



A sense of refinement and completeness

Layered clothing is a prominent design technique still in vogue today

舉止儀態 優雅自若
多層次設計蔚為時尚潮流

Dressing using layering — where many garments are worn on top of each other — adds a sense of refinement and completeness to each outfit. Cheng Pai Cheng's designs incorporate hand-drawn overprints on fabric, using fairy-tale-like concepts. This is a contrast with his previous designs in which he relied heavily on a fabric's natural patterns. Also, fashion designer Athena Chuang rolled out works that aim to "remove labels, genders and categorization," in hopes of emphasizing how dressing up can be "very fun and very enjoyable."

Hong Kong's Loom Loop, on the other hand, presented layered visual designs instead. The inspiration behind the brand's products comes from the

traditional Chinese folk tale "The Legend of the White Snake," and relies heavily on snake-skin designs. The brand combines elements from both Eastern and Western culture, such as the handmade black and red buttons on the traditional Chinese "chi-pao" on a modern, black dress.

Japanese designers Shuei Kanemori and Naoko Hiraiwa of Fillyjonk, who were very keen on sharing their design concept, said they've chosen to base their designs on flowers and architecture. They hope that when buyers wear their products, it not only serves as an accessory, but also conveys the beauty of the natural world, such as the blossoming and withering of a flower. ■

多層次的剪裁在這次展覽中相當常見，不僅豐富每一項設計背後的故事，亦增添設計本身精彩度與完整度。品牌Cheng Pai Cheng的布料圖案，



▲ Loom Loop

皆由設計師鄭百成親自主繪，再印刷於上布料上。相較以往多以大自然為主題，這次取材自童話故事。而設計師Athena Chuang此次創作則討論「去除標誌、性別、類型」，希望穿上它所設計的衣服能夠給人「很好玩、很享受」的感覺。

來自香港的Loom Loop則堆疊多層次視覺設計。今年展出的系列產品靈感源自「白蛇傳」，採用許多蛇皮設計與圖樣，並融入西方剪裁及東方圖像等文化精髓於作品之中。其中一項作品亦放大中國傳統旗袍上的紅黑鈕扣，以手工方式打結，為黑色洋裝剪裁增添現代感。

這次有幸能和Fillyjonk日本飾品設計師Shuhei Kanemori和Naoko Hiraiwa談起設計概念，採用花朵與建築為出發點，把花朵從盛開到逐漸凋謝的過程呈現在作品裡，希望人們穿戴時花朵不只是裝飾品，而是讓整個過程中的每都能被看見。■



▲ Cheng Pai Cheng
▲ Athena Chuang

▲ Cheng Pai Cheng
▼ Athena Chuang

▼ Loom Loop

▲ Loom Loop

Gender lines are blurred in fashion to challenge conventions

Androgynous & elegantly rebellious

優雅叛逆剛柔並濟

The tones of the Caribbean seaside of KERAIA's collections highlight how Hong Kong designers gave an edgy, rebellious tone to their designs, and echoed Athena Chuang's successful attempt to blur lines in fashion and challenge conventions. Both collections drew much attention, getting off to a good start on the runway.

Jazz music in KERAIA's show drifted through the venue as easily as the breeze at a Caribbean seashore. Themed "Tropical Paradise," the collection's combination of floral and bird patterns, lace chiffon and pearls make for a sweet look. Hong Kong Trade Development Council brought "Fashion Hong Kong," which includes the works of nine designers, seven of whom are new names to Taipei IN Style. Displaying their rebellious side in a creative and playful way, they daringly blended together different styles and elements, such as mixing men's and women's apparel or putting together Eastern and Western elements and textures.

In the last show, we saw a series of unisex clothing from designers Athena

Chuang and Kenny Yen. To declare "I AM NOT GIRLY," Athena Chuang presents a more feminine look in the silhouettes of men's suits and shirts by applying pink shades, Uganda yarn and lace, which give off an air of elegance and playful disobedience. ■

首日下午登場的動態秀中，2017春夏系列作品可見浪漫熱帶風情，亦有桀驁不馴的叛逆，兩種風格巧妙結合的可能性令人驚艷。三場動態秀的服裝與配件各具風格，為第十四屆台北魅力展時裝秀拉開精彩序幕。

一踏進「克萊亞KERAIA」會場爵士樂悠揚，彷彿能感受到加勒比海微風輕輕拂來。在「熱帶仙境」的主題下，花鳥圖紋與蕾絲、雪紡紗經珍珠母貝點綴，展現出甜美風采。香港貿易發展局則在「Fashion Hong Kong」中帶來九位設計師，之中有七位首次於台北魅力展亮相，大膽玩各種元素與風格，如：男女經典款式與剪裁互相融合、東方傳統文化元素與材質的搭配等，叛逆之中富有創意。而當日壓軸「優雅的叛逆·叛逆的優雅」由設計師Athena Chuang莊承華與Kenny Yen帶來一系列中性風格服飾。Athena Chuang運用粉色系、烏干紗與蕾絲，讓經典男性西裝外套、襯衫呈現反骨的優雅，柔美又率性地宣示「I AM NOT GIRLY」。■



▲▲ Athena Chuang

▲ KERAIA

▲ Loom Loop

▲ Eva Fydrich from Fashion Studio, Canada, wants to explore local brands and trends. She has found many talented designers already. | 加拿大Fashion Studio的Eva Fydrich想進一步了解臺灣品牌及時尚趨勢，她說已找到很多有才華的設計師。■

▲ Miyano Hetejro from Bingo Bongo, Japan, is looking for more, so in addition to the exhibition, he went out to scout for talents throughout the city. | 日本Bingo Bongo的Miyano Hetejro為了尋訪更多設計概念，在參加台北魅力展之餘，他同時尋訪市區巷弄內的小巧思。■

▲ Jasmine Chan, brand manager of Marco Visconti, Hong Kong, looks for new items for her retail store. "Original design" is her leitmotiv. | 香港 Marco Visconti的陳倩盈為她的店面找新產品，「原創性設計」是她的中心思想。■

預見未來！全球潮流 品牌發展關鍵

Knowing what's next!

Reading the forecast is key to developing your brand and keeping pace with global markets

Thanks to discussions led by WGSN senior editor Anupreet Bhui and Yoshimitsu Kosai from DOSHABURI on Nov. 11, those interested in expanding their brand image have cut their working time in half. Yoshimitsu urged the audience not to deviate too much from current fashion trends, because as artists in this industry, "If you can't sell it, it's all for nothing."

Another problem in Taiwanese designs is that "there are too many logos," he said. Consumers have little interest in wearing company logos or clothes that bear the name of the company or the designer, Kosai said.

Bhui recommended creating opportunities for brands by better understanding global markets. She shared her insight on upcoming trends: rejuvenation (a return to youth energy and street culture), "slow movement toward the



▲ Yoshimitsu Kosai from DOSHABURI answers questions from the audience. | DOSHABURI的Yoshimitsu Kosai在研討會裡回答設計師們提出的問題。■

future" (remembering the past to imagine the future), making connections (sharing memories to create community) and "tropical passions" (idealizing nature for the future). On the last two themes, which were very original, she said, "Exchanges influence the way we design and inspire fusion between Eastern and Western styles," Bhui said. It has happy, rich and exotic colors, she said. Meanwhile, "tropical passion" is embodied in exotic floral patterns and captures how people long for and want to go back to nature. ■

首日研討會中，英國WGSN資深編輯Anupreet Bhui與來自西班牙DOSHABURI的Yoshimitsu Kosai各自分享對未來趨勢與品牌發展的獨到見解，讓想拓展知名度的設計師受益良多。Yoshimitsu Kosai強調設計應與時尚潮流維持一定程度的關聯性，並表示含辛茹苦地創作，若沒有賣出去便無法讓理念觸及群眾。同時，他也提醒臺灣設計師當今極簡主義當道，多數消費者並不喜歡服飾上的品牌過於醒目。

WGSN的Anupreet Bhui則認為透徹了解全球市場趨勢，是為品牌創造機會的第一步。對於未來兩年的設計趨勢，有四個重點：強調街頭文化及年輕活力的「年輕化」、藉由回憶過去進而想像未來的「緩慢未來」、建構集體意識與歸屬感的「關係連結」與探尋人類虛擬理想自然景觀的「心理熱帶」。在上述面向當中，Anupreet Bhui認為又以後兩者極具創作空間，並表示「文化交流會改變我們如何設計，並促成東西文化元素的融合。」■

▲ WGSN senior editor Anupreet Bhui speaks in a packed seminar on 2018 Trend Forecast. | WGSN的資深編輯Anupreet Bhui在研討會裡預測2018年時尚潮流趨勢。■

