

# POLIMODA

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## TREND

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TREND



WHAT ARE YOU MOST GREATFUL FOR? WHAT

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WHAT

HOW WOULD YOU DESCRIBE Y

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DO YOU DO? WHAT MAKES YOU SMILE?

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# TELLING YOUR STORY

In a time in which our freedom of speech often encounters obstacles, it has become even more important to speak up. The multiple current events like the offensive attack against Charlie Hebdo in Paris in 2015 who was questioning our freedom of speech, the demonstrations regarding the right of the LGBTQ community and campaigns against violence and systematic racism towards black people, have awoken people around the world into standing up and defending what they believe in. Through many protests and acts of civil disobedience, people are demanding change and bringing attention to major issues including women's rights, global warming and security of personal information. The latest conversation on many social media platforms under the hashtag #metoo has highlighted stories from especially woman around the world who are affected of mental and/or physical abuse. Our voice is important because silence can equal approval. It is our psychological obligation to speak up for ourselves and for our surroundings.





Our voice is our strength, weapon and power:

Expressing our feelings and thoughts toward topics which shape today's society and our personal life shows that we care and that we take part of our human function..

People are allowing their voices to be heard and rely on social media platforms to reach a wider audience. As traditional media is taking a backseat to social media, people are able to write and post what they are thinking, show their support through a comment or a hashtag.

At the same time, all media platforms such as Facebook and Instagram are spreading countless biased pictures and information and restrict you by a certain number of possible characters like Twitter. The constantly refreshed news feeds of social media applications are somehow diminishing the importance and seriousness of these topics. People are not taking the time anymore to read a whole blogpost, they often skip parts which makes the story incomplete.

As social media is supporting our egocentric thinking, we forget the power of inspiration through listening to other people's stories and words. Using our voice is the possibility to inform people that may not know what is happening and raise awareness for something we believe in. Telling your story leads to breaking down of perceptions that something is different. Finding your voice and being able to articulate your views and your experiences makes people recognise their own story and incidents in you. Barack Obama recently said: "Finding your voice and being able to tell the stories are how any marginalised or stigmatised community can face the challenges of the society."

Storytelling is a powerful means of fostering social cooperation and teaching social norms. There are multiple benefits of telling your story for yourself but

as well your surrounding. By sharing your perspectives you energise communities, learn about yourself and often heal from whatever pressures you. Future generations are getting informed about our history and living to their potential through the stories. It is important to learn from the stories honoured and respects our ancestors and us.

By abuse survivors, immigrants, refugees, politically oppressed- strong people tell their stories, release themselves from it, evolve and grow beyond them. By using their voice they act beyond a story that may have imprisoned or enslaved them.

Stories connect the past and the present to the future.

Way to tell a story, share your experiences, observations, opinions gives everyone the possibility to broaden the perspective and transform ourselves. We can only grow through the interconnection between you and the others. Since some years, personification has been important. Getting personal on every level will set the agenda for the global fashion industry in 2018. Personalisation and curation will become more important to the customer. As consumer values coalesce around authenticity and individuality, brands will value data even more to tailor recommendations, engage influencers and personalized experiences. The fashion companies that flourish will re-focus on their strengths and concentrate on storytelling in their marketing strategy and their designs.

It is as well important to give their customers a possibility to express themselves through their products, their identity and communication strategy.



WHAT IS  
YOUR STORY?



There are different medias used to express your thoughts and tell your story. Words only are often not enough for this loud and crowded world. Words do not always make people completely understand what you want to tell and say. People need to see a face and surrounding to a voice to feel, accept and believe. A voice supported by a video gives the spectator a deeper insight.

Videos are a form of communication and the movement emotionally connects you. Viewing faces creates empathy and honesty. It has become a world-wide feature where the content plays an important role. Videos can communicate concepts, ideas and stories. They allow us to be cognitively transported to a different time or place, and experience life through different eyes - gaining new perspectives, inspiration and understanding. It is an art, a language, a medium for education and inspiration.

The human, emotional connection cannot be overstated ever. Video helps you capture the humanness of humans better than any other mediums. Videos "humanize" your company, your social account. They show the actual person behind the blog, paparazzi picture or social media account. With short video clips, you are exposing yourself to a whole new slew of receptive audiences. Axonn Research found seven in 10 people view brands in a more positive light after watching interesting video content from them. The same with celebrities, stars or just normal people like you.

MySpace fed the dreams of aspiring musicians, Tumblr and WordPress brought out the creativity and writers inside us all. Facebook replaced our books and diaries, while Youtube gave us our own TV channel.

Youtube is the second most viewed website in the world, more than 1 billion unique users visit the website each month. People around the world view more than 1 billion hours of Youtube videos per day - more than any major television network or streaming service can deliver. Millennials view an average of 12.2 hours of Youtube videos per week. The website gives young talented people all over the world a medium to upload their videos with their content and give them a creative platform to express themselves. It evolved from a video archiving site to a social space where people can make a living posting high-quality, innovative content. Youtube offers an uncensored platform for people to say what they want and those with a wide fan base use their influence to their own advantage.

Social video sites like Youtube have given people the ability to express themselves in a whole new way.

People can sit down in front of their video or web cameras and talk about anything, from politics to pop culture, upload their videos to YouTube and share their opinions with the world.

Vlogging is a form of web television, a filmed blog especially popular on YouTube. The latter started out as a format with a person talking into a webcam, and thus directly to the viewer, often close to the camera and filming in their bedroom. The attraction can be linked to the success of Reality TV, it is its new era. People are filming themselves over the whole day in order to show what they do, eat, work, where they go. They record themselves performing mundane tasks and then share the resulting video on social media platforms. You are practically joining the vlogger on his entire journey. It is a sort of "Behind the scenes" where you get a deep insight in their everyday life. Their representation is very personal and on the same level with their followers. Specific topics can be addressed, things they do and film can support a good cause or products they use can show what lifestyle they have. Through observing a life through the videos on YouTube you get clearly understand how the person lives, what he is thinking, what values he has...

Normal people with normal emotions, real person talking about real life things. They are telling their story and you are part of it. As all human beings are facing similar or the same problems and obstacles like period problems, anxieties, family problems, viewers feel understood and can find themselves in them. By telling their story and showing it publicly, spectators understand that they are not alone in some situations, can learn from the person and be more aware or open minded towards specific topics. By using their voice and talking about private situations, they help people with personal issues they could be dealing with on a even day basis. Vloggers are able to share thoughts and feelings with the viewers as well as them coming along with on their personal journey. Mainstream situations are shown as well. The bag from vlogger FunForLouis has been stolen during one of is vlogs, the viewers created an hashtag to start the campaign to find it again. Vlogs show someone's real, day-to-day life in a friendly and relaxed exterior.

What makes a vlogger special and outstanding is its personality. They are not actors, they are people like you and me. As individual creators they must rely on their distinct personality, perspective or subject to set them apart from the enormous pack. Vloggers are actually famous for being themselves. It is this authenticity that has turned some of these people into stars. People are bored of fashion's unaffordable products and unattainable ideas about beauty and body image. A person with all its imperfections makes it easy for the viewers to relate. The authentic, honest and approachable world of vlogging builds intimacy for raw and candid disclosure. We see these people as down to earth, normal people who face many of the same challenges as we do. It is the girl or boy next door, someone just like us. Through addressing their audience directly and building a close contact and community, vloggers do not seems out of reach but like ordinary people like you and me.





This new type of entertainment, a sort of craze that attracts millions into sitting and watching ordinary people open up about their interests and daily lives. Undeniably it has become less of a niche trend and moved its way into the mainstream. It is kind of the new selfie, the modern version of it.

The popularity of independent young video bloggers, the "vloggers" who film their thoughts and observations for thousands of followers to enjoy online is already setting the future shape of marketing and advertising. Dolce & Gabbana for example let important social media influencers, vloggers included, walk their fashion show. But it is also becoming an important route into traditional careers in print publishing or television. Young vloggers are now seen as the key to reaching younger audiences not just for commercial advertising but for the orthodox broadcasting and book publishing businesses.

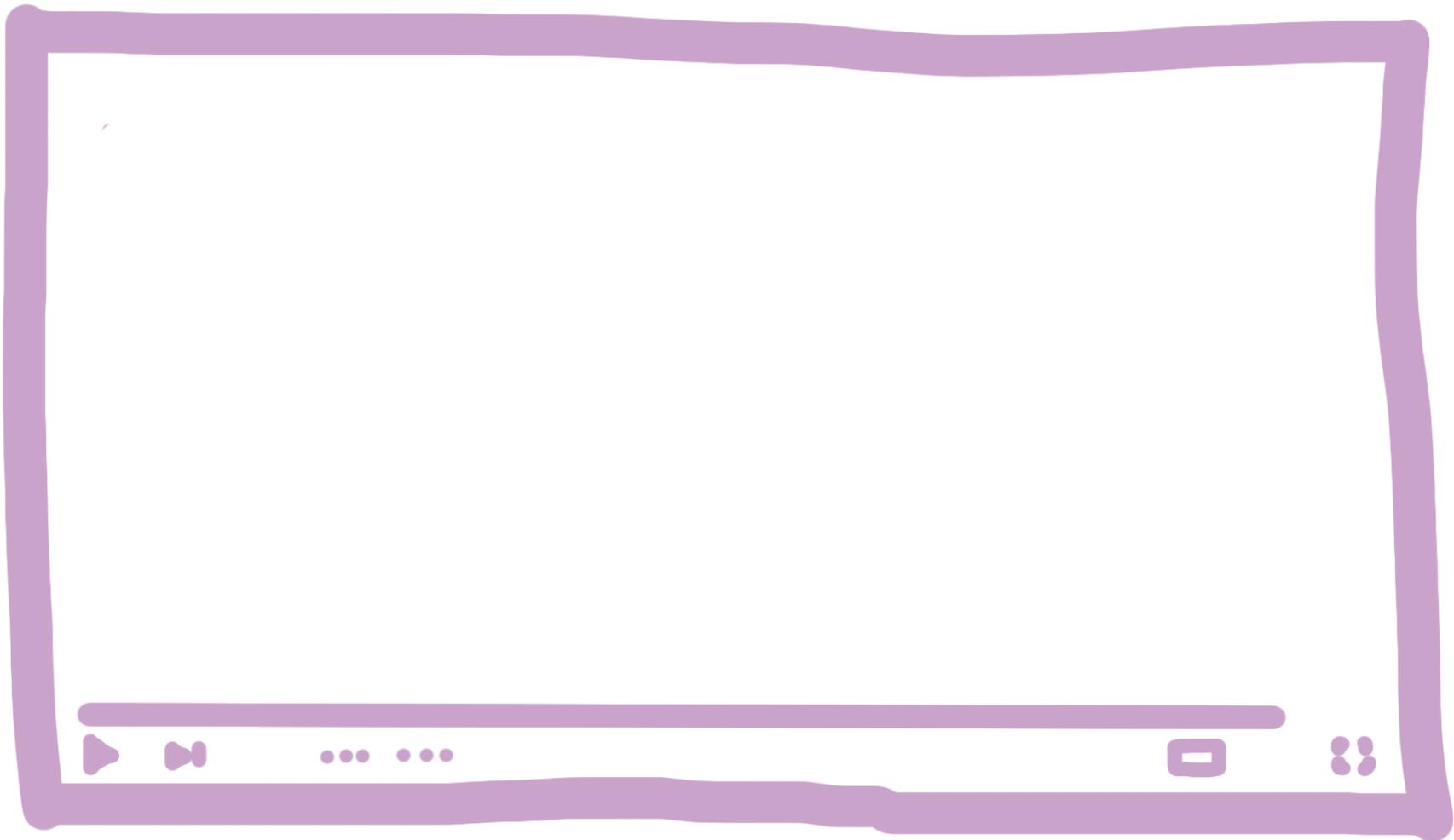
Vlogging has created a new generation of celebrity which offers something different: we are insiders with access rather than looking in from the outside - they are the voices of the digital generation.

YouTube is as well a platform showing the photography and videography development in the world. The newest products are presented to a camera-savvy audience.

Researching in the field of photography and filming, there are some innovations that will be interesting to watch in the following years. Virtual reality, augmented reality and 360s degree videos.

The latter may already have been a trend in 2017 with over 86% of businesses using 360 degree video as an effective marketing tool, but this new technology is set to explore in the new year. Also called immersive or spherical videos, they record a view in every direction at the same time by filming overlapping angles simultaneously. YouTube has already added support for 360 videos and with more and more consumer 360 degree video cameras being released with better quality at a lower price it might very well be the future of vlogging. When viewing a 360 degree video, viewers have full control of the viewing direction and can look around in any direction. The most famous and well-known is Google Streetview.

Omnidirectional camera enables viewers to fully immerse themselves in the blogs and feel like they are spending the day with their favourite blogger instead of just watching a video on a screen. The video gets much more realistic and is interesting in our times where fake news and biased messages are overflowing our news feeds. Misinformations are spread all over via traditional print, broadcast news media or online social media. We don't know anymore if something is true or misleading in order to damage an entity. We live in a world where if publishing a story with false content will produce a big caption and attract viewers it may be worthy producing. By having the 360° view you can have a much higher and precise presentation of the reality and the truth. The material is raw and real.







EVERYDAY  
LIFE

In the past years people are rejecting the perfect, glamorous image and rather turn towards the real, trashy, fucked up, raw image celebrating life's simple pleasures.

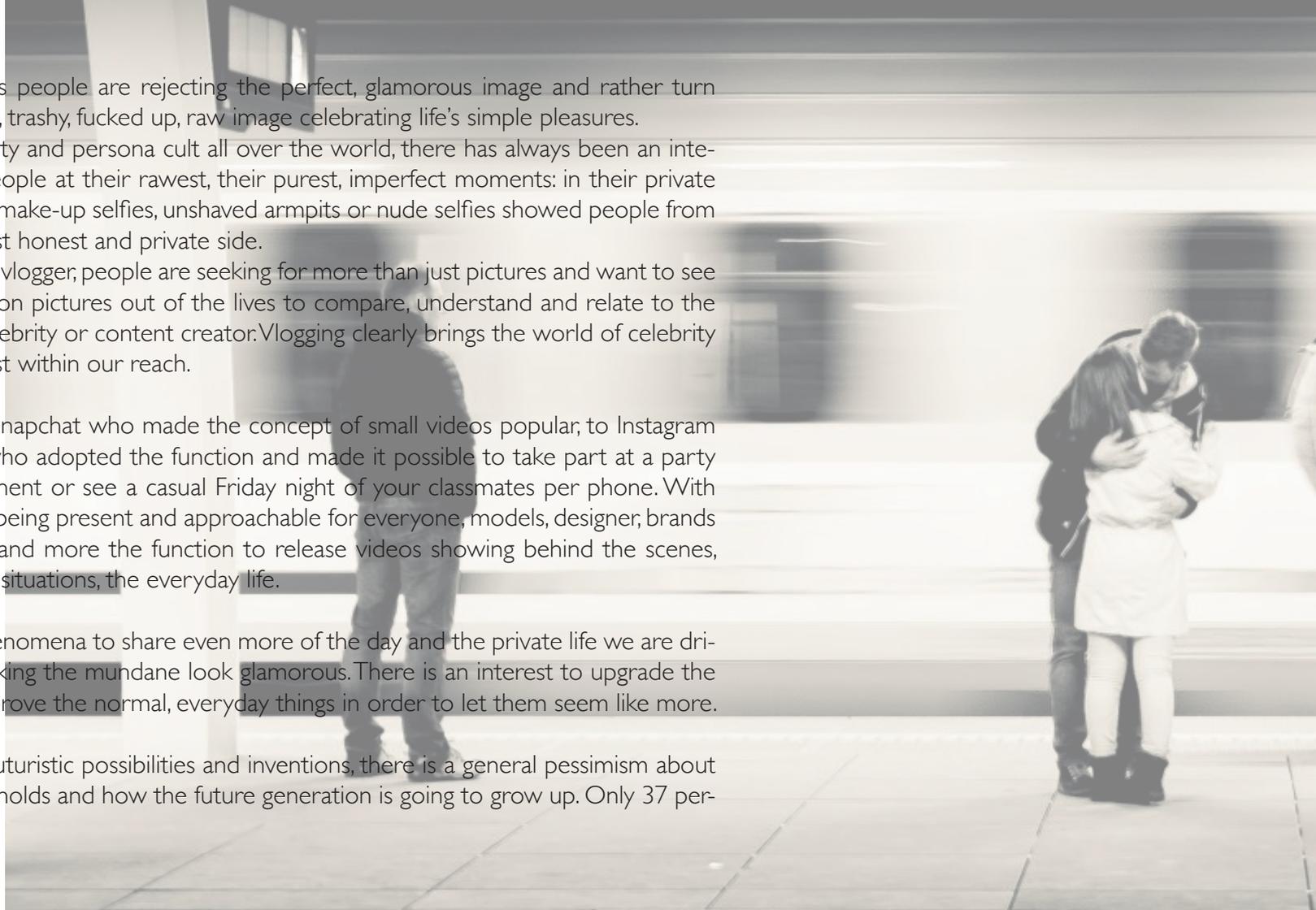
With the celebrity and persona cult all over the world, there has always been an interest in seeing people at their rawest, their purest, imperfect moments: in their private daily life. The no make-up selfies, unshaved armpits or nude selfies showed people from their purest, most honest and private side.

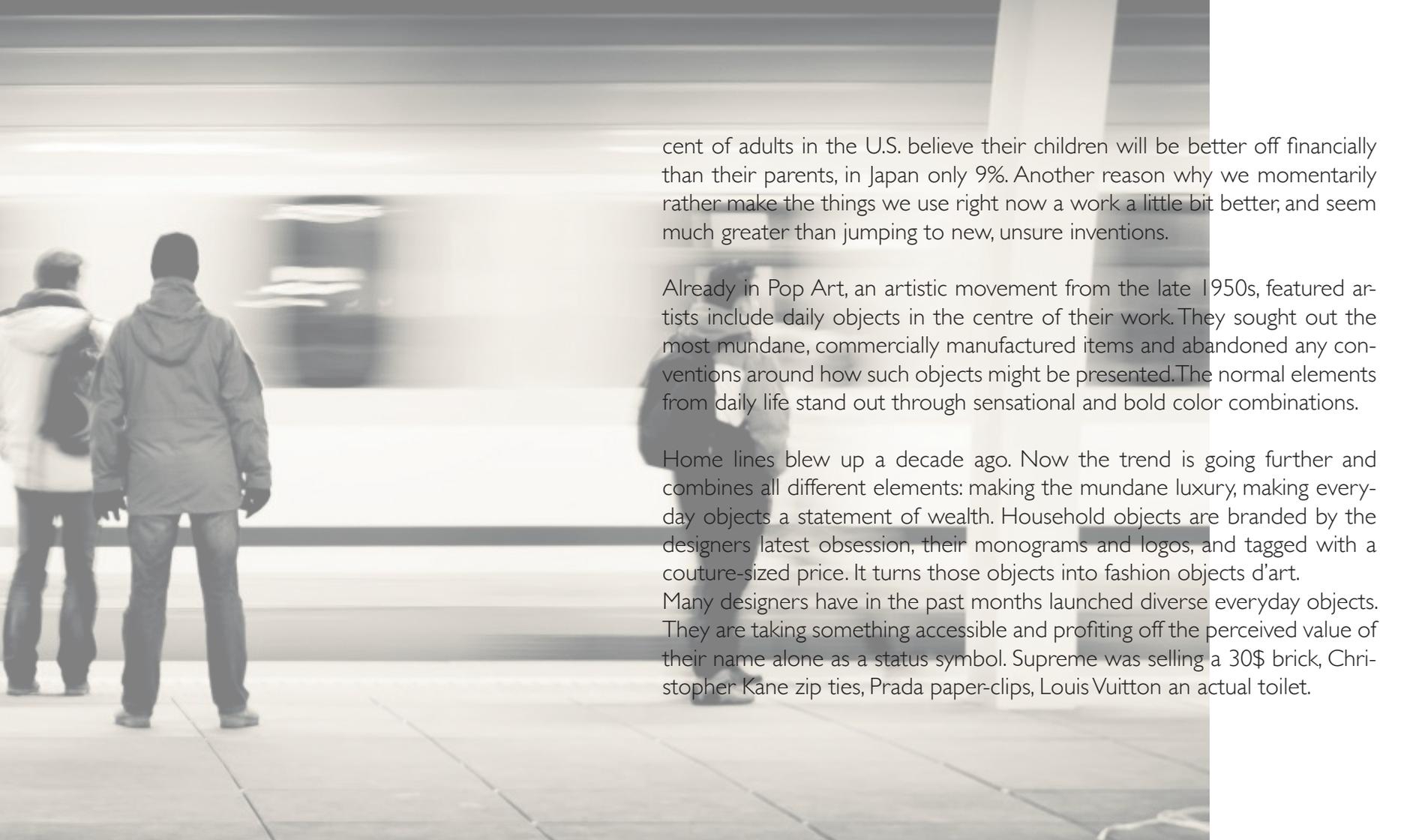
From blogger to vlogger, people are seeking for more than just pictures and want to see videos and motion pictures out of the lives to compare, understand and relate to the followed star, celebrity or content creator. Vlogging clearly brings the world of celebrity closer and almost within our reach.

From Vine and Snapchat who made the concept of small videos popular, to Instagram and Facebook who adopted the function and made it possible to take part at a party across the continent or see a casual Friday night of your classmates per phone. With Youtube always being present and approachable for everyone, models, designer, brands are using more and more the function to release videos showing behind the scenes, usual and casual situations, the everyday life.

Through the phenomena to share even more of the day and the private life we are driven towards making the mundane look glamorous. There is an interest to upgrade the daily life and improve the normal, everyday things in order to let them seem like more.

Despite all the futuristic possibilities and inventions, there is a general pessimism about what the future holds and how the future generation is going to grow up. Only 37 per-





cent of adults in the U.S. believe their children will be better off financially than their parents, in Japan only 9%. Another reason why we momentarily rather make the things we use right now a work a little bit better, and seem much greater than jumping to new, unsure inventions.

Already in Pop Art, an artistic movement from the late 1950s, featured artists include daily objects in the centre of their work. They sought out the most mundane, commercially manufactured items and abandoned any conventions around how such objects might be presented. The normal elements from daily life stand out through sensational and bold color combinations.

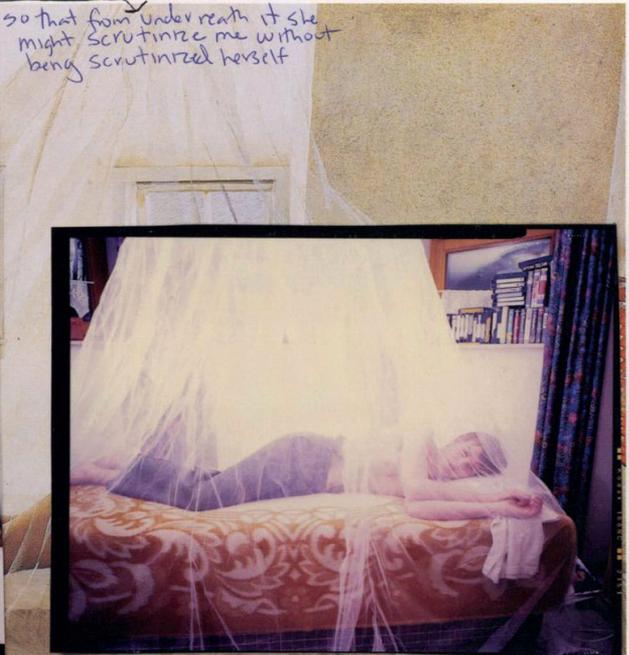
Home lines blew up a decade ago. Now the trend is going further and combines all different elements: making the mundane luxury, making everyday objects a statement of wealth. Household objects are branded by the designers latest obsession, their monograms and logos, and tagged with a couture-sized price. It turns those objects into fashion objects d'art. Many designers have in the past months launched diverse everyday objects. They are taking something accessible and profiting off the perceived value of their name alone as a status symbol. Supreme was selling a 30\$ brick, Christopher Kane zip ties, Prada paper-clips, Louis Vuitton an actual toilet.



NOSTALGIA

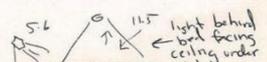


so that from under reath it she might scrutinize me without being scrutinzed herself



The veil covers all signs of Jens' masculinity. He looks so beautiful, softer & suddenly cool because he is looking out from behind something. He is more framed, more a captive, quieter. when he pulls back the curtain (#10) his eyes reveal a fantasy, but I don't know what it was.

169 x0



Our society is moving so fast, there are new innovations and inventions every day that shape our normal daily life. We have to adapt constantly and are exposed to new technologies, products and new ways to handle things all the time. People are always on the move, constantly creating, changing, doing and developing. This mobile society makes us feel unsafe. We are scared or uneasy with constant complete change. People do trust things easier when they recognise at least some elements. When we are seeing something new we automatically try to compare it to something we already know, to something familiar as we already mentioned, to mundane, everyday objects. We are longing to attach our knowledge to normal daily things and older memories. We are obsessed by our past, we crave feelings that we sense through memories. They provoke emotions of happiness, connection, confidence, optimism. Through the past we learn, we grow, we understand what is going on today and know how to evolve and help. Without the past we would to be where we are today. What are you feeling when you think of our childhood? Does it make you smile?

We all have a past that influences us in a way or another. Without our past we would not be where and who we are today. It may involve as many positive, joyous moments as shocking and sad events. But all of them for sure stayed in our memory somehow, being recalled in different moments, through different places, scents or people. The world nowadays is incredibly fast, your daily life is hectic. Big decisions have to be taken, you may have responsibility over your children or a company and people are always demanding something from you. Thinking of joyous moments

can relieve the stress for some moments and provoke your first smile of the day. The deplorable state of the world can be an easy explanation for why especially Millennials are seeking out their childhood memories.

Nostalgia is a sentimentality for the past, for memories of our good old days. We are craving the past, the sentimental yearning for the happiness of a former time or place. We like to think about our childhood as it is connected to a carefree time with little or no responsibilities. Our brain stimulates a wistful desire for an era before your lifetime that in our collective imagination is one we perceive as being simpler. During hard moments we often have the sentimental longing or wistful affection for the past, typically for a period or place with happy personal associations. Nostalgia is universal across all cultures and it gives us a sense of social connectedness, feelings of being loved and protected. The psychological phenomenon of nostalgia is triggered physiologically not only from sights but as well sounds, smells and tastes. Nostalgia privileges memory and perception over reality. In times where the real life is overwhelming, we favour an utopian and imagined past over the real one. This moment where we recall a past moment is a facade of sorts that is unfortunately a lot better than the world actually is. It remains an essential human condition to relieve our sentimental and emotive level through flashbacks of simpler times and happiness of a former time or place.



On social media, especially social networking sites like Instagram, Twitter, Tumblr or Facebook, well-known trends have been introduced: #ThrowbackThursday, #FlashbackFriday or "On this day".

The two hashtags are used from people all over the world to share and look back fondly on some of their favourite memories. It can be applied to anything that happened in the past - a day, a month, a year, 10 years.

It is a very popular trend regrouping nostalgic content under the hashtag. People love to relive past memories whether it be their childhood, old relationships, past vacations, old songs, or anything that gives them a happy and nostalgic feeling. These pictures involve happy memories in the past, moments that made them who they are today.

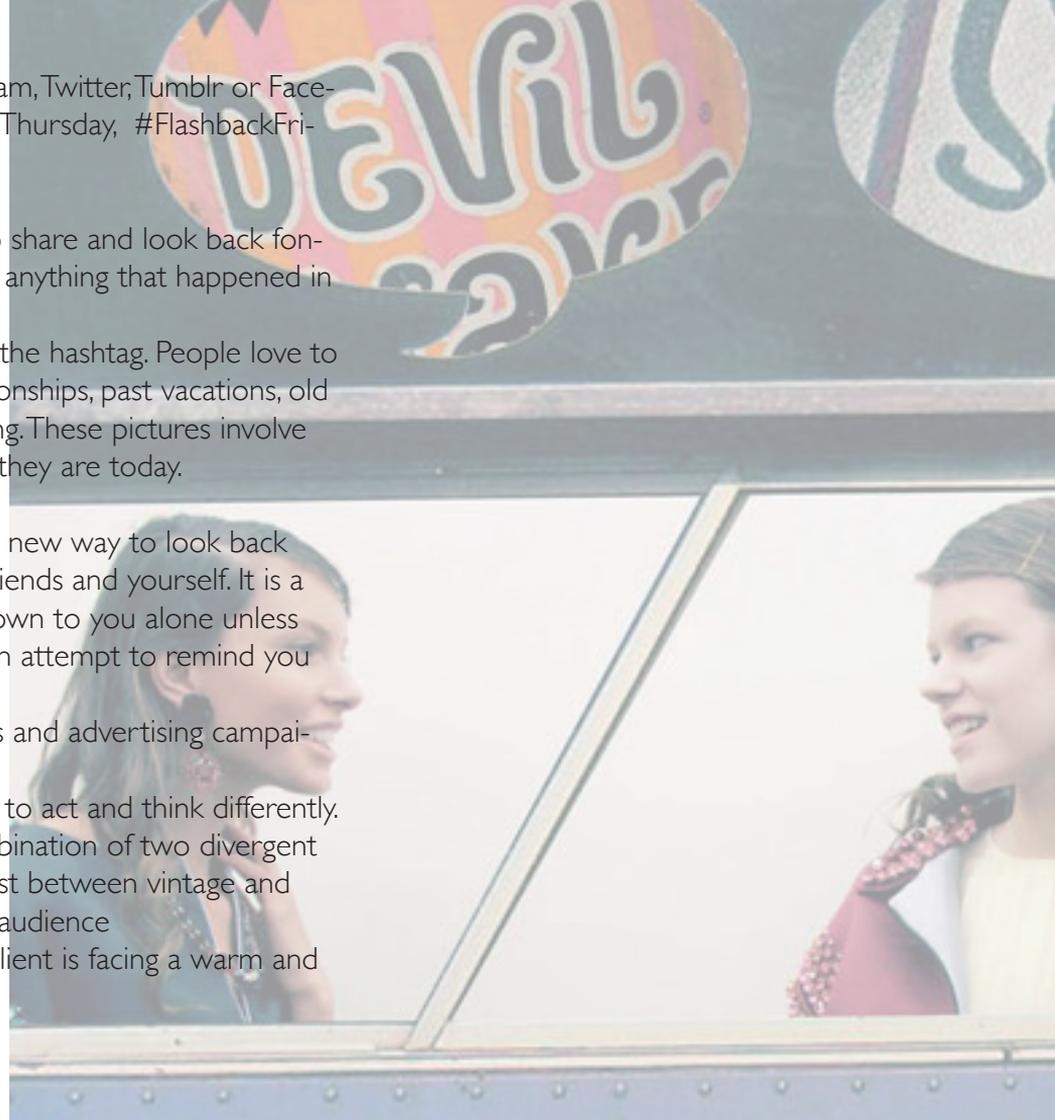
They are part of their story.

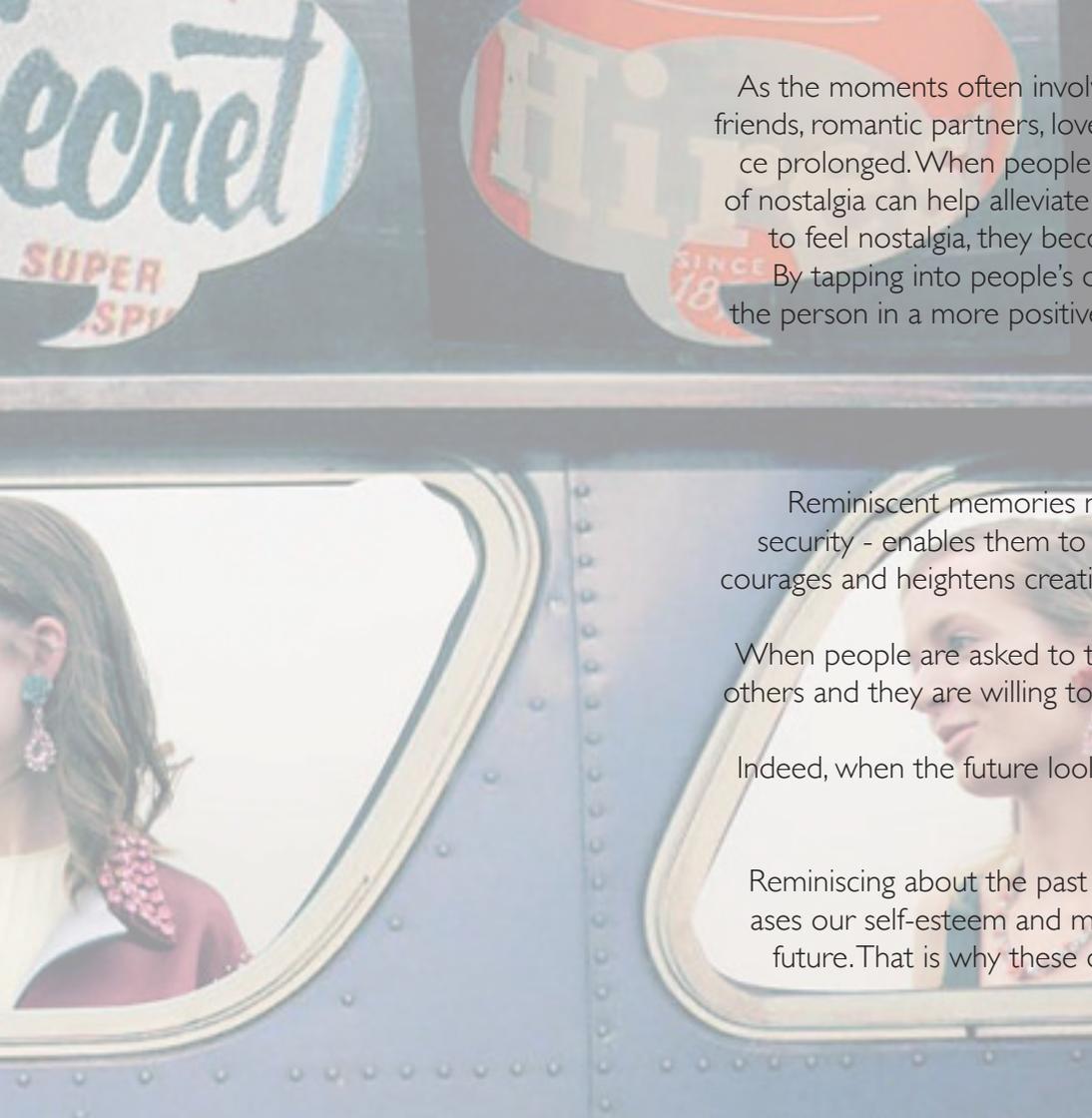
Facebook recently added a feature called "On this day". It is a new way to look back at old photos and other memories shared on Facebook by friends and yourself. It is a personal page where content from this date in the past is shown to you alone unless you decide to share it. It resurfaces old photos and posts in an attempt to remind you of good times gone by.

Several brands used these trends in their marketing strategies and advertising campaigns.

Multiple researchers demonstrate that nostalgia leads people to act and think differently. That is why it is greatly used in marketing strategies. The combination of two divergent concepts "then" and "now" are the key to success. The contrast between vintage and modern enriches the emotive and sentimental appeal to the audience.

By the unique experience of recalling a cherished event the client is facing a warm and fuzzy feeling that catapults him to a feel-good level..





As the moments often involve interactions between an individual and family members, friends, romantic partners, love and joy are strongly present and makes their reminiscence prolonged. When people feel down nostalgia can raise their spirits. Inducing feelings of nostalgia can help alleviate the negative effect of waiting - once consumers are made to feel nostalgia, they become more patient and feel that they're not waiting as long. By tapping into people's desire to feel a sense of belonging, meaning, security, it puts the person in a more positive mood. Really these experiences makes us feel a stronger sense of social connectedness with others.

Nostalgia directly stimulates creativity.

Reminiscent memories may give people a greater sense of belonging, meaning and security - enables them to be more open to future experiences, which ultimately encourages and heightens creativity. It helps people access more information in their brain, which provides more material for creativity. When people are asked to think about the past, they are more likely to give money to others and they are willing to pay more for products. This is why it is as well highly used in marketing and communication strategies. Indeed, when the future looks uncertain, indulging in nostalgia makes people feel more optimistic.

Reminiscing about the past helps us feel more socially connected, which in turn increases our self-esteem and makes us more hopeful about what will happen to us in the future. That is why these days we are especially speeding up nostalgia and creating a bigger and bigger appetite for it.



RETRO HYPE

As the world is moving faster and faster, the past seems farther away than it actually is. That is why we define the past as something that happened 30, 20 or even only 10 years ago.

Apparel has the power to evoke feelings and memories which is good branding at its core. A renaissance of a brand, retro styles and nostalgia can be very powerful.

2017 has seen a big comeback for the 1980s in all different sections of society. From art, fashion, culinary, technology - the retro

The 1980s are remembered as one of the most daring and questionable decades in fashion history. From shoulder pads and oversized blazers to ruffles and the doorknocker earrings - everything was big, loud, colourful. The 80s fashion has made its way to the 21st century. Most of the trends that have been resurfacing are toned-down versions of the originals.

The fanny pack peaked in the 80s and early 90s, popular with residents of old-age homes in Florida and teens who rollerbladed in head-to-toe neon.

The fanny pack has been vindicated. It has never been as popular among the masses as it is right now.

"Track is back": the famous velour track pants from Juicy Couture with "Juicy" imprinted across the ass collaborated with Urban Outfitters

The 1980s were unite a time for denim. The textile has since been present on the streets. Although 2017 was year full of customized denim jackets and trousers covered in airbrushed art, pins or patches.

Vetements worked with multiple cult and heritage brands of the moment like Dr Martens, Mackintosh, Carhartt and Champion. The old pieces and style are brought to a new level, reworked, combined with the current society and made cool again. What is noteworthy is that hip millennials in particular are embracing the retro sneakers from their parents or even grandparents generation.

Platforms, chokers, velvet dresses, oversized blazers have undergone a modern makeover in order to be in style for the fashion meute. Monochrome power suits, ruffled blouses, big sleeves and particularly bomber jackets have been adopted and reinterpreted.

Logomania- monograms were found on everything from handbags to shoes and underwear with a fervour not seen since the excess of the 80s. In the 80s logos were a symbol of aspiration, status and wealth- nowadays it is more about a sense of belonging, connectedness or making a wider cultural statement.

From Balmain's and Isabel Marant's giant shoulder pads, It-girl approved pegged pants and oversized silhouettes and geometric shapes that are featured at Saint Laurent for the SS2018 campaign to gold lamé dresses from Versace's last show- the fashion catwalks presented quite a few 1980s iconic styles. The gaming industry has seen a hype and cult following retro games. The more mainstream revaluation of older generations of games started in the

mid 1990s. It has year by year grown in the gamer community as a new trend, not just for the joy of rediscovering golden age classics from the mid 70s and 80s like Pac-Man, Super Mario or Dragon's Lair but also for the millennials who were born later to have to chance to play them. Even arcades that died out in the 90s are being resurrected.

In cinematography, several movies and series have had huge success that were inspired from the 1980s: Blade Runner 1949, Star Wars and Stranger Things with various references to the decade.

In the late 80s and early 90s there were headsets that you strapped to your face and stared into a single picture. That was probably the first attempt of virtual reality, booming in 2017 with the famous VR headsets.

The trend will still go strong in 2018, with a continuous shift to the 1990s.

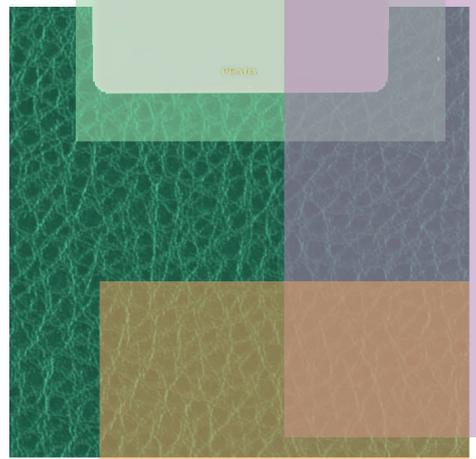


8 mm



“ONE SHOULD EITHER BE A WORK OF  
ART, OR WEAR A WORK OF ART.”

-O. WILDE



*feminine, collectible, elegant, feminine, collection, trend,  
 spring, women, soulful, trendy, unique, women, soulful, trendy, unique,  
 will, pretty, romantic, will, pretty, romantic, a  
 modern, summer, feminine, modern, summer, feminine, original  
 trend, flowers, pretty, trend, flowers, pretty, fashion, an  
 elegant, spring, women, unique, elegant, spring, women, unique, style,  
 soulful, modern, beauty, trendy, soulful, modern, beauty, trendy,  
 collection, modern, original, collection, modern, original,  
 modern, feminine, flowers, modern, feminine, flowers, elegant,  
 trendy, soulful, women, trendy, soulful, women, unique,  
 adorable, pretty, adorable, pretty, will,  
 summer, flowers, fashion, summer, flowers, fashion, style,  
 elegant, feminine, collection, elegant, feminine, collection,  
 spring, soulful, trendy, spring, soulful, trendy,  
 adorable, pretty, adorable, pretty,  
 modern, summer, a modern, summer, a  
 trendy, women, pretty, trendy, women, pretty,  
 elegant, women, elegant, women,  
 soulful, modern, soulful, modern*



Our product is combining the current trends we studied in each aspect. Videos, mundane objects and nostalgia. So what's better than an old camera?

We obviously do not take a random one, during our research we decided to take the one that more than others left a mark inside the heart of consumers, the Super 8 camera. We took the core design of the 1965 Kodak's camera and combined it with a modern and easy technology that recreates the old style of that first family films that everyone experience, everything in a fashion product, the bag. Among all the models and forms of bags on the market, we go for the clutch. This decision was dictated not only from the range of shapes and materials we can use in order to reproduce as faithful as possible the camera design, but even for its use and occasion. A clutch it's a bag that is worn during special occasions and formal events, all moments you probably want to conserve with you forever, that deserve a little special video memory. This type of bag is made to be hold in the hand, making it the extension of your arm, something that you have to carry always with you, exactly as it is you smartphone, thanks to this we can both stay true to the use (you have the control over it and decide when or when not to film) and feelings of holding a camera in our hand and to design.

The new clutch, will be able to record small videos from 2:00 to 2:30 minutes, will have a range of 5 hours and an internal memory of 4GB. The recorded videos will not be the classic high resolution videos that you can also do with your smartphone.

All the videos can then be sent to your device via Bluetooth connection or transferred to your computer via the USB double use cable, ready to be share!

The first difference are the lens, they will faithfully reproduce the small recordings made with the Super 8 camera of 1965. The second big difference is that you will have this nostalgic effect inside a 360-degree camera.



# THE CLUTCH

# 360-DEGREE

The 360-degree cameras are a news born to satisfy the always-changing-image market. If with a smartphone everyone has become a photographer and a video-maker, there is always someone who wants something more. Putting on YouTube, your own adventures and vlogs with a video across the board could make the difference.

Nowadays tech company are invest a lot in the development of this cameras and the result is a 360 degree hyper-realistic documentary and high definition photos, (average resolution is 12-15 Megapixels). These cameras frame surrounding spaces thanks to a simple small device equipped with latest-generation quadrangular lenses. Resistant, lightweight, waterproof, easy to use and connect to mobile devices, are all the technical characteristi-

cs of these new cameras 360 degrees. The images shot in different directions with the 360-degree cameras are then processed by special software that adapt the image depending on the device used: from the smartphone to the computer screen. The extreme easy way with which they are used and connected to the various mobile devices ensure a true professional performance. The results are immediately ready to be shared on social networks starting from YouTube.

Seeing a beautiful 360-degree picture is a unique experience, a video, then, if well done, offers even more, and as the broadcasters are experiencing 360-degree can give real added value to contents that today are rather "flat", and we refer for example to the news or to a documentary.

The real problem is being able to turn a photo or a video into something beautiful and well done: if you take a selfie or take a picture requires eye and instinct, a photo or a 360-degree video require more effort both artistic and technical. A 360-degree picture should be thought well: the photographer is necessarily an integral part of the scene and can not hide behind the lens as in other cases. If the photographer does not want to appear, he/she must get away a lot from the camera or hide himself/herself behind something, because nothing escapes the two eyes of the camera.

In any case, the younger audience can not wait to share everything on YouTube and become a protagonist.



# SUPER 8 CAMERA

People have been making home movies for decades, and during that time, the technology has changed a lot. Through awesome advancements and accessibility anyone with a phone can nowadays be an auteur, but it wasn't always that easy; that is, until the Super 8 film format came along.

The concept of making these homemade movies of everyday moments began in 1923. However, film formats during that time were still very expensive and not everyone had the opportunity to film their own home movies.

After years of development, Eastman Kodak was able to come up with the 8mm film format by splicing the 16mm film. Because of this, the 16mm films were the ones used by professional filmmakers while 8mm films were utilised by those who wanted to make home movies.

Eastman Kodak introduced Super 8 in April 1965 as an affordable equipment system for amateur 'home movie' use. Super 8 was seen as improving on the popular and economical amateur format double 8mm, also known as standard 8mm or regular 8mm, introduced in 1932.

In previous video cameras, the user had to thread their own film, protect it from light, spool it, store it carefully, and countless other tedious things. The Super 8 made all that obsolete with its compact cartridges and lightweight cameras.

A single cartridge held about 50 feet of film, which was enough to shoot a two and a half minute video. Since the cartridges were light-proof, the user didn't have to worry about the film getting spoiled by exposure, and playback was super simple.

Suddenly, a huge population could make movies of their own and share them with family and friends, with this making Super 8 home movies become part of the experience of being a kid and growing up.



There was only one problem about the original Super 8, it was strictly video, which meant that films were completely silent. It wasn't until around 1973 that Kodak added a magnetic strip to the cartridge that could record sound also.

In the late 1970s, Kodak introduced a longer, 13-minute 200-foot Super 8 cartridge that allowed filmmakers to shoot without changing the film as often. The longer form facilitated the use of Super 8 for those who are not professional filmmakers.

When digital video came along one would have expected Super 8mm's demise. But it is fortunately not the case.

Although some movies nowadays are shot digitally, there are still filmmakers who choose to shoot using Super 8. There are even film festivals dedicated to promoting Super 8 films. It seems that no matter how much technology advances, there are those who still wish to stick to their roots and shoot with film.

Why So?

THE QUALITY AND THE EXPERIENCE .

Enthusiasts go on about colour quality and faithfulness to skin tone, plus dynamic range that can do justice to the darkest and brightest of settings, not to speak of the indefinable edge of analogue grain.

Furthermore it's the better way to achieve a classic, home-shot style.

Shoot a film on Super 8mm and you'll look like a movie-maker, not a tourist. Because you're paying for the stock you use, you'll learn to become selective.

Steven Spielberg even made a movie in 2011 with the title Super 8 about a group of kids documenting their encounters with an alien by filming it with a Super 8 camera. The slightly blurred edges, grainy shots, and sepia tones give off a vintage vibe that's almost impossible to replicate.

## THE NOSTALGIA

Super8's aesthetic and appeal to the masses revolutionised the way that people made home movies. Its impact was so profound, that when you see a Super 8 film, you know it. Even in a world with iPhones and tablets, Super 8's familiar vibe and classic aesthetic make it a memory of the past that we still can't give up.

The nostalgia for the '80s is a fact: everything that belongs to that period has been mythologized and made fantastic with an incredible speed, if we cal-

culate that only thirty years have passed. Normally the recovery of an era would require much more, but in this case the nostalgia came even before the awareness that yes, since the 80s in effect have passed three decades and not one.

The new video-clutch brings back in time: recording grainy videos, with not really excellent sound quality and nuanced colors are all elements that have a decidedly retro flavor and will revive the fantastic moments of the past.

# THE NEW SUPER8

"THERE IS SOMETHING TACTILE ABOUT FILM THAT IS INHERENTLY HUMANE. I CAN'T THINK OF ANYTHING MORE FITTING FOR A MEDIUM WHOSE CURRENCY IS CHANNELING EMOTION INTO IMAGERY"

Rachel Morrison  
Cinematographer, Director

Kodak announced at the Consumer Electronic Show in Las Vegas that Kodak has launched the Kodak Super 8 Revival Initiative, to mark the 50th anniversary of Kodak's manufacturing of Super 8 film. Kodak unveiled the prototype for their new Super 8 camera that'll merge the vintage Super 8 machine's capabilities and functionality with digitally friendly modernisations, including USB cable and SD slots, and an integrated microphone.

Why has such an old object been released right now?

First of all, because of this nostalgic feel that is in the air.

Many of our happiest memories had tech-

nological brands lurking in the background. They were there for our first trip, our first day of school, our first music player, and so on. And while we mightn't realise it, that affinity doesn't go away easily. Lately a lot of brands starts using nostalgia in their brand strategy and products.

Kodak is essentially riding the nostalgia train, defining their release of the Super 8 camera an 'Analogue Renaissance.' Digital disruption seem to spell the end of the brand, but when they resurrected their 1971 logo and repositioned themselves around heritage and quality, they turned their struggle to remain relevant

on its head. By rediscovering their original purpose, Kodak have re-engaged a core audience like tribes of Hollywood filmmakers and photography buffs.

The nostalgic trend do not pop up alone in mysterious way, it's a trend that come back even thank to that target that Kodak wants to approach with the new Super 8 Camera, in fact Quentin Tarantino, Paul Thomas Anderson, and Christopher Nolan have been working hard to ensure that moviemaking remains at the very least a partially film-driven game, how? An example is the Tarantino's film "The Hateful Eight" made in "glorious 70mm Panavision."



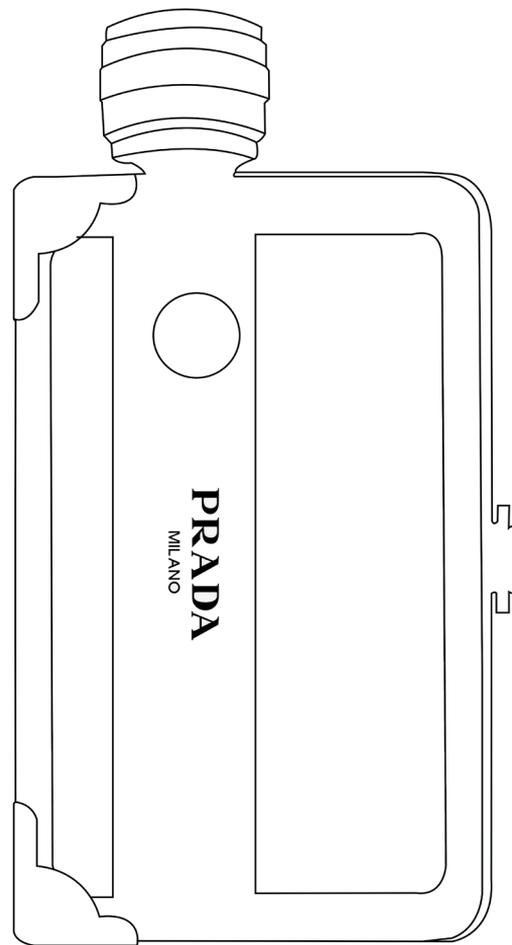
# DE SCRI PT ION

## CALF LEATHER

Leather is definitely an element of quality, and luxury, since ancient times. The most prestigious leather is that obtained from mammals: cattle, goats, sheep, lambs, buffaloes, donkeys, horses and so on. The calf leather it's the most valuable ones. In relation to their thickness and their weight they possess a remarkable fullness; the fibers are very thin but originate a very resistant, fibrous fabric; the resulting leather is soft, elastic and foldable. Their use is reserved for the production of greater value.

## VERDE PRADA

The historic Verde Prada deriving from the first Green Store of 1983 designed by the architect Roberto Baciocchi. The shop was characterized by a particular shade of light green that has distinguished from that date the network of Prada shops around the world.



Detachable Shoulder Strap  
Calfskin  
Satin lining  
Resin shell  
Tech parts  
Metal lettering logo  
One inside pocket  
Hardware  
d. 10 cm h. 15 cm w. 25 cm

Calf Leather	s/m € 70,00
Shell Resin	€ 30,00
Frame	€ 30,00
Removable Shoulder Strap	€ 10,00
Lining	l/m € 14,00
Hardware	€ 3,00
Closet	€ 10,00
Tech + Labour cost	€ 200,00
TOT PRODUCTION	€ 367,00
WHOLESALE MARKET PRICE (X3)	€ 1100,00
RETAIL PRICE (X3)	€ 3300,00

PRO  
DUCT  
ION  
COST



PRADA







The brand which was chosen for the purpose of is the Italian luxury brand Prada SpA mostly known as Prada. It belongs among the top 10 fashion luxury brands in the world. The Prada Group is one of the world's leaders in design, production and distribution of luxury handbags, small leather goods, footwear, ready to wear, accessories, eyewear and fragrances.

Prada is one of the most successful Italian fashion businesses with unique design aesthetics and provocative counter-mainstream spirit. It is also one of a few companies in the global luxury industry that have chosen to remain independent from mergers with multinational conglomerates, establishing and following its own strategy based on distinction and management coherence. The Prada case is an exemplary depiction of how global recognition of a luxury brand stems from a combination of a constant search for differentiation and shrewd business decisions ensuring efficiency, functionality, and resistance through time. Direct control over retail, well-delineated and uniform brand portfolio with quest for aesthetic and cultural relevance, transcendence of pure commerce to the world of art, technology, architecture, and focus on consumer dialogue through retail experience—all these elements help Prada become one of the most ambitious and trendsetting global luxury brands of modern days.

# H I S T O R Y





The roots of Prada date back to 1913, when founder Mario and his brother Martino Prada decided to start a Fashion House under the name "Fratelli Prada" in Milan. They opened a leather-goods shop in Milan's lavish Galleria Vittorio Emanuele II specializing in high-quality leather products and luxury items such as suitcases, trunks and travel bags. Luggage, handbags, beauty cases and a range of exquisite accessories, including walking sticks and umbrellas, were sold. The shop was from the beginning on known for its excellence in quality. They used only the finest craftsmanship and materials. The House delivered luxury, style and originality - attributes that would become synonymous with the Fashion House and the family name.

By 1919, Prada has become an official supplier to Italy's royal household and a favorite of the cultural elite. The same year, "Fratelli Prada" was appointed official supplier of Royal Savoirdi House, the Italian royal family. This entitled them to use the House of Savoy coat of arms and knotted-rope design in their logo. The logo is still used nowadays.

When Miuccia Prada, granddaughter of Mario Prada, joined the family business at the end of the 1970, the brand's situation was challenging: distribution was limited and highly localized, design appeared generic and unrecognizable, and the financial situation was not simple.

The family business was set on a path of dynamic growth when Miuccia Prada then joined forces with the entrepreneur Patrizio Bertelli. Since then Miuccia Prada is the creative soul of the company and her future husband focuses on the business side of things. The two together launched a new era for the business that can be traced through multiple trajectories. During the first decade of their collaboration, the company had to undergo two strategic hases: first, search for a differentiation and second, establish a growth platform. He has stood firmly by her side while she has devoted time to developing the brand's identity and direction. It was Bertelli who advised her to discontinue the English imports and to change their existing style of luggage.

In 1979, the first line of nylon bags and backpacks was launched, which eventually became the brand's first commercial triumph. One of the most iconic fashion items to date has been created in 1985: the nylon tote handbag. Miuccia created a new line of simple but modern bags; the fabric used is a new one, the Pocono, a patented nylon with a silk effect. The black backpack has an extraordinary success and becomes a cult object, an international bestseller. It created a great buzz that strengthened the brand.

Miuccia Prada has elevated the status of this nylon fabric from industrial to luxurious.

Prada ready-to-wear was launched in 1988, when Miuccia Prada held a showroom presentation in Milan of "uniforms for the slightly disenfranchised". The Prada style is therefore affirmed at international level: minimalist, neutral colors, high quality fabrics, pleated skirts, intellectual-chic and cerebral sensuality.

In 1992, the first full menswear collection was launched which included footwear and accessories. In the same year, MiuMiu was born, a sister brand to Prada dedicated to a younger audience and therefore lower prices.

The evolution of the women's and men's collections, and the advertisement campaigns and fashion shows are nurtured and challenged by Prada's myriad initiatives in fields such as art, architecture and film. For example, Prada Milano Arte was established in 1993. They were constantly searching for new perspectives and a way to fuel the aesthetic and cultural journey of Prada while adding new dimension to its legacy.





Today, Prada has evolved from its origins as an intimate family business to a global fashion brand. The Fashion House has seen a broad development and expansion in products: eyewear, fragrances, technological devices...

Beyond fashion, but in keeping with its creative ethos, the label has expanded into areas through ventures such as its non-profit making arts organization, the Fondazione Prada, and its America's Cup Challenge Luna Rossa sailing team. In 2014, Prada acquired a major share of historic pastry shop Marchesi 1824 Milan and reopened its famous pastry shop adding a signature pale green color to the interior design. A clear sign to protect its cultural "brand myth" of connection to distinct Milanese culture of doing business and fashion.

Prada has become a recognized symbol of elegance, the very essence of Fashion. It differentiates itself by timeless originality it is easy for international target group who expect and appreciate craftsmanship to identify the style and recognize the brand.

The luxury products that PRADA produce, give the consumers the satisfaction of not only owning expensive items but also some added intangible benefits, which create interesting psychological value, which inspired and persuade us to choose this brand in particular.





# FONDA ZIO NE

Fondazione Prada is an organization conceived by Miuccia Prada and Patrizio Bertelli as a 'kind of observation post from which we monitor meaningful ideas in contemporary life'. Their objective was to provide patronage and showcase the work of contemporary artists. Building on that mission, Fondazione Prada staged 24 solo shows in Milan from 1993 through 2010 from artists such as David Smith, Walter De Maria, Michael Heizer and Steve McQueen as well as other cultural activities such as film festivals, philosophy symposia, architecture and design events. Some of these events have received international acclaim like Carsten Höller's 'Double Club' in London.

In 2011 the foundation inaugurated an exhibition venue which is a eighteenth century palazzo on the Grand Canal in Venice, Ca' Corner della Regina. The exhibitions and architectural projects of Fondazione Prada are chronicled through an ambitious publishing programme which includes a variety of books ranging from historical surveys to artist' projects.



# MARIO PRADA

Mario Prada was born in Milan and died in 1958. He is the founder and original designer of the fashion label Prada. He sought out rare and luxurious materials from every corner of the world - fine leather, ivory, silver, tortoiseshell. He gained a reputation for his unerring, keen eye and exquisite taste. His shop was a treasure trove of precious objects and artifacts of every description. Fratelli Prada under Mario Prada created the classic, iconic Prada walrus leather case and imported steamer trunks from England.

He did not believe that women should have a role in business, and so he prevented female family members from entering into his company. As his son did not have any interest in the business, his daughter Luisa Prada took the helm of Prada as his successor for the following 20 years after his death.



# MIUC CIA PRADA

Miuccia Prada, the daughter of Luisa Prada was born in 1949 under Maria Bianchi and changed her name in the 1980s after being adopted by an aunt to Miuccia Prada.

She firstly had no apparent interest in taking over the family business. Instead, she dedicated her young adulthood to leftist political movements, five years training as a mime artist at the Piccolo Teatro di Milano, being a fierce feminist and getting a PhD in political science from the University of Milan.

Miuccia Prada did not study design, pattern cutting or fashion, nor did she go to art or business school. However, she joined the company in 1970 eventually taking over for her mother in 1978 as head designer.

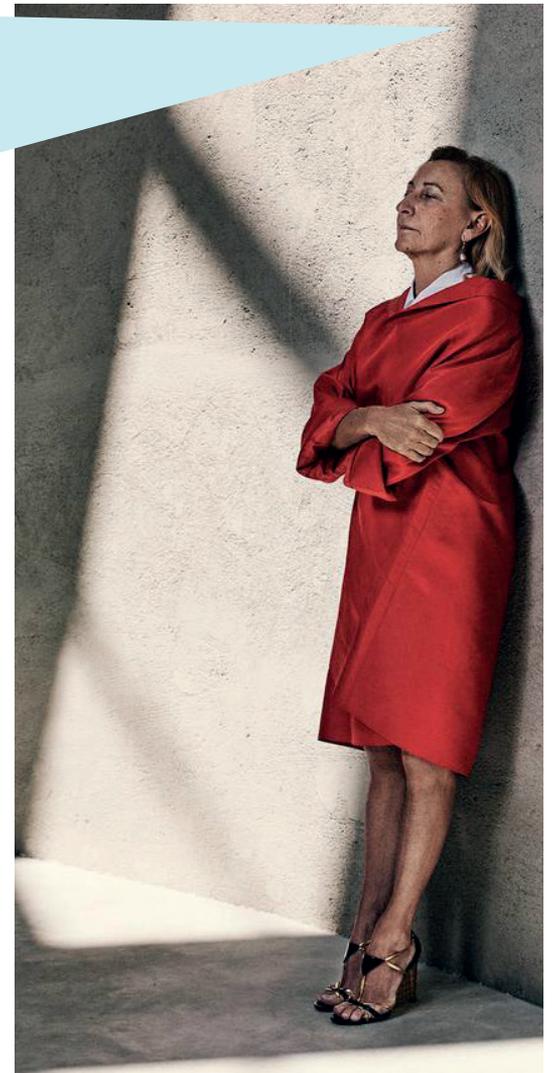
Her vision and creativity have eventually created Prada that is known today. Her spirit and unmistakable sense of style have proved central to the reinvention of the Fratelli Prada business, taking it from a small family venture to one of the leading and most influential houses in the world of Haute Couture. She unveiled a series of black nylon handbags and backpacks with understated labelling who turned into iconic and sellout items. She later on founded Prada's subsidiary brand MiuMiu. In 1993, Miuccia Prada was honoured with the Council of Fashion Designers of America International Award.

Her approach to design is a process whereby she surrounds herself with experts who can interpret her visionary ideas and bring them to life.

In 2014, she was listed the 75th most powerful woman in the world by Forbes and therefore recognized as a businesswoman. She is not only a designer but has created a conglomerate called Prada Group. The company acquired Jil Sander, Helmut Lang and shoemaker Church&Co since she took over. Nowadays they acquire MiuMiu, CarShoe, Church's and Marchesi.

Miuccia Prada has helped develop Prada to become one of the world most influential and significant fashion houses. She takes a narrative approach to designing blending her work with ideas taken from her everyday experiences.

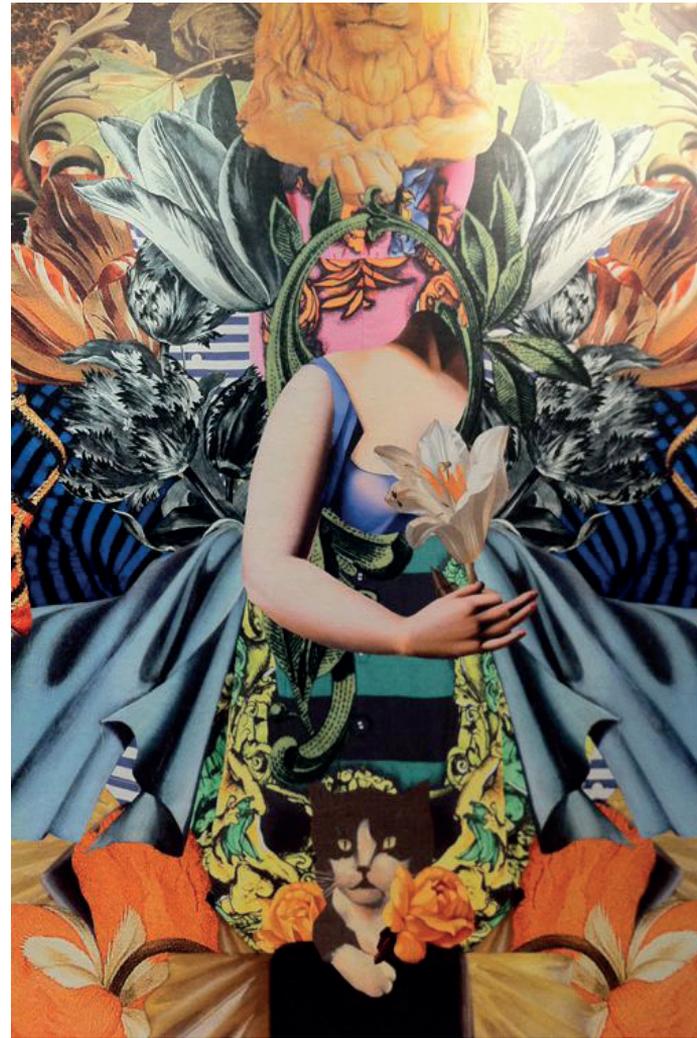
Together with Patrizio Bertelli, her husband and work partner, they have created a brand that not only anticipates but drives fashion. Miuccia Prada is known as one of fashion's great intellectuals, one of fashion's out-there thinkers that challenges the conventional notions and norms. She desires to investigate, to analyse and comment through her creative process.





Prada is very famous for its idea of "inward luxury", meaning they don't use very flashy logos on their merchandise; Prada's understated type of luxury is meant to be recognized only by those who are "in the know." The most you will usually see as far as designer labeling goes is the famous upside down triangle logo. Prada opted for a simplicity and utilitarianism in its product design, logo and communication. Innovation and uncompromised quality have historically driven brand success for Prada. These factors continue to be invaluable assets as customer's awareness increases together with their quest for excellence.

# IDENTITY





PAST

PRESENT

FUTURE



Prada enjoys the luxury of a long-standing and resilient brand, rooted in a history of sophistication and elegance. The Fashion House has been a sophisticated interpreter of its times and a forerunner of style and trends. They reinvented the concept of status luggage. Prada represents the best of Italian culture, history and tradition, sophisticated style and uncompromising quality. As one of the most innovative fashion brands it is capable of re-defining "the norm" and setting new trends.

A radical break from tradition comes with modernity. For Prada, it has always been a matter of maintaining tension between modernity and history - high and low, profundity and cliché. Miuccia Prada understands the value of quality and lays great importance on the historic artisan mastery which is integral with the company. Many of the techniques used for the elaboration of the collections are ancient and still require long hours of close work, rarefied skill and endless patience. Others are contemporary industrial processes repurposed to produce surprisingly luxurious results. In both ways the brand preserves the excellence of the manufacturing know-how.

Miuccia Prada often revisits previous eras as influences for her collections in order to create a modern version of it. Traditional beauty and craftsmanship are analysed, interrogated, inverted and subverted. A certain continentalism is used as inspiration for their collections. European history, British heritage and Any Prada collection is a finely woven web of reference and allusion. The designs always reward reflection, the brand is known for its depth in creation and production. Prada is deeply original with their many visual and cultural references and no particular muse. Prada tends to return to the same themes, less as inspiration than as deeply resonant sources of drama, romance and personal obsession.

# NOSTALGIA

'It's all about wanting to go forward but still having to deal with nostalgia'.

The phenomenon of nostalgia has been a topic that preoccupies Miuccia Prada along her journey. She once said 'Nostalgia is a very complicated subject for me. I am attracted by nostalgia but I refuse it intellectually'. People should not only buy the products because of its name and reputation but reveal feelings and stories. Those two factors are best revealed by the use of nostalgia.

Many collections refer to the history of Prada itself or generally past decades. Retro trenchcoats, feathered cuffs, brightly coloured patterns are hinting at the 1960s and 70s. Prada's Resort Spring/Summer 2016 campaign embodies the attitude and individuality of the 1980s.

There is a touch of nostalgia through the multiple references to the past in each collection.

Autumn/Winter 2018 menswear show hunted the logo for the discontinued line Prada Sport, a tech sportswear sub-label that was much loved in the late 1980s and 1990s. Did this collection mark its return? Prada might have gotten nostalgic and needs to revive happy and joyful moments from a prior time. The show has generally riffled through various elements from Prada's past. From black nylon, archival prints and crumpled, old-style fabrics - all elements have been reworked and presented innovatively new.



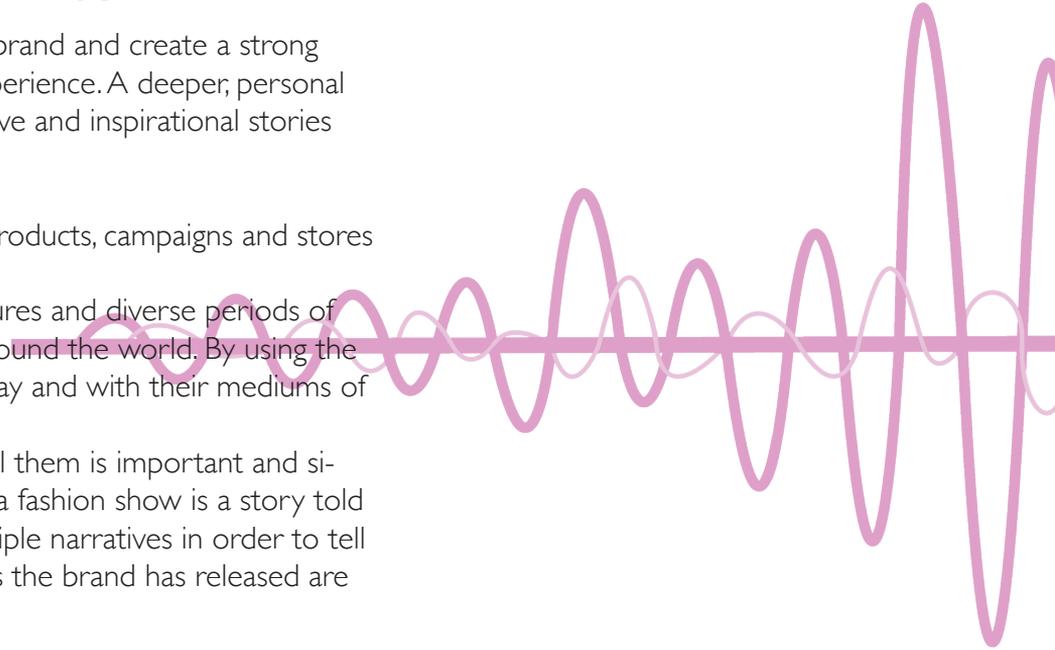
# STORYTELLING

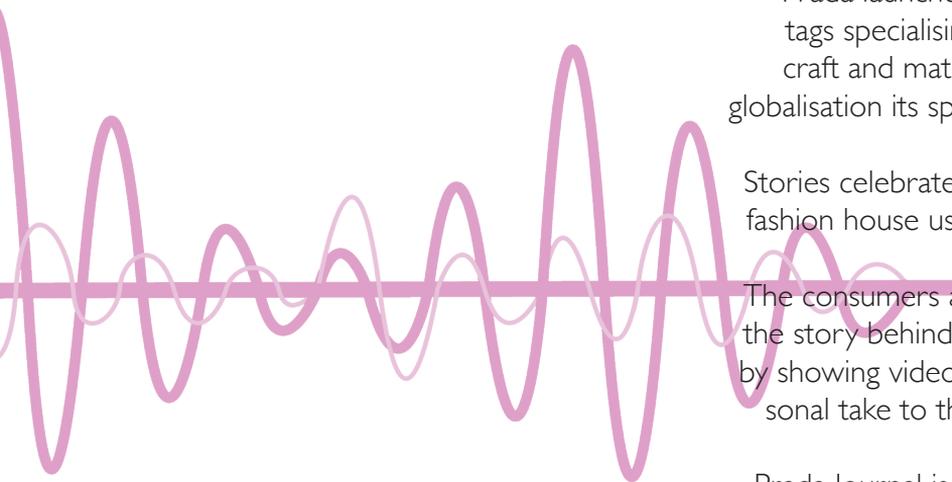
Storytelling is one of the most powerful ways to refresh the brand and create a strong identity. The audience is taken on a journey they yearn to experience. A deeper, personal connection with the brand is in take through authentic, creative and inspirational stories from the company.

Prada's strategies are concentrated around storytelling. The products, campaigns and stores all invite you to listen to their story and even take part of it.

By working with references to historical events, different cultures and diverse periods of time, Prada is working with telling different stories from all around the world. By using the past and Prada's archives, they retell the story in their own way and with their mediums of choice.

If storytelling is the root of all communication, the way we tell them is important and significant. A collection is a show told in an materialistic space, a fashion show is a story told in an architectural space. The advertising campaigns use multiple narratives in order to tell their story in a natural and interesting way. The diverse videos the brand has released are based on emotional events and a captivating plot.





Prada launched a capsule collection in 2010 called 'Made in..' which depicts labelling tags specialising the country of issue and inspiration in order to highlight traditional craft and materials. Miuccia Prada questions the epitome of 'Made in Italy' and gives globalisation its space. The brand is focusing on artisanal talents all over the world, from Peru, India, China, Scotland...

Stories celebrate our culture, and stories are a testament to the lives we have led. The fashion house uses the traditional and historical garments from the country to tell the story of the country of issue in order to inform people.

The consumers are interested to know the story behind their products and garments, the story behind what they buy. Storytelling is the critical component of the collection by showing videos and giving informations about the artisans, their conditions and personal take to the collection. It creates a bond between the artisan and the customer.

Prada Journal is a place for new stories. The brand launched a literary contest in cooperation with Giangiacomo Feltrinelli Editore and Luxottica. They created a platform to curiosity to explore innovative languages by means of forms of expression leading to the written word. The Prada Journal is a window of our world and all it stories it contains.

# ART



Prada has come to stand for a strong involvement in, and promotion of, contemporary and avant-garde art. One of the most powerful strategies embodied by the Prada brand is uniting the worlds of fashion and contemporary art. Thanks to the designers' genuine interest and active participation in the global visual art scene, Prada is seen as one of the most active companies in the field of art.

Following their passion for art, Miuccia Prada and Patrizio Bertelli set up a non-profit foundation called Prada Milano Arte in 1993. It was located in an old industrial building that would provide a space for exhibitions of exciting contemporary sculpture. The first artists to show were Eliseo Mattiacci, David Smith and Nino Franchina.

In 1995 the Foundation was restructured and renamed Fondazione Prada through the collaboration with curator and art critic Germano Celant. Its cultural offer expanded to include projects involving photography, art, cinema, design and architecture. Fondazione Prada has supported diverse artists from around the world: Michael Heizer, Dan Flavin, Marc Quinn and Steve McQueen upon many others. Over the years, it has grown and developed, hosting major exhibitions and projects of contemporary art. In 2008, The OMA, Office of Metropolitan Architecture, has commissioned to create a permanent home for Prada's and Bertelli's art in an early industrial site south of Milan.

Through the launch and international success of the movie "The Devil wears Prada" first published in 2003 and then made into a movie in 2006, the brand captured the attention of literary and cinematic audiences. In the music industry, urban artists particularly rap and hip-hop stars not only started to wear Prada clothes but they also began to mention, "label drop" in their lyrics as a means of depicting success and status. Among them were Jay-Z with "Girl's Best Friend" in 1999 and Fergie with "Labels or Love" in 2008. Numerous films, including short and animated films and commercials, were made thanks to the collaboration of Fondazione Prada with the world of cinema.

In 2010, Miuccia Prada debuted as an arts director for an opera presentation of Verdi's *Attila* at the Metropolitan Museum of New York. In 2013, she collaborated with the famous costume designer Catherine Martin for "The Great Gatsby" movie.

The foundation also originated the concept and construction of the Prada Epicenters, a series of extraordinary buildings that transcended the traditional use of a store and doubled up the exhibition space. Prada plays as well with artists when it comes to their stores. Multiple partnerships are established with well-known architects from around the world who design and build their spaces such as Rem Koolhaas.

The way that Prada Epicenters are used, is reminiscent of a contemporary art gallery. There are interactive, changeable features such as its northern wall that connects Broadway and Mercer Street which becomes a regularly updated mural of Prada wallpaper. Prada in-store art installations like sculptures are well known.

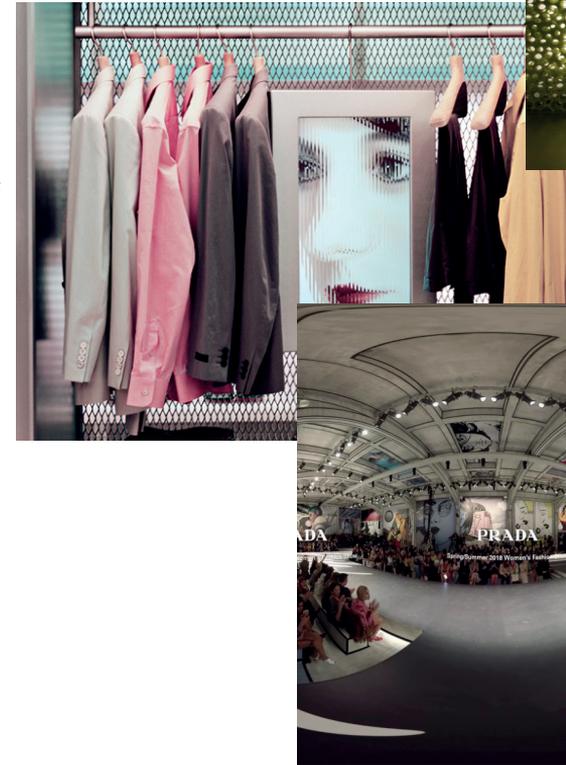
Prada uses art, architecture, cinema, culture projects to express the brand's core values of creativity, counter-stream sense of style and temporal and disciplinary connectivity. The brand successfully accomplishes a link between arts and the brand, strategic use of technology to establish consumer-brand connection, and invests into innovative and audacious architectural projects such as Prada Epicenters. Although it is important to note that fashion and art are kept very separate in the Prada empire, there is a strong common denominator to connect them. A almost symbiotic relationship is created between the two factors by Miuccia Prada herself.



# INNOVATION

Prada is very well known for their investments in technological innovations on several levels.

The retail experiences are filled with interactive technological installations and devices. There are many in-store screens that show the brand's fashion shows, products and campaigns. Among the groundbreaking technology in the Prada Epicentres are glass doors in the changing rooms that become opaque at the simple touch of a button, '#magic mirrors', allowing customers to view themselves moving in slow motion from all the angles and a state-of-the-art wireless device enabling staff to access customer data and vast amounts of product information, including sketches and catwalk video-clips. Prada created a retail experience with innovative dressing rooms in which the customer is once again active, part of the shopping experience being able to consult the inventory, control the dressing area's lighting, place orders and ask questions about the products. In order to better the relationship with their customer, the brand introduced electronic tags used for an evolved Customer Relationship Management that replace the bar codes inserted into every Prada labels permanently. As an interface between the brand and the customer who can use the technology to search more information about the product by interacting directly with the staff or from home via the brand's website, Prada has released a system of radio-frequency identification. This technology is directly related to Prada Customer Cards for loyal customers.





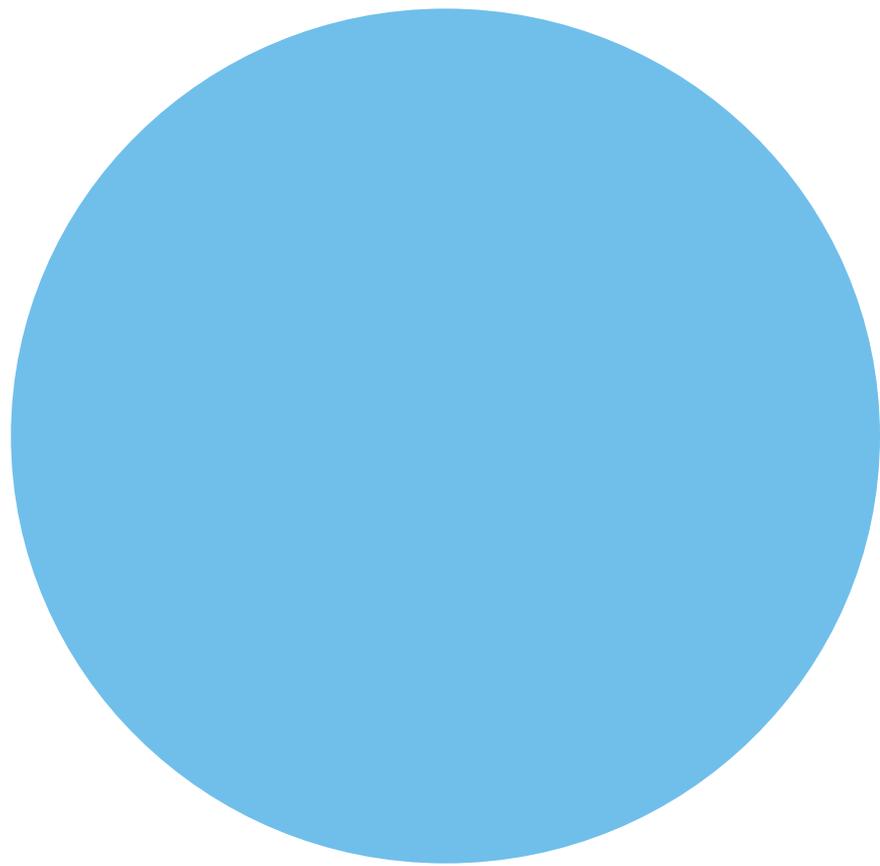
irectly seek the Prada website or even choose between a number of different kinds of channels to get an insight into their fashion shows, backstage situations or home videos for instance. Prada launched an interactive Kiosk specialised for their skin care products where though self-service machines you were able to choose and specify your needs in order to get a personalised list of products that you can use.



Innovation is clearly applied in their communication of the brand's strong identity. Prada has prioritised projects which strengthen awareness and convey the brand's DNA, vision and history. The Prada exhibition invites immersive visitors in an aesthetic history of the brand, Iconoclasts presents interpretations of Prada collections by celebrated costume designers.

Technological innovations have been introduced in their products and style. Under conceptual condition only, Prada has designed a wearable computer, shoe phone and Prada laptop. Although, in 2007 Prada worked in collaboration with LG to design and actually launched a touch screen phone. The brand contributed to the evolution of touchscreen mobile devices, the LG Prada touch screen technology was among the first to enter the market, the same year as the iPhone.

Apparel like a raincoat that was transparent until it became wet, at which point it turned opaque.



# SEXUALITY

Prada works with the tension between male and female, exploring sexism and sexuality. The brand eschews conventional ideals of beauty and sexuality, and sets a platform for conversations of the sexes.

Miuccia Prada has been an outspoken feminist since the 1960s.

She questions seduction for women and whether society or nature is to blame for the importance we place on a woman being sexually attractive throughout her creative process. Prada channeled the inquiry into complex designs loaded with seductive tools and references to different views of femininity. The collections often show pieces expressing the decades-worth of women's internal conflicts about being strong feminists and physically desirable at the same time.

Prada has probed and toyed with the dichotomies of masculine and feminine, hard and soft, audacious and acquiescent. These power may start with the appropriation of classic men's styles translated to womenswear.

Femascularity is how the process of Prada can be described of. Masculine is reframed as feminine.

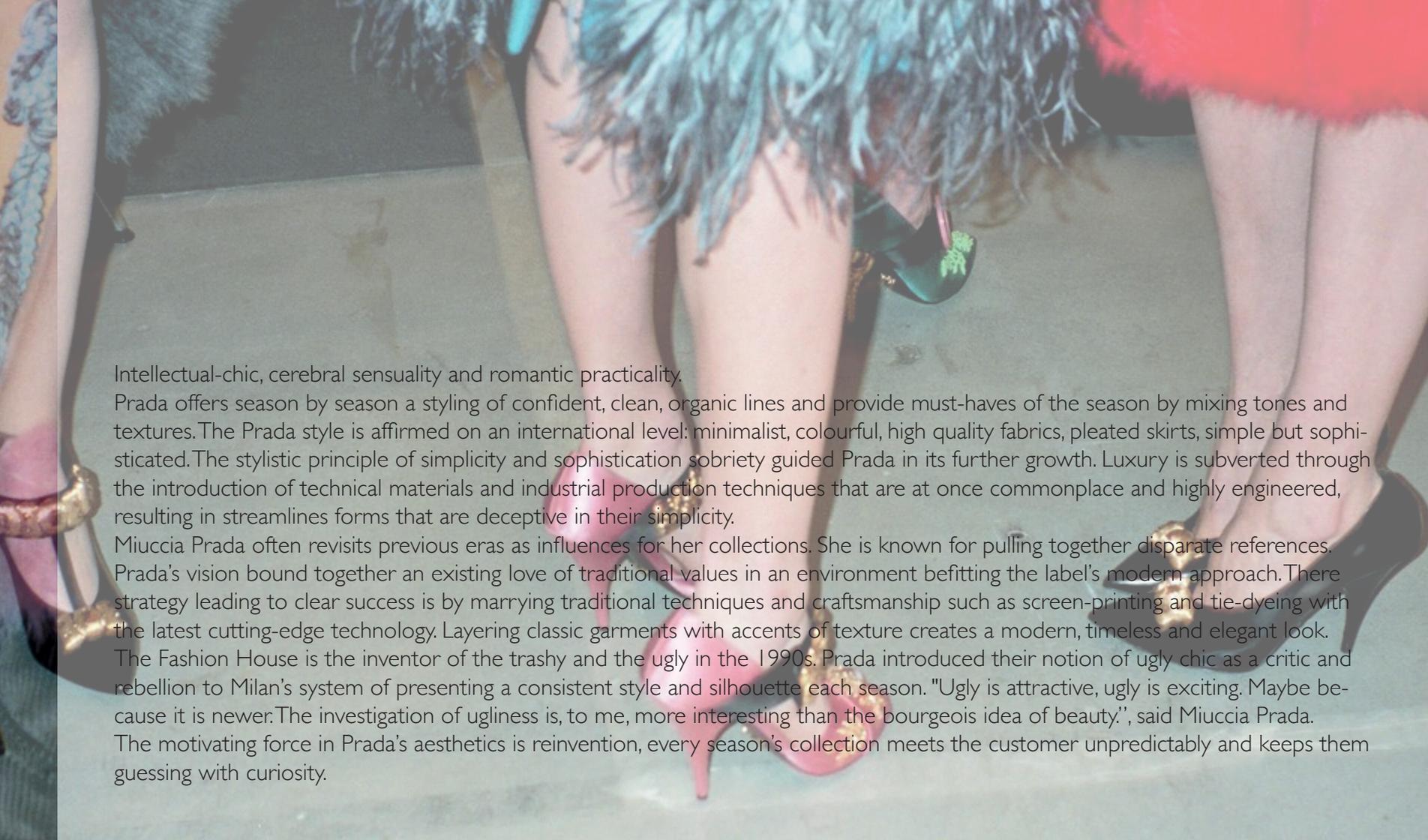
This blurring of the sexes thwarts expectations and engenders new questions.

Prada brand's distinctive originality is built on its unique approach to style, craftsmanship and constant innovation in materials and designs. As it unceasingly exert creativity in the development of fashionable designers, sophisticated fabrics and innovative production techniques are part of the brands DNA.

Prada's avant-garde creativity is expressed through the merchandise from leather goods to ready to wear clothing, supported by group's art-related strategies and technological innovation, as well as embodied in retail locations, reaching its maximum expression in the concept of Prada Epicenters.

STY  
LE





Intellectual-chic, cerebral sensuality and romantic practicality.

Prada offers season by season a styling of confident, clean, organic lines and provide must-haves of the season by mixing tones and textures. The Prada style is affirmed on an international level: minimalist, colourful, high quality fabrics, pleated skirts, simple but sophisticated. The stylistic principle of simplicity and sophistication sobriety guided Prada in its further growth. Luxury is subverted through the introduction of technical materials and industrial production techniques that are at once commonplace and highly engineered, resulting in streamlines forms that are deceptive in their simplicity.

Miuccia Prada often revisits previous eras as influences for her collections. She is known for pulling together disparate references.

Prada's vision bound together an existing love of traditional values in an environment befitting the label's modern approach. There strategy leading to clear success is by marrying traditional techniques and craftsmanship such as screen-printing and tie-dyeing with the latest cutting-edge technology. Layering classic garments with accents of texture creates a modern, timeless and elegant look.

The Fashion House is the inventor of the trashy and the ugly in the 1990s. Prada introduced their notion of ugly chic as a critic and rebellion to Milan's system of presenting a consistent style and silhouette each season. "Ugly is attractive, ugly is exciting. Maybe because it is newer. The investigation of ugliness is, to me, more interesting than the bourgeois idea of beauty.", said Miuccia Prada.

The motivating force in Prada's aesthetics is reinvention, every season's collection meets the customer unpredictably and keeps them guessing with curiosity.

MIN  
IMAL  
ISM

In the new millennium, fashion began to draw on past references and the first decade of the twenty-first century saw a return to femininity and ladylike elegance. Prada was a key player in this shift in aesthetics. The House reinvented themselves to ensure their position in the market: they created an ever-changing modern and classic image that was to become its blueprint and embodied a no-fuss functional identity.

The clothes are sexy and confident, but in a sophisticated and almost demure manner. Fashion reinvents itself constantly, just like art, reacting against previous trends and drawing on socioeconomic influences. After the 1980s - a time of excess bursting with shoulder pads, neon colours, loud logos, Miuccia designs expressed a desire for simplicity which was shared by designers such as Helmut Lang and Jil Sanders. Initially, her minimalist, clean lines received mixed response because they contradicted the big shapes and power dressing ethos of the 1980s fashion, but a shift in aesthetics was taking place and within just a few seasons her unique look had become synonymous with chic.

The new minimalism became Prada's trademark look. From the start, Prada's focus has been firmly on simplicity and clean lines to create beautiful yet wearable clothes. Luxury and perfection coupled with a new avant-garde vision of the future found its expression in Prada's form of minimalism and was to become the brand's DNA.

Prada's fluid lines and contemporary shapes provided a template that allowed Miuccia to work conceptually, giving her room to experiment with textures, fabrics, prints and colours. The simplicity of their designs allows for interesting textures and colour combinations. There was always a subtle, experimental twist.

# COLOURS



Whimsy and playfulness triumph over banality and the safety of minimalism in bold statements that push the boundaries of embellishments, making ideas available and accessible in their most potent forms. The purity of minimalism gave space to Prada's decadence of decoration in terms of colours, prints and textures. The label's quirky use of prints and colours has been ongoing since Miuccia Prada launched her first ready-to-wear collections. From the jolt of shocking pink Miuccia Prada deployed in her first ready-to-wear collection "as an assertive symbol of fe-

mininity" in 1988, Prada womenswear has spanned the breadth and depth of the chromatic spectrum while continuing to explode the infinite possibilities of black and white. The colour combinations were often unusual. Even when the collections are kept fairly monochrome they usually contain dashes of unexpected colour. Cobalt, cherry, and kelly green appear at their most saturate while pastels are frequently layered for a sweetness that can wear to the sickly.

One signature palette is borrowed from upholstery of the mid twentieth century, an era coloured by tones of pea soup, avocado, chartreuse and safety orange, while another delights in the nuances of crimson, burgundy, and variations on violet. A recurring combination is that of blue and brown. Mustard yellow, olive green and powder blue were central to the Spring/summer 1996 retro colour palette, which became known as the "Formica print" collection due to its references to the 1960s kitchen vinyl patterns.



# PRINTS

The choice of prints and figurations were closely linked to the narrative running through each collection. Prada's penchant for art would also influence the brand's fashion collections, which often featured illustrations, Pop and Op Art imagery. In Spring/Summer 2000 the iconic print of lips and lipsticks added a hint of Pop art to an otherwise classic look.

Prada uses print as an overt form of representation: a game of references and illusion.

Flowers regularly bloom on Prada's apparel, accessories and footwear.

The iconic shoe from the Fall/Winter 1996 collection went on to breed gardens of leather rosettes, lacquered deco blossoms, autumnal leaves and Japonaiserie daisies that colonised futuristic geta sandals.

Across seasons and years, Prada continues to return to and elaborate upon a series of classic handbags styles in rich neutral tones. The creative variations follow the rhythm of the seasonal collections while never entirely breaking with the past.

The duality and parallelism that characterises Prada's approach to fashion is particularly apparent in its handbags. Shapes, colours, textures and prints are selected to express and indulge personal obsessions as part of an ongoing exploration of how women can be simultaneously powerful and feminine.

Prada's unusual colour combinations, interesting textures used out of context, uncomfortable or unusual themes, are all elements that provoke a reaction and make us question our perception to aesthetic.

# MATERIALS

The constant quest for excellence materializes in a careful and delicate selection process of top quality raw materials and suppliers, who ensure the highest standards and complete adherence to Prada's ethics.

Texture is also used in an exploratory way and as a means of expression. High-twist nylon yarns normally employed in woven technical garments are utilized to create knitwear. Textures such as perforated leather, ostrich skin or high polish with matt finishes are used and mixed together.

Some of the materials used may have been modern, but the manufacturing process remained traditional.



## NYLON INNOVATIVE PECONE

Miuccia Prada became acquainted with the material at young age. Her grandfather, Mario Prada, used it as a protective covering for the steamer trunks he sold. The utilitarian material became a medium for experimentation in the mid 1980s when Prada began reimagining traditional handbag forms in nylon. By pleating, folding, weaving, ornamenting she united the old and the new, the humble and the exquisite. Using the industrial fabric in a luxurious context was a challenge because nobody at the time was using it, and this made it more expensive to work with than leather. Miuccia Prada has elevated the status of this nylon fabric from industrial to luxurious.

## SPAZZOLATO LEATHER

Miuccia Prada became acquainted with the material at young age. It gives a strikingly modern look to even the most historical style. The high-shine material, made by hand applying layers of rich wax to carefully selected calfskin, has a way of reducing complex, structures silhouettes to their formal essence, putting the focus on pure shapes and gleaming surfaces.



## RARE MATERIALS

Prada knows an enduring influence in the animal world. Animality is highly present in its style and choice of prints and textiles. Prada's beastly allusions often take the form of prominence: a flourish of feathers extending from the back of the neck or a dress made scaly with reptilian paillettes. Animal prints and fur are reinvented and referenced season by season. For every irresistible python coat is a dress in shaggy faux fur and plush pieces that juxtapose natural hides and candy colours: a sartorial survival of the fittest.

## LACE

In Autumn/Winter 2008, Miuccia Prada repurposed the use of lace in a collection that almost created a trend overnight. Black, brown, grey, ochre, gold lace was not used as casual embellishment but as the main fabric for dresses, shirts, skirts and even handbags. Never before had lace been seen in this light, away from its purely traditional decorative associations. Defying tradition, lace was used in the Autumn/Winter 1998 collection to create complete garments and accessories rather than to embellish. The colours used were unusual for this type of fabric.



# ICONIC PRODUCTS



Since 1913, Prada has been synonymous with cutting-edge style. Its intellectual universe combines concept, structure and image through codes that go beyond trends. Its fashion transcends products, translating conceptuality into a universe that has become a benchmark to those who dare to challenge conventions focusing on experimentation. Unfettered from conceptual limitations and from the strict commitment to stylistic cohesion, the aesthetic codes of the brand have influenced generations of creative minds through manifestos of cultural emancipation that embrace the broadest aspects of life. Prada's fashion transcends products bringing ideas and ideals to life through its iconic products which become tools of confident self-expression.

The following products have been around for a long time. They've become an iconic and ingrained part of Prada and our culture. That is to say, the fascinating stories behind their creation deserve to be told.

# APPLIQUÉ MARY JANE

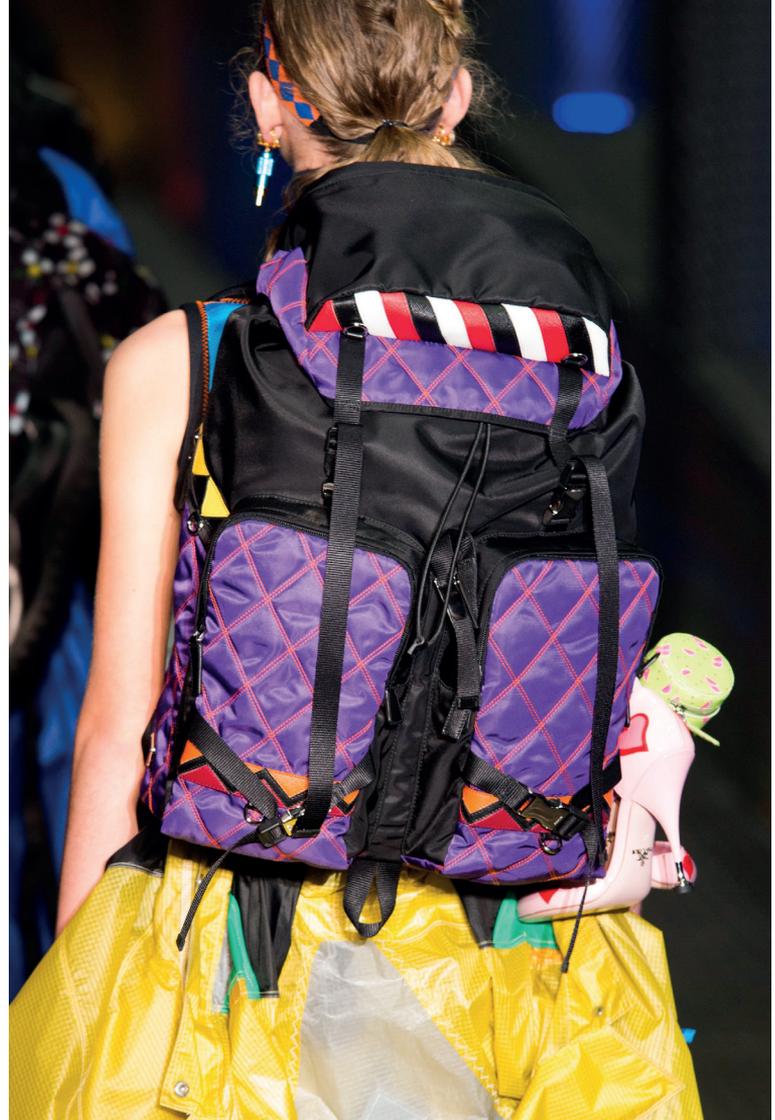
At the beginning of the twentieth century, the Anglo-Saxon name Mary Jane acquires a new meaning to indicate a precise model of round toe shoe with single strap on the instep or ankle, made of black patent leather with very low heel and worn by little girls, usually with white socks. The choice of the name derives from Mary Jane, the sister of Buster Brown, the main character of the comic book created by Richard Outcault in 1902. This closed toe, low-cut shoe with a strap that runs across the bridge of the foot, becomes a Prada classic. It has been revamped and reincarnated by the brand. With dainty, topping-like designs, the use of lace, pearls and even diamonds ensured that they stole the limelight. Appliqué Mary Jane, an overnight sensation, retain plenty of Prada's DNA that it became one of its most iconic products.



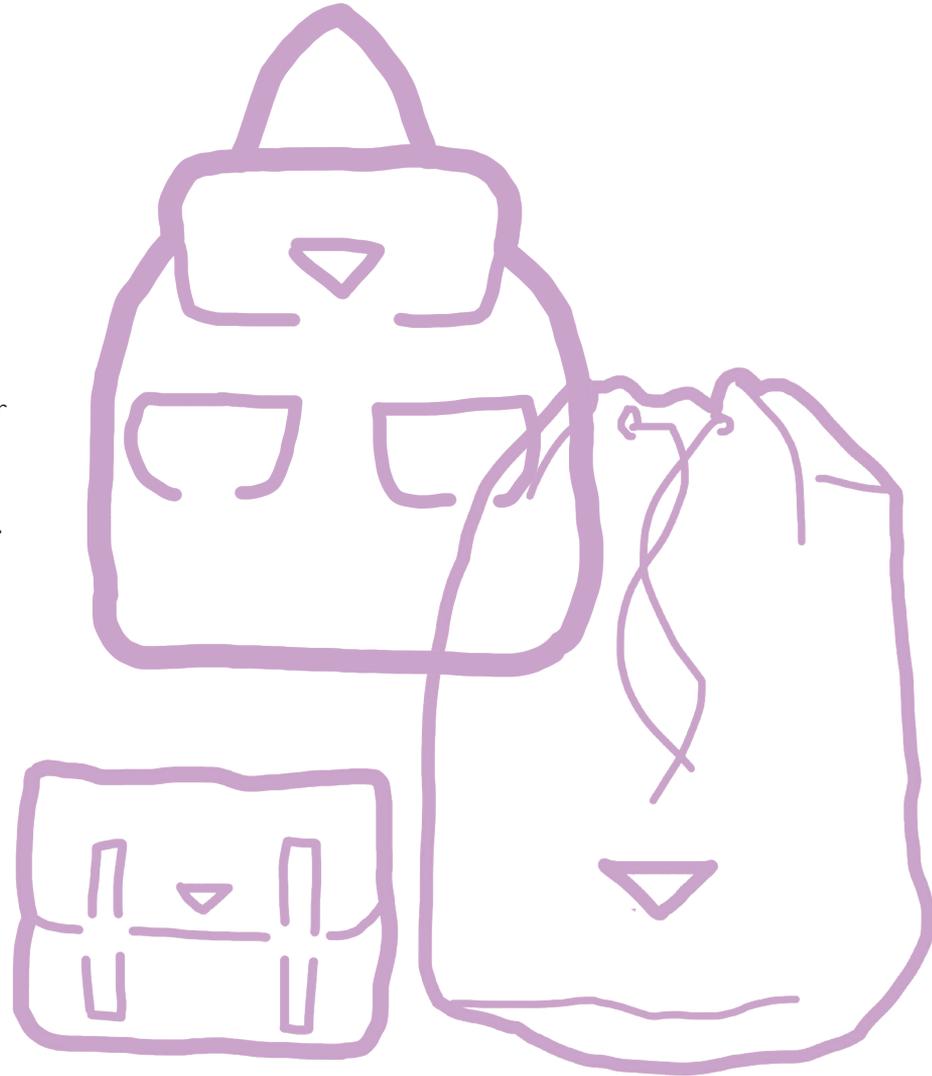
# PRADA VELA

In the 1980s, a number of established, luxury, handcrafted travel good companies - Hermes, Louis Vuitton, Gucci and Prada - began to diversify and break into new ground with a focus on accessories, which created a platform for later fashion collections. Prada took the brave move to also transform its image, adding a unique utilitarian and urban dimension to the long-established brand. This gave way to a new aesthetic of contrasting fabrics, textures and clean lines, which became very much of the label's signature and design identity. At this time consumers were beginning to use accessories as status symbol and handbags were particularly in demand.

When the nylon Prada backpack hit stores in 1984, it completely changed the label into one of the hippest brands of the day. It was an unprecedented bold move that revolutionized accessories at that time. Prada's image changed from a slightly stuffy brand to a label that was young and vibrant. This item in particular gave an eccentricity and experimental approach to design. A synergy of modern and traditional techniques resulted in a new approach, which attracted creatives and fashionistas, as well as intellectuals.



Made-in-Italy from Prada's signature silky nylon, this unstructured pretty pouch is perfect for daytime essentials yet dresses up a night-out look when you need it to. Slouchy and pulled-together, along with the drawstring detail and sleek leather accents. In fact, the use of Pacone, a tough industrial fabric, in a luxurious context was an intelligent move. It influenced the luxury market, crowning Prada the must-have label of its time. Although a new identity has been born from the Prada Vela, by adding a fresh industrial approach to accessories, the production process remained unchanged. Handbags, were designed and sketched, then plotted to create a stencil that was laid onto the fabric or leather. These sections were then skillfully cut out and sewn together by highly experienced workers. The discreet Prada logo was kept low-key, making a statement that reflected the overall aesthetic.



# GALLERIA BAG

The classic Saffiano Lux bag also known as the Galleria bag is one of Prada's oldest designs and best sell-outs. In 1970, Miucci Prada gave a breath of fresh air to the brand and in doing so brought it into the big leagues of luxury fashion houses. At that time, the founder's granddaughter released new lines of bags where she surprisingly used "vela", in other words, parachute fabric. By tapping into the codes established by her grandfather, notably reusing Saffiano leather, Miuccia firmly grounded the identity of the Prada brand. It is from this leather that the label's most famous bag is cut: the Galleria.

A true badge of honor for Prada, Saffiano veal leather is hot pressed, which yields its unique striations. A water-repellant, scratch-resistant material, it was used to make trunks for the royal family. And this leather, light and resistant, allows Galleria bags to maintain their curves. An essential shape, the "treta-sche" (meaning "three pockets") is immediately imposing with its clean and pure lines. Renewed season after season, the pieces still manage to offer one brand new detail every year. Whether it's a color, a size, or a little something extra, this bag never ceases to reinvent itself.



# COL LABO RA TIONS

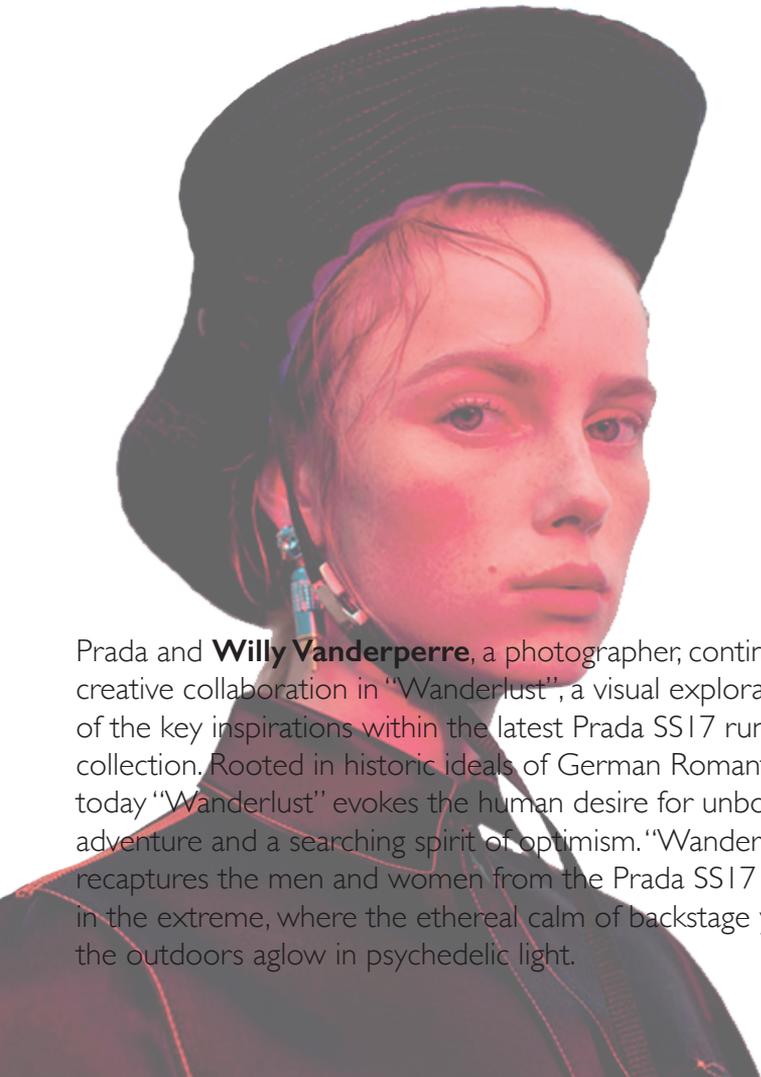
Prada as a brand has put effort and importance in diverse artistic collaborations for their collections, fashion shows and other projects. All of their projects are in dialogue with the artists concerned, and occur through invitations or propositions from both sides.

Just to name a few interesting collaborations, other fashion brands are not findable.

Prada just announced an exclusive collaboration with **Moda Operandi** creating a special capsule collection of shoes themed around the brand's latest runway collection. The luxury goods online e-commerce offers slingbacks crafted in decadent brocades, in rich combinations of pink, gold and chartreuse.



Taiwanese artist has worked with Prada for their Spring/summer 2018 collection. Appearing across a range of bags in an array of different colours and designs, showcasing playful motifs of rabbits, lilies and comic-like prints. The collaborations with the artist date back to the Italian label's Spring/Summer 2008 show where the central element were **James Jean's** illustrations of fairies amongst flowers.



Prada and **Willy Vanderperre**, a photographer, continue their creative collaboration in “Wanderlust”, a visual exploration of the key inspirations within the latest Prada SS17 runway collection. Rooted in historic ideals of German Romanticism, today “Wanderlust” evokes the human desire for unbounded adventure and a searching spirit of optimism. “Wanderlust” recaptures the men and women from the Prada SS17 catwalk in the extreme, where the ethereal calm of backstage yields to the outdoors aglow in psychedelic light.

Sometimes, it's all about the details, as is the case for Prada's partnership with artist **Christophe Chemin** that premiered for Fall/Winter 2016.

Designer Miuccia Prada reached out to the self-taught French artist, commissioning line drawings that touched on a variety of themes from immigration to insular Prada references. The resulting pieces portray historical figures such as Hercules, Che Guevara and Joan of Arc battling one another; Cleopatra and James Dean kissing passionately and otherworldly animals. The prints permeated the collection and the short-sleeve shirts quickly became the darlings with their unique designs, instantly attaining hype status and featuring in many street style photos.



In 2012, Francesco Vezzoli had the honour to create with Miuccia Prada a 24-hour occupation of the Palais d'Iena in Paris. The halls were lit by garish pink neon, and the galleries were filled with neo-classical sculptures and light-up busts of recognisable celebrities.



Prada and Dutch architect **Rem Koolhaas** have been collaborating for a decade. Seoul's Transformer project and the Prada Epicentre in New York are two examples of their innovative architectural endeavours. Since January 2004, they collaborated for the catwalk shows, Koolhaas being responsible for the show's design where he turns the traditional runway concept to an innovative experience.

In 2015, Prada and **Fabio Zambonardi** collaborated to create avant-garde costumes for American Ballet Theatre principal David Hallberg.



# FASHION SHOWS





Collection may begin with ideas, references, and motivations, but they ultimately take form, and the formal component is essential to Prada. In fact, presenting a collection to the public creates yet another opportunity to showcase the essence of the brand. The physical construction of garments, and the materials from which they are constructed, always inform the design. Many of the techniques employed Prada's approach can at times be as theatrical as any major theatrical production. This is for sure influenced by Miuccia's time at the Teatro Piccolo. Since 2000 Prada has used a converted factory in Milan to host its shows. Time after time, season after season the space is transformed through installations, screens and decor to fit with each collection's concept and deliver its specific message. Everything is chosen carefully, from the design of the invitation and even the thickness of the envelope to when a choice of canapés is offered to the arriving guests. The lighting, the music and seating plan are all part of a well thought-out and time-consuming production that transports the audience of fashion, editors and buyers into a new world, daring them to suspend their disbelief and expect the unexpected. Prada uses every fashion show to convey the unique Prada experience to a select and influential audience.





# F / W 2017 / 2018

Fashion is intimately linked to everyday life, and it is everyday that we claim our freedoms. With these words, Miuccia Prada sums up with FW 17-18 pre-collection in which the designer goes back to her roots, to the DNA of her brand. "I felt the need to leave behind the concept of flaunted luxury to focus on unpretentious, yet unique, simple and real clothes", Prada declared a few minutes before the show the role of women in shaping modern society, their political participation and their social achievements. At present, as we face various cultural uncertainties, it is hard to imagine that any form of creative production will stop taking a stand for the liberal values we share. The scenography identifies the central and intangible character of the contemporary role of women, both at the public and domestic levels.

The stage is arranged concentrically: the center retains an intimate scale, while the perimeter is designed as an abstract exterior. A continuous wooden partition divides the space into a series of consecutive decorations.

This ideal woodwork follows the sinuous perimeter of the rooms, creating an intimate scale. The concept of the foyer is amplified by the presence of beds, benches and ordinary lamps distributed throughout the room and giving the rhythm of the overall composition.

Beyond the woodwork, the existing wall is invaded by a series of posters recreating an urban landscape.

Some designers are seekers of trends, but Prada actually is the trend, season after season, leaving others spinning at her heels as she unfolds her singular vision of what a woman can be. People keep saying: "How does she do it?" And the secret may lie in how she connects to the spirit of the age: she is a curious capitalist philosopher with a brilliant instinct for modern desire. She is a designer not afraid to reach into what makes people human, asking odd questions, then coming back with very elegant answers.











# S / S 2018

The essence of Miuccia Prada's collection for Spring 2018 was her message of feminine strength that felt ponderous and, at times, pedantic. Her collection was a particularly political moment for fashion, on two levels. Not only it reflected on how the industry continues to react to the realities of the Trump era and its global ramifications but also how fashion considers its interface with major ideological issues — diversity, gender fluidity, body image.

Miuccia Prada, a politically literate, ardent feminist, has at times used her runway as a platform to express not only her seasonal preferences but her world views, particularly as they pertain to perceptions of women. Prada, being also an art lover and patron drew on those elements — feminism, politics, art — for a collection of statement clothes, not in the manner of trend statement. Rather, they stated a philosophical call to arms. It was a terrific show of tailoring, from big overcoats with pushed-up sleeves to oversized jackets with lopped-off sleeves to slick plastic raincoats—and one example of the classic black nylon Prada raincoat. There were New Wave-y mash-ups of animal prints, cat-eye shades, zebra and leopard-spot prints, kitten-heel slingbacks, and pointy studded brogues. Nonetheless, Prada stayed loyal to strong colours, simple elegant shapes and contrasting textures that characterize the Prada brand's identity. The result was fascinating as it felt strongly reminiscent of the energy of early-'80s club and street style in London and New York, viewed through a Prada lens.





# PRESS

Prada is generally continuously present in the press, may it be in magazines or on social media news feeds. The pieces are featured in many magazines, editorials and art features. The brand is mentioned in numerous articles about long-standing brands, historical labels and successful stories of companies. Although, apart from collection critics that always find some negative aspects, the brand has known some mishaps along their journey.

Prada's Spring/Summer 2009 Ready-to-wear show made the news because so many of the models fell over on the catwalk during the show in sky-high heels. Most of the models struggled with the shoes they were given. Spectators helped them to get up, some even took their shoes off in order to be able to finish the catwalk.

Commentating on the show later, Miuccia Prada decided that the shoes were too high and impractical to be sold. They would have been changed for the sales. Although, the collection never made it to the stores.

Prada dominated the fashion media when the label's Autumn/Winter 2015 collection has been all over fashion magazines putting editors in a difficult situation. Apparently was Prada not sticking to the exclusive use of a garment asked by the editors but lended out the same dress in different colors who turned both up on the cover of two major magazines.





# IN FLU ENCE RS

Prada has a knack of associating itself with the right celebrities, without becoming mired in the deathly bland world of celebrity fashion.

Prada turned to Léa Seydoux to become the muse of the luxury brand Prada. The goal of their association is the promotion of Prada Candy perfume. The star represents perfectly the softness that conveys the perfume. The French actress has a certain shyness and above all a lot of charm, very well put forward in the campaign for the perfume.

Casting actors instead of models has become something of a trend for Prada menswear. Every season Prada picks another lineup of telegenic actors to showcase their products, often actors who blow up shortly after and are seen on every screen. They produced some actor-centric campaigns which starred Adrien Brody, Gary Oldman, Benicio del Toro and Harvey Keitel among others and even let them walk in their runway show. Christoph Waltz and Miles Teller modeled for their menswear fashion campaigns.

Prada tries not to choose their models by their fame and number of followers, but by focusing on the impact of the cast as whole by connecting the clothes with youthful faces. Prada is well known for refreshing their catwalks by giving new faces the chance to rise. The company set great store every season by launching careers by creating a dynamic mix of modeling icons and brand-new discoveries. Lineisy Montero landed a campaign for the house, a cover of an international fashion magazine and 23 shows at New York Fashion Week after her grand debut at the Prada fashion show. Lara Stone, Sasha Pivovarova and Devon Windsor among many others have had the honour and luck to get helped with their career by the fashion House.

The models are women from everywhere around the world and with different occupations and therefore following lead. Diversity matters at every show and in every campaign. Prada's commitment to an international vision of beauty has become one of the House's strengths.

Stella Tennant, the Prada show's supermodel representative, started her Prada catwalk debut in the 1990s. Russian model Kris Grikaite is present on their runway and as well in their campaigns. Freja beha Erichsen counts as a muse of the brand, such as Lineisy Montero, Cameron Russell, Saskia de Brauw, Anna Ewers and Giedre Dukauskaite.

Fashion bloggers have capitalised the trend of luxury brands looking for a helping hand to elevate their digital profile, rewarding themselves the title "digital influencer". The term was coined when their audience started to shift away from the blogs, and instead started following these fashion bloggers predominantly via Instagram. The brands although use the influencers to get a wider reach and often younger audience for some of their products.

Prada has worked with bloggers in the past; in the year 2012. Prada did engage bloggers in two projects, though the nature of these partnerships didn't come in the traditional form of paid blog posts. The Prada FW12 Menswear Show which was presented under 'Il Palazzo', a multi-platform project in collaboration with Richard Haines: a former menswear designer turned into a fashion illustrator and blogger. With his smudged charcoal drawings, he immortalized the majestic setting of the FW12 Menswear show venue in various forms, followed by the publication of a limited edition book featuring 150 original Haines artworks based on the collection. Another example is the Prada SS12 show in Tokyo shared through storytelling – and live-streamed on prada.com – by six international bloggers, to offer the public a new perspective on the event.

Instagram user Arielle Not Charnas, known as the user somethingnavy, came in at the top for 2016 with a reach of 780k users with her post about Prada generating 11.7k engagements.

# EXHI BI TIONS

## THE GREAT GATSBY

In 2013 Miuccia Prada collaborated with costume designer Catherine Martin to create a collection of over 40 exclusive cocktail dresses and evening outfits Miu Miu and Prada for Baz Luhrmann's *The Great Gatsby*. A special show of selected costumes was exhibited at the New York Epicenter from 1 to 12 May 2013, before moving to the Tokyo Epicenter from 14 to 30 June and finally landing at the IFC Mall in Shanghai from 11 to 21 September 2013.

The exhibition, titled "Catherine Martin and Miuccia Prada Dress *Gatsby*", has combined evening dresses, dresses, hats, shoes and sketch jewels, scene photos, backstage footage and film trailers. The set-up also included mannequins that wore the looks of each character accompanied by videos taken both from the film and from behind the scenes. Curated by the 2x4 studio in New York, the exhibition was designed to change at each stage, in order to reflect the unique characteristics of each city that hosted it.







WAIST DOWN



Among the projects for art, Waist Down is a traveling exhibition that collects and exhibits the most original and significant models of the skirts created by Prada from 1988 to today. The exhibition was conceived by Prada and AMO as an event modulated from time to time on the basis of the exhibition space destined to welcome it. The inauguration of the exhibition took place in 2004 at Tokyo's Epicenter; the second location was the famous Peace Hotel in Shanghai.

In 2006, Waist Down moved to New York's Epicenter to SoHo, to continue at the Los Angeles Epicenter in Beverly Hills and to end with the inaugural installation of the Prada Transformer in Seoul. Each evolution interprets and conforms to the different exhibition spaces, mixing activities and characteristics of the event with the culture of the host city.



# PRADASPHERE

May 2014 at Harrods is the month of Prada. The Italian fashion house has literally invaded the Knightsbridge department store with an exhibition, a café and an exclusive collection, specifically designed for the store.

Six impressive display cases dedicated to the central themes that characterize the work of Prada, constitute the heart of the exhibition. The showcases show products from different collections, emphasizing once again the symbols and recurring concepts in the work of the maison. The exhibition is certainly more than a simple catwalk: historical articles are exposed directly from the Prada archives, shoes and bags from past collections (also organized by themes), materials and fabrics.

An entire wall is dedicated to the history of the complementary projects of the brand: The Prada Luna Rossa Foundation; a selection of short films shot in collaboration with directors such as Roman Polanski, Wes Anderson, Ridley Scott and Yang Fudong; the architectures of Rem Koolhaas / Oma and Herzog & de Meuron; access to a physical and digital library.

The name of the exhibition, Pradasphere, clearly explains the concept of “showing the world of Prada”.





# EVOLUTION II

2014

2013

2012

2011

2010

2009

2008

2007

2006

2005

2004

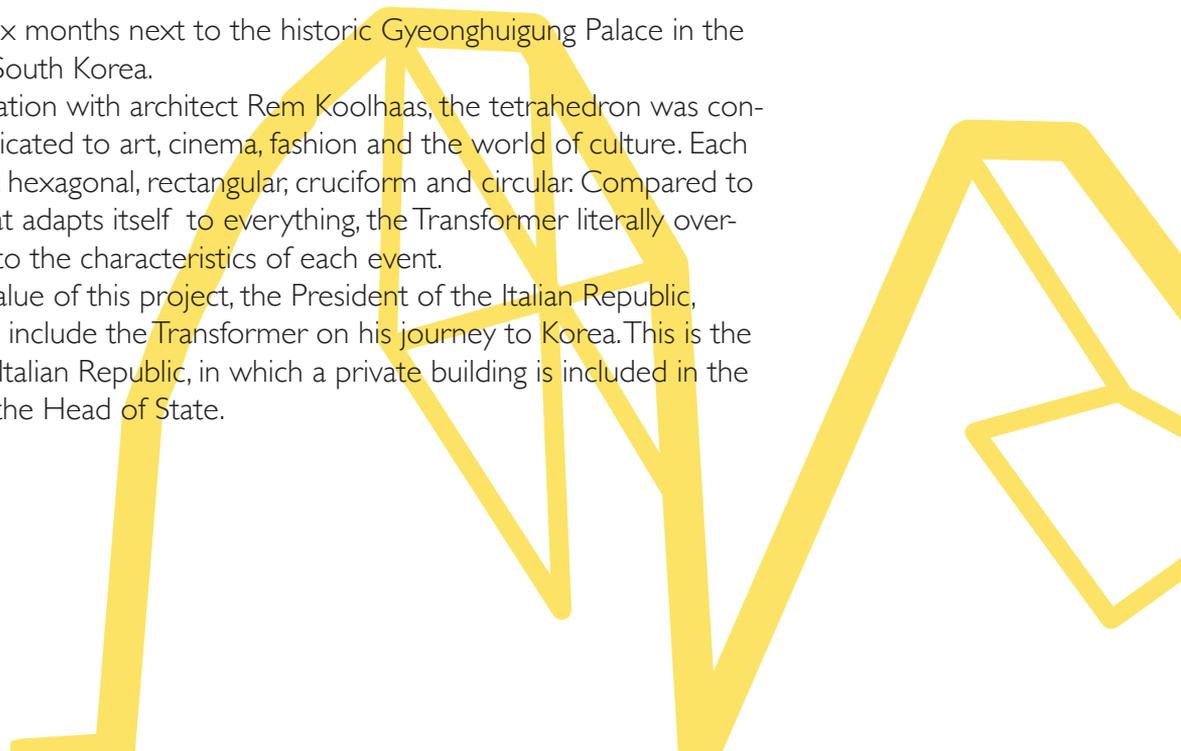
# PRADA TRANSFORMER

Prada Transformer was a temporary structure picked up by a variety of cultural events, collecting the various facets of Prada, respecting at the same time its autonomy and uniqueness.

It is an installation hosted for six months next to the historic Gyeonghuigung Palace in the center of Seoul, the capital of South Korea.

Designed by Prada, in collaboration with architect Rem Koolhaas, the tetrahedron was conceived to host four events dedicated to art, cinema, fashion and the world of culture. Each event has a distinct planimetry: hexagonal, rectangular, cruciform and circular. Compared to any typical exhibition space that adapts itself to everything, the Transformer literally overturns, adapting its appearance to the characteristics of each event.

In recognition of the cultural value of this project, the President of the Italian Republic, Giorgio Napolitano, wanted to include the Transformer on his journey to Korea. This is the only case in the history of the Italian Republic, in which a private building is included in the program of the official visit of the Head of State.







# VIDEO

Film is not simply a medium for storytelling but an extension of Prada's universe. The cinematic projects often draw upon diverse cultural references to portray complex ideas and elicit personal emotions. The films may take inspiration from a particular fashion collection or serve as an alternative channel for fragrance or handbag advertisement. The concept is to harness the energy of the fashion marketing machine that churns out advertising and commercials on a highly regulated cycle



# TREMbled BLOSSOMS

At the beginning of 2008, during the New York Fashion Week, Trembled Blossoms was presented. In keeping with Prada's creative process, Trembled Blossoms born from contradictory ideas. The mix of Miuccia Prada's many inspirations, ranging from Art Nouveau to Hieronymus Bosch's paintings, are perfectly reproduced by the surreal drawings of the artist James Jean, which stimulate the realization of an animated short film and printed fabrics, dresses, bags and packaging. The film Trembled Blossoms was presented at the Epicenter in New York in the fall of 2007, accompanied by a live performance by the group Coco Rosie, which composed the soundtrack of the film. The film is then screened during a series of exclusive events in the Epicentres of Los Angeles and Tokyo.

# FALLEN SHADOWS

Trembled Blossoms is followed by another animated short, called Fallen Shadows and directed by James Lima. The film, which is inspired by the collection photographed by Steven Maisel in the campaign with Linda Evangelista, presents an innovative technique of overlapping digital and traditional images: a hand painted backdrop is the background to a latest generation animation created entirely on the computer .



# A THERAPY

In 2013 Prada presented in Cannes the short film *A Therapy*, written and directed by Roman Polanski, starring Ben Kingsley and Helena Bonham Carter. The author of *The Pianist* and *Carnage* has imagined a rather bizarre psychoanalytic session, where a psychoanalyst, with the face of Ben Kingsley, is in his studio intent on studying some cards when the bell rings and enters his patient: it is Helena Bonham Carter in total look Prada, who lies down on the bed and he begins to recount his recurring dream. Suddenly the doctor's attention disappears and the woman's voice gets farther and farther away, here it is that the man gets up and goes towards the coat hanger completely kidnapped by the fur left there by his patient who begins to call him but in vain because "Prada Suits Everyone".

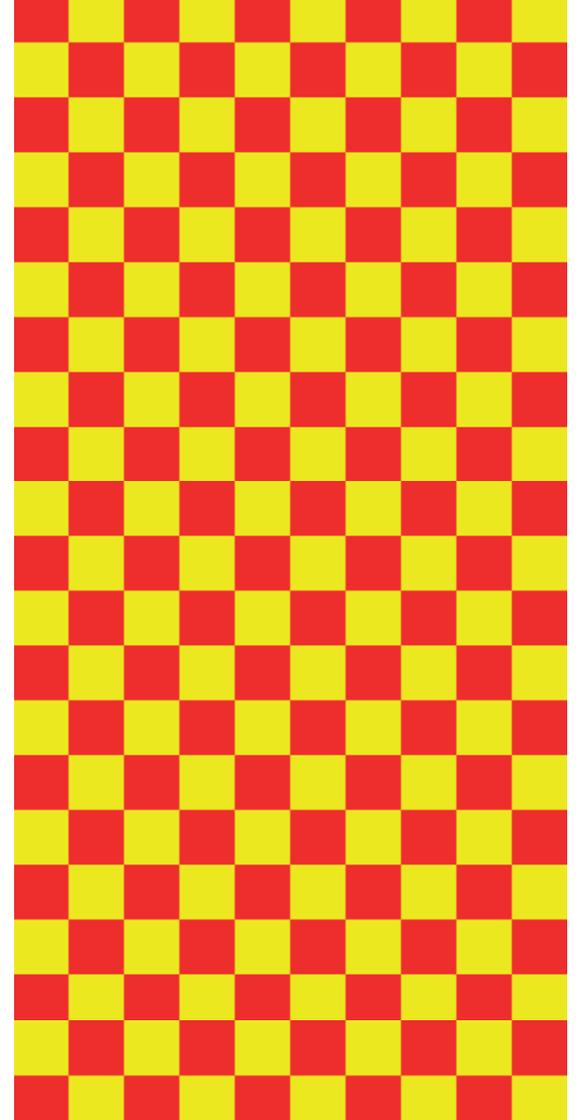


**PRADA SUITS EVERYONE**

# CASTELLO CAVALCANTI

Presented during the 2013 Rome International Film Festival in the presence of the director Wes Anderson, the short film "Castello Cavalcanti" is part of the Prada Classic project, which revisits art, architecture and cinema to promote the new collections. The video is set in Italy in the 50s and has as its protagonist the Italian-American pilot Jack Cavalcanti. The first images represent a typical situation of the Italian countryside at the bar, with young and old people that are waiting the passage of a car ride. At the time of passing cars Jack Cavalcanti, played by Jason Schwartzmann, remains the victim of a small accident right in the middle of the square, and has to remain the little city, however, he will discover to be finished in the land of his ancestors. The whole video is very ironic and fabulous, the music helps to enter the nostalgic atmosphere of that period which, even if a little marked, projects the spectator back in the 50s.

Castello Cavalcanti presented by Prada is, as stated in the same video in the credits "an American empirical image written and directed by Wes Anderson", a well done project that plays on irony. Obviously the Placement Prada is clearly visible in many scenes, even if it does not disturb the vision, ably finding space as a sponsor of the pilot and the car.

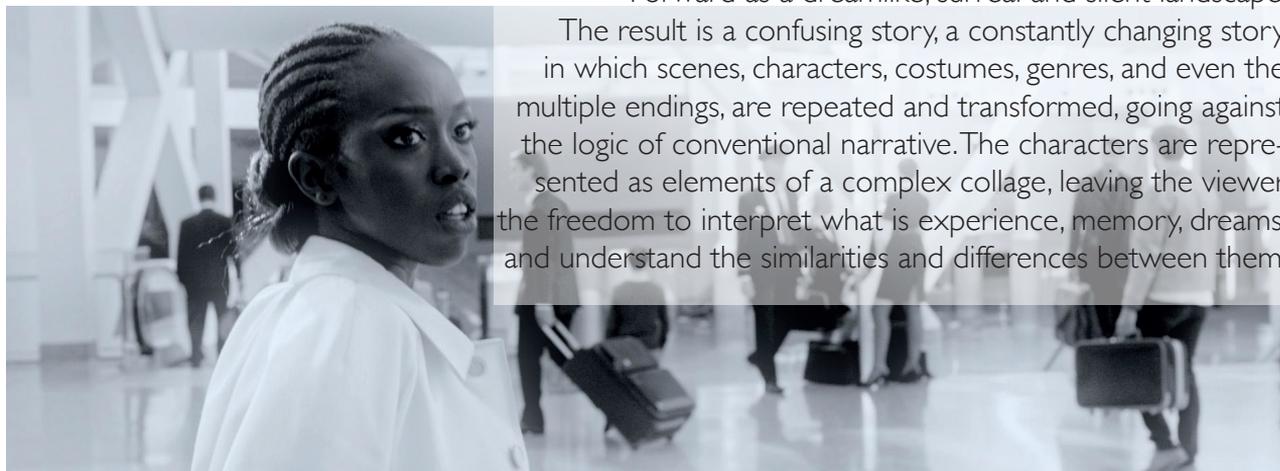




# PAST FORWARD

Past Forward is a film project born in 2016 from the collaboration between Miuccia Prada and the director and screenwriter David O. Russell. Acclaimed for such films as *American Hustle*, *The Fighter* and *The Positive*, Russell imagined Past Forward as a dreamlike, surreal and silent landscape.

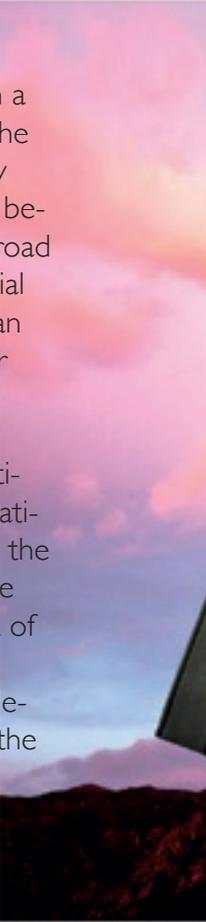
The result is a confusing story, a constantly changing story in which scenes, characters, costumes, genres, and even the multiple endings, are repeated and transformed, going against the logic of conventional narrative. The characters are represented as elements of a complex collage, leaving the viewer the freedom to interpret what is experience, memory, dreams, and understand the similarities and differences between them.



# CAM PAIGNS

The communication history of the brand began more than a century ago thanks to the talent of Mario Prada in Milan. The family imprint that characterizes the brand allows us to pay particular attention to the manufacture of items that soon become synonymous of exclusivity and extreme quality. The road to success is leveled when in 1919 Prada became the official supplier of the royal family of Savoia. Wits, dedication and an avant-garde spirit have led the brand to the top of a sector where nothing is left to chance.

Prada's past-meets-future ethos is also evident in its advertising campaigns. They have a strong and novel editorial narrative. Every campaign tells a carefully recounted tale in which the mood created and the model's expression become key. The clothes, which ironically become almost incidental, are part of a fantasy designed to appeal to consumers worldwide. The campaigns bring together the best production teams: leading photographers such as Steven Meisel, who has shot the campaigns for almost a decade.





## MULTICHANNEL COMMUNICATION

The multichannel communication is the transmission of a message through different touchpoints with the public. The main communication strategies adopted are developed on two dimensions: online and offline. The last one represents the traditional way of interacting with people through billboards, magazines, catalogs, meetings, events ... However, the presence of a dimension does not exclude the success of the other; indeed they are often complementary.

Usually the websites of luxury brands are aesthetically very beautiful, but the freedom of action on the platform is limited. In contrast, the official website of Prada is well designed with detailed menus and offer the possibility to connect with the respective CSR sites. It is clear that the Maison sales goal is combined with the desire to share information with users and thus make them immerse themselves in the brand's value universe. About the main Social - Instagram, Facebook and Twitter - in detail: the strong "Visual" power clearly evokes emotions simply through images and videos, without the need for written texts.

Furthermore, operating online saves money and time so that the message reaches the target. The Internet is able to break down geographical barriers and reach a more and more heterogeneous public, for example the Prada Instagram page counts millions of followers (14.3 million) who follow the page for reasons that may be fashion, design, art, the journey, etc. From this we understand that the Maisons has abandoned a limited vision of the fashion environment to combine it with complementary sectors. The result is a brand rich in history and different perspectives that make it unique.

It is clear that the online dimension represents for the brand a strategic meeting place with an international and heterogeneous public. The universe of the web (from corporate sites to social networks) in fact allows the projection of the essence of the brand in spaces outside the traditional boutique, creating a dialogue around the brand and with the brand itself.





PRADA



P R A D A

## EMOTIONAL ADVERTISING

Most luxury brands have understood that emotions are an essential element in their communication.

To evoke unique sensations associated with a particular product is essential to increase the interest of the audience and make it feel closer to the world of the brand. In digital content, the presence of a planned emotional advertising strategy is clear: the spots broadcast on digital platforms evoke strong feelings in the public, managing to create entertainment and engagement at the same time.

Following this line, a clear example is represented by the mini series of 2013 "Candy", signed Prada. The loving plot develops in a playful style succeeding in realizing the essence of the brand in a few scenes and short sentences. It is indisputable that anyone who watches at least one of the three films can perceive the elegance and the irony of the Maison.

Prada has managed to create a logic based on irrationality and emotionality by activating the so-called "Intangible Level" of the relationships between luxury and public players. In this way, an impalpable link between emotions and emotions generated by the use of video is established between brands and people, a sort of bridge where bricks are emotions.

The subconscious is also included in the series "The Postman Dreams" of 2015 and "The Postman Dreams 2" of 2017 where Prada succeeds with great creativity to design spots in which the iconic bag "Galleria" is projected into a dimension between dream and reality. Fiction catapults us into the imaginary. As a consequence, the "sales" factor is not perceived because we abandon ourselves to the sensations that the spot gives us. The success of an advertising campaign based on emotions it's in the ability to effectively communicate the spirit and essence of the brand to the public without exaggerating with the business.







## CENSORED PRADA GROUP CAMPAIGN

Advertising has not always led to positive consequences: a 2015 Prada spot has been censored by the ASA because it is considered offensive.

Prada Group has been accused of having "transformed a girl into a sexual object": Miu Miu, the great fashion house of the Prada group, was forced to pick up a spot that featured a model with childish features, dressed as an adult and photographed and shot in overly provocative poses. Despite the real age of the young, Mia Goth, is 22 years old at that time, the Advertising Standards Authority (ASA), the British authority that monitors and controls the advertisements, has judged the advertising campaign offensive.

The spot is constructed in such a way as to give the viewer the impression of spying through a door: there are three rooms that are presented just to create a multi-dimensional story. According to the English edition of Vogue, advertising is "sophisticated" and directed to a public educated to appreciate photography and great models. The newspaper, which defended the choice of Miu Miu, also added that it had received no complaints from readers. Even the company has justified, explaining that the spot does not want, in any way, to pass a sexual message.

Instead, many factors have led the ASA to take the decision to remove it: first of all, the appearance of youth, a very light make-up, the overly-wide clothes would help to give the idea that the protagonist has an age less than 16 years. The half-open door through which it is photographed would refer to voyeurism. "His half-open mouth and the crumpled sheet reinforce the impression that his pose is designed to be sexually evocative," explains the ASA team. "We considered his youthful appearance, together with his pose, it seems that the spot turns the girl into a sexual object".

"We have invited Prada not to realise inappropriate advertising in the future," said the Advertising Standards Authority. In 2011, the same Authority had banned another Prada commercial, with fourteen-year-old actress Hailee Steinfeld, accused of showing young people in dangerous situations.

# DISTRIBUTION





The Prada Group has been accomplished and since led by Miuccia Prada herself and Patrizio Bertelli. By the end of 1990s, Prada Group became an international business with diversified brand line, wide retail geography, high brand awareness and reputation of a trendsetter.

The company is one of the leading groups and a global powerhouse in the luxury goods sector including five international brands with which they are operating in the production and distribution: Prada, MiuMiu, Church's, Car Shoe and Marchesi. Prada Group brands are synonymous with exclusivity, sophistication, creativity and modernity. The product range includes leather goods, ready-to-wear and made-to-measure clothing, accessories, fragrances, restaurants and fine food sectors.

In 2014, Prada acquired 80% of Marchesi, owner of the historical Milanese patisserie founded in 1824. Their aim is to transform the historical café into an icon, an institution in the city of Milan. The Group also operates under licensing agreements in the eyewear and fragrance sectors.

# PRADA GROUP



## MiuMiu

Miuccia Prada's creative inspiration led her to the creation of a new brand in 1992, characterised by a strong, uncontrived and provocative personality. The brand is the expression of the most sophisticated, independent and unconventional even rebellious femininity. In 2015 they expand their product range to fragrances produced in agreement with Coty.

## Church's

The brand started as a small company in 1873 of crafted footwear in a small artisan's workshop in England. The Prada Group acquires the British historic brand of handcrafted footwear in 1999. The brand is synonymous with style and elegance. Church's remains true to the spirit of craftsmanship and British attitude with its creations and by updating its style codes.

## CarShoe

Gianni Mostile, race car and handmade shoe enthusiast, patents in 1963 an innovative shoe style: a loafer featuring a sole set on tiny rubber studs. The Prada Group acquires control of the CarShoe brand in 2001. The iconic loafer has represented a new interpretation of the casual style through an extensive range of products. The brand's target is elegant clientele with the needs of classic shoes for leisure time.



# OFFLINE RETAIL

## DIRECT RETAIL

Prada had its first retail expansion in 1983. The network of directly-owned stores was focusing on their identity. The first shop opened in Milan followed by boutiques in New York, Madrid, London, Paris and Tokyo. As a pioneer of international expansion, Prada makes its entrance in the markets of the Far East, China, Japan and in USA back in the early 1990s. Even in a digital era nowadays, the retail network remains the most important touch point for Prada's customer and the brand's strategy. Luxury customers are still heavily influenced by what they see and experience in physical stores.

The House has taken time to regroup and refocus following current market challenges. Some of the new opening of shops are scheduled for later on. They are strengthening its retail operations while rationalising its wholesale network. Prada is using short-term pop-up stores in Asia and Europe to create new customer experiences and building excitement around new store concepts and product launches. These stores are strategically fully integrated with social media in order to drive discussion among key influencers and customers.

The Asia-Pacific region comprises most of Prada's net sales from directly operated stores. Prada focuses on the right market. When Western Europe was struggling in the economic downturn, the House focused on the Asian markets and Brazil. Prada benefitted from a careful selection of where to focus its resources.

Among Prada's products lines, its largest net income is generated from the sale of leather goods.

Directly operated stores are designed, constructed and managed in accordance with precise guidelines: locations are chosen among the most prestigious. All the locations are carefully chosen in order to embody the brand personality while the displays and interiors are created in collaboration with the most acclaimed and vanguard designers and architects in the world.

## INDIRECT RETAIL

Early on, Prada made wholesale agreements in Europe and the United States with the most strategic multi-brand retail spaces and department stores, such as Saks Inc, Macy's, Neiman Marcus, Barneys and own retail network growth in Italy and abroad. Prada is making concessions inroads around the country. A few Bloomingdale's locations have signed on for Prada concession shops. Macy's confirmed that it has a Prada handbag concession in its flagship store in Manhattan. Neiman Marcus rents out space to Prada in its Las Vegas store.

During the years of success of Prada, the brand tightens the reigns on its brand by limiting the distribution of its garments and accessories to non-Prada retailers. They try to strategically only sell to the important and most significant department stores around the world. For example, Prada collaborates with Galeries Lafayette to design their eleven windows with posters, outfits and other elements illustrating the fashion brand's vision of women. They get the opportunity to take over the window displays and set two pop-up stores on the ground floor of the Paris department store.

# Harrods



# ONLINE RETAIL

## DIRECT

Prada's website prada.com offers an oversight of the whole brand, from their history to collections, special projects and the possibility to locate the stores.

Prada has rolled out a highly customizable and localized e-commerce platform in Europe and USA in order to improve user experiences and integrate the website with social networks. It is possible to shop both men's and womenswear ready-to-wear collections such as accessories, sunglasses and fragrances.

By the end of 2018, the goal is to cover China, Korea, Japan, Australia and Russia with functional online platforms. December 2017, Prada already succeeded in launching their new e-commerce platform in China.

Beside their website, Prada is distributing their brand's values and identity through social media networks like Instagram, Facebook, Twitter and Google+.

Prada launched their Youtube channel in 2005 and posted their first video 7 years ago. The channel is organised in different playlists to help customer to find videos more easily. Advertisement, social projects, fashion shows, events, making of and cinema are just some examples of playlists they created.

To keep up with the technological advancement, it is possible to watch Prada's Spring/Summer 2018 collection in 360 degree on Youtube. The video is therefore interactive, and the viewer has the feeling that he is live in the venue.

## INDIRECT

In July 2016, Prada clothing became available to purchase online for the first time through Net-à-Porter and MyTheresa. The Luxury e-tailer partnerships are enhanced and complement the digital strategy. Prada is working with all the major luxury only retailers by now.

PRADA

[CONTACT](#)

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[MENU](#)



365 Spring Summer 2018

\_FW 2018 Men's and Women's show

Woman

Man

Store Locator



A modern retail store interior featuring a black and white checkered floor with yellow accents. In the foreground, two yellow armchairs are positioned. To the left, wooden shelves display white sneakers. In the center, a clothing rack holds various garments. The background wall has a textured, light green pattern. The word "STORES" is overlaid in large white letters.

# STORES

To talk about architecture is to talk about space. An essential element in the creation of a store is the space distribution, both in high fashion chains and in a designer boutique. If space in flagships stores is rarefied, in high street chain stores it's dense. In the first case clothing is distributed in widely and spread out, sending a subtle but clear message to the client, because items are positioned every ten square meters, caressed by a structured lighting, in a store with valuable floors, where decorations and racks that are intentionally designed and, if possible, enhancing the items to send out a message about what is being sold. While many items on crammed on a wood rack knocked together in a square meter gives out a complete different message, and so does price. Depth is the essential element and concept around which high street stores are designed, thought out as an area that can be penetrated by the eye, where everything that creates clutter or visual separation is eliminated.

The first Prada store opened in 1913 in Milan's Galleria Vittorio Emanuele II. Mario and Martino Prada called it Fratelli Prada (Prada Brothers). From the start it reflected all the elegance, luxury and prestige that the brand is well known for today. In 1983 they opened a second store in Milan on Via della Spiga that maintained the attention to detail that characterized the original store, while displaying a modern aesthetic.



From the beginning, the shopping experience has been carefully explored by Prada. Their retail venues were a possibility to extend the brand's philosophy. Despite the brand's global expansion, the company remains unique in its approach to the retail experience. All of its stores offer a luxurious and exclusive environment, together with a level of personal customer service that reflects the intimacy of the original Fratelli Prada shop.

In order to preserve the perception of rarity and elitism, Prada has developed two types of stores.

Firstly, Prada brand introduced in 1983 the more conventional "Green Store". They consist of a boutique concept characterized by clean and sleek design, a simple décor and the particular pale green color scheme - "Prada green". The stores were envisioned to contrast the older-fashioned original Prada store in Milan.

Secondly, they introduced a conceptually different retail space: the Epicenters. There are three official Epicenters: New York, Los Angeles and Tokyo. The very first Prada Epicenter in New York was a product of three-year research into shopping trends worldwide and was conceived as a unique flagship, dramatically different from common flagship stores of major luxury brands. It is the ultimate expression of a mix of technology, art, and architecture wanted by Prada to ensure the consumer a unique experience.

Epicenters ultimately represent the quintessence of bringing together various brand building elements in which Prada excels. The design and management of these entertainment spaces are different, as their ultimate goal is to create a genuine experimental laboratory for the brand. Each new Epicenter presents an opportunity to break with any preconceptions that might dilute the label's innovative spirit through reputation.

They are not only selling products or services, they surpass the traditional shopping experience by merging unconventionally with artists to create exhibitions, concerts and film screenings. The building explores the spatial relationship between customers and products to offer new ways of shopping.

Prada was founded in Milan in 1913 by Mario Prada, Miuccia Prada's grandfather.

Located inside one of Milan's most celebrated icons, the prestigious glass-covered Galleria Vittorio Emanuele II arcade, Prada was an exclusive shop selling luxury travel articles and accessories made with sophisticated techniques and the finest materials.

It wasn't long before the shop in Galleria Vittorio Emanuele II became a favourite port of call for the aristocracy and the more refined and elegant members of Europe's upper classes. In 1919 Prada was appointed Official Supplier to the Italian Royal Household; as such, it incorporated the House of Savoy's coat of arms and knotted rope design into its logo.

The original Prada shop in Galleria Vittorio Emanuele II has kept its ancient flavour. Displayed on the mahogany shelving units – the very ones that Mario Prada specially commissioned a British architect to design and produce – are exquisitely hand-made bags, trunks, leather accessories and beauty cases of the finest quality as well as all the other leather goods, footwear and clothes from the latest collections. Alongside these, a selection of historic Prada products confirm a level of quality as outstanding today as it was a century ago.

The strategic location in the heart of Milan helped establish brand awareness and secure loyalty of Italian and European aristocrats, which resulted in Prada obtaining the warrant of "Official Supplier of the Italian Royal Household" in 1919.





# THE NEW GALLERIA

Prada is global but its heart is Milan's Galleria Vittorio Emanuele II where Mario Prada opened his first shop in 1913. In recognition of the fundamental place Milan holds in the company's collective psyche, Prada is refocusing on its point of origin, and building an expanded presence in the ancestral home.

The new "Prada Galleria" presents a flexible layout and new sales space, the Fondazione Prada, areas for events and the headquarters of the Prada Group, that will bring new energy to Milan's historic center and help revitalize an exquisite urban landmark.

The promotion of historic structures in a contemporary key, with the aim of creating lively and functional spaces in the place of monuments abandoned by any form of social activity, is one of the distinctive features of Prada's culture. The Prada Foundation chaired by Miuccia Prada and Patrizio Bertelli was inaugurated in 1993 and has more than twenty years of experience in promotion of contemporary art. Since May 2015, the Foundation has opened a new exhibition area in Milan, a building restored by architect Rem Koolhaas.

# TOKYO

Almost concurrently with the opening of the New York Epicenter, Prada embarked on its second in Tokyo with the Swiss architects Herzog & de Meuron. The six-story stand-alone building, situated in the Aoyama district, is one of the most distinctive works of architecture in Tokyo. The green glass façade bulges from a diagonal grid that forms its structural skin. Inside the building houses retail floors, lounges, and event spaces. Prada Aoyama Tokyo is the first building by Herzog & de Meuron in which the structure, space, and façade form a single unit. The vertical cores, the horizontal tubes, the floor slabs, and the façade grilles define the space but at the same time provide the structure and the façade. This means that every single visible part of the building (except for the glass) operates as structure, space, and façade all at the same time. The façade is conceived as a porous spatial structure: one could almost say the building does not even have a façade. Its glazing is only an external shell, comparable to a contact lens resting on the pupil of an eye. Like contact lenses the façade's glazing of the building is merely here to enhance and focus optical processes.



# NEW YORK

Prada opened the first Epicenter in the Guggenheim Museum Soho on Broadway in New York City in December 2001. The spectacular design by Rem Koolhaas / OMA features a zebra wood wave that undulates from street level to the floor below, motorized hanging display cages that travel on tracks in the ceiling, and a flip-out stage for special events. The design was an immediate sensation and remains one of the most successful of all contemporary Prada stores worldwide.

# LOS ANGELES

The Prada Epicenter on Rodeo Drive in Los Angeles stands in a specific relation to the New York store through its horizontality and the need to connect two floors. In New York a 'wave' in the floor rolls down towards the basement; in LA a wooden plane folds up and creates a symmetrical 'hill' that supports a floating aluminium box on the second floor. Inside this volume, the main store program is organized along the perimeter.

The façade on Rodeo Drive is literally non-existent - without the classical storefront and glass enclosures, the entire width of the store opens up to the street and merges public with commercial space. Climatic separation is achieved through an air-curtain system, invisible security antennas guarantee the control of the store. At night, an aluminium panel rises from the ground and seals the building. The third floor is dominated by the 'scenario space': an open floor plan that is used for changing display arrangements, like an extended idea of a display window, offering ways to present clothes beyond the presence of rails and shelves.

# MIAMI DESIGN DISTRICT





In 2017, on the occasion of Art Basel Miami Beach, Prada inaugurated a new shop in the heart of Miami's Design District, revealing a new visual identity.

The Prada store in the heart of Miami's Design District is a fresh interpretation of the brand's architectural and retail design concepts. The space emulates the domestic sphere, populated by original and unique furnishings by leading Brazilian mid-century practitioners, including Joaquim Tenreiro - widely regarded as the father of modern Brazilian design - Jorge Zalsupin, José Zanine Caldas, Carlo Hauner and Martin Eisler; Sérgio Rodrigues

Directly operated stores allow much faster and coordinated launches of new collections, monitoring of customers feedback and building a direct relationship with customers. Retail spaces of fashion brands do not only sell products, they are spaces that spread the aura of the designer by ensuring a marketing of adoration and creating a dialogue with consumers in the space entirely dedicated to them.

For Prada, the store became a powerful marketing communication channel and a space to convey brand values and personality viscerally. The choice to focus on the dissemination of retail spaces primarily reflects the need to have a direct contact with the end consumer, which ensures a better control of brand image.

The partnership with leading international architects constitutes another strength for the brand which allowed Prada to increase the visibility of its retail outlets in the world to create a constantly evolving brand experience space.



STRATEGY



PRESEN  
TATIVE  
PIC  
TURE

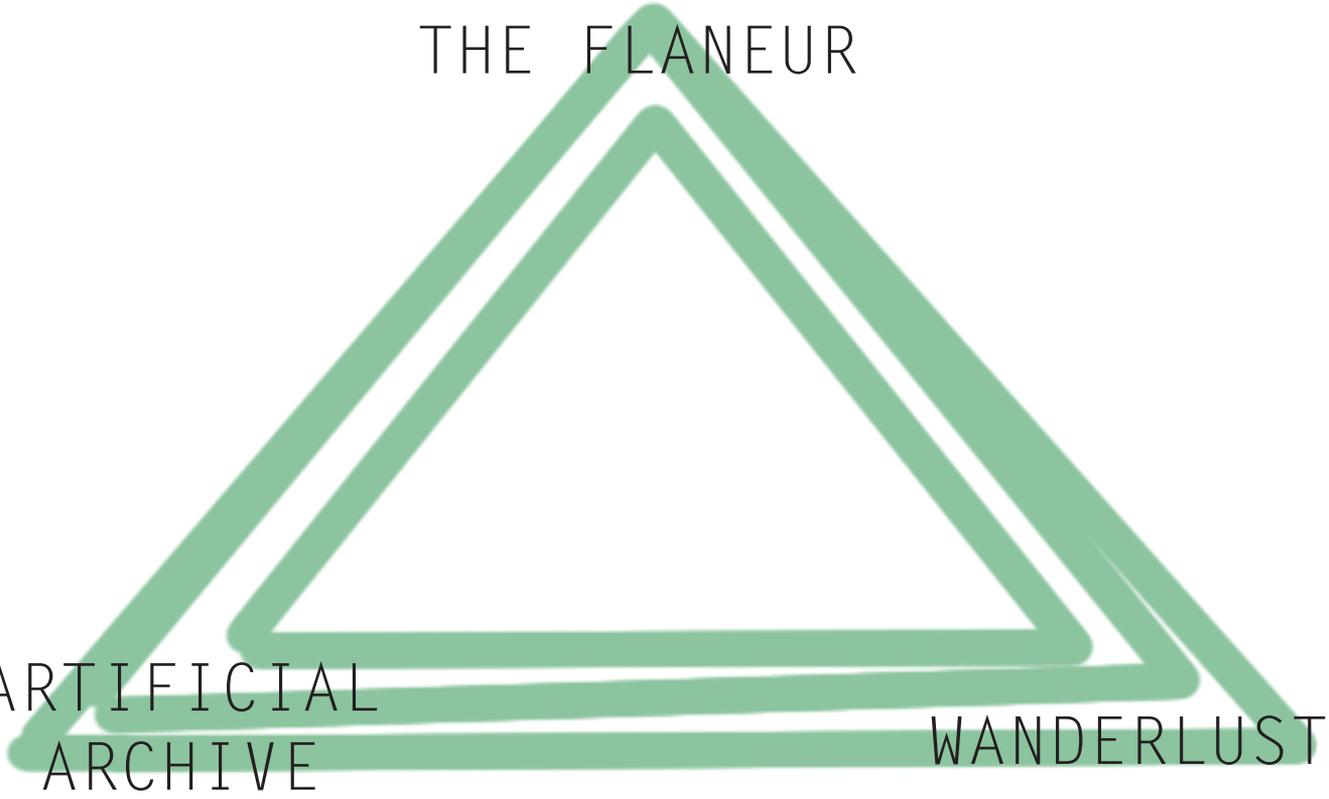
PAST BUT PRESENT  
RETRO BUT MODERN  
WHITE BUT BLACK  
CROWDED BUT INDIVIDUAL  
TELLING YOUR STORY



THE FLANEUR

ARTIFICIAL  
ARCHIVE

WANDERLUST



# Vision

Through the safety of the past, we envision to empower everyone to be real and express themselves on a daily basis.

# Mission

We want to provide a handy product that helps people to express themselves wherever they are and safely store their moments to ensure they will always be able to look back to them as good memories.

# Values

Innovation  
Authenticity  
Reflection  
Functionality

# THE FLANEUR

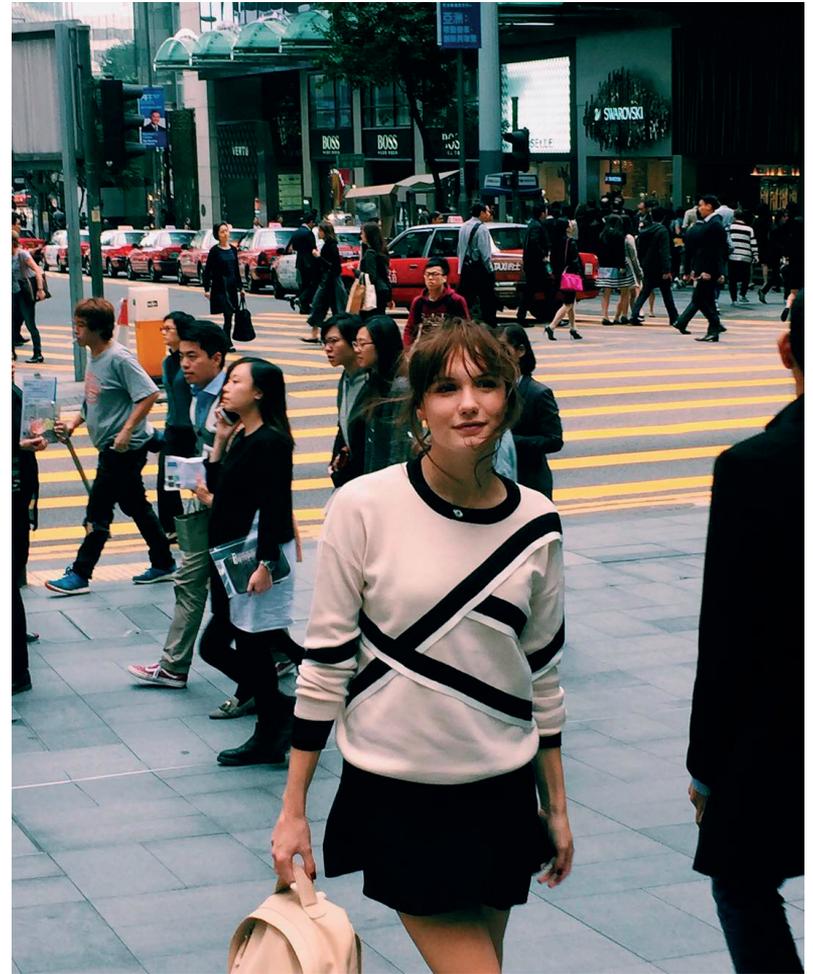






Anna was born in February 1987, Rome - 31 years old today. She was raised by parents who earned and inherited good money. Her childhood was filled with joyful moments surrounded by friends and family. She was always ready to step out of her current situation but staying in her secure bubble. She comes from a medium-high social class, therefore had the opportunity to attend the English undergraduate course of Economics and Business at LUISS University in Rome and to travel, during the holiday time, around Europe making different basic work experiences. After her graduation she lived in London for a year to attend the master's degree in MSc Marketing at The London School of Economics and Political Science, LSE. Thanks to the skills acquired during her studies, in few months after the postgraduate course she started working as an assistant marketing manager for two years at the Jaguar Land Rover in London. She is responsible: always organised and a strong sense of duty. She is dependable, disciplined and achievement-focused. In her early years she was slowly working her way up the career ladder and earning enough money to enjoy a carefree life. Now she is living in Belluno, Italy and working as Sales Director for Luxottica.

Anna is single but since she has achieved her personal goals and financially very well settled, she is in search of love. She is meeting the world by being open-minded and observant. She plays a key role in watching and understanding. Curiously towards the world and society surrounding her, she loves to wander around the streets and discover new places. She walks the streets of her life in order to experience them. She has the time and money to amble around the world. Travelling in time and space makes her remember and discover new cultures. She likes to try different foods, and sometimes try to cook them herself. She travels urban spaces - often in her Audi A1 -, the space of modernity, but is forever looking to the past. She reverts to her memory of the city and accepts the self-enunciative authority of any technically reproduced image. Anna is home in the crowd, yet detached from it. As the keeper of mystery, she plays the role of actor and observer, not interacting directly too much. She rather is in toxic by the commodity-soul and stands out from the crowd. She is a women in the world and of the world.



NOST  
ALGIA

JUDITH LEIBER

**FENDI**

GUCCI

CON  
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ATIVE

DOLCE & GABBANA

GIANOI

UP TO  
DATE

**PRADA**

**BALLY**

INN  
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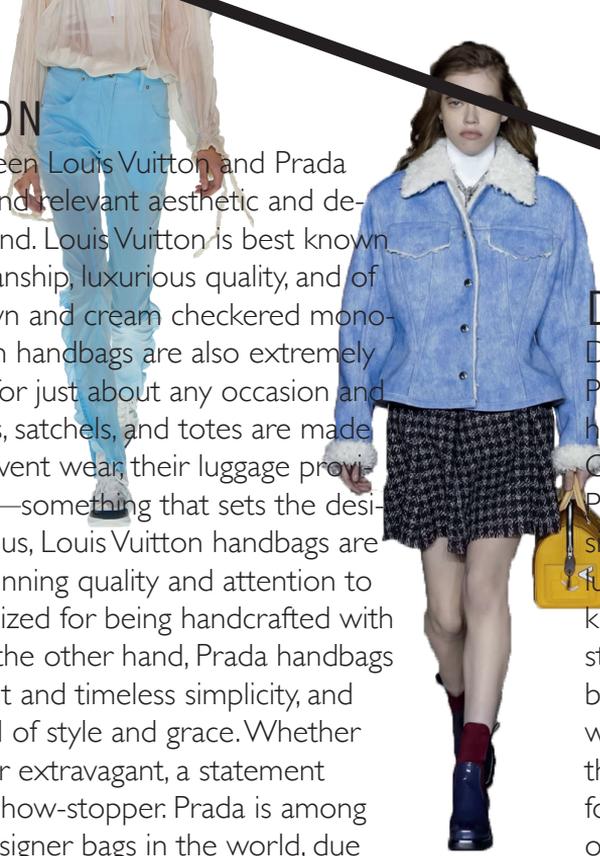
LOUIS VUITTON

ISSEY MIYAKE

YUIMA NAKAZATO

## LOUIS VUITTON

The main difference between Louis Vuitton and Prada remains the unique style and relevant aesthetic and degree of quality of each brand. Louis Vuitton is best known for its impeccable craftsmanship, luxurious quality, and of course, the signature brown and cream checkered monogram pattern. Louis Vuitton handbags are also extremely versatile, offering options for just about any occasion and style. While their handbags, satchels, and totes are made for everyday and special event wear, their luggage provides a stylish way to travel—something that sets the designer apart from others. Thus, Louis Vuitton handbags are highly revered for their stunning quality and attention to detail, and they are recognized for being handcrafted with high quality materials. On the other hand, Prada handbags are known for their elegant and timeless simplicity, and have come to be a symbol of style and grace. Whether your style is classic, edgy, or extravagant, a statement Prada bag is sure to be a show-stopper. Prada is among the most counterfeited designer bags in the world, due to their sleek, minimalistic appearance and simple design. Despite their modest simplicity, Prada bags are far from boring—their classic charm has been highly sought after by those who want to portray a timeless elegance and sophistication.



## DOLCE & GABBANA

Dolce and Gabbana is a major competitor of Prada. The company was created in Milan, Italy and has grown into a multinational company. Dolce and Gabbana are known for their handbags along with Prada. Although Prada makes a much more extensive line of baggage that includes backpacks and luggage, Dolce and Gabbana are more commonly known for their handbags. Dolce and Gabbana also stretches their product line past Prada's by offering beachwear such as bathing suits and sunglasses as well as a new line of modern sneakers. Recently, the company released an underwear collection for both men and women which caught attention of the fashion industry. By doing so they were able to capture many consumers looking to deck themselves out head to toe in Dolce and Gabbana whether they were going to the beach or out for the evening.





## GUCCI

The House of Gucci, simply known to the fashion world as Gucci, is a close competitor to Prada and Dolce and Gabbana. The company was founded in Florence and is now one of the most prominent fashion distributors in the world. Known for its flashy designs, it is no wonder it heavily competes with the more standard Prada. Unlike its competitors, Gucci's main focus is on shoes and handbags. However, they have a great line of small accessories as well. Gucci's shoes are well known around the world because they are handcrafted usually in high grade leather material. By going above and beyond the competition in this factor, consumers have confidence of high grade, fashionable shoes for the amount in which they pay



## BALLY

References in the world of fashion, Bally shoes are for men and women looking for the best of shoes. Founded in the late nineteenth century, the Swiss family house has grown to move towards the high-end shoe industry. Today, the brand also offers a collection of ready-to-wear, but it is primarily for its shoes that people continue to know and appreciate Bally. The lines are simple, sober, whether models for men or women, we find a high purity of forms. Bally's collections reflect European chic, envied around the world. That's why fashion enthusiasts continue to trust Bally and swear by its shoes. Today, Bally can be considered as a strong competitor to Prada since recently the brand reaffirmed its luxury positioning with great brand content and packaging. Under the leadership of its new VP Marketing, the Swiss brand offers a makeover by modernizing its status, while being faithful to its rich heritage of nearly 165 years.



## FENDI

Fendi remains to this day the largest fur brand in the world, a symbol of Italian luxury. Fendi style is a subtle blend of sobriety, class and exuberance. The brand conveys a certain art of living combining refinement and elegance. Its classicism and its modernity plunge us indisputably into the world of ready-to-wear and luxury accessories, with yet beautiful materials. In addition to ready-to-wear, its development also includes bags, shoes, perfume, watches, eyeglasses and sunglasses, as well as the home equipment line. Faithful to its chic and glamorous spirit, Fendi stands strong next to Prada. The brand knows how to reinvent and shake the know-how to satisfy the desires of the time.





## ISSEY MIYAKE

Issey Miyake is a Japanese fashion designer showing his first ready-to-wear collection in New York in 1971. The designer experimented with unusual materials such as plastic, paper, rope and woven grass and innovative textiles and developed new methods of pleating, draping and crinkling. The design is fusing Eastern and Western elements. Issey Miyake combines traditional and western, architectural and technological elements to develop the garment through the original concept of innovation and practicality. Technological driven clothing designs are inspired of real events and the daily-life surrounding. The brand is implementing new technologies, architecture and functionality to the clothes in order to improve everyday life. The label implies intellectualism, experimentation, functionality, innovation, simplicity.

More than 10 direct operated stores and 400 points of sale are selling fragrances, watches, womenswear, menswear, accessories, shoes - more precise collection like ready-to-wear women's collection, one-size-fits-all T-shirt, colorful and asymmetrical women's line, accessories, eco-fashion collection made from recycled materials.



## YUIM NAKAZATO

Nakazato was raised in an environment surrounded by modern art and various forms of expression from early childhood on. He firstly began making clothes by self-education, then joined Royal Academy of Fine Arts in Antwerp' Fashion department. His graduation collection earned multiple awards, giving him the chance to get selected by the Chambre Syndicale de la Haute Couture to present his first Paris Couture collection as a guest designer in 2016.

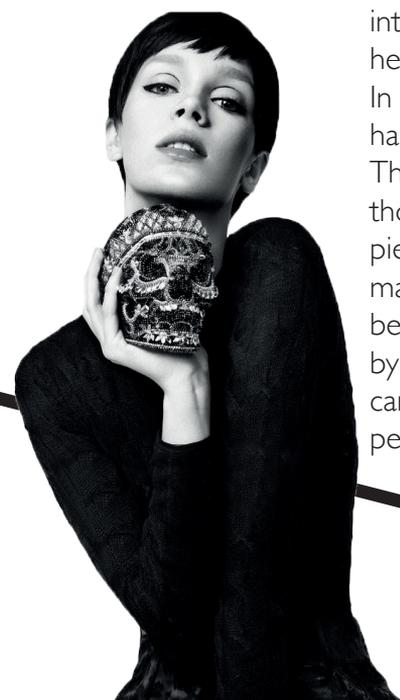
He combines the newest technology and craftsmanship in his creative process. Like Prada, he collaborates with artists for his photo books or technological manufacturer for his designs. Furthermore, he expresses his faible and approach to art through his multiple costume designs for films and theater plays and his special creations for Fergie and Lady Gaga.



## GIANOI

Gianoï is an Italian brand focusing on functionality, innovation and craftsmanship. It is the brainchild of brothers Erico and Raffaele Caroli who brought together their individual expertise in technology and fashion order to create a tech-infused high-end handbag company. They created a revolutionary bag that connects with the customer's phone by charging it and notifying you of incoming calls. The bag and the phone are communicating and exchanging data. The hidden technology built into the contours of their pieces creates an interesting marriage of craftsmanship and forward-thinking design. The brand attach great importance to their aesthetic: luxurious design immurs the technology.



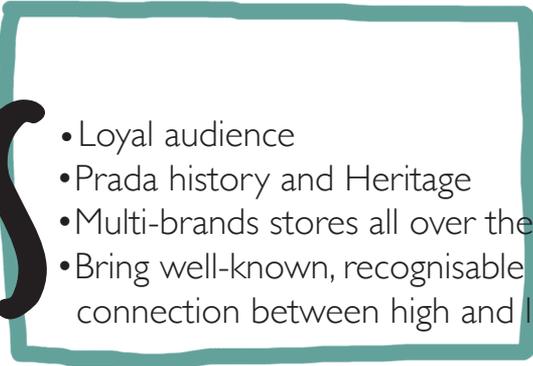


## JUDITH LEIBER

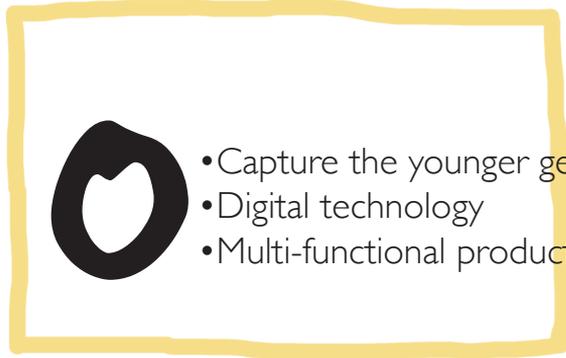
From Holocaust survivor to handbag designer, Leiber left 1921 her hometown in Budapest for London for university who seemed safer in case of war. During a short summer break, she decided to visit her family when suddenly war broke out. She started to work at a prestigious handbag company where she learned to cut and mold leather, make patterns and frame and stitch bags. Through the help of a family friend, they were able to receive a Swiss Pass that allowed them to flee into a safer apartment in Budapest. "I designed handbags in my head to get through the misery", Leiber said.

In the following years she worked as an assistant for different handbag brands, until she created her own in 1963.

The Couture fanciful, mostly clutches are bedazzled with thousands of crystals fixed through a handmade process. Each piece is unique and often in funny, mundane forms like animals, objects, fruits... The bags all have a story and meaning behind them, for example a bag in form of a penguin inspired by a friend who returned from the Arctic. The bags have been carried by First Ladies and Hollywood royalty alike, and are on permanent display in the world's finest museums.



- Loyal audience
- Prada history and Heritage
- Multi-brands stores all over the world
- Bring well-known, recognisable advertising company connection between high and low reference



- Capture the younger generation consumers
- Digital technology
- Multi-functional product / reusable

- Weak e-commerce participation
- Unfriendly policy to environment

W

- Burberry Effect (premium brands which lost some of their sparkle as a direct result of boosting sales volumes too aggressively)

T

# MARKE TING PLAN



Japan is the world's second-largest economy with a consumer population of approximately 100 million people. This holds great significance for the luxury and prestige goods sector. This is why the Japanese economy and currency value is crucial to annual performance of luxury goods companies. Despite the more than a decade of recession and economic malaise that dampened the country's 1980s spending frenzy, today's Japanese consumers have come through a retail evolution that has left them with more choices but a continuing devotion to quality and luxury brands. The country has often been ranked among the world's most innovative countries leading several measures of global patent filings. Japan is as well known to be the largest electronic goods industry in the world. Tokyo, an economic powerhouse, is known for their well-developed infrastructure and business-friendly government policy. The future growth of the Japanese market will depend on the young people who travel more and know more about the global market. Japanese luxury consumers are highly fashionable and label-conscious. We can say that the mood of these consumers is very optimistic, they continue to have the attitude

that they will pay for quality. Therefore, Japan remains a healthy market for high-end luxury brands, the reason why we chose this fashion capital for the launch of our product.

Japan is as well known for a nostalgic society. The nation is technically one of the most sophisticated in the world. But most people still listen to music on CDs and watch films on DVDs, instead of streaming content. Flip phones and fax machines are still used. Japan is high-tech and low-tech at the same time - perfectly fitting to our product.

Japan, especially Tokyo, has always been an important market for Prada. It accounts 23 percent share of Prada's global sales of about \$1.8 billion. For many within the fashion and retail sphere, Tokyo is a must-visit destination brimming with inspiration. From the architecture and natural landscapes to the emerging design talent.

We are choosing strategically to first launch our highly innovative and luxurious product in one of the cities where one of the most important retail space is situated. The six-story stand-alone building situated in the Aoyama district is one of

the most distinctive work of architecture in Tokyo attracting the eye of every tourist and resident. This is the first of the three Epicentres of Prada that will sell the product, New York and Los Angeles are following.

Our concept includes elements in various fields that attract consumer from market geographically situated all over the world. The technological side will be interesting in cities like Los Angeles, New York, London, Berlin, Tokyo, Hong Kong among others. Nostalgia is generally a global and personal feeling, the concept talks to people all over the world, the Super 8 camera especially in Europe and America. Blogging is a phenomenon that is extremely popular in America and more and more in Asia and Europe.

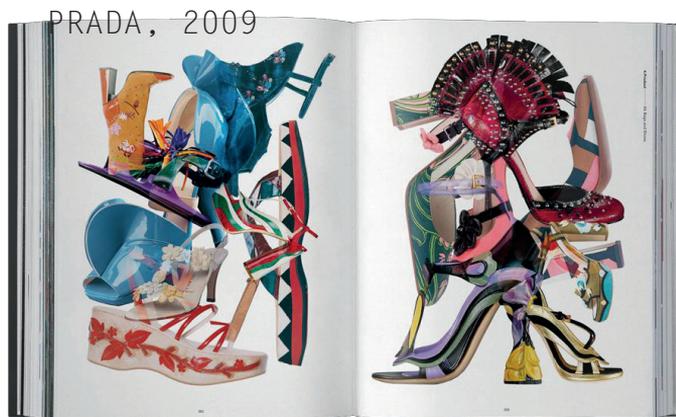
An exciting and interactive event will be organised in order to launch the product and deliver all innovative aspects of our product to the consumers. A 360 degree installation, blogger from around the world and social activities will give our customers a totally modern shopping-experience.

# B I B L I O G R A P H Y





LITTLE BOOK OF PRADA



PRADA, 2009

# SIT OGRA PHY



HUFFINGTON POST  
W MAGAZINE  
VOGUE  
SOCIALMATTER  
I-D VICE  
THE GUARDIAN



BUSINESS INSIDER  
WIRED  
WIKIPEDIA  
CAREER PSYCHOLOGY  
FORGET TODAY  
INTERBRAND



DIGIDAY  
FORBES  
PRADA GROUP  
PRADA  
FASHION IN TIME  
BIOGRAPHY



ANOTHER MAG  
FRAGRANTICA  
OMA  
HIGHEND PERSONALITY  
STACY VANLIN  
THE FASHION LAW



CATWALK YOURSELF  
BACKSTYLE  
WWD  
YOUTUBE  
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HOIKAAS  
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KODAK  
LOMOGRAPHY