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ARTWORK BY JIN NINGNING

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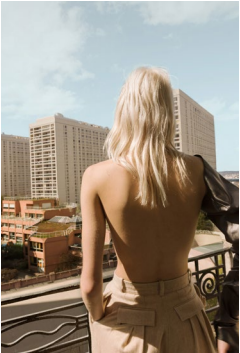
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Culture Twist



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High Rise



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Raw Kids Club



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Edel Verzijl

I Still Have Me



text
Deak Rostochil

Don't Look Back



photography
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Boy, Interrupted



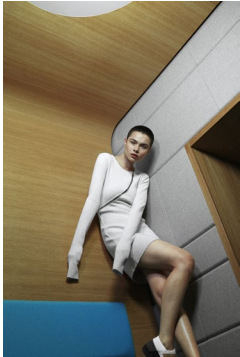
text
Hebe Chen

Can Chengdu be China's
next major fashion player?



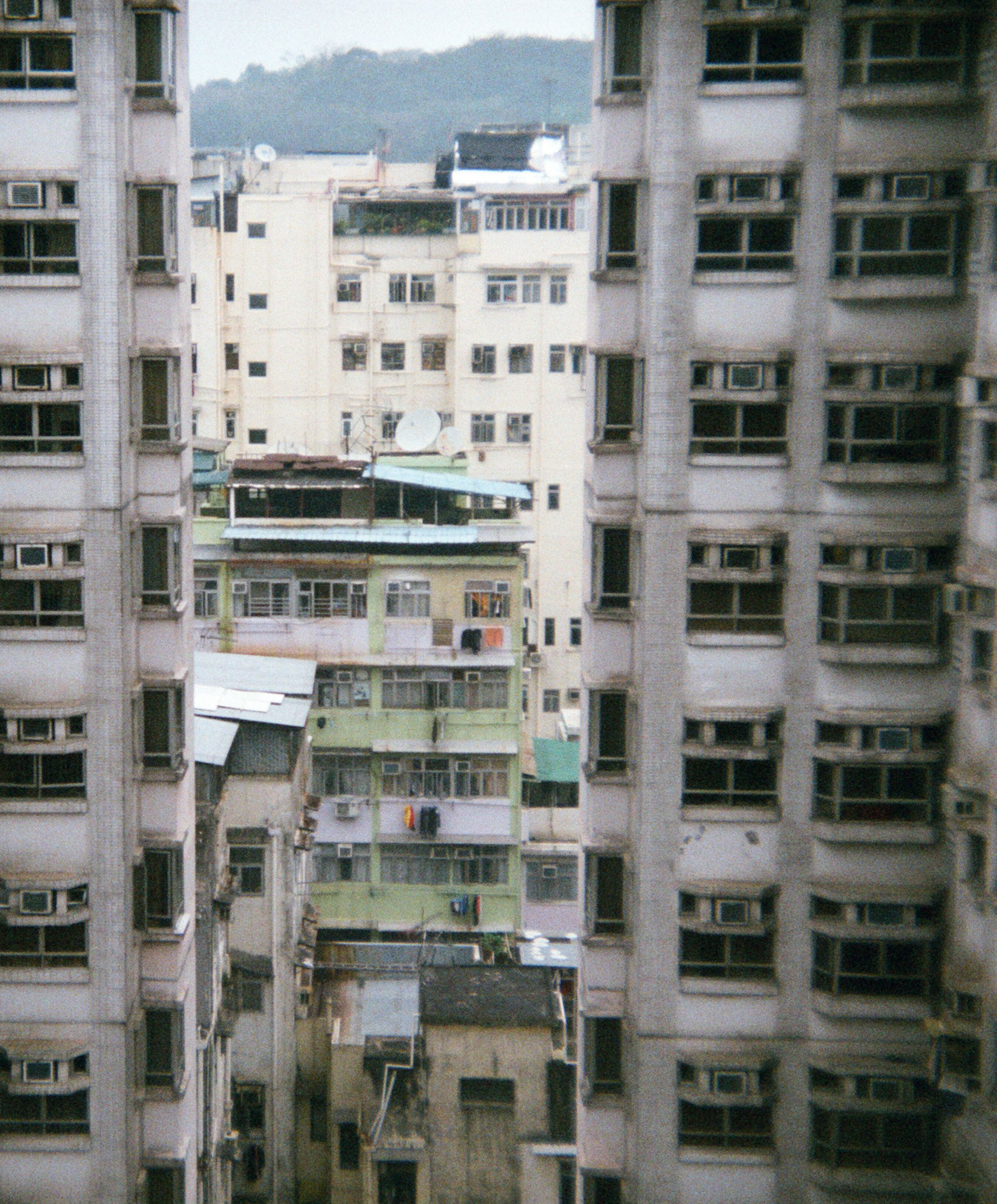
text
Annachiara Biondi

Birthing China's Future Cities



photography
Jules Faure

Into the Void



Welcome to MEGA. In this issue we celebrate the ever-changing urban backdrops to our existence – the shape-shifting, embracing and often suffocating metropolis growing around us. As breathing, living organisms they can pulsate with life, submerging us with an electrifying whirlwind of new, unexplored possibilities; over-crowded, boisterous and chaotic, they can pound us with indifference and apathy while we stand powerless, exhausted and lost in a sea of a million faces. MEGA tries to capture with images and words the constant struggles and contradictions of these gigantic, artificial and fascinating landscapes.

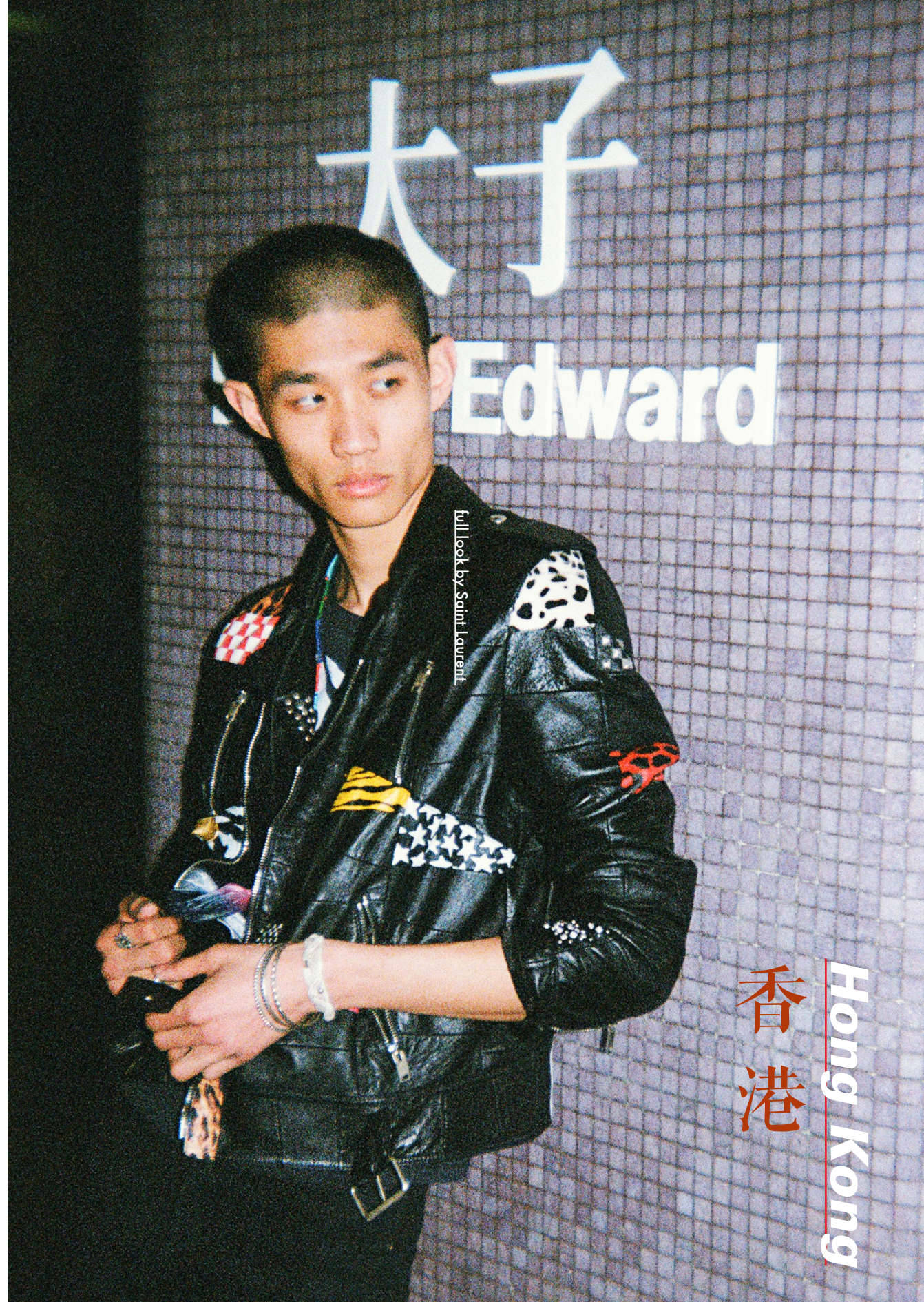
Annachiara Biondi
Fashion Editor

SON OF NONE

photography | Istvan Szucs
styling | Florent Tea
model | Gong at Supermii Models

full look by Saint Laurent

香港
Hong Kong







shirt, jacket, shoes and accessories by Saint Laurent
pants by Loewe









Culture Twist

Text Annachiara Biondi
Editor David Yang
Chinese Editor Hebe Chen

Born and raised in China, educated in London, working in New York – today's young independent designers are global citizens, absorbing influences from different cultures and translating them into their own unique visual language. Xu Zhi is emblematic of this new wave of transnational designers, constantly travelling between London and his native China to seize the best of both places, cultures and lifestyles. Far from feeling misplaced or confused, the designer fully takes advantage of this duality, turning to the idiosyncrasies of the two countries as a means to constantly feed his creative vision. We caught up with him soon after the launch of his second commercial collection.

I know that you were born in Shaoxing, China. Could you talk about your background? Do you think that where you grew up reflects on your designs?

My parents are from Shanghai and I was born in Shaoxing, but we moved to Shenzhen – near Hong Kong – soon after I was born, so I actually grew up there. It's a very modern city and I went to an international school. I always feel like I'm between modernity and history, which is what I saw in China when I grew up. Culture is in your blood, it is beautiful and it will certainly influence you. It becomes your memories, it becomes who you are. That is what influences me every single day.

How did you begin your career in fashion design? Was it something you have always been interested in?

I've been painting since I was very young, then I went to study art. It was always paintings, colours and prints that interested me the most. At Central Saint Martins we had a one-year Foundation course and we actually tried everything. That's when I found my way designing fashion.



Do you still paint?

I think a lot of our designing is actually painting in a way, just with a different canvas. I work a lot with textures. For example, for my previous season I used a special braiding technique, embroidering braids into fabrics and garments, like brush strokes almost. To me that felt like a new way of painting. I really like to study textures and then use them as a tool to create proportions of colours.

When you moved from China, why did you choose London instead of Paris or New York?

It just came to me while I was in high school. When we were going through A levels, we had to research the way British students study art in high school. The British fashion and art scene seemed more vibrant, more exciting and more accessible in a way. It's very experimental, but also very grounded, and not intimidatingly out of reach. The young designers I looked up to at the time, such as Christopher Kane, seemed very approachable and relatable. In London everyone has a chance – if you work hard and create something, just put it on the street and people will pay attention to it. And if you're good enough you might make a difference.

Both your SS16 and AW16 collections were inspired by films, the first by Bruce Nauman's "Art Make-up" and the latter by Michel Gondry's "The Science of Sleep". Is cinema one of your biggest sources of inspiration? And how do you think you translated the film into the collection?

I get inspired easily by stories, or by the sentiments behind the stories. "The Science of Sleep", happened in between the two seasons. I had watched it a long time ago, but when I watched it again it just hit me. The story that I created for AW16 just came along. I always try to recreate the sentiment that inspired me the most into a fashion conversation. I think that is what interests me the most as a fashion designer, that fashion is a whole,

not just a concept, not just a colour. The whole film is kind of bizarre and it doesn't actually have a story. The protagonist is constantly in between dreams and reality and that's what the whole collection is about. Charlotte Gainsbourg plays the main female character and she is extremely charming – she automatically became the muse for this project. I tried to recreate this whole world of ordinary French women, living in between dreams and reality. As a young designer, you're always trying to refine your craft to tell stories. Every single season is like a challenge. You get inspired and you try to tell the story differently and then, at the end of the season, you realise that something you wanted to tell didn't translate. So you work harder the next season.

When did you develop your braiding technique and why did you choose to use yarn?

In the beginning it was an experiment, we tried with a lot of different materials – chiffon, cotton, ribbon – but yarn was just more appropriate to bring out the fringe effect I used in the past collections. Yarn is not something that we will always use, although the technique will be. It's something that we spend a lot of time experimenting with and developing.

It could be a sort of trademark for your designs as well, making them recognisable at a glance.

Definitely yes! People will be like "Oh that's the weird texture that this person is doing, let's keep going back to buy those things!" It's very interesting to us as well because it allows us to create a texture that is really subtle, but when you think about it and you look at it closely you know how much work went into it. That's why we like it so much!

You are just about to leave for China, where your production is based. How often do you go back? Do you follow production closely?

I only started my commercial collections



in September and so far I've been back every six weeks to follow production. We are trying to train our own team, because we want them to understand what we do and to be able to help us in the most effective way in the long run.

How does your rhythm of work and your lifestyle change between when you work here and when you work in China?

It changes a lot! There are definitely differences in the working mentality, it's very interesting. In China we don't have weekends for instance – there is no concept of Sundays, so everyone is working. Even when I'm in London, I sometimes email people at 12am and I'm always chasing my suppliers and my clients. When I'm in Asia people actually reply to my emails, even at 12am. You never have a weekend off. Even Western people I deal with in China sometimes still reply saying "I'm having my weekend, I'm sorry. I'll reply to you on Monday." They feel like they have to explain themselves. It would never happen in London. Because I work in both countries these differences are actually really obvious in my life, so it's quite funny. But other than that, life-wise it is very exciting to juggle between the two cultures, and they are both cultures I love. I love to be able to switch my mind every single time.

You told me that you are influenced by what you saw growing up in China, but what do you think you're taking from England and London in terms of inspiration and creative energy?

I think my entire design process is more related to what people do here. I think only 20% of what my design language is comes from Asia or Chinese culture. From research and development, to experiment and what I believe is contemporary, my entire vision and structure was built or influenced by the designers here. But my unique sentiment and identity come from China.

Do you follow Chinese fashion and Chinese designers based in China?

I definitely follow them quite closely. We are now starting to enter the Chinese market, which is actually our biggest. It has been developing really fast in the past few years. For example, if you look at the opportunities for Chinese designers in China five years ago they were way less compared to what we have today. There were less magazines, less independent magazines, less stores endorsing Chinese independent designers. Now big department stores such as Lane Crawford, where we're stocked, try to work on projects that emphasise Chinese independent designers.

Have you ever thought about moving all of your production to China?

That's something that I have been thinking about as well, because resources are very accessible in China. It's very tempting. But I think London also has its charm, and that's why we all end up here. When you move back and forth so frequently, you are always very aware of the disadvantages that both places have. I'm constantly reminding myself to not get into the bad things and just keep looking for the good ones. This excitement is maybe what pushes the brand ahead.

What are you planning for the brand and for yourself?

Myself? Actually I don't know, it's all about my brand. I really enjoy what I do right now and it's very rewarding. A lot of people are to recognise our brand because of our braiding technique, but I think we haven't really shown people who our woman is yet. People look at our clothes and recognise them, but they don't recognise the woman behind them. I'm hoping that in the next year – with two new seasons – we will be able to reiterate our point of view so people will actually imagine a specific

woman that would wear our designs. The challenge that we are facing right now is to define this woman.





在中国出生成长，在伦敦接受教育，在纽约工作——当今年轻一代的独立设计师都是全球公民，他们在不同的文化中汲取精华后转换为自己独到的视觉语言。Xu Zhi是这股跨国设计师新潮中典型的一个，他经常往返于伦敦和故乡中国，抓取它们两者文化和生活方式中的优秀部分。这位设计师不但没有感觉到不合时宜或者困惑，反而完全利用好了这层双重性，将两国人民的习性癖好作为了他源源不断的创意来源。

我们在他发布了第二个商业系列后很快和他进行了一番交流。



我知道你在中国绍兴出生，你能介绍下你的背景吗？你认为你成长的地方是否影响了你的设计？

我的父母来自上海，我出生在绍兴，我出生不久后，我们又搬去了深圳，一个紧挨着香港的城市。所以我其实是在深圳长大，那是个非常摩登的城市，我读的也是国际学校。我感觉我处于现代与历史的中间，这也是我在中国成长所看到的。文化是流淌在你血液中的部分，它很美，也自然而然地会影响你。它会成为你的记忆，也会成为你的一部分，这就是它每天都在影响我的。

你是如何开始你的时尚设计生涯呢？这是你一直的兴趣所在吗？

我自小开始学画，后来我又开始学习艺术。但一直是绘画，颜色和图案最吸引我。在中央圣马丁，我读了一年预科，我们基本尝试过了所有（和时尚相关）的东西。也就在那时我开始了我的设计之路。

现在还会画画吗？

我认为我设计的大部分都是画画，只是画布不同罢了。我和纺织大量的接触，例如之前我采用了一种特别的辫纹技术，将辫纹刺绣进布料和衣服中，就像毛笔的笔画一样。这对我来说就是一种绘画的新方式。我非常喜爱学习纺织并且将它用做一种创造颜色比例的新工具。

你是什么时候离开中国的？为什么你选择了伦敦而不是巴黎或者纽约？

我在高中时期就离开中国了。当我在学习 A Level 的时候，我们需要探寻英国学生怎样在高中学习艺术课程。英式的时尚和艺术景象非常活跃，更加刺激并且容易被人感受。它非常具有实践性，同时又很现实，不是让人恐惧到不可及。那些我当时敬仰的年轻设计师，比如 Christopher Kane，看起来都非常平易近人和亲切。在伦敦每个人都有机会，如果你努力工作努力创造，即使放在街上也会有人注意。如果你真的足够优秀，你一定会脱颖而出

你的 SS16 和 AW16 系列灵感都源于电影，前者是 Bruce Nauman 的 Art Make-up，后者则是 Michel Gondry 的 The Science of Sleep。电影是否是你最大的灵感来源？你怎样认为你将电影转化为设计的？

我很早就被故事所启发，或者是故事背后的情绪。“The Science of Sleep” 其实出现在两个系列之间。我很早就看过了，但又看一遍的时候打动了我。所以我为 AW16 编织的故事也就出现了。我一直在尝试将那些打动我的情绪重新创造并融入时尚的对话中。我认为我作为设计师最吸引我的地方在于，时尚是一个整体，并不是一个概念或者颜色。这个电影有些诡异，甚至没有故事。主人公一直在梦与现实游离，这就是故事的主题。Charlotte Gainsbourg 是女主人公，她非常有魅力，她自然而然的是我这个项目的缪斯。我尝试重新建立普通法国女性的世界，在梦与现实中的生活。作为年轻的设计师，我一直在尝试提炼我的手艺去讲述故事。每一个系列都是一个挑战，你获取到了灵感，但又想将故事重新讲述，但直到季末你才发现你想表现的没有被完全呈现。所以下一季你会更加努力。

你什么时候开始你的辫纹工艺的？你为什么选择使用纱呢？

从一开始的时候只是一个尝试。我们尝试了非常多不同的材料——雪纺、棉、丝带，但纱最能够将流苏效果展现出来。纱并不是我们常用的东西，虽然技术会是。这是我们一开始就花很多时间实践并且发展的。

现在这是你设计中的一个标志了，让人一眼看过去就十分瞩目。

当然是的！人们会觉得“天哪，这个人做出了非常奇怪的布料，不如多买点这些东西吧！”。这对我们也非常有趣因为这让我们制造出了非常巧妙的纹理，当你仔细看过去你就会知道我们费了多大的力气。这是我们如此喜欢它的原因！

你现在马上要回中国的生产基地了。你多久回去一次？你对生产过程盯得很紧吗？

我从九月才开始我的商业系列，所以目前为止我每六个月回去一次跟进我生产进度。我们在尝试培养自己的团队，因为我们想让他们理解我们所做的一切，并且长期帮助我们更有效地达到设计效果。



那么你工作的节奏和生活方式会随着地点的改变而有所不同吗？

改变非常大！首先当然会有工作心态上的明显改变，非常有趣。在中国的时候我们不会有周末休息，没有“周日”的概念，每个人都在工作。当我在伦敦的时候，我总是在凌晨12点给我的供应商和顾客发邮件追踪进度。如果这种情况发生在亚洲，人们会马上回复我，即使是在凌晨12点。（在亚洲）你不会有周末休息，甚至在亚洲工作的西方人也会回我的邮件说：“我正在周末休息中，对不起，等我周一上班回复你。”他们觉得需要解释清楚自己（不回邮件的理由）。但在伦敦这种情况永远不可能。由于我在两国工作这种情况确实地影响了我的生活，非常有趣。但除此之外，应付这两种文化非常有趣，这两种文化我都爱。我喜欢时不时地转换我的思维。

你告诉我你受到了你在中国成长时经历的一切，那你怎么看待英格兰和伦敦对你的启发和创意能量呢？

我认为我的设计更加和这里（伦敦）的人们紧密相关。我认为我的设计语言中的百分之二十来自亚洲或者我的祖国文化。从调查到发展，去实践我所信任的一切只是暂时的，我整个视野和理念都是被这里的设计师所建立和影响的。但我独特的情感和身份还是来源于中国。

你有了解过在中国发展的中国设计师们吗？

当然了，我非常关注他们。我们现在都在开始进入中国市场，一个最大的市场。在过去几年中中国市场进展飞快，比如说，就拿五年前一个在中国的中国设计师的机会来说就显然比我们今天所拥有的要少很多。过去杂志，独立杂志和商店都很少认可中国独立设计师。但现在大的商店例如也在出售我的品牌的连卡佛，都在尝试推出关注中国设计师的项目。

那你有想过将你所有的生产都搬回中国吗？

这也是我现在在思考的，在中国资源都非常容易获取，这非常诱人。但我认为伦敦有她的迷人之处，这也是我们现在都在这里的原因。当你总是来来回回的走动，你很清楚的看到两个地方的缺点。我一直在不断提醒我自己要摆脱那些不好的东西，往事情好的方面看。这种刺激感也许正是推动这个品牌向前发展的原因。



你对品牌和你自己有什么规划？ 2016秋冬系列进行的怎么样了？

其实我不知道，更多的是关于我的品牌。我非常享受我现在在做的一切，非常值得。很多人通过辨纹工艺认识了这个品牌，但我认为我还没有向人们展现这个代表Xu Zhi的女性形象。人们看到我的衣服，也辨认出了是我的衣服，但却不认识衣服背后的“女人”。我希望在接下来这一年，通过两个全新的系列，我们重申我们的观点，这样人们能想象出什么样的女人会穿我的设计。所以现在我面临的挑战就是去诠释这是一个什么样的“女人”。



I STILL HAVE ME

photography | Edel Verzijl
styling | April Jumelet
hair | Mark van Westerop at Pro-Solo
make-up | Danine Zwets at Angelique Hoorn
model | Silke at Micha Models



dress Vintage
skirt by Stills
kimono stylist's own
leggings by Studio Ruig
shoes by & Other Stories



jacket by Humanoid
top by Stills
skirt by Top Vintage
pants by Weekday
leggings by Studio Ruig
clogs by & Other Stories



shirt by Hofmann Copenhagen
top by Weekday
kimono stylist's own



jacket by Schueller de Waal
cape by & Other stories
skirt by Ted Baker
leggings by Studio Ruig



shirt by Hofmann Copenhagen
top by Weekday
skirt by Ted Baker
scarf by Kiss and Tell



scarf by Kiss and Tell
top by Gestuz
shirt dress by Tony Cohen
hat Vintage

Can Chengdu be China's next major fashion player?

—Take a journey around Chengdu and discover chic concept stores and exciting homegrown talent.

Text Hebe Chen

Editor David Yang and Annachiara Biondi

Chengdu, the sprawling metropolis in China's southwest has in recent years reclaimed its position as a power player in the country's fashion industry. Chengdu's 2600-year history with the fashion trade has lived on in the hands of its current 15 million residents who have resurrected the city's fledgling fashion scene and repopulated it with a diverse range of boutiques.

When discussing the business of fashion in China, Beijing, the country's famous capital, jumps to the forefront with über-metropolitan Shanghai hot on its heels, whilst the country's third most international city – Guangzhou – is famously responsible for manufacturing the majority of garments labelled 'Made in China.' These three major cities have always sat at the centre of China's fashion landscape due to their global recognition, thus it is no surprise that Chengdu has hardly been involved in the global fashion conversation. Due to the rise of disposable income and interest in the arts, Chengdu has had a surge in creative fashion concept and retail stores, which have been launched across the city and have since received significant attention nationwide.

The majority of boutiques in Chengdu are located in the Golden Circus surrounded by the International Finance Square, Sino-Ocean Taikoo Li and Chunxi Road. Notable high-end stores such as Tuan Tuan, Le Select and Lulu Collection tend to be more commercially orientated, targeting slightly older women with more disposable income to spend on western designer brands. Known nationally as 'The City of Heaven', habitants in Chengdu have had a more laid-back attitude towards life for generations when compared to the break-neck speed of life people experience in Beijing and Shanghai, which only goes



OOK boutique

to highlight their noticeable purchasing power today. Mingboy Hwang, manager and co-owner of Shanghai-based fashion accessory concept store OOK, says that although their branch had just launched in Chengdu three months ago, he is extremely impressed by the distinctive clientele. "I have to say Chengdu girls are bold and willing to accept novelty", says Hwang, "Generally speaking, the market is enthusiastic and easily fired up. From my own perspective they are even more willing to try new things than consumers in Beijing or Shanghai - it's totally beyond my expectation of a second-tier city".

OOK is a boutique that sources unique pieces of jewellery and handbags from around the world. Pieces such as the Mini Titan Snake Bracelet from Vita Fede and multicoloured rings by Maria Francesca Pepe are extremely popular. Hwang admits to often being surprised by customers, recalling a young girl who had only spent five minutes browsing the store before purchasing a large, dramatic set of earrings that is not exactly designed for everyday wear. The buying power of Chengduers has also been confirmed by Ai, owner of Dressing for Fun, generally acclaimed as the most iconic boutique in Chengdu. The store is hidden in a back alley near the central district and is furnished with a minimalist aesthetic that speaks to their target consumer in the 15-35 age bracket. Dressing for Fun is, as the name suggests, an establishment very much consecrated to the idea of fun fashion, housing avant-garde designers with a taste for eccentricity. Ai says, "My customers are generally well-educated. They are not only wealthy but are also obsessed with art and design. They are imaginative and dying to be different." International and domestic designer brands such as Marques' Almeida, Minjukim, Tata Naka and Robert Wun can also be seen displayed across the store.

Luxury goods have long been viewed as the embodiment of wealth and social status in China. However, Ai notes that she has witnessed an increasing trend of Chinese consumers steering towards pricier

independent designers in recent years in comparison to the once popular monograms of luxury retailers that had previously dominated the local market and wardrobe. This demonstrates a significant change in consumer psychology, whereby a growing consumer base no longer prioritize fitting in, choosing instead to distinguish themselves from the crowd.

Joining the stellar B.N.C (Brand New China) in Beijing and Dong Liang in Shanghai, F.O.U.R has championed emerging independent designers in Chengdu for nearly three years. However, as a concept store stocking exclusively homegrown talent, F.O.U.R is feeling the heat in the face of a slowing economy. According to a sales associate in the boutique, even though the four co-founders are media industry insiders, they are nevertheless reluctant to extensively promote their brand through media outlets. By gathering only Chinese designers such as Chictopia, Masha Ma and Simon Gao, F.O.U.R still struggles to distinguish itself from other boutiques selling small, independent brands. When asked about how they introduce the brand culture and concept to new customers, a female sales associate surprisingly said it all boils down to her judgment of the customer. "If I believe they have no intention or desire to spend a lot of money on clothes, I feel it will be a waste of my time. They might not even understand what I am talking about." This sales associate's questionable service mantra is demonstrative of a larger problem whereby the retail industry is largely suffering as more and more consumers choose online shopping not only for convenience but also in order to skip the interaction with sales assistants, who have a particularly bad reputation in the country.

The Chinese fashion industry in general has been significantly affected by the economy during the recession. Two well-established fashion magazines have folded in the last year and companies across the industry are facing pressure to reduce costs. Located in southern Chengdu, Fair Minerva is an abundant shopping space



Dressing for Fun

for local women to shop designer apparel, accessories, English-language books, European furniture, or to simply have afternoon tea with friends. Although this type of fashion concept store is commonly seen in western countries, it is still the first and only in Chengdu. Jeffrey Wei, the media PR of Fair Minerva, proudly introduces their store: "We always allocate the right thing to the right people in our professional team of employees. We have a team of buyers, sales, PR and marketing – we even have three visual merchandisers in this two-floor store." However, it is easier said than done to run such a big team at a time when everyone is trying to avoid unnecessary labour costs. After struggling for two years during an especially lean period, profits have begun to rise at an alarming rate this year. The strong purchasing power of a select but devoted few has always been the ultimate driving force for retail and concept stores. Wei thinks it is owed to female consumers who are determined to keep up an elegant way of living despite the country's economic struggles.

On track to reclaim its influence in the country's fashion sphere despite a national economic low, Chengdu and its style-conscious residents are revelling in the city's exciting possibilities in the world of fashion, art and design. After a brief blip in the city's 2600 year-long affair with the trade, it is high time for Chengdu's fashion renaissance.

成都：中国时尚业的下一个新星？

买手集成店展现成都时尚新风貌

中国成都——这座位于国土西南的大都市正以势如破竹之势在中国时尚界盘踞着自己的地位。地处成都平原，坐拥西南各大交通要塞和经济枢纽的黄金位置，成都人民正在用自己的力量改变着时尚业在这座拥有2600年历史的城市中的发展。其中最显著的改变，要属百花争鸣的买手集成店。

当谈到中国目前的时尚行业，我们会想到北京作为首都所汇聚的强大影响力，还有上海“十里洋场”的繁荣历史根基，以及广州成熟的外贸产业链。这三座城市基本奠定了中国时尚业在国际社会中呈现的风貌，而成都却鲜少被提及。作为一个内陆城市，成都培育时尚行业的先天资源并不优渥，但近年来随着人们手头闲钱越发宽松，并且在艺术方面的兴趣陡增，悄然而生的买手集成店为这座城市的时尚业注入了一股清流，也让这座二线城市拥有了能与“北上广”并肩的精彩看点。

当前以IFS国际金融中心为起点，辐射到太古里和春熙路的成都市中心黄金商圈，自然而然的是买手店的首要选址区域。颇有名气的高端买手店“团团精品”和“Lulu Collection”也坐落在此，他们针对的人群是拥有足够消费能力购买西方设计师品牌的中年妇女。成都作为闻名全国的“天府之国”，慵懒闲逸是这里典型的生活方式。然而成都人民在时尚消费产品上却并不疲软，相反，他们拥有另人惊讶的购买能力和相对开放的消费心态。

Mingboy Hwang, 是位于成都市天仙桥北街一家以饰品为主的买手店的合伙人，这家名为OOAK（One of a Kind独一无二）的饰品店登陆成都仅数月有余，他对成都市场的接受能力却非常看好：“成都市场是非常快热型的，这里的消费者没有本位主义，她们大胆，接受能力强，甚至强过北京和上海的消费者”。这家在上海已经有三年历史的OOAK售卖着当下十分有趣新奇的饰品，例如来自纽约的设计师团队CELESTINE, 售价在300至1000人民币，最新一季以独特的珍珠元素获得了消费者的大爱。而店里还有来自Vita Fede, 以及Maria Francesca Pepe的最新饰品，同时也有搭配Sandy Liang, C/MED Collection 和Sophie Hulme等品牌的服饰和包具，由于创始人之一曾就读于伦敦艺术大学，来自伦敦的品牌也在店里占据着独特的情愫。



Dressing for Fun



OOAK boutique

成都市场的购买能力也被另一家买手店的拥有者小艾所证实，这位学术背景是财务管理的买手店老板经营着成都目前最具代表性的一家买手店Dressing For Fun耍衫。开在红星路二段附近一条幽静的巷子中，装潢充斥着工厂简洁冷色调和北欧极简主义，耍衫的定位是“乐趣”，就像它的名字所表达的那样。它集合了国内外有趣别致的设计师品牌，从面料，廓形到色彩，能进耍衫的都是要打破成规又有所建立的Fun Fashion。比如国内年轻的独立设计师shushu/tong，张天墨等，还有目前在国际舞台上大放光芒的伦敦设计师Marques' Almeida和来自瑞典的 Ann-Sofie Back等等。小艾对成都消费者的特质充满了信心：“耍衫的消费者大概在15-35岁之间，最小的甚至是初中生。这些优秀的年轻人普遍受过良好的教育，在富裕的物质生活之余对创意设计和艺术文化都非常上心，他们充满了想象力，想要与众不同”。

在中国，“奢侈品”的概念早已经被演化成金钱或者权利的象征，但小艾认为她看到了一部分年轻的消费者愿意用相对昂贵的价钱购买并不在大众认知范围内是“奢侈品”的新兴设计师或者小众品牌。这些消费者并不愿意沉溺于大牌Logo堆砌出的虚幻中，被小艾认为他们成功摆脱了目前中国时尚消费市场的从众心理。

和北京的“薄荷糯米葱B.N.C”以及上海的“栋梁”相比，成都的“肆合”因为汇聚了当下中国服装设计领域的冉冉星星也备受瞩目。肆合没有炫目的装潢合灯光，也没有喧宾夺主的概念。具一位不愿意透露姓名的店员称，肆合所有者本也是媒体从业者，因此在宣传上自成一派。做为纯国内设计师品牌集成店，这里可以找到刘清扬，于婉伶，马莎等备受国际瞩目的中国设计师的最新系列。然而与此同时，肆合一位店员则认为，成都消费者动辄用几千上万的价钱购买本土设计师的服装全因“中国人更懂中国人”，当被问及是否会向顾客主动介绍品牌文化以及设计理念时，该店员的回答令人吃惊：“这要取决于顾客的购买实力，对那些看起来就没有这个消费能力的顾客，或者说了也不懂的顾客，也不必说太多。”实际上，当下时尚零售业在中国遭遇着尴尬的境况——许多潜在消费者会因为零售从业人员的态度不佳转而选择电商，从而省去现实生活中人与人在买卖博弈上的心理负担。

中国目前的时尚行业从总体上来说受到了经济下行的消极影响。在过去的2015年就有两本杰出的时尚杂志停刊，同时业内的公司也面临着减少缩减财政的压力。在当前中国经济形势呈现出低靡疲软的态势下，时尚行业也遭遇着变革与重生。Fair Minerva是一家定位在高端精品女装的买手店，坐落在城南富庶的桐梓林商圈，这家取名为西式生活馆的精品店吸引着一批崇尚优质生活的白领，企业家等成功女性。和成都其它买手店不同的是，Fair Minerva给女性顾客提供了多样性的丰富购物空间，除了服饰，来自欧洲的家居用品，书籍，古董，家具和花艺均有售卖，店内还有下午茶区供消费者会客消遣。尽管这种时尚类的泛生态在西方社会中已经屡见不鲜，但在中国二线城市中仍不为多见。FM的媒

体公关Jeffrey Wei非常自豪地认为该店用一种包容共赢的姿态在成都买手市场中树立着标杆。在当前许多时尚公司大幅度裁员和缩减开支的情况下，FM仍然维持着一个较为庞大的专业团队：“我们有专业的媒体公关团队，销售团队，以及买手团队，其中一位买手lulu还毕业于中央圣马丁艺术设计学院，我们坚持将专业的人交给专业的事，就连我们的室内陈列师都有3位，室内的陈列设计更是每季更换，保持客户的新鲜感”，Jeffrey在谈到整个团队时这样说。在当前经济形势下，该店的销售非降反升，相比于开业前两年的巨大压力，今年的势头让他们感觉到，消费者在经济低靡时期也在持续用优质的生活方式去刺激消费。

近年来，成都作为中国西南的一颗明珠，被越来越多的国内外媒体所瞩目。买手店的市场现状以及成都消费者的特质反映出了时尚行业在这座城市孕育发展的无限潜能。这座地处内陆，以信息技术为主导产业的二线城市，人们用着自己的方式探索着时尚、艺术与设计的的世界。成都曾是南方丝绸之路的起点，在古代的时尚贸易中曾是举足轻重的地位。作为一个拥有艺术文明的古城，是时候，等待她的复兴了。



OOAK boutique

L I N G E R

6TH AVE 16.3.16

moving at a frantic pace, you rush through crowds of people, you breathe their scents, softly brush against their tired skin. In passing, when eyes meet, they reveal to you their deepest ailments and darkest repressions. You witness the bowels of mundanity, the putrid idiosyncrasies of strangers. You fall in love, you fall in hate, each moment moving faster through a sea of vapid yous, indestructable yet falling to pieces. You watch as they hold their breath, roll their eyes, lose their minds. You catch your own reflection in a train car, where did all the years go?

photography and text | Jenna Putnam
styling | Julian Burak
model | Ian Weglarz at Fusion Models

Priority Seating
for persons with disabilities



suit by P. Johnson
jacket by Nudie Jeans Co.

纽约

New York



suit by P. Johnson
jacket by Nudie Jeans Co.



coat by P. Johnson



jacket by Acne Studios
apron by Nudie Jeans Co.
trousers by Siki Im
shoes by Saint Laurent
socks model's own



coat, trousers and dinner jacket by
P. Johnson
denim jacket by Ksubi
shoes by Common Projects



coat, trousers and dinner jacket by P. Johnson
denim jacket by Ksubi



巴黎
Paris

cap by The Broad Museum

coat by Sankuanz

HIGH RISE

photography | Louise Victoria Reinke
styling | Ryan Meng
make-up | Isabelle Gujon
hair | Liv Holst
photography assistance | Robin Hollande
model | Lidia Judickaite at Marilyn Models



jacket stylist's own
underwear by Eres



sleeves by Masha Ma
trousers by Nehera



top by Y/Project
jeans by Levi's
shoes by Sankuanz



shirt stylist's own
pants by Sankuanz
shoes by Sankuanz
socks model's own



jacket by Sankuanz
cap by The Broad Museum
dress stylist's own
shoes stylist's own

jacket by Adidas
bodysuit by Eres
earring by Safsafu





jacket by Levi's

underwear by Eres

necklace by Safsafu



shirt by Uniqlo & Lemaire
belt stylist's own
trousers by Nehera

DON'T LOOK BACK

Text Deak Rostochil
Chinese Editor Hebe Chen

Over the course of its existence, Elsewhere has featured the work of numerous talents. Each of them proved to be exceptionally diverse in their personal aesthetic and perspective, but certainly evolution is ongoing in the life of a creator. Here, we continue the conversation, revisiting some of our cherished contributors from the past to uncover their latest endeavors and to celebrate their efforts.

Nice to speak with you again, Shangguan! How have you been this past year?

I've been very good and busy as always. Lately, I have been working on my upcoming Spring/Summer 2017 collection.

I hope it's going well. Could you reflect and tell me about your most recent Autumn/Winter 2016 collection?

The A/W 2016 collection of SANKUANZ emphasizes the concept of the Asian Games of 1990 held in Beijing, China, which is from my own memory of Asia into the challenging creation of menswear. Sports have played a significant political role in China, especially during the last years of the Cold War. Sports were entirely funded by the national government and were employed as a means to showcase its power and the superiority of socialism. Moreover, sports also acted as a shortcut for common teenagers to be rid of poverty and gain great fame and benefits. In 1990, China had its first opportunity to host international sports events. For me, being a teenager at the time, I was deeply impressed and shocked.

For the collection, the logo of SANKUANZ is transformed into the visual symbol of a fictional sports team. Asian national flags are ripped of ideological symbols and left with abstract color patches. The impression of that age could be seen from sportswear popular in China in the 1980s and 1990s and misfit

SANKUANZ



suits with big collars. A series of symbols are put together to shape a strong image of Chinese sports politics and collaged with elements inspired by illustrations from the Fairy Tales (Otogiz shi) by Dazai Osamu.

Military uniforms, sportswear, misfitting suits, with tight pieces to wear underneath – these are the representative pieces of SANKUANZ A/W 2016 which create an awkward teenage-like style with disharmonious proportions.

I feel like your collections give the impression of a kind of uniform, more so than simply a wardrobe. It feels more meaningful and representative of something substantial and personal. What is your underlying message?

I am actually obsessed with uniforms: military uniforms, work uniforms, postman uniforms, etc. They are an ideology of the most focused and direct expression. From this point of understanding the relationship between clothing and ideas, I hope SANKUANZ can represent a sort of ethnic group uniform.

In our last interview, you gave the advice to "keep chasing beauty." Since then, have you practiced this instruction yourself?

I think so, but I often change my mind. Therefore, for me, the definition of beauty changes all the time as well. I will always chase beauty for the moment.

不要回头

从它创始开始，Elsewhere展现了不少有才之人的作品。他们每一个人的个人审美和观念都非常多样，但作为一个创造者，改变也在不断上演。现在，我们继续了这个话题，重新造访了我们非常珍惜的合作者们，看看他们最近的成就并祝贺他们所取得的努力。

和高兴能和你再次交流，上官！过去的一年你过得怎样？

我很好，一如既往地很忙。最近我在忙着即将到来的 Spring/Summer 2017 系列。

我希望你一切顺利。你能和我谈谈最近的 Autumn/Winter 2016 系列吗？

SANKUANZ 的 A/W 2016 系列强调了 1990 年北京亚运会，让我把我自己对亚洲的记忆融入到不断创造的男装中。体育在中国一直扮演者重要的政治角色，特别是在冷战时期。体育运动依赖于国家财政支持，也成为了一种在社会主义中展现能力与优越性的方式。更重要的是，体育被普通的年轻人看做是摆脱贫困和一夜成名的捷径。在 1990 年，中国拥有了第一次举办国际性体育盛会的机会。于我而言，在那个时候作为一个青少年，我被完全的征服和震撼了。

对于这个系列，SANKUANZ 的 logo 被转换成了一个虚构的体育队的视觉符号。亚洲国家的国旗被撕裂成意识形态的符号，剩下了相互矛盾的色块。那个时代的印象能从中国在上世纪八九十年代受欢迎的运动服和不合身的大领子套装中看出来。一系列的符号被放在一起组成了中国体育政治的强大形象，并和受到 Dazai Osamu 的 Fairy Tales (Otogizōshi) 启发的插画元素拼贴在一起。

军装，制服，运动服，不合身的套装，还有贴身的秋衣秋裤——这些 SANKUANZ A/W 2016 系列的代表服装创造了一个喜欢不和谐比例的古怪年轻人。



我感觉你的系列制造了一种制服的形象，而不仅仅只是一个衣橱。这种有价值的，个体的信息让人感觉更有意义和代表性。你的潜在信息是什么？

我实际上对制服非常着迷：军装，工作服，邮政人员制服等等。他们是一种更集中、更直接表现的意识形态。从这个角度理解衣服和思想的关系，我希望 SANKUANZ 能代表一种道德标准的集体制服。

在我们上次的采访中，你给出了“保持追逐美”的建议。之后你有尝试这样要求你自己吗？

我认为是的，我经常改变我的想法。因此，于我而言，美的定义也经常改变。我会一直继续追逐美。

XANDER ZHOU

We first spoke to you in 2014, after the release of your Spring/Summer 2014 collection. In the span of two years, has your approach to fashion design changed in any way? How have you evolved as a designer?

Something that was already there was the exploration of different subcultures in my designs. This has remained an important source of inspiration all along, but in my A/W 2015 and S/S 2016 collections I went on to respectively tackle occidental and oriental cultural stereotypes. In my latest A/W 2016 collection, I celebrate diversity.

Your Autumn/Winter 2016 collection is assumably derived from several points of inspiration; by time period, culture, technicality, etc. It's quite a mixture. What initially influenced the 'Diversity' collection?

I cannot pinpoint what exactly triggered the theme for my collection. There is a gradual, organic development in my designs; it is like a stream of consciousness. I primarily express myself visually, not verbally. I usually find it easier to see what inspired me in retrospect, when I decide what to call my collection.

What does diversity mean to you, and how is your point of view interpreted in the collection?

I believe diversity is what makes this world interesting. Diversity in cultures, in people, in styles - including lifestyles. Personally I believe this is all reflected in my collection, but it is at everyone's own discretion to interpret my designs as they see fit. I don't like to give "instructions" to how people should see my designs. That is also why I only provided keywords in the press release when I showed this collection in London.



Did your time studying industrial design directly affect your method of designing clothing?

Yes, I think particularly the importance of a sensible balance between form and function is something I took away from industrial design.

With such a broad spectrum of design elements in your body of work, do you have a favorite textile, silhouette, or color palette you've worked with?

Exploration is the constant here. You could say that it is my favorite driving force. Exploring the properties of different textiles, experimenting with silhouettes, taking functional elements out of context, and constantly trying to steer clear of fixed patterns or palettes.

Essentially, for a designer, a collection is meant to be a story made to convey a certain perspective or opinion of any given subject matter. What is it you strive to communicate through your designs?

Nothing too serious - I am a designer, not a politician. The message is mainly that people should wear whatever they feel comfortable in. I don't mean onesies-and-uggs kind of comfortable - preferably something a bit more stylish, but something that is really you. My designs offer but one option to do so. The bottom line is that I want to encourage people to try to be consciously aware of who they are, be proud of who they are, and be brave enough to show who they are. And hopefully spread the feeling that borrowing from different styles and subcultures to find that right expression can be a lot of fun.

我们第一次交流是在2014年你推出 Spring/ Summer 2014 系列之后。在接下来的两年时间里，你对时尚设计的态度有所改变吗？你是怎样参与作为一名设计师的？

一直不变的是我在设计中对不同亚文化的探索，这是一直保留的对于我而言最重要的灵感来源。但是在我A/W2015和S/S2016系列中我依次解决了中西方文化中的刻板印象。在我最近的A/W 2016系列中，我庆祝了多样性。

你的Autumn/Winter 2016系列被认为来源于非常多不同的灵感，比如不同的年代，文化，科技等等，是个非常丰富的融合。那么什么是这个“多元性”系列最初的灵感来源？

我不能准确地说明是什么触发了这个系列的主体。我的设计中有一个逐渐的，有组织的发展，就像一股意识的源流。我最初从视觉上表达我自己，而非语言上。我在决定为我的系列命名的时候，我通常认为回顾过去看看激发我灵感的东西是什么，这样反而比较容易。

多元性对于你来说意味着什么？你怎样来解释这个系列？

我认为多元性是让这个有趣世界的理由。文化，人类，风格中的多样性，还包括生活方式——个人来讲我相信这些都反映在我的系列中，但是每个人在解读我的系列的时候都有自己的判断能力。我不喜欢提供给人们怎样看待我的设计的“指导”。这也是为什么我在伦敦展出我的系列时只向媒体提供关键词。

学习工业设计的经历是否直接影响了你设计服装的方法？

是的，我认为我从工业设计中尤其学到了合理地平衡形态与功能的重要性。

在你如此宽广的设计蓝本中，你有最喜欢使用的纺织品，廓形或者色块吗？

探索是不断在发生的。你可以认为这是我最喜欢的动力。探索不同纺织品的特性，实验不同的廓形，把实用性的元素抽离然后不断尝试去绕开这些已经固有的图案或者色调。



从根本上来说，对于设计师，一个系列应该是设计一个故事去展露一种观点或者对一个特定主体的想法。你是怎样努力通过你的设计去交流（想法）的？

没有太多严肃的东西——我是个设计师，不是个政治家。我想传递的讯息是人们应该穿着让他们舒适的衣服。我不是说连体裤或者Ugg雪地靴那样的舒服——而是选择更有型的，但依然代表你自己的风格。我的设计只有一种选择，我的底线是我想要鼓励人们尝试去有意识地认识到自己是谁，然后勇敢地去展示自己。（我）希望能够传递这种从各种文化和亚文化中借鉴的感觉去寻找正确的表达方式，这应该非常有趣。

Birthing China's Future Cities

Text Annachiara Biondi

Editor David Yang

Chinese Editor Hebe Chen

Photography Kai Caemmerer

During one of my first classes at university one of my professors asked us: "What do you think about when you think of China?" His point was to lay bare our misconceptions and prejudices towards a country most of us had never visited before but were eager to learn about. But when, upon shooting down every single one of our answers, he said "People! Crowds and crowds of people!" he unwittingly revealed his own misapprehension. China's population is reaching 1.4 billion but the country doesn't lack space and, as its relatively low population density reflects, under-crowded areas do exist and are not too difficult to find – many of them are the suburbs enclosing high-density urban areas, others are simply rural regions and natural landscapes. Yet, it is difficult to imagine an underpopulated Chinese city where roads are not permanently debilitated by traffic jams and have enough space on the sidewalk for people to walk on without ceaselessly brushing each other's shoulders. It is no surprise that in recent years many journalists and media outlets have relished the opportunity to reveal to the world the phenomena of Chinese ghost cities - new developments springing up in many parts of China that appear eerily and unreasonably uninhabited. "Welcome to the city of Ordos, a city of the future," announced Melissa Chan in her 2009 report for Al Jazeera. "Brand new and built in just 5 years, and meant for 1 million residents. But no one's moved in, the city stands empty."

But is it really so? As an increasing number of articles have shown, all of these new developments are only relatively empty, in many cases because they haven't been fully constructed yet, in others because they haven't existed long enough to be inhabited. As journalist Wade Shepard

puts it in his book *Ghost Cities of China* "[they] are a temporary phenomenon. It is just a phase that new cities move through between construction and vitalization." Intrigued by the many sensational reports, Chicago-based photographer Kai Caemmerer set out for China to explore these new developments, consequently producing a collection of evocative images published under the title *Unborn Cities*. His conclusions echoed Wade's. "The term 'ghost city' is a misleading and improper way to describe any of the new cities in China," believes Caemmerer, "the term implies that the population has left or abandoned the areas, which is not the case. What I see are cities that are just beginning to wake up; cities that are taking their first breath."

One of the many developments he visited was precisely Kangbashi. In 2003, the government started building this new district in the old city of Ordos in Inner Mongolia and, after thirteen years, Kangbashi is only just starting to develop its own life, steadily transitioning from an unborn city to a young city full of very real possibilities. "While it is far from being vibrant and busy, there is an overwhelming feeling that it won't be long before it is," explains the photographer, recalling his first impressions of the city's urban landscape. "I wanted to focus on that feeling. Instead of showing buildings in the central square of Kangbashi as being lifeless and without light, as many images do, I chose to show them emanating light as if to suggest that they have, or soon will have, an audience."

China has been building cities at an incredible rate, going from 69 in 1949 to the 658 of today. The government actively promotes urbanisation and it plans to move 300 million more people into cities by 2030. This process doesn't simply consist of building new urban conglomerates from scratch on former rural land, but has also assumed many different and at times dystopic courses. A common phenomenon is the creation of a better, newer and possibly eco-friendly "twin city" within the



Unborn Cities, No.02, 2015. 55 x 70 inches. Pigment print.

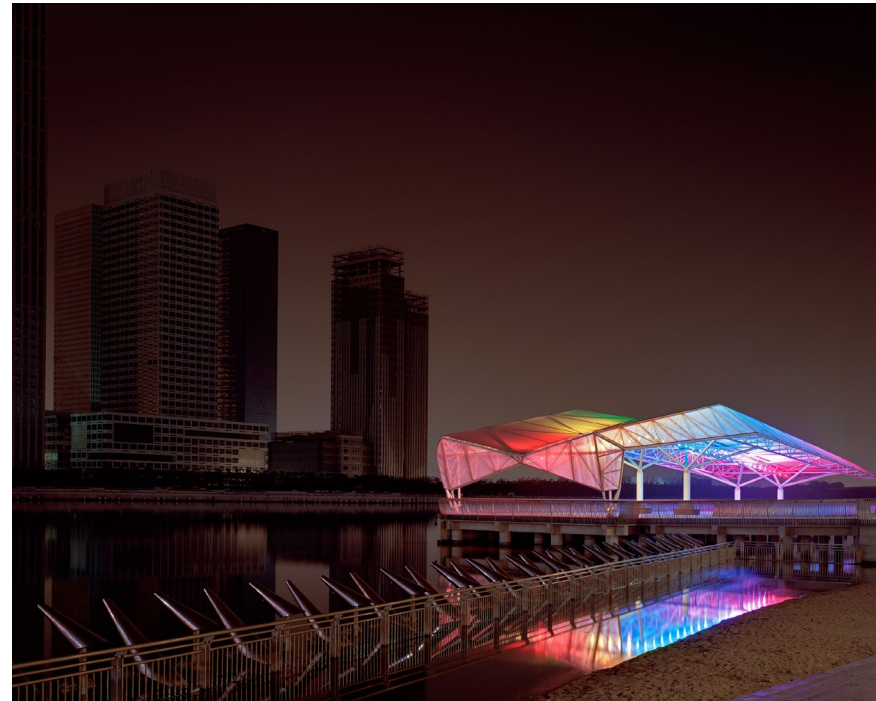


Unborn Cities, No.92, 2015. 55 x 70 inches. Pigment print.

original one, such as Meixi Lake Eco-City in Changsha. This futuristic project devised in 2009 was designed to complement the natural landscape, integrating buildings with parks, mountains and canals whilst providing its inhabitants with all the instruments to live in harmony with the surrounding environment. According to Wade, there are plans for 300 eco-cities to be built, but seeing as none of them have been completed as of yet, it is still unclear whether these new developments will actually be non-invasive for the environment – needless to say, many are sceptical. As Caemmerer points out, “The idea of a city is not the most eco-friendly of concepts, so the term ‘eco-city’ has always felt a bit oxymoronic to me. From an aesthetic standpoint, the Meixi Lake development does appear to have embraced an ecological design. The amount of green space and natural landscaping seems to outweigh what I saw in other new developments. In other words, it looks like an eco-city, but I don’t know enough about its design to know if it actually approaches low-carbon or ecological ideals.”

Meanwhile, China’s mega urbanisation plan also includes swallowing up entire villages in a process that has been called “chengzhenhua” or ‘townification’, where rural land is reclassified as urban. This process creates what architect Rem Koolhaas (speaking with Nathan Gardels of The WorldPost) has defined as “scapes”, whereby post-urban conditions enclose rural and urban landscapes. In his vision, China’s future landscape won’t be formed by the traditional succession of isolated rural and urban areas anymore, but will be a continuous amalgamation of the two, combined in a number of “mega-urban clusters.” These will provide “much more fluid movement between city and country, density and low density, north and south, east and west.”

Unsurprisingly, China is not only building new cities but is also actively creating new space for them: reclaiming land from the



Unborn Cities, No.07, 2015. 44 x 55 inches. Pigment print.



Unborn Cities, No.21, 2015. 55 x 70 inches. Pigment print.

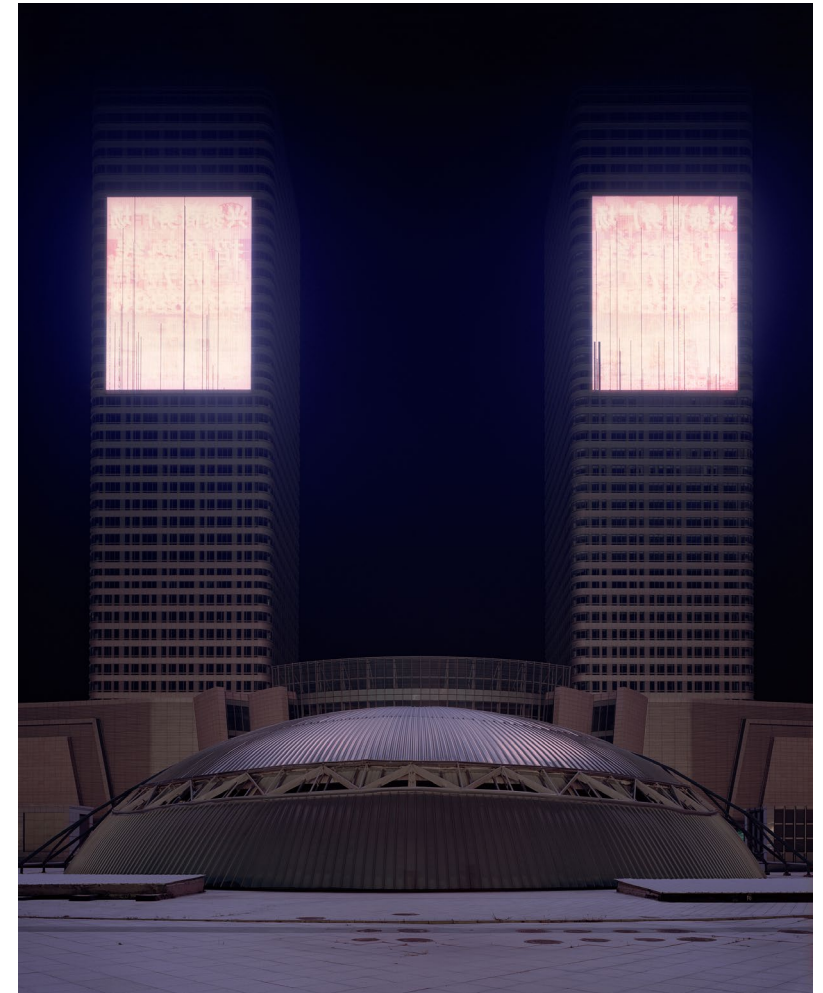
sea, filling rivers and moving mountains. A project of this scale and ambition seems to have been lifted directly out of a science-fiction novel, but in a country that has the potent combination of means and resources as China, it is completely feasible. According to Koolhaas, what makes it possible “is not so much authoritarianism as such, but [the country’s] ability to plan long-term and mobilize the political and economic resources to realize those plans,” combined with “an intelligent form of maintaining a bureaucracy that can shape things.” However, this might be a naïve point of view on a process that often involves the forced relocation and eviction of rural families from their homes and land – with or without an adequate compensation depending on the case. New areas are also often forcibly populated by relocating administrative buildings, public institutions and universities, leaving students and state workers little choice but to relocate as well.

Herding the rural population into an urban setting is not just a matter of offering them improved living environments and better benefits such as schools, healthcare and pensions– although these certainly help. There are consistent cultural differences in lifestyle between the two, and more often than not villagers may feel displaced in an urban environment, bringing a series of complications the government needs to deal with. Song Ting and Adam Hames Smith have captured Ordos Kangbashi’s local administration’s efforts towards integration in their documentary The Land of Many Palaces, filmed between 2012 and 2014 and following the relocation process. “Neighbours and friends,” announces a community supervisor, “we are trying to create a more civilized city, so how do you become a civilized person?” The farmers are taught how to use modern toilets, showers, stoves and televisions, while advised to be “civilized” with their mouth, hands and feet with a long list of do’s and don’ts. “Don’t shout loud. Don’t smoke in public areas. Don’t throw trash around. Don’t vandalize.”

China's new urban landscapes as captured by Caemmerer, with their half-built districts and sparse population, might look dystopian and sometimes unnecessary at the moment, but they definitely shouldn't be considered ghost cities – they are not dying, they are coming to life. "Many of these new cities are not expected to be complete or vibrant until 15-20 years after they begin construction," explains the photographer. "They are built for the distant future, and at present, we can only speculate on what form they will take when they reach this point in time. Because of this, I find it appropriate, if not ideal, to make images that lack context and ask more questions than they provide answers to."



Unborn Cities, No.69, 2015. 44 x 55 inches. Pigment print.



Unborn Cities, No.84, 2015. 55 x 70 inches. Pigment print.

孕育未来的中国城市

在我刚刚迈入大学校门的一堂课上，我的教授问了我们这样一个问题：“当谈到中国的时候，你们想到了什么？”。他想放下我们对于这个从来不曾去过却十分渴望了解的国度的误解。但是当时，就在挨个儿问完我们每个人的答案后，他说：“人！特别特别多人！”他就这样稀里糊涂地表现了他对中国的误解。

中国的人口将要达到14亿，但从这个国家相对较低的人口密度来看，它并不缺少足够的空间。不拥挤的地方不难发现——很多高密度城市周边的郊区，农村和无人居住的荒郊野外，当然，一个人口低密度的中国城市非常难以想象：路上没有永远拥挤的交通，也有足够的空间让行人在路上无拘无束地走动而不用担心碰到陌生人的肩膀。一点都不让人惊讶的是，近年来许多媒体和记者享受着报道中国“鬼城”现象的乐趣。中国许多城市的新建筑以如雨后春笋般的速度出现，但这种出现大多是诡异且让人无法理解的。Mellisa Chan在2009年向Al Jazeera的报告中说：“欢迎来到鄂尔多斯，一座未来之城”，“针对一千万居民的新建筑将在五年内完成，但没有任何人搬进去，这是一座空城”。

但事实真是如此吗？根据不断出现的文章表示，这些新建筑只是相对空旷，有些并未被完全修缮，而还有一部分则需要更长的时间等待居民入住。就像记者Wade Shepard在他的书《中国鬼城》中写到：“这是一个短暂的现象，只是一个新城市从修建到赋予生命力的一个阶段”。受到许多渲染性的报道，芝加哥摄影师Kai Caemmerer到中国展开了一系列的探索，并连续发表了一系列名为“未出生的城市”（Unborn Cities）的摄影作品。他的结论印证了Wade Shepard的想法，“‘鬼城’这个名词是一个误解性的并且不合适的方式去描述中国的新城市”，Caemmerer认为，“这个名词反映出人口迁徙或者背弃了这个城市，实际情况却不是这样的，我看到的是这些城市正在苏醒，正在呼吸到他的第一口空气。”

他到访过的许多城市之一包括了康巴什。2003年，鄂尔多斯（内蒙古自治区的一座城市）政府开始在老城基础上修建新的城市。13年后，康巴什才真正开始从一座未苏醒的城市开始变得充满生机和可能。“虽然离繁华还很遥远，但现在我越来越感觉到离那一天也不会太远了”，这位摄影师解释到，回忆起他对这座城市



Unborn Cities, No.01, 2015. 55 x 70 inches. Pigment print.

的第一印象，“我希望强调这种感觉，而不是展现康巴什的中心广场毫无灯光和生机——就像很多照片中反映的那样。我选择去展现那些富有表现力的灯光，仿佛他们曾经或者即将迎来观赏的人们。”

中国建造新城市的速度非常惊人，从1949年的69座城市到今天的658座，中国政府积极地宣传城市化，并且打算在2030年之前将3亿人口迁入城市。这个过程不仅仅包括了在过去农村的土地上建造城市综合体，但同时也包括了一些“反乌托邦”式的案列。一个普遍的现象就是在原来的城市里建造一个更好，更新，更生态的“双生城”，比如长沙的梅溪湖生态城。这个极具有未来感的项目在2009年被设计出来，为了丰富该地的自然环境，使得建筑与公园，山林和运河融为一体，同时又能让居民在这样的环境中和谐生活。根据Wade的说法，有大约300座这样的生态城在计划之中，但是还没有一个被完全修建好，现在也不清楚这些新的城市是否真的对环境无害-但毋庸置疑的是，结论让人充满怀疑。就像Caemmerer指出的，“从概念上来说生态城的概念就不是最生态的，所以‘生态’一词对我本身就有点矛盾。从审美角度来说，梅溪湖确实是遵循了保护生态的设计。（这里）许多的绿地和自然景观似乎超出了我在别的新城市中看到的数量，换言之，它看起来像一个生态城，但我不够清楚它的设计到底是不是达到了它低碳环保的概念。

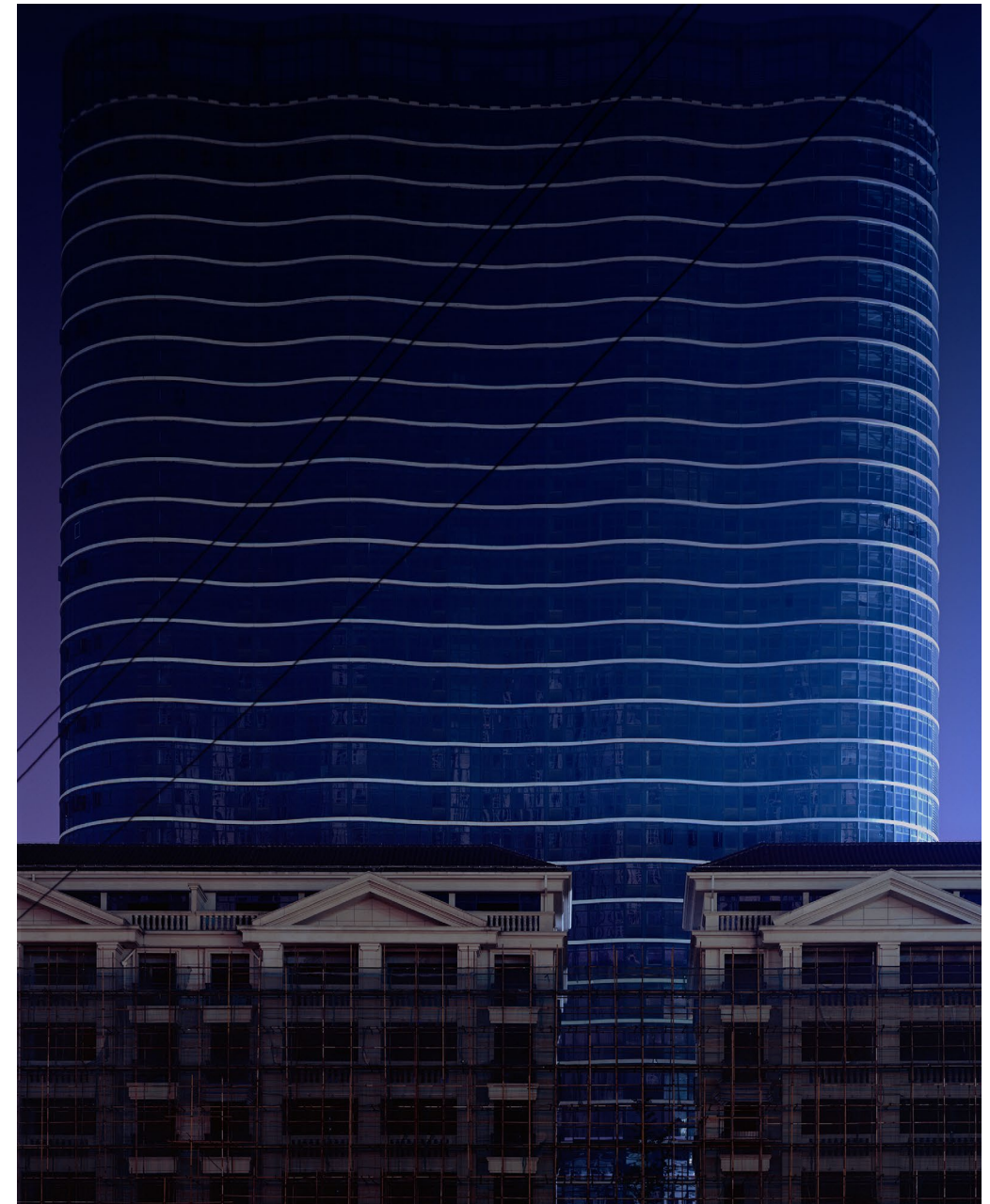
同时，中国庞大的城市化计划也包括了将整个农村进行“城镇化”。这个过程被建筑家Rem Koolhaas（在与WorldPost的Nathan Gardels谈话中）称之为“scapes”，这是既包括了农村又包括了城市景象的前城市化状态。从他的角度来看，中国未来的景象不会是传统的农村与城市分离的景象，而是两者的组合从而组成庞大的城市群。这样会带来“在城市与农村之间，高密度与低密度之间，南与北之间更流畅的互动。”

不出所料的是，中国不仅在建造新的城市同时也在积极地它们制造新的空间：比如填海造陆，填河移山。这些项目的规模和野心虽然都像从科幻小说中直接提炼出来的，但是在中国这样一个拥有强大的能力与资源的国家是完全行得通的。据Koolhaas所说，行得通的原因“不是像所说的这么多的强权，而是这个国家制定长期计划并且调动政治与经济资源去实现这些计划的能力”，同时再加上“一种智慧

的，能够改变事物形态的官僚主义”。但是，这对于强行拆迁和将农民驱逐离开家园来说是一种非常幼稚的想法，不管有没有人对上述行为进行相等金额的赔偿。行政大楼，公共机构和学校总是被强制性地搬来新区，让学生和公职人员没有选择而是只能跟着搬走。

将农村人口向城市移动不仅仅是向他们提供更好的生活环境，比如学校，医疗设施和养老金这么简单，虽然这些也非常有用。（城市人口和农村人口）两者之间有在生活方式上的文化差异，农村人口在城市中也许会感觉到被隔离，这给政府带来了一系列需要处理的困难。Song Ting和Adam Hames Smith在他们的纪录片The Land of Many Palaces中记录了鄂尔多斯康巴什当地的行政机构对于消除这种”隔离感“所作出的努力。这部纪录片拍摄于2012至2014年间，记录了整个重新安置的过程。“邻居和朋友”，一个社区管理员说，“我们正在视图建立一个更加文明的社会，那么你该怎样让自己变成一个文明人呢？”。农民被教会怎样使用现代化的卫生间，浴室，厨具和电视机，同时也被建议了一长串能做的和不能做的事情将他们的嘴，手和脚“文明化”。比如：“不要大声喧哗，不要在公共场合嬉笑打闹，不要乱扔垃圾，不要破坏公物。”

就像Caemmerer捕捉到的中国新城市的景象一样，半修建好的城市和稀少的人口也许看起来是反乌托邦式的，不太有必要的，但他们真的不能被看成是鬼城，他们没有死亡，而是在等待复苏。“许多新城市在修建好的15至20年里才会被装满并且充满生机”，这位摄影师介绍，“它们是修建给遥远未来的城市，现在我们只能推测在将来他们是什么样子的。基于如此我认为是合适的，如果不理想的话，只能创造更多缺少实际意义的画面，并且问更多他们都不能回答上来的问题。”



Unborn Cities, No.15, 2015. 55 x 70 inches. Pigment print.

NO ONE I KNOW

photography | Kodai Ikemitsu
styling | Ayano Santanda
make-up | Naomi Nishida
hair | Ritsu
model | Terry at Bravo Models



T-shirt by VANS x k3&co.

long sleeved T-shirt and sandals by Unused
checkered robe and trousers by G.V.G.V.

necklace by John Lawrence Sullivan
head band and socks stylist's own

東京
Tokyo



full look by Lacoste

shirt, turtleneck, belt and necklace by John Lawrence Sullivan
T-shirt Vintage from Nude Trump
sweat trousers by Cheap Monday
patterned trousers by G.V.G.V.
sandals by k3&co. socks stylist's own





T-shirt, mesh top and boots by G.V.G.V.
trousers Vintage from Nude Trump
belt and necklace by John Lawrence Sullivan
bandana by Unused
bracelets by Cheap Monday and John Lawrence Sullivan



coat, dress, turtleneck and bracelet (right) by John Lawrence Sullivan
jeans by Unused braces and slippers by G.V.G.V.
bracelet (left) by Cheap Monday socks stylist's own



coat, hoodie and sweat trousers by Unused

dress by Minkpink

belt and necklace by John Lawrence Sullivan

trainers by Rebook CLASSIC

socks stylist's own



bomber jacket by G.Y.G.V.

jacket, jeans and necklace by John Lawrence Sullivan

top: Vintage from Nude Pump





striped top and necklace by John Lawrence Sullivan
top Vintage from Nude Trump
dress by John+Jenn



checkered and judo jacket by G.Y.G.V.
top Vintage from Nude Trump
belt and necklace by John Lawrence Sullivan



jacket by Unused

black top, mesh top and sandals by G.V.G.V.

turtleneck, jeans and necklace by John Lawrence Sullivan

cap by Kangol

bracelets by Cheap Monday and John Lawrence Sullivan

raw kids club

nathan + soojin
a love story

Editor David Yang



WHEN YOU'RE IN THE MIDDLE OF A STORY,
IT ISN'T A STORY AT ALL BUT ONLY A
CONFUSION. 'A DARK ROARING, A BLINDNESS,
A WRECKAGE OF SHATERED GLASS &
SPLINTERED WOOD,' IT'S ONLY AFTERWARD

THAT IT BECOMES ANYTHING LIKE A
STORY AT ALL. WHEN YOU'RE TELLING
IT TO YOURSELF, OR TO SOMEONE ELSE

- SARAH POLLEY
'STORIES WE TELL'

"HIP IS TO KNOW, IT'S A FORM OF INTELLIGENCE.
TO BE HIP IS TO BE UPDATE AND RELEVANT. HOP IS
A FORM OF MOVEMENT, YOU CAN'T JUST OBSERVE
A HOP, YOU GOTTA HOP UP AND DO IT. HIP AND HOP
IS MORE THAN MUSIC. HIP IS KNOWLEDGE, HOP IS
THE MOVEMENT. HIP AND HOP IS INTELLIGENT
MOVEMENT."

- KRS ONE



REMEMBERING IS LIKE CONSTRUCTING
& THEN TRAVELING AGAIN THROUGH SPACE.
WE ARE ALREADY TALKING ABOUT
ARCHITECTURE. MEMORIES ARE BUILT
AS A CITY IS BUILT.

- UMBERTO ECO
FROM "ARCHITECTURE & MEMORY"

" NO SUCH THING AS A LIFE THAT'S BETTER
THAN YOURS . "

- J. COLE



BOY, INTERRUPTED

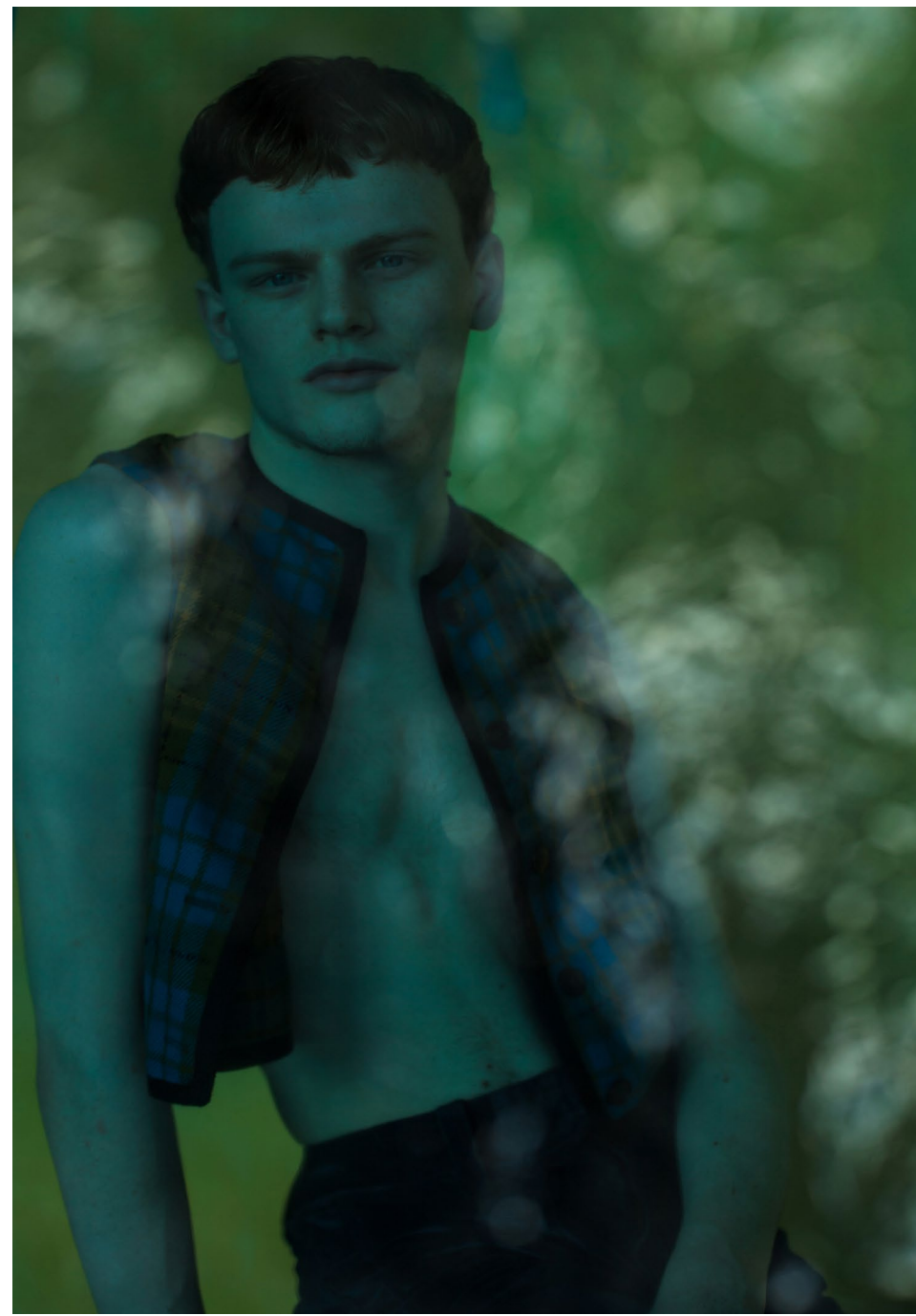
伦敦

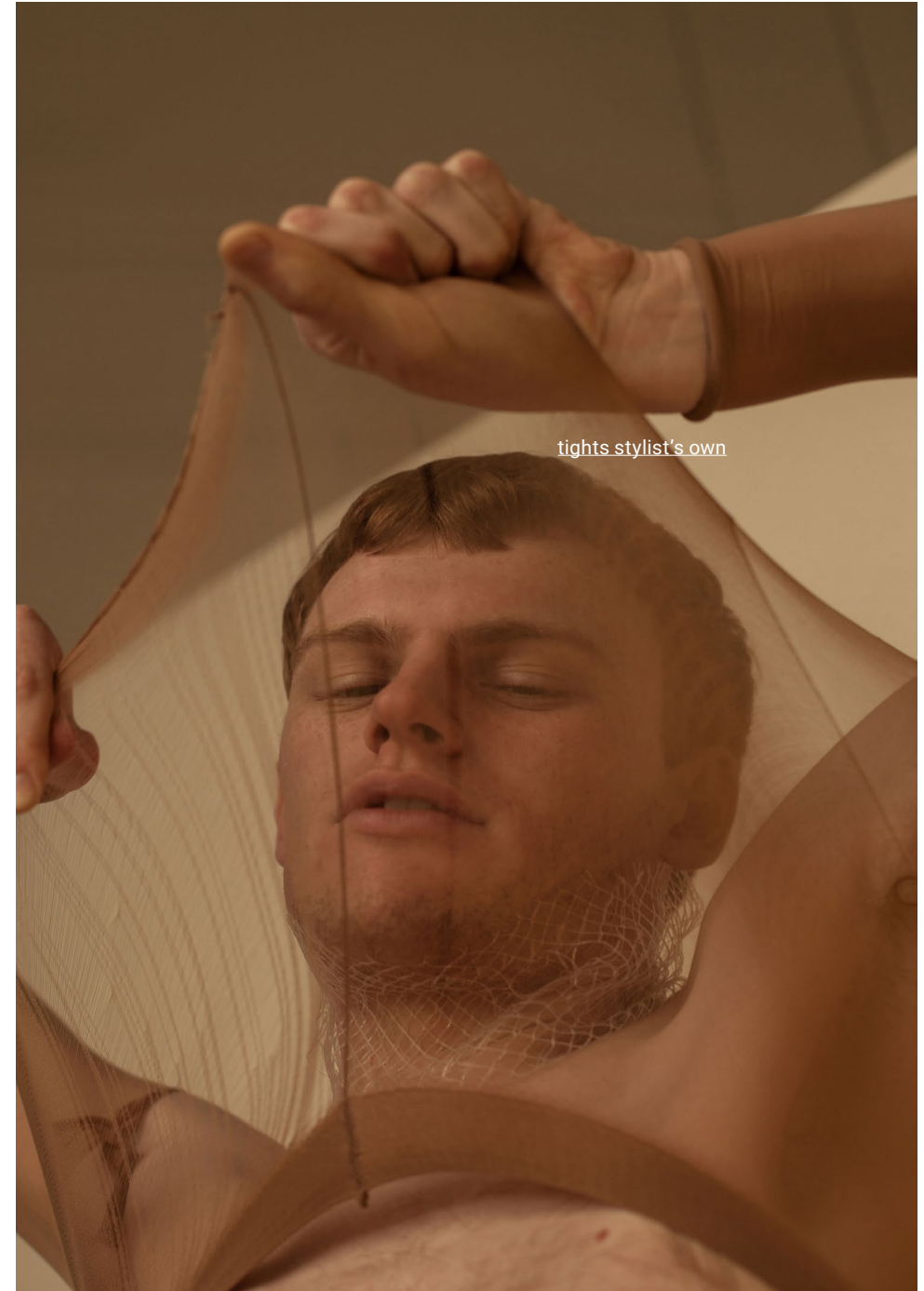
London

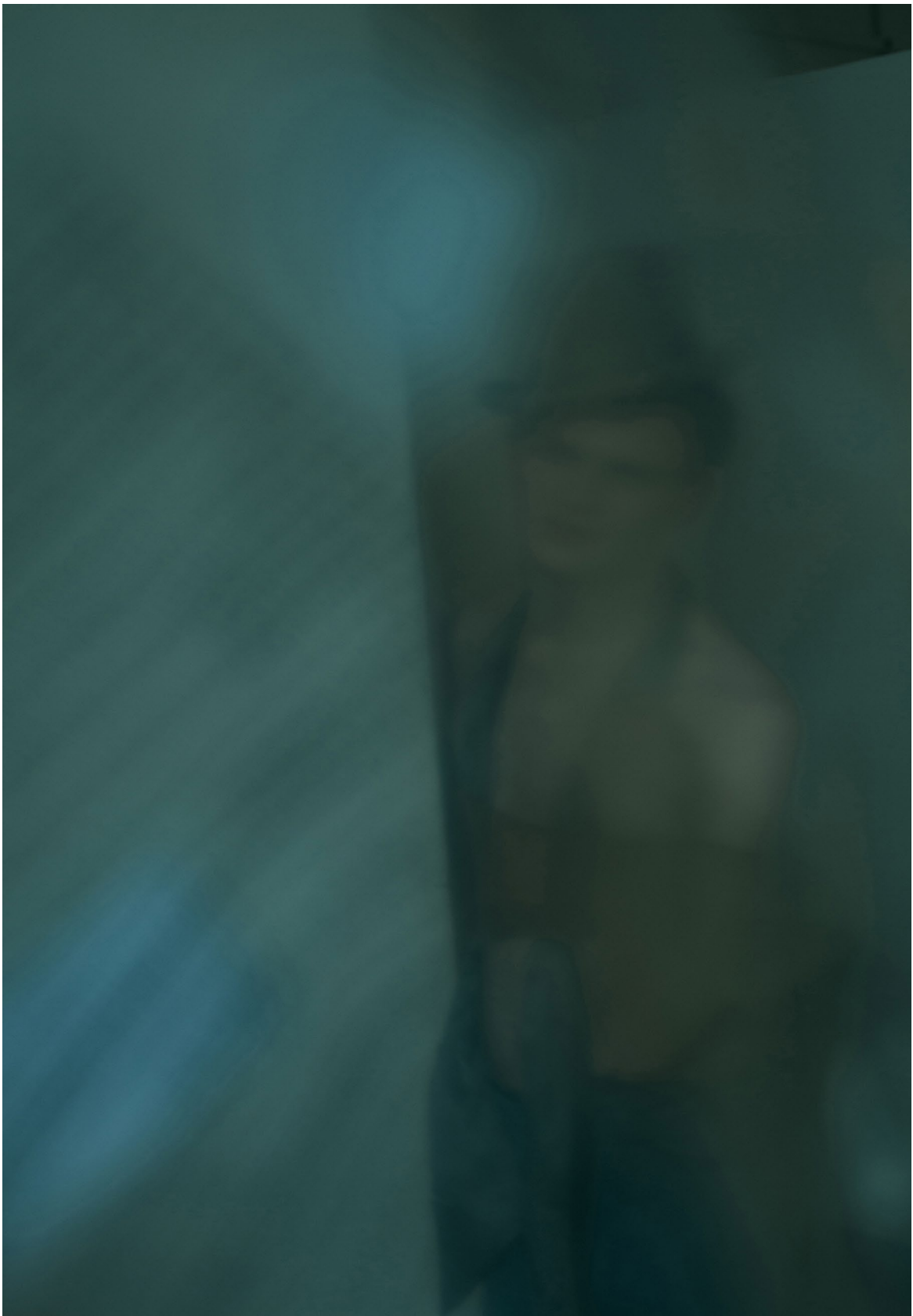
photography | Stephen Maycock
styling | Egle Andriuskeviciute
model | Robbie Treend

all clothes Vintage from The Market Cartel











Paris

巴黎

INTO THE VOID

top by Masha Ma

necklace by COS

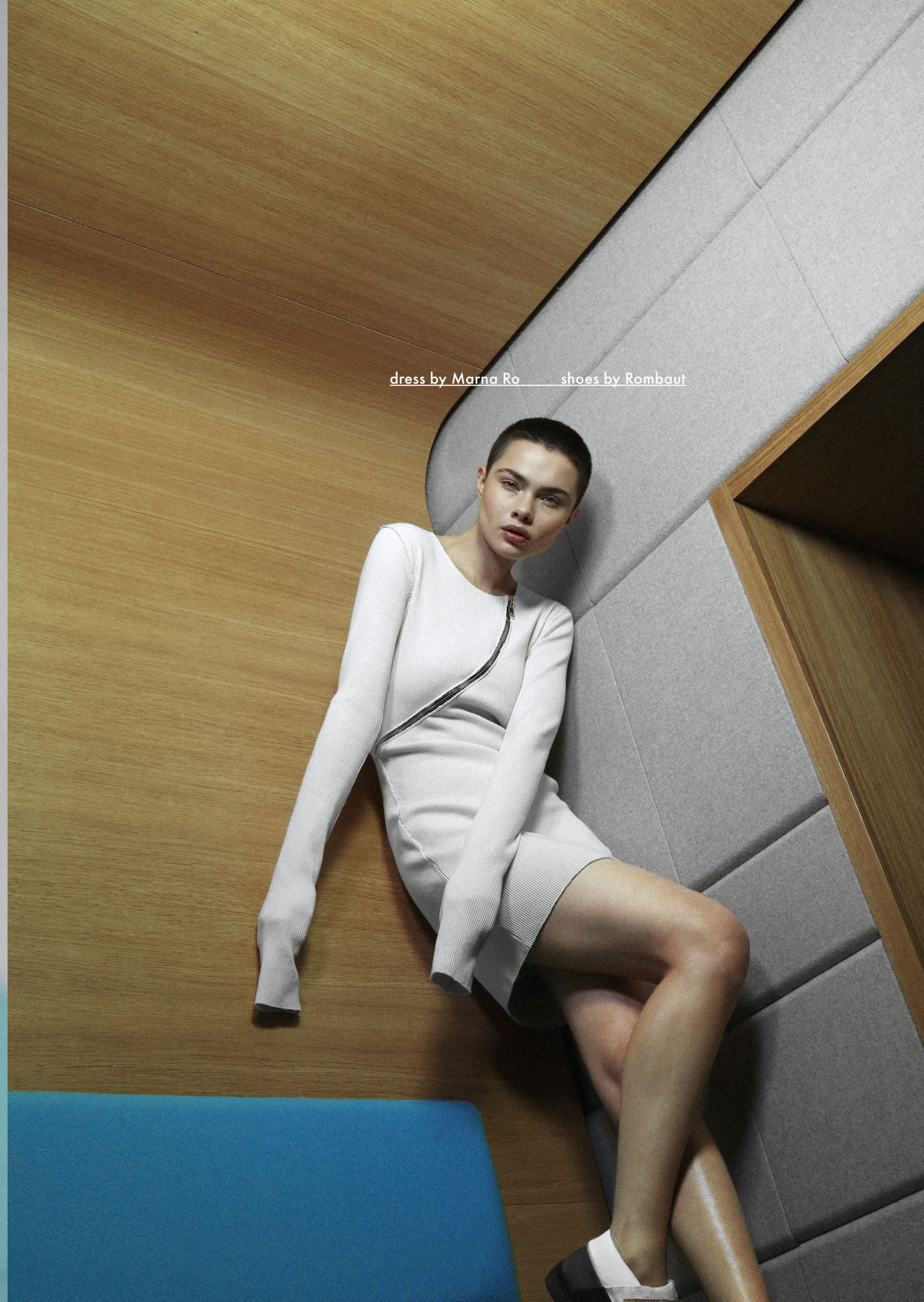
photography | Jules Faure
art direction | Damien Ré
styling | Magali Martin
make-up | Emilie Nssoga
photography assistance | Aimée Tureaud
model | Stasia Smerechevska at Metropolitan Agency

SPECIAL THANKS TO THE PARIS ODYSSEY HOTEL & HIS TEAM





top by Masha Ma necklace by COS



dress by Marna Ro shoes by Rombaut



vest by Marna Ro top medical bandage
pants by Sankuanz shoes by Rombaut



dress by Marna Ro



dress by Marna Ro



top by Julie Matta underwear by COS



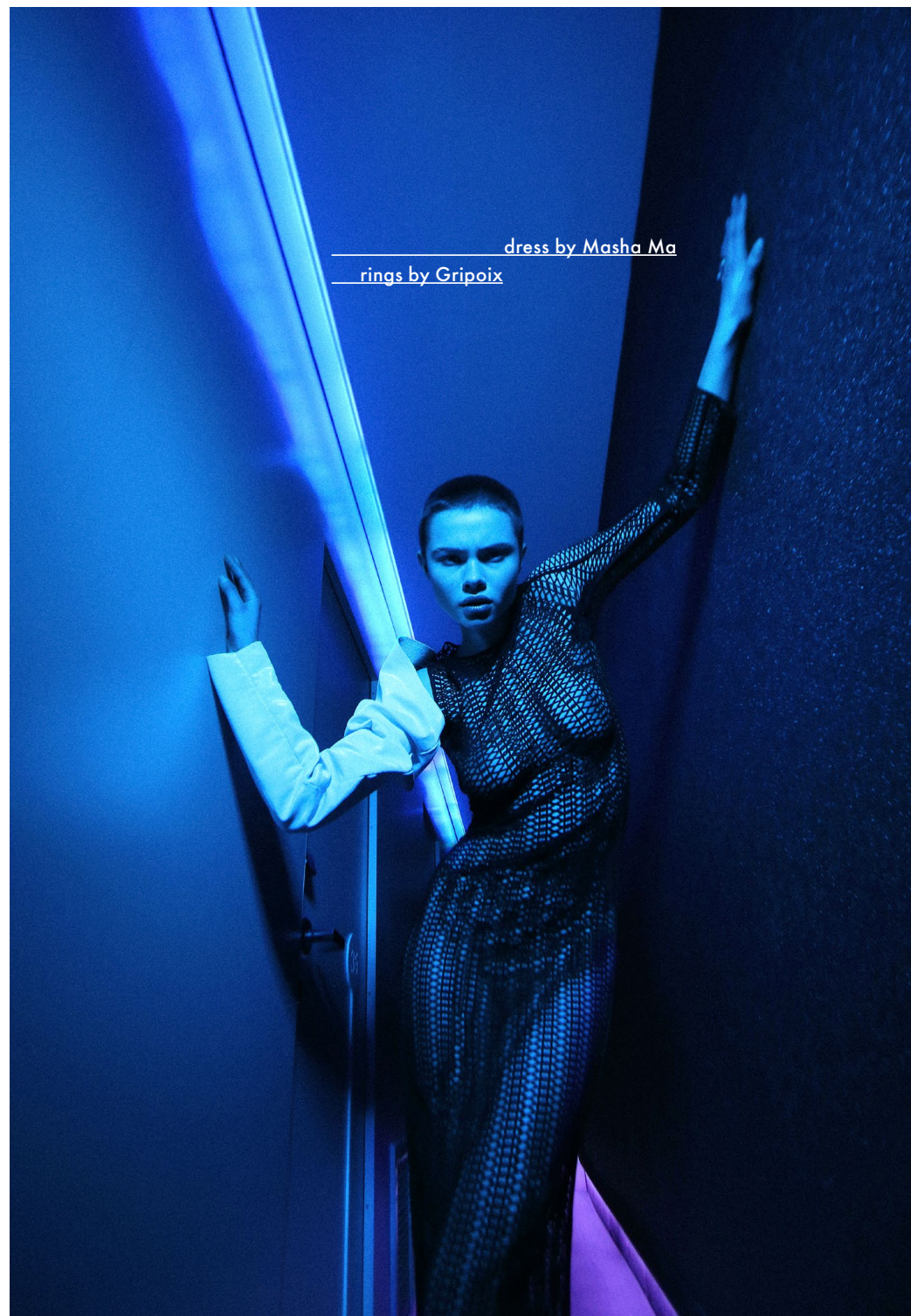
top by Masha Ma necklace by COS



top by Masha Ma



jacket by Masha Ma
underwear by H&M top stylist's own



dress by Masha Ma
rings by Gripoix



hat by Junko Shimada
top medical bandage



coat by Masha Ma

A ISSUE

MEGA ISSUE

MEGA ISSUE

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