

elsewhere





COLD

photography Rainer Torrado

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COLD

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models Kat Niko (Muse) and Noma Han (Fusion)
wearing clothes by Ximon Lee and Yunan Wang

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EDITOR'S LETTER

A pick-up truck on a highway towards infinity, a row of wooden houses in blue, red and yellow, a snow flake that falls on your shoulder, a vast horizon of ice plain, countless fragments of frozen memories, stories that can never be told again, a girl that stands by the dark blue sea, on the edge of an iceberg, her hair blown into the wind.

The climate of a place really influences its fashion scene. When people are constantly living in heat and moisture, it leaves them little reason to put on an extra layer. But when you need to think about style and practicality, northern minimal design naturally comes to existence.

Thus, coldness, in a way, is inspiration. Like artists say, the most incredible inspiration and artwork are often created by one's great sadness. Summer days are too long, filled with fruits, wine and joyful sunshine. But the first fall of a yellow leaf, the first breathe of crisp air in the morning, the window open, looking into the plain white world, the lingering of the summertime sadness – these bits of mixed emotions are often too hard to be explained with words.

Our inspiration for this issue lies in the end of summer joy, and embraces the upcoming winter wonder. It's time for you to get in the mood of the great wild north with our features.

Bohan Qiu
Junior Editor

photography Rainer Torrado

A man with short brown hair, wearing a grey fedora, a brown suede coat, a light-colored cable-knit scarf, a checkered shirt, and a patterned tie, stands in front of a dense wall of ivy. He is holding an open book in his left hand and a pen in his right hand. The background is a lush, green ivy wall with some autumnal leaves visible on the right side.

OPULENCE IS THE END

photography Olivier Yoan
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make up and hair Wallace Woo
model Romeo Caminos (Elite)

photography assistant Jerome Emeriau
production assistant Mela De Luna
and Emilia Metaireau

all clothes by Francesco Smalto



all clothes by Francesco Smalto



hat, coat, shirt, vest and jacket by Francesco Smalto, bow-tie by Marc-Antoine Barrois



shirt, cardigan, pants and scarf by Francesco Smalto, jacket by Topman



coat and shirt by Marc-Antoine Barrois, jacket and pants by Francesco Smalto
and scarf by Elliott James Frieze



hat, coat, shirt, vest, jacket and pants by Francesco Smalto, tie by Marc-Antoine Barrois



hat, cardigan, pants and umbrella by Francesco Smalto, coat,
shirt and scarf by Marc-Antoine Barrois



coat, pants and scarf by Francesco Smalto, shirt by Marc-Antoine Barrois



scarf and shirt by Marc-Antoine Barrois, pants
and cardigan by Francesco Smalto and watch stylist's own

An opulent encounter with Anne Vest

与Anne Vest的一次华丽邂逅

Anne Vest's namesake brand serves as an unlikely collage of minimalism and acute particularity; all at once mysterious, contemporary, and effortlessly effeminate. The label forges a marriage of textiles, though commonly contradictory, to result in a brutal luxury which inspires a truly unique narrative.

Anne Vest的同名品牌把极简主义和尖锐个性看似不可行的与之结合，它是神秘的、现代的、充满女性气质的。这个品牌实现了纺织品和奢华之间的碰撞，尽管这两者通常是相抵触的。然而这当中引出了一个独特的故事。



When did you begin your career in fashion design? What influenced you most while creating your very first pieces?

Well at first, back in 2001 whilst moving to Paris, I realized that eventually it would be fitting for me to start up a label under my own name. As a creative person, I discovered early on, while studying, that I felt drawn towards outerwear and felt a passion in particular for leather, fur and shearling. In the end, the ANNE VEST philosophy is grounded on an eligibility of renewing fur design influenced by my fundamental design process. As I remember, my first piece was a torn fitted denim jacket with fox fur sleeves, fitting my aesthetics. It also laid the foundation of combining innovative materials with fur or shearling, which I continuously incorporate in my designs today.

Tell me about your Autumn/Winter collection, namely the vast diversity of silhouettes. What is your method of tailoring in order to establish this result?

The ANNE VEST A/W 14/15 collection is about empowerment, perfection, sculpted comfort and multi-functionality. These are recurring themes in ANNE VEST looks. I let my imagination unfold far in the design-process, thusly not following a straight theme before I start to think in terms of what works in a conceptual collection. This fosters a wide variation of prototypes from which I develop into different directions in the collection. I guess ANNE VEST is - and always will be - about vast diversity. My collaboration with our atelier, closely following and directing each step, is something in which I put great effort. Since I work from pieces rather than full

你是从何时开始你的时装设计事业的？当你刚起步的时候，对你影响最大的是什么？

最初是在2001年，我刚来到巴黎，在创立品牌之前，我已经在设计一件牛仔夹克。这件作品的设计风格打下了基础，把毛皮或毛绒的混合运用。

来谈谈你的秋冬系列吧，对于轮廓的多样性有更进一步的诠释，你在剪裁中是运用什么方法来建立这种风格的呢？

ANNE VEST 秋冬系列的理念是关于完美和舒适的。这些元素在她的设计中都体现出来。她更进了一步，在设计中考虑到了多功能性。ANNE VEST 的系列中都是经过精心设计的。她更进了一步，在设计中考虑到了多功能性。ANNE VEST 的系列中都是经过精心设计的。她更进了一步，在设计中考虑到了多功能性。



lines, tailoring each style is only natural for me and our team, and ANNE VEST is appreciated for our shaped silhouettes – whether more fitted or perfectly oversized.

What elemental inspirations contributed to this collection?

I often work from street and urban inspiration, however this collection is also inspired by Nordic surface materials like Icelandic rock and black basalt sands and the faded colors of the Danish moor. Overall, it is a sculpted assessment of my surroundings; holistic and composed.

The collection is quite clean and simplistic, almost bleak in its modernity. How did the idea of prints, like classic plaid and more technical line patterns come about in the design process?

As mentioned, I love to contrast my leather and fur designs against other materials, and for this A/W collection, wool particularly caught my attention. So the patterns for these garments felt natural because they emphasize my silhouettes beautifully. Furthermore, quite early on in the process it sprung to mind that the fabrics are very Nordic in their expression.

Although the collection is entirely new and modernistic, there is also an understated sensuality with your use of furs and shearling that inspire thoughts of early 20th century luxury. Do you aim to present a juxtaposition of themes in your work as well as textiles?

Oh yes! Juxtaposition is truly a big part of the ANNE VEST DNA and so is sensuality. I know ANNE VEST is perceived as a dark brand, which perhaps we are, but I think our eligibility also comes from our femininity and the understated sensual silhouettes.

这次的系列，吸取了什么样的灵感元素？

我通常从街道和城市中取得灵感，除此外，这个系列还加入了一些北欧式物品。例如，冰岛的岩石和玄武岩，它们像砂砾一样，为系列增添了层次感。我对周围事物的观察，以及它们的表现形式，都是这个系列的重要组成部分。

这次的系列显得非常干净和极简，几乎不彰显它的现代性。而对于图案的灵感，例如经典的彩色格纹和工整的线条样式，在设计过程中如何产生的？

正如我之前说到的，我喜欢将皮革、毛皮和羊毛结合起来，这对我来说是一个挑战。我喜欢冬天的图案，比如经典的格纹和工整的线条。在设计过程中，我尝试将不同的材料组合在一起，创造出一种新的感觉。我希望这个系列能够传达一种现代而又传统的氛围。

尽管这个系列是非常新颖并带有现代性的，但你对毛皮和毛绒的运用仍然会隐约让人想起20世纪早期的那种奢华风格。你是否有意想呈现作品的主题和纺织物之间的并列感吗？

是的！并列感的确在ANNE VEST的DNA中占据相当大的部分，而感官的享受同样如此。我知道ANNE VEST会让人们感觉到一种黑暗、神秘的氛围，但同时，我也希望它能够传达一种奢华、精致的感觉。我认为，这种并列感是ANNE VEST品牌的一个核心特征，也是我们设计中的一个重要元素。



Renewal is often about new interpretations and I like thinking of renewing fur and shearling design using modern shapes with the a 20th century luxury-feel.

With this mixture in mind, what kind of woman wears your clothing?

The women I create for are strong-minded individuals. They do not have an urge to be loud, they merely like to show a sense of empowerment and femininity, which they possess naturally.

What do you hope for the future of your brand?

As we have developed a lot, I do hope that ANNE VEST can continue to evolve and be discovered by many more strong women. Of course I am aware that we work from a niche, which I hope can widen into a more firm position in the high-end fashion market. Our dialogue is open, forging a strong band between wearers and observers, always allowing for interaction.

这些作品蕴含了一种混合的设计理念，什么类型的女性会选择穿你设计的服装呢？我设计的作品是那种有主见的她。她们并不喜欢张扬，她们只喜欢展现女性柔美的一面，而生感俱来的。

你对品牌的将来有什么样的期望？我们已成长了许多，而我希望ANNE VEST能继续演变，成为时尚界的一股力量。我期待着我们能建立更紧密的联系，共同创造更多美好的作品。



ODEUR

A Sensory Shift

感官的转化

Petter Hollström and Gorjan Lauseger are the twosome behind Stockholm-based ODEUR, a concept brand that liberates the preconceived notion of purely visual representation and introduces the concept of scent in lieu of text or image. Beginning in 2006, the label's innovation and consistency in aesthetics have proven changeless, carrying on flawlessly through each collection to its most recent accomplishment for Autumn/Winter 2014.

Petter Hollström 和 Gorjan Lauseger 双人组 在斯德哥尔摩创立了 ODEUR, 作为一个原创的概念品牌, 解放时尚品牌纯粹视觉化的既定印象, 创新的以 “scent 气味” 取代以文字或图像包装的品牌概念。从2006年开始, ODEUR 的原创性和一贯的美学未曾改变过, 并继续无瑕疵的完成每一季的Collection, 其中当然包含2014秋冬系列。



What led to the conception of the brand, which began as a branding experiment in 2006? Was something lacking for you in the fashion industry at the time?

Yes, ODEUR initially was a brand experiment. The idea and concept of the brand is to replace the traditional word-based logotype with a scent, thusly creating a non-visual brand. In this process, by fostering more interaction with our audience, the brand was conceived as an androgynous label with a unisex silhouette, which it still is today. This was something we felt that was lacking at the time.

Gorjan, tell me the story of how you joined Petter in designing for Odeur.

We met and became friends at the Swedish fashion trade show ‘+46’ (R.I.P.). I was working there when Petter exhibited his third ODEUR collection. After this, we met a few times and it soon became clear that we had a similar view and take on design. So Petter invited me to join, and since 2008 we have been designing the collections together.

What sets you apart from other brands is your non-visual logotype, which you have replaced with a brand-specific scent. Scent is perhaps the most evocative of the senses, rooted in memory and personality. What is the goal behind introducing this approach to branding?

ODEUR品牌的概念是什么，从2006年开始进行的品牌实验性推广，其创立的目的是为了弥补当时时尚界所缺少的一些元素吗？

是的，ODEUR从最初就是一场品牌的实验。其概念是为了取代传统上口号似的标识，来创造出非影像的品牌哲学。在加强与我们的粉丝互动的同时，ODEUR被定位为中性、雌雄同体的品牌。这也是我们那时候认为时尚业所缺少的东西之一。

Gorjan，告诉我们你认识Petter合作到加入ODEUR的背后故事吧。

我们相识结友是在瑞典时装贸易展“46”（RIP）上。当时我在那里工作，而Petter正在为ODEUR的第三个系列在那里参展。我们见了几次面之后，事情很快就明朗了起来。我们二很快的哲学理念不约而同地想切合。于是并自2008年以後，我们一直在一起设计每季的作品。

ODEUR有别于其他品牌的地方在哪里？你独创的非视觉性标识——即品牌独特的“气味”标志，将最令人回味无穷的感知根植于记忆之中，这种做法蕴含的概念是什么？

我们来自于一个以极尽炒作为主导的时代。比如说人们对于街头的时尚品牌纯粹视觉性标记的粗浅认知。我们认为每个人在对设计的慨念的不同理解、对衣服的



We come from a generation where some phases have been agonisingly brand-hyped. As a kid street-level brands with big visual logos were so important to us for some reason. The brand concept tells something about our view on design and what we choose to wear. It is supposed to be about clarity of yourself, not about showing off to others. ODEUR is about feeling sharp and comfortable and definitely not about being a walking brand-post. So, the scent is more of a non-visual bond that exists between the wearer of our garments and ODEUR more than anything else.

How does the idea of scent translate into your designs? What are the technical steps of the infusion process?

We have a triangular symbol that we use to label our garments. This symbol is a visual reproduction of our specific scent and the triangular shape is recurring in our silhouettes as well, often with heavy, over sized tops and slightly tighter pants; or the other way around. This triangular shape inspires our silhouettes. The infusion process of the scent is more or less the same as when colouring a garment in a specific colour. It is made in the washing process when making the fabric, before the fabrics are cut and finally sewn.

How would you describe the scent and how did you decide what the scent would be? How does it reflect your personal aesthetic?

不同选择上，都能反映出我们个人的观点。这一切并不是为了要炫耀给他看。ODEUR是带有轻松态度的时髦，但绝不是一个移动的品牌行销（brand-post）。所以这种气味更像一条纽带，在无形中连接穿戴者和衣物。

“气味”是如何转化并融入到实体的衣物中的？

我们有个三角形的符号用来作为品牌的标识。这个符号是一种“气味”的视觉再现，而这三角形的反衬也厚重，我们的服饰轮廓上的裤子（我们超大的上衣和紧身的裤子）也是在这样的设计灵感中，或是通过洗染的过程，或是通过裁剪缝制的方式，布料会被特定的方法将“元素混合进去。

你如何来形容你自己的气味的，而你是如何决定这种气味的？它又是如何来体现你个人审美观？

这是一种高雅，干净和清新的气味，并且在各个方面而它是中性的。最初的气味创意是来自于我的第一个通过语言和图像所做出的 mood board。在和专业的专业人士研究之后，我们会制作出能够体现我们品牌核心价值观但又不过于浮夸的优雅气味。



ODEUR 解放了区分男装和女装的束缚，制作了完全中性的系列。对你来说，在现代设计里，什么是无性别的服饰？

我”认会有性这择我的。来联觉在别来们所的被选于廓求们人视生性下我的正不够对轮追我让的产“坐是装真够能。对的于会义的。会而男。能而装着眼对不定然中们，和们从服味显下别自程我题装为我，的意适，之性很过个主女二当缚合这舒装看的都的一的自合是束适，对时乍板切作是考来并放念所说和的是死。一创不思集感解概己来讨性，到现。这们并真收灵别种自们探无说想展

可以跟我们聊聊 A W 1 4
" F a ç a d e " 系列吗？在这
一季里，你的风格无缝在地
嵌在每一件单品之中，并且
加入了许多新鲜元素，和混
合了多种不同的纹路面料。是
如何把新的想法付诸实现的，
并仍然保有 O D E U R 牌
的风格？

坦白来说，这些新的尝试是从 O D E U R 的 D N A 延伸出来的。2014 秋冬系列即使看似很新颖，实验性浓厚且混用不同材质，但强烈的建筑轮廓，在单一简单的几何图形和单色调。这些元素都一起组成了 2014 秋冬系列的设计风格。我们结合了新的材料，保持着 O D E U R 那不可



少的独特感受，同时向新的表现形式伸出双手。

” facade ” 这个词是所指
意义为何，它在系列当中的
属性为何？

直，时了是。何何现，外议舒属是
一”，示还里任如表时，欢个是不
在表体暗面那的重在同a喜一它而
天，外媒皆正在往注，的f a c我们作让调
今“交影是终以更象恋f我制，低夸。
我们的社电论始比都形自”。过列的
我的从和表，们的和键通系写的浮
同护？视。外代我已义的关，的淡爪
如维吗电点，时，自主好是点人描舞
就调是，一面个候持我持”这宜轻扬
这强不尚这负这时维自维表论服於张

在时尚的范围之外 什么 是你最大的灵感来源？

旅游和各种形式的文化表现让我们获得最大的灵感。还有就是我们身边熟悉的人们。

A man in a dark, tailored suit stands in a minimalist, modern interior. He is looking down at his reflection in a large, dark mirror that occupies the lower half of the frame. The room features light-colored, textured walls and a dark floor. A long, dark shadow of the man is cast onto the wall behind him, extending from the top right towards the center. The lighting is dramatic, highlighting the textures of the walls and the man's suit.



ANNY WANG

Anny Wang is a Copenhagen-based designer and visual artist. She has created a furniture collection as well as amazing 3D illustrations, working with pastel colours and geometric shapes. She is young and talented with a special eye for clear harmony and pure simplicity.

提及北欧，人们总情不自禁地联想起来极简主义，来自哥本哈根的家具设计师Anny Wang会告诉你她和她的除了极简主义。除了家具设计，Anny还是一名视觉艺术家。她的创作涵盖家具组合以及一系列令人惊叹的3D插画作品，这系列作品以粗犷却色彩缤纷的蜡笔画风搭配以几何线条作为勾勒。在设计简约和舒适上，Anny有着其独特的思考和眼光，毫无疑问，她是这一领域里极具天分的年轻人才。



Did you always want to be a designer and working in visual arts?

No, not really. I come from a quite conservative family where ‘best’ thing to be is either a doctor or a lawyer. But I’m glad I had a rebellious moment and chose fine art and design during upper secondary school.

How would you characterize yourself and your works?

Frisky, Naive and Bubbly. I like to do a lot of things at the same time. I have a bit of a lack of patience, but at the same time a perfectionist.

What kind of arts do you like outside of digital arts or in digital arts (like glitch art, for example)?

I really like art which is a spatial, real life experience like great installations - artists like Rachel Whiteread, Olafur Eliasson and Do Ho Suh. And right now I also really dig old art deco posters.

Which activities of yours help you do the best in your working process? What inspires you?

To travel. To visit museums and art galleries. I also find inspiration through discussion with friends and others.

Could you tell us about your furniture collection?

My furniture collection, Akin Collection, was my BA thesis project. The project highlights the importance in contrasts. How contrasts can complement and accentuate features. The ambition with the design is to attract interaction and through the experience of the collection contribute to a broader view of what relationships between objects might be. The collection has three members, Float shelf, Sway Cabinet and Orbit side table.

你是一直以来都想成为一名设计师或者从事视觉艺术方面的工作吗？

不完全是。我来自一个相当保守的家庭。在家里人心中，“最好的”永远都是成为一个医生或者律师。但是我很庆幸曾经在高中的一段叛逆时期，使我坚持对艺术和设计的选择。

你怎样定性自己和你的作品？

首先是纯真且活泼。我喜欢在同一时间内做许多事情，因为我缺乏耐性，但同时我是一名完美主义者。

你喜欢哪一种具体的艺术风格，数字艺术（例如：故障艺术）以及其他艺术方面的？

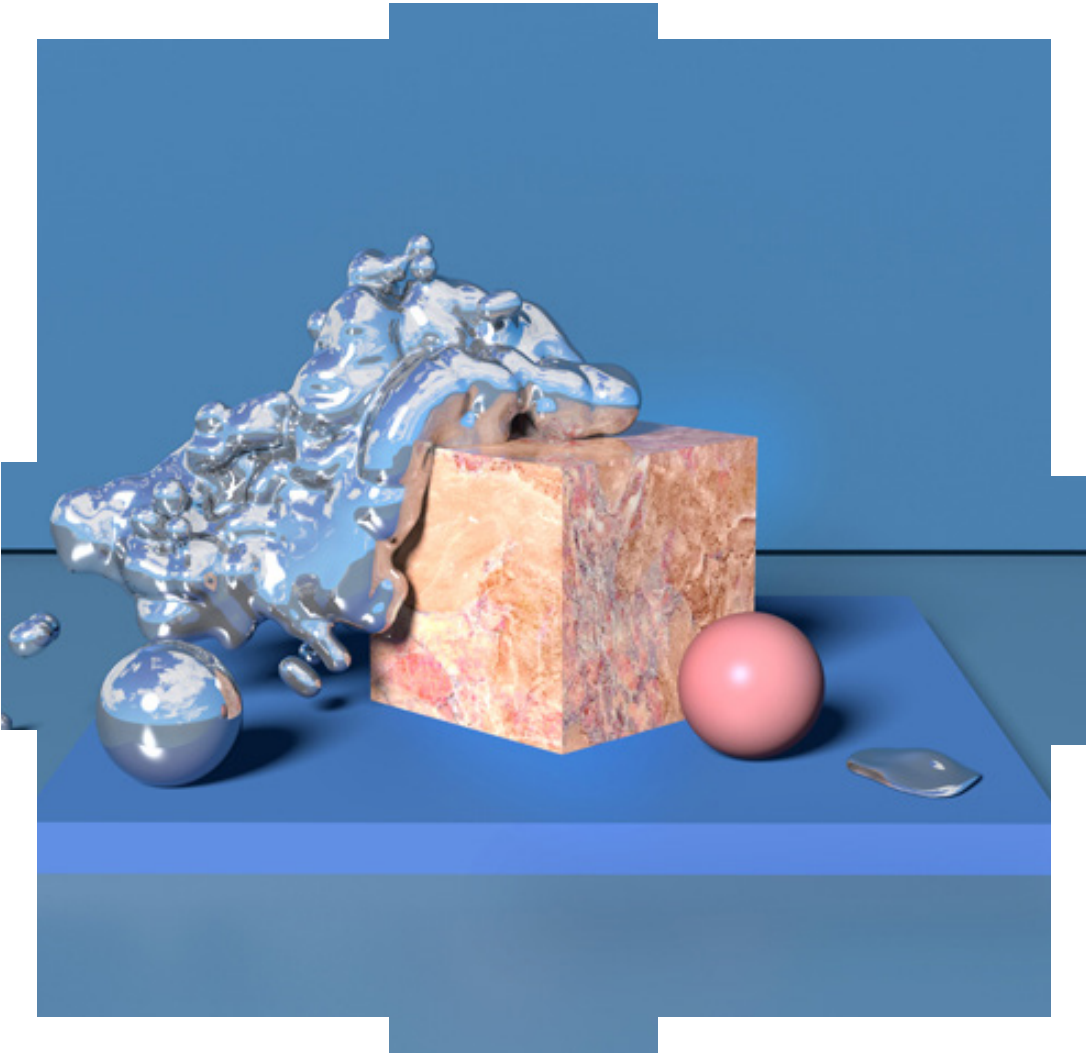
我喜欢空间设计以及侧重真实生活体验的艺术设计。我很欣赏一些很棒的装置艺术家，例如，Rachel Whiteread, Olafur Eliasson和Do Ho Suh。近期，我还开始搜刮了很多旧式的艺术海报。

什么样的活动对你的创作工作帮助最大？是什么激发你的创作灵感？

去旅行，去参观各地各式的博物馆和艺廊。此外，我也会和朋友以及不同的人的交流，从中获得创作灵感。

可以给我们介绍你的新家具系列吗？

“Akin Collection”家具组合是我本科时期的概念创作项目。整个组合突出了“对比”这一元素，包括如何通过“对比”突显设计的特性，并使不同的特性之间相互补组合。我的设计理念在于希望作品能够交流和互动，通过组合中各个物件之间的互动来设计，令使用者对不同物件之间的关系有更广阔的想象空间和不同理解。整套组合由三样物件组成，分别是：漂浮与墙架、摆动与陈列柜、轨迹与茶几。



Do you never want to work in the fashion or film industry? Because you have such an eye for harmony and minimalism.

Thank you. It hasn't occurred to me until recently since I started to bump into collaborations with people in the fashion industry.

Why is the concept of minimalism so close to your heart?

Simplicity can be the most beautiful thing, but it requires a good eye to reach the details spot-on. When you see a great minimalist artifact it is just extra good.

Do you have a dream that you would like to achieve in life, either in your personal life or relative to your job?

I fantasize about finding a beautiful little place as a studio and filling it with tools, plants and a super big drafting table to work at. Also maybe one day, I'd like to be able to create an art installation as big and magnificent as the artists I mentioned before.

你对于和谐理念和极简主义上面有很独特的见解，有想过未来在时尚或者电影领域发展吗？

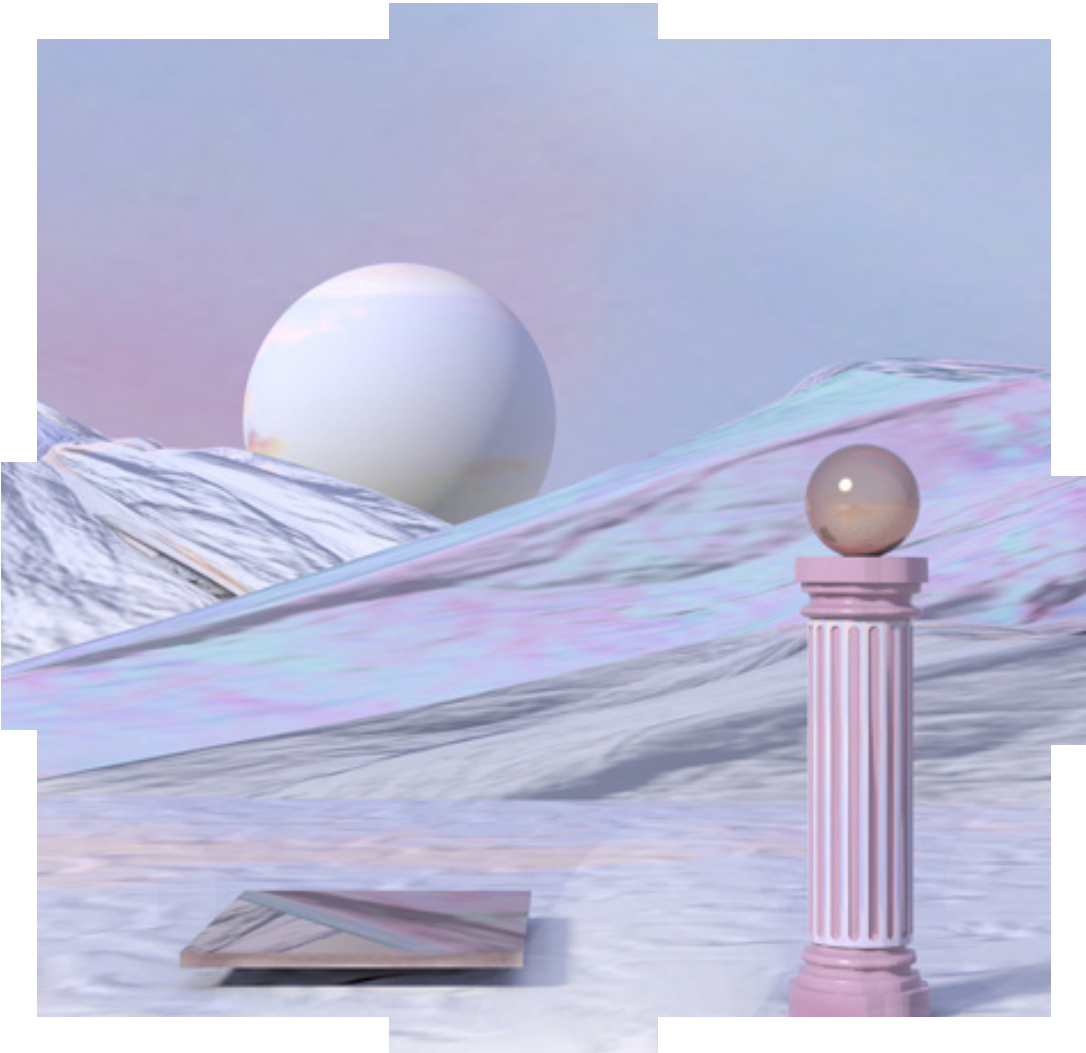
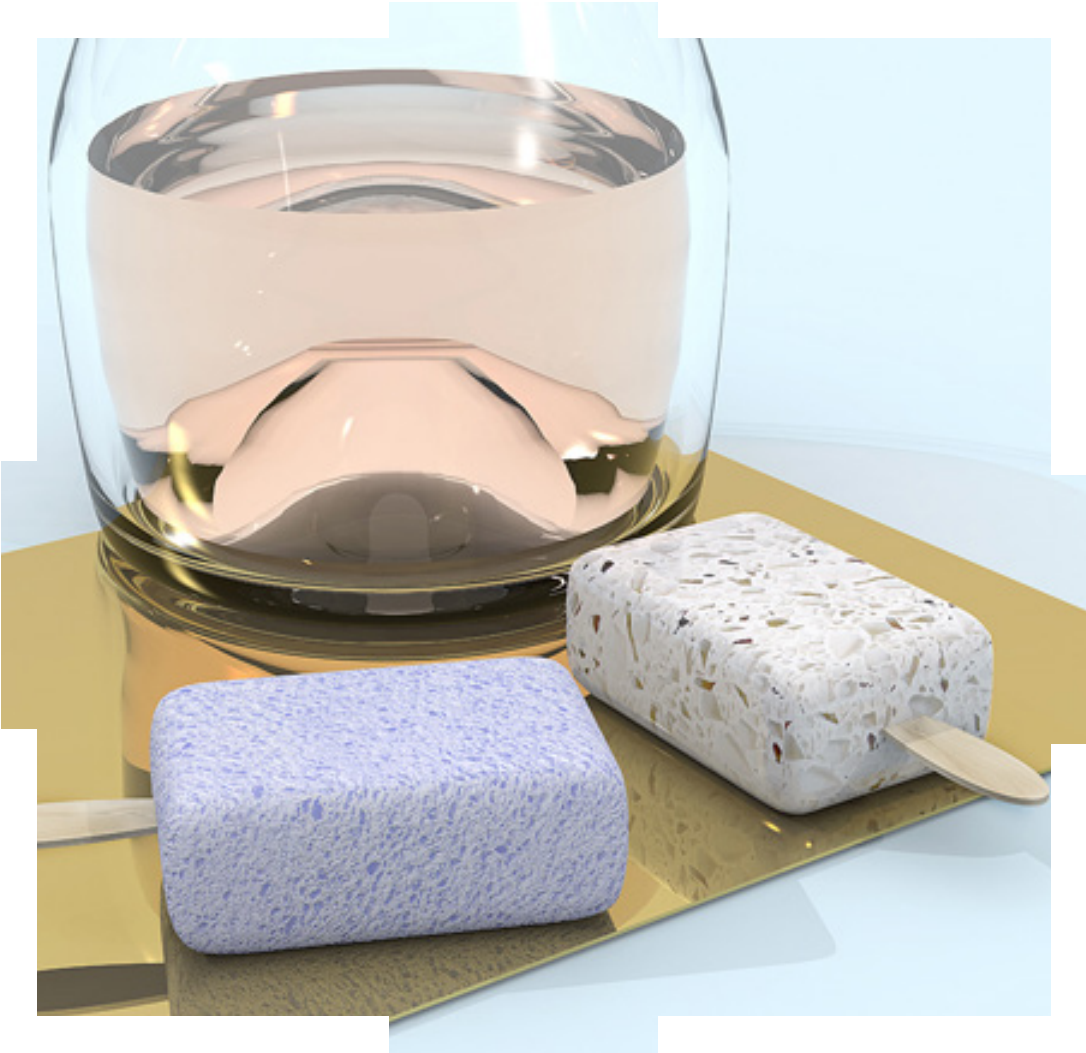
谢谢！以前，相关的想法从来没有在我身上萌生过，直到最近，我和一些在时尚领域工作的人合作，在合作之中我们在思想和创作上有所碰撞，因此我也开始考虑今后在这方面的

为什么你对极简的设计风格尤其推崇？

在我看来，简约是最美好的事物，但其实它也潜藏着对观赏者的要求：对于细节位精准的发掘能力。当你发现一件伟大的极简主义艺术品的时候，它已经超越单纯的视觉上的美好。

如今你有希望实现的梦想吗，个人生活或者和工作相关的？

我现在时常幻想着有一天能够找到一个很美好的地方做工作室，我会用各式各样的工具、植物去打造它，同时我希望有一张很大的工作台方便设计。或者将来，我也可以像我刚刚提过的艺术家们一样，设计一个宏大又具有标志意义的装置艺术



Vega Zaishi Wang

Vega Wang is a young designer born in Liaoning, China. After graduating from both London College of Fashion and Central Saint Martins College of Art & Design, she moved back home. Today, her quality and creativity combined brand Vega Zaishi Wang has become one of the most essential players in the independent designer field in China, while receiving much attention and appreciation from the international fashion industry.

1985年出生与辽宁的王在实，在伦敦圣马丁学成艺术和设计之后回国发展。如今她兼并设计和品质的品牌Vega Zaishi Wang已然成为中国独立设计界的领军人物之一，同时受到许多国际时装界的赞赏。



What is the inspiration for your latest collection—The Dark Night of the Soul?

My original inspiration comes from a story I discovered about a group of nomads in northern China. These people live collectively in a “deer tribe” in a forest between the Chinese and Russian border. However, as the modern civilization progresses and the increase of people’s need for natural energy resources, these nomads were kicked out of their natural habitat where they have lived for centuries. The government built up a framework of modern lifestyle for them, including houses, electricity et cetera, and put the deer they had in captivity. But they did not consider the rules of nature. Soon, the deer started to die one after another, and these nomads were troubled by alcoholism and depression. Eventually they secretly moved back to the forests where they belong, back to the simple, primitive lifestyle they led. After reading about this story, I started to think, who are the real “losers” in this society? From our point of view, they live in a backwards society in a primitive way. But perhaps from their perspective, we are the ones living the terrible life. This thought also applies to us as designers, as we struggle between commercialization and true creativity. Therefore, I wanted to appreciate and pay tribute to this deer tribe’s culture. So in this collection, you could find a lot of herdsman style leather bags and cases, and the silhouettes of the clothes follow their traditional outfits as well. I used a lot of ginger yellow symbolizing the earth and soil and dark blue to represent the polar night sky. I feel like they will eventually disappear due to our development, but for now, all I can do is to record their beauty as much as I can.

你最新一季的设计 The Dark Night of The Soul 的灵感来源是什么？

最初的灵感是因为我发现了关于北方的一个游牧民族的故事。这是一个生活在中俄边境原始森林里古老的使鹿部落。但是随着现代化发展进程，政府的资源采集需要，以及在这个当地发现石油迹象之后，这个游牧民族就被赶出了生活了世世代代的森林。政府给他们建了村子，盖了房子，提供了现代生活的框架，并把他们的驯鹿圈养了起来。但是被利益的驱使，政府没有考虑到大自然的法则，大批的驯鹿开始死亡，而这些人也由于无法适应现代社会的生活方式，开始酗酒，变得抑郁。于是最终在经历这一切人为的干预之后，人们陆陆续续又重新回到森林里生活。这种夹缝中生存的民族，其实只想要过上简单的好日子，但是在经历过我们认为正常、合理的现代化洗礼之后，反而造成了他们的消亡。看完这个故事之后，我开始思索，谁才是这一切的输家。在我们眼里他们看起来很落后，但在他们眼里，我们才是活得很糟糕的人们。这种想法放在一个设计师身上，也可以理解为商业化和自身艺术追求的一种纷争。于是我这个系列的很大程度的想要欣赏这个民族的文化，所以我做了很多牧人的皮包和小皮箱，而衣服廓型等也都是遵循他们的习俗。颜色方面，我用了很多姜黄色来代表土地，深蓝色代表夜空



You have moved a lot throughout your life. How do you think places like Liaoning, Shenzhen, London, Xiamen and Beijing have influenced you?

I believe that the environment one grows up in shapes one’s personality and values greatly. My family is ethnically Manchurian. In northern China, a lot of our traditional culture aspects are preserved. Plus, I am a nature kid and grew up in areas surrounded by mountains and rivers. This is why my previous collections involve a lot of elements from forests, ocean and the universe. Shenzhen is a lively place, but it doesn’t give you a sense of belonging and identity. When I moved to London at the age of 16, it changed my life and opinions in a lot of ways. Perhaps one needs to go somewhere that is far away from one’s



等等。我觉得他们总有一天会消亡，而我能做的就是记录下他们现在样子。

你自幼搬迁过不少地方，你认为辽宁，深圳，伦敦，厦门或现在的北京都对你有哪些方面的影响？

所有人成长的环境一定都会影响她的性格或价值观。我们家是满族，在东北的家乡保留了很多少数民族的传统文化。我小时候是在山水自然之间长大的。所以之前做过森林，深海，宇宙等的设计，也正是来自于我对大自然的向往和激情。深圳是个年轻有活力的地方，但是给人一种没有根，飘忽不定的感觉。16岁

hometown to realize the truth about his/her origins, and to realize how tiny we are in this world. In London, I discovered that there are endless amount of talented people out there, and in the meantime, I fell deeply in love with the dandy style of British gentlemen. This is why you can find a lot of men's tailored-wear elements in my design. Xiamen is a very relaxing, chill place. Interestingly, islands are normally a militarily important territory wanted by the countries around it. But the people living in Xiamen do not seem to be bothered by a lot of things going on outside, and are usually more innocent, pure. This is what I find most fascinating and unique about Xiamen. The five well-known Chinese designers based there (Wan Yifang, Sankuanz, Dido Liu, Yu Jing, Liu Min) are all my good friends, and they chose Xiamen for its tranquility away from a lot of the busy world.

Why does your design style vary greatly every season? Is there an element that you have continued secretly?

I have been waiting for someone to ask me this question! I never wanted to give people a pre-set stereotype of what I can do or what I usually do. This would limit myself in an invisible frame. I think the reasons why I have followed and pursued creativity are the total freedom of mind and randomness that come with it. So I want each of my collections to be inspired by something completely different. I have always wondered how I can make an everlasting concept in this era of information explosion. I am not criticizing the methods of old classic luxury brands, but I want to tell a different story every season. But still, I would love it if people can tell that it is the work of Vega the moment they see the design. This is why I always interpreted a

去伦敦上学对我人生的影响非常深远。也许只有当你在一个清远的地方才能看清楚，看明白自己家乡的真实面貌，和你自己到底有多渺小。若非如此，你只会是井底之蛙。在伦敦，不仅让我意识到世界上厉害的人太多太多，同时也让我迷上了英式设计，特别是男装的绅士风格。这也是为什么Vega Wang的设计里有很多tailor wear等男装的元素。厦门是一个很放松，很chill的地方。岛屿本身都是各国纷争的军事重地，但是上面的岛民都很看得开，很单纯。这是我觉得厦门最独特的地方。厦门那五个设计师（Wan Yifang，上官喆，Dido Liu，于静，刘旻）也都是我的好朋友，他们选择留在厦门的原因也应该就是这种与世无争的分离感，让他们可以安安静静做自己的事情。

为什么你每一季的风格都差别很大？有什么元素是从始至终一直贯彻的吗？

我一直在等着有人问我这个问题！我并不想让别人觉得我就做一个极简风格的，或者做一个某某，这样就会给我自己无形的设下了一个框架。我认为创意这一种自由自在的自发状态才是让我一直追随的特性。所以我想让我的每一季的灵感来源都是不一样的。我本身也是一个活泼好动的小孩，喜欢不停的去接触新鲜的事物。我一直在思索，在这样一个信息爆炸的时代里，怎样才能做一个



lot of military suit elements and focused greatly on the details. A lot of media love to ask me if I have some “Chinese elements” in my design. I want to ask them, how come something made by a Chinese person is destined to have “Chinese elements” in it? I personally spent the majority of my lifetime in China, therefore the environment, the people and things that happen to me already had a great influence in the way I think and see things. This is essentially Chinese. Plus in recent Chinese history, there was a long period when everybody wore the same military uniform everyday. This is an element that is unique to our country. I am glad to have come back to China after graduation. Nowadays, the creative industry has gathered a lot of domestic and international attention due to the population and the economic growth China has. But one of the major problems for us is belief. When money is the only religion for a lot of Chinese people, how to slowly craft a brand with time and care has become the question I want to tackle. Plus, we have a lot of emotions and ideas that are so different from the rest of the world, and sometimes even the incredible language of Chinese cannot express these sentiments. Which is why I chose the variable concept of design to express my everlasting state of mind.

You chose to work with the renowned Chinese photographer Xu Chuang and the up-and-coming supermodel Yuan Bochao for your latest collection. Was there any special chemistry within this team?

Xu Chuang has a lot of very sophisticated thoughts as a photographer, and his style is very easily recognized. Yuan Bochao is such an incredible model for a 16-year-

不变的概念。我并不是在批判传统品牌的精神，但是我想每季都阐述一个不一样的故事。不过我当然还是希望别人一看就知道这些衣服是Vega做的，所以在设计的细节方面，以及在每一季中可是找到一套，军装的元素就是我自身的欢喜，军装坚持。以前很多媒体问我有没有融入中国元素。我问，为什么中国人做的东西就一定要有中国元素？我本身在这个国家度过了大部分的人生，所以在周围环境，人生产生的想法和灵感，就是中国。而我喜欢军装本身也是因为在近代历史里，很长的时间段全民都是穿着统一的军装，所以这种元素也正是我们独有的。我很高兴毕业之后回到了祖国发展。我们人口众多，经济突飞猛进，所以如今创意产业才会得到很大的关注。如今中国的一大问题就是信仰。当所有人的信仰只是金钱的时候，怎么样用时间来沉淀一个品牌的渊源是我想要探讨的问题。而我们也很多有别于世界的情感和理念，有时就算是博大精深的中文也无法表达出来，所以我才选择用服装来传达。所以说我的服装形式要保持不变，反而我的心境不变才是最重要的。

最新的一季你选择了和著名摄影师许闯以及新锐超模袁博超合作。你们在工作的时候有什么特别的火花吗？



old girl like her! So in a super-team like this, everything was easily achieved and realized quickly. I normally do not limit the creativity of photographers and I would much rather see the possibility of my design when viewed by a pair of fresh eyes.

How do you balance between commercialization in Chinese society and your personal artistic pursuit?

In my opinion, commercialization is opposite from artistic design. Creativity requires the support of business. If you do not have enough financial support, you would have no creativity.

Do you have any fun secrets that could be shared with us?



许闯是一个很有想法的摄影师。他的风格也很一目了然。而袁博超作为一个年仅16岁的女孩来说，她的肢体语言实在是太棒了。所以在这样的一个团队里，一切都是一气呵成。而我本身也不会限制摄影师的创作空间，更想要看到不同的人能给我的服装带出的新鲜感。

你是怎么权衡商业化的中国社会和自己的艺术追求的？

商业和设计在我看来是相对立的。创意需要商业的支持。如果你没有足够的经济支撑，也就没有心情来做创意。

I look like such a tough girl from the outside, but I am actually terrified by cockroaches. Once I was with some friends at the beach of Xiamen, and found a huge cockroach on my bathing towel in the shower. I was so scared that I had to run out and get help naked haha.

How come you chose a traditional Beijing-style courtyard (Siheyuan) for your studio?

When I first moved to Beijing, considering the convenience of my clients, I chose a studio in the Central Business District. But looking at all the crazy skyscrapers, the busy white collar going to and from work everyday,I could not see or feel the emotions of all these things. This particularly made me really upset. I thought I would either find an old courtyard, or I would move everything back to Xiamen. China today is unlike most places in Europe, where the history is well preserved. Our history has always been destroyed or rewritten. So I hoped that my designs can deposit a sense of history, and my clothes can stay in people’s closets for a very long time. So eventually I found this petit “Siheyuan” and settled down quietly.

你有什么小秘密可以和我们分享的吗？

我表面上看起来很坚强，但其实我超级怕蟑螂。之前在厦门和朋友们去海边玩，回来洗澡的时候在浴巾上看到一只蟑螂，吓得我只能光着身子找人求救哈哈。

为什么你选择了现在位于北京的一个四合院来做你的工作室？

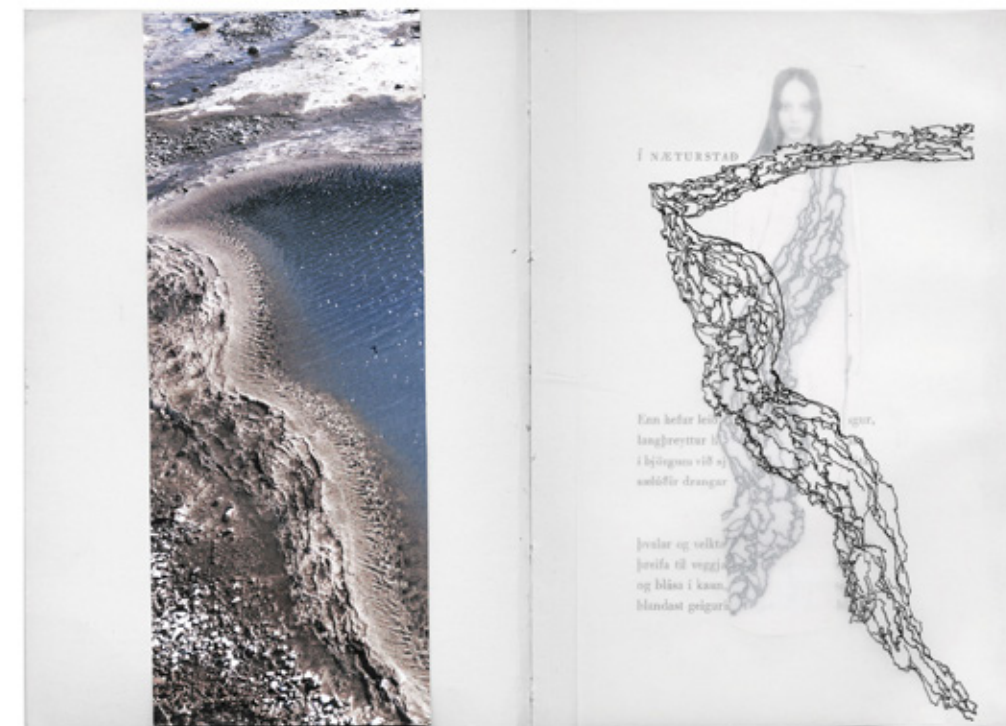
刚搬来北京的时候，我出于顾客便利的因素，将工作室安在了CBD。但是看着周围疯狂的高楼大厦，每天上下班的高楼大厦，我看不到他们的情感所在。而这一点让我特别难过。于是我觉得要么找一个院子，要么就干脆搬回厦门。如今的中国不想欧洲许多地方一样，保留着完整的历史。我们的历史大部分时间都在被摧毁着，被改写着。所以我希望我的设计能够沉淀出一种历史感，在人们的衣柜里停留很长很长的时间。于是最终就找到了这个小小的五脏俱全的四合院里，安心工作。





Ximon Lee x Yunan Wang **The Friendship Between Homeless Russian** **Children and Icelandic Volcanoes in New York**

列宁格勒的孩子们和冰岛火山在纽约的友谊
 — Ximon Lee x Yunan Wang



What is your life experience thus far?

Yunan: I was born in Tianjin, grew up in Beijing and came to New York after graduating high school. I also spent a semester on exchange at Central Saint Martins in London and interned at Alexander Wang and Philip Lim. I am now working under the designer Chris Gelinass, who was in the final list of the LVMH prize this year.

Ximon: I was born in Manchuria and both of my grandparents are Korean. What is different from me and Yunan is that once I was born, I kept moving from city to city. I have lived in places such as Shanghai, Shenzhen, Hong Kong, etc. People often ask me where I am from in New York; a question I often find it difficult to answer. Normally I say Hong Kong because it is the last place I lived before coming here.

Why New York?

Ximon: I think being in a dynamic city like New York, which gathers people from everywhere in the world and everything is changing on a daily basis, I can easily find my source of inspiration.

Yunan: I lived in America for a little bit when I was 9. I realized that I could fit perfectly in its education system, which is largely different from that in China. So I decided to come back one day and study fashion. Even though Europe is great for fashion design, I just never seemed to have dreamt about studying there. New York became the obvious choice.

But since both of your designs involve a lot of artistic element, how do you cope with the market or environment in New York, which is leaning to the

人生经历？

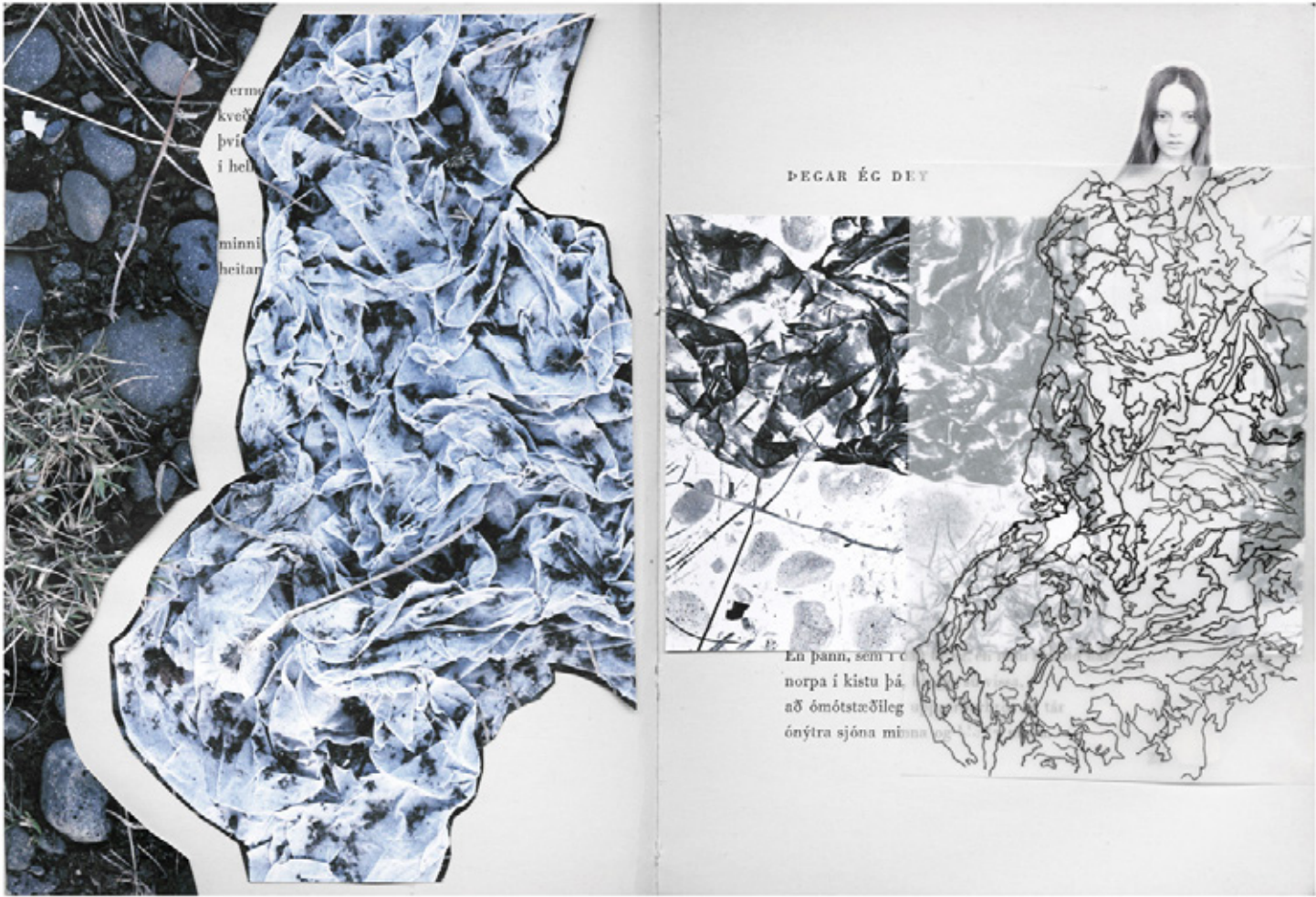
Yunan: 我本人在天津出生，但我在北京长大的。我小的时候从幼儿园开始就在北京长大。直到高中毕业以后我来到了纽约。我 junior year (入学前几年时期) 有一个学期曾在伦敦中央圣马丁交换。而我在纽约帕森设计学院 (Parsons) 就读期间，也陆续在 Alexander Wang 和 Philip Lim 实习过。五月毕业之后，我现在跟着今年被 LVMH 大奖列入最终候选名单的 Chris Gelinass 实习。虽然是一个小公司，但是我觉得他是非常有未来的一个品牌。

Ximon: 我是在满洲里出生的，我爷爷奶奶是韩国人和 Yunan 不一样的是，我出生之后就不停的搬家，在北京住了一段时间，大连也住了好多年，在之上海深圳，香港等都是我停留过得城市。在纽约，人们经常问我哪里人，这个问题我常常不知如何回答。但我一般就说我是从香港来的，因为这是我最后停留过的地方。

为什么来纽约？

Ximon: 我觉得在纽约这样一个瞬息万变，车水马龙的大都会里，每天都有无数的新鲜事正在发生，所以很容易能找到设计的灵感。

Yunan: 我九岁的时候，我们家来到美国住了一段时间。我那时候发现自己和美国的教育体制能很好地切合在一起。当时我就下定决心有一天一定要回到这里学习时装。虽然欧洲



commercial side?

Ximon: We have discussed this as well. Indeed it is harder for people here to accept our designs. Even professors at our school had the same thought, condemning that we do not consider the selling ability of our clothes. But since I was named the designer of the year at Parsons, I think it symbolizes the transformation of the fashion attitude in New York. Before, the winners were mostly suit-and-tie or focused on minimalism. So the media and the industry was very surprised to see that such avant-garde designs were appreciated this year.

What was your mentality as you were creating your designs?

Yunan: Stressed! Especially in a competitive school like Parsons, trying to do your first collection ever. You run into people with bad attitudes from time to time that make you depressed or upset. But because our inspirations were entirely things we are passionate about, it became easier. But I also had worries and questioned myself about whether my artistic concept would be accepted by the school. For example, I used a lot of natural wax to create an earthy texture. This means the clothes cannot be sold or be kept for a long time. But I came to the understanding that as long as you are doing something you love, you will regret nothing.

Ximon's collection, which was inspired by homeless children in Russia; and Yunan's collection, inspired by her love for Icelandic culture, were both realized after their journey to the land

也很好，但是似乎从来就没有接触过幻想过那片土地，于是最终顺理成章的就来了纽约。

可是你们的作品都是艺术性质偏多，你们是如何面对纽约商业化的市场和时装产业呢？

Ximon: 但是我们两个也有讨论过，的确我们两个比较艺术性的设计会让一些人难以接受。甚至我们学校的一些教授都说过我的设计太过于前卫，没有考虑到市场的接受度或者它的可卖性。但是今年我能有幸被评为 Parsons 的年度设计师也就代表着这一个传统意义上偏好商业设计的学校也在转变着时是让纽约的时装界感到十分惊喜的，也是如今美国的时尚媒体很棒的一个发展潮流。

你们两个做毕业作品时的心态？

Yunan: 三个字就是“压力大”。特别是在 Parsons 这种竞争性很强的学校里面，做的事自己的第一个 collection。况且时不时会遇到一些态度不好的人，让自己变得沮丧。但是说到底我做真的东西完完全全是受我自己喜爱的文化所启发的，也就变得没有那么困难。不过由于我的概念都是比较艺术性的，比如我在衣服上用了天然蜡来创造一种朴实的质感，所以这些衣服既不能保存很长时间也不能够卖。这一点让我有质疑不过自己的动机和想法，担心万一会很喜欢，不能够接受。但是



of their universe. Could you tell us more about your trip? What did you discover?

Yunan: My inspiration originated from my love for Icelandic “trip-hop” music, such as Sigur Rós and Björk. So the two of us decided to visit my inspirational “Mecca”. Growing up in China, living in New York, I seldom get the opportunity to appreciate the majestic beauty of nature. We visited a lot of places in Iceland and took a lot of pictures. A lot of the embroidery in my design is intended to imitate the texture and lines formed by nature, such as the mountain ranges, the ocean, the icebergs, the stones and the soil. I also fell in love with their street culture as well. Iceland lacks a lot of natural resources; even though their original color palette is gorgeous already, it still appears to be pale, monotonous and lacks a lot of bright colors. But Icelandic people have learned to intergrade artificial elements into their natural habitat, without destroying the beauty of it. For example, they would lay a crowd of stones on the streets, all colored in neon colors, or paint their houses in lively, upbringing red, blue,

最终我觉得只要能做自己喜欢的东西，就不会有什么遗憾，于是最终的结果让我很是欣喜。

Ximon 作品的灵感来自列宁格勒，和 Yunan 则从小收到冰岛文化的启发，都让你们在创作之前启程远赴自己的灵感之地。在旅途中你们经历了什么？发现了什么？

Yunan: 我的灵感来源也是从小就一直很喜欢听冰岛的音乐，比如说像 Sigur Rós (Sugar Rose) 和 Björk 那种 Trip-Hop 的风格。所以我们两个人就决定一定要去冰岛朝圣。对于在中国成长，在纽约生活，我们很少能够有机会去体验和感受自然的壮美。我们在冰岛的时候走遍了景点，也照了很多照片。我的设计里面有很多的刺绣，就是用来表达和模仿冰岛的自然环境：山、水、土地、石头等很多不同的质感和纹路。而另外那里的街头文化，我也很喜欢。冰岛本身是一个资源很匮乏的地方，

yellow or green. So I interpreted this artificial improvement of the color palette into my own design and created this visual contrast. I also added little pieces of chopped wood in different shapes, painted in neon blue or neon yellow on my clothes, and the contrast between the texture of these wood pieces and the soft texture of the fabric truly surprised me. Moreover, I am in love with fabric design so I tend to have a more low-key silhouette.

Ximon: I, on the other hand, did not always have the passion for Russia. But I sometimes would drown myself flipping through random books in the library. One time, I discovered a lot of documents about the early stages after the collapse of the Soviet Union. In those pictures, the soulless, constructivist architecture from the communist era; the greyish tone of the colors, the empty playgrounds in which the paint on the facilities has faded away - all created this atmosphere that reminded me so much of the environment and the surrounding from my childhood in northern China. Moreover, in a documentary about the homeless children I watched, I noticed those worn down houses they lived in; the piled up hills of garbage covered in snow, the unstableness of these children from moving around. It felt like I was collecting fragments of memories from these splattered elements. The thing that attracted me the most is the clothes these children are wearing. In China or Russia, there is no tradition or culture of second hand clothing, or organizations such as the Salvation Army for orphans or homeless kids. So they could only

有时候冰岛很多地方的颜色虽然很美，但并不鲜艳，有时会略显地单调灰白。但是他们会将人工的元素嵌入到自然环境中加以改善他们生存的空间，又能不侵犯到自然本身的美。比如说他们会在街上摆放许许多多的石头，漆成荧光的颜色，或把住家漆成红，蓝，绿等色。所以这种色彩强烈对比也被我应用在了设计当中。并且我还融合了s p r a y - w o o d的元素，就是将木头锯成很多不同的形状，喷成荧光蓝、荧光黄等颜色，将冰岛这些最简单的装饰放在我的衣服上。这种木头的质感和柔软布料的对比的效果出乎我的意料之外。因为我钟情于布料设计，所以我设计的轮廓会相对比较简单一些。

X i m o n: 其实我当初并没有对俄罗斯的情怀。我时不时会到图书馆翻看各种书籍，无意之中翻到了很多苏联解体初期的资料。那里面照片，里面那种共产式一排一排的建筑，楼房的色调，那些空荡荡的游乐场，里面掉了漆的游乐设施等等缩影所制造出来的那种氛围，特别像我童年记忆中中国北方寒冬的感觉。同时我还看了一部关于苏联解体以后在列宁格勒流浪小孩的纪录片。我发现他们周围的环境，那些破破烂烂的房屋，冬天成堆的没有人清理的垃圾，都特别像我以前住过的地方。就算我小的时候没有那么惨，可是那种零零碎碎的质感，让我也感觉像在收集一些我记忆里的碎片。况且这些小孩也和我一样四处漂泊，居无定所。最最

pick up old, worn out clothes from old people on the streets, and put them all on themselves to stay warm. Thus their styling becomes very interesting. For example, an oversized shirt or sweater underneath a giant military coat that fit them in no way possible. Since they do not have quality clothing, layering becomes the key. Of course they could not possibly be conscious about what they are wearing, but I was obsessed with this unintentional beauty of styling. After seeing all of these, I suddenly had the strong urge to visit this land and discover more, in search for this familiar yet strange inspiration. During this trip, I met a lot of people on the way and a lot of them have become friends of a lifetime. Some of them are DJs or photographers and they have been nothing but kind to me. Before when I studied in western countries, there was a strong bias towards the people of Russia. But I realized it is not entirely true and those people are, just like their vast nation, accepting, generous and straightforward.

Ximon, your designs seem to include futuristic elements. How do you see this?

Ximon: To be honest, I do not like it when people say that my collection is something of the future or involve technologic elements. I have been honest and true to my original inspiration this whole time, using a lot of recycled materials, and made almost entirely with my hands. For example, on one of my coats, there is a gradient effect on the back with a cracked texture. Many people think that I used some high-end printing

吸引我的一点，就是这些小孩穿衣服的方式。在中国和俄罗斯，文化里没有什么穿复古、二手衣服的习惯。人们不喜欢穿旧的衣服。所以在俄罗斯，很多贫穷的小孩真的穿的就是街边捡的老人的旧衣物。所以他们的s t y l i n g就变得非常有意思。比如说一件超大的不合身的外套，军大衣，里面搭上一件o v e r s i z e的衬衫或大毛衣。由于他们也没有质量很好的棉大衣，所以l a y e r i n g (多层次穿法)，把很多件衣服穿搭在身上成了他们最主要的搭配方法。这些小孩当然不可能想过他们穿的是怎么样的，但是这种无意中的美感让我达到了痴迷的地步。在看到这一切之后，我突然间有种冲动，想要亲身去一探究竟。于是我就独自一人上路，踏上一个陌生的国度，寻找熟悉的灵感。这一路上，我最大的收获应该是我一路上认识的形形色色的人，并彼此成为了一生的朋友。以至于最终我很多的拍摄都是他们和我合作完成的。我意识到以前在西方国家生活的时候，人们对俄罗斯这个国度的强烈的偏见强烈的偏见。其实那里的人们，就如同那个国家一样，心胸宽广，坦率大方。

X i m o n 你的设计乍看之下还带有一点未来的科技感，你是怎么看的？

Ximon: 我挺讨厌别人说的东西是高科技的或者未来的东西。的确，我看过很多杂志出来的评价，但是我并没有这

technology to create this, but in fact all I used were just a toothbrush and different kinds of bleach, applying different levels of strength to create this effect. I call this “paint on denim”. Even the entire silhouette came to me as a surprise when I finished it. Since the materials I used were a compact of six layers of denim, the volume expands as they get washed. If you look from the side, it looks like a sandwich, which is why I named this fabric I invented “sandwich wear”. You can also see some uneven black stripes on the sides, and a lot people thought it was leather or latex. But these are literally burned garbage bags I made. I still have a lot of them left in my house and I was so amazed by how good I was at burning garbage bags that I want to make an installation with it, haha.

Do you have any extensions of your graduation projects in the future, after they picked up such a large amount of fashion media attention?

Ximon: After the graduation show, a lot of buyers stores, mostly based in Scandinavia or who focus on Scandinavian-style avant-garde design, have contacted me. Actually, I did not intend to make my clothes like this, but the outcome accidently fell into this theme. I thought that was quite amusing.

Yunan: Many fashion media borrowed our clothes for photo shoots and we continue to send them out. We really love how our designs can be viewed, appreciated and displayed in a completely different perspective from ours. After all, we have been looking at these clothes all year long and are a little tired of their beauty.

种理念。我的设计一直都很忠
于最初的理念，用了很多回收
的材料，而且基本上是完手的
工制作的，很少有科技数码的
元素在里面。比如说我的一件
外套后面是渐变的感觉，包括
很多碎裂的质感，很多人以为
是打印出来的，但是完全都是
我用牙刷和漂白水以不同的力
度一条一条刷出来的。简单概
括就是“paint on denim”。整
个廓形做出来以后对我自料
己都是一个惊喜。我用的布料
是由六层牛仔复合在一起，从
侧面看就像三明治一样。所以
我称这种我研发出来的布料叫
“sandwich wear”。衣服上
面有一些黑色凹凸不平的
须须，别人看都以为是皮，或
者是乳胶之类，但其实都只是
我用烧掉的垃圾袋制成的。我
当时就买了一大堆路边装垃圾
的黑色胶袋，到现在我都不舍
得扔，因为我觉得自己烧的实
在太漂亮了。也许我可以做个
装置艺术挂在墙上！（笑）

在你们的毕业collection备受
关注之后还有什么延伸的计划
吗？

Ximon: 结束这个毕业展之后
联系我们的一些媒体，买手店集
中都在北欧，或者就是在东京、
柏林的以北欧前卫设计品牌为主
题的店。但其实我当初并不是故
意要做成这个样子的，可是出来
的结果貌似融入到了一个主题里
面。这点非常有趣。

Yunan: 现在有很多的媒体来找
我们借衣服，我们都会不断地把
衣服寄出去。我们很想要不同的



What is special about your collaboration with elsewhere Magazine this time?

Ximon: We have been waiting for a chance to mix and match each other's clothing for a long time. And since both of our concepts are originated from a cold, snowy and icy place, it would definitely create some new sparkle.

Do you have any secret sides of yours that could share with us?

Ximon: I work hard and play harder. If I have nothing to do all day, I will flip out. Plus I absolutely love techno house music, so New York has plenty to offer and keep me away from home, haha. On the contrary, Yunan is pretty much a hikikomori - in Japanese, the abnormal avoidance of social contact. Often, I would call her all morning and she would only reply to me in the afternoon once she woke up. And the first thing she asks is "What are we eating today?" You might think she looks like such a cold, cool person, but her Instagram feed is pretty much all about famous dogs, cats, rabbits and food. Also, when she was making all these gorgeous clothes inspired by Iceland, she wasn't listening to artsy Icelandic music. She was most definitely grilling a steak on the side and watching 'Iron Chef' at the same time.

Yunan: Yes, I guess this is my secret self, haha. But could you still make me sound cooler please?

造型师、摄影师怎么用新鲜的视角来将我们的衣服演变出新的花样。因为我们看着自己的这套设计这么久已经有点怠倦，很难更多的延伸。

这一次你们两个和elsewhere杂志合作的拍摄有什么特别之处吗？

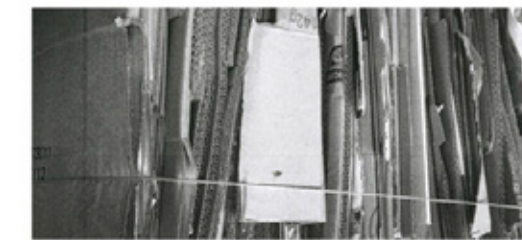
Ximon: 其实我们两个一直都很想要混合我们的衣服做一个crossover，所以这也是我们一直期待发生的机会。

你们有什么不为人知的一面可以和我们分享吗？

Ximon: 我是一个爱玩爱工作的人，一天只要工作的不够多我就会发飙。一天到晚都不会喜呆在家里。而且我特别喜欢techno house之类的音乐，所以在纽约有很多好玩的足够满足我的需求。相反的Yunan是一个非常宅的人。我经常给她打十几二十个电话也找不到她。等到每天下午她起来后第一个问题就是“诶，我们今天去吃什

么？”而且你别看Yunan像是一个非常酷和高冷的人，但其实她Instagram上关注的全部都是猫，狗，兔和吃的。大家可能想象她在做这些特别美的衣服的时候家里都放着特别有感觉的冰岛音乐，但是其实她可能当时正在一边煎着牛排一边看着电视里的Iron Chef。

Yunan: 恩这就是我的秘密了哈哈。不过你还是可以把我写得酷一点吗？



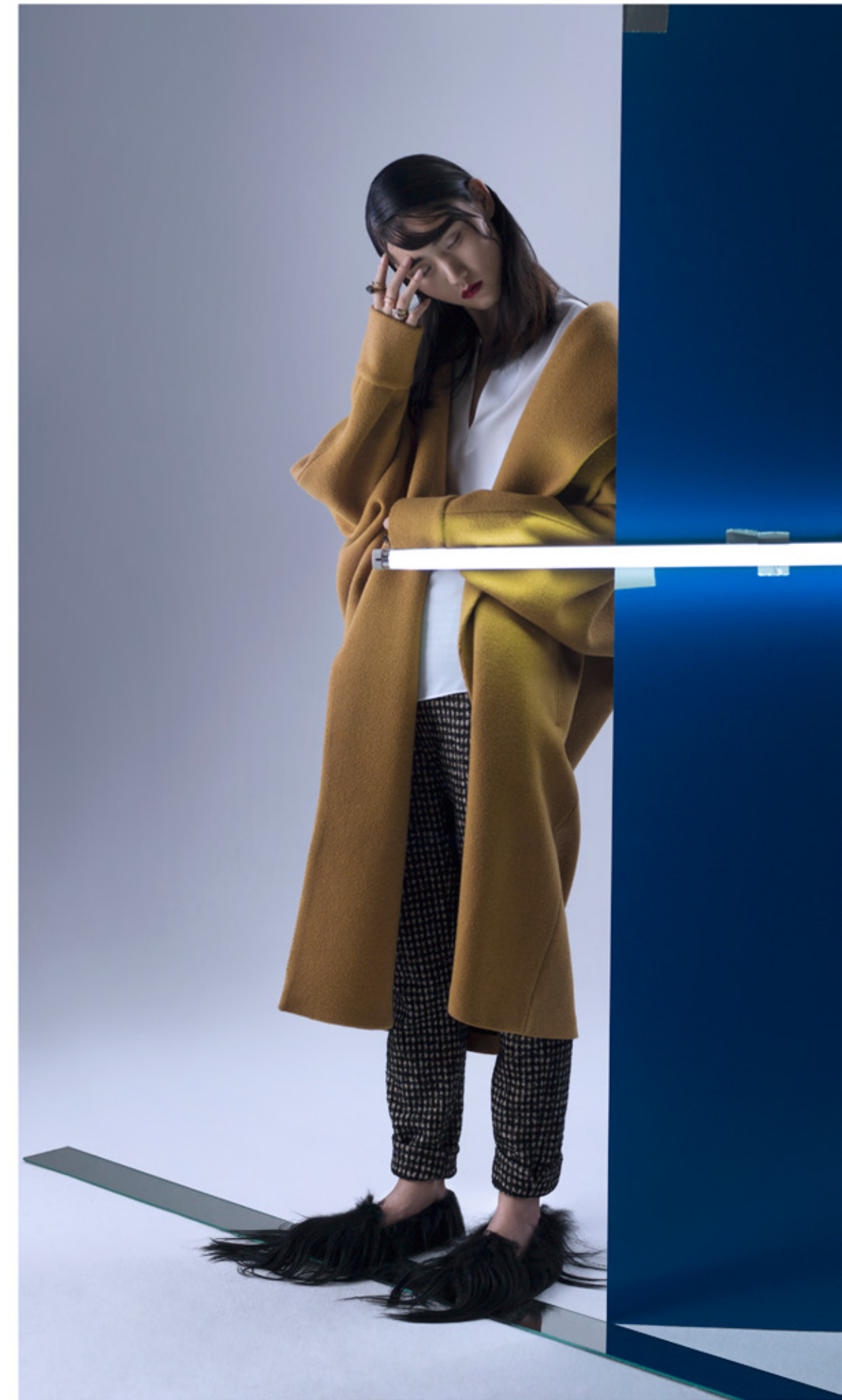


NAUSEA

photography Matt Ma
styling Na Sha
make up YiWen Fan
model WanLin Wu (东方宾利)



top and skirt by Chaotique and coat by Martinez Lierah from 丝头爱染色



shirt from Zara, coat, pants and shoes by Vega Zaishi Wang and accessories by NA Jewelry



coat by Vega Zaishi Wang



dress by Vega Zaishi Wang



dress by Veronique Branquinho from 丝头爱染色, top by Vega Zaishi Wang
and jacket by Chaotique



leather dress by Gareth Pugh from 丝头爱染色 and coat by Vega Zaishi Wang



sweater from Zara, coat by Chaotique and shoes by Vega Zaishi Wang



LEAVE ME ALONE

photography Gray 古力鬼
styling István Szűcs and Jessica Prytherch
make up and hair Diamond (Tiff Studio)
model Dima Solomakha (Karin)

photography assistant 凌志平 古慧敏
make up and hair assistant Angelia (Tiff Studio)

special thanks to SERIOUS
and The Fashion Door for the cloths

sweater by urbanchic, jacket by Wanda Nylon,
coat by chill pill and cap by Black Head



T-shirt, coat and hood by JUUN.J and skirt by AINT



T-shirt by JUUN.J, jacket by Wanda Nylon, skirt by Sankuanz and ring from The Fashion Door



T-shirt model's own, jumper by Y-Vision, coat by JUUN.J, shorts by Wanda Nylon, hood by Cirles and cap stylist's own



sweater by chill pill, coat by Three Society, shorts by urbanchic and cap by Black Head



coat and hood by JUUN.J, bag by Ricostru and cap by Black Head



T-shirt by JUUN.J, jacket by Wanda Nylon, coat by Baipeng, skirt by Sankuanz, shoes by KKTP and rings from The Fashion Door



T-shirt model's own, jumper by Y-Vision, coat by JUUN.J, shorts by Wanda Nylon, hood by Cirles, cap stylist's own and shoes by KKTP



sweater by urbanchic, jacket by Wanda Nylon, skirt by AINT, cap by Black Head and rings from The Fashion Door



coat and hood by JUUN.J, bag by Ricostru
and cap by Black Head



Heart of Steel

photography Dino Busch
styling Syan Leung

stylist assistant Panda Chow and Henderson Tsang
make up Panda Chow and Henderson Tsang

model James Cater (I Love Models Management)

coat by Bally, leather jacket, pants and boots by Saint Laurent Paris



turtleneck and top by Ports 1961 and gloves by Hermès



all clothes by Givenchy



all clothes by Salvatore Ferragamo



suit by Reano and shoes by Salvatore Ferragamo



all clothes by Emporio Armani



blazer, top and pants by Emporio Armani, gloves stylist's own
and shoes by Saint Laurent Paris



jacket stylist's own, pants by Calvin Klein Platinum Label
and shoes by Saint Laurent Paris



SPELLBOUND

photography Kristiina Wilson
make up and hair Jessi Butterfield
models Kat Niko (Muse) and Noma Han (Fusion)
all clothes by Ximon Lee and Yunan Wang
all jewelry from Monique Pean













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