



以時代為靈感 INSPIRED BY THE TIMES

10月初，澳門服裝節2020在澳門威尼斯人舉行，齊聚一班才華洋溢的澳門時裝設計師和他們的最新系列。如去年一樣，澳門服裝節與澳門國際貿易展覽會同期舉行。在經歷了充滿挫折和挑戰的一年後，設計師們終於有機會向觀眾一展他們在疫情下誕生的系列作品。今期CLOSER與幾位設計師聊聊他們的作品靈感，疫情下的困境以及他們對來年的想法和願景。

In October, some of Macau's most talented fashion designers gathered to present their latest collections at the Macao Fashion Festival 2020 at The Venetian Macao, held in conjunction with the Macao International Trade Fair. After a year of setbacks and challenges, the designers were excited to present their collections, created under trying circumstances, and the audience members were certainly pleased to have a chance to view them all. CLOSER caught up with a few of the designers to chat about their inspirations, the difficulties in creating them this year given the lockdowns and travel restrictions, and their hopes and expectations for the coming year.

SARA LOLO

文 BY ERRISS HO / 圖 PHOTOS EDUARDO MARTINS



在

上月舉行的澳門服裝節2020時尚匯演上，本地獨立時裝設計師品牌SARALOLO的創辦人兼設計總監ALoLo推出其最新的浪漫時裝系列“Unreachable”，借時裝設計使人們幻想置身在美好的續粉世界。ALo表示，「因為疫情，我本來將要出席的意大利和巴黎展都被取消。但我藉著自己回憶的碎片，創造這個繽紛的主題以幻想自己去了旅行，希望藉此能鼓勵大家，疫情很快會過去的。」

女性美是品牌SARA LOLO的一貫主軸。設計師ALo以多樣的縫製手法及獨特線條的交縱設計風格，徹底發揮出布料與配色的時尚細胞，打造出時代女性幽柔飄逸的線條美。

「我的設計以澳門為出發點，再結合了中西元素如西方的宮廷風格和中式刺繡。我也會以澳門發生的愛情故事為靈感，而且我本身很喜歡去旅行，所以就有了這個一個色彩繽紛和澎湃的浪漫系列。我希望能為客人和觀眾帶來幸福美滿的時光。每一位女性好像公主一樣獲得幸福的日子。」

SARA LOLO的品牌是以ALo的母親和他自己為名，寓意分別是公主和快樂。「記得我小時候的房間有一台縫紉機，我媽媽上午有一份工作，下班回來的晚上她會加班縫紉衣服，為的就是讓我幸福地長大。至今回想起這個聲音，我都覺得是一個很幸福的感覺。」

在成立品牌前，ALo曾任髮型助理，「我後來才知道髮型不是一個主導角色，相比之下，服飾的語言力量更強。」在修讀生產力的時裝設計課程後，他決定用時裝設計說出自己的故事，「現在我一做就做了十年。」

被問到疫情對他的影響時，ALo說，「因疫情關係，我也不能到香港做行銷，而且輕奢牌子相對其他牌子較難轉型，所以現在真的需要研究一下怎樣調整模式。」

At the Macao Fashion Festival last month, ALo Lo, the founder of the local fashion design brand SARA LOLO, provided an escape from the troubles of 2020, into the fantasy world of his imagination with his romantic collection “Unreachable”.

“Due to the pandemic, my fashion tours in Italy and Paris were both cancelled, but despite the current situation, I wanted to encourage people that the situation will get better, by recreating a colourful collection using my imagination and past memories,” ALo says.

Femininity is the key word for SARA LOLO, which is expressed through a mix of Eastern and Western elements using a variety of sewing techniques to create a very feminine beauty.

“The inspiration for the brand designs is based on Macau, adding different Chinese and Western elements such as Western imperial styles, and Chinese embroidery. I like to imagine different love stories in Macau, and I love travelling. All of these have inspired the making of this colourful and powerful collection,” ALo explains. “I hope to create those happy moments for my customers. I want my customers and audience to feel like a princess and be happy.”

The brand SARA LOLO is named after ALo’s mother, who evokes ideals of a princess and happiness for him.

“I remember my mother used to work at the sewing machine in my room after she came back from work in order to provide a better life for me, and I used to listen to that sound of the machine while falling asleep. It still evokes a feeling of joy within me.”

“I used to be an assistant of a hair designer for various shows when I was around 20 years old, but then I realized that hairstyles are not a dominant element, compared to fashion design. Therefore, after taking a course at CPTTM, I decided to forge my path in fashion design so I could tell my own personal story. Now I’ve been working in this field for 10 years.”

In regards to the impact of the pandemic situation on his work, ALo says, “My marketing plan in Hong Kong has been postponed as I cannot go there due to the coronavirus, plus the current situation is difficult for such affordable luxury brands, so we really need to do more research on how to adjust our work under the current situation.”



NO.42

文 BY ERRISS HO / 圖 PHOTOS EDUARDO MARTINS



NO.42 是由新銳時裝業者黃思穎 (Ophelia) 和杜慧賢 (Venus) 兩人共同創立的本地時裝設計品牌。品牌設計貫徹「縱情任意不受拘束，活出自己的生活態度」的理念，透過不同剪裁和物料，形成相互交織的紋路，創造出能輕易配搭的百變造型。

Ophelia和Venus解釋，「品牌名NO.42是廣東話『肆意』的諧音，」有隨心所欲的意思。「這個與我們的品牌宗旨一致，剛好我們又有兩個人，所以我們就把品牌名為 NO. 42。」

Venus認為，服裝能表現自己的想法與情感的媒介。「無論是型格、叛逆、優雅還是互相混搭的風格，都能透過服裝造型的不同配搭，表達出自己的心情，所以我們設計常用mix and match表達這種精神，因為我們覺得每個人應該穿出自己風格，不應受限制。」

本著「肆意」的理念，NO.42在今屆澳門服裝節展出名為Where's my soul?的最新系列，兩人希望透過設計，探索人類尋找靈魂的過程。「靈魂很虛無，但我們希望藉著我們的服裝風格表達靈魂這個概念。因為尋找的過程中與流浪很相似，所以今個系列

“Freedom from restraints and life with an attitude” is the core philosophy of NO. 42, a local fashion design brand founded in 2019 by two young local designers, Ophelia Vong and Venus Tou. Free-spirited and creative, their designs are often full of interwoven patterns and unrestricted fashion styles using asymmetrical tailoring and various fabrics.

“Our brand name NO.42 stands for being “carefree and random” in Cantonese, which reflects our ideas about how different clothing items can be mixed and matched to create a variety of styles that reflect the attitude of liberty, just like our concept,” explains Ophelia. “Also, we happen to be two designers, so the name is perfect for us.”

“Clothes are a medium through which one's ideas and feelings can be expressed. People can wear all kinds of styles, whether it is cool, disobedient, elegant or mixed, as long as it captures one's mood, it can all be expressed through different outfits,” adds Venus. “That's also why we always use 'mix and match' to express this



加入了波希米亞風格，和使用了印花、蕾絲、流蘇、半透明的紗布的材料做配搭，表達流浪時尋找自由的感覺。」同時，設計師加入了較中性的單品和軍事元素，如風衣布料，象徵著探索過程中的對抗時刻，例如生活的種種壓力。「這樣整個系列剛柔並重，就如我們強調自由的主旨一樣，不會只有單一風格。」Venus說。

早於成立NO.42前，Ophelia和Venus兩人從中學時期已對時裝設計有著濃厚興趣。在中學期間她們一起參加生產力中心舉辦的青少年時裝比賽和課程，後來兩人一同考進台灣實踐大學讀設計，於多個時裝展中吸收當地產業和市場的經驗。

她們認為，時裝在澳門有一定市場，「最近也有越來越來不同類型的設計品牌冒出，這樣能使大眾越來越接受更多元化的時裝風格。政府投放在時裝的資源也越來越多，為新人設計師提供了更多發展機會。我們希望越來越多人喜歡和支持本地時尚，得同更多本地人的回饋。」Ophelia表示。

NO.42的最新系列會在11月7日至12月31日期間在時尚廊展出。

mentality. We think everyone should have their own style with no restraints.”

Following these ideals, Ophelia and Venus showcased their latest collection “Where’s my soul?” at the Macao Fashion Festival in October, highlighting a journey of exploration of the soul.

“The soul is invisible and unmeasurable, but we want to express the ideas of our souls through our clothes for this collection. In the search for our souls, it’s like wandering, so we combined Bohemian styles and used textile printing, lace, tassels and translucent fabric to express the search for freedom,” explains Venus.

“At the same time, to represent the stress or difficulty of this journey, we also incorporated some military and neutral items and elements into our designs, such as dust coat fabric. In this way, we combine strength and gentleness into our collection, which can represent our values - freedom from restraints, so we can have more than one style,” notes Ophelia.

Long before Ophelia and Venus jointly founded NO.42, their like-minded vision for design began back in their high school years, where they participated in fashion design contests held by The Macau Productivity and Technology Transfer Center (CPTTM), and later continued to pursue their passion as Fashion Design students at Shih Chien University in Taiwan, where they gained in-depth knowledge and experience of the fashion industry in Taiwan.

“There are prospects for a local fashion industry in Macau as we can see there have been many new design brands sprouting up in recent years, which means people are being exposed to more diversified styles. At the same time, the government is supporting creative industries, so it definitely provides more opportunities to young fashion designers like us,” Ophelia reflects. “We truly hope that we can receive more feedback from our local customers in the future.”

The new collection of NO. 42 is currently on display at Macau Fashion Gallery until the end of December.

ELLA ÉPELER

文 BY ERRISS HO / 圖 PHOTOS EDUARDO MARTINS



疫

情大幅改變了人類生活方式，不過這段時間亦成為不少創作者的靈感來源，本地時裝品牌“ella épeler”的時裝設計師Ella便是其中一位。在今屆的澳門服裝節，Ella透過她豐富的想像力，向觀眾展示了ella épeler的百變風格。

Ella的設計靈感來自於她對疫情三個階段（疫情前、疫情爆發和後疫情時期）的感受和反思。「今年的疫情影響了我整個創作過程。系列的第一個部分的衣服是很sharp像萬花筒一樣，這就好像疫情前的澳門，充滿著活力和金錢；第二部分我是在疫情開始爆發時畫，當時大家心情比較緊張、驚恐和壓抑，所以這個系列的色調較沉，譬如墨綠色和用了格仔布。我畫了昆蟲圖案，因為昆蟲是繁殖能力很強的生物，如那時病毒蔓延得很快一樣。」

最後的部分則以紫色為主軸，加入了兔仔和少女圖案，代表她對疫情後的澳門的想像和願景。她表示，「雖然疫情不會很快退去，但我都希望抱著樂觀心態面對。」

Ella自創的插畫圖案是ella épeler的標誌之一，為其品牌風格增色不少。「我本身讀多媒體設計，畢業後做動畫師，但在生產力讀了服裝設計課程後，我決定延續自己對時裝的熱情，我從小就很喜歡幫公仔做衫。」她笑言。「我是一個喜歡活在童話世界的人，我希望我做的每件單品能成為人們珍藏的寶物。」

去年，Ella成立了自己的工作室，除了有售ella épeler的系列單品外，亦有其他來自不同地方的古著衣服。「古著和我的品牌概念很相近，都是希望大家會重視每件衣服，而且也可以和我的單品互相襯托。」

對於疫情下的時裝業，Ella覺得，「我認為服飾質量比價錢重要。疫情令很多人消費更為慎重，所以有些人認為疫情下應該做平價的casual wear，但我反而認為高質量和功能性比較重要。例如今個系列中的衛衣和風衣款可供大人小朋友兩穿。」



The global pandemic has affected all our lives, but for many designers, it has provided a tremendous creative outlet. This is the case for Ella Lei, the talent behind local fashion brand ella épeler. Tapping into her vivid imagination, she launched her latest collection at Macao Fashion Festival 2020 using three entirely different sets of designs to express her emotions and reflect on the current situation.

“The pandemic has transformed my creative process for this collection, which can be divided into three distinct patterns. The first set is very kaleidoscopic and sharp, representing Macau with lot of money and energy before the pandemic,” Ella explains.

“The second set was created at the start of the pandemic in Macau. People were quite nervous, anxious and depressed about the situation, so this set has a darker



tone using dark green colours, featuring insect patterns and using gingham print. Insects have a strong reproductive capacity just like the coronavirus."

"Lastly, the final set features the colour purple, which represents my imagination and vision for the post-pandemic era (in the case of Macau), where I am still hopeful for the future. For this reason, I drew some rabbits and young girls for the design items," Ella explains.

One prevailing theme of ella épeler is Ella's unique sketching and the creative use of mix-and-match colours and fabrics, which makes her designs fun and distinctive.

"I studied multi-media and used to make animations after graduating. However, after taking a fashion course, I decided to pursue my passion for fashion. I was always passionate about fashion design since I was a little kid. I used to like making clothes for my stuffed animals," she recalls with a smile. "Today, I want to make every piece of my collection a treasured item in the owner's closet."

Ella opened her own studio last year, selling her own collections and other vintage clothing from different places.

"Vintage clothing and ella épeler have similar principles, which is to value every piece of clothing, and they can also match with each style at the same time."

Regarding the local fashion industry post-COVID-19, Ella says, "I think quality is always a priority before price. Impacted by the pandemic, people have become more careful with their money, so some people think we should make casual wear at a lower price, but I think it's important to keep the high quality of my pieces, while adding multi-functionality to the items. For example, this collection contains hoodies and windbreakers that both adults and children can wear, so people can wear the items for a longer time."



NEGA C

@NegaCFashionShop





AXOXYXOXS

@AXOXYXOXS



傳承華服文化，
秉承永續理念

WHERE TRADITIONAL MEETS MODERN

JANKO LAM

文 BY BETH CHE / 圖 PHOTOS EDUARDO MARTINS

香港設計師Janko Lam已於時裝界打滾了十餘年，於首屆Redress 設計大賽以持續時裝設計獲獎嶄露頭角。如今，她的品牌「新裝如初」致力揉合中華服飾傳統工藝與時尚製衣技巧。她引領著時裝界可持續性發展，在2020的挑戰下，更加重視教育及傳承。CLOSER在今屆澳門服裝節上一睹她的作品後採訪到她。

Hong Kong designer Janko Lam has been active in the fashion industry for more than a decade and particularly rose to prominence after winning the inaugural Redress Design competition, which focuses on collections made entirely from recycled fabric. Today, her brand Classics Anew aims to combine traditional Chinese influences with more contemporary designs. She continues to be a leader in sustainable fashion and with the challenges of 2020, is placing more emphasis on education and training. CLOSER spoke with her after seeing some of her range at this year's Macao Fashion Festival.



Can you tell us about the collection you presented at the Macao Fashion Festival recently?

We chose a few pieces to deliver the overall concept of our brand. Focusing on Chinese culture, our designs are casual and ready-to-wear Chinese traditional costumes. We included denim designs while some gave the feeling of modern simplicity.

Classics Anew aims to marry traditional Chinese clothing culture and the contemporary, yet results in a modern simplicity. How are all of these incorporated in your design process?

I have a background in fashion design and previously worked as a designer at TVB, the Hong Kong local broadcast company, where I worked with fashion and theatre costumes productions, so I learned about almost every detail particularly for traditional Chinese costumes. Striking a balancing between a traditional aesthetic and contemporary fashion became clear after establishing my own contemporary fashion brand. I was also very lucky to be able to learn traditional Chinese craftsmanship from experienced teachers, from whom I gained knowledge about the different manufacturing flow and required tools, making it easier to bring elements together. While we try to enhance traditional designs that may look less chic, we have no choice but to stick with the traditional way for some sewing designs. On design, as a fashion designer, it very easy to understand what we want to give our customers.

可以向我們介紹你在今屆澳門時裝週的系列作品嗎？

今次我們抽了幾件設計以表達整個品牌的概念——以中華服飾設計為主調。今次服裝較休閒、容易穿出街的華服。這次的作品用了牛仔元素的，也有些是比較簡約感覺的設計款式。

品牌揉合了中國傳統文化和現代設計元素，呈現出現代簡約的風格，這些是如何融入設計中？

我有幸以前讀時裝設計出身，也去過電視台當設計師，接觸過古裝，時裝，或者一些舞台裝。特別是古裝，你會知道如何才算是古裝。到後來有自己的時裝品牌，會很清楚怎樣在古裝和時裝之間如何取得平衡。我很幸運向一些老師學習他們的工藝，也得知傳統的做衣服方法和做時裝的生產方法是兩種不同系統，用的工具也不一樣，所以更加容易取得平衡。有些設計在縫制細節的過程不得不用傳統中式的元素，但相對地，傳統上時尚感不強的地方，我們便加強時裝的元素。設計方面，作為時裝師出身，則很容易去理解到我們想要給客人甚麼。



品牌是如何注入可持續發展的元素？

第一，在文化方面，文化是可持續的，不會突然消失，所以我們品牌發展也是——有華人的地方，有文化價值在，就會有生存空間。譬如日本的和服也不會不流行或隨著潮流興起，因為它是存在在文化裡的。

另外，品牌的牛仔系列一直以環保為先，回收回來的布料，主要用來設計成單品。布料限制我們的創作的同時，也給了很多創作空間，因為我們每一件衣服只做一次，每一次都不一樣的感覺，對客人而言不止是獨一無二，而且不買下次可能就沒了，我們連尺碼也只會有一個，即使你喜歡我們的花，拼布，沒有你的碼數就是沒有。我們一直在和幾家布廠合作，他們會捐布料給我們。其中一間是只開發新布料的布廠，我們會回收他們試水使用到的大量牛仔布。

How do you approach and achieve sustainability?

Firstly, in terms of culture, culture itself is sustainable and will not disappear over night. This goes the same for our brand development. Our brand can be sustained wherever Chinese culture and values manifest. Similarly, Japanese kimonos will never go out of style or come-and-go, they live with the culture. Moreover, our denim series always values sustainability first. We revive unwanted fabrics and create items out of them. The fabrics limit us, yet encourage our creativity. Each piece gives a one-of-a-kind feeling because we only make one design, which is exclusive and rare for our customers. Even if you are very fond of a particular design or pattern, we can only offer one size. Several manufacturers donate their leftover textiles to us. One of them focuses on investing in new fabrics and we recycle their denim fabric scraps that they use for testing the bleaching process.

How challenging has 2020 been for you as a designer? How has the brand needed to adjust, due to the Covid-19 pandemic and did it affect or inspire any of the new designs?

We are facing a global challenge. Fortunately, we have also been holding workshops that teach traditional Chinese craftsmanship techniques. We also had some online classes. Under the pandemic, people are spending less, but we continuously offer courses and comply with the limits on public gatherings. Purchasing fabrics has been more difficult, so we have not particularly come up with new designs. Conversely, this period has allowed us to realise that perhaps we do not need to come up with many styles, but to take each design slowly, each item attentively. We have also dedicated more time to education since teaching others how to make a piece of Chinese clothing means more than just purchasing - rather than wearing a particular design whenever one feels like it, it is the value appreciation and the essence behind it that matters. The courses can help enhance our knowledge on the structure of Chinese costumes, their culture, details and production flow.

What are your thoughts on the local fashion industry in Hong Kong?

Honestly, it's not easy. In terms of manufacturing, we face a lot of challenges. Perhaps manufacturers have gotten used to producing clothing quickly and cost-efficiently. Since this kind of purchasing behaviour has persisted for many years, the quality of clothings seems to be declining. Fast fashion and clothing on Taobao emphasise mass production. Meanwhile, encouraged by the pandemic, people seem to have become more aware of whether their wants are their needs, which could be a challenge for the fast fashion industry, but an edge for high-end brands. We have been producing at a low volume but we still need to cooperate with our suppliers. If our suppliers are in the mainland, we are subjected to the talents there. Today, skilled workers are on the decrease. Our manufacturer is in Foshan, China, where the workers are used to producing garments rap-

疫情對品牌有何影響，相對應做了哪些調整？有啟發了新設計嗎？

這次挑戰是世界性的，興幸我們一直有開製作華服的課程，今次我們也推出了一些線上課程。疫情下，大家都不怎麼特別去買哪些衣服，我們就繼續授課，也按政府人數要求來開辦。這段時間沒有特別開發新設計，因為跟進廠家，購買布料都有困難，但反而會更加想清楚現在更加不需要多出款式，慢慢做，做好每一件單品。我們也更加投入時間做教育，當你去教識人如何做一件衣服，比起單純消費更好，對方會更加懂得衣服的價值，更加了解整件事，而不是喜歡穿就只是穿。上課可以更加了解中國衣服的结构、文化、細節及製作流程。

你對本地（香港）時裝界的現況或前景有甚麼想法？

其實也困難的：在生產方面面對很多問題，做衣服的質量有越來越差狀況，可能廠習慣了做快的時裝，便宜的衣服，畢竟這種消費模式也維持了很多年。這種Fast fashion（快時尚），譬如淘寶賣的服裝，是求量的。現在，慢慢人都開始醒覺，疫情也是一個衝擊，令到大家思考：是否需要這麼多東西？這對於Fast fashion的品牌是一個很大的挑戰，對於一直做精品設計可能有優勢。我們一直做少量，不大生產，但我們也要配合廠方。如果廠設在大陸的，我們會受大陸的人才影響。其實現在大陸做衣服的人才也越來越少，以我們自己為例，我們在佛山設廠，那裡人手習慣做快的，不喜歡做慢或者精細的，所以在成本控制，回應要求上也有困難。說到前景，其實布料供應也一般般，我們深水埗的布行也有的結業了，他是整個生態鏈，有一部份出現問題，都很難去經營；原材料不好，產品也不好。如果歐洲的生意不理想，為他們開發好布料的廠也經營不了，市面上就少了好的布料流出來。我們是靠購買那些大布廠大開發後流出的布料，但是如果他們沒有開發，我們要去其他供應源頭，（這些）都是環環相扣。

可以向我們介紹最近在進行的其他項目或作品嗎？

我們想要於11、12月推出網上的旗袍製作過程，希望任何人在網上觀看我們的影片就可以學到如何製作一件衣服，這算是個挺新穎的想法。之前我們也推出過基礎課程，沒有縫紉經驗的學生要先學會基礎技巧。在堂上做一件旗袍可能有一百個步驟，你不熟悉是不會記得全部程序的。現在就開始第一個旗袍課程，學生一步一步跟著影片就能做到，這是我覺得推廣華服最好的方法。我們想說，華服這件事可以很簡單，任何人也能做到的事，是不是更值得去保留和推廣這個概念。



idly so they do not like making slow and fine designs, which brings difficulties for our quality and profit control. On the industry prospects, fabric qualities are so-so and some of our suppliers have already gone out of business. Any interruption or change can influence the overall business prospects, it's about the whole industry chain. Poor textiles will result in low quality products. We also rely on the mass produced textiles by big manufacturers, which might shut down if the European apparel market is in slump. Then, we have to search for other suppliers. Everything is interlocked.

What new projects are you currently working on or planning?

In the coming months, we look forward to launching an online cheongsam production course so that anyone who watches our videos can learn how to make a cheongsam on their own. Making a cheongsam requires many steps and students may not be able to remember all of them outside of the classroom if they are not familiar with the process. This is a pretty new idea. Previously, we introduced other basic technique courses, where students without sewing experience have to first grasp those skills. Now that they can follow step by step from the tutorial, I think it is the best way to promote traditional Chinese costumes. We want to say that traditional costumes are simple, something that anyone can make, so doesn't this make them worth preserving?



與時俱進

KEEPING UP WITH THE TIMES

YIZHUO

文 BY STACEY QIAO / 圖 PHOTOS EDUARDO MARTINS



After many years of hard work in the wholesale apparel market with frequent travels to Hong Kong, Korea and Europe, Shenzhen businessman Sun Guitian decided to follow his heart and pursue his childhood dream, starting anew as a fashion designer. In 2016, he set up the brand YIZHUO and launched a series of “light evening dresses” – formal dresses with a casual touch, and professional womenswear, which received enthusiastic response from the market. The following year, he was named one of Shenzhen’s Top 10 Fashion Designers.

On October 22, at the opening ceremony and fashion parade of the Macao Fashion Festival 2020, Sun presented the latest collection of YIZHUO. Simple yet rich in detail, the black, red and silver womenswear pieces brought an air of elegance and refinement to town.

“We presented 10 outfits from the new Fall/Winter collection, with a focus on ‘light evening dresses’. The theme of this collection is ‘Paper Cranes’, as we have applied a lot of folds and pleats on the fabric; paper cranes also carry the wish of good fortune, which is exactly what we hope to convey to people in this time of the pandemic,” Sun Guitian explains to CLOSER.

As a Chinese-inspired clothing brand, YIZHUO is committed to interpreting oriental culture and concepts with contemporary aesthetics. The brand’s light evening dresses are designed to be timeless and charming without being too over the top. Its professional suits attempt to add the element of fashion by altering the silhouette and introducing refined details.

In addition to YIZHUO, Sun also operates two other brands: KENSUN, which focuses on new cheongsams with the design philosophy of street fashion brands, and SUNGUITIAN, which is dedicated to unisex clothing inspired by traditional Chinese culture.

In the young designer’s opinion, clothing is not simply a covering for the body, but also shapes the personal image of the wearer and carries cultural connotations.

“I think the future of fashion is all about the output of culture. I want to tell my own story and express cul-

在

在遠赴香港、韓國、歐洲等地，深耕服裝批發行業多年後，80後深圳服裝商人孫貴填決心聽從內心的召喚，踏上原創服裝設計之路。2016年，他成立了一琢工作室，並推出了一系列備受市場歡迎的輕禮服和職業女裝，隨後更於2017年被評選為深圳十佳原創設計師。

在10月22日舉行的澳門服裝節2020開幕式暨時尚匯演上，他代表深圳時裝界展示了一琢品牌的最新單品。簡約又不失細節的黑、紅、銀三色女裝，為小城盛事帶來了一襲大氣優雅之風。

「今次我們帶來的是秋冬系列新品，在整個系列中選取了10套衣服，以輕禮服為主。這個系列的主題是千紙鶴，我們在設計上運用了許多折疊的手法，而且千紙鶴也有祈盼、願景的美好寓意，我們希望在疫情後傳遞出溫暖。」孫貴填向《特寫》記者介紹道。

作為新中國風服裝設計品牌，一琢致力於將東方自然主義理念轉化為適用於當代的服飾文化。品牌主打的

輕禮服在設計上註重點到即止，既優雅迷人又不會過於誇張、穿不出門。一琢的職業裝也通過廓形的改變、細節手法的加入，畫龍點睛，讓西裝也變得時尚。除了一琢之外，孫貴填還運營其他兩個品牌：以年輕潮牌思維設計新旗袍的「肯遜」，以及主打男女同款的同名品牌「SUNGUITIAN」。

在這位新銳設計師看來，衣服不僅是遮體之物，更塑造著穿衣者的形象，有深刻的文化內涵，「我覺得未來的服裝一定是文化的輸出。我想通過服裝來講述自己的故事，傳遞文化理念。我們有幸生活在一個有五十六個民族、五千年文明的國家中，傳統文化積澱深厚，取一瓢就可以受用終身。」

年初，疫情的爆發打斷了春夏系列新品的推出，許多計劃被迫擱淺。面對前所未有的挑戰，孫貴填以此為契機，通過時裝設計傳遞出美好的祈願，同時也在商業上做了新嘗試，力圖幫助品牌加盟商渡過難關。「圍繞著這個目標，我們做出了很多改變，比如開始做很多2B（面向企業）的直播。我們也是在2B直播中第一個開始做推流、而不是簡單用手機直播的。通過這種方式，我們教會客戶進行直播，幫助他們渡過難關。我覺得任何時候都要與時俱進。」

由於疫情期間通關手續的時間限制，孫貴填此次未能親臨澳門服裝節現場，對此他深表遺憾。「這次活動是一個很好的平台，我也希望未來能夠有機會邀請澳門設計師來到深圳與內地同行進行交流。類似的行業交流和互動是非常重要的。」



tural ideas through clothing. As Chinese designers, we are fortunate to live in a country with 56 ethnic groups and 5,000 years of civilization. Such splendid traditional culture is an inexhaustible source of inspiration," says Sun.

At the beginning of the year, the outbreak of the COVID-19 pandemic interrupted the launch of the Spring/Summer collections and many plans were put on hold. Faced with unprecedented challenges, Sun Guitian took this as an opportunity to design clothes that can bring beauty and warmth, and to make new attempts in his business to help brand franchisees tide over the difficulties.

"Centring on this goal, we have taken some bold steps, such as starting to do a lot of 2B (targeting businesses instead of customers) livestreaming," explains Sun. "We are the first in the industry to use push streams in 2B livestreaming, rather than simply using mobile phones. We teach our franchises to start livestreaming to customers and help them weather the difficulties. I think it's crucial to keep up with the times."

Due to travel restrictions, Sun was unable to attend the Macao Fashion Festival 2020 in person, which he deeply regrets. But he looks forward to more exchanges in the future: "This event is a great platform and I hope to have the opportunity to invite Macao designers to Shenzhen, where they can share ideas with their mainland counterparts. Such industry exchanges and interactions are very important."