

Architects and Designers Reinterpret a Prada Classic: Nylon



Image

CreditKevin Tachman

By Laura Rysman

Jan. 18, 2018

“The world will be saved by intelligence and the humanity of generous people, and possibly love,” Miuccia Prada told reporters after her men’s fall/winter 2018 show, held in a Milan warehouse on Sunday. “But of course the aesthetic helps.” As ever, the designer remained focused on the state of society in her collection. She sent models down the runway in workers’ uniforms and armloads of bags, all in the key of Prada: padded, artfully cut and in the shiny black pocone nylon that first established the designer’s reputation as a contrarian oracle of fashion.

In the years after Prada took over the luggage-making company her grandfather had founded in 1913, she introduced radical new offerings: a line of clothing, a collection of shoes and then bags recast in the unlikely anti-luxury material of nylon. Eventually her Vela nylon backpack came to define the cerebral, minimalist style of the ’90s. “I am in love with black nylon,” Prada announced backstage, expressing passion for its “utilitarian tone and industrial aspect.”

In her latest interpretation of the material, Prada asked the architects Rem Koolhaas and Herzog & de Meuron — with whom she collaborates regularly — to design something in nylon for the show, and to select another talent from their

field to do the same. They chose, respectively, the German designer Konstantin Grcic and the French designers Ronan and Erwan Bouroullec. T spoke to each of them about their designs.



Image
CreditFirstview

Herzog & de Meuron: A Printed Shirt

“Printing is transformative,” Jacques Herzog told T backstage post-show. After all, his buildings are often clad in printed, ornamental facades. The architect interpreted Prada’s nylon with a dense barrage of black text on a white background — which he explained was inspired by the age of fake news. He said the piece reflected “the increasing disappearance of text as a reliable medium of communication,” but also echoed the architectural ornamentation associated with the firm’s structures. “Miuccia is such an intellectually daring person,” he added, alluding to their 17-year working relationship, which includes Prada’s Tokyo tower and New York headquarters. “Her designs really are *fashion*, but they somehow also reflect the life we’re surrounded with of politics, culture and radical transformations in the world. We work in a similar way in our own field, and now, we’re trying out her field of fashion.”

ADVERTISEMENT

Image



CreditFirstview

Rem Koolhaas: A Frontpack

“In a long-term collaboration, it’s not the profession that counts, but the sensibility, and we share a sensibility,” Koolhaas said over the phone from New York. With his firm OMA, Koolhaas has created everything from buildings to runway sets to fabric for the brand in the past. Citing the “inconvenience and slowness” of conventional backpacks, which must be removed to locate possessions, Koolhaas solved the problem with a frontpack — a provocatively strange yet stunningly sensible solution imbued with the dual concepts of civility and liberty he explores in his architecture. But creating the project alone with just scissors, tape and cardboard was a joyous escape from architecture and its teams of associates, Koolhaas said. “Architecture takes five years. In fashion something amazing can be ready in just 24 hours. I’ve always had a slight fashion envy because of that speed.”

Image



CreditFirstview

Ronan and Erwan Bouroullec: A Portfolio Case

“I didn’t want to do a fashion project, but this is more of an object,” Ronan Bouroullec said after the show. Along with his brother Erwan, he imagined a nylon portfolio for their first collaboration with Prada. “It’s linked to my memory of carrying a portfolio as a student.” Purified but playfully poetic like all of the duo’s design work, the sleek case came in multiple sizes — from a small envelope to a large blueprint-sized format, the latter of which appeared in the show. It’s accented with pops of color in the form of functional elastic bands, eyelets and bindings of crosshatched Saffiano leather that Mario Prada invented a century ago — a chromatic and softly padded update to the plain cardboard one from Bouroullec’s school days.

Image



CreditFirstview

Konstantin Grcic: A Fisherman's Apron

Absorbed by the concept of functionality, Konstantin Grcic imagined pockets, lots of pockets, for his first-ever project with Prada. “I wanted a fishing vest in nylon based on the one [Joseph Beuys](#) always wore that his wife custom-made for him — but more abstract,” he explained backstage. The result was an unusual side-slung apron piece, tied at the waist and plotted with pockets of all sizes. A version not shown on the runway turns the concept into a frontal vest attached to the body by a hood. “It’s fun to put your mind to creating something in a new category,” Grcic said, then clarified: “Not fun — it’s enjoyable and it’s satisfactory, and it works well with a partner as meticulous as Prada.”



Brand Feature: PRADA

BLACK
MILON

Brand Feature: PRADA

いま欲しいブラックナイロン。

軽くて丈夫な上、美しい光沢を備えたブラックナイロン。1984年に初登場した際、まず採用されたのはバックパックだった。ラグジュアリーの世界を一変させた素材は、いまも変わらず新鮮で刺激的。最新作のラインナップからも、その魅力は伝わってくるはずだ。



2本のホイールが付き、レザーハンドルを持って運搬できるラゲッジ。「サフィアーノ」レザーとのコンビネーションが高級感と力強さを醸し出す。H43×W70×D24cm。26万5000円 (プラダ クライアントサービス Tel.0120-45-1913)



多様なポケットを備え、荷物を細かく分けて収納できるベルトバッグ。メタルロゴがひととき印象的。H18.5×W26×D5cm。9万8000円 (プラダ クライアントサービス Tel.0120-45-1913) ※以降、価格はすべて予定価格。



ブラックナイロンのクールな素材感と、マルチポケットの力強いデザインがマッチしたバックパック。トップはドロースト랩式。H53.5×W32×D16.5cm。17万4000円 (プラダ クライアントサービス Tel.0120-45-1913)



シーンを問わずに使えるトップジップのトートバッグ。ブラックナイロンを「サフィアーノ」レザーでトリミングし、都会的な顔つきに仕上げた。H34×W36×D10cm。16万7000円 (プラダ クライアントサービス Tel.0120-45-1913)



4輪ホイールと伸縮ハンドルが付いた、小ぶりなトrolleyケース。ブラックナイロンのシャープさを生かしたシンプルなデザインが魅力だ。H55×W35×D20cm。33万4000円 (プラダ クライアントサービス Tel.0120-45-1913)

クリエイターが創造する、ブラックナイロンの世界。
Prada Invites



ヨーゼフ・ボイスのアイコンであったフィッシングベストを再解釈し、「衣服としてのバッグ」を制作したコンスタンティン・グルッチ。いくつかのポケットが付いたエプロンは、まさに「身に付ける」感覚。服とバッグの中間的な位置づけといえそうだ。

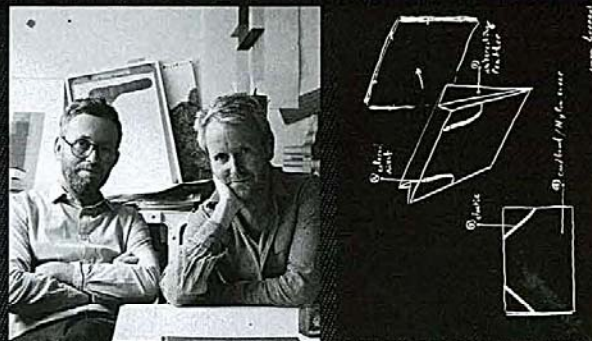
プロダクト・デザイン界のビッグネームは、大きめのポートフォリオを制作。幾何学的形状にフォーカスし、マチを内側に折り畳んだフォルムと、グラフィカルな遊び心が特徴的な作品となった。美術学生のもつアートフォルダーのようにも見える。

コンスタンティン・グルッチ
Konstantin Grcic



1965年生まれ。デザイン界を代表する企業と数々のコラボレーションを行い、家具やプロダクトを発表。その多くが著名なデザイン賞を受賞し、美術館のパーマネント・コレクションとなっている。シンプルで無駄のないデザインと、人間味のある機能性が持ち味。

ロナン&エルワン・ブルレック
Ronan & Erwan Bouroullec



ロナン(1971年生まれ)とエルワン(1976年生まれ)のブルレック兄弟。プロダクト・デザインを中心に、家具、建築、映像、写真など多岐にわたる作品を手掛けている。その多くの作品が世界各地の美術館のパーマネント・コレクションとなっている。



The
FASHION

プラダの新コレクション

Prada Invites

プラダ初の試み!

4組のクリエイターが ナイロンの可能性を追求

プラダにとって工業用のブラックナイロンは特別な素材だ。
この素材のバックパックの大ヒットが飛躍のキッカケとなったからだ。
2018年秋冬シーズンのプラダは、あらためてこの素材をフィーチャー。
4組のクリエイターがブラックナイロンを使った“特別なプラダ”を発表した。

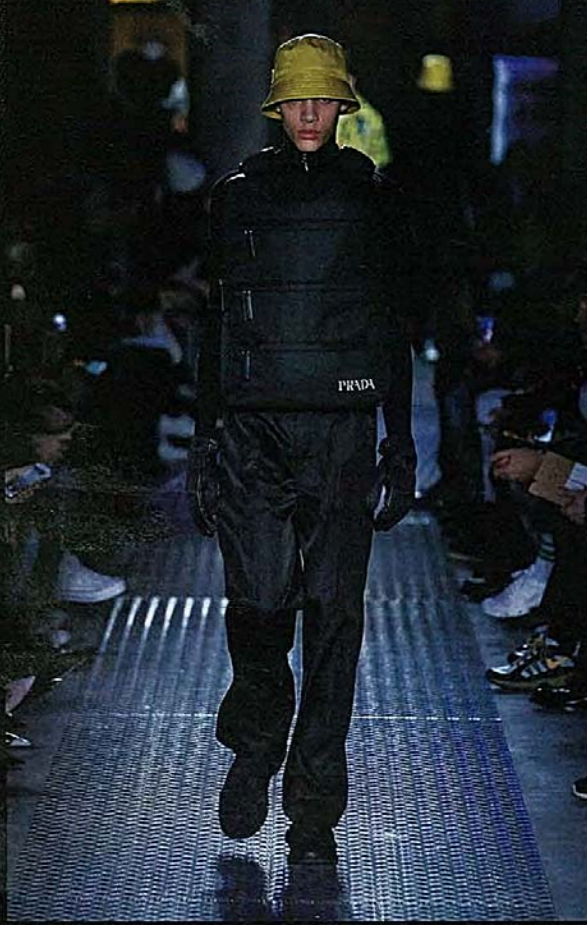
Words: Kaijiro Masuda

その日のミラノは、朝から濃い霧が立ちこめていた。須賀敦子さんの名エッセー集『ミラノ霧の風景』には「ミラノに霧の日は少なくなったといけれど、記憶の中のミラノには、いまもあの霧が静かに流れている」とあるから、きっとかなり珍しい日なのだろう。そんなことを考えながら、タクシーの中から露に濡れるミラノの街を眺めていたら、ショー会場(プラダ ウェアハウス)に到着した。

会場のなかには、さながら“プラダの物流倉庫”だ。各国にデリバリーされる前の積み荷が収納されたかのような倉庫の合間を縫うようにランウェイが配置されている。ショーはいくつかの 카테고리 別に構成されていた。最初は、プラダが1984年に開発し、飛躍のきっかけとなったバックパックの素材、ブラッ

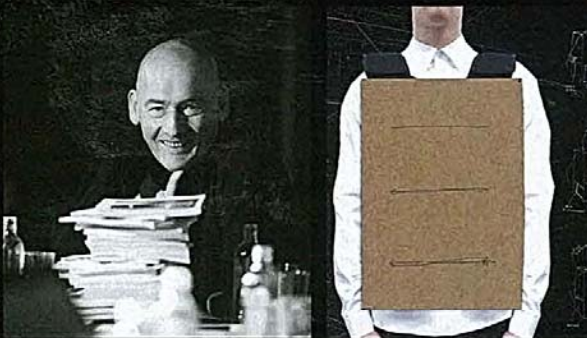
Brand Feature: PRADA

下に挙げた4組の建築家やデザイナーが参加し、詩的、実用的、技術的、美的観点からブラックナイロンを追究するプロジェクトが「Prada Invites」。2018年秋冬コレクションではそれぞれが制作した作品が発表され、アイコン的な素材の新しい可能性を提示してみた。



現代に生きる都会の住人にとって、よりふさわしい形に再解釈したバックパックを提案したレム・コールハース。いつでも中身を取り出せるよう、前に掲げるというコペルニクスの発想を具現化。仕切りや開口部にも工夫を凝らし、徹底的に実用性を追求している。

レム・コールハース
Rem Koolhaas



1944年、オランダ生まれ。建築家。プラダ財団（ミラノ）、モスクワ現代美術館、オランダ大使館（ベルリン）などが代表作。そのデザイン思想は、建築を超えた影響を各界に与えている。現在は自らの活動とともに、ハーバード大学の教授も務めている。



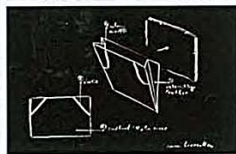
今回、文字のプリントをあしらったコートやシャツを発表したヘルツォーク&ド・ムーロン。「言語は力を失い、情報を運ぶ空虚な容器と化した」という前提のもと、言語に考古学的な魅力を再発見してみた。それはあたかも服に刻まれたタトゥーのようだ。

ヘルツォーク&ド・ムーロン
Herzog & de Meuron



ともに1950年生まれで、スイス・バーゼル出身のジャック・ヘルツォークとピエール・ド・ムーロンによる建築家ユニット。個人住宅から都市計画まで幅広いプロジェクトを手掛けており、プラダ 青山店（東京）、テート・モダン（ロンドン）などが代表作。

RONAN & ERWAN BOUROULLEC



2人が作ったのは、アートフォルダー風のショルダーバッグ。「昔から画家や学生がアートフォルダーを携えて歩き回る姿が好きでした。固定的な幾何学的形状と、動く身体との対比が。その幾何学的形状を取り上げ、ショルダーバッグに吹き込みました。内側に折り畳んだマチや、低めに取り付けられた留め具が遊び心を演出します」



PROFILE:

ロナン&エルワン・ブルレック
ロナン・ブルレックは1971年、エルワン・ブルレックは1976年、ともにフランス生まれ。兄弟でデザイン活動を行う。デザイン界を代表する企業とのコラボレーションをおこなってきた。

KONSTANTIN GRČIĆ



コンスタンティンが作ったのは、バッグのように使えるエプロンとフード。「企画の着想源は、衣服としてバッグのコンセプトを体現するフィッシングベスト。最初に思いついたのは、ブラックナイロンを使用したヨーゼフ・ボイスの有名なフィッシングベストの再現だったので。その後、より抽象的にテーマを解釈したふたつのモデルを制作しました」



PROFILE:

コンスタンティン・グルチッチ
1965年生まれ。木工家具づくりを学んだ後、ロンドンの王立芸術院でデザインを専攻。1991年、ミュンヘンにコンスタンティン・グルチッチ・インダストリアルデザイン事務所(KGID)を設立。

HERZOG & DE MEURON



ヘルツォーク&ド・ムーロンは、たんなるデザインや模様、装飾として見なされている“文字”を洋服で表現した。「言語は、その力を失いました。議論を通じて人々を説得し、言葉の美しさで人々を魅了する力を。言語が絶滅の危機に瀕していることを察知している私たちの目には、まるで古代の巻物や貨幣のように魅力的に映ることでしょう」



PROFILE:

ヘルツォーク&ド・ムーロン
スイス・バーゼル出身のジャック・ヘルツォークとピエール・ド・ムーロンによる建築家ユニット。1978年に建築事務所ヘルツォーク&ド・ムーロンを共同開設。2001年にプリツカー賞を受賞。

REM KOOLHAAS



レム・コールハースが提案したのは、前に掲げるバックパック。「内側には、現代に必要な道具の寸法の仕切りをいくつか設け、簡単に物を取り出せるようにしました。体の前にバッグを着用することによって生じるのは、より親密な所有の感覚——バックパックが生じさせる運命的な無意識の衝突を避け、より思い通りに動くことが可能となるのです」



PROFILE:

レム・コールハース
1944年オランダ生まれ。1975年にエリア&ゾエ・ゼンゲリス、マデロン・フリーセンドルフらとOMAを設立。1978年に「錯乱のニューヨーク」を刊行。代表作はミラノのブラダ財団など。

クナイロンを、洋服に置き換えた商品群だ。半袖の中綿入りのシャツやブルオーバーのパーカーには、あの三角タグやネームタグが付けられていて、折り畳んだらバッグとして使えるようなインダストリアル感が漂っている。それに続くレザーのコートやジャケットも、中綿のピーコートやコーチジャケットも、いずれもミニマルでワーカーなかんじで、いつもより硬質なプロダクト感が伝わってくる。

中盤の4つの黄色のポケットハットを被ったルックを挟んで、コレクションはにわかに変化する。過去のブラダを彩ったファイヤーパターン、アロハ柄、リップスティック柄などの派手な色柄が登場し、一気に華やかになるのだ。そして終盤には、モードとスポーツを融合させた金字塔的存在である赤いラ

インの「リネア・ロッサ」が登場。ラストは、ややゆったりしたサイズ感のスーツで締めくくった。

また、今回のショーには、ブラダの新しい取り組み「Prada Invites」が盛り込まれていた。ロナン&エルワン・ブルレック、コンスタンティン・グルチッチ、ヘルツォーク&ド・ムーロン、レム・コールハースの4組の著名クリエイターを招き、ブラダのアイコンであるブラックナイロンを素材に、自由に作品を作ってもらおうという試みだ。それぞれの作品は、ショー中盤の黄色のポケットハットを被ったルックの中に隠れている。実際に現場で見た本誌のスズキ編集長は、この試みをどのように思ったのだろうか？

「ブラダがラグジュアリー・ブランドであることはい

うまでもありませんが、しかし、そのラグジュアリーは、いさか逆説的に聞こえるでしょうが、本質的にいってポップなものなのだ、と僕はかんがえています。というのも、ブラダ・ファッションの工業(=複製可能)的で、数理的であるほどに簡潔を極める美意識は、モダン・デザイン運動の嚆矢であるバウハウスを思わせるからです。こんかいの4組のそれぞれにインダストリアルな創造者たちとのコラボレーションは、それゆえすぐれてブラダ的な試みであったとおもいます。僕がいちばん気に入ったのは、いかにもインダストリアルでアイロニカルなコールハースのフロント式バックパックでした」

というこたえである。気になる4組の“特別なブラダ”の詳細は、上記をチェックしてみよう。

SURFACE

Herzog & de Meuron Makes Fashion Out of Fake News

For their first-ever fashion project, in collaboration with Prada, Swiss architects Jacques Herzog and Pierre de Meuron turn the written word into a style statement.



The words you are reading right now constitute a medium on its last legs—at least according to Jacques Herzog. “Written text has lost its credibility when printed in newspapers and magazines reporting daily information from across the world,” says the Swiss architect, who, with Pierre de Meuron, makes up one half of the eponymous global architecture practice Herzog & de Meuron. “We don’t trust it anymore.”

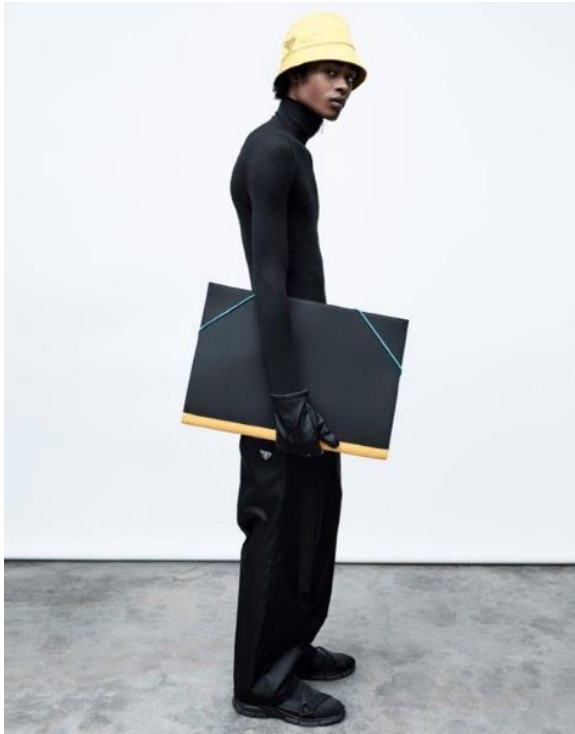
Along with his cofounder, Herzog has been invited to channel this anxiety into an unlikely medium: luxury fashion. As part of its new Prada Invites initiative, the Italian fashion house has tasked four creatives with designing radical alternatives to an existing object or item using Prada’s signature black nylon fabric. (Paris-based design studio Ronan & Erwan Bouroullec, German industrial designer Konstantin Grcic, and Dutch architect Rem Koolhaas complete the lineup.) Though familiar collaborators—the architects have designed several spaces for the fashion house, including its Aoyama boutique in Tokyo—this partnership marks Herzog and de Meuron’s first foray, in the former’s words, into “the world of fabrics and patterns, buckles and buttons.”



Titled “Language Restraint,” the pair’s contributions include a T-shirt and a nylon shirt printed with blocks of blurred and overlaid text, and a jacket dotted with buttons embossed with letter fragments. To design them, the duo consulted ancient scrolls and coins and scrambled their written text, effectively reducing written language to a set of empty symbols and illegible patterns. “The prints on black nylon and the embossed buttons are reminiscent of archaeological fragments and finds,” says Herzog. “They express transience and expiry of whatever we believe will stay forever.”

Unveiled at Prada’s fall/winter 2018 menswear show in January, these pieces are set to arrive in select Prada stores in June, when shoppers can wear a stylized reminder of our current collective panic right on their sleeves.

See the other projects for Prada Invites below.



Ronan and Erwan Bouroullec's shoulder bag takes inspiration from portfolio cases, designed with strict geometry to contrast with its users' movements.

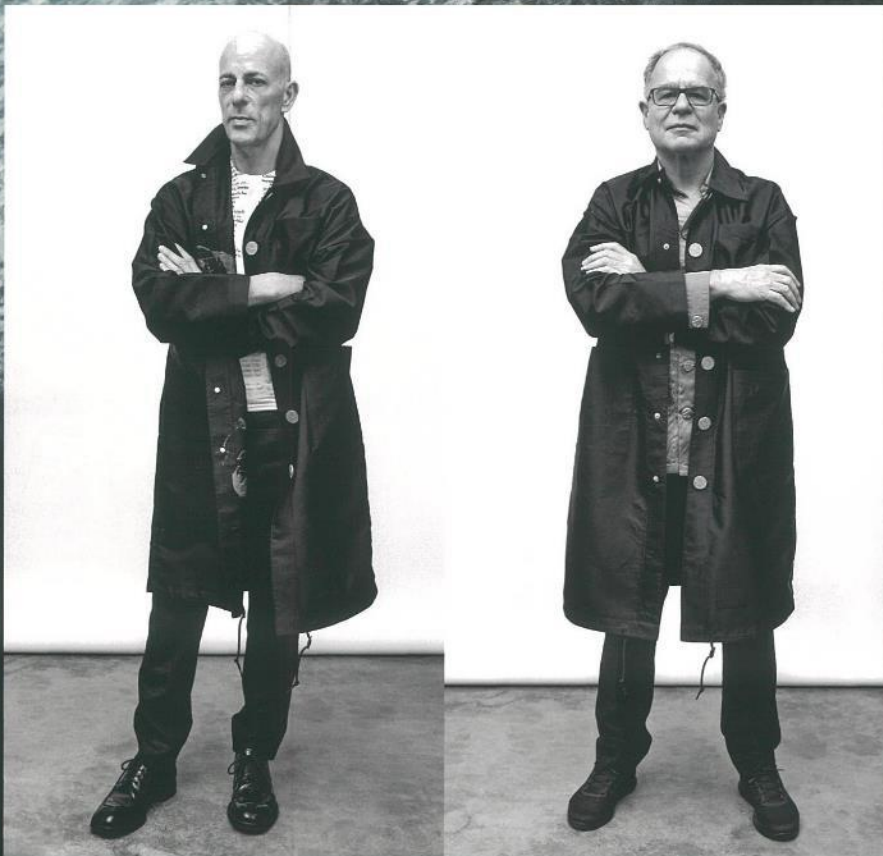


Koolhaas repurposes the backpack to be carried on the front, improving accessibility and movement.



Grcic reimagines the apron as a high-utility garment complete multifunctional pockets.

INSPIRED BY THE ARCHITECTS



Author: CHANOND MINGMIT



HERZOG & DE MEURON

Jacques Herzog และ Pierre de Meuron เกิดที่เมืองบาเซิล ในปีค.ศ. 1950 และเป็นผู้ก่อตั้ง Herzog & de Meuron ที่บาเซิลในปี 1978 ทั้งคู่ศึกษาที่คณะสถาปัตยกรรมศาสตร์ที่ Swiss Federal Institute of Technology in Zurich (ETH Zurich) ระหว่างปี 1970 ถึง 1975 โดยทั้งคู่ยังเป็นผู้ร่วมก่อตั้งสถาบัน ETH Studio Basel, Contemporary City Institute อีกด้วย ผลงานการออกแบบอาคารอันมีชื่อเสียง ได้แก่ Dominus Winery ที่ Napa Valley รัฐแคลิฟอร์เนีย ปี 1998, Prada Aoyama ในโตเกียว ปี 2003, Schaulager เมืองบาเซิล ปี 2003, สนามกีฬาแห่งชาติโอลิมปิกสำหรับ Olympic Games ประจำปี 2008 ที่ปักกิ่ง ปี 2008 และ Elbphilharmonie เมืองฮัมบวร์ก ประเทศเยอรมนี ปี 2016 ผลงานพิพิธภัณฑ์ที่โด่งดังของบริษัทคือพิพิธภัณฑ์ Tate Modern ณ กรุงลอนดอน ปี 2000 และ 2016, พิพิธภัณฑ์ Pérez Art Museum ที่ไมอามี ปี 2013 และพิพิธภัณฑ์ M+ แห่งใหม่ในฮ่องกงซึ่งอยู่ระหว่างก่อสร้าง จะแล้วเสร็จในปี 2019

สำหรับผลงานที่ Herzog & de Meuron ออกแบบให้กับ Prada นั้น ทั้งคู่ได้แรงบันดาลใจมาจากภาษาที่เป็นหัวใจหลักในการสื่อสารของมนุษย์ โดย ณ ปัจจุบันภาษาได้สูญเสียนางในกรที่นำ ปราศจากน้ำหนักที่ตั้งจุดความสนใจจากผู้ฟัง และไม่น่าเชื่อถืออีกต่อไป ซึ่งเราอาศัยอยู่ในสังคมสารสนเทศที่อาจจะนำเสนอข้อมูลซึ่งเป็นความจริงด้านเดียว หรือข้อมูลเท็จทั้งหมดยากที่จะแยกแยะได้ เพราะความน่าเชื่อถือนั้นได้สูญหายไปแล้ว นับจากนั้นมาภาษาจึงไร้ซึ่งน้ำหนัก ถูกตัดทอน ไม่สมบูรณ์ หรือถูกจำกัดภายใต้ขอบเขตของการเรียนรู้โดยสถาบัน

ข้อความซึ่งเคยมีความหมายอันลึกซึ้ง ในขณะนี้ได้ถูกมองเป็นผลงานการออกแบบ ภาพลวดลาย หรืองานตกแต่งไปเสียแล้ว และปรากฏเป็นรอยสักบนเรือนร่างคนมนุษย์แทนที่รูปหรือเครื่องหมายสัญลักษณ์ดั้งเดิมเสียก่อน เราได้แต่เฝ้าถามตัวเองว่า ภาษา คำพูด หรือบทความนี้เป็นเพียงแค่อรอยสักตกแต่งร่างกายเท่านั้นหรือ ทั้งที่ความสวยงามภายใต้ภาษาที่เราสื่อสารในวันนี้ คือการค้นพบทางประวัติศาสตร์อันเยี่ยมไม่ด้วยเส้นหรือซึ่งมีคุณค่าเทียบเท่าม้วนหนังสือหรือเหรียญโบราณ เพราะพวกเขากำลังสังหารมันได้ไวอีกไม่นานมันอาจจะสูญหายไปตลอดกาล



รายละเอียดและขั้นตอนการทำงานของ Jacques Herzog และ Pierre de Meuron



Photography: Courtesy of Prada

KONSTANTIN GRIC

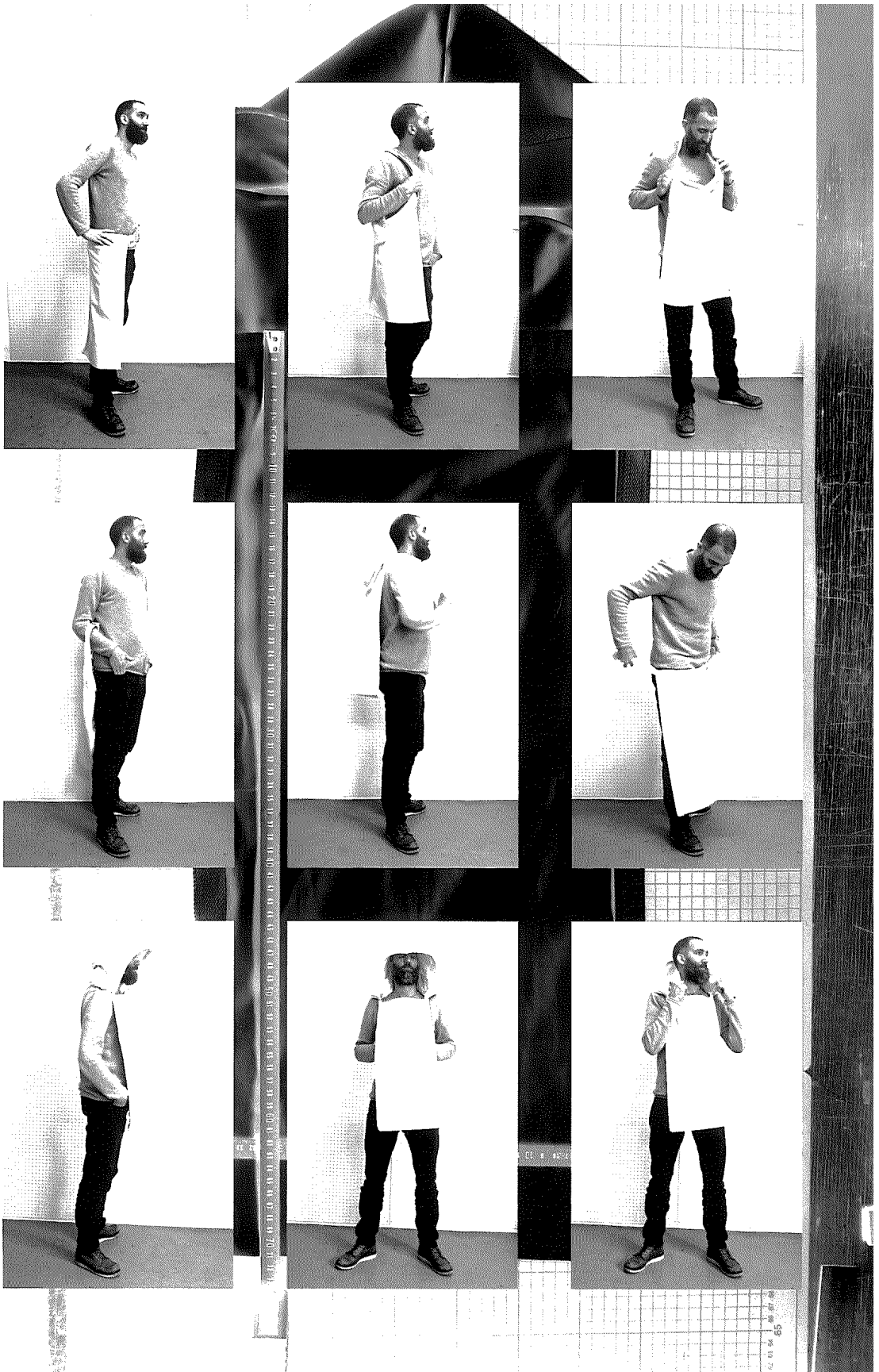


Konstantin Gric
ศิลปินออกแบบที่ได้รับ
รางวัลจากสถาบัน
ศิลปะและการออกแบบ

Konstantin Gric เกิดปี ค.ศ. 1965 ปัจจุบันเปิดบริษัท Konstantin Gric Industrial Design (KGID) ที่มิวนิกในปี 1991 เขาเริ่มออกแบบและผลิตเฟอร์นิเจอร์ ผลิตภัณฑ์ไฟฟ้าและแสงสว่าง รวมถึงผลิตภัณฑ์อื่นๆ อีกมากมายให้แก่บริษัทออกแบบชั้นนำของโลก อาทิเช่น BD Ediciones, Cassina, ClassiCon, Diade, Flos, Flörtotto, Laufen, Magis, Mattiazzi, Muji, Nespresso, Plank, Rada, Serafino Zanl และ Vitra โดยเขาได้สร้างสรรค์ผลิตภัณฑ์สุดท้ายที่เสนอสำหรับบริษัท Galerie Kreo ในปารีสโดยเฉพาะตั้งแต่ปี 2004 อีกด้วย

ผลงานการออกแบบผลิตภัณฑ์ของเขานั้นเป็นที่ยอมรับและได้รับรางวัลออกแบบดีเด่นระดับนานาชาติมาไม่ถ้วน ตัวอย่างเช่นรางวัล Compasso d'Oro อันทรงเกียรติ จากผลงานโคมไฟ Mayday lamp (Flos) ในปี 2001, เก้าอี้ Mylo chair (Plank) ในปี 2011 และโคมไฟ OK lamp (Flos) ในปี 2016 เป็นต้น ไม่เพียงเท่านั้น ผลงานส่วนหนึ่งของเขายังได้รับเลือกให้จัดแสดงเป็นผลงานศิลปะในสวนนิทรรศการถาวรของพิพิธภัณฑ์งานออกแบบสำคัญหลายที่ อย่าง MoMA-New York และ Centre Georges Pompidou-Paris

กองสตองแตงนิยามคำว่า "ฟังก์ชัน" ในมุมมองของผู้บริโภค ผลิตภัณฑ์ของเขาแต่ละชิ้นนั้นผ่านกระบวนการศึกษาอย่างละเอียดไม่จนถึงประวัติศาสตร์ของการออกแบบและงานสถาปัตยกรรม ผสมเข้ากับกับความหลงใหลที่เขามีต่อเทคโนโลยีและวัสดุต่างๆ กองสตองแตงเป็นที่เลื่องลือในเรื่องการลดทอนชิ้นส่วนประกอบอันไม่จำเป็น เขาจึงถูกขนานนามว่าเป็นนักออกแบบแนวมินิมอลลิสม์ หากแต่ตัวเขาขอเลือกมองเป็นแนวความคิดของความเรียบง่ายเสียมากกว่า "สิ่งที่ตกปลาคือสิ่งที่ผมนำมาใช้อ้างอิงสำหรับการเสนอผลงานออกแบบในครั้งนี้ โดยต้องการถ่ายทอดภาพการใช้งานของกระเบือที่สามารถสวมใส่เป็นเครื่องแต่งกายชิ้นหนึ่งได้เช่นกัน (ผ้าในลอนนั้นเป็นวัสดุที่ใช้ตัดเย็บขึ้นเป็นกระเบือโดยส่วนใหญ่) ตอนเริ่มโปรเจกต์นี้ผมคิดว่าจะนำสิ่งที่ตกปลามาอินโด่งดังของ Joseph Bouys กลับมาสร้างสรรค์อีกครั้งด้วยผ้าในลอนสีเทาของ Prada แต่พว้าต่อมาผมได้ตัดยอดไปทำเพิ่มอีกหนึ่ง 2 แบบ คือ ผ้ากันเปื้อน และชุดคลุมศีรษะ ซึ่งสื่อสารภาพโดยรวมของผลงานให้มีลักษณะความเป็นนามธรรมมากยิ่งขึ้น"

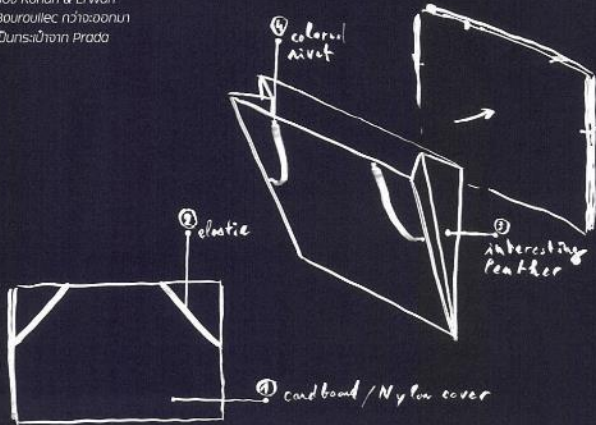




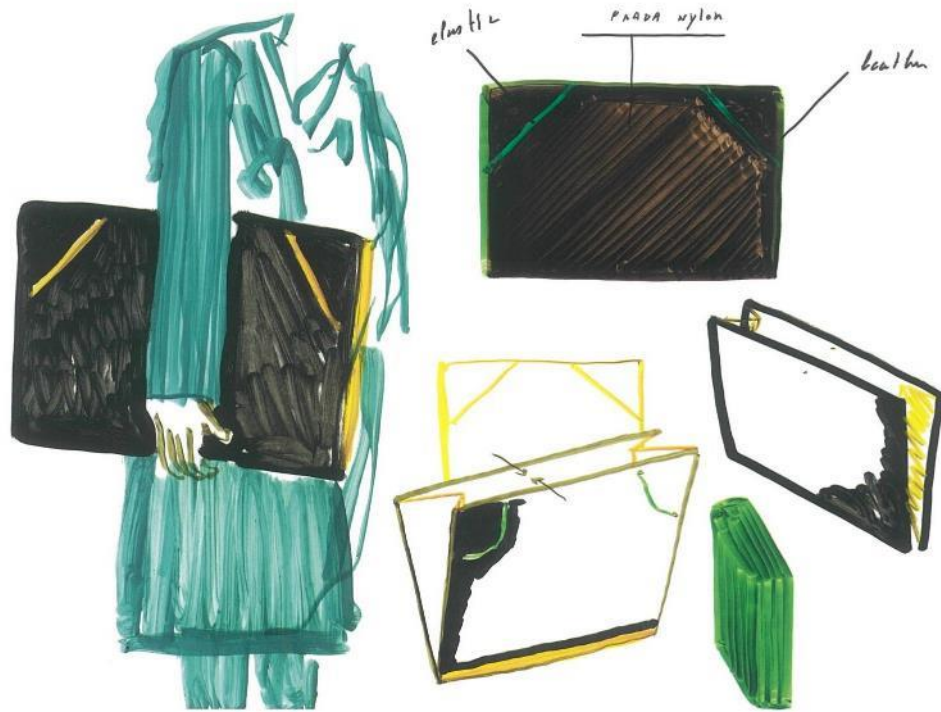
RONAN & ERWAN BOUROULLEC



အပူပေးအပူပေးအပူပေး
 ဝတ်စုံ Ronan & Erwan
 Bouroullec တွင်အပူပေး
 ပြုလုပ်ထားပြီး Prada



ronan bouroullec



Ronan Bourouillec เกิดปีค.ศ. 1971 และ Erwan Bourouillec เกิดปีค.ศ. 1976 ทั้งคู่ทำงานร่วมกันมาเป็นเวลาประมาณ 20 ปี ซึ่งผลงานของทั้งคู่เน้นถือเป็นการลงตัวอย่างเหมาะสมที่สุด กำเนิดขึ้นด้วยความต่างในลักษณะเฉพาะของแต่ละคน ผสมผสานเข้ากับกระบวนการความคิดที่คล้ายคลึงกันในเรื่องของ ความตั้งใจที่ต้องการรังสรรค์ผลงานให้ออกมาสมบูรณ์แบบ และประณีตอย่างไร้ที่ติ ผลงานของทั้งคู่มีตั้งแต่การออกแบบ ขนาดเล็กประเภทเครื่องประดับไปจนถึงงานออกแบบพื้นที่ว่าง และสถาปัตยกรรม งานทัศนศิลป์ไปสู่งานขนาดการผลิตระดับ อุตสาหกรรม หรือจากภาพวาดไปจนถึงภาพเคลื่อนไหว และภาพถ่าย

ไม่เพียงเท่านั้น ทั้งสองเคยร่วมงานกับบริษัทออกแบบ ชั้นนำระดับโลก อาทิเช่น Vitra, Cassina, Artek, Danskin, Magis, Alessi, Galerie Kreo, Established & Sons, Ligne Roset, Nani Marquina, Mattiazzi, Mutina, Samsung และ Hay เป็นต้น ผลงานการออกแบบบางส่วน ของ Ronan & Erwan Bourouillec ได้รับเลือกให้จัดแสดง เป็นผลงานศิลปะในสวนนิทรรศการถาวรของพิพิธภัณฑ์

ในประเทศต่างๆ รวมไปถึงผลงานส่วนหนึ่งเคยได้จัด นิทรรศการมาแล้ว ณ พิพิธภัณฑ์ชื่อดังอย่าง The Design Museum ในลอนดอน, The Museum of Contemporary Art ที่ลอสแอนเจลิส, The Centre Pompidou-Metz ประเทศ ฝรั่งเศส, The Museum of Contemporary Art ในชิคาโก และ The Musée des Arts Décoratifs ที่ปารีส เป็นต้น “ผมมักสังเกตและชื่นชอบท่วงท่าของผู้คนที่เดินถือ แฟ้มภาพผลงานศิลปะมาโดยตลอด ไม่ว่าจะเป็นสถาปนิก จิตรกร หรือแม้กระทั่งนักเรียน ภาพความเคลื่อนไหวอันขัดแย้ง ระหว่างวัตถุทรงสี่เหลี่ยมผืนผ้าที่มีขอบและรูปทรงเรขาคณิต อันขัดแย้งกับร่างกายคนเมื่อกำลังขยับไปมาท่ามกลางโหล ขวามอง ไม่ประเจิดนี่จึงจุดประกายให้ผมนำความสวยงามของ รูปทรงเรขาคณิตนี้มาเป็นแรงบันดาลใจในการออกแบบกระเป๋า ซึ่งซ่อนด้วยรายละเอียดรอยพับจับด้านข้าง พร้อมร้อยเส้นยางยึด ผ่านรูตาใต้ตรงมุมสำหรับเกี่ยวบิดหรือเปิดกระเป๋า อีกทั้ง ผมเลือกใช้เพียงหนึ่งสีเป็นหลัก องค์ประกอบทั้งหมดนี้จึง สรางให้ผลงานของผมมีความสนุกสนานแฝงไว้ด้วย กลิ่นอายกราฟิกที่ดูน่าลึกลับ”

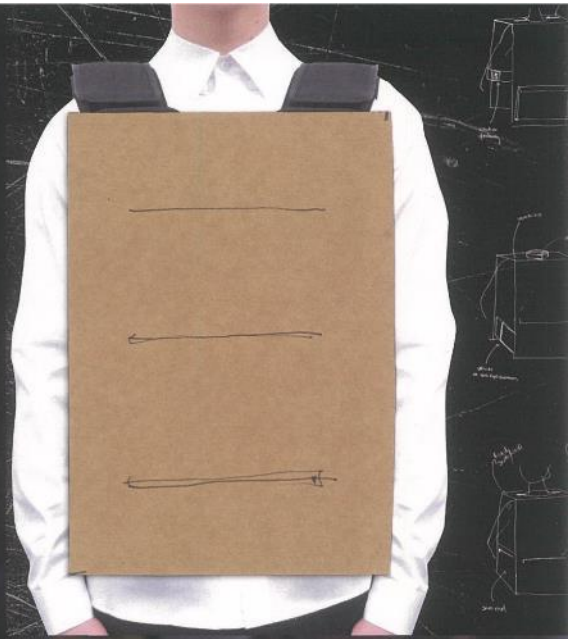


Rem Koolhaas (เกิดปีค.ศ. 1944 ที่เมืองรอตเตอร์ดัม) เป็นผู้ก่อตั้งบริษัท OMA ในปี 1975 ร่วมกับ Elia และ Zoe Zenghelis และ Madelon Vriesendorp เขาจบการศึกษาจาก Architectural Association School of Architecture ณ กรุงลอนดอน ผลงานก่อสร้างอันมีชื่อเสียงของเขาประกอบไปด้วย Fondazione Prada ที่มีลาน (ปี 2015) Garage Museum of Contemporary Art ในกรุงมอสโก (ปี 2015) สำนักงานใหญ่ของ China Central Television (CCTV) ในกรุงปักกิ่ง (ปี 2012) Casa da Música ในเมืองพอร์โต (ปี 2005) Seattle Central Library (ปี 2004) และ Embassy of the Netherlands ณ กรุงเบอร์ลิน (ปี 2003) เป็นต้น ส่วนโปรเจกต์ซึ่งอยู่ระหว่างก่อสร้างคือ อาคารสำนักงานใหญ่ของ Qatar Foundation, หอสมุด Qatar National Library, อาคาร Taipei Performing Arts Centre, อาคารแห่งใหม่ของ Axel Springer ที่กรุงเบอร์ลิน และโรงงานในเมืองแมนเชสเตอร์ อีกหนึ่งบทบาทของเขาคือการเป็นอาจารย์ที่มหาวิทยาลัย Harvard อีกทั้งในปี 2014 เขาเคยเป็นถึงผู้บริหารงาน International Architecture Exhibition at the Venice Biennale ครั้งที่ 14 ภายใต้หัวข้อ Fundamentals

สำหรับโปรเจกต์ที่เขา ร่วมออกแบบกับ Prada ครั้งนี้เรมนำเสนอกระเป๋าเป้สะพายหลังในรูปแบบใหม่ซึ่งเหมาะกับผู้ใช้งานในยุคปัจจุบัน โดยกระเป๋าเป้จะสะพายอยู่ด้านหน้า ผู้ใช้สามารถเข้าถึงตัวกระเป๋าได้อย่างสะดวกและรวดเร็วตลอดเวลา ช่องเก็บของแบ่งออกอย่างชัดเจนตามการใช้งานของอุปกรณ์จำเป็นที่ต้องพกพา ไม่เพียงเท่านั้น ปากกระเป๋าออกแบบให้เปิดออกได้อย่างพอดี ง่ายต่อการหยิบของออกจากกระเป๋า กระเป๋าเป้ใบนี้จึงตอบโจทย์การใช้งานอย่างดียิ่งเยี่ยม พร้อมด้วยดีไซน์ทันสมัย

ตำแหน่งของกระเป๋าที่อยู่ด้านหน้านั้นจะเสริมสร้างความผูกพันและเพิ่มความรู้สึกเป็นเจ้าของมากยิ่งขึ้น โดยจะสามารถควบคุมการเคลื่อนไหวได้เพื่อหลีกเลี่ยงการกระแทกกับสิ่งรอบกายอย่างไม่ตั้งใจ กระเป๋าเป้ใบนี้จึงมีเพียงแค่เปลี่ยนรูปแบบการใช้งาน แต่จะมอบประสบการณ์ให้แก่ผู้ใช้ได้อย่างที่ไม่เคยสัมผัสมาก่อน





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ЧЕТВЕРО СМЕЛЫХ

ДОМ МОДЫ PRADA ПРИГЛАСИЛ ЧЕТЫРЕХ ЗВЕЗД МИРОВОГО ДИЗАЙНА ПОИГРАТЬ С КУЛЬТОВЫМ МАТЕРИАЛОМ МАРКИ – ЧЕРНЫМ НЕЙЛОНОМ. И ВОТ ЧТО ИЗ ЭТОГО ВЫШЛО... ✳ Текст: Альберто Кавалли

1. Дизайнеры Ронан и Эрван Буруллеки придумали для проекта Prada Invites плечевую сумку четырехугольной формы 2. Фартук и капюшон – дизайнерская находка Константина Грчича

Если мы посмотрим на историю моды, нам придется согласиться, что черный нейлон лишь с большой натяжкой можно признать любимым материалом кутюрье. С тех пор как его создали, он никогда не был ориентиром для дизайнеров. Очень редко его показывали на престижных подиумах, где центральное место обычно занимают более дорогие ткани, сотканые вручную.

И все же несмотря ни на что, сегодня (как вот уже почти 30 лет) черный нейлон – классический ингредиент той особой алхимии, которая дает жизнь современной моде.

И как это часто бывает, превращение Золушки в прекрасную принцессу не обошлось без необычной встречи, мудрого волшебства, верного глаза человека, который не боится менять правила и предлагать свои. Речь, конечно же, о Миучче Праде.

Чутье подсказало миланскому дизайнеру разработать и выпустить аксессуары из черного нейлона – разнообразные и стильные, покорившие трендсеттеров и модников всего мира. Не связывая ценность изделий с ценой исходного материала, Прада поставила на первый план роль дизайнера, подчеркнула важность творческого процесса в обновлении модных кодов.

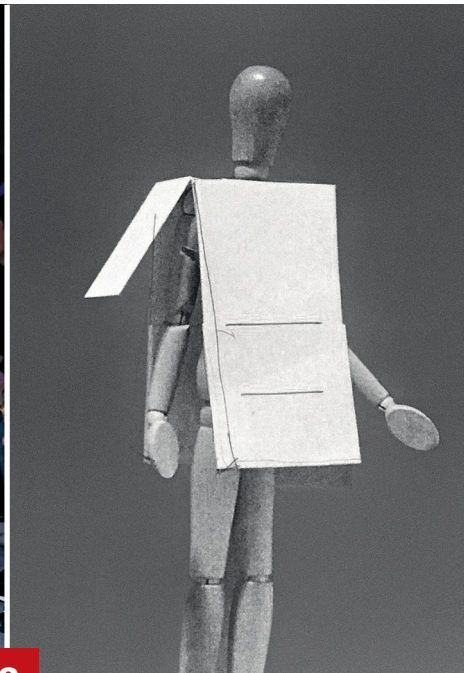
По случаю показа мужской коллекции осень-зима 2018/19 модный Дом решил привлечь внимание к тому счастливому озарению, которое

преобразило черный нейлон под логотипом Prada, превратив его из гадкого утенка в прекрасного лебедя.

Для разработки изделий, которые планировалось включить в коллекцию Prada, пригласили четверых главных героев современного мирового дизайна и архитектуры – самых талантливых художников, наделенных яркой фантазией.

Этот творческий эксперимент назвали Prada Invites («Prada приглашает») – в самом названии уже заложен инновационный подтекст проекта: нас приглашают взглянуть новыми глазами на моду и производство, заново осмыслить понятие многоплановости через творческое восприятие Ронана и Эрвана Буруллеков, Константина Грчича, Herzog & de Meuron и Рема Колхаса. Эти люди внесли большой вклад в формирование современных представлений об архитектуре и дизайне, и вот теперь их философия и ноу-хау пришли в соприкосновение со вселенной Prada. Неожиданная, невероятная встреча? Конечно, нет!

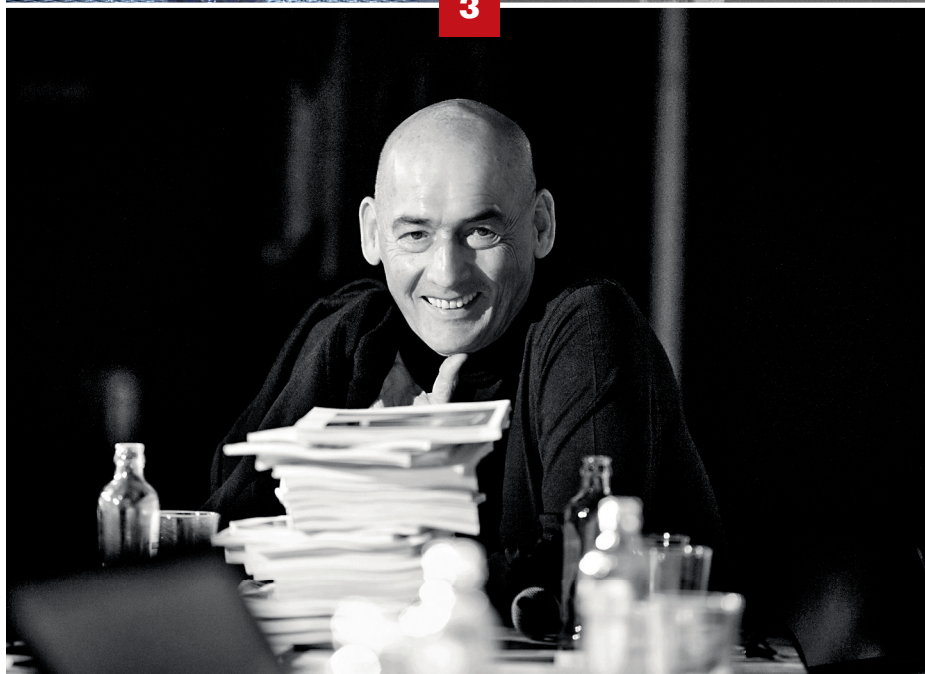
При всех своих безупречности и легендарности, построенных на яркой индивидуальности Миуччи Прады (ее в Италии справедливо называют la signora – «дама»), стиль марки всегда рождался из нарушения правил и обновления ориентиров и подпитывался сильными революционными стихиями: современным искусством, политикой, историей, фотографией, дизайном.



3



4



Далекая от любого консерватизма, но при этом глубоко сознающая, что своеобразие и идентичность модного бренда должны опираться на достойное наследие, Миучча Прада не боится свободно говорить о главных проблемах нашего времени: роли женщины, значении искусства, новых способах общения...

От магазинов марки до недавно представленного публике фонда Prada в Милане – любое зримое выражение стиля для госпожи Миуччи – это политическая декларация, рассчитанная на более осмысленное восприятие нашего времени; эта цель достигается благодаря привлекательности ее современных, востребованных модных коллекций. Коллекций, которые всегда были символом свободы. Вот и приглашенным в проект Prada Invites дизайнерам была предоставлена полная свобода.

Живущих в Париже братьев Буруллеков всегда завораживали огромные красивые папки, которые носят с собой художники и архитекторы. И они придумали плечевую сумку, в которой подчеркивается эта энергичная четырехугольная форма. В сумке обыгрывается один цвет, что создает интересный графический эффект; она раскрывает все геометрические элементы, характерные для этой принадлежности художников, такие как складывание гармошкой и резиночка, фиксирующая папку в закрытом положении.

Константин Грнич, известный своим серьезным, но не лишенным юмора отношением к функциональности и дизайну, вдохновлялся знаменитой и очень специфической одеждой Йозефа Бойса, а именно рыболовными жилетами, которые носил этот немецкий художник-авангардист. Черный нейлон оказался идеальным материалом для проекта, где функциональный аксессуар становится предметом одежды. Две вещи: фартук и капюшон – подчеркивают предложенную ди-

зайнером абстракцию, которая благодаря чистоте идеи придает изысканность столь незатейливому материалу.

Швейцарский дуэт Herzog & de Meuron, успевший поработать с Prada над созданием знаменитых магазинов Prada Epicenter, как, например, в токийском квартале Аояма, взял за основу своего объекта слова – символы, из которых состоит язык. Язык, который нынче, по-

ВАС ПРИГЛАШАЮТ ВЗГЛЯНУТЬ НА МОДУ ГЛАЗАМИ ЗВЕЗД МИРОВОГО ДИЗАЙНА И АРХИТЕКТУРЫ

хоже, утратил способность приводить к взаимопониманию и который часто воспринимается лишь как знак, графический элемент. Проект рассматривает слова, буквы и записанные фразы как узор, подчеркивая двойственную природу информационного общества.

Наконец, Рем Колхас (родился в Роттердаме; автор реновации фонда Prada в Милане) прославляет две иконы в одной: естественно, черный нейлон Prada, но еще и ее знаменитый рюкзак. Впервые представленный в 1984 году, zaino (итал.: рюкзак) тотчас же стал одним из самых успешных и знаменитых аксессуаров благодаря практичности и новаторскому стилю. Колхас играет с его формами и перемещает со спины на грудь, давая остроумный ответ на наше стремление иметь быстрый доступ к мобильным телефонам, бумажникам, аксессуарам. Простой по форме, повторяющий линии тела, рюкзак Колхаса для Prada Invites – лучшее воплощение того, что мода, дизайн, искусство и интуиция могут дать миру, то есть осмысленных перемен. ●

(Перевела Елена Туева)

3. Рем Колхас предложил переместить рюкзак со спины на грудь 4. Дуэт Herzog & de Meuron взял за основу своего объекта слова. Образы из коллекции Prada весна-лето 2018 (на обеих страницах)

I QUATTRO ARDITI

La casa di moda Prada ha invitato quattro stelle del design mondiale per giocare con un materiale culto del marchio: il nylon nero. Ed ecco quello che è successo . . . (testo di Alberto Cavalli)

Se guardiamo alla storia della moda, dobbiamo convenire che il nylon nero solo con grande immaginazione potrebbe essere considerato il materiale preferito di uno stilista. Da quando è stato creato, non è mai stato un punto di riferimento per i creatori di moda. Molto raramente è apparso sulle passerelle più prestigiose, dove i protagonisti solitamente sono tessuti più pregiati, fatti a mano.

Eppure, nonostante tutto, oggi (come quasi 30 anni fa), il nylon nero resta un ingrediente classico di quella speciale alchimia che dà vita alla moda di oggi.

E, come spesso accade, la trasformazione di Cenerentola in una bellissima principessa non sarebbe stata possibile senza un incontro particolare, senza una magia saggia, l'occhio vero di una persona che non ha paura di cambiare le regole e scrivere le proprie. Stiamo parlando, naturalmente, di Miuccia Prada.

Il suo estro ha spinto la designer milanese a sviluppare e produrre accessori in nylon nero, di vario genere e alla moda che hanno conquistato i trend setter e tutto il mondo della moda. Senza associare il valore dei prodotti al prezzo del materiale di partenza, Prada ha messo in risalto il ruolo del designer, sottolineando l'importanza del processo creativo nella ridefinizione dei codici della moda.

In occasione della presentazione della collezione autunno-inverno uomo 2018/19, la casa di moda ha deciso di catturare l'attenzione con la felice intuizione di trasformare il nylon nero sotto l'egida di Prada, trasformandolo da brutto anatroccolo in bellissimo cigno.

Per sviluppare i prodotti da includere nella collezione Prada, sono stati invitati quattro dei più importanti designer e architetti di oggi, artisti talentuosi dalla brillante immaginazione.

Questo esperimento creativo chiamato *Prada invites* ("Prada invita") già nel titolo contiene il carattere innovativo del progetto: un invito a guardare con occhi nuovi alla moda e alla produzione di oggetti, a ripensare il concetto di multidimensionalità attraverso lo sguardo creativo di Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron e Rem Koolhaas. Sono tutti personaggi che hanno dato un grande contributo alla formazione di idee moderne in architettura e nel design, e adesso la loro filosofia e il loro know-how sono entrati in contatto con l'universo Prada. Un incontro inaspettato e incredibile? Certo che no!

Con tutta la sua perfezione e la sua fama, costruita grazie alla brillante personalità di Miuccia Prada (non a caso in Italia è definita la "signora"), lo stile del marchio è nato per infrangere continuamente le regole, per ridefinire i punti di riferimento e prende spunto da elementi rivoluzionari forti: l'arte moderna, la politica, la storia, la fotografia, il design.

Lontana da ogni conservatorismo, ma profondamente consapevole che la personalità e l'identità di un marchio di moda dovrebbero poggiare su un patrimonio degno di questo nome, Miuccia Prada

non ha paura di affrontare i principali problemi della nostra epoca: il ruolo delle donne, l'importanza dell'arte, i nuovi mezzi di comunicazione, . . .

Dai negozi del marchio alla Fondazione Prada di Milano, aperta al pubblico da non molto tempo, qualsiasi espressione di stile visibile per la signora Miuccia è una dichiarazione politica pensata per dare un'immagine più significativa del nostro tempo; questo obiettivo è raggiunto grazie all'attrattiva esercitata dalle sue collezioni di moda moderne e popolari. Collezioni che sono sempre state un simbolo di libertà. Per questo ai designer chiamati a partecipare al progetto *Prada Invites* è stata data completa carta bianca.

I fratelli Bouroullec, che vivono a Parigi, sono sempre stati affascinati dalle bellissime ed enormi cartelle che artisti e architetti portano con sé. Hanno quindi pensato a una borsa che esaltasse questa energetica forma quadrangolare. In questa borsa si gioca con il colore per creare un interessante effetto grafico; essa ha tutti gli elementi geometrici caratteristici di questo accessorio da artisti, come il soffiutto che si piega su se stesso e l'elastico che tiene chiusa la cartella.

Konstantin Grcic, noto per la sua seria, ma non priva di umorismo propensione alla funzionalità e al design, è stato ispirato dai famosi e molto particolari abiti di Joseph Beuys, ossia i gilet da pesca che l'artista dell'avanguardia tedesca indossava. Il nylon nero è sembrato il materiale ideale per questo progetto, in cui un accessorio funzionale diventa un capo di abbigliamento. Due pezzi: un grembiule e un cappuccio che evidenziano l'astrazione offerta dal designer che, grazie alla purezza dell'idea, conferisce una nota sofisticata a un materiale così senza pretese.

Il duo svizzero Herzog & de Meuron, che con successo ha collaborato con Prada alla creazione dei famosi negozi Prada Epicenter, come quello a Tokyo nel distretto di Aoyama, ha preso come spunto per il suo oggetto le parole, i simboli che compongono la lingua. Quella lingua che ora sembra aver perso la capacità di portare alla comprensione reciproca e che spesso viene percepito solo come un segno, un elemento grafico. Il progetto prende in considerazione le parole, le lettere e le frasi registrate come in uno schema, sottolineando così la duplice natura della società dell'informazione.

E per finire, Rem Koolhaas (nato a Rotterdam, colui che ha curato il restauro della Fondazione Prada a Milano) celebra due icone in una: il naturale nylon nero di Prada, ma anche il suo famoso zaino. Apparso per la prima volta nel 1984, lo zaino divenne subito uno degli accessori più riusciti e famosi per la praticità e lo stile innovativo. Koolhaas gioca con le sue forme che si sviluppano dalla schiena al petto, offrendo una risposta simpatica al nostro desiderio di avere accesso immediato a telefoni cellulari, portafogli e accessori. Semplice nella forma, riprende le linee del corpo, lo zaino di Koolhaas per *Prada invites* è la migliore rappresentazione di ciò che la moda, il design, l'arte e l'intuizione possono dare al mondo, vale a dire cambiamenti significativi.

FORM + FUNCTION

Prada has enlisted four luminaries from the worlds of architecture and design to interpret the house's iconic black nylon for a new initiative dubbed Prada Invites.

Photography
Jason Pietra
Text
Mathias Rosenzweig

NYLON FRONTPACK
(\$1,560. SELECT
PRADA BOUTIQUES)

114 VMAGAZINE.COM



FRONTPACK REM KOOLHAAS

Rem Koolhaas has a longstanding relationship with Prada, having played a key role in designing Milan's Fondazione Prada through his firm, OMA. Prada Invites took Koolhaas's relationship with the Italian brand to the next level by enabling him to cross over from architectural design into fashion, a longtime dream for the Dutch creative.

"I've always been dying to design fashion," Koolhaas says, adding that it never felt like a plausible industry for him while growing up in Holland. "When [Prada] asked me to do something, I immediately had the idea, and immediately did it." That idea was to create a black nylon carryall, reminiscent of Prada's backpack from 1984, but with a literal twist. Koolhaas's design is meant to be worn in front, providing a more intimate sense of ownership over the items within, as well as a method to avoid accidentally bumping your bag into your surroundings.

Koolhaas notes that the mass-produced backpacks we see today have led to people carrying far more objects than before, and moreover, in a completely disorganized manner. (Here, he pantomimes waiting behind someone in line at the airport as they sort through their bags.) Thus, he says, the frontpack "was also based on a longstanding anthropological observation. So anthropology and fashion came together in a good, single moment."



REM KOOLHAAS

Portrait courtesy Prada

PORTFOLIO RONAN & ERWAN BOUROULLEC

Brothers Ronan and Erwan Bouroullec are particularly captivated by the movements brought about by inanimate objects. They find a common thread here between the arts of furniture design and fashion. "What you wear or what you sit on dramatically changes the way you move or the posture of your body," they note. Furthermore, they're intrigued by the juxtaposition between movement and stillness. For their contribution to Prada Invites, the French brothers created a shoulder bag – the kind worn by art students to carry and transport art – honing in on the image of a sharply cut rectangle swinging like a pendulum as the wearer walks around.

Known for their knack for "poetic practicality," the brothers were a fitting choice to reinterpret the use of industrial black nylon. For them, Prada's innovation makes the brand a mutually obvious fit. "Prada has always proven that they make clothing for the sake of change and expanding new perimeters," they say of their fondness for the Italian label's open-minded attitude toward shapes.

For the Bouroullecs, these notions of bustling motion and placid inactivity leave a sentimental impression. "We make a number of projects," they say, "and they all create a very intense emotional relationship with themselves, but also with us."



Portrait courtesy Prada

RONAN BOURULLEC



NYLON PORTFOLIO
(\$1,130, SELECT
PRADA BOUTIQUES)

NYLON APRON WITH
POCKETS (\$1,790,
SELECT PRADA
BOUTIQUES)

APRON KONSTANTIN GRIC

"If it came down to choosing between one or the other, I'd always value simplicity over minimalism," says industrial designer Konstantin Grcic. "In relation to everyday life, the term minimalism carries a negative notion of abstinence—even doctrine—whereas simplicity stands for enlightenment." Much of Grcic's work has revolved around this dichotomy, and his work for Prada also adds the ideas of practicality and versatility.

For Prada Invites, the German designer created a multi-pocketed fisherman's vest that can also be used as a hood or an apron, inspired by artist Joseph Beuys's uniform, which Grcic describes as a "trilby hat, fishing vest, and long, fur-lined coat." Beuys lived and taught in a West German town not far from Wuppertal, where Grcic grew up during the 1970s. "His particular uniform became an iconic look for the artist's anti-establishment attitude, which really attracted me as a teenager—like punk rock," Grcic says. He paired this inspiration with a nod to Prada's original 1984 nylon backpack.

"There is no contradiction between fashion and practicality," Grcic says of the two concepts, for which the varying intersections (sometimes fully overlapping, other times humorously distant) are the crux of Prada Invites. "Function is the intelligence of a product. Intelligence produces beauty."



KONSTANTIN GRIC

Portrait courtesy Prada

COAT HERZOG & DE MEURON

Architects Jacques Herzog and Pierre de Meuron created a shirt wrapped in lettering, as well as a jacket with buttons also covered in the text from an ancient language. In a joint statement, they explain: "Text is perceived as design, pattern, or decoration, comparable to the once-potent symbols and signs, now tattooed on human bodies without number." The pieces touch on the dilution of language in an age when terms like "alternative facts" and "fake news" abound.

"It is the nature of language to be used and abused, and it is up to us to sharpen our perception when faced with the flood of information that wants to persuade," Herzog says. Calling out ads, politics, and "so-called" news, he emphasizes the respect we should have for words: "It's so important to be aware of what we're doing when we speak or write, namely, that we always take a stand and have an agenda." To him, both understanding and expressing are imperative.

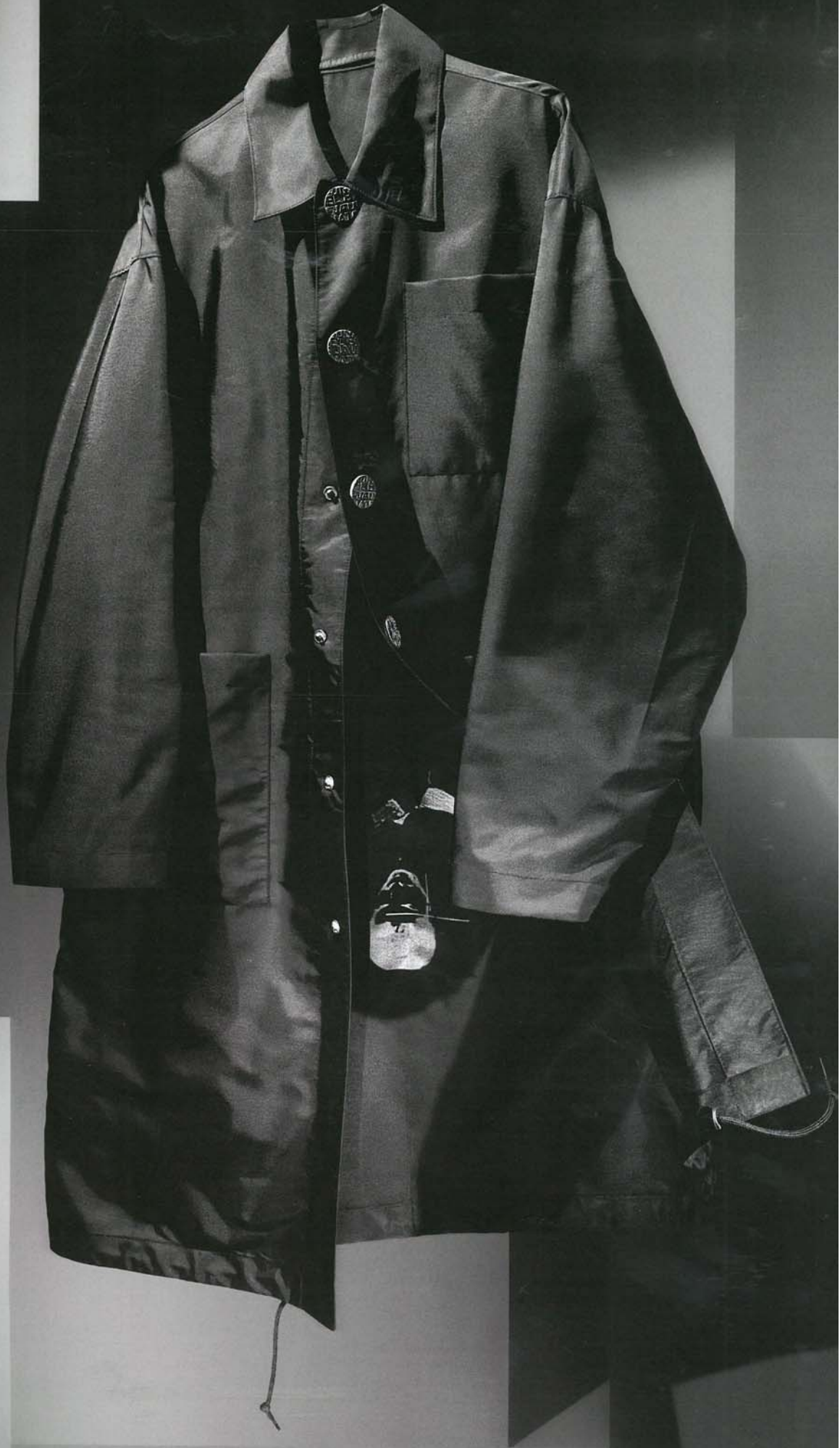


JACQUES HERZOG



PIERRE DE MEURON

NYLON COAT (\$2,340,
SELECT PRADA
BOUTIQUES)



IN THE BAG

PRADA HAS INVITED FOUR TOP EUROPEAN DESIGN HOUSES TO REINVENT ITS HUMBLE CLASSIC: THE BLACK NYLON BACKPACK.

STORY DAVID MEAGHER

Thirty-three years ago, Prada was a modest accessories business when it launched a simple product that would change the course of the company's history: a line of black nylon backpacks with leather trim and an understated Prada logo. It was a product line dreamt up by Miuccia Prada in 1985 on little more than a hunch. "I wanted to do something that was nearly impossible: make nylon luxurious," she has said.

It worked. The bags were an instant hit with customers and versions of the backpack design are still available in Prada stores today along with a large range of other black nylon accessories. Like Louis Vuitton's monogram canvas, or Chanel's quilted leather, the humble black nylon fabric used by Prada is a cornerstone of the brand and the one product line that is immediately recognizable as Prada.

This year, for the brand's autumn-winter menswear collection, unveiled in Milan in January, Prada invited four celebrated creative talents from outside the world of fashion to put their own spin on the black nylon fabric with the creation of a unique item. The objective for the "Prada Invites" project, the company says, was to "investigate the poetic, practical, technical and aesthetic aspect of nylon". The invitees – Ronan and Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron, and Rem Koolhaas – were given the simple brief of creating an item using the signature fabric.

The Paris-based Bouroullec brothers, who have designed works ranging in scale from jewellery to architecture for brands including Alessi, Cappellini, Samsung and Hay, took the architects, painters and students they see who walk around cities with large rectangular folios as their starting point. Ronan Bouroullec was inspired, he says, by "the movement of that rectangle, its clear-cut, fixed geometry contrasting with the moving bodies. This project takes that geometry and instils it in a shoulder bag, with its inside gusset, low fastening, elastic bands and eyelet, and use of a single colour, which produces a subtle playfulness."

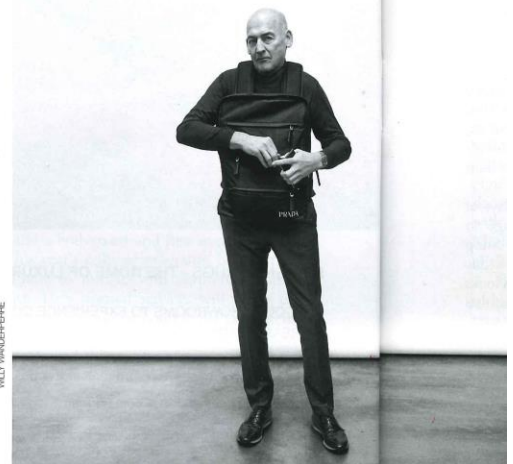
Grcic, one of the world's most in-demand designers, has created furniture, products and lighting for brands including Vitra, Cassina, Flos, Muji and Nespresso. Since establishing his own design practice in Munich in 1991 he has won countless awards including the prestigious Compasso d'Oro for his Mayday lamp for Flos. For Prada his design inspiration was a fishing vest, specifically the famous fishing vest

worn by the artist Joseph Beuys. According to Grcic his black nylon Prada fishing vest represents the idea of a bag, which is what the fabric was traditionally used for, as a garment that can be worn. In this case, the vest is worn like an apron around the body.

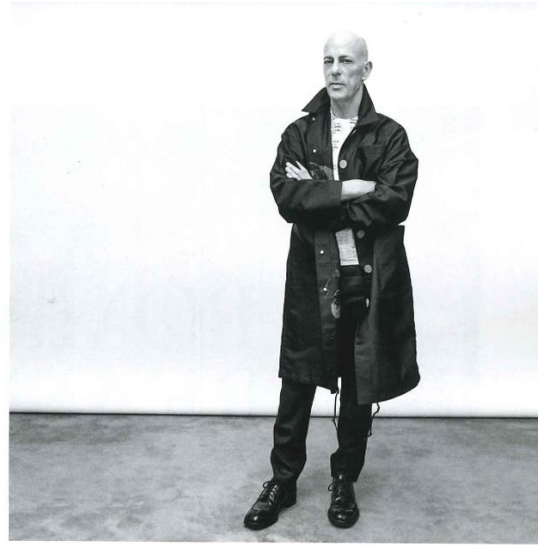
Herzog & de Meuron have collaborated with Prada before, most notably in 2003 on the design of what is arguably the brand's most famous store: Prada Aoyama in Tokyo. The Basel-based architects have designed some of the most notable public buildings of the last 20 years including the National Stadium for the 2008 Olympic Games in Beijing, the Tate Modern in London in 2000 (as well as the extension to the museum in 2016) and the Elbphilharmonie in Hamburg, which opened last year. The practice was awarded the Pritzker Prize in 2001 and the Royal Institute of British Architects Royal Gold Medal in 2007. Of the four invitees for this project with Prada they were the only ones who didn't design an accessory. Instead they took language as their theme and created a trio of designs: a T-shirt, shirt and jacket each printed with text as a pattern. "Text is perceived as design, pattern, or decoration, comparable to the once potent symbols and signs, now tattooed on to human bodies without number," explain the architects. "The language that we encounter here is like an archaeological find, as fascinating to us as ancient scrolls or coins because we sense that its time is running out."

Dutch architect Koolhaas has also collaborated with Prada in the past – on the design of stores in New York, Los Angeles and San Francisco, on the design of its collection shows and, most recently, on Fondazione Prada, the company's contemporary arts museum in Milan, in 2015. Koolhaas founded his firm OMA in 1975 with Elia and Zoe Zenghelis and Madelon Vriesendorp and the practice has designed major works around the world, including the M Pavilion in Melbourne last year. For Prada he was the only designer who reinvented the original black nylon product and created a backpack – or rather, a frontpack. Koolhaas says the backpack is an extremely useful accessory until you have to get something out of it, which means you need to take it off. For Koolhaas, "the frontal position gives a more intimate sense of ownership – a better control of movement, avoiding the chain of oblivious collisions that the backpack inadvertently generates."¹³

The Prada Invites collection will be available in stores from next month.



WELLY WANKERFFER



Left to right from top:
Ronan Bouroullec, Jacques
Herzog, Pierre de Meuron,
Rem Koolhaas and
Konstantin Grcic and their
Prada nylon products



Totale look, Prada Men H/W 2018.
Nylon jas, shirt en T-shirt door
Herzog & de Meuron.



FOCUS

The Prada Pack

Fotografie WILLY VANDERPERRE Tekst MAARTEN BORST

Midden jaren tachtig besloot Miuccia Prada tot een revolutionaire stap. Door de introductie van de nylon *luxury bag* transformeerde zij de kunststof pocono tot het zwarte goud van Prada en katapulteerde het klassieke leren tassenmerk van haar moeder een nieuw tijdperk in. In Prada's H/W 2018-collectie keert dit item na een make-over terug. Een samenwerking tussen het merk en 's werelds topdesigners en -architecten leidde tot Prada Invites: vier bijzondere creaties. Complimenten aan Miuccia en natuurlijk aan de ontwerptalenten Rem, Konstantin, Jacques, Pierre en Ronan & Erwan!

PRADA INVITES



Jacques Herzog (links) & Pierre de Meuron (rechts).

ZWARTE NYLON JAS, SHIRT EN T-SHIRT DOOR HERZOG & DE MEURON

Taal verliest langzaam haar verleidelijke betekenis. Daarom lieten de Zwitserse architecten Jacques Herzog en Pierre de Meuron zich inspireren door taalfragmenten, die als tekstflarden over de kleding lopen. Welkom in ons digitale tijdperk met halve en niet bestaande waarheden, waar taal enkel nog fungeert als decoratie.

Totale look, Prada Men H/W 2018.
Zwart nylon front pack door Rem Koolhaas.



FOCUS



PRADA INVITES

**ZWART NYLON 'FRONT PACK'
DOOR REM KOOLHAAS**

Rem Koolhaas wierp zich op een *front pack*. In deze tijden van continue checks op vliegvelden en andere openbare gelegenheden wil je als reiziger permanent bij je toebehoren en papieren kunnen. Oplossing: een rugzak die op de borst gedragen wordt. Zo heb je alles bij de hand. De ultieme *carry-on luggage*.

Totale look, Prada Men H/W 2018.
Zwart nylon kunstportfolio door
Ronan & Erwan Bouroullec.



FOCUS



PRADA INVITES

**ZWART NYLON KUNSTPORTFOLIO
DOOR RONAN & ERWAN BOURULLEC**

Van origine geschoold als grafisch ontwerpers, ontwikkelden de gebroeders Bouroullec een draagbaar portfolio: een combinatie van elegante efficiëntie en eenvoud. 'We kijken altijd met genoegen naar het beeld van architecten, schilders en creatieve studenten die rondlopen met kunstmappen. Geïnspireerd door de geometrie ervan verwerkten we deze in een schoudertas met subtiele grafische elementen.'

Ronan Bouroullec.

Totale look, *Prada Men H/W 2018*.
Zwart nylon schort door Konstantin Grcic.



FOCUS



PRADA INVITES

**ZWART NYLON SCHORT
DOOR KONSTANTIN GRICIC**

Over zijn multifunctionele schort met veel ruimte voor losse spullen die normaal in verschillende jaszakken rondzwerven zegt ontwerper Konstantin Grcic: 'Mijn eerste gedachte was om het beroemde vissersvest van Joseph Beuys in Prada's zwarte nylon te recreëren. Later werkte ik aan twee modellen, die het thema op abstractere manier interpreteren: schort en capuchon.'

DECORSCOUTING

Architetti alla moda – 'Prada Invites' è l'ultima sorpresa della Maison alla sfilata uomo A/I 2018-19. Quattro grandi studi di progettazione disegnano accessori nell'iconico nylon



The black project "Ho una passione per il nylon, è il simbolo dell'anima industriale di Prada. È stato quindi naturale invitare menti creative del mondo del design e dell'architettura a riflettere su un'idea più che un tessuto. Ognuno ha risposto con la propria personale visione del potenziale poetico, pratico ed estetico del nylon nero", ci racconta Miuccia Prada a proposito di 'Prada Invites', novità della recente sfilata Uomo A/I 2018-19. 4 modelli, riconoscibili dal cappello giallo, indossavano accessori disegnati da noti progettisti. Nella foto a lato, Prada con, da sinistra, Konstantin Grcic, autore di un maxi marsupio, Ronan Bouroullec, che ha disegnato col fratello Erwan una cartella portadocumenti, Jacques Herzog e Pierre de Meuron, ideatori di un trench. Manca Rem Koolhaas, che ha firmato uno zaino. prada.com V.R.



Marco Bertorello/AFP/Getty Images



ON DISPLAY

UP CLOSE

A show at New York gallery Luxembourg & Dayan focuses on rarely seen works by mid-century Italian artist Domenico Gnoli.

IN THE 1969 painting *Curl*, the last work Domenico Gnoli ever completed, a blown-up corkscrew of chestnut hair is isolated against a pink background of worsted fabric. Gnoli used acrylic paint mixed with sand and glue to achieve a granulated, textural effect. But, as with the majority of his paintings, the art is also about the unseen. Who is this girl with the curl?

"There is always an invisible presence in his paintings. It's never the object itself," says Daniella Luxembourg, co-founder of the gallery Luxembourg & Dayan. This month, an exhibition of rare Gnoli works, all dating to the last five years of his short, blazingly creative life, opens at the gallery's New York space. The Rome-born artist, who died of cancer in 1970 at the age of 36, was also the subject of an acclaimed show at the gallery in 2012, but the new exhibition features an entirely different trove of works, none of which have been seen in the U.S. since 1969.

Other pieces on view feature an empty chair, a red knotted tie, an austere parted head of hair and sturdy stilettos. "Gnoli's paintings became more voluptuous and more baroque from 1965 onwards. It was as if he had more courage," Luxembourg says. "Nobody really understood his power, and now there is a huge aura around him."

luxembourgdayan.com
—Tobias Grey



LARGER THAN LIFE
Above: Domenico Gnoli in his Mallorca studio in 1969. Left: *Scarpa vista da dietro*, 1967, part of the Luxembourg & Dayan show.

FRESH TALENT

For its fall-winter 2018 men's collection, Prada asked prominent architects and designers to create pieces using the label's signature black nylon.

For details see Sources, page 118.



RONAN & ERWAN BOURULLEC
The playful French brothers have conjured a shoulder bag in the style of an artist's portfolio.



HERZOG & DE MEURON
Text fragments, tattoos, coins and scrolls are evoked on the Swiss architecture firm's coat and shirt.



REM KOOLHAAS
The Dutch architect reinvented Prada's classic backpack to be worn on the front for easier access.



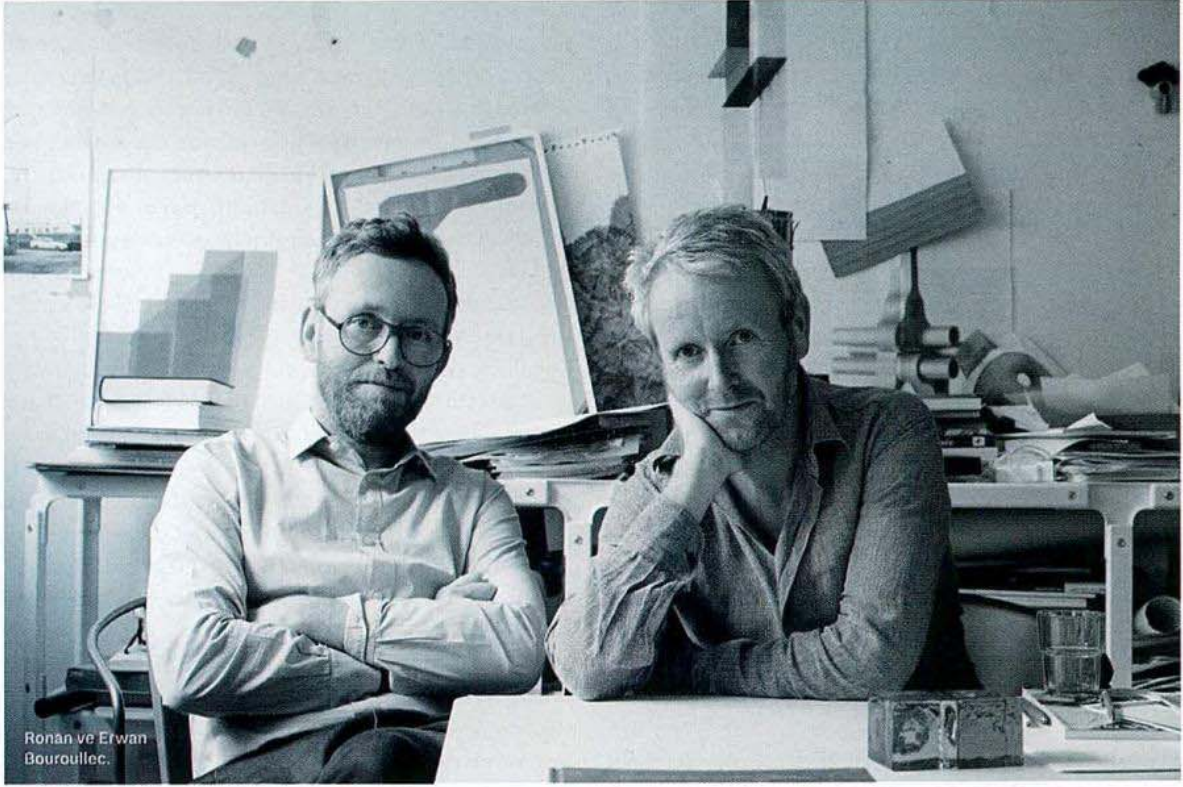
KONSTANTIN GRIC
A fishing vest owned by artist Joseph Beuys inspired the German designer's multipocket apron.

CLOCKWISE FROM TOP LEFT: DOMENICO GNOLI, *SCARPA VISTA DA DIETRO*, 1967, ACRYLIC AND SAND ON CANVAS, 30 1/4 X 27 1/4 IN. (76 X 70 CM), © ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/ SAE, ROME; COURTESY OF LUXEMBOURG & DAYAN, NEW YORK; COURTESY OF LUXEMBOURG & DAYAN, NEW YORK; F. MARTIN RAMIN (PRADA ITEM); FIRSTVIEW (RUNWAY)

NAYLON MUCİZESİ

Prada'nın 90'lara damgasını vuran ikonik siyah naylonu, 2018-19 Sonbahar-Kış sezonunda Prada Invites projesi kapsamında dört sanatçı tarafından yeniden yorumlanıyor.

YAZI DEBORA ZAKUTO



Ronan ve Erwan
Bouroullec.

Moda ile sanat dünyasının ilişkisi gün geçtikçe daha da güçleniyor. Dünyaca ünlü markaların kampanyalarında çeşitli sanat çalışmaları yer alırken sanatçılar markalar için çok özel koleksiyonlara da imza atıyor. Bu akımın öncüsü de hiç şüphesiz Prada. Kurulduğu günden bu yana sanat dünyasına olan desteğiyle adından söz ettiren İtalyan modaevi, yine dikkat çekici bir işbirliğiyle karşımızda. Markanın ikonik siyah naylon materyalini "Prada Invites" projesi kapsamında dört farklı sanatçı tarafından yeniden yorumlanıyor. İlk kez bir sanatçıya tasarımlarını yorumlatan Miuccia Prada bu projede Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron ve Rem Koolhaas ile bir araya geldi.

Naylona daha şiirsel, teknik, estetik ve kullanışlı yorumlar katan dünyaca ünlü dört sanatçı, markanın genetik değerlerini göz önünde bulundurarak hazırladığı tasarımları 14 Ocak günü İtalya'da gerçekleşen Prada 2018-19 Sonbahar-Kış erkek defilesinde tanıtma şansına sahip oldular. Milano Moda Haftası kapsamında Prada Warehouse'da gerçekleşen defilede bizim favorilerimiz Ronan ve Erwan Bouroullec kardeşlerle Konstantin Grcic'in hazırladıkları oldu. Mücevherden mobilyaya tasarımın her alanında başarılı işlere imza atan; özgeçmişlerinde Vitra, Alessi, Samsung, Hay, Kartell gibi birçok farklı markaya yer veren; Londra Tasarım Müzesi, Los Angeles Modern Sanat Müzesi, Musée des Arts



Konstantin Grcic.



Ronan ve Erwan Bouroullec'in Prada 2018-19 Sonbahar-Kış koleksiyonu için çanta tasarımı.



Konstantin Grcic'in Prada 2018-19 Sonbahar-Kış koleksiyonu için tasarladığı parçalar, balıkçılardan ilham alıyor.

Décoratifs Paris gibi müzelerde eserlerini sergileme şansına sahip olan Bouroullec kardeşler bugün 21. yüzyılın en pahalı sanatçıları arasında yer alıyor. Listenin en genç bu iki isim, Prada için portfolyo dosyalarından ilham alarak özel bir çanta tasarımı gerçekleştirdi. Zamansız, değerli olduğu kadar kullanışlı ve avangart bir zarafete sahip olan bu tasarım iş dünyasını, orduyu ve fabrikaları akıllara getiren bu tasarım için Ronan Bouroullec "Ellerinde portfolyolarıyla dolaşan mimarları, ressamı ve öğrencilerin sokaklarda yürürken yarattığı görünümü her zaman sevmişimdir. O dikdörtgen parçanın adımlarla oluşan hareketi, keskin hatları ve hareket halindeki vücuda kontrast geometrisi oldukça ilgi çekici. Biz de bu geometriden yola çıkarak omuzda taşınacak bir çanta tasarladık. Elastik bir bantla sarılan, kopçayla bağlanan, içerisinde eşyalarınızı yerleştirebileceğiniz özel bir cebe sahip tek renkte üretilen bu çanta insanlara grafiksel bir eğlence sunuyor." açıklamasını yapıyor.

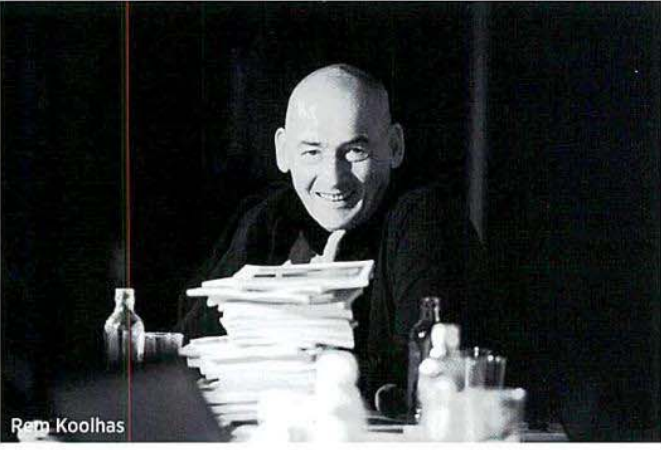
Balık sezonu açıldı

Prada Invites kapsamında radarımıza giren bir diğer isim ise Konstantin Grcic. 2006 yılında Türkiye'de özel bir sergiye imza atan Alman sanatçı, sanat dünyasının birçok başarılı ismi gibi Londra'daki Royal Sanat Koleji'nde eğitimini tamamladı.

Minimalist ama aynı zamanda fonksiyonel ve akıllı endüstriyel tasarımlara imza atmasıyla meşhur olan Grcic bugüne kadar Audi, Nespresso, Krups, Lamy, MUJI, Whirlpool gibi önde gelen markalara tasarımlar gerçekleştirerek birçok ödülün sahibi oldu. Şimdi ise bu listeye Prada'yı ekliyor.

Prada'nın 2018-19 Sonbahar-Kış erkek koleksiyonu için balıkçılardan ilham alarak siyah naylondan su geçirmeyen bir yelek tasarıma imza atan Grcic bu çalışmasını "Bu tasarımın çıkış noktası balıkçıların kullandığı yelekler. Bu parçayı kullanışlı yapan özelliklerden yola çıkaran önlük formunda bir çanta tasarladım (Naylonun zaten temel kullanım alanı da çanta üretimi). İlk bakışta Joseph Beuys'un meşhur balıkçı yeleğini Prada'nın ikonik siyah naylonuyla yorumlamayı düşünmüştüm. Ancak daha sonra bu temayı daha abstrakt bir şekilde ele almaya karar verdim: Önlük ve kapüşon." sözleriyle anlatıyor.

Erkeklerle günlük hayatında oldukça işlevsel bir çanta kullanma şansı veren Alman tasarımcının yanı sıra Prada Invites projesi kapsamında Herzog & de Meuron siyah naylon ile desenli özel bir gömlek, Rem Koolhaas ise önde taşınan bir sırt çantası tasarladı. Tüm parçalar Prada'nın 2018-2019 Sonbahar-Kış koleksiyonuyla birlikte sınırlı sayıda satışa sunulacak.



Rem Koolhaas

Geçtiğimiz Ocak ayında Prada Warehouse'ta düzenlenen Prada Sonbahar/Kış 2018 erkek giyim defilesini diğerlerinden ayıran önemli bir fark vardı. İtalyan modaevi, *Prada Invites* projesiyle tasarım dünyasından dört usta ismi koleksiyon için dört özel tasarım yapmaya davet etti. Mimarlar Rem Koolhaas ve Jacques Herzog-Pierre de Meuron ikilisi ile tasarımcılar Konstantin Grcic ve Ronan-Erwan Bourouillec



kardeşler, Prada'nın imza materyali olan *Black Nylon* ile modaevinin çizgisine endüstriyel bir yaklaşım getirdiler. Naylonun pratik, teknik ve estetik yönlerini sorgulayan dört tasarım arasında yer alan sırt çantası, ortağı olduğu mimarlık ofisi OMA aracılığıyla uzun yıllardır modaeviyle işbirliği içinde olan Rem Koolhaas'ın eseri. Doğayı keşfederken son derece kullanışlı olan sırt çantasının şehirde tercih edilen kişisel bir aksesuar haline geldiğini söyleyen ünlü mimar, "Klasik sırt çantasında eşyalar tek bir şekilsiz hacmin içine sıkıştırılır. Konum, yani

sırt da erişimi zorlaştırarak kullanıcıyı rahatsız eder" diyor. "Bu yeni tasarım ise çağdaş kent insanına daha uygun. Modern yaşamın gereği olan cihazları alacak boyutta bölmeler içeriyor. Önde taşındığı için kullanıcı içindekilere istediği an erişebiliyor. Ayrıca görülmeyen temaslara maruz kalabilen sırt çantasına kıyasla güven duygusu veriyor."





ZOOM IN FASHION

Prada

黑色尼龍的全新面貌

時尚與設計、藝術等創造性十足的產業間擁有緊密的關聯，而義大利品牌Prada長久以來藉由創立藝術基金會、修復上海文化遺產「榮宅」與不同創意領域的合作等活動，塑造了其獨特形象。就在今季，品牌更破天荒的同時邀請四位著名創意大師，合作Prada Invites聯名系列。專注於品牌工業方面的多重面貌，使用最具標誌性的經典黑色尼龍面料為媒材，Ronan & Erwan Bouroullec、Konstantin Grcic、Herzog & de Meuron與Rem Koolhaas四位大師以不同職業背景與靈感創造出獨一無二的作品。已經於2018秋冬系列男裝秀上揭幕的作品，在發表上受邀建築師及設計師的創意與秀場環境相互輝映，更完整體現了該系列作品的精神。無論是以品牌黑色尼龍為材，重塑Joseph Beuys著名的釣魚背心；或是針對現下都市人群需求，重新詮釋「背包」並設計為身前佩戴，持續與當代潮流接軌的Prada，其概念想法的超前以及深耕時尚設計本質的精神，在此紛亂吵雜的當代更顯珍貴。

Ronan & Erwan Bouroullec、Konstantin Grcic、Herzog & de Meuron與Rem Koolhaas四位當代著名的創意大師，為Prada Invites聯名系列進行創作，探索尼龍材質的詩意、實用性、工藝性以及美學特性。

Paris / Milan / New York
London & More

Milan
Fashion Week

Herzog & de Meuron



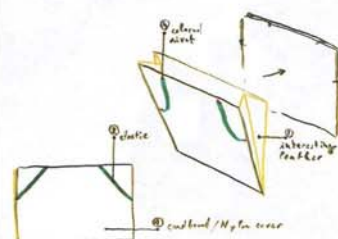
Konstantin Grcic



Rem Koolhaas



Ronan & Erwan Bouroullec



MILAN / Prada / News

Prada Invites 聯合四大創意單位

這季的 Prada 男裝有點不一樣，沒有選擇在老地方 Via Fogazzaro 舉行，而是選擇在品牌的 warehouse 舉行。設計上帶領大家走了一趟懷舊之旅，採用了不少品牌的舊有圖案，同時將尼龍復興，更特別邀請四個知名創意單位參與 Prada Invites 計劃：曾設計北京鳥巢的 Herzog & de Meuron 製作了字母尼龍襯衫；工業設計師 Konstantin Grcic 以 Prada 黑色尼龍物料重塑 Joseph Beuys 著名的釣魚背心，並延伸成圍裙和風帽兩款設計；設計北京 CCTV 大樓的 Rem Koolhaas 參與了背包設計，造型酷似防彈背心；法國設計單位 Ronan & Erwan Bouroullec 則設計手提文件包。每個單位不單大有來頭，而且在整個系列均擔任重要角色，或許只有 Miuccia Prada 才有這樣的勇氣與號召力，能把這群設計界人才聚集在一起。■

Prada 大師聯乘四重奏

Prada獨特創意之一，正是對於工業化的翻轉美學。有史以來首次同時邀請4位著名的創意大師，像是Ronan & Erwan Bouroullec、Konstantin Grcic、Herzog & de Meuron與Rem Koolhaas，運用品牌經典黑色尼龍面料，各創作出獨特作品，同時也再次令人對Prada賴以成名的尼龍材質如何發揮兼具實用性、工藝性美感的可能，嘆為觀止。

Ronan & Erwan Bouroullec

Ronan & Erwan Bouroullec兄弟檔作品涵蓋了設計小物件到大個工業製品，範圍廣泛。這次特別為Prada設計了如畫家和建築師們拿的單肩包，將線條分明的幾何意象融入了其設計之中，包袋的內裡夾層、下緣的釦子、彈力帶、孔眼則使用單一用色搭配。

Konstantin Grcic

是設計家具的設計師，曾經為無印良品、Laufen、Nespresso等品牌設計過家具產品，以簡約著稱。這次他為Prada打造的單品是以尼龍為材質的釣魚馬甲為靈感來源，打造一款經典尼龍釣魚背心，加上圍裙和風帽的設計，一衣多穿。

Herzog & de Meuron

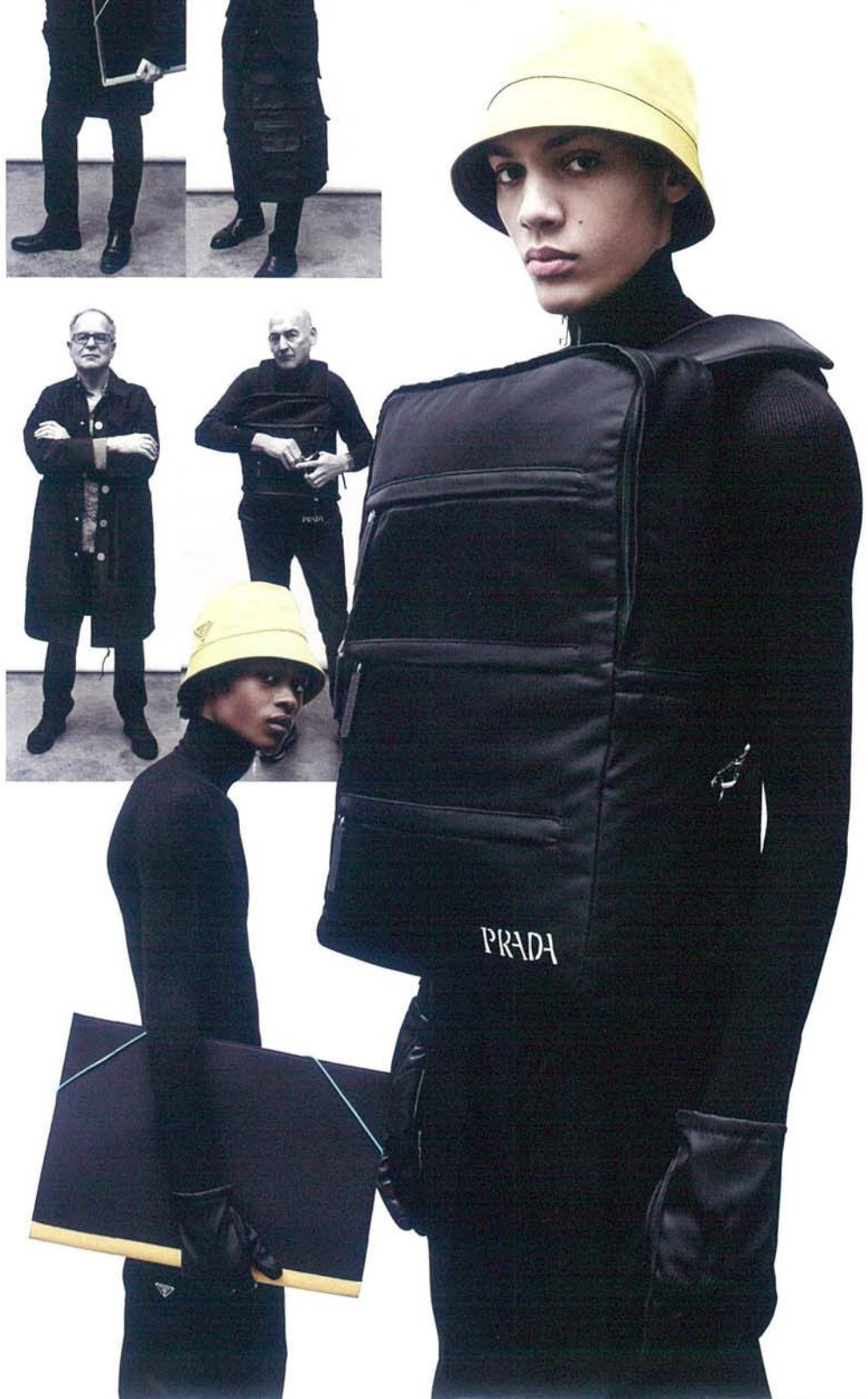
由Jacques Herzog與Pierre de Meuron搭檔組成，過去曾經為私人住宅和公共設施做設計，像是1998年在加州納帕谷的Dominus Winery、2003年在東京的Prada Aoyama、2003年巴塞爾Schaulager、2008年北京奧運會國家體育場等等。這次為Prada設計的款式以語言作為靈感，展現出文字的料正是被視為亮點的圖案或裝飾元素。

Rem Koolhaas

在建築領域發光發熱的Rem Koolhaas，過去的作品包刮2015年在米蘭的Fondazione Prada、2015在莫斯科的車庫現代藝術博物

館等等。這次他以1984年Prada的經典後背包為靈感來源，將背包重新演繹，身前佩戴的方式讓背的人可以隨時找出包內的物品，多夾層的設計增添了實用性。

左起：Ronan & Erwan Bouroullec、Konstantin Grcic、Herzog & de Meuron與Rem Koolhaas。





Prada Invites

프라다가 세계적인 산업 디자이너와 건축가 4인을 '초대'했다.

프라다는 안주하지 않는다. 매 시즌 허를 찌르는 새로운 시도로 전 세계를 깜짝 놀라게 만들곤 한다. 이것이야말로 프라다의 진정한 정체성이다. 프라다가 아니라면, 나일론 소재로 그토록 멋지고 고급스러운 가방을 만들 생각을 대채 누가 했겠는가. 이는 고정관념을 깨고 격식을 탈피하고자 하는 프라다의 창의성이 만든 결과였다. 가끔은 파격도 서슴지 않는다. 굳이 멀리 갈 필요도 없다. 얼마 전 우리는 만화책처럼 건물 외관을 장식한 프라다 청담 플래그십 스토어를 두 눈으로 확인한 바 있다. 인테리어뿐 아니라 만화를 모티브로 한 의상과 액세서리도

선보였다. 자칫 유치해 보일 수도 있는 디자이너였지만 프라다의 손길로 매만지고 정돈하면, 결과물은 인제나 고급스럽다. 컬래버레이션에 가장 적극적인 럭셔리 브랜드 역시 프라다다. 프라다의 컬래버레이션은 어느 브랜드와 조금 다른 면이 있다. 다른 브랜드들이 주로 디자이너나 성격이 판이한 패션 브랜드와 협업을 펼치는 반면, 프라다는 창의성을 공유하는 각계각층의 인물들을 컬래버레이션 테이블로 끌어올린다. 이번 시즌 역시 마찬가지였다. 프라다는 세계적인 산업 디자이너, 건축가들과 함께 컬래버레이션 작업을 선보였다. '산업 디자이너와 건축가의

손에서 탄생한 프라다라나...' 더욱이 이번엔 프라다와 협업을 펼친 산업 디자이너와 건축가의 면면을 살펴보면 그야말로 입이 떡 벌어진다. 세계적인 산업 디자이너인 로랑 & 에르완 부울렉(Ronan & Erwan Bouroullec) 형제와 독일 출신의 산업 디자이너 콘스탄틴 그리치치(Konstantin Grčić)를 비롯해 베이징 올림픽 주경기장과 도쿄 아이오마의 명물 프라다 에피센터 등을 지은 스위스 건축가 그룹 헤르초크 & 드 외롱(Herzog & de Meuron)과 미국 (타임)지가 최고의 현대 건축물 중 하나로 선정한 베이징 CCTV 본사 사옥을 지은 네덜란드 건축가 렘 콜하스(Rem Koolhaas) 등이 그

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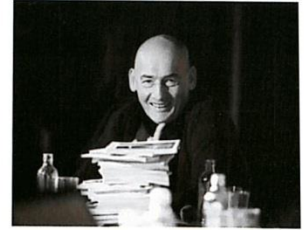


주인공이다. 프라다는 이들에게 프라다의 상징인 블랙 나일론 소재로 독특한 제품을 만들어줄 것을 요청했다. '프라다의 초대'라는 멋스러운 프로젝트명도 붙었다. 지난 1월 14일, 이탈리아 밀라노에 위치한 비알레 오르틀레스(Viale Ortes) 창고에 전 세계의 이목이 집중됐다. 프라다의 2018 F/W 컬렉션이 공개되는 날이었기 때문이다. 모두가 기다린 건, 당연 산업 디자이너와 건축가들이 만든 프라다, 즉 '프라다의 초대' 프로젝트였다. 패션쇼의 화려한 막이 올랐다. 이번 프라다가 선보인 F/W 시즌 컬렉션에는 작업복 느낌의 의상이 눈에 띄었다. 그제야

무릎을 '탁' 쳤다. 왜 프라다가 산업 디자이너와 건축가에게 협업을 요청했는지, 특히 실용적인 느낌의 의상을 여럿 선보였는데, 스포티하기보다는 우아한 방식으로 셔츠와 타이를 작업복과 매치하는 식이었다. 역시 프라다다웠다. 프라다의 새로운 컬렉션에 향한 정신이 팔려 있는데, 노란색 모자를 쓴 모델들이 성공성급 런웨이를 들어섰다. 산업 디자이너와 건축가들의 손에서 탄생한 '프라다의 초대' 프로젝트가 세상에 빛을 발하는 순간이었다. 프라다는 이번 프로젝트의 의상을 노란색 모자와 함께 스타일링해 특별함을 더했다. 산업 디자이너

부출레 형제는 고무 밴드와 아이릿으로 포인트를 준 검은색 숄더백을 만들었고, 건축가 그롬 헤르초크 & 드 뫼롱에서는 알파벳을 수놓은 재킷과 티셔츠를 선보였다. 또한 산업 디자이너 콘스탄틴 그리치치는 낚시 조끼를 응용한 블랙 나일론 소재 앞치마를, 건축가 램 콰하스는 실용성이 뛰어난 가방을 만들었다. 그들의 명성에 걸맞은 '위대한 탄생'이었다. 프라다에서는 국내 남성지 중 유일하게 <아레나>에만 이번 프로젝트의 비하인드 스토리를 공개하기로 했다. 그 특별한 이야기를 지금부터 전하고자 한다. 다음 페이지를 주목하시길.

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Rem Koolhaas

“1984년, 프라다는 백팩의 부활을 불러왔습니다. 야외 활동을 할 때 더할 나위 없이 유용한 백팩은 이제 도시 사람들에게 가장 사랑받는 가방이 되었습니다. 하지만 백팩은 어깨에 메기 때문에 손이 잘 닿지 않는다는 불편함이 있습니다. 물건 하나를 찾으려고 해도, 먼저 가방을 벗고 지퍼를 열어 온갖 물건들 헤집어 원하는 물건을 꺼내야 합니다. 이 과정이 시간 낭비처럼 느껴지기도 합니다. 가끔 공항에서 기내 반입용 수하물을 확인하기 위해 줄을 서 있으면, 특별한 것도 없는 백팩이 노트북, 책, 여행용 파우치 등 네모난 물건들로 꽉 차 있는 모습을 보곤 합니다. 가방에 내용물을 넣고 빼는 모든 입구는 어울리지도, 크기에 맞지도 않는 느낌입니다.

저는 이번 프로젝트에서 도시의 현대인에게 더욱 잘 어울리도록 새롭게 해석한 백팩을 제안합니다. 이 새로운 백팩은 앞으로 메는 가방입니다. 물건을 언제든지 쉽게 꺼낼 수 있고, 가방 내부는 다양한 크기의 수납공간으로 채웠습니다. 앞으로 메는 가방은 제어가 쉬우므로 무심결에 여기저기 부딪히는 사고를 피할 수 있을 뿐 아니라 가방을 좀 더 자신의 소유물로 느낄 수 있습니다.”



Photo by Willy Vanderpierre

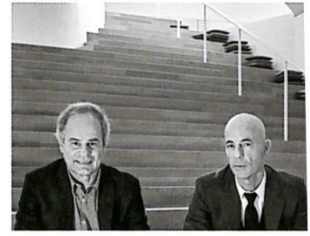


Konstantin Grcic

“제 디자인은 낚시 조끼를 참고했습니다. 낚시 조끼는 주머니가 많이 달린 실용적인 옷으로, 주로 나일론으로 만들어져 왔습니다. 처음에는 요제프 보이츠(Joseph Beuys)의 유명한 낚시 조끼를 프라다의 블랙 나일론 소재로 다시 만들어보고자 했습니다. 하지만 시간이 좀 흐른 뒤에는 이 주제를 좀 더 추상적으로 해석한 ‘앞치마’와 ‘모자’라는 두 가지 모델을 가지고 작업을 진행했습니다.”



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Herzog & de Meuron

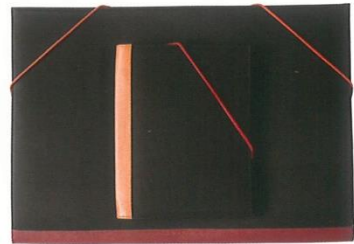
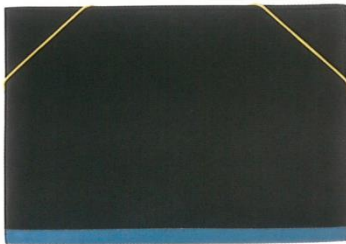
“언어는 주장을 통해 사람들을 설득하고 시적인 단어로 사람들을 매료시키는 힘을 상실했습니다. 언어는 계몽을 위한 무기였습니다. 언어는 주장과 의미를 구성했고 중요한 진실을 파헤치는 데 사용되었습니다. 언어는 언어로, 주장은 다른 주장으로 반박할 수 있었습니다. 비판적인 언어는 사회 내부에서 바깥으로 뺏어 나가며 과거의 보수적이고 억압적인 가치에서 나아가 사회적 질서를 해방함으로써 혁신을 꾀했습니다. 하지만 이제 언어는 사람들을 계몽하는 능력을 상실했고, 사람들의 마음을 사로잡는 힘을 잃어버렸습니다. 우리가 살고 있는 소위 정보사회에서는 진실과 절반의 진실, 진실이 아닌 것들이 똑같이 취급됩니다. 언어는 진실한 내용이나 깊이 있는 의미를 만들어내지 못합니다. 더 이상 사람들의 믿음을 얻을 수 없는 언어는 무력해지고, 몰락하고, 해체되어 학문의 영역으로 몰려났습니다. 한때 강력했던 상징 및 기호와 유사하게 텍스트(언어)는 디자인이나 패턴, 장식으로 인식되기도 합니다. 단어와 문단이 단순히 장식적으로 사용된 이 디자인에서 언어는, 발굴 현장에서 만난 고대의 옷이나 동전 등 유물과도 같이 우리를 매혹시킵니다.”

Photo by Willy Vanderpierre



Ronan & Erwan Bouroullec

“저는 항상 폴더를 옆구리에 끼고 걷는 사람들의 옆모습이 좋았습니다. 기하학적으로 깔끔하게 커팅된 직사각 모양의 폴더가 사람들의 움직임과 대비를 이루기 때문입니다. 이 프로젝트에서는 그 기하학적인 구조를 솔더백에 적용해보기로 했습니다. 블랙 나일론 소재가 주는 통일된 느낌에 내부 거싯과 낮은 달린 패스닝, 고무 밴드와 아일릿으로 시각적인 즐거움을 더했습니다.”



4 Designers, 4 Creations

프라다가 패션 프로젝트 '프라다 인바이트(Prada Invites)'를 위해 세계적 명성의 산업디자이너, 건축가 4팀과 힘을 모았다.
나일론 소재의 아름다움과 실용성, 기술력 등 다각도로 탐구한 완성작을 2018년 F/W 시즌 프라다 남성 컬렉션에서 처음 공개한다.

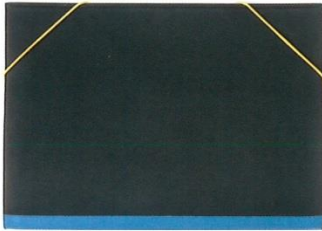
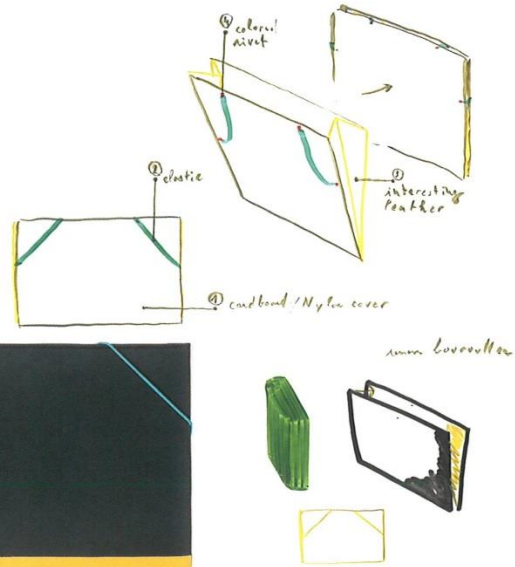
에디터 정순영(jsy@noblesse.com)



© Willy Vanderperre

RONAN BOURULLEC

"저는 폴더를 끼고 걷는 건축가나 화가, 학생들의 옆모습이 좋았습니다. 깔끔하게 커팅한 직사각형 폴더가 사람들의 움직임과 대비를 이루기 때문이죠." 프랑스 출신의 세계적 제품 디자이너 로낭 부룰레크는 이런 생각에서 영감을 가져와 각진 세이프의 가방을 디자인했다. 건축물처럼 기하학적 구조가 돋보이는 이 백은 단색인 덕에 전체적으로 통일된 느낌이지만 그 속에 컬러 포인트가 숨어 있다. 백 하단의 블루와 옐로, 퍼플, 오렌지 컬러 가죽 라이닝과 대비를 이루는 컬러풀한 고무 밴드의 매치는 우리에게 시각적 즐거움을 선사한다.



감각적인 컬러 조합이 돋보이는 가죽 폴더.

로낭 부룰레크가 그린 디자인 스케치.



HERZOG & DE MEURON

바이에른 뮌헨의 축구 경기장 알리안츠 아레나와 베이징 올림픽 스타디움으로 유명한 건축가 듀오 헤어초크 앤 드 뢰롱이 이번 협업의 일원으로 참가했다. 1999년 뉴욕에 이어 두 번째로 오픈한 플래그십 스토어 프라다 부티크 아오아마를 디자인한 이들은 프라다와는 오랜 인연을 자랑하는, 누구보다 프라다를 잘 이해하는 디자이너로 손꼽힌다. 헤어초크 앤 드 뢰롱은 프라다의 블랙 나일론 패션 프로젝트를 진행하며 언어의 과거와 현재 그리고 미래를 되돌아봤다. 바야흐로 지금의 언어는 사람들을 설득하고 매료시키는 힘을 상실했다. 과거 언어는 계몽을 위한 무기였고, 의견을 내세우고 중요한 진실을 파헤치는 데 사용됐으며, 권위를 지녔다. 헤어초크 앤 드 뢰롱은 이런 세태를 안타까워하며 한때 강력한 힘을 발휘한 언어의 위대함을 옷에 표현했다. 과거 언어를 상징하는 디자인이나 장식, 인간의 몸에 새긴 패턴, 언어의 발굴 현장에서 만난 두루마리와 동전 등의 고대 유물에서 모티브를 얻어 디자인을 완성했다. 그 결과 오래된 문서에 적혀 있는 문자를 프린트한 셔츠, 초창기 영어 문자를 음각한 단추 장식의 아우터, 책 속 빛바랜 문자들을 그대로 새긴 그라데이션 화이트 티셔츠 등을 창조해냈다.



6



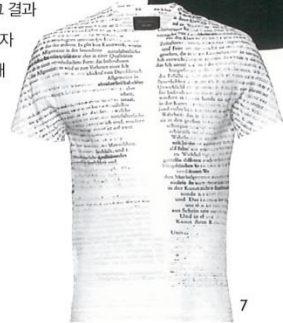
3



4



5



7

1, 2, 3, 4, 5 건축가 듀오 헤어초크 앤 드 뢰롱에게 영감을 준 디자인이나 장식, 고대 유물, 6 문자를 음각한 단추 장식의 아우터, 7 문자를 프린트한 티셔츠.

KONSTANTIN GRČIĆ

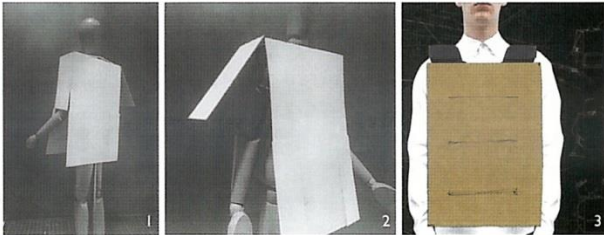
"제 디자인은 낚시할 때 입는 아웃포켓 베스트를 참고했습니다. 쉽게 말하면 주머니를 옷처럼 입는 제품으로, 앞치마와 베스트로 활용 가능한 모자 달린 베스트를 떠올려보세요." 독일의 산업디자이너 콘스탄틴 그리치치는 영감의 원천을 이렇게 설명한다. 처음 프라다가 이 프로젝트를 전했을 때 그는 등근 첵이 달린 회색 페도라에 낚시 조끼를 입고 행위예술을 펼치는 예술가 요제프 보이스를 떠올렸고, 이 베스트를 나일론 소재로 만들어보고 싶었다. 하지만 시간이 흐른 뒤 이 주제를 좀 더 추상적으로, 현대적으로 재해석했고, 앞치마와 모자를 결합한 유틸리티 베스트를 창조하게 되었다고



낚시할 때 입는 아웃포켓 베스트에서 영감을 얻은 나일론 소재 베스트.



앞치마와 베스트로 활용 가능해 현대인의 바쁜 라이프스타일에 유용하다.



REM KOOLHAAS

2009년 경희궁에서 열린 프라다 트랜스포머 프로젝트를 성공적으로 이끈 건축가 렘 콜하스도 프라다 인바이트에 흔쾌히 동참했다. 그는 1984년 처음 세상에 선보인 프라다의 나일론 소재 백백을 다시 부활시키고 싶었다. 야외 활동에 유용한 백백 속에는 스웨터와 레인코트, 바나나, 마실 것, 양말 등 온갖 잡다한 물건을 보관한다. 그리고 이 모든 것이 모여 하나의 큰 덩어리를 이루게 되는데, 착용자는 원하는 물건을 찾기 위해 시간을 낭비하기 일쑤. 렘 콜하스는 이렇게 뒤섞여 있는 물건들을 백백에서 꺼낼 때 줄과 매듭, 벨크로 등을 풀어헤치는 난관에 봉착하곤 했는데, 이번 프로젝트에서 그런 경험을 떠올렸다. 따라서 가방에 들어 있는 물건을 언제든지 쉽게 꺼낼 수 있도록 디자인했으며, 내부를 여러 공간으로 구획해 물건을 편리하게 여닫을 수 있다. 가방의 움직임이 효과적으로 제어할 수 있기 때문에 더더욱 자신의 소유물로 느껴진다는 게 그의 설명. 실용성은 물론 디자인에서도 렘 콜하스의 실험적 디자인 감각을 느낄 수 있다. 등에 찰싹 달라붙는 직사각형 종이를 엮은 것 같은 모습이 인상적이며 모던한 블랙과 화이트 컬러, 3단 지퍼 장식, 렘 콜하스가 디자인한 세련된 영문 로고가 눈길을 끈다.



1, 2, 3 건축가들이 디자인할 때 견본 모형을 만들어보듯, 미니 미네키에 백을 만들어 제품을 완성한 건축가 렘 콜하스.

4 실용성과 미적 감각을 모두 갖춘 렘 콜하스의 백백.



2018 F/W UOMO COLLECTION

2018년 F/W 시즌, 프라다의 남성 컬렉션 쇼는 실제 프라다의 물류 창고로 쓰이는 웨어하우스에서 진행했다. 모델들은 곳곳에 독특한 그래픽 삼벌을 장식한 공간을 가로지르며 총 44개의 남성 룩과 15개의 여성 룩을 선보였다. 실용적인 작업복을 컨셉으로 한 이번 컬렉션에서는 스포티함을 드러내는 대신 셔츠와 넥타이를 우아한 방식으로 매치한 세련된 스타일링을 제안했다. 패드를 삽입한 오버사이즈 아우터들은 산업적이고 안전주의적 컨셉에 맞게 볼륨감 있게 표현한 것이 특징. 한편 프라다는 앞서 소개했듯 독창적 작품 세계로 알려진 산업디자이너와 건축가 4팀에게 나일론 백을 비롯 제품의 디자인을 의뢰하는 '프라다 인바이트' 프로젝트를 진행했고, 2018년 F/W 시즌 프라다 남성 컬렉션에서 이를 공개했다. 이 룩들은 특별히 노란색 모자와 함께 스타일링해 존재감을 과시했다. 프라다 블랙 나일론의 새로운 청사진을 제시한 감동적인 순간이었다. ◆ 문의 02-3218-5331



문자를 프린트로 활용한 로남 부를레크의 셔츠.



디자이너, 건축가 4팀과 협업한 룩들을 노란 모자로 강조한 2018년 F/W 시즌 프라다 우모 컬렉션.



**Looking
 AROUND**
 FASHION FILE

THE REFERENCE POINT OF THE PROJECT BY GRČIĆ (IN THE PHOTO TO THE LEFT) IS THE FISHERMAN'S VEST, CONCEPTUALLY INTERPRETED AS A BAG THAT BECOMES A GARMENT. THE IDEA IS EXTENDED TO TWO MODELS THAT INTERPRET THE THEME IN AN EVEN MORE ABSTRACT WAY: GREMBIULE AND CAPPUCCIO.



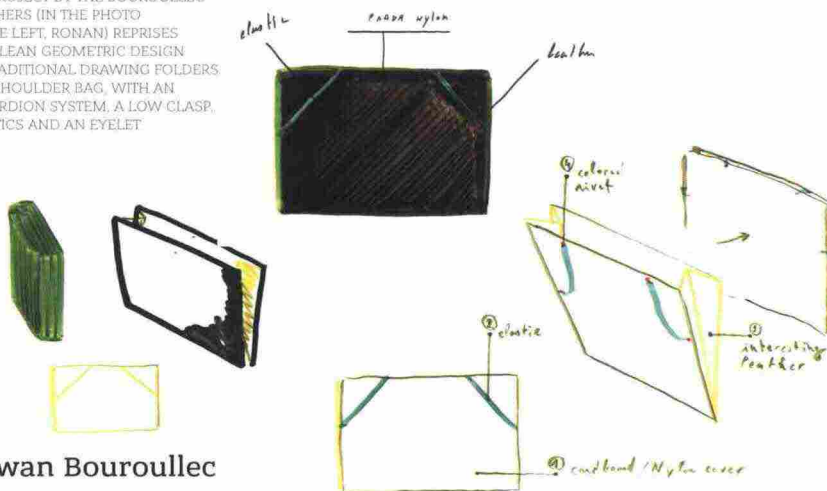
Konstantin Grčić



THE PROJECT BY THE BOURULLEC BROTHERS (IN THE PHOTO TO THE LEFT, RONAN) REPRISES THE CLEAN GEOMETRIC DESIGN OF TRADITIONAL DRAWING FOLDERS IN A SHOULDER BAG, WITH AN ACCORDION SYSTEM, A LOW CLASP, ELASTICS AND AN EYELET



Ronan & Erwan Bouroullec



ronan bouroullec

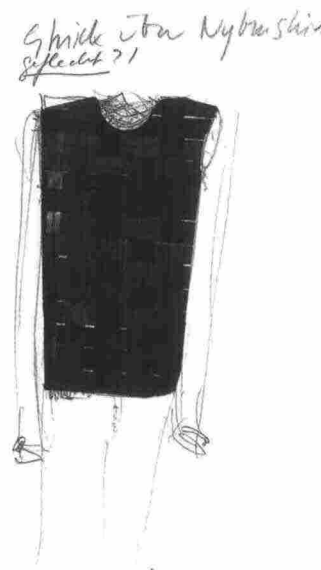
**WEARABLE
 CONTAINERS**

Four well-known designers were invited by Prada to explore the technical and aesthetic aspects of nylon. The results are unique garments that express the industrial side of the maison

Prada sent a strong signal with its menswear show in Milan for fall/winter 2018. A declaration of intent the underlined the hot topic of the contiguity of artistic disciplines, but also the links between the brand and its roots. Starting with the location: not the showroom on Via Fogazzaro, creatively furnished by OMA, which has always been a setting for such presentations, but a space on the outskirts of town,

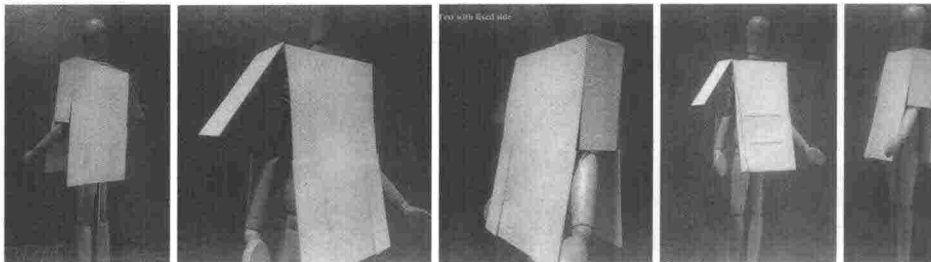
at Viale Ortles, used for the storage of Prada's art collection. For the occasion, the packing of the works was artistically transformed with colored paper, or decorated with graffiti. The models did not stroll down a catwalk, but mingled with the audience. Prada invites was the title, and those invited were four outstanding design signatures – Ronan & Erwan Bouroullec, Konstantin Grčić, Herzog & de Meuron and Rem Koolhaas – emphasizing the bond between the brand and design/architecture. Finally, the protagonist was the Black Nylon fabric, the same technical material Miuccia Prada used in 1988 for her first collection, leading to an iconic series of

Looking
 AROUND
 FASHION FILE



Herzog & de Meuron

THE PROJECT BY JACQUES HERZOG AND PIÈRE DE MEURON (LEFT), CONCENTRATES ON THE COMMUNICATIVE VALUE OF APPAREL (TRENCH COAT, SHIRT, T-SHIRT). IT STARTS WITH THOUGHTS ON LANGUAGE - DEPRIVED OF VALUE AND POWER, AT THIS POINT - AND ON THE TEXT, SEEN IN A DECORATIVE SENSE, TREATED AS A PATTERN THAT GIVES A NEW IMAGE TO THE FABRIC.



REM KOOLHAAS (PHOTO TO THE LEFT) REINTERPRETS THE ICONIC PRADA BACKPACK IN NYLON, ADAPTING IT FOR CONTEMPORARY URBAN STYLE. HIS MODEL IS WORN IN FRONT TO ALWAYS BE ACCESSIBLE, AND IS DIVIDED INTO MULTIPLE COMPARTMENTS.

Rem Koolhaas

handbags and accessories. Patented in 1937, this fabric was used in the United States during World War II to make parachutes, taking the place of silk, whose imports from China had been blocked.

Though without experience in the fashion world - only Konstantin Grcic could boast of a collaboration with Brioni, for which he created a one-off garment for the "Wallpaper Handmade" exhibition (Milan, Brioni boutique, 13-17 April 2011) - the designers were asked to come up with their own interpretations of nylon, bringing out the more industrial side of the complex Prada identity. Apart from Herzog

& de Meuron, who contributed an essential trench coat with large round buttons and exposed stitching, and the Bouroullec brothers, creators of a folder for transporting drawings, the architects and designers focused on 'wearable containers': a vest in the case of Rem Koolhaas, and a sort of apron by Konstantin Grcic. Both creations are garments conceived to contain things and functions, thus with a sense of being inhabitable, such as the one the artist Lucy Horta gave to her "Refuge Wear" (1993-96)" ideally addressed to the homeless.

The gilet by Koolhaas and the apron by Grcic feature pockets with zippers,

suitable to store the existenzminimum of designers with their increasingly global, nomadic lifestyle. More than clothing, these are wearable containers that allow people to lug around a complete professional survival kit. Bruno Munari, in his booklet *Pensare confonde le idee* (Thinking Gets You Confused, Corraini Edizioni, Milan, 1993), shed light on the relationship between garments and furnishings: "Drawers are the pockets of furniture and pockets are the drawers of clothes. Sometimes you look for something in a drawer, and instead it is in another pocket."

With the project Prada invites and the revival of nylon, the fashion house expresses the desire to return to the technical and functional aspects of its collections, concentrating on forms and performance rather than decoration, the protagonists of recent seasons ■
 Cristina Morozzi

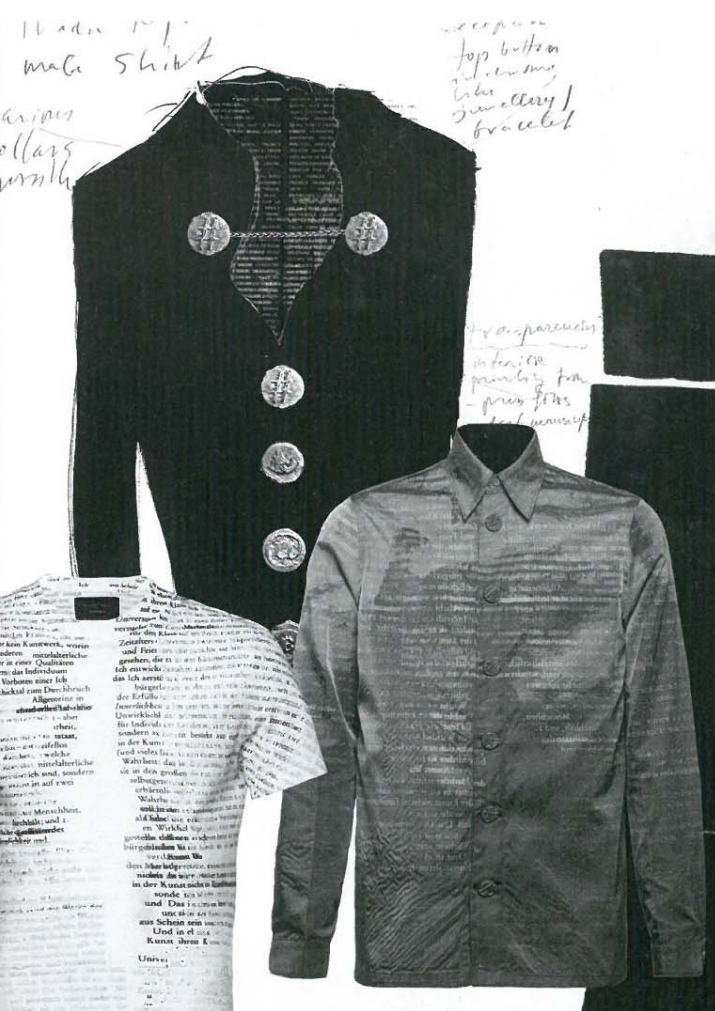
FASHION FILE
P91. CONTENTORI DA INDOSSARE

QUATTRO NOTI PROGETTISTI SONO STATI INVITATI DA PRADA A ESPORARE GLI ASPETTI TECNICI ED ESTETICI DEL NYLON.

UN'INIZIATIVA DA CUI SONO NATI CAPI UNICI CHE ESPRIMONO IL LATO PIÙ INDUSTRIALE DELLA MAISON

È stato un segnale forte, quello lanciato da Prada in occasione della sfilata Uomo Autunno/Inverno 2018 proposta a Milano lo scorso gennaio. Una dichiarazione d'intenti che ha sottolineato la contiguità tra le discipline artistiche di cui tanto si discute, e allo stesso tempo ha ribadito il legame del brand con le sue origini. A partire dal luogo della sfilata: non lo showroom di via Fogazzaro, arredato creativamente da OMA, che da sempre rappresenta il palcoscenico delle presentazioni della griffe di moda, ma uno spazio nella periferia di viale Ortles adibito a deposito della sua collezione d'arte. Per l'occasione, gli imballaggi delle opere sono stati artisticamente trasformati con carte colorate, o decorate da graffiti. I capi non hanno sfilato in passerella, ma in mezzo al pubblico. "Prada invites" era il titolo della sfilata e gli invitati erano quattro note firme del progetto - Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & De Meuron e Rem Koolhaas - a sottolineare il legame del marchio con il design e l'architettura. Infine, il protagonista è stato il tessuto Black Nylon, lo stesso materiale tecnico che Miuccia Prada aveva utilizzato nel 1988 per la sua prima sfilata e da cui era nata una serie iconica di borse e accessori. Brevettato nel 1937, questo tessuto era stato impiegato dagli Stati Uniti, durante la seconda guerra mondiale, per la realizzazione dei paracadute in sostituzione della seta, di cui era stata impedita l'importazione dalla Cina. Per quanto privi di esperienze in ambito moda - solo Konstantin Grcic vantava una collaborazione con la sartoria Brioni, per la quale creò una cappa-pezzo unico in occasione di "Wallpaper Handmade exhibition" (Milano, boutique Brioni, 13-17 Aprile 2011) - i progettisti sono stati invitati a dare la loro interpretazione del nylon, mettendo così in risalto il lato più industriale della multiforme identità di Prada. Mentre Herzog & De Meuron hanno ideato un trench essenziale, caratterizzato da grandi bottoni rotondi con cucitura a vista, e i fratelli Bouroullec una cartella porta-disegni, gli altri architetti e designer hanno progettato dei 'contenitori indossabili': un gilet, nel caso di Rem Koolhaas, e una sorta di grembiale, nel caso di Konstantin Grcic. In entrambi i casi, si tratta di capi pensati per contenere cose e funzioni, dotati dunque di un valore abitativo, simile a quello che l'artista Lucy Horta aveva attribuito ai suoi "Refuge Wear" (1993-96), idealmente destinati ai senza fissa dimora. Il gilet di Rem Koolhaas e il grembiale di Konstantin Grcic sono corredati di capaci tasche zippate, adatte a contenere l'"esistenzminimum" dei progettisti, sempre più globali e nomadi. Più che capi d'abbigliamento, sono dei contenitori indossabili che consentono di portarsi appresso un kit di sopravvivenza professionale. Bruno Munari, nel suo libretto "Pensare confonde le idee" (Corraini Edizioni, Milano, 1993), evidenziò l'analogia tra abiti e arredi. "I cassetti sono le tasche dei mobili e le tasche sono i cassetti dei vestiti. Talvolta cerchi qualcosa in un cassetto e invece è in un'altra tasca". Con il progetto Prada invites e la riproposta del nylon, la maison ha voluto esprimere la volontà di recuperare l'aspetto tecnico e funzionale delle sue collezioni, concentrandosi sulle forme e sulle prestazioni e non sulla decorazione, protagonista delle ultime stagioni. *Cristina Morozzi*

DIDASCALIE: pag. 91 Il riferimento della proposta di Grcic (foto a sinistra) è il gilet da pesca, concettualmente inteso come borsa che si fa indumento. Il progetto si è poi esteso a due modelli che interpretano il tema in modo ancora più astratto: Grembiule e Cappuccio. Il progetto dei fratelli Bouroullec (nella foto a sinistra Ronan) riprende la geometria netta delle tradizionali cartelle per disegni per una borsa a tracolla, con sistema a fisarmonica, chiusura bassa, elastici e occhio. **pag. 92** Rem Koolhaas (foto a sinistra) reinterpretava l'iconico zaino Prada in nylon, adattandolo allo stile urbano contemporaneo. Il suo modello viene infatti portato 'davanti' per essere sempre accessibile a chi lo indossa ed è diviso in più compartimenti. Il progetto di Jacques Herzog e Pierre de Meuron (a sinistra) si concentra sulla valenza comunicativa dei capi di abbigliamento (trench, camicia e t-shirt). Parte infatti da una riflessione sulla lingua, ormai priva di valore e potere, e sul testo inteso in senso decorativo, qui trattato come un pattern che attribuisce una nuova immagine al tessuto.



»Eine andere Welt«

Ihre Arbeit als Architekten ist eher für die Ewigkeit. Ausgerechnet Jacques Herzog und Pierre de Meuron (Elbphilharmonie, New Tate Gallery, Allianz Arena) haben sich jüngst für Prada an kurzlebiger Mode probiert. Die Mailänder Designerin und das Basler Architekturbüro kennen sich schon seit vielen Jahren – von gemeinsamen Bauten, aber auch Projekten wie einem Bühnenbild für die Met. Trotzdem kam Miuccia Pradas Idee für die Basler überraschend. Ab Juni sind die Kleidungsstücke erhältlich.

Herr Herzog, die einzige Vorgabe von Prada war: Sie sollten sich mit schwarzem Nylon beschäftigen. Das kommt einem eher wie Spielerei vor...

...Black Nylon ist ein Material, das Prada schon vor vielen Jahren in die Mode einbrachte und mit vielen anderen Materialien kombinierte – zu einer Zeit, als noch niemand sonst derart fremde und technische Materialien mit der Idee von edler Eleganz verband. Das war Ausdruck einer neuen, intellektuell geprägten Haltung in der Modewelt. Vielleicht könnte man es eine ikonoklastische Haltung nennen.

Dabei ist Mode oder ein Bühnenbild doch etwas zeitlich sehr Begrenztes.

Ja, und das ist ja gerade das Interessante für uns Architekten: Etwas zu entwickeln, das dann schnell ausgeführt wird und nur für kurze Zeit da ist und dann wieder verschwindet. Das ganze Leben ist ja so. Nur Architektur nicht. Die soll ja länger halten als nur einen Moment, länger gar als ein Menschenleben.

Was bringt Ihnen so ein Ausflug in die Mode als Architekt?

Wir haben ja selbst auch eine eher konzeptuelle und experimentelle Herangehensweise. Das heißt, wir wollen von jedem Projekt etwas lernen, etwas erfahren, das wir vorher nicht wussten. Hätten wir einen typischen Stil, würden wir diesen ja immer einbringen und verteidigen wollen. Wir lernen und erfahren also etwas durch unsere Arbeit mit Prada.

Nämlich?

Wir erfahren etwas von einer anderen Welt. Die Arbeit an Mode ist unglaublich schnell und auf die jeweilige nächste Präsentation ausgerichtet. Die ganze kreative Energie entlädt sich orgasmusartig anlässlich der Fashion Show. Das Team ist zwar noch erschöpft und verkatert, aber die nächste Kollektion muss schon wieder geplant werden. Architekten haben in Zeiten von Wettbewerbsabgaben oft auch Nachtschichten, aber diesen permanenten Druck, sich neu zu präsentieren wie in der Modewelt, kennen Architekten nicht. *Thomas Tuma*

Jacques Herzog und einige der Stücke, die er mit Pierre de Meuron für Prada entworfen hat.



MAILAND

»A different world«

Although best known for their architectural oeuvre, built for eternity, Jacques Herzog and Pierre de Meuron (Elbphilharmonie, New Tate Gallery, Allianz Arena) recently chose to work with Prada, doyen of the transitory world of fashion. The Milan designer and the Basel-based architects have known each other for years and have collaborated on construction projects as well as in other fields – including a stage set for the Met Opera. And yet Miuccia Prada's idea came as a surprise for the Swiss duo. The styles are available from June.

Mr Herzog, Prada's only instruction to you was to create something using black nylon. That sounds more like a gimmick than a design brief...

... Black nylon is a fabric that Prada introduced to fashion many years ago. The company combined it with many other fabrics and materials, the only brand at that time to draw on such 'foreign' high-tech materials to create the idea of elegance.

This was the expression of a new philosophy in the fashion world: one driven by intellectual considerations. An iconoclastic attitude, you could say.

And yet both fashion and stage sets are extremely transient creations.

They are indeed, and that's exactly what interests us as architects – designing something that is quickly realized, yet has only a short lifespan and then vanishes. After all, life as a whole is like that – except for architecture, of course; architecture is designed to exist for longer than a moment, and indeed for longer than a human lifespan.

As an architect, what do you gain out of this kind of dip into the world of fashion?

Well, we ourselves apply a conceptual, experimental approach to our work. We aim to take something away from every project, to learn and experience something we hadn't known before. If we had a characteristic style, we would always be striving to apply it and defend it. So by working with Prada, we're learning and experiencing things.

And what are they?

We're exploring a different world. Working in fashion is an incredibly fast-paced process, where all attention is riveted on the next presentation. All that creative energy is then discharged in the fashion show, like an orgasm. Afterwards the team is still exhausted and hung-over, but work has to start on planning the next collection. Architects are certainly no strangers to pulling all-nighters when the deadline for a tender or a competition entry looms up, but we're not familiar with the kind of permanent all-embracing pressure to constantly reinvent oneself which drives the world of fashion.

Picture caption:

Jacques Herzog with some of the styles he designed for Prada with Pierre de Meuron.

F Fashion Briefing

Get ready to cruise around the world

By *Jamie Waters*



As I write this, fashion houses are preparing to show their cruise collections. Contrary to popular belief, these are not outfits for cruise ships or desert-island trips but trans-seasonal items that are more commercial than their spring/summer and autumn/winter counterparts. And while they fly under the radar, these collections are in many ways the lifeblood of the luxury industry.

Cruise shows, staged each May, are notably escapist. Unlike fashion weeks, brands are not shackled to Paris, Milan, London and New York. This year several houses are heading to the French Riviera; in 2017 Louis Vuitton went to Kyoto and in 2016 Chanel visited Havana.

These events offer a template for how all fashion shows might be in the future. At a time when people are questioning the relevance of catwalks and the industry is becoming more accessible (with shows live-streamed, for example), such gatherings allow brands to maintain their aspirational glow. "A luxury brand needs to make its audience dream. And a big part of what creates that is to stage exclusive events," Alexandre de Betak, the runway-show producer, told *MONOCLE* recently. "Dreaming" is what cruise shows do best.

Cruise clothes are also cash cows. They are more wearable than spring/summer and autumn/winter and, crucially, are on shopfloors for longer: about six months versus three. Reports suggest that cruise and pre-fall (the other inter-seasonal collection) account for 70 per cent of brands' total sales. Your wardrobe is probably already filled with cruise items; now you just need to book that island holiday. — (M)

Prada

ITALY

Shiny black nylon has been synonymous with Prada since the mid-1980s, when the house's groundbreaking – and widely popular – nylon backpack upended expectations about what luxury products should be. For her recent Milan menswear show, Miuccia Prada invited four fêted architects and industrial designers to create items using the material. One model wore a "backpack" on his front; it was designed by Rem Koolhaas and had neat rows of pockets to make it easier to find things. Another had a multi-pocketed fishing vest by Germany's Konstantin Grcic slung from his waist.

Our favourite, however, was a folio (pictured) designed by French architects and brothers Ronan and Erwan Bouroullec, which is a glossy take on the folders carried by architects and artists. — jsw
prada.com



Appletrees SWEDEN This Stockholm label specialises in roomy shirts made in Italy from super-fine Egyptian cotton.
appletrees.se



Studio Nicholson ITALY Founder Nick Wakeman does a great boxy shirt. This Madras-checked model is a standout.
studionicholson.com

Shirt special

GLOBAL

As we dive into summer we've decided to round up some choice shirts to sport in the sunshine. Button-downs recall long summer days – just look at the recent film *Call me by Your Name*, where the characters can be seen lapping up northern Italy's rays in an array of breezy Oxfords.

We're currently seeing the return of the camp-collar shirt, the 1950s staple that recalls tenpin-bowling outfits but, in the right shade, can embody retro cool.

That said, nothing beats a regular crisp cotton shirt in white, pale blue or striped white-and-pale-blue. Just remember: big collars are good, tight fits are bad and fabric trumps all. — jsw



Ami FRANCE Cool nonchalance is Ami's forte. Wear this striped poplin design untucked.
amiparis.com

VANITY CASE



KONSTANTIN GRICIC

Man in black

Pour la première fois, Prada a invité le gotha de l'architecture (intérieure et extérieure) et du design à créer une pièce unique à partir de son fameux Black Nylon, une des bases de la « doxa Prada ». **Ronan et Erwan Bouroullec**, **Rem Koolhaas**, Konstantin Grcic, **Jacques Herzog et Pierre de Meuron** : ces « *beautiful minds* » appartiennent tous au cercle rapproché de **Miuccia Prada**. Konstantin Grcic (sur la photo), nommé « *royal designer for industry* » par la Royal Society for the Arts en 2009, est à la fois un créateur et un penseur du design. Sa pièce unique emprunte autant au tablier qu'à la capuche pour réinterpréter la fameuse veste de pêche de **Joseph Beuys**.

— VIRGINIE MOUZAT

TENUE
PRADA

MATERIAL GAINS

The world's most innovative designers create their own takes on Prada's signature black nylon for a new men's collection

By *Stephen DOIG* Photographs by *Willy VANDERPERRE*

Miuccia Prada has always been a mistress of contradictions. Born into a luxury luggage dynasty, she spent her formative years protesting as a member of the Italian Communist Party. She turned 'ugly' geek attire and 1970s patterns into things of beauty and even transformed humble black nylon into the stuff of desires. Now, the fashion matriarch has asked four leading creatives to make the fabric even more precious in a venture called 'Prada Invites'.

'When I started using nylon, it looked more intriguing to me than couture fabrics. I am still obsessed with it,' says Prada of the material used by the architects and designers in the project, for which the brief was to create striking men's accessories and items of clothing. 'This led me to invite diverse creative minds to reflect on an idea, more than on the material. Each of them, free to interpret the black nylon and explore its potential, created unique pieces revealing their own personal visions.'

KONSTANTIN GRČIĆ *Industrial designer*

Grčić – who trained as a cabinetmaker in Dorset before going on to found his own Munich-based design project – has applied his purist aesthetic to perhaps the most singular of the Prada Invites pieces, a multifunctioning hybrid. 'The key reference for my proposal is the fishing vest, representing the idea of a bag as a garment,' says Grčić of his design, which folds into an apron and can be adapted into a vest with a hood.

'My first thought was to create Joseph Beuys' famous fishing vest in Prada black nylon. Later, I worked on the apron and hood, which interpret the theme in a more abstract way.'

ABOVE: Konstantin Grčić. LEFT: Model wears apron, £2,780, Prada Invites (prada.com)





REM KOOLHAAS

Architect

The Dutch architect's relationship with Miuccia Prada is one of her most long-standing. The duo have collaborated for more than 20 years on stores, installations and the most recent addition to Fondazione Prada: a nine-storey exhibition space in the form of a tower.

'In 1984, Prada was single-handedly responsible for the return of the backpack. It became the preferred urban personal-goods bag,' says Koolhaas. 'This project proposes a reinterpretation of the backpack, more suitable to the contemporary urban citizen. It is carried on the front; its contents are at any time accessible to the wearer. The frontal position gives a more intimate sense of ownership – a better control of movement.'
ABOVE: Rem Koolhaas. LEFT: Model wears frontpack, £2,710, Prada Invites, as before





HERZOG & DE MEURON *Architects*

'We felt like the black-nylon project was a logical extension of our core discipline of architecture, because clothing is a house for the body,' says Jacques Herzog of his and partner Pierre de Meuron's creation, a coat made up of nylon strips, bullion buttons and abstract prints. Herzog & de Meuron's projects have ranged from the Beijing National Stadium to the Serpentine Pavilion, but it was their deep respect for Mrs **Prada** that prompted the conversation about this project. '**Miuccia Prada** is an exception in the fashion world. She is a serious artist and, under her guidance, the brand continues to be more innovative than anybody else,' says Herzog.

TOP: Pierre de Meuron. BELOW: Jacques Herzog.
FAR LEFT: Model wears coat, £2,505, nylon-gaberdine shirt, £1,485, nylon-gaberdine trousers, £545, and jersey T-shirt, £740, all **Prada** Invites, as before



PRADA

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RONAN BOUROULLEC

Designer

It was the silhouette created by a folio tucked under the arm that inspired Paris-based Ronan Bouroullec – along with his brother and design partner Erwan – to create a folder in leather, nylon and cardboard. ‘I’ve always like the profiles of people walking around with art folders; the movement of that rectangle, its clear-cut, fixed geometry contrasting with the moving bodies,’ Ronan says.

Organic fluidity has been the calling card of the brothers’ work since they founded their furniture business in the 1990s, evident in their Vitra Algues fronds, exploding plastic fixtures that mirror rippling underwater plants to act as a screen divider, or in their interactive ‘textile field’ for the V&A comprising 240sq m of fabric.

‘This project takes that geometry and instils it in a bag – with elastic bands and eyelets – producing a subtle graphical playfulness,’ he adds. ●
LEFT: Ronan Bouroullec. FAR LEFT: Model holds portfolio, £1,630, [Prada Invites](#), as before



Todo al nylon

Prada se alía con diseñadores y arquitectos de prestigio para recuperar el material más emblemático para la firma.

Roberto Castaño

Konstantin Grcic con el chaleco de nylon diseñado para Prada Invites. Página siguiente: Jacques Herzog y Pierre de Meuron con el abrigo creado para la ocasión.



ALLÁ POR EL AÑO 1933, el químico estadounidense Wallace Hume Carothers inventó y patentó (años después) el nylon, un polímero sintético que pertenece al grupo de las poliamidas. Elástico y resistente, no precisa de planchado, y se utiliza en la confección de medias, tejidos o telas de punto, entre otros muchos productos de nuestro día a día.

Los expertos en la materia aún no se han puesto de acuerdo en la interpretación de su nombre. Algunos, aseguran que es un juego de palabras que hace referencia a los

nombres de la ciudad de Nueva York (NY) y a la de Londres (LON), que conjugados darían nombre a este material. Otra de las leyendas atribuye este nombre a abreviaciones de frases como "Now You Lousy Old Nipponese", que hacen referencia al rechazo hacia los japoneses durante la Segunda Guerra Mundial por parte del pueblo americano, aunque también es probable que los inventores de este material juntaran las letras de sus esposas: Norma, Yolanda, Laura, Olaya y Natalia para patentar su hallazgo.



En paralelo, y desde 1913, fecha en la que se fundó, la firma de lujo Prada se hacía un hueco en el mercado gracias al fruto del trabajo, el tesón y el empeño de su diseñador y fundador, Mario Prada. Poco tiempo tardó la marca en convertirse en el proveedor oficial de la Familia Real Italiana por la utilización de buenos materiales y la calidad de sus acabados. Este entusiasmado diseñador dirigió la marca, introduciéndose en la *jet set* y las esferas más altas del continente europeo hasta 1978, momento en el que su nieta, Miuccia, conoció a Patrizio

Bertelli, su futuro marido. En ese momento tomó las riendas de la dirección artística de la empresa con el objetivo de “llevar a Prada un paso más allá”. Miuccia, además, se doctoró en Ciencias Políticas y militó en

Prada ha conseguido marcar el ritmo de la moda revitalizando y reinterpretando elementos del imaginario colectivo.

el Partido Comunista antes de dirigir la empresa familiar. Desde entonces, Prada ha conseguido marcar el ritmo de la moda revitalizando y reinterpretando elementos presentes en el imaginario colectivo y es, junto con otras importantes firmas de moda, una de las empresas que rige la forma en la que todos nos vestimos a día de hoy.

“En un mundo en el que apenas hay tiempo para nada, la ropa puede ser un poderoso instrumento. Es toda esta implicación social de la moda y el vestir lo que encuentro verdaderamente interesante

La firma italiana ha reforzado su compromiso por mantener el nylon como uno de los “must have” de nuestro armario.

hoy en día, y en realidad nadie se molesta en analizarlo porque se supone que nuestro trabajo es algo estúpido y esnob”, contó la diseñadora en una entrevista para la revista *Vogue* en noviembre de 2005.

Desde sus inicios, Prada ha apostado en sus colecciones por el nylon, ya que lo consideran un material “atemporal, práctico” y una “expresión vanguardista de la elegancia de hoy en día”. Con su última iniciativa, bautizada con el nombre ‘Prada Invites’, la firma italiana ha reforzado su compromiso por mantener este material como uno de los “*must have*” de nuestro armario. Para ello, ha invitado a cuatro consagrados arquitectos y diseñadores, Herzog & de Meuron, Rem Koolhaas, Konstantin Grcic y los hermanos Bouroullec, y les ha propuesto realizar un diseño único utilizando el nylon para “aportar cuatro enfoques radicalmente diferentes que investiguen el aspecto poético, práctico, técnico y estético de este material” según los diferentes gustos y preferencias de cada uno de ellos.

KONSTANTIN GRIC se ha hecho popular por sus diseños funcionales, la utilización en sus trabajos de formas geométricas, la simplicidad y el uso materiales de alta tecnología. Para este proyecto, Grcic cuenta que se le pasó por la cabeza “recrear el famoso chaleco de pesca que de Joseph Beuys utilizando el típico black nylon de Prada”. Después, perfeccionó su trabajo centrándose en un delantal técnico que abraza la figura del cuerpo para “interpretar el tema de una manera más abstracta”.

El arquitecto holandés Rem Koolhaas ha sido el encargado de reinterpretar un

utensilio tan cotidiano como la mochila con el objetivo de “adecuarla al ciudadano urbano contemporáneo”. En el año 1984, Prada fue el único responsable del regreso de este elemento tan útil que dejó de utilizarse tras las exploraciones terrestres. Ahora, la mochila ha vuelto al panorama de tendencias, por lo que se ha diseñado una nueva en nylon con compartimentos accesibles que permiten “que la vida moderna se desarrolle con facilidad”. Destaca de este modelo la utilización de la posición frontal, que proporciona “un

sentido de propiedad más íntimo y un mejor control del movimiento que evita colisiones inconscientes”, según ha contado el arquitecto.

Los hermanos Bouroullec también han colaborado con la firma italiana diseñando un bolso inspirado en las carpetas comúnmente empleadas para transportar láminas de arte o arquitectura. “El proyecto recoge un proceso geométrico y lo refleja en un bolso de hombro, con fuelle interior, un cierre bajo, bandas elásticas y un ojal”, explican. En este modelo se ha



Rem Koolhaas ha reimaginado la clásica mochila de Prada, que en su versión se pone por delante. Página anterior, Ronan Bouroullec con su portadocumentos.



empleado “un único color que produce una sutil gracia gráfica”.

Por su parte, los arquitectos Jacques Herzog y Pierre de Meuron han contribuido a la campaña creando un conjunto de chaqueta y camiseta con un diseño que se ha inspirado en el “control ejercido sobre la sociedad contemporánea y el poder del lenguaje”. Para estos profesionales, “el lenguaje ha perdido su poder, el poder de persuadir a las personas con argumentos y palabras”. Por esta razón, las prendas se han confeccionado utilizando un diseño

minimalista y holgado. Para los estampados, se han utilizado palabras y rostros que antaño eran potentes.

SEGUNDOS ANTES de presentar la nueva campaña otoño/invierno 2018 en la feria Prada FW 2018 Menswear, que tiene lugar en Prada Warehouse, en Milán y, entre alfileres, carreras y el estrés típico de los desfiles de una pasarela de moda, Miuccia Prada, contó a los micrófonos de los medios que acudieron a cubrir el desfile que “vivimos tiempos extraños en los que no

sabemos bien adónde vamos”. Resulta curioso escuchar esto de una de las gurús de la moda. No saber hacia dónde se dirige la profesión sería impensable en otros modelos de negocio. Pero esta industria siempre funciona de una forma diferente a lo establecido.

Con esta última iniciativa, el gigante italiano pretende “enriquecer sus colecciones con diseños de colaboradores ajenos a la industria para extender el proceso creativo hacia otras disciplinas”. Y devolverle al nylon todo el esplendor que se merece. ▀

Avant-Garde Approach

Miuccia Prada invites four architects to create items using black nylon fabric: the ultimate icon of the brand

Italian designer Miuccia Prada has always been at the cutting edge of fashion's drive. From countercultural fabric choices and subverting definitions of beauty to hiring architects to design her stores, as well as the brand's foundations in Milan and Venice that show constantly revolving art exhibitions, Prada's offerings have been ambitious and, in their finest manifestations, avant-garde.

Now, the woman with the "ugly beauty" mantra has surprised the market again by inviting four celebrated creative minds to work on a unique item for her autumn/winter 2018 menswear collection. True to form, on this occasion Mrs Prada (as she's called in-house) has switched the focus to the industrial side of the multifaceted Prada identity. Globally renowned architects Rem Koolhaas, Ronan & Erwan Bouroullec, Herzog & de Meuron and Konstantin Grcic have been enlisted to work with a simple brief: to create an item using the black nylon fabric, considered a Prada icon. In 1984, Mrs Prada first introduced black nylon with the brand's backpack. It served as the perfect representation of the designer's nomadic, exploratory sensibilities, but also of her understanding of the principle of utilitarianism. Totem of style and travel piece combined, the fashion-meets-function item became the It-bag overnight. It was minimal, too, emblazoned only with Prada's iconic triangular logo. The black nylon backpack was a high-low stunt of prescient proportions, a game-changer that is still coveted today.

Prada Invites – as the new initiative is called – brings together the architects to manifest four radically different

approaches that investigate the poetic, practical, technical and aesthetic aspects of nylon. The Paris-based Bouroullec brothers have collaborated with a wide range of companies such as Cassina, Alessi, Samsung, Flos and more; their work covers a broad stretch from jewellery to structures, and from drawings to videos and photography. But this is their first time trying their hand at fashion design, so how did they find the project?

"I've always liked the profiles of people – architects, painters and students – walking around with their art folders," says Ronan Bouroullec. "The movement of that rectangle... its clear-cut, fixed geometry contrasting with the moving bodies. This project takes that geometry and instils it in a shoulder bag, with its inside gusset, low-fastening elastic bands and eyelets, and use of a single colour, which produces a subtle graphical playfulness."

The Munich-based Grcic has won numerous design awards and has curated exhibitions such as Design Real for London's Serpentine Gallery, as well as building pavilions for the Venice and London Biennales. His style is pared down and minimal – "simplicity", as he calls it – and for this project, he used maritime inspiration for his contribution. "The key reference for my proposal is the fishing vest, representing the idea of a bag, which is what the nylon material has been primarily used for, as a garment," he explains. "My first thought was to recreate [German Fluxus artist] Joseph Beuys' famous fishing vest in Prada black nylon. Later, I worked on two models that interpret the theme in a more abstract way: Apron and Hood."


Swiss phenoms Jacques Herzog and Pierre de Meuron received the Pritzker Prize for architecture in 2001 and have assembled a veritable greatest-hits of work: Beijing's National Stadium, aka the Bird's Nest; the Tate Modern in London; the Pérez Art Museum Miami; and M+ in Hong Kong, due to open next

year. Prada is a regular collaborator with Herzog & de Meuron, who build stores for the brand, but this was the inaugural fashion crossover.

For the duo's entry, Herzog has invoked language and its changing identity. "Language has lost its power – to persuade people with arguments or to enchant them with the poetry of words," explains Herzog. "It was a weapon of enlightenment." He argues that language has lost its seduction, becoming an empty vehicle of information. As such, he uses text as a design element, like a pattern or decoration, with entire passages almost like ornamental tattoos. "The language we encounter here is like an archaeological find, as fascinating to us as ancient scrolls or coins, because we sense that its time is running out," he says.

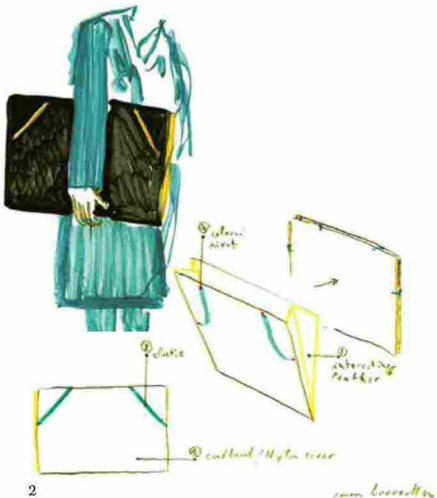
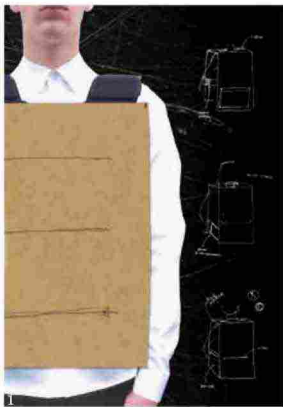
Last but not least is the towering figure of the Rotterdam-born Koolhaas, who runs Dutch architectural firm OMA. Currently a professor at Harvard, he has built the Fondazione Prada in Milan, the Garage Museum of Contemporary Art in Moscow and the headquarters

of China Central Television in Beijing, amongst others.

Koolhaas has taken the same deconstructive approach to the Prada commission as he does on a building. "This project proposes a reinterpretation of the backpack, more suitable for the contemporary urban citizen," he explains. "It is carried on the front so its contents are at any time accessible to the wearer. It is dimensioned to accommodate the devices that enable modern life to unfold, easily unpacked through convenient openings." The smart countercultural thinking of back-to-front "gives a more intimate sense of ownership", he adds. Which sounds a lot like Mrs Prada's entire blueprint for design, doesn't it? 

by Sonia Altshuler

1. The reinterpreted frontal backpack by Rem Koolhaas for Prada Invites
2. Sketch for the shoulder bag designed by Ronan & Erwan Bouroullec
3. Herzog & de Meuron's contributions to the project are called Language Restraint
4. Konstantin Grcic's design is inspired by Fluxus artist Joseph Beuys' fishing vest



The language we encounter here is like an archaeological find, as fascinating to us as ancient scrolls or coins, because we sense that its time is running out

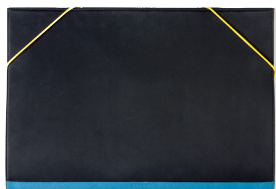
—Jacques Herzog



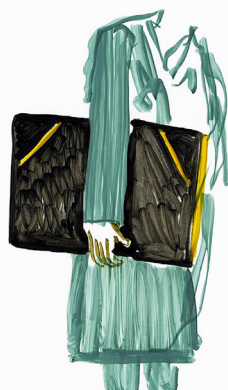
Images Courtesy of Prada

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

Ronan & Erwan Bouroullec



De Bouroullec-broers bekleedden een map met zwart nylon



Een schets voor de samenwerking met Prada

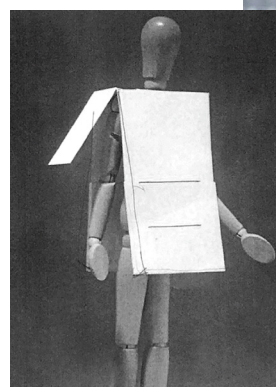


De Bouroullec-map op de Prada-catwalk

Rem Koolhaas



De Koolhaas-versie van de Prada-rugzak



De eerste ontwerpfase van Rem Koolhaas



De rugzak vertaald tot prominente borsttas

Een vruchtbare verhouding

MODE / Ontwerpster Miuccia Prada werkt veel samen met architect Rem Koolhaas. Hij en nog vijf designers ontwierpen ook voor de Prada-collectie.

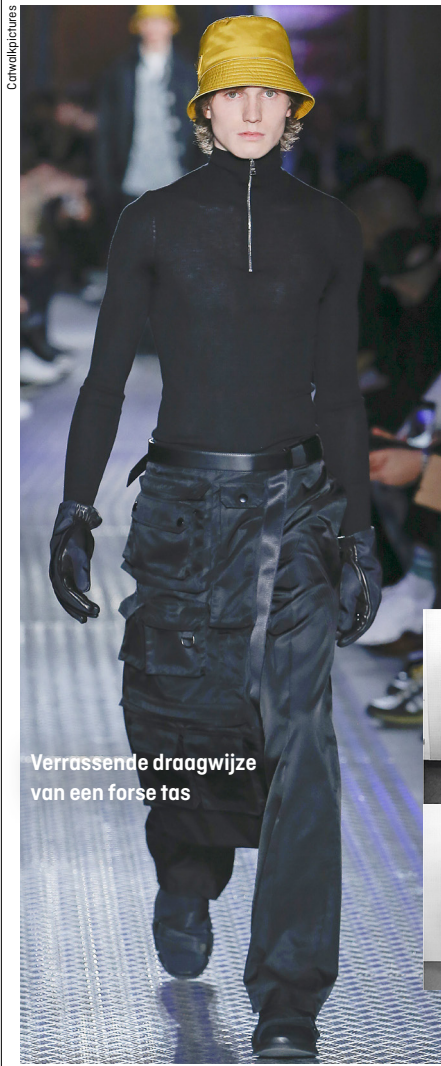
John de Greef in Milaan

Prada-shows bijwonen in Milaan is om verscheidene redenen een uniek voorrecht. De presentatie is slechts toegankelijk met een op naam gestelde uitnodiging voor geselecteerde pers en inkopers die goed genoeg zijn bevonden om Prada te verkopen. Maar het is vooral een privilege omdat ont-

werpster Miuccia Prada (69) elk seizoen verast met een uitzonderlijke, soms raadselachtige kijk op kleren, met alweer een andere aanpak van de show en met een nieuw omringend decor.

Voor dat laatste werkt de Italiaanse Prada al vele jaren samen met de Nederlandse architect Rem Koolhaas (73). Hij ontwierp in 2000 de New Yorkse Prada-shop met een spectaculair golvende trap als winkelvloer. Koolhaas is vaak persoonlijk te gast bij de Prada-shows, maar de credits van het decorontwerp gaan naar AMO. Dat is een designstudio en denktank waarvan de letters de spiegeling zijn van OMA (Office for Metropolitan Architecture), het architecten-collectief waarbinnen Koolhaas een vooraanstaande rol speelt.

Dankzij AMO zat het publiek bij Prada al eens op hemelsblauwe blokken van piepschuim verspreid over een knalgroene kunstgrasmat, aan spiegelende zwembaden (gevuld met water en niet met glanzend plastic, zoals sommige bezoekers na een misstap ontdekten). Ook hadden toeschouwers eens



Canwalkpictures

Konstantin Grcic



Konstantin Grcic for Prada-schorttas



Grcic haalde inspiratie uit schorten

Verrassende draagwijze van een forse tas



Canwalkpictures

Herzog & de Meuron



Architectenduo Herzog & de Meuron koos voor kleding



Taal en schrift leidden tot vage dessins

Kleren van Herzog & de Meuron

de illusie plaats te nemen in een gigantisch stripboek. Naast die afwisselende collecties en decors was er jaren één constante: als locatie altijd dezelfde zaal bij het Prada-hoofdkwartier in Milaan. Tot begin dit jaar.

De mannenmodeshow voor najaar 2018 was op een ander adres. Daar was een enorm magazijn met stellingen vol kratten nabgebouwd, alsof de bezoekers toegang kregen tot het depot van het ernaast gelegen kunstcentrum Fondazione Prada. Dat is een bijzonder geslaagd en groot museum- en expositiecomplex (plus een bioscoop en café) waarvoor Koolhaas/OMA een voormalige destilleerderij verbouwde, een oude toren spectaculair geheel goud verfde en allerlei aanvullende architectuur leverde.

Het nieuwste deel van dit Prada-kunstencentrum, in een tot voor kort vergeten stukje Milaan achter een rangeerterrein, is een gebouw van negen verdiepingen. De officiële opening was afgelopen april tijdens de drukbezochte Milanese designweek. Bezoekers van de Prada-show met de vrouwenmode voor komend najaar mochten al op een don-

kere februari-avond kennismaken met dit ontwerp van Koolhaas, dat nu onderdak biedt aan de hedendaagse Prada-kunstcollectie. Het exterieur verrast met een zigzagbelijning waardoor de melkblanke kolos visueel aan gewicht verliest.

Binnen blijkt nog duidelijker dat elke hogere verdieping ook een veel hoger plafond en nog grotere raampartij kreeg. De enorme vensters tot op de vloer met uitzicht op duis-

Het is een voortreffelijke relatie tussen de modeontwerpster en de architect

ter Milaan en een spiegelen zwarte vloer gaven een hallucinerend effect aan de Prada-show. Een demonstratie van de voortreffelijke relatie tussen Prada en Koolhaas, de modeontwerpster en de architect.

Een verhouding die Miuccia Prada dit jaar uitdiepte door Koolhaas en andere architecten en vormgevers uit te nodigen spe-

ciaal voor de Prada-mannenmodecollectie een ontwerp te maken. Graag wel geïnspireerd op het zwarte glanzende nylon waarvan Miuccia Prada midden jaren tachtig rugzakjes liet maken. De praktische én dure nylontasjes die zo'n wereldsucces werden dat het ingedutte familiebedrijf, dat sinds 1913 koffers en andere bagage maakte, uitgroeide tot begeerd modemerkt.

Bij de showinvitatie zat een stevig informatiepakket met ruwe schetsen en gedachten van Rem Koolhaas, zijn Zwitserse collega-architecten Herzog & de Meuron, de Duitse industrieel ontwerper Konstantin Grcic en de Franse designers en broers Roman & Erwan Bouroullec. Tijdens de show was het speuren naar de concrete bijdragen van deze topnamen uit de architectuur en design die in juni wereldwijd te koop zijn in Prada-shops. Dat zijn enkele kleren van Herzog & de Meuron met vervaagde dessins van letters, een forse documentenmap van de Bouroullecs, en van zowel Grcic als Koolhaas een tas te dragen aan het lichaam. Beide opvallend flink gebouwd. **E**

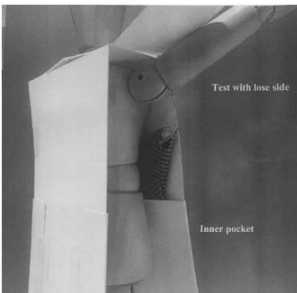
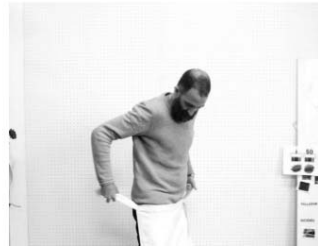
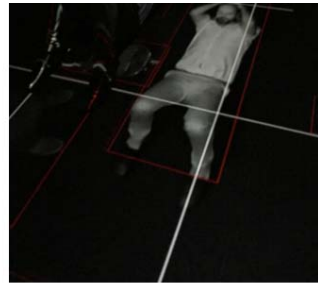
Nylon icons: four design greats reimagine Prada's synthetic signature

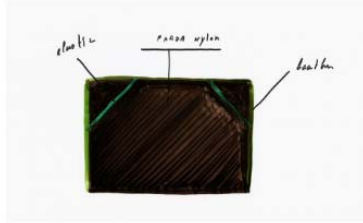
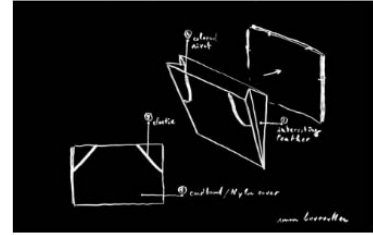
FASHION / 14 JAN 2018 / BY LAURA HAWKINS

Prada is synonymous with elevating nylon into a must-have luxury material. Now, for the first time, as part of its Prada Invites project, the innovative Milanese house has invited four renowned creatives – Ronan and Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron and Rem Koolhaas – to create an item in the fabric as part of its A/W 2018 menswear collection. Herzog & de Meuron worked with Prada in the early noughties on the brand's Aoyama boutique in Tokyo. Meanwhile, Koolhaas designed the Fondazione Prada in 2015, and has been collaborating with the brand for over a decade on the set design of its seasonal catwalk shows through AMO, the research branch of OMA. As Prada's A/W 2018 men's kicks off in Milan, we reveal exclusively the influences behind the nylon designs...



base year: pure object: shot





GQ-MAGAZINE.CO.UK

Why you need a piece of Prada's new architectural collection

The Milanese mega-brand teamed up with four architects for its Autumn/Winter 2018 collection. Here's the blueprint of the thing

BY [TEO VAN DEN BROEKE](#) Thursday 18 January 2018



Miuccia [Prada](#), known to those in the industry, deferentially, as Mrs Prada, is famed for her collaborative tendencies. The designer - who sits at the helm of one of Milan's most important and influential fashion houses - will team up most seasons with an artist or illustrator to produce a unique shoe, sweater or bag to surprise and delight the ready audience in her packed-out show space. There were those folksy shirts from Autumn/Winter 2016, which featured illustrations by artist Christophe Chemin, and let's not forget those comic book drawings by James Jean, which feature on cross-shoulder bags in the current Spring/Summer 2018 collection.

For her latest collection, Autumn/Winter 2018, which was shown in [Milan](#) last week, Mrs Prada took things a step further, teaming with four major architects and product designers to create four of the key pieces in her new line.

Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & De Meuron and Rem Koolhaas were all invited to create one item each out of Prada's classic black nylon - a fabric which featured heavily in the new collection.

The Bouroullec brothers came up with a souped-up portfolio bag, designed to be carried on the shoulder and finished with a cobalt-blue interior; Grcic produced a backpack designed to be carried on your front (though we reckon you could probably carry it on your back, too); Herzog & De Muron came up with a short-sleeved shirt printed with ancient texts; and Koolhaas, a regular Prada co-conspirator, came up with a many-pocketed utility belt, which hung from the waist.





The collection will be available to buy from around June onwards, so you'd better start building to it.

<http://www.gq-magazine.co.uk/article/pradas-architectural-aspirations>¹



Designer_
Rem Koolhaas

Product_
Front Pack

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PRADA Invites

4組のクリエイターが作ったプラダのナイロン。

レム・コールハース、ヘルツォーク&ド・ムーロン、コンスタンティン・ゲルチッチ、ブルレック兄弟の4組が、ナイロンを使ったアイテムを作成。誌上初お目見えです！

photo_Taro Mizutani (brn) styling_Tomoko Iijima hair_Kenichi Yaguchi
model_Jan (anore) text_Hisashi Ikai (p.128, 130, 132) editor_Jun Ishida

JULY 2018 Casa 130

| PRADA Invites |



Designer_

Ronan & Erwan Bouroullec

Product_

Art Folder

ロナン&エルワン・ブルレック兄弟は、建築家や画家たちが持ち歩くアートフォルダーにインスパイアされたバッグを作成。「長方形で、はっきりとした輪郭を持ち、幾何学的形状と、動く身体との対比」に興味を抱いていたとのこと。留め具やゴムバンドがカラフルなアクセントをなす。アートフォルダー250,000円、トップス105,000円、パンツ90,000円*以上予定価格（以上プラダ/プラダクライアントサービス）。

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職人が使うベルトや、フィッシャーマンズベストをヒントにして、衣服と収納という2つの役割を兼ねるアイテムを目指したコンスタンティン・ゲルツッチ。「強度がありつつもエレガントに見える」というプラダのナイロンの特徴を生かし、多様な機能を備えた複数のポケット付きエプロンを作成。エプロン456,000円、パンツ90,000円、シューズ86,000円*以上予定価格（以上プラダ/プラダクライアントサービス☎0120-45-1913）。

Designer_
Konstantin Grcic
Product_
Apron

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Designer_
Herzog & de Meuron
Product_
T-shirt, Dress shirt, Coat

「言語の抑制」をテーマにカットソー、シャツとナイロンのコートを作成したヘルツォーク&ド・ムロン。装飾と化した現代の言語に古代の巻物やコインに見られる神秘性を付与した。カットソーにプリントしたテキストがシャツでは反転し、コート内側には赤外線カメラで撮影した身体の写真をプリント。カットソー121,000円、シャツ243,000円、コート410,000円
*以上予定価格 (以上ブラダ/ブラダ クライアントサービス)。

「プラダのナイロン」、そのお題にどう答えましたか？

Rem Koolhaas

視線と手の動きの延長線上にあるバッグ。

Q バッグの持ち方を前掛けにするという大胆な発想は、どのようにして生まれたのでしょうか？

A バックパックは容量がたっぷり入り持ち運びにも便利ですが、空港の税関の手荷物検査やセキュリティチェック、駅やバスで料金を支払うときなど、肩からいちいち外して前に移動しなければならない煩わしさを常に感じていました。だから、今回プラダからプロジェクトの相談を受けたとき、これまでとは全く異なるバッグの持ち方を提案したいという思いがすぐに湧きあがりました。

Q フロントタイプにすることで、どんなメリットが考えられるのでしょうか？

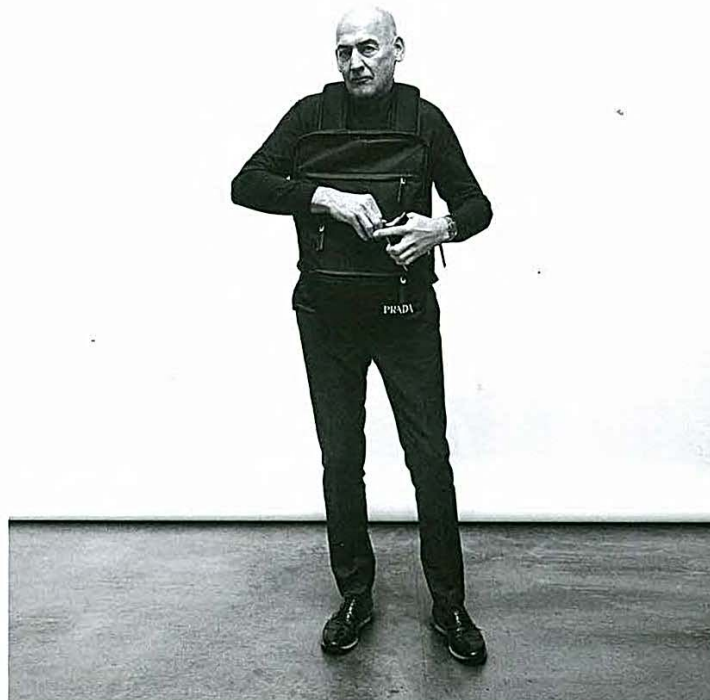
A 中身が取り出しやすくなるのはもち

ろん、目線や手の動きの範疇にカバンがあるので、人混みの中でも不具合を感じないはず。また、リュックを前にすると体が守られているようで、安心感を覚える人もいるのではないのでしょうか。

Q ニューヨークのエビセンターからプラダ財団まで、これまでもプラダとはコラボレーションを重ねていますが、今回改めて気づいたことは？

A ファッションアイテムをデザインしたのは自分のキャリアのなかでも初めての経験でしたが、やはりプラダのものづくりのクオリティとクリエイティブな思想にはブレがありません。プラダとの付き合いは20年以上ですが、今回改めて同社の力量を知り、感服しました。

レム・コールハース 1944年オランダ生まれ。75年建築事務所OMAを共同設立。近年の代表作に〈カーサ・ダ・ムジカ〉〈シアトル中央図書館〉〈中国中央電視台〉〈プラダ財団〉など。



Konstantin Grcic

職人たちの姿から、発想を展開。

Q プラダに対する印象は？

A 母が使っていたプラダのハンドバッグを見て、とても品のあるファッションブランドだと認識していました。今回の話が持ち上がったときは嬉しい反面、自身にファッションデザインの素養がないので、かなり戸惑いましたね。

Q どのようなところからコンセプトを考えたのですか？

A まずは、身近なところからデザインのもととなるエレメントを探すことから始めました。そこで目をつけたのが、仕事を共にする職人たちが頻りにつけているエプロンです。専門分野や作業内容に応じて特徴的な形状のものを使っていて、それらは服というよりも、整理&収納の

役割を果たす道具としての意味合いが強い。この発想であれば、僕もデザインを展開していけると思いました。

Q ヨーゼフ・ボイスからもインスピレーションを受けたそうですね？

A 同じ街に住んでいたもので、複数のポケットが付いたフィッシャーマンズベストを着た彼の姿を、よく目にしていました。その影響からか、高校生のときには僕も似たベストを着ていましたね。

Q 自身の記憶や経験をたどった先に生まれたのが、このエプロンなんですね。

A ファッションとプロダクトという2つの領域を重ね合わせてみると、どちらも多様なスキルと経験が必要だということが改めてわかりました。

コンスタンティン・グルチッチ 1965年ドイツ生まれ。木工家具作りを学んだ後、RCAでデザインを専攻、91年にデザイン事務所KGIDを設立。カッシーナ、ヴィトラ、無印良品などと協働。





Herzog & de Meuron

現代の言語をテーマとした3アイテム。

Q プラダのナイロンからまず思い浮かべたことは？

A (ジャック・ヘルツォーク) ブラックナイロンというテクニカルな素材をエレガントな方法で取り入れることなど誰もしなかった80年代に、プラダは因習打破ともいえる考え方で実行し、ファッションにおける知的な新しい姿勢を示しました。このプラダの代表的な素材を一変させ、よく知られている深みのある「黒さ」だけでない他の価値を見せたいという衝動を感じました。

Q 「Language Restraint」(言語の抑制)というコンセプトを、3つのアイテムでどう表現しましたか？

A かつてのシンボルやサインと同様に、

現在テキストはデザインとして捉えられ、人々の身体にタトゥーとして彫られます。私たちは、アイテムを重ねることでそれを表現しました。すなわち、衣服の内側にレイヤードされた、かすれた身体タトゥーです。ナイロンのコートとボクンに施したプリントは、考古学的な断片や発見を思い起こさせます。永遠に残ると信じるものは、いずれ消えさることを表現しているのです。

Q このアイテムをどう着ますか？

A さまざまな機会にシャツを着るのを楽しみにしています。内側に隠されたプリントはすぐに目に入ることがないので、予想外のアクセサリーとして身につけることができると思います。

ヘルツォーク&ド・ムーロン ジャック・ヘルツォーク(右)とピエール・ド・ムーロンからなる建築家ユニット。(プラダ青山・エビセンター)や(ミュウミュウ 青山)を手がける。



Ronan & Erwan Bouroulec

“描く人間”に必須のフォルダー。

Q ナイロンという素材から最初に思い浮かべたものは？

A すぐに思いついたのは、今はすでにない、昔持っていたアートフォルダーの数々です。そしてナイロンならではの非常に頑丈な素材感にも惹かれました。

Q デザインする上で最もこだわった点は？

A 私たちは描く人間です。いつでも、どこでもスケッチをしていて、それは私たちにとってとても重要なことです。フォルダーは、この5グラムにも満たない大変な価値のあるものを持ち運び保護するためのもので、だからこそ軽さと硬さが必要となります。プラダでは制作から素材の選択まですべてが慎重に行われま

す。そして職人の動きは“金”にも値するものです。デザインにおいては、誰かのために作ることが重要なので、そのことを心がけました。

Q ファッションアイテムのデザインということで難しかった点は？

A デザインとは日常的な文化に形を与えることだと私たちは考えます。プラダはすでに現代の文化において大きな意味を持つ存在なので、あまり難しいことはありませんでした。しかしファッションには私たちが聴きすぎるリズムや習慣があるのも確かで、フォルダーを普遍的なストーリーの道筋に沿わせながらも、ちょうど良い具合の驚きと奇抜さを持つものにしようと思いました。

ロナン&エルワン・ブルレック ロナン(写真)は1971年、エルワンは76年、ともにフランス生まれ。パリを拠点にスタジオを構え、家具を中心にジュエリーから建築まで幅広くデザイン。



FONTANA MILANO 1915
Leather shopping bag
PRICE UPON REQUEST



GUCCI
"GG" canvas beauty case with bamboo handle
PRICE UPON REQUEST



N°21
Nylon and leather fanny pack
€ 470



VALENTINO GARAVANI
Nappa leather fanny pack
PRICE UPON REQUEST



TOD'S
Technical fabric backpack
PRICE UPON REQUEST



PRADA
"Prada Invites" nylon and Saffiano leather document holder
€ 1.800

"What a piece of work is a man!". Hamlet's outburst was part of a soliloquy on the contradictory nature of the human animal. In the 21st century we are pretty short on Shakespeare-level deep-thinkers - so the easiest way to shorthand what kind of a man you are is the piece of portage you carry. Witness the options across the spread above: 12 totable totems in which a man can both stow his essentials and

show his essence. The backpack, once a practical option predominantly favoured by schoolchildren and hikers, has arguably become the most current form of day-to-day luggage for the contemporary Millennial. The fanny pack is the backpack retooled for Generation Z. Worn cross-body with the compartment on the front, you can signal your brand of choice, stow your phone, and keep your hands free for

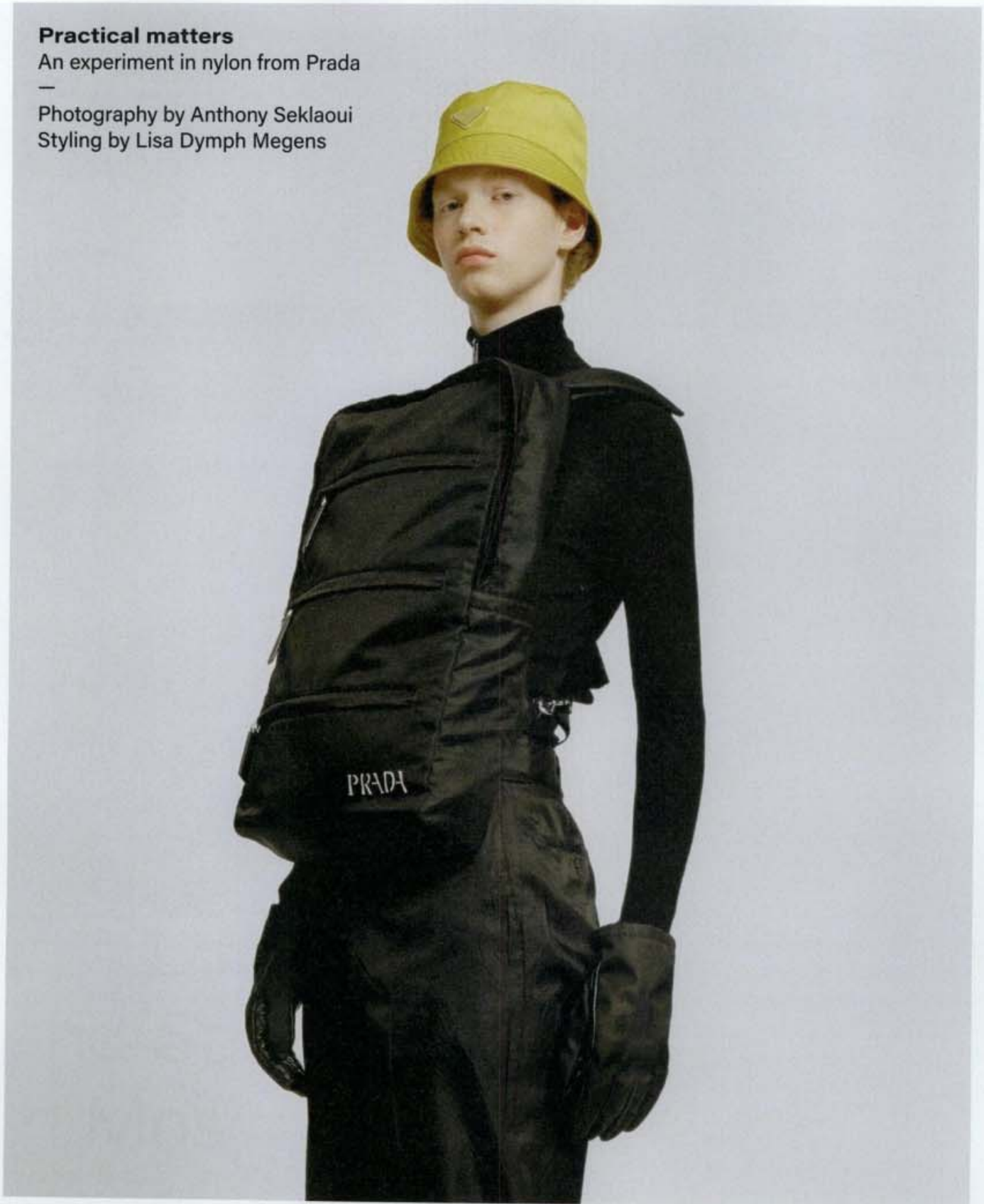
Practical matters

An experiment in nylon from Prada

—

Photography by Anthony Seklaoui

Styling by Lisa Dymph Megens

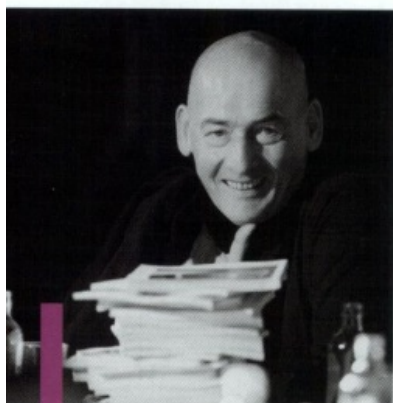


Prada's black nylon bags were a fashion staple of the 1990s. Now, the brand has invited, among others, product designer Konstantin Grcic and architect Rem Koolhaas, to create their own unique nylon objects with an industrial scope. While Rem Koolhaas brings the backpack front of mind and body, in his sandwich-board-inspired piece, Grcic applies unalloyed elegance to the fishing vest.



All of Joe's clothes are by **Prada**.

Art direction: Alex Michael / Hair: Kazuhiro Naka / Make-up: Jinny Kim /
Photography assistant: Michael Rudd / Styling assistant: Mariana Arboleda
Cusan / Casting: Lisa Dymph Megens / Model: Joe G at Troy Agency

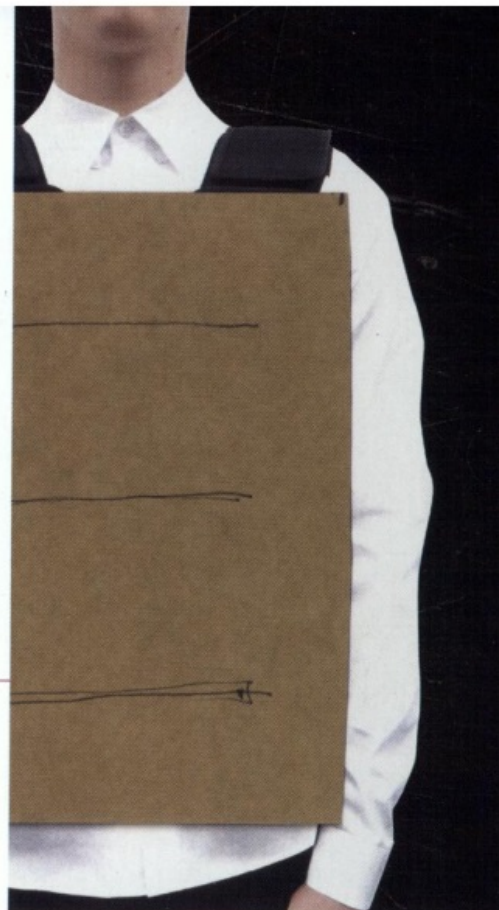


SOPRA: Rem Koolhaas.
A DESTRA: schizzo e modello
dello zaino frontale.

CAMBIO CONCETTUALE

Sperimentazione, gioco e occupazione responsabile dello spazio: per **REM KOOLHAAS** l'architettura è questo.

Dalle spalle al torace. Lo zaino frontale disegnato da Rem Koolhaas per Prada Invites è la risposta dell'architetto al suo fastidio per chi, indossandolo sulla schiena, è inconsapevole dello spazio che ingombra. «La trasformazione è visiva, ma il cambio è più profondo, è concettuale», dice. E, a modo suo, divertente. «Gioco è la parola che mi piace usare parlando di progetti e di architettura, perché ha a che fare con la sperimentazione», spiega Koolhaas. «Stanze che diventano sempre più grandi o piani che si aggiungono ad altri piani, come accade nella Torre della Fondazione Prada, sono divertenti. Il mio motore è questo, che si tratti di un edificio o di uno zaino». □



I fantastici quattro

Stesso materiale di partenza. Un invito "open" a utilizzarlo per creare un pezzo della minicollezione **PRADA INVITES**. La creatività di superarchitetti come Rem Koolhaas, Ronan & Erwan Bouroullec, Herzog & de Meuron e Konstantin Grcic al servizio del nylon nero.

di ELENA DALLORSO



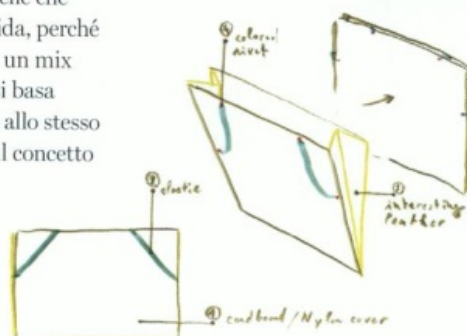
IDEE CHIARE E PROPORZIONI

Nasce da un ricordo di studenti il progetto ibrido di **RONAN & ERWAN BOURULLEC**.

Che cos'è il design? «Qualunque cosa non cresca da sola», dice Ronan Bouroullec. Così, partendo dal loro credo (definire oggetti e linguaggi che durino nel tempo) i due fratelli francesi, per la prima volta coinvolti in un progetto di moda, hanno disegnato una cartelletta come quelle che usavano ai tempi dell'università. «Ma ibrida, perché si può chiudere come un portamonete, in un mix di funzioni e possibilità. Il nostro lavoro si basa sempre su un'idea che sia chiara e leggera allo stesso tempo e su belle proporzioni. Oltre che sul concetto di responsabilità: l'architettura deve garantire che artigianato e piccole aziende possano sopravvivere». □



SOPRA: Ronan ed Erwan Bouroullec.
A SINISTRA: lo schizzo della cartelletta.
SOTTO: il disegno del progetto.





SOPRA E A DESTRA:
gli schizzi
per Language
Restraint,
il progetto
di Herzog
& de Meuron
(in alto, a destra).



UNA CASA PER IL CORPO

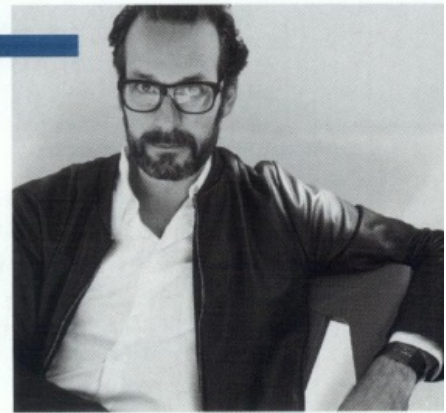
Moda e architettura, per **HERZOG & DE MEURON**, esprimono il mondo in cui viviamo. E per entrambe la ricerca è alla base.

Le loro precedenti collaborazioni con Prada sono state di tipo architettonico e concettuale: per la casa hanno ideato sfilate, ma anche prodotto scenografie e costumi per un'opera verdiana alla New York Metropolitan Opera. «Il progetto "nylon nero" è stato una logica estensione della nostra pratica dell'architettura: gli abiti sono in un certo senso delle case per il corpo», spiegano Jacques Herzog e Pierre de Meuron. «Ma è la prima volta che prendiamo parte attiva in una creazione di moda, con bottoni, tessuti, fibbie. Abbiamo usato il tessuto Prada trasformandolo, attraverso una vera e propria ricerca sul materiale, per rivelarne altre qualità oltre al colore per cui è famoso». □

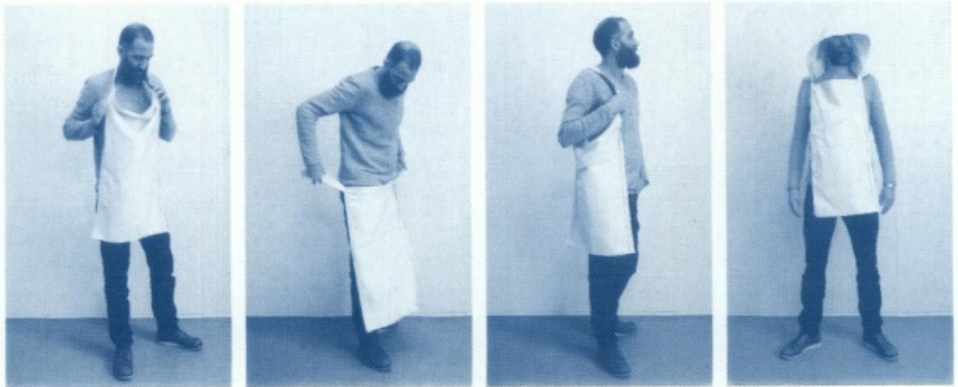
DALLA BORSA AL VESTITO

Funzione, eleganza e semplicità: il grembiule secondo **KONSTANTIN GRČIČ**.

«Per me il nylon nero era legato alle borse Prada, un materiale connesso alla moda e all'industria», spiega Konstantin Grčić. L'idea alla base del suo progetto è semplicissima: replicare la praticità di un gilet da pesca in una sorta di grembiule. «Fin da piccolo sono stato ossessionato dai gilet dei pescatori (avevo visto una foto in cui l'artista tedesco Joseph Beuys ne indossava uno). Noi designer lavoriamo con le funzioni degli oggetti e un grembiule come questo è pieno di tasche e cerniere. Una citazione del marchio, per via del materiale, e un'esplorazione delle potenzialità di un indumento da lavoro». □



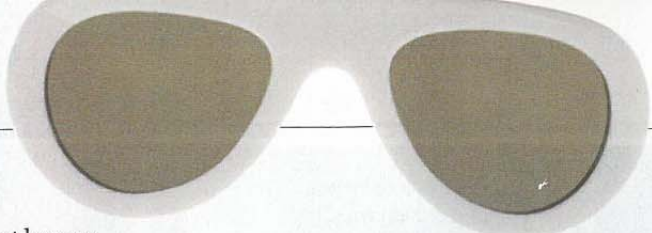
SOPRA: Konstantin Grčić. A SINISTRA: lo sketch per il grembiule. SOTTO: possibili utilizzi.



L'objet

Sous le soleil

Après les chaussures et les sacs, Pierre Hardy s'essaie aux lunettes. Cinq paires de solaires imaginées avec la complicité d'Hervé Domar, ami lunetier parisien également joaillier. Réalisés dans le Jura en acétate de cellulose, les modèles légers arborent des formes franches, des épaisseurs assumées, des courbes pures autant que des angles marqués, allant du noir Bakélite à l'écaillé, du navy blue à l'ivoire, via le bordeaux et l'orangé, en symbiose avec les verres solaires italiens unis ou dégradés. L'intérieur des montures se double d'une couleur supplémentaire, enserrée sous une dernière couche translucide laissant apparaître le motif « cube perspective », signature de Pierre Hardy.



La tendance

Rétro

Il souffle un vent d'esprit Seventies dans le dressing masculin. Blazer en laine, pull en laine, pantalon en laine sèche et sandales en python, Dries Van Noten.

- Sweater en mailles de coton, Missoni sur www.mrporter.com.
- Lunettes de soleil, monture en métal, Tom Ford.
- Cabas en cuir et veau velours, Gucci.



Le projet

« Prada Invites »

A l'invitation de Miuccia Prada, et pour la première fois dans l'histoire de la maison, les designers et architectes Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron et Rem Koolhaas – certains ont déjà imaginé des boutiques et des décors pour la griffe milanaise – ont travaillé sur un objet (vêtement ou accessoire) réalisé en Nylon noir, tissu signature de Prada.



Les temps changent

Charivari dans l'univers horloger : le géant du luxe Richemont a peaufiné deux ans durant, dans le secret le plus complet, une nouvelle marque, taillée sur mesure pour la génération Y. Son nom : Baume. Cette demi-sœur de Baume & Mercier bouscule les règles du jeu de la vente comme de la production : pas de boutiques, pas de stocks, une production à la demande. Et, surtout, la possibilité de personnaliser en ligne sa montre, du cadran aux aiguilles, puis de visualiser le résultat sous tous les angles. Deux collections, Iconic et Custom, sont proposées à partir de 490 euros, selon les options. D'un diamètre de 35 ou 41 millimètres, elles sont dotées d'un mouvement à quartz et d'un boîtier en aluminium, acier ou acier PVD. La marque Baume cultive enfin une image écorespectueuse : aucun matériau précieux extrait de quelque mine que ce soit, bracelets en matériaux naturels (lin, coton, Alcantara...), en PET 100 % recyclable ou réalisés à partir de déchets collectés dans les océans, les rivières et sur les plages ■ JUDIKAEEL HIREL

RETROUVEZ TOUTE
L'ACTUALITÉ DES MONTRES SUR
www.lepointmontres.fr

设计

亦旧亦新的跨界

今时今日，
当一个建筑师接受时装品牌的跨界邀约，
该交出安守本分的设计，
还是必须给出颠覆？

撰文：唐灵轩 Saltypink



建筑师 Rem Koolhaas 亲自演绎
他为 Prada 跨界设计的
尼龙双肩背包。

在跨领域行为渐成常规的当下，设计的定义愈发灵活变通。建筑师、室内设计师、工业设计师和时装设计师一定程度上可以置换身份，时尚品牌出于多变、新奇且视觉化的立场，能在产品设计、空间布置等不同层面上，去推动建筑事务所和设计工作室的研究与思考。除了功能性，建筑、时尚和设计有着另一共同点——它们都是传递信息的媒介，正如时装评论家 Cathy Horyn 数年前观察到的时装产业媒体化：“品牌变多了，声音变多了，办秀做展的目的不再单纯。时装产业已然成为传媒业的一个分支……现在的重点不再是创造，而是传达内容和交流信息。”

向来特立独行的时尚品牌 Prada 早已拥抱这一特性。回望 Miuccia Prada 入主家族品牌初期，黑色尼龙这一简朴实用、稀松平常的物料颠覆了人们对于奢侈与设计的惯常理解。2018 年初，品牌邀请三位工业设计师和三位建筑师共四个组合参与到时尚设计中，重新解读黑色尼龙这一材料。首次与 Prada 进行合作的工业设计师 Ronan 及 Erwan Bouroullec

并没有绞尽脑汁去构想全新的事物，而是使用 Prada 黑色尼龙重新制作了建筑师、画家和学生常用的画夹。四方四正、棱角分明，简单日常的几何比例自有道理可循。“设计的本质就是将日常文化变得具体形象。所以，除了各自领域的专业知识和技能，时尚设计和产品设计有着诸多相似之处。” Bouroullec 兄弟二人在采访中如是说。项目中，另一位工业设计师 Kon-stantin Grcic 也是第一次与 Prada 合作。从橱柜发家，Grcic 深受 Magis、无印良品等品牌青睐，在业内有着慢工出细活的名声。他的首个想法是用黑色尼龙重现艺术家 Joseph Beuys 标志性的钓鱼马甲，接着又在制作过程中将其演变成为一种两用穿戴设计，兼具围裙和头罩功能。其上布满各种层级的拉链袋，一方面将实用性放大，另一方面还原了尼龙面料的早期使用情境。

与 Prada 有着 17 年合作关系，并为其设计过东京塔及纽约总部的建筑二人组 Herzog & de Meuron 则为 Prada 尼龙衬衫设计了白纸黑字的印花，

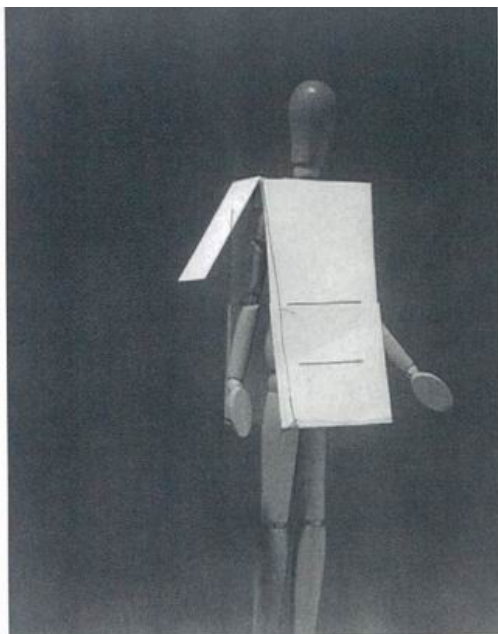
灵感来源是充斥在人们日常生活中的虚假新闻。介绍这组印花时，他们写道：“真相、半真相与假象在我们所谓的信息社会中并肩而行。语言已经变得无力且破碎，囿于学术讨论之中……这样的语言、词汇、文章是否已然成为了装饰品？如今的语言恰如出土文物，吸引力等同于一枚古币或一卷旧籍。我们依旧兴致盎然，但也察觉到时间所剩无几。”

与 Herzog & de Meuron 的痛心疾首不同，另一位参与到项目中的建筑师、品牌的老朋友 Rem Koolhaas 似乎在玩味冷幽默，他设计了一款双肩包，并煞有介事地表示它颠覆了其他背包。这只背包的颠覆性在于，使用者将会把它背在胸前，随时可取放物件，其中设有多个区间与开口，避免了寻找物品的忙乱。Koolhaas 大抵是最擅长跨界的建筑师之一，1975 年时，他便脱离记者和电影剧本撰稿人身份，转向建筑界，大都会建筑事务所 OMA 在他和共同创办人的构想下诞生。事务所在 1998 年丰富了自身定义；OMA 负责传统建筑和城市需求范围内的国际业务，从中延伸而来的 AMO 则是将建筑思维带至其他领域的调研设计工作室。可想而知，AMO 的客户大多是 OMA 的客户，而将这两个项目并列推行到极致的合作者，正是至今与事务所有着 20 多年合作关系的 Prada。

Prada 与 Koolhaas 是各自领域中的怪人，拒绝常规办法和潮流审美，且都有着一番人文关怀，自然私交甚好。AMO 为 Prada 设计过海外总部、旗舰店和秀场，OMA 则在 Prada 的要求下进行了文化身份、实体店科技和时尚领域内容生产方式的研究。如果说每每让看秀者跌破眼镜的秀场设计只限于每季 15 分钟便结束的时装秀场，那么对于社会有着更多贡献的 Prada 基金会或许能用更广大的方式让你大开眼界。在刚结束的 2018 米兰设计周和米兰国际家具展期间，从基金会建筑群中拔地而起的塔楼正式揭幕，拾级而上，玉米地、村舍、市区和阿尔卑斯山依次映入眼帘。

废弃的工业园区是如今最常见的艺术空间，OMA 和 Prada 自然极力避免了陈词滥调的嫌疑，新塔楼便是一枚佐证。白色水泥虽是再普通不过的建材，高 60 米的 9 层塔楼却是园区中唯一的垂直画廊，有着 Koolhaas 所推崇的“不稳定”形态。就外观而言，塔楼西立面从立方体中斜切出连续的之字形，面向园区的东立面有着逐渐增高的等宽窗户和阳台。在侧面楔形设计的影响下，建筑北立面三角体正负空间远看制造了长方体的假象，实则在光影影响下显现出微妙的轮廓波动。南立面上，一个对角线结构将塔楼后拉，其下是一长条尖角窗户。夜晚，郊区除此以外无甚灯火，只见农田间幽幽地浮着几个形状各异的光块。由表及里，OMA 为艺术展览开发了一种新的类型学。塔楼内部每层空间都有着不同参数，层高自底部至塔顶逐渐增高，玻璃窗户的朝向也处在不断变化之中，各方视野相交分布，在同一体量中创造了尽可能多的变数，迫使人们探求空间与艺术的具体关系。OMA 建筑事务所建筑师 Federico Pompignoli 简而概之：“这座建筑是多个白色立方体画廊对于典型白色立方体画廊的反抗。”当然，塔楼内部空间并非徒有白壁，除了石灰石地板、乳白卵石和实木墙面，其内还有着奇异的空间

上起顺时针：
Rem Koolhaas 设计
这款双肩“前背包”的
初期构想模型；
建筑二人组 Herzog &
de Meuron 设计的
文字印花衬衫；
书籍是这件衬衫的
灵感来源之一，用以
表达关于语言与
思想的内涵。



设置，譬如从天花板上垂下旋转蘑菇的儿童休息室。

塔楼诚然是一次创新，但它继承并修缮的环境同样不容忽视。Prada 基金会选址于米兰南郊，这片艺术综合体由一家 20 世纪初的金酒酒庄修缮改造而来，OMA 在 7 座建筑的原基础上增加了 3 个新体量。接受采访时，Koolhaas 强调说明了这一项目的思路：“在我看来，人们已经厌倦了‘原创’，转而开始欣赏创作者的谦逊。相较于自称新奇，或去赞美 Prada，扎实地修缮几座有意义的建筑才是真正智慧的选择。太多人过于求新、求异，继承和修缮正是这种偏执症候的解药。”

较之于一个时装系列的设计生产，建筑的实现更慢，成本也更高昂。若是缺少了彼此理解信任的客户，事务所即便有着再激进的构思，也会陷于被动境地。好在不知不觉中，跨领域已成常规，时尚品牌从不同层面推动着建筑事务所的研究与思考，OMA 与 Prada 的合作属于彼此行业中的范例，但绝非个例。意大利奢侈皮具品牌 Valextra 向来喜欢邀请建筑师和工业设计师设计店铺空间，此前就曾与 Adjaye 建筑事务所及设计才子 Philippe Malouin 进行合作，2018 年，进入 Valextra 设计花名册的则有如恩设计研究室和建筑师隈研吾。

此次，如恩设计研究室创始人、建筑师夫妇郭锡恩和胡如珊主持设计



Süddeutsche Zeitung Magazin



»
**Mich schaudert,
wenn Architektur
mich von oben
herab behandelt**

«

Rem Koolhaas im Interview



D

W

Der Großteil seiner Entwürfe landet im Papierkorb, sagt Rem Koolhaas, und Erniedrigung sei sein tägliches Los. Er arbeitet trotzdem noch sehr gern als Architekt.

Fast die ganze Welt hat sich der Diktatur der Markt- wirtschaft unterworfen

INTERVIEW

Sven Michaelsen

FOTOS

Mattia Balsamini

Rem Koolhaas zählt zu den bedeutendsten Architekten unserer Zeit. Der 73-Jährige schimpft auf den Kapitalismus und die Stadtplaner – und erklärt, warum es ihm bei der Arbeit nicht um Schönheit geht

SZ-MAGAZIN Sie sind der einflussreichste Architekt unserer Zeit, beschäftigen rund 350 Mitarbeiter und bauen auf vier Kontinenten Hochhäuser, Brücken, Stadien, Bibliotheken, Museen. Was wäre die Grunderfahrung Ihres Lebens, wenn Sie sich auf eine festlegen müssten?

REM KOOLHAAS Ich empfinde es als Segen, einer Generation anzugehören, die Hunger erlebt hat. Als ich 1944 geboren wurde, lag meine Heimatstadt Rotterdam zur Hälfte in Schutt und Asche, und meine Eltern lebten in bitterer Armut. Die Reifen ihrer Fahrräder waren aus Holz statt aus Gummi. Meine kindliche Vorstellung von Luxus war entsprechend bescheiden, und das ist bis heute so geblieben. Zu meinen großartigsten Vergnügungen gehört es, öffentliche Schwimmbäder zu besuchen, was keine teure Angelegenheit ist. Ich empfinde es als Privileg, aufgrund meiner Herkunft den Unterschied zwischen einem Bedürfnis und einem Wunsch zu kennen. Mentale Stärke entsteht auch dadurch, dass man sich von Überflüssigem fernhält. Der Mangel an Mangel, der heute herrscht, macht Menschen zu flatterhaften, reizüchtigen Wesen, die vor lauter Wunscherfüllungsversuchen zu nichts Substanziellem kommen.

Welche Grundstimmung hatte Ihre Kindheit?

Obwohl Rotterdam bis zum Anfang der Fünfzigerjahre eine verwüstete Stadt war, herrschte ein extremer Optimismus. Wir Kinder lebten zwischen den Trümmern in größtmöglicher Freiheit. Es gab wenig Beaufsichtigung und noch weniger Kategorien, die die Welt in Gut und Böse aufteilten. Die Verhältnisse waren fluid. Wenn ich mir meine Kinder und meinen Enkel anschau, tut es mir leid, dass sie so etwas nie erlebt haben.

Was mögen Sie an öffentlichen Schwimmbädern?

Sie gehören zu den wenigen Orten, an denen sich Karl Marx' Utopie der klassenlosen Gesellschaft verwirklicht hat. Es gibt keine Standesgrenzen, jeder Neuling ist sofort integriert. Schwimmbäder zu besuchen ist gelebte Soziologie.

Welche Sorte Teenager waren Sie?

Bis 15 war ich ein Stubenhocker, der neunzig Prozent seiner Freizeit mit Büchern verbrachte. Die russischen Klassiker, die deutschen, die französischen: Mein Lesehunger war unersättlich. Dann begann ich mit dem gleichen Fanatismus ins Kino zu gehen. Ich verfiel dem italienischen Nachkriegsfilm

und identifizierte mich mit seinem Konzept von Humanismus und Modernität. Pasolini und Antonioni prägen mich bis heute stärker als jeder Architekt.

Ihr Großvater entwarf Firmenzentralen für Philips, Shell und KLM, Ihr Vater war Journalist, Schriftsteller und Kulturfunktionär. Drängte man Sie, einen bestimmten Beruf zu ergreifen?

Nein. Nach dem Gymnasium wollte ich Film studieren, aber mein Vater war Leiter der Filmakademie. Unter ihm zu studieren wollte ich unter allen Umständen vermeiden, deshalb arbeitete ich bis zu meinem 25. Lebensjahr als Journalist. Nebenher schrieb ich mit Freunden Drehbücher. Wir waren ein verschworenes Kollektiv, das sich 1,2,3 Group nannte. Zwei von uns werden Sie kennen. Jan de Bont drehte später Filme wie *Speed* und

» ÜBERMÄCHTIG WIRD ARCHITEKTUR NUR IN EINER GEFÄNGNISZELLE «

Twister, Robby Müller wurde der Kameramann von Wim Wenders. Zum Manifest unseres Kollektivs gehörte, dass jeder von uns gleichzeitig Schauspieler, Regisseur, Kameramann und Cutter sein müsse. Aus diesem Grund können Sie im Internet Filme sehen, in denen ich als Schauspieler dilettiere.

1974 zogen Sie für ein halbes Jahr nach Los Angeles, um ein Drehbuch für Russ Meyer zu schreiben, der durch Sexfilme mit großbusigen Schauspielerinnen zu Ruhm gekommen war.

Der Film hieß *Hollywood Tower*. Die Handlung mutete Mitte der Siebziger noch utopisch an: Reiche Araber kaufen in Hollywood die Filmarchive leer und lassen einen Computer entwickeln, mit dem man digital neue Filme mit toten Stars drehen kann. Weil der Computer lebende Schauspieler arbeitslos macht, finanziert die Nixon-Regierung einen Film, in dem alle arbeitslosen Schauspieler eine Rolle bekommen sollen. Die Dreharbeiten ufern aus und der Film wird nie beendet. Eingeschoben ist ein Handlungsstrang, der das Drehen von Pornofilmen als letzte Form des Humanismus preist – eine Konzession an Russ Meyer.

In einem Interview mit dem Spiegel erzählten Sie, eine »Lichtvision« habe

Sie mit 24 dazu gebracht, Architekt werden zu wollen.

Ich habe einen Vortrag vor Architekten gehalten, die lernen wollten, wie man Filme dreht. Während ich sprach, blitzte ein Gedanke in mir auf: Was die machen, ist viel interessanter als das, was du machst! Ein befreundeter Architekturhistoriker nahm mich ein paar Wochen später in die Sowjetunion mit. Wir schauten uns Gebäude aus den Zwanzigerjahren an und studierten in Museen und Privathäusern die Bilder von Avantgardisten wie Kasimir Malewitsch und Alexander Rodtschenko. Als wir zurückkehrten, stand mein Entschluss fest: Du studierst Architektur.

Ihre Kommilitonen sollen nur ein Ziel gehabt haben: Fertigteil-Krankenhäuser für den Vietcong entwerfen.

Das ist eine Ungenauigkeit! Weil in meiner Heimat alle Architekturstudenten dem Vietcong dienen wollten, habe ich in London an der Architectural Association School of Architecture studiert, einem Labor für neue Ideen und Sichtweisen. Dort hatte man mit dem Vietcong wenig am Hut.

Die frühen Theologen meinten, Architektur forme die Menschen nachhaltiger als die Heilige Schrift. Teilen Sie diese Meinung?

Nein. Architektur kann stimulieren, aber übermächtig wird sie nur, wenn ein Mensch über längere Zeit in einer klaustrophobischen Gefängniszelle eingeschlossen ist.

Der Berliner Arme-Leute-Maler Heinrich Zille meinte, man könne einen Menschen mit einer Wohnung wie mit einer Axt erschlagen.

Das ist eine schön klingende Sentenz, aber ihr Inhalt ist mir zu dick aufgetragen. Dramatisch zugespitzte Formulierungen und inhaltliche Präzision vertragen sich nur selten.

Leiden Sie körperlich unter missratener Architektur?

Meine Toleranzschwelle ist sehr hoch. Mich schaudert nur, wenn Architektur mich von oben herab behandelt.

Was bringt Sie dazu, seit fast zwanzig Jahren für den Modekonzern Prada zu arbeiten?

Miuccia Prada und ihr Mann Patrizio Bertelli kamen 1999 unangemeldet zu mir und baten mich, ein neues Konzept für ihre Läden zu entwickeln. Ihr Unternehmen war zu einem Weltkonzern geworden, und sie spürten die Gefahr, ein allzu monotones Image zu bekommen. Der Zufall wollte es, dass ich gerade das Buch *The Harvard Design School Guide to Shopping* fertiggestellt hatte, deshalb kannte ich mich im Thema aus. Drei Monate

REM KOOLHAAS

ist Gründer des Architektur-Kollektivs »Office for Metropolitan Architecture« (OMA) und nebenbei Professor in Harvard. Er wurde 1944 in Rotterdam geboren.



PRADA

Der Modefirma ist Koolhaas seit Langem verbunden. Nur hat er den »Frontpack« für Prada entworfen – eine Art Rucksack, den man am Bauch trägt.

PEKING
Der Sitz des chinesischen Staatsfernsehens CCTV soll eine »Alternative zu typischen Hochhausbauten« sein.



Waren Sie 1999 an Mode interessiert?

Ja, ich hatte mit 17 überlegt, Modedesigner zu werden, aber die Niederlande schienen mir der falsche Ort dafür zu sein.

Als Architekturstudent sollen Sie sich vom linken Mainstream der späten Sechzigerjahre abgegrenzt haben, indem Sie mit Anzug und Krawatte ins Seminar kamen.

Diese Geschichte haben sich Leute wie Sie ausgedacht. Journalisten haben die unangenehme Eigenart zu fabulieren. In Wahrheit wurde ich nach dem Gymnasium Journalist und schrieb für das niederländische Wochenmagazin *Haagse Post*. Wie jeder, der kein Hippie war, trug ich Anzüge mit schmalen Krawatten. Sozialist war ich trotzdem. Erst als ich 1968 anfang, Architektur zu studieren, hörte ich auf, Anzüge zu tragen.

Museumsneubauten und große Ausstellungen werden immer öfter von schwindelerregend reichen Privatleuten finanziert. Die Medici unserer Zeit sind Modemilliardäre wie Bernard Arnault, François Pinault oder Miuccia Prada, die ...

Stopp! Ich gebe zu Protokoll, dass ich fast alles falsch finde, was Sie sagen. Es gibt keine Medici mehr, und die Gegenwart weist kaum Gemeinsamkeiten mit der Zeit zwischen dem 15. und 18. Jahrhundert auf. Ähnliches gilt für die drei Personen, die Sie genannt haben. Ihre Schnittmenge ist winzig. Ich habe keine Lust, an simplifizierenden Karikaturen mitzuwirken.

Wo liegen die Ärgernisse und Zumutungen, für ein Modeimperium wie Prada zu arbeiten?

Wir haben mehr als ein Dutzend Projekte zusammen realisiert, die kühn und experimentell waren. Deshalb wäre es absurd, Ihnen etwas Negatives zu erzählen. Die beiden sind vorbildliche Kunden, weil sie groß denken und ohne Blabla sofort zur



BERLIN

Die niederländische Botschaft hat keine klassischen Stockwerke, sondern elf ineinander übergehende »Teilgeschosse«.



SEATTLE

Etagen wie locker gestapelte Bücher: die neue Central Library in Seattle.

Fotos diese Seite: Rawl J Garcia/Arcaid/FOTOFINDER.COM; ImageBROKER/Glow Images; TAO Images/Vario Images

Sache kommen. Sie biegen rechts oder links ab, *middle of the road* gibt es bei ihnen nicht. Ihr italienisches Temperament harmoniert sehr gut mit niederländischer Direktheit und meinem calvinistischen Erbgut.

Ihre jüngste Arbeit für Prada ist ein Rucksack namens »Frontpack«, der ...

Der Spin ist, dass unser Frontpack vor der Brust getragen wird. Sie werden das kennen: Man steht im Flughafen vor der Gepäckaufgabe in der Schlange und benötigt seinen Reisepass oder Laptop, aber der steckt im Rucksack auf dem Rücken, und es ist verdammt mühsam, an den Inhalt ranzukommen. Beim Frontpack genügt ein Handgriff. Ein weiterer Nachteil von Rucksäcken sind die vielen Kollisionen. Wer im Flugzeug am Gang sitzt, bekommt häufig Rucksäcke an den Kopf, weil die Träger nicht mitbekommen, was sie hinter sich anrichten. Auch dieses Problem beseitigt der Frontpack.

Erinnern Sie sich an die Zündsekunde für das Produkt?

Ich wurde gebeten, etwas für die Herbstkollektion beizusteuern. Fünf Sekunden später hatte ich die Eingebung für den Frontpack. Ich nahm meinen roten Kugelschreiber und ein Blatt Papier und machte eine Skizze. Mein Entwurf wurde ohne großes Hin und Her akzeptiert. Keine immer neuen Instruktionen, keine endlosen Konferenzen: Diese Effizienz macht die Zusammenarbeit so angenehm. Ich habe nicht einmal von Angesicht zu Angesicht mit Miuccia über den Frontpack gesprochen, uns reichte der Austausch von Sprachnachrichten. Ich erzähle das nicht, um zu prahlen. Sie wollten verstehen, warum ich für Prada arbeite. Ich kenne die Geschichte und Mythologie des Unternehmens, deshalb ist es für mich leicht zu extrapolieren, was man von mir will.

Gehören Sie zu den Menschen, die keine Kleidung oder Accessoires mit sichtbarem Firmenlogo tragen?

Ja, in dem Fall liegen Sie richtig.

Wenn es nach Ihnen ginge: Würden Sie das in weißen Buchstaben aufgedruckte Prada-Logo vom Frontpack entfernen?

Nein, ich bin schließlich derjenige, der es platziert hat. Haben Sie mal genau hingeschaut?

Die Schrifttype des Logos erinnert an die russische Zeitung Pravda, jahrzehntelang das Verlautbarungsorgan der kommunistischen Partei. Ein Witz für Insider?

Wenn Sie es verstehen, ist es kein Insiderwitz.



Rem Koolhaas vor einem Modell der »Fondazione Prada«, einem aufwendigen Museumsbau, der 2015 in Mailand eröffnet wurde. Sehr zu empfehlen: der Espresso im Museumscafé, das der Regisseur Wes Anderson gestaltet hat.

Sie haben 25 Jahre lang in London gelebt. Dort werden in den nächsten Jahren rund 250 neue Wolkenkratzer entstehen. Gibt es irgendjemanden, der sich um das ästhetische Gesamtbild kümmert?

Nein. Fast die ganze Welt hat sich freiwillig der Diktatur der Marktwirtschaft unterworfen. Deshalb ist es illusorisch anzunehmen, Stadtplaner könnten das Erscheinungsbild einer Stadt wie früher mit Regeln und Vorgaben beeinflussen. Der Kapitalismus hat diese Damen und Herren entmachteter und zu Bedeutungslosigkeit verdammt. Die letzten heroischen Anstrengungen, für ein kohärentes Stadtbild zu sorgen, hat Hans Stimmann als Senatsbaudirektor in Berlin unternommen, aber er ist seit 2006 nicht mehr im Amt. Ich glaube allerdings nicht, dass der

Untergang des Abendlandes bevorsteht. Ich habe in meinen 73 Lebensjahren zu viele politische Großwetterlagen erlebt, um zu glauben, die heutige Situation würde ewig bestehen bleiben. Das Laissez-faire in der Stadtplanung wird früher oder später ins Gegenteil umschlagen. Menschen lassen sich auf Dauer nicht alles gefallen, und die globale Erwärmung wird grundlegende Veränderungen erzwingen.

Ludwig XIV. brauchte bloß mit dem Finger zu schnippen, um ganze Gebäude wie Legosteine zu verrücken. Bedauern Architekten insgeheim, dass die Tage des Absolutismus vorbei sind?

Haben Sie je die Memoiren eines Architekten gelesen, der unter Louis XIV. gearbeitet hat? Ich empfehle Ihnen die Autobiografie des römischen Architekten und Bildhau-

ers Gian Lorenzo Bernini. Louis XIV. hatte ihn 1665 zur Konsultation über die Erweiterung des Louvre nach Paris gerufen. Außerdem sollte er ein Denkmal des Sonnenkönigs entwerfen. Mit diesen Aufträgen begann für Bernini eine endlose Kette aus Demütigungen und totaler Frustration. Nicht einmal im dunkelsten Kellerloch ihrer Seele wünschen Architekten sich Bauherren mit absolutistischer Macht zurück. Man selbst wäre das erste Opfer dieser Potentaten.

Welche Demütigung Berninis hat sich Ihnen besonders eingeprägt?

Er musste zwölf Jahre lang auf eine Antwort von Louis XIV. warten. Sie müssen sich das auf der Zunge zergehen lassen: zwölf Jahre!

Ihr meistbeachtetes Gebäude ist die 237 Meter hohe Sendezentrale des chinesischen Staatsfernsehsenders CCTV in Peking, in der 8000 Menschen arbeiten. Fühlten Sie sich 2012 bei der Einweihung des damals nach dem Pentagon zweitgrößten Bürogebäudes der Welt wie ein gottgleicher Schöpfer?

Wie Sie wissen werden, hat Gott die Welt in sechs Tagen erschaffen, und es ist nicht bekannt, dass ihn dieses Projekt einen einzigen Schweißtropfen gekostet hat. Ich dagegen flog zehn Jahre lang einmal im Monat nach Peking, um den Bau zu beaufsichtigen. Ich habe mich als Architekt noch keine Sekunde lang wie ein Demiurg gefühlt, der den Kosmos im Handumdrehen mit einem Prestigebau bereichert.

Welche Vorteile hat es für Sie, in einem totalitären Staat wie China zu bauen?

China erfindet sich jeden Tag neu. Die Entscheider sind zwischen dreißig und vierzig Jahre alt. Entsprechend schnell sagen sie Ja oder Nein. In Europa und den USA sind die Entscheider zwischen fünfzig und siebzig. In diesem Alter scheuen Menschen das Risiko. Sie berufen Gremiensitzungen ein und wollen die Verantwortung für eine Entscheidung auf so viele Schultern wie möglich abwälzen. Wenn etwas schiefgeht und das *blame game* beginnt, können sie mit dem Finger auf ein halbes Dutzend andere zeigen.

Es ist das grausame Los vieler Komponisten, dass sie nach einiger Zeit die eigene Musik nicht mehr hören können. Geht Ihnen das mit Ihren Bauten ähnlich?

Wenn ich vor unseren Gebäuden stehe, klopfen mir weder auf die Schulter noch werde ich zum Masochisten, der nur Fehler sieht. Die Distanz zu unseren Bauten ist so groß, dass ich das Gefühl habe, das Gebäude eines

mir nicht bekannten Architekten zu studieren. Meistens erfreut mich, was ich sehe.

Gibt es Peinlichkeiten unter Ihren Bauten?

Es wäre sicherlich sympathisch, diese Frage mit Ja zu beantworten, aber meine Antwort lautet: Nein.

Ihrem Kollegen Frank Gehry soll die Idee für sein Pariser Museum Fondation Louis Vuitton eingefallen sein, als er wegen einer Gehirnnuntersuchung 45 Minuten lang in einem Magnetresonanztomografen lag. Von Ihnen heißt es, Sie hätten Ihre besten Ideen auf dem Sitzplatz A1 in Flugzeugen. Richtig?

Ja, aber es gibt noch ein paar andere Orte, die mich gut arbeiten lassen. Das Entscheidende ist das Gefühl, von nichts und niemandem gestört werden zu können. Allerdings glaube ich nicht so recht daran, dass es in der Architektur genialische Geburtsmomente für Ideen gibt. Bei mir jedenfalls läuft es so: Ein Tag beginnt mit einem Brainstorming mit Mitarbeitern, es folgt ein Interview, mittags besteige ich ein Easyjet-Flugzeug und werde nach der Landung in einen Minivan verfrachtet. Aus diesem Cocktail heterogener Erfahrungen entwickelt sich bei mir am Ende des Tages eine Idee.

»

MENSCHEN VERGEWALTIGEN DAS LAND, UM DAS LEBEN IN DER STADT ERTRÄGLICH ZU MACHEN

«

Wie sah der Tag aus, an dessen Ende Ihnen die Idee kam, die beiden Türme des CCTV-Towers wie eine gefaltete Schleife aussehen zu lassen?

Schauen Sie ins Internet. Da begegnen Ihnen mindestens acht Mitarbeiter von mir, die glauben, sie hätten diese Form erfunden. Und sie haben alle recht! Dieses Wirrwarr spiegelt die Situation in Architekturbüros wider. Man fordert Ideen ein und kaut die besten Vorschläge in Entwurfssitzungen durch. Viele der Beteiligten werden am Ende sagen, sie seien es gewesen, die die entscheidende Vision hatten. Die Wahrheit ist, dass Architektur eine Kollektivleistung ist. Die Finesse der Formgebung ist ebenso bedeutsam wie die Energiebilanz oder die politische Durchsetzbarkeit eines Gebäudes.

Was machen Sie, wenn Ihnen mal nichts einfällt?

Schriftsteller kennen Schreibblockaden, aber ich wüsste nicht, dass es Ähnliches bei Architekten gibt. Wir haben einen Apparat im Rücken, der auf unseren Output wartet. Das zwingt uns zu liefern. Wer sich wie ein Zombie aufführt oder meint, den Hamlet geben zu müssen, ist schnell arbeitslos. Architektur ist Terminarbeit.

Seit Ihrem 1978 verfassten Theorie-wälzer *Delirious New York* gelten Sie als Vordenker und Apologet des Großstadtlebens. Im kommenden Jahr zeigen Sie im New Yorker Guggenheim-Museum die Schau *Countryside: Future of the World*. Warum entdeckt ein Urbanist wie Sie auf einmal das Landleben?

Ich habe meine Ferien 25 Jahre lang in einem kleinen Ort im Schweizer Kanton Engadin verbracht. Vor sechs, sieben Jahren fiel mir eine Veränderung auf, die sich so stetig vollzogen hatte, dass sie meiner Wahrnehmung zuvor entgangen war: Man sah kaum noch Einheimische, obwohl der Ort gewachsen war. Es gab Nuklearwissenschaftler aus Frankfurt und Putzfrauen aus Vietnam, die sich um die Chalets von Mailänder Designern kümmerten. Es roch auch nicht mehr nach Kuhmist, weil es keine Kühe mehr gab. Mit den Kühen waren die alten Bauernhäuser verschwunden. Sie waren ersetzt worden durch Ferienhäuser und Apartmentgebäude in einem seltsam zwittrhaften Baustil, einer Art luxuriösem Minimalismus. Fast alle Neubauten standen die meiste Zeit leer, nur zu Ferienzeiten schien der Ort zu explodieren. Mir wurde klar, dass wir das Land vergewaltigen, um unser Leben in der

Stadt erträglich zu machen. Seit zehn, 15 Jahren ändert sich das Land schneller und radikaler als die Städte. Die epochale Bedeutung dieser Transformation wird nicht erkannt. Der Grund für diesen blinden Fleck bei Architekten ist, dass neunzig Prozent ihrer intellektuellen Aufmerksamkeit auf städtebauliche Themen gerichtet ist. Die Ausstellung soll helfen, das zu ändern.

In der Ankündigung Ihrer Ausstellung schreiben Sie, die Architektur der Zukunft entstehe auf dem Land.

Wie kommen Sie zu dieser These?

Die Automation der Arbeitswelt verlagert sich zunehmend aufs Land. Tesla baut in Nevada für fünf Milliarden Dollar die Gigafactory 1, die mit einer Nutzfläche von einem Quadratkilometer die größte Fabrik der Welt werden soll. Dort werden nur eine Handvoll Menschen arbeiten. Lohnt es sich, architek-

tonischen Aufwand für sie zu betreiben? Wie sollen automatisierte Serverfarmen, Versandzentren oder Fertigungshallen aussehen? Braucht ein Arbeitsroboter Fenster? Oder behindertengerechte Zugänge? Während der technische Fortschritt sich in Lichtgeschwindigkeit bewegt, kommt das Denken von Architekten kaum von der Stelle. Sie stehen immer noch mit einem Bein in der Antike und kämpfen die Kämpfe von gestern. Das macht sie früher oder später irrelevant. Die Vergangenheit ist zu klein, um darin zu leben.

Ihr Sohn Tomas hat Sie vier Jahre lang mit einer Kamera begleitet, um die Dokumentation REM zu drehen. Als er gefragt wurde, warum Sie in seinem Film meistens im Profil oder von hinten zu sehen sind, antwortete er: »Mein Vater geht sehr schnell und hat dauernd Termine. Er wartet nicht auf einen. Deshalb musste ich oft hinterherlaufen und ihn von hinten filmen.« Sind Sie ein Arbeitsalkoholiker, der mal dringend kürzertreten sollte?

Nein, mein Konzept ist leicht zu erklären: Ich muss mich beeilen, um mir Phasen der Verlangsamung leisten zu können. Nur weil ich durch Hast Zeit gewinne, kann ich bestimmte Dinge bedächtig und hochkonzentriert tun. Wenn mich etwas charakterisiert, dann meine Fähigkeit, mich zu fokussieren.

Möchten Sie als Künstler gesehen werden oder halten Sie es mit Frank Gehry, der erklärte: »Irgendjemand hat mal gesagt, was ein Klo hat, kann keine Kunst sein. Da meine Bauten Klos haben, bevorzuge ich für mich die Bezeichnung Architekt.«?

Das ist kein Thema, für dessen Erörterung ich Zeit aufwenden möchte.

Warum nicht?

Weil die Unterschiede zwischen Künstlern und Architekten ins Auge springen. Im vergangenen Jahr habe ich in Mailand zusammen mit Francesco Stocchi eine Ausstellung mit Arbeiten von Sol LeWitt kuratiert. Von der ersten Sekunde an hat mir seine Galerie klargemacht, welch unglaubliche Ehre es für mich bedeute, Werke von LeWitt in die Hände zu bekommen. Die Männer, die seine Werke transportierten, wirkten, als hätten sie es mit kirchlichen Reliquien zu tun. Für diese Phänomene gibt es bei Architekten kein Äquivalent. Künstler dürfen und müssen willkürliche Entscheidungen treffen, ohne sich zu rechtfertigen. Unsereins muss beim Bauherrn

vorstellig werden, wenn er ein Fenster um zehn Zentimeter größer machen will.

Die von Herzog & de Meuron entworfene Elbphilharmonie in Hamburg ist einer der größten Publikumserfolge in der deutschen Architekturgeschichte. Wollen Sie, dass die Menschen Ihre Gebäude als schön empfinden?

Das ist nicht mein primäres Ziel. Schönheit erschafft man nur, wenn man sie nicht anstrebt. Sie entsteht eher zufällig als geplant. Für mich ist Schönheit nicht notwendigerweise an Sinneseindrücke gebunden. Ich kann eine Plattenbausiedlung aus der Zeit der DDR schön finden, weil sie das Streben nach Gleichheit verkörpert.

»Als Architekt wird man nicht reich«, klagten Sie mal. »Norman Foster leicht und Frank Gehry, aber nicht ich. Wir Architekten arbeiten wie in einer mittelalterlichen Gilde. Wir bekommen einen kleinen Prozentsatz von der Bausumme. Und der bleibt gleich, egal wie bekannt man ist.«

ICH SEHNE MICH GAR NICHT DANACH, IN EINEM HAUS VON REM KOOLHAAS ZU WOHNEN

Wollen Sie im Ernst behaupten, kein vermögender Mann zu sein?

Mein Büro entwirft Prototypen, die nicht in Serie gehen. Das heißt, wir lösen von morgens bis abends Probleme, und statt die Lösungen für den nächsten Bau zu übernehmen, fangen wir jedes Mal wieder bei null an. Ökonomisch betrachtet ist das ausgemachter Blödsinn, aber ich beklage mich nicht. Routine würde mich deprimieren.

Der CCTV-Tower hat umgerechnet eine Milliarde Euro gekostet. Wie viel haben Sie bei diesem Projekt verdient?

Wir haben draufgezahlt. Zum einen, weil Chinesen für Architektur nicht viel Geld ausgeben. Zum anderen, weil es einen Großbrand gab, der für uns vier zusätzliche Jahre Arbeit bedeutete. Bevor wir an die Planung des Gebäudes gingen, haben wir erst einmal ein paar Monate lang in China gelebt, um das Land verstehen zu lernen. Wir sind Fahrrad gefahren, haben Streetfood gegessen und sind in Schwimmbäder gegangen. Diese Einfühlungsphase ist wichtig, zum Beispiel weil die Menschen in jedem Land einen anderen

Abstand zueinander einhalten. Wenn Sie bei der Planung diesen Abstand nicht berücksichtigen, wird sich in Ihrem Gebäude niemand wohlfühlen. Für diese Recherche kann man keine Rechnung schreiben.

Wie ernst ist Ihre Klage gemeint, Sie könnten es sich nicht leisten, für sich selbst ein Haus zu bauen?

Ich sehne mich gar nicht danach, in einem Haus von Rem Koolhaas zu wohnen. Mir würde die Interaktion mit dem Bauherrn fehlen. Wenn ich mich mit mir selbst beschäftigen möchte, tue ich das lieber auf anderen Feldern.

Wahrscheinlich sähen unsere Städte besser aus, wenn Architekten in ihren eigenen Gebäuden leben müssten. Stimmt es, dass Sie nie in einem Haus gewohnt haben, das jünger ist als hundert Jahre?

Das ist eine typische Boulevardfrage, ich antworte Ihnen trotzdem. Das Haus, in dem ich in Amsterdam wohne, stammt aus dem Jahr 1924. Es sieht aus wie viele aus dieser Zeit. Kein Spaziergänger bleibt stehen, wenn er es sieht.

Stimmt es, dass 95 Prozent Ihrer Entwürfe im Papierkorb landen?

Ich vermute, es sind eher achtzig Prozent. Es gehört zu den wohlgehüteten Geheimnissen meines Berufs, dass Erniedrigung unser tägliches Brot ist. Es ist der Normalfall, in Ausschreibungen und Wettbewerben zu den Verlierern zu gehören und sich wie ein Radioprediger zu fühlen, dem man das Mikrofon abgedreht hat. Wer eine bessere Realisierungsquote haben will, sollte ausschließlich für private Bauherren arbeiten.

Angenommen, Sie hätten noch 24 Stunden zu leben. In welchem Ihrer Bauten würden Sie die verbringen?

Ich habe eine Hütte auf einer Insel zwischen Sardinien und Korsika. Dort bin ich jeden zweiten Monat für zehn Tage. In ihr würde ich mein Leben aushauchen wollen.

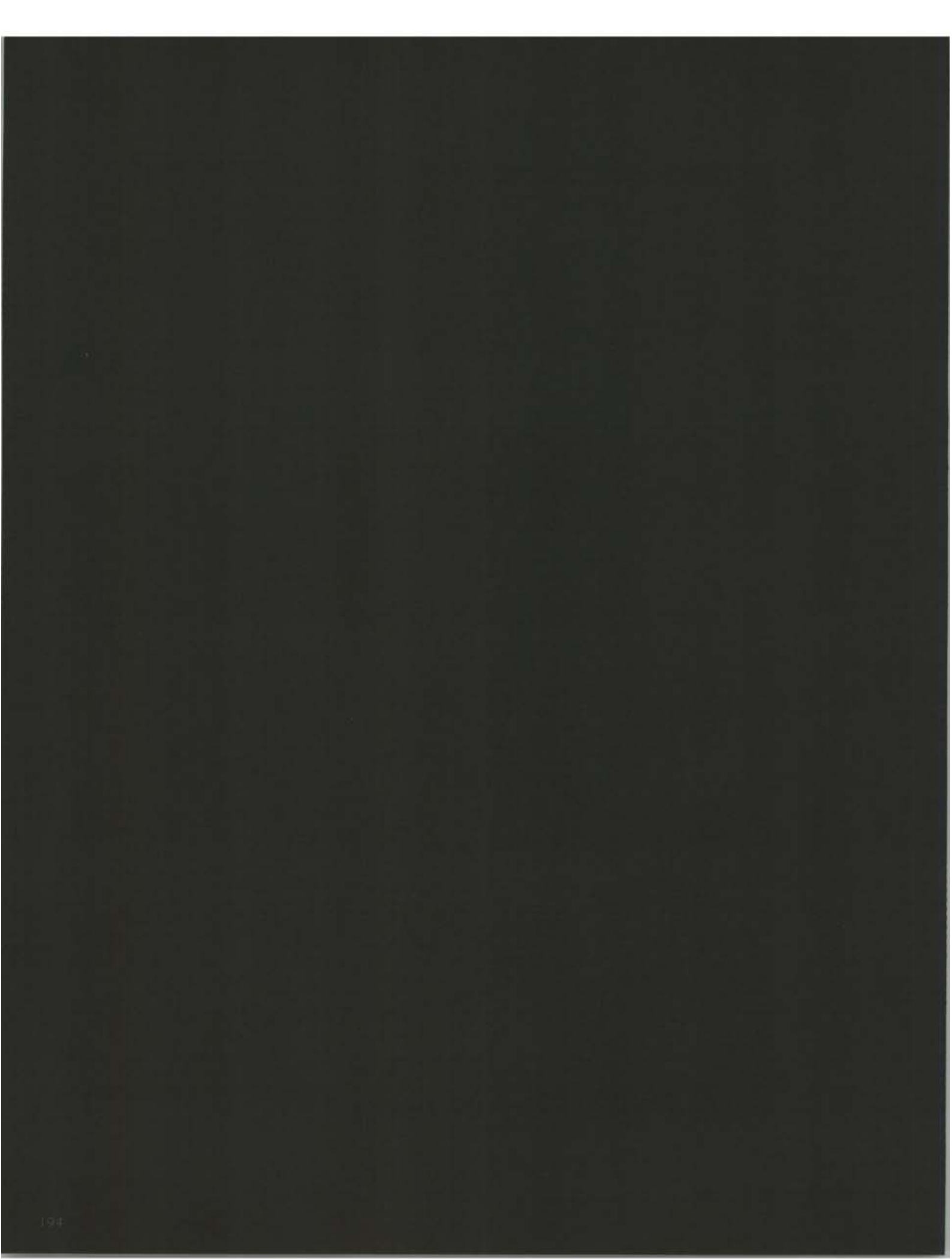
Verwenden Sie das Wort Hütte als Understatement für eine Villa mit ...

Wenn ich Hütte sage, meine ich Hütte. Es gibt eine Tür und ein Fenster.



SVEN MICHAELSEN

traf Rem Koolhaas in dessen Büro auf dem Gelände der Fondazione Prada in Mailand. Was der Architekt im Interview sagte, wurde parallel von zwei Assistenten mit Computerbildern veranschaulicht. Koolhaas selbst hob zwei Stunden lang kaum den Blick. Mit seinem roten Kugelschreiber malte er Labyrinth, römische Jahreszahlen und rätselhafte Buchstabenkombinationen auf DIN-A4-Blätter.



INVITES ONLY

BY KATE HAZELL

Prada has extended its creative family by inviting four industrial designers to collaborate using their signature black nylon material. Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron and Rem Koolhaas were all given carte blanche to take the iconic material and create a product that merged their design aesthetic with the Italian fashion house's progressive approach to fashion. We exclusively talk to two of the design legends about the Prada Invites collaboration that was unveiled during the Prada FW18 menswear show in Milan.

INVITE ONLY

KONSTANTIN GRCIC

German Industrial Designer



Image courtesy of Prada

“They wanted to pick our brains, and see what designers and architects came up with”

KONSTANTIN GRČIĆ

Kate Hazell: *How did this collaboration first start?*

Konstantin Grčić: Miuccia's assistant called me just before Christmas while I was in the middle of so many things and I turned the project down. I didn't really think about it too much but knew that I had a lot going on and didn't want to take it on if I couldn't give it my full attention. I bumped into her again at Miami Art Basel and she convinced me to think about it. It sounded like a magical project, and the nylon material interested me. An idea immediately came to mind, so I told them I can propose one idea and if they like it, great, if not, then I can't do the project. My idea was trying to design a bag that was half bag, half garment. I sent them a picture of a German artist Joseph Beuys who had a signature fishing vest outfit. I grew up very near where Beuys lived and I'd see him in the street and I loved that fishing jacket; I thought it was such an extraordinary outfit and one that, later on, when I was teenager I would wear too. I made a document, sent it to Prada and they loved it.

KH: *What was it specifically that made you want to be a part of this project?*

KG: It really was the material that intrigued me. Even during that initial phone call I felt, ok now I understand this material. And obviously, if Prada asks you to do a product, it really is stupid to turn them down.

KH: *How was it working with Prada?*

KG: It felt like a collaborative process; we shared our ideas and their ideas and the funny thing is that for me, I felt that when they made the very first mock ups, they stayed very close to my first rough mock up. We then continued a dialogue between us and looked at archive bags and picked out details we liked, and decided to make it like they used to make bags in the mid-80s.

KH: *For an industrial designer and luxury fashion brand to come together, it seems like a very organic kind of relationship between the two of you?*

KG: I feel really strongly about what we created together. I think in some ways, this kind of project you can only really do with Italian manufacturers. They're always open to ideas, they never say no. They listen, they are able to interpret and this is really why Italy is still producing such great work. The rapid pace at which we created the product from my initial sketch to having it made, was also incredible to witness.

KH: *I wonder, if you'd have had more time to think about it, do you think your design would have been different?*

KG: It's a good question and a tricky answer because I think this kind of pressure sometimes turns into inspiration. Sometimes you can get lost in possibilities. I think that's a really good sign of a brand that trusts the collaboration and I think you're absolutely right. The way I saw it, this project didn't make me a fashion designer, and they didn't ask me to design something that they could sell or become part of their collection. They wanted to pick our brains and see what designers and architects came up with.

KH: *Did the material alter your design process?*

KG: Nylon is a material I'm familiar with because we use it in furniture design a lot. Nylon is a strong plastic, and this nylon developed by Prada is an extremely tough, strong, high-performance material. It has no stretch at all, it's really like a shield. I like that because it means that it's basically two-dimensional. Raw material nylon is white. Black nylon has a very beautiful sheen that's almost reflective and it kind of moves when somebody's wearing it and looks like it's moving. I think it's a beautiful aspect of the material and makes it interesting to work with.

HERZOG & DE MEURON

Swiss architecture firm led by
Jacques Herzog and Pierre de Meuron



Kate Hazell: *You've focused on language, or the lack of authenticity in truth with regards to language, to create your Prada product. Why was this the focus of your inspiration?*

Jacques Herzog: As described in our statement called *Language Restraint*, language seems to have lost its power; its power to persuade and seduce people with arguments. Language doesn't produce authentic content or deeper meaning any more because its credibility has been deprived. This condition undermines our confidence in communication at a time when it is more crucial than ever to seek mutual understanding. The blatant use of alternative facts, or so-called 'fake news', demonstrates that actually the power and poetry of language has really reached a peak. This is something we felt the urge to reflect on.

KH: *How did you apply your typical approach to work to a fashion garment?*

JH: Architecture and fashion are different worlds but, as in all creative fields, there are common grounds. One of the most evident differences is the enormous pressure and speed needed in fashion to design new collections several times a year. Architects generally work slower and are more willing to give way to constraints than fashion designers. Architecture has to look good for many years, ideally even better as it ages, whereas fashion is a business of eternal youth. For the *Black Nylon* project, we immediately started to work with methods that are familiar to us: sketches, collages, sample testing, prototypes. Similarly, it was a continuous process of testing, exploring, refining initial ideas.

KH: *How did you find the process of designing something that would be wearable?*

JH: The *Black Nylon* project is a logical extension of our core discipline of architectural projects because clothing is basically

a house for the body. Fabric is a wonderful and caressing material that is key for fashion and also for architecture. We have worked with prints, as we have also done in some of our buildings. Printing is part of our interest in the world of materials. Applying it on concrete or plastic or wood transform materials into something new and unexpected. Some materials suddenly seem like textiles even if they are cold and hard. This transformative process is what we are so keen to reach with our material research. Our *Language Restraint* project for Prada can be seen within that context.

KH: *What was the most difficult aspect of using Prada's black nylon in this project?*

JH: With our contribution to *Prada Invites*, it is the first time that we have actively taken part in the world of fashion. The material was given: black nylon. Our impulse was to use that typical Prada fabric but to transform it, to reveal qualities other than just the deep 'blackness' that it is known for.

KH: *What is the main focus of your piece? Functionality? Was it aesthetically led?*

JH: We wanted to explore the power of language. We wanted to create a message.

KH: *What message do you think your piece of work gives to the consumer?*

JH: Fashion does not change the world – nor does architecture. But we can sense and eventually express what is happening today. Text today seems to be perceived as design, pattern, decoration. In our piece, printing is applied as a transformative process: language, words, entire passages as ornamental tattoos? We encounter language here like an archaeological find, fascinating to us because we sense that its time is running out.

INVITE ONLY

*“Language seems to have lost its
power; its power to persuade and
seduce people with arguments”*

JACQUES HERZOG



Fashion 时尚

尼龙上的印花

NYLON CREATION

撰文: 郭嘉铨

建筑双人组Herzog & de Meuron从“语言”
出发, 尝试设计的不同面。



摄影: Willy Vanderperre



印上某种古老语言和《圣经》节选的衬衫样衣

日本“刺青博士”福士政一在研究中保留的纹身者皮肤

JACQUES HERZOG与PIERRE DE MEURON身着自己设计的PRADA男装

1715年沉没的西班牙珍宝船中发现的金币

EIN BILD (EIN WORT)

RÉMY ZAUGG在1986-1987年为《德国画报》创作的作品

尼龙编织的实物

灵感簿里的黑色尼龙编织草图

“我一直在意自己的日常穿着，Miuccia Prada是我的榜样，可是年纪越大就越难打扮了。” Jacques Herzog说道，尽管他已多次表达对Miuccia Prada的赞赏，在采访中还是直言她的微悟力和创造力引领了时尚的变革。

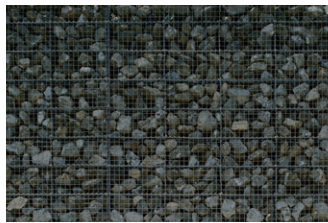
建筑双人组Herzog & de Meuron与Prada的联系可追溯至2003年，十五年间，他们合作的项目不只局限于Prada和Miu Miu的店铺设计，也涵盖了品牌的工厂设计、“Works in Progress”展览以及一次纽约大都会歌剧院的舞台设计。而在Prada 2018秋冬男装系列上，他们也应邀对“黑色尼龙”做了独到的解读。这个创作更像是对其设计核心理念的逻辑延伸，也是Herzog & de Meuron在时尚领域的首次深入创作。

Prada和Herzog & de Meuron的共鸣显而易见，二者均以独特的印花设计而闻名，他们的印花设计总被认为带有一种无声力量和追寻意味。“尽管印花纹饰在建筑设计里被认为是廉价、平庸的，但它一直都是我们最感兴趣的元素之一。我们喜欢在表皮做文章，印花纹饰能在一些古板的木质和混凝土结构墙体上创造出意想不到的乐趣，而不是仅限于传统建筑花纹式样的装饰作用。” Jacques Herzog说道。

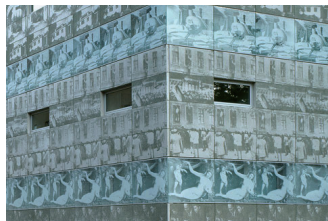
2017年11月底，收到Prada邀请后，他们又一次从印花出发，开始了在不同媒介上的新尝试，只不过这一次印花被视为可刻在人体上的设计，样式或装饰。正如鹭田清一在《古怪的身体》中的表态，时尚作为社会的皮肤，让深藏于暗处的东西一点一点浮上表面。Herzog & de Meuron控诉当下语言正在走向衰落，不管是以理服人或是以诗撩人，当语言的运用单纯只是为了创造阅读上的效果，而不能超越人类心智的界限，它就会失去本有的光彩。这些印花似乎抨击了那些在“假新闻”的时代里，各社交账户里冒出的混乱无序的谎言。



Herzog & de Meuron的印花纹饰建筑：埃伯斯沃德图书馆（Eberswalde library）：在预制混凝土板上以酸性蚀刻法印制了Thomas Ruff的描述德国生活的历史摄影作品，图像以像素式的方式排列。



多米尼斯酿酒厂（Dominus Winery）：立面大范围使用了石笼技术。使用当地特有的玄武岩作为蓄热材料，白天吸收热量，晚上将热量释放出来，平衡温差。



科特布斯资讯通信及媒体中心图书馆（IKMZ Cottbus Library）：在聚碳酸酯板表面使用丝网印刷技术，印制了科特布斯当地使用的索布语书写字母，这是一种居住在当地劳齐次地区的斯拉夫人的语言。对页：模特身着Herzog & de Meuron的尼龙设计。

时尚和建筑不会毅然改变世界，但他们都隶属于同一种表达。回顾过去人们的居住环境和穿着，我们就能了解当时的社会和文化风貌。

在他们的灵感簿里，依稀可以发现对普通事物的深刻洞察：一件衬衫，印上某种古老语言和《圣经》节选，竟沾染上求索的欲望；一粒纽扣，刻上大小迥异的字母，便赋予了材料更多的重量。这些表达致力于寻求他世和艺术设计的例证，就如同考古学家们的发掘过程。

Jacques Herzog认为，设计师最重要的职责是要保持不停地思考：“建筑设计和时尚设计还是存在些许差异，最明显的不同在于时尚体系要求其常变常新，每一年会有许多个时装系列诞生。时尚是开放的，建筑是封闭的。建筑师们则往往与时间为伍，让时间来培育我们的作品。”他也坦诚，时尚和建筑不会毅然改变世界，但他们都隶属于同一种表达。回顾过去人们的居住环境和穿着，我们就能了解当时的社会和文化风貌。同样地，我们可以去描述和表达当下发生的一切，甚至可以去预测每一步，却无力去改变。

尽管Herzog & de Meuron二人用西方批判理论对“黑色尼龙”的灵感进行阐释，但这当中其实也蕴含了一个简单的设计准则，设计其实就是沉默的反面，它并不是保持沉默，而是无声地呐喊。当印花图像复制后，它的首要含义也不再寓于它所表达的内容，而在于今之所示。正如秀场上所展示的尼龙服饰，它们正是Miuccia Prada和Herzog & de Meuron的共同愿景。★

GRADE *atelier*



NYLON *forever*

Před čtyřiceti lety povýšila Miuccia Prada technický nylon na luxusní materiál. Letos na podzim se k němu vrací kolekci, jež pro ni navrhlo šest velikánů architektury a designu. / JAN TOMĚŠ

Miuccia Prada dává svému publiku jedinou záruku, a sice to, že každou sezonu od ní může očekávat tvůrčí obrat o 180 stupňů. Loňská kolekce plná severských úpletů a manšestráků je na míle vzdálena aktuální řadě na jaro a léto vycházející z japonských komiksů. Přesto všechny tyto odlišné vize mají jednoho společného jmenovatele – vojenský nylon jménem pocone, jehož vlákna pojí celou novodobou historii značky. Letos z něj však nedělá jen batohy a tašky, které v osmdesátých letech proměnily rodinnou firmu v globální společnost udávající trendy, ale věnuje mu celou limitovanou edici Prada Invites. K ní přizvala rovnou půl tuctu hvězdných tvůrců současnosti – architektky Rema Koolhaase, Jacquesa Herzoga a Pierra de Meurona a designéry Konstantina Grcice a Ronana a Erwana Bouroullecovy.

FOTO V ČLÁNKU: WILLY VANDERPERRE



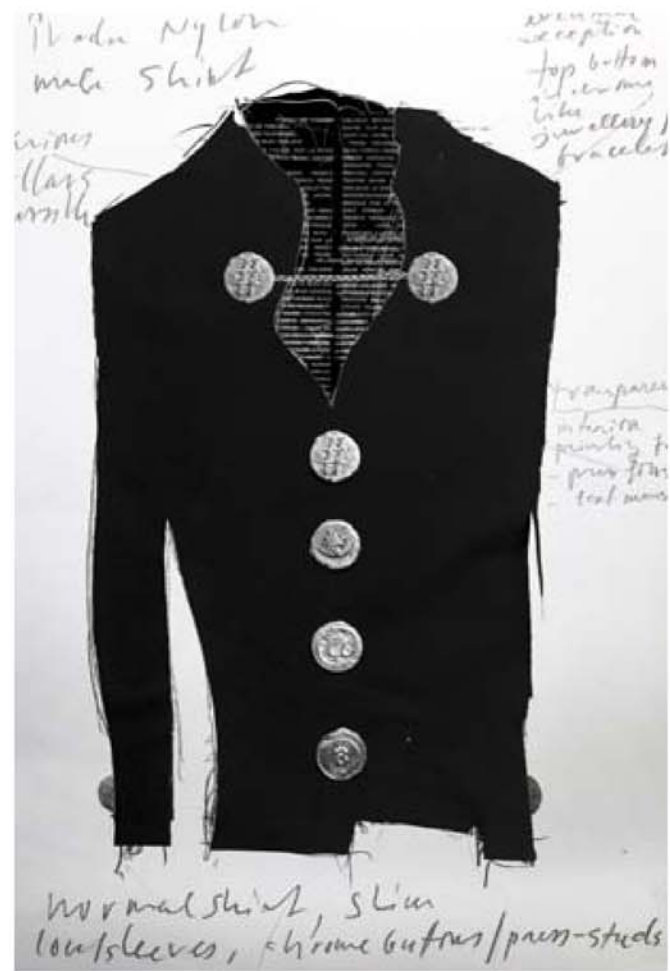
KONSTANTIN GRČIĆ přetvořil slavnou rybářskou vestu Josepha Beuyse, na niž nedá dopustit pro její praktičnost. Téma oděvu s mnoha kapsami dále rozvinul v modelech zvaných Zástěra a Kapuce. Všechny tři spojuje idea nylonu jako funkčního materiálu – sám Grčić nakonec proslul účelnými, strohými produkty pro značky jako Nespresso, Muji, Vitra nebo Cassina, za které si vysloužil zařazení do kategorie minimalistických designérů a mnohá prestižní ocenění.





HERZOG & DE MEURON pracovali s jazykem, který podle nich již ztratil svou důstojnost a moc přesvědčit posluchače argumenty nebo je okouzlit poezií slov. Do edice přispěli tričkem, košilí a kabátem potištěnými textem vnímaným jako pouhý design a dekorace. Legendární švýcarské architektonické duo v minulosti pro značku Prada navrhlo obchodní dům Aoyama v Tokiu a mezi jejich další stavby patří londýnská Tate Modern, Pérez Museum Miami či Labská filharmonie v Hamburku.

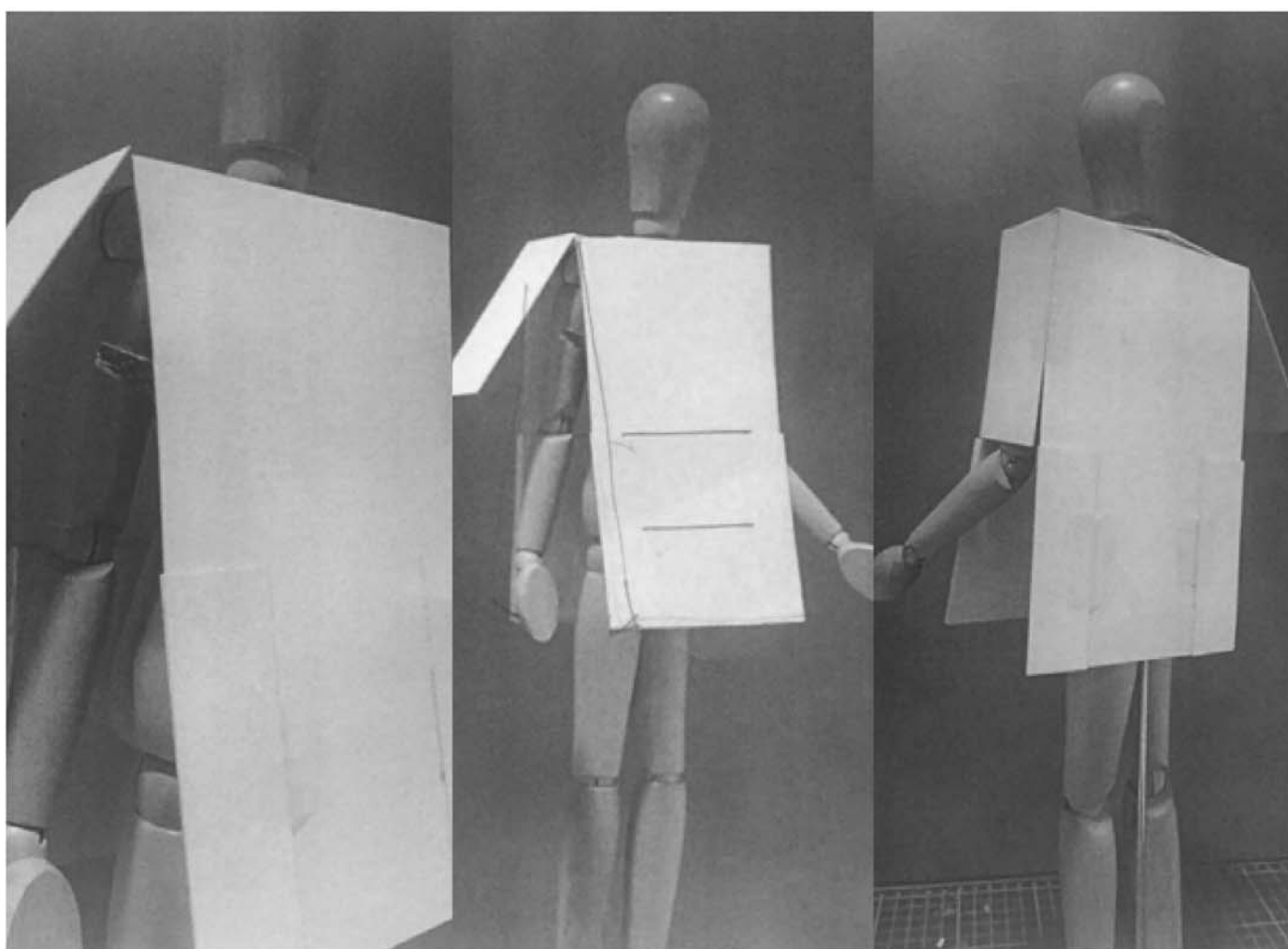


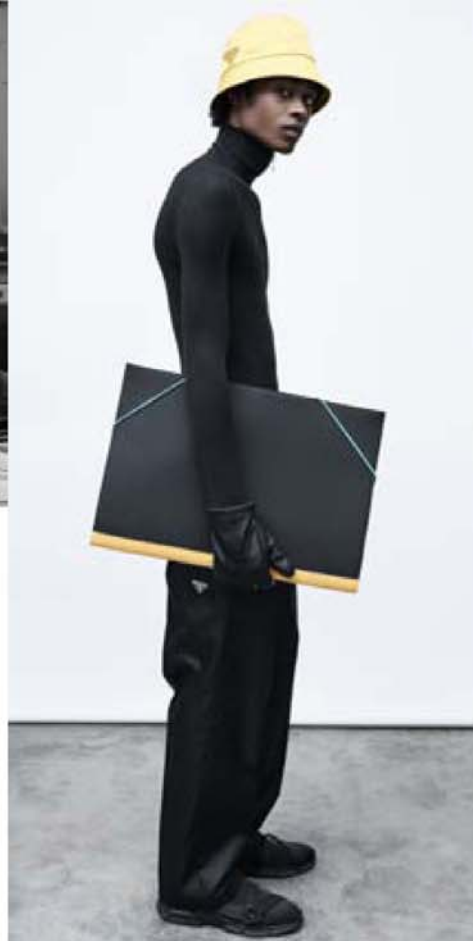






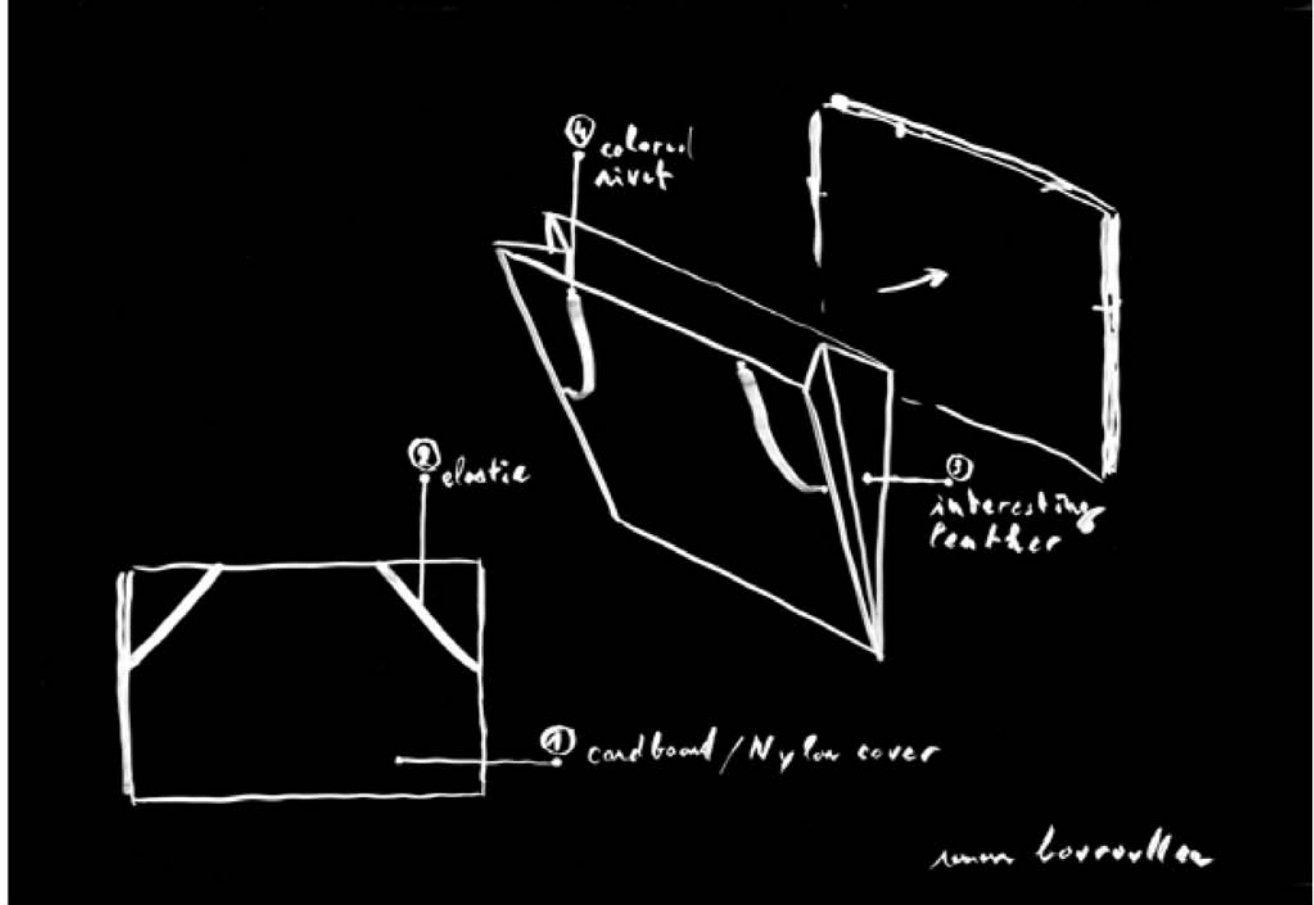
REM KOOLHAAS je fanouškům módního domu dobře známou postavou – jeho studio totiž každou sezónu architektonicky řeší prostory, v nichž probíhají přehlídky, a stojí mimo jiné za newyorským obchodem Prada či milánským sídlem Fondazione. Do této kolekce přispěl batohem opatřeným několika příbrádkami dimenzovanými tak, aby se do nich vešla zařízení nezbytná pro současný životní styl. Model je určen k nošení zepředu, a jeho obsah tak má nositel kdykoliv po ruce.





RONAN & ERWAN BOURULLECOVI se v projektu vrátili do svých studentských let sérií tašek přes rameno s vnitřní kapsou a klínkem v mnoha velikostech a různých barevných provedeních. „Vždy se nám líbilo, jak architekti, malíři a studenti chodí s deskami v ruce. Fascinoval nás pohyb toho jasně definovaného obdélníku v kontrastu s kráčejícím tělem,“ vyjádřili se bratři designéři, kteří spolu tvoří už přes dvacet let pro renomované značky jako Artek, Ligne Roset, Kartell nebo Hay.







KONSTANTIN GRIC has revamped Joseph Beuys' famous fishing vest – which he loves for its practicality – developing the archetype into more abstract designs christened *Apron* and *Hood*, which share the idea of nylon as a functional material. After all, Grcic made his name designing simple and practical products for brands such as Nespresso, Muji, Vitra and Cassina, earning him many awards and a reputation for innovative minimalism.



NYLON *forever*

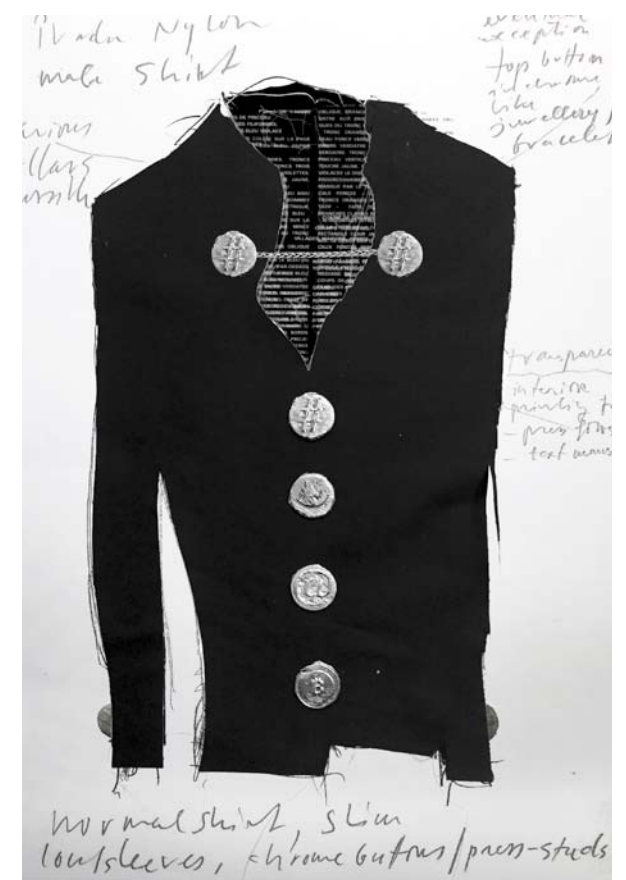
Forty years ago, Miuccia Prada elevated technical nylon to a luxurious fabric. This autumn, the fashion house revisits the material in a collection designed by six luminaries in the fields of architecture and design. / JAN TOMEŠ

The singular guarantee that Miuccia Prada always gives her audience is that each and every season is a 180-degree creative turn from the previous one. Last year's collection of corduroy and colourful Scandinavian knitwear is thus a world away from the current spring / summer season inspired by Japanese manga comics. These seemingly contrasting visions, nevertheless, have a common denominator – the former military-use polymer known as Pocone nylon, a material that spans the brand's entire modern-era history. This year, Prada is not only using it to make the backpacks and bags which that, during the 1980s, transformed the family firm into a trendsetting global brand. The new limited-edition line called Prada Invites has entrusted the material to no less than half a dozen of the world's most creative talents – the architects Rem Koolhaas and Jacques Herzog & Pierre de Meuron as well, as designers Konstantin Grcic and the brothers Roman and Erwan Bouroullec.

PHOTO: WILLY VANDERPERRE

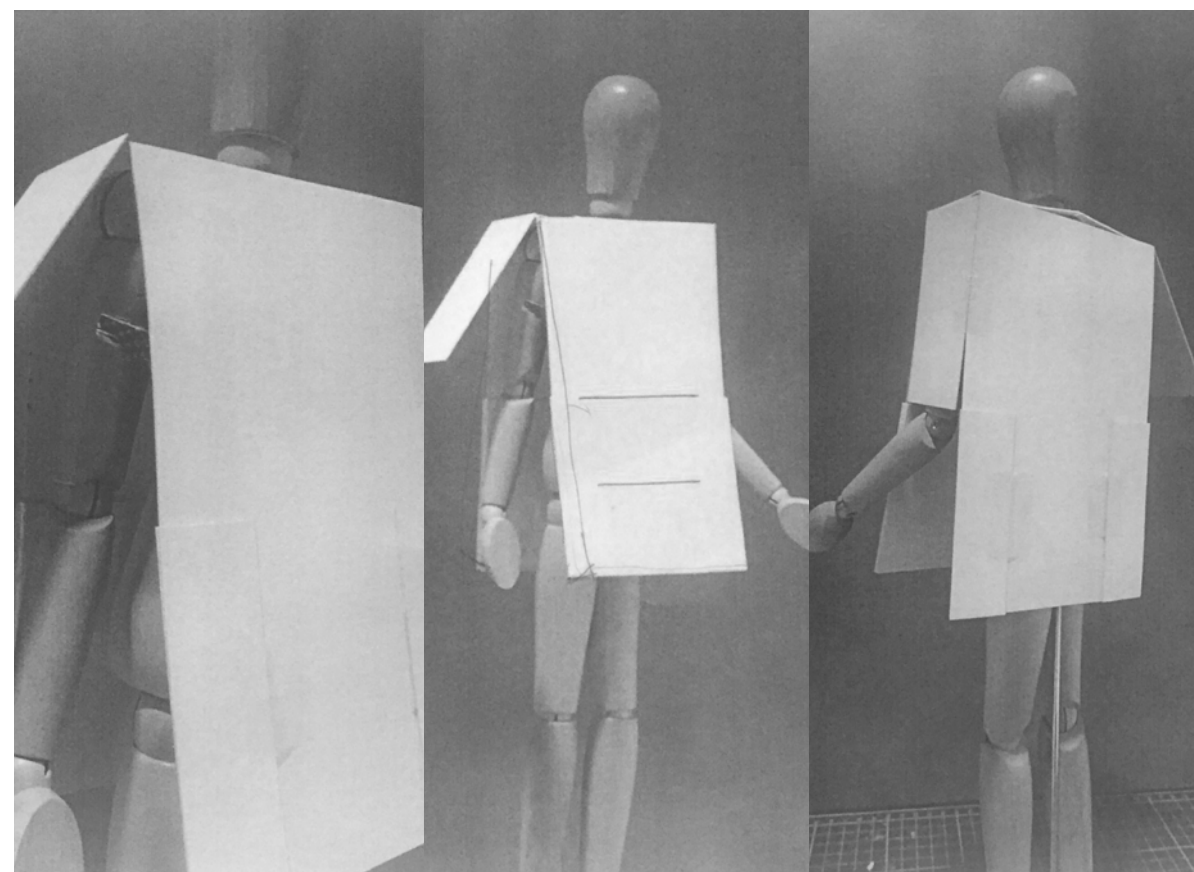


HERZOG & DE MEURON chose language as their theme. In their opinion, it has lost its sovereignty, its power to persuade people with argument or to enchant them with the poetry of words. They have contributed a T-shirt, a men's shirt and a coat to the collection, all featuring printed text deprived of meaning that you one may perceive as mere design, pattern or decoration. The legendary Swiss architectural duo previously designed Prada's Aoyama department store in Tokyo. Their other architectural works include the Tate Modern in London, the Pérez Museum in Miami, and the Elbphilharmonie Hamburg concert hall.



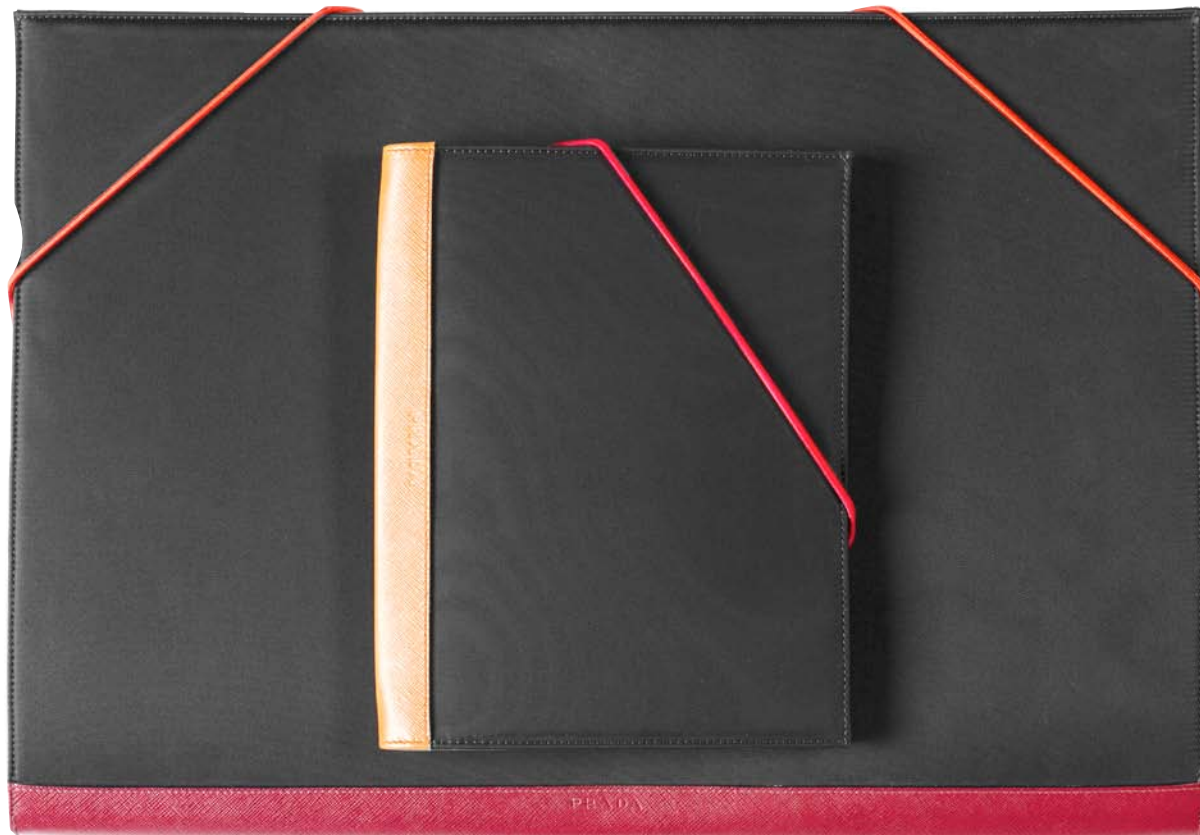
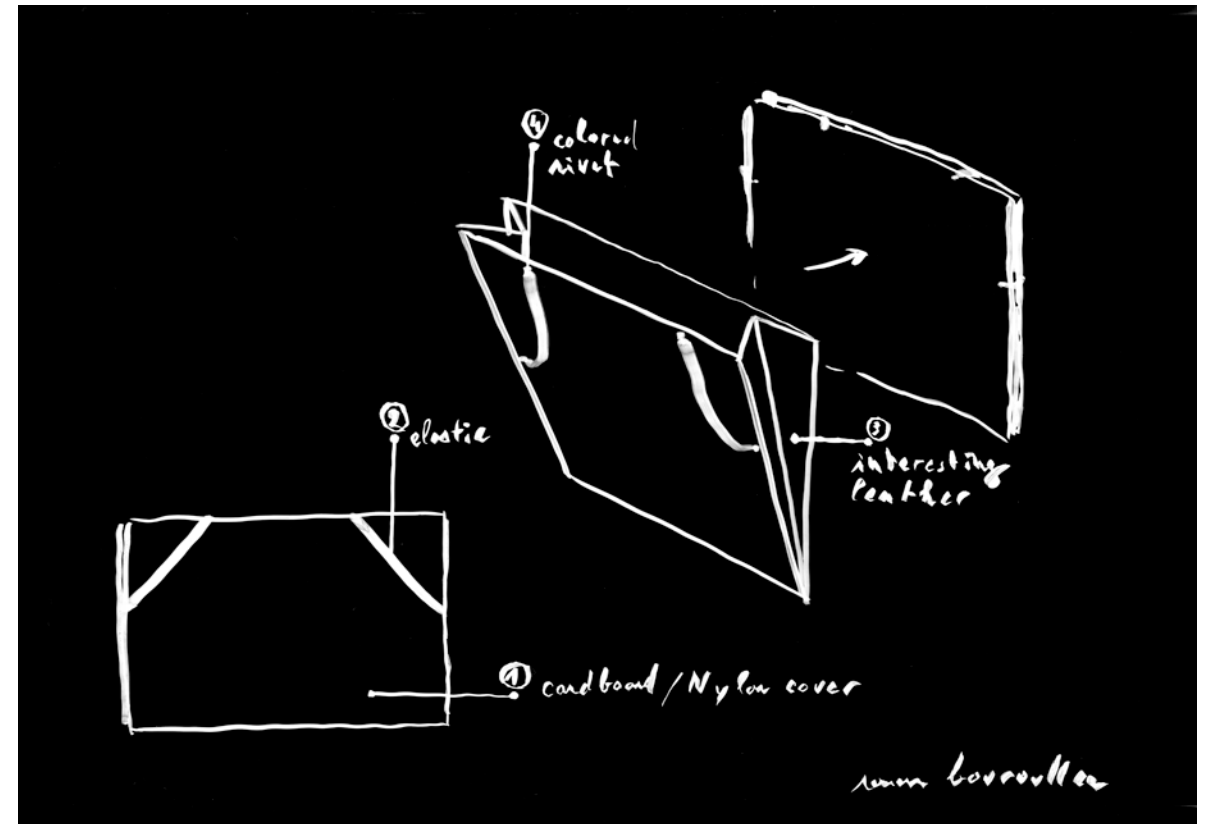


REM KOOLHAAS will be familiar to fans of the Prada fashion house, since every season his architectural studio arranges the spaces where Prada presents its collections every season. The studio is also behind the designs of the New York Prada boutique and the Fondazione Prada exhibition spaces in Milan. Rem Koolhaas brings to the collection a rucksack featuring a number of compartments sized to fit the kind of devices that are essential for modern life. It is carried on the front, making its contents accessible to the wearer at all times.





RONAN & ERWAN BOUROULLEC revisited their student days for their contribution to this project. They conceived a line of shoulder bags featuring an inside pocket and gusset that come in a variety of colour combinations. "We've always liked the profiles of people – architects, painters and students – walking around holding art folders; the movement of that rectangle, its clear-cut, fixed geometry contrasting with the moving body," said the creative duo who, for over twenty years, have been designing for prestigious brands including Artek, Ligne Roset, Kartell, and Hay.





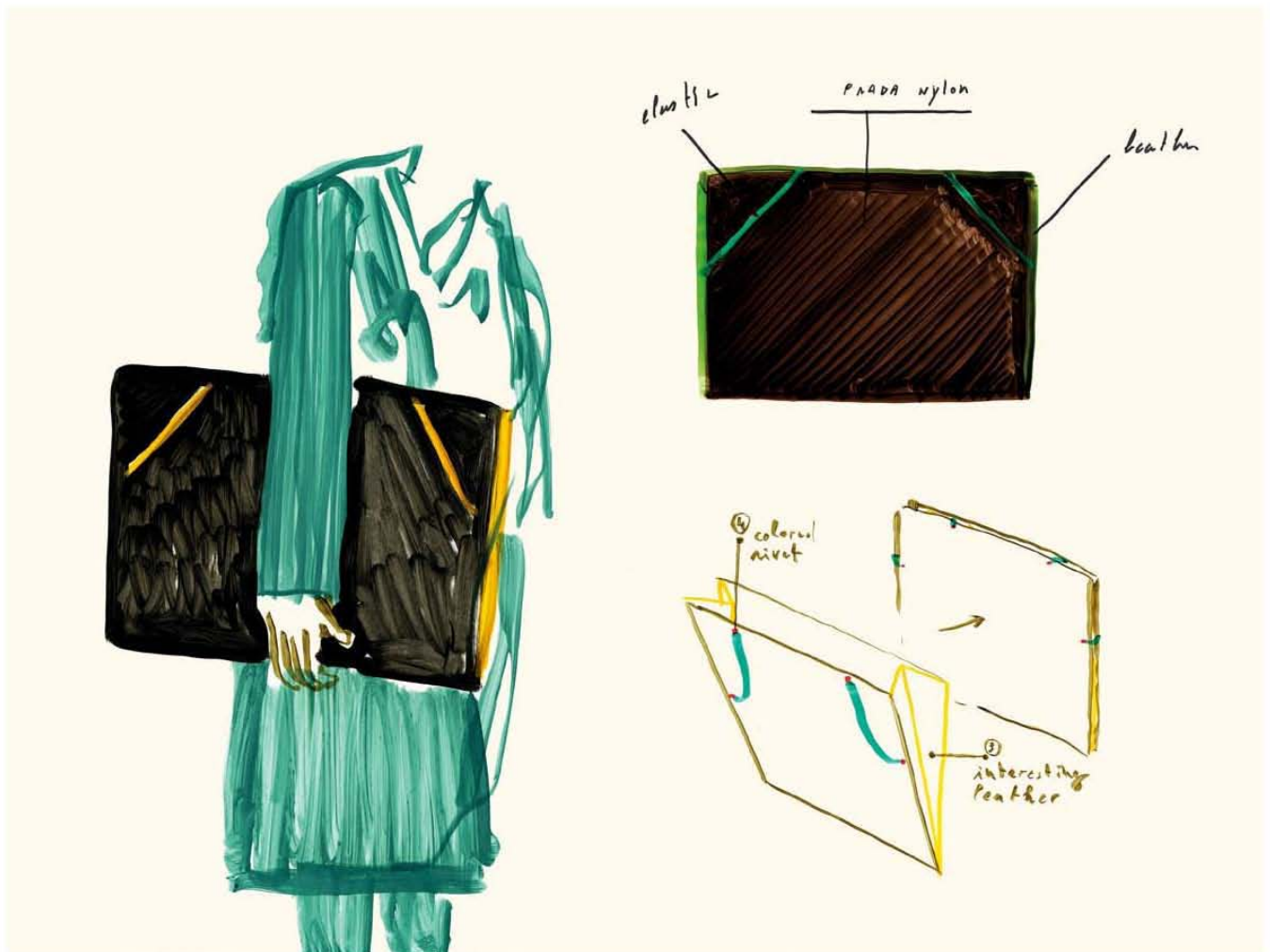
nylon

Prada poprvé přizvala ke spolupráci čtyři slavné tvůrce z oblasti architektury a designu, kteří pro pánskou ready-to-wear kolekci navrhli po jednom modelu. Jejich společným jmenovatelem je černý nylon – ikonický materiál, který se stal součástí mnohvrstevnaté identity značky. Ronan & Erwan Bouroullecovi, Herzog & de Meuron, Konstantin Grcic a Rem Koolhaas k úkolu přistoupili různým způsobem, projekt „PRADA Invites“ tedy reflektuje čtyři odlišné přístupy zkoumající poetickou, praktickou, technickou i estetickou stránku tohoto materiálu. Modely byly představeny v Miláně během přehlídky podzim/zima 2018 konané v novém prostoru Warehouse (ne náhodou rekonstruovaném kanceláři OMA), který vhodně dokresluje jejich kreativní pojetí. Pojďme se na ně podívat očima jejich tvůrců...



1 Desky v podání bratří Bouroulleců (look č. 22). 2 Bohužel z tohoto úhlu není šedivá košile dua Herzog & de Meuron, skrytá pod nylonovým převlečником looku č. 24, příliš vidět. 3 Nový způsob nošení a vnitřní organizace batohu podle Rema Koolhaase (look č. 25). 4 Hlavním prvkem looku č. 23 je boční zástěra s kapsami navržená Konstantinem Grcicem.





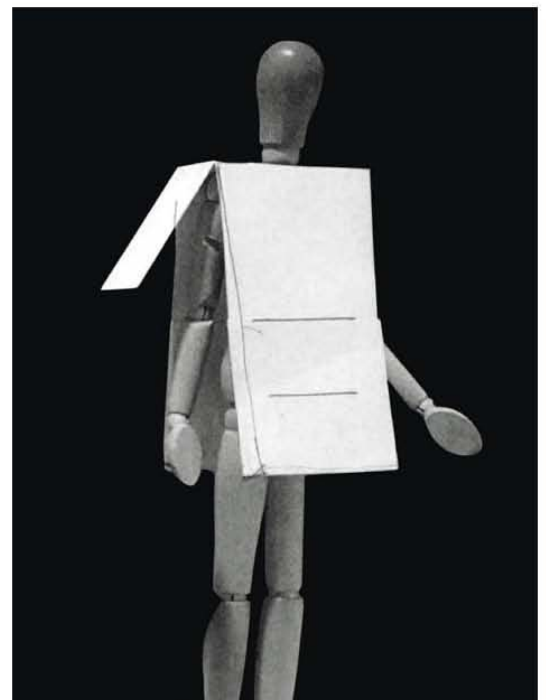
Černé portfolio desky bratři Bouroullecovi oživilí gumičkami, bočním klínem a lemováním ve žluté barvě, která má referovat ke kůži Saffiano, již Mario Prada představil před sto lety.

Za návrat fenoménu batohu v polovině 80. let vděčíme značce Prada, nylonový batoh Vela se stal také symbolem minimalistických 90. let. Nyní jeho koncept přetvořil designér Konstantin Grcic. Návrh tvořil sám, jen za pomoci kartonu, nůžek a lepicí pásky.

„Vždy se mi líbily siluety lidí - architektů, malířů a studentů, kráčeících kolem mě s deskami; pohyb toho obdélníku, jeho přesná, jasně daná geometrie v kontrastu s pohyblivými se těly. Náš projekt tuto geometrii vkládá do tašky, která má vnitřní kapsu s klínkem, spodní zapínání, gumičky a očko. Jednotná barva dává prostor decentní grafické hravosti,“ podal zprávu o vzniku nylonových portfolio desek designér Ronan, jeden z bratrů Bouroullecových.

Tašku, přesněji batoh, navrhl také nizozemský architekt Rem Koolhaas. „Dnes, když čekáte na letišti na klasičskou kontrolu kabinových zavazadel, můžete s překvapením sledovat, jak se beztvary batoh stal úložištěm předmětů přísně geometrických, ortogonálních tvarů, jako je laptop, nabíječka, knihy, kosmetické pouzdro, a jak nepohodlně se tyto věci osvobozují ze zajetí batohu: šňůrky, popruhy, suché zipy... Můj projekt přichází s novou interpretací batohu, vhodnější pro městského člověka. Nosí se vpředu. Jeho obsah je nositeli kdykoli dostupný. Je rozdělen do přihrádek dimenzovaných tak, aby se do nich vešla zařízení nezbytná pro moderní život a byla snadno dosažitelná pomocí vhodně umístěných otvorů. Frontální pozice poskytuje intimnější pocit vlastnictví - větší kontrolu pohybu, díky níž se vyhneme nevědomým kolizím, jež batoh nechtěně způsobuje.“

→





Jacques Herzog v diskusi nad módními návrhy svého studia. Na přehlídce se nakonec objevila pouze košile s textem, mající upozornit na nebezpečnou éru tzv. fake news, kdy text a slova naprosto ztratila svoji hodnotu, kdy vše lze zrelativizovat.

Vesta, která se ale dá nosit také jako apron uvázaný kolem pasu nebo navléknout kolem krku jako externí kapuce. To jsou variace návrhu Konstantina Grcice.



Švýcarská dvojice Jacques Herzog a Pierre de Meuron sepsala ke svému návrhu až filozofickou stať, týkající se úpadku jazyka: „Jazyk bylo možné vyvrátit jazykem, argumenty jinými argumenty. Dnes jazyk svou moc přinést osvěcení pozbyl... V jazyce už není nic nového, kritického, pravdivého, co by se nemohlo obrátit v opak a být prohlášeno za stejně pravdivé. Z jazyka se stal prázdný nositel informací.“ Jinými slovy byl zbaven věrohodnosti, hlubšího smyslu, stala se z něj v podstatě dekorace. Proto se architekti rozhodli nakládat s ním jako s ornamentálním tetováním či archeologickým nálezem, stejně fascinujícím jako starodávné svitky nebo mince. Místo fasády domu tedy tentokrát text v bílé barvě natiskli na šedivou pánskou košili.

To německý designér Konstantin Grcic se držel víc při zemi, respektive u vody. „Hlavní inspirací pro můj návrh byla rybářská vesta, myšlenka tašky (pro niž byl nylon primárně použit) jako kusu oblečení. Můj první nápad byl přetvořit rybářskou vestu Josepha Beuyse z černého nylonu Prada. Později jsem pracoval na dvou modelech, jež téma interpretují abstraktněji: Zástěra a Kapuce.“

text Danica Kovářová, foto archiv značky
servis prada.com



nylon

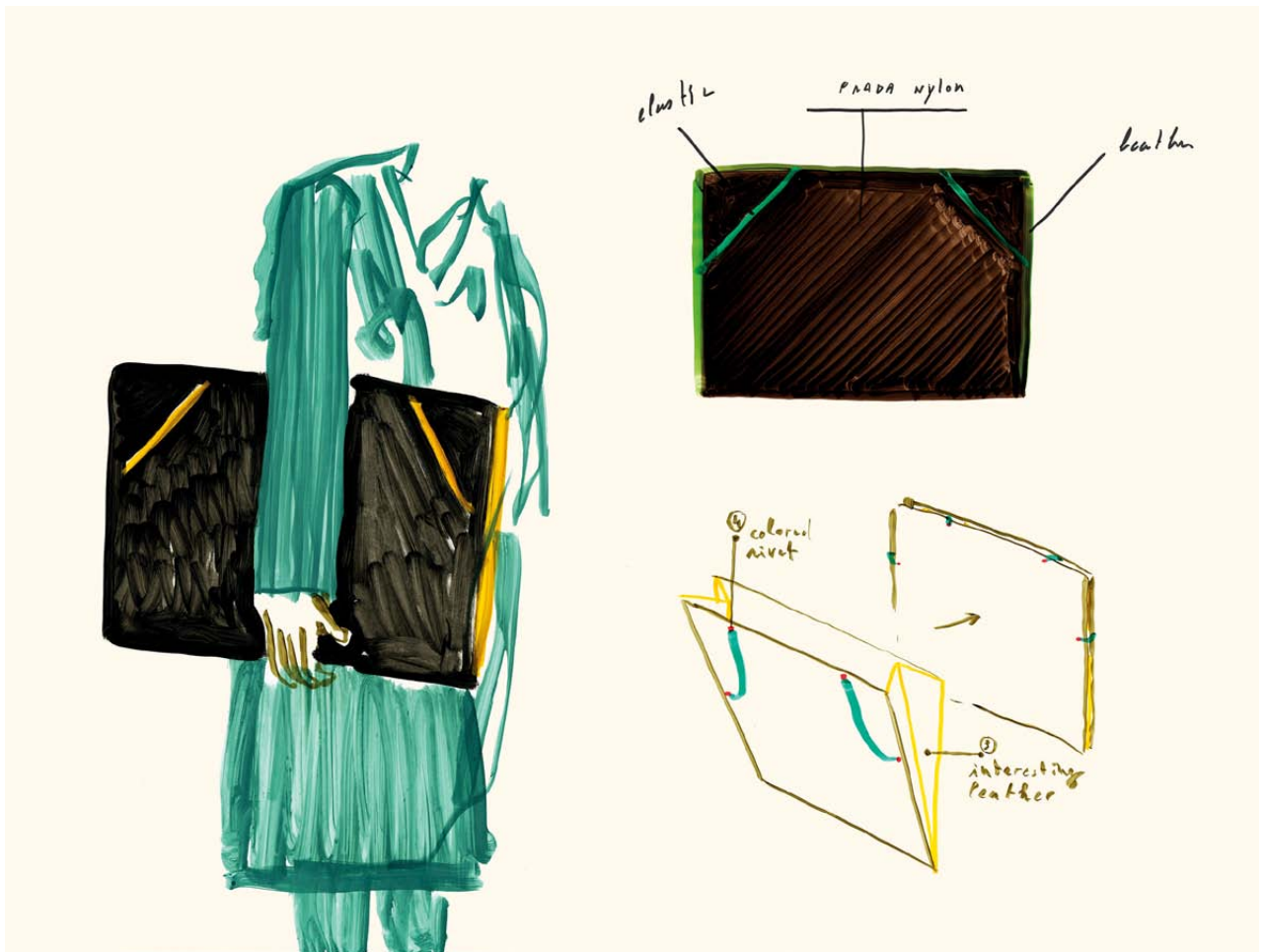
For the very first time, Prada has invited four famous figures from the worlds of architecture and design to create their own piece for the brand's men's ready-to-wear collection.

The common denominator was black nylon – an iconic material that has become part of the brand's multi-faceted identity. Ronan & Erwan Bouroullec, Herzog & de Meuron, Konstantin Grcic and Rem Koolhaas each took a different approach to the task: the "PRADA Invites" project thus reflects four diverse methods examining the poetic, technical and aesthetic aspects of the material. The designs were presented in Milan at the Fall/Winter 2018 show that took place in a new venue, the Warehouse (not coincidentally renovated by OMA), aptly reflecting their authors' creative approach. Let's look at them through the eyes of their creators...



1 DA folder interpreted by the Bouroullec brothers (look No. 22).
 2 Unfortunately this angle does not show much of the grey shirt by Herzog & de Meuron, hidden under the nylon overcoat from look No. 24.
 3 A new internal organization and way of wearing of the backpack by Rem Koolhaas (look No. 25).
 4 The main feature of Look No. 23 is an apron with pockets worn on the side by Konstantin Grcic.



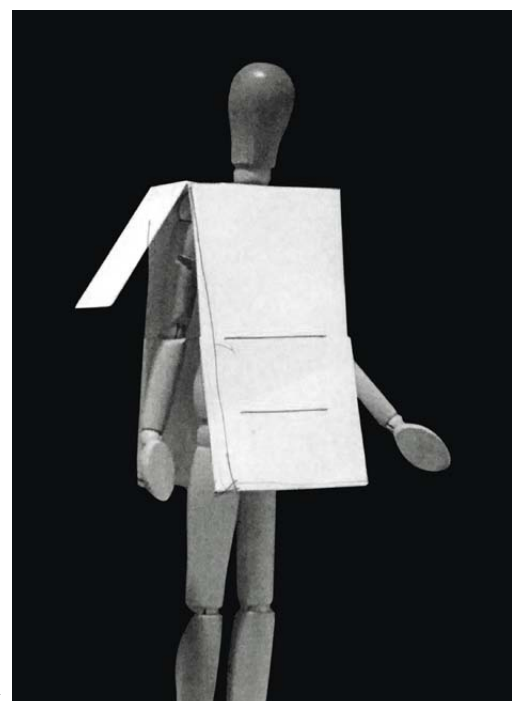


The Bouroullec brothers spiced up their black portfolio folder with elastic bands, an inside gusset and yellow trimming, a reference to the Saffiano leather created by Mario Prada a hundred years ago.

It is to Prada that we owe the return of the backpack phenomenon in the mid-eighties; the Vela nylon backpack has become the symbol of the minimalist 1990s as well. Now its concept has been reinterpreted by designer Konstantin Grcic. He created the design himself using only cardboard, scissors and adhesive tape.

“I’ve always liked the profiles of people – architects, painters and students – walking around with art folders; the movement of that rectangle, its clear-cut, fixed geometry contrasting with the moving bodies. Our project takes that geometry and instils it in a shoulder bag, with its inside gusset, low fastening, elastic bands and eyelet, and use of a single colour, which produces a subtle graphical playfulness,” said Ronan, one of the Bouroullec brothers, about the creation of the nylon portfolio folder.

Dutch architect Rem Koolhaas also chose to design a bag, or a backpack, to be more precise. “Today, waiting in line for a typical airport check of carry-on luggage, it is surprising to note how the shapeless container of the backpack is inhabited by strict, orthogonal devices like the laptop, the charger, books, toilet bag, and how awkward it is to liberate these objects from their containment in the backpack – ropes, straps, velcro... My project proposes a reinterpretation of the backpack, more suitable to the contemporary urban citizen. It is carried on the front. Its contents are at any time accessible to the wearer. It is divided in compartments, dimensioned to accommodate the devices that enable modern life to unfold, easily unpacked through convenient openings. The frontal position gives a more intimate sense of ownership – a better control of movement, avoiding the chain of oblivious collisions that the backpack inadvertently generates.”





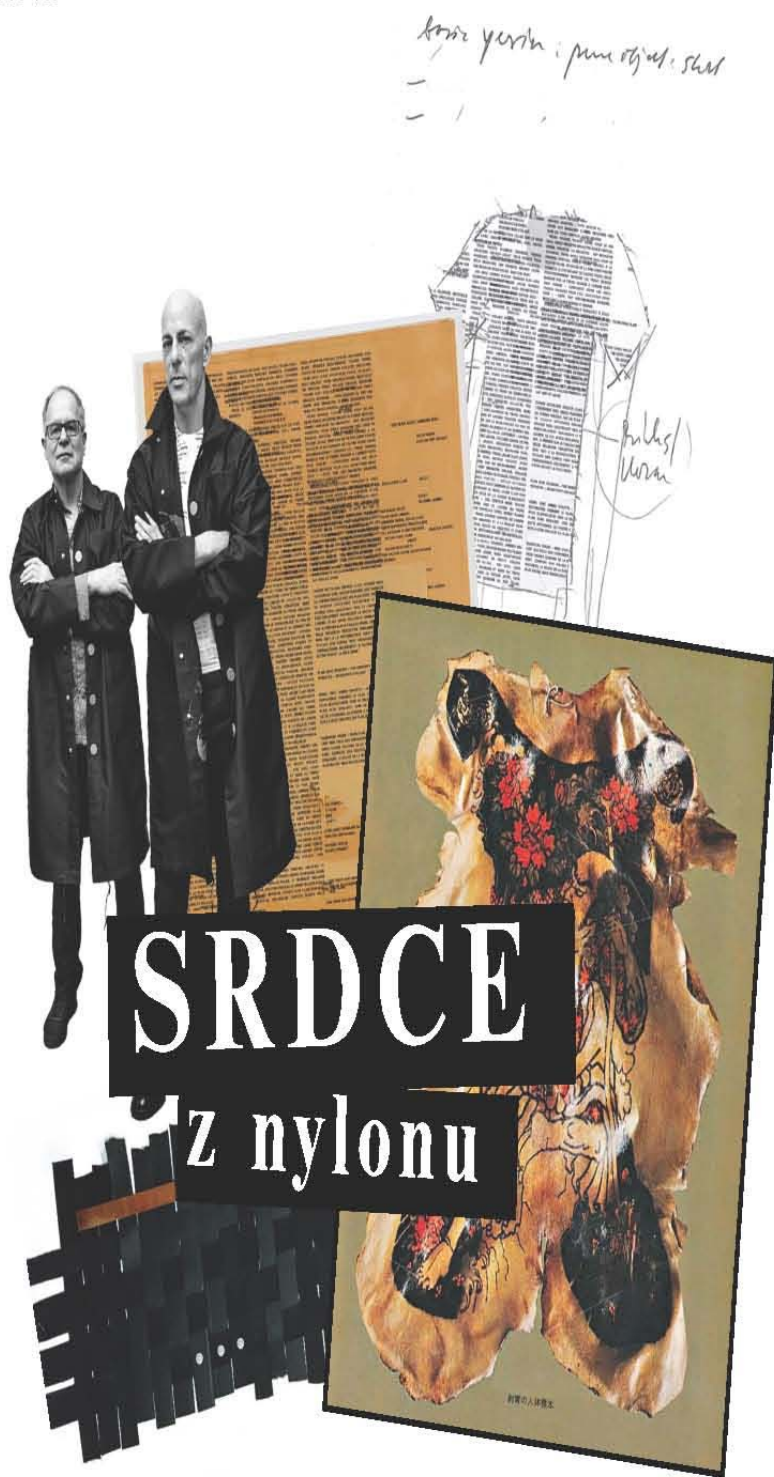
The waistcoat that can also be worn as an apron bound around the waist or around the neck as an external hood. These are the variations of Konstantin Grcic's design.

Jacques Herzog while discussing his studio's modern designs. Only a shirt with inscriptions eventually appeared on the catwalk, a warning against the dangerous fake news era, when the text and words have lost their value, when everything can be relativized.



To accompany their design, the Swiss duo Jacques Herzog and Pierre de Meuron wrote an almost philosophical essay on the degradation of language: "Language could be refuted by language; arguments by other arguments. Now language has forfeited its enlightening competence... There is nothing new, nothing critical, nothing true in language that cannot be turned into its opposite and claimed to be equally true. Language has become an empty vehicle of information." In other words, language has lost its credibility, deeper meaning, it has practically become a decoration. That is why the architects have decided to work with it as if it was an ornamental tattoo or archaeological find, as fascinating as ancient scrolls or coins. A white text was printed on a grey men's shirt instead of a façade.

German designer Konstantin Grcic's approach was more down to earth, or rather down by the river. "The key reference for my proposal is the fishing vest, representing the idea of a bag (which is what the nylon material has been primarily used for) as a garment. My first thought was to recreate Joseph Beuys' famous fishing vest in Prada Black Nylon. Later, I worked on two models, which interpret the theme in a more abstract way: Apron and Hood."



PRADA vás zve do svého nitra.

Její nový projekt

„Prada Invites“ totiž vychází z čisté
podstaty této italské značky.

foto: WILLY WANDERPERRE text: JAN TOMĚŠ



K

dyž v lednu Prada představovala podzimní kolekci pro muže a dámskou řadu Pre-Fall

2018, dominovaly jim peřím vycpané unisexové pláště, kabáty, saka, blůzy i kloboučky v černé, šedivé a bílé. Na závěr přehlídky se na mole mihly i modely ze sportovní řady značky. To vše vyvedené v nylonu, materiálu, s nímž Miuccia Prada začala pracovat hned, jak roku 1978 převzala rodinný podnik na výrobu zavazadel a doplňků.

Byla to éra diskoték, tašek z krokodýlí kůže a později i širokých ramen Joan Collins ze seriálu Dynastie. Prada však chtěla být jiná. Tradiční, formální a v podstatě maloměstský styl byl pravým opakem novátorského pohledu Miuccii Prada. Ta nakonec v jedné továrně narazila na voděodolný nylon Pocone, z něž se vyrábějí vojenské stany. Nylonová řada tašek byla jejím radikálním vstupem do světa módy, úspěch ale na sebe nechal čekat až do roku 1984, kdy navrhla první nylonový batoh a přišla na něj nové, trojúhelníkové logo značky.



Architekti Herzog a de Meuron vytvořili pro řadu „Prada Invites“ vzor z textu. Jazyk podle nich ztratil svou moc a stal se pouhou dekorací stejně jako fasáda či tetování.



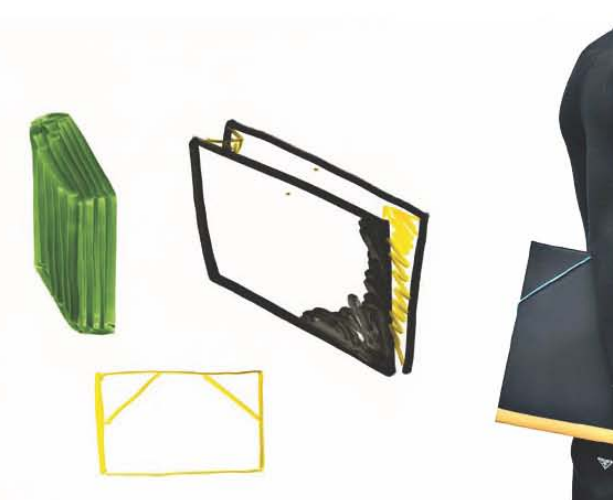
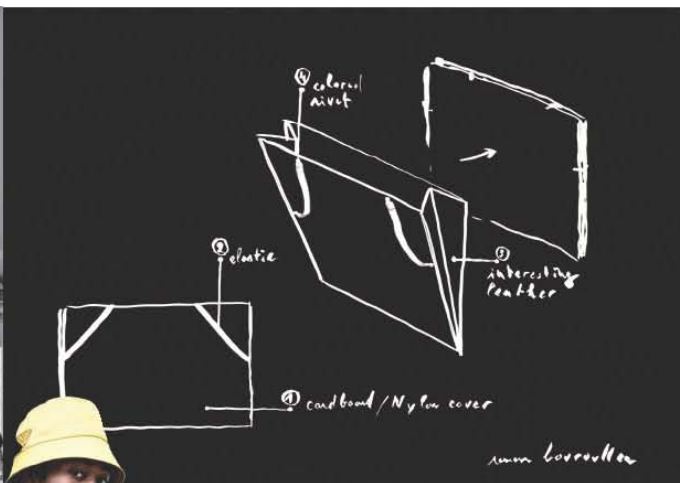
Architekt Rem Koolhaas a jeho batoh pro „Prada Invites“

PRÁVO ŽENY NA MÓDU

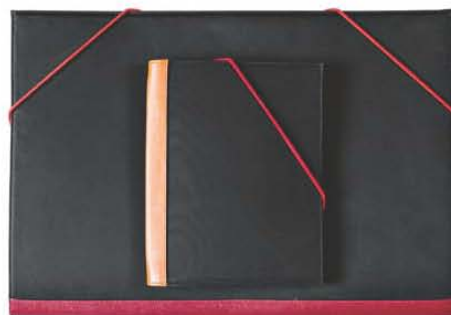
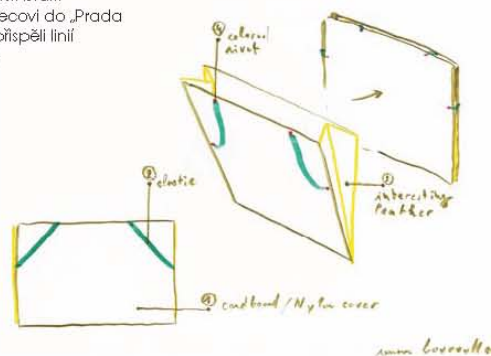
Batohy a nylon byly tehdy opakem luxusu. Ale Miuccia Prada na ně vsadila a nylonu nakonec propadly módní magazíny, slavné modelky a ženy po celém světě. Poptávka po taškách z Pocone byla tak silná, že se z něj začaly vyrábět boty, parky, sukně i kabáty. Na konci 80. let už nylon nebyl jen protipólem výstřednostem tehdejší módy, ale definoval inteligentní a soběstačnou ženu konce 20. století. Progresivní myšlenky, které Prada překládala do čistých a jednoduchých linií v tlumených odstínech s důrazem na mimořádnou krejčovskou práci, rezonovaly po celá 90. léta v dámské i pánské módě. A letos na podzim se nylon vrací s neobyčejnou vervou.

Nejedná se však o pouhý výlet do historie. Prada je známá svou nenápadnou reflexí problémů dneška. A tak nakonec ony naddimenzované siluety letošních podzimních kolekcí působí jako útočiště i brnění, která definují osobní prostor a chrání proti extrémním podmínkám světa zmítaného mezinárodními konflikty, klimatickými změnami i spory na sociálních sítích.





Designérští bratři Bouroullecovi do „Prada Invites“ přispěli linií aktovek.



NYLONOVÁ REVOLUCE

Jak mnohvrstevnatý je nylon, dokazuje i série kousků z projektu „Prada Invites“ od architektů Rema Koolhaase, Jacquesa Herzoga a Pierra de Meurona a designérů Konstantina Grcice a Ronana a Erwana Bouroullecových, které Prada přizvala ke spolupráci. Kolekci nafotil Willy Vanderperre.

Koolhaas, jehož studio OMA právě dokončilo milánské sídlo umělecké nadace Prada, zkoumá praktické vlastnosti nylonu modelem batohu, jehož čtyři kapsy jsou navrženy tak, aby se do nich vešly notebook, tablet, oblečení i vše ostatní, co vyžaduje dnešní městský člověk. Nosí se vpředu, a tak jsou věci v něm uložené ihned dostupné. Bratři Bouroullecovi, kteří navrhují židle pro Vitru nebo stoly pro Kartell, odhalují poetickou stránku nylonu geometrickou taškou přes rameno: „Vždy se nám líbilo, jak architekti, malíři a studenti chodí s deskami v rukou. Fascinoval nás pohyb toho jasně definovaného obdélníku v kontrastu s pohyblivým se tělem.“





Designér Konstantin Grcic se vrátil k užitkovému jádru nylonu rybářskou vestou, zástěrou a kapucí s kapsami.



NYLON OD PRADA DOMINOVAL PÁNSKÉ I DÁMSKÉ MÓDĚ 90. LET

Konstantin Grcic se vrátil k užitkovému jádru materiálu rybářskou vestou, zástěrou a kapucí posetou kapsami. Pro legendární duo Herzoga a de Meurona, jež stojí za Pekingským národním stadionem nebo výstavbou Labské filharmonie v Hamburgu, je nylon příležitostí ke společenské reflexi. Na lehký kabát, košili a tričko nechali natisknout text jako pouhý vzor a dekoraci na znamení, že jazyk ztratil svou moc přesvědčit lidi pomocí argumentů nebo je okouzlit poezií slov.

Industriálně působící modely vhodně doplnil i prostor, v němž byly prezentovány: téměř surrealistické sklady Prada Warehouse. Jako by se i nylon vracel ke kořenům, do oné továrny, kde ho Miuccia Prada původně objevila... ■

www.prada.com



base yerta: pure object: shirt

bulky/ worn

Nylon HEART



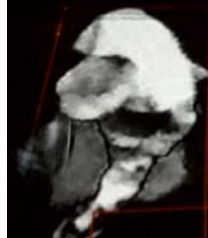
PRADA is inviting you into its heart.
Its new project *“Prada Invites”*
revolves around what lies
at the very core of the Italian brand.

Photos: WILLY VANDERPERRE Text: JAN TOMEŠ

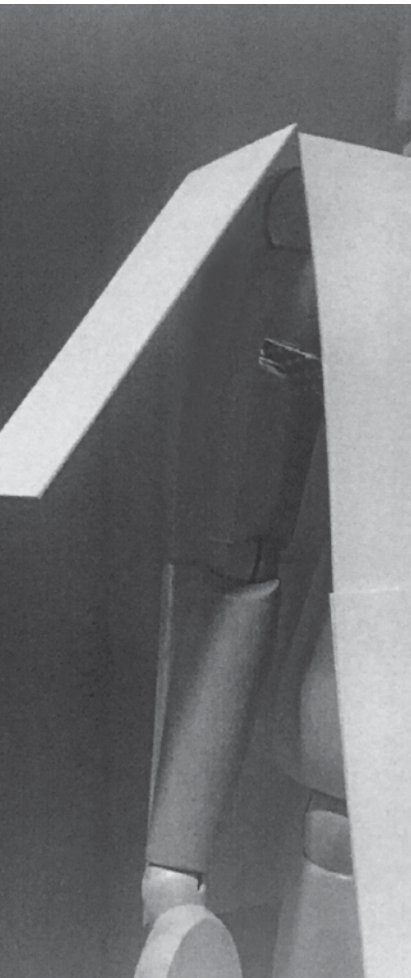


Prada's men's collection for autumn and its women's Pre-Fall 2018 line were dominated by unisex down coats, overcoats, jackets, blouses, and hats in black, grey, and white. Also, designs from the brand's sports line appeared towards the end of the show. And all of it made of nylon, the material that Miuccia Prada learned to work with immediately after taking over the luggage and accessories family business in 1978.

This was the era of discos and crocodile handbags, not to mention Joan "Dynasty" Collins' padded shoulders. But Prada wanted to be different. The traditional, formal, and basically provincial style was the exact opposite of Miuccia Prada's pioneering approach. Eventually, in a factory she visited, she found Pocone, a waterproof type of nylon used for making military tents. The nylon bags line marked her radical entrance into the world of fashion, but success came only later on, in 1984, once she designed her first nylon backpack and sewed the brand's new triangular logo on it.



Architects Herzog and de Meuron created a text pattern for the "Prada Invites" line. They say that language has lost its power and became a mere decoration, like a façade or a tattoo.



Architect Rem Koolhaas and his backpack designed for "Prada Invites"

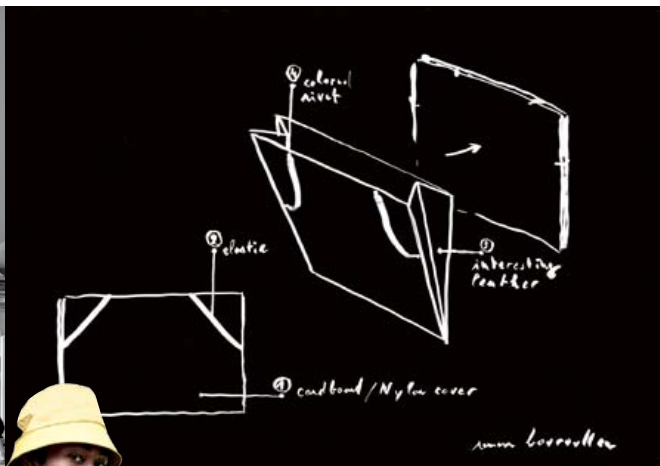


WOMEN'S RIGHT FOR FASHION

Backpacks and nylon were quite the opposite of luxury at the time. But Miuccia Prada bet on them, and eventually nylon became a craze that all fashion magazines, famous models, and women all around the world fell for. The demand for bags made of Pocone was so huge that soon other items made of nylon joined in: shoes, parkas, skirts, and coats. At the end of the 1980s, nylon was no longer just an antithesis to the fashion extravaganza of the times; it went as far as to define the intelligent and self-reliant woman of the end of the 20th century. Progressive ideas translated by Prada into pure and simple lines in toned-down shades with an accent on exceptional tailoring resonated in men's and women's fashion throughout the 1990s. And this autumn, nylon makes a phenomenal comeback.

It is not just a trip down memory lane, though. Prada is well-known for its subtle reflection of modern problems. So these oversized silhouettes from this year's autumn collections can be also seen as a haven or armour, defining one's personal space and protecting us against the extreme conditions of this world buffeted by international conflicts, climatic change, and discord on social networks.





The Bouroullec designer brothers contributed with a shoulder bag line to "Prada Invites".

NYLON REVOLUTION

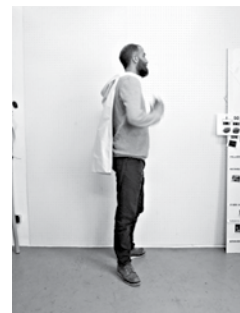
Nylon is a multi-faceted material, as illustrated by a series of pieces designed for the project called "Prada Invites" by architects Rem Koolhaas, Jacques Herzog and Pierre de Meuron, along with designers Konstantin Grcic and Ronan and Erwan Bouroullec, who were invited to collaborate with Prada. The collection was shot by Willy Vanderperre.

Koolhaas, whose OMA studio has just completed the Milan headquarters of Fondazione Prada, Prada's art foundation, examines the practical aspects of nylon through a backpack with four pockets designed to fit a notebook, tablet, clothes and everything that a modern urban man needs. It is carried on the front to make the contents easily accessible. The Bouroullec brothers, typically designing chairs for Vitra or tables for Kartell, unveil the poetic side of nylon with their geometric shoulder bag: "We've always liked the profiles of people – architects, painters and students – walking around with art folders; the movement of that rectangle, its clear-cut, fixed geometry contrasting with the moving bodies."





Designer Konstantin Grcic returned to the utilitarian core with a fishing vest, apron and hood with pockets.



PRADA'S NYLON DOMINATED MEN'S AND WOMEN'S FASHION OF THE 1990S

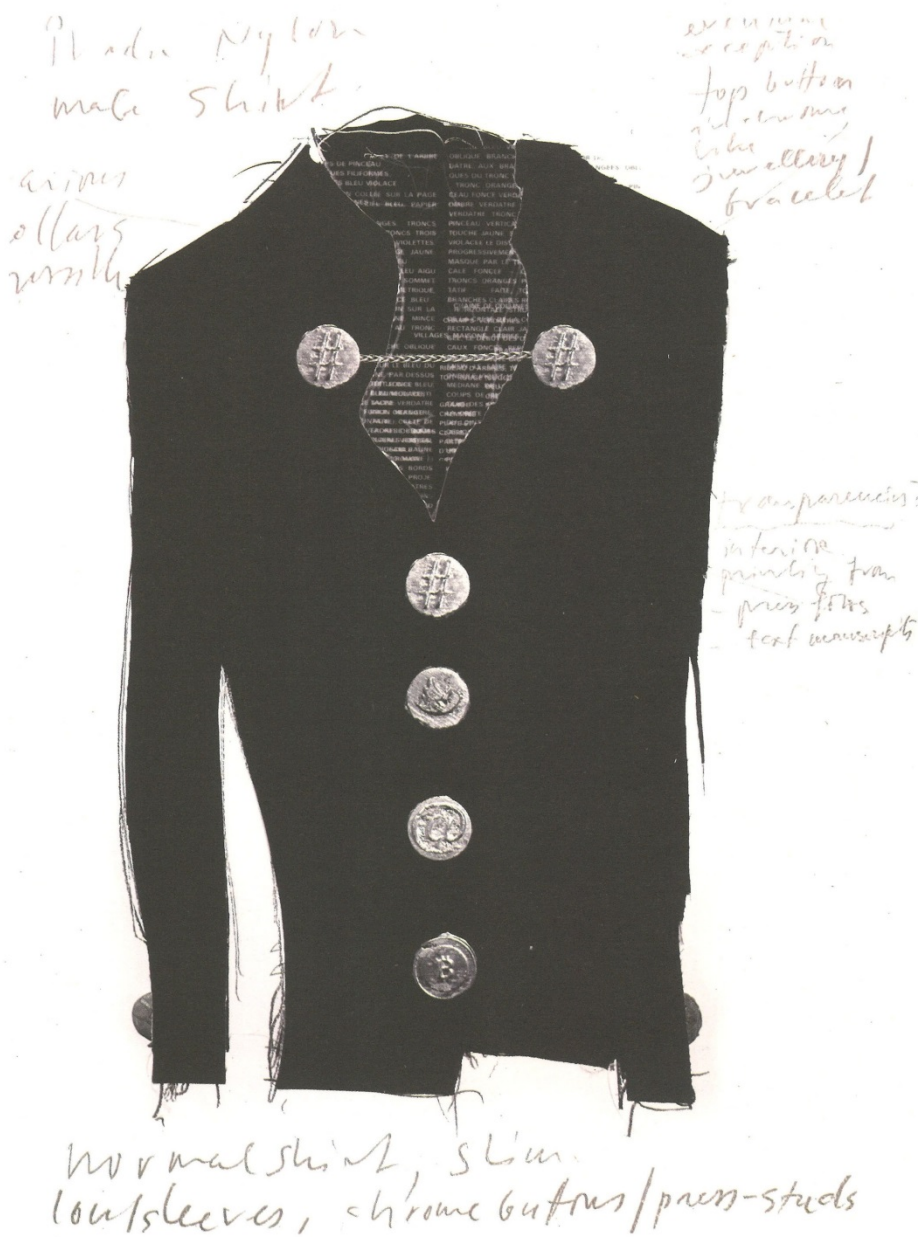
Konstantin Grcic returns to the utilitarian essence of the material with his fishing vest, apron, and hood, all covered with pockets. For the legendary duo Herzog & de Meuron, authors of the Beijing National Stadium and the Elbphilharmonie in Hamburg, nylon is an opportunity for social reflection. They covered a light coat, shirt, and T-shirt with a text print conceived as a mere pattern or decoration, to convey that language has lost its power to persuade people with arguments or to enchant them with the poetry of words.

These "industrial" designs were aptly complemented with the space where they were presented: the almost surrealistic Prada Warehouse. As if nylon was returning to its roots, in that factory where Miuccia Prada initially found it... ■

www.prada.com



profile



...DON'T YOU THINK SO?

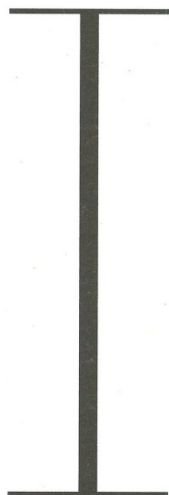
STEPHEN SHORT *chats with architect* JACQUES HERZOG
*about designing clothes for Prada's menswear autumn/winter 2018
collection, based on the brand's iconic black nylon fabric*



Left: Pritzker Prize-winning architect Jacques Herzog turns fashion designer for Prada's autumn/winter 2018 menswear collection. Opposite: One of his designs, with silver buttons redolent of archaeology

June 2018 #legend_103

profile



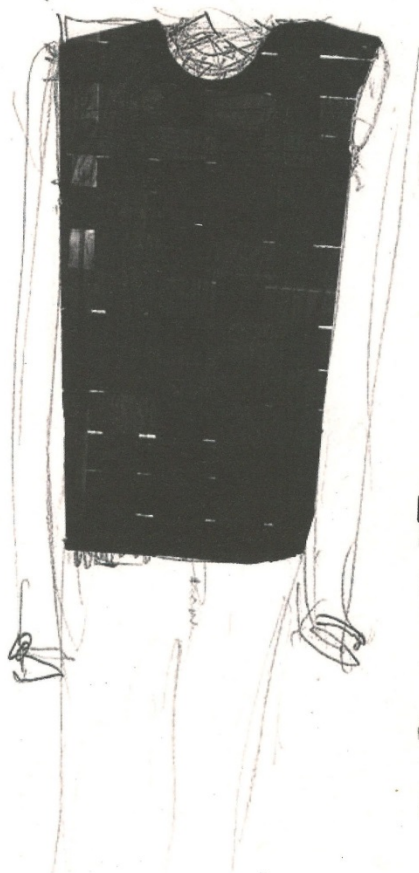
IF MIUCCIA PRADA is the mad scientist of couture, then Swiss duo Jacques Herzog and Pierre de Meuron are the

wild-minded but disciplined surgeons of architecture. Just as Prada has fought the good taste/bad taste dialectic for her entire career – she insists she made “ugly cool” or “ugly chic”, and has fought almost single-handedly for the interests of the avant-garde in the world of luxury – so too have Herzog & de Meuron blazed a very singular trail with their material interventions, at once countercultural and provocative, yet without ever screaming for attention.

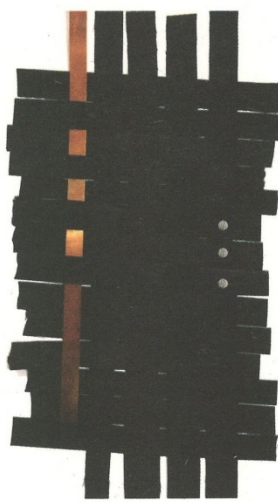
Much like Miuccia Prada's arrival. Her first statement was post- and proto-neo-punk – she sent a black nylon backpack down runways saturated with rare Birkin bags, Valentino gowns and Oscar de la Renta frocks in 1984. The gesture was a utilitarian wake-up call to people who hadn't realised hitherto how much they'd been sleeping in their bubbles. The little black backpack – Prada's LBB – was made from parachute fabric, and a look and a lexicon away from Gabrielle Chanel's LBD. Yet it pre-figured the shifting syntax of fashion and gender's cultural evolution prior the Kate Moss/Calvin Klein black-and-white world of the early 1990s.

Jacques Herzog retrospectively finds nobility in Miuccia's italicised nylonism when we ask him to assess the LBB in 2018. “Black nylon is a material that Prada put into fashion many years ago and combined it with many other materials – at a time when no one else combined such foreign and technical materials with the idea of noble elegance,” he says. “This was the expression of a new, intellectually influenced attitude in the fashion world. Maybe it could be called an iconoclastic attitude.” Much like his own. “We rather avoid style or colour, whether black or anything else, as a specific trademark.”

*Ghinde Jon Nybrashim
Sjeflect 21*



“In the world of fashion, which is always somehow fascinating, things move much faster than in architecture,” says Jacques Herzog





Given the links forged between Prada and Herzog & de Meuron – stores, spaces, pop-ups – it was perhaps only a matter of time before Mrs Prada would invite them to “design” clothing. In a typically Prada-esque development, the brand, as part of its Prada Invites project, also enlisted the creative minds of Rem Koolhaas, Konstantin Grcic and Ronan & Erwan Bouroullec to use the black nylon fabric as inspiration for the creation of wearables and accessories for the autumn/winter 2018 menswear collection.

Koolhaas went straight to the source and recalibrated a new backpack as a frontpack. Herzog & de Meuron went the clothing route, too, but the practice wouldn’t be the force it is unless it first challenged the vernacular and prompted the discourse before the design. And so the dynamic duo did, laying out their intentions and thoughts for their design proposal in a statement, “Language Restraint”.

Herzog believes written text has lost its credibility when printed in newspapers and magazines that report daily information



from around the world. “We don’t trust it anymore,” he says. “Even literature and poetry are affected by this distrust.” He cites younger generations who are no longer seduced by the intellectual power of philosophical and poetic texts, compared to previous generations under the influence of left-wing thinkers,

such as Theodor Adorno, Herbert Marcuse and others. “I feel that to be a crucial change in the Western culture. Written language appears colourless and vague. It has become something decorative and ornamental, rather than something related to content.”

That doesn’t bode well for this writer’s profession, I suggest. “We certainly shouldn’t give up hope,” he intervenes. “Maybe we should use the word ‘respect’ in the sense of realising just how powerful language is. That’s why it’s so important to be aware of what we’re doing when we speak or write – namely, that we always take a stand and have an agenda. I’m just so glad we still have the reality of literature and art.” So if language has lost its power, where does that leave fashion? “Fashion is eternal,” he declares. “Already in the Neolithic age, people tried to be different and also to look different, one from the other.”

Did he find the restraint that often pervades architecture apparent for this Prada project, or was there more liberty? “There certainly is overlap in all art forms,” he says,

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profile



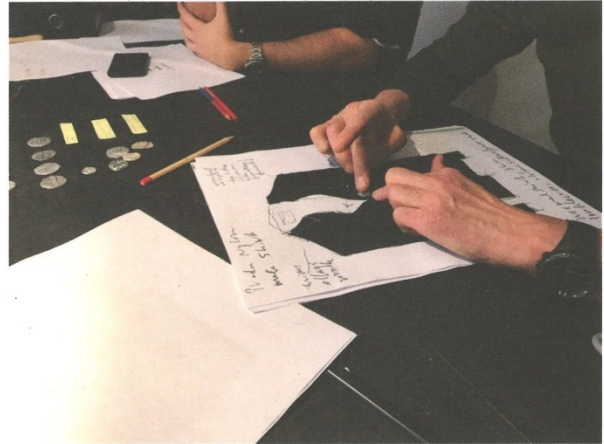
setting up another Herzogian intervention. “The creative minds who try to find new paths in their industry will always test the depths of their discipline. This is true for fashion design as well as for architecture. Regulations, rules, traditions, constraints – these you can never avoid, but you can question and challenge all of them.”

“Both fashion and architecture are part of the expression of this world,” he continues. “When you look back in time, at a certain historical period, and see how people were dressing or in what kind of buildings they were living, you get quite a good idea of the social and cultural conditions of that time. In other words, we can perceive then eventually describe and express what is happening today, but we hardly have an impact on changing it.”

Herzog appears to harbour something of a liking for fashion, or perhaps it’s a sneaking envy of the industry’s more accelerated processes as compared to those of architecture. “In the world of fashion, which is always somehow fascinating, things move much faster than in architecture – such as getting dressed, getting undressed, transforming oneself, giving shape, trying out sculptural possibilities, examining the quality of surface texture, inventing a style and discarding it again.”

Herzog’s shirt and jacket designs for the Prada collection bear something of military import, or even, daresay, the trademark Chanel jacket or Hedi Slimane’s Saint Laurent regalia of two years previous. “The silver buttons have something archaeological – don’t you think so?” he poses. It’s not the reaction we anticipated, but somehow entirely Herzogian. “The embossed buttons and the prints on black nylon are reminiscent of





archaeological fragments and finds. They express transience and expiry of whatever we believe will stay forever.”

It’s a telling remark. This is a man who can walk onto the site of a dysfunctional London power station in 2000 (and 2016) and repurpose elements of its archaeology as Tate Modern, the world’s most visited art museum every year for the last decade. The Basel-born Herzog and de Meuron set up their company in 1978; 40 years later, they employ more than 400 collaborators and count themselves among an elite club of Pritzker Prize winners. Among their most recognised buildings are the Dominus winery in Napa Valley, California (1998); Prada Aoyama in Tokyo (2003), Schaulager in Basel (2003); and the National Stadium in Beijing (2008).

Currently, that list also includes two projects in Hong Kong: the M+ museum in West Kowloon, and the just-opened Tai Kwun art space on the site of the former Central Police Station, Central Magistracy and Victoria Prison – a walled compound of heritage buildings at the commercial centre of the island, built in 1941. In both projects, Herzog has invoked the remnants or fragments of times past and, by intervention, has recalibrated their contemporaneity.

Given that Herzog has used text as a graphic element on the clothing he has designed for Prada, what governed his choice of words and how much weight do they carry? “The language that we encounter here is like an archaeological find,” he says. “It’s as fascinating to us as ancient scrolls or coins, because we sense that its time is running out.” But which passages specifically did he pick and why? “Try to find out,” he beckons. “It is a fragment of one of my favourite philosophical manuscripts from the 1970s.” Challenge accepted. #

“The embossed buttons and the prints on black nylon are reminiscent of archaeological fragments and finds,” says Herzog. “They express transience and expiry of whatever we believe will stay forever”

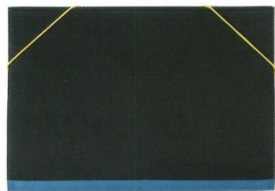


PRADA

有一種設計叫集思廣益

跨界合作是時裝品牌的趨勢。如果說Muccia Prada向來將懷舊風玩到出神入化，然而她更有獨特的前瞻性，今年秋冬男裝秀便以「PRADA Invties」的方式，首次邀請四個設計單位，Ronan & Erwan Bouroullec、Konstantin Grcic、Herzog & de Meuron和Rem Koolhaas，以Prada多面性中的工業化一面，透過經典黑色尼龍面料分別創作一件截然不同的單品，並在時尚氣息極為濃厚的倉庫裡展現它的詩意、實用、工藝及美學。

TEXT : Simon Au



Prada在這系列將懷舊升級，以往系列出現的元素再次匯聚一起，無論是火焰花紋、香蕉圖案還是幾何圖形都是熟口熟面，以福爾摩斯的查案手法逐一尋找昔日流行元素確是相當好玩。特別是Mrs. Prada邀請上述四個單位以黑色尼龍為設計重點的新作，Jacques Herzog與Pierre de Meuron設計的印花襯衫、Rem Koolhaas創作的三拉鏈前背包、Konstantin Grcic的圍裙連兜帽，以及Ronan和Erwan Bouroullec兄弟的單肩包，紛紛延續當年背上Prada黑色尼龍背包或後背包是種前衛精緻的時尚態度，成為秋冬系列的key-item。

「建築師、畫家和學生們經常夾著的畫板，特別是線條分明的長方形板與不斷移動的身影所形成的幾何圖案，一直吸引我的目光。因此在這個項目中，我們將這些形狀融入在設計裡，手提袋的各個細節，用上單一顏色，打造出充滿趣味性的圖形。」

— Ronan & Erwan Bouroullec



「在最初的時候，我已經想到以Prada黑色尼龍重製 Joseph Beuys著名的釣魚背心外套，隨後延伸至圍裙和風帽的兩款設計，以更為抽象的手法詮釋主題。」

— Konstantin Grcic



「語言或許不再可靠，它變得蒼白無力、支離破碎，僅在學術領域尚存一席之地。其實它與遠古卷軸或錢幣一樣，可以印在人類文化之中，有著深深的吸引力，讓我們感知時光飛逝，亦成為我們設計或者裝飾的重要元素。」

— Herzog & de Meuron



「我將Prada最經典的尼龍背包進行重新演繹，滿足現時都市人的需求。這款背包設計可在身前佩戴，並隨時取出包內物品；內部存儲空間合理劃分，以適應現代生活需求，打開方式也更便於存取，就像你去機場過關時，各種筆記本、充電器、書籍、化妝包都可以井然有序地在於同一個背包裡拿出來。」

— KRem Koolhaas



A NEW S DATE :



THE ICONIC BLACK NYLON PRADA INVITES

text > ester man photography > courtesy of prada

PRADA首次請來四位充滿創造力的建築師和設計師，以品牌的工業特色和經典的黑色尼龍面料為題材，分別創作一件獨特單品，包括RONAN & ERWAN BOUROULLEC設計的公事包、KONSTANTIN GRCIC設計的多口袋圍裙、HERZOG & DE MEURON設計的印花大樓和恤衫，以及REM KOOLHAAS設計的背在胸前的背包。這些名為“PRADA INVITES”的設計單品早於今年一月十四日 PRADA 二零一八秋冬系列男裝時裝騷露面，系列都以經典的黑色尼龍面料為主，加上時裝騷選址在 PRADA 倉庫內，呼應了「工業」和「實用」兩個主題，也是展現這個品牌在工業美學上的工藝。在四個PRADA INVITES作品裡，我最喜歡KONSTANTIN GRCIC設計的多口袋圍裙，也很欣賞這位設計師解構和表達圍裙各種穿法的方式，充滿實驗的趣味性，穿衣服，除了有保護和功能性外，不就是要好玩或有意思嗎？這位德國設計師畢業於英國皇家設計學院，主修工業設計，不僅擁有德國人重視解構和實用的態度，還結合了英國設計文化不受局限的創作思維，因此他能用簡潔的線條設計出實用又美觀的生活用品，也是讓我更欣賞這位德國才子的原因之一。

HONG KONG – MILK X – PRADA – 06.18



尼龍美學 PRADA INVITES

Text by Nico Tang

在一眾時裝品牌當中，最懂得運用尼龍這種物料的，一定非 PRADA 莫屬。在 90 年代，由 PRADA 所揭起的黑色尼龍風潮更是最經典時裝佳話，甚至讓尼龍變成了品牌的時尚標記。而今年，設計師 MIUCCIA PRADA 在 2018 秋冬男裝系列，便再現了她對這項工業面料的熱情，還邀上 4 位建築師與工業設計師發表 4 套 PRADA INVITES 聯名服飾，聯手玩出尼龍面料的詩意、實用、技術和創意美學。這 4 位大師分別是 RONAN & ERWAN BOUROULLEC、KONSTANTIN GRCIC、HERZOG & DE MEURON，和 REM KOOLHAAS；4 件作品包括了尼龍公事包、多口袋的圍裙、印花大褸及恤衫，以及背在胸前的背包。而 PRADA 2018 秋冬男女裝時裝展，更別具意味地在一個「虛構的倉庫」裡舉行。模特兒穿梭於木箱及物件之間，各種含糊不清的符號標示

於木箱表面，暗示內裡之物。這個新的展場空間，突顯了 PRADA 的工業靈魂，共展示出 44 個男裝造型及 15 個女裝造型，並以各款工作證或標籤作點綴，明確劃分不同的組別。這樣做的目的，是想將不同的造型「分門別類」成不同「人種」，以帶出我們每一個人，在現今社會中，是如何備受束縛和注視，非常意味深長，充滿藝術性。

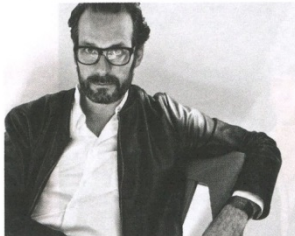
Paris / Milan / New York
London & More

Man
Fashion Week

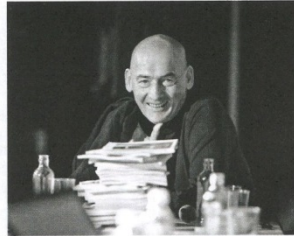
Herzog & de Meuron



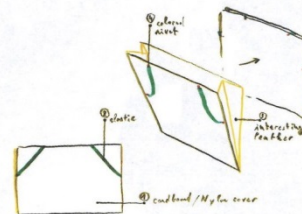
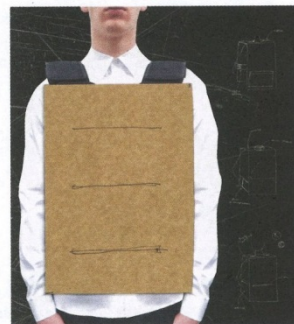
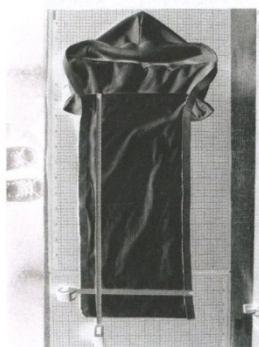
Konstantin Grcic



Rem Koolhaas



Ronan & Erwan Bouroullec



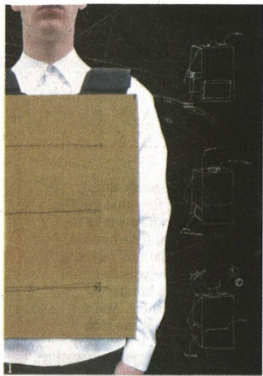
MILAN / Prada / News

Prada Invites 聯合四大創意單位

這季的 Prada 男裝有點不一樣，沒有選擇在老地方 Via Fogazzaro 舉行，而是選擇在品牌的 warehouse 舉行。設計上帶領大家走了一趟懷舊之旅，採用了不少品牌的舊有圖案，同時將尼龍復興，更特別邀請四個知名創意單位參與 Prada Invites 計劃：曾設計北京鳥巢的 Herzog & de Meuron 製作了字母尼龍襯衫；工業設計師 Konstantin Grcic 以 Prada 黑色尼龍物料重塑 Joseph Beuys 著名的釣魚背心，並延伸成圍裙和風帽兩款設計；設計北京 CCTV 大樓的 Rem Koolhaas 參與了背包設計，造型酷似防彈背心；法國設計單位 Ronan & Erwan Bouroullec 則設計手提文件包。每個單位不單大有來頭，而且在整個系列均擔任重要角色，或許只有 Miuccia Prada 才有這樣的勇氣與號召力，能把這群設計界人才聚集在一起。■

Avant-Garde Approach

Miuccia Prada invites four architects to create items using black nylon fabric: the ultimate icon of the brand



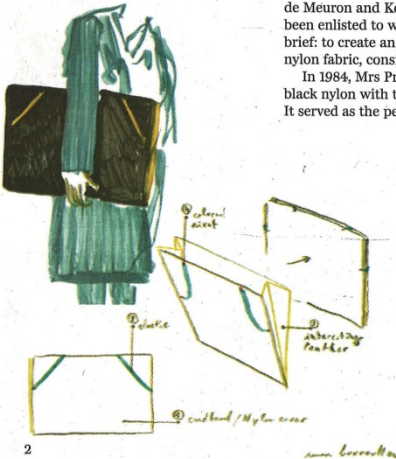
Italian designer Miuccia Prada has always been at the cutting edge of fashion's drive. From countercultural fabric choices and subverting definitions of beauty to hiring architects to design her stores, as well as the brand's foundations in Milan and Venice that show constantly revolving art exhibitions, Prada's offerings have been ambitious and, in their finest manifestations, avant-garde.

Now, the woman with the "ugly beauty" mantra has surprised the market again by inviting four celebrated creative minds to work on a unique item for her autumn/winter 2018 menswear collection. True to form, on this occasion Mrs Prada (as she's called in-house) has switched the focus to the industrial side of the multifaceted Prada identity. Globally renowned architects Rem Koolhaas, Ronan & Erwan Bouroullec, Herzog & de Meuron and Konstantin Grcic have been enlisted to work with a simple brief: to create an item using the black nylon fabric, considered a Prada icon.

In 1984, Mrs Prada first introduced black nylon with the brand's backpack. It served as the perfect representation

of the designer's nomadic, exploratory sensibilities, but also of her understanding of the principle of utilitarianism.

Totem of style and travel piece combined, the fashion-meets-function item became the It-bag overnight. It was minimal, too, emblazoned only with Prada's iconic triangular logo. The black nylon backpack was a high-low stunt of prescient proportions, a game-changer that is still coveted today.



Prada Invites – as the new initiative is called – brings together the architects to manifest four radically different approaches that investigate the poetic, practical, technical and aesthetic aspects of nylon. The Paris-based Bouroullec brothers have collaborated with a wide range of companies such as Cassina, Alessi, Samsung, Flos and more; their work covers a broad stretch from jewellery to structures, and from drawings to videos and photography. But this is their first time trying their hand at fashion design, so how did they find the project?

"I've always liked the profiles of people – architects, painters and students – walking around with their art folders," says Ronan Bouroullec.

“*The language we encounter here is like an archaeological find, as fascinating to us as ancient scrolls or coins, because we sense that its time is running out*

—Jacques Herzog

"The movement of that rectangle... its clear-cut, fixed geometry contrasting with the moving bodies. This project takes that geometry and instills it in a shoulder bag, with its inside gusset, low-fastening elastic bands and eyelets, and use of a single colour, which produces a subtle graphical playfulness."

The Munich-based Grcic has won numerous design awards and has curated exhibitions such as Design Real for London's Serpentine Gallery, as well as building pavilions for the Venice and London Biennales. His style is pared down and minimal – "simplicity", as he calls it – and for this project, he used maritime inspiration for his contribution. "The key reference for my proposal is the fishing vest, representing the idea of a bag, which is what the nylon material



has been primarily used for, as a garment," he explains. "My first thought was to recreate [German Fluxus artist] Joseph Beuys' famous fishing vest in Prada black nylon. Later, I worked on two models that interpret the theme in a more abstract way: Apron and Hood."

Swiss phenoms Jacques Herzog and Pierre de Meuron received the Pritzker Prize for architecture in 2001 and have assembled a veritable greatest-hits of work: Beijing's National Stadium, aka the Bird's Nest; the Tate Modern in London; the Pérez Art Museum Miami; and M+ in Hong Kong, due to open next year. Prada is a regular collaborator with Herzog & de Meuron, who build stores for the brand, but this was the inaugural fashion crossover.

For the duo's entry, Herzog has invoked language and its changing identity. "Language has lost its power – to persuade people with arguments or to enchant them with the poetry of words," explains Herzog. "It was a weapon of enlightenment." He argues that language has lost its seduction, becoming an empty vehicle of information. As such, he uses text as a design element, like a pattern or decoration, with entire passages almost like ornamental tattoos: "The language we encounter here is like an archaeological find, as fascinating to us as ancient scrolls or coins, because we sense that its time is running out," he says.

Last but not least is the towering figure of the Rotterdam-born Koolhaas, who runs Dutch architectural firm OMA. Currently a professor at Harvard, he has built the Fondazione Prada in Milan, the Garage Museum of Contemporary Art in Moscow and the headquarters of China Central Television in Beijing, amongst others.

Koolhaas has taken the same deconstructive approach to the Prada commission as he does on a building. "This project proposes a reinterpretation of the backpack, more suitable for the contemporary urban citizen," he explains. "It is carried on the front so its contents are at any time accessible to the wearer. It is dimensioned to accommodate the devices that enable modern life to unfold, easily unpacked through convenient openings." The smart countercultural thinking of back-to-front "gives a more intimate sense of ownership", he adds. Which sounds a lot like Mrs Prada's entire blueprint for design, doesn't it? **■**

by Sonia Altshuler

1. The reinterpreted frontal backpack by Rem Koolhaas for Prada Invites
2. Sketch for the shoulder bag designed by Ronan & Erwan Bouroullec
3. Herzog & de Meuron's contributions to the project are called Language Restraint
4. Konstantin Grcic's design is inspired by Fluxus artist Joseph Beuys' fishing vest

STYLE



TOILE DE MAÎTRE

Des architectes pointus revisitent les sacs en Nylon de Prada

Les Français Ronan & Erwan Bouroullec font partie du quatuor de talents choisis par la maison italienne pour revisiter ses best-sellers des années 1990.

C'était avant la mode des it-bags. Avant que la majorité des griffes de prêt-à-porter consacrent une énergie et des moyens considérables au développement de lignes de maroquinerie. Et change presque de métier. Cette évolution du secteur du luxe au dernier tournant des siècles, Prada en est alors le parfait exemple et l'exception qui confirme la règle. En effet, cette maison milanaise a débuté son activité, en 1913, dans les sacs et les bagages. A la fin des années 1970, Miuccia Prada, petite-fille d'un des deux fondateurs, a repris l'affaire en tandem avec son époux Patrizio Bertelli. A l'époque, elle commence par donner un caractère plus pointu aux collections de réticules. Puis, elle s'essaye (avec succès) à l'habillement pour femme

(1988) et homme (1993) afin de compléter l'univers de la marque. A nulle autre pareille, l'Italienne brasse les inspirations, les styles, les matières. Dans sa palette de tissus favoris : il y a le Pocono, un Nylon noir qui présente un tomber proche de la soie et une formidable résistance. De fil en aiguille, cette toile résolument technique et moderne est détournée pour des sacs pratiques, imperméables, sobres, chics, pas fragiles et tout-terrain qui tapent sans délai dans l'œil du public. Les fameux Nylon de Prada qui, pendant plusieurs saisons, voire la totalité des années 1990, dopent le business de l'entreprise. C'est un cas d'école, un modèle de diversification qui incite de nombreuses autres marques à se lancer à leur tour dans les accessoires. Miuccia Prada, elle, n'a jamais été du genre

Les frères Bouroullec ignorent la souplesse des premiers sacs en Nylon de Prada. Ils privilégient la résistance de la matière pour des pochettes à l'image des cartons à dessin.

à s'inspirer des autres. A ses débuts dans la mode il y a pile quarante ans, tout comme aujourd'hui où elle ne ressasse jamais ses succès passés sous forme de rééditions de best-sellers. Ainsi préfère-t-elle laisser carte blanche à d'autres talents pour réinventer sa gamme phare de maroquinerie. Ses invités ne sont pas forcément familiers de l'univers de la mode. Il s'agit de l'architecte et urbaniste néerlandais Rem Koolhaas, de ses confrères du cabinet suisse Herzog & de Meuron, du designer allemand Konstantin Grcic et, enfin, des Français Ronan & Erwan Bouroullec qui ont imaginé des porte-documents comme des cartons à dessins, avec des finitions en contraste dans des couleurs très vives.

Frédéric Martin-Bernard

Prada.com

5



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NOUVEAU Des architectes pointus revisitent les sacs en Nylon de Prada

 Par [Frédéric Martin-Bernard](#) | Publié le 15/06/2018 à 08:00


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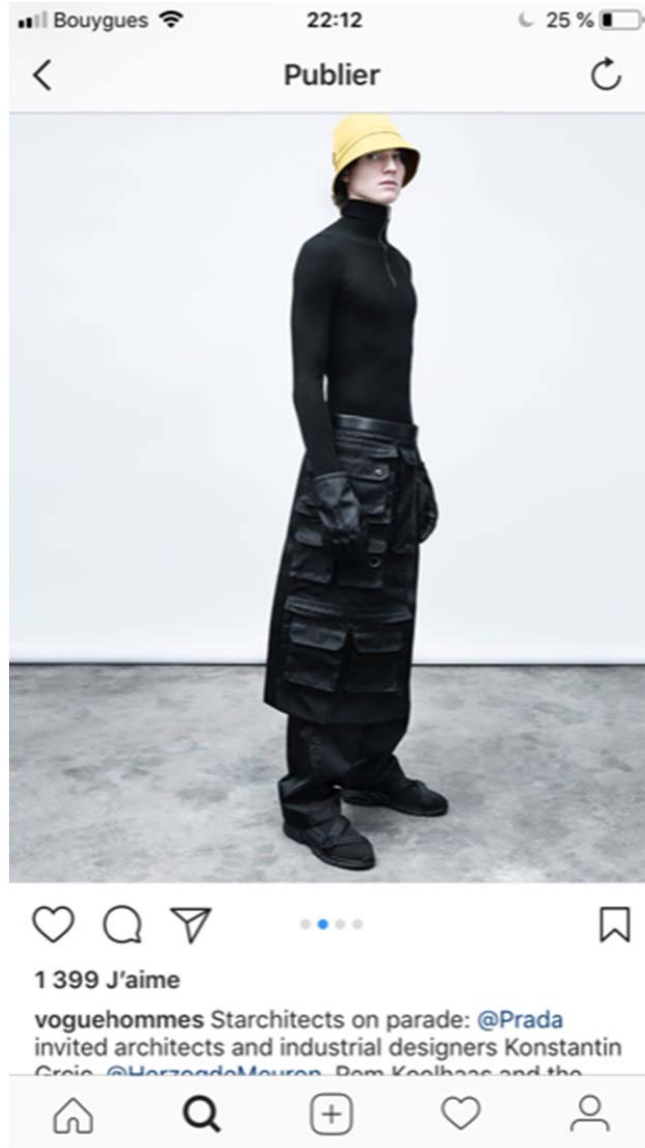
1 399 J'aime

voguehommes Starchitects on parade: @Prada invited architects and industrial designers Konstantin Grcic, @HerzogdeMeuron, Rem Koolhaas and the @ErwanBouroullec & @RonanBouroullec brothers to give their take on the house signature black nylon for the Fall/Winter 18-19 collection. Four pieces now available in shop in a very limited edition.
#prada #herzogdemeuron #remkoolhaas

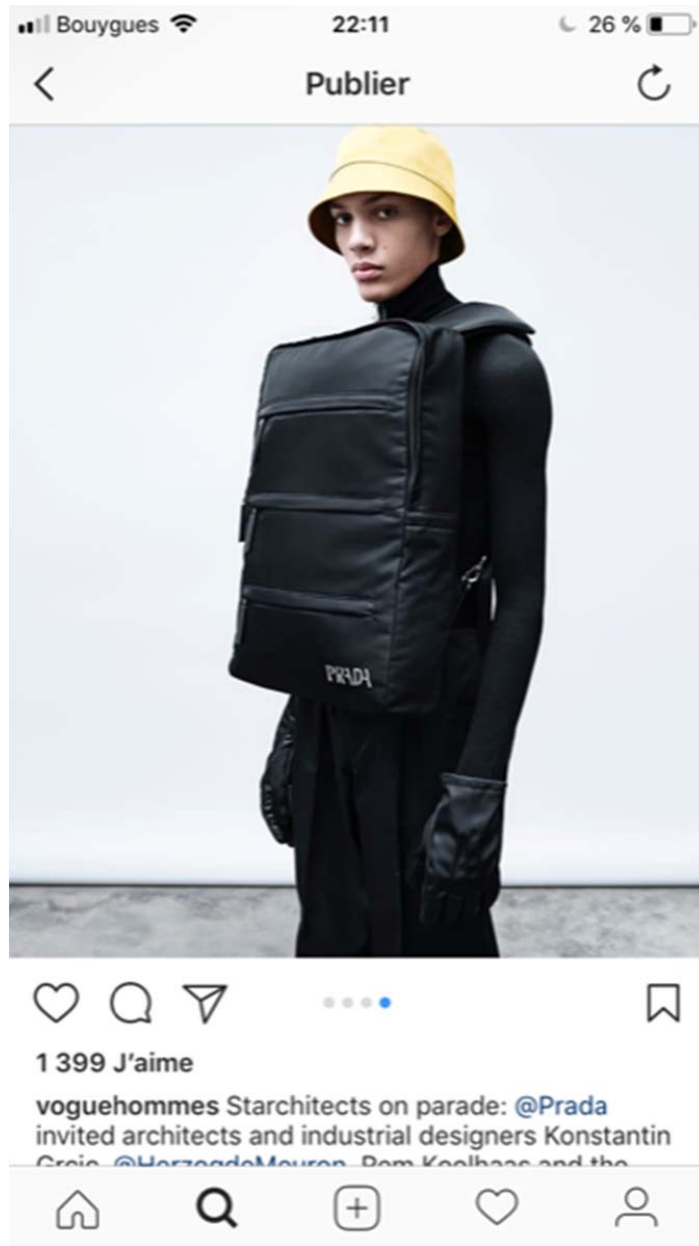
FRANCIA- VOGUE HOMMES INTERNATIONAL- June 14th



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5

PRADA 情迷尼龍

說起尼龍布料，必定聯想起 PRADA 的經典黑色尼龍背包。剛過去的 2018 秋冬系列男裝展則再次帶起尼龍物料的風潮，分別邀請 4 位著名建築師及設計師一同以該物料為系列創造出無限的可能，將不同界別的設計風格融入尼龍面料中，並創作出一系列的背包及衣飾等的設計，當中包括以鮮豔色彩點綴邊緣的黑色尼龍手拿包。品牌十分重視是次的合作計劃，為了令該聯乘系列於眾多設計中綻放出耀眼光芒，更以黃色的工地帽子突出造型，配合以倉庫為靈感設計的展場，突顯品牌的工業靈魂。



P PRADA

WORK SIMPLE

工作簡約

每一個上班男士，都希望將實用的衣着配搭出優雅的造型。而2018年 Prada 的秋冬系列中，展出了不少工作服，再配搭袖衫和領帶等，優雅與型格兼具。除了衣着單品外，系列中還有背包和手提包等，主要以黑白兩色為主，打造出工作簡約的極致。





ARCHITECTURAL FASHION

Fashion powerhouse PRADA has invited four renowned creative forces from the world of architecture and design to each work on an item of clothing or accessory. Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron and Rem Koolhaas were given a simple brief to create an item using black nylon, a PRADA signature material. The designs were put on show during the brand's Milan fall/winter 2018 show in January.

prada.com

F Fashion Briefing

Get ready to cruise around the world

BY *Jamie Waters*



As I write this, fashion houses are preparing to show their cruise collections. Contrary to popular belief, these are not outfits for cruise ships or desert-island trips but trans-seasonal items that are more commercial than their spring/summer and autumn/winter counterparts. And while they fly under the radar, these collections are in many ways the lifeblood of the luxury industry.

Cruise shows, staged each May, are notably escapist. Unlike fashion weeks, brands are not shackled to Paris, Milan, London and New York. This year several houses are heading to the French Riviera; in 2017 Louis Vuitton went to Kyoto and in 2016 Chanel visited Havana.

These events offer a template for how all fashion shows might be in the future. At a time when people are questioning the relevance of catwalks and the industry is becoming more accessible (with shows live-streamed, for example), such gatherings allow brands to maintain their aspirational glow. "A luxury brand needs to make its audience dream. And a big part of what creates that is to stage exclusive events," Alexandre de Betak, the runway-show producer, told MONOCLE recently. "Dreaming" is what cruise shows do best.

Cruise clothes are also cash cows. They are more wearable than spring/summer and autumn/winter and, crucially, are on shopfloors for longer: about six months versus three. Reports suggest that cruise and pre-fall (the other inter-seasonal collection) account for 70 per cent of brands' total sales. Your wardrobe is probably already filled with cruise items; now you just need to book that island holiday. — (M)

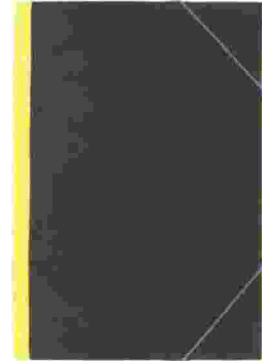
Prada

ITALY

Shiny black nylon has been synonymous with Prada since the mid-1980s, when the house's groundbreaking – and widely popular – nylon backpack upended expectations about what luxury products should be. For her recent Milan menswear show, Miuccia Prada invited four fêted architects and industrial designers to create items using the material. One model wore a "backpack" on his front; it was designed by Rem Koolhaas and had neat rows of pockets to make it easier to find things. Another had a multi-pocketed fishing vest by Germany's Konstantin Grcic slung from his waist.

Our favourite, however, was a folio (pictured) designed by French architects and brothers Ronan and Erwan Bouroullec, which is a glossy take on the folders carried by architects and artists. — jsw

prada.com



Appletrees SWEDEN This Stockholm label specialises in roomy shirts made in Italy from super-fine Egyptian cotton. appletrees.se



Studio Nicholson ITALY Founder Nick Wakeman does a great boxy shirt. This Madras-checked model is a standout. studionicholson.com

Shirt special

GLOBAL

As we dive into summer we've decided to round up some choice shirts to sport in the sunshine. Button-downs recall long summer days – just look at the recent film *Call me by Your Name*, where the characters can be seen lapping up northern Italy's rays in an array of breezy Oxfords.

We're currently seeing the return of the camp-collar shirt, the 1950s staple that recalls tenpin-bowling outfits but, in the right shade, can embody retro cool.

That said, nothing beats a regular crisp cotton shirt in white, pale blue or striped white-and-pale-blue. Just remember: big collars are good, tight fits are bad and fabric trumps all. — jsw



Ami FRANCE Cool nonchalance is Ami's forte. Wear this striped poplin design untucked. amiparis.com



Bottega Veneta

ITALY

Bottega Veneta, the Italian house known for its woven-leather bags, is famously averse to showing its logo on products – so much so that its longtime motto is “When your own initials are enough”. This season, creative director Tomas Maier has taken that mantra to the next level by launching a personalisation service enabling clients to have their initials stamped onto bags; it is the first such service to be offered by a luxury maison. — JSW bottegaveneta.com

Paloma Wool

SPAIN

Fashion runs in Paloma Lanna Santaolalla's blood. The Barcelona-based designer grew up helping her parents with their brand Nice Things before launching her own project in 2014. Paloma Wool is an eclectic collection of clothes, jewellery and accessories; all pieces are made in the Catalan capital and share a cheeky artistic flair.

There are red-tasseled earrings, alpaca-wool sweaters and corduroy trousers with matching box jackets, and handbags in ocean blue and lime green. Santaolalla's products do not follow seasonal schedules but are released throughout the year; they are sold online and in shops, including Virginia's Need Supply Co. — SA palomawool.com



Auralee JAPAN This brick-red camp-collar style from Tokyo's Auralee is made from hardy cotton cloth. auralee.jp



A Kind of Guise GERMANY This “Bellagio” style is handmade and comes in a weighty cotton-linen blend. akindofguise.com



Casey Casey FRANCE Handmade in Paris, this women's shirt comes crinkled and with a rounded collar. caseycasey.eu



Our Legacy SWEDEN Our Legacy excels at staples and this shirt with mother-of-pearl buttons is no exception. Wear it big. ourlegacy.se



Schnayderman's SWEDEN The best thing about this gold number is its waxy, crinkly poplin fabric. schnaydermans.com



APC FRANCE If you're going to wear a short-sleeved shirt you might as well make a statement. This will do that. apc.fr

STILL LIFE: David Sykes, PHOTOGRAPHER: Mariano Herrera

PRADA INVITA ARCHISTAR E TOP DESIGNER

Rem Koolhaas, Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & De Meuron hanno partecipato al progetto Prada Invites disegnando abiti e accessori unici che con il loro approccio differente alle cose «esplorano gli aspetti poetici, tecnici ed estetici del nylon». Zaino, cartella folder, gilet, grembiule, cappuccio, trench, camicia e T-shirt sono già in vendita nei negozi Prada in tutto il mondo. Oggetti del desiderio che, in questa photogallery, sono affiancati ai loro autori



In senso orario, Rem Koolhaas, Ronan & Erwan Bouroullec, Konstantin Grcic, (Jacques) Herzog & (Pierre) de Meuron. I quattro Archistar invitati da Prada a progettare un prodotto unico. Inseriti nella sfilata per la collezione FW 2018. I loro abiti e oggetti sono già in vendita nella boutique Prada.



Rem Koolhaas, nato a Rotterdam nel 1944, ha fondato lo studio OMA nel 1975. È stato insignito del Pritzker Prize (il Nobel per l'architettura) nel 2000. Per Prada ha progettato la Fondazione Prada di Milano e il l'Epicentro di New York (Soho). Tra i suoi progetti famosi: Garage Museum of Contemporary Art di Mosca, la sede di China Central Television, la Seattle Central Library, l'Ambasciata olandese a Berlino. Tra i progetti in corso: la sede di Qatar Foundation e quella di Axel Springer a Berlino. È anche professore alla Harvard University e nel 2014 ha diretto la XIV Biennale di Architettura di Venezia. Per il progetto Prada Invites ha disegnato uno zaino. Photo by Fred Ernst courtesy of Prada



«Si deve a Prada, nel 1984, il ritorno dello zaino. Utilissimo quando si è in mezzo alla natura, divenne la borsa più usata per portare gli oggetti personali in giro per la città (...) Questo progetto propone una reinterpretazione dello zaino più adatto al cittadino urbano: si porta davanti e il suo contenuto è sempre accessibile a chi lo porta», spiega Koolhaas. Photo by W. Vanderperre



«È sorprendente notare come quell'informe contenitore alloggi strumenti di forma geometrica e ortogonale, come laptop, caricabatterie, libri, astucci da bagno, e quanto sia difficoltoso districare tali oggetti con tutte le aperture che paiono inadeguate». Così Koolhaas spiega la forma e la divisione in più comparti.



Ronan (1971) e Erwan (1976) Bouroullec, fratelli nati a Quimper nella Bretagna francese, hanno fondato il loro studio di design industriale a Parigi circa 20 anni fa. Hanno collaborato con moltissime aziende, fra cui Cappellini, Vitra, Cassina, Flos, Alessi, Kartell, Samsung e i loro progetti sono esposti al design Museum di Londra, al Museum of Contemporary art di Los Angeles e di Chicago, al Vitra Museum di Weil am Rhein. Per il progetto Prada Invites hanno disegnato una cartella. Photo by Alexaandre Tabaste courtesy of Prada



«Mi sono sempre piaciuti i profili di persone con cartelle con i disegni: architetti, pittori, studenti. Il movimento di quel rettangolo, la sua geometria netta e fissa in contrasto con i corpi in movimento. Questo progetto sfrutta quella geometria per una borsa a tracolla: il sistema a fisarmonica, la chiusura bassa, gli elastici e l'occhiello. L'utilizzo di un colore, che produce un sottile gioco grafico». Così spiega il progetto Ronan Bouroullec. Photo by W Vanderperre



Due misure della cartella disegnata da Ronan e Erwan Bouroullec per il progetto Prada Invites.



Konstantin Grcic, nato nel 1965 a Monaco di Baviera, ha studiato Design al Royal College of Art di Londra. Nel 1991 ha aperto il suo studio a Monaco e da allora ha lavorato con Cassina, Driade, Flos, Muji, Espresso, Vitra. Ha vinto numerosi Compasso d'Oro: el 2001 per la lampada Mayday di Flos, nel 2011 per la sedia Myto di Plank, nel 2016 per la lampada OK di Flos. Per il progetto Prada Invites ha disegnato indumenti funzionali. Photo by Markus Jans courtesy by Prada.



«Il riferimento chiave della mia proposta è il gilet da pesca. Concettualmente esso rappresenta l'idea di una borsa (accessorio per il quale il Nylon è primariamente utilizzato) che si fa indumento. Il mio primo pensiero è stato quello di ricreare il famoso gilet da pesca di Joseph Beuys nell'iconico Prada Black Nylon. Successivamente ho lavorato su due modelli che interpretano il tema in modo ancora più astratto: Grembiule e Cappuccio». Konstantin Grcic spiega così il suo progetto. Photo by W Vanderperre



Il Gilet disegnato da Konstantin Grcic per il Progetto Prada Invites si rifà a quello indossato dal pittore, scultore e performance artist Joseph Beuys.



Jacques Herzog e Pierre De Meuron, nati entrambi a Basilea nel 1950, hanno fondato il loro studio Herzog & De Meuron nel 1978. Nel 2001 hanno vinto il Pritzker Prize. Sono Visiting professor all'università di Harvard. Per Prada hanno progettato l'Epicentro Aoyama di Tokyo. Altri edifici famosi sono lo Schaulager di Basilea, lo Stadio Olimpico di Pechino, la Tate Modern di Londra, il Pérez Art Museum di Miami, il Museo delle arti visive di Hong Kong. Per il progetto Prada Invites hanno disegnato capi di abbigliamento con il nylon stampato con testi di vario genere. Photo by Peter Lindbergh courtesy of Prada.



Dicono Herzog & De Meuron che «La lingua ha perso il suo potere di persuadere le persone con ragionamenti o di incantarle con la poesia (...) Oggi la lingua ha rinunciato alla sua capacità di illuminazione, ha perso il suo potere seduttivo (...) ed è diventata un vuoto veicolo di informazioni. Nella nostra cosiddetta società dell'informazione, le verità, le mezze verità e le menzogne vanno a braccetto. (...) Dal momento che non è più degna di fiducia, è diventata impotente, limitata, frammentaria o relegata nell'ambito accademico». Ed è per questo che hanno stampato il testo, «percepito alla stregua di un disegno», sul nylon del trench, della camicia e della T-shirt del progetto Prada Invites. Photo by W. Vanderperre



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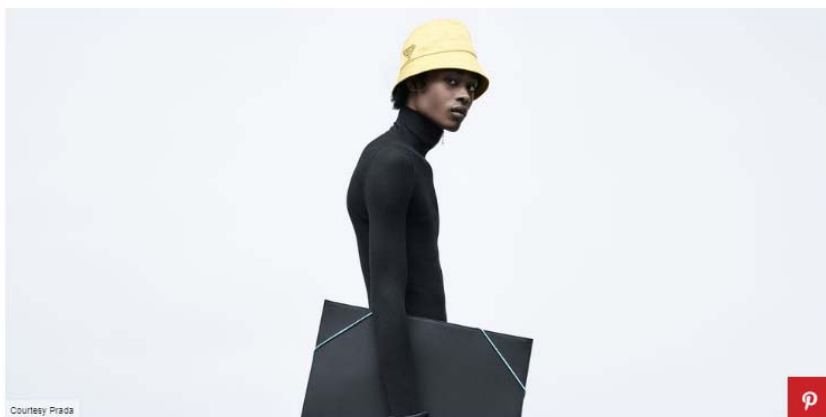
Esquire

Prada invita designer e architetti a fare gli stilisti

Il progetto Prada Invites è una collezione speciale disegnata da Rem Koolhaas, Herzog & de Meuron e altri grandi della cultura.

DI ANGELO RUGGERI

27/06/2018



Che Prada ami il design, l'arte e l'architettura è cosa nota. L'ennesima conferma è il progetto speciale Prada Invites, un invito a collaborare col brand rivolto ai creativi preferiti dell'orbita Prada. Un collage di bozzetti, campioni ed elementi sovrapposti rivela i metodi e lo stile dei designer e degli architetti, nonché le loro ricerche poetiche, pratiche, tecniche ed estetiche. Le grandi personalità creative che hanno accettato l'invito sono Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron e Rem Koolhaas. Per l'occasione, hanno realizzato una selezione di prodotti speciali in nylon, presentati per la prima volta durante la sfilata uomo e donna dell'autunno inverno 2018 2019.



Disponibili all'interno dei negozi (tra i quali quelli di Milano Monte Napoleone uomo, Firenze Tornabuoni e Venezia) e presentati in un allestimento speciale, ci sono la cartella porta disegni di Ronan & Erwan Bouroullec, realizzata in nylon con dettagli in saffiano colorato e elastici, e lo zaino da portare sul davanti di Rem Koolhaas.



Lo zaino di Rem Koolhaas

Courtesy Prada

Konstantin Grcic ha creato due pezzi funzionali: un grembiule e un gilet in gabardine di nylon nero caratterizzati da tasche per contenere oggetti diversi. Herzog & de Meuron invece hanno creato tre capi di abbigliamento: un impermeabile e una camicia in gabardine nylon stampate e una T-shirt in jersey.



La T-shirt di Herzog & de Meuron
Courtesy Prada



La campagna pubblicitaria Prada Invites esplora il processo creativo del progetto, rappresentando la collaborazione come un'interazione dinamica tra gli autori, il tessuto iconico Prada Black Nylon e il design.



Prada Invites



Kim Kombar - Per Prada ha disegnato una sedia



Prada Invites



Prada Invites



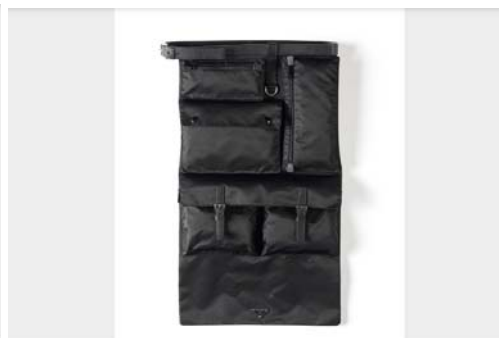
Roman (1971) e Erwan (1976) Bourrellec - Per Prada hanno disegnato una cartella



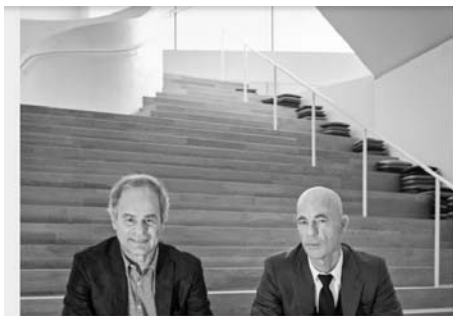
Konstantin Greif - Per Prada ha disegnato capi funzionali, tra cui il giac da pesca



Prada Invites



Prada Invites



Jacques Herzog e Pierre De Meuron - Hanno firmato trench, camicia, T-shirt



Prada Invites



27.6.18

di **P. M.**

Prada invita archistar a disegnare abiti e accessori in nylon

Prada invita quattro celebri menti creative a lavorare ciascuna su un prodotto unico

Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron e Rem Koolhaas per la prima volta insieme chiamati da **Prada** a creare un prodotto utilizzando il tessuto Balck Nylon, un' autentica icona di Prada. Il progetto battezzato Prada Invites ha dato vita ad abiti e accessori, dallo zaino alla cartella folder, dal giler al grembiule, dal trench alla camicia. Tutti i prodotti sono già in vendita in selezionati negozi Prada di tutto il mondo.





Prada Invites



Prada Invites



Prada Invites

Ronan & Erwan Bouroullec



De Bouroullec-broers bekleedden een map met zwart nylon



Een schets voor de samenwerking met Prada

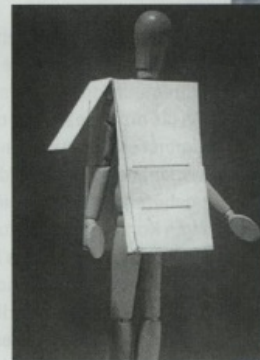


De Bouroullec-map op de Prada-catwalk

Rem Koolhaas



De Koolhaas-versie van de Prada-rugzak



De eerste ontwerpfasen van Rem Koolhaas



De rugzak vertaald tot prominente borsttas

Een vruchtbare verhouding

MODE / Ontwerpster Miuccia Prada werkt veel samen met architect Rem Koolhaas. Hij en nog vijf designers ontwierpen ook voor de Prada-collectie.

John de Greef in Milaan

Prada-shows bijwonen in Milaan is om verscheidene redenen een uniek voorrecht. De presentatie is slechts toegankelijk met een op naam gestelde uitnodiging voor geselecteerde pers en inkopers die goed genoeg zijn bevonden om Prada te verkopen. Maar het is vooral een privilege omdat ont-

werpster Miuccia Prada (69) elk seizoen verast met een uitzonderlijke, soms raadselachtige kijk op kleren, met alweer een andere aanpak van de show en met een nieuw omringend decor.

Voor dat laatste werkt de Italiaanse Prada al vele jaren samen met de Nederlandse architect Rem Koolhaas (73). Hij ontwierp in 2000 de New Yorkse Prada-shop met een spectaculair golvende trap als winkelvloer. Koolhaas is vaak persoonlijk te gast bij de Prada-shows, maar de credits van het decor-ontwerp gaan naar AMO. Dat is een design-studio en denktank waarvan de letters de spiegeling zijn van OMA (Office for Metropolitan Architecture), het architecten-collectief waarbinnen Koolhaas een vooraanstaande rol speelt.

Dankzij AMO zat het publiek bij Prada al eens op hemelsblauwe blokken van piepschuim verspreid over een knalgroene kunstgrasmat, aan spiegelende zwembaden (gevuld met water en niet met glanzend plastic, zoals sommige bezoekers na een misstap ontdekten). Ook hadden toeschouwers eens



Verrassende draagwijze van een forse tas

Konstantin Grcic



Konstantin Grcic for Prada-schorttas



Grcic haalde inspiratie uit schorten



Kleren van Herzog & de Meuron

Herzog & de Meuron



Architectenduo Herzog & de Meuron koos voor kleding



Taal en schrift leidden tot vage dessins

de illusie plaats te nemen in een gigantisch stripboek. Naast die afwisselende collecties en decors was er jaren één constante: als locatie altijd dezelfde zaal bij het Prada-hoofdkwartier in Milaan. Tot begin dit jaar.

De mannenmodeshow voor najaar 2018 was op een ander adres. Daar was een enorm magazijn met stellingen vol kratten nabgebouwd, alsof de bezoekers toegang kregen tot het depot van het ernaast gelegen kunstcentrum Fondazione Prada. Dat is een bijzonder geslaagd en groot museum- en expositiecomplex (plus een bioscoop en café) waarvoor Koolhaas/OMA een voormalige destilleerderij verbouwde, een oude toren spectaculair geheel goud verfde en allerlei aanvullende architectuur leverde.

Het nieuwste deel van dit Prada-kunstencentrum, in een tot voor kort vergeten stukje Milaan achter een rangeerterrein, is een gebouw van negen verdiepingen. De officiële opening was afgelopen april tijdens de drukbezochte Milanese designweek. Bezoekers van de Prada-show met de vrouwenmode voor komend najaar mochten al op een don-

kere februari-avond kennismaken met dit ontwerp van Koolhaas, dat nu onderdak biedt aan de hedendaagse Prada-kunstcollectie. Het exterieur verrast met een zigzagbelijning waardoor de melkblanke kolos visueel aan gewicht verliest.

Binnen blijkt nog duidelijker dat elke hogere verdieping ook een veel hoger plafond en nog grotere raampartij kreeg. De enorme vensters tot op de vloer met uitzicht op dui-

Het is een voortreffelijke relatie tussen de modeontwerpster en de architect

ter Milaan en een spiegelende zwarte vloer gaven een hallucinerend effect aan de Prada-show. Een demonstratie van de voortreffelijke relatie tussen Prada en Koolhaas, de modeontwerpster en de architect.

Een verhouding die Miuccia Prada dit jaar uitdiepte door Koolhaas en andere architecten en vormgevers uit te nodigen spe-

ciaal voor de Prada-mannenmodecollectie een ontwerp te maken. Graag wel geïnspireerd op het zwarte glanzende nylon waarvan Miuccia Prada midden jaren tachtig rugzakjes liet maken. De praktische én dure nylontasjes die zo'n wereldsucces werden dat het ingedutte familiebedrijf, dat sinds 1913 koffers en andere bagage maakte, uitgroeide tot begeerd modemerkt.

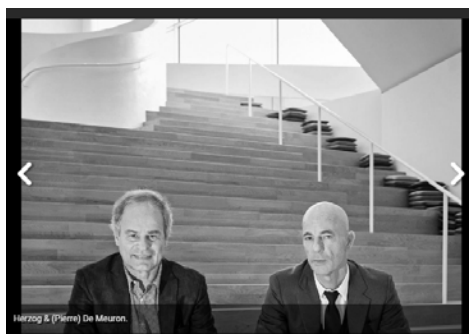
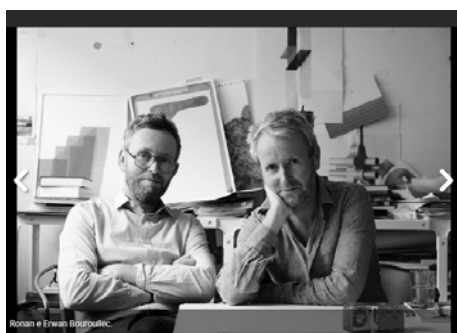
Bij de showinvitatie zat een stevig informatiepakket met ruwe schetsen en gedachten van Rem Koolhaas, zijn Zwitserse collega-architecten Herzog & de Meuron, de Duitse industrieel ontwerper Konstantin Grcic en de Franse designers en broers Roman & Erwan Bouroullec. Tijdens de show was het speuren naar de concrete bijdragen van deze topnamen uit de architectuur en design die in juni wereldwijd te koop zijn in Prada-shops. Dat zijn enkele kleren van Herzog & de Meuron met vervaagde dessins van letters, een forse documentenmap van de Bouroullecs, en van zowel Grcic als Koolhaas een tas te dragen aan het lichaam. Beide opvallend flink gebouwd. ■

28 GIUGNO 2018 00:30

Prada invita archistar e top designer a creare sogni glamour

Quattro celebri menti creative hanno realizzato un prodotto unico per il marchio guidato da Miuccia Prada. La materia prima di ogni singolo pezzo? Il leggendario tessuto black Nylon

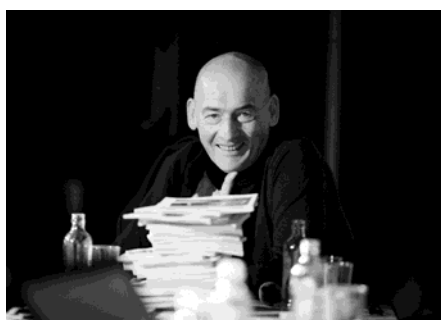




Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron e Rem Koolhaas per la prima volta insieme chiamati da Prada a creare un prodotto utilizzando il tessuto Balck Nylon, un'autentica icona di Prada. Il progetto battezzato Prada Invites ha dato vita ad abiti e accessori, dallo zaino alla cartella folder, dal giler al grembiule, dal trench alla camicia. Tutti i prodotti sono già in vendita in selezionati negozi Prada di tutto il mondo.

I PROTAGONISTI

- **Rem Koolhaas**, nato a Rotterdam nel 1944, ha fondato lo studio OMA nel 1975. È stato insignito del Pritzker Prize (il Nobel per l'architettura) nel 2000. Per Prada ha progettato la Fondazione Prada di Milano e il l'Epicentro di New York (Soho). Tra i suoi progetti famosi: Garage Museum of Contemporary Art di Mosca, la sede di China Central Television, la Seattle Central Library, l'Ambasciata olandese a Berlino. Tra i progetti in corso: la sede di Qatar Foundation e quella di Axel Springer a Berlino. È anche professore alla Harvard University e nel 2014 ha diretto la XIV Biennale di Architettura di Venezia. Per il progetto Prada Invites ha disegnato uno zaino.



- **Ronan (1971) e Erwan (1976) Bouroullec**, fratelli nati a Quimper nella Bretagna francese, hanno fondato il loro studio di design industriale a Parigi circa 20 anni fa. Hanno collaborato con moltissime aziende, fra cui Cappellini, Vitra, Cassina, Flos, Alessi, Kartell, Samsung e i loro progetti sono esposti al design Museum di Londra, ai Museum of Contemporary art di Los Angeles e di Chicago, al Vitra Museum di Weil am Rhein. Per il progetto Prada Invites hanno disegnato una cartella.

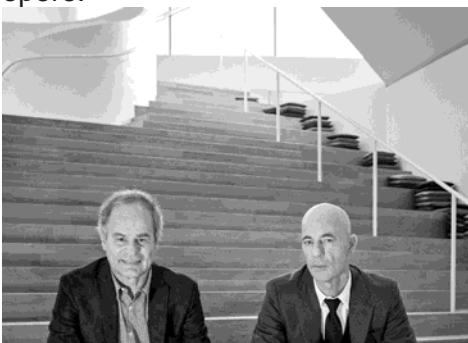


- **Konstantin Grcic**, nato nel 1965 a Monaco di Baviera, ha studiato Design al Royal College of Art di Londra. Nel 1991 ha aperto il suo studio a Monaco e da allora ha lavorato con Cassina, Driade, Flos, Muji, Espresso, Vitra. Ha vinto numerosi Compasso d'Oro: el 2001 per la lampada Mayday di Flos, nel 2011 per la sedia Myto di Plank, nel 2016 per la lampada OK di Flos. Per il progetto Prada Invites ha disegnato indumenti funzionali.



Konstantin Grcic.

- **Jacques Herzog e Pierre De Meuron**, nati entrambi a Basilea nel 1950, hanno fondato il loro studio Herzog & De Meuron nel 1978. Nel 2001 hanno vinto il Pritzker Prize. Sono Visiting professor all'università di Harvard. Per Prada hanno progettato l'Epicentro Aoyama di Tokyo. Altri edifici famosi sono lo Schaulager di Basilea, lo Stadio Olimpico di Pechino, la Tate Modern di Londra, il Pérez Art Museum di Miami, il Museo delle arti visive di Hong Kong. Per il progetto Prada INvotes hanno disegnato capi di abbigliamento con il nylon stampato con testi di varie opere.



VOGUE

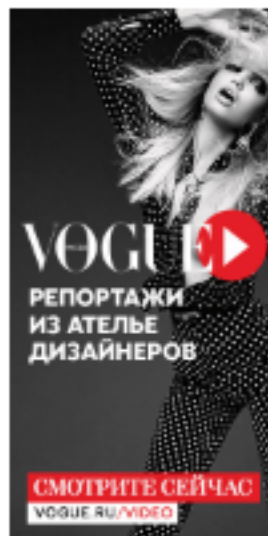
НОВОСТИ

НОВОСТИ

Знаменитые архитекторы создали капсульную коллекцию совместно с Prada

Иван Уев и группа в Москве

27 ИЮНЯ 2018



PRADA INVITES

Когда шесть лучших архитекторов нашего времени объединяются с любимыми всеми модниками итальянского бренда, получаются настоящие произведения искусства, которые хочется носить. Не только Рэнди Раунд и Фрэнк Рихтер, Константин Грини, Раи Казадз, Жак Херцог и Пьер де Мезон вместе с Prada экспериментировали с нейлоном и создали капсульную коллекцию под названием Prada Invites. В нее вошли пальто, фартук и жилет со множеством карманов, плащ, рубашка, футболка и брюки. Все это мы уже видели на мужской показе Prada осень-зима 2018 в январе. А с сегодняшнего дня их можно лично примерить (мужские вещи в женском гардеробе — самая модная новинка) в бутике бренда на Большой Дмитровке.



siete mai stati a un rave vestiti prada?

È arrivato il momento far conoscere alle signore milanesi la brutalità del design più violento e razionale.

Federico Rocco
GIU 22 2018, 11:38AM



Collage di Giorgia Imbrenda

L'uomo Prada non è solo quello che va al lavoro in bicicletta di design e che passa tutti i suoi weekend a Forte dei Marmi, ma anche quello dei festival psichedelici e delle droghe sintetiche, dei prati fangosi e dei concerti sperduti nel nulla. Certo, la praticità relativa del *prêt à porter* Prada non sembrerebbe adattarsi all'habitat del rave addicted, ma a questo ha pensato ancora una volta la [Signora Miuccia](#).

In collaborazione con il designer Konstantin Grcic, lo storico brand milanese ha infatti messo a punto l'oggetto di culto dell'anno. Si tratta di un accessorio frutto di ricerca poetica e abilità tecnica che soddisfa le esigenze di chi ha fatto del clubbing la propria ragione di vita. La borsa a cintura Prada è un pannello in nylon nero multitasca lungo fino al polpaccio pensato per essere appeso in vita, un po' kilt streetwear berlinese, un po' grembiule multiuso, un po' di ispirazione primordiale da maori australiano (e un certo tipo di chic preistorico fa parte da sempre dall'heritage Prada).

Ovviamente, e lo ribadiamo, in nylon, materiale che ha scritto la storia di Prada, [tanto da essersi meritato una serie di video dedicati](#). Sì, perchè erano i primi anni '80 quando Miuccia Prada, [nostra signora del brutto che è bello](#), lanciava questo tessuto come simbolo di un'intera generazione di fashionisti. Sportivo ma sobrio, elegante e casual, allo stesso tempo dimesso e ultrachic, il nylon nero Prada è il dna della maison e quindi, da quel lontano 1984, viene riproposto in un loop infinito di forme, colori e utilizzi sempre diversi e intelligentissimi. E oggi è definitivamente arrivato il momento di far conoscere la brutalità dell'architettura e del design più violento alle signore milanesi di Galleria Vittorio Emanuele, i tacchetti bassi su pavimenti a scacchi, lampadari di cristallo e borsette portate a braccio.

Questa volta in collaborazione dinamica con un team super eclettico di designer e archistar. Da Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron e ultimo, ma non meno importante, Rem Koolhaas. Chi li lega fra loro? Il DNA Prada, il nylon, l'interesse per il design come quello della signora Miuccia. Il bello di tutto ciò è che, esattamente come quello disegnato da Grcic, anche gli altri invidiatissimi oggetti sono disponibili nelle boutique Prada di Milano Via Montenapoleone Uomo, Venezia e Firenze Via Tornabuoni da giugno 2018.

Segui i-D su [Instagram](#) e [Facebook](#).

VOGUE

ITALIA



Prada Invites: un progetto per la collezione Uomo Autunno/Inverno 2018

Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron e Rem Koolhaas realizzano una serie di prodotti speciali utilizzando il tessuto Black Nylon

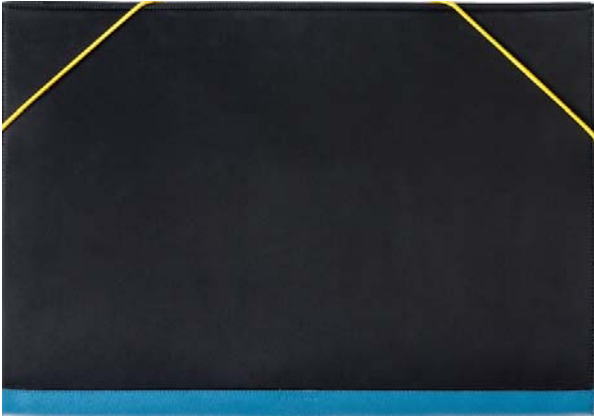
VOGUE

Prada Invites

1/21 PRADA INVITES ADVERTISING CAMPAIGN
HERZOG & DE MEURON

[prada.com](#)



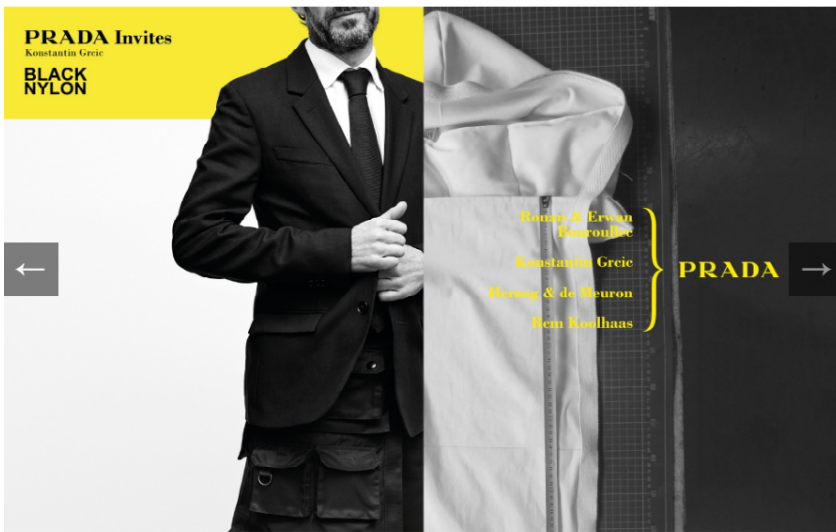


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Prada Invites

6/21 PRADA INVITES ADVERTISING CAMPAIGN
KONSTANTIN GREIC

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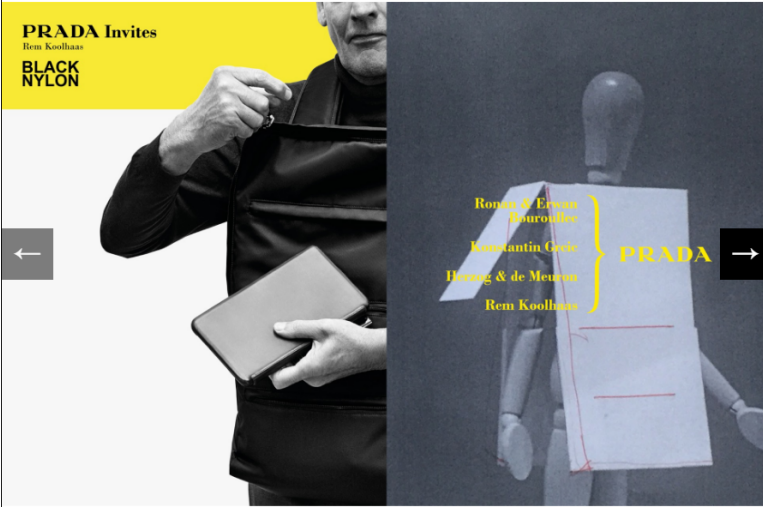


VOGUE

Prada Invites

9/21 PRADA INVITES ADVERTISING CAMPAIGN
REM KOOLHAAS

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VOGUE

Prada Invites

14/21 PRADA INVITES ADVERTISING CAMPAIGN
RONAN & ERWAN BOURULLEC

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Fashion / News / Prada Invites: un progetto per la collezione Uomo Autunno/Inverno 2018



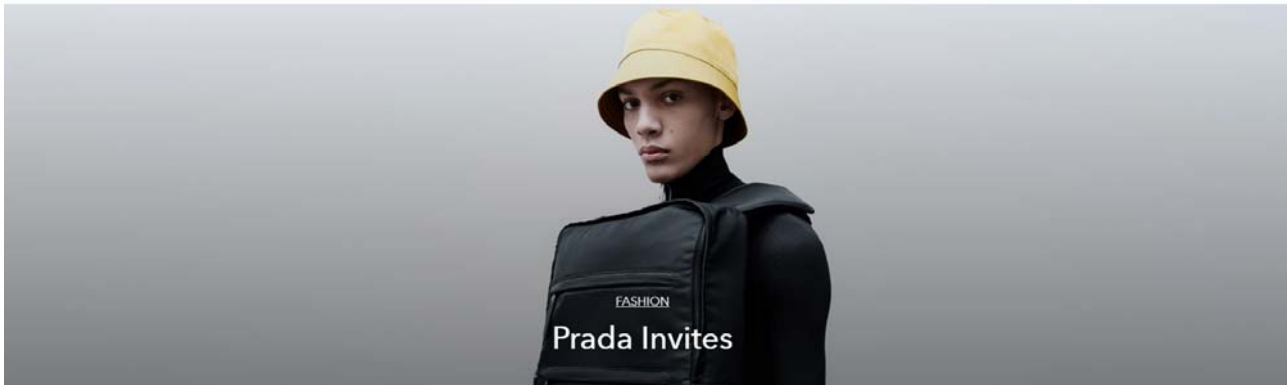
JUNE 20, 2018 6:30 AM

• by ELENA BARA

Un invito a immaginare, esplorare, creare. Con una sola condizione: l'uso del Black Nylon, autentica icona di Prada. Il nuovo progetto *Invites*, presentato in occasione della sfilata Prada Uomo Autunno/Inverno 2018 presso Prada Warehouse, vede la partecipazione di 4 celebri menti creative vicine all'estetica del marchio: Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron e Rem Koolhaas hanno realizzato una serie di prodotti molto speciali.

C'è la cartella porta disegni in nylon con dettagli in saffiano colorato di Ronan & Erwan Bouroullec, il grembiule e il gilet in gabardine di nylon nero firmati da Konstantin Grcic, lo zaino da portare sul davanti in nylon bianco o nero pensato da Rem Koolhaas e i tre capi by Herzog & de Meuron: un impermeabile e una camicia in gabardine nylon stampate e una t-shirt in jersey stampata.

Tutti i prodotti del progetto *Prada Invites* sono già disponibili in una selezione di negozi Prada nel mondo, tra cui Milano Monte Napoleone Uomo, Firenze Tornabuoni e Venezia.



Prada Invites

Una capsule collection d'autore per celebrare l'iconico black nylon di Prada.
18.06.2018 by L'Officiel Italia



Prada Invites, il progetto presentato a gennaio in occasione della sfilata Autunno/Inverno 2018, si compone di esclusivi prodotti pensati per il cittadino della società contemporanea, realizzati da artisti di fama internazionale. Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron e Rem Koolhaas, ognuno con un approccio differente, ha interpretato il nylon, materiale iconico Prada, focalizzandosi su aspetti diversi; pratico, tecnico, estetico e persino poetico. La prima coppia di artisti, che collabora da circa vent'anni unendo due distinte personalità in perfetto equilibrio e raffinatezza, ha dato vita ad una borsa a tracolla con sistema a fisarmonica. La forma è rettangolare, ispirata alle cartellette degli architetti o degli studenti, ed è impreziosita da elastici colorati e un occhiello. Un gilet ispirato al mondo della pesca è invece l'opera di Konstantin Grcic; concettualmente rappresenta un'idea di borsa che si fa indumento per praticità. Il gilet non è l'unico prodotto del celebre ebanista, che ha anche sviluppato un grembiule e un cappuccio, lasciandosi guidare dal suo mantra, la semplicità. Jacques Herzog e Pierre de Meuron compiono un'attenta riflessione sulla perdita di valore della lingua, utilizzata oggi come mero ornamento alla stregua di comuni grafiche. Il linguaggio ha perso il suo potere seduttivo, è solo un veicolo di informazioni incapace di produrre significati profondi. Simbolo della loro critica diviene un impermeabile, una camicia in gabardine nylon stampate insieme ad una t-shirt in jersey. E infine Rem Koolhaas si rifà al concetto di praticità nella vita di tutti i giorni, reinterpreta il mitico zainetto declinandolo in bianco e in nero. Cambia posizione spostandosi sulla parte anteriore per offrire maggiore padronanza a chi lo indossa, meno movimenti e più armonia con pratiche tasche multiuso. Elementi indispensabili in ogni guardaroba per la vita moderna.

Dal mese di giugno la collezione sarà disponibile nelle boutique Prada.



Prada Invites - Konstantin Grcic



Prada Invites - Herzog&deMeuron



Prada Invites - Bouroullec



Prada Invites - Bouroullec



Prada Invites - Rem Koolhaas



Prada Invites - Rem Koolhaas



Prada Invites - K.Grcic



Prada Invites - Herzog&deMeuron



Prada Invites - Herzog&deMeuron

Prada invites arriva in negozio

I pezzi della collezione creata in occasione della sfilata uomo autunno-Inverno 2018/19 è ora disponibile in selezionate boutique della maison

di Federica Camurati

Mff - Numero 119 pag. 15 del 19/06/2018

Home > Lifestage > Prada invites arriva in negozio

Condividi: [f](#) [t](#) [G+](#) [in](#) [e](#)



Un pezzo del progetto Prada invites

I prodotti del progetto **Prada invites** sono ora disponibili in boutique. In una selezione di negozi a livello globale, tra cui Milano Montena-
poleone uomo, Firenze Tornabuoni e Venezia, i pezzi creati da **Ronan & Erwan Bouroullec**, **Konstantin Grcic**, **Herzog & de Meuron** e **Rem Koolhaas** in occasione della sfilata uomo autunno-inverno 2018/19 sono presentati con uno speciale allestimento.

La capsule è composta da una cartella porta disegni di **Ronan &**

Erwan Bouroullec realizzata in nylon e dettagli in saffiano colorato ed elastici, un grembiule e un gilet in gabardine di nylon nero di **Konstantin Grcic**, un impermeabile e una camicia in gabardine nylon stampate e una t-shirt in jersey stampata di **Herzog & de Meuron** e da uno zaino in nylon bianco e nero di **Rem Koolhaas**.

SCARICA PDF

LISTA NEWS



ACQUISTA L'ULTIMO NUMERO



COLLEZIONI

LIVESTAGE



19/06/2018

H&M LANCIA LA LINGERIE CON LOVE STORIES



19/06/2018

POLLINI, SECONDA CO-LAB CON MAZDA



19/06/2018

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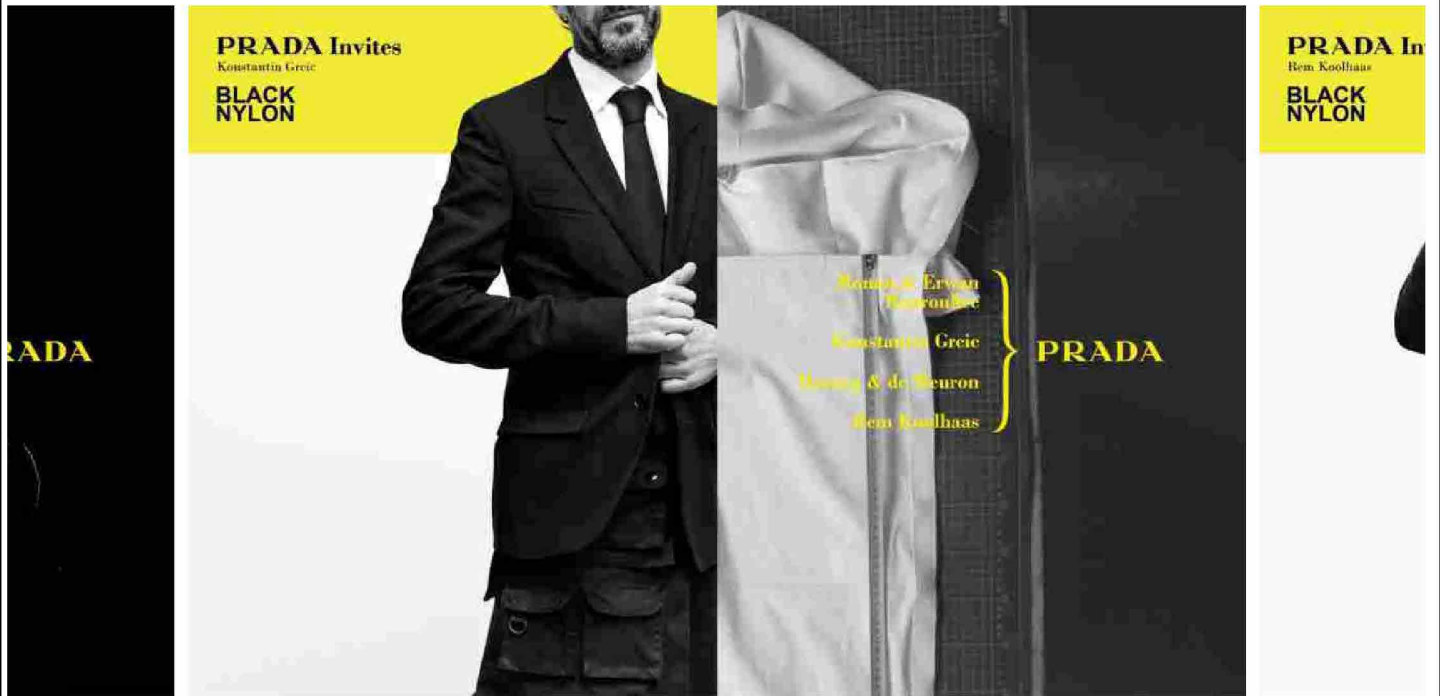
ZOE

MAGAZINE

FASHION BEAUTY JEWELRY LIFESTYLE INTERVIEWS SHOP

HP5 / MODA / NEWS MODA / GIUGNO 12, 2018

Prada Invites: here the detail of the project



The advertising campaign dedicated to 'Prada Invites' addresses the creative process of the project, representing the collaboration as a dynamic interaction between the authors – Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron and Rem Koolhaas -, the fabric – the iconic Prada's Black Nylon – and the design.

Each piece emerges from dense collages of superimposed sketches, samples and impressions, revealing the methods and signatures of the designers and architects, as well as their poetic, practical, technical and aesthetic investigations.

First presented during the 2018 Fall/Winter Prada Men's and Women's fashion show, 'Prada Invites' products are available at Prada selected stores worldwide starting June 2018.

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SPORT/STYLE

a cura di Carlo Orteni
ha collaborato Fabio Finazzi

FASHION NEWS

Piquadro LA VALIGIA TECNOLOGICA

È dotata di una powerbank e del dispositivo contro i furti

Non semplici valigie, ma accessori da viaggio intelligenti. Sono i nuovi trolley della linea *Coleos Bagmatic* di Piquadro, l'evoluzione più recente della tecnologia applicata al movimento: in tessuto tecnico lavorato a maglia (ispirato alle scarpe da running), contengono una serie di funzioni in grado di comunicare con lo smartphone grazie a una powerbank wireless. Questo offre la possibilità di ricaricare la batteria per contatto e di connettersi via bluetooth con una app, *Connequ*, ideata dal brand. Il dispositivo per la geolocalizzazione permette di ricevere un alert in caso di furto. Sempre attraverso l'app si può aprire e chiudere il lucchetto TSA e controllare il peso della valigia sollevandola dalla maniglia collegata via bluetooth al cellulare (in foto il modello ultra slim da cabina, € 230).



L'architettura della moda

È il nylon nero, tessuto-icona di Prada, il fulcro del progetto *Invites* (affiancato da una campagna creata ad hoc): quattro architetti di fama mondiale hanno realizzato prodotti unici per l'autunno. Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron e Rem Koolhaas (in foto) hanno lavorato con approcci differenti per esplorare gli aspetti poetici, pratici, tecnici ed estetici di questo materiale. Il risultato? Un grembiule multi-tasche, uno zaino over, una cartella portadocumenti e un *caban black* già in vendita in selezionati store monomarca.



IN CAMPO

I calciatori Julian Draxler, Philippe Coutinho, Harry Kane e Alvaro Morata sono protagonisti della campagna pubblicitaria Soccer di Boss Parfums. La fragranza si chiama *Boss Bottled United Limited Edition* (eau de toilette 100 ml, € 87) caratterizzata da note di buchu sudafricano, arancia rossa, menta verde e piperita e polvere d'iris.

Ieri, oggi, domani

Sono le forme sinuose e arrotondate dell'Opera House di Rennes ad avere ispirato Mido per la creazione della capsule Baroncelli: una trilogia sul tema "Passato, presente, futuro". Quest'anno Mido festeggia infatti il 100° anniversario con i modelli 1918, 2018 e 2118 (€ 970, € 940 e € 970), che incarnano diversi momenti della storia del marchio e sono prodotti in un numero di esemplari pari all'anno di riferimento.



OCCHIO AL DETTAGLIO

L'ultima novità Oakley sono le lenti Prizm: la loro tecnologia migliora la percezione del dettaglio in ogni ambiente. Le *Prizm Everyday* ridefiniscono gli standard dell'acuità visiva nel quotidiano. Le *Sport* sono progettate per migliorare la visione del dettaglio in ambienti sportivi. In foto, il modello *RadarLock Pitch* adatto al cricket (€ 232).

撰文 凌敏 / 编辑 Tyra



穿时装的建筑

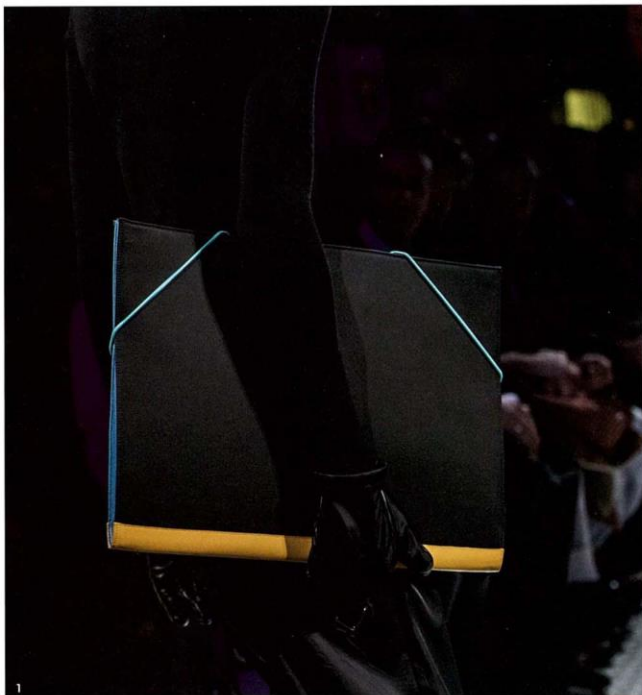
自2015年揭幕以来，Prada基金会（Fondazione Prada）成为其发展基金会文化项目的有力工具，用于推进主题展览、文献展览或艺术展览等一系列文化项目。该会址由来自建筑事务所OMA的Rem Koolhaas、Chris van Duijn和Federico Pompignoli操刀设计。

2018年4月20日，位于米兰的Prada基金会塔楼正式面向公众开放。白色混凝土质地的塔楼高60米，由楔形和矩形的平面区域交替组成，悬立于米兰的公共空间之上。塔楼后侧，从巨大的仓库延伸出对角线结构，将塔楼向后侧斜拉。塔楼每一层都比前一层高，采用矩形平面与楔形交替的设计，房间的朝向也从城市的全景骤缩至朝北方向，或者朝向东面及西面的狭窄视野。通过底部的第二个入口，可直接前往塔楼、餐厅及屋顶露台、仓库的试验性能空间以及基金会的其他空间，多变的对立面和碎片效果使塔楼成为Prada基金会的标志性地标。“塔楼（Torre）是构成Prada基金会不同展览空间布局的最后一部分。变化组合在这个简单的建筑中创造了强烈的多样性——使得空间与特定活动或艺术作品之间的互动呈现无限多样的组合。”Rem Koolhaas阐述道。塔楼的六层展览空间将“Atlas”项目带到观众面前，项目的启动得益于Miuccia Prada和Germano Celant之间的一次对话。曾亮相于一系列展示空间的Prada Collection作品均在此项目中呈现。展出的艺术作品皆创作于1960年至2016年期间，代表着一种可能的理念与愿景，同时引领着多年来为Prada基金会活动付出心血的艺术家进行合作。因此，Atlas追溯着个人与机构之间的演变轨迹，向短时性与主题性的介入、特殊项目及活动开放，实现其他系列作品与机构之间的有机融合。

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跨领域的审美现象是极为常见的，不过在艺术的领域里，时装与前者的结合并非能像在时尚界那般引起轰动的效果，这是源自两者的语境不同。所以，从这一个角度出发，反其道而行，将时尚设计这一权利交给艺术家，让对方反客为主，从他们自身的视角出发，能够在我们早已熟悉的时尚领域中，掀起一波新的视觉冲击。

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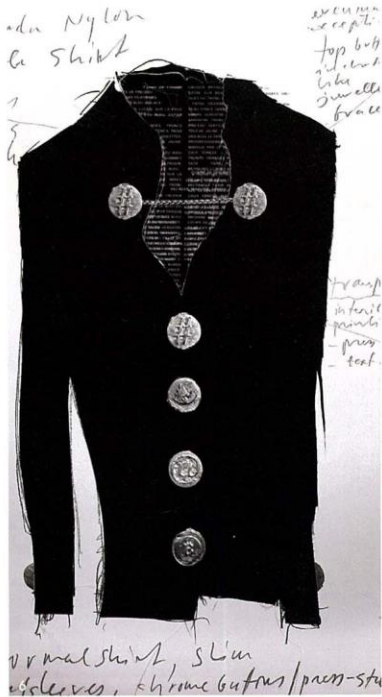
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扣合、弹力带和孔眼，再加上单一用色，打造出微妙的图形趣味。”Ronan Bouroullec 在介绍本次的设计理念时如是说道。正如我们先前提到的那样，身处领域的不同，令他们在看待时尚的角度时，会与我们寻常遇见的时尚从业者所感知的美学思想有着不尽相同的地方。不过，在保留自身的个性特征的基础上，知名时尚品牌进行跨界合作，对这两位在家居设计领域名声显赫的人来说，也是一种全新的尝试。“Prada，对很多人而言都有着十分重要的意义。对于我们来说，我们会深入这次的材料（尼龙）去了解它，但是更重要的是，强调‘个性化’并非是关键，而是参与感。”

时尚，尤其是服装方面在很长的一段时间中，一直被认为是具有“赏味期限”的设计。因为后消费主义社会规律的缘故，需要前者不断更新迭代，保持新鲜感。Bouroullec 二人组在选择这次的跨界设计对象时，透露出他们渴望呈现的是展现当下、未来或者更多的面貌。他们认为时尚的快速和直接的改革，

确实实实在在地转化着我们的生活，尤其会使我们的个人生活方式和文化产生巨变，而这样的能力也令人惊叹。“我们所处的领域一直在研究该如何保持设计的持久性。单肩包，在我们看来它或许刚好就介于生活和文化的两者之间，它既可以是属于某个人的，但是它还有更多的可能性。”Ronan 透露道，“尽管我们不是为了时尚而生的，但是我们希望通过一种不那么直接的‘语言’，让它拥有长久的生命力。”

不同领域之间的桥接，品牌邀请外来者反客为主，主导设计的方式，对于品牌自身来说是一次极大的挑战，因为它主动交出了自己的决定权，并且要将外来者的设计更好地纳入自己的设计版图中，这并非是一件易事。不同情境下的解读，意味着会诞生不同的意义，甚至有时候会引发截然不同的回应，不过，从 Bouroullec 两兄弟的身上，反而让我们看到了时尚和家居设计之间的相近性。“我们认为和 Prada 合作一款手提包，与我们和其他家具品牌合作设计椅子，

这两者从本质上来看并没有什么区别。我们的设计，就是为了塑造日常文化，我们对功能性项目感兴趣，并且相信这些都是更着重效率和创新性的领域范围。”Bouroullec 两兄弟解读了从自身领域所看待的时尚设计，并给出了两者之间的相近之处——功能性和实用性：“实用性和美学之间的平衡，来自于我们如何向事物输入某种魔力的方法。设计，它是关于氛围，关于形态，以及为人们服务提供恰如其分的环境。当实用性和审美性完美地结合在一起，就形成了产品独特的风格。设计就是这样的——将正确的感觉投入到事物中。”

时尚产业在当下所承担的责任，是帮助我们在后现代消费主义社会里生活时，将自身从毫无目的的消费行为中剥离，引导我们去去除过度经济的那一层面，将更多的目光关注到审美、艺术和文化的领域中去。时尚，不仅仅是我们的生活形式，而且是一个舞台，它将不同领域的人和事物，以最佳的姿态组合成型，重装上阵。

撰文 凌敏 / 编辑 Tyra



穿时装的建筑

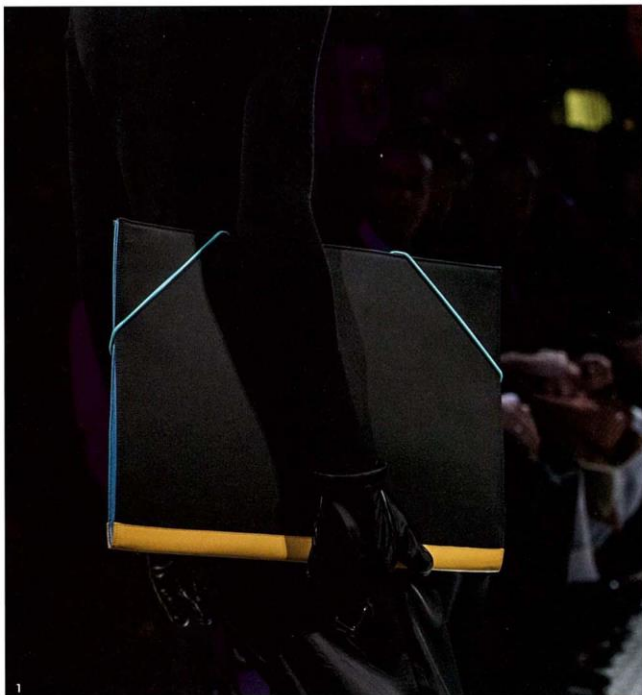
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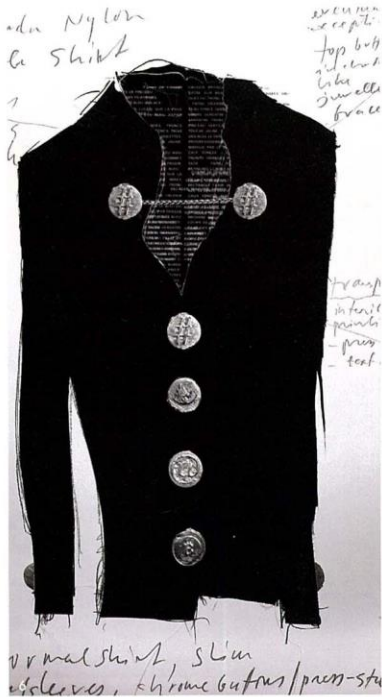
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3, 4/ Prada 2018 秋冬系列男装秀的秀场设在一个仓库里，秀场环境与受邀建筑师及设计师的创意构想自然相融。5, 6/ Herzog & Meuron 为本次 Prada 邀约设计的单品从文字出发，并发散至人类文化的传承，他将产品问世的过程视作是一次对于文化的考古发现。



扣合、弹力带和孔眼，再加上单一用色，打造出微妙的图形趣味。”Ronan Bouroullec 在介绍本次的设计理念时如是说道。正如我们先前提到的那样，身处领域的不同，令他们在看待时尚的角度时，会与我们寻常遇见的时尚从业者所感知的美学思想有着不尽相同的地方。不过，在保留自身的个性特征的基础上，知名时尚品牌进行跨界合作，对这两位在家居设计领域名声显赫的人来说，也是一种全新的尝试。“Prada，对很多人而言都有着十分重要的意义。对于我们来说，我们会深入这次的材料（尼龙）去了解它，但是更重要的是，强调‘个性化’并非是关键，而是参与感。”

时尚，尤其是服装方面在很长的一段时间中，一直被认为是具有“赏味期限”的设计。因为后消费主义社会规律的缘故，需要前者不断更新迭代，保持新鲜感。Bouroullec 二人组在选择这次的跨界设计对象时，透露出他们渴望呈现的是展现当下、未来或者更多的面貌。他们认为时尚的快速和直接的改革，

确实实实在在地转化着我们的生活，尤其会使我们的个人生活方式和文化产生巨变，而这样的能力也令人惊叹。“我们所处的领域一直在研究该如何保持设计的持久性。单肩包，在我们看来它或许刚好就介于生活和文化的两者之间，它既可以是属于某个人的，但是它还有更多的可能性。”Ronan 透露道，“尽管我们不是为了时尚而生的，但是我们希望通过一种不那么直接的‘语言’，让它拥有长久的生命力。”

不同领域之间的桥接，品牌邀请外来者反客为主，主导设计的方式，对于品牌自身来说是一次极大的挑战，因为它主动交出了自己的决定权，并且要将外来者的设计更好地纳入自己的设计版图中，这并非是一件易事。不同情境下的解读，意味着会诞生不同的意义，甚至有时候会引发截然不同的回应，不过，从 Bouroullec 两兄弟的身上，反而让我们看到了时尚和家居设计之间的相近性。“我们认为和 Prada 合作一款手提包，与我们和其他家具品牌合作设计椅子，

这两者从本质上来看并没有什么区别。我们的设计，就是为了塑造日常文化，我们对功能性项目感兴趣，并且相信这些都是更着重效率和创新性的领域范围。”Bouroullec 两兄弟解读了从自身领域所看待的时尚设计，并给出了两者之间的相近之处——功能性和实用性：“实用性和美学之间的平衡，来自于我们如何向事物输入某种魔力的方法。设计，它是关于氛围，关于形态，以及为人们服务提供恰如其分的环境。当实用性和审美性完美地结合在一起，就形成了产品独特的风格。设计就是这样的——将正确的感觉投入到事物中。”

时尚产业在当下所承担的责任，是帮助我们在后现代消费主义社会里生活时，将自身从毫无目的的消费行为中剥离，引导我们去去除过度经济的那一层面，将更多的目光关注到审美、艺术和文化的领域中去。时尚，不仅仅是我们的生活形式，而且是一个舞台，它将不同领域的人和事物，以最佳的姿态组合成型，重装上阵。

«СТИЛЬ»

РАССКАЗЫВАЕМ, ГДЕ КУПИТЬ ВЕЩИ ИЗ КОЛЛЕКЦИИ PRADA INVITES

27 июня 2018 Дарья Могильникова

Придуманый Ремом Колхасом рюкзак, который носят на груди, теперь можно купить на Большой Дмитровке.



Тайпор



рис: до 30

В январе Prada представили коллаборацию бренда и четырех современных архитекторов – Романа и Эрвана Бурулек, Константина Грчича, Рема Колхаса, Жака Херцога и Пьера де Мерон. Каждый из архитекторов создал для коллекции что-то свое.

Рем Колхас предложил по-новому взглянуть на привычный нейлоновый рюкзак и носить его не на спине, а на груди. Братья Бурулек создали сразу несколько папок разного размера, и, похоже, самая большая может вместить не один чертеж. Херцог и де Мерон представили довольно строгий плащ и куда менее формальные футболки и рубашку. Но дальше всех пошел Константин Грчич: именно ему мы обязаны появлению в коллекции нейлонового жилета (на вид пуленепробиваемого) и нейлонового же фартука.

Купить вещи из капсульной коллекции можно с 27 июня (то есть уже сегодня) в бутике Prada на Большой Дмитровке, 20. Советуем взглянуть, даже если вам всегда казалось, что ваш гардероб несильно страдает от отсутствия в нем фартука.



Fabric futurism

For its most recent menswear show in Milan, Prada commissioned a set of creative masterminds to work with its signature: black nylon fabric. The Italian brand gave carte blanche to designer brothers Ronan and Erwan Bouroullec, and to prolific industrial designer Konstantin Grcic, the man behind the best-selling Magis Chair_One, the construction of which resembles a football. Others are repeat Prada collaborators: the marque previously commissioned Swiss architecture firm Herzog & de Meuron to design its boutiques and warehouses, from Tokyo to Arezzo, Italy. Most recently, Rem Koolhaas and his Office For Metropolitan Architecture (OMA) added a nine-storey all-white tower to the Fondazione Prada in Milan; for Prada Invites, the Dutch architect has reimagined the nylon backpack, an enduring icon for the luxury brand since 1984. Shaped to be carried on the front of the body, Koolhaas' Prada Frontpack with rounded edges and zipped compartments has been designed with practicality in mind.

PRADA Look 25 Frontpack 'Prada Invites', £2,710, prada.com



25 / THE WEEK TRAVEL

THEWEEK.CO.UK

All packed: the best luxury luggage

FELIX BISCHOF JUL 6, 2018

Ready to go from sky to seashore with the season's best bags as captured by photographer Michael Thomas



Creative masterclass courtesy of Prada and Reem Koolhaas: Prada Look 25 Frontpack 'Prada Invites', £2,710, prada.com

<http://www.theweek.co.uk/94833/all-packed-the-best-luxury-luggage>¹

¹ GRAN BRETAGNA-THEWEEK.CO.UK-PRADA-06.07.18

THEWEEK.CO.UK

Prada Invites: Rem Koolhaas, Jacques Herzog and Konstantin Grcic join forces with the Italian fashion house

FELIX BISCHOF

JUN 29, 2018

What happened when Prada gave carte blanche to creative superstars including Rem Koolhaas and Herzog & de Meuron

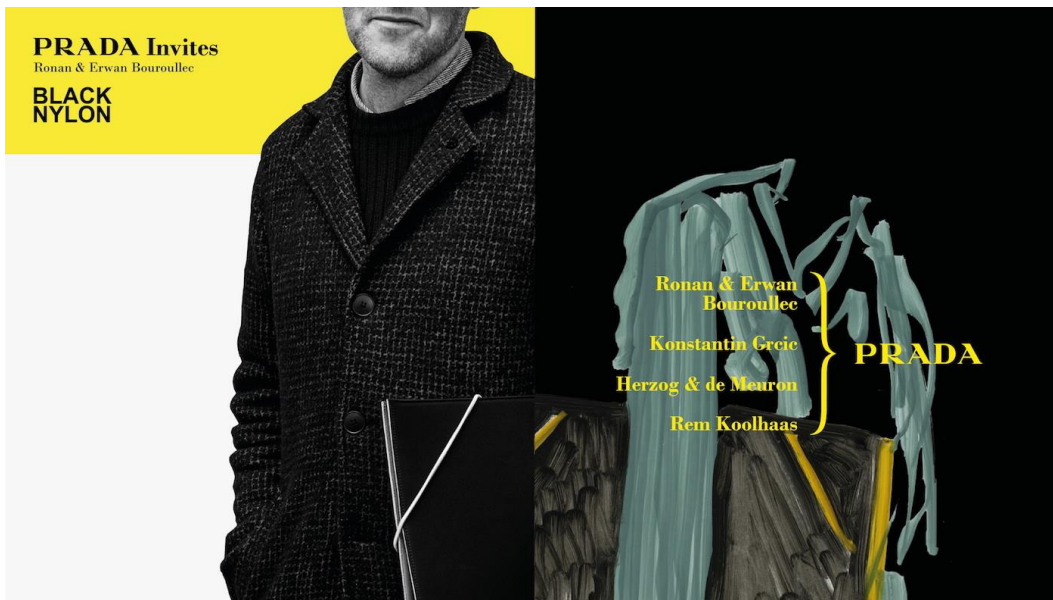
When Miuccia Prada joined her family's storied business in 1978, she set about experimenting with black nylon. Originally, the thermoplastic hard-wearing material had been used by the brand for simple coverings designed to guard its luggage and travel trunks from marks and stains; the young Prada dreamt up handbags and totes all finished in the industrial-looking *tessuto nero*, culminating in the best-selling Vela backpack, which made its debut in 1984. The material has since become a Prada staple.

For its Milan menswear show in January this year, the brand commissioned a set of creative masterminds to work with its signature fabric. Miuccia Prada gave carte blanche to designing brothers Ronan and Erwan Bouroullec, and to prolific industrial designer and one-time trainee cabinet maker Konstantin Grcic, the man behind the best-selling Magis Chair_One, to contribute to its Autumn Winter 2018 menswear collection.

For Prada, Grcic devised a hooded, apron-like garment that doubles as a bag. "My first thought was to recreate Joseph Beuys' famous fishing vest in Prada Black Nylon", says Grcic. "I worked on two models, which interpret the theme in a more abstract way: apron and hood".



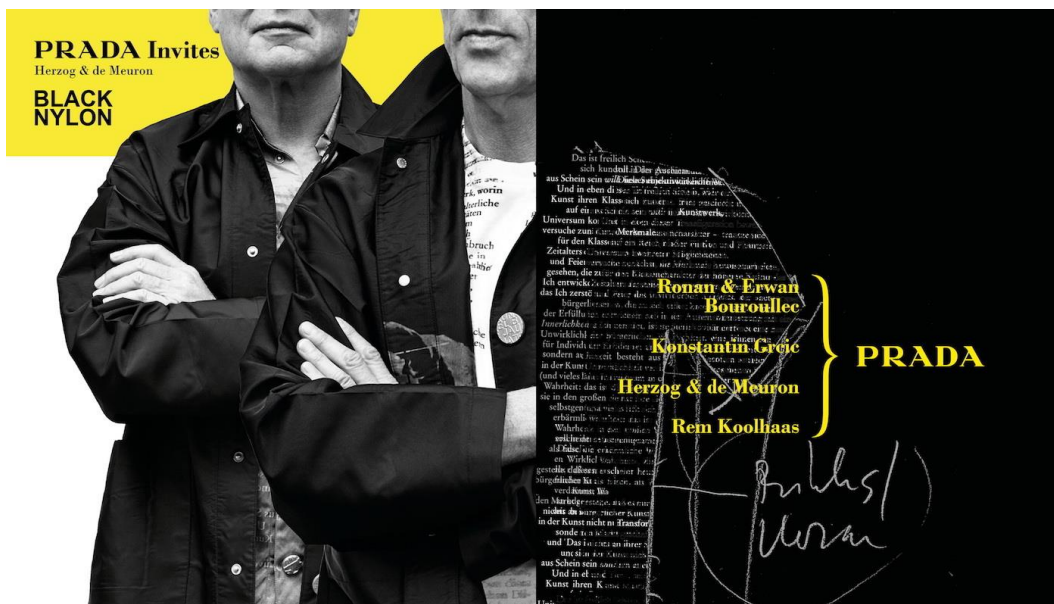
The Bouroullecs previously finished commissions for brands including Samsung, Vitra and Danish textile giant Kvadrat. At their Paris studio, the brothers and their small team created a slim bag following the shape rectangular shape of art students' portfolios. "This project takes that geometry and instils it in a shoulder bag, with its inside gusset, low fastening, elastic bands and eyelet, and use of a single colour, which produces a subtle graphical playfulness", Ronan Bouroullec explained earlier this year.



Other invitees are repeat Prada collaborators: Miuccia's marque previously commissioned genre-defining Swiss architecture firm Herzog & de Meuron to design its boutiques and warehouses, from Tokyo to Arezzo, Italy and to create the backdrop of her recent Resort 2019 show in New York. For this project, Jacques Herzog and Pierre de Meuron have been pondering the meaning of language today, resulting in a small collection of lightweight nylon garments printed with text. Reem Koolhaas and his Office for Metropolitan Architecture OMA firm, too have previously worked with Prada: most recently, Koolhaas added a nine-storey all-white tower to the Fondazione Prada in Milan.

For Prada Invites, the Dutch architect who moonlights as a professor at Harvard University re-imagined the backpack, since 1984 an emblematic item for the Italian luxury brand. Shaped to be carried on the front, Koolhaas' Frontpack with rounded edges and zipped compartments is designed with practically in mind: all contents are easily accessible, eliminating awkward manoeuvres.

"Today, waiting in line for a typical airport check of carry-on luggage, it is surprising to note how the shapeless container of the backpack, is inhabited by strict, orthogonal devices like the laptop, the charger, books, toilet bag, and how awkward it is to liberate these objects from their containment in the backpack – ropes, straps, velcro – all entry points seem mismatched and underdimensioned", explains Koolhaas of his design's motivation.



<http://www.theweek.co.uk/94677/prada-invites-rem-koolhaas-jacques-herzog-and-konstantin-grcic-join-forces-with-the-italian>¹

¹ GRAN BRETAGNA-THEWEEK.CO.UK-PRADA-06.07.18

Le design, l'architecture... et Prada

Par Éliisa Morère



Le Nylon sert souvent à prendre de beaux poissons dans ses filets.
Prada est donc partie à la pêche aux idées...

Dans son projet « Prada Invites », Miuccia Prada a donné carte blanche à quatre studios de design et d'architecture. Il s'agissait de retravailler ce Nylon noir dont la maison italienne use depuis ses débuts, aussi industriel qu'emblématique. La crème de la création internationale – les designers Konstantin Grcic, Ronan et Erwan Bouroullec, les architectes Rem Koolhaas, Jacques Herzog et Pierre de Meuron – a relevé le gant. Convertis en stylistes de mode chevronnés, ils ont rendu des pièces qui ont fait l'objet d'un défilé en janvier dernier. Le plus amusant, finalement, est d'observer leurs projets à l'état « gazeux ». Ainsi, les Bouroullec ont beaucoup crayonné pour redonner du souffle au célèbre cartonnier d'artiste. « *Ce rectangle, ses lignes soignées et figées contrastent avec le corps en mouvement. Ce projet reprend cette géométrie et l'injecte dans un sac porté épaule doté d'un soufflet à l'intérieur, d'un fermoir bas, de bandes élastiques et d'un œillet, décliné dans une seule couleur pour un effet graphique subtil* », assure Ronan Bouroullec. À voir les esquisses si abstraites signées Herzog & de Meuron, on n'imagine pas qu'une chemise puisse en résulter. Le duo qui a réalisé la boutique Prada dans le quartier d'Aoyama, à Tokyo, a mené sa démarche autour du langage, le transformant en élément narratif imprimé sur un vêtement. De son côté, Konstantin Grcic s'est mis dans la peau du client en enfilant son propre modèle et en le tournicotant dans tous les sens. Sa conception du gilet de pêcheur, affectionné par l'artiste Joseph Beuys, peut se nouer autour de la taille et offrir des poches multiples. Enfin, Rem Koolhaas s'est amusé à « cartonner » une silhouette façon patron de couturière avant de concrétiser son modèle. Alors qu'il signe régulièrement le décor des shows Prada et qu'il vient d'achever la fondation milanaise, l'architecte a pensé fonctionnalité en inversant l'idée du sac à dos pour le muer en épais gilet, type pare-balles, positionné sur le torse pour éviter de se contorsionner pour y attraper quelque chose ou de tamponner les gens sans s'en apercevoir. Tous semblent s'être donné le mot pour proposer de joindre l'utile à Prada... 



1/ Les frères Bouroullec ont réinterprété le cartonnier d'artiste dont la forme figée tranche avec la fluidité des lignes du corps. **2/** Les architectes Herzog & de Meuron remettent le langage, pour eux outil d'épanouissement personnel et sociétal, au centre de leur travail. **3/** L'Allemand Konstantin Grcic revisite le concept du gilet de pêcheur pour en faire un vêtement en mouvement. **4/** Le sac à dos façon Koolhaas marie design et praticité urbaine.

Звезды дизайна и архитектуры создали вещи для Prada

ДАТА: 16.01.2018 , ОБНОВЛЕНО: 25.04.2018 АВТОР: НАТАЛЬЯ КУДРЯВЦЕВА

Впервые за свою историю бренд [Prada](#) пригласил четырех известных архитекторов и дизайнеров, чтобы каждый из них создал предмет одежды для мужской осенне-зимней коллекции марки в рамках проекта Prada Invites. Приглашенными творцами стали [Ронан и Эрван Буруллеки](#), [Константин Грчич](#), [Рем Колхас](#) и [Жак Херцог](#) вместе с [Пьером де Мёроном](#).



Место показа Prada FW18.

Один из знаковых материалов марки — черный нейлон. Казалось бы, синтетический материал, но именно его миланский модный Дом когда-то сделал must have для всех и каждого. С ним Prada и предложила поработать приглашенным дизайнерам. Проект Prada Invites выделил четыре радикально противоположных, но в то же время общих для нейлона качества: поэтичность, практичность, техничность и эстетичность, над которыми было предложено подумать дизайнерам. Другим условием стал акцент на индустриальность. Коллекцию показали 14 января на Неделе моды в Милане.



Константин Грчич, Ронан Буруллек. Миучча Прада, Жак Херцог и Пьер де Мёрон на показе Prada.

Предметы одежды, придуманные четырьмя гостями, стали для всех сюрпризом. Рем Колхас создал большой черный рюкзак, похожий на парашют или ракетный ранец, который расположился у модели на груди, а не на спине во время показа. “Этот проект — реинтерпретация классического рюкзака, однако более подходящего для современного жителя города. Он носится спереди, его содержимое доступно его хозяину в любой момент времени, он поделен на отсеки, рассчитанные для вещей и гаджетов, без которых не обходится современный человек, его легко открыть и достать именно то, что нужно”, — объясняет автор проекта архитектор Рем Колхас.



Рюкзак от Рема Колхаса.

Братья Буруллек решили обратиться к практичным вещам и создали сумку-холдер для эскизов, работ студентов-архитекторов и художников. “Мне всегда нравилось, как выглядят архитекторы, художники, студенты, проходящие с их большими папками. Движение этого прямоугольника, с его четкой и фиксированной геометрией создает контраст с движущимся телом”, — рассказывает о вдохновении Ронан Буруллек.



Сумка-холдер для эскизов от братьев Буруллек.

Проект, который сделал Константин Грчич, — это штаны-сумка. “Ключевым моментом моей идеи послужил рыбацкий жилет, который по своей сути — сумка (изначально нейлон использовался именно для их изготовления), но может быть и предметом одежды”, — комментирует дизайнер.



Штаны-сумка от Константина Грчича.

Швейцарское бюро, основанное двумя дизайнерами Жаком Херцогом и Пьером де Мёроном, разработало рубашку и плащ, на который нанесен текст. “Текст воспринимается как дизайн, узор или декорация, сопоставимые с когда-то мощными символами и знаками, теперь вытатуированные на человеческих телах. Язык, слова, целые выражения теперь служат декоративными татуировками? Язык, который мы встречаем здесь, похож на археологическую находку, такую же завораживающую для нас, как древние свитки или монеты, потому что мы чувствуем, что время его истекает”, — рассказали дизайнеры.



Плащ и рубашка от Жака Херцога и Пьера де Мёрона.

Prada уже работала с Herzog & de Meuron в нулевых, они спроектировали бутик в городе Аояма в Японии. Рем Колхас сделал дизайн музея современного искусства Fondazione Prada в Милане в 2015 году и сотрудничал с брендом в течение многих лет, создавал дизайны показов вместе с АМО, исследовательским центром дизайн-бюро ОМА. Читайте [подробнее](#) о дружбе Prada и ОМА.

ФОТО: PRADA

ТЕГИ: PRADA, КОНСТАНТИН ГРЧИК, РЕМ КОЛХАС, РОНАН И ЭРВАН БУРУЛЛЕК



變形黑金剛

文：Ben Wong

已不記得何時開始，品牌開始喜歡邀請不同界別的創作單位合作。有時會覺得，這種交流是一種行為藝術，你找怎麼樣的拍檔，正正反映品牌identity，以及計劃目的。因此，當Miuccia Prada出手，以「Prada Invites」之名策劃一個黑色尼龍project，並且組成強勁的工業創作聯盟，非常make sense，因為Mrs Prada挑選partner，從來是欣賞才華，非為make noise。

Prada邀請了四個單位合作，分別是Ronan & Erwan Bouroullec、Konstantin Grcic、Rem Koolhaas，以及來頭最勁的Herzog & de Meuron，即是為Prada設計日本青山玻璃店及北京鳥巢的建築師組合。

在八十年代，因為堅韌耐用，尼龍是工業常用布料，Mrs. Prada看中這點，作出一個充滿遠見的挑戰。「我想做一些近乎不可能的事情，讓尼龍變得奢華。這不是沒可能的，如果仔細想想，現在黑色尼龍是無處不在。」結果，黑色尼龍成功突圍，躋身品牌icon。

四個設計組合，風格南轅北轍，各自以他們的想法，為黑色尼龍變身。Bouroullec兄弟設計了一個portfolio folder，Konstantin Grcic做了一條很多袋的圍裙，Rem Koolhaas創作了一個預在胸前的背囊，而Herzog & de Meuron則炮製了一幅文字圖案，印在一套尼龍衣服之上。在天橋上，黃帽為記，在今年一月的米蘭男裝周曝光。

天橋上，最吸睛是尼龍圍裙及背囊。根據Konstantin Grcic，圍裙靈感源自漁夫工作時穿的fishing vest，換上黑尼龍，加入好多拉鍊間格之後，軍事味濃郁，驚喜之作。至於胸前背囊，Rem Koolhaas從Prada招牌產品出發，他觀察現代男士的隨身物，尤其是海外工幹，必備手提電腦、tablet及其他電子產品，大多是長方設計，於是他以物為本，把背囊做成長方形，設計了相當多長方形間格，方便男士pack及unpack，是窩心的。同樣，將背囊轉到胸前，都是方便家用提取物件，不用轉來轉去，以及避免在人群中相撞。我在想，既然backpack已不在back，此背囊，是否應該正名叫frontpack？

讀過設計背後的理念與相關資料，比較觸動是Herzog & de Meuron的創作故事。以兩位超強的建築往績，他們卻沒有設計一件大家期待的尼龍物件，反而低調地做了一套印滿文字的衣服。他們認為，自古以來，語文是強而有力，能夠刺激思維、改變世界的媒介。可是，在光纖世界，資訊嚴重泛濫，文字只淪為傳達資料的工具，逐漸喪失既有power，所以他們希望透過天橋設計，重新賦予language一點力量。作為文字工作者，不可能不感慨。他們的文字圖案，有點考古的破落美，連衣服鈕扣都以文字蝕刻模仿古代錢幣，表達錢幣慢慢被電子貨幣淘汰的現實。雖然衣服沒有石破天驚的賣相，但他們的想法及execution，很有詩意呢。



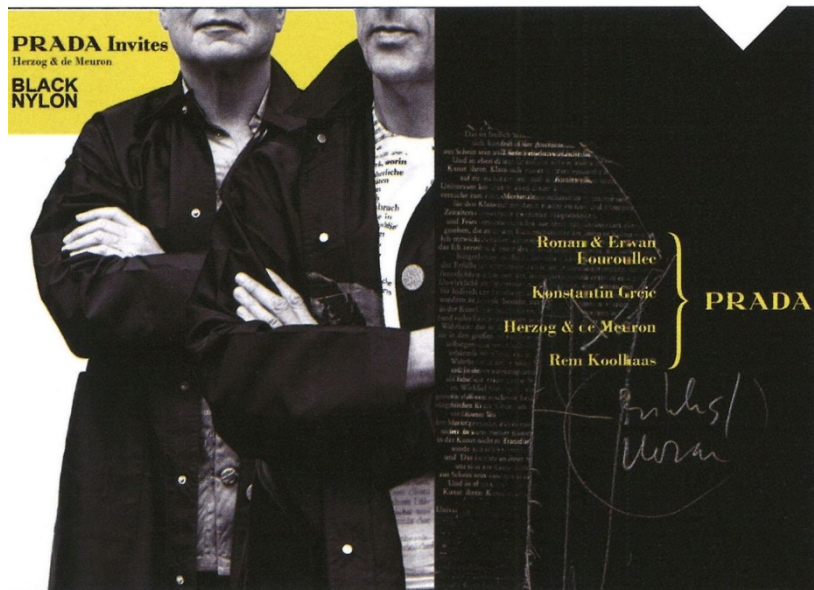
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PRADA Invites 創意廣告企劃

PRADA 先前與來自不同界別的設計師合作，重新打造品牌經典黑色尼龍物料，集結不同設計理念，推出既型格又時尚的單品。是次品牌更為「PRADA Invites」推出一系列廣告企劃，銳意突顯其充滿創意的創作過程，展示與不同合作單位之間的互動交流。該合作系列已於 2018 年 6 月起於全球特定 PRADA 專門店發售。

藝術火花

創意與時尚從來都是密不可分，近期Prada就打破框框，邀請四位著名設計師和建築師與時裝擦出火花。Ronan & Erwan Bouroullec、Konstantin Grcic、Herzog & de Meuron 和 Rem Koolhaas 今次獲邀參與「Prada Invites」，以品牌經典黑色尼龍面料為材料，各自創作一件單品。透過四種不同的設計方式，四位大師以個人獨特方式，成功探索尼龍材質的詩意性、實用性、科技和美學。每件單品均拼湊自密集的疊映草圖、樣版和概念，並於六月起於全球特定Prada專門店發售，令人相當期待。





Konstantin Grcic, 'Prada Invites' projesi için çok cepli bir pantolon tasarladı.



İsviçreli mimarlık ofisi Herzog&de Meuron proje için ilhamını hiyerogliflerden alarak desenli bir gömlek ve ceket tasarladı.



Mimar Rem Koolhaas kendi yarattığı podyumda, vücudun önüne takılan çok cepli çanta tasarımına imza attı.

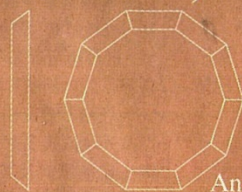
PODYUMDA ENDÜSTRİYEL TASARIM ŞOVU

Prada, Sonbahar-Kış 2018 koleksiyonu için tasarım ve mimarlık dünyasının yıldızları Jacques Herzog&Pierre de Meuron, Rem Koolhaas, Konstantin Grcic ve Ronan&Erwan Bouroullec ile işbirliği yaptı. 'Prada Invites' projesine özel tasarlanan parçalar, Milano'da bir antrepoda gerçekleşen sıra dışı bir defilede sergilendi. Çok yönlü kimliğiyle moda dünyasının en yenilikçi markalarından biri olan Prada son defilesiyle yaratıcı gücünü bir kez daha ortaya koydu. "Prada Invites" projesi kapsamında gerçekleştirilen bu işbirliğinde Miuccia Prada'nın birlikte çalıştığı mimarlar Jacques Herzog & Pierre de Meuron ve Rem Koolhaas, tasarımcılar Ronan & Erwan Bouroullec ve Konstantin Grcic, markanın öne çıkan ikonik materyali 'siyah naylonu' kullanarak özel birer parça tasarladı.

prada.com

LIFESTYLE JOURNAL

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Anniversary

《優雅生活》十周年



變形黑金剛

文：Ben Wong

品牌邀請不同界別合作，是一種行為藝術，你找怎麼樣的拍檔，正正反映品牌identity。當Miuccia Prada出手，以「Prada Invites」之名策劃一個黑色尼龍project，組成強勁的工業創作聯盟，非常make sense，因為Mrs Prada挑選partner，從來是欣賞才華，非為make noise。

獲邀四個單位合作，分別是Ronan & Erwan Bouroullec、Konstantin Grcic、Rem Koolhaas，以及來頭最勁的Herzog & de Meuron，即是為Prada設計日本南青山玻璃店及北京鳥巢的建築師組合。四個設計組合，風格南轅北轍，各自以他們的想法，為黑色尼龍變身。Bouroullec兄弟設計了一個

portfolio folder、Konstantin Grcic做了一條很多袋的圍裙、Rem Koolhaas創作了一個揹在胸前的背囊，而Herzog & de Meuron則炮製了一幅文字圖案，印在一套尼龍衣服之上。

讀過設計背後的理念與相關資料，比較觸動是Herzog & de Meuron的創作故事。他們低調地做了一套印滿文字的衣服，二人認為，自古以來，語文是能夠刺激思維、改變世界的媒介。可是，在光纖世界，資訊嚴重泛濫，文字只淪為傳達資料的工具，所以他們希望透過天橋設計，重新賦予language一點力量。雖然衣服沒有石破天驚的賣相，但他們的想法及execution，很有詩意呢。



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PRODUZIDO POR VOGUE COM GUCCI

Prada Invites nylon edição limitada Brasil

Desenvolvidas por designers e arquitetos renomados, as peças da Prada Invites acabam de desembarcar na loja da grife do shopping JK Iguatemi

16/07/2018 - 07h05 - Atualizado 07h05

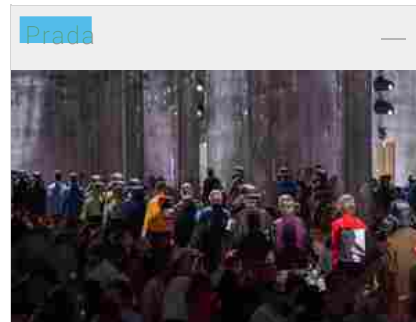
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As peças do projeto [Prada Invites](#) foram apresentadas no desfile masculino de inverno 2018 da marca. Na foto, o cinto utilitário foi desenvolvido por Konstantin Grcic (Foto: Divulgação)

O náilon sempre foi um dos protagonistas da [Prada](#) e, recentemente, tema do [projeto de curta-metragens da grife, o Prada Nylon Farm](#), que apresenta um conto de fadas futurista numa "fazenda de náilon". Hit dos anos 90, o material icônico e emblemático da grife fez o seu *comeback* no desfile masculino de inverno 2018, em Milão.

A marca convidou os designers **Ronan & Erwan Bouroullec e Konstantin Grcic** e os estrelados arquitetos **Herzog & de Meuron e Rem Koolhaas** para uma colaboração fashion batizada de [Prada Invites](#). Os criativos desenvolveram roupas e acessórios para a coleção, como trench coat e mochila.



Você sairia vestida igual seu namorado? [Prada](#) aposta no estilo twinning



[Prada](#) lança nova série de curta-metragens protagonizada pelo nylon



Para a felicidade do fashionista brasileiro, a *collab* acaba de desembarcar na boutique do shopping JK Iguatemi, em São Paulo, que será a única do país a vender as peças.



Ronan e Erwan Bouroullec desenvolveram a pasta (Foto: Divulgação)



Oito marcas registradas do estilo pessoal de Miuccia

Prada

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Svelato il Segreto degli Addominali di Cristiano Ronaldo
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PARA VOCÊ



Mariana Xavier posa de lingerie de renda



Se cuida, Sabrina Sato! Danielle Pontes "veste" só uma arara

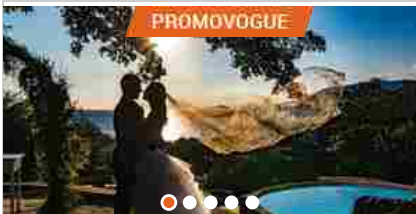
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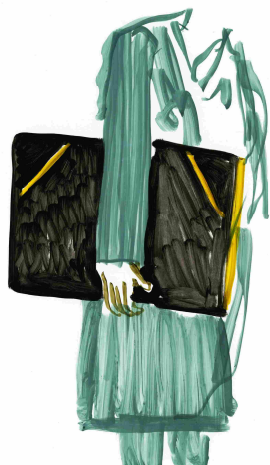
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Acamisa de Jacques Herzog e Pierre de Meuron (Foto: Divulgação)

Apesar de ser a primeira vez que os artistas fazem uma parceria de moda com a grife, eles já participaram da criação de showspaces, epicentros e também colaboraram com a **Fondazione Prada**, espaço em Milão dedicado à arte e à cultura. Reem Koolhaas, por exemplo, projetou a Torre, construção recém-inaugurada do local que concluiu o projeto. Já Herzog & de Meuron assina o projeto da loja de Tóquio, no Japão.



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CADASTRAR

A pasta de Ronan e Erwan Bouroullec (Foto: Divulgação)



Rem Koolhaas desenvolveu a mochila (Foto: Divulgação)



Jacques Herzog e Pierre de Meuron desenvolveram as camisas e o trench (Foto: Divulgação)

SAIBA MAIS

Prada lança nova série de curta-metragens protagonizada pelo nylon

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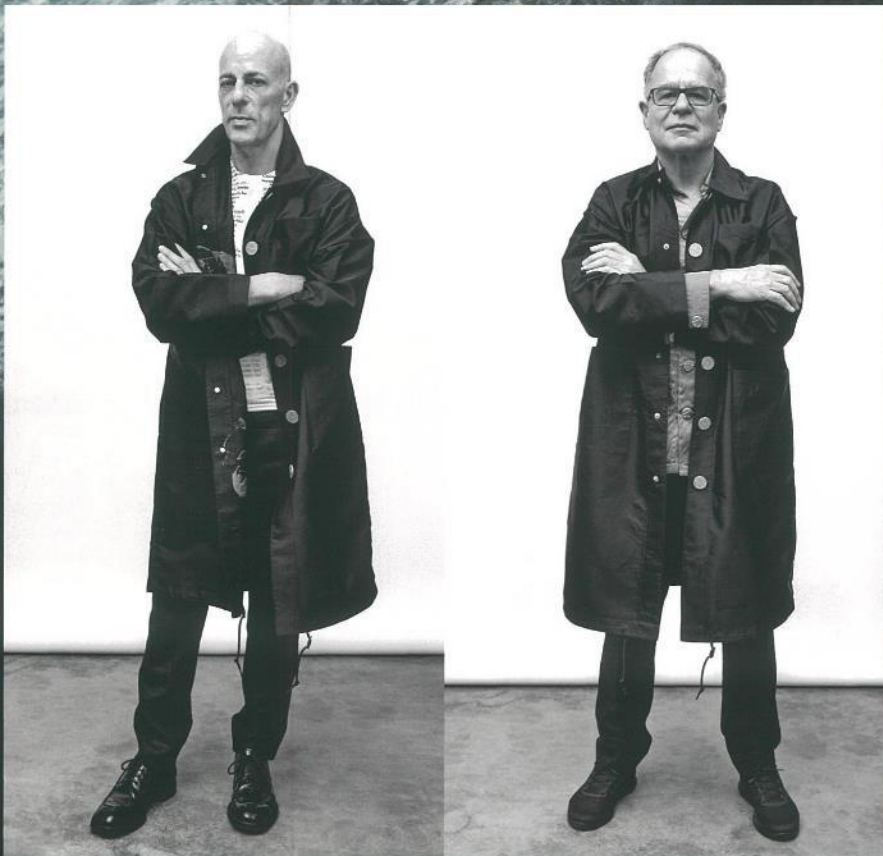
ZOOM IN FASHION

CULTURAL INSPIRATION 黑色尼龙的全新面貌

时尚与设计、艺术等创造性十足的产业间拥有紧密的关联，而义大利品牌Prada长久以来借由创立艺术基金会、修复上海文化遗产“荣宅”与不同创意领域的合作等活动，塑造了其独特形象。就在本季，品牌更破天荒的同时邀请四位著名创意大师，合作Prada Invites联名系列。专注于品牌工业方面的多重面貌，使用最具标志性的经典黑色尼龙面料为媒材，Ronan & Erwan Bouroullec、Konstantin Grcic、Herzog & de Meuron与Rem Koolhaas四位大师以不同职业背景与灵感创造出独一无二的作品。已经于2018秋冬系列男装秀上揭幕的作品，在发表上受邀建筑师及设计师的创意与秀场环境相互辉映，更完整体现了该系列作品的精神。无论是以品牌黑色尼龙为材，重塑Joseph Beuys著名的钓鱼背心；或是针对现下都市人群需求，重新诠释“背包”并设计为身前佩戴，持续与当代潮流接轨的Prada，其概念想法的超前以及深耕时尚设计本质的精神，在此纷乱吵杂的当代更显珍贵。

text / FRED FENG visuals courtesy of PRADA

INSPIRED BY THE ARCHITECTS



Author: CHANOND MINGMIT



HERZOG & DE MEURON

Jacques Herzog และ Pierre de Meuron เกิดที่เมืองบาเซิล ในปีค.ศ. 1950 และเป็นผู้ก่อตั้ง Herzog & de Meuron ที่บาเซิลในปี 1978 ทั้งคู่ศึกษาที่คณะสถาปัตยกรรมศาสตร์ที่ Swiss Federal Institute of Technology in Zurich (ETH Zurich) ระหว่างปี 1970 ถึง 1975 โดยทั้งคู่ยังเป็นผู้ร่วมก่อตั้งสถาบัน ETH Studio Basel, Contemporary City Institute อีกด้วย ผลงานการออกแบบอาคารอันมีชื่อเสียง ได้แก่ Dominus Winery ที่ Napa Valley รัฐแคลิฟอร์เนีย ปี 1998, Prada Aoyama ในโตเกียว ปี 2003, Schaulager เมืองบาเซิล ปี 2003, สนามกีฬาแห่งชาติโอลิมปิกสำหรับ Olympic Games ประจำปี 2008 ที่ปักกิ่ง ปี 2008 และ Elbphilharmonie เมืองฮัมบวร์ก ประเทศเยอรมนี ปี 2016 ผลงานพิพิธภัณฑ์ที่โด่งดังของบริษัทคือพิพิธภัณฑ์ Tate Modern ณ กรุงลอนดอน ปี 2000 และ 2016, พิพิธภัณฑ์ Pérez Art Museum ที่ไมอามี ปี 2013 และพิพิธภัณฑ์ M+ แห่งใหม่ในฮ่องกงซึ่งอยู่ระหว่างก่อสร้าง จะแล้วเสร็จในปี 2019

สำหรับผลงานที่ Herzog & de Meuron ออกแบบให้กับ Prada นั้น ทั้งคู่ได้แรงบันดาลใจมาจากภาษาที่เป็นหัวใจหลักในการสื่อสารของมนุษย์ โดย ณ ปัจจุบันภาษาได้สูญเสียนางในกรที่นำ ปราศจากน้ำหนักที่ตั้งจุดความสนใจจากผู้ฟัง และไม่น่าเชื่อถืออีกต่อไป ซึ่งเราอาศัยอยู่ในสังคมสารสนเทศที่อาจจะนำเสนอข้อมูลซึ่งเป็นความจริงด้านเดียว หรือข้อมูลเท็จทั้งหมดยากที่จะแยกแยะได้ เพราะความน่าเชื่อถือนั้นได้สูญหายไปแล้ว นับจากนั้นมาภาษาจึงไร้ซึ่งน้ำหนัก ถูกคัดทอน ไม่สมบูรณ์ หรือถูกจำกัดภายใต้ขอบเขตของการเรียนรู้โดยสถาบัน

ข้อความซึ่งเคยมีความหมายอันลึกซึ้ง ในขณะนี้ได้ถูกมองเป็นผลจากการออกแบบ ภาพลวดลาย หรืองานตกแต่งไปเสียแล้ว และปรากฏเป็นรอยสักบนเรือนร่างคนมนุษย์แทนที่รูปหรือเครื่องหมายสัญลักษณ์ดั้งเดิมเสียก่อน เราได้แต่เฝ้าถามตัวเองว่า ภาษา คำพูด หรือบทความนี้เป็นเพียงแค่อรอยสักตกแต่งร่างกายเท่านั้นหรือ ทั้งที่ความสวยงามภายใต้ภาษาที่เราสื่อสารในวันนี้ คือการค้นพบทางประวัติศาสตร์อันเยี่ยมไม่ด้วยเส้นหรือซึ่งมีคุณค่าเทียบเท่าม้วนหนังสือหรือเหรียญโบราณ เพราะพวกเขากำลังสังหารมันได้ไวอีกไม่นานมันอาจจะสูญหายไปตลอดกาล



รายละเอียดและขั้นตอนการทำงานของ Jacques Herzog และ Pierre de Meuron



Photography: Courtesy of Prada

KONSTANTIN GRIC

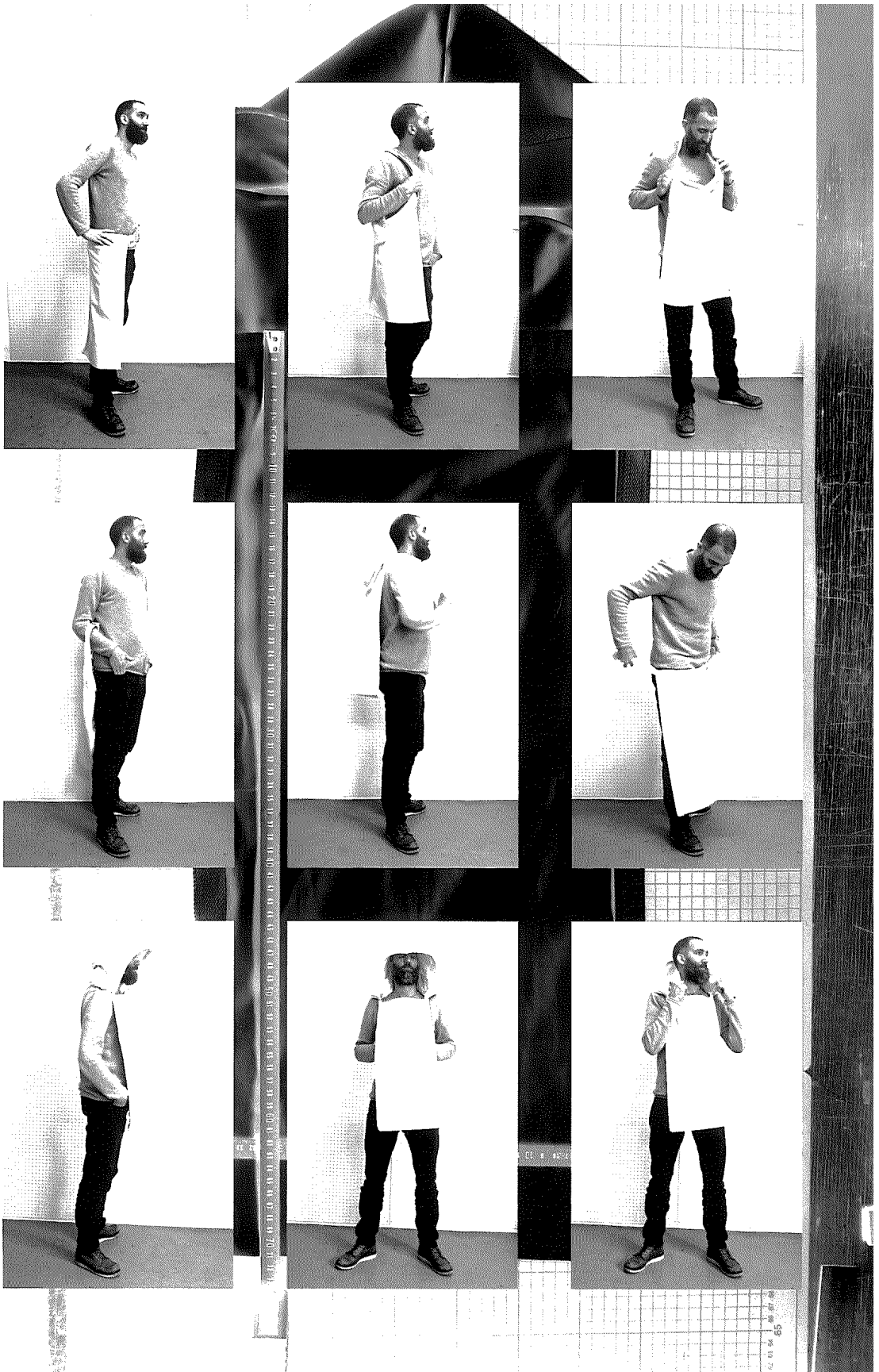


Konstantin Gric
ศิลปินออกแบบที่ได้รับ
รางวัลจากสถาบัน
ศิลปะและการออกแบบ

Konstantin Gric เกิดปี ค.ศ. 1965 ปัจจุบันเปิดบริษัท Konstantin Gric Industrial Design (KGID) ที่มิวนิกในปี 1991 เขาเริ่มออกแบบและผลิตเฟอร์นิเจอร์ ผลิตภัณฑ์ไฟฟ้าและแสงสว่าง รวมถึงผลิตภัณฑ์อื่นๆ อีกมากมายให้แก่บริษัทออกแบบชั้นนำของโลก อาทิเช่น BD Ediciones, Cassina, ClassiCon, Diade, Flos, Flörtotto, Laufen, Magis, Mattiazzi, Muji, Nespresso, Plank, Rada, Serafino Zanl และ Vitra โดยเขาได้สร้างสรรค์ผลิตภัณฑ์สุดท้ายที่เสนอสำหรับบริษัท Galerie Kreo ในปารีสโดยเฉพาะตั้งแต่ปี 2004 อีกด้วย

ผลงานการออกแบบผลิตภัณฑ์ของเขานั้นเป็นที่ยอมรับและได้รับรางวัลออกแบบดีเด่นระดับนานาชาติมาไม่ถ้วน ตัวอย่างเช่นรางวัล Compasso d'Oro อันทรงเกียรติ จากผลงานโคมไฟ Mayday lamp (Flos) ในปี 2001, เก้าอี้ Mylo chair (Plank) ในปี 2011 และโคมไฟ OK lamp (Flos) ในปี 2016 เป็นต้น ไม่เพียงเท่านั้น ผลงานส่วนหนึ่งของเขายังได้รับเลือกให้จัดแสดงเป็นผลงานศิลปะในสวนนิทรรศการถาวรของพิพิธภัณฑ์งานออกแบบสำคัญหลายที่ อย่าง MoMA-New York และ Centre Georges Pompidou-Paris

กองสตองแตงนิยามคำว่า "ฟังก์ชัน" ในมุมมองของผู้บริโภค ผลิตภัณฑ์ของเขาแต่ละชิ้นนั้นผ่านกระบวนการศึกษาอย่างละเอียดไม่จนถึงประวัติศาสตร์ของการออกแบบและงานสถาปัตยกรรม ผสมเข้ากับกับความหลงใหลที่เขามีต่อเทคโนโลยีและวัสดุต่างๆ กองสตองแตงเป็นที่เลื่องลือในเรื่องการลดทอนชิ้นส่วนประกอบอันไม่จำเป็น เขาจึงถูกขนานนามว่าเป็นนักออกแบบแนวมินิมอลลิสม์ หากแต่ตัวเขาขอเลือกมองเป็นแนวความคิดของความเรียบง่ายเสียมากกว่า "สิ่งที่ถูกปลาทือสิ่งที่ผมนำมาใช้อ้างอิงสำหรับการเสนอผลงานออกแบบในครั้งนี้อยู่ ต้องการถ่ายทอดภาพการใช้งานของกระเป๋าที่สามารถสวมใส่เป็นเครื่องแต่งกายชิ้นหนึ่งได้เช่นกัน (ผ้าในลอนนั้นเป็นวัสดุที่ใช้ตัดเย็บขึ้นเป็นกระเป๋าโดยส่วนใหญ่) ตอนเริ่มโปรเจกต์นี้ผมคิดว่าจะนำสิ่งที่ถูกปลาทืออันโด่งดังของ Joseph Bouys กลับมาสร้างสรรค์อีกครั้งด้วยผ้าในลอนสีเทาของ Prada แต่พว้าต่อมาผมได้ตัดยอดไปทำเพิ่มอีกหนึ่ง 2 แบบ คือ ผ้ากันเปื้อน และชุดคลุมศีรษะ ซึ่งสื่อสารภาพโดยรวมของผลงานให้มีลักษณะความเป็นนามธรรมมากยิ่งขึ้น"

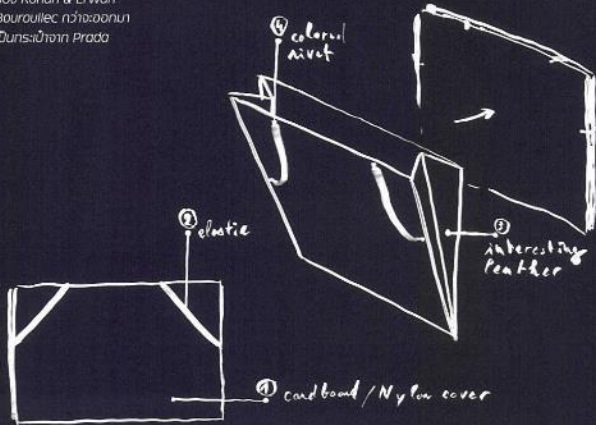




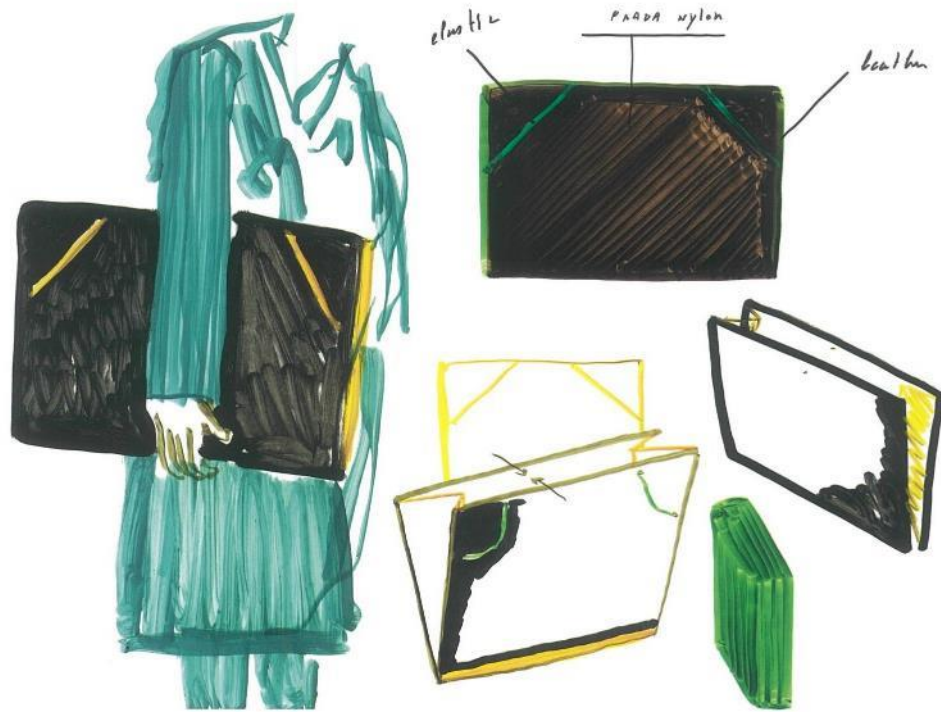
RONAN & ERWAN BOUROULLEC



အပူပေးအပူပေးပစ္စည်း
 ဝတ် Ronan & Erwan
 Bouroullec ကိုယ်တိုင်
 ပြုလုပ်ထားပြီး Prada



ronan bouroullec



Ronan Bourouillec เกิดปีค.ศ. 1971 และ Erwan Bourouillec เกิดปีค.ศ. 1976 ทั้งคู่ทำงานร่วมกันมาเป็นเวลาประมาณ 20 ปี ซึ่งผลงานของทั้งคู่เน้นถือเป็นการลงตัวอย่างเหมาะสมที่สุด กำเนิดขึ้นด้วยความต่างในลักษณะเฉพาะของแต่ละคน ผสมผสานเข้ากับกระบวนการความคิดที่คล้ายคลึงกันในเรื่องของ ความตั้งใจที่ต้องการรังสรรค์ผลงานให้ออกมาสมบูรณ์แบบ และประณีตอย่างไร้ที่ติ ผลงานของทั้งคู่มีตั้งแต่การออกแบบ ขนาดเล็กประเภทเครื่องประดับไปจนถึงงานออกแบบพื้นที่ว่าง และสถาปัตยกรรม งานทัศนศิลป์ไปสู่งานขนาดการผลิตระดับ อุตสาหกรรม หรือจากภาพวาดไปจนถึงภาพเคลื่อนไหว และภาพถ่าย

ไม่เพียงเท่านั้น ทั้งสองเคยร่วมงานกับบริษัทออกแบบ ชั้นนำระดับโลก อาทิเช่น Vitra, Cassina, Artek, Danskin, Magis, Alessi, Galerie Kreo, Established & Sons, Ligne Roset, Nani Marquina, Mattiazzi, Mutina, Samsung และ Hay เป็นต้น ผลงานการออกแบบบางส่วน ของ Ronan & Erwan Bourouillec ได้รับเลือกให้จัดแสดง เป็นผลงานศิลปะในสวนนิทรรศการถาวรของพิพิธภัณฑ์

ในประเทศต่างๆ รวมไปถึงผลงานส่วนหนึ่งเคยได้จัด นิทรรศการมาแล้ว ณ พิพิธภัณฑ์ชื่อดังอย่าง The Design Museum ในลอนดอน, The Museum of Contemporary Art ที่ลอสแอนเจลิส, The Centre Pompidou-Metz ประเทศ ฝรั่งเศส, The Museum of Contemporary Art ในชิคาโก และ The Musée des Arts Décoratifs ที่ปารีส เป็นต้น “ผมมักสังเกตและชื่นชอบท่วงท่าของผู้คนที่เดินถือ แฟ้มภาพผลงานศิลปะมาโดยตลอด ไม่ว่าจะเป็นสถาปนิก จิตรกร หรือแม้กระทั่งนักเรียน ภาพความเคลื่อนไหวอันขัดแย้ง ระหว่างวัตถุทรงสี่เหลี่ยมผืนผ้าที่มีขอบและรูปทรงเรขาคณิต อันขัดแย้งกับร่างกายคนเมื่อกำลังขยับไปมาท่ามกลางโหล ขวามอง ไม่ประเจิดนี่จึงจุดประกายให้ผมนำความสวยงามของ รูปทรงเรขาคณิตนี้มาเป็นแรงบันดาลใจในการออกแบบกระเป๋า ซึ่งซ่อนด้วยรายละเอียดรอยพับจับด้านข้าง พร้อมร้อยเส้นยางยึด ผ่านรูตาใต้ตรงมุมสำหรับเกี่ยวบิดหรือเปิดกระเป๋า อีกทั้ง ผมเลือกใช้เพียงหนึ่งสีเป็นหลัก จึงได้ประกอบทั้งหมดนี้จึง สร้างให้ผลงานของผมมีความสนุกสนานแฝงไว้ด้วย กลิ่นอายกราฟิกที่ดูน่าลึกลับ”

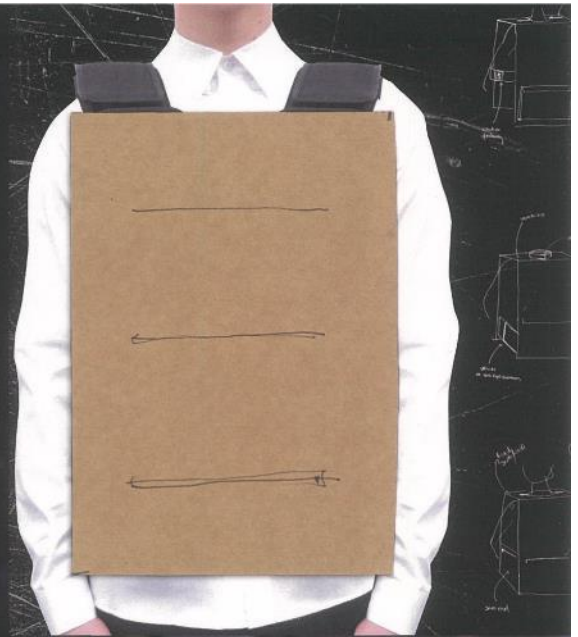
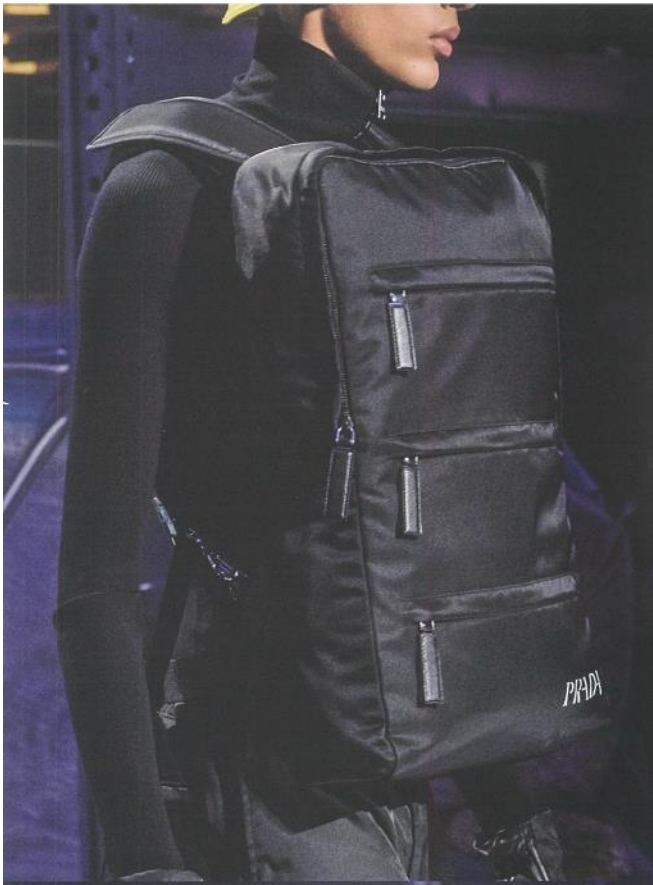


Rem Koolhaas (เกิดปีค.ศ. 1944 ที่เมืองรอตเตอร์ดัม) เป็นผู้ก่อตั้งบริษัท OMA ในปี 1975 ร่วมกับ Elia และ Zoe Zenghelis และ Madelon Vriesendorp เขาจบการศึกษาจาก Architectural Association School of Architecture ณ กรุงลอนดอน ผลงานก่อสร้างอันมีชื่อเสียงของเขาประกอบไปด้วย Fondazione Prada ที่มีลาน (ปี 2015) Garage Museum of Contemporary Art ในกรุงมอสโก (ปี 2015) สำนักงานใหญ่ของ China Central Television (CCTV) ในกรุงปักกิ่ง (ปี 2012) Casa da Música ในเมืองพอร์โต (ปี 2005) Seattle Central Library (ปี 2004) และ Embassy of the Netherlands ณ กรุงเบอร์ลิน (ปี 2003) เป็นต้น ส่วนโปรเจกต์ซึ่งอยู่ระหว่างก่อสร้างคือ อาคารสำนักงานใหญ่ของ Qatar Foundation, หอสมุด Qatar National Library, อาคาร Taipei Performing Arts Centre, อาคารแห่งใหม่ของ Axel Springer ที่กรุงเบอร์ลิน และโรงงานในเมืองแมนเชสเตอร์ อีกหนึ่งบทบาทของเขาคือการเป็นอาจารย์ที่มหาวิทยาลัย Harvard อีกทั้งในปี 2014 เขาเคยเป็นถึงผู้บริหารงาน International Architecture Exhibition at the Venice Biennale ครั้งที่ 14 ภายใต้หัวข้อ Fundamentals

สำหรับโปรเจกต์ที่เขา ร่วมออกแบบกับ Prada ครั้งนี้เรมนำเสนอกระเป๋าเป้สะพายหลังในรูปแบบใหม่ซึ่งเหมาะกับผู้ใช้งานในยุคปัจจุบัน โดยกระเป๋าเป้จะสะพายอยู่ด้านหน้า ผู้ใช้สามารถเข้าถึงตัวกระเป๋าได้อย่างสะดวกและรวดเร็วตลอดเวลา ช่องเก็บของแบ่งออกอย่างชัดเจนตามการใช้งานของอุปกรณ์จำเป็นที่ต้องพกพา ไม่เพียงเท่านั้น ปากกระเป๋าออกแบบให้เปิดออกได้อย่างพอดี ง่ายต่อการหยิบของออกจากกระเป๋า กระเป๋าเป้ใบนี้จึงตอบโจทย์การใช้งานอย่างดียเยี่ยม พร้อมด้วยดีไซน์ทันสมัย

ตำแหน่งของกระเป๋าที่อยู่ด้านหน้านั้นจะเสริมสร้างความผูกพันและเพิ่มความรู้สึกเป็นเจ้าของมากยิ่งขึ้น โดยจะสามารถควบคุมการเคลื่อนไหวได้เพื่อหลีกเลี่ยงการกระแทกกับสิ่งรอบกายอย่างไม่ตั้งใจ กระเป๋าเป้ใบนี้จึงมีเพียงแค่เปลี่ยนรูปแบบการใช้งาน แต่จะมอบประสบการณ์ให้แก่ผู้ใช้ได้อย่างที่ไม่เคยสัมผัสมาก่อน





Берн Коопидас
Prada's official menswear
store in Bangkok, Thailand
www.prada.com



020

ZOOM IN FASHION

CULTURAL INSPIRATION 黑色尼龙的全新面貌

时尚与设计、艺术等创造性十足的产业间拥有紧密的关联，而义大利品牌Prada长久以来借由创立艺术基金会、修复上海文化遗产“荣宅”与不同创意领域的合作等活动，塑造了其独特形象。就在本季，品牌更破天荒的同时邀请四位著名创意大师，合作Prada Invites联名系列。专注于品牌工业方面的多重面貌，使用最具标志性的经典黑色尼龙面料为媒材，Ronan & Erwan Bouroullec、Konstantin Grcic、Herzog & de Meuron与Rem Koolhaas四位大师以不同职业背景与灵感创造出独一无二的作品。已经于2018秋冬系列男装秀上揭幕的作品，在发表上受邀建筑师及设计师的创意与秀场环境相互辉映，更完整体现了该系列作品的精神。无论是以品牌黑色尼龙为材，重塑Joseph Beuys著名的钓鱼背心；或是针对现下都市人群需求，重新诠释“背包”并设计为身前佩戴，持续与当代潮流接轨的Prada，其概念想法的超前以及深耕时尚设计本质的精神，在此纷乱吵杂的当代更显珍贵。

text / FRED FENG visuals courtesy of PRADA



▼ 黑色针织高领衫、黑色尼龙长裤、黑色尼龙手套和黑色钓鱼围裙 均为 Prada

尼龙的语言

“PRADA邀约”
(PRADA Invites) 系列

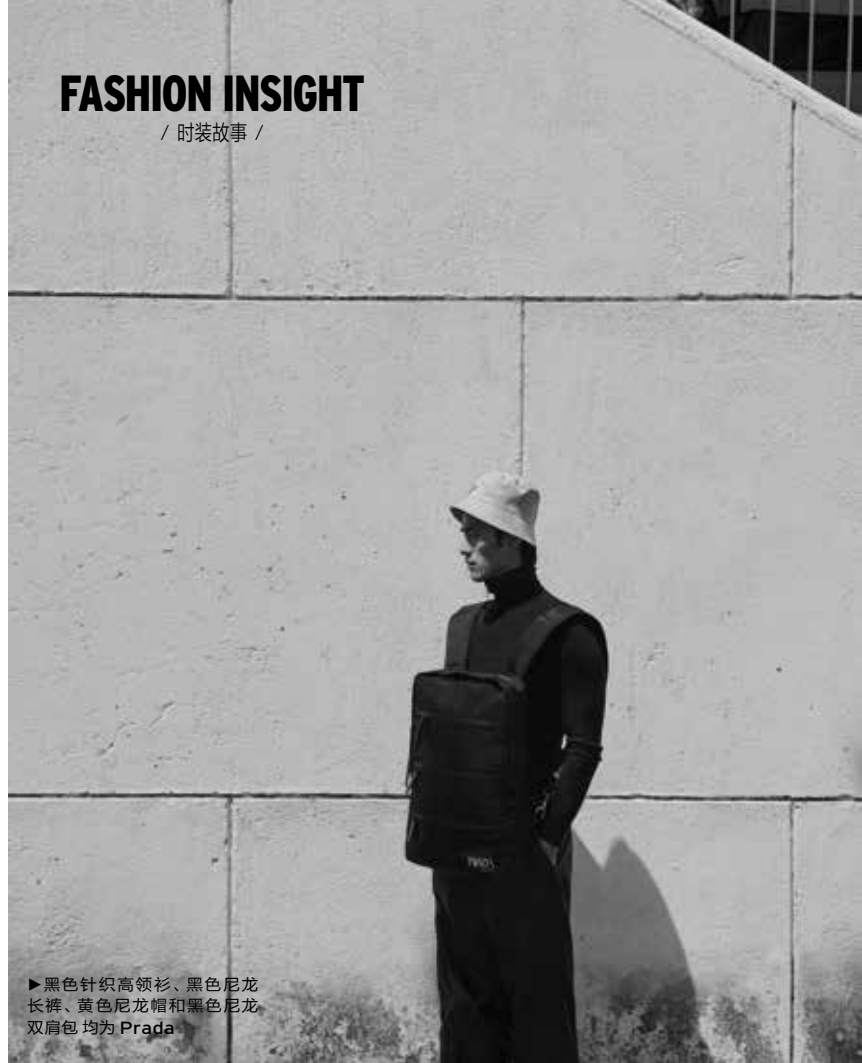
编辑、造型 路遥 / 撰文 小野
模特摄影 小刚 / 模特 赵磊



▼ 北京国家体育场——鸟巢的设计师
Jacques Herzog and Pierre de Meuron



▼ 设计师们从一些经典建筑中搜寻灵感。

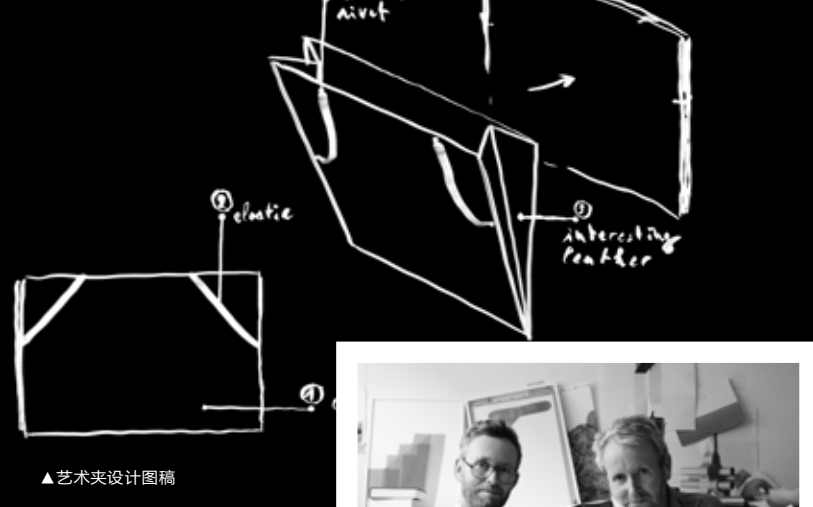


► 黑色针织高领衫、黑色尼龙长裤、黄色尼龙帽和黑色尼龙双肩包 均为 Prada

▼ 建筑设计师Rem Koolhaas与他为Prada设计的身前佩戴式背包。



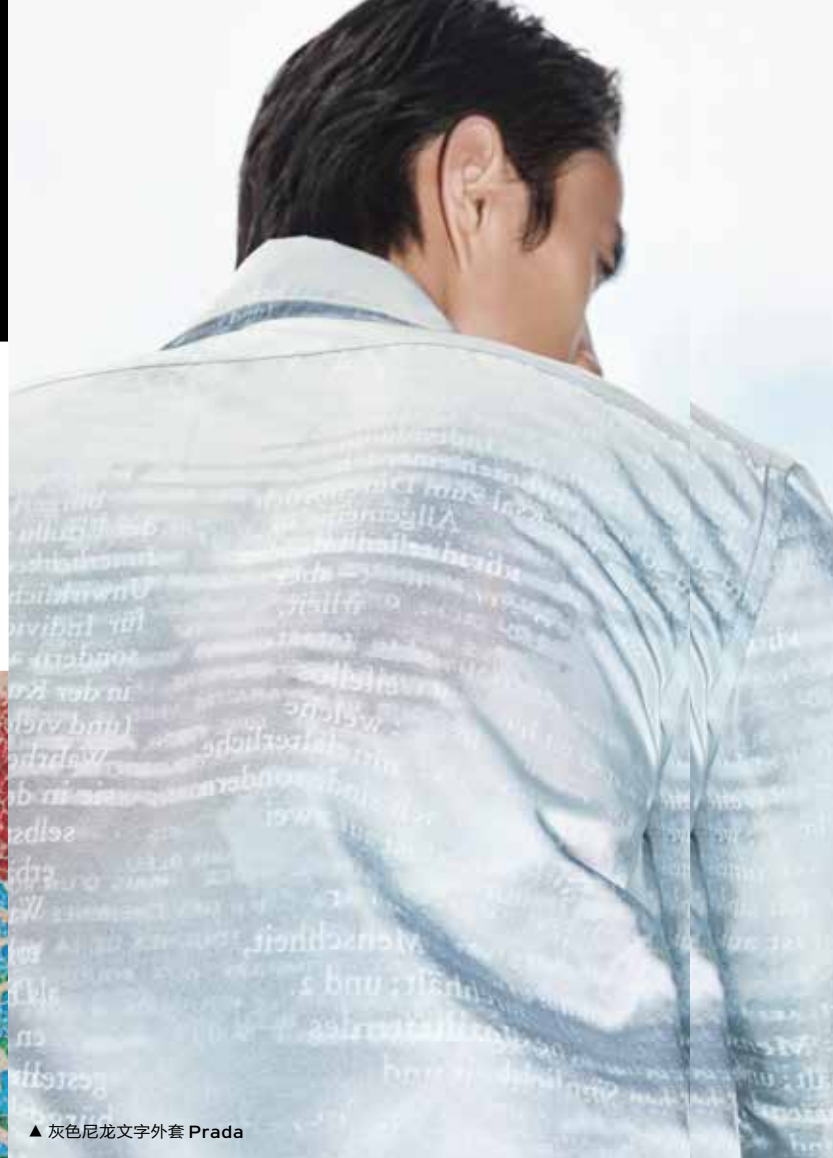
Miuccia Prada颠覆性的“想法”成就了时代经典，也令尼龙材质化身成为一种符号，并且延续至今。2018年，Prada有史以来首次同时邀请四组声名卓著的设计大师分别创作独特单品，借以致敬品牌多面性中工业化的一面。



▲ 艺术夹设计图稿



▲ Ronan Bouroullec and Erwan Bouroullec



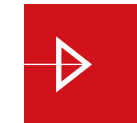
▲ 灰色尼龙文字外套 Prada



◀ 黑色钓鱼围裙 均为 Prada
黑色针织高领衫、黑色尼龙长裤、黄色尼龙帽、
黑色画板造型包和黑色运动鞋 均为 Prada



▲ 德国设计师 Konstantin Grcic 和他设计的尼龙围裙



意大利人注重匠心与创新，时尚工业也不例外，根植于此的奢侈品牌，就像是以自身为乐器的演奏家，通过创意行为，不断拓宽个性维度，表达无限渴望，Prada普拉达就是其中代表，而尼龙材质，更是Prada设计语言的代表。

上世纪80年代，刚刚接手家族生意不久的Miuccia Prada，面对她祖父于1913年在米兰创立的品牌，看着所有奢侈品牌店铺里高贵独特的珍稀皮革，她却萌生出做一件几乎不可能的事：那就是让尼龙变成奢侈品的想法，并做出了第一只尼龙包袋。

正如英国时尚写手Jo-Ann Furniss在刊载于2016年8月26日英国《The Telegraph》对Miuccia Prada的采访中写道：“就像杜尚的《喷泉》一作对当代艺术发展的影响，（Prada尼龙包）也逐步影响奢侈品市场：奢侈不再通过工艺与材质来定义，而是想法。”

“帕拉第奥最初是一名工匠，对古典形式如痴如醉，后来更是将这些专业知识应用在了建筑设计之中，缔造了创意十足、经久不衰的设计风格。”

颠覆性的“想法”成就了时代经典，也令尼龙材质化身成为一种符号，并且延续至今。于是，结合绘画、音乐、设计等多个领域的艺术家，创造一场跨行业融合的表演，亦成了每年Prada大秀的一种习惯，比起墨守成规，新鲜血液的智慧融入总是能带给市场更多期待。

2018年1月14日Prada 2018秋冬系列男装秀上，Prada有史以来首次同时邀请四组声名卓著的设计大师Rem Koolhaas、Ronan & Erwan Bouroullec、Konstantin Grcic与Herzog & de Meuron分别创作独特单品，借以致敬品牌多面性中工业化的一面。他们通过四种截然不同的方式，探索尼龙材质的诗意性、实用性、工艺性及美学特性。

作为OMA的首席设计师，Rem Koolhaas不仅在

建筑界硕果累累，更不断跨足时尚界，曾多次为Prada和Miu Miu设计秀场。如同他一贯以来对空间划分的执着和对实用性的推崇，此次他为Prada设计的，对背包进行了重新演绎，使其更能满足现下都市人群的需求。背包采用了身前佩戴方式，背包者可随时取出包内物品；内部存储空间合理规划，以适应现代生活需求，打开方式也更便于存取。

法国著名兄弟设计师Ronan & Erwan Bouroullec在装置艺术和家居设计上颇有建树，这次这对兄弟为Prada设计了一系列画板造型的尼龙包袋。“建筑师、画家和学生们夹着画板游走四方的身影，一直吸引着我的目光。线条分明的长方形夹子与游移的身影形成一几何对比。”Ronan Bouroullec说：“通过这个项目，我将艺术夹的几何形状融于单肩包设计中，包袋的内里夹层、低处扣合、弹力带和孔眼，再加上单一用色，打造出微妙的图形趣味。”

以尼龙为材质的钓鱼马甲，是德国的设计师Konstantin Grcic此次作品的参考元素。“一开始，我想以Prada黑色尼龙重塑Joseph Beuys著名的钓鱼背心。随后却延展出国裙和风帽的两款设计，以更为抽象的手法诠释主题。”Konstantin Grcic设计的作品无不显示着他的设计信条：工业化以适用于大规模生产，简单的形态以符合理性与感性的统一，真实存在以成为每日生活的一部分——这两点在他为Prada设计的多款尼龙围裙和风帽上得到淋漓尽致的体现。

赫尔佐格和德梅隆 (Herzog & de Meuron) 是建筑界备受推崇的明星建筑师组合。在2001年，他们因将伦敦一个废旧的发电站改建为泰特现代美术馆，而获得有“建筑界奥斯卡”之称的普利兹克奖。2008年为奥运会而设计的北京国家体育场—鸟巢，也让他们在中国备受瞩目。

这一次，这对建筑设计师选用了“语言文字”本身作为砖瓦，构筑出别具深意的时尚单品。黑色的尼龙大衣上，将两襟连接起来的金属纽扣如同建筑中的钢筋，其上如同古老的硬币一样压印上了随机选取的德文书页片段。这些连篇累牍的文页同样被作为印花，重叠印制在白色T恤之上，成为这件服装充满可能性的注脚。 **EM**