

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, add-ing 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 F

PORTFOLIO RONAN & ERWAN BOUROULLEC

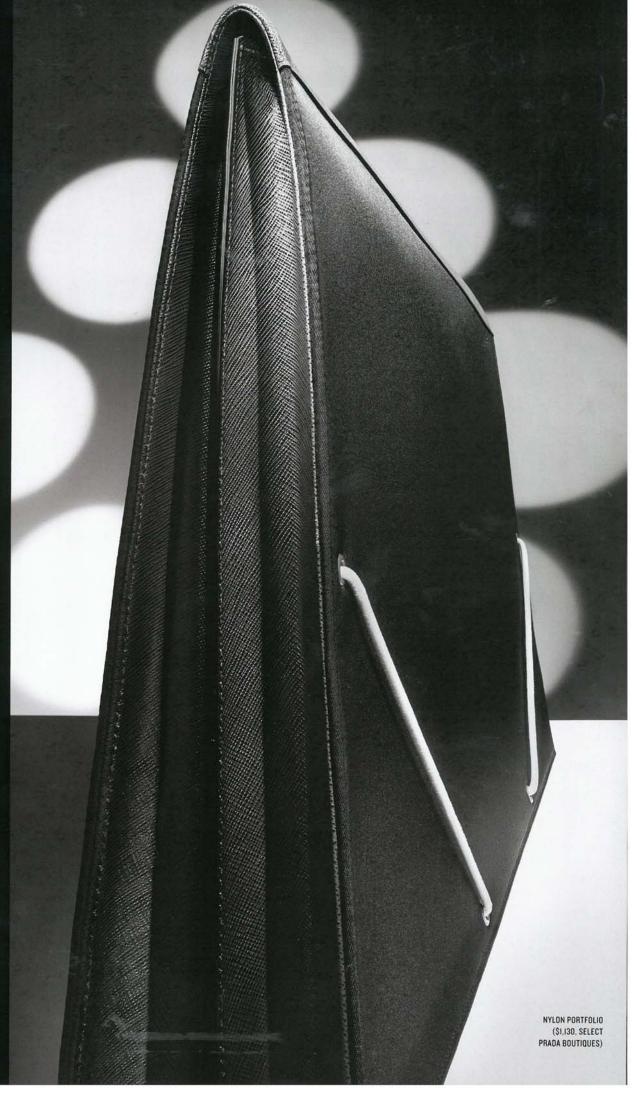
Brothers Ronan and Erwan Bouroullec are particularly captivated by the movements brought about by inanimate objects. They find a common thread here between the arts of furniture design and fashion. "What you wear or what you sit on dramatically changes the way you move or the posture of your body," they 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 perim-eters," 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."



RONAN BOUROULLEC





Portrait courteeu P

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 state-ment, they explain: "Text is perceived as design, pattern, or decoration, comparable to the oncepotent 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 "socalled" 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

Portrait courtesy Prada (2)

