

elsewhere





**ASIA IS THE
NEW BLACK**

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#3 ISSUE **imprint** ASIA IS THE NEW BLACK

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Edmund Ooi — Classicalism in the Future



Huqi — The Fascinating
Oriental Modernism



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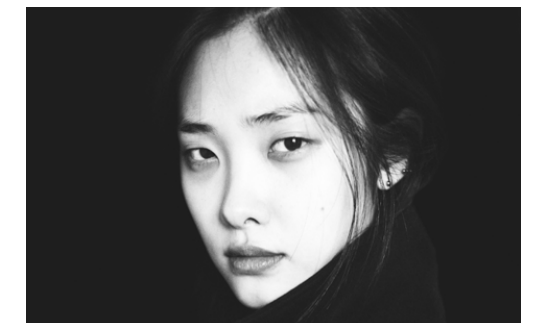
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My Girl, Anime



Black Dawn



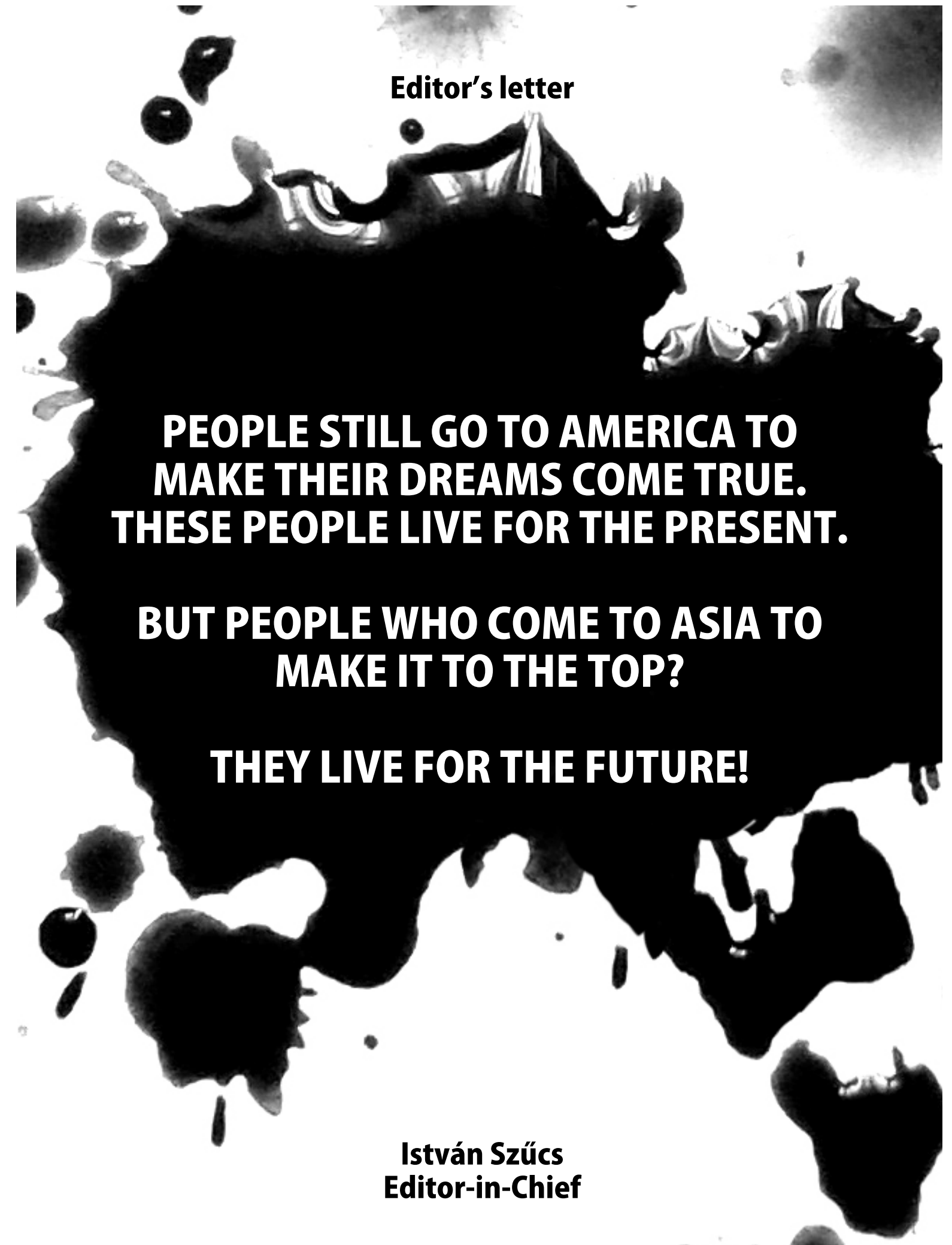
Aether



The Beautiful Room is Empty



illustration Samuel Yang



Editor's letter

**PEOPLE STILL GO TO AMERICA TO
MAKE THEIR DREAMS COME TRUE.
THESE PEOPLE LIVE FOR THE PRESENT.**

**BUT PEOPLE WHO COME TO ASIA TO
MAKE IT TO THE TOP?**

THEY LIVE FOR THE FUTURE!

**István Szűcs
Editor-in-Chief**

EDMUND OOI

CLASSICALISM IN THE FUTURE

存在于未来的古典

Slightly out of sight of the glamour of the city, Edmund Ooi, a young Malaysian designer, sits in front of a window looking down Paris's quiet Rue du Château-d'Eau, expecting new eyes to approach and to understand his creations. On the second floor of a typical Parisian apartment built in the mid-20th century, the Edmund Ooi AW14 collection neatly lines two sides of the room.

Edmund Ooi, a 26-year-old Malaysian who studied in Antwerp, launched his premiere collection of men's A/W 2014 in January. His inspiring and promising work and his honest, humble attitude are clear qualities of his potential in soon becoming a hot potato in the industry.

一月末。避过繁忙华丽的巴黎，Edmund Ooi，一位年轻的华裔马来西亚设计师，静静的坐在一个狭长的落地窗前望着宁静的Château d'Eau街，等待着他的伯乐。在这个典型的20世纪中期的巴黎建筑，Edmund Ooi 2014男装春夏的collection整齐地排放在房间两侧。

年近26岁的Edmund，曾在比利时安特卫普学习时装设计。不久前在一月份发布了他的第一个系列。他富有灵感和扎实的设计以及他诚恳谦虚的态度正是一个在时装产业中一个新锐设计师所需要赋有的特质。



Tell us something about yourself.

I am now 26 years old. I was born and raised in Malaysia until 2010 when I left to study fashion design at the Royal Academy of Fine Arts in Antwerp, Belgium. I started doing fashion design when I was 17 years old, before coming to Europe; I've had my own womenswear brand in Malaysia since I was 19. After graduation, I worked alongside Romain Kremer at Mugler in Paris. I am currently based in Belgium.

告诉我们有关于你的经历吧。

我是马来西亚出生长大的华裔。2010年的时候我离开了家乡前往安特卫普皇家艺术学院学士时装设计。来欧洲以前，17岁开始我就在马来西亚从事时装设计。我19岁就有了自己的女装品牌。学业结束以后，我在巴黎的Mugler和Romain Kremer一起工作学习，而我现在主要在安特卫普生活工作。

Edmund remains a little bit shy, but very honest. Although he doesn't brag about his creativity, the clothes look fantastic not only on his campaign, but also in the showroom. They are high-end, but very wearable. As seen from Milan, Florence, London and Paris Fashion Weeks this year, menswear remains majorly formal. As Milan can clearly show their economic crisis, the styles have all leaned to a more commercial approach. While Paris continues to surprise the world with its creativity, inspirations and collaborations with art (example: the amazing Raf Simons crossover with Sterling Ruby), people have come to understand that creating wearable fashion without losing its artistic spirit has rising importance these days.

略带羞涩地Edmund看起来很诚实。不会吹嘘自己的创意，但是他的创作，不论是宣传照或是展示厅里的作品，已经足够强而有力地帮助他表达他的理念。这是一个高端的可穿性强的系列。从今年一月份米兰，佛罗伦萨，伦敦和巴黎的男装周看来，男装仍然趋向于正式。不论是米兰由于经融危机所显现的疲惫无力的商业化，或是巴黎惊艳世界眼球的天马行空的创意，灵感和与艺术的融合（例如Raf Simons和Sterling Ruby的合作），我们可以看到设计师和消费者都在追求一种没有抛弃艺术精神的可穿性时装。



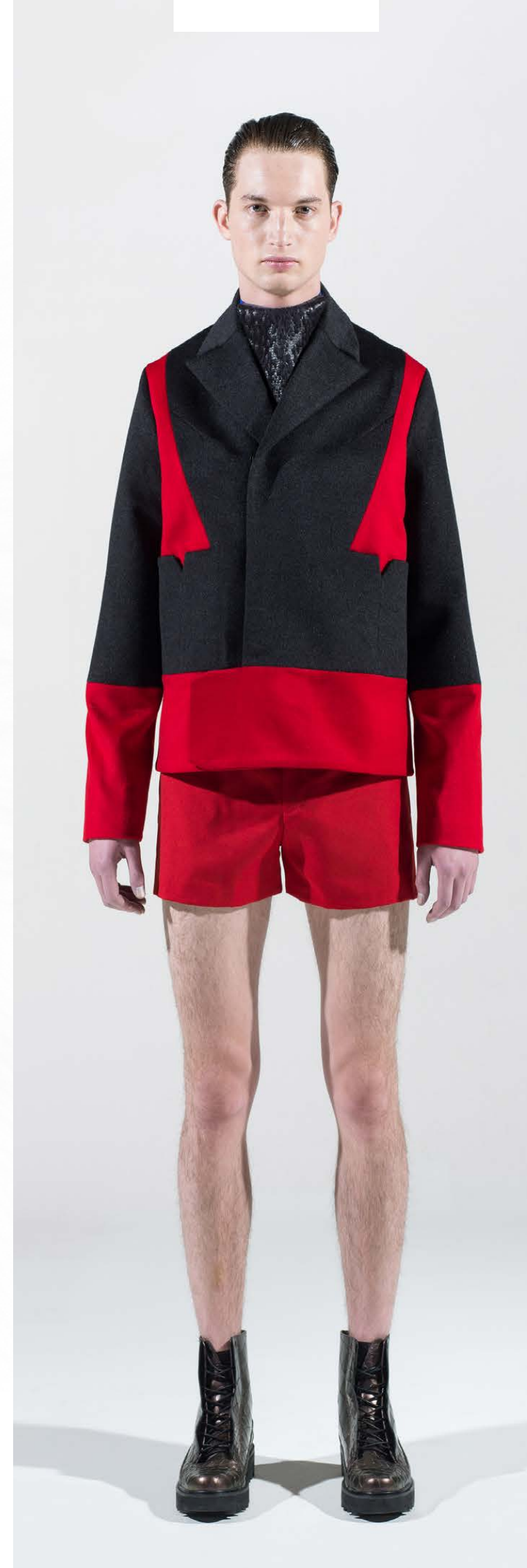


How would you describe your Men's Autumn/Winter 2014 collection?

Edmund Ooi represents classicalism with a twist of futurism in science fiction.

你会如何形容你这一季2014年春夏的系列？

Edmund Ooi象征着带有未来科幻小说氛围的经典。



What inspires you?

This season's collection, I was inspired by a French science fiction called Barbarella with Jane Fonda from 1968. Barbarella is sexual, mysterious and futuristic. Taking place in outer space, this film is often regarded as a cult classic, and Jane Fonda's look has become iconic. So for my first season's collection, I used classical men's style and added this element to it to make it interesting and sexy.

What are you working on now?

I launched my first collection and had a showroom during Men's Fashion Week in Paris since lots of magazine editors, buyers and fashion industry people were in town. I am working on contacting different kinds of people to come and see my collection - mainly fashion buyers or independent boutique shop owners. At this moment, I basically control and manage everything myself, from design to marketing to public relations. It has been tough. I'm also working on production and getting my new collection done.

什么东西能够启发你的灵感？

这一季我的灵感来源于一部1968年简方达（Jane Fonda）主演的法国科幻电影—Barbarella。Barbarella是性感的，神秘莫测的，未来的。在外太空的背景下，这部电影被业界认为是邪典的经典作。简方达的造型在这电影中也成为了一个永恒的标志。所以在我的第一季中我取用了经典的男装设计做基底，加入了这些元素让他看起来更性感，更有味道。

你 现在在忙什么？

我较早前发布了我的第一季collection，在男装周期间正忙于联系各路时尚买手和精品店店主寻求伯乐。在这个阶段从设计到市场营销到公关都是我一担挑。不容易啊。而我也在忙着第一季的制作和下一季的collection。



What do you have in mind for next season, if you don't mind leaking some hints?

Well, I very much enjoyed the science fiction element of my last line, with its futuristic lining and cutting. For this season, I tried to experiment with new types of materials and fabrics, such as yarn, silicon, wool, or even silicon coated wool. I've been working with fantastic fabric makers in Paris and they have been able to realize my vision. So the next season will be something new, but with a bit of continuation from the first one.

Any big events coming up?

For the coming season, yes, but I prefer not to talk about it until it happens.

你对你的下一季有什么想法了吗？（如果你能透露一下的话）

我很喜欢这个科幻小说的概念做出科幻色彩的线条和轮廓。这一季我尽量尝试各种不同的材质和面料，譬如纱，硅胶，羊毛，甚至是硅胶涂层的羊毛。我一直都和巴黎最好的面料工坊合作而他们也很有能帮助我实现我的概念。所以下一季将会以第一季为基础而作创新。

最近有什么新的活动吗？

下一季会有的，但现在还没到时候透露。敬请期待！

Words by Bohan Qiu 的话语



HUQI

THE FASCINATING ORIENTAL MODERNISM

胡琪
让人着迷的东方摩登

Words by Bohan Qiu 的话语



On a refreshing afternoon in early-spring Paris, light beams break through the thick, heavy clouds, gathering to form a heaven-like glow on top of the clumsily romantic Centre George Pompidou. Qi Hu, with her Parisian-style all-black outfit, innocent looking bob haircut and tough but delicate thick framed glasses, her vibe, indeed, tells you that she is a designer.

Born and raised in Kunming, Yunnan (the capital of a western province in China), Qi Hu recently founded her own studio in Paris — HU Design. Within just half a year, her design was noticed by those sensitive fashionistas. During Paris Men’s Fashion Week 2014, Korean musician and fashion god, G-dragon, wore her leather-woven “C-Love” brooch as a highlight of his outfit. At the end of February, Parisian department store Printemps displayed a series of HU conceptual paper helmets on its mannequins. Exciting news has been delivered to Hu as spring awakens in Paris.

在巴黎早春的一个下午，光线冲破厚厚的云层，凝聚散落在蓬皮杜摩登烂漫，白鸽飞舞的广场上。胡琪，穿着一身巴黎式的黑，顶着她那童真无邪的Bob cut，戴着一副粗犷又不失精致的黑框眼镜，从头到脚都散发着一股设计的气息。

出身成长与云南昆明的胡琪，去年刚在巴黎创立了她自己的工作室——“HU-Design”。刚创立不到半年，她的设计就已备受关注。在刚结束不久的巴黎男装时装周上，韩国偶像兼时尚指标Big-Bang成员G-Dragon更是穿戴了她的成名作C-Love胸针。二月底，巴黎Printemps（春天百货）更是用了她设计的这只头盔系列陈列在商场的模特上展示。

How do you define HU Design?

First of all, Hu is my last name, which can also be interpreted as “tiger” in Chinese. Tigers are also my zodiac animal. In China, the term “female tiger” is used to describe sturdy women, often with a negative connotation. But to me, if a woman can succeed in her career while balancing her family life, she deserves respect from society.

你是怎么样解释”HU”这个名字？

首先”HU”是我的姓，而且还可以理解作”虎”，同时也是我的生肖。在中国有”女老虎”这一词来形容彪悍的女姓。但是这个词一般都是贬义词。在我眼里，如果一个女人能独立有自己成功的事业，同时还能平衡自己的家庭生活，这是我非常欣赏的。



How did you set up the style of HU?

When I first came to study design in Paris, I was leaning towards “kawaii” and “recycled” styles. I would use paper clips and pull-rings from pop cans to make suits and other things. I concluded to myself that this was due to my bad childhood, which affected my ideologies. However, reality struck as it became increasingly difficult to fit the standards I set for myself as well as demands from the surrounding environment. So I quit school to clear my head and reorganize.

你是如何定下”HU”的风格的？

刚来巴黎学设计的时候，我走的是可爱风，回收风。比如说我会用用易拉罐拉环，回形针之类的东西做西装。这点我自己觉得是我的童年没有过好的原因。但是一段时间以后，我被自身给的要求与环境的冲突打击到了。于是我休学了一段时间后，开始重新策划自己走的路。我思考什么东西是我自己独有的，也就是我亚洲的背景。



I wondered what truly belonged to me that made me special, and the answer is my cultural background. I was in love with weaving as a child, and these concepts re-sculptured my way of thinking. I wanted to portray the orient using the perspectives of the occident, without falling into the traps of shallow stereotypes. For example, my "C-Love" brooch was inspired by the weaving method of a traditional Chinese knot — clean and neat, without any seams. This minimalism is what I pursue. I even had the idea of making a pair of shoes using only a piece of leather.

而且我小时候很喜欢玩手工编织，于是这些理念就重新塑造了我的创作。我想把东方的理念用西方的视角阐述出来，但又不要带上太多片面的元素。比如说我的胸针设计，就是中国结的编法，干净而且没有接缝。我其他设计也追求极简。我甚至还想过只用到一张皮折出一双鞋的概念。



When Hu first stepped into Paris in 2008, she was hugging a bundle of ambitions to become a clothing designer. She started studying Luxury design at Parisian fashion school Esmod. Even though she had experience back in China, the sharp twitch of incomparability between the two countries struck her like thousand-voltage lightening. It was through countless moments of disappointment, self-loathing and self-discovery, that she eventually crawled her way back and returned to being this optimistic girl.

2008年，当胡琪刚踏上巴黎这片热土的时候，她揣怀着服装设计的梦想，开始在巴黎Esmod服装设计学院修习奢侈品设计。虽然在国内有过学习服装设计的经历，但是来到巴黎后发现了本质上的不融合。



How did you transform into an accessories designer in the end?

I find that in daily life, some limitations on design exist for clothing. Therefore the road of accessories is wider.

Could you tell us the story of “C-Love”?

Initially, it was a little present I made for my favourite professor who was hospitalized. To my surprise, she absolutely loved it and I named it after her with the letter C. I can also be interpreted as “see love.” I hope people can see and feel the love around them. It truly came as a surprise when G-Dragon appreciated and wore my design. I felt like the luckiest girl.

跟我们讲讲“HU”的概念吧：

“用配饰来说话”。我觉得日常生活中衣服会有一些框架限制，疯狂的东西不是每个人都能够穿戴，所以配饰的路会更广。

跟我们讲讲你设计的“C-Love”胸针的故事。

最初是我老师生病的时候我用中国结编法给她做的一个小礼物。老师看了以后觉得很喜欢，就以她的名字命名了。之后在一月份男装周的时候有幸被G-Dragon赏识佩戴了。当时觉得自己太幸运了。





When talking about the “Rise of Asia,” we cannot merely remain on a superficial level. Being bombarded by news media, sceptical politicians or perhaps even being brainwashed by some “Chinaphobic” academics, we cannot look at Asia with a biased and artistic opinion. Sometimes, we can discover a lot more about a culture through smaller lenses. Hu, as part of the new generation of Chinese designers, understands perfectly how to create fine design that is modern, global, Chinese and never cliché.

说到亚洲的崛起，不是能只是泛泛而谈。片面的东西我们每天在新闻联播，在报刊杂志和在不经意的生活中已经看过太多了。于是有些时候，从一个个小的视角去观察，人们往往会发现更多崛起背后鲜为人知的趣味故事。胡琪，作为新生代中国设计师之一，也明确的懂得如何巧用自己的文化背景来创作出现代，世界，中国，而又不落入俗套的东西。

How do you view the phrase “Asia is the New Black”?

I think it is an ideal environment in China at the moment for fashion design. Before, people were still focusing on chasing the trends and buying big logo names. But the new generation of youth is starting to pursue beauty and style that they truly appreciate and connect to. This is definitely an opportunity for us.

你怎么看 “Asia Is the New Black” 这个主题？

我认为目前国内的环境非常好。以前中国的消费者还停留在跟风买大牌。但是如今年青的一代真正开始追求自己喜欢的，觉得美的东西。这对于时装设计行业来说绝对是一个机遇。所以我们生活在一个非常好的时候。



Who are you, really, after ripping off the tag of being a designer?

All my friends call me an “er-bi” (Chinese slang for being clumsy, stupid and senseless — but in this case, less negative). When I am working, I am dead serious with high professional morals. But whenever I am off work, I become laid-back, careless and simple-minded.

Is there anything special about yourself that you could share with us?

I can sleep a lot. Like, a LOT. I even went to the doctors and they said it is because I lack Vitamin D. In Kunming, where I’m from, there are always strong UV rays due to its higher altitude, so my body generates Vitamin D automatically. But that is not the case in Paris… if no one wakes me up, I can sleep until eternity.

What do you like to do when you are free?

Look at my cat and daze.

跟我们说说你撕掉了设计师这个身份以后是一个什么样的人？

我的朋友都说我是小二逼（笑）。当我工作的时候我是个极度严谨的人，怕迟到，怕被“放飞机”。但是私下跟朋友在一起的时候我就很大大咧咧不斤斤计较。

你有什么奇特的事跟我们分享一下？

我觉得我真的是一个奇葩的人。我嗜睡的程度是看过医生的。在我的家乡云南紫外线非常强，而来到巴黎以后紫外线不够，所以医生说缺维生素D而导致一睡不醒。我有时候觉得如果没有事做我可以一辈子睡下去。

你平时没事喜欢做什么？

看看我的猫，发发呆。

SIMON GAO

Words by Judas Lee 的话语





Please tell us about your F/W 2014 collection, and what you believe will become the new trend in the next season.

I want to bring some civilization heritage elements into modern technological life and try to express a kind of different urban chic feeling through SIMONGAO AW2014 collection. In my opinion, urban style with a creative twist will be the main trend of next season.

请简短地向我们介绍您2014年的秋冬系列，以及您眼中的下季趋势？

我希望能通过SIMONGAO 2014秋冬系列将一些文化的传承和故事性带进充满科技感的现代生活中，传达出一种不太一样的urban chic feeling。同样地我也认为增加趣味元素的urban style是接下来一季的主要方向。



Sneakers are seen extensively throughout your new collection. Do you strive for a sportswear vibe? How would you define a SIMONGAO girl?

The laidback attitude portrayed by sporty elements is attractive. We're all about a lifestyle of ease, comfort and keeping it interesting. Girls who wear our clothes are independent and tough; they have their own opinions on life and aesthetics. Especially in this collection, we focus on discovering the tough charm hidden in their minds, trying to reach powerful, sexy and elegant girls.

在您的新系列中，运动鞋被大面积地运用，您认为SIMONGAO的女孩对运动服饰都有一种特别的情感么？或者您又怎样定义SIMONGAO女孩呢？

具体说是被运动元素所表达的轻松的态度所吸引吧，这也是SIMONGAO品牌最近所要传达的生活方式元素之一——有趣、轻松。穿着SIMONGAO的女孩都有着非常独立、坚韧的性格，对审美和生活都有非常明确和自我的主张。尤其在这一季当中，我们更着重地挖掘了女性坚强的内在魅力，并通过服装去展现一种不一样的具有力量感的性感和优雅。



We know that you've been famous as a stylist before. What is the advantage of having experience like that over other designers?

All my experiences make me think about how to design my works better.

It was your very first time showcasing your collection at London Fashion Week. What inspired you most during this trip, and what contributed most to your satisfaction?

London is a diverse city - it doesn't only inherit its history, but also keeps updating its current history and culture. The magnanimity and open mind make London a perfect place for innovations to come out. All the designers, especially young designers, can showcase their amazing creations and concepts. It's fascinating to every designer. On the other hand, there are a lot of authority figures and very professional teams in the London fashion field. I learnt how to finish a collection and run a fashion show from them when we worked together in London. That was very helpful.

我们都知道您曾经是一位知名的造型师，因此在您看来，拥有这样的一份经历对于其他的设计师来说有什么优势呢？

这些经历教会我要从不同的角度去考量一件作品的设计。

这次是您在伦敦时装周的处女秀，在伦敦时装周期间，什么最让您灵感迸发，并在最大程度上让您收获了满足感呢？

我觉得伦敦是一个非常多元的城市，它不但传承着自己优秀的历史也在不断更新着历史和文化。而这种包容、开放的态度正促使着伦敦成为一个完美的，孕育革新的地方，可以让设计师，尤其是新设计师——充分展现自己的概念与创意。并且在伦敦有很多在时尚领域里权威和专业的团队，与他们的合作也让我收获了很多经验，这些经验让学会如何去更好地完成一个系列以及运作一场秀。





Tell us about the development of your brand.

We were established in 2012. So far, my team and I have finished five collections, the haute couture exhibition at Paris Fashion Week, and the SIMONGAO for Galeries Lafayette exclusive collection. We gained experience while we did our jobs, which was difficult, but we got through it together and it helped us grow up quickly.

请告诉我们 SIMONGAO 品牌的成长历程。

SIMONGAO 这个品牌是在 2012 年创立的。发展至今，其实时间并不长。这期间我和我的团队完成了 5 个成衣系列发布、一次高订静态展、以及与老佛爷百货合作的设计师限量系列。这期间我们承受过很多压力，这之中也不乏一边探索一边完成工作的经验，但是我们都克服了并且迅速地成长起来，这是我觉得很欣慰的。





There is always seemingly an interactive conversation between masculinity and femininity from your collections. What are your overall directions for design?
Besides the rational appeals such as silhouette, cutting and fabric, I need to seriously consider the emotional appeal. I think about changes of people's psychological needs and the influence of social development before I start working on a new collection. I also need to balance the opinions and concepts I want to express through my work.

在您的系列中，我们总能瞥见一场阳刚和柔美的交互对话，请问您对于您的设计所给定的方向和基准是什么呢？
除了廓形、剪裁、面料这些非常理性的诉求外，我也会非常谨慎地考虑我的作品所传达出的感性信息。我会去思考人们心理需求的变化以及社会发展的影响力，在这些基础之上，我也会去衡量我要通过服装去讲述的故事以及要表达的意见，或者说也同时是为穿着 SIMONGAO 的人表达性格。



Will you still be showcasing your F/W 2014 collection at China Fashion Week? And what plans do you have for the future?
Yes, I will. I won't forget where I started my designer career or all the dear friends who support me. I'm always glad to show my work to them. About the future, our team is working on our product line and brand improvement. We hope to see our clothes worn all over the world someday.

您这一季还将在中国时装周展出您的2014年秋冬系列么？您下一步的计划又是怎样的呢？请稍微透露一点给我们吧。
会的，我不会忘记我是在哪里开始的，也不会忘记在这个地方一直支持我的朋友们。我永远都会为他们去展现我的作品。至于未来，我们的团队有一些关于产品线的调整计划以及品牌的提升发展计划，当然这些还在筹划中，我希望通过我们团队一起努力能够在世界更多的地方看到穿着 SIMONGAO 的人。

NICOLE ZHANG

Nicole Zhang, who was born in Wenzhou, China in 1976, intended to become a singer when she was younger. She had a band and sang in bars and performed gigs for years. In 2002, having received a degree in design in Shanghai, she started knocking on the golden bricks by working as the visual director for Dior and Prada in the greater China region. 10 years of experience in the top international field, close ties with talented designers, visual artist and architects and the jetset lifestyle she lived all gave her a sensitive intuition for high-end fashion design.

Nicole Zhang 中文名字张旭，1976年出生于温州，自幼喜好画画手工创作，成长于一个思想开放的商人家庭中，曾经执意想成为一名优秀的歌手，并组建乐队驻唱多年，15岁开始定居上海。2002年4月毕业于东华拉萨尔国际设计学院－服装设计专业（现为莱佛士国际设计学院）。毕业后先后在Dior与Prada担任中国区的视觉总监，十年的工作经验让她沉淀了国际化的时装视觉艺术所能带给她的深刻体会。多年来她来往于不同的国家和领域，与才华横溢的设计师、视觉艺术家和建筑师们都有着密切合作。

Words by Bohan Qiu 的话语



After leaving Prada in 2011, she eventually decided to begin her own adventure by starting the brand Nicole Zhang. She had three prêt-à-porter shows in Shanghai for her 2013SS, 2013AW and 2014SS lines and is currently preparing her 2014AW collection.

Nicole concludes that her inspirations are majorly rooted in her experiences of painting as a child, performing in bands and having an ethereal Aquarius mind. Coming from a wealthy family, she developed a higher taste in materials and aims to build a deeper comprehension on the needs of modern women. Nicole absolutely insists on the finest cutting, silhouettes, details and materials, and she faithfully believes that no concepts of a brand shall be limited — they must originate and evolve from its core ideology and style, surpassing limits of geography and identity.

2011年Nicole离开Prada，一年后便开启了以她的英文名字命名的设计师品牌之路。2012年10月/2013年6月及2013年12月品牌在上海成功发布了三次成衣发布会，分别是2013SS、2013AW和2014SS系列。Nicole目前正在准备她的第四季2014AW成衣系列。

Nicole总结自己品位独具的艺术天赋来自于幼时习画的经历，组建乐队的过往以及水瓶座的空灵。各种人生轨迹的交织给她带来了完全不同的设计师灵感，基于优渥的生活品质而发展出的精彩创意与上乘品味更令她的设计建立在了深刻了解当代女性的需求这一点上。她对剪裁与廓形、面料与细节都有着最绝对的坚持和追求，并且她深信一个品牌绝不能被限制创意，必须从始至终贯穿自己的核心理念与风格，超越地域与身份的局限。

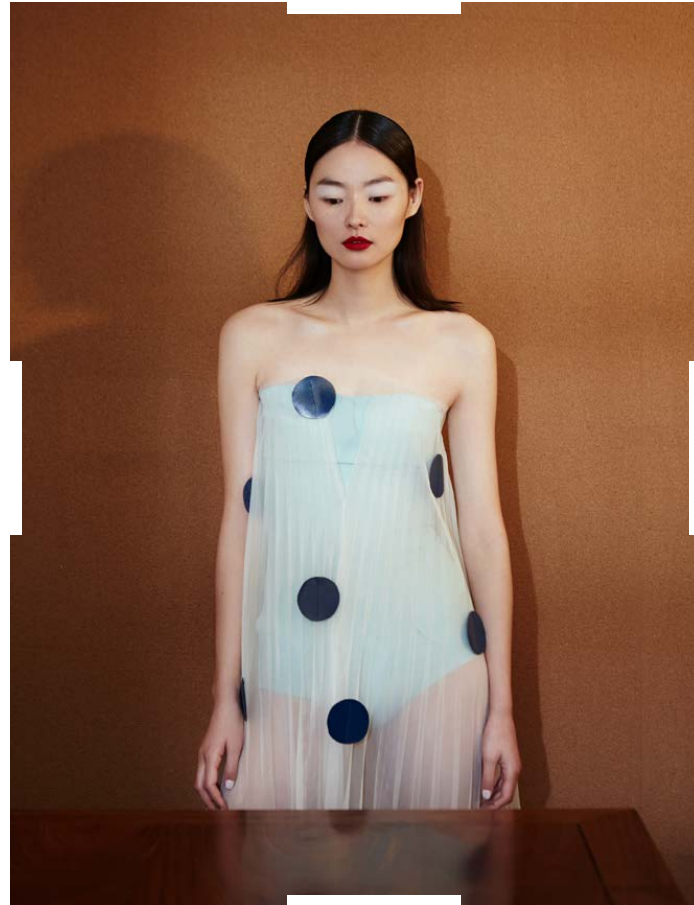
Nicole Zhang promotes simple elegance and wearability. How do these concepts fit into the latest market?

This design concept is deeply related to my personal style and lifestyle. My own style is constantly evolving along with my emotions, life pace, age and mentalities. The market is big and diverse enough for me to preserve my artistic integrity, as long as I can hook those who truly enjoy and appreciate my design, those who do not need to try and intentionally fit into my taste, those who fall in love in an instant. If I must choose one element I try to fit to the market, I would say it is the cutting and sizes. Only by getting in touch with clients from different markets can I really figure out whether I seized the shape correctly or whether the sizes are reasonable.

这几季的Nicole Zhang推崇极简的优雅和可穿性。您认为这种理念如何与现在的时装市场做磨合？

这种设计理念是与我个人的穿衣风格和生活理念有关，而且我的风格也随着我的年纪心态生活状况及阅历在不断的变化中，我不认为我的理念需要和市场在做磨合，市场那么大，它需要多样性的设计，而我只需要找到喜欢我设计的客人就好了，那种喜欢不需要刻意磨合的喜欢，是一见钟情的喜欢。如果一定要说有市场磨合的地方，那应该说是版型和尺寸，只有通过不同市场的客人我才知道，我的版型有没有把握好，尺寸定的合不合理。





Do you believe in commercializing fashion? Or do you pursue art? Where does your balance lie?

Commercializing fashion is as important as the artistic part of it. It would be bland and tasteless if either were missing. If there were no comfortable, convenient and good-looking commercial fashion, then you would probably see the streets filled with eye-catching weirdos who you may not even be able to shake hands with because their skirts are too enormous; or they could have too much 朋克铆钉. In short, I prefer the two things to co-exist. In my life I like to dress stylishly, comfortably, naturally and trendily. In my design, I would add surprisingly planned details and silhouettes into the ones I like. I would not purposefully add a heart-breaking stroke to my design simply to be "artistic." Beautiful and minimal is art, especially in the Chinese market, as most people are still exploring and discovering how to use minimal items to enhance their own beauty and elegance.

您怎么看待时尚商业化？还是您更欣赏艺术性质的时装？在这两者之间您是如何寻找平衡点的？

时装商业化和艺术性是同等重要，失去双方都将无味。如果没有舒服方便好看的商业化的时装，你可能会看到满街都是穿着非常吸引眼球的奇装异服的人们，可能连握手的机会都没有因为裙摆太大，可能身上都是朋克铆钉…总之我喜欢两者并存，在生活里我喜欢穿有设计感舒适自然时髦的衣服，在设计上我每季都会在我喜欢的设计款上加进令人有惊喜的设计细节和轮廓，除此之外，我不会为“所谓的艺术性”去加上令我难过的一笔一划，美丽简单就是艺术，特别在中国市场，因为大部分的人还在摸索如何让简约的东西突出自身的美和气质。





What does your newest collection mean to you? What message do you want your pieces to convey to the wearers?

This is a challenging but significant season for me with special meanings. In my first collection, my design was free like a jellyfish. Perhaps I was not well known at that point, so I did not have any pressure to restrain myself. The second season was more stressful but it ended up more successful and mature than the first one. But the third season seemed to be filled with resistance and amendments that once made me very disappointed. Eventually, I was grateful that I once again insisted on showcasing the concept of my design completely. Polka dots representing the balls of inspiration in my mind and folds conveying the countless obstacles I have walked over. I hope my clients can express their firm fashion statement and the light sense one gets after conquering hundreds of challenges.

最新一季的 Nicole Zhang 对您来说有什么意义？您想要从中向穿戴者传递的信息是什么？

第三季对我来说非常有挑战也有特别的意义，出第一季时，我的设计完全如水母般自由，可能那时觉得新手没人认识我，没有任何约束自己的负担，第二季，在得到第一季的肯定后相对有点压力，但是结果比第一季更成熟到位，但是第三季是乎在整个设计过程中充满各种的阻力与变动，一度让我觉得很沮丧，最后我很庆幸我又一次坚持完整曾现我的设计理念。波点如我跳跃变化的思想，百折如我一次次修炼，我希望我的客人能传出出坚定的时髦和经历后百折不挠的轻盈运动感。





What are your inspirations?

The lines in motions, the sensation of sports in geometry and the concept of neo-polka-dots.

The Nicole Zhang 2014 Spring/Summer collection conveys the message of a mixture of feminine characteristics and sports. It utilizes transparent elements, sporty-patterned materials and shellac pleats to create a fresh, pure and smart feeling of spring and summer, while continuing the modern minimalism shapes and the confrontation between perfection and imperfection that I adore. Contemporary polka dots and geometric lining lead the new season; fluent and chic pleating abandons the obsolete sports style. The styles intend to fit the necessity of modern day women who are required to keep up with the fast-paced cosmopolitan life and maintain their chic-ness.

您的灵感来源是什么？

运动中的线条，几何中的运动感，新波点的概念。

（14春夏新闻稿）Nicole Zhang 2014春夏系列，推出的是将女性化与运动风格融合于一体的新形象。运用大量透明，运动提花面料与漆皮百折元素，塑造了春夏季节的清新灵动，并继续保持了设计师钟爱的极简摩登廓型、完美与不完美接替的缝制细节。颇具现代感的波点与几何线条贯穿了新一季，流畅时髦的百折摒弃了传统运动时尚风格，Nicole Zhang将经典女性特质与属于春夏的广阔运动气息进行重塑尝试。无论A型，H型的连衣裙，或半裙及合体九分裤都考虑到现代女性的生活需求与大都会节奏，保持形象的同时并易于各种搭配。

设计师Nicole展现的女性形象吸取了她本人的生活经验与感悟，对摩登都会的方方面面有透彻的见地。2014春夏，迎来的是清新扑面，优雅与力度同行的一季！





How do you view the rise of Asia in the contemporary fashion/design world?

I am very proud and happy to see so many good Asian designers active on the international stage of design, playing essential roles. Many of them are very talented and hard working. I feel fortunate to be able to work with many up and coming Asian designers to create a brand new image of this community.

Does your cultural background influence your creations?

Not often. My flesh and bones have been westernized ever since I was young and I am easily adaptable to new things. I am obsessed with things I genuinely appreciate. On the contrary, I am reluctant towards the concept of localization and find it superficial. However, as a Chinese designer, I do want to use my design to modernize and fashion-ize some Chinese elements and materials that I feel connected to. I am waiting for the day to come.

您怎么看待亚洲文化和设计在今年时装艺术界的崛起？

非常开心自豪可以看到很多好的亚裔设计师活跃在国际设计舞台并担任重要角色，他们非常优秀和努力，也很幸运能和所有的新锐亚裔设计师一起努力打造全新的亚洲设计师在全世界舞台的机会。

您的创作会被自身的文化，出生背景所影响吗？

不大会，因为从小我骨子里就很西化，很容易接受新事物，对自己真心喜欢东西非常执著，反而对地方化这个概念比较排斥，觉得很狭隘，但是作为一位中国设计师我确实很想通过我的设计将一些自己有感觉的中国元素和原料当代化时髦化。希望很快就有那么一天。





What do you think of the fashion scene in China at this moment? Are consumers becoming more aware of the values of independent designers? Is it difficult in any sense?

It is a substantial phase of transformation, gradually moving from mass copying to the realization of the importance of originality. In only two years, I witnessed long-term customers who used to purchase luxury brands seeking more unique, less mainstream designer work. I think the population with sophisticated and independent taste will grow. They are looking for what really suits their own style and personality, which is more honest than blindly purchasing big brand names.

您认为现在中国的时装产业是一个什么样的形态，并且在朝着什么方向发展？消费者们开始理解独立设计师的价值了吗？

是一个重要的转型期，慢慢的从大量的复制期过渡到开始意识到原创的重要性的一个渐变期。从我不到两年的销售记录说明了越来越多长期购买奢侈品牌的客人，她们更希望买到一些独特高品质少为人知的设计师作品。我认为这样有成熟独立品味的客人将会越来越多。她们在寻找真正适合自己品味的独立设计师。反而比买大牌时显得更诚实。



GUANGXI

Captured by
Olivier Yoan and Maia Aubert

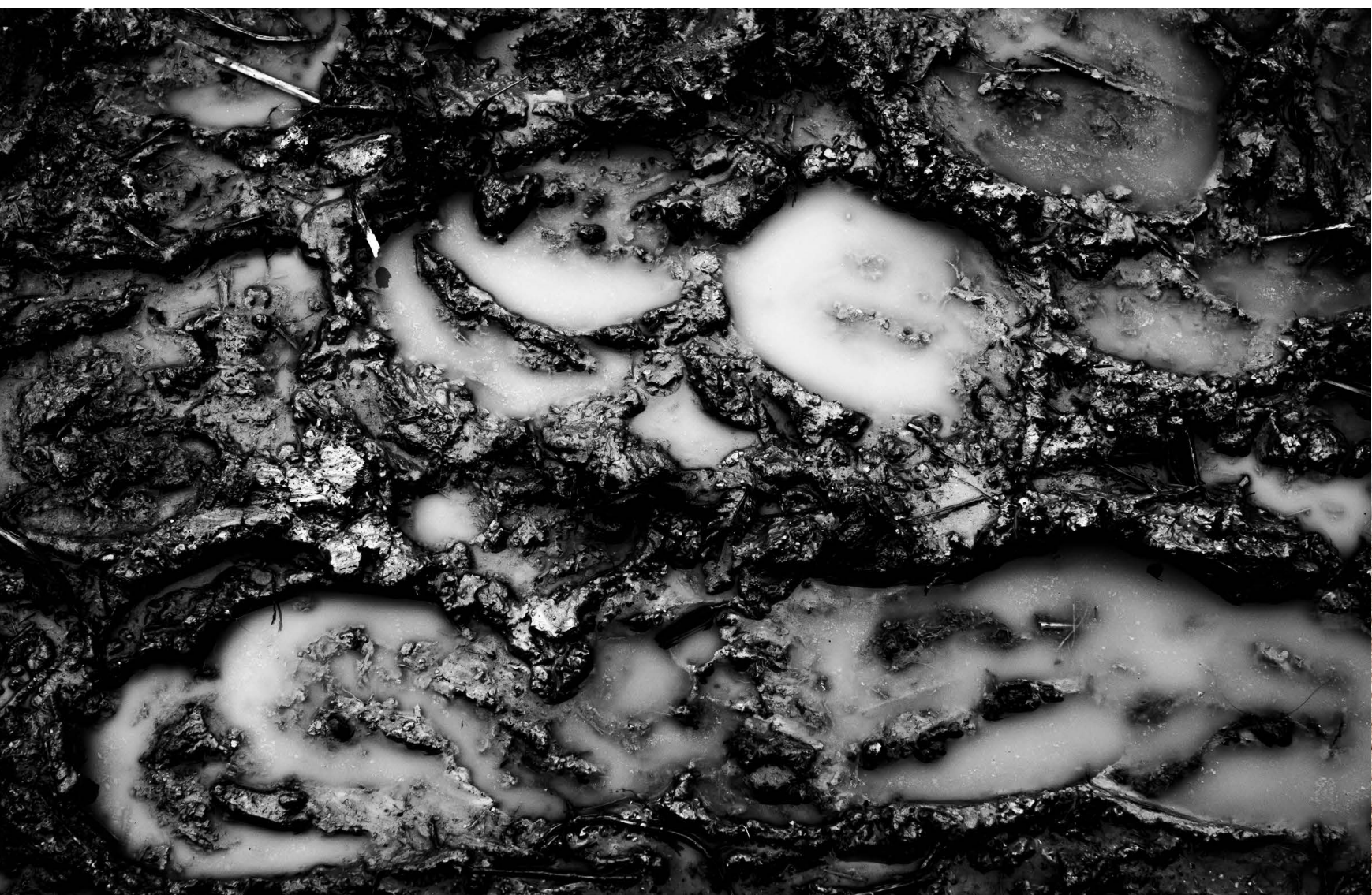






















LH 17

How long have you been into photography? How did photography become your passion?

I got my first film camera in 2008 and started taking pictures regularly a year later. From then on, I regularly uploaded photos to my website and more and more people started noticing me. Now photography has become a way of recoding my life.

I see that light as a phenomenon plays an important role in your photos. Is it conscious?


Kind of, yes. Lights are always magical. So I especially like to take pictures in the sunny afternoon.

你从事摄影行业多久了？摄影是如何发展成为你所热衷的事物呢？

在2008年，我得到了我的第一台胶片相机，随后我便开始拍摄一些照片。从那时开始，我定期的会将我所拍摄的照片上传到我的网站上，并得到越来越多人的关注。如今，摄影已经演变成为了我记录生活的一种方式。

我发现光在你的影像中扮演着重要的角色，犹如一种奇妙的现象。这是你有意为之的么？

一定程度上来说……是的！光总是充满着魔幻色彩。因此我尤其热衷在阳光明媚的午后拍摄。



You create this mysterious, melancholic, surrealistic world with heads without faces, translucent bodies, etc. How did your style form this way?

I used to be a very sensitive and shy person. I think shy people take pictures in a different way and approach subjects differently. Photography has become a way for me to explore the world through my camera and become more open. But my own shyness is still a predominant factor in my work.

What sources of inspiration do you use?

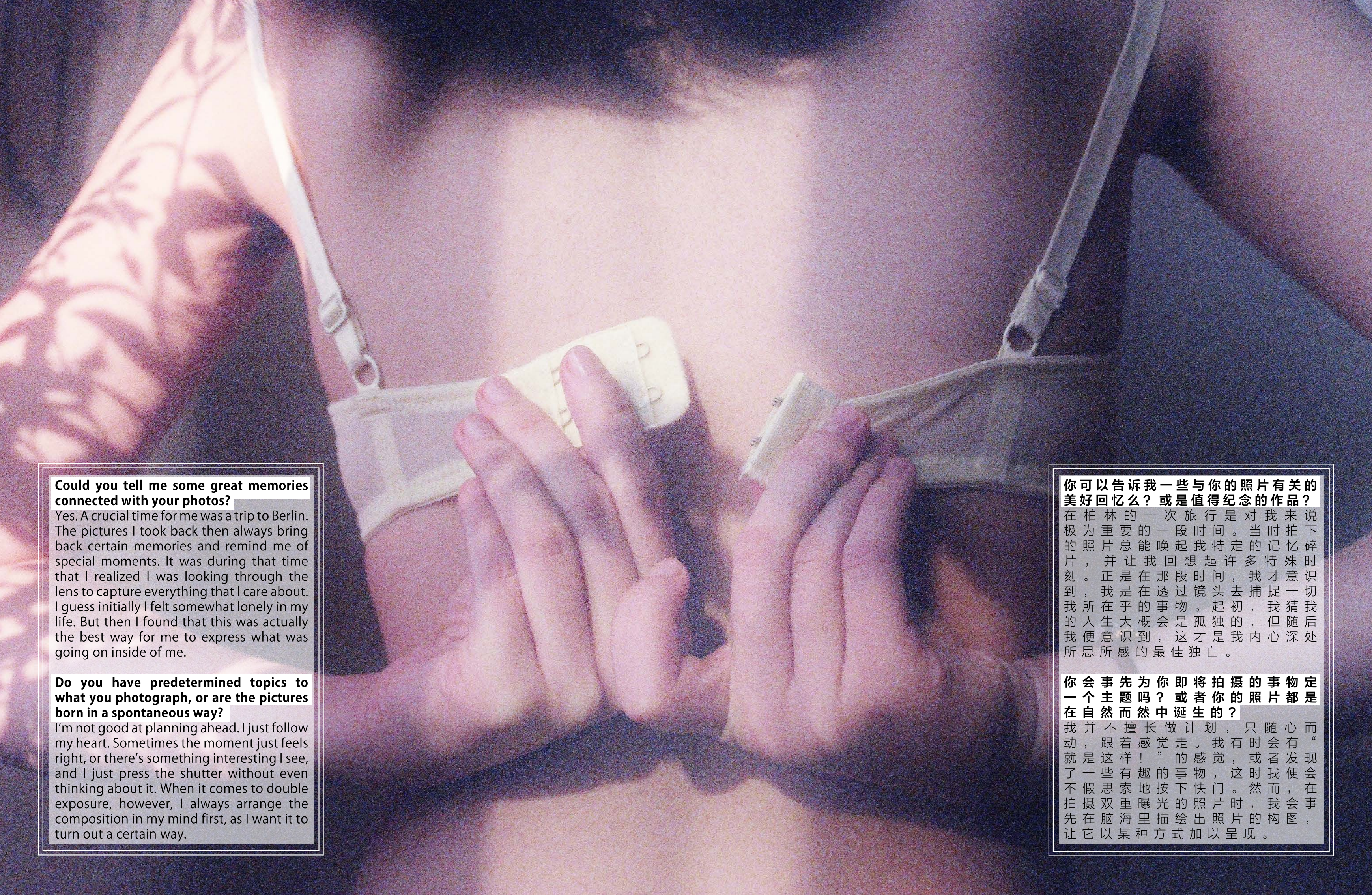
I draw a lot of inspiration from movies — particularly movies that combine seemingly disparate themes, such as beauty and weirdness. Similarly, I find weird folk music (freak folk) really interesting, as it uses bits and pieces of different genres and unusual sounds to create something new and exciting.

为什么在你神秘、忧郁、甚至超现实的世界中，影像中的人物只有头部，却看不清面孔，身体也是半透明的等等？你的风格是如何形成的呢？

我曾经是一个敏感而又腼腆的人。但我认为，腼腆的人会用一种有别常人的方式拍摄，并试图表达不一样的主题。摄影已经成为了我通过相机去发掘世界并簇拥宽广视野的一种方式。但我的腼腆个性依旧是我工作中的主导特质。

你的灵感源自哪里？有哪些人或物在你的工作中给予你灵感？

我的许多灵感都源自电影，尤其是那些贯穿着悲悯主题的，例如美与怪诞。无独有偶，我发现怪诞的民谣音乐(Freak Folk怪诞民谣)也很有趣，它糅合了不同乐种的碎片和不寻常的声响，并以此创造出令人兴奋的新事物。



Could you tell me some great memories connected with your photos?

Yes. A crucial time for me was a trip to Berlin. The pictures I took back then always bring back certain memories and remind me of special moments. It was during that time that I realized I was looking through the lens to capture everything that I care about. I guess initially I felt somewhat lonely in my life. But then I found that this was actually the best way for me to express what was going on inside of me.

Do you have predetermined topics to what you photograph, or are the pictures born in a spontaneous way?

I'm not good at planning ahead. I just follow my heart. Sometimes the moment just feels right, or there's something interesting I see, and I just press the shutter without even thinking about it. When it comes to double exposure, however, I always arrange the composition in my mind first, as I want it to turn out a certain way.

你可以告诉我一些与你的照片有关的美好回忆么？或是值得纪念的作品？

在柏林的一次旅行是对我来说极为重要的一段时间。当时拍下的照片总能唤起我特定的记忆碎片，并让我回想起许多特殊时刻。正是在那段时间，我才意识到，我是在透过镜头去捕捉一切我所在乎的事物。起初，我猜我的人生大概会是孤独的，但随后我便意识到，这才是我内心深处所思所感的最佳独白。

你会事先为你即将拍摄的事物定一个主题吗？或者你的照片都是在自然而然中诞生的？

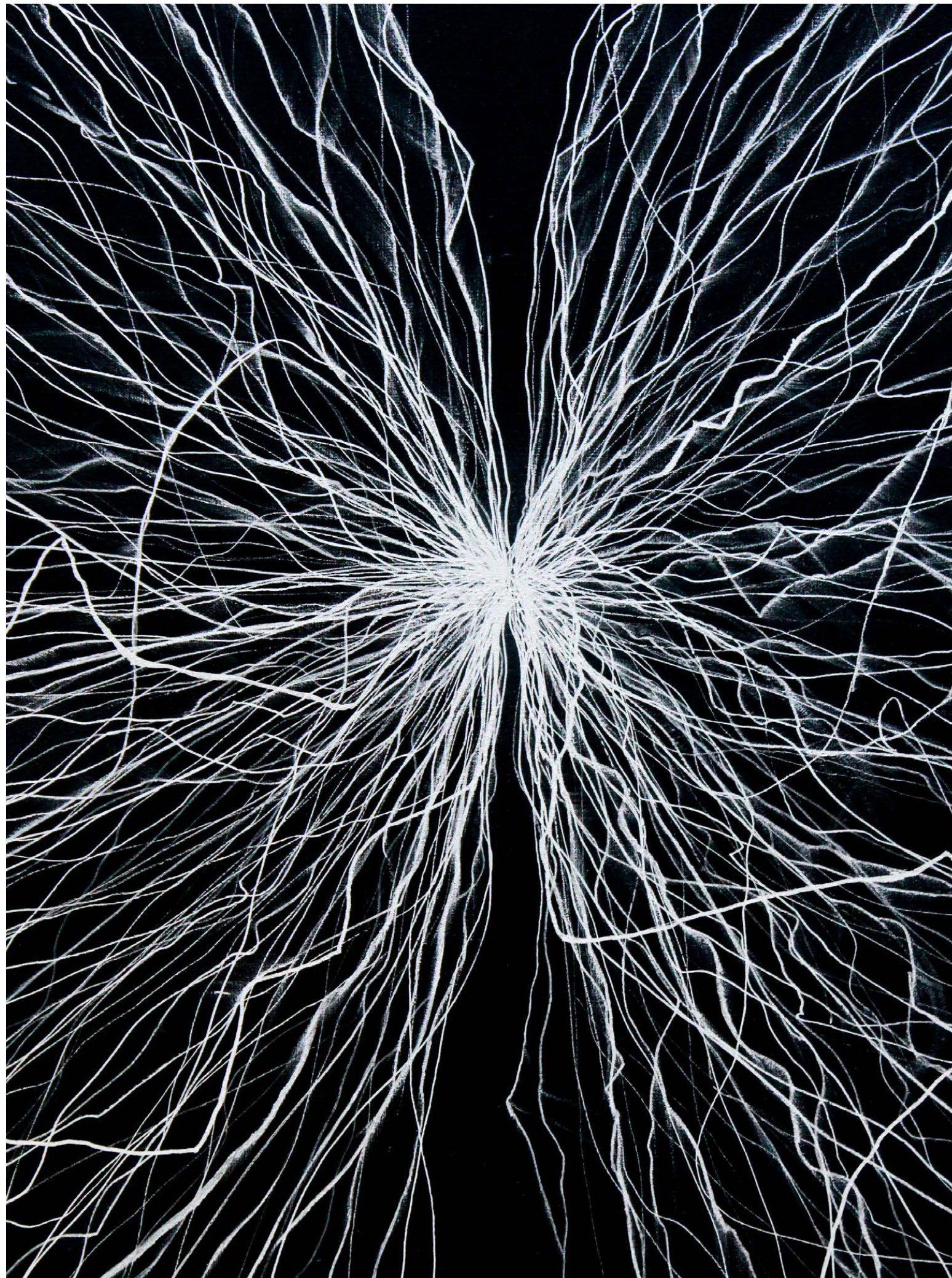
我并不擅长做计划，只随心所欲，跟着感觉走。我有时会有“就是这样！”的感觉，或者发现了一些有趣的事物，这时我便会不假思索地按下快门。然而，在拍摄双重曝光的照片时，我会事先在脑海里描绘出照片的构图，让它以某种方式加以呈现。

What is your advice to young aspiring photographers? What is the most important thing to keep in mind?

Forget the rules, take more pictures!

你对年轻而又有才华、有志向的摄影师们有什么好的建议么？你认为他们最应该谨记什么？
打破成规，多拍！

Words by Luca Fülöp 的话语



TESLA, Oil, Acrylic on self-founded linen canvas, 100 x 100 cm, 2011

FUKUI YUSUKE

Fukui Yusuke moved to Budapest, Hungary from Toyama, Japan. His connection to the Hungarian capital dates back to when he stumbled upon Jenő Barcsay's book, *The Anatomy of Art*, at age 19. Not long afterwards, he applied to the painting program at the Hungarian University of Fine Arts and has been living there since. He's had several exhibitions in Hungary as well as in Brody House, the popular art and cultural centre that got awarded Best Boutique Hotel in London last year. In fact, one of the rooms even bears his name and is filled with his paintings.

Fukui Yusuke从日本富山市移居到了布达佩斯。他在匈牙利首府的故事可以追溯到19岁时青涩的他，偶然看到了Jeno Barcsay的书—“*The Anatomy of Art*”。不久之后，他申请前往匈牙利艺术大学学习绘画，于是就此定居了。他已经在匈牙利办过多个展览，甚至在布达佩斯的精品酒店兼流行艺术中心——Brody House展出过。甚至连酒店内的一个房间都是以他命名并用他的画作布置的。

Words by Luca Fülöp 的话语

Blur Abstract Painting, Oil on self-founded linen canvas, 132 x 161 cm, 2011
photo: Mar Andras

What’s the characteristic of your art nowadays and how did it used to be?

At university, mostly figurative art determined my work and eventually I started to turn towards the abstract. In the first couple of years following university I went through a strong object phase, followed by works of conceptual art. At the moment, I am most interested in the abstract as well as minimalist conceptual painting.

What do you enjoy most about Japan, and what drew you to Hungary?

Japan is all about orderliness, traditions, cleanliness and cuisine, but my whole life draws me to Hungary.

What was your last exhibition?

My personal exhibition, “Shunbun no Hi,” opened on March 21 in Brody Studios, Budapest.

您现在艺术的特点是什么？和以前有什么不同？

在大学的时候，具象艺术很大程度上决定了我的创作，但最后我决定转向抽象艺术。刚开始的纪念，我经历了很强烈的思想限制期，随后创作出了一些概念性艺术。现在我最钟情抽象艺术和极简概念绘画。

你最喜欢日本的什么？匈牙利的什么吸引你？

日本是一个被规则，传统，整洁和美食定义的地方。但是我的生活将我领到了匈牙利。

你上一个展览是在什么时候？

是在三月21号在布达佩斯Brody Studios的我的个人展—“Shunbun no Hi”。



What inspires your work?

My works are abstract projections inspired by my personal life experiences — mainly, it's everyday events and experiences that determine the angle my art takes.

Universal topics, relevant social issues and my own little world are all influential factors when it comes to creating art. To explain further, I can use my new series “Tesla” as an example:

The whole thing started after the 2011 catastrophes in Japan. I was unable to paint for months. In the meantime, my architect friend Gáspár Bonta and I started working on the concept of a potential alternative electric field that creates electric supplies. We were trying to figure out how to use the zones affected by the catastrophe in order to help mankind.

你的灵感来源是什么？

我的作品都是我个人生活经验的抽象投影；主要是日常生活中的体验决定我艺术创作的角度。

在我个人的小宇宙里，广泛的话题和相关社会问题也都是影响我的因素。

再详细些说，我甚至可以将我下一个系列取名为“特斯拉”

：这整件事从2011年日本的灾难开始，我好几个月都无法画画。同一时间，我的建筑师朋友Gáspár Bonta和我着手开始制作一个替代性的潜力电场提供电力的概念。我们在尝试如何让这些受地震海啸影响的区域能帮助人类。但很不幸的，我们没能成功试图赢得日本的招标。



Unfortunately, our attempts did not succeed. However, during our research, I got to know the life and work of Nikola Tesla quite well, who I'd heard a lot about from my art manager friend, István Sztojgó. With the series of canvas paintings, I aim to pay tribute to the thoughts of Tesla as well as to express the aesthetics of painting. The whole of the Tesla series will be available at the beginning of 2015 in the Metropolitan Art Gallery – Kiscelli Museum as part of an individual exhibition.

How do you work?

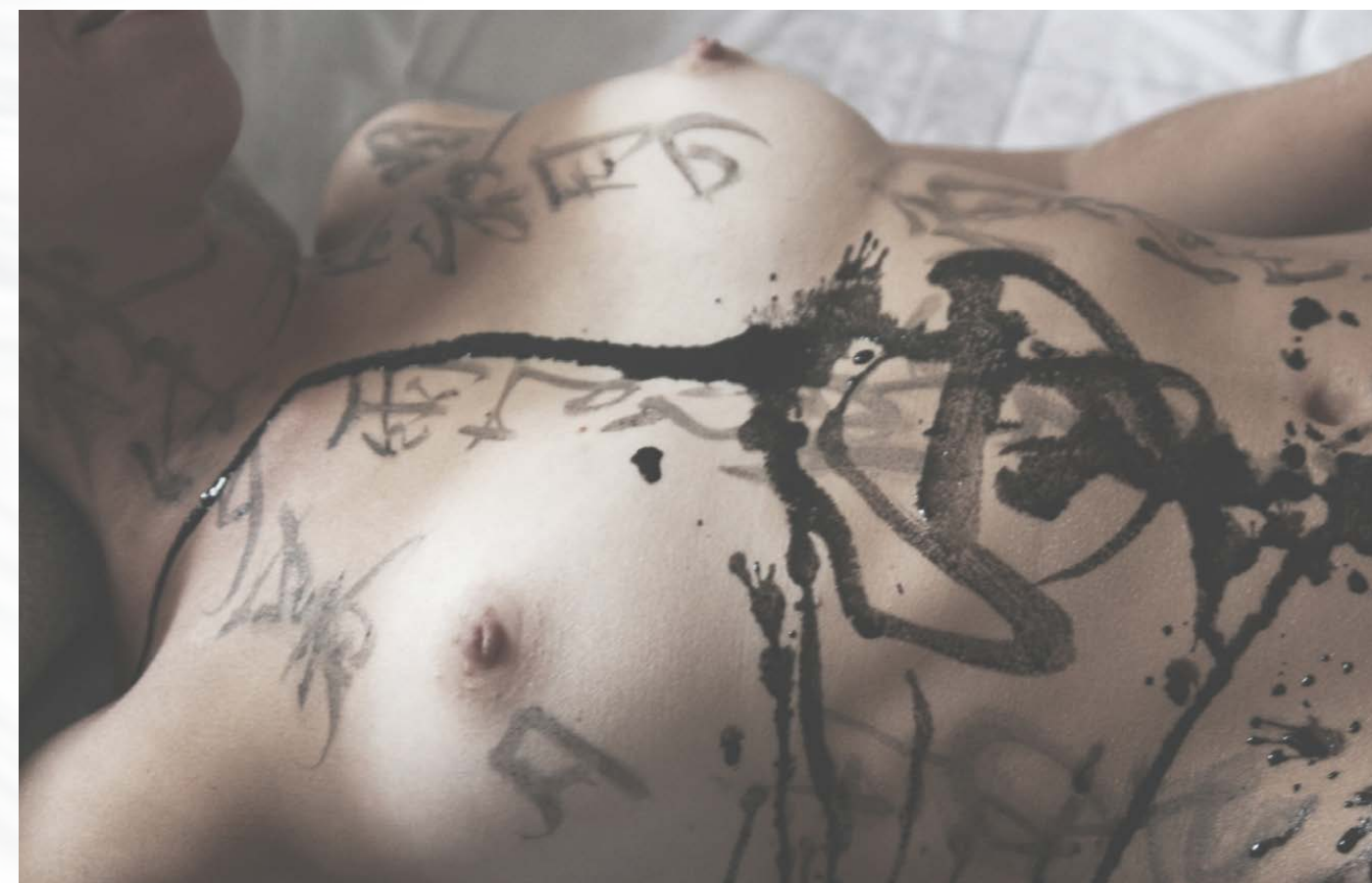
It always depends on my current conception, but since I'm a painter I prefer the traditional oil and canvas technique.

但是，在我们的研究中，我得以深入了解到Nikola Tesla的生活和工作，而我是通过我的艺术经理人朋友István Sztojgó认识的。通过一系列的帆布画，我希望向Tesla的思想致敬，同时表达绘画的美学。Tesla这个系列将会在2015年初于摩登艺术画廊——Kiscelli博物馆作为个人独立展展出。

你是如何工作的？

这取决于我当时的概念，但是由于我是一个画家，我偏向于传统油画和帆布的方式。

Nijimi, Japanese ink on paper, 63 x 49 cm, 2008
photo: Mar Andras

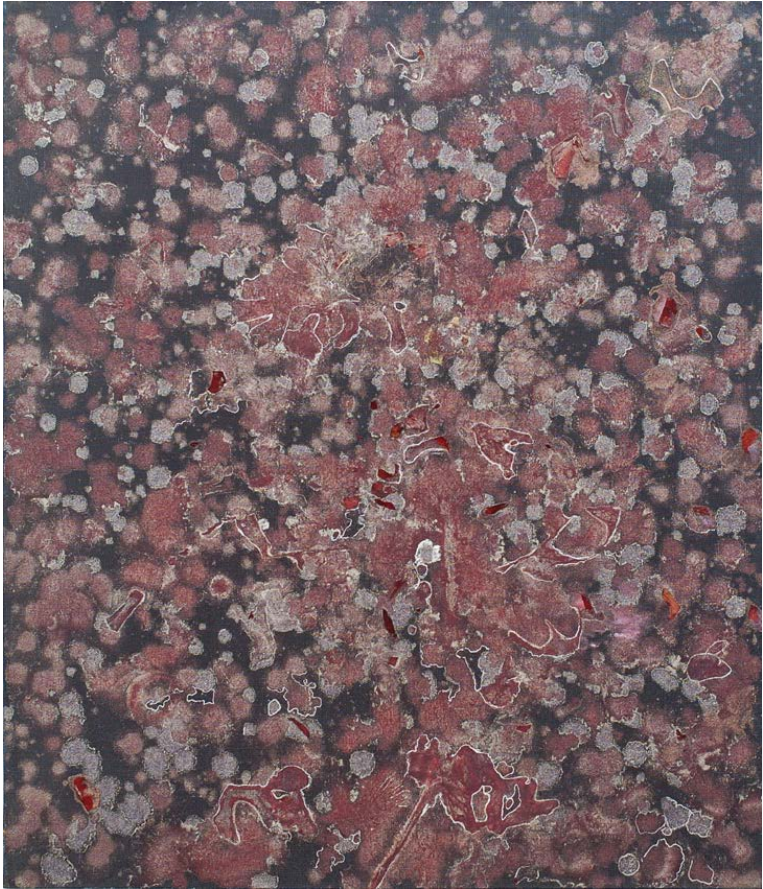


Body Drawing - Makura no Soshi, 40 x 60 cm, Photo Print, 2010
photo: Fukui Yusuke

Wild Rose, Oil, Acrylic on self-founded
linen canvas, 100 x 100 cm, 2008
photo: Sulyok Miklos



Petals, Oil on self-founded
linen canvas, 60 x 50 cm, 2007
photo: Sulyok Miklos



Ash Lines, Ash, Pigment with rabbit glue on paper, 100 x 70 cm, 1998
photo: Sulyok Miklos



How did you preserve Japanese culture in your everyday life?

I speak Japanese with my children. Japanese cuisine has a huge role in our meals and we also kept the tradition of tea-drinking.

Who would you say you find most influential and inspirational amongst the international contemporary artists?

Only mentioning a couple: Gerhard Richter, Luc Tuymans, Anselm Kiefer.

你如何在日常生活中保护自己的日本背景？

我和我的孩子们都说日文。日式料理也是我们的家常便饭而且我们还维持了喝茶的习惯。

你认为世界上现今最有影响力和最有启发性的现代艺术家是谁？

我只提几个：Gerhard Richter, Luc Tuymans, Anselm Kiefer.

Lotus, Oil on self-founded linen canvas, 60 x 50 cm, 2011
photo: Fukui Ryu Szilveszter

Are there any Asian artists whose work you admire?

Sure, I really like Ai Weiwei's attitude and I find Endo Toshikatu's installations inspiring. Sugimoto Hiroshi's photographs are one of my favourites. From the generation younger than mine, I find the architect Ishigami Junya's work rather fascinating.

Are there any projects or ideas on your mind that you'd like to fulfill in the near future, but are only plans or thoughts at the moment?

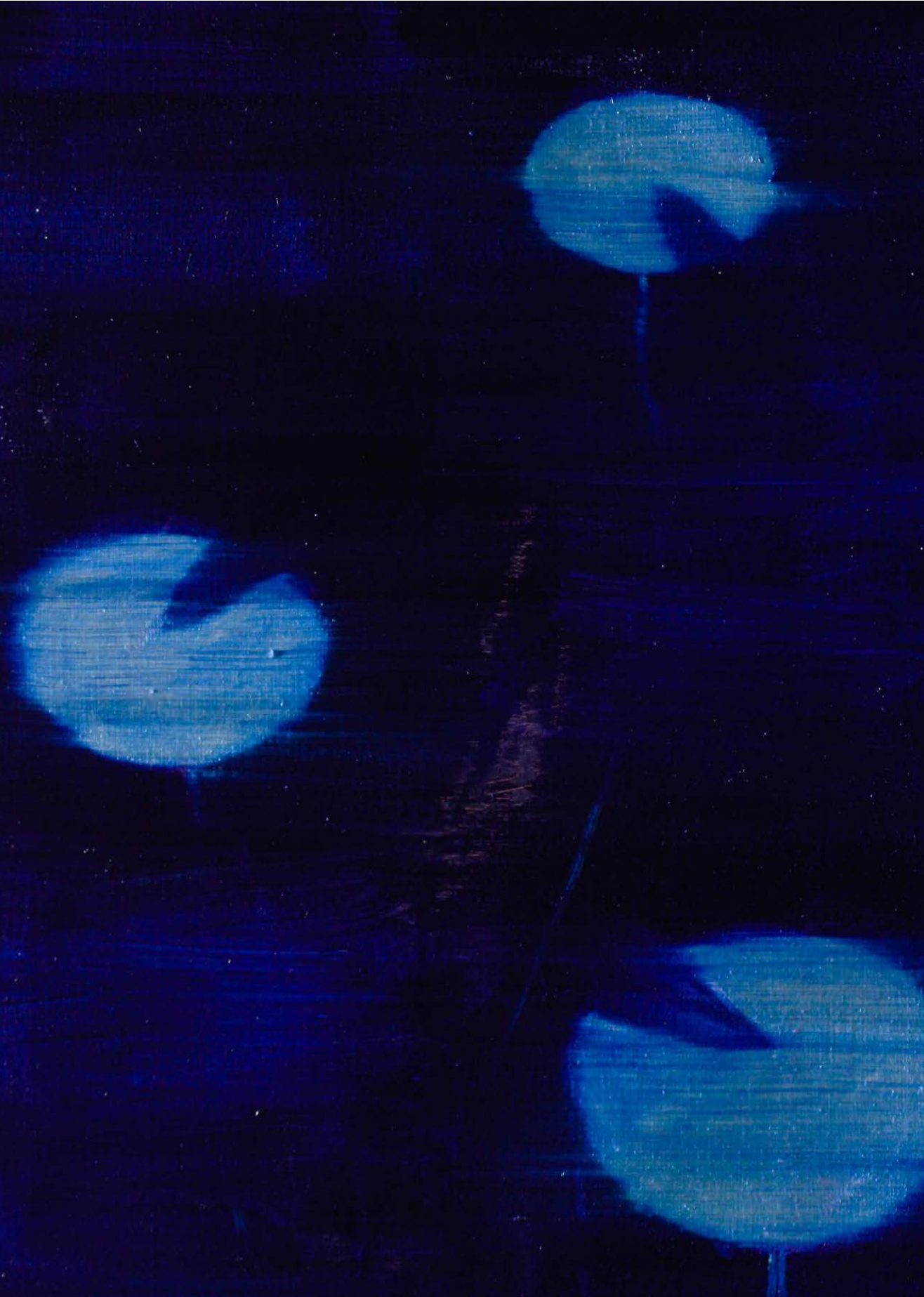
Apart from the above mentioned Tesla project, I'd like to introduce my carpet-painting series in museums.

有没有一些你喜欢的亚洲艺术家？

当然有。我很喜欢艾未未的态度而且我认为Endo Toshikatu的装置艺术很能启发我。Sugimoto Hiroshi的摄影也是我的最爱之一。在比我小一代人中的我认为Ishigami Junya的创作很棒。

你有没有一些近期正在萌生的想实现的主意或计划？

除了我前提到的TESLA计划，我还想将我的地毯绘画在这个系列中向人们展示。



Underwater, Oil on self-founded linen canvas, 70 x 50 cm, 2011
photo: Fukui Ryu Szilveszter

Are there any techniques that you haven't used before but would quite like to explore?

Lithography and medium- and large-scale photography are things I miss from my oeuvre.

Describe a day when you're super busy working on a piece of art. How much time do you spend in the studio, how do you schedule your time and how do you relax throughout working?

Sometimes I spend more than 12 hours in my studio. I usually have a couple of coffee breaks accompanied by my longboard.

有没有什么你想尝试的觉得很刺激但没有用过的绘画方式？

平板印刷，中、大型摄影都是我想加入到我作品的技术。

描述一下当你忙于一件艺术作品的一天。你会花多少时间在工作室里？你如何安排你的时间和放松自己？

有时候我会连续12个小时呆在我的工作室里，而我经常会带着我的滑板喝杯咖啡小憩。





#SELFIECENTERED

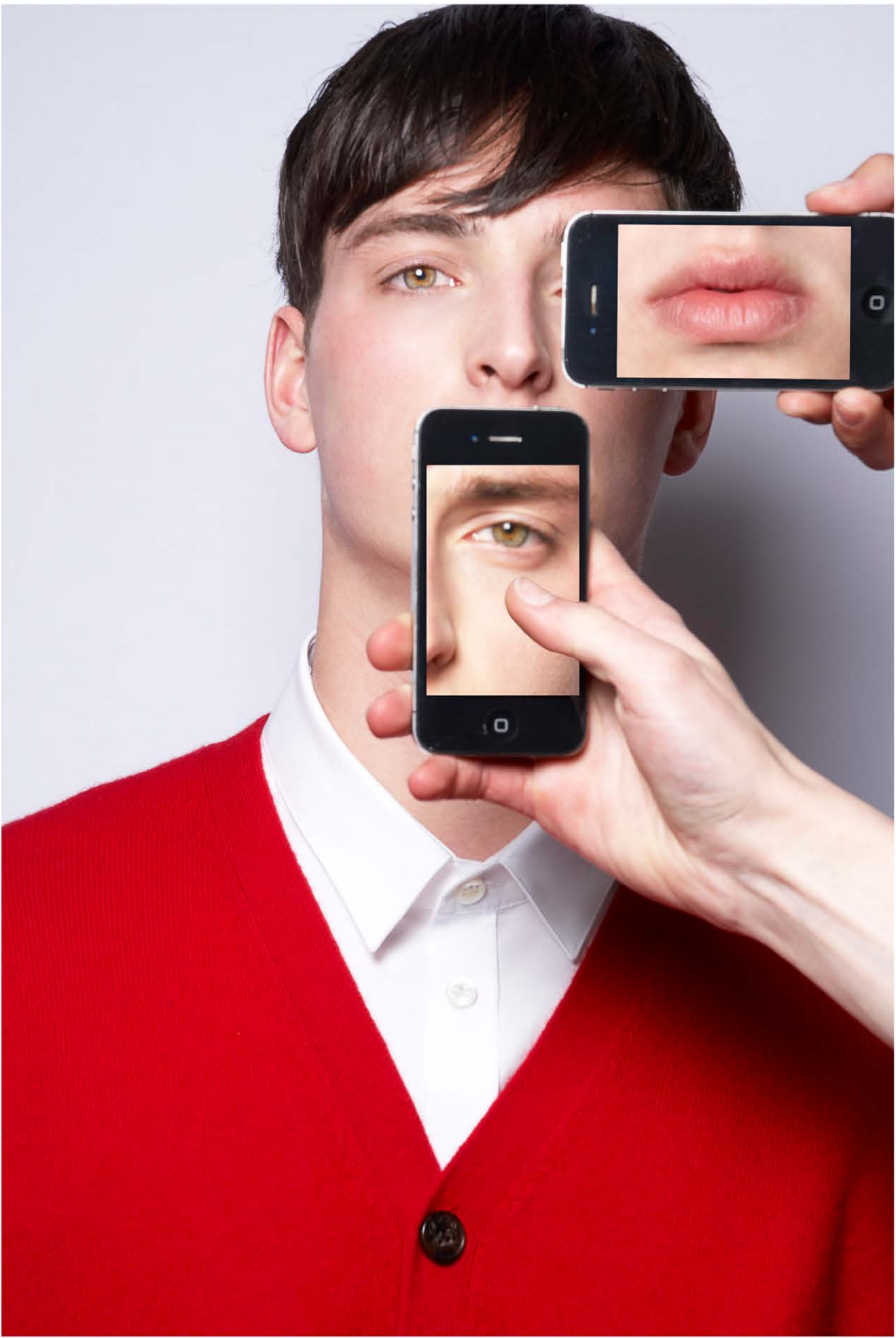
Photography Cedric Jean Pierre Pradel
Styling Giuliano Bolivar
Make-up and hair Ingrid van Hemert (House of Orange).
Models Jim & Pascal (Republicmen)
Styling assistant Olivier Jehee
Photography assistant Fleurie Wentholt

Special thanks to studio RUIM,
Nen Xavier and MARGREETH OLSTHOORN

Jim wears bomber jacket by Avelon, Pascal wears pants by Ralph Lauren, shoes by Allique.



Jim wears top by Francisco van Benthum, pants by Ralph Lauren, Pascal wears top by Avelon, leather pants by Valentino.



Jim wears shirt by Avelon and cardigan by Francisco van Benthum



Jim and Pascal wear pants by Ralph Lauren and shoes by Allique.



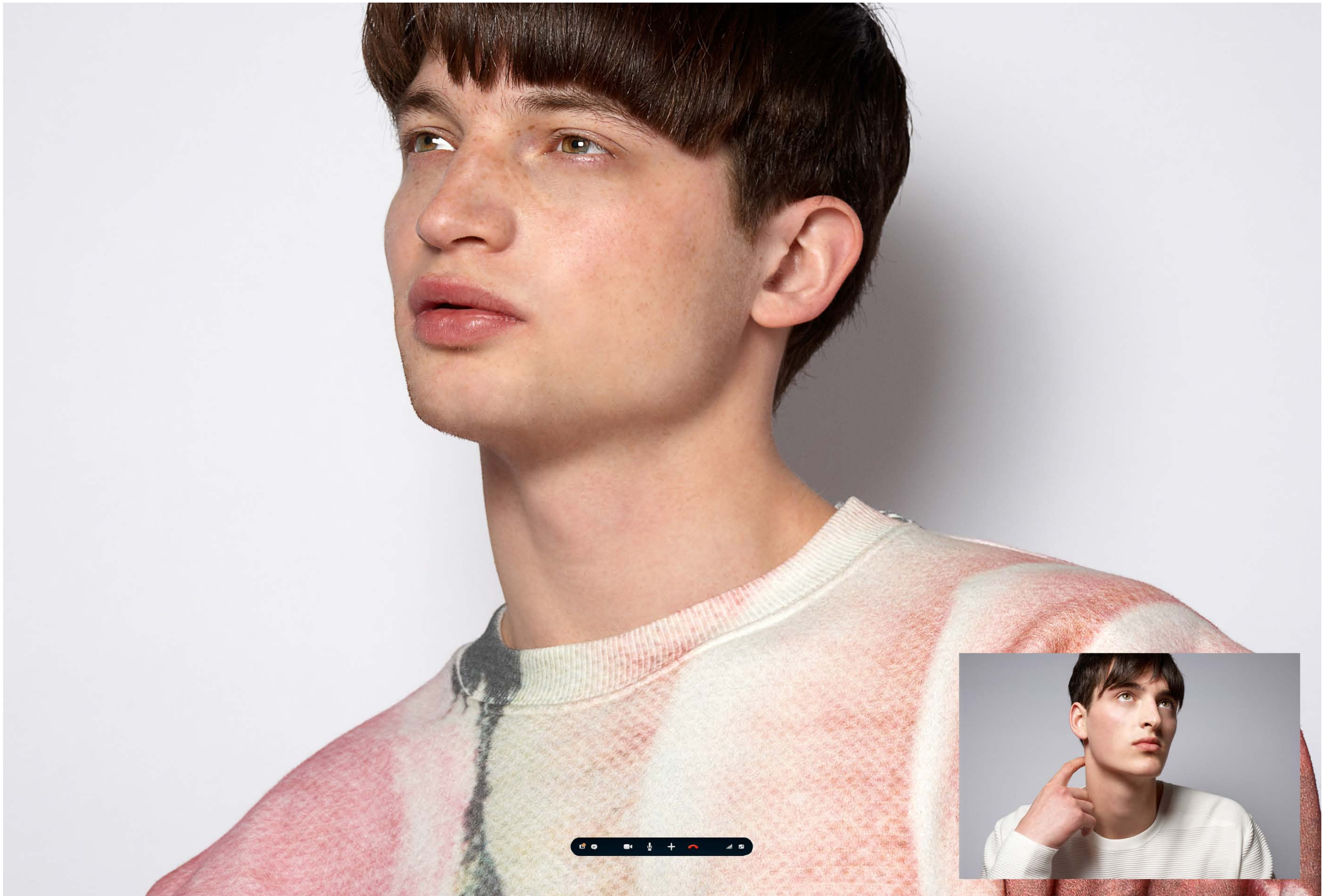
Jim and Pascal wear neoprene sweaters by KENZO.



Jim wears shirt by KENZO, Pascal wears shirt by Avelon.



Jim wears ribbed sweater by Avelon.



Pascal wears sweater by PPN.



Jim wears neoprene sweater by KENZO.



Pascal wears neoprene sweater by KENZO.

KWAK JI YOUNG

Photography Donald Gjoka
Model Kwak Ji Young (Wilhelmina)













ANIME GIRL

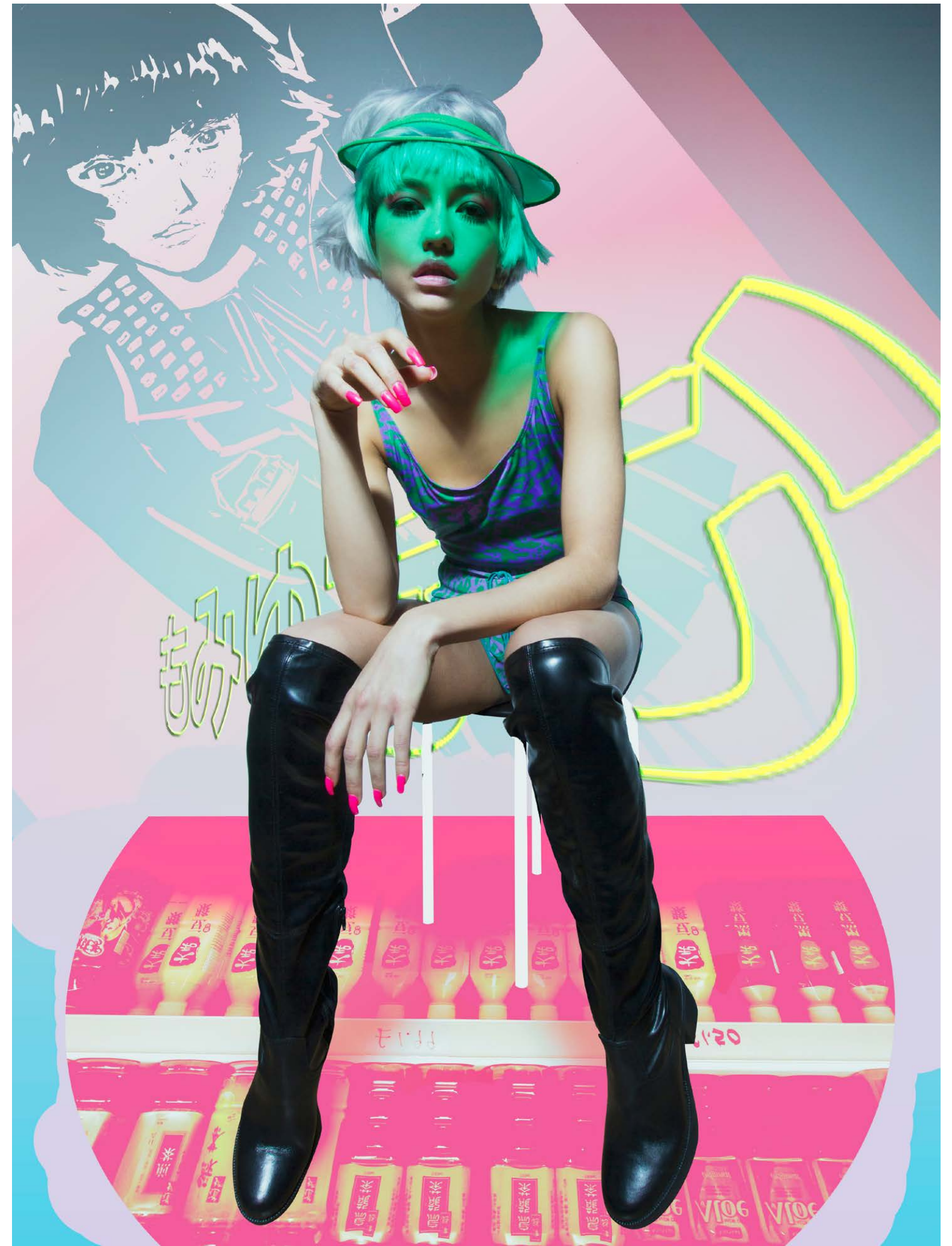
Photography and Art Director
Anna Dobos

Styling
Rhona Ezuma

Make-up
Daisy Harris-D'Andel

Hair
Daniel McCourt

Model
Sonoya (Profile Models)



graphics and illustration by Anna Dobos

Sonoya wears swimsuit and shorts by Julie Eilenberger, boots by Topshop and visor by Beyond Retro



graphics by Anna Dobos

Sonoya wears top by Nympha, skirt by Supertrash, earrings by Christian Cowam Sanluis and heels by Ursula Mascaro



graphics by Anna Dobos

Sonoya wears shirt by Filles A Papa, skirt and cardigan by Claudie Pierrot, tights by Marni and shoes by Swedish Hasbeens

background photo & text design by Chinami Narikawa
Sonoya wears top by Saccharine Shrine, skirt by Draw in Light,
jacket by Maryme-Jimmypaul and earrings by Mirabelle





background photo by Anna Dobos, graphics by Chinami Narikawa
Sonoya wears dress by Bill and Mar, choker by Isolated People and bag by It's Not Me, It's You



graphics by Anna Dobos
Sonoya wears shirt and shorts by BACK by Ann Sofia Back and chain by Ambush



background photo and graphics by Anna Dobos
Sonoya wears top by Monki, skirt by Supertrash, belt by Draw in Light and shoes by Charkviani



background photo & graphics by Anna Dobos
Sonoya wears jumper by Scott Park and shorts by Filles A Papa

BLACK DAWN

Photography Rainer Torrado
Styling and Art Director Thea Nalls
Styling assistant Diana Rovanio
Model Taiki Takahashi (Elite Paris)

Taiki wears jacket by Jean Paul Gaultier, vest by Martinez Lierah and shorts by Comme des Garçons



Taiki wears shoes by Kristofer Kongshaug, neoprene vest by Martinez Lierah, shirt by Jean Paul Gaultier, parka by Jean Paul Gaultier and jacket by Steffie Christiaens



Taiki wears jacket by IS NOT DEAD and fishnet back jacket by Jean Paul Gaultier



Taiki wears fishnet back jacket by Jean Paul Gaultier and bag by IS NOT DEAD



Taiki wears jacket by Jean Paul Gaultier, t-shirt by Jean Paul Gaultier, vest by Martinez Lierah, parka by Jean Paul Gaultier and perforated visor lamp by Collection Nouvelle Affaire



Taiki wears jacket by Jean Paul Gaultier, t-shirt by Jean Paul Gaultier, vest by Amaya Arzuaga,
knit tee by Etxeberría and perforated visor lamp by Collection Nouvelle Affaire



Taiki wears parka by Jean Paul Gaultier and jacket by Steffie Christiaens





Taiki wears neoprene vest by Martinez Lierah and shirt by Jean Paul Gaultier



Taiki wears suit and parka by Jean Paul Gaultier

AETHER

Photography György Károlyi
Styling Anikó Molnár
Hair Márk Schaffhauser
Make-up Eszter Galambos
Models Richard Marton, Anne (Visage Models)



Anne wears cotton pull by USE Temporary



Richard wears blazer by Zara



Anne wears blazer by Zara and dress by NUBU



Richard wears T-shirt by Nanushka and trousers by H&M



Anne wears top by Zara and trousers by Dori Tomcsanyi



Anne wears jacket by Nanushka and skirt by NUBU



Richard wears blazer by Zako and shirt by Benetton



Richard wears shirt by Mei Kawa and trousers by Zara



Anne wears dress by NUBU



Lena wears shirt by Jil Sander, top and waist piece by Yirantian, skirt and shoes by Qiu Hao

The beautiful room is empty

Photography Wu Gui Qi
Styling Austin Feng
Make-up Clive X
Hair John Cheung (Andy Creation)
Model Lena P
Set Wu Gui Qi & Austin Feng
Fashion assistant Raymond



Lena wears shirt by Ricostru, dress by Evening, skirt by Estune,
top by Nicole Zhang and shoes by Zara



Lena wears top and skirt by Ms MIN, bra piece by Yirantian, skirt by Evening,
kimono belt from writer Lala Wang and shoes by Zara



Lena wears coat by Stella McCartney from 10 Corso Como Shanghai, shirt and top by Qiu Hao, T-shirt by Ms MIN, ring by Qiu Hao x SWAROVSKI and necklace by Evening



Lena wears dress by Nicole Zhang, waist piece by Yirantian, shirt by Jil Sander, belt by Content and shoes by Zara



Lena wears dress by Christopher Kane and skirt by Carven from 10 Corso Como Shanghai, skirt by Nicole Zhang, vest by Ricostru, kimono belt from writer Lala Wang and shoes by Zara



Lena wears dress by Content, skirt by Ms MIN, top by Comme des Garçons from 10 Corso Como Shanghai, half piece by Ann Demeulemeester and shoes by Zara



Lena wears top and skirt by Reineren, bra piece by Arete, skirt by Yirantian and half piece by Ann Demeulemeester



Lena wears dress by Fake Natoo, vest coat by Yirantian, kimono from writer Lala Wang and shoes by Zara



Lena wears jacket by Ms MIN,
top by Yirantian, vest top by Reineren,
skirt by Comme des Garçons from 10 Corso Como Shanghai
and shoes by Zara

STOCKISTS

10 Corso Como Shanghai www.10corsocomo.com KENZO www.kenzo.com
Allique www.allique.com Kristofer Kongshaug www.kristoferkongshaug.com
Amaya Arzuaga www.amayaarzuaga.com Marni www.marni.com
Ambush www.ambushdesign.com Martinez Lierah www.martinezlierah.com
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Christian Cowam Sanluis www.christiancowamsanluis.com NUBU www.nubu.hu
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Dori Tomcsanyi www.doritomcsanyi.com Ralph Lauren www.ralphlauren.com
Draw in Light www.drawinlight.co.uk Reineren www.reineren.com
Etxeberría www.etxeberría.com.es Ricostru www.ricostru.com
Filles A Papa www.fillesapapa.com Steffie Christiaens www.steffiechristiaens.com
Francisco van Benthum www.franciscovanbenthum.com Stella McCartney www.stellamccartney.com
H&M www.hm.com Supertrash www.supertrash.com
IS NOT DEAD www.isnotdead.fr Swedish Hasbeens www.swedishhasbeens.com
It's Not Me, It's You www.itsnotmeitsyoulondon.com Topshop www.topshop.com
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ILLUSTRATION SAMUEL YANG



