

# PRADA与建筑

时装是一门特殊的设计学。它的类型样式——半裙、连衣裙、长裤和外套——来自古老传统，表现形式却可无限更新，每隔几个月就能进行一番改造。作为一家时装公司，Prada依靠时刻不停的想象为生。建筑亦是如此：它是对藏身之处这一史前即有的概念，利用最新材料、时下技术和正规步骤所做的再创造。但是，相对于不懈改造自身的时装，建筑会受到重量和地心引力等不可抗因素的限制。这两门平行发展又充满反差的设计学是Prada一个多世纪以来的品牌核心。至今仍在米兰伊曼纽尔二世长廊（Galleria Vittorio Emanuele II）中心营业的第一间精品店，在建立之初即成为城市化和现代性的化身。几十年之后，Prada位于纽约、东京和洛杉矶的Epicenter旗舰店依然致力于追求这一宏大目标。随着Prada的影响力从时装扩展至艺术和文化领域，其建筑雄心亦不断壮大，包括设立位于米兰和威尼斯的Prada基金会独特空间，开创位于首尔的Prada Transformer等先锋实验。一直以来，Prada持续进行着对于设计语言和设计形式的探索——从属于私人的时装到面向公众的空间——而此刻揭幕的Prada荣宅正是这一探索的最新尝试。

## PRADA & ARCHITECTURE

Fashion is a peculiar form of design; its typologies—skirt, dress, pant, coat—are ancient, but its expressions are perpetually new, reinvented every few months. As a fashion company, Prada lives according to the cycle of constant imagination. Architecture, too, reimagines prehistoric ideas of shelter using the latest materials, technologies, and formal strategies. But while fashion's reinvention is relentless, architecture is bound by issues of sheer weight and the force of gravity. That parallel and contrast between the two forms of design has been central to Prada for over a century: The original boutique, still in operation today at the heart of Milan's Galleria Vittorio Emanuele II, was at its inception the epitome of urbanity and modernity. Decades later, Prada Epicenters in New York, Tokyo, and Los Angeles still aspire to that lofty goal. As Prada's circle of influence expanded from fashion to art and culture, architectural ambitions followed suit, resulting in unique spaces for the Fondazione Prada in Milan and Venice, and wildly avant-garde experiments such as the Prada Transformer in Seoul. The unveiling of Prada Rong Zhai marks the latest in this ongoing investigation into the form and language of design from the intimacy of clothing to public spaces shared by all.



米兰，意大利  
建筑修复  
全新展览空间

于1865年至1877年建造，  
于2014年至2015年由Gasparoli srl  
联合建筑师Roberto Baciocchi及  
Impresa Percassi srl修复。

MILAN, ITALY  
Restoration and  
New Exhibition Space

Constructed 1865–77  
Restored 2014–15 by  
Gasparoli srl, in partnership  
with Architect Roberto Baciocchi  
and Impresa Percassi srl

## 伊曼纽尔二世长廊

作为全球最古老的购物中心，伊曼纽尔二世长廊（Galleria Vittorio Emanuele II）屡屡出现在艺术和文学作品中，被称为一座伫立于建筑遗迹中的现代丰碑，一处彰显这座城市多元风格交融的守护所。Prada与这座玻璃穹顶长廊相互交织的历史开始于1913年：作为皮具制造商在此开设了首家精品店。从2014年开始，为期13个月，Prada成为长廊严格修复工程的合作伙伴，工程的完工恰逢1865年长廊奠基150周年。在修复维琴察石外墙上雕刻的塑像时，工匠采用小刷头、吸尘机、中性洗涤剂以及柔软水管，将藏于雕刻之中的烟灰和污垢清理干净。为了不影响店铺营业，一种可移动脚手架被发明出来，全年投入使用。除修复长廊内部之外，Prada以充满敬意的方式再造了他们的原始店面并命名为“Prada Galleria”。店面采用原有红木棚架，展示珍藏历史产品。2016年12月，Prada基金会揭幕位于长廊五层和六层之间的全新Osservatorio摄影展示空间，俯瞰着长廊中央。

## GALLERIA VITTORIO EMANUELE II

The world's oldest shopping mall, the Galleria has been referenced in works of art and literature as everything from a modern monument in the midst of architectural relics to a sanctuary for an eclectic cross section of the city. Prada's history with the glass-covered arcade began in 1913, when the leather goods manufacturer opened its first boutique. Beginning in 2014 and lasting thirteen months, Prada co-sponsored a rigorous restoration of the Galleria. The preservation project's completion coincided with the 150<sup>th</sup> anniversary of the laying of its foundation stone in 1865. Using small brushes, suction machines, neutral detergent, and gentle water hoses, workers meticulously cleaned soot and dirt from the intricate statues carved into the Pietra di Vicenza façade. In order to avoid any interference with sales, a mobile 'flying scaffolding' was invented and utilized throughout the year. In addition to the restoration of the Galleria's interior, Prada launched a faithful reimagining of their original storefront, including mahogany shelving and historic products on display, dubbed the Prada Galleria. In December 2016, Fondazione Prada opened the Osservatorio, a gallery space dedicated to photography, on the Galleria's fifth and sixth floors overlooking the arcade center.



威尼斯，意大利  
建筑修复

于1724年至1728年由  
Domenico Rossi建造，  
于2011年由Augusto Capovilla  
sas, Adriano Cincotto, Consorzio  
Restauratori Corest srl与Sirecom srl  
共同修复。

VENICE, ITALY  
Restoration

Constructed 1724–28  
by Domenico Rossi  
Restored 2011 by Augusto Capovilla  
sas, Adriano Cincotto, Consorzio  
Restauratori Corest srl, and Sirecom srl

## 威尼斯王后宫

大运河畔一幢拥有300年历史的宫殿正是Prada基金会在威尼斯王后宫（Ca' Corner della Regina）的展馆，在威尼斯的历史、艺术和文化遗产中具有特殊意义——它是当时第一幢非巴洛克风格的宫殿，并在1975年至2010年间成为威尼斯双年展当代艺术历史档案馆的所在地。Prada基金会被威尼斯城市博物馆基金会选定为王后宫修复计划的赞助伙伴，从而让这幢古老的18世纪建筑步入现代，同时仍然保留着其超越时间的经典外观和优雅气质。作为回馈，Prada基金会得以使用该空间作为文化活动和展览场馆。修缮工程体现了高规格的精心维护：巩固具有珍贵艺术和建筑价值的宫殿表面，确保壁画、灰泥、石雕等装饰保存完好，检验建筑结构以评估其安全状态，修葺各类门框和窗框，移除后期添加的隔断墙，复原办公室和存放设备的空间。

## CA' CORNER DELLA REGINA

Fondazione Prada's Venetian outpost, Ca' Corner della Regina, is a restored three hundred-year-old palazzo located on the Grand Canal. The venue holds significant ties to the historical, artistic, and cultural heritage of Venice—it was the first example of a non-Baroque palazzo of its time, and between 1975–2010 was the home of the Venice Biennale's Historical Archive of Contemporary Art. Fondazione Prada was selected by Venice's Foundation for Civic Museums as the ideal partner to sponsor the artisanal conservation of the eighteenth-century palazzo, turning the ancient into the modern while preserving its timeless appearance and elegance. In exchange, Fondazione Prada was granted use of the space as a venue for cultural programming and exhibitions. The preservation involved a high level of care: stabilizing surfaces of precious artistic and architectural value, conservation of the ornamental frescoes, stuccoes, and stonework, surveying the structural elements to assess their soundness, restoration of door and window frames, removal of non-original partition walls, and the recuperation of spaces for offices and facilities.



首尔，韩国  
短期项目空间

于2007年至2009年建造，  
OMA设计。

SEOUL, SOUTH KOREA  
Temporary programming space

Constructed 2007–09  
Designed by OMA

## PRADA TRANSFORMER

从2009年四月起，为期六个月，建于16世纪的韩国首尔庆熙宫旁伫立起名为Prada Transformer的建筑。这一可变换形状的展馆成为一系列活动的举办地，活动主题关于艺术、电影、时装以及Prada的泛领域文化。该四面体建筑可以通过翻转呈现四种截然不同的几何形状——六边形、矩形、十字形和圆形——每一种形状分别为不同的艺术活动提供空间。由此，一幢建筑拥有了四个不同身份。在一场活动和另一场活动之间，四台特别设计的起重机会将这一包裹着光滑白膜的钢结构建筑吊起并翻转，当其中一面变成地面，其余三面就构成了墙面和天花板。每一次变形都标志着新一轮活动的开始，但是关于上一个活动的记忆——以及对于下一个活动的期盼——仍留存于建筑结构中。这是一个充斥着矛盾的设计概念：虽然每一次变形的功能和目的极其明确，建筑的形态却始终处于变化中，几乎难以对其下出定义。

## PRADA TRANSFORMER

For six months beginning in April of 2009, the sixteenth-century Gyeong-hui Palace grounds in Seoul, South Korea were home to the Prada Transformer. The shape-shifting pavilion hosted a series of events devoted to art, film, fashion, and the broader culture of Prada. The tetrahedron-shaped structure was developed to provide an ideal spatial condition for each of the four installations, resulting in four distinctly shaped floor plan geometries: hexagon, rectangle, cruciform, and circle—a building with four identities. Between events, four choreographed cranes flipped and rotated the steel-framed building stretched tightly with a smooth white membrane. Whenever one shape became the ground plan, the other three shapes became the walls and ceiling. While each transformation marked a change in event, the memory of previous activity—and anticipation of the next—was present in the structure. This concept yields a certain paradox: while the function of each condition is hyper-specific, the form of the building itself is fleeting, almost indefinable.



纽约，美国  
独特零售精品店

于2001年建造，  
OMA设计。

NEW YORK CITY,  
UNITED STATES  
Unique retail store

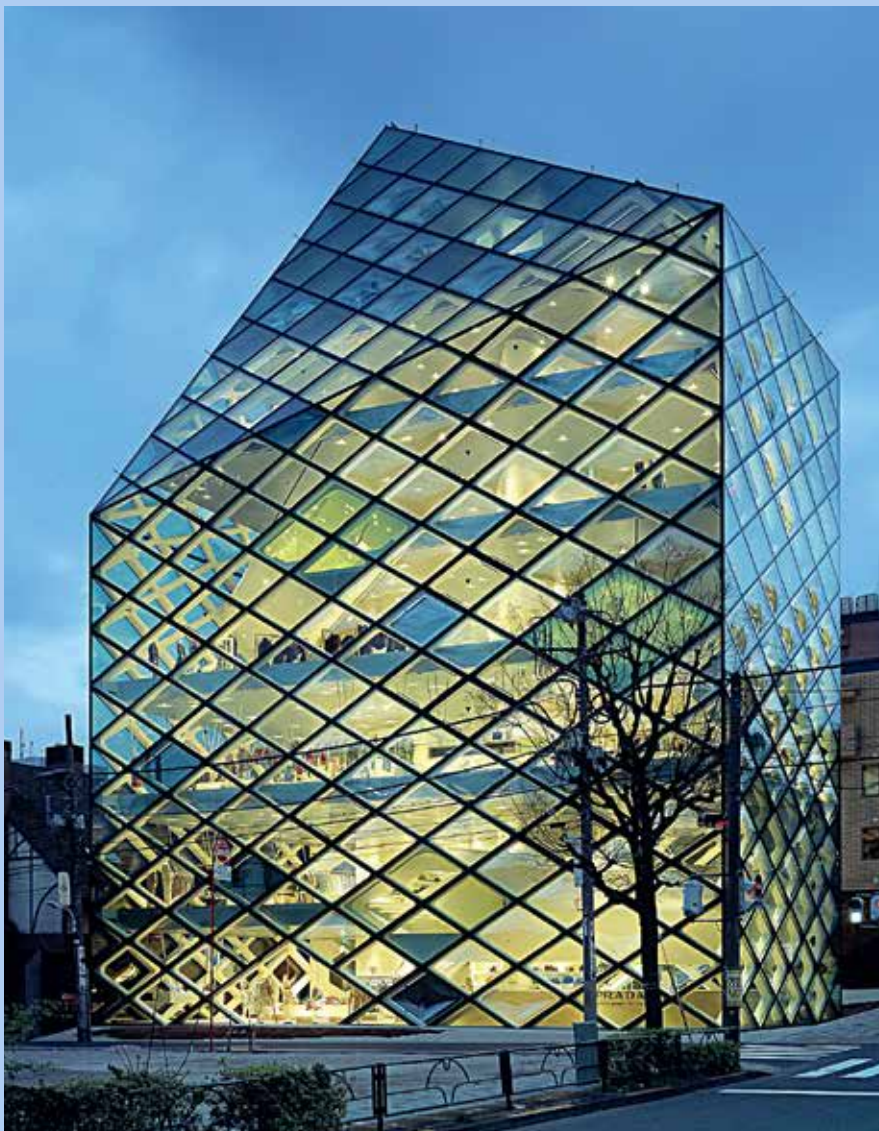
Constructed 2001  
Designed by OMA

## 纽约EPICENTER

坐落于纽约下城的第一家Prada Epicenter旗舰店首次展现了一系列创新购物技术，包括机动化笼式展示台、可以从半透明变为不透明的试衣间门，以及后视视频镜面。Epicenter概念的核心观念认为，Prada应无限重塑其形象，而不该将之置于殿内祀奉。因而这些拥有独一无二设计的店铺已然不只是购物场所，更是文化活动策划者。改装后的Epicenter空间，其外观、功能、展示装置乃至服务顾客的方式都应改变。作为该项目的开端，纽约Epicenter是Prada测试新环境的实验室。波浪形的斑纹漆木装置从沿街高度一直延伸至地下一层，创造出一个充满戏剧化的中央区域，顾客需要走楼梯或乘坐圆筒形玻璃电梯欣赏陈列其上的商品。另一条走道从一个沿街入口通往另一个沿街入口，在它一侧则是一整面巨型壁画，间歇性地被几个展示笼打断。壁画实则为独家设计的墙纸，频繁根据艺术家的需要替换或扩大。一个为特殊活动而设的舞台藏于木浪之中，视情况而定，或面向错落排列的商品底座，或观众席。大多数用于销售的平面都可作其他目的使用，这一灵活性勾勒出零售和剧场二者可以互换的本质。

## EPICENTER NEW YORK

The first of the Prada Epicenter designs, the downtown, New York City location was the first to showcase innovative shopping technology including motorized hanging display cages, translucent changing room doors that shift to opaque, and rear-view video mirrors. At the heart of the Epicenter concept is the notion that Prada should perpetually reshape—rather than enshrine—their image. These uniquely designed stores transcend shopping to engage in cultural programming. The Epicenters are spaces that reconfigure, changing their surfaces, functions, content on display devices, and the ways in which customers are serviced. A zebra wood wave undulates from street level to the floor below, creating a dramatically stated middle ground between shoppers and merchandise to be traversed via staircase or cylindrical glass elevator. An alternative walkway from street entrance to street entrance runs along a mural that is interrupted intermittently with display cases. The mural, which is exclusively designed wallpaper, is consistently replaced or augmented by artists. A flip-out stage for special events is nested in the wooden wave, facing staggered pedestals for merchandise, or seats, depending on the day. This flexibility is meant to delineate the interchangeable nature of retail and theater.



## 东京 EPICENTER

在位于纽约百老汇大道的 Epicenter 旗舰店成功建立后，Prada 随即展开第二个 Epicenter 项目。该项目与 Herzog & de Meuron 建筑事务所合作，选址于东京，其纵向的楼柱、横向的管道、地板以及框格幕墙紧紧组合在一起，既构成空间亦同时形成建筑和外墙。换言之，大楼除玻璃以外的所有可见部分都同时服务于结构、空间和外墙的多重功能——这一设计对两位瑞士建筑师而言纯属首创。这幢地处青山区的不同寻常的六层建筑犹如一枚巨型水晶玻璃。尽管角度锐利，大楼仍具有柔软的特质：其轮廓呈现五边形，内部曲线柔和，又设有标志性的 840 块或平面、或凹凸的菱形玻璃窗格。不同形状的窗格通过多种角度透视，能为大楼内外的观者在欣赏 Prada 产品、城市景观和他们自身时带来时刻变幻的特殊视觉效果，让建筑成为一件关乎审视的装置。此外，大楼之侧还坐落着一个为往来顾客和当地居民提供的小型广场入口。

## EPICENTER TOKYO

Following the launch of its New York Epicenter, Prada embarked on the second leg of the Epicenter project in Tokyo with architecture firm Herzog & de Meuron. The vertical cores, the horizontal tubes, the floor slabs, and the façade grilles define the space while simultaneously forming the structure and the façade. In other words, all visible parts of the building save the glass are at once structure, space, and façade—a first for the Swiss architects. Situated in the Aoyama district, the building is a strikingly unconventional six-story glass crystal. It appears soft despite its sharp angles due to its five-sided shape, smooth interior curves, and signature 840 diamond-shaped glass panes, which vary between flat, concave, and convex ‘bubbles.’ The differing shapes of the panes allow viewers both inside and outside to see constantly changing cinematographic perspectives of Prada products, the city, and themselves, making the whole building an instrument of perception. Beside the building sits a small entrance plaza meant for shoppers and locals alike.

东京，日本  
独特零售精品店

TOKYO, JAPAN  
Unique retail store

于 2000 年至 2003 年建造，  
Herzog & de Meuron 设计。

Constructed 2000–03  
Designed by Herzog & de Meuron



洛杉矶, 美国  
独特零售精品店

于2004年建造,  
OMA设计,  
于2012年由建筑师  
Roberto Baciocchi修复。

LOS ANGELES,  
UNITED STATES  
Unique retail store

Constructed 2004  
Designed by OMA  
Restored 2012 by  
Architect Roberto Baciocchi

## 洛杉矶EPICENTER

在设计Prada Epicenter概念的第三间旗舰店时,步行人流成为一大考量。坐落于贝弗利山耀眼的罗迪欧大道,它未经装饰的外观——一块简单的铝质平板——与周围的商店形成了剧烈的反差。在2012年进行修复前,15米宽的店面不设正门,毫无阻拦地与大街相连,将公众区域和零售区域合为一体。入口处,嵌入地面的树脂玻璃透出如同地下洞穴的隔离舱以及悬挂其中的模特人台,这一设计为整间精品店定下了不合常规的基调。走进店内,顾客将见到一座巨型木质山丘阶梯,与纽约Epicenter中的木质波浪相映成趣。沿阶而上,来访者进入二楼的浮动铝盒空间,其四面墙壁均包裹着一种为这间精品店特制的具有滤光作用的树脂海绵。一个三层高的中庭连接着所有楼层。如同其他Epicenter旗舰店,洛杉矶店展示了一种关于审视和被审视的新奇方式,为乐于细阅的顾客提供了视觉焦点。置于家具上或服装之间的等离子屏成为某种可以自发生成内容的装置,偷偷为顾客播送着每日新闻和股市数据。这间精品店所展示的设计和材料构成了一种矛盾体:既深刻知晓成功零售学和必要的营销手段,其店面又刻意拒绝过度的品牌宣传。

## EPICENTER LOS ANGELES

The third installment in the Prada Epicenter concept was designed with foot traffic in mind. Located on flashy Rodeo Drive in Beverly Hills, its unadorned façade formed from a single slab of aluminum stands in stark contrast to its neighbors. Prior to its 2012 restoration, the entire fifty-foot storefront opened directly onto the street, merging public and commercial space. Setting an unorthodox tone for the rest of the store, plexiglass sheets set into the floor of the entrance contain suspended mannequins in lit, cave-like pods. Inside, a shopper is met with a subversion of the wooden wave in New York's Epicenter—a large, wooden stair hill. Ascending the steps brings visitors into the second floor's floating aluminum box, whose walls are lined with a light-filtering resin sponge invented specifically for the store. A three-story atrium connects all floors. Like the other Epicenters, Los Angeles showcases innovative modes of perception as a focal point for perusing shoppers. Plasma screens built into furniture or hanging between garments operate as self-generating content machines by eavesdropping on daily news feeds and stock market data. The design and materials on display create a paradox: while cheekily aware of marketing models and the diversification necessary for successful retail, the storefront intentionally avoids overt branding.



米兰，意大利  
文化机构

自2008年起建造迄今，  
OMA设计。

MILAN, ITALY  
Cultural Institution

Constructed 2008–ongoing  
Designed by OMA

## PRADA 基金会

总部位于 Largo Isarco 的 Prada 基金会改造了一家历史可以追溯至 1910 年代的酿酒厂，在其七幢已有建筑之外，又建造了三幢全新建筑。每一个独特区块皆适合多种用途，可以举办讲座、电影节和艺术展并展出永久装置。基金会设有多个空间：图书馆、西斯特纳（一幢曾设有三个巨型蓄水池的楼房）、“鬼屋”（一幢如今包裹在金箔之下的旧有建筑）、大型仓库（既是仓库又是展览空间）、平台（一个两层画廊，一层是釉面地板，一层是泡沫材质覆盖的铝制地板）、塔楼（一幢用于陈列 Prada 馆藏系列的九层建筑）、影院（一间附带庭院的礼堂兼活动空间）、光明酒吧（由 Wes Anderson 设计的咖啡馆）以及周围区域。作为整体，这是一个集合了后工业建筑和全新建筑的园区，其相互连接而突出的外观方便人们从各个角度欣赏。超越艺术展示的已有类型，这一多元化建筑群致力于打造令人振奋的实验项目，让相互独立的不同语言和规则得以共存，促进思考方式的不断进化。

## FONDAZIONE PRADA

Fondazione Prada's Largo Isarco headquarters combine a former liquor distillery dating back to the 1910s—seven existing buildings—with three new structures. Each component creates a distinct area for diverse uses, including lectures, film festivals, art exhibitions, and permanent installations. The foundation comprises a library, Cisterna (a building once containing three enormous cisterns), Haunted House (a pre-existing building now covered in gold leaf), Deposito (at once storage and exhibition space), Podium (a two-story gallery that pairs a fully glazed ground floor with an aluminum foam-clad second floor) Torre (the nine-story home to the Prada Collection), Cinema (an auditorium and event space opening to a courtyard), Bar Luce (a café designed by Wes Anderson), and surrounding grounds. The combination is a campus of post-industrial and new spaces, the conjoined and jutting exteriors of which can be viewed from a single vantage point. Expanding the repertoire of spatial typologies in which art can be exhibited, this architectural diversity has created incentive to develop an experimental, stimulating program in which different languages and disciplines, though independent from each other, coexist and activate an evolving intellectual process.