

**Ronan & Erwan
Bouroullec**

Konstantin Grcic

Herzog & de Meuron

Rem Koolhaas

PRADA

For the very first time, Prada has invited four celebrated creative minds to each work on a unique item.

For this occasion, the focus is shifted to the industrial side of the multi-faceted Prada identity.

Ronan & Erwan Bouroullec, Konstantin Grcic, Herzog & de Meuron and Rem Koolhaas have each worked with the simple brief of creating an item using the Black Nylon fabric, the Prada Icon.

‘Prada Invites’ manifests four radically different approaches that investigate the poetic, practical, technical and aesthetic aspect of nylon.

The unique designs will be unveiled on January 14, 2018 during the Prada FW 2018 Menswear show, which takes place in a Prada Warehouse, an environment that resonates with the creative signatures of the architects and designers.



Photo by Alexandre Tabaste

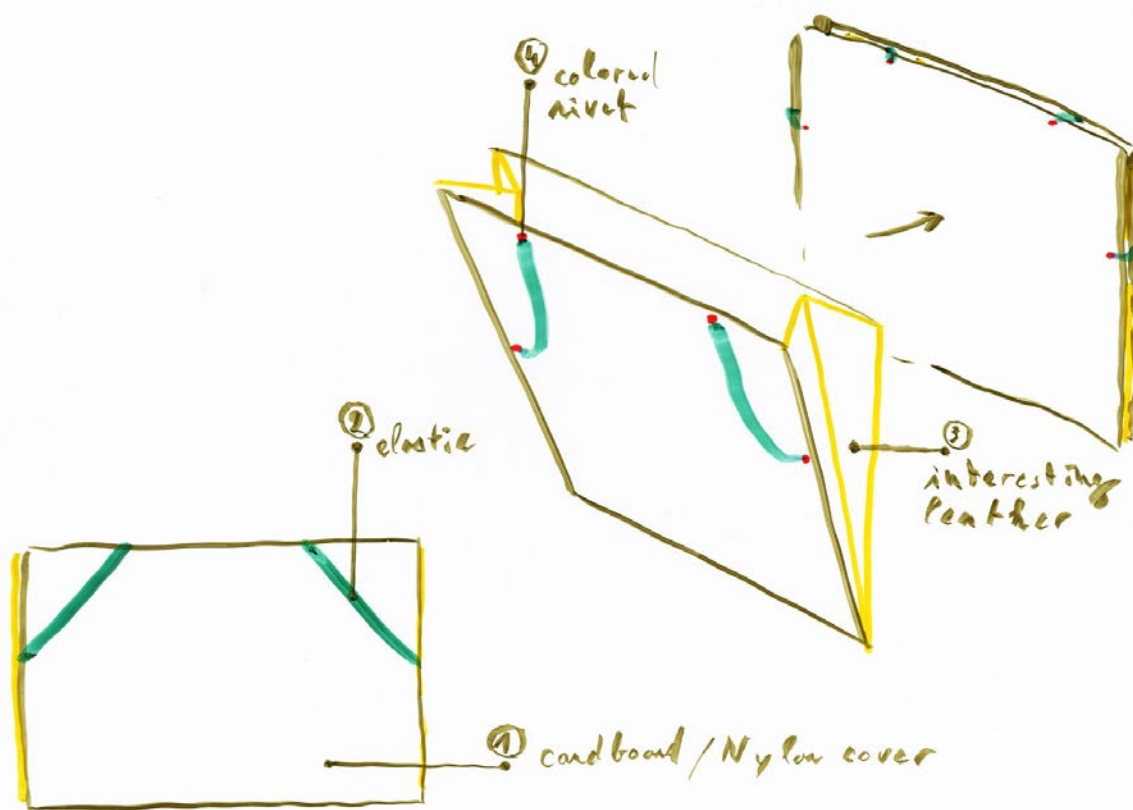
Ronan Bouroullec (born 1971) and Erwan Bouroullec (born 1976) have been working together for about twenty years now. Their collaboration is a permanent dialogue nourished by their distinct personalities and a shared notion of diligence with the intention to reach more balance and fineness.

Their work has covered many fields ranging from the design of small objects as jewellery to spatial arrangements and architecture, from craftsmanship to industrial scale, from drawings to videos and photography.

They have collaborated with leading design companies such as Vitra, Cassina, Artek, Danskina, Magis, Alessi, Galerie kreoo, Established & Sons, Axor Hansgrohe, Flos, Kvadrat, Glas Italia, Kartell, Kettal, Iittala, Cappellini, Ligne Roset, Nani Marquina, Mattiazzi, Mutina, Samsung and Hay.

Designs of Ronan & Erwan Bouroullec are part of select international museums' permanent collections and several exhibitions have been devoted to their work including the Design Museum, London, the Museum of Contemporary Art, Los Angeles, the Centre Pompidou Metz, the Museum of Contemporary Art, Chicago, the Musée des Arts Décoratifs in Paris, the Vitra Design Museum or the FRAC Bretagne.

The Bouroullec studio is located in Paris, and the whole team numbers around eight people.



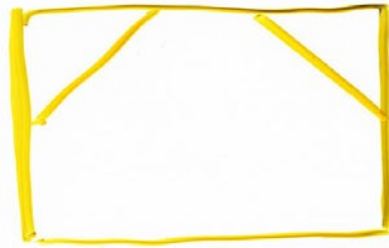
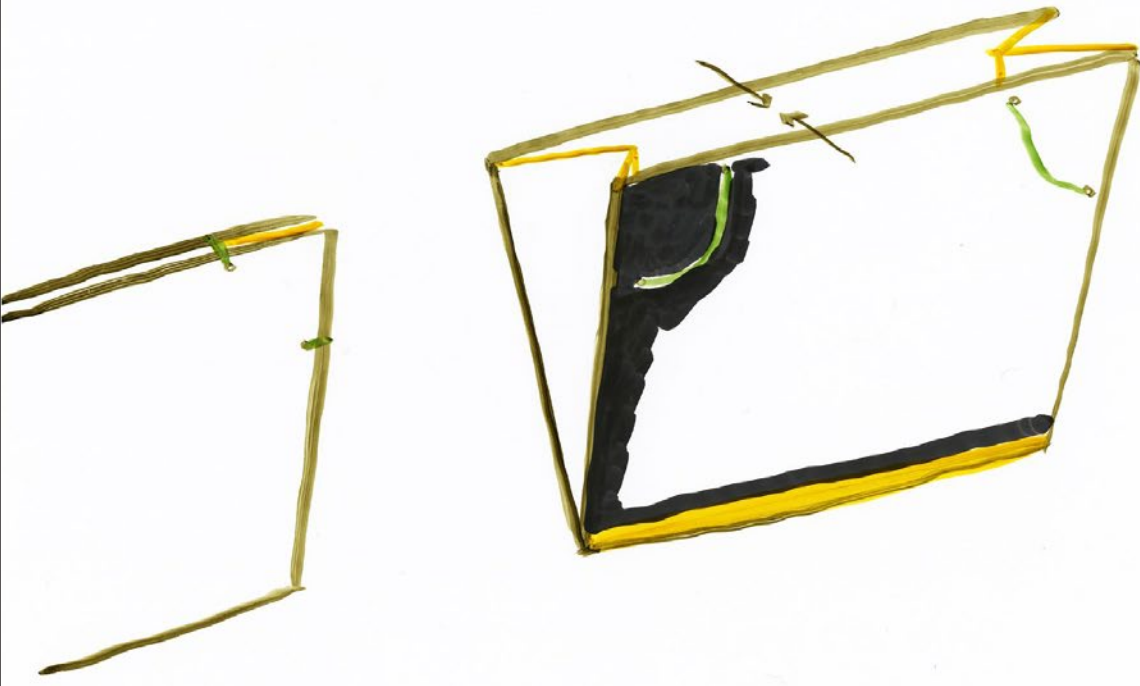
ronan bouroullec

elastic

PRADA nylon

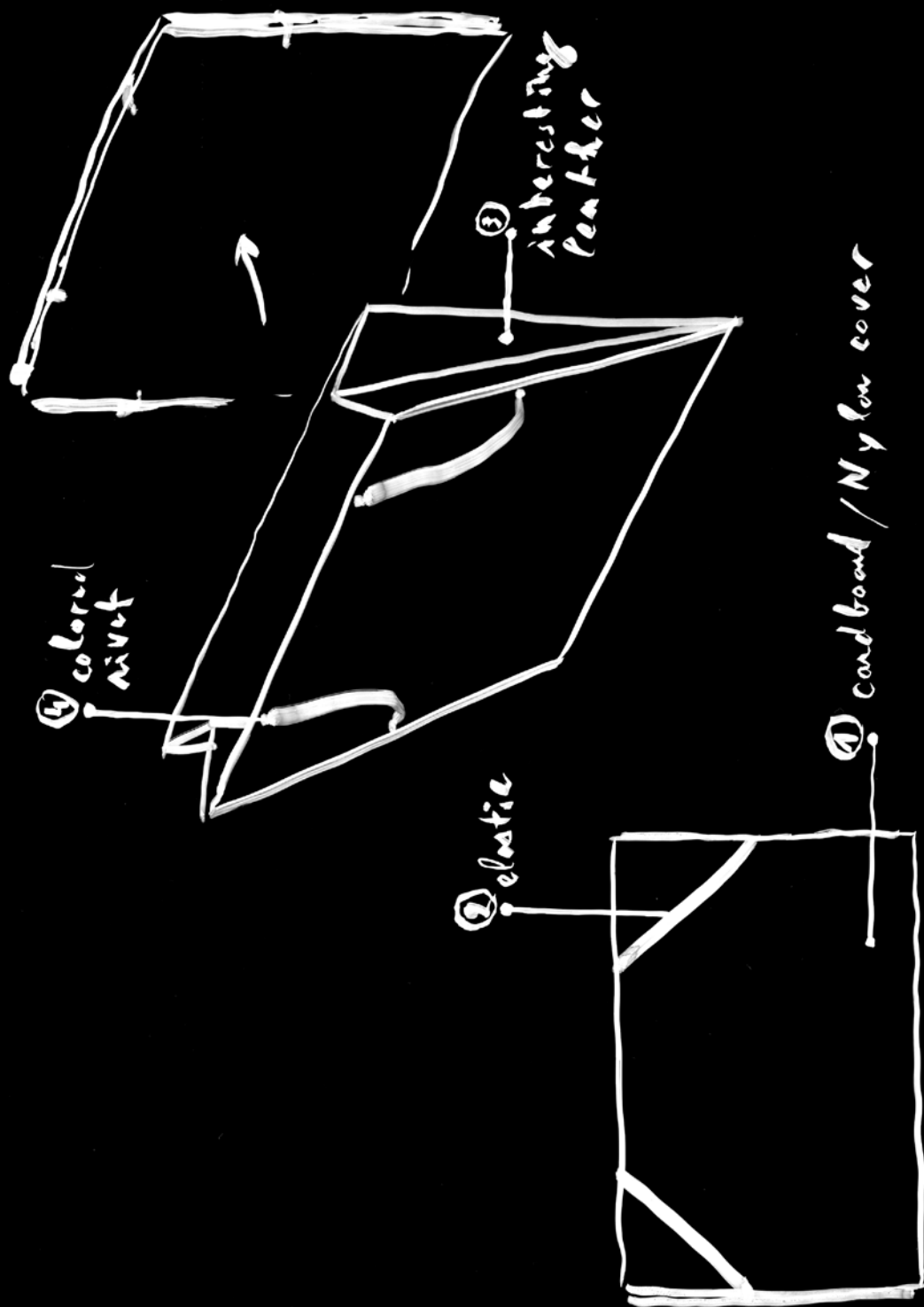
leather





“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. 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



Erwan Bouroullec



Photo by Markus Jans

Konstantin Grcic (*1965) trained as a cabinet maker at the John Makepeace School (Dorset, England) and studied Design at the Royal College of Art in London.

Since setting up his own practice Konstantin Grcic Industrial Design (KGID) in Munich in 1991 he has developed furniture, products and lighting for some of the world's leading design companies in the design field. Amongst his renowned clients are BD Ediciones, Cassina, ClassiCon, Driade, Flos, Flötotto, Laufen, Magis, Mattiazzi, Muji, Nespresso, Plank, Rado, Serafino Zani and Vitra. For Galerie kreo in Paris, he has created a number of limited edition pieces since 2004.

Many of his products have received international design awards such as the prestigious Compasso d'Oro for his Mayday lamp (Flos) in 2001, the Myto chair (Plank) in 2011 and the OK lamp (Flos) in 2016. Designs by Konstantin Grcic form part of the permanent collections of the most important design museums (a.o. MoMA-New York, Centre Georges Pompidou-Paris).

Konstantin Grcic has curated a number of significant design exhibitions such as "Design Real" for The Serpentine Gallery, London (2009), "Comfort" for the St.Etienne Design Biennale (2010) and "Black2" for the Istituto Svizzero, Rome (2010). In 2012 he was responsible for the exhibition design of the German Pavilion at the 13th Architecture Biennale in Venice. In 2016 he was invited by the German Design Council to curate the German contribution to the London Design Biennale.

Solo exhibitions of his work have been shown at Museum Boijmans Van Beuningen (Rotterdam, 2006), Haus der Kunst (Munich, 2006), The Art Institute of Chicago (2009), Vitra Design Museum (Weil am Rhein, Germany, 2014), Die Neue Sammlung (Munich, Germany, 2015) and at Kunsthalle Bielefeld (Bielefeld, Germany, 2016).

The Royal Society for the Arts appointed Konstantin Grcic "Royal Designer for Industry" in 2009, in 2010 he was fellow at Villa Massimo in Rome. In 2016 Konstantin Grcic was awarded the Personality distinction for his achievements by the German Design Council. The exhibition catalogue of the Vitra Design Museum (2014) comprises a catalogue raisonné of Grcic's work as well as essays by different authors.

Konstantin Grcic defines function in human terms, combining formal strictness with considerable mental acuity and humour. Each of his products is characterized by a careful research into the history of design and architecture and his passion for technology and materials. Known for pared-down pieces, Grcic is often called a minimalist but the designer himself prefers to speak of simplicity.



“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.*”

Konstantin Grcic



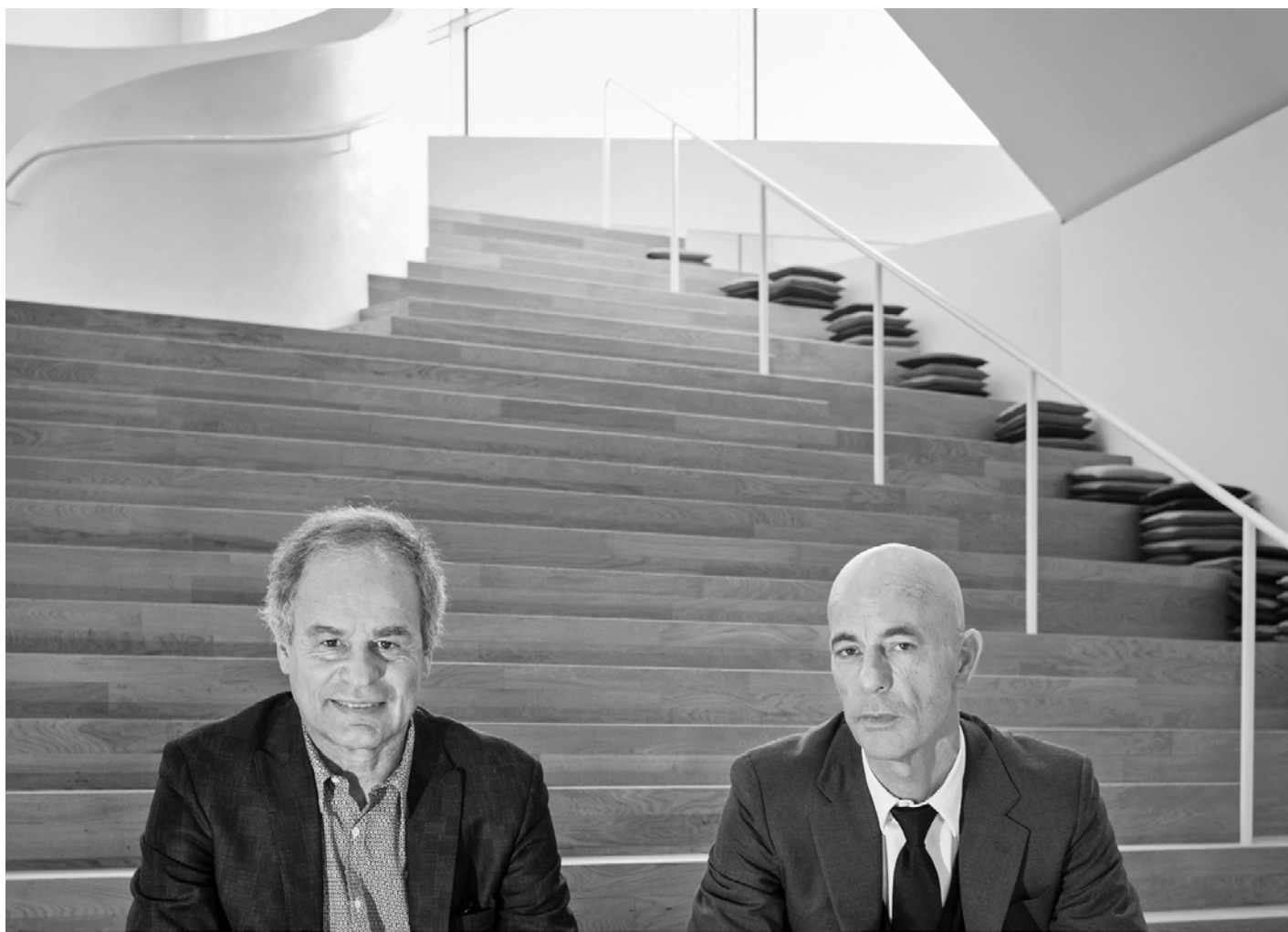


Photo by Didier Jordan

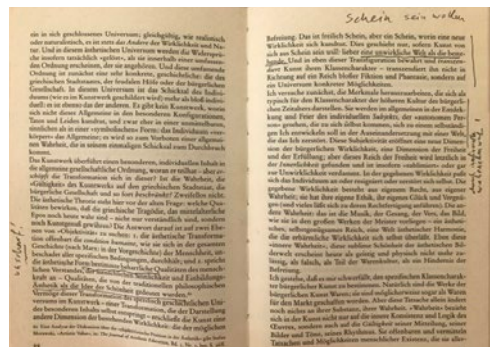
Jacques Herzog and Pierre de Meuron, both born in Basel in 1950, established Herzog & de Meuron in Basel in 1978. They studied architecture at the Swiss Federal Institute of Technology Zurich (ETHZ) from 1970 to 1975 with Aldo Rossi and Dolf Schnebli. Jacques Herzog and Pierre de Meuron are visiting professors at Harvard University, USA (1989 and since 1994), professors at ETH Studio Basel (since 1999), and co-founders of ETH Studio Basel – Contemporary City Institute in (2002). The practice has been awarded numerous prizes, in 2001 Jacques Herzog and Pierre de Meuron received The Pritzker Architecture Prize in 2001, followed by the RIBA Royal Gold Medal and the Praemium Imperiale, both in 2007.

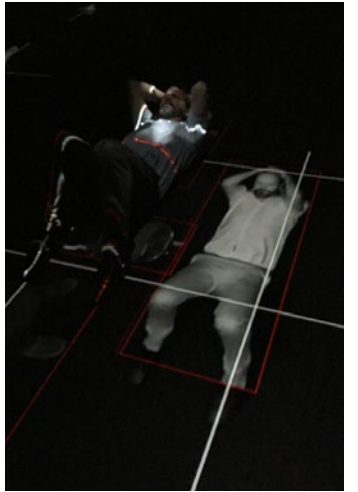
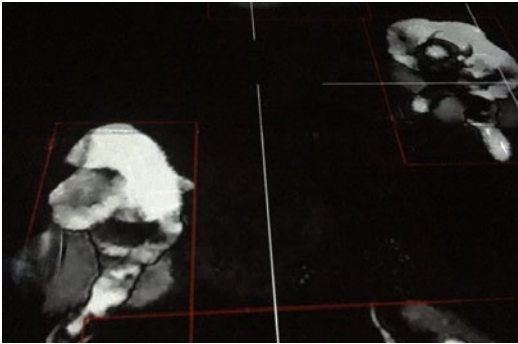
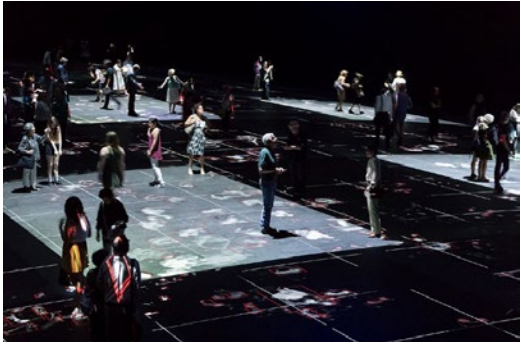
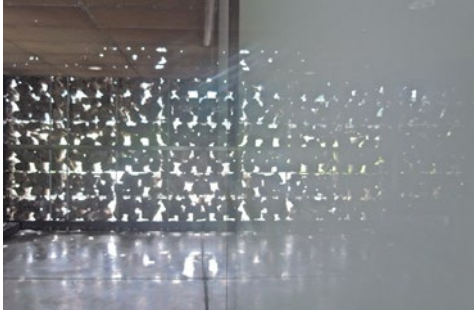
Herzog & de Meuron have designed a wide range of projects from the small scale of a private home to the large scale of urban design. While much of their work is highly recognized public projects, such as stadiums and museums, they have also completed several distinguished private projects including apartment buildings, offices, and factories. In many projects Herzog & de Meuron have worked together with artists. Eminent examples are the collaborations with Rémy Zaugg and with Ai Weiwei.

Their most recognized buildings include Dominus Winery in Napa Valley, California, 1998; Prada Aoyama in Tokyo, 2003; Schaulager in Basel, 2003; National Stadium for the 2008 Olympic Games in Beijing, 2008; and Elbphilharmonie in Hamburg, 2016. The firm's highest profile museum projects include Tate Modern in London, 2000/2016, the Pérez Art Museum in Miami, 2013; and currently under construction M+, the new museum for visual culture in Hong Kong, 2019.

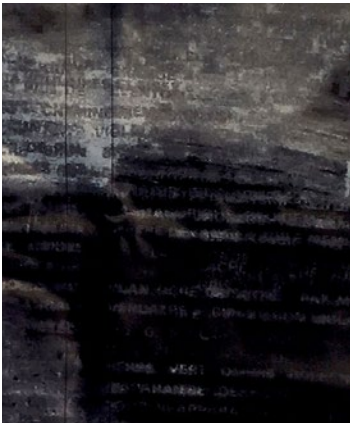
The partnership Herzog & de Meuron has grown over the years and today the practice is led by Jacques Herzog and Pierre de Meuron together with Senior Partners Christine Binswanger, Ascan Mergenthaler and Stefan Marbach. An international team of 400 collaborators works on projects across Europe, the Americas and Asia.

Herzog & de Meuron sourcebook









LANGUAGE RESTRAINT

Language has lost its power, its power to persuade people with arguments or to enchant them with the poetry of words. Language was a weapon of enlightenment, used to construct arguments and meaning, and to probe truths – or at least a potential, critical truth.

Language could be refuted by language; arguments by other arguments. Working from inside out, critical language aimed to revolutionize the bourgeois and capitalist social order by liberating it from the conservative, repressive values of the past.

Now language has forfeited its enlightening competence. It has lost its seductive power. 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. Truths, half-truths, and untruths rub shoulders as equals in our so-called information society. Language does not produce authentic content or deeper meaning because it has been deprived of credibility in embodying these values. Since it is no longer trustworthy, it has become impotent, reduced, fragmented, or relegated to the realm of academia.

Text is perceived as design, pattern, or decoration, comparable to the once potent symbols and signs, now tattooed onto human bodies without number. Language, words, entire passages as ornamental tattoos? 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.

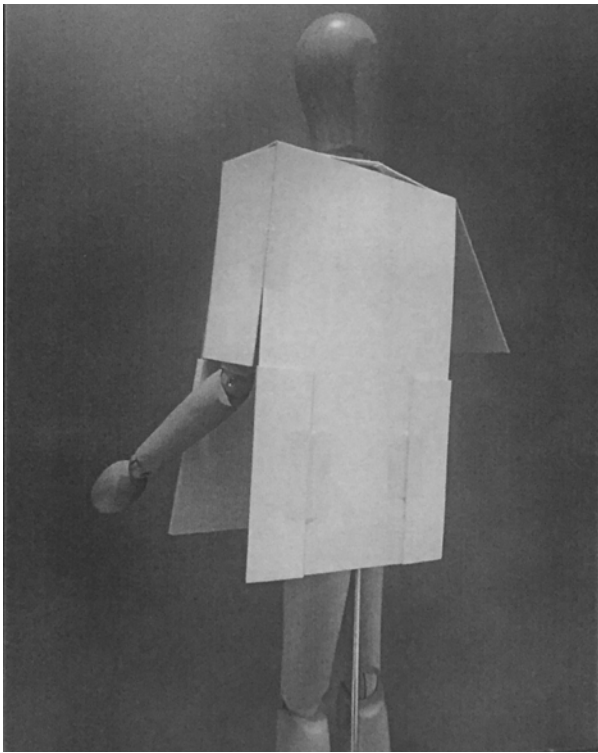
Herzog & de Meuron



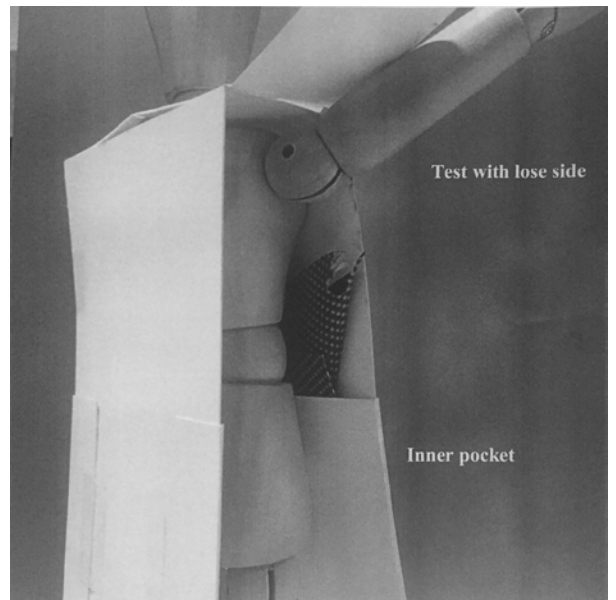
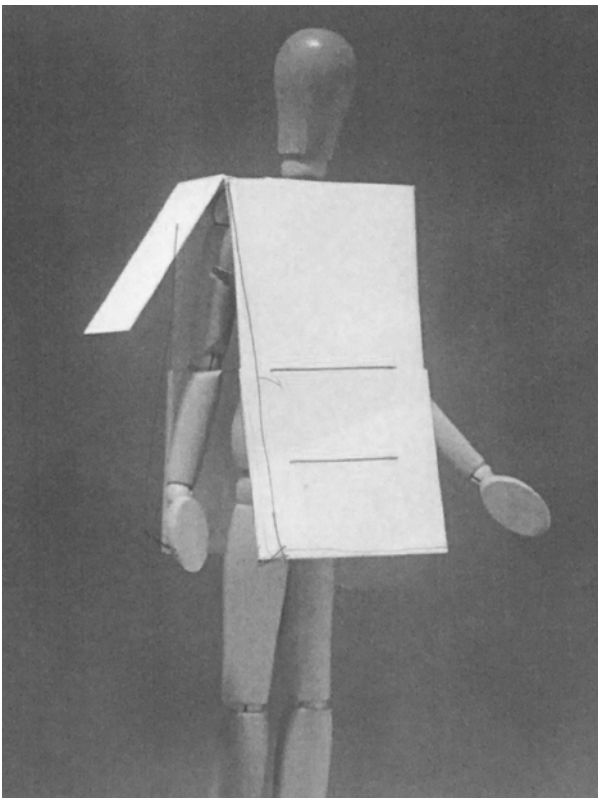
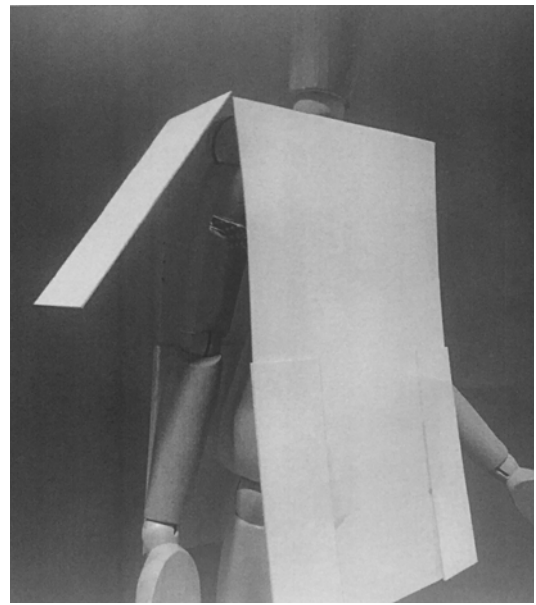


Photo by Fred Ernst

Rem Koolhaas (Rotterdam, 1944) founded OMA in 1975 together with Elia and Zoe Zenghelis and Madelon Vriesendorp. He graduated from the Architectural Association in London and in 1978 published *Delirious New York: A Retroactive Manifesto for Manhattan*. In 1995, his book S,M,L,XL summarized the work of OMA in "a novel about architecture". He co-heads the work of both OMA and AMO, the research branch of OMA, operating in areas beyond the realm of architecture. His built work includes the Fondazione Prada in Milan (2015), Garage Museum of Contemporary Art in Moscow (2015), the headquarters for China Central Television (CCTV) in Beijing (2012), Casa da Musica in Porto (2005), Seattle Central Library (2004), and the Netherlands Embassy in Berlin (2003). Current projects include the Qatar Foundation headquarters, Qatar National Library, Taipei Performing Arts Centre, a new building for Axel Springer in Berlin, and Factory in Manchester. Koolhaas is a professor at Harvard University and in 2014 was the director of the 14th International Architecture Exhibition of the Venice Biennale, entitled Fundamentals.

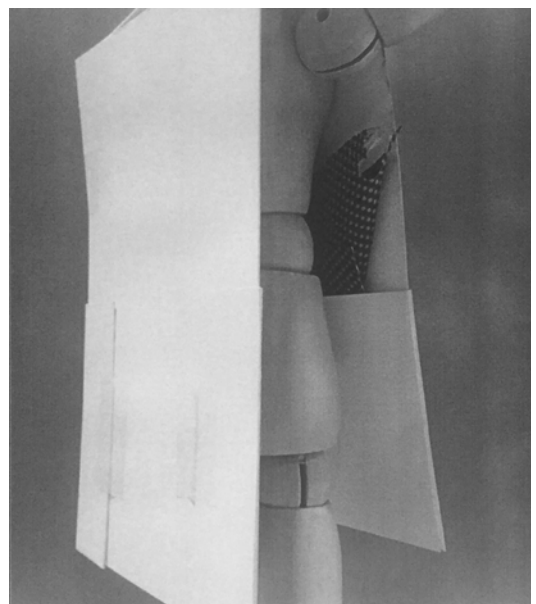
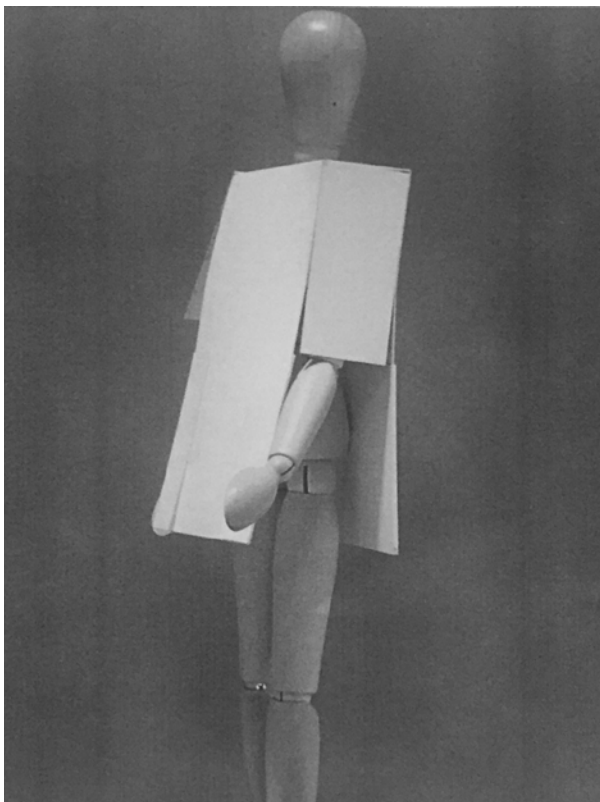
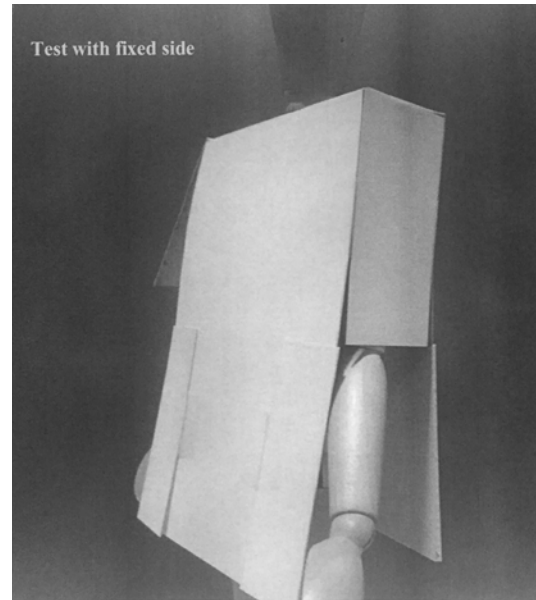
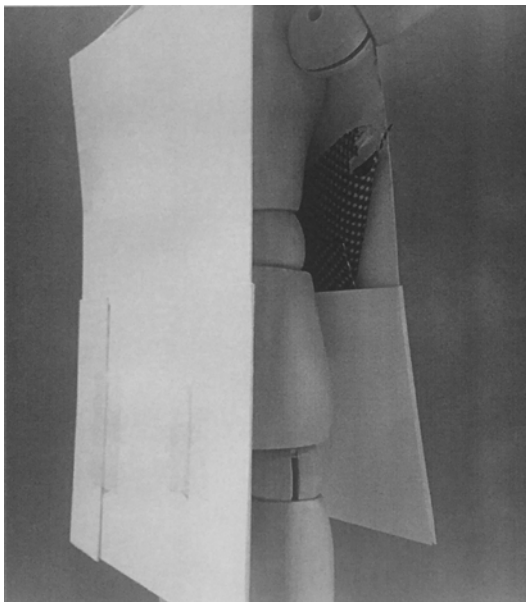


Rem Koolhaas
moodboard



Test with lose side

Inner pocket



In 1984, Prada was singlehandedly responsible for the return of the backpack. The backpack, extremely useful when exploring nature, became the preferred urban personal goods bag. In nature, the backpack contains sweaters, plastic raincoats, bananas, drinks, socks... All compressed in a single shapeless volume by the outline of the backpack. The *shape* of the backpack has the convenience of flexibility, the *location* – the back – the huge inconvenience that it is fundamentally inaccessible to the wearer. To get access, you have to take it off – then spent time to extract what you are looking for from the interior dump that is the rucksack.

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...

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. 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.

Rem Koolhaas

