZAHM - [Laughs] Like what, six?

MIUCCIA PRADA - So I changed point of view. I said: "Okay, these are not shows. these are episodes ... episodes from a moment of thinking." For example, this show was about - did I tell you before? About the girls?

OLIVIER ZAHM - No. You didn't.

MIUCCIA PRADA - Ah, okay. Really, what was the most important thing for me, for the first time, was really looking at girls, looking at people, looking at their different beauties. I enjoyed looking at different beauties, and then I realized that we had more than 70% of the girls who weren't white. I was attracted to this diversity. And I really started looking at how things looked different on one girl or another, and I was really trying to look at them as people, not as models. And I thought it was new for me, but also very important because somehow, it's a way of really embracing diversity. To really look at the different beauty of each person.



OLIVIER ZAHM – [Laughs]

MIUCCIA PRADA – I remember the first show. Back then, they hated it. Probably today they would think it the height of avant-garde! The trashy shows of Miu Miu, with transparent nylon – today? Impossible! There was a lot of freedom. After that, there was again this heaviness of luxury.

OLIVIER ZAHM – Yes, of a global brand.

MIUCCIA PRADA – [Sighs] Yes. And I hate these words – luxury, branding.

OLIVIER ZAHM – So, you're back to the beginning, in a way.

MIUCCIA PRADA – Yes. To that sense of freedom.

OLIVIER ZAHM – I can feel it in your recent shows. [Laughs]

MIUCCIA PRADA – I'm really fed up. I don't listen to anybody. [Laughs]

OLIVIER ZAHM – You know, when I posted the picture of your show on Purple Instagram, I captioned it "new lightness." I could feel this lightness.

MIUCCIA PRADA – [Sighs] Like breathing.

OLIVIER ZAHM – So what would be your definition of luxury?

MIUCCIA PRADA – I never wanted to answer the question. I heard the most horrible and stupid things about it! So, I always refused to give a definition. And anyway, "luxury" is not trendy anymore. Now, there is the word "millennial." Everybody talks about millennials.

OLIVIER ZAHM – What does this mean, exactly? "Fashion for millennials?"

MIUCCIA PRADA – Exactly. It reduces youth to a commercial category. So, the term "millennials" is used to mean "people to sell something to." Not people with different ideas. It treats them as though they are just one commercial identity, but this generation is so much more complex! So this definition of "millennials" as a category is offensive to young people, I think.

OLIVIER ZAHM – Are you saying you don't have a working process and just follow your intuition? You follow the evolution of your mind.

MIUCCIA PRADA – Yes, absolutely.

OLIVIER ZAHM – You are constantly trying to understand what's going on around you and in the world.

MIUCCIA PRADA – Yes.

OLIVIER ZAHM – But isn't it more and more difficult to understand where we are going? Does contemporary art influence you or help you?

MIUCCIA PRADA – Yes, yes. It's more of a cultural spectrum. Culture sometimes looks like an old-fashioned word, but it's fundamental.

END

OLIVIER ZAHM – You seem to be very inspired and free right now.

MIUCCIA PRADA – This year, I felt a sense of liberation. I wanted to go back to my freedom and get away from the heaviness of luxury, of the brand, and somehow...

OLIVIER ZAHM – And be more direct in your approach to design.

MIUCCIA PRADA – Yes, and more naïve, direct. Of course, somehow the spirit of the '90s was there.

OLIVIER ZAHM – Somehow, it's back – this spirit of freedom from 1992 or '93.

MIUCCIA PRADA – Yes. But I remember that I did shows that would be unthinkable today!

PURPLE

01.03.18

prada miuccia

ritorno alla libertà

RITRATTO E INTERVISTA DI OLIVIER ZAHM

OLIVIER ZAHM – Che cosa fa per rimanere rilevante rispetto a quello che succede nella moda? Voglio dire, sono più di, quanti? 30 anni?

MIUCCIA PRADA – Più o meno. [ride]

OLIVIER ZAHM – I cicli della moda si accorciano sempre di più. Gli stilisti arrivano e dopo tre, cinque anni, spariscono. Lei ha un segreto?

MIUCCIA PRADA – Prima di tutto, voglio rispondere a quello che ha detto prima riguardo a come vanno le riviste di questi tempi. È vero: l'editing è fondamentale. Credo che le riviste siano importanti perché ti propongono una selezione di pensieri, di persone diverse, che puoi leggere. A volte dico che anche in politica, avrei bisogno di un maestro – qualcuno che mi possa spiegare la realtà. Ed è così che mi sento. Ho ricevuto un'educazione in molti ambiti. Ero cattolica, e poi sono diventata comunista. Ho studiato di tutto, adesso mi manca. Facevo ricerche di filosofia, politici, scrittori che cercavano di spiegarti che cosa stava accadendo. Mi hanno detto: "È un modo di pensare antiquato."

OLIVIER ZAHM – Come si orienta nel mondo di oggi, con tutta la sua varietà?

MIUCCIA PRADA – È difficile. Anche imparando, naturalmente, non si può imparare tutto su tutti i paesi. È difficile persino per gli intellettuali perché prima, avevano una comunità, che era europea, con lo stesso gruppo di persone, occidentali bianchi che si interessavano del sapere del loro mondo. E adesso, bisogna fare i conti con moltissimi altri paesi, altre religioni, altre culture. Prima di tutto, come può una sola persona sapere tutto di tutti? È impossibile!

OLIVIER ZAHM – Ci vuole una prospettiva chiara per destreggiarsi tra tutte queste informazioni.

MIUCCIA PRADA – Ci vogliono sempre più scrittori ed editor, di cui fidarsi. Ti aiutano a capire. È quello che ci serve anche da parte delle riviste. C'è bisogno di editing, di commenti, di spiegazioni, di qualcuno che pensi in parte per te!

OLIVIER ZAHM – Perché lei affronta la moda e tutte le sue collezioni come qualcosa che è parte del mondo. Non è solo un punto di vista estetico.

MIUCCIA PRADA – Assolutamente no. Probabilmente è il motivo per cui non sento la pesantezza del lavoro. Il mio lavoro non è mai stato "solo vestiti". I vestiti sono una rappresentazione dei pensieri, dei miei sentimenti.

OLIVIER ZAHM

È un approccio più concettuale al design di moda?

MIUCCIA PRADA - No, è perché sono viva, perché vivo la vita, e vedo, studio, imparo. Finora mi è venuto naturale. Quindi non penso che sia questione di avere un segreto, ma il mio approccio al mio lavoro rimane lo stesso. Non è solo questione di vestiti. Anche se alla fine, beh, sì, lo è.

OLIVIER ZAHM – Ama ancora la moda come un tempo?

MIUCCIA PRADA - Assolutamente, perché la moda è interessante. E fa parte di una visione più ampia. Per cui per me non è noiosa.

OLIVIER ZAHM - In un certo senso, le sue collezioni e i suoi vestiti, il suo design sono – potremmo definirli un'oggettificazione?

MIUCCIA PRADA - Sì.

OLIVIER ZAHM - Del suo processo mentale? Della sua evoluzione mentale?

MIUCCIA PRADA - Sì, assolutamente. In più, devo fare tantissime sfilate! Sempre di più!

OLIVIER ZAHM - [ride] Tipo quante, sei?

MIUCCIA PRADA - Per cui ho cambiato punto di vista. Mi sono detta: "Okay, queste non sono sfilate, sono episodi... episodi di un momento del pensiero." Per esempio, questa sfilata era incentrata su -gliel'ho già detto? Sulle ragazze?

OLIVIER ZAHM - No. Non me l'ha detto.

MIUCCIA PRADA - Ah, okay. Davvero, la cosa più importante per me, per la prima volta, era guardare veramente le ragazze, guardare le persone, le loro bellezze diverse. Mi sono divertita a guardare le bellezze diverse, e poi mi sono resa conto che più del 70% delle ragazze non erano bianche. Mi sono sentita attratta da questa diversità. E ho veramente iniziato a guardare come i capi sembravano diversi addosso all'una e all'altra, e ho davvero cercato di vederle come persone, non come modelle. E ho pensato che per me era una novità, ma era anche molto importante perché in un certo senso è un modo per accogliere davvero la diversità. Guardare veramente la bellezza diversa di ogni persona.

OLIVIER ZAHM - Sembra molto ispirata e libera in questo momento.

MIUCCIA PRADA - Quest'anno, ho provato un senso di liberazione. Volevo tornare alla mia libertà e sfuggire alla pesantezza del lusso, del marchio, e in qualche modo...

OLIVIER ZAHM - Ed essere più diretta nell'approccio alla creazione?

MIUCCIA PRADA - Sì, e più ingenua, diretta. Naturalmente, per certi versi c'era lo spirito degli anni '90.

OLIVIER ZAHM - In qualche modo, è tornato - questo spirito di libertà del 1992 o '93.

MIUCCIA PRADA - Sì. Ma ricordo di aver fatto sfilate che oggi sarebbero impensabili!

OLIVIER ZAHM - [ride]

MIUCCIA PRADA - Ricordo la prima sfilata. All'epoca, la detestarono. Probabilmente oggi la considererebbero l'apice dell'avanguardia. Le sfilate trash di Miu Miu, con il nylon trasparente - oggi? Impossibile! C'era molta libertà. Dopo, c'è stata di nuovo questa pesantezza del lusso.

OLIVIER ZAHM - Sì, di un marchio globale.

MIUCCIA PRADA - [sospira] Sì. E odio queste parole - lusso, branding.

OLIVIER ZAHM - Quindi è tornata agli inizi, in un certo senso.

MIUCCIA PRADA - Sì. A quel senso di libertà.

OLIVIER ZAHM - È una cosa che si sente nelle sue ultime sfilate [ride]

MIUCCIA PRADA - Sono veramente stufa. Non ascolto nessuno [ride]

OLIVIER ZAHM - Sa, quando ho postato la fotografia della sua sfilata sull'account Instagram di Purple, ho aggiunto la didascalia "nuova leggerezza". È una leggerezza che riesco a percepire.

MIUCCIA PRADA - [sospira] Come respirare.

OLIVIER ZAHM - Allora quale sarebbe la sua definizione di lusso?

MIUCCIA PRADA - Non ho mai voluto rispondere alla domanda! Ho sentito dire le cose più orribili e più stupide a proposito! Per cui mi sono sempre rifiutata di dare una definizione. E comunque, il "lusso" non è più trendy. Adesso, c'è la parola "millennial". Tutti parlano dei millennials.

OLIVIER ZAHM - Che cosa significa, esattamente? "Moda per i millennials?"

MIUCCIA PRADA - Esatto. Riduce i giovani a una categoria commerciale. Il termine "millennials" viene usato per intendere "persone a cui vendere qualcosa." Non persone con idee diverse. Li tratta come se fossero solo un'identità commerciale, ma questa generazione è molto più complessa! Quindi credo che questa definizione dei "millennials" come categoria sia offensiva per i giovani.

OLIVIER ZAHM - Sta dicendo che non ha un processo di lavoro e che segue solo il suo intuito? Segue l'evoluzione della sua mente?

MIUCCIA PRADA - Sì, assolutamente.

OLIVIER ZAHM - Cerca costantemente di capire che cosa succede intorno a lei e nel mondo.

MIUCCIA PRADA - Sì.

OLIVIER ZAHM - Ma non è sempre più difficile capire dove stiamo andando? L'arte contemporanea la influenza o la aiuta?

MIUCCIA PRADA - Sì, sì. È uno spettro culturale più ampio. A volte cultura sembra una parola all'antica ma è fondamentale.