

elsewhere





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TIMUR WEARS SHIRT JUUN. J FROM JOYCE

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# editor's letter

I did not interpret the theme of this issue — “GREEN”, as solely sustainable fashion. What touched me even more was the adaptation and admiration of human beings towards nature, and the balance between obeying and reclaiming our motherland. Many people I have met in Yunnan, all showed to me their passion and their respect towards the mountains and the rivers, and taught me a powerful lesson to pay it forward.

这一期的主题——“Green”，我并没有把它纯粹理解为受到环保，自然所启发的都市文化潮流。更加让我感触的，反而是人们在自然环境下不同的适应、理解方式，以及在开垦和服从之间的适度体验。在云南遇见的许多人，都无一不让我感受到他们对土地的尊敬，对山川的仰慕，对天空的向往，以及对生活和人性的热爱。

Bohan Qiu  
Junior Editor

yunnan

talking about mountains,  
rivers and electronic music  
under the colored clouds

彩云之下

和云南人讨论山川，  
河流，和电子音乐

text Bohan Qiu 的文字

The headbands of the minorities' women reflected the transparency of the blue sky.  
The clarity in the air heightened the senses of the spring blossoms.  
Yunnan in March is the most charming splash of verdant paint in the western part of China.

一头蓝色的帘盖，一身缠绵的绑带。  
一片透明的天空，一束无邪的嫩芽。  
三月的云南，是彩云之上最迷人的一抹青。

What lingers in my heart is the kind of solitude being surrounded by the vast mountain ranges that appeared as merely a silhouette. What stays on my lips is the kind of dryness that continues to remind me of the altitude.

在心里停留的，是一种被山峦紧抱的寂寞。在唇舌缭绕的，是一种隐隐作痛的干燥。在这里，山是美的，地是灰的，花是开的，人是锁的。

Spending a large portion of my youth overseas, I have rarely been traveling around inside China. Even though I have been here in Yunnan twice before, the kind of intertwined feeling never faded away. The shallow impression of Yunnan intensified and deepened after this trip.

自幼甚少在国内跑，虽然曾两次到访过云南，一种混杂的心情还是挥之不去。以前对云南淡淡的印象，在这一趟旅途中彻底深化改变。

The golden rape flower field on the foothills of a grand snow mountain shines the glorious love for nature of these different minorities that live in this region. And the infinite universe filled with sparkling starlets aluminates the thousand-year-long respect of the creatures beneath them. Yunnan is filled with pleasant surprises. From the Nord-Marais like buyer store in the ancient town of Baisha, to adorable French Bistros in an alleyway hidden in the town of Shuhe; from the techno club in Dali that transports one to the center of Warschauer Straße in Berlin, to the dark blue skyline of breathtaking ocean-lake in Shuanglang that reminds one of the Turkish Bosphorus. I was mind-blown on a daily basis.

从幽静的白沙古镇里的巴黎北玛黑式买手店，到束河里上海租界一般的法式小酒馆；从孤独却不寂寞的大理柏林Warschauer Straße式的 techno 夜店，到洱海边波斯普鲁斯海湾一般的碧蓝天际。雪山脚下的油菜花映着不同民族对自然万物的爱，苍山山顶的无尽宇宙照亮着千万年前让人敬畏的荡气回肠。

What also surprises me is the unique fashion scene in the Yunnan province. Here, the design is inspired by the local culture and dress codes, while adding a hint of modernity that makes it international. The line between the world and the locality is blurred. One could say that there is no clear identity or label directly related to these clothes, accessories and artifacts, but the stories and origins behind them are what make them worldly yet ethnic. The patched bloomers with ethnic prints hand-made by a Bai minority woman

在自然的壮丽之下，同样让我感到惊喜的是云南独特的时装风潮。从民族图案拼接的灯笼裤和裤裙，到棉麻布制成的及膝折领大衣。在这里，只要你细心寻觅，会发现许多珍宝。在白沙，我为刺绣工艺不输巴黎Lesage手工作坊感到钦佩；在大理，被迷醉在烟雾中随着电子音乐摇晃的青年们冲击了世界观。在总体统一的云南时装风格下，每翻过一座山，经过一座城，人们都受到了不同民族文化和性格的影响，用着服装的语言在表达着自己的思想。

在大理的深夜，原已沉醉在这里静谧的艺术气息之中。一个拐角，不远处隐约传来了让我难以置信的 techno house，直接让我陷入更深的文化冲击。径直走入，酒吧里零星的颓废青年，不大的地方，另一端的DJ在微微的高台上叼着一根没有点燃的烟，散乱的及肩长发，粗犷的神色，用力地放着也许这里懂得人不多的音乐。每一张不大的高桌，摆满了密密麻麻的风花雪月，看似暧昧的男同志们毫不忌讳的牵着手，毫无牵挂。

could be from Commes des Garçons, while a sleeveless ankle long linen coat with brocades and damasks that could compete with that of Dries Van Noten. Due to the natural mountain barricades, whenever we arrive at another town, the style sense varies. The light, practical and human-conscious clothing in Lijiang is much more tender than the smoke-infused, rebellious and statement pieces at Dali. They are all using clothing as an art to convey themselves, in variously different methods.

Into the night, I was wandering around the old town of Dali after a strangely delicious hand-grab Dai minority meal that is more of less a fusion between South Asian and Chinese cuisine. At the turn of a street, a subtle yet unbelievably toxic sound of techno music came from a small house where green, red and blue disco beams were shooting out from. This space teleportation dragged me into this mystical place, where I found the kind of sounds that has been missing from my life in Hong Kong for over 6 months. On a Wednesday night, with a few alcohol-infused

老板冬冬正是一位年轻的大理人。自从毕业于民族舞蹈专业之后，冬冬跑遍了北上广深，结识了各路音乐，时装，舞蹈人。辗转回乡，便和几个同样爱电子音乐，爱玩DJ，爱调酒的哥们儿在这雪山脚下聚集，等待前来欣赏共鸣的夜路人。这家凤凰酒吧(Phoenix Bar)开业以将近十年，四年前由咖啡馆转型为地下音乐酒吧，给大理古城注入了玩世不恭的血液。

混迹于巴黎，北京和香港的DJ Oshi，来自法国常驻大理平日是法式糕点师夜晚是电子乐魔法师的DJ Siku 和各路北京上海的地下电音玩手都会时不时做客Phoenix。

谈到云南DJ，冬冬甚是骄傲。“云南是一个非常培育DJ的地方。早在十五年前或者更早就已经开始了party文化。那个时候大陆除了北京上海就基本上在云南搞活动了。云南的DJ音乐很全面，跟全球也很同步。问题是中国文化音乐中心在北京，所以很多人都会跑到首都去寻求更多的机会。我口头所说的云南DJ指的是处于本土长于本土的那帮人，同时也包括常住云南的外国DJ。但由于地理交通问题，很多世界上优秀的人没办法来到这里一起交流玩耍。”



crowds, this small bar / café is a smoky loose atmosphere, searching for some lost souls. The DJ, with an unlit cigarette in his mouth, is spinning some minimalistic tunes in a nonchalant gesture. Each tall table is filled with countless bottles of the local Fenghuaxueyue (direct translation would be wind, flower, snow and the moon. Later on refer to those flowery language that has little true meanings to them) beer. Some ambiguous homosexuals hold hands in the dark, carelessly swinging to the beat.

Dongdong, the owner of the bar, is a young Dali local, who returned to his hometown after being an ethnic dancer touring around the country for years. On the road, he met people who are into music, fashion, art and dancing, and eventually gathered a few mates who are share the same passion at the foot of the snow mountain, waiting for those nightwalkers that understand and appreciate. It has almost been ten years since this place—Phoenix—has been open, and it has injected a shot of rebellious blood into the old town of Dali. He invites DJs from Beijing, Shanghai,

谈到Phoenix的来者不拒，冬冬说到，“我们这个地方不收门票，因为懂的人，听到了这个音乐，自然就会进来的。不懂的人，也不会被这音乐所吸引。同时这个bar不是一个gay friendly的地方，而是一个开放的没有拘束的地方。要知道，如果没有这些同志拉拉，我们也不会有今天的电子乐。”

的确，这么一想，全世界地下音乐盛行的地方，甚至具体到夜店酒吧，从巴黎东京宫地下的YOYO，柏林的Berghain，阿姆斯特丹的Ontrouw，香港的XXX，到上海的Shelter，全都弥漫着一股性别模糊自由放荡的气味。到最后，到底是先gay再电子，还是先电子再同性，早已变得模糊不清。

“这几年，越来越多的‘伪文艺’涌进大理。之前的那些有才之士，对他们所爱的艺术执迷不悟的人，都被新的开发和发展项目赶走了。本地的少数民族虽然物质水平提高了，但是由于物价房价上涨，许多也被迫卖出自己在古城里的地产，搬到下关附近的高楼大厦居住。”

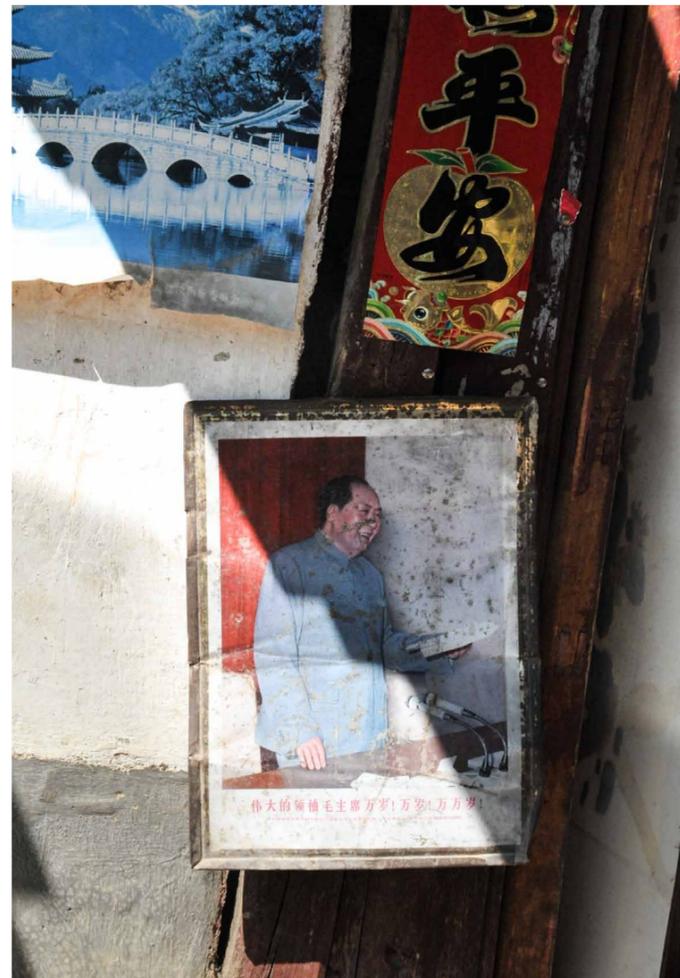
在云南的旅途中，我们似乎最不想回到的，就



Paris and London to travel to this mystical little town and introduce their view of fun and good music to Yunnan. There is even a French DJ who is a Pâtissier by day, and a techno DJ by night.

“Yunnan is a great place to nurture good DJs. Even as early as 15 years ago, there was already a party scene. They would organize raves in the mountains, or in an old town, and invite people from the bigger cities nearby such as Kunming and Chengdu to exchange and communicate. Our music is diverse also, and pretty much in sync with the global crowd.” Speaking about the music culture in Yunnan, Dongdong is more than proud of his hometown. “But the problem is that Beijing is the culture hub of China, so most people would go there to pursue a bigger audience. This results in the underdevelopment of Yunnan, which is also understandable.”

When I asked him about the gay-friendliness of Phoenix, Dongdong replied, “Since we do not charge for entrance here, we welcome anyone who appreciates our music to come in. Those



who do not understand this culture would never step inside. We did not intend to make it a gay-friendly place, but an open and limitless place. But you have to know, without homosexuals, there would be no such thing as the electronic music as we know of today.”

Indeed, to think about it, almost all landmark underground electronic parties in the world is filled with an ambiguous environment of sexual liberation. From YOYO at Palais de Tokyo, Berghain at Panorama, Ontrouw in Amsterdam, XXX in Hong Kong and Shelter in Shanghai, we can all smell the air of gay energy. Today, we can no longer tell which came first.

“Maintaining this place in Dali has been difficult”, says Dongdong. “In recent years, Dali has experienced the gentrification that changed the cultural scene. More and more ‘pseudo-artists and pseudo-intellectuals’ flushed in, opening basic bitch cafes and shops, raised the housing prices and forced those true artists to leave this place. The minorities have a higher standard of materialist resources now, but are also pushed to sell their properties and move to towns further away to give way to the developers.”

When I was traveling in Yunnan, one thing we always tried to avoid, and are sometimes petrified of, is the ugly Chinese urbanization. The constructivist architecture, the bland tasteless concrete blocks, the garbage that flows down the rivers and the overly developed tourist spots are all like slaps of reality. Most of the province is semi-autonomous, managed by the local minorities. They have had a tradition to respect the nature that nurtured their culture for thousands of years, and have implemented many rules and regulations forbidding the destruction and pollution. A Tibetan guy once told me that lives when faced against nature are all equal. But this simple rule of nature has been long forgotten by urban citizens. Perhaps one day, they will also be forced to let in the horrid, ruthless money making machines and diminish the picturesque unreality in front of me.



是城市化和工业化所带来的丑恶的污染，实用主义的建筑风格，粗制滥造的楼宇，堆积成山的垃圾，甚至是过度开发的旅游景区。云南省内各个民族的自治州，都在某种程度上为当地居民争取了一些防止被过度开发的时间。因为就像一位藏族哥哥跟我说过，自然界的生命在他们面前都是和自我平等的。这些最基本的自然法则，早已消失在许多都市人的道德观里。取而代之的是驾驭自然的人类优越感。每到一一个路上，我们都想用心记下那些瞬间。谁知道哪一天，政府不会因为金钱所冲昏脑袋，把自己依赖了千年的苍山洱海夷为旱地呢。

# renli su

With her quiet, reserved manners and muted collections it might prove difficult to think of Renli Su as an unconventional designer, but in the context of today's hectic, fast-paced fashion, it is exactly what she is. Ignoring ever-changing seasonal trends and commercial diktats, the Fujian-born designer has chosen to focus on wearability, organic fabrics and comfort, creating clothes made to be worn, loved and lived season after season. The collections, made with materials sourced by the designer herself in India, Tibet, China and Ireland, are the perfect combination of understated elegance and refined simplicity, proving that fashion can be ethical, interesting and meaningful at the same time.

Elsewhere met with Renli Su for the presentation of her new AW15 collection at London Fashion Week to discuss sustainability, memory and her plans for the future.

她安静，保守的性格加上沉默的特征，你很难发现Renli苏原来是一个毫不保守的设计师，但是结合如今城市的繁嚣还有快速的生活节奏得知，她确实就是这样的人，先不管变化无常的季节性还有商业广告的局面，出生于福建的设计师注重衣服的可穿性，有机材料的选择还有舒适、创新型。这些元素使得她的衣服无论在什么季节都可以穿着上身，并且成为人们衣柜里永不褪色的单品之一。这一季衣服的材料都是来自印度，西藏，中国和爱尔兰，是朴素优雅和简单精致的完美结合。她在用自己的服装证明着时尚是可以同时具备道德性，趣味性和深度的含义的。

Elsewhere杂志在London Fashion Week上遇到了正在展示15年秋冬系列的Renli，并且我们还探讨了衣服的耐穿性，过去的回忆，以及将来的计划。

text Annachiara Biondi 的文字  
translation Bohan Qiu 翻译

Your new AW15 collection was presented as a continuation of "Little Women", your SS15 collection. However, it presents few striking differences, such as more prints and colours than the previous one. What was the main inspiration behind it and how would you explain these changes?

My last SS15 collection mainly featured beige and white with some accents of blue and brown, but with this new collection I wanted to bring more colours in. It's also the first time that I've used prints. I would say that the target customer for the AW15 collection is a bit older than the one "Little Women" was created for, a bit more mature. I designed it with the image of an independent and strong woman in mind, in her early 30s, who likes to dress up in a relaxed and comfortable style. As for the inspiration, it started from the materials. I wanted to use the yak wool I found in Tibet, a very soft material which has really strong fibres. To create the collection I combined the feeling that the material gave me with an idea I had in my mind.

Fabrics are obviously an essential part of your collections. How do you source them? Does the inspiration for the collections start from the fabrics you find or do you start from a specific concept before sourcing the fabrics? Usually it happens at the same time: I find the materials and the concept comes to me. For me, sourcing fabrics is an ongoing project that doesn't stop between one season and the next. I research for textiles and materials every day and I try to get in contact with the producer as early as possible, because it often takes a long time to manufacture them in large quantities.

Did you use any new fabrics, materials or techniques for this collection that you didn't use before?

For the new season I wanted to bring more textures in and I decided to use silk for the first time, whilst before I usually focused on more simple fabrics such as linen and cotton.

How would you describe your brand? What are the main beliefs and ambitions at its core? We only use organic materials and we appreciate everything that is handmade, such as handwoven

你的AW15 collection被誉为是春夏一季“小女人”形象的延续。但同时又包含了截然不同的创新。你新加入的大量印花和色彩背后的灵感是什么，你怎样去阐释这些变化？

我最后的SS15集是主要针对米黄色和白色为基调，参杂着些许蓝黑色的点缀。但这一季我想要加入更多的色彩，同时也是我第一次使用印花技术。我想说的是这次AW15的主打目标是稍稍成熟一点的女性，在我设计的时候，脑海中构想的是一位30出头的，注重穿着舒适性的独立女性。我会先从材质着手来构思灵感。我想用到西藏特产牦牛毛——一种质地柔软却又强韧的皮毛。所以我将自身的一种抽象的感触以及具象的一种材质结合起来，创作出了这一个系列。

材质布料对于你设计的系列明显很重要，你是怎样去搜寻它们的？你是通过系列的灵感去寻找材料还是通过材料去找灵感？

通常两者会同时发生，我在寻找材料的同时，灵感也会自然诞生。对于我来说，材料的搜寻是一个不间断的过程。每当我找到新的材料，我都会主动联系厂家，因为我通常需要的量都很大，而且厂家生产的周期比较长。

你这一次又用到什么有别于前几季的布料，材质或者技巧吗？

在这一新系列里，我想带进更多新的质地材料，这是我第一次用到丝绸，在此之前我都是用简单的材料，如尼龙和棉花。

你会怎样去描述你的品牌，主要宗旨跟目标是什么？

我们只会用到有机或纯手工制造的布料。我们希望设计出一种消费者每天都想穿，而不是一年穿两次，或者把他遗忘在衣柜里面尘封的衣服。简单来说就是三个关键词：实穿，舒适，有机。

你想要设计出一些永恒的东西并且不会退出潮流的趋势，时间和记忆是两样十分重要的东西。你可以解释时间，记忆和衣服三者之间的关系吗？

我不觉得衣服就是纯粹的产品，但也可以作为一种回忆的途径。对于我来说，新的衣服价值可能比不上穿过的，因为旧的衣服往往拥有属于自己的故事。我喜欢在旧摊档销售的二手衣服，因为这些往往打上了时间和回忆的烙印。有时我会建议顾客多反复穿上一件衣服，以此重塑过去的回忆。

fabrics. We want to produce clothes that the costumers can and want to wear every day, not just garments that they will put in their wardrobes and wear twice a year. In three words I would say Renli Su is everyday-wear, comfortable and organic.

**You want to create something that lasts in time and survives fashion seasonal trends. Time and memory are two essential concepts that you explore in each of your collections. Could you explain to us the connection between time, memories and clothes?**

I don't consider clothes simply as products, but as a way to connect with our memories. For me, the newest clothes are not the most valuable, instead I appreciate when garments are worn and have a story to tell. I love to see garments at vintage and antiques markets, because they are products of time and guardians of memories. I want to transmit this idea to my costumers, invite them to wear their clothes time after time, rediscovering the memories they protect.

**When did you first consider becoming a fashion designer? Has sustainability always been in the picture or did you decide to create sustainable fashion on a later stage? Why did you decide to dedicate yourself to ethical fashion?**

I decided to start studying fashion during the second year of my BA in Fine Arts at the Central Academy of Fine Arts in Beijing. I realised that what I enjoyed the most was to touch and work closely with the materials and I thought fashion design would be a better field of study for me. Afterwards, sustainability and ethical fashion came naturally to me. I visited many small villages in China and discovered many beautiful handwoven fabrics and handicrafts made by the locals. Unfortunately these villages are really poor and the majority of the young population has moved to bigger cities to work in large factories. I was shocked to find out that the elderly are the only ones left to take care of these young people's children and are also the only ones capable of making the fabrics and crafts I saw. Some people told me that the best way to support them and their craft is to bring business to them, giving them some work and so I decided to do it. I think

**你是什么时候第一次意识到自己已然加入了设计师这一行列的？你从一开始就注重有机可持续发展的时装吗？决定坚守这一理念的动机是什么？**

我开始学习时尚是在北京的Central Academy of Fine Arts。大二的时候，我意识到自己热爱对布料和材质的把玩和研究，自此走上了这一条路。之后，我渐渐地接触到可持续性和道德时尚。我参观了中国很多美丽的小城镇，接触过很多特别的当地手工制作品，可惜的是这些都是相对比较贫穷的乡镇，大部分年轻的劳动力都大城镇的工厂迁移。所以留守在乡村里面的大部分是老人。在照顾小孩的同时，他们还能制作出精巧的手工艺品。一些人告诉我支持他们最好的方式就是利用这一产业，让他们能重拾这些技艺并得到一定的收入。于是我决定这样做，并且我觉得这是一个非常可行和有意思的方式去支持他们。不单单在中国，在印度，西藏也如此。

**你认为最有效的能让人们意识到道德可持续时装的重要性的方法是什么？**

最好的方式就是告诉人们道德时装也是可以博得人们的眼球的。这个就是为什么我会用奢华的丝绸结合低调的棉麻制衣。同时我觉得人们会在厌倦快餐时尚之后开始慢慢接受这一理念，欣赏纯手工制作，编制的美丽时装。

**最近我访问了Hans Galliker，北京环保牌子NEEMIC的创始人，他认为可持续再生利用时装渐渐开始在中国遍地生根，尤其是年轻的一辈。你认同吗？**

我同意。一些中国年轻的一辈已经开始购买奢侈品，但是当他们长大之后他们就会开始购买一些更具有实用性的，舒适的衣服。我相信这是会逐渐发展起来的一种趋势。

**在一次访问当中，你说你是藏传佛教徒，这个信仰对你的创造跟环保理念有影响吗？**

是的，我的西藏师傅一直给我许多帮助和支持。他最近建议我前往尼泊尔的一些小村落，说我可以我的品牌去帮助他们。也许不久之后我就会踏上这趟旅途。我是在北京通过朋友介绍认识他的。现在我住在伦敦，我们之间都会通过电话的方式联系。

**你在中国福建长大，后来移民到伦敦。中国的文化对你有所影响吗？**

我喜欢古旧的二维中式花纹，以及中国传统女性服装的肩部轮廓。我喜欢中国的衣服舒适



it's a very positive and meaningful way to support these villages not only in China, but also in India and Tibet, creating long-lasting relationships with them.

**In your opinion, what would be the best way to raise awareness on the subject of ethical fashion?**

I think a good way is to demonstrate to people that ethical fashion can be fabulous too. This is why I decided to incorporate a fabric as luxurious as silk alongside more subtle materials such as cotton and ramie.

I also think that people are slowly starting to change their mind and that, eventually, consumers will get tired of fast-fashion and go back to handmade garments and handwoven, simple fabrics. I am sure they will see the beauty of it.

**We recently interviewed Hans Galliker, the co-founder of Beijing-based eco brand NEEMIC, who sustained that popular awareness regarding sustainability is growing in China, especially among younger generations. Do you agree?**



photography 摄影 Lara Ferri

Yes, I agree with him. Some Chinese costumers start buying luxury items at a very young age, when they are still teenagers, but when they grow up they start to look for more sustainable, lasting and comfortable clothes. I think it's a sort of countertrend and that it's definitely growing.

**In an interview with "The Resident" you said you are a Tibetan Buddhist. Does your faith influence your creativity and sustainable choices?**

Yes, my Tibetan master helps and supports me. He lately suggested that I visit Nepal, where he said I would find other villages I can help and I will probably go very soon. I met him for the first time in Beijing, where my friends introduced me to him, and now that I live in England I keep in contact with him by phone, as he can't travel unless for very short distances.

**Let's talk a bit about your background. You grew up in China, in Fujian, and only later moved to London. How do your Chinese roots influence your designs?**

I love old Chinese patterns, which are all two-dimensional, and also the feminine shapes of the shoulders in traditional Chinese garments. I like the fact that Chinese clothes are usually loose and comfortable, but still beautiful and sensual, in a different way from the Western way. I think this influence can be found in my own designs.

**What do you miss most about China?**

I miss the food! Chinese take away in England is nothing like Chinese food.

**Are you planning to go back or do you see your future in London?**

I think I will stay in London, but I will also go back to China quite often, to source my materials and manufacture my garments.

**What are you planning for the future?**

I'm going to open a workshop in Potters Bar in August, where I will display my collection and also provide a made to measure service. I really want to have something real that can concretely reflect my brand identity, a place for my costumers to visit and enjoy.

宽松的特性，这跟西方的穿衣风格大相径庭。我觉得这种风格会潜移默化地影响我的设计理念。

**你最想念中国的什么？**

吃的！在英国的中餐外卖从来就没有中国的味道。

**你打算回到中国还是在伦敦继续发展？**

我想我会留在伦敦。但是我经常会回国寻找新的服装材料。

**你今后的打算是什么？**

我打算在Potters Bar开一家工作室，在那里我会展示我的服装作品以及提供量身定制服务。我想要有一个自己的地方，来展示品牌的形象以及提供给客人们一个舒适享用的空间。

# ~~the escapist~~

*photography* Carmen Rose  
*styling* Cat Morrison  
*hair* Barney Gleeson  
*make-up* Dave P Waterman  
*model* Scarlett at Pride Models



SCARLETT WEARS TOP KLOKE



ONE-PIECE GABRIELLE BROWN,  
TROUSERS KLOKE AND  
SANDALS MARC BY MARC JACOBS



JACKET KLOKE AND  
DRESS GABRIELLE BROWN



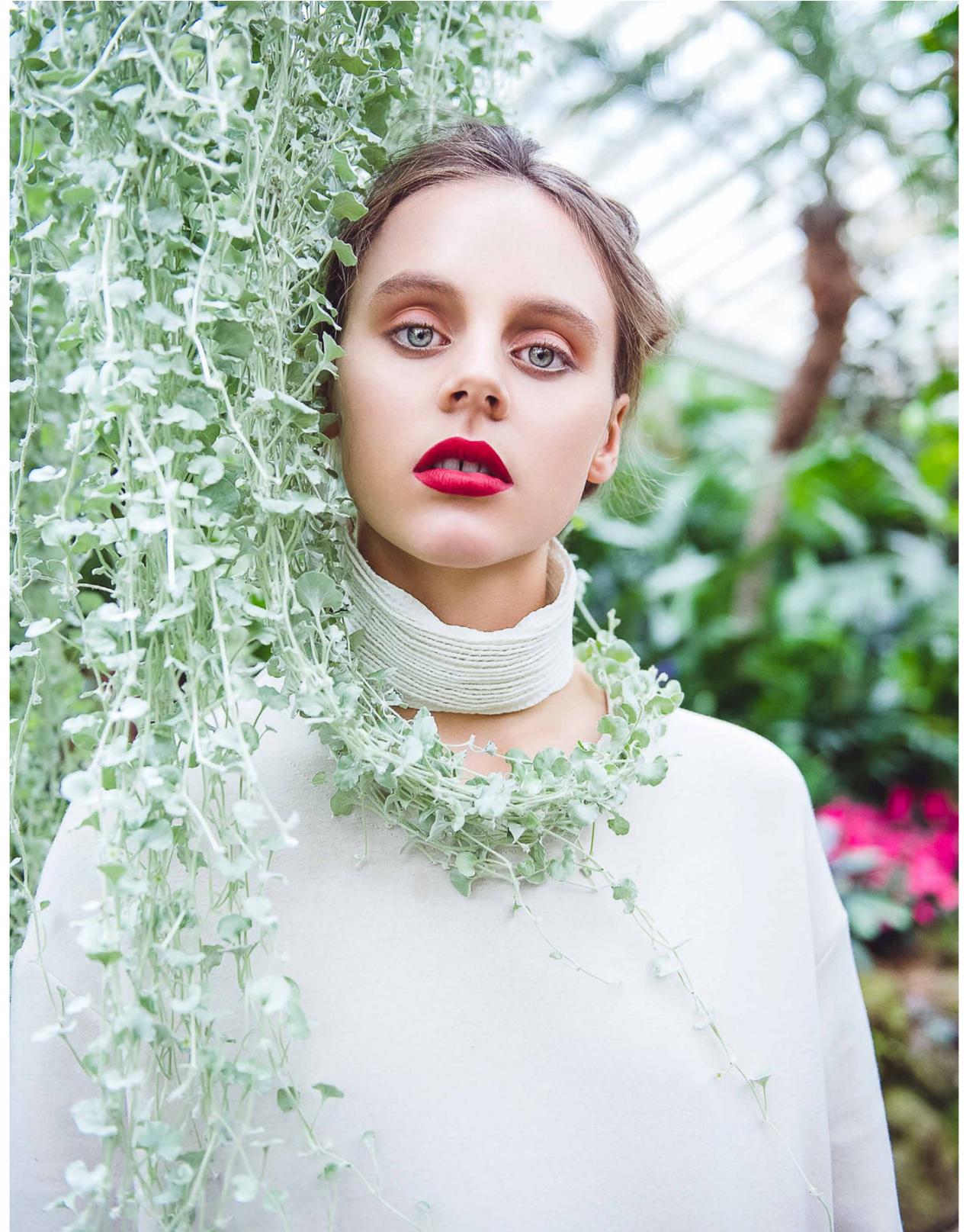
SHIRT DRESS KLOKE AND  
CUFF GABRIELLE BROWN



SWATCHER FLORE AND  
DRESS GABRIELLE BROWN



OVERLAYER KLOKE AND  
NECKLACE CYNICS



DRESS KLOKE AND CUFF  
GABRIELLE BROWN



# dr. noki X buddhistpunk

Subversive, eclectic, always unexpected. Noki and his textile creations have always been an explosion of uncompromised self-expression and critical thinking, smartly mixing together popular culture and DIY to playfully criticise our brand-obsessed culture and the loss of authentic creativity in the fashion industry. He has turned customising, altering and re-working second-hand clothing into his creative weapons, instruments to transform textiles into tangible political, ideological and philosophical manifestos. His recent collaboration with Buddhistpunk, the utmost luxury sportswear brand, was the perfect opportunity to catch up with the textile designer and his ever-inspiring views on fashion.

颠覆传统性和博取所长的特点总是出人意料的。NOKI和他的制衣工艺已经变成了一种探索，毫无保留的自我展现，批判性思索，睿智地结合时尚文化和DIY，幽默地审视着我们喜爱的品牌文化和在时尚界里实用创造性的遗失。他把二手衣服变革成创新型武器，把纺织物转化成显见的思想政治领域和哲学的宣言。他最近和高街品牌Buddhistpunk的合作为我们创造了一个绝好的契机来听听他对时尚最引人深思的见解。

text Annachiara Biondi 的文字  
translation Bohan Qiu 翻译



For you, customising, ripping and altering clothes is not only a creative act, but also a protest against homogeneity and mass-produced fashion. When did you first start customising clothes and what were the main reasons behind it? Do you think your motivations and aims have changed throughout the years?

Noki Art was first started in 1996 and it was elevated while I worked for MTV as a VJ stylist, constantly having to find clothing for the presenters. During that time I found a very powerful book called 'Culture Jam' by Kalle Lasn that opened my mind to the pros and cons of globalisation and its effect on us as human race. To me, it made sense to "culture jam" the not so humble t-shirt in my mission as a contemporary DADAist. Textiles became my paper manifestoes and to chop up, collage and sculpt became my billboard for self-expression. Whatever I started then is what I do now, so I feel my foundations as an artist have built an ever evolving castle of strength within the globalised landscape.

对于你，量身定制不单单是一种创意服务，更是向大量全球化生产的衣服的一种无声反抗。你是什么时候开始决定为顾客量身定做的？背后的意义是什么？长期以来你的理想和野心有被动摇过吗？

NOKI ART最初成立于1996年，那时我在MTV里面是担当VJ形象设计师，时时刻刻为表演嘉宾搜罗服装，在那个时候我发现了一本由Kalle Lasn著作的很有意思的书。它引发我了对全球化利弊的思考以及对人类自身的影响。对于我来说，把高调的T恤文化融合到我摩登的DADA主义（兴起于欧洲20世纪初的前卫艺术运动）的概念中是顺理成章的。布料是我在纸上的灵感体现，而切割，拼贴和结构重组则成为了我的表达方式。并且从第一天开始我的基本理念就没有变过。所以我作为艺术家的基础让我能够在一个全球化的框架下，专心的构建我强有力的城堡。

量身定制以及循环利用都是提倡环保的设计师们的金字招牌，可持续时装也是你概念的中心元素吗？

我没有切实的概念，循环利用对我来说从来就

**Customisation and upcycling are techniques often used by eco fashion designers. Is sustainability a central part of your agenda?**

I have no real agenda. Upcycling or recycling has never been about ecology for me, though it has become important for a sustainable future, so I obviously get its relevance. I'm only sustaining the Noki customizing style that I have to do to maintain any sanity in my life! I really enjoy and love the feelings I create for others with the things I make: it is essential for my personal maintenance.

**If you had to describe to a kid what you do and why, how would you explain it?**

I'd say I customize for the life your parents warn you about!

**What was your main fashion influence when you were growing up?**

I would definitely credit my big brother for his confidence in style in the late 70s' into the early 80s' as gang leader of the Aberdeen Psychobillies. Then the Rave and Acid House scene defined

和环保有机扯不上关系，即便这对于未来可持续性发展有着不可忽视的作用，所以我也能理解这其中的含义。我仅仅保留了Noki为顾客量身订造的风格，我十分享受为别人做事情的感觉，这对我的个人维系是十分重要的。

**你会如何跟一个孩子解释你所做的一切，以及背后的理由？**

我会说，我为你设计的人生恰好就是你们父母最不想看到的那一种！

**在你成长的过程中，你最重要的时尚影响是什么？**

说到这点，立刻会出现在我脑海里的是我哥哥在70年代末至80年代初，作为Aberdeen Psychobillies黑帮领袖的造型。随后，伴随我16岁青春的那些毒品，狂欢和地下趴体文化，以及人们穿着的97，98年运动鞋，帽衫，汗衫，帆布背包和印着超大logo的T恤衫都对我日后的时装语言构成了巨大的影响。

**我知道你喜欢Adbusters的创始人Kalle Lasn 还有他的作品。他是如何影响你的创作和艺术**

me when I was around 16 year old: 1997/8 trainers, sweats, hoods, rucksacks and big brand logos printed on t-shirts became my uniform of expression.

**I know that you admire Adbusters founder Kalle Lasn and his work. How has he influenced your work and choices? Are there any other contemporary artists, designers and people you admire and whose work inspire you?**

Kalle Lasn blew my mind into a modern realisation about what I thought I was. I got tingles from his book, I got strength from being humbled by it. Noki is my rehabilitation from those important chapters. Further rehabilitation comes from Nigel Cooke for redefining proportion, Tim Noble and Sue Webster for imagination, Lucio Fontana for insight and Annette Messenger for being a kinky provocative "thing maker." As fashion design goes, I always find pleasure in Bless and foundation in the House of Beauty and Culture pioneers.

**How would you define yourself: designer, artist, activist? Maybe all of the above?**

I would say I'm just a complicated textile artist.

**This is not the first time you've collaborated with a fashion brand; it's happen before with Chloé and Adidas. What does joining forces with commercial brands mean for you?**

I feel it is very important to collaborate first hand with the brand rather than inadvertently, through the second-hand channel. It shows a modern sustainable progression within brandalisation.

**Let's talk about the new AW15 collection you created for Buddhistpunk. How did it all start? What was the main inspiration behind it?**

This is the most important Noki evolution to date since the Adidas "Noki Piston" trainer, created by Adidas using end of line textiles to build 100 pairs of trainers in their German factory. The trainers were built from an original Forum trainer I customized for a project they set up, called 'I signed'. In the same vein, Rupert and Zee from Buddhistpunk have brought me in to art direct a special hybrid line called DR4BP, where they let 'NOKI style be NOKI style' and invited me to customize their archive into a NOKI silhouette, furthering the Street Couture evolution concept started in my

**选择的？还有其他的哪些当代艺术家或设计师能给予你创作灵感吗？**

Kalle Lasn用现实主义冲击了我的心，他的书籍令我感到了谦虚的力量。Noki是书本重要章节的复原。而更深远的理念复原则来自于Nigel Cooke对结构比例的重新定义。Tim Noble和Sue Webster给予我想象的能力，Lucio Fontana给我更开阔的眼界，而Annette Messenger让我变成一个放荡且略带挑逗意味的“造物者”。在时尚的道路上，我总是会在Bless和House of Beauty and Culture里的先锋者中找到乐趣。

**你会如何去定义自己？设计师？艺术家？积极分子？还是三者兼有？**

我只想说我是复杂布料艺术家。

**这已经对你来说不是第一次跟大品牌合作了。之前你已经和Chloé、Adidas合作过。同商业品牌合作对你有什么启迪？**

和品牌合作的第一手体验对我来说是非常重要的。相比间接性的合作，这对品牌的打造更有持久性的效益。

**我们来谈一下你为Buddhistpunk创作的AW15系列，最开始合作的契机是什么？设计背后的灵感是什么？**

这是Noki自上一次和Adidas合作的一个大跃进。上次我们利用Adidas在德国工厂的特殊纺织材质制作了一百双“Noki Piston”运动鞋。这些运动鞋是基于他们所设立的“I signed”项目，由Forum鞋款改造而来。Buddhistpunk的Rupert和Zee让我创作一个新的混合支线--DR4BP。在那里Noki就是Noki，他们邀请我把他们现有的款式改造成Noki的轮廓，由此来深入探讨我的NHS Fashion Houses为Lulu Kennedy的东伦敦平台所提出的高级街头时装的进化。

**你觉得当今人们对随手丢弃，容易过季，大量生产的高街时尚文化是一种社会的瘾吗？**

我非常赞同。越廉价，这种瘾就越容易渗入人们的脑海中。我觉得这样在时尚的领域的某些层面上是好的，越多人对时尚热衷，社会就发展得越好。唯一的挑战就是原创性和真正的服装革命正在慢慢消逝。

**我认为如果想要改变时尚产业，或者任何其他产业，你都必须首先成为产业链的一员。但同时这也会逼迫我们为了更远的理想去妥协一些事情。你觉得Dr. Noki有做过这样的事情吗？**





NHS fashion house for Lulu Kennedy's London Fashion East platform.

**Do you think that today's consumption of high street, disposable and mass-produced fashion could be considered a real form of addiction?**

Very much so. The cheaper, the harder the addiction is injected. I feel that this is ultimately very good on some level for the fashion industry, the more people become fashion peacocks the better for society. The only negative factor is the watering down of originality and distancing from authentic design evolution that happens.

**I believe that to change the fashion industry, or any other business, you have first to be part of it and this might lead you to compromise on a number of things in the name of the bigger picture. What do you think? Is compromising something that Dr. Noki would ever do or has done before?**

My only compromise is to create the One-OFF customized piece. The DR4BP collection is built around customizing the Buddhistpunk archives from their ever evolving mainline and that's why I've been brought in to art direct it. In this way, the brand value of this new hybrid 'label within a label' stays true to the collaboration between our energies.

**What are you most proud of and what would you do in a different way if you could?**

Apart from this DR4BP collaboration/evolution, I'm most proud of a Noki lecture I gave in the Charles Rennie Mackintosh Art School lecture theatre to a packed home crowd, in Glasgow. I truly couldn't do anything any other way than I've customized my life into.

我唯一妥协的就是One-OFF系列的定做，DR4BP系列主要是围绕Buddhistpunk的不断革新的主线所设计的，这也是我被指点进美术指导的原因。这样的话，“品牌中的品牌”这个概念就能够维护我们两者的真实能量。

**你最自豪的是做了些什么与众不同的东西？**

先不说DR4BP系列的发展，我最自豪的就是在格拉斯哥Charles Rennie Mackintosh Art School 的一次演讲，那时候座无虚席。我也一直相信自己所规划的人生不可能有其他更好的方向。

Dr. Noki  
Buddhistpunk

# ~~lady of the canyon~~

*photography* Scarlett Casciello

*styling* Annachiara Biondi

*hair* Miho Emori

*make-up* Louise Hall using Sleek Cosmetics

*model* Karla at Leni's Models

A special thank you to Chris Hore at Organic Art



KARLA WEARS  
TOP AND GILET KATIE JONES  
AND SKIRT RENLI SU



JACKET RENLI SU, TOP AND  
TROUSERS CELIA VALVERDE  
AND SHOES SWEDISH HASBEENS



JACKET RENLI SU, TOP KATIE JONES  
AND CULOTTES NIRO WANG



DRESS RIYKA, TROUSERS RENLI  
SU AND SHOES SWEDISH HASBEENS



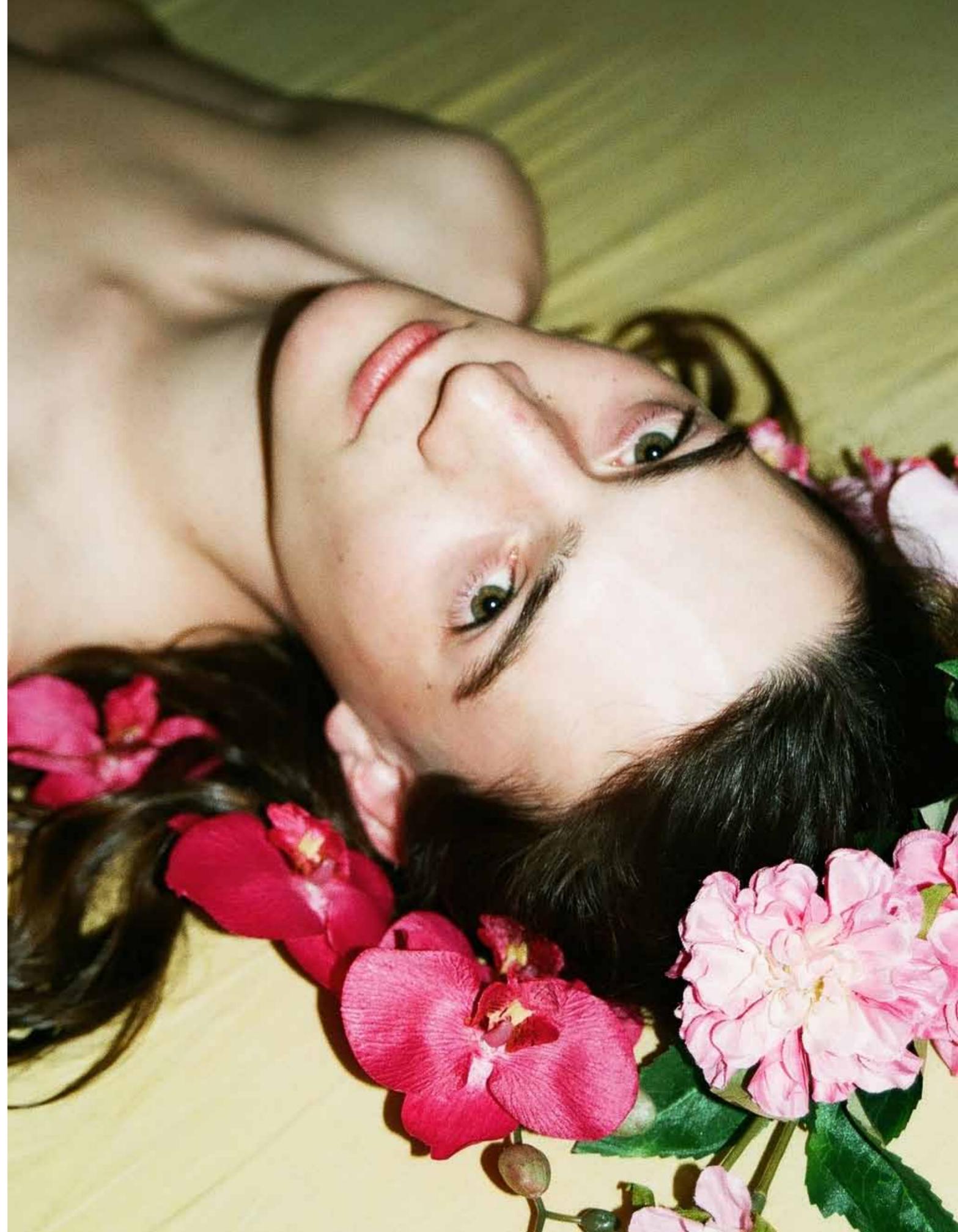


JACKET AND TROUSERS CELIA  
VALVERDE, T-SHIRT REVE EN VERT  
AND SHOES SWEDISH HASBEENS



# ~~lust in the green~~

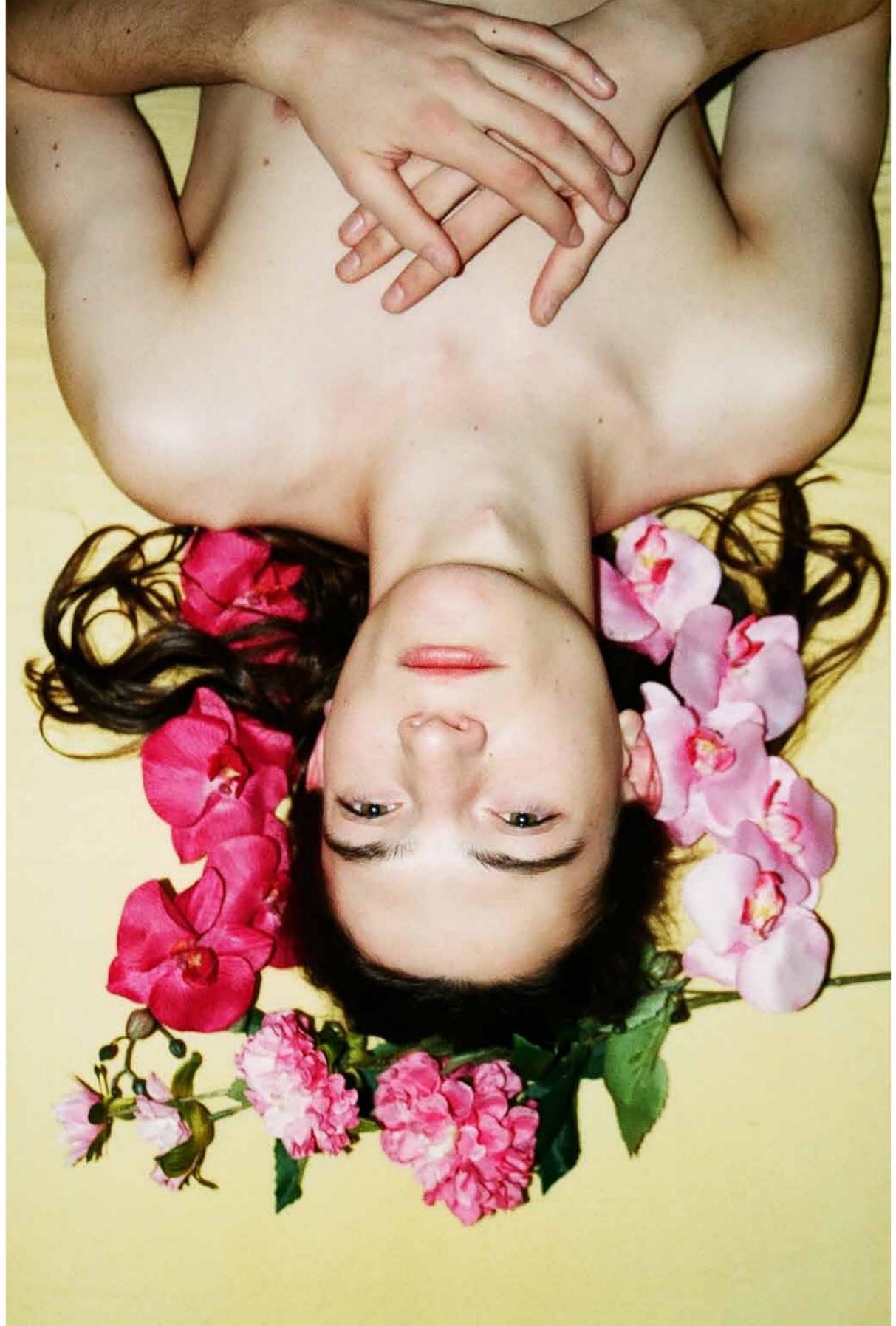
*photography* Joseph Wolfgang Ohlert  
*model* Viktor











sincere tales  
by  
qiu hao  
诚挚的寓言

Often we meet through introductions by others. Conversations unfold and we gain a sense of intuitive connection. When such a connection is forged, one can only marvel at its profoundness. When Linda Loppa, the director of the acclaimed Polimoda Institute in Florence, introduced me to the works of QIU HAO, I simply had no choice but to immerse myself in his wonderful universe. Our dialogue turned out to be one of reflection, depth and exploration. Subtle yet outspoken, Qiu crafts his universe from his Shanghai atelier with great intent. After winning the Woolmark prize in 2008 and being featured on many “who’s next” shortlists, Qiu Hao continues to insist on building his brand pensively from his Shanghai studio. This expresses so much love, commitment and understanding of his craft that it is rather moving to observe. Therefore, it is a true pleasure to invite you further into Qiu’s world.

一般情况下我们都是通过别人介绍去认识朋友的。当对话慢慢展开的时候，我们会获得一种直觉性的联系。一旦这种联系形成了，我们会位这种非凡的意义感到惊艳。

当佛罗伦萨的Polimoda Institute的校长Linda Loppa将邱昊的作品介绍给我的时候，我就已经不能自拔地沉醉于他的世界里。我们的对话反映着现实，并且具有深刻的探索性。这种感觉，很微妙但毫不保留。他借助互联网的力量在上海的工作室铸造属于自己的个人世界，并且成为了2008年的Woolmark prize的下一个的候选人。邱昊借助这份荣誉，继续在上海发展自己的品牌。邱昊对他的工作充满了了爱，承诺和理解。所以今天我很荣幸能邀请你一起来探索邱昊的宇宙。

text Marlo Saalmink 的文字  
translation Bohan Qiu 翻译

**Qiu, lets begin with your foundation. Could you tell me about your upbringing and what led you to where you are today?**

Personally, I do not think any single step can make someone become who they are, everything is cumulative. It is simply impossible for me to identify any single thing which brought me to this moment now. As a youngster, I remember my father was always doing Chinese paintings. When I was four or five years old I would try to grab his brush and eventually he taught me how to draw. He was an architect and interior designer, so I helped him to do a lot of technical drawings during high school. Eventually, he actually made the choice for me to study space and interior design in college but I was bored rather quickly because his projects were very broad. To cut fabric and make clothes seemed a simpler form of expression to me. I suppose one influential step was the decision to cut fabric, it simply revealed so much more.

**When we look at functionality, your garments are heavy on process and tactility. Could you depict your way of creating and what is important to you here?**

The actual process of design is the most important act. Each collection, we try to use a single technique to develop the collection. This can be boiled wool, woven leather or bonded silk. When we decide to work with a material, we then try out different treatments. We source the material, find the right technique and develop designs – the whole process is an act of discovery. It sometimes is very difficult and stressful but also most stimulating in the end.

**When you speak of discovery, I also connect this to craftsmanship. We live in a time of fast consumption and your designs allow for a pause; a breath of reflection. How important is craftsmanship to you and the connection to your customers?**

Our brand and my designs are not about delivering a service, we try to offer a different choice. We do not follow the market as we do not target trends. Our customers are all different, so its easy for me to follow my heart – doing what I really want to do, creating beautiful work and letting them choose. They find us and we find them; the process occurs

**邱昊，先从基本的问题开始。你的成长经历是如何把你待到今天的这一步的？**

就我个人来说，我从来不认为人能一步登天，必须要经过时间的磨练和考验才能成才。我爸爸是一名建筑师兼室内设计师。我记得在四五岁的时候，他总是喜欢画国画。我也总是喜欢玩弄他的画笔。于是他也教会了我许多绘图技术，在读书的时候我也会帮他画设计图。后来他也为我决定去攻读室内设计。但是由于自己性格关系，很快我就厌倦了这一行业。相比之下我认为剪下一块布料，做成一件衣服反而要容易得多。

**当我们看到你衣服的第一反应，会感觉到你很着重于衣服的制作工序和触感。你能描述一下在制衣过程中你最注重什么吗？**

设计的实际过程都是围绕美学展开的，每一套衣服，我们都用同一种工艺去完成，材料可以是煮过的羊毛，编织的皮革，或者是连结的丝绸。当我们决定用一种材料的时候，我们会选择不同的方法。我们会去寻找材料，探索制作的方法技巧，整个过程都是美学的展现，说真的，过程可能会有点艰辛，有时会压力山大，但结果往往是激动人心的。

**你说探索的时候，我就想起工艺制作，我们现身处一个快速消费的时代，而你的作品却恰恰是一个停止符，歇息的象征。你觉得你的制作对你，还有对你的顾客有什么重要的影响？**

我的牌子和设计不是一个单纯制衣服务的体现，我们想要提供一个不一样的消费选择。我们绝不会跟随市场的潮流趋势，我们有独特的客户，所以也能让我们做我喜欢的设计。我们互相寻觅，相辅相成。作为一个设计师，我觉得工艺制作是一个很重要的过程，一开始我们很难找到合适的材料去制作。我们开始只会用羊毛，棉花，丝带还有皮革，但我们会用不同的制作方式去改变它原有的个性。我们投入很多的爱和想法，所以这个品牌是我们心血的结晶。这也是我们为什么不跟客户量身定制。我们无法位不认识的人设计衣服，因为我们提供的只是多一种选择而已。

**在我看来你的作品大多都是循序渐进的一种叙事方式，你是怎样把设计与你中国人身份连接起来的？**

作为一个中国设计师，我传承的是中国风设计，但我不会尝试去讨好顾客或者寻找顾客。像我所说的，我们是展现自己的设计，然后让别人去选择。我们生活在一个文化相交融的世

quite naturally. Craftsmanship indeed is the most important part of my practice as a designer. At the very beginning it was incredibly difficult to get the right fabrics, so I started to use normal and simple materials, like wool, cotton, silk or leather. We would use different techniques or treatments to give these fabrics character – that was how we initially started. This is a very different process compared to other designers. We put a lot of energy and care into the garment so they come to embody all our energy and our love. This is why we do not take customized orders. For me it is important to mention here, that I can not make something for someone I do not know. In the end, we just offer someone a choice.

**Lets connect this to your Chinese heritage, as I find your work also relevant from a progressive narrative perspective. How do you connect to your Chinese following and identity?**

As a creator, I deliver Chinese design because I am Chinese but I do not try to please or find my customers. As I mentioned we simply present our work and let people choose. We live in a culturally mixed environment, we take different inspiration from everything and develop it in our own modern Chinese way. If we question these items like: What is Chinese identity? and What is modern Chinese design?, a dialogue unfolds. These are concepts which take time to understand. As a designer, I would like to direct things more directly towards Oriental design but this is rather difficult because it does not always quite fit with modern life. There is no single garment which can represent Chinese culture because it's so varied. We do not use one type of traditional garment during celebrations in the way that Indian or Japanese cultures do. Historically, even the city streets, every 300 or 500 years, were destroyed to pave the way for new dynasties. In China, we do not have a linear historical narrative. Tang, Song, Qing – the are all totally different, each period wanted to destroy the past and create a own identity. I am Chinese so I create modern Chinese design, but what this means is still not clear.

**I can see what you mean. Connecting the past with contemporary values can indeed be**

界，我们会从不同的事物中提取各样灵感，再融合我们现代中国设计的风格。不过我们也会思索什么是中国风格，什么是现代中国设计？这是一个持续的，需要时间沉淀才能理解的概念。作为一个设计师，我当然希望能做东方的设计。但是很多时候传统的亚洲服饰并不符合人们现代的生活需求。在中国历史中，从未出现过一种服饰能够定义我们民族整体的文化。不像日本印度，我们在各式庆典中，由于文化的多样性，并没有一个统一的服装形式。历史上，每300到500年，城镇就会为了下一个朝代而拆迁。每个朝代都想毁掉前一个朝代的的东西，唐，宋，清朝也是。我是一个中国人，我设计出现在中国的风格，但至于代表什么，我也不知道。

**我明白你的意思。贯穿古今文化是一件不容易的的举措。但是你需要向人展示你表达的内容，所以你是如何塑造每套设计的视觉体验和感受的？**

这个过程是有机的，我通常都会结合材料搜寻和技艺革新两个步骤。有时候，我只会静静地坐着，两手空空，想象着任何有可能的方案。当遇到造型整合的问题，我并不觉得一个系列为一个个体，而是把制衣技艺的延伸性作为一个起点。有时，我仅仅利用一种技术去设计一套衣服，这反而会变成一种独特的造型，并且其中的细节会使我跟其他创新想挂钩。在这个过程中质监师一个很重要的过程。我们不会去定位市场和消费人群，我们也会给予质监师很大的自由。

**这么看来，你不会在制作过程中浪费材料和时间。这也切入到我下一个关于可持续发展的问题。这一期杂志我们的概念是绿色。浪费是时装的一个副产品，你对此怎么看？**

因为许多品牌用这一点来做噱头，所以我个人不想讨论时尚的环保理念。环保袋和再生衣物，由于生产成本不高，价格低廉，所以会被许多消费者看成是可以随手丢弃的东西。但相比之下，我更看重一件衣物是否能被消费者们长时间的放在衣帽间内，并保持它的独特味道。这也是我一直使用奢华的设计材料的原因。如果顾客可以穿上我的衣服却永不过时，我会深感欣慰。可持续时尚应该着重于减少浪费和过度生产。

**我们知道你是一个与世界接轨的设计师。你认为不通过浮夸的宣扬会影响你的知名度吗？**

毫无疑问这是有难度的，但我自己不会去通过





**challenging. However you do need to look at how you present what you make. So, how do you shape the visuals of each collection and experience the power of the observer?**

The process is most organic. I always start with sourcing the material, exploring techniques and matching both together. Sometimes I just sit there and do nothing, I just imagine the possibilities. When it comes to arranging styles, I do not think about the collection as a whole, the starting point is how to develop one single technique. I push the boundaries to let the technique become the design element, and then put this into different parts of the look. Sometimes I start with one technique to create a garment. This develops into a look and one detail from this connects me to another creation. In this process, the observer is important because as I said, we do not seek out a special market or client. We want people to be observers, we want to give people the option to take or leave our work.

**In that way, you also work without wasting fabrics and time. It fits to my next question on sustaining the world. For this issue we think green, we sense it and explore it. Wastage is**

媒体的大肆宣扬。在中国，衣服生产商跟时尚媒体没有多大的联系，工厂工作的人是不会阅读Vogue杂志，所以对于我来说，向他们解释我的工作为首当其冲的。2010年的时候我经常出现在各种时装媒体上。而如今我更依赖精品店和买手店跟顾客建立起的关系来做宣传。我认为这种品牌和顾客直接的联系比杂志来的更密切。

**谈到下一代，作为Central Saint Martins前辈的你从那里学到了什么？**

Central Saint Martins是一个很好的体验，它教会我如何面对真正的市场，如果你生产一些质量不合格的东西，我的教授就会把它扔走。这直接体现了市场的残酷性，展现市场次货没出路的道理。

**邱昊，你有什么好的建议给年轻一代吗，怎样才能成功？**

我不会太注重成功与否，但是光会说不会做是绝对不会成功的。这不单单是获得好成绩的问题，更是如何自我表达，让自己变得更睿智的问题。

**a big bi-product of fashion. What is your take on this?**

Personally I do not really talk about eco-fashion, as think it is being used as another marketing or consumerist ploy. Recycled bags and eco-clothing are sold for the mass market and produced very cheaply so that people do not treasure these items. Instead they continue to consume. I think people should buy one garment which should stay in someone's wardrobe for as long as possible, that is precisely why I want to use luxury materials and to really put a lot of care into these garments. I would very much like the people who buy my clothes to wear them for a lifetime. Sustainable fashion should stop wastage, it should simply stop overproduction.

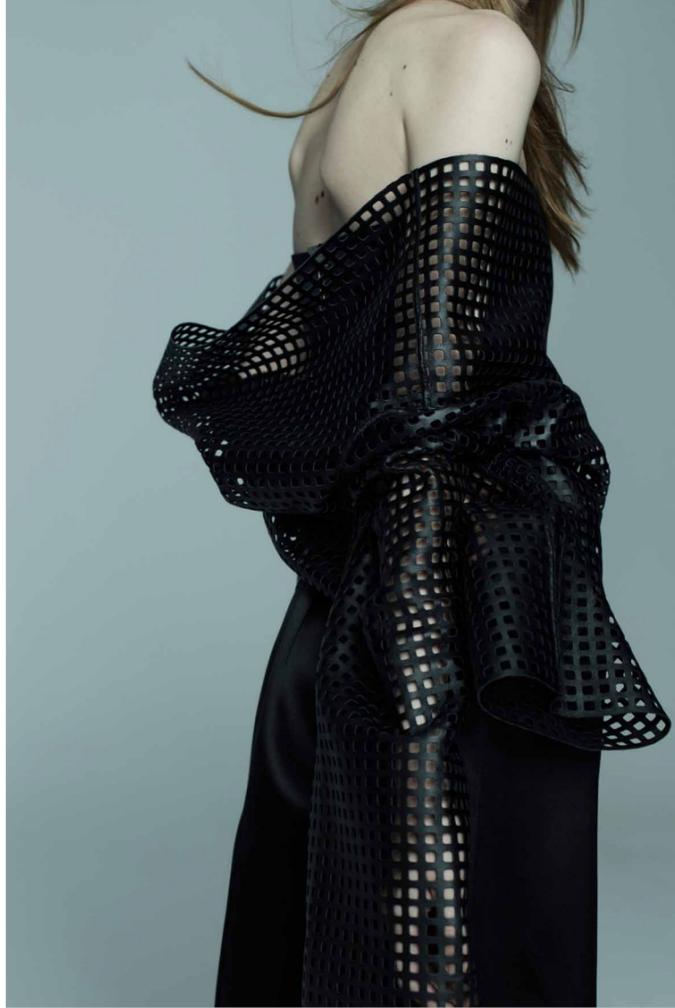
**We spoke of you connecting to the world already. Do you find it difficult to spread the word as a designer, without over-shouting one-self?**

Of course this is rather difficult. Shouting at the media does not help me to create work or express myself. In China the manufacturing industry and the fashion media do not have much of a relationship. People in factories do not read Vogue, so for me it is very important to encourage manufacturers to understand my work, through alternative ways. In 2010, it was quite normal to see my designs in publications. Nowadays, it is mainly the boutiques who really have relationships with my customers, that spread the word. I do not think I could access them through magazines. I think customers and factories are the two really key things for any designer and I do not feel that talking to the media helps me to solve problems. For it is about a return to producing your clothing and carefully accessing your customers.

**Let's track back to future generations. As a former Central Saint Martins graduate, what lesson did you learn there?**

Central St. Martins was a good experience. It taught me how to face the real market. If you produced anything substandard, our professor Louise Wilson – my course director – would just throw your work away. It was like the real market, if it was not good it simply does not sell.





**So, Qiu, what would you say to young talent out there. How can they make their mark?**

Well, I do not really think about making a mark. If you just shout and you do not have anything to shout about, you cannot make any lasting impression. It is not about how to make a mark, but it is about how to be yourself, how to be creative and how to be smart.

**Your work seems so universal, to me it can speak in many ways. In what way do you seek to expand your world? And connected to this, what are the major differences between the Chinese and, let's say European way of observing fashion?**

Lets begin with the idea of Chinese fashion and European fashion, that currently are at such different stages, with both markets being so different. We try to have them communicate in the same language and in specific instances perhaps they can understand each other. Chinese fashion however is really at the beginning. The media, the market and industry are all separate and they are only just starting to communicate. Now designers really need support from the production industry and factories are starting to realize designers could help them to manufacture something better.

In some ways I find that Chinese fashion wants to copy the European system but actually they have their own issues. The whole world has changed, the industries are at different stages and have different problems to solve. My brand and my designs should be like a plant or tree which grows naturally. I do not rush, I am overly patient and choose to allow developments to manifest naturally. That is why my company is called Bonsai. I don't want to be a straight, huge tree. In China, people always want their children to be dongliang – a straight, tall tree – wood which is used to build houses, to be the pillars of society. But for me, this wood represents the desire for material objects. A bonsai is a little tree which grows up slowly. People think they're useless but for me they're beautiful. After you build a house it's empty. What can you put in it? You need a bonsai tree.

**你的工作看似非常广泛，也可以被理解位许多不同的方面。你希望在哪一个方面拓展自己的品牌宇宙？说到这点，你觉得中国跟欧洲时尚的最大不同是什么？**

那就先讨论一下中国跟欧洲市场吧，两个市场目前存在的很大的差异。我尝试用共同的语言，精确的例子去促进两个市场的相互了解。中国的时尚市场才刚刚处于萌芽阶段，媒体，市场还有工业的发展还不够完善，彼此之间才慢慢开始沟通。如今设计师需要获得工厂的支持。工厂也要依靠设计师的取得更大的进步。有时候我发现中国时尚想要抄袭欧洲的时尚风潮，但是他们自己也有属于他们的问题，世界已经改变，这个产业也有许多新的问题等待着新一辈去解决。我的品牌和设计应该像裸植物般自然成长，无须过于着急，慢慢地发展成为一种理念。同时我也希望自己的品牌像一颗日式盆景，而不是一棵参天大树。在中国的许多家庭父母亲都给予孩子厚望，希望他们变成高大笔直地社会栋梁。但是对于我来说，这棵栋梁树仅仅存在于物质的世界。相反，盆景是一种生长速度很慢，体积不大的植物。乍看之下除了美观，似乎并无什么用处。但当我们用“栋梁”修建好一间房子的时候，往往会在空旷的室内摆上一盆景观。

# life in the woods

an interview with raphael abel

## 森林里的日子

一篇与 raphael abel 的访问

**The work of Raphael Abel is a composite of explicit self-expression and intellectuality, connected through a specific personality that brings a deeper meaning to the surface. The graduate of Düsseldorf's Akademie für Mode und Kommunikation provides insight to the makings of his Autumn/Winter collection.**

**Raphael Abel的作品是自我表达和智慧的精妙结合，同时它还联系着蕴藏在表面下的更深层次的个性特点。这位Düsseldorf's Akademie für Mode und Kommunikation的毕业生向我们诉说了他在创作本季秋冬系列背后蕴含的信息。**

text Deak Rostochil 的文字  
translation Bohan Qiu 翻译

**The influence and namesake of your winter collection comes from Henry David Thoreau's Walden, a book compiled of diary entries in which he examines societal objectives, spirituality, and solitude while isolating himself in a self-built woodland cabin over the course of two years, two months, and two days. What does this book mean to you personally?**

I can identify with the story very easily; I have always been a person who reflects, rethinks and questions given structures. Thoreau's autobiography is in a way a guide for my approach to life.

**How did you interpret the story into a collection? Tell me how your application of textiles and their composition reflect your understanding of Walden.**

It was very important for me to reflect the intellectual and emotional atmosphere of the story. For the outdoor wear, I used a lot of heavy and thick materials such as Loden, felted knitwear, shearling and different bondings. These on the one hand helped me to create voluminous silhouettes, but also helped to visualize the idea of protection in a spearing and rough environment. In contrast to that, the pieces worn under this dense outerwear are meant to reflect the poetic and sensual mindset of the story. I used more fragile materials, like silk or thick cottons. Additionally, I translated different nature elements into the collection. For example, the usage of a black lurex-wool interweaving which reminded me of sparkling water at night, and an all-over floral print which I developed myself. The colours are mainly dark. The general impression of black, anthracite and blue is broken with contrasts of soft and modest accents in light rose or off-white.

**Do themes of nature often have a prominence in your work?**

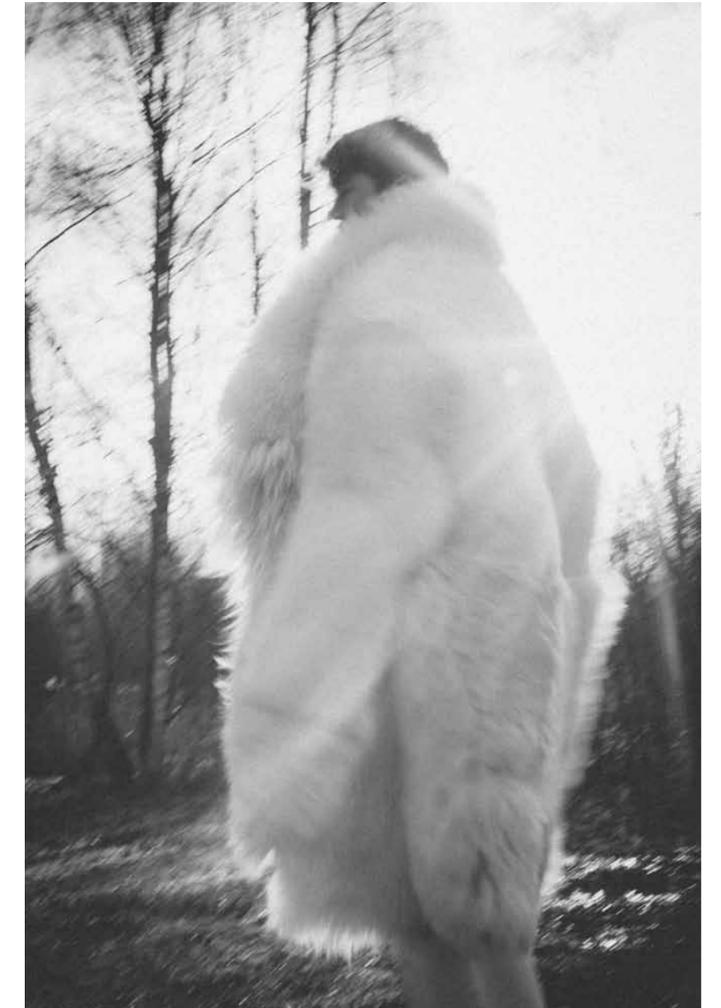
I have a strong interest and love for nature. Although it has a great influence on me, it is not necessarily always the center stage of my work. Generally speaking, I'm always aspiring to give my concept an emotional and intellectual depth above all else.

**你的秋冬系列的名字和蕴意都出自于Henry David Thoreau写的Walden一书。在这一本由他的日记散文组合成的书里，他探讨了社会现象的道德体现，精神世界以及将自己困在一个木质小屋内两年，两个月和两天的孤独体验。你是如何解读这本书的？**

我可以很容易就读懂这个故事；我是一个根据现有条件会回应，回想和思考的人。Thoreau的自传就是通过这样的方式引导我接近生活。

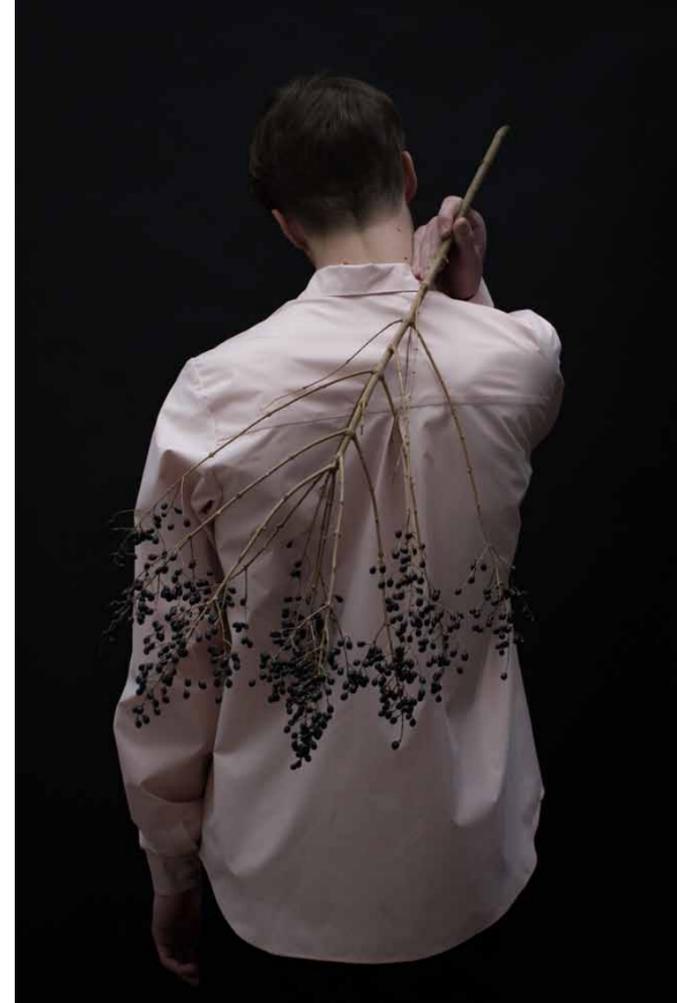
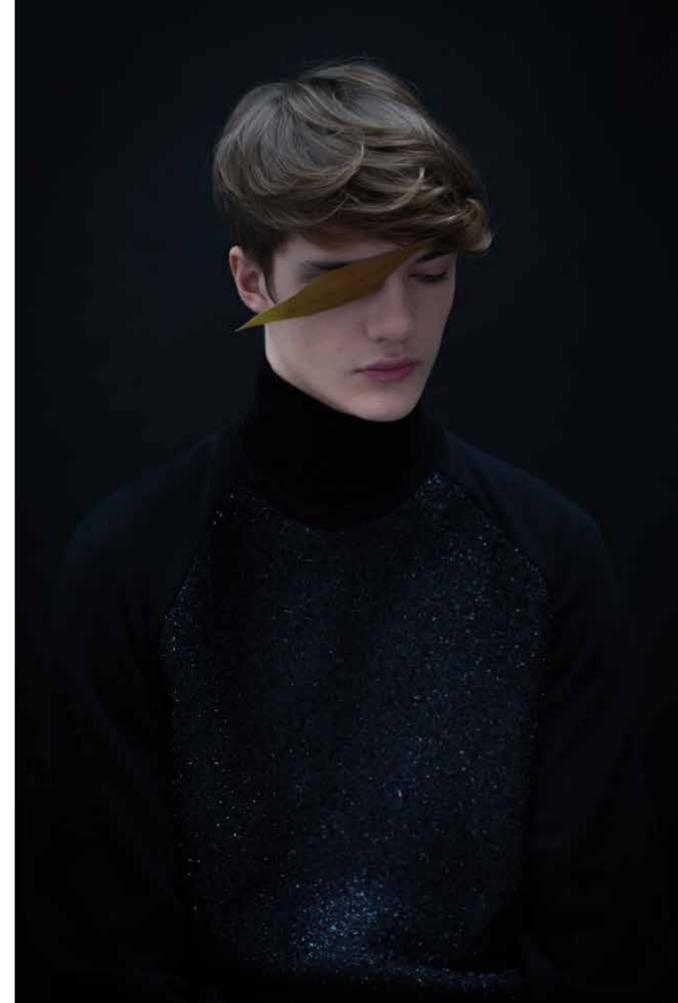
**你是如何通过设计来阐释这个故事的？系列中所使用布料和构造是如何反射你对Walden的理解？**

对于我来说去表达故事理性和感性的氛围是非常重要的。在户外穿着上，我会用质地厚实材料，如金属，毡制的毛线物，羊毛和不同的粘合物。这些材料一方面有助于我创作大量的剪裁，但同时也帮助我明确在严寒环境的自我保护意识。相反，我在每一件厚重外套的内里都会搭配更精细的面料，比如丝绸和厚棉，以此来表达这个故事感性并富有诗意的另一面。同时，我还运用了不同的自然元素。好比黑色的卢勒克斯羊毛织物的交织使用使我联想起月夜中闪闪发光的水和一副绣满繁华的图。色泽



**With the help of photographer Klaartje Lambrechts, you've created a sort of lookbook, untraditional in its way, to showcase the collection. How did you collaborate to convey the personal, poetic aspects of Walden?**

Klaartje and I got to know each other long before I started my studies in fashion and communication design. I was doing an internship at the Belgium label A.F. Vandevorst when she was the company's commercial director. She helped me in several projects during my studies. We share a passion for purism and for poetic and conceptual art. I would say that we have a similar aesthetic, but each of us have our own very strong and distinct execution. For Walden, we decided to do two separate shootings to bring all of the elements of the story to its limits. The studio shoot is very emotional and shows the poetic, dreamy, and fragile thoughts of the concept. The photographs we took in the forest are more harsh and almost give the impression of an analogue shoot. We did not see this project as a usual fashion editorial; for us it was rather important to transport the idea and concept through the pictures, instead of putting the focus exclusively on the garments.



**The book was first published in 1854, over 160 years ago, and focused greatly on economical themes like mass consumption. How do you think Thoreau's ideals compare to those of present day philosophers? What is your opinion on the state of today's society and how can we learn from Thoreau's words?**

Although the book was written so long ago, its message and appeal are still extremely relevant today. Each and every person in our society is flooded with endless options and choices in all areas of life. The luxury and the profusion have reached their climax.

Thoreau's experiment is an alternative approach to live and a contra motion towards consumption. It is all about self-denial of excess, abundance and waste; of consciousness and a restriction to the basic and essential. The idea of slow motion is also a central topic, again a great issue in today's society. This has nothing to do with slowness as an end itself, but about finding a suitable pace within oneself, one's fellow man, and nature. Walden is a quiet and peaceful resistance against mass-consumption and society. With my work, I

的运用主要是深黑。大致的视觉感受会是服装当中黑色，煤炭色和蓝色与柔和，谦虚的淡玫红色调和米白色所形成的鲜明对比。

**在你的作品当中通常都是以自然为主题?**

我对自然有着崇高的热爱。虽然它对我影响深远，但是它并没有占据我作品的中心位置。一般来说，我会追求赋予感性与理性的概念为主。

**在摄影师Klaartje Lambrechts的帮助下，你创建了自己有别于传统的lookbook。你是怎样通过合作去传达Walden富有个性与诗意的层面?**

我和Klaartje在我开始涉足时尚和设计之前就认识了。那时我还在比利时牌子A.F. Vandevorst工作，而她正好是品牌的广告总监。我们都热衷于纯粹和抽象的概念艺术。我们有着互通的审美观，但是我们还是有着各自鲜明的执行方式。为了Walden，我们决定分开拍摄，以此来探索这个题材的极端展现。摄影棚里的那一组充满了各种情愫，展现了充满诗意和梦想情怀的理念。而我们在森林里拍摄的却更加强烈，并近乎逼真。我们并没有将这个项目看作



want to inspire and influence people to question given structures and to ask oneself how we want to spend our lifetime.

**How was your experience studying at Düsseldorf's Akademie für Mode und Kommunikation?**

My education at Design Department Düsseldorf was great and very exciting. Besides the main course of fashion, the academy also trains their students in several different areas of communication design, multimedia design and visual communication. We used to work very interdisciplinary and had a lot of guest lecturers from all over Europe coming to teach us in styling, editing, visual merchandising, draping and other relevant sectors. The academy's intention and philosophy is to push the students to their limits and to tease out every student's personal handwriting. Of course there are moments when you feel a little exhausted or stuck, but the fact is that in fashion you have results of your work so immediately that it makes it very easy to motivate yourself and to strive for more. My time at the academy was defining and I'm very grateful for those three years.

**From where will you take inspiration for your next collection?**

I am in the process of visualizing emotions, reflecting inspirations and researching ideas, so at this point I cannot tell a concrete topic. I'm working very intuitively and often get inspired by a feeling, which can be evoked by almost anything. It can be a taste, a sound or even a scent. Creating a collection is a bit like a puzzle; it takes a little time to link all the elements together in order to a certain image.

Raphael Abel

纯粹的时尚大片；对于我们，更重要的是通过图片传达想法跟概念，而不是单纯地把焦点投射在衣服上。

**这本书首次发行于1854年，距今有超过160个年头了。它谈论了像大众消费主义等经济话题。你觉得Thoreau的见解和现代经济学家有何出入？你是怎么看今天社会的发展进程的？我们可以从Thoreau的文字上学到什么？**

虽然书的年代久远，但它所传达的信息在今天仍能受用。在社会的每一个人都充满无限的消费选择。奢侈和富足已经达到了巅峰。Thoreau的社会实验是对消费主义的另一种看待方式。他提出的是对消费过剩，铺张浪费和产量过剩的自我抵制意识。这也是一种基本意识形态的形成。他的理念核心同时还包含了今天人们不断讨论的慢生活概念。这不是说纯粹的放缓节奏，更多的是如何为自己寻找一个最合适的步调，伴侣以及自然环境。Walden是对消费过剩和社会制度的一种平静的抵制。我的创作，正是想要启发人们去质问现有的社会构造，并且思考我们最理想的生活方式。

**你在Düsszeldorf's Akademie für Mode und Kommunikation的学习是怎样的？**

我在Design Department Düsseldorf受到的教育让我受益匪浅。在主要的时装课程以外，这个学校还着重培养学生在传媒设计，多媒体设计和视觉传媒等不同领域的潜能。我们各学科之间会相互贯通，还有很多来自欧洲的学者给我们讲授造型，编辑，视觉营销，立体剪裁等相关课程。学院的目的跟宗旨就是激发学生的潜能和教会每个学生的动手能力。这其中当然会有疲惫和思绪中断的时候，但由于在时尚界，每个人都能在瞬间取得成果，这也是我们不断自我激励的原因之一。我在学校的那段时间获益良多，我也很感激在那里的三年时光。

**你将会从哪里获取你下一季的灵感？**

我现正处于一个将情感视觉化，灵感现实化和研发思路的阶段。所以现阶段我不能告诉你一个具体的主题。现在的我会很直觉性地创作，而我也能够被任何一种感官所激发，那可以是味觉，一种声音甚至是一种香味。创造一个系列有点像拼拼图，我们需要花点时间，才能将分散的元素连接成一个具体的图像。

# ~~you read me~~

*photography* Lobke Leijser at House of Orange  
*styling* Inge de Lange at Pim Thomassen  
*make-up and hair* Kim Theylaert using Bumble & Bumble and Laura Mercier  
*model* Esther at Elite Models



ESTHER WEARS SWEATER  
INDIVIDUALS AND  
SKIRT MILOU VAN ESCH



SWEATER FILIPPA K AND  
JACKET M P H V S



COAT INDIVIDUALS, DRESS WEEKDAY,  
STOCKINGS AMERICAN APPAREL  
AND SHOES DR. MARTENS



JACKET FILIPPA K



TOP & OTHER STORIES,  
SKIRT M P H V S AND  
SHOES DR. MARTENS



TOP MILOU VAN ESCH AND  
SKIRT DORHOUT MEES



TOP MILOU VAN ESCH,  
PANTS INDIVIDUALS AND  
SHOES DR. MARTENS

# boyhood

*photography* Olivier Yoan  
*styling* Florent Thiébaud  
*make-up and flower styling* Marian Woo  
*hair* Reve Ryu

*photography assistance* Thomson Yung and Janet Fung  
*styling assistance* King Lui  
*make-up assistance* Ivy Lo

*models* Adrien, Timur, Vadim and Tomas at Model Genesis and Bogdan at Model One



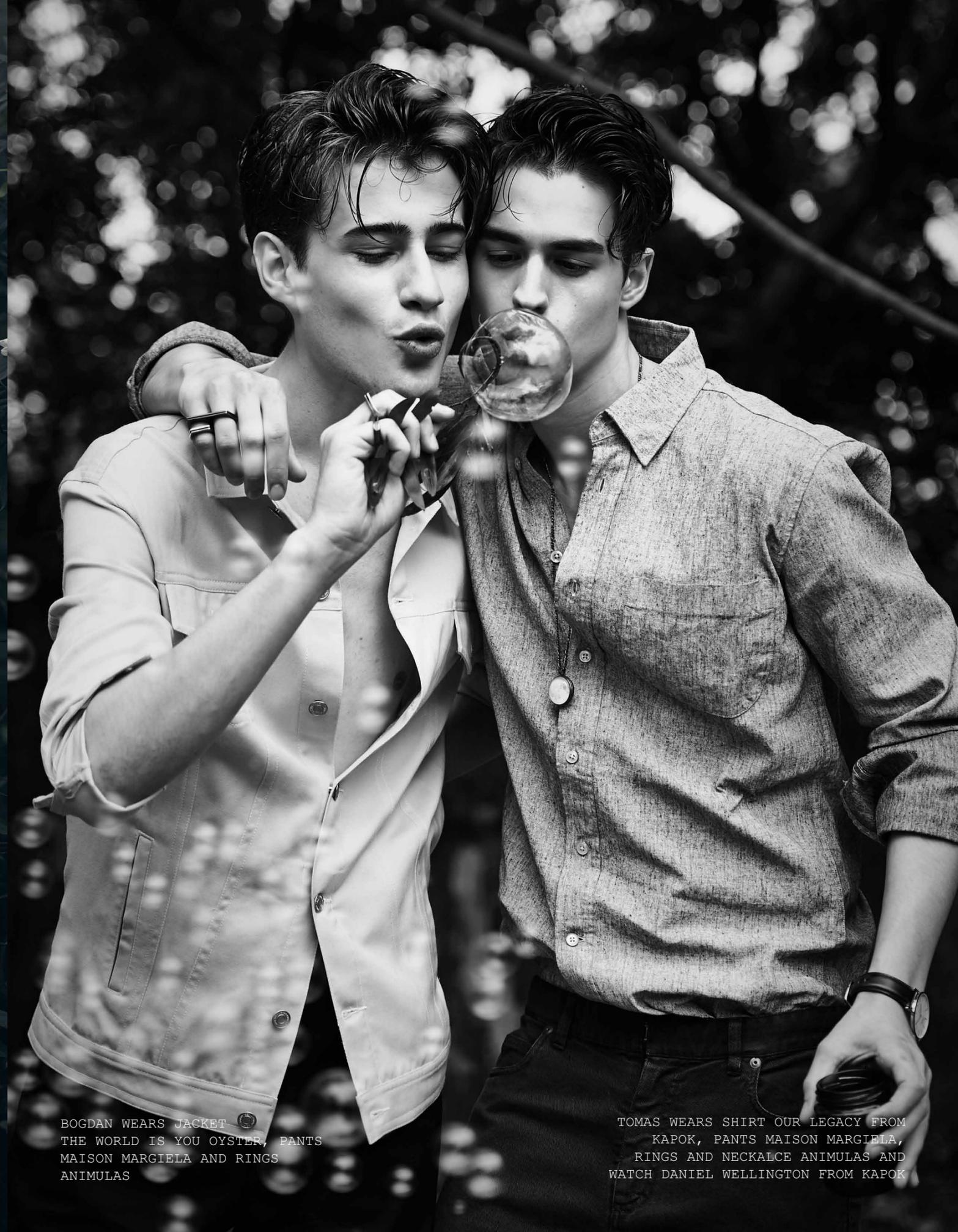
ADRIEN AND TIMUR WEAR SHIRTS  
THE WORLD IS YOUR OYSTER



ADRIEN WEARS SHIRT THE WORLD IS YOUR  
OYSTER, SWEATER MAISON MARGIELA AND  
SHORTS YOU MUST CREATE FROM KAPOK



VADIM WEARS SHIRT  
AND PANTS  
MAISON MARGIELA,  
NECKLACE AND RING  
ANIMULAS



BOGDAN WEARS JACKET  
THE WORLD IS YOU OYSTER, PANTS  
MAISON MARGIELA AND RINGS  
ANIMULAS

TOMAS WEARS SHIRT OUR LEGACY FROM  
KAPOK, PANTS MAISON MARGIELA,  
RINGS AND NECKALCE ANIMULAS AND  
WATCH DANIEL WELLINGTON FROM KAPOK



TOMAS AND BOGDAN WEAR SHORTS  
THE WORLD IS YOUR OXSTER,  
VADIM WEARS SHORTS ZEGNA  
AND ADRIEN WEARS SHORTS  
JUUN. J FROM JOYCE



FROM LEFT TO RIGHT:  
ADRIEN WEARS JACKET  
THE WORLD IS YOUR OYSTER AND  
SHORTS JUUN. J FROM JOYCE

TIMUR WEARS JACKET  
MAISON MARGIELA AND SHORT  
YOU MUST CREATE FROM KAPOK

VADIM WEARS SHIRT JUUN. J  
FROM JOYCE  
AND SHORTS OYSTER LEGACY  
FROM KAPOK



BOGDAN WEARS SHIRT  
THE WORLD IS YOUR OYSTER,  
PANTS AND SWEATER MAISON  
MARGIELA, WATCH UNIFORM WARES  
FROM KAPOK AND NECKLACE ANIMULAS



TOMAS WEARS SHIRT AND COAT  
THE WORLD IS YOUR OYSTER

FROM LEFT TO RIGHT:  
BOGDAN WEARS SHIRT OFFICINE  
GENERALE AND PANTS SNS HERNING  
FROM KAPOK

TIMUR WEARS SHIRT  
L'HOMME ROUGE FROM KAPOK

TOMAS WEARS SHIRT  
OLIVER SPENCER FROM KAPOK

VADIM WEARS SHIRT  
L'HOMME ROUGE FROM KAPOK

ADRIEN WEARS SHIRT  
OUR LEGACY FROM KAPOK



# ~~chance encounter~~

*photography* Kristiina Wilson  
*styling* Renata Gar  
*make-up and hair* Jessi Butterfield  
*model* Sita at Wilhelmina

SITA WEARS JEANS MADE  
GOLD, SWEATER GAP AND KNIT  
SWEATER MADEWELL



T-SHIRT LAUREN LEVIN



JACKET SCHAI, T-SHIRT  
STYLIST S'OWN AND  
JEANS M&C BY MARC JACOBS



JEANS MARC BY MARC JACOBS  
AND FISHNET STYLIST'S OWN



BLUE TOP KALMANOVICH AND  
WHITE TOP ZARA



T-SHIRT RODARTE AND  
TOP TIBI



TOP LUCY PARIS, JEANS  
ACNE, VEST COAT SCHAI AND  
SHOES GOLA



CROP TOP HARARE,  
TANK TOP THEORY,  
CULOTTES LAUREN  
LEVIN, FISHNET  
STYLIST'S OWN AND  
SHOES NEW BALANCE

## STOCKISTS

& OTHER STORIES  
ACNE  
AMERICAN APPAREL  
ANIMULAS  
CELIA VALVERDE  
CYNICS  
DANIEL WELLINGTON  
DORHOUT MEES  
DR. MARTENS  
FILIPPA K  
GABRIELLE BROWN  
GAP  
GOLA  
HARARE  
INDIVIDUALS  
JOYCE  
JUUN. J  
KALMANOVICH  
KAPOK  
KATIE JONES  
KLOKE  
L'HOMME ROUGE  
LAUREN LEVIN  
LUCY PARIS  
MADE GOLD

MADEWELL  
MAISON MARGIELA  
MARC BY MARC JACOBS  
MILOU VAN ESCH  
MPHVS  
NEW BALANCE  
NIRO WANG  
OFFICINE GENERALE  
OLIVER SPENCER  
OUR LEGACY  
RENLI SU  
REVE EN VERT  
RIYKA  
RODARTE  
SCHAI  
SNS HERNING  
SWEDISH HASBEENS  
THE WORLD IS YOUR OYSTER  
THEORY  
TIBI  
UNIFORM WARES  
WEEKDAY  
YOU MUST CREATE  
ZARA  
ZEGNA



TIMUR WEARS JACKET MAISON MARGIELA

