

Appendix 2

Interview content:

Binggan, interviewed by Mo Shi about Roaring Wild's Archive, Shenzhen, 19 February 2021.

Brain, interviewed by Mo Shi about the Ninon Archive Studio, WeChat from London, 11 November 2020.

Brain, interviewed by Mo Shi about the Ninon Archive Studio, Lark from London, 15 September 2023

Brain & Suga, interviewed by Mo Shi (Shanghai, 20 January 2021).

Brain & Suga, interviewed by Mo Shi about the Ninon Archive Studio, Shanghai, 25 January 2021.

Cee Cee, interviewed by Mo Shi about Fun Affair's archive, WeChat from London, 9 September 2020.

Chen, Qin, interviewed by Mo Shi about The Warehouse by Shitang's Archive, Shanghai, 18 January 2021.

Elaine, interviewed by Mo Shi about Vintage and Republic's archive and STAFFONLY's archive, Shanghai, 22 January 2021.

Fan, Judy, interviewed by Mo Shi about Judy Fan's archive, WeChat from London, 3rd September 2020.

Freya, interviewed by Mo Shi about Tingtang's archive, WeChat from London, 1 June 2020.

Gary, interviewed by Mo Shi about Keh Form's archive, WeChat from London, 5 November 2020.

Ginger & Himm, interviewed by Mo Shi about Fussed's Archive, Guangzhou, 17 February 2021.

Guo, Xiulin, interviewed by Mo Shi about Sandriver's Archive, WeChat, 31 January 2021.

Jiaya (Wendy), interviewed by Mo Shi about Roundface's archive, WeChat from London, 3 September 2020.

Jiang, Yutong, interviewed by Mo Shi about Shushu Tong's Archive, Shanghai, 27 February 2021.

Kangkang, interviewed by Mo Shi, Shanghai, Shanghai, 24 February 2021.

Kass, interviewed by Mo Shi about Carven & ICICLE's archive, WeChat from London, 20 October 2020.

Kian, interviewed by Mo Shi about his personal archive, WeChat from London, 27 October 2020

Kian and Zephy, interviewed by Mo Shi about their own archive collection, Shanghai, 24 February 2021.

Liu, Tasha, interviewed by Mo Shi about Labelhood's Archive, Shanghai, Shanghai, 27 January 2021.

Liu, Tasha, interviewed by Mo Shi about Labelhood's Archive, WeChat from London, 2 December 2023.

Lulu, interviewed by Mo Shi about her studio archive, WeChat from London, 2 September 2020.

Pei, Ying, interviewed by Mo Shi about Ying Pei Studio's archive, WeChat from London, 7 September 2020.

Steven, interviewed by Mo Shi about Nume's Archive, WeChat from London, 27 April 2021.

Suga, interviewed by Mo Shi about the Ninon Archive Studio, Lark from London 10 September 2023.

Tan, Fengyi, interviewed by Mo Shi about Fengyi Tan's archive, WeChat from London, 3 September 2020.

Une, Yea, interviewed by Mo Shi about STAFFONLY's Archive, Shanghai, 22 January 2021.

Wang, Xiaoyu, interviewed by Mo Shi about Zesh's archive, WeChat from London, 6 September 2020.

Wu, Wenqi, interviewed by Mo Shi about Broadcast's archive, WeChat from London, 28 August 2022.

Zhan, Hui, interviewed by Mo Shi about Vintage and Republic's Archive, Zhongshan, 3 February 2021.

Zhang, Zouhui, interviewed by Mo Shi about OUTDOGER & ZUGZAG's archive, WeChat from London, 2 September 2020.

Zhou, Shimo, interviewed by Mo Shi about STAFFONLY's Archive, WeChat from London, 14 June 2020.

Interviewee: Binggan

Subject: interviewed by Mo Shi about Roaring Wild's Archive

Location/Software: Shenzhen

Interview date: 19 February 2021

Binggan (B) 02:47:

我觉得也不是主流的设计师，因为我们自己不是学设计的。

I don't think we are mainstream designers because none of us studied design.

Mo:

你是学什么出身的？ What is your educational background?

B:

我是学航天飞机 I studied aerospace engineering.

Mo 02:59:

所以是工程类这样子 So, it's something related to engineering.

B 03:10:

深大有航天飞机。是材料学院。I studied aerospace engineering at Shenzhen University in the materials science department.

B 04:14:

航天很无聊，怎么说应试教育我觉得然后就建筑我是一直想学的，然后就没有学到，然后因为我一个朋友就就在跟我一些在学建筑的时候在聊天，然后他们就说你也可以做服装，因为是行走的建筑，而且你自己也比较喜欢服装。

Aerospace was quite boring—it felt too exam-oriented. Architecture, however, had always fascinated me, but I never got the chance to study it. One day, while chatting with a friend studying architecture, they suggested that I could try fashion instead, describing it as "walking architecture," and they knew I already had a strong personal interest in clothing.

我想我高中的时候就会在倒卖一些牛仔裤，当时的一些李维斯，那种很老的一些，也算是 archive，然后就会去翻这些杂志，然后买完之后也可能自己穿不了，或者平常就是穿校服在深圳，然后就卖掉了，但是可以翻一倍甚至翻两倍，觉得还

蛮有商机的，然后就赚点零花钱了，然后也开始关注这个东西，然后就从对时装然后潮流这种东西开始。

Back in high school, I used to resell jeans—especially vintage Levi's, which you might call archival pieces. I'd flip through fashion magazines, buy jeans that sometimes didn't fit me, or I could only wear my school uniform most of the time in Shenzhen anyway, so I ended up reselling them for twice or even three times what I paid. It seemed like a lucrative opportunity. It earned me some pocket money, and from there, my interest in fashion and trends began.

Mo 06:46:

所以你一开始因为你们是不是有几个合伙人，你是其中 1 个是吧？

So, in the beginning, because there are several partners, are you one of them?

B :

6 个。

There are six.

Mo 06:55:

所以你是负责哪一个部分。

So, what part are you mainly responsible for?

B 06:58:

主要负责一半就是设计、研发、生产、供应链。

I'm primarily responsible for design, research and development, production, and the supply chain.

Mo 07:08:

我很想问一下你第一次听到 archive 这个词是在哪里听到的呢？从多久开始？

I'm curious when you first heard the term "archive" and where you heard it. When did it start?

B 07:32:

2015 年。

In 2015。

Mo 07:40:

15 年是吗？是在书上看到网上看到，还是去看什么展览，或者什么其他人朋友聊天？

In 2015? Did you read it in a book, find it online, attend an exhibition, or hear it from friends?

B 07:48:

这种也没有，当时其实比较少去关注 archive 这个概念。但是其实大家并没有说，我觉得 archive 这个东西或者收集 archive 这个东西，其实怎么说，我觉得他只是没有被定义成说叫 archive 或者说在收集一些古老的衣服。

Back then, not many of us paid attention to the concept of "archive." No one explicitly said, "I am into archives or collecting archives." It wasn't defined as collecting vintage clothing or establishing archives.

B 08:15:

然后我觉得，或者说我们建立所谓的档案的东西，但是我觉得其实这种情况还蛮常见的，就并没有说这么去定义。

I feel that the idea of establishing what we now call archives was quite common, but people didn't explicitly define it as such.

Mo 09:29:

你告诉我你觉得是什么，因为每个人的定义可能略有不同，我就很想知道你的定义是什么？

Can you tell me what you think it is? Because everyone's definition may vary, and I'm curious about yours.

B 09:35:

我的定义是对我来说有意义的那些服装。对，因为我是一个还蛮怎么说呢，我觉得可能作为一个在服装行业的人，至少还蛮多人都是对服装有一些情节的，对我可能很久之前的衣服也都还会留着，而且特别是有一些东西是就有一部分衣服对我来说消耗品，有一部分衣服对我来说是有一个意义在那里的。

For me, it's clothing that holds personal significance. As someone working in the

fashion industry, I think many of us have emotional attachments to certain garments. Some clothes I've had for a long time still hold value for me. While some are consumables, others carry a meaningful significance.

Mo 10:07:

这种意义一般是怎么样的？是你穿过用过而觉得它有意义，还是你觉得它品牌本身附带的意义来到你这里还是什么样的意义？

What kind of significance is it usually? Is it because you've worn it, used it, and it holds personal memories? Or is the meaning derived from the brand itself?

B 10:20:

我觉得是都有可能，比如说我觉得我记得我最早可能当时其实因为我是比较关注在潮流或者街头这一块，然后我当时比如说我会去日本的拍卖网站上面去买一些很多乱七八糟的东西，可能是 90 年代初可能高桥盾刚开始做，甚至没有 Undercover 之前，在做 Anarchy Forever Forever Anarchy 的一些东西，然后可能只有一件或者说 xx 的一只有一件的衣服，然后就可能他们只是用一件那个是 Ralph Lauren 对一些衬衫，然后用漂白水漂出一些东西，然后有马克思的一些很胖的一些衣服，但是每一件都不一样，比如说他在一些阿尔法上面去改的一个做一些贴布也好什么的，可能只有那一件，但对他们来说可能他们是在致敬应该是 Raf Simons 是吧？就是一些手造的一些东西，但是对我来说那个是我的 archive。然后还有一些可能我很喜欢的一些很小的设计师，可能是以前我的朋友，就是他自己做的一件衣服，然后他可能牌子做不下去了，但是他就把他的 sample 卖了。关于网上可能每个只有一件，但是我都会买回来，这对我来说那也是一个 archive，可能并不是牌子有多厉害。

I think it can be both. For example, I remember when I was initially more focused on street fashion, I used to buy all kinds of random things from Japanese auction websites. Sometimes they were pieces from the early 1990s, when Jun Takahashi first started—before he established Undercover—creating pieces under the concept "Anarchy Forever Forever Anarchy." Often there would only be a single piece, like a Ralph Lauren shirt they had bleached or customized, or oversized shirts featuring Marx, each piece unique. For the creators, these might have been tributes, perhaps inspired by Raf Simons, involving handmade elements and modifications like patches on Alpha jackets. While these pieces may have had artistic meaning for them, to me they became part of my archive. Additionally, there are pieces by smaller designers I admire, including clothing made by my friends whose brands may no longer exist, who sold off their samples online. Often, each of these garments was one-of-a-kind. To me, these items are also part of my

archive—not necessarily because the brands were famous, but because of their unique personal significance.

B 12:08:

对，他当时的是因为刚开始做牌子很很穷，然后他只是会用一些，比如说一件 tee 他就自己做完了，x x 之后把它印上去，把标剪掉，重新策划他的标，或者在做一些 remix 拆拆剪剪缝缝补补。然后但我觉得还蛮好的，对，然后我会跟别人推荐那个牌子，然后可能别人买完之后，他就说这个东西是剪标贴的，他怎么可能是一件商品，为什么不能推荐商品？就对于我来说，他那种，是蛮，在时候我来说，国内没有什么牌子，应该是 2012，2013 年，对那些东西也是我的 archive。

For example, this friend was quite poor when starting the brand. He would do everything himself, like making a tee, printing on it, cutting off the original label, and rebranding it. He did remixes, cutting, sewing, and patching. I think it's quite good. I'd recommend the brand to others, and when they bought it, they might say, "This has a cut label; how can it be a proper product? Why recommend something like this?" But for me, at that time, there weren't many local brands around 2012-2013, and those items also form part of my archive.

Mo:

你现在还有留着这些东西 Do you still have these items now?

B:

我还留着我都还存。Yes, I've kept everything.

Mo 13:09:

但是是属于你的自己的还是公司的？

Are they personal or company assets?

B:

我自己的。

Personal.

B 13:15:

分开的，还是其实是共用的，我的公司成功的时候的这种感觉。

Is it separate, or is it shared, like a feeling of success for the company?

Mo 13:39:

你们公司会有一个空间来去存放这些东西吗？

Does your company have a space to store these things?

B 13:42:

我背后有一个样衣间

I have a Yang Yi Jian (sample room) behind me.

Mo 13:54:

所以你在公司是叫他做样衣间这样子是吗？

So in the company, you call it a Yang Yi Jian (sample room)?

Mo 14:04:

你怎么样去界定哪一些不是 archive 的东西？

How do you define which things are not part of the archive?

B:

一种感觉。

A kind of feeling.

Mo:

好，没有一个准确的标准是吗。

No, there's no precise standard, right?

B 14:13:

没就只是一种感觉。

No, just a kind of feeling.

Mo 14:18:

这个界定是全部都由你来界定，还是其他人也会参与进来？

Is the definition entirely up to you, or do others participate?

B 14:26:

比较少，我觉得其实确实在所有做服装的行业的人其实没有太我觉得并不是所有人都对 archive 有感觉，或者对他们来说只是一件衣服，只是一个消耗品。

Relatively few. I think not everyone in the fashion industry has a sense of archive. For some, it's just a piece of clothing, a consumable item.

那种怎么说，而且就算有 archive 的感觉，每个人的那个理解不一样，我不知道我的理解跟哪些人相同，或者说或者说我们两个人感觉是一样的，他也觉得是对他有意义的东西是他的 iPad，但是可能对于同一件衣服来说，对我来说有意义，但对他来说没有也有可能，所以说。

Moreover, even if there is a sense of archive, everyone's understanding is different. I don't know if my understanding aligns with others, or if our perceptions match. Even if we both feel it's something meaningful, like an iPad for him, it might not be the same for the same piece of clothing. What's meaningful to me might not be to him, so it varies.

Mo 15:27:

嗯，比如说公司里面的这一些东西是都由你决定放哪些东西进去，还是你其他的合伙人也会参与，或者是其他的设计师他们会参与吗？

Well, for example, are the decisions about what goes into the company's archive solely yours, or do your other partners participate, or perhaps other designers are involved?

B 15:39:

不会不会。

No, they don't. It's only me making these decisions.

Mo:

只有你做这个决定吗？

Only you make these decisions?

B:

对，而且我感觉他们不会收集 archive，就我不知道对他们来说什么是 archive。对，甚至有些小朋友会拿着以前我们的东西作为 archive，我也觉得，就唉，他会说我那件衣服我都还留着什么的，但是我会觉得很尴尬，为什么要这样？但我觉得同样是有这么一种感觉。

Yes, and I feel they won't collect archives. I don't know what archives mean to them. Even some youngsters might consider our past items as archives. I find it awkward; someone might say, "I still have that piece of clothing you made," and I feel awkward about it. But at the same time, there's a certain feeling about it.

Mo 16:07:

这样对你应该感到高兴，有人愿意珍惜你做出来的一些东西。

You should feel pleased; it means someone values what you've created.

B 16:16:

有点尴尬，就觉得做得不够好，对。因为我们以前做的东西很乱七八糟的。

It's a bit awkward; I feel like I haven't done well enough because the things we made before were quite messy.

Mo 17:28:

有没有什么想法要去在这方面就是做一些。

Do you have any plans to do something in this regard?

B 17:32:

有，但是太多事情要做的对肯定的，因为我们要做很多，我们一年像我今年可能要做 1600 多个款式，然后每一年都是很太多的事情要做，然后其实是需要做的，我准备要开发一个软件来专门来管理这个东西。

Yes, but there are too many things to do. We have a lot on our plate. For example, this year, we might have to design over 1,600 styles, and there's a lot to handle every year. It's necessary, and I'm planning to develop software specifically for managing these things.

Mo 18:05:

有没有考虑过雇一个人来去做专门的这方面的工作吗？

Have you ever considered hiring someone specifically for this kind of work?

B 18:14:

暂时还没有，但其实怎么说我现在还好，我现在没有那么那么执着为这些事情，因为这些东西它变整齐了，我经常整理整齐的东西，然后在一段时间他会变乱，然后又变整齐，就让他这样子变了。

Not for now. Actually, I'm not that fixated on these things at the moment. I tend to organize things neatly, but after a while, they become messy again, then I tidy them up, and it goes on like that.

B 19:46:

反而现在其实有可以买的能力，但是并没有太多想买的东西了。

或者有些东西它只是在于那个年代或者说特定的时期，对你来说它的感觉就可能对我来说可能它不是一件实质的，衣服可能只是我手机里的两张图，我不知道怎么说那个意思。

Now, although I have the financial means to buy things, there's not much I want to buy anymore. Certain items are significant only because of the era or specific period they belong to; their value might not be tangible for me. Sometimes a garment's significance exists only as a couple of images saved on my phone. It's difficult to clearly express that feeling.

B 21:01:

我们每过一段时间就会清掉很多，基本上不会保留超过不会超过两季度的产品，两三四季度就两三年的产品就会清掉，然后甚至有一些事我做完了我就会忘记，然后就开始做下一季，然后我前段时间也在跟朋友在聊会。我跟他说，比如说我在做一个新的牌子或者一个新的系列的时候，我特别是新的牌子的时候，我会觉得做所谓的做完的那一瞬间我就不想出了，有点像阿凯之类的这种感觉，就是为什么我自己的东西就不能成为阿凯，因为我觉得他在完成那一瞬间，他就已经跟不上我，或者说就不够好的，或者是说不够好，就会想忘记。

We periodically clear out a lot of items—we typically don't keep products beyond two seasons. Products from two, three, or even four seasons ago—about two or three years old—will generally be cleared out. There are even times when,

immediately after finishing something, I completely forget about it and start working on the next season. Recently, I was talking with a friend about this feeling. I explained that when I launch a new brand or a new collection—especially with a brand-new project—the moment it's completed, I immediately lose interest in releasing it. It's somewhat similar to the feeling surrounding brands like A-Cold-Wall. I wonder, why can't my own creations be like A-Cold-Wall? Because, at the exact moment of completion, I feel like the work is already outdated or just not good enough, and I prefer to simply forget about it.

Mo 36:47:

你觉得是在哪一个点上你突然间变成这样，还是属于一个潜移默化逐渐就变这么简化你的。

At what point do you think you suddenly became like this? Or was it a gradual, unconscious simplification over time?

B 36:55:

生活有一种怎么说呢？去怎么说，可能对我来说，可能某个设计师以前是对我来说是启蒙或者怎么样的，一个人的时候，或多或少会对他有所神话，或者说或多或少是会去歌颂系列的经典。

但是在逐渐深入之后。可能发现他并没有那么的神话，或者说并没有或者他自己也没有对心里有多么，或者说他现在做的东西并没有太跳脱的时候，我会觉得也就那样，有句话我总结是叫仁至山前庙非庙，当你很崇拜做庙的时候，你去朝圣的时候，当你就是崇敬他有多么宏大的时候，到他面前他只是一个破庙的这种会有一种崩塌或者一种落差感的时候，你如何的自自处，然后我觉得其实这种打破也未尝不好。

Life has a certain... how should I say it? For me, perhaps a particular designer was once a source of inspiration or enlightenment. When alone, it's easy to mythologize or celebrate the classic collections they've created. However, as you gradually delve deeper, you might discover they're not as mythical as you once imagined. Maybe their inner vision isn't as profound, or their current creations aren't as groundbreaking. At that point, I feel it's just ordinary. There's a saying I often think about: *"When reverence reaches the mountain, the temple ceases to be a temple."* Meaning, when you deeply admire something as grand, once you actually stand before it, you realize it's merely a rundown temple. This realization can cause a sense of collapse or disappointment, and how you handle this feeling is important. But I think such a realization or disillusionment isn't necessarily bad.

Mo 38:37:

所以哪一个设计师是你以前很崇尚，然后现在觉得也就比较普通。也还好还是很厉害的，但是就是没有那么的那么的神话的，你觉得大家都在同一个行业里面。

So, which designer did you once admire a lot, and now you feel is quite ordinary?
Still good, but not as mythical, and you feel everyone is in the same industry.

B 38:58:

现在也就我能理解他，然后或者说我能我有点怎么说有点像男女朋友那种感觉爱过，然后就让他停留在。

Now, I can understand him. Or I can say I've had a bit of a romantic relationship with him and just let it stay there.

B 54:39:

不是，其实我觉得怎么说。

No, actually, I think, how should I say it?

我觉得创造出来的东西它就是历史，我没办法改变，我不管他觉得好还是不好，它都是所谓的历史，然后其实我觉得可能怎么说，我现在可能是把所谓的收集的工作并不是自己在做，可能是我想消费者在做，可能对他来说是个消耗品，也有可能对他来说是有意义的东西。

I think whatever is created becomes history—something I can't change. Regardless of whether people think it's good or bad, it's already history. Perhaps nowadays, I'm not the one actually doing the collecting. Instead, it's the consumers who are collecting. To them, these items might just be consumables, or they might hold meaningful significance.

我觉得可能到可能六七十岁真的闲下来，我可能会好好的整理这一辈子做的东西，对我来说那时候是可能所谓的建立这么一个拉开的更好的一个事情，就是现在我没有管那么多就做就好了，不管是好的坏的就做一个好的，然后而且我觉得怎么说，我觉得做 ak 的一个东西怎么我觉得阿卡做阿卡也好，做设计也好，甚至做买手店，作为一个买手也好，还是不是服装行业的人也好，其实都有这么一个像你说的收集。

Maybe when I'm sixty or seventy and truly have some free time, I'll carefully organize everything I've created over my lifetime. At that point, it might be

meaningful to formally establish an archive. But right now, I don't worry about it too much—I just focus on creating, regardless of whether the results turn out good or bad. Actually, I think no matter whether you're running a brand like A-Cold-Wall, designing, managing a buyer store, working as a buyer, or even if you're not involved in fashion, there's always an aspect of collecting involved, as you mentioned.

其实我觉得人的一个兽性就是人作为一个动物来说，它的收集癖本身是以是在这么一个本性当中是的，所以我觉得并不是我现在不收集我。

Actually, I think, as a human being, collecting is inherent in our nature. So, it's not that I'm not collecting now.

B 56:52:

这样我觉得换句话说 archive 就是你你自己在做的一本传记，他这个传记可能是你自己的一个专辑，也可能是其他人的一个专辑，或者说对你有影响的这些乱七八糟的所有的东西的一个传奇，就像一个买手一样乱七八糟买一盘货回来，但是组成一个新的货架，但好像是一个新的系列，但是来自于不同的一个牌子，他们又如此的相辅相成，也是一件很奇妙的一个数据。

In other words, I think an archive is like a biography you're creating yourself. This biography could be your own personal "album," someone else's collection, or a narrative formed by various miscellaneous things that have influenced you. It's similar to a fashion buyer who assembles a seemingly random assortment of products from different brands onto a new shelf. Together, they form a new collection or series, complementing each other in unexpected ways—a fascinating combination of elements.

设计本身也是或者说作为一个消费者也是，所以我觉得从自我来说或者说来说，作为一个生活的好看是什么，或者说我作为一个消费者来说，服装还是什么？嗯或者是作为一个第三人称来说来看待行业也好，或者看待这个事情也好，他们的话还是什么？

Design itself shares this quality, as does being a consumer. So, from a personal perspective, what makes a good life aesthetically? Or, as a consumer, what does clothing truly mean to me? Or even from an outsider's perspective—someone observing the fashion industry or the phenomenon itself—what would their interpretation be?

Mo 01:06:16:

还有你的学习经历，这个地方我想稍微问一嘴，因为你是国内读书的，你上学期间有就是因为你说你接触 archive 这个词应该是在你自己网上或者是在购买期间，看到的，学校里面有题目。

Regarding your educational background—I'd like to ask a little more since you studied in China. Did you ever encounter the term "archive" during your studies at school? You previously mentioned you first encountered the word online or while purchasing items; did it ever appear in your coursework or class materials?

B 01:06:36:

从来没有提过。

Never mentioned.

Interviewee: Brain

Subject: interviewed by Mo Shi about the Ninon Archive Studio

Location/software: WeChat from London

Interview date: 11 November 2020

Brain (B) 00:30:

我们其实我的本身是学 finance 的，然后我女朋友的话，其实学的也跟发现没什么太大关系的，就是 finance，然后我们是就算是接触这个东西比较早，可能在高一的时候可能是接触一些时尚类的东西，然后我们在 13 年 14 年的时候就对 fashion archive 这个概念很感兴趣，当时的话应该是说是欧美那边会稍微刚开始一些流行的，然后我们之前的话认识一位纽约的收藏家，他叫戴维，他是我然后他对我们影响蛮大的，然后我们就跟着他的收藏逻辑的话，就开始自己的收藏经历，然后中国的话最早的话呢，不管是时尚还是潮流文化，对受到日本的影响会比较大一些。

In fact, both my girlfriend and I majored in finance, which isn't directly related to archives. But we became interested in fashion quite early, perhaps during high school. Then we became very interested in the concept of fashion archive in 2013 and 2014. At that time, the concept of fashion archives was just beginning to gain popularity in Europe and America. We got to know a collector from New York named David, who significantly influenced us. Inspired by his approach to

collecting, we started our own journey of collecting, and the earliest Chinese words, uh, whether it is fashion or trend culture, will be more influenced by Japan.

Mo 01:25:

之后呢？

And then?

B 01:27:

我们也是从日本品牌开始做收集的，然后到后面是更多的去收集，然后就然后在 17 年的时候其实有尝试过去，因为国外其实这个东西欧美这边可能是英国和美国最好一些环境来讲，他们会把外商办这个东西，你说它商品化也好，或者说符号化也好，或者说潮流这个东西圈地的东西结合在一起也好，让更多人知道了，相当于把它进入一个大众的视野，然后放到一个这种公众媒到媒体上去。

然后我们当时也想在中国做这样一件事，因为因为我们之前的关注也算是关注和认识的市场在单位，可是我们在后面就去做一个那种造型师的造型租界的服务，然后我们就觉得 Idea 新的，然后想把它带到国内，当时的话应该也是大二的时候，大二大三的时候我觉得还挺有意思的，就在国内试着做了一下，因为当时在国内开门手店本来就是从业者，然后就顺着这个店想把想做一个自己的 iPad，然后但是伴随着销售和租借，但是这个东西的话在国内当时还是太轻，因为国内当时是设计是，国内设计师品牌其实也没有什么发展，我后面坐着反正不是很好做，然后回去上学去了。

We initially started collecting Japanese brands, gradually expanding our interests. In 2017, we attempted to introduce this concept to China. Overseas, particularly in the UK and the US, they excel in establishing foreign businesses that commodify or symbolize trends, effectively making them accessible to a wider audience. We wanted to replicate this in China, given our prior market awareness and engagement.

Initially, we ventured into providing styling services, aiming to introduce this novel concept to China. At the time, around my second year in university, I found the idea intriguing. We attempted to implement it domestically, aligning with the trend of opening buyer boutiques. However, at the time, China's designer brand landscape was relatively underdeveloped, and after encountering several challenges, I eventually decided to return to school.

B 03:15:

还是就有坚持的再去收集，有刻意的去收集和整理这些东西，然后让自己的藏品会更专业一些。

I still persist in deliberately collecting and organizing items, striving to make my collection more professional.

一开始可能受别人导向性比较强的买的时候或者收集的时候，后面的话自主意愿比较强，就 2017 年之前之后的变动差不多是这样，然后差不多有个这样自己的 collection，然后 2019 年的时候就想又想做国内，因为看到越来越多媒体在国内在提及这个东西，然后我们就想国内没有人去做这个东西的话，我们第一个来做好，然后还是筹备就是以视频讲解的那种方式去做我和女朋友一起，然后这个过程中先从小圈子开始，就小圈子过程中就认识了更多的这种人志同道合的一些人，他们也做一些他们一般大部分都是做特定品牌收集的。

Initially, my purchases and collections were heavily influenced by others, but over time, I began making more independent decisions. The shift around 2017 marked a more independent collection. In 2019, I considered doing this in China again, as I noticed an increasing number of media discussions on this topic. We thought that if no one in China was doing this, we could be the pioneers. We began preparations, opting for a video explanation format, and my girlfriend and I collaborated on this. During this process, we started within a small circle, gradually connecting with like-minded individuals who predominantly focused on collecting specific brand items.

嗯就是他很喜欢设计师，然后他会去收集很多设计师过去的作品，或者是一些比较代表性的作品，然后我们就把这些入聚在一起，然后今年的时候就碰着疫情，然后线上自媒体这块红利比较足，号召大家一起来做这样一个事儿，就是把 archive 这个东西往国内范围内去讲，然后我们也去做延伸词，然后就是嗯差不多 archive 文化这种东西，其实在国外来讲好像是没有什么概念，但是我们为了让入可能接受度高，因为就像嘻文化潮流文化一样，我们也去做了一个这样新的东西出来。

差不多国内 archive 潮其实跟我们关系还蛮大的，是我们这帮年轻人，对，因为翻身开始这个东西可能在老一派的时尚从业者中还是一个比较固有的观念，但是在年底怎么样让年轻人知道这个东西，我觉得我们是去研究过去做这件事。

Well, he's very passionate about designers and collects many of their past or representative works. Then we gather these people together, and this year,

coinciding with the pandemic, the online media sector experienced significant growth. We called on everyone to join in and do such a thing, which is to bring the concept of archives to the domestic audience. We also extended our efforts, and, well, the concept of archive culture, in fact, seems to be not well-known abroad. However, in order to make it more widely accepted, just like street culture or trend culture, we introduced this new concept accordingly.

In China, the archive trend is quite closely related to us, the younger generation. Yes, because flipping through things, this concept may still be relatively ingrained among old-fashioned fashion professionals. However, at the end of the day, how to make young people aware of this concept, I think we have done some research on how to do this.

B 06:17:

大公司卡的比较死，大部分的艺人或者说什么，他们都是有公司的，公司都是有资方的，也就是说你想让他们干一件什么事情，是没有那么强的个人情感的，就是不像国外合作，可能可以有个人情感推动什么的，他们就卡得很严。

对我明白，所以做这些事情都不是很容易，然后我们就决定专心的去做自媒体，然后做做活动。

Restrictions from major companies are quite strict. Most artists or individuals are associated with companies that have financial backers. This means that it's not easy to evoke strong personal emotions from them when you want them to do something. It's not like collaborations abroad, where there might be personal emotions driving the process; they are quite strict.

Yes, I understand. So, doing these things is not easy, and that's why we decided to focus on doing media and organizing events.

M 07:32:

现在哪一个平台上你感觉是发展的比较好的？

Which platform do you feel is developing better now?

B 07:37:

就算它流行它也不是一个很大众的东西，它需要一定的知识储备才能去理解，然后所以还是常的讲解类的视频可能效果会好一些，走进这种基本没有什么太大

的希望。

Even if it gains popularity, it won't necessarily become mainstream. It requires a certain level of knowledge to fully understand, so explanatory videos might be more effective. Making it truly mainstream is probably unrealistic.

B 08:27:

对，所以我们也是想尽办法去做一些就是往下层的内容上面靠，因为这种如果只是一味的去做 archive 肯定是不行的，但是我其实本意不是这样，但是没办法，既然要去创业去做一件事，肯定跟以爱好为出发，或者以一些比较别人的或者学术的东西出发就不一样。

Yes, so we are trying various ways to focus on content at a more grassroots level. Just blindly focusing on the archive would definitely not work. However, my original intention was not like that. But, there is no way, since we want to start a business and do something, it must be different from starting with hobbies or beginning with some other people's or academic things.

B 12:14:

如果没有疫情的话，我应该就留在加拿大，就不会去做这件事，就想不起来，因为有稳定的工作，然后感觉也没什么必要去搞这些东西，对，然后算是爱好，因为收集这些东西一直都是我的爱好，然后偶尔做一做转售，其实我也不是还不在，因为在加拿大我本来就在那边买手店做卖店部门上班的，但是疫情原因，加拿大受的影响还挺大的，然后店就不开门了，到现在都还是关闭状态，然后也不需要马上停工。

If COVID hadn't happened, I would have stayed in Canada and wouldn't have thought about doing this at all, I couldn't remember, because I had a stable job, and I didn't feel the need to do it, yeah, and then it was a hobby, because collecting these things has always been my hobby, and then occasionally doing it for resale, and I'm not still around. Because in Canada, I was there to buy a hand shop to do sales department work, but because of the epidemic, Canada was quite affected, and then the store did not open, and now it is still closed, and then there is no need to stop work immediately.

B 13:03:

对的，我是今年毕业之后，所以毕业之前就已经去那边，因为经验比较丰富，很

早就开始做代购了。高一高中的时候都在做代购了。

Right, I graduated this year, but I had already moved there before graduation because I had plenty of experience.

M 14:43:

你觉得国内现在的人提到的 archive 是什么？

What do you think people in China refer to archive?

B 14:46:

其实他们也不知道，因为我去看了一下所有的社交网络平台，提到的被播放次数最多的其实就是我们所产出的内容就是 archive 关于内容都是我，也就是说在之前其实没有人，系统的讲或者介绍，或者说是。告诉大家什么时候开始看，而在世界上来讲的话，就是说不知道你知不知道一个平台叫 grail。

In fact, they don't know, because I looked at all the social media platforms, and the most frequently played content mentioned is actually the content we produced, the archive, and the content is all by us, which means that before there was actually no one to systematically talk or introduce or say. Tell people when to start watching, and in the world of speaking, it is not sure if you know a platform called grail.

B 15:57:

其实最早的话，我觉得 archive 最早之前是没有商品化的，或者说是很多的话，怎么去理解，没有人去专门去买卖这个东西。

In fact, at the earliest, I think archive was not commercialized, or a lot of words, how to understand, no one to buy and sell this thing.

好像是这样子，对，然后再有这些二手平台之后，就有人肯定因为通过信息不对称可以套取利润的时候，就肯定会有人站出来说是我在做转售交易，对，然后其实是推动二 archive 增长和让人知道的一个主要原因，我觉得。

That seems to be the case, yes. And after the emergence of these second-hand platforms, when some individuals exploit the profit potential through information asymmetry, there will undoubtedly be people coming forward, accusing me of engaging in resale transactions, yes. In fact, this is a significant factor driving the growth of the second archive and raising awareness, I believe.

B 17:19:

其实真正的大家知道 archive 这个概念，其实归功于 Grailed，他们做过很多跟有关的事情，首先他们自己一个非常大的收藏团队，然后他们做了几次发售，就是我来卖，他没有说这个东西是二看，然后他说我来卖，这些设计师可能在 20 年前的设计，一些现在当时可能比较有名的一些手机，像川久保玲像 Rick Owens 像 Raf Simons 他们这些人的设计，然后我来卖他们 20 年的设计，然后我卖一个很高的价格，这种严重的价格导向的话，就让很多人大部分人都很价格敏感，然后他们就会去关注这种东西，然后渐渐的就有了这个东西。

对，可能与传统的学院内的体制内的 fashion archive 有一定的出入的一个东西。
对，这可能是现在大部分人所认知里的大概的这种。

Actually, the popularization of the archive concept today owes a great deal to Grailed. They have undertaken various related initiatives, beginning with having a sizable in-house collection team. They have conducted several sales events where they presented designs from around 20 years ago, featuring iconic creations from designers like Rei Kawakubo, Rick Owens, Raf Simons, and others. Instead of labeling these items as secondhand, Grail positioned them as exclusive offerings, emphasizing the historical significance of these designs. They set high prices for these items, creating a serious price-oriented approach that caught the attention of many people, most of whom are price-sensitive. This gradually led to the emergence and recognition of the concept.

Yes, this might deviate somewhat from the traditional fashion archives within academic or institutional settings. This is probably the general understanding that most people have nowadays.

B 25:26:

然后我们可能现在盯着一些自己喜欢的品牌，因为这个东西的话收藏就可能个人情感还是挺重要的一部分，不然的话就没有感情了，也没有什么故事性。

Now we focus more on some of our favourite brands, because if this thing is collected, it may be a very important part of personal emotion, otherwise there is no emotion, and there is no story.

然后我们自己比较喜欢一些品牌，会去研究它的季度，然后会去选一些他们比较好的作品回来保存起来，然后有一些然后服装的就是服装寿命的一个原因，我们毕竟不是专业的机构，没有办法长时间保存不知道，所以就不会去找 80 年代之

前的衣服，因为那些东西的话找起来比较困难，然后保存也会比较困难，然后基本上也没有使用的价值了。

Then we like some brands, we will study their seasons, and then choose some of their better works to collect, and then some clothes is a reason for the longevity of clothing, after all, we are not a professional organization, there is no way to store for a long time, so we will not look for clothes before the 1980s. Because those things are more difficult to find, and then it is more difficult to save, and then basically no use value.

Mo:

当你说价值的时候，你是在说穿着价值吗？

When you say use value, do you mean wear them?

B 26:53:

对。穿着的价值，因为我个人一开始做这个事，就是想做 David Casavant 那样的人，所以我肯定还是会考虑一部分穿着的价值。然后我们就收集了一些 80 年代之后的作品，然后一些算是 margiela 前后那个时代的一些主流设计师的一些东西，我们都有收集。

right. The value of wear, because I personally wanted to be like David Casavant when I started doing this, so I definitely think about some of the value of wear them. And then we have collected pieces mainly from the 1980s onwards, including works from major designers around the Margiela era.

B 26:53:

大家能提到的比较耳熟能详一些的，因为收集这个东西肯定还是要收集一些比较有名的，然后比较厉害一些的设计师，不然的话有点自嗨了，毕竟是一个逼近 4000 块的东西，我如果做的太。。。希望自己花的每分钱都是有价值的，最早还是有这样的一个想法在，然后也不是完完全全想告诉大家，想给大家讲故事。

You can mention some that are more widely known because collecting such items certainly involves collecting pieces from more renowned and skilled designers. Otherwise, it might come off as a bit self-indulgent, considering it's an item approaching 4000 yuan. I aim to ensure that every penny spent has value, and this idea has been with me from the beginning. However, I don't necessarily want to

explicitly convey this to everyone; rather, I want to share stories with you.

B 28:53:

对上一轮的展览，然后我们后面的话就我跟 Tasha 算关系也不错，然后我就想跟他说我们想做国内设计师的 archive，我们想做整理，但是我们是有一些商业导向的，因为我们有一个是给他的商业逻辑相当于是一个企划的这样子，就是我们做收集，然后做展，然后我们去帮这些设计师去写故事，然后去帮他们去完善他们的 branding 的这样一个过程。

After the previous exhibition, I've maintained a good relationship with Tasha. I wanted to talk to her about our idea of creating an archive for domestic designers and organizing it. However, it's worth noting that we have a commercial aspect to our approach. We've developed a business logic that essentially functions as a plan. In this process, we collect items, set up exhibition, and assist these designers in crafting their stories. Additionally, we help them enhance their branding.

B 33:13:

就是他们有没有有一个难点嗯，我那天其实对我其实那天跟 Tasha 大概提了一下你的想法，我也想问一下他们的需求有多大，然后他到我到仓库去，首先他问他说，我们这些国内的设计师真的有真的，因为中国设计的中国时尚和中国设计的起步偏晚，像这样的品牌它不能算是真正意义上的中国设计品牌。我不知道这样说合不合理，但是我个人的理解下就是它的商业价值就是品牌。

公司架构上面来讲就不算一个严格意义上的中国品牌。中国设计品牌，它的主要的市场其实目标市场也不在国内，然后刨去这些之后，现在比较做的比较成功的一些国内设计师品牌，他们是出道就会他们没有时间去表达自我因为嗯，收集 archive 很重要的一个原因，就是因为他值得被存档他的作品，但是商业化的作品是不值得被存档的，就没有那么值，没有那么高的成长价值，这应该是一个我其实是不是很但是了解的一个就是什么样的东西值得被存的，什么东西不值得被存的。

They do have a challenge, hmm. Actually, the other day, I briefly mentioned your idea to Tasha and wanted to inquire about their level of demand. When I went to the warehouse, he initially asked if we truly have domestic designers in China because the initiation of Chinese fashion and design was relatively late. Brands like these cannot be considered true Chinese design brands in the strict sense. I'm not sure if this statement makes sense, from my perspective, their primary value lies in their commercial branding rather than their status as genuinely Chinese design brands.

In terms of company structure, it doesn't qualify as a strictly Chinese brand. For Chinese design brands, their primary market isn't actually within China. Excluding these factors, some successful domestic designers' brands mainly focus on commercial viability. They don't have time to express themselves because, hmm, the crucial reason for collecting archive is that it's worth archiving their works. However, commercialized works aren't worth archiving; they don't possess that much value or growth potential. This should be something I perhaps don't fully understand: what kind of things are worth archiving and what aren't.

Mo 35:36:

我可以问你一个问题，你说商业东西可能不值得被存档，所以你认为什么样的 archive 不应该主要存什么样的东西，就可以详细的跟我说一下吗？

Can I ask you a question? You said that commercial things may not be worth archiving, can you tell me in detail what kind of things should not be stored in an archive?

B 36:20:

我重新说一下我们的存档逻辑，大概对我们的逻辑大概这些设计师他能够一个权威性比较偏权威性一些，就像 Vogue, BoF 这样的一些比较权威性的市场机构，嗯嗯嗯认可，他们告诉你这可能设计师某些季度是一些比较有代表性的作品，然后他的评价业内评价很高，我觉得这些东西它是值得分担的。

然后还有一部分一个设计师他表达自我的一个阶段，没有怎么去解释，我们从成长上先认识的话，我们就可能只会成长他从 95 年到 05 年就是年前的作品，而不会去着眼于它一几年的作品，或者说在今年的一些作品，大概是这样一个理解。

但其实我认为这不是一个严格意义上正确的，我不知道，其实我挺想听一下你的想法，你觉得哪些东西是存的？

Let me restate our logic. In general, our logic revolves around certain designers having a level of authority, somewhat leaning towards authority, similar to reputable market institutions like Vogue BoF (Business of Fashion). When these authoritative institutions recognize and acknowledge certain designers, informing you that certain quarters feature representative works, and the designer receives high industry praise, I believe these things are worth sharing.

Additionally, there's a phase where a designer expresses themselves. Without going into much detail, if we approach it from a growth perspective, we might

focus on a designer's works from 1995 to 2005, the pre-2005 era, rather than examining each year's creations or those from the current year. This is a general understanding.

However, I think this is not strictly correct in a sense. I don't know; I'm quite curious to hear your thoughts. What do you think is worth archiving?

M 45:17:

但我觉得你之前的展览和一些你自己收集的系列，或者说你去租借这些也是一个值得做的事情。

But I think your previous exhibitions and some of the collections that you've collected yourself, or that you've rented, are also a worthwhile thing to do.

B 45:32:

但是是怎么说，本来它就是很小的东西，然后你只要有一个很小的东西再去做更小的东西，其实我们可能会想的比较商业，我们可能没有那么已经完全不想去做学术嗯这个方向，因为怎么说可能我们其实也可以去做，但是我们可能没有那么强的动机，因为我们不知道或者说我们不知道怎么做，可能站在我的这个角度，就是我的经验积累和和，我本来就不是这个专业去做的，然后我可能很难的去把我提升到一个高度去更远的去思考这些问题，然后我能想到的其实就是一些比较时效性的东西，就是我觉得可能我把它当成一个流行趋势来看，然后可能就顺应着流行趋势去做点什么事，这也有有一定可能，但是我其实很想很尊重 archive 的功能性，那就是它的作为 archive 的功能性，然后我也很想去把这个东西这个方向去结合进来，当时我发现难度其实蛮大的，你给大家所讲的东西其实对于你来说可能是 common knowledge，但是对于他们来讲已经是一个非常深度的东西，因为毕竟你的对象不是甚至都不一定是时尚领域，的人可能就算他是时尚领域，他也很难去理解一个设计师 20 年前的设计教育成本会很高，

But how to put it, originally, it's a very small thing. As long as you have a very small thing and then try to make it even smaller, in reality, we might think more commercially. We may not completely want to go in the academic direction because, in a way, we could do it, but we might not have such a strong motivation. It's because we don't know or, let's say, we don't know how to do it. From my perspective, my accumulated experience and, I originally didn't have a professional background in this, so it might be challenging for me to elevate myself to a higher level to think about these issues more extensively. What I can think of is actually some more timely things. I may consider it as a fashion trend and might go along with the trend to do something. There is a certain possibility in that, but

I really want to respect the functionality of the archive, which is its functionality as an archive. I also want to integrate this direction. At that time, I found the difficulty quite significant. What you are explaining to everyone might be common knowledge for you, but for them, it's already a very profound matter. After all, your audience might not even be in the fashion industry, and even if they are, it's difficult for them to understand the high educational cost of a designer's design from 20 years ago.

B 50:08:

学术功能性和艺术性可能都是差的很多的，所以我们也马上就是为有更多的人的一个辅助讲解类的，可能有一种因为我之前看过一个展览。跟 fashion archive 有关的一个展览，是在荷兰的一个买手店。

2016 年的时候，然后他的主题就是：“没有什么比买到博物馆中展出的东西更令人兴奋”。那个展览反正我印象比较深刻，然后他相当做了一个博物馆开放日，然后给那些本来不就是他做成那种博物馆感觉，然后但是却给那些东西标上了价格，我觉得还挺有意思，然后他那个印象就很深远，因为价格是每一个人都能看得懂的东西

Both the academic and artistic aspects might be significantly lacking. Therefore, we are considering more of an auxiliary explanatory approach. There might be a kind of, because I previously saw an exhibition related to fashion archives in a buyer boutique in the Netherlands in 2016. The theme was: "Nothing is more exciting than buying something exhibited in a museum." The exhibition left a deep impression on me. It essentially transformed the space into a museum setting for a day and attached prices to the items, which I found quite interesting. The impression was profound because the pricing made it accessible to everyone.

B 51:03:

我觉得很有趣，然后我们想复制一下这个东西，在这个月可能

I think it's interesting, and then we want to replicate this thing, maybe this month

B 51:18:

我们想更多的去讲一下吧讲一些，但是为了让信息更加下沉，让更多的人能够毕竟办展目的还是要来的人多，当然对所以必须得有一些价格导向或者说其他的什么东西，包括我觉得 David Casavant 他们做的，从一开始的整理收集，他大概收集了 5000 件 Helmut Lang 的 piece，可能比他们自己工作实际上自己品牌方整理的还是比较多，但是他最后还是选择了以明星导明星效应这样的方式去呈

现自己的收藏品，而不是放在博物馆中供大家去欣赏，毕竟爱好就是不能把不能烧钱去养自己的爱好，大家最后都还是向商业妥协了，我们也是在找一个平衡点，我们能做的把我们 common knowledge，我们在做收集整理过程中的看不到道理去告诉大家，我觉得这已经是我们对按照你们做的一些贡献，你如果说坐下来去跟他讲，我们应该怎么去整理 archive 或者 archive 的功能性到底是什么，没有人愿意听的，这个是一个很难的。

We want to delve into more details, but to make the information more accessible, and considering the primary goal of attracting more people to the exhibition, there needs to be some price orientation or other elements. This includes what David Casavant has done—starting with organizing and collecting, he amassed around 5,000 pieces from Helmut Lang. While this might be more than what their own brand would typically curate, he ultimately chose to present his collection in a way that leverages celebrity influence, rather than placing it in a museum for public appreciation. After all, hobbies can't sustain themselves without generating income, and in the end, most people compromise with the commercial aspect. We are also seeking a balance, aiming to share our common knowledge and the insights we've gained through the collection and organization process. I believe this is our contribution to what you are doing. If you sit down and try to explain how to organize an archive or what the functionality of an archive is might not be something people are willing to listen to. It's a challenging task.

M 58:23:

我感觉你其实就是你跟 Tasha 说过的这个项目，就这方面是吗？

I get the feeling that you're telling Tasha about this project t, is that it?

B 58:35:

我们自己的话其实就是我们能教育多少人就教育多少人，当教育到足够多的人的时候，就考虑变现了，这个很很现实的一个东西，但是当变得足够多的现象，就是说如果我希望对中国时尚或者说是 fashion archive 这个东西，在国内的 fashion archive 的内容上有什么贡献，我觉得我还挺想开去开一间档案馆去存档这些东西，可能是我个人对于我自己的时尚的见解，但是我也挺想帮助国内的设计师去做这个事儿，站在一个中立的角度，或者说是站在雷虎的立场去做这件事情，因为我觉得他们设计师可能不需要，但是来保护的需要这样一个东西。

For us, it's about educating as many people as possible. Once we've reached a sufficient number of people, we consider monetization. It's a very practical aspect. But when the phenomenon becomes significant enough, meaning if I hope to make

a contribution to Chinese fashion or fashion archives in terms of content in the domestic fashion archive, I would be interested in opening an archive to store these things. Perhaps it's a personal perspective on my own fashion, but I also want to help domestic designers in doing this. From a neutral standpoint or as someone dedicated to preserving these artifacts, I think designers may not see the immediate need, but there is a need for something that can protect and archive these creations.

B 01:00:11:

我在学校里学的知识和并不能很大程度上帮助我进行商业电线，我只能说如果说让我去工作，让我去做一件事，我可能可以利用我的支持我的多次去完成，但是如果让我去做一件很下沉的生意，可能真的帮不到什么太多的忙，我需要更多的是就说白了在现在社会现在这个时代可能就是需要流量。

The knowledge I acquired in school doesn't necessarily enable me to conduct business effectively. I can only say that if I were tasked with a job or a specific task, I might leverage my accumulated skills and experiences to accomplish it. However, when it comes to engaging in a more niche or specialized business, my academic knowledge might not be of significant help. What I truly need is, to put it plainly, visibility, especially in the current social and economic landscape, where having access to a broader audience is crucial.

B 01:01:33:

也没有，我们后面的话是和上海的一家买手店去推出一个新的概念。因为我个人是觉得因为国内现在我不知道你了不了解这个框架就是 **archive** 什么的，他们把很多人把 **vintage** 当成 **archive**，因为完全不了解到底什么是 **archive**，然后我们教育成本很高，我们也不打算去这样教育的，因为有点费力不讨好嗯嗯。

Actually, we're planning to launch a new concept in collaboration with a store in Shanghai. Because I personally think that because China now I don't know you don't understand this framework is archive or something, they think a lot of people regard vintage as archive, because they have no idea what archives are, and our education cost is very high, and we don't plan to educate in this way, because it is a little thankless.

Interviewee: Brain

Subject: interviewed by Mo Shi about the Ninon Archive Studio

Location/software: Lark from London

Interview date: 15 September 2023

Mo 00:40:

然后就是你之前提到过一个你觉得对你影响比较大的人在之前的采访，虽然现在我也不知道是不是就是那个叫做 David Casavant，这个人就是那个美国的一个收藏的，你还记得他吧？

Then you mentioned a person who you think has a great influence on you in the previous interview, although now I don't know whether it is David Casavant.

This person is a collector in the United States, do you still remember him?

Brain 00:59:

是的，我记得他，哈哈。

Yes, I remember him. Ha ha.

Mo 00:59:

哈，然后我就想说，想问的是你是最开始在哪里了解到他的？就是你记不记得是通过什么样的渠道？

And then I just want to ask, I want to ask where did you first hear about him? Do you remember what kind of channel it was?

Brain 01:11:

买他的衣服，在那个 Grailed，就那个平台。

Buy his clothes, on that Grailed, on that platform.

Mo 01:13:

你买他的衣服是他自己的收藏是吧？然后我现在问你，你要觉得方便就回答，不方便也可以不回答。就是你们开始收集这一些系列的时候，你们的资金来源主要是一个怎么样的？

You bought his clothes from his own collection, didn't you? And then I'm going to ask you now, and you're going to answer as you please, or you're not going to answer as you please. When you started collecting these series, what was your main source of funding?

Brain 02:04:

我做代购赚的，2012 年，

I made it through Daigou. In 2012

Mo 02:06:

那在最开始买，比如说是你和 suga 谁先开始买，或者是你们一起决定说：我们要开始买？

So at the very beginning, for example, who started buying first, you and suga, or did you decide together: We're going to start buying?

Brain:

我先。

Me first.

Momo:

具体的年份有吗？

Do you have a specific year?

Brain:

2013 年底。

late 2013.

Momo:

你当时提在很早之前采访提到过荷兰的一个展览，你还记得吗？这个展览里面你说它有很多 ARCHIVE piece，上面是有 price tag，然后你觉得这个对你触动挺大的？

You mentioned in an interview a long time ago about an exhibition in the Netherlands, do you remember that? In this exhibition, you said there were many ARCHIVE pieces with price tags on them, and you found that quite inspiring?

Brain 02:57:

啊，对他们做了一个叫什么 temporary museum 的一个展览。

Ah, they did an exhibition called the Temporary Museum.

Mo 04:58:

还是你自己看你们没有去现场是吧？明白了，OK，然后就是关于你们回国的一整个经历，因为我一直在尝试捋那个时间线，但之前就是因为我们的讨论实在是非常的长，然后我的那个时间线又就有点不清晰。不过我上一次跟 Suga 聊完之后稍微清晰了一点，但是还是有一些细节的点想要再问一下你。比如说最开始你们是在杭州，对吧？回国的时候的第一站，然后你是先怎么决定去杭州的呢？

So you didn't actually visit the exhibition in person, right? Got it. OK, and then it's about the whole experience of your return to China, because I've been trying to figure out the timeline, but before that, because our discussion was really long, my timeline was a little unclear. However, after I talked with the Suga last time, I got a little clearer, but there are still some details I want to ask you again. For

example, in the beginning you were in Hangzhou, right? The first stop when you came back to China, so how did you first decide to go to Hangzhou?

Brain 05:40:

对，那我家人在杭州。

Yes, my family lives in Hangzhou.

Mo 05:45

就你从加拿大回来。哦，这就这么一个原因吗？没有了。

Is that the only reason you came back from Canada? No more?

Brain 05:51:

对，就是家人在杭州。

Yes, my family lives in Hangzhou.

Mo 05:55:

所以就是你是想多陪陪在家人身边，这样是吗？

So you just want to spend more time with your family, is that it?

Brain 05:59:

也不是吧，就是回国没有地方住，先住家里的，然后就是东西都发在我叔叔的仓库的。

Not really, that is, there is no place to live back home, first live at home, and then things are sent to my uncle's warehouse.

Mo 06:20:

那后来是怎么决定去上海的是吗？

Then how did you decide to go to Shanghai?

Brain 06:29:

找我们做个活动，做得不太好，又不想说，不重要。

People asked us to do an event, we didn't do very well, didn't want to say, it doesn't matter.

Mo 06:31:

是哦。什么活动？这个好像没有听你说过

What kind of event? I don't think you've mentioned that before.

Brain 06:41:

就是那就是因为要我们跟 RCA 的那个毕业展放在一起，就放一些那种 designer 的衣服，跟 RCA 毕业生的作品放在一起，然后我们就放了
It's just that because we were asked to put our collection together with the graduation show of RCA, we displayed some designer pieces alongside RCA graduates' work.

Brain 07:16:

那个时候啥也不懂。就是还是一个就是在摸索的阶段。嗯，那个时候甚至不知道什么是展览其实。

I didn't know anything then. It's just one of those things that I'm trying to figure out. Well, back then didn't even know what an exhibition was actually.

Brain 07:28:

因为很快就决定要去做，然后也没有什么准备时间，就是可能就完全是一股脑的那种，就没有什么准备周期，也没有什么计划，就是完完全全就是随便做的感觉你就有点那种很随意。

Because we decided to do it quickly, there was no preparation time—everything was rushed, unplanned, and felt completely improvised.

Mo 07:29:

那你觉得他不太成功的原因是什么？

And why do you think it wasn't so successful?

Mo 07:52:

但是这样子的一个你马上决定要去做展览会，让你决定要整体搬到上海去。

This is the kind of exhibition that you immediately decide to do, so that you decide to move to Shanghai as a whole.

Brain 07:55:

就是现所招商的那个人，他们看到我们做的东西之后问我们有没有兴趣搬过去，然后我也很直白，当时就跟他说我没有钱能支持我们吗？然后他说可以给我们一段时间，然后我们就弄一版的，因为正好就是这也是我们的计划，就是正好找到。

It was someone from Xian Suo who was in charge of attracting tenants, they saw what we did and asked us if we were interested in moving there, and then I was very straightforward, I told him that I don't have money, can they support us? And then he said he could give us a period of time, so we went ahead and set up

something, because it actually aligned with our original plan — it just happened to come together.

Mo 08:25:

好，OK，你说是地产招商，这个地产的名字可以说吗？

OK, you said it was real estate investment. Can you tell me the name of the real estate?

Brain 08:34:

就是现所

It's Xian Suo

Mo 09:24:

所以你们就是这个合作一直持续到现在了？

So that's how you've been working together ever since?

Brain 09:32:

没有，我们在 21 年的时候他们给了我们场地，然后我们从 21 年一直做到 22 年，然后受疫情影响，现所那边想要整改一些店铺，然后然后他们说本来想给我们提供其他的场景，就不希望我们在那个顶楼的位置了，然后正好那个时候外滩的招商的那边的人找到我们，希望我们。我搬到外滩去，然后我们就说正好因为疫情，我们也想休息一段时间，然后我们就把整个的仓库搬到了松江，然后休息了，然后就是在下那下一步的这个计划。

No, they gave us the space in 2021, and then we went from 2021 to 2022, and then because of the epidemic, they wanted to change some of the stores, and then they said they wanted to give us other scenes, and they didn't want us on the top floor anymore, And then just at that time the merchants on the Bund came to us and wanted us to move. They invited us to move to the Bund, and then we said that just because of the epidemic, we also want to rest for some time, and then we moved the entire warehouse to Songjiang, and then took a rest, and then the next step of the plan.

Brain 10:40:

就是一直在疫情封封停停的过程中在外滩待着，待了一年，现在应该刚一年蛮，刚刚好，正好一年。

It has been staying on the Bund for a year while the epidemic has been sealed and stopped, and now it should be just a year, just right, just a year.

Mo 11:01:

那你觉得这两个地方就是上海和杭州，这两个地方给你最大的不同是什么感觉？

So you think these two places are Shanghai and Hangzhou, what is the biggest difference between these two places for you?

Brain 10:58:

说实话我在杭州只待了一个月，对，然后就彻底搬到上海了，对，回国到离开杭州就不到一个月，就 20 天的样子

To tell you the truth, I only stayed in Hangzhou for a month, yes, and then moved to Shanghai completely, yes, back to leave Hangzhou in less than a month, just 20 days.

Brain 11:53:

因为再早之前 15 年的时候我在杭州开过一个工作室，因为当时做代购做得比较猛，然后货也很多，然后很多客，杭州本地也有很多客人，就会有一个这种工作室，可以工，可以就是个人可以来买东西或者提货的一个地方。然后也方便，就是员工帮我发货什么的。那是 15 年，就是我还加拿大的时候。对，因为国内需要有人帮忙发货。

Because as early as 2015, I opened a studio in Hangzhou, because at that time, I did a lot of Daigou, and then a lot of goods, and then a lot of customers, and there are many customers in Hangzhou, there will be a studio of this kind, can work, can be a place where individuals can buy things or pick up goods. And then it's convenient, you know, when the employees help me deliver the goods. That was 2015, when I was still in Canada. Yes, because we need help delivering the goods in mainland.

Mo 13:57:

因为那个视频你们非常注重地去展示了一个 ARCHIVE，就你们建造了一个这个 image about ARCHIVE。所以我想问的就是关于你在这个视频之前有实地的考察参观过 ARCHIVE 吗？

Because in the video you put a lot of emphasis on showing an ARCHIVE, and you built this image about ARCHIVE. So my question is, did you have any field trips to the ARCHIVE before this video?

Brain 14:33:

就是我们学校那个学院的，我们那个 human Ecology 学院的一个档案库，然后它主要是存放一些面料的和一部分的衣服，不太多，就是因为它是最好像是北美最大的秘鲁面料的档案库，因为那个捐赠人他是在秘鲁生活了 20 年的，

然后他捐了很多面料，然后当时我还当过那一段时间的那个的实习生，就是那个老师的实习生就是助手。

It's an archive in our school, in our school of human Ecology, and then it's mainly a collection of fabrics and some clothing, not too much, just because it's best like the largest collection of Peruvian fabrics in North America, because the donor had lived in Peru for 20 years, And then he donated a lot of fabric, and then I was the intern for a while, the teacher's assistant.

Brain 16:22:

但是我们因为有一个老师，嗯，应该是讲那个 fashion culture 的老师，那门课应该叫 fashion culture，但是他其实上的并不是这种 contemporary 或者 modern 的 fashion，他上的是一个 in general 的 fashion culture。然后他应该是从 19 世纪开始讲的，那个老师很厉害，那个老师就是他的信息知识储备量很大，然后他会可以辨认这些过去的这些服装，需要一些辅助资料的情况下他就可以辨认，就还蛮厉害的。

But we have a teacher who teaches fashion culture, and the course should be called fashion culture, but he doesn't actually teach contemporary or modern fashion. He was in a fashion culture in general. He teach from the 19th century, and that teacher is very good, that teacher is his information and knowledge reserve is very large, and then he will be able to identify these past clothes, if he needs some supplementary information, he can identify them, which is quite good.

Brain 17:18:

然后一般都是那个老师说需要什么什么东西，让我们去哪里拿，他比我们都要熟那个档案库这样子，就那个老师也给我们 share 了很多线上的一些档案库的资料。然后也是从那个时候开始知道有 matt 的，就是 fashion institute，有这些博物馆的这些。

The teacher would usually tell us what was needed and where to get it—he was way more familiar with the archive than we were. He also shared a lot of online archive resources with us. That was also when I first learned about places like The Met and the Fashion Institute, and other museums like that.

Mo 17:41:

他这个档案库本身给你的主要的 inspiration 是什么？

What was the main inspiration for you about the archive itself?

Brain 17:55:

我觉得我的 *inspiration* 更多来自于那个老师，而不是这个档案库。这个档案库说实话就是我知道有这么个东西，*inspiration* 应该是那个老师告诉了我很多，就是有一个 *basic Logic* 就是能被放进档案库并且被登记在学校网站上的东西，一般都比较重要并且使用频次会比较高。然后很多很多衣服其实他也躺在档案库里面，但根本没有人管他们，也没有给人给他们做资料，然后他也不会出现在学校的官网，然后也不需要，也不会出现在 *online* 的一些档案资料库资料里面，然后他在教学的时候也不会被用到。然后我就知道，噢，那被放进网站上的，并且能够被多次使用的这些东西一般都比较重要。

Your translation is quite accurate! Here's a minor refinement for flow:

I believe my inspiration comes more from that teacher than from this archive. To be honest, this archive is something I'm aware of, but the inspiration primarily stems from what the teacher shared with me. There's a basic logic: items that can be included in the archive and registered on the school's website are generally important and frequently used. Many clothes may be stored in the archive, but they remain unattended, without associated documentation or a presence on the school's official website. They don't appear in online archive databases either and aren't utilized in teaching. Knowing this, I realized that items placed on the website and used repeatedly are typically more crucial.

Brain 18:55:

这可能是我们收藏的一个逻辑，那我们有很多的 *reference* 可以参考，那我看 MET 的 *institute*，我就可以照着他们的 *collection* 去买东西，就一个挺投机取巧的方式。但是我们初期建立收藏的一个方式，因为有的时候就是记忆力比较好，我有的时候是会很记得很清楚 MET 有哪些东西，就至少川久保玲那 470 多件衣服，全都在我脑子里。然后我有的时候浏览一些购物网站，我突然看到：哦，好像这个东西是 *mate* 有的，那我肯定会把它买下来。这是可能最早就是在还在上学的时候就有这个意识，并且开始去买这些更为准确的一些收藏的方式。

This may be a logic behind our collection. We have many references to consult, and for instance, I can follow the collection of institutions like the MET to make purchases, which is a somewhat opportunistic approach. However, in the early stages of establishing the collection, it was because of my good memory. I had a very clear memory of what was in the MET's collection, including over 470 pieces from designers like Rei Kawakubo. Whenever I browsed shopping websites and suddenly saw something that seemed to be part of the MET collection, I would definitely buy it. This consciousness of collecting in a more accurate way likely originated when I was still in school.

Mo 19:44:

那我觉得你们现在的初创逻辑的规划肯定也有不同？

So I'm sure your logic plans are different now?

Brain 19:46:

之后会慢慢有自己的，就是以自己的收藏逻辑和规划。

Then we gradually build our own, that is, with its own collection logic and planning.

Mo 20:34:

也想问一下你们关于那个天台的展览，你的这个最初的构想是从哪里来的？就是你怎么会想到说我要把这整个空间都做成一个展览，而不是专门去展某一个系列的东西。

I would also like to ask you about the rooftop exhibition, where did you come up with this initial idea? I mean: how you came up with the idea that - I was going to make this whole space into an exhibition, rather than a specific collection of things.

Brain 21:13:

我们只是想 build 一个品牌的 image。其实最早是这样子的，因为觉得这个没有人这么去做，用展览的形式去 build 一个品牌 image，就是给大家一种这种，因为我不知道我们要做什么，其实当时我们不知道是自己是要开一家服装店，还是要去做一个研究机构，还是说想要去做一个私人的这种类似于私人的这种收藏馆之类的。这种概念就是当时不知道，但是觉得当时可以通过这个形式，这种档案馆的形式可以跟自己的品牌的 image 建立起来，那包括我们以后的设计，品牌的设计相关的这些东西都可以围绕这个展开，然后也没做过展览，就想试一下练一个手。

The primary goal was to build a brand image. Initially, we had this idea because we felt no one was approaching it this way—using an exhibition format to construct a brand image. At that time, we weren't sure if we wanted to open a clothing store, establish a research institute, or create something akin to a private collection. The concept was unclear, but we believed that through the format of an archive, we could establish the image of our brand. This, in turn, would influence our future designs and all aspects related to brand design. Although we hadn't organized exhibitions before, we wanted to give it a try and hone our skills.

Brain 22:11:

反正我们现在规划上面是挺长期的一个规划是有了，而且因为当时太年轻了，可能真的就是不知道，也不知道学院的系统，也不知道政府的关系的系统，也不知道商业地产的逻辑，就这些东西都不知道。

In any case, we now have a very long-term plan, and because we were too young at that time, we may really not know, nor do we know the system of colleges, nor do we know the system of government relations, nor do we know the logic of commercial real estate, and we do not know these things.

Mo 23:18:

那你们现在的方向是什么呢？

What is your direction now?

Brain 23:26:

因为我们有一个做生意的品牌，就是对，就是先把这个做好，我觉得可能利用之前的一些做的一些事情留下的这种余温，就是我们比较容易在行业内可以有一些话语权和建立一些品牌形象，然后包括合作推进的速度。就即便是个很年轻的牌子，它也有一些我做的案例了，他也有一些很稳定的好的合作伙伴了。我觉得这个是第一步，就是至少行业认知水平是高的，然后那我们也比较容易就商业化发展的话，其实途径也很多。因为现在就是我们一方面做这种供应链，一方面我们还去做这种一系列的艺人造型，然后这些乱七八糟的咨询，然后一些广创意项目我们也会做。就是你是大概的这个，嗯，逻辑其实是有的，就是通过你做的事你就可以知道大概这个公司它未来的目标是什么，大概规划是什么。因为我们是包括我们自己也拍片嘛现在，然后我觉得还拍时装。

Since we have a commercial brand, yes, that's the priority. I think we can build on the momentum or lingering influence of what we've done before. That gave us some remaining influence in the industry, allowing us to establish a voice and image more easily, establish a brand image, and accelerate cooperation. Even though it's a relatively young brand, we already have some cases under our belt and stable, reliable partners. I see this as the first step – at least achieving a high level of industry recognition. With this foundation, the path to commercial development becomes more varied. We're currently involved in the supply chain, as well as a range of activities, including artist styling, all sorts of consulting services, and even broad creative projects. We even shoot our own videos now—fashion-related ones too.

Mo 28:37:

那后面我现在想多问几个关于 b 站那个视频的一些小点，因为那里面有很多话术，你们用得非常有意思。

Now I want to ask a few more questions about the video on Bilibili, because there's a lot of words in there, and you're using it in a very interesting way.

Mo 28:52:

这稿是谁写的？

Who wrote this draft?

Brain 28:37:

她写的，对。

She wrote it. Yeah.

Mo:

嗯？她说不记得了

Huh? She said she didn't remember

Brain 29:00:

因为她不好意思说。

Because she was too embarrassed to say.

Mo 29:01:

为什么要选迪奥和 ysl 作为一个 example，就是来介绍 archive

Why choose Dior and YSL as a example to introduce archive?

Brain 29:20:

因为我们只知道这两个，哈哈。

Because those were the only two we were familiar with at the time. Haha.

Brain 29:39:

其实就是这个可能没有那么强的逻辑，就是迪奥,YSL、Prada，因为这些品牌它的档案馆比较出名，相对的就更容易搜得到

In fact, this may not be so strong logic, that is, Dior , YSL, Prada, because these brands its archives are more famous, relatively easier to search

Mo 29:51:

video 里说，在这里我们通过专业的方式整理归纳时装、修复时装，并且通过跨学科的研究，为时尚档案增加厚重的历史沉淀。

In the video said that here we organize and summarize fashion in a professional way, repair fashion, and through interdisciplinary research, add heavy historical precipitation to fashion archives.

Mo 30:32:

就是比如说整理，你们的整理主要是哪些样子的整理？

For example, Organizing, what kind of Organizing is your Organizing mainly?

Brain 30:55:

分类，对，我们自己来也是。

Organizing? Yeah, we're doing it ourselves.

Mo 30:57:

嗯，包括 cataloging。

Including

Brain 31:03:

就向内的整理，就是自己整理自己，不是说是一个公开的整理，就是一些。

对，cataloging 也算对，就是给他们做做表，就录入库存，拍拍照片。我觉得这些也是，只是一些是我们觉得也想要做的工作确实也做了。对，就是拍一些档案照，有的就是我们一般会先拍档案照，而且我们是优先拍那些有成套的就是套装，然后拍完之后我们就会把它放到系统里，就是当时都没有特别好用的库存系统，现在发现飞书还挺好用。

It refers to internal organization—meaning we were organizing things for ourselves rather than for any public-facing purpose. Yes, cataloging also counts, creating tables for them, recording inventory, taking photos. I think these are also... It's just some work that we feel like doing and have actually done. Yes, taking some archival photos, some we generally take archival photos first, and we prioritize taking photos of those that come in sets, and after taking the photos, we put them into the system. At that time, there wasn't a particularly user-friendly inventory system, but now we've found that Feishu (Lark) is quite user-friendly.

Brain 31:53:

就是之前就是完全就是一个衣服，建一个文件夹，然后可能会写一下他是什么品牌，设计师是谁，然后大概的材料是什么。那我们量一下数据这样记，然后如果有，对，如果有问题的话，可能会标记一下它这里坏了或者哪里坏了，然后有的衣服还有可能我们自己会花钱去修一下，当时花了好多钱修衣服，有我们自己上。

Back then, for each individual piece, we would just create a folder—note down the brand, designer, and roughly the material used. And then maybe write down what brand it is, who the designer is, and then roughly what the material is. So we measure the data so that we can write it down, and then if there's, yeah, if

there's a problem, maybe we'll mark that it's broken here or where it's broken, and then some of the clothes and maybe we'll pay to fix them ourselves, and we spent a lot of money fixing them ourselves.

Mo 32:24:

明白，就是修复。就是当时我看这个修复的时候我也在想，因为好像就，所以不是你们自己上手修，对吧？你们是找人修？

Got it. so repair. Even when I was looking at this repair, I was thinking, because it's like, so it's not like you guys are doing it yourself, is it? Are you having somebody to repair it?

Brain 32:38:

有的，之前招过两个实习生，他们是东华的，他们就会修，因为东华他们好像有门课，就是文物修复。

Yes, I have recruited two interns before, they are from Donghua University, they will repair things, because Donghua seems to have a course, that is, cultural relics restoration.

Brain 32:49:

嗯，他们会修刺绣和一些缝补，只能说尽量恢复原状，没有那种专业的修复标准。

Well, they'll do some embroidery and some mending, but they'll just try to get it back to original condition, and there's no professional standard of restoration.

Mo 32:57:

有修复标准吗？

Are there repair standards?

Brain 33:09:

当时其实现在我们也没有，现在就是尽可能地去，就是我们的标准可能就是尽可能让它能达到能够被展示的状态就可以了。嗯，比如说有的衣服它因为年代的原因，它可能内衬已经破得不行了，但是因为你穿不到 mannequin 上面做成造型的时候，它可能内穿是完全不会露出来的，那我们可能就觉得它仍然是符合标准的，这就是修不了就修不了了。其实也能修，就是代价太大了。对我们来说，归纳就是分类嘛，就是我比如说我一个品牌我有多少件，然后哪一些成套了，哪些还没成套，因为这个是方便我们接下来采买的时候，更容易能凑齐一套的东西。

At that time, and even now, we don't have a strict set of standards. Currently, our approach is to make items display-worthy to the best extent possible. For

instance, some garments may have severely damaged linings due to their age. However, if these flaws are not visible when worn on a mannequin for styling purposes, we might consider them still meeting our standards. Sometimes repairs are not feasible, either due to the extent of damage or the associated costs being prohibitively high. In our context, categorization is akin to classification. We organize items by brand, identify how many pieces we have, determine which ones form complete sets, and note those that are still incomplete. This organization facilitates our future procurement efforts, making it easier to assemble complete sets of items.

Mo 33:49:

嗯，那归纳呢？这个是到底是一个什么？

What about induction? What exactly is this one?

Brain 34:14:

对，然后会查漏补缺，归纳就是一种查漏补缺感觉，就感觉自己还缺什么，就可以有一些短期的收纳收藏计划围绕

Yes, and then we will check the gaps, and induction is a feeling of checking the gaps, feeling that you still lack anything, you can have some short-term collection plan around it.

Mo 34:16:

我是说你的归纳是指你会根据你有的东西去创造一段你所认知的时尚历史吗？

I mean your generalization is that you would create a history of fashion as you know it based on what you have?

Brain 34:48:

好像会的，但那个阶段不会诶。那个阶段我们，哦好像也会的，我们好像就是如果非常闲的话，我苏嘎会带着实习生去写那写一些，查一些有的没的资料，就是把它放在也跟那个衣服的文件放在一起，我记得我给你看过。

Looks like it would, but not at that stage. At that stage we, oh seems to also will, we seem to be if very free, I Suga will take the intern to write that write some, look up some information, that is, put it together with the clothes file, I think I might have shown it to you before, if you remember.

Mo 37:44:

这里是当时的视频当中，你们所展示的这些你们日常的工作是一个工作流程，其实当时那个视频里面展示的他跟你们的，包括穿着，当时 Suga 穿了件白大褂戴手套，哈哈哈，是怎么想到要穿那个白大褂的？

Here is the video at that time, you show these your daily work is a workflow, in fact, the video showed him and your, including wearing, when Suga wore a white coat and gloves, ha ha ha, how did you think of wearing the white coat?

Brain 38:18:

是的，但是一个理想的工作流程，它不是一个实际的工作流程，实际就会有很大变化。对，我们还会戴手套、白大褂是多此一举，节目效果没有。

Yes, but an ideal workflow, which is not an actual workflow, will actually have a lot of variation. Yeah, and we're going to wear gloves and white coats and it's unnecessary. It's not working.

Mo 38:44:

OK?

Brain 38:45:

就是不是，就是感觉穿着会，人不会那么起眼，就是大家会关注环境。

It is not, it is feeling that the dress will be, the person will not be so attractive, it is that everyone will pay attention to the environment.

Mo 38:45:

其实因为我自己在看的时候我一直是以为你们有 reference 的，比如说你们看了什么图片或者是 show

In fact, when I watched it myself, I always thought that you had reference, like, had you seen any reference images or shows that inspired you?

Brain 39:05:

那个我们当时把那个 MET 的那个 YouTube 全看了。他们有一章节就是讲他们那个 ARCHIVE，ARCHIVE 的那个工作流程，也不是 reference，就是觉得蛮好玩的。对，不太一样就是，但是 inspire 我觉得也不算 reference。

Well, we were watching all that YouTube about that MET. They have a chapter about their ARCHIVE and the workflow of ARCHIVE, which is not a reference, but quite interesting. Yeah, it's not exactly the same, but inspire I don't think it's a reference.

Mo 39:35:

我当时想了几个可能性，一个是实际的 archive 对你们的一个 inspire，还有一个可能性是比如是你们特别喜欢的品牌，比如说像 Margiela，他们有很多会穿白大褂的在工作室里，是吗？

I had a couple of possibilities in mind. One was the actual archive, an inspire for you, and the other was a brand that you particularly like, like Margiela, they have a lot of people in the studio who can wear white coats, right?

Brain 39:50:

不不不，其实当时还没有那么喜欢 Margiela 了，巴黎世家也传的其实 lab coat 就是那个，因为当时是想着工作服务，然后大家就选喜欢工作服穿都是黑的，我们喜欢白色，我们不喜欢白色白大褂，当时还想把白大褂做成工作服。

No, no, no, in fact, was not so like Margiela, Balenciaga also passed the fact that lab coat is that, because it was thinking about work service, and then everyone chose to like work clothes wear is black, we like white, we do not like white coat, at that time also want to make white coat into work clothes.

Mo 39:54:

然后还有就是我不知道你知不知道迪奥早期他们在工作室里面也是穿白大褂？对，所以就当时在想你们是不是有时候这，对，所以我觉得是有一些，应该会有一些不一定说，是一定说针对的性的影响，但是它有些外部环境环绕的信息。

And then I don't know if you know that in the early days of Dior they also wore white coats in the studio? Right, so I was wondering if you guys are sometimes this, right, so I think there is some, there should be some not necessarily, not necessarily specific sexual influence, but it has some information surrounding the external environment.

Brain 40:33:

对。

Right.

Mo 40:36:

所以我就是想请，就是想跟你确认一下，我怕我说的太偏差太大了

So I just want to ask, just want to confirm with you, I'm afraid I said too wrong too big.

Mo 00:12:

这个就是当时你们有跟西岸谈过一个合作展览的事情，然后当时给我看过那个 proposal?

This is when you talked to West Bund Museum about a collaborative exhibition, and then showed me the proposal?

Brain 00:31:

也不是被骗了，就是对那个就是当时对一些美术馆有莫名其妙的憧憬，然后就觉得可能行。也不是吧，就是他，他们那个工教部的人就是弄不拎清，他觉得这些可以，他就是他觉得可以，他以为他的级别够大了，但是就是远远没有，就是一些对自己那个部门的那个职能的错误认知导致的。

Either I was deceived, or I had an inexplicable yearning for some art museums at that time, and I thought it might work. It's not that, it's just that the people in their Department of Work and Education couldn't figure it out. He thought he had the authority to make it happen—but clearly, that wasn't the case. However, it was far from reality. It was a result of some misconceptions about the functions of his own department.

Mo 01:10:

但是当然这个展览它展示了很多你们的想法，这个也很重要。所以其实我是想问一下你们的 **proposal**，因为当时我看了。我应该没有收过你的一个那个这个备份，所以我想问一下这个是可以分享的还是不可以的？

But of course this exhibition it shows a lot of your ideas, which is also important. So actually I wanted to ask you about your proposal, because I read it at the time. I don't think I have received one of your copies of this, so I would like to ask if this can be shared or not?

Brain 01:22:

对，可以可以的，我可以把我们过去的所有的资料都分享给你

Yes, yes, yes, I can share with you all the information we have in the past.

Mo 06:19:

就是你们是怎么认识日播集团的人的？

You know, how do you know the people at the Ribo Group?

Brain 06:39:

好，日播集团，我想想，哦，是一个共同的朋友介绍的，然后就拉我们一起开买手店，然后就稀里糊涂地给他们做了个全套的品牌定位，稀里糊涂地给他们做了个咨询，再稀里糊涂地帮他们做了个展。嗯， **a actually** 那个展其实我们还蛮蛮还不错，我觉得还蛮还是 **OK** 的，只是他那个环境条件太差了，就是硬件条件不够，预算不够，导致他没有效果，没有我们想象中那么好。

Alright, the Ribo Group. Let me think. Oh, it was through a mutual friend's introduction, and then they pulled us together to open a concept store. We somehow ended up doing a full brand positioning for them—almost by accident, consulting services, and even assisted in organizing an exhibition. Well, the

exhibition itself turned out quite well, I would say it was okay. However, the challenging environmental conditions, insufficient hardware resources, and budget constraints led to less-than-expected results.

Brain 07:13:

但是我觉得内容是 OK 的，就是我们就算我现在来看那个展览，我觉得他的内容都是我符合我们标准的。对，就这个东西它是有研究的，它是有一个学术基础的，它不是乱来的，而且我们确实花了时间去，去整理资料，去收集这些资料，而且我们也有按照那个做一个学术有一定学术性的展览的这种标准要求、流程、规章制度来做的。就是每个设计师我们都有做采访，都有有录制采访，有做这种文案文献的整理。对，然后每一个东西都是有 reference，有授权的。

But I believe the content is okay. But I think the content was okay. Even now, looking back at that exhibition, I still think its content met our standards. Yes, there's research involved, it has an academic foundation, it's not haphazard. We did invest time in organizing and collecting data, following the requirements, procedures, and regulations for conducting a scholarly exhibition. We conducted interviews with each designer, recorded them, and compiled documentation. Each element has references and authorizations.

Mo 07:55:

所以这个共同朋友是你是怎么认识的？

So how did you meet this mutual friend?

Brain 07:56:

对，他是开买手店的，他之前是一个买手店的老板，所以我们很早就认识了，因为我们之前做代购的时候，有的时候会给买手店供货，这是商业上的往来的朋友。

Yes, he runs a buyer boutique. He used to be the owner of a buyer boutique, so we have known each other for a long time, because when we worked as a Daigou, sometimes we would supply to the buyer boutique, which is a business friend.

Brain 08:48:

这是日播集团了，日播集团他们因为他们交给我们公司，相当于交给我和苏嘎来给他们这个品牌做品牌定位，然后我们就 propose 了一个展览，用展览的方式来做，因为正常来讲他们希望做一个开业活动，那我们就说我们能不能做一场展览？那日播集团就觉得 OK，可以，但是预算只有这么多。

This is Ribo Group, Ribo Group because they handed over to our company, it is equivalent to handing over to me and Suga to do brand positioning for their

brand, and then we propose an exhibition and do it in the way of an exhibition, because normally they want to do an opening event, so we said can we do an exhibition? So the daily broadcast Group thought, OK, OK, but the budget is only so much

Mo 09:11:

明白，是雅宁吗？

Understand, is it Yaning?

Brain 09:14:

然后你只能在这个场地，你不能用外面的场地，只能用这栋楼，大概是这样的一个条件，那我们就接受了，因为我们觉得然后那个人很想做，就是那个现在这个买手店品牌就 R130 的老板。主理人回复，哎，施雅宁，对，他也是日播集团的一个员工，比较高级的一个员工，那他有，他觉得他也很想做，因为他之前是 A4 美术馆，就是成都的一个美术馆的市场部的负责人。

And you're restricted to this venue; you can't use an external space—only this building. These were the conditions, and we accepted them because we felt that the person who really wanted to do it was Shi Yaning, the owner of the current buyer's shop brand, R130. In response, the organizer said, 'Ah, Shi Yaning, yes.' She's also an employee of Ribo Group, holding a relatively senior position. She expressed a keen interest in the project because he previously served as the Head of the Marketing Department at A4 Art Museum, a museum in Chengdu.

Mo:

Who thinks you are the right choice to be curator for this exhibition?

Brain 11:16:

雅宁和当时的日播集团的 VP 吕总，他们两个人都觉得我们 OK

Yaning and VP Mr Lu of the Ribo Group at that time, both of them think we are OK

Interviewee: Brain & Suga

Subject: interviewed by Mo Shi about the Ninon Archive Studio

Location/software: Shanghai

Interview date: 25 January 2021

Suga 00:15:

好的，我是在加拿大的阿尔伯塔大学读金融本科，然后现在已经毕业了。是呃

2020 年就是 6 月那一届毕业的。

Well, I did my undergraduate degree in finance at the University of Alberta in Canada, and now I have graduated. Yeah, well, in the class of 2020 will graduate in June.

Mo 01:32:

什么时候第一次了解到 archive 这个东西？

When did you first learn about archive?

Suga 01:36:

我其实是在自己购买衣服的时候，我就会对一些设计师和品牌往季的东西很感兴趣，然后我就会就在网上搜索，或者就尽量自己亲身的去。

I got into it when shopping for myself—I was fascinated by past season collections from certain designers and brands, and then I will search on the Internet, or try to go in person.

Mo 01:51:

但是阿凯这个词是什么时候，你比如说第一次见到在哪听到

And then when did you first learn about the word archive? when did you for example first see it where did you hear it?

Suga:

可能是在美国或者欧洲那边的那种小众小众的就是交流者论坛，或者他们的自己做了一些网络平台上看到的交流者论坛是什么样的，就像一开始有一些比较原始那种论坛，然后后面可能那种可能在 13 14 年后面可能发展为他们的 Instagram，然后像一些 YouTube 自己的账号，然后还有一些。

maybe in the United States or Europe the niche niche, just the communicator forum, or they did some of their own online platforms and what did the communicator forum look like, like in the beginning there were some primitive kind of forums, And then maybe the kind that might evolve in 2013, 2014 might evolve into their Instagram, and then like some YouTube accounts of their own, and then some.

Mo 07:17:

都放了都是衣服是。好的，我可以问一下你们现在一共有多少件了吗？

It's all clothes. Yeah. Ok, may I ask how many pieces you have now?

Suga 2 07:48:

可能一共有七八百件

Maybe seven or eight hundred of them

Brain:

然后杭州还有 2 万多。

Then there are more than 20,000 in Hangzhou.

Mo:

这是怎么个存放方法？

How to store them?

Brain:

那边会大一点，那边我们之前有工作室的，然后搬到上海之后就一直空在那里就放衣服，就一直挂都全部挂起来，直接挂起来嗯。

It's a little bigger over there, and we used to have a studio over there, and then we moved to Shanghai and it's been empty and you just put your clothes there and you just hang them all up, just hang them up. Yeah.

Mo:

当时为什么会在是从杭州搬来这了吗？

Why did you move to Shanghai from Hangzhou?

Brain09:15:

就觉得杭州氛围可能不适合，我们因为杭州有大部分人都其实是自己做品牌，或者做了一些比较直播电商这种感觉可能跟我们想要的时尚，我们租了一个办公室，那一、栋楼都是做电商的，对那些人的想法跟我们也不一样，那些人的杰作也不一样。

那些人每天线上线下的这种没有线下任何线下，他们全部生活都在线上，就线下和线上的人是完全不一样的，没什么意思，我觉得真是。

说话人 3 比如说他们有自己的那种淘宝店，然后或者自己的相关账号卖自己的东西，或者自己本来就是网红，对，然后在线上看到他们可能就很光鲜，穿得非常华丽，然后新加坡他们就穿个拖鞋，然后在那骂人，很有意思，感觉你可以发现一些黑幕的那种黑料的感觉了，而且都不是那种特别大的网红，是那种可能比较小的开发卖都很好。

We feel that the atmosphere of Hangzhou may not be suitable, because most people in Hangzhou are actually their own brands, or have done some more live e-commerce, this feeling may be the fashion we want, we rented an office, that one, the building is to do e-commerce, the idea of those people is not the same as us, those people's masterpieces are not the same.

Those people online and offline every day this no line any line, their entire life is online, on the line and online people are completely different, not interesting, I think really.

for example, they have their own kind of Taobao store, and then or their own relevant accounts to sell their own things, or they are already a network celebrity, yes, and then see them online may be very bright, wear very gorgeous, but offline, you'd see them wearing flip-flops, cursing at people—it was amusing in its own way, very interesting, feel that you can find some black curtain of the kind of black material feeling, And they are not the kind of particularly large network red, is the kind of small development that may sell very well.

Brain 36:21:

中国社会还在想美特斯邦威特博物，我觉得一点不意外，是仔细思考一下，美特东西鲍威也挺有意思的，他的服装博物馆对他的服装把我碗里面展览的并不是他自己是的是一些比如说什么清朝的。

Chinese society is still thinking about the Metersbonwe museum, I think it is not surprising, is careful to think about it, Metersbonwe is also very interesting, his costume museum of his clothes in my bowl exhibition is not himself is something like the Qing Dynasty.

Suga 36:39:

对的还有一些，他可能他的集团内部的一些情怀什么的也说不定。

Yeah, and a few more. He might have feelings within his company or something.

Suga 37:24:

对，包括这些国外的是真正设计师品牌在国内的根基也不够牢靠，然后就很想去怎么说往好里说是影响更多的人，往坏里说可能想那也不能叫坏，可能只是说没那么听起来那么没那么高尚的方面，可能就想看看从这里有没有办法去。

Yes, including these foreign real designer brands in the domestic foundation is not solid enough, and then very want to go to how to say at best to affect more people, at worst may think that it can not be called bad, may just say that it is not so sound so not so noble aspects, may want to see from this there is no way to go.

Brain:

我觉得赚钱也挺高尚的。

I think making money is also quite noble.

Suga 37:54:

赚钱不是高尚，赚钱只是一个选择。

Making money is not noble, making money is just a choice.

Brain:

就是你用你用正确的方式把钱抓就是高尚的行为，你在支持产业链的推运转，你可能会创造一个未来。

Using money in the right way is a noble act. You are supporting the operation of the industrial chain, and you might be creating a future.

Suga 38:35:

我学的那种商科的企业家那种东西，就导致了我的厌恶。

The kind of business, entrepreneurial stuff that I studied, that led to my disgust.

Mo 1 01:01:56:

所以我想问你，你觉得 archive 的作用是什么？

So I want to ask you, what do you think archive's role is?

Suga 01:02:21:

一个是记录时时时发生的東西，然后为未来做一些。就是预备材料。

One is to record things as they happen, and then prepare something for the future.
It serves as preparatory material.

Brain 02:03:06:

还有就是档案对于除了博物馆以外的机构的意义到底是什么？

And what is the significance of archives for institutions other than museums?

Suga 02:03:14:

非教育意义的情况下，它有什么别的衍生方式？

Apart from educational purposes, what other possible derivative forms could it have?

Brain 02:03:19:

我觉得这也挺重要，因为我们讨论的所有答案都是基于教育。对，就是我们几乎已经默认它的功能性是存在于教育历史性和教育性，还有其他的，但是没有人去讨论过他的更多的。

And I think that's important, because all of the answers that we're talking about are based on education. We have almost tacitly assumed that its functions lie in historical and educational contexts, among others, but nobody has really explored it beyond that.

Suga 02:03:39:

对，我也想知道他如果娱乐化是什么样，他是否应该娱乐化，是否或者说就说说娱乐化。

Yeah, I also wonder what it would look like if archives became entertaining, whether they should become entertainment-oriented, or let's just discuss entertainment.

Brain:

就把它作为一个大众化的东西。

Just think of it as a popular culture thing.

Mo:

你说的美国那个不算娱乐化？

Would you call the America case entertaining?

Brain:

泛娱乐化、泛娱乐化娱乐，但他也算娱乐化。

Pan-entertainment, pan-entertainment entertainment, but he is also entertainment.

Brain 02:03:58:

当娱乐明星穿上这些所谓的档案服装的时候，它就是娱乐化啊。

When entertainers wear these so-called archive costumes, it's entertainment.

Suga 02:04:08:

但是难道不是因为他想要借助喊得更响的人去发表他的声音，并不是为了娱乐它娱乐值它的一个呈现形式，但它需要达到....

But isn't it because he wants to make his voice heard by someone who shouts louder, not to entertain it, not to entertain it as a form of presentation, but it needs to achieve... .

Suga & Brain 02:28:04:

就是时尚策展其实挺我们要做什么，我们要做就是做一个拼图做一份子，他们觉得我们有用，把我们拿起来对放拼进去，我们也不可能成为他们对我们不能改变他，我们只能融成为他们的一份子。

Fashion curation is, in fact, quite supportive of what we aim to achieve. Our goal is to contribute as a piece of the puzzle. If they find us valuable, they pick us up and integrate us. We cannot change their perspective towards us; we can only

assimilate ourselves as a part of their collective.

Brain 02:28:25:

我就觉得挺好，其实挺想做中国就是档案时尚档案的这种先行者，就是至少大家以后在想到这个东西的时候能想到我们，然后就有的品牌可能需要做这样事情的时候，我们可以站出来帮他们去做。

I think it's quite good. In fact, I really want us to become pioneers in fashion archives in China. At least when people think of this field in the future, they'll think of us. Then, if certain brands need such services, we could step up to assist them.

Brain 02:34:53:

然后对主要是你说做的好完整的展品牌方的自己做的一些迪奥的之前就很完整，然后线也很完，故事线也很完整的，时间线也很完整，但不买账，观众没那么买账，跟我们有什么关系，跟我们生活有什么关系呢？

The point is, you've mentioned exhibitions that the brands themselves created, like Dior, were very comprehensive. The narrative and timeline were complete, but the audience didn't buy it—they weren't convinced. What connection does it have with us, with our daily lives?

Brain 02:35:16

我花 100 多的门票去看这个东西，我能收获什么我不知道。

I spend more than 100 on ticket to see this thing, what I can gain I don't know.

Suga 02:35:21:

对，这还是一个精英知识

Yes, it's still an elite knowledge

Brain 02:35:27:

最后他们的 title 价值千万的迪奥礼服。

And finally their title is a multimillion-dollar Dior dress

Suga 02:35:29:

或者原来奢侈品牌迪奥是这样子的。

Or this is how luxury brand Dior operates.

Brain 02:35:34:

我在想我说 WTF 啥玩意？

I was thinking, what the fuck, what is that?

Suga 02:35:37:

没有挺好，你需要不同的东西吗？你这个人不能直接说一种就是你的角度是最终形态。

No, it's fine. Do you need something different? You can't just say one way or the other that your perspective is the final form.

Suga 03:01:39:

没有那么脚踏实地。

Not so down to earth.

Mo:

其实我觉得你们已经很脚踏实地了，不要谦虚。

In fact, I think you're already down to earth. Don't be modest.

Brain 03:01:46:

不是，我们其实一开始我们现在都挺架空的。

No, we actually started out and now we're all kind of cocky.

Mo 03:01:53:

你指的是说没有赚钱，所以觉得空吗？

You mean you don't make money, so you feel empty?

说话人 2 03:01:56:

还是我们没有静下心来去研究为什么没有？从服装开始，刚开始我们没有从行

业内本身开始，我们很偶然，因为我们本来就在做这个东西，然后这个东西突然火了，然后我们就跟着火，但是我们也没有跟着火的，我的意思就是稍微有一些知人度连度，然后就可以去做这样的事儿，但是我们并没有想好到底应该怎么做，所以很不专业。

Or is it that we haven't slowed down enough to seriously examine why things didn't work out? Initially, we didn't start from within the fashion industry itself. We started doing it somewhat accidentally. We were already working on something, then it suddenly became popular, so we tried to follow that trend, though not very effectively. We gained a bit of recognition, so we thought we could move forward. However, we never clearly figured out how to do it professionally.

或者说我自己觉得我们很不专业，对，我虽然我们已经很专，就是在外人看来，我们是这个领域内专业的，但我们要在别的领域去别的领域不是这个领域。但提升专业性所伴随的就是消耗嗯。还要很庞大的资源和资金支持，所以我们应该考虑还有时间精力。

Or I think we are very unprofessional, yes, I although we are very professional, that is, in the eyes of outsiders, we are professional in this field, but we have to go to other areas in other areas not this field. But increasing professionalism comes with cost. There are also huge resources and financial support, so we should consider that there is still time and energy.

说话人 3 03:02:42:

这种东西就没办法同时去干很多事情。

This kind of thing can't do many things at once.

Brain 02:44:06:

就是真的很矛盾，因为很好卖，有的时候很多人都想要，但是我到现在都还没说出去，因为我不知道有一个人如果说你愿意出很高价格，我要不要卖，我到现在都在思考这个问题。很难做这个东西所遇到的。

It is really contradictory, because it is very easy to sell, sometimes a lot of people want to, but I have not said so far, because I do not know if a person says that you are willing to pay a high price, I should sell or not, I am still thinking about this problem. It's hard to do what this thing comes across.

Mo 02:44:30:

要抵挡住一些诱惑吗？你感觉？

Resist some temptation? You feel?

Brain 02:44:32:

对，但是这个东西你也很怕他，最终你做的是一个没有什么太大回报的事情，因为你不知道就像 Raf Simons，他虽然说他做了一次复刻是好事，而且他也没有完完全全复制一样的东西，但是你要换想想最坏的情况，就是他自己把自己的作品全部复制了一遍。

Yes, but you are also very afraid of this thing, and in the end what you do is a thing with no great return, because you do not know like Raf Simons, although he said that he did a copy is a good thing, and he did not exactly copy the same thing, but you have to think about the worst situation, that is, he copied all his own works.

Mo 02:45:16:

我想回到刚才你说的一个点，你很担心这个做到最后是没有意义的。假设说我现在认识你，我再过 10 年回来见你，然后你发现这个是没有意义的话，你该怎么办？

I want to go back to a point you made earlier, where you were worried that this was going to be pointless in the end. Let's say I know you now, and I come back to see you in 10 years, and you find that this doesn't make sense, what do you do?

说话人 2 02:45:36:

所以我们想做一些肯定会有一个意义的东西，是因为我的逻辑是这样的，我不知道对不对，我们是国内第一个做有系统的做档案收集的私人，然后我们有自己的逻辑。然后我们这个逻辑受到了我们一群追随者的喜欢，因为他们认可我们的逻辑了，我们获得了 IP，然后用这个 IP 去告诉追随我们的追随者，我们所收集的牌子是有意义的。

So we wanted to do something that would definitely have a meaning, because my logic was, I don't know if it's right, we were the first private person in the country to do systematic archival collection, and then we had our own logic. And then our logic was loved by a group of our followers, because they accepted our logic, and we got the IP, and we used that IP to tell our followers that the brands we collected were meaningful.

Suga 02:46:12:

半蒙半骗，其实是有一点这种感觉的

Half in the dark, half deceive, there's actually a bit of that feeling.

说话人 2 02:48:48:

已经认识到我们是有客观成效的，我们在国内确实是造成了一些波澜的，我们为什么去决定下半年开始彻底的放弃了一部分，就是把它专精于去做档案整理归纳，我们觉得好像确实没有比我们更专业的人，一开始没有底气的，因为我们见过更厉害的我们，见过更专业的人，不光是我自己的学院内了，可能我们的学校的档案馆可能都比我们专业很多，对吧？

We have realized that we have achieved objective results, and we have indeed caused some waves in China. Why did we decide to give up part of it completely in the second half of the year, that is, to specialize in file sorting and induction? We felt that there was really no one more professional than us, and we had no confidence at the beginning, because we had seen more powerful people. I've seen more professional people, not just in my own college, but maybe our school archives are more professional than we are, right?

他们的藏品也更多，然后他们的工具什么的设备也比我们好很多，到学院外一些好的企业，他们也做这样的收藏，包括品牌方他们自己可能做的也比我们好很多，然后回国之后我们发现这个东西真的是一个巨大的 gap，国内没有。

Their collections are also more, and then their tools and equipment are much better than us, to some good companies outside the college, they also do such collections, including the brand they may do much better than us, and then after returning home, we found that this thing is really a huge gap, there is no domestic.

Brain 02:50:52:

其实我们一开始的原因很纯粹的，比如说高桥盾这一季，我们觉得他很震撼，我们觉得这是对于高桥盾来讲是他职业生涯中很重要的一届。

然后比如说就是说 Raf 02 年春夏那一季就是以 911 为题材，做了一季设计，然后我们觉得很很重要，对他职业生涯履历，然后他在时装史上的就近代时装是影响力蛮大的，然后评价个人行业媒体评价也很高，然后他的这些 piece 也很难找，

我觉得这也是存档的一个很重要的，是如果它很好倒卖，那就就没有必要去很存档它了，可能说存档就变的难度就变得低了很多。

Actually, our initial reasons were very pure. For example, in the case of Jun Takahashi this season, we found his work to be quite impactful, considering it a significant chapter in his professional career.

Similarly, Raf's Spring/Summer collection in 2002, themed around 9/11, was another season we considered important in his career history. His influence on contemporary fashion is substantial, and his pieces are highly praised by both industry media and individual evaluations. Additionally, these pieces are hard to come by, making archiving them crucial. If they were easily resold, archiving might not be as necessary, and the difficulty of archiving would be significantly reduced.

对我们说是一个很挑战性的东西，然后我们就想把这些东西完整的存档下来，然后再完整的拿出来给大家还原，让大家去了解设计师这一季度在干什么，这可能是我们最开始的纯粹的一个想法。

It's a challenging thing for us, and we want to archive these things completely, then present them in their entirety to everyone, allowing people to understand what designers were doing in a particular season. This was probably our initial, purely conceptual idea.

Mo 02:51:57:

要买一整季下来吗？不用吧？

You want to buy the whole season? You don't have to?

Brain & Suga 02:51:58:

一些对代表性的就是他有三四十个，我们选两三个，然后把这个 look，然后这几个两三个这已经比较够传达它整个季度的理念就可以了

Some of the typical ones are that he has 30 or 40, we pick two or three, and we look at this, and then these two or three are enough to convey the idea of the whole quarter

Brain 02:52:28

我们最早是想这样子去呈现的，而且这样的一就是在视觉上会比较完整一些，更符合现代人现代的一些逻辑。

We originally wanted to present it this way, and such a one will be more complete visually and more in line with some modern logic.

Brain 02:57:31:

而且我们还有一个很什么的点，先让我们觉得我们这个事情可以做的，我觉得可以把它做成一个 business 点，就是我们所收集的一些东西。在偶然间我们发现有一些明星有穿过，最后一方面是我们可能理财了。这个叫角度，可能还有一个角度就是这些东西突然就变得有它的更多的属性。

And we also have a very similar point, let us feel that we can do this thing, I think we can make it into a business point, is some of the things we collect. We accidentally discovered that some of the items we collected had been worn by celebrities, which provided another business angle. Suddenly, these items acquired additional attributes.

Suga 02:58:05:

你是把明星作为一个新的权威还是？

Are you using the star as a new authority or?

Brain:

当然是新的权威。

The new authority, of course.

Brain 03:10:44:

可能甚至他们就说中国没有必要去做档案了，中国时尚不需要，也有可能我觉得。

Maybe even they say that there is no need to do archives in China, Chinese fashion does not need, or maybe I think.

Mo 03:10:59:

你要看到有些人会这样说，有些人不会这样。

You have to see that some people say that, and some people don't.

Brain 03:11:01:

我已经听到一些声音说不需要他。

I'm already hearing voices saying he's not needed.

Mo 03:11:04:

是谁?

Who?

Brain:

Tasha 说的

Tasha said.

Mo:

是吗? 为什么?

Really? Why?

Brain 03:11:14:

但是我们的沟通非常简短, 对, 她也没有告诉我为什么。

But our communication was very brief. Yeah, and she didn't tell me why.

Brain:

但我觉得我去找到他说我不能以一个我没有身份, 没有原因可以去跟他聊天, 我必须得给他准备一个 proposal。

But I think I went to him and said that I can't talk to him as I have no identity and no reason, and I have to prepare a proposal for him.

Brain 03:16:41:

对, 主要是时间, 主要是我们自己这边也不能停下来, 所以我们本来打算走的路是做自媒体, 从自媒体出发去看多方的意见, 然后根据我们的追随者去改变我们的目标, 其实也 ok 的, 我们也准备其实是走这样的路。自媒体目前看来是一个叫有一定稳定发展前景的行业, 我们做太实验性的东西之前肯定是需要一些支撑。

Yes, it is mainly time, mainly our own side can not stop, so we originally planned to take the road is to do the media, from the media to see the opinions of many parties, and then according to our followers to change our goals, in fact, it is ok,

we are also prepared to actually take this road. At present, we media seems to be an industry with certain stable development prospects, and we definitely need some support before we do something too experimental.

Suga 03:17:19:

如果你真的能够教育你的受众，你也可以去教育一些别的东西。

If you can really educate your audience, you can also educate something else.

Brain & Suga 03:17:25:

跟自己有个账号，跟做了个牌子一个道理，其实消费粉丝一个道理，培养他们，培养教育一下粉丝。

Having an account with oneself is similar to creating a brand; it's, in fact, a strategy to engage and consume fans, cultivating and educating them.

Suga 03:17:32:

如果真能教育出来什么东西，那也是成功的。

If anything can be taught, it will be a success.

Interviewee: Cee Cee

Subject: interviewed by Mo Shi about Fun Affair's archive

Location/software: WeChat from London

Interview date: 9th September 2020

Mo (M) 06:46:

我想问一下你是在国外也挺久，然后也在国外开始你的品牌，我想问一下你对 archive 有概念吗？

I'd like to ask, considering you've been abroad for quite some time and started your own brand there, do you have a concept of an archive?

Cee Cee (C) 06:58:

有。就像我觉得做 archive 做的比较好的，有 Helmut Lang 和 Margiela 他们做的会比较好，每一年都会在给他们自己更新什么的，然后还有 Dries Von Noten 做的也蛮好的，然后之前有买他们品牌的单独的介绍，然后但他好像整理的都挺有趣。就 archive 我之前看 Margiela 他是这样，他把每一个杂志它就是每一年发

布完以后拍的，比如杂志封面或者什么的，它做成册子，但那个册子又是比较有趣的，而不是说只是收集，他就会创作一样的。

Yes. I think brands that do archives well include Helmut Lang and Margiela; they consistently update themselves every year. Dries Von Noten also does a good job. Previously, they had individual introductions for the pieces they sold, and the way they organized things seemed interesting. For example, Margiela would compile each magazine cover or release into a booklet after each year, creating something unique rather than just collecting items.

C 08:23:

他们类似于你知道国外每个品牌他们都有自己的那种大册子，然后可以买到，也可以不买到，但是就是价格会比较高一点，但很多都是他们自己保留下来的。然后我有一本 Dries Von Noten 看的他关于家居的收藏放在他巴黎的旗舰店的桌子上。

They're similar to the big books each foreign brand has, which you can either buy or not. The prices are usually higher, but many brands preserve them. I have a Dries Von Noten book about home collections displayed on a table in his flagship store in Paris.

C 08:48:

都很贵一本 200 磅，然后他就是说他从最早的整个 Dries Von Noten 的店装，然后到现在的店装，包括一些他的灵感来源和他的新店的造型，他都有放在这本书里头。

They're quite expensive, around £200 each. He talks about the entire journey from the earliest Dries Von Noten store decor to the present, including some of his sources of inspiration and the styles of his new stores, all compiled in this book.

Interviewee: Chen Qin

Subject: about The Warehouse by Shitang's Archive

Location/software: Shanghai

Interview time: 18 January 2021

Mo 12:21:

然后通过会员管理系统会员管理的東西来做的，真的很不错。

Then, you do it through the membership management system, the membership management stuff, it's really great.

Chen Qin(CQ):

对,会员管理的东西我是一直非常想做的,因为做零售很多年,所以对这个东西还是有执念的。

Yeah, membership management is something I've always wanted to do because I've been in retail for many years, so I have a strong interest in this.

CQ 24:21:

我觉得你这个东西跟我们是我是做商品管理出身的,我对这个东西会有一个想法,我们做商品管理的人也是需要大量的这种数据,我们所谓的数据可能包含了你这个里面的一部分,你们做的很多比如图片影像这种的,他这个数据本身很难把它量化,把它放在一起,众多一起来分析,然后做商品管理的人可能会从里面再去给他们打不停的很多标签,比如说就像你看到的我们这些品牌席上面的一些信息,我们其实后台相当于是一种分类,然后在这个分类之下,其实我们还有各个角度的各种分类,然后就相当于为这个品牌做了很多的标签,然后他可能跟你的形式不同。

I think what you're doing is related to what we do. I come from a background in product management, and we also need a lot of this kind of data. Our so-called data might include a part of what you have, like many images and visuals. This data is difficult to quantify and analyze together, and people in product management may go in and give them a lot of tags, like the information on our brand shelves that you see. In the backend, it's like a classification, and under this classification, we actually have various angles of various classifications. It's like we've added a lot of tags to this brand, and it may be different from your form.

CQ 25:17:

对是文本的全部都是有文本的,因为我们用文本的方式是因为我们有一个大量文本的情况之下,我可以用工具来给他做分析,好像有一点点也是有这个感觉,对也是有助于我们来讲就非常重要,然后我们来做这件事情与品牌来讲,我们有一个价值,我其实可以从终端上面给你一些反馈,你其实什么样的比如说我们有的角度可能是颜色,就什么样颜色,我们在市场上面的可能销售的感觉会更好或者干嘛,我们现在只能从销售的角度来提供,因为我们其实前期的时候还在这边装了一套东西,但是后面调试不太好用就没有做,我们其实是本来要装一套,你平

时想要触碰到这个东西，它就会进入到你的行为的一个我忘记那套设备叫什么了，到最后我只做了一个人脸识别，如果你是我的会员，你下次来的时候我上台就跳出来提醒给我所有的导购，你的老客人就来了，这种东西，然后货架上就没有装，因为他系数不是很成熟，但是我们当时就想做这件事情，做完以后，我的数据就会非常的清楚，他试穿率很苛刻，他却没有成交他，那客人什么样的，比如说什么样年龄层的客人来我这里以后，他喜欢的都是什么样风格的东西，我是可以给到他一个很直观的反馈。

Yes, all of it is textual. Because, in a situation with a large amount of text, I can use tools to analyze it. It feels like it might be a bit like that, yes, it's very important for us. When we do this thing with the brand, we have a value. I can actually give you some feedback from the end. What, for example, we have some perspectives like color, what kind of color, in the market, it may feel better for sales or something. We can only provide from the sales perspective because, actually, in the early stage, we installed a set of things here, but it wasn't working well after the debugging, so we didn't do it. We were originally going to install a set. You can touch this thing casually in your daily life, and it will enter into your behavior. I forget what that set of equipment is called. In the end, I only did facial recognition. If you are my member, the next time you come, I will jump out a reminder for all my shopping guides, your old customer is here. And this kind of thing, but it's not installed on the shelves because the system is not very mature. But we wanted to do this thing at that time. After doing it, my data will be very clear. His fitting rate is very strict, but he didn't make a deal. What kind of customer is he, for example, what kind of age group of customers come to me, what they like after they come, I can give him very direct feedback.

不会的，可以通过这个数据得到一些信息的，这个是我个人非常在意的东西，所以我当时做这个店的时候非常想推这个东西，但是实在是一个方面是成本非常的高，你技术做得很成熟，这种公司的成本会非常的高，然后你做的不成熟的那种东西又不太好，可能没有参考意义，对我们当时所找了一家公司，它是通过衣架的方式来记录你的消费者的行为，但是他衣架又不能定制，它的衣架本身是一个科技含量的东西，然后衣架本身不能定制，然后衣架有点难看非常宽大，对我们女装来讲很不合适，对。然后它还在它的货架也是定制的，它的货架上面是有屏幕的人，我货架我都可以接受，但是衣架我们觉得太不像买手店会出现东西了，因为我毕竟不是一个一个科技展馆，是以展示你的科技产品为主，我还是要以销售为主，所以这还不是很成熟。

No, through this data, you can get some information. This is something I personally care about very much. So, when I was doing this store at that time, I really wanted to promote this thing. But it's actually very costly on one hand. If

your technology is very mature, the cost of such a company will be very high, and on the other hand, if the thing you do is not very good, it may not be good. It may not have reference significance. For example, we found a company at that time. It recorded the consumer's behavior through the hanger, but the hanger could not be customized. The hanger itself was a high-tech thing, and the hanger itself could not be customized. Then the hanger looked a bit ugly and very wide, which was not suitable for our women's clothing. And its shelves are also customized, with screens on the shelves. I can accept the shelves, but the hangers we feel are too far from the appearance of a concept store because I am not a technology exhibition hall after all. It is mainly to display your technological products, and I still have to focus on sales. So, it's not very mature yet.

CQ 33:41:

这个已经其实有如果单纯从我刚才说的那种数据的角度，这个行业里面已经有很多前辈已经做了很多的路径给我们了。这个东西你终端来讲是非常不单单是终端，它对于设计来讲和对前端终端店铺来讲都非常有价值，一个是我其实集一直都就知道我什么东西好卖，直接就能提升我的业绩。

Actually, this thing has already been done. If it is purely from the perspective of the data I just mentioned, there are many predecessors in this industry who have already paved the way for us. For the terminal, this is not only the terminal, but it is very valuable for design and for the front-end terminal store. One is that I actually always know what I sell well directly, which can directly improve my performance. The second is that this thing is actually very valuable for designers, and for the front-end terminal stores, one is that I actually always know what I sell well directly, which can directly improve my performance

第二个是我其实这个东西给到设计师是可以反馈他下一季你该往哪个方向去走，所以它其实本身就已经在市面上已经有很固定的价值，这个不是我的观点，这就是在做商品管理的一个本身的价值，对，但你会想要去比如说哪方面去优化他吗？或者你会不会想通过它去发展一些你现在没有发展的业务这一块？

The second is that this thing actually gives designers feedback. The next season, you should go in which direction. So it actually has a very fixed value in the market. This is not my point of view. This is the inherent value of doing product management. But do you want to optimize it in any way? Or do you want to use it to develop some business that you are not developing now?

其实就是像我之前没做好的关于跟踪你的消费行为的这个东西是我挺想学的话，

因为这个东西他就已经离开了销售了，因为我现在所有的数据都是来自于销售，我没有销售的时候，它有一个基础的商品信息，然后有了销售以后，商品信息就会分成了没销售跟有销售，有销售的部分就会带出大量的信息，比如说他的购买的人是什么样的，我们也可以看到他的什么年龄层，因为这个东西都是有会员信息，然后会员里面我们会引导你去填生日，然后我们也知道你大概多长时间会买一次，你大概喜欢什么牌子，这些都能看得到，这可以形成一个人物的画像，是给我们来知道我们自己是我们的客户是谁的，我们也可以把这个画像给品牌，说你的客人其实特别喜欢的都是什么样的东西就反馈给他们，但是这全都是产生销售以后才有的那些没有产生销售的，大量的那些数据都无法把它有效的转化起来，我就很想优化说他试穿怎么样，你就很想知道他为什么不去进行消费，他为什么不去对他可能是什么情况造成的，他一直在被人拿，可是他最后都没有成交，是什么情况？

In fact, it is something I want to learn from the previous poorly done things about tracking consumer behavior because this thing has actually left sales. Because now all my data comes from sales. I don't have sales, and there is a basic commodity information, and after sales, the commodity information will be divided into not sold and sold. The sold part will bring out a lot of information, such as what kind of person is buying it. We can also see what age group he is in because this thing has member information. We will guide you to fill in your birthday in the member. We also know how long you will buy once, and what kind of brand you probably like. All of these can be seen. This can form a portrait of a person, which is for us to know who our customers are. We can also give this portrait to the brand, saying that your customers actually like what kind of things. But all of these are those that have not generated sales. A large amount of data is not effectively converted. I really want to optimize it, like how he tries on it, and you really want to know why he didn't make a purchase, what the situation may be.

Interviewee: Elaine

Subject: interviewed by Mo Shi about Vintage and Republic's archive and STAFFONLY's archive

Location/software: Shanghai

Interview date: 22 January 2021

Elaine(E) 00:41:

是我刚刚跟你说的，他搜集的是中国的古着，然后他收的都是很老的那种，然后可能因为中国在古着这一方面的确不是做的特别的好，

As I just mentioned, he collects vintage Chinese clothing, focusing specifically on very old pieces. Maybe because vintage clothing isn't particularly well developed in China, he specifically collects modern-era items. By "old," I mean clothing dating back to the Republic of China period, not ancient times—that would be another category entirely.

Mo:

很老，大概到什么年代

Very old, until what decade?

E:

就民国什么时候的都有，但不是说古代那种，因为那是另一个范畴了，我们讲的是近现代的，所以他说的都是近现代的一些。

He has items from the Republic of China era onwards, but not from ancient times. That's a different category. We're talking about the modern era. So, everything he collects is from the modern era.

Mo:

他是私人收藏吗？

Is it a private collection?

E:

他私人收藏，然后他也是做男装，但不是像你们这种风格的，他做品牌也，然后他做的男士什么国棉一厂。我们出版社合作一本书什么的，所以我最近刚刚跟他接线什么的。

It's a private collection, and he also designs menswear. However, it's not the same style as yours. He has his own brand, and he specializes in men's clothing like the National Cotton Mills. We collaborated on a book with our publishing house, so I just got in touch with him recently.

Interviewee: Judy Fan

Subject: Interviewed by Mo Shi about Judy Fan's archive

Location/software: WeChat from London

Interview date: 3rd September 2020

Mo 11:11:

网上是 digital 的是吗？

The online content is digital, right?

Fan (JF) 11:14:

对，都是 digital 的，可能放在微云或者是说百度网盘上面。

Yes, it's all digital, probably stored on Weiyun or Baidu Cloud.

Mo 2 11:19:

但是你们怎么称呼他？比如说你想让你同事去找一些东西，你会跟他怎么样去称呼？网上的这一些东西，你会有一个特定的词，还是你就说上网盘找一找这样子。

But how do you refer to it? For example, if you want your colleague to find something, how would you ask them to do it? Do you have a specific term for these online files, or do you just say, "Check the cloud"?

JF 2 11:32:

可能就偏向于 PR 这一块，然后里面可能有两个，我看有两个文件夹，一个文件夹是那关于比如说那些明星穿过我们的衣服，然后另外有一个文件夹可能对我或者是说对我们品牌的各种的文字，或者是说视频的采访报道。

It might lean towards the PR side, and inside there might be two folders. One folder could be about celebrities who have worn our clothes, and the other could contain various texts or video interviews and reports about our brand.

Mo 14:04:

你会保留这些图片或者是一些文字方面的信息，你会保留这些明星穿过的款吗？

Do you keep these images or textual information about celebrities wearing your designs?

JF 14:16:

你说衣服吗？

You mean the clothes?

JF 14:21:

不会专门的去保留，如果说这个产品我们不需要了，我们就不需要了，也不会说专门把它放下来，因为我觉得也分，因为怎么说国内的明星他跟国外它还比较不一样，比如说你说国外，比如说像之前我在英国品牌的时候，你说衣服是比如说英国女王穿过的或哪个皇室贵族穿过的，或者是说哪个比如说英国的哪个名流也好，或者是说哪个那种顶级的明星穿过的，如果说是那种我对于我而个人而言，我会觉得挺有纪念价值的，我会把他留下来。但是在国内国内的明星他你懂。

We don't specifically preserve them. If a product is no longer needed, we simply discard it. Personally, I'd keep items worn by someone notable abroad—like the Queen of England or top British celebrities. Those would feel memorable to me. But domestic celebrities, well, you know how it is.

Mo 15:11:

我懂对肯定是不一样。

I understand, it's definitely different.

JF 15:13:

我就觉得不值得我跟他把衣服留下来。

I just don't think it's worth keeping the clothes.

Mo 15:16:

对还不如卖了赚点钱。比如说你自己会不会有一个库藏的，比如说你自己的版型的一个参考的这样的系列，比如说你会想要回去找那个时候的一个设计，这样子有一个板在那会比较方便，这样子的收藏有没有？

Right, it's probably better to sell them and make some money. Do you personally have a collection, like a reference series for your own patterns? For example,

would you want to go back and find the designs from that time? Having a collection like that could be convenient.

JF 15:37:

所有的版我们都是有电子版的，所以还是全部存在网上，不会像以前我在英国学的时候，可能我们就是一个牛皮纸做的那种版，需要有一个专门的杆或者是房间把它挨个的挂起来，或者是说折好存起来，不是因为国内所有的东西其实都还挺电子化的，跟国外挺不一样，对，所以我的所有的衣服的板我都有，但是全部都是存在网盘里就可以了。

All our patterns are digital, stored online. It's unlike when I studied in the UK, where we had physical patterns on parchment paper that required a dedicated space to hang or store them. Everything in China is digitalized now. So yes, I have all my garment patterns, but they're just stored on cloud drives.

Interviewee: Freya

Subject: interviewed by Mo Shi about Tingtang's archive

Location/software: WeChat from London

Interview date: 1st June 2020.

Mo 00:00:

首先第一个问题是:你所处的工作是公司或者机构是否有一个叫做档案馆,或者是档案室资料室,或者是叫藏品文物库房这样一个东西,我不知道你们自己是怎么称呼他的,我现在也在收集称呼,

First, the first question is: Does the company or institution you work for have something called an archive, or a room for archival materials, or a collection and cultural relics storage room? I don't know how you refer to it, and I'm currently collecting terms.

Freya 00:36:

但是我没有那么正规的像西方一样叫那种档案馆。
没有一个正式的称谓,我们家是因为我们家本来就是有点做那种非遗的东西,它本来年代就还蛮久的,所以它是有一个小型的博物馆在那,它本来就有一个自己的博物馆在那收藏的所有的资料内容什么的。

But we don't have something as formal as calling it an archive like they do in the

West. There isn't a formal designation. Our family has always been involved in intangible cultural heritage-related activities. So there is a small museum there. It has its own museum where all the collected materials are stored.

Interviewee: Gary

Subject: interviewed by Mo Shi about Keh Form's archive

Location/software: WeChat from London

Interview date: 5th November 2020

Gary (G) 00:25:

对的，然后年龄的话是 93 年，今年是 27 岁，现在的话我的教育背景是我的本科是毕业于清华大学美术学院，然后研究生是去了纽约的帕森斯读的 MHA，走的 program 是 Fashion and society，就是这样子的一个 program。

That's correct. Regarding my age, I was born in 1993, making me 27 years old this year. Currently, my educational background includes a bachelor's degree from the Academy of Arts & Design at Tsinghua University. Later, I pursued my Master's in History of Decorative Arts and Design at Parsons in New York, I followed the "Fashion and Society" program.."

然后这是我大致的一个教育背景。然后在清华大学美术学院的时候，我的我是专攻女装，当时是学了 4 年的女装，然后到了 parsons 以后，我就是又学了基本上是有两年的男装，所以在我的一些作品里面会有一些比较中性的东西，或者是男性元素和女性元素的一些使用。

During my time at the Academy of Arts & Design at Tsinghua University, I specialized in women's wear for four years. Afterward, at Parsons, I spent about two years studying menswear. Thus, my work often features gender-neutral elements or the use of both male and female elements in some of my works.

Mo 07:14:

我大概了解了，然后你刚才的问题是你对我采访当中讨论的 archive 是不是不太明确，到底具体是说什么是吧？

I understand that now. Your question earlier was about whether my discussions

on the archive were not very clear, and you wanted to know precisely what it refers to, right?

G 07:27:

对的,因为在我的理解里面,archive的话可能是你购买的一些 vintage,然后这些才能被叫做 archive。通过在一些很很早以前的这样的一些作品去做的这样的一个设计就去借鉴它,或者说你去想收藏它。然后还有一种就可能因为在我看来,如果说是新的一季的话,那种是叫做可能 sample 可能是你买的一些样衣,回来可能你需要借鉴。然后还有一种 archive 就是你本身品牌有一个积累,到一定的程度,你自己本身的品牌的一些 piece,就是某一个 archive,就是我自己的一个理解吧,所以我不知道你具体的问的是哪一个。

Exactly. In my understanding, the term "archive" might refer to vintage items you've purchased, and these can be considered part of your archive. Designing by referencing earlier vintage pieces or intending to collect them. Another type, in my view, for a newer season, might simply be called samples—pieces you buy as references. This is my own interpretation, so I'm not sure which specific aspect you were referring to.

Mo 08:22:

我问你几个问题,我先不直接回答你,我先问一下你,你自己第一次接触到 archive 这个词是在哪里接触到的呢?

I asked you a few questions, and I won't answer directly yet. I want to ask you first: where did you first encounter the term "archive"?

G 08:35:

第一次接触 archive 词的话是在网站 tumblr, 然后他们的它这个网站每次要翻一个博主的每一张图片特别累,然后你在它的主页的时候,比如说你是 www 然后点什么这个品牌名字,或者说一个博主的名字.com, 然后你只要在后面输入一个 archive, 他就会把他所有以往的东西按照时间去呈现出来。

The first time I encountered the term "archive" was on the website Tumblr. On this website, scrolling through each picture of a blogger was quite exhausting. When on their homepage, for instance, www, followed by the brand name or a blogger's

name .com, if you added "archive" at the end, it would present all their past content chronologically.

然后所以这是我第一次接触到 archive 才知道原来你就算在网上发表这么多东西，然后其实网络是会帮你归类，帮你整理，你有自己的一个档案存档一样的东西在，你不需要一张图去翻它，这是我第一次接触到 archive 这个词。

So, that was my first exposure to the term "archive." I learned that even if you publish a lot online, the internet categorizes and organizes for you, creating an archive or a sort of filing system. You don't need to flip through one image at a time.

Interviewee: Xiulin Guo

Subject: interviewed by Mo Shi about Sandriver's Archive

Location/software: WeChat from Guangzhou

Interview date: 31 January 2021

Mo 00:30:

我想问一下您，首先您听过 archive 这个词，就是从英文上的角度来讲。

I'd like to ask you, first, have you heard the word "archive" from an English perspective?

Xiulin Guo (XG) 00:43:

之前有听过，但是说实话它的应用场景这还不是很了解。

I've heard it before, but to be honest, I'm not very familiar with its application scenarios.

Mo 00:48:

可以问一下您是第一次是在哪里？听到这个词吗？有没有印象？

Can I ask where you first heard this word? Do you have any impression?

XG 00:55:

没有印象，这可能就是学习过程中。

No impression. It might have been during the learning process.

Mo 00:57:

明白您脑海里有没有一个对他的印象，如果没一点都没有吗？

Do you have any impression of it in your mind, even a slight one?

XG 01:02:

是完全没有的，一点都没有。对。

No, absolutely none. None at all.

Mo 01:05:

如果是这样，您理解它会转换成一个中文什么样的词吗？还是没有概念，完全没有这方面的去想过这个事情。

In that case, can you think of a Chinese equivalent for it, or do you have no concept and haven't thought about it at all?

XG 01:22:

没有，之前有没有考虑过的？

No, never considered it before.

Mo 1 01:26:

我想问一下您的品牌有没有一个类似 ARCHIVE，比如说档案库存这样的一个存

在？

I'd like to ask if your brand has something similar to an ARCHIVE, like an inventory of records.

XG 01:35:

实际是存在的，但是没有把它当做是就是说这样的高度去看待，其实是日常当中的积累是有的。

It does exist, but we don't see it from such a high perspective. It's more of an accumulation in daily life.

Mo 01:45:

所以我就想问一下，比如说您的公司有没有一个这样子的整理过的系列，然后您一般是怎么样去称呼他，有给过他一个什么样的名称吗？

So, I want to ask if your company has a well-organized series like this, and how do you usually refer to it? Have you given it a specific name?

XG 02:37:

我们通常在技术方面会整理，其他方面的整理或者设计方面会因为这些也会延续下去的，所以其他品类的都特别少，在技术方面的话也会也许档案是一直有的，它是一个本来就存在的东西，所以他也不是刻意去建立。

We usually organize it on the technical side, Other aspects, such as design organization, will naturally continue because of these technical aspects. Thus, there are relatively few archives of other categories, and in terms of technology, there may always be some form of archive. It's something that naturally exists, so it's not deliberately established.

Mo 03:38:

电子档的形式或者实物的形式吗？比如说设计的工艺纸工艺的这些这些参数了，都会是每一年都就以年度为单位的会存储起来了。

Is it in electronic form or physical form? For example, design specifications, craft paper, and other parameters are stored on an annual basis.

XG:

然后比如说 program 这种东西都是都是以电子版本的形式会存在于打包，会存在说这是 2020 年全年的工艺的记录，那就全或者按照月份或者按照年份会打包起来，这样以后查的时候查的时候会以这样的方式，然后目录方式就是说我们每年推出这么多款式，都以编号的形式出去，它本来就形成了一个自自然然就会形成一个档案，我们去查 10 年前的东西我们都能找得到，但是大部分是聚焦在聚焦在比如技术为主要的和款式设计为主要的，这些方面我自己就不存在，因为它是自然存在的，所以我觉得它不是一个非常自然的过程，而不是刻意过程。

For example, programs and things like that are all stored electronically, and they're packaged, like the records of the craftsmanship for the whole year of 2020. It will be packed by month or by year, and when we check it in the future, we can find it in this way, organized in a catalog. For instance, we release so many styles every year, and they are all numbered. It naturally forms an archive, and we can find things from 10 years ago, but it mainly focuses on aspects like technology and style design. Personally, I don't have much involvement in these aspects because they naturally exist. So, I think it's a very natural process rather than a deliberate one.

XG 05:02:

我们当时一直想，因为我们可能跟自己背景是产业有关，可能会比如说艺术家设计师，这种背景出身的 fashion 可能不一样思考，因为我们是从制造业出来的，所以制造业过程当中不管多久的东西都会保留下来。

We always wanted to understand, maybe because of our background in the industry, it might be different from artists and designers in the fashion industry. We come from the manufacturing industry, so things in the manufacturing process are preserved no matter how long they've been around.

Mo 05:24:

我也对为什么我对您品牌和公司非常感兴趣的原因，您就是制造业出身，而且我觉得尤其是有工厂的这种品牌，他们的记录方法可能跟设计师是略有不同的。

I'm interested in your brand and company because you come from a manufacturing background, and especially for brands with factories, their record-keeping methods might be slightly different from designers.

XG 05:44:

确实。就像我现在刚参加工作时候，30 年前的笔记本，我现在都在保留着工作上的笔记本，它的参数记录就是参数，然后我拿去给你拍一张。

Exactly. When I just started working, notebooks from 30 years ago, I still keep work notebooks from 30 years ago. The parameters recorded in it are technical parameters. I would like to show you.

Mo

很想看九九几年 92 年的什么的，毕竟都会是里面记录很多。

I really want to see notes from 1992 or something like that. After all, there are many records inside.

XG

但是因为我从业久，所以这些东西都会你就会发现那些参数都是技术参数。

But because I've been in the industry for a long time, you will find that those parameters are all technical parameters.

XG 06:29:

都有实物，还分很多个层级的，会不是那种食物的，我们织的小布片，比如我们织的小布片觉得很有用，手法或者技法很有用，我们就专门这样，包括我们谢谢工厂都有一个比如有一个密封箱放在那里，比如说我们有一些工艺，我们想把它作为历史档案，我会把它一直保留下来的小布片或者什么的，手工片或者小我们都往那里塞，然后有些有我就塞进去，有时候就塞进去，然后为了说以后我想看的时候，那里面都会有很多我可以给你启发的东西，就这是反正各种层级的事物东西，包括纸质的图稿什么的，这些都会保留。

We have physical items, and they are categorized into many levels. For example, the small fabric pieces we weave, if we find them useful in terms of techniques or skills, we keep them. Our factories also have tightly sealed boxes placed there. For example, we have some craftsmanship, and we want to treat it as a historical archive. I will keep small fabric pieces or handcrafted pieces in there. Sometimes,

I just stuff them in. And for the future, when I want to look back, there will be many things inside that can inspire me. So, it's various levels of things, including paper drafts, and all these are kept.

Mo 12:12:

明白。也想问一下您是什么时候开始做这样一个存储？我感觉您应该是可能一开始从最开始做做加工代工厂的时候就已经有了吗？

Got it. I also want to ask when you started this kind of storage. I feel like you probably started doing it from the very beginning when you were running the processing and outsourcing factory, right?

XG 12:27:

还是对我们这是一种工作习惯。

It's actually a work habit for us.

Mo 12:32:

明白。

Understood.

XG 12:33:

要否则的话我会 20 年前的东西，怎么会 30 年前的笔记本就可以送到现在，这是一种做习惯。

Otherwise, how could I have notebooks from 20 years ago or pens from 30 years ago still here? It's a kind of habit.

Interviewee: Himm

Subject: interviewed by Mo Shi about Fussed's Archive

Location/software: Guangzhou

Interview date: 17 February 2021

MO:

然后我想要你们先介绍一下您个人背景，你的我比较了解他的，我真的不了解你是日本学会来的对吧？对。

Then I'd like you to introduce your personal background first. I understand yours, but I don't really know about yours. Did you come from the Japan Association?

Himm(H) 02:15:

我之前是在日本文化服装学院，你的服装。

I was previously at the Bunka Fashion College in Japan, studying fashion.

H 02:24:

我是 13 年回国的，然后我在日本待了有三年。对，我是 2010 年去的，对。然后本科对算是本科。谢谢。

I returned to China in 2013, and I spent about three years in Japan. Yes, I went there in 2010, and it was for my undergraduate studies. Thank you.

Mo 45:38:

然后再问一下你，因为你现在是我的整个系统里比较特别的案例，你是在日本学回来的，所以我很想知道，当你在日本的时候，你对 archive 的一个概念和印象现在还有吗？是什么？你可以形容一下吗？学校老师会给你讲这个东西吗？会让你去用它吗？或者会提出这个东西在你的工作学习当中有什么作用吗这些？

And let me ask you, because you are a rather special case in my entire system, you returned after studying in Japan. So, I'm curious to know, when you were in Japan, do you still have a concept or impression of archive now? What is it? Can you describe it? Did your school teachers talk about this thing with you? Did they ask you to use it? Or did they mention its role in your work or studies?

H 46:08:

它好像不是作为一个知识点去老师讲给你听这样子，但是它会作为一个名词出现在你的学的东西或者说你看的书里面，然后当时其实没有看到像现在这么明确的去认识这个词。

It seems like it wasn't presented as a specific topic lectured by teachers, but it would appear as a term in things you studied or books you read. At that time, I didn't see it as clearly as it is discussed now.

Mo 46:25:

你说的现在是指就当下吗？

When you say "now," are you referring to the present?

H 46:31:

就是说现在国内有这种大家在讨论这种氛围之后，这个词对我来说是一个变成了另外一个词的感觉，之前我就当做普通名词，或者说它就是一个它不只是我们这个行业这个词，它有可能是图书馆也有图书馆 **archive**，或者说什么每个领域或者每个产品还有它的 **archive** 说像我不知道像汽车这种会不会有，他的肯定有，所以我觉得他对我来说只是一个名词，现在对我来说更像是我对他理解还是出于收藏的感觉。就是我要有收藏的目的才会去把它当做我拿来看这样子。

I mean, in the current atmosphere in China, where everyone is discussing it, this word feels like it has become another word for me. Previously, I just treated it as a common noun. It is not just a term in our industry or field; It might be used by libraries, as they have archives, or each field and product might have its own archive. Like automobiles, I don't know if they have it, but they certainly do. So, for me, it was just a term. Now, for me, the term is more closely associated with collecting or collections. I only consider it when I have a collecting purpose to look at it.

Mo 47:24:

所以你说有人讨论，除了你在网上看到你身边有朋友跟你去讨论这个东西吗？

So, when you say people discuss it, besides seeing it online, do you have friends around you who discuss this thing with you?

H 47:31:

身边比较少，但我刚刚说的上海的买手店叫 **fasicart**，它的主理人也是在日本那边过来的，叫什么？我想写下来发 c 卡他是 **Fashion, music and art. facicart**。

There are relatively few around me. But, as I mentioned earlier, there is a men's buying store in Shanghai called Fasicart, and the person in charge came from Japan. What's his name? I want to write it down and share it with you. It's called

Fashion, Music, and Art. Fasicart.

H 48:13

它是一个男装买手店，然后所以之前他有做了一个 Raf Simons 的展，说是在他们那边做，然后那个店算是我认识的人里面有去接触 archive

It is a menswear buyer store, and previously they held a Raf Simons exhibition there. Among people I know, that store is one of the few that have been involved with archives.

Mo 48:29:

你认识那个店老板吗？

Do you know the owner of that store?

H 48:31:

对，我们在日本的时候都认识他。

Yes, we got to know them when we were in Japan.

H 48:35:

他们是两公婆，就是老公老婆一起做的一个店，她老公是日本人，老婆是中国人，然后现在主要是然后他老婆在这边做那个店，她老公在日本主要负责跟品牌对接，真的他是卖日本品牌多一些，他们一开始是带代理日本的品牌，现在可能不止现在都有，包括还有一些国内的男装品牌也有。

They are a married couple, running a store together. The husband is Japanese, and the wife is Chinese. Currently, the wife manages the store here, while the husband is primarily responsible for coordinating with brands in Japan. Indeed, they sell more Japanese brands. Initially, they started by representing Japanese brands, and now they may represent not only Japanese brands but also some domestic men's fashion brands.

Mo 49:00:

他们是主要关注男装吗？

Are they primarily focused on men's fashion?

H 49:03:

对，它只是一个男装的店。

Yes, it's exclusively a men's fashion store.

Mo 49:05:

你在网上看到的这些内容是不是也是男装多一些？

Are the contents you see online mostly related to men's fashion as well?

H 49:11:

可能我自己关注的本身 archive 关注的也是男生多，但是中性的也比较多，

Perhaps because I personally focus more on male-related archives, but there are also quite a few gender-neutral ones.

Mo 49:22:

品牌有哪些？除了 raf simons 这种，还有什么大家比较热衷于收集的？

What brands do they focus on? Apart from Raf Simons, what else is popular for people to collect?

H 49:27:

山本耀司，然后还有川久保玲也是挺多人关注的，基本上还是比较多人认识或者说多人喜欢的品牌，而且更可能是这些品牌比较有历史。

Yohji Yamamoto is one, and Rei Kawakubo is also followed by many. Basically, brands that are well-known and liked by many people, and often these brands have a longer history.

Mo 49:44:

因为我发现会有一些很潮的牌子被收集，但那牌子我都不知道了。它会比较偏偏

偏潮牌的，但有一段历史的潮牌。

Because I've noticed that some very trendy brands are being collected, but I have no idea about those brands. They tend to be more on the edgy side, focusing on streetwear but with a history behind them.

H 49:57:

就是品牌本身也还是有一段时间。

Exactly, these brands themselves have been around for some time.

Mo 49:59:

对，当然是有一段时间被人收的，但是但有些就会开特 *street style* 的那种，就我不会知道的那种牌子，当然我对男装本来了解也不是很多，可能你会知道，但是对于我来讲不是我认知的，因为你说的像山本耀司像这些我是知道的，但是还有一些到了我不知道的领域了是吧？

Yes, certainly, they've been collected for a while. However, there are some brands that have a special focus on street style, ones that I wouldn't know. Of course, my knowledge of men's fashion is not extensive, maybe you might be familiar with them, but for me, they fall into the realm of the unknown. Because, as you mentioned, brands like Yohji Yamamoto, I am aware of, but there are others that venture into areas I'm not familiar with, right?

H 50:21:

如果是比较街头的话，可能就潮牌那些街头的对，因为本身如果是街头的品牌，它们的历史相对来说没那么长。

If it's more street-oriented, it could be those trendy streetwear brands because, generally, streetwear brands don't have such a long history.

Interviewee: Jiaya (Wendy)

Subject: interviewed by Mo Shi about Roundface's archive

Location/software: WeChat from London

Interview date: 3rd September 2020

Mo 06:03:

你们公司你觉得有这么一个东西吗？archive 因为一般 archive 在国外的话就认为是一个存储一些公司的资料的空间。

Do you think your company has something like an archive? Because generally, an archive abroad is considered a space for storing company information.

Jiaya(J) 06:12:

现在感觉暂时还没有，因为很多体系什么的，我们都还正在建立的一个过程。

Currently, it feels like we don't have one yet, as many systems are still in the process of being established.

Mo 06:23:

就没有一些比如说只是一些文档之类的，或者是一些图片的这种，你如果存在一个磁盘里面也算是。

So, there aren't any documents or images, for example, stored on a disk?

J 06:31:

这种的话是有的平时保存一些基础的一些信息，然后我们会陆续更新的我们日常的拍摄的图片。

We do have some of those. We usually save basic information and continuously update our daily photos.

J 08:09:

还蛮多的，比如说比如说这几个社交软体，然后我们的微信，然后我们的公众号，还有包括我们还会有一些日常没有发布的照片，其实是像一个是因为我们会一直更新这些东西，然后有一些就不会选到 po 出来。

There are quite a few, like several social media platforms, WeChat, our official account, and some unpublished daily photos. We continuously update these things, but not all of them are chosen to be posted.

Mo 08:55:

然后还想问一下，所以主要是电子版的，你有一些比如说你的 sample，比如说你的这些首饰的 sample，你会有一个一个就是储存的，比如说参考的一个小系列。

I also wanted to ask, so mainly in electronic form, for items like your samples or jewelry samples, do you have a storage system, like a small reference series?

J 09:14:

如果是首饰这边的话，因为我们会有一个蜡版。塑形我们会储存这个东西。之后你还需要怎么说改动你的型，或者是你要在改动你的设计的时候是用到蜡版的，那个东西我们是储存在我们工作室，就是我们有一个手工师傅，所以这个东西基本上它保存。

For jewelry, we have a wax model. We keep these wax molds for shaping purposes. Later, when you need to make changes to your design, you use the wax model. We keep these things in our studio, where we have a skilled craftsman. So, basically, it's stored there.

Mo 09:50:

所以是保存在你的师傅那里，就你自己并不会有。

So, it's stored at your craftsman's place, not with you?

J 09:55:

对，但我们会基本上是他们做好蜡版以后会寄来给我们看，我们觉得 ok 了，然后再寄回给他们，他们会帮我们保存，因为有任何改动是他们在帮我们改吗？

Yes, but basically, after they finish making the wax model, they'll send it to us. Once we approve it, we send it back to them, and they help us store it, as any modifications are done by them, right?

M 10:07

正好我写一下这个部分，因为其实你是我采访的第一个首饰设计师，所以你跟其他的服装的不太一样，蜡版你知道师傅是怎么帮你保存还是你不知道，你知道他大概放在一个地方？

I'll write down this part. Since you're actually the first jewelry designer I've interviewed, it's a bit different from other clothing designers. You probably know how the master helps you store the wax mould, or do you not know? Do you know where he roughly puts it?

J 10:31

它其实基本上因为它不只做一个品牌，它自己可能会接一些私人定制什么的，所以也都是一方的按照品牌名字来备注，这样我们会给落版有一个。

Actually, because it doesn't just create a single brand, it might also take on some private customizations or something like that. So, everything is organized according to the brand name. This way, we have a reference when making the mold.

M 10:44

编号 ok。

Numbered, right?

J 10:46

对，我们会让他按照那个编号来记录每一个不同的蜡版。

Yes, we have him record each different wax mold according to that number.

M 10:52

你的编号是怎么样自己去记得。是你拍个照片，然后旁边写上这个编号还是有其他的方法。

How do you remember the numbers? Do you take a photo, then write the number next to it, or is there some other method?

J 10:59

我们是拍照，然后 1234 这样标明白了。

We take a photo, and then mark it with numbers like 1, 2, 3, 4.

M 11:04

但是你拍的时候。

But when you take the photo...

J 11:05

加上。

Include it.

M 11:05

拍他寄给你蜡版，然后你拍一个，然后再方便放一个编号。

When he sends you the wax mold, you take a photo, and then it's convenient to add a number.

J 11:10

对。

Yes.

Interviewee: Yutong Jiang

Subject: interviewed by Mo Shi about Shushu Tong's Archive

Location/software: Shanghai

Interview date: 27 February 2021

Jiang(J) 03:06

可能我们回来的 Timing 也是比较好吧，就刚好对，那个时候是其实陈安琪就 Angel 和小郭他们是走在 14 年的时候不是走过秀，他们当时我们有看到大概国内的市场有在升温的情况，然后也给了我们一些信心。

Perhaps Tammy, who is coming back with us, is also a good choice. It just fits well. At that time, actually, Chen Anqi, Angel, and Xiao Guo, when they walked in 2014, didn't participate in the runway show. Back then, we observed that the domestic market was showing signs of warming up, which also gave us some

Mo 05:48

然后你们 15 年回来就直接开始在国内注册，然后成立

Then, when you came back in 2015, you directly started registering domestically and established [the business].

J 2 05:57

对的。然后其实国内注册也是，因为我们回来了，我是 15 年 4 月回来的，然后好像 15 年 4 月中,5 月的时候，就是连卡佛有一个 call out，当时也是我们周围的朋友鼓励我们去参加 call out。当时就选上了，然后当时 call out 一共是有 4 个人，刚好 Angle Chen，然后 WMWM，然后我们和(郭)一然天这 4 个品牌。

That's right. And actually, the domestic registration was because when we came back, I returned in April 2015. Around April or May 2015, there was a call-out from Lane Crawford. Our friends encouraged us to participate in the call-out, and we were selected. At that time, there were a total of four brands in the call-out, including Angle Chen, WMWM, us, and (Guo) Yiran Tian."

J 07:15:

是的，因为他们是一个很正规的公司，然后他们需要然后需要我们成立一个公司，并且有进出口权什么的，就是进出口全都要对的，因为香港是需要报关什么的，吗噢。是因为他们买买的当时对于我们来说是买了一笔对于我们来说很重要的一批货，然后也帮助我们成长。

嗯那还是一个挺好的契机的去帮助你们成长。我觉得在每一个阶段，其实我们都是有一种是被机会推着走的感觉，其实对，我是因为因为像这种采访我们的回顾也挺多的，我后来理了一下，真的是有了这些遇到对如果说没有连卡佛的这个的话，我们可能事情推进的就没有那么快，但是他有因为我们要交这个货，然后交这个货之前就要先建立公司，然后因为没有公司就没有进出口权的这个东西，就是被这个 deadline 赶着，就当时是真的很痛苦，然后国内的生产链什么的刚回来也都不知道，但是是因为他们下了订单，然后我们一定要完成订单，帮助我们在一个季之内，然后迅速的完成了一个公司，然后包括公司建立起来，然后一个 deliver 的整个东西。

Yes, because they are a very formal company, and then they need to then need us to set up a company, and have import and export rights, that is, all imports and exports should be correct, because Hong Kong needs to declare something, oh. It's because they bought something that was very important to us at the time, and then helped us grow.

Well, that's a good opportunity to help you grow. I think at every stage, in fact, we all have a sense of being pushed by opportunity, in fact, yes, I because because we have a lot of reviews like this interview, I later sorted out, really with these encounters if not for Lane Crawford's this, we may not move so fast, but he has because we have to deliver this goods, Then we have to set up a company before delivering the goods, and because there is no company, there is no import and export right, which is really painful at that time because of the deadline, and then we do not know what the domestic production chain has just come back, but because they placed an order, we must complete the order, help us within one season. And then you quickly complete a company, and then you build the company, and then you deliver the whole thing.

J 10:13

之后，是应该就是我们开始走。对，从 LABELHOOD 开始走秀，我们是 18 年的春夏那一季，就开始走第一次蕾虎，就算是一个比较 proper 的在媒体上面就是进入大众视野的方式，我觉得。

"After that, it should be our turn to start walking. Yes, we started our runway journey from LABELHOOD, precisely in the Spring/Summer season of 2018. That was our first time stepping onto the runway, and even though it was a relatively proper introduction to the public through the media, I believe."

J 13:06:

对于我来说，archive 就是一个设计师的档案，就记录档案，然后因为我之前是在 Gareth Pugh 实习，他的 archive 真的占了很大一个面积，因为它的东西都是 show piece，然后它就会有一个两层高的，一个就不是两层很高的，然后它可以这样摇下来，然后上面有衣服，下面有衣服，然后全部都是衣服。

For me, archive is a designer's archive, just records the archives, and because I was an intern in Gareth Pugh, his archive really takes up a big area, because it has all the things that are show pieces, and then it will have a two-story one, and one that is not two stories high. And then it can roll down like this, and then there's clothes on top, clothes on the bottom, and then it's all clothes.

J 15:00:

类似于就是一个品牌，他们自己的只是他们自己的有一个 sample，对这是我的第一个了解是这样子的，然后后来后来有开始了，Shopping 了以后也知道你知道还有另外一些 archive 不在可能价值要在有进入市场流通的一些 archive。

Similar to a brand, they only have a sample of their own, this is my first understanding of this, and then later started. After shopping, I realized there are also archives whose value lies specifically in their market circulation.

J 15:27::

之前在去日本的时候，然后就有一家买手店就叫 archive，然后里面都是像川久保玲和山本耀司这些牌子，然后他们很很早以前的一些秀款，然后或者是很有代表的一些款式。

When I went to Japan before, there was a shop called archive, and it was full of brands like Rei Kawakubo and Yohji Yamamoto, and then some of their shows from very early on, and then some of the most representative styles

J 16:34:

对，其实博物馆也有很多 archive 对伦敦也有很多。

Yeah, actually there's a lot of archive in the museum and there's a lot of archive in London.

Mo 16:39:

但是有影响到你对 archive 的认识的吗？

But did it affect your understanding of archive?

J 16:42:

我只会更关注这个展上的设计，其实我对于它是 archive 本身，我就觉得它肯定是 archive，不会让我去对 archive 这件事情多思考。

I will only pay more attention to the design in this exhibition. In fact, I think it is the archive itself, and I will not ask me to think about the archive.

Mo:

我想问一下你们公司当中现在有一个 ARCHIVE 这样的东西吗？

May I ask if there is an ARCHIVE in your company?

J 21:34:

有的，慢慢的会变成我们的 archive，我们每一季不是都会有一些 sample，然后我们会留一些我们觉得最经典的款式，可能就是有上秀或者是比较重工的，然后我们会一直留着，然后剩下的可能偏商业一点，或者我们觉得有重复的型的就会拿出来，就是 samples 要卖掉，重复会卖掉。

Yes, it will gradually become our archive. Every season, we keep some samples, and then we will keep some of the most classic styles we think, which may be on the show or heavy work, and then we will keep them all the time. Then the rest may be more commercial, or the ones we think have repeated styles. If you take it out, you're going to sell the samples. Repeat will sell.

J 22:05:

因为我们现在 sample 以前我们都就系列没有那么大的时候，其实尽量都是留着的，我们会把我们觉得比较有纪念意义的，然后有一些我们觉得可能那一季没有很喜欢，或者觉得那一季还是挺个人化的，但我们是会整理的，因为我们两年会做一次 sample sale，我们就会把我们觉得没有那么有必要留着的东西就都拿出来整理出来卖掉。

Because we are now sampling the series when we were not so big, in fact, we try

to keep them. We will put the ones that we think are more memorable, and then there are some that we think may not like that season very much, or that season is quite personal, but we will sort them out. Because we do a sample sale every two years, and we sort out and sell everything that we don't feel the need to keep.

Mo 22:40:

这一个你说的 archive 系列，它是有一个自己独立的空间，还是它是怎样的存放方法？

For the archive series you mentioned, does it have its own independent space, or what kind of storage method is it?

J 22:48:

它就是在我们的库房的一个角落，然后有可能再早一些的就是打包在箱子里寄到我们更大的一个仓库去了，我们有一个发货的仓库，就是一个第三方合作的仓库，可以帮我们放一些大概比较久远一点的 archive。

It is in a corner of our warehouse, and then there may be earlier is packed in a box to send to our larger warehouse, we have a delivery warehouse, is a third-party warehouse, can help us put some of the older archive.

Mo 23:12:

Ok，比如说你现在在你们，是属于说工作室库房角落有一个地方是现在的这一个是属于挂着的吗？

Ok, for example, do you belong in your studio now that there is a place in the corner of the warehouse that is now and this one belongs to the hanging?

J 23:25:

对。尽量都挂着。但它隔壁就是货架，它其实就是一个长得像货架一样，我们是货架改的。对，货架它不是应该都是一层一层的，然后我们把上面就改成了一个杆，上下两个都是杆，然后你就可以往上挂衣服。

right. Try to hang them all up. But it can be next door is the shelf, it is actually a long like the shelf, we are the shelf change. Yeah, the shelf it's not supposed to be all layered on top of each other, and then we changed the top into a pole, and the top and the bottom are poles, and then you can hang your clothes up.

Mo:

明白，然后这些应该是不拿出来，永远在那还是会有一个什么样的变化？会有变动吗？现在你比如说放在角落里面。

Ok, and then these should not be taken out, there forever or will there be a change of some kind? Will there be any changes? Now you put it in the corner.

J 24:00:

就看我们 simple sale 整理到哪一季，整理到这一季之前，我们可能也会再去 review 一下，然后觉得可能两年之后，感觉可能这一件没有那么有价值，或者是后面我们有出现一些重复 Repeat 类似的款式的话，我们会进行一个取舍，但基本上对两年一个 review 差不多就是这样子的。

It depends on which season we will arrange the simple sale. Before we arrange it into this season, we may review it again and think that after two years, we may feel that this piece is not so valuable, or if there are some repeating similar styles later, we will make a choice. But basically a two-year review is pretty much like that.

Mo 24:26:

这样做的原因是什么？

What is the reason for this?

J:

放不下。

Not enough space.

Mo:

明白，我也是。

Understand, I guess so.

J 24:32:

而且有一些款式觉得可能当时是觉得还是比较近，还是会有一些借拍的机会，然后可能两年之后就问津的几率就比较小，然后有一些觉得没有那么必要留着的，因为我们一般来说一个款式的话会用不同的面料，然后再加上面料不同的颜色

做，其实这个款式可能就会分出来 5~6 个 sku，没有必要每一个 sku 都留着。

In addition, some styles feel that they are still relatively close at the time, and there are still some opportunities to borrow the auction, and the probability of asking for it after two years is relatively small, and some feel that it is not so necessary to keep, because we generally use different fabrics for one style, and then add different colors of fabrics to make them. In fact, this style may be divided into 5 to 6 SKU, there is no need to keep every SKU.

J 27:27:

对，其实我觉得我们应该最有意思的 archive 应该是在，给我们很多，是因为我们有一些很忠实的客户，他们每一季，就是因为现在他们有来实习，然后他们之前也是通过朋友，然后跟我们定一些衣服，他们就会挑最秀款的款式就是不实穿，但是他们就喜欢。我觉得可能可能他们家他们自己家里的衣柜也会有很多很有趣的 archive。

Yes, actually I think some of our most interesting archives come from our very loyal customers. Many of them started out by interning with us or got introduced through friends, and each season they order clothes from us. They always choose the most runway-oriented pieces—those styles that aren't very wearable but they just love them. I imagine their wardrobes at home probably contain many fascinating archive pieces too

Mo 28:01:

对明白，但是他们不会比你的全，我觉得。

Yeah, but they don't have more complete collection than you, I think.

J 28:06:

但我们有的时候会丢，可能有一件衣服就丢了，我们自己都没有可能要重新做，然后就很有比如说我们现在想要 repeat 一个款，可能我们没有样衣了，我们会找周围的朋友借他的衣服，然后这还挺有趣的。

But sometimes we lose it, maybe a piece of clothing is lost, and we don't have to make it again, and then there is a lot of, for example, we want to repeat the same style now, maybe we don't have a sample, we will ask friends around to borrow their clothes, and it's kind of interesting.

J 32:09:

然后真正在管 archive 的是我们的 studio manager，但是他也本人就很忙，会比较疏于管理。

Then, our studio manager is really in charge of archive, but he is very busy himself, so he is relatively neglects management.

J 32:35:

你说 archive 筛选吗？其实是我先会筛一遍，因为我比较舍不得样衣，我是那种比较不会相比起 Shushu，我断舍离的能力要差一些，这个意思就是总觉得这一件也舍不得，那一件也舍不得。然后所以说我筛选完了之后，然后再给 Shushu，然后 Shushu 他再进行第二轮筛选。

Do you mean the archive selection? Actually, I'll do the first round of filtering because I'm more reluctant to let go of samples compared to Shushu—I have difficulty decluttering. I often feel reluctant to let go of this piece and that piece. So, after my initial selection, I pass it on to Shushu, and then he conducts the second round of screening.

Mo 33:01:

然后 studio manager 他会筛选吗？他会做决定了吗？

Does the studio manager participate in the selection? Does he make decisions?

J 33:06:

他会比较还是我们两个来做决定多一点，他会觉得他有的时候因为我没有办法每一件都看，然后我会大概给他一个思路或者是一个逻辑，就是哪些东西我会要那些东西我不会要。

对，比如说我觉得我大概的一个逻辑就是秀款，首先我要让他帮我把所有的秀款都筛选出来，然后可能我们的一些 bestseller，或者是我们打算 carry on 的一些款式，也帮我们先帮帮我先留下，然后剩下的这些我就会先不要。

He is involved, but we make more decisions than him. Sometimes, because I can't personally review each item, I give him a general idea or logic—what I want and what I don't want.

Yes, for instance, my general logic is with runway pieces. Firstly, I ask him to help me filter out all the runway pieces. Then, some bestsellers or styles we plan to carry on, he helps us retain those. The rest, I prefer not to keep for now.

J 33:45:

对，然后他再进行下一个筛选的时候，可能就会觉得有一些东西是不是他有疑问的就会单独拎出来问。我但我们上一次基本 archive 的筛选，我们一起进行的，我也在现场，然后我也会整理，然后他们在外边也会同时整理，然后不要的就会立马有人放在旁边就要买了这么好。

但那一步最早的一步，然后可能真的是很内部的实习生，然后助理，然后他们大家一起在整理的时候，和我朋友帮我整理的时候，我说这件不要了，他们就会开始往自己身上穿。

Yes, and then during the next round of screening, he might have some doubts about certain items and would individually set them aside to ask. During our last archive screening, we did it together—I was on-site, organizing, and they were doing the same outside. Anything we didn't want immediately had someone nearby ready to purchase.

But in the earliest stage, when it's mostly internal interns and assistants working together to organize, and when my friends were helping me tidy up, if I said I didn't want a particular piece, they would start trying it on themselves.

J 41:05:

我觉得时间还不够久远，对他们还是就叫他们，他们还应该就是我们的一个 sample，你就说你现在是叫他们 sample 对系列或者是就叫样衣，我总觉得 archive 还是要有一些时间的沉淀的，我不知道是不是这样子，或者我觉得这个词我对他还是有一些尊重在的。

I think the time is not long enough for them; they should still be considered as our samples. You can say you now call them samples for the series or just call them prototypes. I always feel that the archive should have some time to settle; I don't know if that's the case, or I feel there is still some respect in that term.

J 42:01:

最主要的作用我觉得其实我是一个我也说了，我也不是一个很会断舍离的人，我觉得这些东西都是我会对他们有富有感情，虽然说他们尤其是有一些款式我有特别偏爱的话，我会对他们可能这件衣服没有什么价值，然后就可能在整理 sample 的时候，我最后会抢回家自己留着吗。

The main role, I think, is that, as I mentioned, I'm not very good at letting go. I feel emotionally attached to these things, even though, especially for some styles that I particularly favor, I might not see much value in them. During the process of organizing samples, I might end up grabbing them and taking them home to keep.

J 42:34:

不算不多，就是这种情况不多，偶尔但是会有一些我会特别喜欢的款式，然后如果他们又刚好不在我的逻辑里面的话，我就会想要留下他们就会有这种情况。

It's not a lot, just occasionally. However, there are some styles that I really like, and if they happen to not fit into my logic, I will want to keep them; that's the situation.

J 42:53:

对我会留个那么三五件，对会抢一些，我觉得嗯可能我会觉得当时设计出来觉得自己的情感就是觉得：太不实穿了，或者觉得这个东西做起来太麻烦了，因为我自己管生产，然后我就会觉得这个东西是折磨我的源头。对，但是你知道回再两过两季或者过三四季，然后再回头看的时候又会觉得还是挺有意义的。

Yes, I will keep so three or five pieces, yes, I will grab some, I think well, maybe I will feel that the design at that time and feel that their emotions are: too unrealistic to wear, or feel that this thing is too troublesome to do, because I am in charge of production, and then I will feel that this thing is the source of torture for me. Yeah, but you know how it would make sense to go back for two or two seasons or three, and then look back on it.

Mo:

但这个意义你觉得你有 Shushu 有沟通吗？

But this sense do you think you have Shushu have communication?

J:

没有，他觉得做过了以后，他就是会期待新系列的。

No, he felt that after he had done it, he would look forward to the new series.

J 45:30:

其实我觉得还是保留作为一个品牌的档案来说，我觉得留肯定是会留下一些东西的，这一点是我和 shushu 我们都 agree 的一点，对。包括 repeat 的款式和作

为一个留档，这两个我觉得都是我们两个共同 agree 的，然后但是我觉得对于某一些款式的话，可能我们两个会对不同的款式，因为他是男生，我觉得会不一样一点。

就有，而且有的时候我也不是说只是对我想出来的款式，有些时候做出来的款式我当时可能没有很喜欢，但是多看了两季之后，我会有后反劲，然后突然就觉得还蛮好的，对是的是会有后返劲的。

他可能在当时的语境下会觉得有一点有一点 over 或者怎么样，或者当时觉得他没有那么的好，然后但是可能通过通过了几期下来，然后你再回头看他的时候就会有一点新的不一样。

Actually, I think it's important to keep it as an archive for the brand. I believe that preserving certain elements is definitely worthwhile, and this is something Shushu and I both agree on. This includes repeating styles and maintaining an archive – these are aspects that we both concur on. However, I think that for certain styles, perhaps we have differing opinions about certain styles, possibly due to gender differences.

Sometimes, it's not just about the styles I personally come up with. There are instances where I may not have liked a particular design when it was first created, but after observing it for a couple of seasons, I might develop a newfound appreciation. Yes, there is an element of retrospection.

In the context of that moment, Shushu might have found a design a bit excessive or not as appealing, but after a few issues, looking back at it, he might see something new and different in it.

J 47:03:

之后基本上都是在我们工作室自己会有，比如说我们自己整理到以前的款式了，然后突然说这一件以前怎么没有发现它的好这样子。

After that, we will basically have them in our studio. For example, we have sorted out the previous styles by ourselves, and then suddenly say why we didn't find this one so good before.

J 47:16:

的时候大家会互相会上身，然后或者是会有一些时候还是会去翻一下，比如说大家要一起出去，需要用到 sample 的时候，你知道会去翻一下，然后就会再重新的去试穿的时候，是会有这种情况的。觉得怎么以前没有觉得这一件这么好穿，

或者是以前怎么这一件为什么卖不好，然后就会开始想说这一件其实还挺好穿。

For example, when we are going out together and need to use the sample, you know that you will turn it over and then try it on again. This will happen. I think why I didn't think this one was so good to wear before, or why this one didn't sell well before, and then I will start to want to say that this one is actually quite good to wear.

Interviewee: Kian

Subject: interviewed by Mo Shi about his personal Archive

Location/software: WeChat from London

Interview date: 27 October 2020

Mo 00:05:

我想先请你介绍一下你自己好吗？

I'd like to start by asking you to introduce yourself, okay?

Kian (K) 00:11:

我是大家叫我 kian 是我的英文名字，当时开始在 13 年时候和我现在的太太就一起做了一个店铺叫 old lyric。然后也是我们做其实就是收集一些日本和比利时设计师，而且着重是八九十年代的一些 archive，然后我们做的可能跟因为现在其实国内也开始有慢慢多的店铺开始做一些 archive 的东西，但是可能他们的不会那么专心于某一些设计师或者是某一个某某某些时期的东西。我们当时做的店其实还是就着重于可能就是五六个设计师，然后着重于他们可能早期的一些作品，我觉得是更代表他们可能还没有在特别商业，或者是他更表露出自己他们设计风格的一些东西，对。

I'm called Kian, that's my English name. Back in 2013, I started a store with my current wife, the store called Old Lyric. Our focus was on collecting designs from Japanese and Belgian designers, especially emphasizing on archives from the 80s and 90s. At that time, there were already some stores in China starting to focus on fashion archives, but most of them weren't as dedicated to a particular group of designers or to a specific era as we were. Our store, at that time, was concentrated on about five or six designers, focusing on their earlier works, which in my view better represented their personal design language, before their style became

influenced by commercial pressures.

Mo 02:39:

但是我还是想问一下，你是称呼你的商品系列，叫它是一个 archive 吗？

But I still want to ask, do you refer to your product series as an archive?

K 02:57:

对，我觉得有资格这样说，因为我觉得 archive 是一个...因为我自己也挺喜欢逛一些 Fashion 的展览，特别是一些古装大师，然后我又去像以前在英国的时候就 V&A，然后比利时的时装博物馆，他们都会做一些早期的设计师的回顾展，这些东西大家会把它称之为 archive 吗？

Yes, I believe it qualifies as such. Because, in my opinion, an archive is... I personally enjoy visiting fashion exhibitions, especially those featuring masters of vintage fashion. Like when I used to visit places such as the V&A in the UK and the Fashion Museum in Belgium, they would host retrospective exhibitions of early designers, and people would refer to these as archives, wouldn't they?

然后比较有收藏价值的东西，我觉得可能当然现在 archive 就是一个比较大的概念，但是对我来说 archive 其实是一个值得被收藏，值得被就是这一单件可以代表设计师的一个设计篇章的一个东西，所以我觉得对我个人理解是这样子的。所以我觉得我当时做的东西，我也是以这个标准去做的，而不是一个就是简单的，因为很多时候其实大家会觉得你可能就是个 vintage shop，可能就是个 second hand shop，但是其实不一样，我觉得我们做的东西是有收藏价值的，首先它是有一个，对，符合一个可能作为我可能也算是某种意义上一个收藏家，我会以它的一个对于设计师的，当然它年代，然后它的一个设计背后的概念，然后对于设计师设计生涯中的意义，或者一个占据它一个比较重要的篇章，我觉得这是我们做的一个。

So, things that hold significant collectible value, I think now the term archive has become a broader concept. But for me, an archive is something worth collecting, something that represents a designer's design chapter. So, I think what I did at that time was based on this standard, rather than just being a simple vintage or second-hand shop. I believe our items have collectible value because they fulfill the criteria of being something valuable to collect, matching my perspective as a collector. I evaluate them based on the designer, the era, the concept behind the

design, and the significance in the designer's career – occupying an important chapter.

Mo 04:53:

你这些东西你这样说我想想比如说你收回来之后，你都是会再转手出去，还是有一些你自己也会留下来

When you get these items back, do you resell them or keep some for yourself?

K 05:13:

大部分其实会留下来，其实我们当时为什么会开这个店的关系，一方面是我们有些 *peace*，可能是因为可能因为我们有不同渠道可能收到，就我很喜欢这个东西，但可能收了两三件这样子，那我们自己可能需要的是一件，然后其他的就想可能就分享出来给别的可能有志同道合的人，因为我们做的时候比较早，是 2013 年，2013 年差不多已经 7 年前，然后当时其实国内在做这类型，就不用说是我们这么专精的店铺，可能只是做一些 *vintage designer* 的 *shop* 的都没有很多，然后我们也抱着是因为我们也算是有我自己也是算是一个半个时装圈的人，所以我也想以以物会友这样子，就是找到一些可能跟我们兴趣爱好差不多的类似的人。

We kept most of the pieces for ourselves. One of the reasons we opened the shop was that sometimes we'd come across two or three of the same piece through different sources—we'd keep one for ourselves and share the others with people who had similar interests. Because when we started in 2013, which is almost seven years ago, there weren't many stores in China doing this type of business, let alone specialized stores like ours. We saw it as a chance to connect with people who shared similar interests, as I also consider myself half part of the fashion circle. It was about making friends through shared interests, finding people who have similar hobbies and tastes.

Interviewee: Tasha Liu

Subject: interviewed by Mo Shi about Labelhood's Archive

Location/software: Shanghai

Interview date: 27 January 2021

Tasha(T) 00:00:

其实我就是在跟我现在目前的公司负责 2 块，一个是所有 fashion retail 的，对我们公司做的零售在看，然后另外一个就是 marketing，基本上对外输出的品牌性的内容就是我在看，然后如果跟设计师间关联，可能大家想要和 Labelhood 合作，基本上都会先找到我。

In fact, I am in charge of two parts with my current company. One is all fashion retail, which is responsible for the retail of our company, and the other is marketing, which is basically responsible for the brand content exported to the outside world. Then, if it is related to designers, maybe you want to cooperate with Labelhood. They almost always find me first.

然后我的工作其实更多的是去了解设计师本人，就与其说我今天在看他们的作品，也不如说我今天在了解他们是个什么样的人，他们想要呈现一个什么样的自己，对其实故事性对以及说跟他们的性格甚至品格其实都有挺大的关联的。

My job is more about understanding the designers themselves—rather than just looking at their work, I want to know what kind of people they are and how they want to present themselves. The storytelling aspect is closely tied to their personality and character.

Mo:

所以你是个 gatekeeper.

So you are the gatekeeper.

T

有可能，不一个人是 gatekeeper 我们的 gatekeeper 是一个 system。然后比如说我聊进来之后，通常我会把它给到我们的 committee，我们 committee 里面会有我的。

Maybe, but it's not that a single person is the gatekeeper—our whole system acts as the gatekeeper. And then, for example, when I talk about it, I usually give it to our committee, and I'm in our committee.

T: 01:33:

Head of merchandizing 或者说是我们 buying director，因为我们同时有 Retail 跟 wholesale 的 system，但同时我们也有像 fashion week 的这样的一些 event，可能我们就会要匹配 designer 在目前这个状态适合跟我们从哪些他去过一次去合作，以及说他现在状态跟我们公司的一些建立起来的，不管是说我们跟每个设

计师的合作模式，合作方式是不是比较适合的，我觉得这个是由一个系统来进来，当然我可能也会多多少少影响一下大家的一些决策，因为虽然我们每一个团队的同学，对于认识设计师都已经有了自己的经验，在自己的领域上，但是对我而言，可能我真的是看就是这个人，以及说他在做的系列跟他呈现的风格，会不会是接下去中国市场非常需要看到的東西，这个还挺特别的。

Head of merchandizing or buying director, because we have both Retail and wholesale systems, but we also have some events like fashion week. Maybe we will need to match the designer who is suitable to cooperate with us in this current state, and say that his current state is established with some of our company, no matter whether the cooperation mode and cooperation mode between us and each designer are suitable, I think this is a system. Of course, I may also have some influence on some of your decisions, because although each of our team classmates have already had some experience in knowing designers in their own fields, but for me, maybe I really see this person, as well as the series he is doing and the style he presents. Could it be something that the Chinese market really needs to see next? Well, this one is quite special.

Mo:

我可以问一下你的背景，就是因为我不知道你是比如说哪里学的，以前学的是什么？

May I ask you about your background, just because I don't know where you studied for example, what you studied before?

T:

我是学金融的，我第一份工作是在奥美广告，然后我的实习家第一份工作在那里，然后当时是做 planning 加上 consumers inside，对，然后基本上没反应这条小的进行，然后接下去我就去了 Pepsi 百事可乐百事中国，然后在那里做立顿这个品牌即饮茶，然后是做 marketing，所以其实在创业之前，我所有的工作经验都是跟 branding 跟 marketing 有关的，是这样子的。

I studied finance, and my first job was at Ogilvy & Mather Advertising, and then my internship was my first job there, and then it was planning plus consumers inside, right, and then basically nothing happened, and then I went to Pepsi, Pepsi, Pepsi, Pepsi, China, Then I worked as ready-to-drink tea for Lipton brand and marketing. So before starting my business, all my work experience was related to branding and marketing. It was like this.

Mo:

怎么会想来做 fashion 的呢? Why would you want to do fashion?

T:

其实我觉得我不是真的只是在做 fashion, 我今天是对于那种有 creative 才能的 talent 特别的感兴趣, 然后刚好可能在那么多不同的 industry 里面发生这件事情, 是我觉得跟我最 relevant 的, 所以才开始当时我在奥美后来在百事工作的时候, 其实我用业余时间我帮一些杂志写稿, 然后有我们那个时候有一个专栏就叫做 design in China, 那个时候是真的很早在 2009 年的 milk, x 啊, 现在已经没了, 对, 然后那个时候每个月都会去采访一位中国的设计师, 新锐设计师第一篇当时写的上官喆。

I don't see myself as just working in fashion—I'm genuinely interested in creative talent, no matter the industry. But I found that fashion was the field most relevant to me, so that's where I started. When I worked at Ogilvy and then Pepsi, I also wrote for magazines in my spare time, and there was a column we had at that time called design in China, which was really early in 2009, Milk magazine, X magazine, which is now gone, yeah, Then at that time, I would interview a Chinese designer every month, and the first article written by a new designer at that time was Shangguan Zhe.

对, 然后那个时候透过中国刚起来搜索米点去联系他们, 你就会觉得有搜索米点, 使得你今天任何一个 access 变得 approachable 了, 然后他们可能跟我那个时候我们的年纪都是差不多的, 随后你可以看说他今天是想成为一个什么样的品牌, 以至于以及他想成为一个什么样的人, 所以我对这件事情很感兴趣, 然后后面我就辞职, 然后加入了栋梁, 那个时候栋梁还在北京就是 5 道营胡同特别小的一家店, 然后我是觉得他们在做的这件事情是很有趣的, 所以我后面就先放在嗯对, 对辞职加入他们, 基本上这是几年的事, 11 年 10 年前, 对我跟你应该是 2012、2013 年左右, 我们认识在 2012、2013 年我去伦敦的时候, 对, 然后对所以其实做这件事也正好 10 年了, 然后从发生微调, 从一个买手店开始做起, 但是用了一些曾经在快消品的 market 里面学到的一些经验, 然后不只是做一家店, 也把它当成了是一个比较高于 physical, 就是一个 space 的一种就是各种人的聚集, 然后在那里去做一些其实是比较有趣的小活动, 去吸引不一样领域的人, 再到 2013 年开始和上海神州合作, 把设计师带出去带去了伦敦, 然后再到 2014 年决定想跟上海时装周再做深入的合作, 为设计师做秀, 因为那个时候设计师单独一个人是很少, 或者什么上海或者中国这些官方时装周的舞台的, 所以 2014 年做了栋梁一日, 就是做了大概有四季之后, 上海时装周来邀约说能不能成立一个 platform, 然后这个 platform 我们是完全就是为这些 emerge designer, 这些

所有的筛选标准可以按照我的筛选标准来，随后我们就把‘栋梁一日’变为了一个时装艺术节，而且是对公众开放的时装艺术节，那是 16 年的事情。

Yes, and at that time, reaching out through China's emerging search platform gave us a more accessible presence. They were roughly our age, and by observing what kind of brand and person they aspired to become, I found it intriguing. Subsequently, I resigned and joined Dongliang. At that time, Dongliang was a small store in 5 Daoying Hutong in Beijing. I was captivated by the interesting work they were doing. After resigning, I joined them, marking the beginning of a journey that spans several years—around 2012 or 2013, when we first met during my visit to London. So, it's been approximately 10 years since we embarked on this venture. We started with fine-tuning, transitioning from a buying shop. Drawing from experiences in the fast-moving consumer goods market, we didn't just create a store; we envisioned it as a space transcending the physical—a gathering point for diverse individuals. Engaging in various interesting activities aimed at different fields, we initiated collaborations. In 2013, we partnered with Shanghai Shenzhou, bringing designers to London. By 2014, we decided to deepen our collaboration with Shanghai Fashion Week, organizing shows for designers. Considering that individual designers were rare at the time, especially on the stages of official fashion weeks in Shanghai and China, we made significant strides. In 2014, after about four seasons, Shanghai Fashion Week invited us to create a platform—one where all the selection criteria could be set by us, focusing entirely on emerging designers. We turned “Dongliang One Day” into a fashion and art festival open to the public. That was in 2016.

然后在 18 年的时候就觉得在零售这件事情上，很多人其实虽然对栋梁是有一个很深的认知跟感情，但是我们团队也没有那么大，再加上年轻人越来越多的 involve 到 Labelhood 的活动当中，我们决定把 Labelhood 获得的这个 retail 的名词也更名为 Labelhood，就把栋梁的那个名字改成了 label 和所以在过去的这四五年里，我们就一直同时会为设计师举行一些能够汇聚年轻人跟消费者的一些 engagement，同时我们也会去把我们自己的零售网络更为好，所以现在 we 可能在中国有 4 家实体店，然后有一家天猫旗舰店对，对同时我们也帮一些比较 establish 的，从我们这个系统成长起来的设计师，开设他们自己的天猫旗舰店。

When I was 18, I realized that although many people had a deep understanding and affection for the pillars of retail, our team was not that big. In addition, more and more young people involved in Labelhood activities. We decided to rebrand our retail division under the name "Labelhood," replacing the previous "Dongliang" name. So, for the past four or five years, we've continued to host

events connecting designers with young people and consumers, and have also worked on improving our retail network. right now, we have four physical stores in China and a Tmall flagship store. We also help some established designers who have grown with our platform open their own Tmall flagship stores..

因为我们跟顺丰建立了一个就是 strategic partnership，在上海有一个非常大的仓库是给中国设计师，他们可以做到从厂里直接可以入库到我们这里，我们也可以承担他们去到各个渠道 b 端 to c 端的一些物流上的支持。

We've established a strategic partnership with SF Express and set up a large warehouse in Shanghai dedicated to Chinese designers. This enables them to send products directly from their factories to our warehouse, and we can support their logistics for both B2B and B2C channels.

T 10:00:

所以其实基本上我们已经首先中国的商业发展上快速的中国的这些商业发展是不大可能让你今天因为我是一个独立设计师，就对我们有一个更低的要求，但是你这个当中如果单单依靠设计师，他们很小的一支团队去满足商业化的要求是很难的，所以我们可能整个公司就好像是他们没有股份的 business partner，我们在帮他们做的那些事情其实是完善一些比较基础的，能够符合整个市场运营的东西，对。

Therefore, basically, we have already given priority to the rapid commercial development in China, which is unlikely to make you have lower requirements for us today because I am an independent designer. However, it is very difficult for you to meet the requirements of commercialization if you only rely on designers and their small team. So maybe the whole company is like a business partner that they have no shares in, What we actually do is to help them strengthen the basic elements necessary for smooth market operation.

你们发展也是很快，我们在中国已经不能算是很快了，我们算是一个很稳的稳健的发展，对可能对于国外来讲，这种发展速度是非常快速的，但我觉得在中国现在真的是各种各样新的方式，然后跟消费者的互动，然后以及说消费者对一个 perspective，它是跟以前去看待任何品牌都不一样的，是他一个 consumers 的 engage 的一个 journey 是完全不一样的，

Your development is also very fast, by China's standards, our development pace is now considered steady and stable, even though it may seem fast from an international perspective. The ways of interacting with consumers are evolving

rapidly here, and the consumer journey and perspective are completely different from before. And then the consumer perspective, It is different from any brand in the past. It is a completely different journey engaged by consumers.

但是如果说他的东西看起来非常的 advanced, 但是你会觉得他已经有那个点, 就是在这个市场上有一个种子, 我们也会去做, 比如说像 Rui, 今年去年 10 月份开场有一个 designer 叫 Rui, 其实很多人溥有很多人觉得: 衣服如何去穿着外穿, 我们已经透过现在的一些消费者的认知, 知道她的东西是可以在我们的消费市场里面是有一定的反响的, 所以其实有些东西在中国会更为合理。

But if his things look very advanced, but you will feel that he already at that point, that is, there is a seed in this market, we will do it, for example, Take Rui, for example—a designer who showed last October. Many people initially questioned how her more avant-garde pieces could be worn in daily life, but based on current consumer perceptions, we know her designs can gain traction in our market. So in fact, some things in China will be more reasonable.

这种你今天去看一个看待一个设计师品牌, 不是以一个单纯的风格或是不是一个当下的串联去看他们, 我们也会去比如说现在在中国有一些风格风险是非常流行的, 他可能跟现在消费者目前所处的 status 以及社会环境整个是有极大的关系, 那么在这种情况下, 可能我们也会适当的控制这样的 style, 即便是它在串上面, 但是我们不可能说整个风格都去引向, 反而我们去会想下一步要怎么样去就是 shape 这些设计师去往就更 diversify。

When you look at a designer brand today, you do not look at them with a simple style or a current connection. For example, there are some style risks that are very popular in China now, uch trends are closely linked to the current status of consumers and the broader social environment. In these cases, we might limit certain popular styles, rather than letting the entire store be led by them. Instead, we consider how to guide our designers toward greater diversity.

T 14:12:

是他东西工艺非常的重, 然后他现在是在上海念出来, 他现在在上海做 studio, 而且他应该是我们合作了有一年多, 也算是在上海应该最早跟他合作的, 可能除了我们之外, 剩下的都是一些 avantguard 的店在跟他合作也很 make sense 对吧?

我们店里可能今天是我们先有一个消费者群体, 消费者群体不是那么的, 你是消费者群体是挺胆大的, 所以他们也有一定的就是第一他有很好的嗅觉, 但是他不会只是沉迷于某一种风格, 这也是为什么比如说像 Uma Wang 像 Yehua Fan, 包

括 Pengtai 这样的商品，在我们这里也可以有很好的表现，但是同时我们可能店里像 Moto Guo, Shushu Tong，这些是我们今天非常擅长去做的一个方式，因为它代表了目前市场上一些消费者很主流的期盼的东西。

T 18:44:

首先我觉得做 archive 不需要有一群人，他可能跟业务没有关系，不管你业务做成什么样，你要有一群人一直对于信息是很 innovative 的，在我们今天这个状态下，可能还是 run 了一段时间，你会发现这一块东西对我们来说是一个蛮大的挑战，所以可能不是现在或者说它跟业务不直接相关，因为毕竟不是一个公司我不是一个组织，对，然后其实当时做这件事是觉得好像在中国没有办法去找到任何一个网站也好，就是 Vogue 一样，你可以去 check 所有设计师过往的系列跟设计师的一些简介，然后很多人觉得我们是那个 window 就开始做了，然后因为正好大概做了一季下来马上就疫情了，疫情的时候所有人的第一要务就是先生存下来，所以有一些跟业务不相关的东西就能砍掉，全部砍掉，明白。

First of all, I think it is not necessary to have a group of people to build an archive, which may have nothing to do with the business. No matter how your business is done, you should have a group of people who are always innovative with information. In our current state, we may have run for a while, and you will find that this piece of stuff is quite a challenge for us. So maybe it is not now or it is not directly related to the business, because after all, it is not a company, I am not an organization, yes, and actually when I did this, I felt that there was no way to find any website in China, just like Vogue. You can check the past collections of all designers and some profiles of designers. Then a lot of people think that we are the window to start doing, and then because it is about a season to do the epidemic immediately, the first thing of everyone is to survive the epidemic, so there are some things that are not related to the business can be cut, all cut, understand.

Mo:

然后我们刚才是聊到你骂自己想要做的类似 vogue runway 这样的 online digital archive，然后我很想知道你们就是叫他 archive 吗？

And we were just talking about the online digital archive that you're trying to build, like vogue runway, and I was wondering if 'archive' is what you use to call your collection?

T 25:51:

叫中国设计师档案馆，其实这个名字。我觉得更像是一个名字而已，其实我没有那么就是去追溯说它值不值得被叫成档案馆，其实是想让大家记住一个名字，然后它可以叫随便什么，就是让大家知道我查过往的系列，哪怕是从 **Right here right now**，从这个季开始，我可以 **update** 那些设计师被收录进来，然后未来去看，过去再去的时候，发现一季一季他们是怎么样在 **evoke** 他们自己的这件事情，等到我们在工作，我觉得再往前稳定一些，我还是很希望能够去做的，因为这件事情会有一些价值的，就像你今天去看跟我合作已经快五六年的这些设计师，从第一季到现在，我觉得这是判断一个好品牌是否真正的是成长性的品牌很重要的一点。

We called it the "Chinese Designer Archive"—but honestly, it's just a name for people to remember. It doesn't matter whether it fully fits the definition of an archive; the point is for everyone to have a place to check past collections, starting from this season and updating each time. Just to let you know that I look at past collections, even from **Right here right now**, starting this season, I can update the designers to be included, and then look in the future, and look in the past, and see how they've been evoke themselves season after season, and when we're working and I feel a little bit more stable, I'd love to be able to do it, because there's some value in it. If you look at these designers today who have been working with me for almost five or six years, from the first season to now, I think this is a very important point to judge whether a good brand is really a growing brand.

有一些人你看到真的是从当时出来到现在已经面目全非了，他们可能研究是对自己的对自己的要求与时俱进，我想要做当下市场上最流行的风格，可能对我而言这是一个存在着也很合理的事事情，但他可能就不见得是内部户的当中，我们想要去发掘推动给大家的人。

Some designers have changed drastically over the years—sometimes they chase whatever is trendy, which is reasonable, but those aren't always the people we want to highlight and promote to our audience.

T 31:42:

所以其实我们想做这些事情也是很想把服装不只是当成是一个消费品，也因为服装跟所有的真正的消费品最大的不同，其实它是有时间价值的，而且它集聚时间价值，因为时间价值是绝对正向的。

Therefore, in fact, we want to do these things and also want to treat clothing not

only as a consumer product, but also because clothing is the biggest difference from all real consumer goods. Fashion, unlike other consumer goods, accumulates time value, and this value is always positive as heritage builds up.

你今天如果说飘柔海飞丝这样的这种快消品，你说它是一个多少年的老品牌，你会觉得有的时候它其实就是不够那么的 innovation，不够那么的比如说有它的 uniqueness 可以，但是时装的时间价值或者说是整个行业时间价值是可以增长。一些经典以及 luxury 的维度的这个东西，其实今天中国设计都不具备的，因为我们在一个特别崭新的，而且是在 early stage。

Today, if you talk about FMCG like Rejoice and Head & Shoulders, and you say that it is a brand with a history of many years, you will feel that sometimes it is not that innovative or that it has the uniqueness, for example, but the time value of fashion, or the entire industry, can increase. Those classic and luxury heritage dimensions are still missing in Chinese design today, simply because we are still in the early stages and everything is so new.

Mo:

你觉得中国设计师都不具备？

You think all Chinese designers don't have it?

T:

时间啊，我觉得今天你说在国外奢侈品可能最年轻的就像是 Prada 这种我觉得算是年轻的了，对不对？从家族到 Miuccia Prada 的，可是今天它背后是在有一整套人文体系在运作，Prada 她自己是社会学家，共产党主义者，跟今天在这里做设计的老师说都是设计师出身，我觉得而且还有一点是 Prada 虽然像他的文化，没有像比如说我们今天写的，其他的一些集团的集团也动不动 100 年、60 年的那种文化也是 marketing 的那种手段在包装，但是它的文化是没有间断的，比较有序的，不像中国时代其实是切断的。

Time, you know, I think today, when you talk about luxury brands abroad, perhaps the youngest one, like Prada, is considered relatively young, right? From its family roots to Miuccia Prada's leadership, but today, it operates with an entire humanistic system. Miuccia Prada herself is a sociologist, a communist. Unlike some designers here today, she has a background in design. Additionally, there's a point to note that while Prada may not have a cultural legacy as long as some other groups we discuss today—some of which leverage a cultural history of 100 or 60 years for marketing purposes—its culture is continuous, relatively orderly. It's not

like the current Chinese era, which experiences more disruption.

T 33:43:

然后在以一个高速成长的时间去发生，所以在这个过程中别人可以花时间去打磨的细节，我在中国是没办法去打磨的。我在中国一切的东西，如果你的顾虑是稍微有所停歇，非常有可能你就会被市场淘汰，你不要说去革命了创新了，你连最简单基本上都做到了，所以我觉得这是整个生存环境去决定的东西。

Then it happens at a time of rapid growth, In other places, people have the luxury of time to perfect details, but in China, if you pause even briefly, the market will quickly leave you behind. The survival environment shapes everything, you do not say to revolution and innovation, you have basically done the simplest.

T 34:19:

一定程度的焦虑，但我相信所有品牌都有的创作的过程就是这样的。看人我觉得还有看自己现在在一个状态，我觉得确实是从学校出来到市场里来，它其实是需要有一个 interpretation 的过程，对那个过程其实就是你必须要栽跟头，你不是天才，你没有办法一开始就找到一个方式，如果你开始就找到了你这个东西你比较表浅，时间价值它是一个很有趣的东西，它造就的是行业跟任何地方的长期主义者，长期主义者势必是慢慢积累的过程，任何一夜暴富那东西它消失的绝对很快的。

A certain amount of anxiety, but I believe that's the creative process that all brands have. Looking at people, I think I also look at my current state, I think it is really from school to the market, it actually needs to have an interpretation process, and the process is actually that you have to stumble, you are not a genius, you can not find a way at the beginning, if you find your thing at the beginning, you are relatively shallow. Time value It is a very interesting thing, it creates the industry and everywhere long-term, long-term is bound to be a slow accumulation process, any overnight rich that it disappears absolutely quickly.

Mo 35:10:

你在选你的这一些，当初你在选你们这一个设计师档案馆的时候的人，你是怎么挑的？你是都选你们店里的，那个时候那一季内播后的总秀的，至少你要给他们更多的一些东西。

You're choosing your people. When you were choosing your designer archive, how did you choose them? You're the one who picked your store, the one that aired

later in the season, at least you got to give them something more.

T 35:27:

当时就只是说那一季只要走秀的人都可以，我们那一季对基本上先是从走秀的 20 位设计师开始做起，因为我们每一季筛选可以上我们秀的品牌就已经是过了一个关，了对是有一定的考量，更适合你的机制的。

At that time, we just said that season as long as the people can walk, we basically started from the 20 designers on the show that season, because we screen the brands that can be on our show each season is already a pass, there are certain considerations, more suitable for your mechanism.

Mo:

可以问这个选择大概考量是什么？

May I ask what are the general considerations for this choice?

T:

是我其实会找到国外的很多人，例如说其实好多人都做过我们的这个品牌委员会的成员，一直在换的，当年比如说像连卡佛的 Chief officer，他现在已经离职了，就是 Johanna Gao，然后像一直帮 BoF 写稿的意大利的评论的 Angelo，他也做过，然后包括 Sara Mano 他也是，然后他还有中国一堆，包括我像崔丹 Lucy 呀，然后像梁家俊，就是冯楚轩这些人都曾经做过。后面因为疫情就简化了整个流程，因为而且还有一点是现在完全是那种图片和预售的时代，我接受申请的时候，大家提交的其实全都是图片，你很难去把这些那么繁忙的评委在不同的时间就是约到一个地方去看实物，然后你会发现他们的意见是会成为参考的一部分，但是你还是需要有一个实地的考察，以及说你需要去了解设计师他心里面的 vision 跟他想做成什么样子，换句话说你要花更多的时间去了解这个人。

We actually invited many experts from both China and abroad to serve as members of our brand committee, and these members have rotated over time. For example, in the past, Johanna Gao, the former Chief Officer at Lane Crawford, was involved. We also had Angelo, an Italian critic who regularly writes for BoF, as well as Sara Mano. On the Chinese side, we've included people like Cui Dan, Lucy, Leung Ka-chun, and Feng Chuxuan. Many industry professionals have participated in our committee at different times.

After the outbreak of the pandemic, we had to streamline the entire process.

Another big change is that now everything is handled digitally—it's the era of image submissions and pre-orders. When we accept applications, nearly everything is submitted as photos. It's almost impossible to coordinate the schedules of these busy judges so that they can physically review the pieces in one place. As a result, the judges' opinions serve as references, but we still need to conduct in-person assessments and, more importantly, spend time understanding the designer's vision and what they hope to achieve. In other words, you have to invest even more time in getting to know each designer personally.

当然我们每一年都保证有一半以上的品牌，其实大家都已经很熟悉了，就像 Shushu Tong，我可能做了实际 Labelhood 和它走了九季的秀，对。第二季来开始就除了一季我把它推到新天地，因为得了一个奖，中间他没有缺席过。

Of course we guarantee more than half of the brand every year, in fact everyone is already familiar with it, like Shushu Tong, I probably did the actual Labelhood and it went on for nine seasons of the show, right. Since the beginning of the second season, except for one season when I pushed him to New World, because he won an award, he was never absent.

Mo 38:03:

确实像你说的图片，它不能完全体现所有的细节和你真的去触摸它的，甚至穿上它的感觉是没有办法暂时没有办法被替代的。所以你在选的过程当中，你本人会去看这些牌子吗？还是你会有团队一起去做这个事情？

Indeed, like the picture you said, it can not fully reflect all the details and you really touch it, even the feeling of wearing it is no way to temporarily no way to be replaced. So when you're choosing, do you personally look at these brands? Or will you have a team to do it with?

T 38:22:

事实上有好多重要的品牌在他们念书的时候，我们就已经开始联系上了，当然申请的过程能让你发掘一些你曾经没有注意到的，你需要更多的一个 channel 来发掘，然后其实发掘一个设计师的到他今天可能自己开始成立品牌也是有一个过程的，比如说像去年 10 月份做秀的时候，像 Rui 其实我在 2017 年还是 2018 年年初，在纽约我去 Parsons 去做活动的时候就认识了她那个时候是 MFA 的 FINAL year 还是第二年，好像是第二年刚开始，那个时候她做的东西跟现在不完全一样，但那个时候你就觉得他的东西挺打动你的，就是挺 sentimental 的。那时候雷伯虎的就写了一篇关于 Rui 的文章，也是同一年应该是 2018 年，对 2018

年的时候，见到了刚刚毕业一年的 CAROLINE HU，他也是拿着他的毕业系列到 parsons school 来找我，然后看到那个东西，我当时就说你愿不愿意来上海做一个给你做小展览，然后后来因为他还在纽约工作，直到他在一年以后就是辞掉了工作，进了 BoF 的比赛，然后再回到中国，我们才开始包括宇涵 YUHAN WANG 也是王宇涵，当时也是两年以前，我在圣马丁的时候，就是去圣马丁看他们毕业秀毕业展，包括我们自己会组织一些论坛，讲像中国这样的情况，她当时来认识的，我觉得整个过程基本上是你需要花时间很早的去了解，而且这里面有很多是他们对我的信任，信任不是对我个人的，我觉得是对我们这个品牌长期在做这件事情的一个累积的价值的。

In fact, many important brands had already been in contact with them while they were still studying. Of course, the application process can help you discover some things you hadn't noticed before. You need more channels to explore. The process of discovering a designer who has now started their own brand also involves a journey. For example, last October, when Rui showcased her collection, I had already met her in 2017 or early 2018 when I attended an event at Parsons in New York. At that time, she was in her MFA final year or second year, I think it was just the beginning of the second year. What she was doing at that time was not entirely the same as now, but you could feel that her work was quite touching, quite sentimental.

During that time, Labelhood wrote an article about Rui. It should be in 2018. In 2018, I met CAROLINE HU, who had just graduated for a year. She came to Parsons School with her graduation collection to find me. After seeing her work, I said at that time, would you like to come to Shanghai and have a small exhibition for you? Later, because she was still working in New York, until a year later, she quit her job, entered the BoF competition, and then returned to China. That's when we started working with YUHAN WANG. It was also two years ago. When I was at Central Saint Martins, I went to Saint Martins to see their graduation show, including organizing some forums ourselves to talk about the situation in China. She got to know us during that time. I think the whole process basically requires you to spend time early on to understand, and there is a lot of trust they place in me. This trust is not personal to me; I think it is an accumulated value for our brand that has been doing this for a long time.

T:

我觉得其实老实说做事就是 marketing 这件事情可能我真的是 focus on person，但是真正在做的是整个系统，我觉得是但我确实是比较喜欢跟人聊以及了解他们是个什么样的人，我对人这件事情是特别的感兴趣的。

I think to be honest, doing business is marketing. Maybe I really focus on person, but what I really do is the whole system. I think so, but I really like talking to people and understanding what kind of people they are.

Mo:

对我有发现你一直在提，我刚刚有写到就是品牌和人之间的关系，我觉得这个是你的核心，

Yes, I have noticed that you keep mentioning, I just wrote about the relationship between brand and people, I think this is your core.

T:

对，我觉得这是设计师品牌异于所有品牌最大的一点，是一个 personal 价值的极大呈现，所以好处就是你会比任何人都更容易得到一个 brand identity，坏处就是你 always fight with 设计师的 ego。

Yes, I think this is the biggest difference between designer brands and all brands, is a great presentation of personal value, so the advantage is that you will get a brand identity more easily than anyone else, the disadvantage is that you always fight with the designer's ego.

T:

而且你会觉得有的时候 talent 跟 ego 真的是同时存在的。

And you feel like sometimes talent and ego really go hand in hand.

T 43:04:

我觉得只是图片，说实话这个东西其实是挺还是挺标签的，他只是先帮大家建立一个信息做的一些，我导致这两年在想我们在做 10 年，10 年以前设计师的东西长什么样子，那些可能跟市场特别相关的。简单来讲 10 年以前的爆款是什么？

I think pictures are just pictures—to be honest, they are quite superficial and only serve as labels or initial information. Over the past two years, I've started to reflect: after doing this for ten years, what did designers' works look like a decade ago? What were the market-defining “it” items back then?

到 10 年以后的爆款，这其实我挺有兴趣再重新再去做一下，因为这 10 年在市场端口，我们还是有特别多的积累，你也清楚的知道 10 年以前什么样的品牌，就是在最大的 Top 媒体上，他的什么风格其实就是一个是风格，还有是风格里

面的什么款式是当时市场最接纳的，我觉得大家可能一直都会去寻求这种，我把以前的 archive 拿出来，或者说我做一个回顾，可是没有人在回顾的时候说当年这件衣服其实是卖了多少的，所以你们会有这方面的数据可以给到呢，至少凭着记忆还是有一些的品质既有一些，可是这件事情就是要说的话，首先我要找到一个 motivation 去做，你想去看，我觉得他其实跟 consumer behavior 也会有很大的关系，然后我觉得去了解消费者的心心理和行为是可以很大程度的帮助设计师提高了他们的方向的，有可能就是几个，一个是你发现这张卡是在改变，设计师名字在改变，其实吸引他们的 attributes，比如其实没什么改变的，每一个人在中国其实都渴望自己看起来更高更美更受就是 always 显瘦显高，这种都会是一个拉需要的点，但是还有哪些更微妙的一些人文心理的东西是这样写出来，以前别人他可能显得很花，他是为了让别人感觉到他在人群当中是 attractive 的。那可能又有一阵子比较流行一些极简的东西，至少在我们这里那，大家可能那个时候特别希望让别人觉得是有文化的，他有可能被社交媒体兴就是兴起，以及说有一些 APP 兴起，你那种特别尊重那种公知或者什么，我相信有一些连接的，像现在最红火的真的是少女风了。

I'm actually quite interested in revisiting the top sellers from ten years ago compared to today. Over this past decade, we've accumulated a wealth of market data, and you clearly know which brands were featured in top-tier media, which styles were dominant, and which specific items were most accepted by the market at that time. People are always looking for this kind of information—pulling out old archives or doing retrospectives—but rarely does anyone mention the actual sales numbers for those items back then. So, if you have such data, or even just some quality recollections, it would be valuable.

But to do this kind of project, I first need to find the right motivation. In fact, I think this is closely tied to consumer behavior. Understanding the psychology and habits of consumers can significantly help designers refine their direction. For example, you'll notice that the faces on the cards (or the designer roster) keep changing, but the underlying attributes that attract people remain similar. In China, almost everyone wants to look taller, slimmer, and more attractive—it's always about looking thin and tall, and this is a constant appeal.

Of course, there are more subtle aspects of cultural psychology at play. For example, in the past, some people preferred flashy designs to stand out in a crowd and appear attractive. Then, there were periods when minimalism became popular—at least among our customers, many wanted to appear cultured and refined, which may have been influenced by the rise of social media, certain apps, or the value placed on public intellectuals. I believe these shifts are connected, and right now, the hottest trend is definitely the “girlish” style.

少女风也很好解释说，因为在现在这种疫情之下，每一个人看到都希望是能够让自己 raise the mark 喜欢的。大家觉得而且现在真的是很多白富幼的观念一直在盛行，尽管女团‘乘风破浪的姐姐’，它一直不停的在讲年轻这件事情，所以我觉得它跟社会的焦虑是有很大的关系的，

The "girlish" style is also easily explained because, in the current pandemic situation, everyone hopes to present themselves in a way that appeals to what they like. People feel that the concept of being youthful and affluent is still prevailing, even though the female group 'Sisters Who Brave the Wind and Waves' continuously emphasizes the idea of youth. So, I think it is closely related to societal anxiety about age.

Interviewee: Tasha Liu

Subject: interviewed by Mo Shi about Labelhood's Archive

Location/software: WeChat from London

Interview date: 2nd December 2023

Tasha 01:43:

是这样的，我跟你讲一下简单的一般的广告公司，其实大的广告公司就是播音广告，基本上是两个 business track，一个是 account，另外一个 creative。Account 就负责管理客户，creative 是负责产出内容的，所以这是两个大的框架。Planning 跟这个 consumer insight 其实也是在大的广告公司里面，它是作为这两各部门以外更偏 strategic 的一些提供前瞻性的方向，或者说是给到一些 Research 背后的一些支持的。

Let me briefly explain how a typical advertising agency works. In large agencies, especially those dealing with broadcast advertising, there are generally two main business tracks: "Account," which is responsible for client management, and "Creative," which handles content production. These are the two major frameworks. Additionally, "Planning" and "Consumer Insight" are more strategically oriented components, operating outside the core Account and Creative departments. They provide forward-thinking direction and support for research activities behind campaigns.

所以其实我进入的部门在实习阶段叫做 planning 就是广告的，他其实是 strategic planning，只是广告公司一般也没那么大的 strategy，它也不是 consulting firm，所以它就是叫 planning，翻译成中文其实是策略。然后 consumer insight 就是消费者洞察，通常在只要有 marketing 的对接，比如说甲

方的部门，它其实也是有相当于对接 marketing，它有一部分它是负责提供消费者的洞察，比如说今天我基于一个社会怎样的一种傲慢逆子，就是没被满足的一些需求，然后我所提出的一个解决方案，或者是我做的一些消费者调研。

During my internship, I joined the “planning” department, which is essentially strategic planning within advertising. However, since advertising agencies usually don’t have large-scale strategic divisions like consulting firms, it’s simply called “planning,” which translates as “strategy” in Chinese. Consumer insight, on the other hand, refers to the department or role responsible for uncovering and analyzing unmet consumer needs and behaviors. In practice, whenever there’s a marketing collaboration (such as with a client’s marketing team), part of the job is to provide insights into consumer needs and propose solutions or conduct research to support marketing strategies.

Tasha 03:32:

学校是上海对外经贸大学，然后是在上海的就是一个商科的对商科的大学，然后基本上之前这个是属于外境就属于境外贸易类型的，它我们学校在 2017 年之前叫做上海对外贸易学院，上海一次去找巴士要放松，有 foreign train，然后现在改了名名字，他更名为大学，但我们其实还是觉得原来名字比较酷，它基本上是一所完全是从国际贸易，然后国际经济，然后国金融这几个包括从一些外语以及说在贸易类会产生一些法律，围绕着比较专项的这样的一个学校。

I studied at Shanghai University of International Business and Economics, a business-focused university in Shanghai. Before 2017, it was called the Shanghai Institute of Foreign Trade. The school specializes in international trade, economics, finance, and related fields such as foreign languages and trade law. We still think the original name sounded cooler, but essentially, it’s a specialized university centered on international business, then international economics, and then national finance, which include some foreign languages and say that in the trade class will produce some laws, around a relatively special such a school.

Mo 04:23:

明白，你的具体专业是什么？当时？

Understand. What is your specific major at that time?

Tasha 04:28:

我是金融保险。

My major was finance and insurance.

说话人 1 07:24:

我在奥美完全没有在做时尚的工作，我在奥美只是因为我的工作的一部分是要做一些 internal 的 sharing，因为跟我们在做 consumer 跟 inside，所以我们要把中国的一些前瞻性的消费者在对于艺术文化，然后设计等各种领域上面，消费者或者年轻人在观察的新鲜的东西把它挖掘出来，然后向全公司奥美的式去做一个分享。

所以我们有一个 internal 的 Media 叫做 cool pate，酷就是 cool pate 是 pate 叫做 cool pate。然后对它是一个 monthly 的 Sharing，然后那个东西就是我一个人基本上完成，我从全中国各种各样的时尚期刊，然后各种的那时候没有什么 social media 的，就是各种各样纸质的刊物当中，然后以及说很多我所能接触到的文化艺术媒介里面去选取有去这个东西，然后在这个过程当中，我接触到了当时知道了独立设计师这样的一个概念，也知道一些年轻人去基于就是本土的文化，或者是在自己所在的 base 的城市去创作一些新型的就是时装时尚语言，这是我对于我现在的工作所做的一个起点。

I wasn't working in fashion at Ogilvy at all. My role there involved making internal presentations. Since our team focused on consumer and insight, we aimed to discover and share trends in art, culture, and design that resonated with forward-thinking Chinese consumers and young people.

We had an internal publication called "Cool Pate"—a monthly sharing project that I managed almost entirely by myself. I would select content from all sorts of print magazines across China (since there was little social media at the time) as well as various cultural and artistic media. Through this process, I was introduced to the concept of independent designers and learned how young people were developing new fashion languages rooted in local culture or their own cities. This was the starting point for my later work in fashion.

Tasha 09:16:

我觉得对我来说，我所有对现在这件事情，几点是基于我的人的好奇心，就是我自己做的部分，我之所以选择时尚作为人媒，就是人作为一个载体，是因为我对衣服感兴趣，然后我纯粹从小对衣服感兴趣，但是其实比如说你像艺术背后也有艺术家对吧？

服装背后有设计师，然后背后有音乐人，我就恰好对于以服装作为载体的背后的人群，我产生了很浓厚的兴趣，其实我更多的是希望说能够介绍，能够通过我的一些能力去介绍这些人，然后从他们的一些就是很个体化的意识，投射到他们最后的作品之间的关联性，然后我是这么 value 我这份工作的价值的，然后它恰好就是我又对衣服感兴趣，所以就变成了我在时尚这个行业才开始的。

所以其实最初我对时尚的了解是从人开始，比如说我从最初认识了像这个叫上官喆，然后后面也有王在石，他们比如说同期出来这些设计师，当他们的设计背后，他们会提到 inspire 他们的发生 design，比如说有山本耀司、川久保玲，然后他们提到的人之后，我才会再去进一步的去做 study，对。

然后包括可能我自己以前在广告公司里面，那个时候我们也会接触到一些创意人，他们去表达的什么东西在影响他们的一个创意，使得我会对于今天西方的这些时装，或者说已经在西方的舞台上呈现出的这种时尚，会进一步的去产生这种自我学习。

I feel that for me, everything about this matter boils down to my innate curiosity, especially in the realm of people, which is the part I am actively engaged in. The reason I chose fashion as a medium, with people as its carriers, is rooted in my genuine interest in clothing. Since childhood, I've been fascinated by clothes. Just like in art where there are artists behind it, in fashion, there are designers behind the clothes, and musicians behind the scenes. I happen to have a profound interest in the individuals behind the fashion, and my intention is more about introducing and utilizing my abilities to showcase these individuals.

I value the interconnectedness between their highly individualized consciousness and the ultimate creations they produce. This is the essence of my work, and it aligns seamlessly with my intrinsic interest in clothing, which eventually led me to step into the fashion industry.

So in fact, my initial understanding of fashion started with people, for example, when I first met people like this one named Shangguan Zhe, and then Wang zaishi, they were like these designers who came out at the same time, when behind their designs, they would mention inspire their design, for example, Yohji Yamamoto, Rei Kawakubo, and then after they mentioned people, I will go to further study, yes.

Even during my time in an advertising company, we often interacted with creative minds. Their expressions and how external factors influenced their creativity stirred my interest. Consequently, I delved into learning more about Western

fashions today, examining the styles that have graced the Western stage.

Tasha 11:26:

我觉得我的商业的角度，那个时候跟我的金融没有关系，我觉得从我的从业来说，我就是个做负责 marketing 的人，所有跟 branding 相关的就是如何去营造，因为我觉得不认定他就是从一个人的个体 individual 产生，然后产生了一个 label，然后你要通过这对 level 商业化的运营，到最后慢慢的品牌化，把进入到 brand 阶段，所以其实这是我今天对于这部分任何一个商业化的过程，我都觉得它是要有起始点，然后要有运营的过程，要有时间的积累。

我觉得这是我的这份工作交给我对于品牌的 respect，而且这些因为我以前所运作的这些品牌，虽然可能是 food and beverage，但他们也很多都有 100 多年的经验或者 100 多年的历史。所以从这一个教育来说，我对时间价值本身就有认同感的。

In my view, my business had nothing to do with my finance at that time. In my opinion, from the perspective of my profession, I was just a person in charge of marketing, and all that was related to branding was how to create it, because I didn't think it was an individual. Then a label is produced, and then you have to go through the commercial operation of this pair of levels, and finally gradually brand, and then enter the brand stage. In fact, this is my view for any commercial process of this part today, it needs to have a starting point, then an operation process, and time accumulation.

I think this job has taught me respect for brands. Many of the brands I worked with before—although they might be in food and beverage—have over a hundred years of experience or history. So, from these experiences, I've developed a sense of identification with the value of time itself.

Tasha 14:25:

我觉得首先我从来没有去想过你刚刚讲这个问题，但是我那个时候在做 design in China 的第一期，我是记得我介绍的是上官者，但同时我介绍了当时开在五道营的栋梁，今天是我的合伙人南朗，当时我也是通过交谈来了解，原来已经有人关注到这些中国设计师，且在一定的场域内要实现他们的至少是一家店，我觉得从这个时候开始，哪怕是这是我基本上写的第一次以第一期专栏，然后第二期第三期其实我也会去比如说把他作为我其中一个很重要的，比如说我会请他给我一些很好的 advice，我从社交媒体上我关注到设计师是不是我们今天你跟我的

观点是不是是一致的，是值得写的，值得推荐的等等。

I think first of all, I have never thought about what you just said, but I was doing the first issue of design in China at that time, I remember that I introduced Shangguan zhe, but at the same time, I introduced the pillar that was opened in Wudaoying at that time, and today is my partner Nan Lang. It turns out that some people have paid attention to these Chinese designers, and they want to realize at least one store in a certain field. I think from this time on, even if this is the first time I have basically written a column in the first issue, then the second issue and the third issue, I will actually go there, for example, take him as one of my very important, For example, I will ask him to give me some good advice. On social media, I pay attention to whether the designers share similar values or perspectives as me, and whether they are worth writing about or recommending, etc.

Tasha 16:53:

我觉得我们开始的时候蛮凭着一腔热情，因为那个时候年纪也很小，然后其实没有想的那么的，其实是很复杂的一些事情，但那些复杂的事情说不代表我不想，是想只做很短暂的过程，因为其实我觉得如果说从做写文章，然后到进入到这个行业，很重要的一点是寻找到了这群真的被所谓的就是 Chinese creativity 被 inspire 的第一群人，就是建立了第一个属于我们自己的 community，我觉得那个东西是蛮有趣的，包括我其实一开始比如说通过写文章，我找到了这些设计师，我会消费他们的东西，不管是说我自己去到他们现有的渠道需要他们工作室购买，还是说那个时候就是五道营的栋梁已经开了，有一些小小的设计师会成为他们消费者，然后再到成为他们的朋友，然后也发现了一群那个时候在消费这些设计师还不那么成熟的作品，但是大家被这个东西同时在鼓励的，有很多人都是有比如说海外的求学背景，甚至于有一些品牌运作的相关经历，其实就像我们当时在上海我辞职之后，我们在上海开富民路这家店，其实我们当年来帮我们做就是 helper 或者 volunteer 的这些人，全都是在上海服务顶尖品牌的 pr。

I think, at the beginning, we were driven by a lot of enthusiasm because we were quite young at that time. In reality, things were more complex than we initially thought. However, the complexity of the situation doesn't mean I didn't want to go through a relatively short process. I believe that, from writing articles to entering this industry, one crucial aspect was finding a group of people genuinely inspired by what we call "Chinese creativity." We formed the first community that belonged to us, and I find that aspect quite interesting.

Initially, through writing articles, I discovered these designers, and I would consume their products, whether it was purchasing through their existing

channels or buying from the Dongliang store in Wudaoying, which had just opened at that time. Some small designers became their consumers. Over time, they became friends, and I also discovered a group of people who, at that time, were consuming the products of these designers, even though the designs were not as mature. However, everyone was encouraging each other. Many of them had overseas educational backgrounds or experiences related to brand operations. For example, after I resigned and opened a store on Fumin Road in Shanghai, the people who initially helped us as helpers or volunteers were all PR professionals who had served top brands in Shanghai.

Tasha 29:10:

当时我们自己所建立的标准，当时我记得应该是比如说他的当时的标准，后面我觉得这个标准其实到今天也是适用的，就是他设计师 design 本身的个体性跟他产生他作品之间的那些一致性，这是我们会去考虑的。

如果说今年他所有的东西再好，但我们会看设计师本人跟他看起来没有什么关联，我觉得这个东西就不适不适合由我们去讲这个故事。第二个是在整个设计方向上对未来的一些影响力，因为很容易在某一个阶段一种风格或者某一个趋势是明显的，但是不喜欢那种一直在 follow 这种看着的，他必须是提出了一些新的东西，未来它今天此刻它不是一个 on trend 的风格，但是它有可能未来会产生一些未来的影响力。这样，然后另外就是一些服装的基本功，比如说它所做的产品的 finish 程度，它的质感，它的就是工艺是完整的，对，大概就是这三件事，很好。

The standards we set at that time—which I think are still applicable today—are as follows:

First, we look at the consistency between the individuality of the designer and the work they produce. If a designer's products are good but seem disconnected from their own identity, then it's not suitable for us to tell their story.

Second, we consider the designer's potential influence on the future direction of design. It's easy for a certain style or trend to become obvious at a particular stage, but we don't like those who simply follow trends; the designer needs to present something new. Even if it isn't "on trend" right now, it may have an impact in the future.

Third, we assess the basics of garment making: the finish of the product, its texture, and the completeness of the craftsmanship.

Mo 30:25:

好，然后想问一下的是你们公司现在的规模大概有什么多少人？

Ok, and the next thing I want to ask is what is the current size of your company and how many people are there?

Tasha:

100 人。

100 people.

Mo:

包括哪一些？店铺也包了？

Which parts does that include? Does it include the stores?

Tasha 30:41:

包括了店店铺的销售，也包括了 back office 所有财务、hr，然后包括我们业务部在就是 marketing、商品零售运营管理的团队和线上运营的团队，这些都包括。

It includes store sales, all back-office functions like finance and HR, as well as our marketing, retail operations management, and online operations teams.

Tasha 31:04:

我的小 team，我的公司都是我们的 team，但我会负责 marketing，我也有属于自己的，我会把按照很 old school 的广告的方式，就是广告公司，或者说 marketing 的行为会分成 above the line 和 below the line。以前 above line 是讲了一些空中传媒 TV video，其实今天我们可以更看广义上的有点像做 Brand campaign 的这样的一个方向，然后 below the line 顾名思义就是线下以前就是指那些能够直接产生销售，或者说是能够在消费者决策的最后一米去产生的一些 active，今天我们就把比如说我们在因素的一些 engagement，或者说我们上海时装周期间这种大型的 community 的这种活动，这些都是算作我们的 below the line 的了。

My small team, which is part of the company, is responsible for marketing. I also have my own area of responsibility. I divide marketing activities in the traditional advertising way: "above the line" and "below the line." "Above the line" used to mean things like TV and video, which now are closer to overall brand campaigns. "Below the line" refers to offline activities that directly lead to sales or consumer

engagement at the point of purchase. Today, things like online engagement or large community events during Shanghai Fashion Week also count as “below the line.”

Tasha 33:12:

其实我觉得可能相对来说比较 in general 一些，把我们公司分为比如说 community 的部分和 retail 的部分，retail 的部分，我们其实现在会帮助一些我们所 incubate 的 designer 去成为他们的 retail 的 operator。然后去帮他们开设线上线下的店铺，以及说我们一些纯零售拓展，retail expansion 全在 retail 那个部分。community 的部分其实更多的就是在做 Labelhood 本身的 Branding。这里面其实包括但不限于就是 Labelhood 自己，它作为一个主体所做的所有的项目，包括了 Labelhood 时装周，包括了 Labelhood yutopia，student 的项目，对，然后也包括了 Labelhood 在这当中产生的一切，比如说是作为我们其实像一个 community IP 去 work with，像 Nike、converse、apple 这样的这些企业和机构。

Actually, our company can be generally divided into two parts: the community part and the retail part. On the retail side, we help some designers we incubate by operating their retail (stores), including setting up online and offline stores for them and expanding pure retail. The community part focuses on the branding of Labelhood itself, including but not limited to projects like Labelhood Fashion Week, Labelhood Yutopia, student projects, and collaborations as a community IP with companies like Nike, Converse, Apple, etc.

Mo34:18:

明白你大概分成两个框架，你是属于两个框架都在都在你下属还是什么？

I understand that your company is roughly divided into two sections. Are both sections under your management, or how does it work?

Tasha 34:30:

我在从业务上面，我现在其实更主要的负责就是 Labelhood marketing。其实零售那边的业务相对来说我的就是 daily 的工作没有 involve 的那么多，但是只要涉及到对于 Labelhood branding 如何运用，我都会参与的。

My main responsibility is Labelhood marketing. My daily work does not involve much in retail, but whenever it concerns Labelhood branding, I participate.

Mo 37:11:

我想问一下你们现在的内部的一个做这方面筛选的 Team 有多少人, 然后他们的一个大致背景有没有可能稍微介绍一下呢?

I'd like to ask: how many people are in your internal screening team, and could you introduce their general backgrounds?

Tasha 37:23:

基本上都是我们几个 key 业务的 leader, 比如说是像最核心的有我们的 CEO, 有我, 然后由我们的 Buying Director, 但是我们其实如果说从内部来讲, 我们会 involve 我们, 就是 Buying Director 更多的就是 on behalf 商品的逻辑, 我更代表品牌的逻辑, 然后 CEO 更倾向于向是 business 的一个长远性的这样的一个逻辑, 然后以及我们各自团队当中每一次可能都会像一个 task force 一样去就是我们的 involve 同事来参与的, 还有很多是一线的店长或者是销售, 他们有的时候也会对一些比较 specific 来给到一些 feedback。

就我们整家公司都会为如何 discover 中国的 newness 来做出一些努力的。

The screening is mainly done by the leaders of our key departments: our CEO, myself, and our Buying Director. The Buying Director focuses on product logic, I focus on brand logic, and the CEO is more concerned with long-term business strategy. For specific tasks, we form task forces that may include other colleagues and frontline store managers or sales staff, who sometimes give specific feedback. Our whole company works together to discover "newness" in China.

Mo 38:17:

这个 meeting 一般有多少人呢?

How many people are there in this meeting?

Tasha 38:21:

我们不见得是一个 meeting, 我们有可能我们实时, 因为我们的品我们可能每周都有 2~3 个品牌, 在时装周期间可能更多会来到我们公司做, 他们会推荐给我们带上他们的 sample, 对, 所以这个过程每次都会有不同的人参与, 但通常我们会 involve, 可能有至少在 3~4 位同事会确定做这件事。

We don't necessarily have formal meetings; this process is ongoing. We might review 2-3 brands every week, and more during fashion week, when brands bring their samples to our company. Different people may be involved each time, but

usually, at least 3–4 colleagues are always involved in this.

Mo 38:47:

就是等于说你们有一段时间都在做这个事情，然后最后会 make decision 这一段时间。主要就是在时装周期间吗还是？

So you're continuously evaluating, and eventually you make a decision. Is this process mainly concentrated around fashion week?

Tasha 38:57:

我是这样的，首先和 Labelhood 的合作有很多维度，我们有这个就是时装周的合作是我们 Discovery，他们比如说它是一个新品牌，它在时装周有一个 double down。然后第二种是他可能希望她同事个新品牌，他同时在 approach 我们的 showroom，希望借由我们去跟其他的这些零售商发生关联。

然后第三个是他可能就是纯粹的希望说和我们的零售发生关联，所以我们其实会有不同的维度的，那么在这种情况下，它的非困系都是不同的，如果想在零售和我们单单只在零售和我们发生什么关联，其实这是我们的 daily work，每周可能都会有人会来推荐的。然后在时装周，比如说你想要 for show case 的，通常在时装周前的两个月左右是很密集的。

First of all, our collaboration with Labelhood has many dimensions. One is working together during fashion week—this is where we discover new brands, especially those making their debut at fashion week. Another dimension is that some brands approach our showroom, hoping to use us as a link to connect with other retailers. A third type is brands that simply want to be part of our retail network, and this has become our daily work; every week there are people recommending new brands to us. For brands hoping to showcase during fashion week, the screening and selection process is especially intensive about two months before the event.

Mo 49:40

你应该是说你认为时尚不同于其他消费品，你说它有一个 time value，然后比如说一个好的品牌，可以通过累积更 positive 的 time value

You're saying that you believe fashion is different from other consumer goods; you mentioned it has a time value. For instance, a good brand can accumulate a more positive time value.

Tasha 49:59

这很难懂吗？不就是组建了 history, heritage。

Is that hard to understand? Isn't it about creating history, heritage?

Mo 2 50:03

你是说的就这个意义。

You mean it in that sense.

Tasha 1 50:07

对的，今天我们对吧，合作这些设计师大部分都只有 10 年，能到 20 年的都，至少我的从业，很多人都是少于我的从业的，但是我的这些设计师们他们所敬仰的品牌全都是通过时间一点点累积起来的 heritage，所以我是觉得这个东西永远都会是今天我们要去面对的一些议题。

Exactly. Today, most of the designers we collaborate with have only been in the industry for about 10 years. Those who have been in for 20 years, at least in my experience, are few. However, all the brands that these designers admire have accumulated heritage over time. So, I think this is something that will always be an issue for us to face today.

Tasha 52:01

我的 motivation 是我想给 young generation，尤其是跟我一样这种生活背景，或者是中国首先对于，就消费他们的年轻人有一些 self prove commission，我觉得时尚是一个极其为什么我自己会选择进到这个行业，是因为我觉得他们对美有一些很纯粹的追求，而且是很多元化的一个，它本身就有 diversity。因为我觉得实际上你去看那些每一个国家可能都有一些所谓的刻板印象，或者说在某一个阶段，像中国现在流行的这些网红里，是很容易让年轻的一代去跟随的，然而我觉得真正就是时尚的本质，其实是可以让大家对自我有一个极其清醒的接纳和这个就是愉悦的，我觉得这个本质是非常认同的一种社会价值。然后我觉得我们如果能够通过跟我们今天的这个就是成长环境或者本土语境培育出来，然后他们所表现出来的这些个性是可以帮助大家去对 self recognition 这件事情是得到一定的提升的，我觉得这是我们今天觉得很大的价值。

My motivation is to inspire the younger generation—especially those who share a similar background with me, or young people in China who have a strong drive to prove themselves. I believe fashion is such a diverse field because young people today have a pure and varied pursuit of beauty. Every country has its own stereotypes and trends that influence young people, especially with the current popularity of internet celebrities in China. However, I think the real essence of fashion is to help people accept themselves with clarity and joy. If, through nurturing in our contemporary or local environment, we can help express unique personalities that improve self-recognition, then that is a great value in itself.

Tasha 53:39

基本是很小的 individual。但是我没有想过，因为可能跟我本身是基督徒有关系，我们讲很多都是一个 personal 的 relationship，我觉得以及说我们在做多少事情有多么 intensity，其实我觉得就是神是知道的，就是你做一件事情是可以骗得了很多人，但是你不可能时时刻刻在骗很多人。我觉得这个东西所以我们在做的这一份事情，我在想说它最终如果有一些 positive 的东西是会影响一个时代一个 generation，甚至是以帮助到这个国家去做一些文化上的拓展，那么这个绝对不是我最初的某一个 action。但是我相信每个 individual 它可以变得非常的丰盛之后，它最终一定会更好，个体叠加的效应是很强的。

Basically, very small individuals. But I haven't thought about it, because maybe it's related to my own Christianity, and we often talk about personal relationships. I think no matter how intense the things we do, I think God knows. You can deceive many people by doing something, but you can't deceive many people all the time. So I think this thing we are doing, I think if it eventually has some positive impact on an era, a generation, or even helps this country to do some cultural expansion, then it is definitely not one of my initial actions. But I believe that if each individual can become very enriched, it will ultimately be better, and the cumulative effect of individuals is very strong.

Mo 54:32

好，我要加一点点这个问题，我之前不知道你是基督徒，想问一下你是什么时候开始是你开加入雷虎之前已经是基督徒。

Alright, I want to add a little to this question. I didn't know you were a Christian before. I want to ask when did you become a Christian, was it before you joined L'Étranger?

Tasha 54:42

之前。

Before.

Mo 54:44

是你上大学的时候就已经。

Was it when you were in college?

Tasha 54:47

对 ok 明白，好，我不是我是毕业了之后就是侍在我的第一份工作当中，我开始参加 follow ship，然后我是在 2010 年大概。

Yes, after I graduated, I served in my first job, and I started participating in fellowship around 2010, approximately.

Interviewee: Lulu

Subject: interviewed by Mo Shi about her studio archive

Location/software: WeChat from London

Interview date: 2nd September 2020

Lulu (L) 00:37:

我就是有几个龙门架是专门拿来放样衣，然后还有一个柜子也是有些毛衣都不能挂的，那种平铺的，如果有些那些可以挂的，我就是挂着的。

I have a few garment racks specifically for placing sample garments, and I also have a cabinet for sweaters that can't be hung—they have to be laid flat. If there are items that can be hung, I hang them.

Mo 03:17:

比如说你完全没有名字形容他们，比如说你需要人家帮你拿东西过来的时候。

For example, if you don't have specific names to describe them, like when you need

someone to bring something over.

Mo 03:24:

你会跟人家说你去什么地方拿，这样的话你会怎么样提？

How do you ask for things when you need someone to bring them to you?

L:

我会说第几季的某个款，比如说什么 19SS 某个款，你帮我我去拿一下。

I would say something like, "the style from a certain season," for example, "the 19SS style." I'd ask them to go get it for me.

Mo 03:36:

就没有不会提到地点都不会提到，就不会说去。

So, you wouldn't mention a specific location, right?

L 03:42:

对是开放的空间，我的工作地方和这些都是全部放在一个空间里面。

Right, it's an open space, and my workspace and these things are all in the same area.

Interviewee: Ying Pei

Subject: interviewed by Mo Shi about Ying Pei Studio's archive

Location/software: WeChat from London

Interview date: 7 September 2020

YP 03:02:

因为你那天找我说，我就觉得我好像没有 archive 的东西，

Because you asked me that day, I felt like I don't really have anything archived.

Mo 03:26:

因为可能我们理解的之前也没有接触过，所以我对于我来说，archive 可能我理解的比较片面，对于有点像我们之前的经历也好，比如说去图书馆，或者你像咱们之前拿到那些 archvie 全都是一张图，配了一小段文字来介绍这张图，比如他

的衣服是几年，然后什么的，就这些。

Maybe because we hadn't really come across this concept before, so my understanding of "archive" is rather limited. In our previous experience, like going to the library, or when we looked at archives, it was mostly just a picture with a short description—such as what year the clothing is from, and some basic info.

Mo 03:55:

这些 archive 你是在英国的时候看的吗？还是？

Did you look at these archives when you were in the UK?

YP:

对。

Yes.

YP 05:14:

没有称呼过，我都把它当 reference，要不我大概理解了，因为我就是怕我讲的比较片面，影响了你影响了你的研究的深度。

I've never called it "archive"; I just treat it as a reference. I'm worried that my explanation is too one-sided and might affect the depth of your research.

Mo 06:17:

比如说你在公司里，也许你没有真的很去想过这个称呼，但是你在工作的日常当中，你可能会需要你的同事帮你去找一点东西，在你们公司的 iPad 里面，你是用一个什么样的名词去称呼它的？

For example, at your company, maybe you haven't really thought about the terminology, but in your daily work, when you need your colleagues to help you find something on the company's iPad, what term do you use to refer to it?

YP 06:41:

我一般都会比较明确，比如说我需要一哪一季的样衣，就是我们这些归纳整理，

因为我自己是需要特别井井有条的那种，所以每一个衣服我们公司比较小，它没有办法陈列起来，没有办法像那些比较高级的公司，他们一件衣服挂起来，然后有那种比如说像轮子的那种衣架把这些衣服给存起来，但是我都会打包成箱。

I usually try to be very specific. For example, if I need samples from a particular season, we categorize and organize. Because I need things to be very well-organized, and our company is relatively small, we can't display each item individually. We can't use those advanced methods where each piece of clothing is hung up, and there are racks like wheels storing these clothes. Instead, I pack them into boxes.

然后每一个箱子上面会写上它的一些明细里面是哪一季的一些衣服，有哪一些款式，然后这个是服装上面的一些例子，然后其他文档上面的基本上只有我在做赠整理，目前公司还没有招到一个人说他非常的有条理，超过设计师对这个系列的一个理解，然后以及归纳分类之类的，因为比如说设计师他是有一套逻辑在这儿的，但是小朋友你可能要教他的时候，每个人的理解也不一样，以及他可能对你的系列它的理解不是很透彻的时候，它分类的时候就不好分。

Then, each box will have some details written on it, indicating which season's clothes are inside, which styles, and these are examples on clothing. For other documents, basically, I'm the one doing the organizing. Currently, the company hasn't hired someone who is very organized, surpassing the designer in understanding the collection, and doing categorization. Because, for example, a designer has a logical system in place, but when you have to teach someone else, and each person's understanding is different, and when their understanding of your collection is not very thorough, it's challenging to categorize.

Mo 08:31:

所以你就没有一个词形容它，比如说你会跟你同事说什么，比如说你去盒子里面找什么这样子你会说吗？还是说你去资料盒或者资料库里面找什么，这些不会这样说。

So, you don't have a term to describe it. For example, what would you say to your colleagues when you go to a box to find something? Do you say you're going to the file or the database?

YP 08:46:

我们每一件单品它都有它的一个名称，比如说我们有编号就是款号这些，比如说你们都应该也有档案，每个档案都有自己的编号。明白。对于一般来说找的最多的就是可能忘记的衣服或者说是样板样板衣服他们都是同一个季度的，但是有样衣放置的一个房间，然后样板有样板归置的一个位置，但是都是打包成箱的，每一个箱子里面每一个箱子都有编号，然后每一个箱子里面都有它的放在箱子里面的这些东西，这些物品的一个编号。

Each item has its own name, for example, a style number. You probably also have archives with numbers. Usually, the things we look for most are forgotten pieces or samples from the same season. There is a room for samples, and a designated spot for patterns, but all are packed into boxes. Each box has a number, and everything inside is also numbered.

Interviewee: Steven

Subject: interviewed by Mo Shi about Nume's Archive

Location/software: WeChat from London

Interview date: 27 April 2021

Mo 11:46:

所以你要是跟你的同事就不懂这个英文词的人的话，你会叫他跟他们说老作品那里有什么这样子，你帮我找一下。类似这样的，好明白挺有意思的，对了，我想问一下你，就是 archive 这个词，你第一次是在哪里遇到他的，或者说你记不记得你第一次理解

So, if you have to explain this English term to your colleagues who might not understand it, would you ask them to check the section with the old works, like, "Help me find something in the old works"? Something similar, you know, it's quite interesting. By the way, I'd like to ask you about the term "archive". Where did you first encounter it, or do you remember how you first understood it?

Steven(S)12:15:

博物馆,美国的博物馆的时候。很多设计师它们的 archives 都会给挖出来，然后展示一般都是像 mcqueen 在纽约的 MET 做了秀的时候，都他的 archive 里面东西就出来了，然后放在那边，所以第一次认识 archive 就是从那里认识的。

In museums, especially in American museums. Many designers' archives would be

brought out and exhibited. For example, when McQueen had a show at the MET in New York, pieces from his archive were displayed. That was where I first came to understand the meaning of "archive".

Interviewee: Suga

Subject: Interview about Grailed 网站 BY Mo Shi

Interview date: 19th November 2021

Mo 01:46:

所以上上面卖的东西是叫 grails 还是叫 grail 的还是怎么样，有一个专门的词吗？
So are the things sold on the site called "grails" or "grail," or is there a specific term for them?

Suga 01:58:

grail 在英文是圣杯的意思，然后就表示出一种很神圣的他们喜欢的东西。然后在平台内的那些用户会往往说什么 I want your grails 什么 I like your grail。就这样子，就是一种等于说是粉丝就平台的粉丝对物品的称呼。

"Grail" in English means the Holy Grail, and here it refers to something sacred or highly desired. On the platform, users often say things like "I want your grails" or "I like your grail." It's a special term fans on the platform use for items they really like.

说话人 2 04:17:

基本上在我遇见过可能很多几百上千个他的用户中，没有任何一个人给他翻译成中文，除非是简称比说叫 grail 或者 g 网这样子。

Among the hundreds or even thousands of users I've encountered, no one has ever translated it into Chinese, unless they just use "grail" or call it "G web" for short.

Interviewee: Suga

Subject: interviewed by Mo Shi about the Ninon Archive Studio

Location/software: Lark from London

Interview date: 10 September 2023

Mo:

Could you tell me about how you conduct research for your archive collection?

Suga 01:19:

好，好的好的，掌握一个好的新技能，哈哈，嗯，好，就我们一开始做一个完整的设计师档案，我们做的是 Margiela 的，因为那段时间有一个跟 Margiela 相关的展览策划，然后我们同时那段时间也采购了大量的他的作品。

At first, we created a complete designer archive for Margiela, because at that time there was an exhibition related to Margiela being planned, and we also purchased a large number of his works during that period.

Suga 01:51:

所以我们我可能是先进行了一批采购之后，然后开始了一个系统性的研究，然后为之后更系统地采购和策展其包括其他的应用性活动做准备。

So we first made an initial batch of purchases, and then started systematic research to prepare for more organized procurement, curation, and other related activities later on.

Mo 02:08:

那你们一开始采购那一批是怎样决定的？

How did you decide on the first batch you purchased?

Suga 02:13:

一开始是没有系统的研究，但是本着我们自己个人的一些基本知识，以及一些关于，可能因为认识那个人，他是跟 Margiela，他是个很长时间的 Margiela 藏家，然后他之前参加过苏富比的拍卖，所以他的个人信用也比较好。

At first, we didn't do systematic research, just relied on our own basic knowledge and on the fact that we knew someone who had been a Margiela collector for a long time and had participated in Sotheby's auctions, so he had good credibility.

Mo 02:20:

嗯，这是跟他买的？还是听他的意见？

You bought this from him? Or take his advice?

Suga 02:38:

然后我们可能，然后我们跟他买了一些，也听了他的意思。

We bought some pieces from him and also took his advice.

Mo 02:43:

哦，这是啥时候的事情？这是几年的，你大概记得？

When did this happen? which years do you remember?

Suga 02:46:

嗯，21 年底，22 年初，22 年初，因为价格的话跟数量有关系，我现在是记不得它一共是多少个东西了，所以我可能给一个大概的，比如说可能 7000-1 万欧元，但是我忘记有多少个东西了。

Around the end of 2021 and the beginning of 2022, because the price was related to the quantity. I don't remember how many pieces in total, so I can only give a rough estimate, maybe 7,000-10,000 euros, but I forgot the exact number.

Mo 02:51:

嗯，OK。那我方便问一下吗？就是这个是话题，是我之前的采访一直都没有问过你们的一个问题。就是比如说这一批买是多少钱？这些是方便说的还是不方便？你可以说一不方便。没关系，没问题。OK，没事。我就有大概一个方向，因为就是我现在要提到后面可能会问你的 5 个问题。你们一开始的资金来源是什么样的？因为你们购买这么大量的。其实我们一直都没有讨论过这个问题，因为就是中国人嘛，就觉得谈这个比较敏感。

May I ask a question? It's regarding a topic that I haven't touched upon in our previous interviews. For instance, how much did this batch cost? Is it convenient to disclose that information, or would you prefer not to? Feel free to say it's not convenient; it's okay, no problem. Alright, thank you. I just want to get a general idea because I might ask you five questions later. What were the initial sources of funding for your project? Considering the significant amount you've invested. We haven't discussed this before, perhaps because, being Chinese, we find it a sensitive topic.

Suga 03:40:

哈哈，没事没事，就是我们那问题我是先回答最开始那个，还是就着这个好的，最开始的问题就是我讲到研究 margiela 起因是一些采购和一个策展的需求，然后进行研究。

Hahaha, no worries. For our question, should I start by answering the initial one, or is it fine to continue with this? Initially, the reason for delving into Margiela was driven by some procurement needs and a curatorial demand, which then led to our research.

Suga 04:06:

当时我们首先因为我们是有一个人的常识，但是没有系统性的知识，所以我们首先去对 margiela 的所有的可能的资料做了一个就是总体的一个比较粗略的回顾。因为包括说网上的 BoF、Vogue 这种的秀场图片，然后包括可能像 margiela 的一些纪录片，然后它的一些就是 Google 上能搜到的数字资料，然后这些资料的话是没有提供那么多深入的信息，所以我们在有了基本的方向之后，我们开始去寻找如何入手去了解更多深入的东西，比如说我们在观看纪录片的图中，我们发现了一些重要的展览和展览的出版物，然后我们就把这一个跟展览公共机构相关的资料放为最高优先级，也就是我们认为最具有权威性和可信度的。我们对他的研究主要是采用，一是直接购买他们当时的展览出版物，然后对出版物的进行一个整体的图片和文字的阅读，然后我们获取了一些他们博物馆自己公开的数字档案，就包括大都会博物馆，然后巴黎的那个巴黎时装博物馆。

At that time, we first did a rough review of all possible data on margiela because we had personal common sense but no systematic knowledge. Because it includes pictures of shows like BoF and Vogue on the Internet, and then it includes maybe some of Margiela's documentaries, and then some of it is digital data that you can search on Google, and then these data don't provide as much in-depth information, so we have the basic direction, We started to find out how to get to know more in-depth things. For example, we found some important exhibitions and exhibition publications in the picture of watching the documentary, and then we gave the highest priority to the information related to the exhibition public institution, that is, the one we thought was the most authoritative and credible. Our research on him mainly used, first, direct purchase of their exhibition publications at the time, and then to do a general reading of the publications with pictures and text, and then we obtained some of their own public digital archives, including the Metropolitan Museum, and then the Paris Fashion Museum (Palais Galliera) in Paris.

Suga 05:41:

嗯，我想想还有哪个博物馆做过，就 安特卫普的 MoMu，但是他没有做特别多的数字档案，然后还有一些其他的，有玛吉拉的藏品，但是没有做过大型回顾展的博物馆，包括可能像 V&A、像罗德岛设计学院，然后像 FIT、像，还有可能好像澳大利亚这个 NGV(national gallery of Victoria)也做。

I can think of other museums that have done that, like the MoMu in Antwerp, but they haven't done a particularly large digital archive, and then there are other museums that have Margiela collections but haven't done major retrospectives, including maybe like the V&A, like the Rhode Island School of Design, and then like the FIT, like, There is also the possibility that the NGV(national gallery of Victoria) in Australia will also do it.

Suga 06:11:

也有一些数字档案，我们进行了一个总体的，各系统的深入性的查阅和归纳，然后我们再对这些我们收集到的博物馆信息再进行进一步的探索。比如说我们可能通过玛吉拉，可能通过大陆会博物馆对玛吉拉的藏品的文字描述，我们去按照他的思路去，嗯，搜索一些相关的当代艺术和时装设计的一些术语，包括他用来做比较性、比较性叙述的一些艺术家和艺术作品。然后我们就从此开启了跨学科的一个资料收集整理。

There were also some digital archives, which we systematically and thoroughly reviewed and synthesized across various sources. Afterwards, we further explored the museum information we had collected. For example, sometimes we started from Margiela, or from the textual descriptions of Margiela's collections in major museums, and followed the logic suggested there—searching for related terms in contemporary art and fashion design, including artists and artworks that Margiela referenced for comparative or narrative purposes. This process marked the beginning of our interdisciplinary approach to collecting and organizing research materials.

Mo 07:03:

跨学科？什么是跨学科？

Interdisciplinary? What is interdisciplinary?

Suga 06:11:

因为玛吉，对，因为玛吉拉的作品大都会更多的是用当代艺术的视角去诠释，他用了很多像，比如说达达像，比如说新度上去描述玛吉拉的设计灵感。

Because Margiela's works are often interpreted from a contemporary art perspective; for example, he uses a lot of references like Dadaism, or describes Margiela's design inspirations in such terms.

Suga 07:21:

然后他甚至会直接把玛吉拉作为一种，就是比如说他觉得是可能跟结构主义这种在文学和哲学上的思潮有关的。然后这让我们觉得是，首先我们相信大都会的研究，我们也认为就是他的这种作为公共博物馆机构的立场的分析，是对未来的玛吉拉相关藏家和研究都有参考意义的，甚至对其他的同行类、同行业博物馆也是有参考意义，所以我们就进一步开始了跨学科研究。

He would even directly relate Margiela to movements like structuralism in literature and philosophy. This led us to believe that, firstly, we trust the research conducted by the Met. Moreover, we consider their analysis of Margiela from the standpoint of a public museum institution to be of significant reference

value for future Margiela-related collectors and researchers. It may even provide insights for other museums within the same field. As a result, we delved into further interdisciplinary research.

Mo 07:56:

明白。那这是全部了吗？
OK,

Suga 08:01:

嗯，我想想还有的话，还有就是我们可能因为我们把列为第一等级，我们分了几个信息源的等级，第一等级就是博物馆、公共机构和官方的大型的回顾展。
I think there's something else, and there's something else that we probably because we've classified it as Level one, we've divided it into several levels of information sources, and level one is museums, public institutions, and official major retrospectives.

Mo 08:04:

还有吗？接下来，嗯，就是 business site 比较偏，还是？
Anything else? Next, uh, is the business site biased, or?

Suga 08:23:

第二点就是可能来自于品牌字数和一些，就是我们可能涉及到一些关于这个企业的一些资料，这些也是比较公开的。嗯，这个的话就是可能我们找到了一些不是博物馆，不是公商业机，不是公共机构，但是属于玛吉拉这个公司在玛吉拉当时的一些资料，比如说我想一想，比如说玛吉拉这个品牌，或者玛吉拉以品牌去跟其他的杂志社。合作出的一些书籍、画册，这些我们没有直接的官方数据，但是我们有跟曾经在他公司任职过的，就在玛吉拉本人在职的期间的同事有过言语交谈，但是这个我是放在可信度和这个研究价值比较靠后的，因为我觉得首先它是口语叙述。

The second point is possibly derived from the brand's word count and some information related to the enterprise, which may involve data that is relatively open to the public. In this regard, we might have come across information not from a museum or a public commercial entity but rather from Margiela, the company that was associated with Margiela at the time. For instance, we consider materials such as books and catalogs produced in collaboration with Margiela as a brand, or Margiela's collaboration with other magazines. While we don't have direct official data, we have engaged in verbal conversations with former colleagues who worked at the company during Margiela's tenure.

However, I place less emphasis on the credibility and research value of this information, as it is primarily based on oral narratives.

Mo 09:06:

OK, 但是你没有。你有没有囊括一些比如说他的公司运营、财报这些乱七八糟的东西上面的一些内容?

OK, but you didn't... Did you include anything about his business operations, financial reports, all that part?

Suga 09:40:

第二的话因为是这个人的东西，它有可能存在偏见和一些嗯跟实际情况的出入。第三就是嗯，我们跟这个人的关系还没有建立到，他可以告诉我们一些非常有价值，有 exclusive 的，他给了我们一些凭他个人经验他觉得有趣的话题，因为那天我们聊到一些玛吉拉当时的性格，然后还有他可能我们拿出了几个马甲做的单品给他看，他说这个是他在职期间怎么做的？

Second, because it's the person's own stuff, it may have biases and some, uh, discrepancies from the actual situation. The third is that, um, we haven't established a relationship with this person, he can tell us something very valuable and exclusive, he gave us some topics that he found interesting based on his personal experience, because the other day we talked about some of Margila's personality at that time, and then he maybe we brought out a couple of items made of vests to show him, How did he say he did this while in office?

Suga 10:17:

然后他会讲当时的故事，比如说一个橄榄球的包，他说是当时他们办公室，整个办公室都堆满了这个橄榄球的包。然后在说这个的过程中，他又透露的信息就是他们当时在巴黎，好像在巴黎还是在意大利，我也有点记不清了，因为我没有把这个信息源当做很重要，所以我就没有文字记录。他在当时的办公室里所有的部门都是在一个位置，他这个人是做市场这一块的，但他的办公室里也有这些应该属于设计部的一些物件。

And then he would tell the story of that time, like a football bag, and he said that their office at that time, the whole office was filled with football bags. And then during telling this story, he revealed that they were in Paris, like Paris or Italy, which I kind of can't remember, because I didn't take that source as important, so I don't have a transcript. In his office at that time, all the departments were in the same position, he was in the marketing department, but he also had some objects in his office that should belong to the design department.

Mo 10:56:

明白，其实很有意思，你现在走的是非常客观的一个路子，那不是因为你说这个是一个非常个人的一个叙述，你觉得他可能不是那么重要，但是这是每个人选择 methodology 这个是没有关系的，就是你的 methodology 里面你是选择了你觉得更有公信力的一些机构做的材料。

I see, it's interesting that you're taking a very objective path, not because you say this is a very personal narrative, and you think it may not be that important, but it's a methodology that everyone chooses. In your methodology, you choose materials made by some organizations that you think are more credible.

Suga 10:56:

对，也有可能是我现在，此刻的我对当时的我进行了美化，也有可能。

Yeah, or it could be that I'm now, that I'm now embellishing who I was then, its possible.

Mo 12:30:

然后但是你觉得诶，不是很重要，所以我觉得还挺有意思的。听你说这个没有关系，这个是每个人的研究方法不一样。然后我问完你这个之后，其实你现在讲的是你选择了的设计师，然后这里还有一个附加问题，就是你选择不用的设计师有没有？就是比如说你看了很多之后觉得我们还是不要再继续研究它了，或者不要再收它的东西。

And then there's an additional question, is there a designer you chose not to collect? It's like if you read a lot of it and you think we should stop studying it, or we should stop taking its stuff.

Suga 12:52:

我想一下，因为我其实我们那个时候研究是因为我们想要策展，然后有的设计师我们本来有研究的意向，但甚至已经开始研究，但是中间放弃，要么是我们觉得在策展上面有难度，比如说我们其实有想过要做跟川久保玲有关的展览，但是我们觉得他长期以来对于个人版权，包括可能对于这些授权都非常严格，所以我们可能就有一些受挫。

I think about it, because we actually studied because we wanted to curate the exhibition, and then some designers we had the intention to study, but even started to study, but gave up in the middle, or we thought it was difficult to curate the exhibition, for example, we actually thought about doing an exhibition related to Rei Kawakubo, but we felt that he has long been concerned about personal copyright. Including the possibility that these licenses are very strict, so we may have some frustration.

Mo 12:54:

嗯，那我们可能把这个说得更那个什么一点，就是你可能刚开始在只是兴趣的时候随手买了一两件的品牌，然后后来你又觉得说，噢，他并没有那么值得我们继续买，然后我们不继续买他的这种有没有这个可能会更接近我想要了解的。嗯，OK，为什么？

Well, then we may put this a little bit more, for example, you may buy one or two pieces of the brand at the beginning when you are just interested, and then you think, oh, he is not that worthy of us to continue to buy, and then we do not continue to buy his kind of whether this may be closer to what I want to know.

Suga 13:49:

有的就高桥顿，因为我们买的时候是可能 18 年之前，18 年的话香港反送中那个事件它有在发个人的 Instagram 关于支持香港，然后有一些涉及到被中国大陆认为是言论，支持港独的言论，导致他的在大陆的舆论是很不好的。

Some may have reservations about Takahashi Jun, as when we made purchases it was possibly before 2018. In 2018, during the Hong Kong extradition bill protests, he posted on his personal Instagram expressing support for Hong Kong. This included statements that were considered by mainland China as advocating for Hong Kong independence, leading to unfavorable public opinion about him in mainland China.

Mo 14:15:

但是你是认同这个舆论的，还是说你只是觉得说没有办法在展览里面再用到了，所以就不要花钱了？

But do you agree with this opinion, or do you just feel that there is no way to use it in the exhibition, so don't spend money?

Suga 14:15:

对，是，我，可我先说作为已站在这个我们就是收藏的和展览的立场，我认为应该跟随这个就是 censorship，跟随这个主流的。

Yes, from the perspective of collectors and exhibition organizers, I think we need to follow censorship and go along with the mainstream.

Mo 15:41:

然后我忘了问你，我之前一直忘了问你，就是我记得很早之前你们 Brain 跟我说过他之前本科是学 textile science，对吧？我没记错了，然后你是学 finance，对吧？然后是哪一个大学？是我一直没有问的好，嗯，是你打在哪个里面？

It's just that I remember a long time ago you guys, Brain, told me that he studied textile science as an undergraduate, right? I'm not mistaken. And then you studied finance, right? Which university? I never asked.

Suga 16:09:

对，因为我怕这个翻译不出来，就是阿尔伯塔大学，这里，我因为我已经在打了。

The University of Alberta。

Mo 16:27:

哦，明白了，OK，那这个就解决了。然后因为在之前的采访里面，诶不，我先再加一个问题，brain。它是一直就叫 brain 吗？它是为什么叫这个名字一直忘了。

Let me start with one more question. Brain, Was he always called Brain? It's always forgotten why it's called that name.

Suga 16:44:

应该是 17 年， 18 年的时候他当时买了一件衣服，上面写着 i got a brand new brain，然后他就很喜欢这句话，然后他一开始微信叫 brand new brand，然后他后面就改成了 brain，对，嗯，高桥顿做的。

I think it was '17, '18, when he bought a dress that said 'i got a brand new brain, 'and he really liked it, and then he started calling it 'brand new brand 'on wechat, and then he changed it to 'brain. 'Yeah, well, Takahashi made it.

Suga 18:42:

嗯，好，对，我们那个时候其实已经搬到，因为我们中间有个过渡期，就上海封城期间我们是没有公开办公室，我们在一个松江的仓库里面，然后我本人也不太在现场，所以到后面疫情结束之后我们搬到了外滩园的那个办公室，然后在那边开始的研究。

We had actually moved there at that time, because there was a transition period between us, during the lockdown of Shanghai, we did not have an open office, we were in a warehouse in Songjiang, and then I myself was not very present at the scene, so after the end of the epidemic, we moved to the office in the Bund Garden, and then started the research there.

Mo 18:43:

其实我觉得你刚刚说那个挺有意思的，然后我对我时间线捋一下，所以你说收 Margiela 的那个应该是在你们做完那个在天台上的那个 ARCHIVE 展览之后的事情，对吧？

Actually, I thought you said that was kind of interesting, and then I sort of set my timeline straight, so you said the one that took Margiela was probably after you guys did that ARCHIVE exhibit on the rooftop, right?

Mo 19:13:

对。

OK

Suga 19:24:

但是收玛吉拉的这个事件可能因为前前后后也蛮久的，应该也不能算在现所天台的时候完成的，但是可能从那边起就有了这个筹划。开始。

However, this incident of receiving Margiela may be because it has been quite long, and it should not be counted as completed at the time of the Xian Suo rooftop, but it may have had this plan from there.

Mo 19:40:

明白。

OK.

Suga 19:40:

同事，是的，有关，因为当时我们疫情期间就是首先是不知道什么时候能解封，所以我们想要降低仓储的成本，然后日播集团是当时有合作，所以他们可以帮我们进行一个比较安全度和它的仓储的这个整个比较，稍微他们至少愿意全天候开空调，因为很热。

At that time, during the COVID, we did not know when we would be able to unseal, so we wanted to reduce the cost of storage. Then, Ribo Group cooperated with us at that time, so they could help us to compare the safety degree with its storage. At least they were willing to turn on the air conditioning all day long, because it was very hot.

Mo19:42:

那松江仓库？对我这个地方可能我之前在写的时候漏了一点，因为你们搬过太多地方，我有时候没有办法 track。你们具体到底在哪？我在写的时候我的时间线都一直对不上。嗯，这个松江仓库跟日播集团有关吗？

What about the Songjiang warehouse? Maybe I missed a little bit when I wrote this place before, because you have moved too many places, sometimes I can't track it. Where exactly are you? My timelines keep adding up while I'm writing it. Um, is this Songjiang warehouse connected to Ribo Group?

Suga 20:28:

对，一个比较安全保障的一个仓储环境，然后我们那个时候就非常欣然接受，对，当时是 20 年的时候，我还没回国，然后 Brain 先回了国，之后与加上我一共五位志同。

Yes, a relatively safe and secure storage environment, and then we were very happy to accept, yes, it was 2020, I have not returned to China, and then Brain first returned to the country, and then a total of five friends including me.

Mo 20:37:

然后再问一下这个 Ninon ARCHIVE 你们当时这个 Ninon 是什么意思？来源是什么？

And then I asked you about this name of Ninon ARCHIVE what did you mean by Ninon at the time? What is the source?

Suga 20:58:

当时看来是以为志同道合的，对复古时装和设计师品牌有兴趣的年轻人想要共同协作，所以我们当时就做了一个团队，然后名字当时是由于其中某位成员的建议，每个人的姓名最后一个字母组成的，对，是的，一种能对一种青年社群的哈哈集体意识。

At that time, it appeared that there was a sense of camaraderie among young individuals interested in vintage fashion and designer brands, desiring to collaborate. So, we formed a team, and the name was suggested by one of the members, consisting of the last letter of each person's name. Yes, indeed, it represented a collective awareness within a specific youth community.

Suga 21:45:

因为我回国前不太认识这些人，回国后发现，嗯，价值观和对都很有差异，包括他们自己的未来的职业规划也都很不一样，所以我们很快在 21 年前就可能结束了合作。

Because I didn't know these people very well before I came back, and when I came back, I found that, well, there were very different values and attitudes, including their own future career plans, so we probably ended our cooperation 2021.

Mo:

Why you kept the name afterwards when you move to Xian Suo rooftop?

Suga 22:15:

天台的工作室是 21 年 3 月多开始筹划，那个时候是因为那个时候我们在国内，其实以稍微就稍微觉得这个名字是已经建立了一些关系网络和相关的人士，所以我们想要保留，因为这个名字本身并没有，我们对它没有偏见，就是对于当时曾经的人和名字我们把它去开了。

The planning of the rooftop studio began in March, 2021, because we were in China at that time. In fact, we slightly felt that the name Ninon had already established some relationships and related people, so we wanted to keep it, because the name itself did not have any prejudice against it. Just for the people and the names that were there we turned it on.

Mo 22:27:

嗯，好，好，明白，OK，行，好的。然后我再往回追溯一点，你们最最开始我记得之前的采访有说你们最最开始是在杭州，对吧？是刚回国的時候。

I remember the previous interview said that you were in Hangzhou at the very beginning, right? When you first came back.

Suga 23:10:

对，是的，从那个时候应该是国内，那我没回国的时候他们 Brain 就和那几位人士认识了，之后其中有两位在杭州，所以导致他也选择在杭州先开始，然后我回国之后就没得选。

Yes, yes, it should have been China at that time, but I did not return to China, Brain got to know those people, and then two of them were in Hangzhou, so he also chose to start in Hangzhou, and then I had no choice after returning to China.

Mo 23:11:

是为什么决定去杭州的？

Why did you decide to go to Hangzhou?

Suga 23:35:

就我们在杭州开始，然后但是我们杭州还有一个便利，就是因为他当时个人的很多关系，其实是杭州的，因为他自己家庭什么的这一块他可能个人觉得比较对，他有亲戚在杭州，这是陕西人，但是他混血。

We started in Hangzhou, and then we have another convenience in Hangzhou, that is, because he had many personal relationships at that time, in fact, it was in Hangzhou, because of his own family and what he may personally feel more right, he has relatives in Hangzhou.

Mo:

那你的大学呢？

What about your university?

Suga 25:24:

对，大学，我大学其实我在国内还上过两年的那个，一个西交利物浦就一个 2 + 2 学校，然后那个学校就是因为我在国内高考的，高考完之后就不知道为啥我爸让我填志愿填到那边我就去那边读了。

Yes, university, my university in fact, I have been in China for two years, a XiJiao-Liverpool is a 2 + 2 school, and that school is because I was in the domestic college entrance examination, after the college entrance examination, I don't know why my father asked me to fill in the list to go there, I went there to study.

Mo 25:49:

哎，不过大家都这样。OK，明白，好，所以你是上了两年你就不喜欢又去加拿大，重新开始上大学，然后选了 finance 才对。

So you went to school for two years and then you didn't like it, went to Canada afterwards, started university again, and took finance.

Mo:

你为什么决定从杭州搬到上海？

Why you choose to move from Hangzhou to Shanghai?

Suga 27:18

嗯，因为觉得杭州没有特别多适合我们规划的发展机会，杭州整体还是更趋向于服装的生产制造。然后，对，然后那个时候因为也没有特别明确的方向，就不知道想要做可能跟这种美术馆或者跟院校有一些关联的东西。

Because I feel that Hangzhou does not have much suitable development opportunities for our planning, Hangzhou as a whole is still more inclined to the production of clothing. And then, yes, at that time, because there was no specific direction, I didn't know that I wanted to do something that might have something to do with this kind of museum or with this kind of university.

Suga 27:59:

对，那个时候没有想到，所以就觉得当时是因为觉得杭州的这个作为中国重要的电子商务有点不太适合我们的发展。

Yes, I did not think of it at that time, so I think it was because I felt that Hangzhou, as an important e-commerce in China, was not suitable for our development.

Mo 28:14:

OK, 但是你们当时是想的是就是美术馆, 所以才去上海的, 对吧?

OK, but you were thinking about museum, that's why you went to Shanghai, right?

Suga 28:20:

我们想的是只要不是电子商务, 然后稍微发达一点, 然后大家对于时尚的接受度高一点就可以了。

We thought as long as it's not e-commerce, and then it's a little more developed, and then people's acceptance of fashion is a little higher.

Mo 28:25:

那, 好, 那你们因为我第一次去你们那个家吧, 应该叫做就是当时是在什么武康还是什么大楼那个旁, 然后那里是你们怎么找到的?

So the first time I went to your house, it should be called that it was near some Wukang or some building, and then how did you find it?

Suga 28:44:

对的, 一开始是去上海之前比较仓促地联系了中介, 然后, 嗯, 因为当时我们是和另外一个成员一起决定搬到上海, 就是等于说去除掉两位成员之后, 剩下三名成员一致想要搬到上海, 然后比较仓促的情况下在中介的推荐下就落在那边。

Yes, at first, we hastily contacted an agent before moving to Shanghai. After two members left, the remaining three of us all wanted to move, so we found a place through an agent rather quickly.

Suga 29:15:

然后可能为了方便, 因为他们是他们两个一起去上海找的, 然后我当时没有去, 据我了解他们是一个, 一个是因为那个地方离武康大楼很近, 然后属于比较核心地段, 然后他们觉得很方便。另外一个就是那个旁边是宋庆龄故居, 然后他们发现, 对, 他们发现把这个位置在地图上发给别人, 发出去是宋庆龄故居, 然后他们觉得很这很好玩呢。

Then maybe for convenience, because they were the two of them to Shanghai to find, and then I did not go, as far as I know they are the same, one is because the place is very close to the Wukang Building, and it is a relatively core area, and then they think it is very convenient. The other one is the one next to the Soong Ching Ling House, and then they found out, yes, they found out that they sent this location on the map to someone else, and it was the Soong Ching Ling House, and they thought it was very funny.

Mo 30:02:

行，哈哈，OK，还是有历史原因的，有文化背景要求，这也是一种历史的用处，对吧？

OK, ha ha, OK, there's a historical reason, there's a cultural background requirement, it's a historical use, right?

Suga 30:03:

对，是的，但我不觉得他们对这个历史原因的兴趣要大于。于他们为了装逼或者怎样的也是对，符号化的历史。

Yes, but I don't think they cared more about the history than about just wanting to show off—it's more like symbolic history to them.

Mo:

杭州和上海有什么不同？

What is the difference between Shanghai and Hangzhou?

Suga 30:33

嗯，哈哈，对，是的，最大的不一样就是上海的时尚的程度是我们比杭州更加了国际化，更加趋向于可能纽约伦敦他们的时尚的路线，比如说时装周，上海的时装周他们是往国际化的方向去做的。

The biggest difference is that the level of fashion in Shanghai is more international than that in Hangzhou, and it is more likely to follow the fashion path of New York and London. For example, the fashion week in Shanghai is aiming in the direction of internationalization.

Suga 31:28:

但杭州据我所知好像你只有博览会，可能那种比较偏电商产业的没有时装周，然后再加上很多大的就不是那种电商为导向的，想要做到可能走秀或者比较大的台面的那些品牌设计师也都是在上海定，都是 base 的，最开始就是没有，就在回国前的资金来源是一个是个人生活费，没有生活费不多，但是那个时候东西便宜。

But Hangzhou as far as I know, it seems that you only have the expo, maybe the more e-commerce industry has no fashion week, and then many big ones are not the kind of e-commerce oriented, and those brand designers who want to make it possible to show or relatively large countertops are also set in Shanghai. Just before returning to China, the source of funds was personal living expenses, which were not much, but things were cheap at that time.

Suga 32:36:

对，然后，嗯，你也很长时间了，就比如说自己买衣服，然后后面莫名其妙就不穿了，就觉得收藏吧，就是这样。然后生活费也算一部分，但是主要可能还是来自于说一开始 Brain 在做一些商，就是，嗯，代购类似的，对，因为他之前不是做跟这种过去的设计师的单品，他是做可能比较现在当季的东西相关的。

Yes, and after buying clothes for a while, sometimes you just don't wear them and end up collecting them. Living expenses were one part, but the main source was Brain doing some business, like daigou (personal shopping/overseas buying), not focused on designer archive pieces at first, but mainly on current-season items.

Mo 33:01:

OK，所以他算是赚了一些钱，然后投入到这里。

OK, so he kind of made some money and invested it here.

Suga 33:19

但那个时候可能有一些的这种资金，然后他在个人兴趣发生变化之后导向了这种 Vintage，然后又在 Vintage 中发现，比如说可能一开始是新的 rick owens，后面是旧的 rick owens，daigou 是他最早一是 15 年，这个是他可能最早就开始做的一个，个人的副业。

However, during that time, he likely had some funds, and after a shift in his personal interests towards vintage, he discovered aspects within the vintage realm. For instance, he might have initially focused on new Rick Owens items, and later transitioned to older Rick Owens pieces. Daigou, which he started as early as 2015, was one of his earliest personal side projects.

Suga 35:50:

但是我忘记了应该是 16 年他回国了，因为他应该是 15 年入学加拿大，然后 16 年回国半年做了一个买手店项目，然后买手店项目也包括一些就是这种 Vintage 设计师的东西，但是风不大，就后面他可能觉得不合适，之后那个店也关掉了，然后就回到加拿大继续再加拿大的线上做。然后线上就是属于在一些电商和 Instagram 这种。

But I forgot that he came back to China in 2016, because he was supposed to have entered Canada in 2015, and then returned to China for half a year in 2016 to do a project of buyer boutique which also included some items of Vintage designers. However, the wind was not strong, he may have felt that it was inappropriate later on, and then the shop was closed. Then I go back to Canada

and continue to do it online in Canada. Then he continued doing it online through e-commerce and Instagram.

Mo 36:58:

然后，嗯，OK，我可能再得把时间线再写一写，不然我就是写出来就是乱的，哈哈。然后，对啊，然后还有一点就是关于这个，他一之前在采访里面有反复提到过的，这个叫做 David Casavant，这个人就是怎么了解到他的？你们是在网上的，就在 ins 上找到的，嗯，然后但是你们有没有过任何的，就是真正的直接的联系，对，跟他好，我们 OK。

Brain he mentioned repeatedly in the interview, David Casavant, how did you get to know this person? You found it online, just on Instagram? um, and but did you ever have any, like, real, direct contact?

Suga 37:31

这个人是一开始在 Instagram，对，可能有在 ins 的评论区有过互动。

This person started out on Instagram, yeah, probably interacted in the comments section of Instagram.

Mo 37:53:

嗯嗯，明白，OK，但是在 ins 上面找到之后，你们就等于对他的其他的东西也做了一些研究，还是没有？

But after finding him on Instagram, have you done some research on his other stuff as well, or still no?

Suga 37:55:

对，因为他是一个造型师，然后他把自己收藏的东西拿去给明星穿，然后导致很多明星可能或者杂志在发布这些照片的时候要 credit 他，所以我们就了解到这个人他的一些动态背景这些东西，还有很多采访，有一些项目合作，但是可能不是直接的那种。

Yes, because he is a stylist, and he takes his collection of things to the stars to wear, and then a lot of stars or magazines may want to credit him when they publish these photos, so we know this guy and some of his background and so on, and there are a lot of interviews, there are some projects, but maybe not the direct kind.

Mo 38:39:

明白，因为当时 brand 跟我讲的时候是这两件事一起讲的，所以我当时在想说，嗯，这个网站是他建的吗？嗯嗯，OK，那应该就是差不多。然后这个事因为可能要问 brand，不知道你知不知道？或者有不我也先稍微问你一嘴。就是

Brain 在是之前的采访里面提到过他在荷兰看的一个展。然后那个展里面是把很多 vintage 的衣服或者是 archive piece 标了一些价钱，签在上面，就 price tag，嗯，OK，是，OK。

Brain was talking about an exhibition he saw in the Netherlands in an earlier interview. Then in that exhibition, many vintage clothes or archive pieces were marked with some prices and signed on them.

Suga 39:24:

那个是荷兰的那个 Temporary museum? 好像是，就对，因为那个时候我们其实对博物馆体系的了解不多，所以当时参考了这个。但这个其实不是一个博物馆项目，它是当时荷兰鹿特丹的应该服那种服装与创新那种协会做的一个一个活动，应该是录测单。我找一下 temporary fashion museum。对，就现在看来这个的参考价值不大，但在当时是属于我们以当时的这个知识条件下是觉得挺不错的。

Is that the Temporary Museum in Holland? It's like, ...

I'm looking for the temporary fashion museum. Yeah, it doesn't seem to have much reference value now, but for us at the time and with the knowledge that we had at the time it was pretty good.

Mo 41:12:

你一定是有一个来源的。嗯，对。然后还有两个问题，一，诶诶去哪里？这个我们又跳回往后延的时间段。嗯，我第一次在你们的那个武康大楼旁边那个工作室的跟你们聊天的时候，当时你们可能就提到过一些关于 ARCHIVE 这个事情，然后当时的你们有没有去过任何实际的 ARCHIVE？

When I first talked to you in the studio next to your Wukang building, you might have mentioned something about ARCHIVE at that time. Have you ever been to any actual ARCHIVE at that time?

Suga 41:35:

好，我想一下，武康大楼时期我们去过买手店，买手库就是属于说是库房，但是库房中又有着一些来自不同时期老板自己觉得很有意思，对他来说很有意义的 personal ARCHIVE，温哥华，但我觉得这可能 Leisure center 那个店我搜我发给你。

During the period of the Wu Kang Building, we visited concept stores and buying houses. The buying house, essentially a warehouse, contained personal archives that the owner found meaningful from different periods. One of these personal archives was from Vancouver, and I believe it might be related to the store 'Leisure Center,' which I can look up and provide more information about.

第二段录音

The second part of the meeting

Suga 02:42:

我想一下，好像因为杭州是没有，然后到上海截止到我们见面，可能上海本地的活动没有很多，因为还在疫情期间，所以然后没有去。我想想，因为我记不得去那种东华大学博物馆是什么时候了？没有见过档案？

Let me think, I don't think there was (an archive) in Hangzhou, and up until we met in Shanghai, there weren't many local events either because it was still during the pandemic, so we didn't go. I'm trying to remember when I visited something like the Donghua University museum. Haven't really seen any archives.

Mo 03:09:

也不叫库房。

Not called Kufang?

Suga 03:11:

没有，但是我们见过他们的另外一个东西的工作室，就不是博物馆系统，是他们的那个创新研发系统。创新？我忘记具体叫什么名字了，那个负责人叫刘春红，然后那个人就是带我们看了一下他们。嗯，做文物修复，做那种，就是跟一些地区性博物馆、地区性纺织品博物馆合作，帮他们做一些那种复制品。

No, but we did visit another studio of theirs—not part of the museum system, but more like their innovation and R&D section. I forgot the exact name, but the person in charge was called Liu Chunhong, and she showed us around. They worked on conservation, and also collaborated with regional museums and textile museums to help them make replicas.

Mo 03:33:

好，没关系。

Suga 03:47:

嗯，然后做一些那种，记不清楚了，记不清楚日期是在我们见面之前还是之后？对，我看过那个，互联网吧，我们看了一些品牌自己的 ARCHIVE，就是 Prada 的那个，还有 Dior 的那个都是比较系统。

Also, they did other things, but I can't remember if it was before or after we met. Right, I've also seen online some of the brands' own archives, like Prada's and Dior's, which are pretty systematic.

Mo 04:00:

对，那所以你当时对 ARCHIVE 的系统性的规划的 idea 来自于哪里？或者你觉得是谁给了你一些理解？嗯，k，互联网上的谁？

Right, so where did your idea of systematic planning for ARCHIVE come from? Or who do you think gave you some understanding? Um, who on the Internet?

Suga 04:29:

然后，嗯，其他的话那个时候好像应该也是知道大都会博物馆的那个 digital archive 了，然后，嗯，我想一想 FIT 的可能那个时候也知道了。

And I think around that time I also knew about the Metropolitan Museum's digital archive, and probably FIT's digital archive too. Because we are a studio, it cannot strictly be considered an exhibition hall, and we did not intend to use it as such. However, several factors led us to organize a small event with the title of an exhibition.

Mo 05:41:

你们做 Ninon ARCHIVE 那一个展览的 idea 是哪里来的？就是天台上那个。
Where did you get the idea for the Ninon ARCHIVE exhibition? The one on the roof.

Suga 06:28:

因为我们是工作室，它其实不能算严格意义上展厅，然后我们也没有打算把它当做展厅来使用，但是有几方面的因素导致我们做了一个以展览为标题的一个小的活动。第一个就是我们想要去给一些那个园区周围，包括上海可能对信息、对时尚这种比较敏感的一些人，一个我们自己当时认知识水平下的一个 ARCHIVE 的定义，就我们可能想要告诉他们。时尚不只是你看到台前秀场、服装店里陈列这些，还有很多其他的方方面面在运营运行，然后包括档案，包括那些跟这种做一些历史性的研究、调查、收藏、整理的这些，不管是个人还是什么抽象化的一个这种机制。对，一个是这个动机，就是个人热情引发的想要展示的欲望。

Because we are a studio, it's not really an exhibition space in the strict sense, and we didn't intend to use it as one. But for several reasons, we ended up organizing a small event titled as an 'exhibition'. The first factor is that we wanted to provide a definition of an ARCHIVE, based on our level of knowledge at the time, to some individuals around the park, including those in Shanghai who might be sensitive to information and fashion. We aimed to convey the idea that fashion goes beyond what is seen on the runway and in clothing stores; it involves various aspects of operation, including archives. This encompasses activities related to historical research, investigation, collection, and organization—

whether on a personal level or as part of an abstract mechanism. Yes, so one motivation was the desire to show and share, driven by personal enthusiasm.

Mo 07:36:

算不算也是对你们的这个品牌的一个宣传?

Is it also a promotion for your own brand?

Suga 07:42:

嗯，对，这个就是下游，我想讲的就是还有就是可能一些，嗯，商务营销上面的想法，就是因为觉得如果只是说我们是一个服装收藏工作室，我们开了一个这种可预约拜访的工作室，大家欢迎来玩。

Um, yeah, this is downstream, and what I want to talk about is that there's probably some, um, business marketing ideas, because if we only introduced ourselves as a fashion collection studio with appointment visits, it felt a bit weak in terms of promotion.

Suga 08:01:

这样就会有在宣传上力度不够，然后我们就想说 ARCHIVE 在当时词语很火，然后，嗯，有社交热度就使用了。对，哈哈哈，好的，尴尬，我现在可能整个想推翻当时的说的话。

Mo 08:15:

OK，那后面的话就要到这个展览，你做了一个视频放在 b 站上，这个视频我是有仔细看的，哈哈哈，他是很大一部分的，哈哈。嗯，没有。那怎么办？我要问你好多问题。

So we thought that wouldn't be strong enough for promotion, and since 'archive' was a trendy term at the time, we used it for its social buzz. Yes, haha, okay, it's a bit awkward; in retrospect, I might even want to retract what I said at that time..

Mo 08:41:

在你的视频当中，你当时用了一个很重要的案例来解释 ARCHIVE 的必要性，然后这个案例你是用的是说迪奥 ARCHIVE，然后你当时举的例子是从 YSL 举的例子，并不是 MR DIOR 的例子。然后就是当然我的老师就会觉为什么要用这个例子，为什么是 YSL，是因为什么？

In your video, you used a very important case to explain the necessity of ARCHIVE, and in this case, you used the DIOR ARCHIVE, and the example you gave then was from YSL, not MR DIOR. And then of course my teacher would think why do I use this example, why is it YSL, what is it?

Suga 10:06:

我觉得那个时候可能我没有系统性调查研究一个历史性事件的能力，所以导致我做出了一个不够客观的说法。

I think I may not have the ability to systematically investigate and study a historical event at that time, so I made a statement that was not objective enough.

Suga 10:31:

这因为我觉得首先就是为什么讲 YSL，我觉得我当时的我是认可他的个人营销和一个这种，就是把握一个这种潮流这种东西很在行的一个更有商业性的人。就比起 MR Dior，对，所以他我因为当时我没有在真的去想要通过那个视频去告诉大家一个非常严格意义上的 ARCHIVE 体系，我只是想说就 ARCHIVE 可能基于一部分是跟品牌想要保存自己的档案来为日后的营销，日后的设计的工作一系列的做，就包括展览也是其中的一部分做一个准备。

And that's because I think, first of all, why talk about YSL. I believe I endorsed his personal marketing skills, as he is someone more adept at understanding trends and the commercial aspects compared to Mr. Dior, yes. So, at that time, I didn't really intend to convey a very strictly defined ARCHIVE system through that video. I just wanted to express that ARCHIVE, in part, may be driven by a brand's desire to preserve their archives for future marketing and a series of design work, including exhibitions, as part of the preparation.

Mo 10:55:

所以你觉得他和 archive 之间的联系变就是因为这个吗？所以选他？

So you think that's why his connection to archive changed? So pick him?

Suga 11:33:

我可能当时是想要说这个，所以可能迪奥时期会有的 ARCHIVE，在 YSL 时期 archive 获得了更加有商业性和潜在的公开性的意义。

I might have wanted to express this at the time, suggesting that the ARCHIVE from the Dior period gained a more commercial and potentially public significance during YSL's era.

Suga 12:27:

是的是的。嗯，对，因为我当时可能就觉得迪奥时期就有存档，因为不可能说做完衣服就扔掉。可能是肯定他们作为一个品牌一个 group 要系统性地去归纳这些过去的，就连那种小的买手都要整理，他们这种有品牌意识的集团肯定更有了。

Because I probably thought it was archived during the Dior period, because it's impossible to throw away clothes when you're done. May be sure that they as a brand a group to systematically summarize these past, even the kind of small buyers have to sort out, their brand awareness of the group must have more.

Suga 12:54:

但是我觉得可能迪奥那个时候没有那么多的把这些东西公之于众，并且用来作为他们给品牌做宣传的素材的一个想法，然后可能 YSL 有了这个想法。

But I think maybe Dior didn't have as much of an idea at the time to put these things out there and use them as material for their brand, and then maybe YSL had the idea.

Mo 13:21:

嗯，然后呢？第二个问题，就是你当时在这个视频里面有说你们在 Ninon ARCHIVE 里面要做的一些工作，其中包括了整理、归纳和修复时尚的一些单品，

You were talking in this video about some of the work you're doing at the Ninon ARCHIVE, which includes organizing, summarizing and conservation.

Mo 13:48:

你说的整理是什么？

What do you mean organizing?

Suga 13:59:

整理就是一开始这些东西，比如说我们现成的之前在没有知识体系下购买的这些东西，需要被再次的就是归类 and 重新，比如说，嗯，给他们做一个区分，这样子就整理很啊。

Organizing is the beginning of these things, such as the things that we have bought before we have no knowledge system, and what needs to be sorted again is to classify and re-classify them, for example, well, to make a distinction between them.

Mo 14:20:

所以包括 Catalog 就是，OK，好，cataloging，然后你有自己，你会用自己的语言去重新阐述它吗？

So including Catalog, OK, cataloging, and then you have your own, would you reinterpret it in your own language?

Suga 14:23:

对，我觉得是的，对，当时有这个想法，因为当时其实还蛮想做，可能包括现在了，还是蛮想对这些东西给予他一个不管是客基于客观性的一个文字叙述，还是基于个人主观的一个这个 critique，都是有一些当时有一些这样的想法。

Yes, I believe so. At that time, I had this idea because I was quite eager to provide both an objective textual narrative and a personal subjective critique for these things, which remains a consideration even now.

MO 14:57:

但当时做了，后来。

But did you do it then?

Suga 15:00:

有做一些，但是没有很好发布。

Did some but did not publish.

Mo 15:03:

OK，然后你说到我查一下这个，你有把它们分类分等级，有吗？

OK, and then you said let me look this up, and you've classified them, have you?

Suga 15:04:

嗯，有的，有的。

Yes.

Mo 15:18:

OK，然后那你是还有的这一个归纳，你当时好像是怎样说的？因为我现在这里是英文，我记得你好像这样说，嗯，所以你是有选择一些，也就是在做展览的这个意识的基础上去归纳他们。嗯，然后这个归纳会涉及到你在整理出一段历史，包括某一些设计师，并且去除某一些设计师的这样的一段时尚历史去建立他们。这个说的会不会有点复杂？

OK, and then about that summarization you mentioned, how did you phrase it at the time? Because we are in an English context now, and I recall you saying something like this. So, you made choices based on the awareness of curating an exhibition. This involved selecting certain designers, essentially summarizing a segment of fashion history by organizing and highlighting specific individuals while excluding others. Does that sound a bit complex?

Suga 16:00:

不会，因为归纳的话就是怎么样去 include，怎么样去 exclude，就是差不多就是选择就是这个 selectivity 这种东西，差不多，是的，对的修复，嗯，因为这些，嗯修复我想想怎么样去解释。

No, because the generalization is how to include in it, how to exclude it, that kind of selectivity, conservation, um, let me think how to explain.

Mo 16:21:

你当时说 conservation，你们会去做这些吗？

When you talk about conservation, what will you do?

Suga 16:52:

就是有一些衣服它其实是没有展览甚至没有收藏的 condition，我们需要比如说清洗或者修补，这样子我们有做，因为有一些衣服它真的是别人穿的衣服，它不是像博物馆，它可能拍卖行拍来，拍卖行已经或者上一任藏家已经修好了的东西，他们拿回来直接可能可以入库。因为拍卖行我觉得还是会对这个东西提前会有一些他 condition 不好，应该也不能送拍，我们就是。

There are some clothes that are not in the condition of exhibition or even collection, and we need to clean or repair them, which we have done, because some clothes are really clothes worn by others, they are not like museums, they may be auctioned by auction houses, the auction houses have repaired or the previous collectors have repaired. They can probably get it back and put it in storage. Because I think the auction house will still have some of this thing in advance he is not in good condition, should not be able to send auction, we just.

Mo 17:28:

所以你是当时这个修复是指你们真的有上手去清洁和缝或者补一些地方，是吗？

"So, when you mention restoration, does it mean that you actually got hands-on to clean, stitch, or mend certain areas, right?"

Suga 17:30:

对对对，就是整个一个 bug，可能那种博物馆拍来这些他们觉得没有修复意义，他们可能也就放那了，我们肯定不会自己做，因为没有这个专业水平。

Yeah, yeah, yeah, it's the whole bug, maybe the museum took these and they didn't think it was meaningful to fix them, they might just put them there, we definitely wouldn't do it ourselves, because we didn't have this professional level.

Mo 17:51:

嗯，那所以你是拿去专业的清洁或者是，OK，就，所以你是拿出去给，就不是你们自己做，但是你们可以拿出去给，相当于做 conservation 的一些工作。 Well, so you take it professionally cleaned or, just, so you take it out, you don't do it yourself, but you can take it out and do some conservation workshop.

Suga 17:53:

对，但我们会去想，我们是有当时找了一家还蛮帮我们拯救了很多很好的藏品的东西的，一个是一个店，就是一个这种做，他本来是做奢侈品护理的，但是他在处理一些比较棘手的情况，也很擅长。对，他当时是因为那个字，那个人可能一个是他人比较好，另外一个就是他可能觉得我们这边也比较有，就是有价值，所以他会亲自过来，然后当面跟我们对着这个衣服去谈论怎么样去弄，然后他再去 collect 走，然后走到他们自己的地方弄完之后再给我们返回来，再当我们面跟我们再确认这样子就比较我觉得比较系统、比较定制化的一个服务。

Yes, but we would think, we did find a store that helped us save a lot of very good collection of things, one is a shop, it is a kind of doing, he was originally doing luxury care, but he was dealing with some of the more difficult situations, also very good. Yes, because of that word at that time, the person may be better than others, and the other is that he may think that our side is also better, that is, valuable, so he will come in person, and then talk to us face to face about how to get the clothes, and then he will go to collect. Then they go to their own place to finish and then come back to us, and then confirm with us in front of us so that I think it is more systematic and more customized a service.

Suga 20:43:

对，这个还蛮重的，有的我们是因为我们其实真正遇到那种非常破到，可不必须要，比如说如果不修它就会无法保存的情况比较少，基本上都是说我们想要还原到什么程度的这个区别。然后对，因为不会涉及到那种超过 50 年以上的那种东西，所以纺织品它还能自己维持一个很好的就是保存状态。

Yes, this is quite significant. In some cases, it's because we genuinely come across items that are severely damaged to the point where, if not repaired, they would be irreversibly lost. However, such situations are relatively uncommon. Essentially, our approach is to determine the extent to which we want to restore them. Also, since we don't deal with items older than 50 years, textiles can typically maintain a good state of preservation on their own.

Suga 21:37:

我们是其实有这个最好的理想状况，对，我们有追求这个的理想状况，但是实际原因就是如果他无法被修复成那个样子，他必须我们要必须要接受这些

可能在展出中会显示出来，类似于破损，类似于这种的肯定是要接受就是他没有办法达到这样的技术。

We do aspire to the best-case scenario, yes, it's our ideal. However, the practical reality is that if an item cannot be restored to that condition, we must accept the possibility that it may exhibit signs of damage or wear during display. We acknowledge that, for certain pieces, achieving the desired level of restoration might not be technically feasible.

Suga 22:06:

还有就可能就是经济原因，有的修起来很贵，我们觉得可能没有必要，看影不影响说这个衣服如果将来被展览的情况，比如说有的我们接触到的衣服是被穿着者改过的，我们是否要我们想要尽量去还原？

There could also be economic considerations; some restoration processes can be costly. We assess whether it is necessary based on whether the repair would impact the potential exhibition of the clothing in the future. For instance, some of the garments we encounter have been altered by the wearers. We must decide whether we want to make every effort to restore them.

Mo 22:27:

就是说，嗯，怎么样会影响？如果这个使用痕迹，那你会改回去吗？

That is, um, how does it affect? If it's a usage mark, would you change it back?

Suga 22:45:

对对，就是穿着者可能会在上面添加或者去除东西，如果是我们能够把这些添加和去除的东西还原成这个东西本来设计师想要呈现的状态，那是最好的。

Yes, that's correct. If we can restore these additions and removals to the original state the designer intended, that is the best approach.

Mo 23:06:

嗯，好。然后你当时也讲到你们会进行一些跨学科的研究，然后根据你之前说的，我估计你当时说的跨学科研究就是你在 MOMA 的网站上看到他们跟艺术的一些结构的一些研究，对吗？还是有其他的跨学科研究？

Uh, okay. And then you also said that you were going to do some interdisciplinary research, and based on what you said before, I guess what you said about interdisciplinary research is that you saw on MOMA's website that they were doing some research on the structure of art, right? Or are there other interdisciplinary studies?

Suga 23:26:

这个是我们作为收集材料中了解到他的跨学科的可能性和一些权威机构对于他的跟其他艺术或者文学、哲学领域的其他机构给出的解读。但是我们自己也有自我生发一些这种方向，比如说我自己是很喜欢阅读一些这种西方现代当代哲学的这些文献书籍，我就会想要把我觉得有这个解读空间，解读可能性的一些服装跟这个理论往结合，然后包括当代艺术，也有一些，包括说我们可能认识到一些艺术家，一些其他领域，像可能摄影，可能说是我想一想家具射击类的人。我们在跟他的交流中也能获得一些关于这个，他在这个作品可以跟其他领域发生跨学科诠释的可能。

This is what we learned about his interdisciplinary potential and some authoritative institutions' interpretations of him in relation to other art, literary, and philosophical fields, as part of our material collection. However, we also initiated some directions ourselves. For example, I personally enjoy reading literature and books on Western contemporary philosophy. I would like to combine certain garments with this theoretical framework, exploring the potential for interpretation. This also extends to contemporary art, where we may encounter artists from various fields, such as photography or perhaps individuals involved in furniture design. Through our interactions with him, we can gain insights into the interdisciplinary interpretations that may unfold between his works and other fields.

Suga 25:00:

那跨学科的话无非就是把不可能说两个学科完全平等地去对待，无非就是把一个东西看作是 material，另外一个东西看作是 form，然后把它这个质和料结合，然后才能合成一个完整的一个整体的物的一个研究对象。

In terms of interdisciplinary considerations, it essentially involves not treating two disciplines as completely equal. It's about viewing one aspect as 'material' and another as 'form,' and then combining these elements of quality and substance to synthesize a comprehensive research subject, forming a complete and unified object of study.

Mo 26:01:

还有一个问题，当时你在这个视频里面的穿着是怎么决定的？

One more question, how did you decide what to wear in this video?

Suga 26:12:

我想一下，当时那个穿着是我们在网络上看到那些博物馆的，当时看了 FIT 还是哪个，然后他们是这样子去穿着这样的着装，去做一个那种他们档案的日常工作，然后被拍下来放在他们的网站上。

I think, that dress was when we saw those museums on the Internet, when we saw FIT or whatever, and then they were like this to wear this dress, to do one of their archives of daily work, and then they were photographed and put on their website.

Mo 26:14:

因为你穿了个白大褂加穿白手套。

Because you're wearing a white coat and white gloves.

Suga 26:38:

然后我当时觉得很有代表性，因为这个视频最多的传达可能就是这些符号性的东西，所以把它当做是一个档案、时尚、档案相关的强联系的符号，把它加在了我视频里。

At that time, I felt it was very representative because the video primarily conveyed symbolic elements. Therefore, I treated it as a symbol strongly associated with archives and fashion, and incorporated it into my video.

Mo 27:41:

因为你用了很多词在这个视频里面，当时用得非常的专业，你知道吗？然后这里你用的词是说：“我们会通过专业的方式整理归纳时装、修复时装。”谁是专业的？为什么？。

Because you used a lot of words in this video, in a very professional way, you know? And the words you use here are: "We will organize and restore the fashion in a professional way." Who is the professional? Why?

Suga 28:11:

因为我觉得我当时我们的想法就比较 2，就是比较这个二极管专业就对应着业余，所以我们认为，对，我们认为说就是我没有想到在中间可能有一个比较适中的说法，我们就想要做一个非业余的东西，那就是专业，这既是一个目标，也是想要通过视频去。可能是因为 b 站的视频很短，他没办法去形容一个很长的一个东西，一个是观众不想看，另外一个就是确实这个平台也达不到这种程度，所以我们当时就是想要用专业这个词去表达我们的一个是与业余区隔的决心和自我认知。

Because I felt our mindset at the time was somewhat stupid, associating professionalism with non-amateur status. So, we thought, yes, we believed that there might not be an intermediate term, and we aimed to create something non-amateur, which is professional. This served as both a goal and a desire to convey through the video. Perhaps because videos on certain platforms have constraints, such as short durations on Bilibili, making it challenging to depict

lengthy content, either because the audience may not prefer it, or the platform may not accommodate such content adequately. Therefore, our intention was to use the term 'professional' to express our determination to differentiate ourselves from the amateur and our self-awareness.

Suga 29:30:

嗯，我可以，我甚至可以给你找我是被哪张图 inspire 了。我说，噢，原来博物馆的档案馆这么穿。

Well, I can, I can even show you which picture I was inspired by. I said, Oh, that's what the museum archives wear.

Mo 29:34:

Suga 30:33

是 New York Times 的，这个应该有摄影师。对，我直接把这个链接发你。这个第一张封面首页图太好了，找到了，非常的具体，以这个为代表的一系列图片，但我觉得这个比较有代表性，就其他的可能也有。

It's from the New York Times. There should be a photographer. Yeah, I'll just send you this link. This first cover page picture is very good, found, very specific, represented by this series of pictures, but I think this is more representative, there may be other.

Mo 31:31:

嗯，对对对，谢谢，我有看到过那张图，其实我就是除了美术馆，我当时也在想。那我跟你说过我的想法就是我当时除了美术馆，我还在想会不会有一些品牌影响到你，因为你在视频里提到了迪奥，那么其实迪奥的工作室 YSL 他们也经常穿白大褂，不知道这个会不会对你有影响，然后，但他可能不是一个直接的，可能是一个潜意识的。

Yeah, yeah, yeah, thank you. I have seen that image. In fact, besides art museums, I was also thinking. Let me share my thoughts with you. Besides art museums, I was wondering if there might be some brands influencing you because you mentioned Dior in your video. Actually, the studios of Dior and YSL also often wear white coats. I don't know if that had an impact on you, but it might be a subconscious influence.

Suga 32:02:

有的，包括马斯拉也是，对的，有的，对的，是的，可能这些图片他们共同地塑造了我对档案工作者穿着的一个标准。

Some, including Margiela, yes, yes, yes, perhaps these images together have shaped my standard of what archivists should wear.

Suga 32:29:

然后这张图片就 New York time 这张图片直接触发了我要在这个视频里穿这个穿类似这样的着装的一个，对，甚至鞋套，我们当时还买了鞋套，视频里我没有鞋套，对，视频我没穿，因为那个麻烦了。

And then this image of New York time, this image directly triggered me to wear this in this video who wears something like this, yeah, even shoe covers, we bought shoe covers, I don't have shoe covers in the video, yeah, I didn't wear them in the video, because that was a hassle.

Suga 33:33:

如果有第三方来，比如说这个第三方，包括就当时给予我们很多前期的我们很多支持扶持的那个园区老板，包括上下层的可能跟时尚有一些关联的其他的工作室或者商户，包括可能是杂志，然后一些潜在合作方这样子，然后 OK，我因为我在想我们当时日常工作就包括说这些人可能他们来采访他们，甚至有的人要在我们办公室可能要坐很久，就他可能自己看看书。

If there is a third party involved, such as this third party, including the park owner who provided us with a lot of support in the early stages, as well as other studios or merchants on different floors that may have some connection to fashion, including possibly magazines, and some potential partners like that. Okay, because I'm thinking, our daily work at that time included interviewing these people, and some of them might have to sit in our office for a long time, reading their own books or something.

Suga 34:16:

就是当时就有杂志的人过来就是想找我们聊聊，他是让他找了自己的休假时间来的，想聊聊，然后聊完之后他收集资料回去，然后再带那个摄影什么的人过来再给我们弄一次，所以他在办公室待了很久，所以我就一那天就一直穿白大褂，就是做我自己的事情，他在做他，我其实觉得他没有他有实用性的意义。

At that time, there were people from a magazine who came over wanting to have a chat with us. He took his vacation time to come and talk, and after the conversation, he collected information and went back. Later, he brought a photographer or someone else to do another round with us. So, he spent a long time in the office. On that day, I just kept wearing a white coat, doing my own thing while he did his. I actually felt that he didn't have any practical significance.

Mo 34:17:

OK, 明白, 所以你是会穿, 但是我的可能我说的日常工作就是可能, 就是说它的 function 不是, 不一定是 like costing you know. 那对。

OK, OK, so you would wear it, but my possibility and when I say daily work I mean possible, which means it's function, not necessarily like costing you know.

Suga 34:51:

在我工作的时候, 因为第一我有的时候如果穿夏天穿的衣服比较薄, 会有汗, 然后我不想让汗弄到就是我这些藏品上。

When I'm working, because first of all I sometimes sweat if I wear thin summer clothes, and then I don't want the sweat to get on my collection.

Mo 35:02:

明白, 明白, 所以你还是经常穿。

Got it. Got it. So you'll still wear it a lot.

Suga 35:02:

第二就是可能我衣服上有一些尖锐的刺勾针那种装饰, 我也不想就丝质的衣服会滑到。然后第三的话就是当时刚装修出来那个地方还是有一些灰什么的, 可能因为就前面有一些, 前面还挺收拾得挺干净的, 后面就是我们电脑那一块可能有灰什么的, 就是穿个那个也可以防脏, 但这三个好像有点空间, 我想我有传有的时候就是办公室空调开太冷了, 因为那些衣服夏天必须要, 可能我们要开到 16-18 度才一室内那些衣服我们心里会觉得他们安全一点, 然后我会觉得我穿暖袖来很冷, 我就套一件那个对它有它的实用性。

The second reason is that there are some sharp needle decorations on my clothes, and I don't want them to catch on silky fabrics. The third reason is that when the place was just renovated, there was still some dust. Perhaps because the front was cleaned up quite well, but at the back, near our computers, there might be some dust. Wearing that can also prevent getting dirty. However, these three reasons seem a bit spacious. I think I have conveyed that sometimes the office air conditioning is too cold. Since those clothes must be kept at a low temperature in the summer, we may have to set the temperature to 16-18 degrees for the indoor environment so that we feel they are safer. However, I might feel very cold wearing short sleeves, so I put on a piece of clothing for its practicality.

Mo 35:50:

明白，OK，对，就我要区分这个它的 function 到底是 work for your daily routine，还是它是一个 costume to make the environment look more professional，这是两件事情。

Okay, OK, right, so I want to distinguish between if it's functions is "work for your daily routine", Or is it a costume to make the environment look more professional, those are two things.

Suga 35:52:

但是可能在当时更多是想要去作为一个 costume 有表演性。

But maybe it was more of a costume at the time

Suga 36:12:

我觉得可能在更多的时候是 costume 大于实用性，但是就有一些非常实用的场合它可以派上用场。

I think it's probably more of a costume than a utility, but there are some very practical situations where it can come in handy.

Mo 36:25:

然后还有就是你在这个视频当中展示的一些 ARCHIVE 的工作流程，然后我想就是了解你是怎么知道这个流程的，是你自己创造的，还是你在什么视频看到，什么书里面看到这样子。

And then there's some of the ARCHIVE workflow that you show in this video, and then I want to understand how you know about this process, whether you created it yourself, or what video you saw, what book you saw it in.

Suga 36:43:

就是在 Google 检索了很多我认为有价值的信息之后，然后对这些信息形成了综合的意向，我觉得档案馆就应该这样，然后我就去 follow 他们的这个我建立的印象。

It is that after searching a lot of valuable information on Google, I formed a comprehensive intention on these information. I think that archives should be like this, and then I followed their impression that I established.

Mo 36:48:

嗯，对，所以这个主要是来自这个印象，就这些信息主要是来自一些，比如说像你之前说的这种官方美术馆的文章视频这些，对吧？是不是还是有什么其他的？

Um, right, so this is mainly from this impression, and this information is mainly from, for example, the articles and videos of the official art museum that you were talking about earlier, right? Is there something else?

Suga 37:13:

是的，都有，比如说像美术馆自己的，还有美术馆在与杂志与这种其他的机构的采访，然后这种信息共享中的，还有就是可能我想想一些，嗯，品牌也有，就是品牌也会说他们是怎样归档、怎样日常工作这样子。然后对，差不多就这三个来源。

Yes, there are, for example, the gallery's own profile, and the gallery's interviews with magazines and other organizations, and then this kind of information sharing, and maybe let me think about some, well, brands also have, even brands will say how they file, how they work on a daily basis. And yes, those are pretty much the three sources.

Mo 37:40:

OK，那到这个时刻为止你有去参观过什么专门就是系统整理过的。archive 就是真的进去 physically visit

OK, so what archive have you visited up to this point is systematically organized. To actually go in and physically visit.

Suga 37:59:

想一下我那个时候有没有去西岸美术馆这种地方没有 fashion，但是就是我们。对，所以我们当时可能还没有分得很清楚 fashion 跟其他的博物馆系统，它的最特殊的点在哪里。所以可能我们当时会想要说有其他的非 fashion、非 textile 的博物馆，我们也可以那借鉴他们的一些档案的方式，然后结合 fashion 的这个特性去做一些调整。

Think about whether I went to West Bund Museum at that time, there was no fashion. Right, so maybe we didn't have a clear distinction between fashion and other museum systems at that time, what was the most special point about it. So maybe we wanted to say that there were other non-fashion and non-textile museums, and we could also learn from some of their archives and make some adjustments based on the characteristics of fashion.

Suga 38:35:

Brain 有，因为 Brain 是学这个专业的，我想起来了，是我没有。Brain 一直是有的，他们学校的博物馆，他的导师就他好几门课的，导师是他们那个学院的院长，然后他自己做了一个博物馆，我可以发给他自己在学。不是自己做

的，就是学校里有一个博物馆，然后是他是管理的那个博物馆，然后他们上课，比如说会去那个博物馆里面做 field study。

Brain has, because Brain is a major, and I think about it, I don't. Brain has always had a museum in his school, and his tutor was the dean of his school for several courses, and he built a museum by himself, which I could send to him to study for himself. Either they did it by themselves, or there was a museum in the school, and then the museum that he was managing, and then they had classes, for example, they would go to the museum to do field study.

Suga 39:04:

对，这是的，对这个特别好，因为它那个是，就是好像是整个北美最大的秘鲁面料的收藏，最大的 collection，好像全世界最大的秘鲁面料 collection。

Yeah, it is, and it's especially good, because it's, like, the largest collection of Peruvian fabrics in North America, the largest collection of Peruvian fabrics in the world.

Suga 39:18:

对，就是非常典型非常重要的，这个就是 textile 研究的一个素材？是的是的，我突然想起来是我个人没有去代表我没有这个经验。

Yes, it's very typical, very important, and this is one of the subjects of textile research, right? Yes, yes, it occurred to me that I personally did not go, which means I do not have this experience.

Mo 39:40:

你们当时跟我说过你们要跟西岸美术馆合作一个展览，对吧？我记得。

You told me you were going to do an exhibition with the West Bund Art Museum, right? I remember.

Suga 39:56:

当时是想的，但是其实我们信息接收几次改动，因为一开始认识的那个人是西安美术馆的一个工作人员，但他其实在实际的工作中没有那么大的话语权，这我们后面才了解的。

At that time we did, but in fact, we received several changes in the information, because the person we met at the beginning was a staff member of West Bund Museum, but he actually did not have so much say in the actual work, which we learned later.

Suga 40:13:

然后他是个人很喜欢他，一直想要积极地促成这个合作，但是因为西岸美术馆复杂的结构和非常繁多的问题，我因为我们后面有一个员工就是西岸美术馆的前员工，他甚至比一开始想要对推合作的那个就是容易。

He liked him personally and always wanted to actively promote this cooperation. However, because of the complex structure and numerous problems of West Bund Art Museum, I had an employee behind us who was a former employee of West Bund Art Museum, and he was even easier than the one who wanted to cooperate with West Bund Art Museum at the beginning.

Suga 40:33:

对他想要比一开始推合作不是容易想要推，是一个叫 Serena 的一个女生，但是容易，好像甚至在那边的工作的就是可能，嗯，影响力或者权限甚至比 Serena 还要高一点，他都觉得这些东西是很难的。

It wasn't easy for him to push for cooperation than it was at the beginning. It was a girl named Serena, but it was easy. It seemed that even working there might have, um, influence or authority even a little bit higher than Serena, and he found those things hard.

Mo 40:37:

嗯，OK，最后做的还是没做。

In the end, it was done or not?

Suga 40:52:

因为西岸美术馆非常复杂，非常难搞。嗯，我们后面也受到了很多，就是一步一步地通知我们的改动，然后我们也是一直在很被动，没有，因为我们后面接收到的信息就是能在他的多媒体厅里面做一个展示，但是不能再跟他们的展馆，不能在他们的展馆里面有任何的东西。

Because the West Bund Museum is very complicated, very difficult. Well, we also received a lot of notifications step by step about the changes, and then we have been very passive, no, because the information we received later was that we could do a presentation in their multimedia hall, but we could not talk to their pavilion, and we could not have anything in their pavilion.

Suga 41:21:

然后我们当时就觉得跟预期差距有点大，因为蓬皮度那边不可能让他这边对蓬皮度的展览有任何变化。对，然后那个多媒体厅整个如果想要做展览的话，其实很牵强的。

Mo 00:17:

日播集团人怎么认识的？

How do we know people at Ribo Group?

Suga 00:32:

一开始好像我想怎么认识那个成都的那个店的人，是 Brain，不知道怎么认识 Brain 以一种就是可能更加私人化的方式认识了买手店一个买手店老板，然后那个买手店老板在成都时尚圈有一定的影响力，然后他认识了一个曾经在成都就他的多年好友，他这个买手店老板的多年好友去日播集团做了一个创意时尚项目负责人，然后这个人跟日播这个人就是属于是等于说日播的一个这种，就叫 R130 的那个买手店的那个。

At first, it seems like I wanted to connect with Brain, the owner of the store in Chengdu, possibly in a more personalized way. I got to know the owner of a concept store through Brain, who had a significant influence in the fashion scene in Chengdu. This store owner introduced me to a longtime friend of his, who had joined the creative fashion project at Ribo Group in Chengdu. This person, associated with Ribo Group, was responsible for a creative fashion project called R130, which is essentially a concept store under Ribo Group.

Suga 01:19:

嗯，在当时是他的是这个项目的负责人兼创意总监，然后他认识那个买手店老板，并跟买手店老板开展对，亚宁。

Well, at the time he was the director and creative director of the project, and then he met the shop owner and started working with the shop owner -- Yaning.

Suga 01:32:

然后雅宁想要认识更多这一方面的人，然后并且从事合作。

Then Yaning wants to meet more people in this field, and then engage in collaboration.

Mo 01:33:

对对对，是雅玲认识这个老板，然后这个老板认识 Brain。

Yeah, yeah, yeah, Yaning knows the boss, and the boss knows Brain.

Suga 01:48:

然后这个老板就介绍了 Brain，就说他很适合他在做一些跟这种复古时装设计师相关的东西。然后就在三方进行了一个合作，就是成都买手店，我们和以亚宁为代表的日播集团。

And the boss introduced Brain, and he said he was a good fit and he was doing something with this kind of retro fashion designer. Then a cooperation was carried

out in the three parties, that is, Chengdu Buy first store, we and Yaning as the representative of the Ribo Group.

Mo 02:27:

然后，所以当时是你们在那个 R130 做了一个展，所以当时这个展是谁决定说让你们来做？是亚宁决定的？还是说？

And then, so it was you who did a exhibition at R130, so who decided to let you do the exhibition? It was Yaning's decision? Or is it?

Suga 02:44:

这个展当时发生了很多 drama，是当时是最开始他们想做开业活动，然后我们讨论了很久，一直没有头绪，之后我和 Brain 就提议说要不我们我就是当时他们想做一个比较商业的开业活动，但是我和 Brain 觉得不好，然后这个时候这个成都买手店老板我叫他教你，这是他的名字 Johnny 想要，Johnny 也不想做一个商务的东西。

There was a lot of drama in this exhibition at that time. At the beginning, they wanted to do an opening event, and we discussed for a long time, but we had no idea. Then they proposed that we should do a more commercial opening event, but Brain and I thought it was not good. Then this time this Chengdu shop owner his name is Johnny, Johnny also does not want to do a business thing.

Mo 03:08:

OK，明白，哈哈，OK，所以是雅宁在日播里面帮你们背书了。

So, Yaning support you in front of Ribo Group?

Suga 03:12:

我忘记是谁先 bring out 这个 idea 了，但是我们跟 Johnny 的沟通中迸发出来做一个展览作为开幕的这个 event。然后我们去跟雅宁沟通，雅宁一开始是没有那么赞成，到后面 Johnny 和我们共同说服她，因为 Johnny 是不想做太商业的东西，他想要做特别一点，但他对博物馆对于这些东西也没有认知，他觉得我们有这个能力能胜任。然后我们当时是确实是很想做一个展览，然后又很想就是因为这个买手店是想要跟安特卫普有关系，我们又很想做这个主题，就包括这个安特卫普的主题也是，我们等于说是这个概念是我们策划的，这个明确 Brain 肯定也要提很多，我觉得因为他对这个就是这个概念的这个这个这个 create 这个位置很在意。

I forget who brought out this idea first, but our communication with Johnny led to the idea of making an exhibition as the opening event. Then we went to communicate with Yaning, who did not agree so much at the beginning, and later Johnny and we persuaded her together, because Johnny did not want to do

something too commercial, he wanted to do something special, but he did not know about these things in the museum, and he thought we had the ability to do it. And then we really wanted to do an exhibition, and then we really wanted to do this because the shop wanted to be associated with Antwerp, and we really wanted to do this theme, including this theme in Antwerp, and we kind of said that the concept was planned by us, and this is a clear idea that Brain definitely has to mention a lot, I think because he was very concerned about this is the concept of this creator position.

Suga 04:13:

但我还好，我觉得是我们可能有比较多的话语权在这个上面。然后当时我们就合力去推动一个安特卫普新生代设计师的一个作品展，然后雅宁那边也因为我们的一些跟她的交谈而同意了之后，他去跟日播那边去从财务到可能那个老总都进行了一系列沟通之后，就最终敲定了这个项事项。

But I'm fine. I think we might have more right of speech in this. At that time, we worked together to promote a new generation of designers in Antwerp, and later Yaning side also agreed because of some of our conversations with her, she went to the Ribo side from finance to possibly the boss after a series of communications, finally finalized this exhibition.

Suga 04:48:

嗯，因为日播其实把这个项目交给雅宁，但是日播的老总本身跟雅宁也有一些，就是他们是那个老总也比较欣赏，在那个时候，那段时间比较欣赏雅宁，所以再加上确实这个的事务要过财务，因为财务就是掌管了他们店所有的这个资金去向，所以就是从概念到实际的预算，雅宁都在日播那边做了一系列的协调沟通。

Well, because the Ribo actually handed this project to Yaning, but the Ribo's boss himself and Yaning also have some, even they are the boss also appreciate, at that time, during that period of time appreciate Yaning, so it is true that this business needs to be financial, because finance is in charge of all the funds in their store, so it is from the concept to the actual budget. Yaning has done a series of coordination and communication on the Ribo side.

Suga 05:29:

但是说是帮助我们，这个不太算，因为这也是他自己的项目，他也需要，因为我们当时是没有在那段时间是没有实际见到日播里的其他的人的，所以他确实在做这个 agent?

But to help us, this is not very much, because it is also his own project, she also need this, because we did not actually meet other people in the Ribo at that time, so she is really doing as the agent in between?

Mo:

When was this?

Suga 05:57:

然后，是的，22 年的疫情结束后，我想一想几月份？

2022, after the lockdown of Covid, let me think which month?

Mo 06:04:

你们是 23 年搬到外滩的还是 22 年底？我忘了。

Did you move to the Bund in 2023 or at the end of 2022? I forgot.

Suga 06:28:

可能 9 月份，8 月份还是 9 月份？

Could it be September, August or September?

Interviewee: Une Yea

Subject: interviewed by Mo Shi about STAFFONLY's archive

Location/software: Shanghai

Interview date: 22 January 2021

Une Yea(Y) 2 06:00:

我本科是清华美院服装设计专业的，然后我本科毕业之后是先在 CSM 念了一个 graduate diploma，然后在 diploma 最后 1 个项目的时候，去意大利的阿玛尼做了 7 个月的 intern，然后我就是去 RCA 念的是 accessories 的。毕业之后马上就开始做 STAFFONLY 了

I majored in Fashion Design at the Academy of Arts & Design, Tsinghua University, for my undergraduate studies. After graduating, I did a graduate diploma at CSM, and during the final project of the diploma, I interned at Armani in Italy for seven months. Then, I went to RCA to study Accessories. After graduation, I immediately started STAFFONLY.

Mo:

你是几年毕业的？

What year did you graduate?

Y:

我忘了，我是 15 年毕业的，我们应该是同一届的是吧？

I forgot, I graduated in 2015. We should be from the same year, right?

Y 01:22:00:

但我觉得 archive 的一个作用就是在于，当你这个品牌已经有一个相对比较完善的风格的时候，对于比如说新员工，他可以很好的通过 archive 去了解你做过什么，你的脉络是什么你是怎么长成现在这个样子的，我觉得很重要，就是回到了上次不是前面我在跟你提说我去过阿玛尼的 archive，他实际上会有，我虽然知道他最近几个季度在做的东西，但是实际上去看完 archive 之后，我才能知道他现在在做的东西之前源头是什么样的，他们就觉得这个很有帮助。

But I think one purpose of the archive is that when your brand already has a relatively well-established style, it's essential for, let's say, new employees to understand what you've done, your trajectory, and how you've evolved into your current state through the archive. I think it's crucial. Going back to what I mentioned earlier, when I visited Armani's archive, even though I knew what they've been doing in recent seasons, after going through the archive, I could understand the roots of what they are currently doing. They found it very helpful.

Mo:

他们会让你回去找吗？比如说你在那工作的时候，他会说你要去看这些。

Do they encourage you to go back and look at it? Like when you were working there, did they say you should check these things?

Y:

我去的其实是它 4 个 archive 之一，对它有 4 个它是 1 个真的就是 1 个巨大的 warehouse 特别大特别大，它就是两层楼，然后是通的，你可以就梯子爬上去，然后大概有 1234，4 根杆都挂满了衣服，就是纵向的，然后几乎包含了所有的品类，但是我去那个 archive 里面是没有配饰的，就只是衣服。当时是因为我们去做了一个什么主题来着，然后整个设计部就去到 warehouse 去拿，我觉得可能跟现在这个主题比较相关的，以前做的单品，但也有可能是因为从另外一个角度理解，他有可能只是在回收那些版型，比如说它的工厂可能同步也有这些版型

在储存着，然后他只要拿着这样一说我们这季要在版型上修改的话，他就可以直接去联系到。

I actually visited one of their four archives. They have one massive warehouse that is particularly large, with two floors connected by a ladder. There are about 1, 2, 3, 4 poles filled with clothes vertically, covering almost all categories, but the archive I visited did not have accessories; it was only clothes. We went there because we were working on a specific theme, and the entire design department went to the warehouse to pick items. It may have been related to the current theme, selecting past items to reference. But from another perspective, it could simply be about retrieving patterns—perhaps the factory also keeps these patterns stored. So if they want to make adjustments to a pattern for the season, they can easily find and access it.

Mo:31:05:

然后我第二个问题,其实我问过周师墨就是“你们公司有没有阿凯?”她的回答是:有的。你的呢?

My second question, I actually asked Zhou Shimu, "Does your company have an archive?" Her response was, "Yes." What about yours?

Y 31:13:

我回答:我没有哈哈哈哈。

I answered, "No, hahaha."

Mo:

重点是看大家怎么定义所谓的 archive。

The key is how everyone defines the so-called archive.

Y:

其实你要说以前做的东西当然是有留,但是我们有没有比如说去思考 archive 怎么使用,然后如何去改它分类的话,我觉得没有。

Actually, we do keep things we've done before, but as for thinking about how to use the archive or how to categorize it, I don't think we've really done that.

Mo:

Ok 你看这是有分歧了，多好玩

Okay, there seems to be a difference. It's interesting.

Y:

对，就是我理解的 archive 它应该是可能季度之间是有传承和联系的吗？那就应该按照他的这种族谱来去做一个分类，但是我们现在是非常机械的，就是按 season 分的，这个呢对我来说我觉得意义不大。

Yes, in my understanding, an archive should have some inheritance and continuity between seasons, so it ought to be categorized like a family tree. But right now, we're just using a very mechanical method—categorizing by season, which I don't think is very meaningful.

Mo:

等会儿，我没太明白，你说那族谱分的是怎么做的？

Wait a minute, I didn't quite understand. How is the categorization done based on this lineage?

Y:

是因为其实男装的品类是比较固定的，比如说 bomber 我们可能只有有限的几个版型，然后这个版型是随着季度在迭代的，可能季度的一些文字加上去，然后一点调整，但是这个调整会不断的延续下去，你把它放在一起就有点像那种军装的迭代系统。

It's because in menswear, the categories are quite fixed. For example, for bombers, we only have a limited number of patterns, and these patterns get iterated each season—maybe with some text or minor tweaks added for each season. But these adjustments continue over time. If you put them together, it's a bit like the iteration system in military uniform.

Mo:

你觉得这个是一个族谱这样子去记录它？

Do you think this is a way to record it, like a family tree?

Y:

对，因为实际上我们每个 season 去做设计的时候，它是很重要的一个源头，在

于我们去选择的是哪个版本的版本作为一个基础性。

Yes, because, in reality, when we design each season, it is an essential source. We choose which version of the pattern to use as a foundation.

Mo 32:41:

所以你觉得你们现在的系列里面是没有去做一个这样子

So you think in your current series, you haven't done it this way?

Y:

因为你们我们在设计里面是有的，但是我们在储存以前的样衣就是档案是没有的。

In our designs, we have, but in terms of storing previous samples as archives, we haven't.

Mo:

没有把它连成一条线是吗？

Haven't connected it into a continuous line?

Y 33:01:

现在是一个机械分类。

Now, it's a mechanical classification.

Mo 33:03:

为什么是要这样的？机械分类法呢？

Why is it like this? Why a mechanical classification?

Y 33:13:

因为懒。没有用心做过这个事儿。

Honestly, because of laziness—we haven't put in the effort to do this properly.

D:

我觉得如果一样东西它被归类，它被保存或者它被记录，它就是档案，他如果没有以上三种操作或者更加严谨的操作，它就是一堆东西，我觉得如果称为 archive，他还是需要有人去打理的，如果没有人去打理，其实每个人都有 archive，你自己家里面的所有的你用的设备其实都是对于你这个人来说打开，但如果你没有去把它编号，就没有把它当成一样，就一个秩序来管理的话，它其实就是一堆东西。

I think if something is categorized, preserved, or recorded, then it is an archive. If it doesn't go through these three steps, or other more rigorous processes, then it's just a pile of stuff. To truly be an archive, someone needs to look after and manage it. Otherwise, everyone has an "archive"—all the things in your own home are technically an archive of your life. But if you don't number or organize them, and don't manage them systematically, then it's really just a pile of things.

Mo 01:16:40:

你们是什么时候开始有这个 archive？就这些仓库的东西，或者说你认为是 archive 的东西。

When did you start having this archive? I mean these warehouse items or things you consider as archives.

Y 01:16:55:

就是你做了作品就把它留下来。

As soon as you make a piece, you keep it.

Mo:

我可以问一下，比如说你是怎么样觉得说我要留这些东西下来，或者是开始觉得说我要开始留这东西，如果像你说是自然而然的，那这个习惯是从哪来的？

Can I ask, for example, how did you decide to keep these things, or when did you start thinking, "I should start keeping these things?" If it's a natural thing for you, where did this habit come from?

Y 01:17:55:

这个点蛮有趣的，就是说为什么会想要留着它哈，或者说我觉得可能出于一种想要理解，想要总结出规律的。因为我们还挺擅长的去从过往的经验里面去复盘或者学习，所以我觉得有历史的资料就比较重要。

That's an interesting point—why would you want to keep these things? I think it's probably from a desire to understand and to summarize patterns. We're quite good at reviewing and learning from past experiences, so having historical material is important to us.

Mo 01:18:44:

比如说像 archive 这个词，我刚忘了问你，你第一次在哪里听到他的？

For example, the word "archive," I forgot to ask you, where did you first hear it?

Y:

这个答案一定非常的诡异，我说为什么知道这个词？是因为我以前也算是说经常上 tumblr，然后你就会发现它有一个栏目 archive 之后，你就可以点进去这个人发的所有的东西，就可以一口气看过他们。他有点像是那种图片 blog，tumblr 它其实是你想象一下有点像微博，但是是一个纯图片版，文字非常少的版本。

My answer is probably a bit strange—I know this word because I used to use Tumblr a lot, and I noticed there was an "archive" section where you could click and see everything someone had posted, all at once. It's kind of like a picture blog; Tumblr is like a visual version of Weibo, but almost entirely images, with very little text.

Interviewee: Xiaoyu Wang

Subject: interviewed by Mo Shi about Zesh's archive

Location/software: WeChat from London

Interview date: 6 September 2020

Xiaoyu Wang (XW) 00:13:

我现在工作品牌是一个有 4 年多的中国的轻奢极具品牌叫 zesh，然后创始人是一个从小生活在上海的 ABC，然后他的父母经营着一个非常有历史的一个就是中国的奢侈品包的一个加工工厂，然后这个工厂其实规模很大，然后有 500 多人，然后有 20 多年的历史，专门做 LOEWE\CELINE\MULBERRY 的研发和代加工。

I currently work for a Chinese accessible luxury brand called ZESH, which has been around for more than 4 years. The founder is an ABC (American-born

Chinese) who grew up in Shanghai. His parents run a very established luxury handbag manufacturing factory in China, with over 500 employees and more than 20 years of history, specializing in R&D and OEM/ODM production for LOEWE, CELINE, MULBERRY, etc.

Mo 07:20:

这个品牌这么多年了，你在这个公司一年多，你大概知道他们有一个类似 archive 这样的东西吗？

With the brand being around for so many years, and you having been with the company for over a year, do you have any knowledge of something similar to an archive within the company?

XW 07:35:

没有。他们设计师我知道是有的，我们他们的设计师服务于 Mulberry 和 Longchamp 的 Celine 的是有的，然后我们 IN HOUSE 的设计师是没有的，但是我知道他们草图都会画，然后选上的专门有一个池是放选上的款，然后其他就是备用的那种。

No, we don't. I know that for the designers who work for Mulberry, Longchamp, and Celine, there are archives. But for our in-house designers, we don't really have one. I do know that they all sketch, and there's a specific pool where selected designs are kept, while the rest are just kept as backups.

Mo 29:46:

然后你刚才也提到了，你们的 archive 应该有挺多是电子的对吧？

And you mentioned earlier that your archive probably includes a lot of electronic files, right?

Mo 29:54:

实物电子都有的一个混合的状态是吗？

Is it a combination of physical and electronic items?

XW 30:00:

对，他们所有的款他会从，我们服装有那种坯布版，他们包也会有一个坯布做的包，然后从效果图版图批布的包，然后还有他做的时候，他可能有好几个去试样的，就是不同颜色或者不同的皮料做的试样的包也会留存，然后最后的最终的 sample 都会留。

Yes. For every style, we start with a muslin (toile) prototype for clothing, and for bags, there's also a muslin prototype. Then there are pattern sketches, muslin sample bags, and during development, multiple prototypes are made in different colors or leathers, which are also kept. Finally, the finished samples are all preserved.

XW 30:32:

但是他们其实就放在他们的像我们公司放了两个地方，我们上海的公司里有，然后哪个苏州的板房也有，苏州板房巨酷，然后穿的那种两层的很少。

我不知道他们能不能带我要跟公司那边沟通，对，我之前也是因为拍我们纪录片，你看我发给你纪录片，去超酷，他没有包天花板上都是包天花板，然后包罗包罗包一一堆，然后但他们有一个他们有系统看起来很乱，然后你去搜哪里，然后他就知道就跟图书馆一样去找有系统很贵的，就是好的公司都有买的那种系统。

Actually, these items are kept in two locations: one at our Shanghai office, and the other in the Suzhou sample room, which is super cool—it's two stories, which is rare. I'm not sure if they'll let me access everything, I'll need to check with the company. Previously, when filming our documentary (I sent it to you), it was so cool—the bags covered the entire ceiling, bags everywhere, stacked in piles. They actually have a system, though it looks a bit chaotic; when you need something, you can look it up like in a library, and they have a very sophisticated system (the expensive kind that good companies use)

Interviewee: Wu Wenqi

Subject: interviewed by Mo Shi about Broadcast's archive

Location/software: WeChat from London

Interview date: 28 August 2022

Mo 11:32:

我想问一下你现在的公司里面有没有一个类似 ak 这样子的东西或者是。

I'd like to ask, does your current company have something like an archive, or...?

Wu (W)11:44:

没有。

No.

W 11:48:

因为我觉得他们不叫 **archive**，是因为我们品牌是从九几年开始做的，然后他的 **archive** 里面收的，只是他们对于品牌到现在版型的归纳，他说我们的比较 **classic** 的一个 **fit**，比如说一个衬衫，我们一个 **classic fit** 是这样子的，然后他再拿出两件之前卖的好的作为样衣挂在那边，但是他们并没有像 **document** 那种，我们比如说九几年，这些是我们做过 **production** 的东西，我是想，对，他没有一个，更不用说是图片的，图片也收集的是断断续续的

Because I don't think they call it an archive. Our brand started in the 90s, and what they collect is just a summary of pattern shapes from then till now. For example, we have a classic fit—like for a shirt, we'll say this is our classic fit, then hang up two samples that sold well as a reference. But it's not like "Document," for example, from the 90s: "these are the pieces we made." We don't really have that, let alone photos—those are collected only sporadically.

Mo 17:08:

好, ok, 我明白你的意思了, 所以这一个 **archive**, 啊不是, 如果你不叫他 **archive**, 我想问一下你们叫的是叫什么名字? 现在的收藏样衣的系列大概有个名称吗?

Okay, I understand what you mean. So, if you don't call it archive, may I ask what name you use? Is there a name for the current collection of archived samples?

W 17:28:

但是很可笑的，是我们集团叫他档案馆

Ironically, in our group, we actually call it the "Dang An Guan" (literally means Archives).

Interviewee: Hui Zhan

Subject: interviewed by Mo Shi about Vintage and Republic's Archive

Location/software: Zhongshan

Interview date: 3rd February 2021

Hui Zhan(Z) 00:24:

这样说对说刚才说了我们以前是在一个比较大的中国的传统的一个那种服装企业，从美特斯邦威美特斯邦威的话，在当年他那个时代还是。

To put it this way, as I mentioned earlier, we used to work in a relatively large traditional Chinese clothing enterprise, specifically Metersbonwe, back in the day during its era.

Z 00:50:

然后我们在包括我们几个合伙人作为都是一家公司的。

We, including several partners, were all part of the same company.

Mo 00:56:

你们有几个合伙人？

How many partners do you have?

Z 01:03:

治国在上海,然后还有两个,吕超在这边，然后还有赵东方也在中山这边对对对，但他们不在办公室，还是吕超在办公室，然后东方的话可能会偏生产那一块。
Zhiguo is in Shanghai, and there are two more: Lü Chao is here, and Zhao Dongfang is also in Zhongshan. But they are not always in the office—only Lü Chao is, while Dongfang is more focused on production.

Mo 01:23:

所以你是学服装出身，还是？你是在哪里学的服装？

So, did you study clothing, or what's your educational background? Where did you study clothing?

Z 01:28:

在南昌，是南昌，江西那边。In Nanchang, at a private school, Jiangxi Clothing Institute.

Mo 01:33:

南昌是什么学校？可以方便说吗？What kind of school is Nanchang? Can you specify?

Z 01:39:

民办学校对江西服装学院 It's a private school, Jiangxi Clothing Institute.

Mo 02:15:

所以你是 04 年对，04 年就来中山了，毕业就直接来了，然后你毕业就直接去美特斯邦威，然后就开始做分公司。

So, you graduated in 2004, came to Zhongshan directly after graduation, joined Metersbonwe, and started working for a branch.

Z 02:33:

然后在这边上班，那时候我主要是做也是负责生产这块。

Yes, I started working here, mainly responsible for production at that time.

Mo 03:48:

然后所以是什么触动了你了，突然间觉得说我要做一个这样的牌子。

So, what inspired you? What made you suddenly feel like starting a brand?

Z 03:54:

其实怎么说呢还是人在一个行业待久了，还是会有些自己的想法，在大公司这种快时尚这种觉得太快了，然后可能做了一些东西可能也不是自己想要的，然后我们几个人年年纪也差不多，其实就差个一两岁，然后这是一个，然后另外一个爱好也差不多，喜好也差不多，喜欢的风格是喜欢风格，对也差不多。然后可能刚好当时的人生的情绪也差不多了。

Actually, when you stay in an industry for a long time, you develop your own ideas. In a big fast fashion company, everything moves too fast, and sometimes what you make isn't really what you want. The few of us are about the same age, maybe just a year or two apart. We have similar hobbies and preferences, and like the same style. At that time, even our life situations and emotions were quite similar.

Z 04:36

这个是需要，需要有一个冲动去说我们要一起做一点什么才行，对。

This is necessary; there needs to be an impulse to say that we need to do something together, right? Then, let's consider creating a brand.

M 04:50

所以你大概是 14 年还是 15 年开始。

So, you probably started around 2014 or 2015.

Z 04:55

这个牌子真正做是从 14 年年底。在这之前有做很少的一些那种开发类的工作，好像做的很少，也没有一些大的动作。对主要也是作为开发去买样衣，看看然后整理资料，然后想一想品牌名字叫什么。

We only really started the brand at the end of 2014. Before that, we did just a little development work—not much, nothing major. Mainly it was about buying sample pieces, looking at them, organizing information, and brainstorming a name for the brand.

Z 05:21

真正说投产大概是 14 年底

The actual production start around the end of 2014?

M 05:23

开店是什么时候开的？

and when was the store opened

Z 05:43:

14 年开了我们自己的淘宝店，然后中间做了两年，然后 17 年在上海久光对开第一家店，那是我们第一家主店。

We opened our own Taobao store in 2014 and ran it for about two years. In 2017, we opened our first brick-and-mortar store in Shanghai Jiuguang—that was our first main store (flagship store).

Z 06:52:

是 16 年还是 15 年忘了，可能是 15 年下半年的样子还是。不是上海时装周吗。我们刚好上海其他朋友，然后跟他们要一块地方，然后我们自己办了一个复古展会，叫灯塔 showroom。为什么会有这个东西？因为那时候做服装的话，你毕竟还是要有一种传统的这种展会的这种展示，对外的这种，但好像国内就没有特别适合我们这种风格的，毕竟还是小众的时候，然后我们就刚好我们也认识上海时装的朋友，刚好也有这个机会，然后跟他要了一块地方，我们自己拉了一帮朋友，然后做了一个就是类似风格的，对有服装的，有做配饰做银饰的，还有咖啡的，反正就都是风格相近的，然后做一个然后效果特别好，可能也是因为国内之前没有这个东西，我们看我们第一次第一届的时候还拿了上海时装周时装周的什么最潜力商业奖。

I forget if it was 2015 or 2016, maybe the second half of 2015. It was during Shanghai Fashion Week. We happened to have some friends in Shanghai and asked them for a space, so we organized a vintage/retro exhibition ourselves called "Lighthouse Showroom". Why did we do this? Because at that time, in the clothing industry, you still needed a traditional exhibition for display purposes, especially for showcasing to the public. However, there wasn't anything particularly suitable for our style in China because we were still relatively niche at the time. So, we knew some friends from Shanghai Fashion Week, had this opportunity, asked for a space, gathered our friends, and created an exhibition with a similar style. It turned out very well, probably because there wasn't anything like it in China before. We even received the Most Promising Business Award from Shanghai Fashion Week for the first edition, which was quite good.

Mo 19:25:

我发现你们是有两个 archive，一个是你们自己的收藏的样衣，还有一个是你们已经做好的你们的样衣，我想问一下你，你平常是怎么称呼它的？

I noticed you have two archives—one with your collected samples and another with the finished samples. How do you usually refer to them?

Z 19:53:

我们可能内部会简单一点，原版或者样衣就是我们收藏的一部分。我们自己做的那部分，我们叫留底样。

Internally, we keep it simple: the "original samples" or "collected samples" are one part, and the ones we make ourselves we call "liudi samples" (reserved samples for our records).

Z 22:30:

有些也会去，比如说我们去日本找灵感，去欧洲每天要去找灵感，因为我每年经常去参展就比较方便，参展同时我们也会去像古着店。

Sometimes we go to Japan to seek inspiration or go to Europe daily to find inspiration. Since I often attend exhibitions every year, it's more convenient. During these exhibitions, we also visit second-hand stores.

Z 22:47:

要会有针对性的去找一找，回来之后可能会第一时间就开始选中的东西，可能第一时间就做研究了，也没有特意把它陈列出来。

We specifically look for certain things, and when we return, we usually start researching the selected items right away. We don't necessarily put them on display immediately.

Mo:

你们会做什么样的研究？

What kind of research do you conduct?

Z:

比如说你拿回来这些东西，一首先第一个我们会看面料是不是我们需要的，我们研究还是蛮细的蛮细致的，就各个维度都会去看，首先可能一开始是在买这样一个阶段，首先会考虑这个东西符不符合后面的风格。那是的话我们才会去买，回来之后可能产品开发的阶段了等于是。

For example, when we bring back these items, the first thing we look at is whether the fabric is what we need. Our research is quite detailed and covers various dimensions. Initially, during the purchasing phase, we consider whether the item fits the later style. If it does, we buy it. After returning, it's the product development stage.

我们会研究它的面料,这个面料不是我们想要的，是不是我们现在缺的未来可能是我们会用到的，它有它的特点或者会是我们需要的话，我们会对它进行分析，但有些东西毕竟也是老的材料，我们也会在分析它的这种特点，它优点是什么，缺点什么，然后会根据我们自己的需求，我们会找我们的供应商，我们配合的面料厂，我们会跟他们交流，我们想要东西,分析结果怎么样的一些技术上的参数

的话，还是他们会提供给我们，对，然后这是面料这一块，然后另外我们又也会分析版型，这个因为老的衣服，肯定它的应用场景，肯定还是它在那个年代，我们会看这个版型是不是现代人的审美，或者适不适合现代人的这种使用场景，我会去看，那也会一开始我们可能会往往往前先把复刻出来，后来出来之后我们再去调整，调整到我们现在想要的状态，比如说我们肯定是舒适，因为舒适会和棉，棉亲近，我们可能会围绕这个去做改，也不能说做改良吧。

We study its fabric. If the fabric is not what we want but is something we may lack in the future, we analyze its characteristics. Some things are old materials, and we analyze their characteristics, advantages, and disadvantages. Based on our needs, we communicate with our suppliers and fabric factories. If the analysis results in certain technical parameters we need, they provide them. This is about the fabric. Additionally, we analyze the pattern. Old clothes have their own application scenarios from that era. We check whether the pattern suits modern aesthetics or is suitable for modern usage scenarios. Initially, we might replicate it and later adjust it to our desired state. For example, comfort is essential for us, so we focus on comfort, considering materials like cotton. We may adjust according to our needs but not necessarily call it an improvement.

然后另外一个就是刚刚说的，我们喜欢把衣服做的那种旧化的效果，它有一些这种落色的地方或者磨旧的地方，就有很多时候衣服跟人时间待在一起长的时候，他就会磨旧，就会变成身体的一部分。我们哪一年啊？做的事情太多了，17年还是什么时候，我们做了一个计划是，什么就是把我们的做了一批牛仔褲，我们寄给就送给藏区的，藏区的朋友圈，因为他们比较穷，那种等于相当于捐给他们，然后穿个一年两年之后，我们会把它收回来，再把新的东西、新的衣服再给他，这个时候你就会发现很好玩，因为他们生活真的还是比较相对劳作的那种原始的状态，他们可能每个人的职业会不一样，有骑牦牛的。

And also, like I just mentioned, we like to create that vintage/worn-in effect—fading, abrasion—because when clothes spend a long time with people, they get worn out and become part of your body. I forget what year—maybe 2017 or so, we did a project: we made a batch of jeans and sent them as a donation to friends in Tibetan areas (because they're quite poor). After they'd worn them for one or two years, we took the jeans back and gave them new ones. What's interesting is that their lifestyles are pretty labor-intensive and primitive, and each person's job is different—some ride yaks.

Mo 26:09:

这是一个职业？

Is that a profession?

Z 26:13:

牧羊什么的对吧？还有挖虫草的，挖虫草的，还有各种可能，他们对衣服的磨损的那个地方跟状态都是不一样的，比如吹毛牛他的屁股肯定会磨破了，会磨旧了会有落实的。挖虫草的人他每天要跪在地上膝盖会有，所以我们就觉得这个很好玩。包括我们收到样衣，我们也会去看哪里有特别好玩的一些旧化的东西，刚刚给你看了裤子落色的，有些缝补的，我们会把这些有些这种比较合适重现的，然后重现出来，在美学上也是 ok 的，我们就会把这些东西保留下来，旧化东西会保留下来。

Also, there are those who dig for Cordyceps, and they engage in various activities. The wear and tear on their clothes and their condition are different. For example, the tail of a cowherd's clothes might wear out, showing signs of aging and use. Someone digging for Cordyceps has to kneel on the ground every day, so we find this interesting. Including when we receive samples, we also look for interesting worn-out things. I just showed you the fading on the pants. Some things with repairs, we keep them, considering whether they are suitable for reproduction and whether it's aesthetically okay. We keep these worn-out things.

Z 34:56:

是这样的，你开发一个产品从 0 到 1 这个是一个非常困难的过程，我相信做任何事情都是一样的，哪怕我只是开发一个一款简简单单的 T 恤也是一样的，让你牵涉的面料做工，还有洗水做旧各个环节东西，你都要去拿东西做参考的。反正这个过程中，你如果说我们仅仅是靠这种对话沟通，语言沟通或者文字沟通跟工厂沟通，这是很难的。这种产品开发的环节上就已经有这种需求了，你肯定要去买一些样衣想要的东西，这是一个再往前再退缩。然后我们再明确我们想做什么东西的时候，我们也会去看，也会去做它的参考，其他品牌的哪些共性是我们需要的，他可能会去看，可能会参考。这个怎么说呢？国棉在真正做出第一件衣服之前，我们就已经花了大量的钱，买样衣呀、收集资料，工厂开发，包括到工厂去拿原材料的样本。

Developing a product from scratch (from 0 to 1) is really tough. I think it's the same with anything—even making a simple T-shirt: you have to think about fabrics, construction, washing, vintage effects, every step. You always need references for each step. If we rely solely on verbal or written communication with the factory, it's very difficult. There's already a demand in the product development process to buy some samples of what you want. It's a step back before moving forward. When we decide what we want to make, we look for

reference points, and see what common features from other brands we might need. For example, before Guomian (our brand) ever made its first piece, we had already spent a lot on buying samples, collecting information, developing at factories, even getting raw material samples from the factory.

Z 36:16:

基础的话，你凭空做一个件衣服或者做一个产品出来，在我看来是一个不可能的事情，也有可能运气好刚好就做到了，但我相信完成度也不高。

In essence, creating a piece of clothing or a product out of thin air is, in my view, an impossible task. It might happen with good luck, but I believe the level of accomplishment wouldn't be high.

Mo 36:36:

对，我觉得现在这个世界上已经没有什么是完全自己创新的东西了，你多多少少都是要受很多其他人的影响，然后去完成某一个东西。

Exactly, I think in the world today, there's hardly anything that is entirely innovative on its own. To some extent, you are influenced by many others, and then you complete something.

Z 236:45:

因为有句话呢站在巨人肩膀上，我对相信国外也一样，就是各行各业的那种现在第一手资料都在国外，都在欧洲那边。

As the saying goes, "standing on the shoulders of giants." I think it's the same abroad: in every industry, most of the primary sources are overseas, especially in Europe.

Mo 42:52:

可以叫它档案吗？这样子，你觉得这个词合适吗？ Can we call it an archive? Do you think this term is appropriate?

Z:

其实挺合适的。举个例子，就是说头几年我们特别喜欢去日本，因为我们去国外市场看这些东西，我们不太喜欢去跑到那种，人家的商业区里面去他们的服装店里看他们的衣服，我们去服装的话，我们只会去古着店去找一些东西，去其他需要更多的什么，可能这种巷子里面有一些那种五金店，相当于中国劳保店的这种，

包括他们的一些那种卖菜的，

Yes, I think it fits well. For example, in the first few years, we especially liked going to Japan. When we go abroad to look at things, we don't really visit clothing stores in commercial districts. If we want to look at clothes, we only go to vintage stores. We also like to wander alleys to find little hardware stores (kind of like China's labor-supply stores), or even small supermarkets selling vegetables.

Mo:

什么是劳保店？

What is an industrial safety store?

Z 43:55:

你也不懂。对你百度搜一下，就我们特别喜欢去这种地方，包括他们的那种卖菜的那种小超市，什么卖旧书的那种小书店，特别想去那种地方，就看他们是怎么包括一些相机、音响、黑胶，我们会去看他们怎么整理这些资料的。可能做这几年我就有感受，就日本国家做了一件非常伟大的事情，他是一个没有资源的国家。

但它把整个世界保留了很好，就保留了很多档案，包括老的工业设备，机器设备这些东西，包括老的这种服装这种行业里面，包括黑胶 Cd 那种，还有很多这种老家具，很多老东西，他他不仅是保帮你保留好了，他还帮你整理出来了。

You don't know? Search it on Baidu. We especially like going to these places, including their vegetable-selling small supermarkets, small bookstores selling old books, and such places. We really want to visit those places and see how they organize things like cameras, audio equipment, and vinyl records. Over the past few years, I've come to appreciate that Japan, despite being a country without many resources, has done something truly great. It has preserved the entire world very well, including many archives, old industrial equipment, machinery, and various items from industries like clothing and vinyl records. There are also numerous old pieces of furniture and many other vintage items. Not only did Japan preserve them well, but they also organized them for you.

Z 45:05:

整体是个一种大的一个描述方式，就是他们就开了一些好很多根据个人的一些店铺的老板叫主理人，现在喜欢这么叫。

As a whole, it's a broad way of describing things. They've opened many, and based on individual shop owners, they're called "主理人" (zhǔ lǐ rén), which translates to "curator" or "proprietor." Nowadays, they like to use this term.

Z 45:30:

对他们会开一家，比如他们开一家小店，比如说我开一家这种这种，虽然不是有大的也小的，但是越小越精致，他们开一家店完全是根据自己的喜好和平时会比如这个人喜欢听黑胶，他平时本身这可能在前面几十年就已经在收集这些东西了，我相信他们都是出于自身的爱好在做这些东西。

When they open a shop, whether it's a small one like mine, although there are big and small ones, the smaller, the more refined. They open a shop entirely based on their preferences and what they enjoy. For example, if someone likes vinyl records and has been collecting them for decades, I believe they are doing this out of their personal interests.

他开出了一家店的话，这个店的陈列方式也好，包括这种产品的摆放，包括产品输出，都是在他个人的这种主体人的影子在里面，他的生活方式就是这样的。然后这是一个，然后另外一个这些主体人审美都不差，他就呈现出来的氛围肯定也不会太长，就觉得日本特别伟大这一点。

When they open a shop, the way they display things, arrange products, and present the shop—all of it reflects their personality and lifestyle. Plus, these shop owners all have really good taste, so the vibe they create always feels just right. I think that's what makes Japan amazing.

Mo 46:24

影响你觉得大吗？

Do you think it has a significant influence?

Z 46:29:

没有特地去考虑过这个事情，你说没有影响肯定有影响的，平时可能对这个事物看待的话可能也会受影响的。

I haven't specifically considered this, but if you say there's no influence, there must be some influence. Usually, our perception of things may also be influenced by it.

Z 48:00:

我们可能当然现在还是开玩笑，我可能国棉可能做到哪天我们就不出新衣服了，就不做衣服了，或者说不是新产品了，我们干什么我们就做这些这些事情，把我们之前的整理出来的买到的样衣，我们会可能会做个整理，做一些那种改造。对，或者做一些那种历史资料整理，然后但这可能是未来的事情，对。

Right now, we're joking about it, but perhaps, in the future, China Cotton might reach a point where we stop producing new clothes or new products. Instead, we might focus on things like organizing and modifying the sample garments we've collected. Yes, or we might engage in organizing historical materials. But this is something for the future.

包括我们刚才在楼上提到的，我们想出一本书，为什么呢？因为国内没人做这个事情，那刚好我们手上有些这些资源，然后也刚好有这个想法，可能这本书出来之后可能会多多少少对起码对服装行业从业的年轻人，我相信会有些帮助，对，可能会有些启发，他可能会看到这东西的时候，我还可以这样去看待自己的文化，对，这些应该都是一些历史，相当于一些历史资料的整理，对。

As we mentioned earlier, we're thinking of publishing a book. Why? Because no one in China is doing this, and coincidentally, we have some resources on hand, and we have this idea. Maybe after this book comes out, it might help, to some extent, young people working in the clothing industry. I believe it could offer some assistance, yes, perhaps some inspiration. When they see these things, they might think, "I can also view my culture in this way." These are essentially historical materials.

Mo 49:13:

我很想问一下，你说改造是指你要把这些你收的衣服，你把它重新改造成另外一个样子，还是。

I'd like to ask, when you say "modification," do you mean transforming the clothes you've collected into a different style, or...?

Z 49:19:

可能就不局限于现有这些原版的，我们可能也会学习日本也好，欧洲也好，那些古着店的做法，我们可能会包括我们自己的衣服也一样，可能有一些卖不掉的衣服，我们也会做一些改造。

It may not be limited to the existing original versions. We might learn from practices in Japan or Europe, such as those used by vintage shops. This could include our own clothes. For instance, there might be some unsold garments, and

we could make modifications to them as well.

Z 55:23:

我这个发现我们今年不是 10 月份 10 月底的时候，我们自己我们有之前跟那个有跟红旗农场有合作，然后在他们我们联名过一个大米，我们把包装稍微改了一下，对。然后今年 11 月份的时候，他们刚好收割，我们不是跟他承包了一块有机大米，然后本来是想去做这种收割的活动，然后就自己拍拍就可以了，后来突然想了一下，今年不是疫情，然后旅游什么都停掉了，然后今年就是一个户外活动井喷式的发展，然后稻田就是户外，然后我们就搞了一个那种稻田活动，拿了那种帐篷露营那些装备，然后找的一般也不是太多，在小圈子里面就几个朋友，都从事了不各个行业的，有玩照片的，有玩相机的，然后其他搞媒体的，然后在一起玩。

I noticed that around the end of October this year, we had a collaboration with Hongqi Farm. Previously, we had a joint venture with them for a type of rice. We made some slight changes to the packaging. Then, in November this year, when they were just about to harvest, we contracted a piece of organic rice paddy. Originally, we planned to participate in the harvesting activities and document it ourselves. But suddenly, considering the ongoing pandemic this year with travel restrictions, outdoor activities have surged in popularity. Since rice paddies are outdoors, we organized an event in the paddies, bringing along camping equipment and tents. We invited a few friends from different industries, such as photography enthusiasts, camera enthusiasts, and others involved in media, to join in.

但这帮人聚在一起的时候，本来不是一个行业的，但是他在一起这种沟通也好，这种聊的话题也好，你就会发现特别特别相似，大家理解对一些事物的理解都是一致的。现在发现其实虽然你总是不同行业，但是可能你做事情的方式或者那种对这种事情的这种理解看法，其实大家都是蛮一致的，对嗯挺好玩的。

When this group of people gathers, even though they are from different industries, you'll find that the communication and discussions are surprisingly similar. Everyone's understanding of certain things is consistent. I've realized that, even though we are in different industries, the ways we approach things and our understanding and perspectives on certain matters are quite aligned. It's quite amusing.

Mo 59:09:

因为我觉得你刚才讲的你这一些作用，其实已经算是你对你的 archive 未来的一些构想了，你觉得你可能会想要用他们去做这些东西，对对就？

Because what you just described is actually like your vision for the future of your archive. Do you think you might want to use them to do these things?

Z 59:22:

可能很多时候也是出于个人的兴趣，包括我们现在也在收集一些老的这种家具，是做中国近代的一些家具，你就会发现不是那种谈民情那种那种老的那种近现代的大概多少年了？七八十年代五六十年代，然后你会发现这些家具在美学上面并不会比现在在国内比较流行的国外的，一些欧洲的家具厂，只是说品质差一点，可能工艺工艺、手工工艺品质上可能会差一点，但你会发现它是一个很好的载体。

A lot of times it's just personal interest. For example, now we're also collecting some old Chinese furniture, mainly from the modern era—the 1950s to 1980s. You'll find that aesthetically, they're not inferior to popular European brands in China today. Maybe the craftsmanship isn't quite as refined, but they're still really good vessels (for design, history, or meaning).

Interviewee: Zouhui, Zhang

Subject: interviewed by Mo Shi about OUTDOGER & ZUGZAG's Archive

Location/software: WeChat from London

Interview date: 2nd September 2020

Zouhui Zhang (ZZ)05:18:

其实这个词汇我看到的时候我特意去查了一下，因为可能我希望能通过更多的字面意思去了解这个词汇，然后我基本上搜到的这个词，我自己脑中印象它可能是一个存储的文件，或者是一个如果结合到服装的话，可能是一些涉及到服装的一些资料的存储或者是面料的存储，还有色卡，或者是更多的是一些服装衬衣的存储，我大概是这么理解这个事。

When I first came across this term, I deliberately looked it up, hoping to understand its literal meaning. From what I found, I thought it referred to file storage, or in the context of fashion, storing materials related to clothing, such as fabric swatches, color cards, or even shirts themselves. That's roughly how I understood it.

Mo 12:01:

我想先问一下你们叫安高若品牌里面，你们怎么样称呼你们的 archive 呢？

I'd like to ask, within the Angao brand, how do you refer to your archive?

ZZ 12:10:

我们会按照年限去做存储，可能我们比方说我们现在是 2020 年，然后我们会一年里边会做两季，然后会有 2020 年的春夏跟 2020 年的秋冬，然后我们会有一个大 folder 里边就是 2020SS，就打比方，2020SS 和 2020 的 aw，我们会有两个大，如果这一季做，今年这两季做完之后，我们就会生成，这是一个不断在里边扔，肯定对它是一个不断往里面扔东西。

We organize everything by year. For example, in 2020 we'd have two seasons, Spring/Summer and Autumn/Winter, so there would be a folder named '2020SS' and another for '2020AW.' After finishing each season, we keep adding related materials into the respective folder—it's a process of continuous accumulation.

如果是 2020SS 的话，然后我们如果往里面扔东西的话，在服装里边像我们服装里边，它可能像设计，我们是偏向我们是只做设计的，然后在设计这一块的话会比较大的就是一个，inspiration 会有一个灵感，对一个灵感的东西会会在里面生成，然后它会它会有非常多次我们组内去讨论这个东西，每个人会呈现出来自己对于这一季想要做的东西的一些想法，可能是图片的形式，然后可能是文字的形式，但是大部分都是图片的形式去做呈现的。

For 2020SS, when we add things, in terms of clothing and our focus on design, especially in design, there will be a significant emphasis on inspiration. We generate ideas based on inspiration, and it undergoes many discussions within our team. Each person presents their thoughts on what they want to create for the season, often in the form of images or text, but mostly through image presentations.

Mo 13:59:

然后这些图片会存储起来是吗？

And these images are stored?

ZZ 1 14:04:

对，这个图这些图片会以文件的形式存储起来，它可能不是一张单张的，它可能我们会把它我们会用 Adobe 的软件 illustration，我们会把把这些图片排进 illustration，然后也有可能以 PPT 的形式，我们会用 key note 去做所呈现，大大部分都是用这两种形式去呈现，illustration 有一个好处，它是它是所有的图片都是平铺的形式，就是你啪一下全部都能看到你所有的图片，然后大概的感觉会呈现的比较好一点。然后如果是用 key note 的话，它可能比较像 PPT 一样一一张一张的这样子的话，整体权限会弱一些，但是局部局部的东西就会更加鲜

明一点，所以 key note 会偏向于更后期一点，刚开始的话大家基本上会以 illustration 整个敏感版的形式去做这样的普遍的存储跟呈现。

Yes, these images are stored as files. They may not be individual images; we might use Adobe's illustration software to arrange them. It's possible we use Keynote to present them as well. The majority is presented in these two ways. Illustration has an advantage as it displays all images in a tiled format, giving an overall sense. If using Keynote, it's more like a PowerPoint, one slide at a time, with a weaker overall effect but more emphasis on specific details. Keynote is often used in later stages, while in the beginning, we generally use illustration for widespread storage and presentation.

ZZ 15:43:

其实每个人的电脑里都会在电脑里基本上是对会以电子的形式做存储。然后当时我们还会有一个共享云端，就是云端是都会把大家的东西放在里面，然后为的是方便不同的设计师去摘取。对，我们会有一个云端，但当时就要求我们老大就要求 it 部帮我们建了一个云端。

Actually, everyone's computers will store things electronically. At that time, we also had a shared cloud, where everyone's files were stored for the convenience of different designers to access. Yes, we have a cloud, and at that time, our boss requested the IT department to create a cloud for us.

Mo 16:23:

叫什么名字吗？有没有一个称呼？我是不是问的太追着问这个问题了？

What is it called? Is there a name? Am I asking too persistently about this?

ZZ 16:30:

我们会叫它公共盘。对，我们会叫它公共盘，然后会有一个这样的东西，然后因为大家都是用 IMAX, 所以的话大家各自也会在自己的 archive 里边去给份一份。

We call it the "Gong Gong Pan (public drive) ." Yes, we call it the public drive, and there is something like that. Because everyone uses iMac, each person also keeps a copy in their own archive.

ZZ 18:12:

样衣我们会每一季做完的样衣，我们的技术部就是我们的板房会去统一做打包，然后去做入库，那个。

After completing the samples each season, our technical department, the pattern room, will uniformly pack and store them in the warehouse.

Mo 18:28:

库房叫什么吗？入库的那个地方有个名字吗？

What is the warehouse called? Does the place where you store things have a name?

Mo 18:39:

你还会回去那里找东西吗？你会去看吗？

Do you go back there to find things? Do you check it?

ZZ 18:42:

如果是样衣的话，基本上不会去去再去，如果他入库了之后就不会去找，如如果那个东西觉得他的之后还会有价值，那就不会让他入，他可能还会实际存在在设计部。

If it's samples, we basically won't go back. Once they are stored, we don't retrieve them. If we feel that something still holds value after being stored, we won't let it go into storage; it might stay in the design department.

Interviewee: Zhou Shimo

Subject: interviewed by Mo Shi about STAFFONLY's Archive

Location/software: WeChat from London

Interview date: 14 June 2020

Mo:

就是我收集了几个叫法，有些人是叫做博物馆档案或者是藏品档案库，或者是文物库房，还有叫资料室，我不知道你们是怎样称呼这个东西的。

I've come across a few terms like museum archives, collection archives, or cultural relics storage, and some people call it a data room. I'm not sure how you refer to this.

Mo 01:27:

你们有没有就仓库吗？

Do you have something like a warehouse?

Zhou Shimo(ZS) 01:30:

对, 没有, 还是不太一样的, 因为我们会专门有一个小房间用来放就往季的样衣, 然后放往季的道具, 然后和一些往季的用剩下的面料之类的都会放在一个。

Yes, but it's not quite the same. We have a dedicated small room for storing past-season samples, props, and some leftover fabrics from past seasons, all kept in one place.

Mo 02:18:

你们在工作室里会怎么样去称呼这个地方, 然后对方会明白你叫的是。

How do you call this place in the studio, and does the other person understand what you're referring to?

ZS 02:24:

就叫 ARCHIVE

We call it the ARCHIVE.

Mo 02:26:

所以你们真的叫 ARCHIVE 吗? 挺好的, 所以大家都理解这个是什么?

So, you really use the term ARCHIVE? That's great. So, everyone understands what it is?

ZS 02:33:

对或者是叫储物间。对, 但是只真的只是放往季的面料, 然后放网机的衣服, 因为也会放很多以前实验过的面料, 但是现在不用的东西都是面料什么的, 都还是 archive 的一部分。

Yes, or we call it a storage room. Yes, but it's specifically for storing past-season fabrics and garments. We also keep a lot of previously experimented fabrics that are no longer in use, so it's still considered part of the archive.

M 02:59

你们有去排序整理过吗?

Have you sorted and organized these?

ZS 03:11

好像没有，真的很粗糙。

Not really, it's actually pretty messy.

ZS 03:14

就是一个顺风箱，然后往里面放满了所有季度的东西，可能有的时候一箱不够放就放两三箱，但这上面真的只是油漆笔手写一下，说这是哪一季的。

t's just like a forward-facing box, and then we filled it with stuff from all quarters. Sometimes one box isn't enough, so we use two or three, but really, it's just hastily labeled with a paint pen, stating which quarter it belongs to.

ZS 04:08:

我会让他先打包时候会无论是工厂回来的或者说是收入回来都会有一个表格，然后就让他跟核对一下，然后就放进去，就很粗糙的分类，然后以往对，然后以往的书面材料，比如说以前的画稿或者以前的 mood board 之类这种纸质的东西其实也有粗糙的，如果是实体的纸质的东西的话，会粗糙的把它放在一个盒子里。

I usually ask him to fill out a form when packing, whether it's from the factory or returned items. Then, I have him check it and put it in. It's a rough classification, mainly for past-season items and written materials, such as previous sketches or mood boards. If it's physical paper, we roughly put it in a box.

ZS 06:32

没有想着说非得要去建一个 archive 只不过觉得他们不能扔。

It's not that we necessarily wanted to build an 'archive, it's just that we felt they shouldn't be thrown away.

ZS 2 06:39

扔了会有一些问题会有些麻烦，因为对，有的时候你会想要看一下原来的东西来确保怎么说，就是版型上的一些对参考 Study 上面你可能会先用原来的看一看这个感觉，大廓形上的感觉是不是想要的，或者是哪些东西要延续，哪些东西不要延续之类的。然后还有一个会有人想要去借你以前的衣服拍摄什么的。

Throw away will cause problems, some trouble, because, right, sometimes you want to look at the original items to ensure, how to say, for some reference study on the design. You might first use the original to get a feel for the overall silhouette, whether it's what you want, or which elements should continue and which should

not. And then, someone might want to borrow your old clothes for a shoot.

ZS 08:30:

比如说我们有的时候秀场上的装置弄的还蛮用心的，然后不舍得扔，有的时候是改造过的鞋子，或者说是一些对就是球场上的装置陈列，这些东西可能有点不舍得，人就会放进 archive 里，但是一旦搬工作室，有的时候就会把它扔掉。

For example, sometimes the installations at the fashion shows are carefully crafted, and we're reluctant to throw them away. Sometimes it's modified shoes or displays from events, and these things might be a bit hard to part with, so we put them in the archive. However, once we move the studio, sometimes we have to dispose of them.

M 13:31

因为我可以顺便问你下一个问题，就是你们公司的 Ak 的主要系列，你刚刚有跟我说，你说比如说面辅料，然后有实体文件，然后有你说好多你说面辅料大家看怎么样一个重要法。

Can I ask you another question, about the main series of Ak in your company? You just told me, for example, about fabrics and physical files, and you mentioned how important everyone sees the fabric and accessories.

ZS 13:49

面辅料的 iPad，就是一个是以前用过的面料，是以前用过的面料，其实也是有实体而开始的，会分开。

The fabric and accessories on the iPad, these are fabrics we've used in the past; they all started as physical samples and are kept separately.

M 14:02

然后也有什么叫做分开？你是把它比如说你刚刚跟我说你是每一季度会放一个盒子，然后我就想象着 ok 你可能现在有实际，然后你这个房间里大概 10~15 个盒子，然后你又说然后你们还有文件，然后文件也是放在同一个盒子里，还是 separate 一个盒子放呢？

What do you mean by separated? You said that each quarter you put things in a box. So, I imagine, okay, you might now have physically, in this room, about 10-15 boxes. And then you mentioned there are also files. Are the files kept in the same box or in a separate one?

ZS 15:03:

对，但是但对我们来说更重要，你需要知道公司以前都用了哪些面料，对于之后

的设计师也好，或者是其他的 team member 也好，也挺重要的。包括公司都做过哪些标，都做过哪些吊牌。类似这些 label 之类的，就辅料，比如说你的拉头都长拉链拉头都长什么样子，用的指标都长什么样子，用的就是一些这些其实很琐碎，但是也蛮体现品牌的状态的东西，都曾经开过一些什么样子的模具之类的，就这些。

Yes, but more importantly, you need to know what fabrics the company has used before. It's important for future designers or other team members. This includes what labels the company has made, what hangtags have been produced, and details about accessories. For example, details about zippers and labels. These details may seem trivial but reflect the brand's status, including the molds used for certain products.

ZS 23:28

益处我觉得还是刚才说那些玩具，你能够很快的知道你原来的某一个材料工艺比例或行这些信息。

The benefit, I think, is still what was mentioned earlier about those toys. You can quickly know the original material, craft proportions, or these kinds of information.

ZS 23:40

然后有坏处真的很占空间。

But the downside is that it really takes up a lot of space.

Mo 29:02:

Ok 行。第九个问题，我想问一下你们的，比如说你们日常使用 archive 有没有一个什么所谓的工作程序？

Ok. The ninth question, I'd like to ask if you have a kind of working procedure for using the archive in your daily work?

ZS 29:39:

但是我觉得一般都是只有稍微资深一点的员工才会，至少他是正式员工，他才有怎么说，他才有胆量去拿，他才有知识知道那个东西在那里。他不待到一定时间，他可能也不知道有这么个东西。

But I think generally only slightly more senior employees, at least formal employees, would have the courage and knowledge to access it. If they don't stay for a certain period, they might not even know such a thing exists.

Mo 30:00:

也对。

Makes sense.

ZS 30:01:

比如说新来的实习生，他可能还接触不到这样的工作，但如果是这些已经知道有些东西，并且知道他要去用的时候，也没有什么特别大的程序，他就直接去拿就好了，你怕东西基本上归位就行，没了。

For example, new interns might not have exposure to this kind of work. But if someone knows about certain things and knows they need to use them, there's no specific procedure. They can just go and get it, and as long as they put things back roughly in their place, that's it.