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# TEMPORAL

**BREAK**



**IT UP**

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HB19



# TEMPORAL

EDITORIAL LETTER



Existing in print means dealing with the notion of permanence. We are faced every day with the task of deciphering what is lasting versus here today, gone tomorrow.

The nature of our duty as purveyors of contemporary trends equates to the responsibility to not only report on all that's happening in current culture, but also filter out the things which make nothing save for noise.

We track the ebb and flow of popular culture, places, people, art and – surprise – fashion with unblinking hawk eyes to provide the news du jour for your enjoyment.

The idea surrounding "hype" is largely defined by the present. The phrase "what is hyped" is almost always followed by "right now." We, contractually-binded by our very name, must be resolutely glued to what is "hot" at this very moment. The difficulty we face is that no other industry is as simultaneously fixated on immediacy and timelessness as the fashion industry, which labors under the oft-repeated observation that it is an industry defined by change. Fashion harbors many new causes for excitement—often culminating in a vicious cycle of casting aside things that have only seen the light of day for a month or so.

The urgency and breakneck pace often associated with consumption-oriented industries – design, retail, technology – reflects a relentless demand for the newest and latest. Upselling turns into a race for novelty. Yet the collectives which caught our attention weren't the newest or the most cutting edge. We ended up with the ones who sought to incorporate the transient nature of their professions into their work – adapting to the changes in the world, while at the same time having a strong hold on their identity. The delicate balance we experienced during our journey towards the Temporal Issue, was something which exhibited a malleability that doesn't lose sight of their origins and individuality.

The brands, establishments and talents in the ensuing pages are very much a part of the new world our generation is about to experience – coming from a place where either they themselves have adopted the times, or the times have adopted them.

Kevin Wong  
EDITOR IN CHIEF



## BAMFORD WATCH DEPARTMENT ROLEX MILGAUSS

Originally developed in 1956 for power plant workers and researchers at the CERN physics laboratory who required a watch immune to magnetic fields, the Rolex Oyster Perpetual Milgauss has become a cult object in its own right over the years for its slim, elegant build and the slightly cheeky lightning bolt-shaped seconds hand. The Bamford Watch Department has updated this classic for those looking for a degree of separation from the conventional Rolex wearer, adding a vibrant camouflage print dial that contrasts beautifully with the discreet solid black-plated stainless steel case. Available exclusively at Lane Crawford, Bamford's variation on the Milgauss retails for approximately \$19,550 USD.





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## HENDER SCHEME x ADIDAS ORIGINALS NMD R1

While adidas's game-changing NMD R1 silhouette hasn't yet reached its second birthday, it already has a place amongst the Three Stripes' greatest silhouettes. Japanese label Hender Scheme further solidifies the reputation of this fledgling sneaker by replicating its construction entirely in vegetable-tanned pig leather in the style of the brand's Manual Industrial Products collection. Meticulously handcrafted by leather artisans in Tokyo's Asakusa district, gone are the original's Primeknit upper and BOOST tooling, replaced with a material that will succumb to the ravages of time more slowly and beautifully. The NMD R1 is one of a three-piece collaboration that also includes the Micropacer and Superstar, and is strictly limited to 900 pairs only for \$1,000 USD each.





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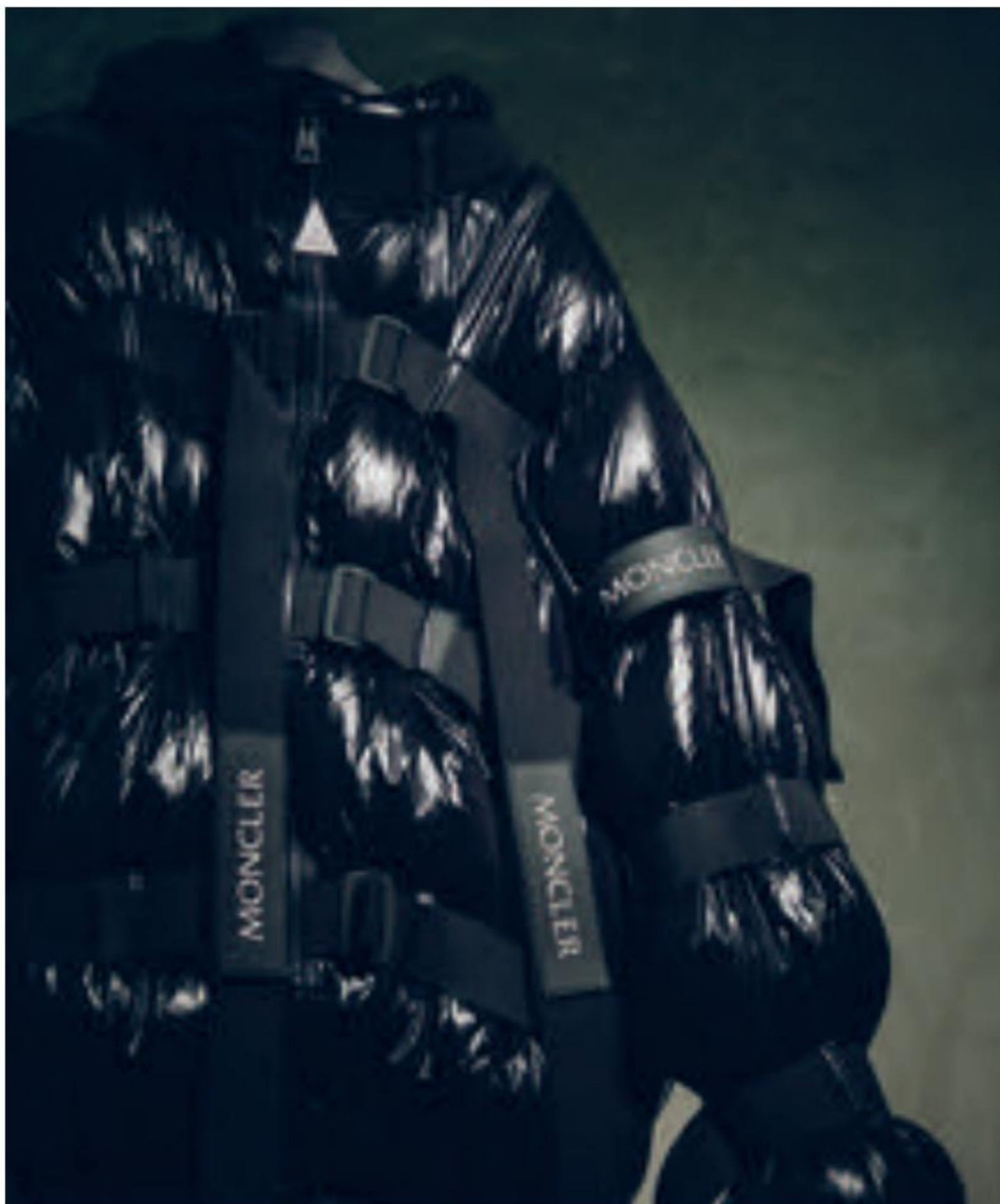


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# CRAIG GREEN x MONCLER C BRYNE GIUBBOTTO

Best known for his outrageous, headline-making fashion shows that push the boundaries of what's considered wearable (and then some), Craig Green comparatively tones down his aesthetic for a brand new collaborative line with Moncler. Chief among the designs is the Bryne Giubbotto, a down-filled statement piece that distorts the human form with constricting straps around the arms and torso, riffing off the themes of body image, uniformity and workwear that the designer has based his oeuvre around. The Moncler C Bryne Giubbotto retails for \$2,515 USD and is now available from select Moncler retailers worldwide.





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## HB ARCHIVES: SUPREME TEES



From the HYPEBEAST archives comes a collection of Supreme tees which range from collaborative items such as the Spring/Summer 2013 COMME des GARÇONS Camo Box Logo T-shirt to the now-iconic Spring/Summer 2012 rendition which boasts a graphic of Kate Moss wearing none other than the New York brand. Having come into our possession over the years, many of these hard-to-find designs have reached grail status while acting as snapshots of the history of one of the world's most desirable brands. Now available on HBX Archives, priced from \$468 USD to \$1,308 USD.





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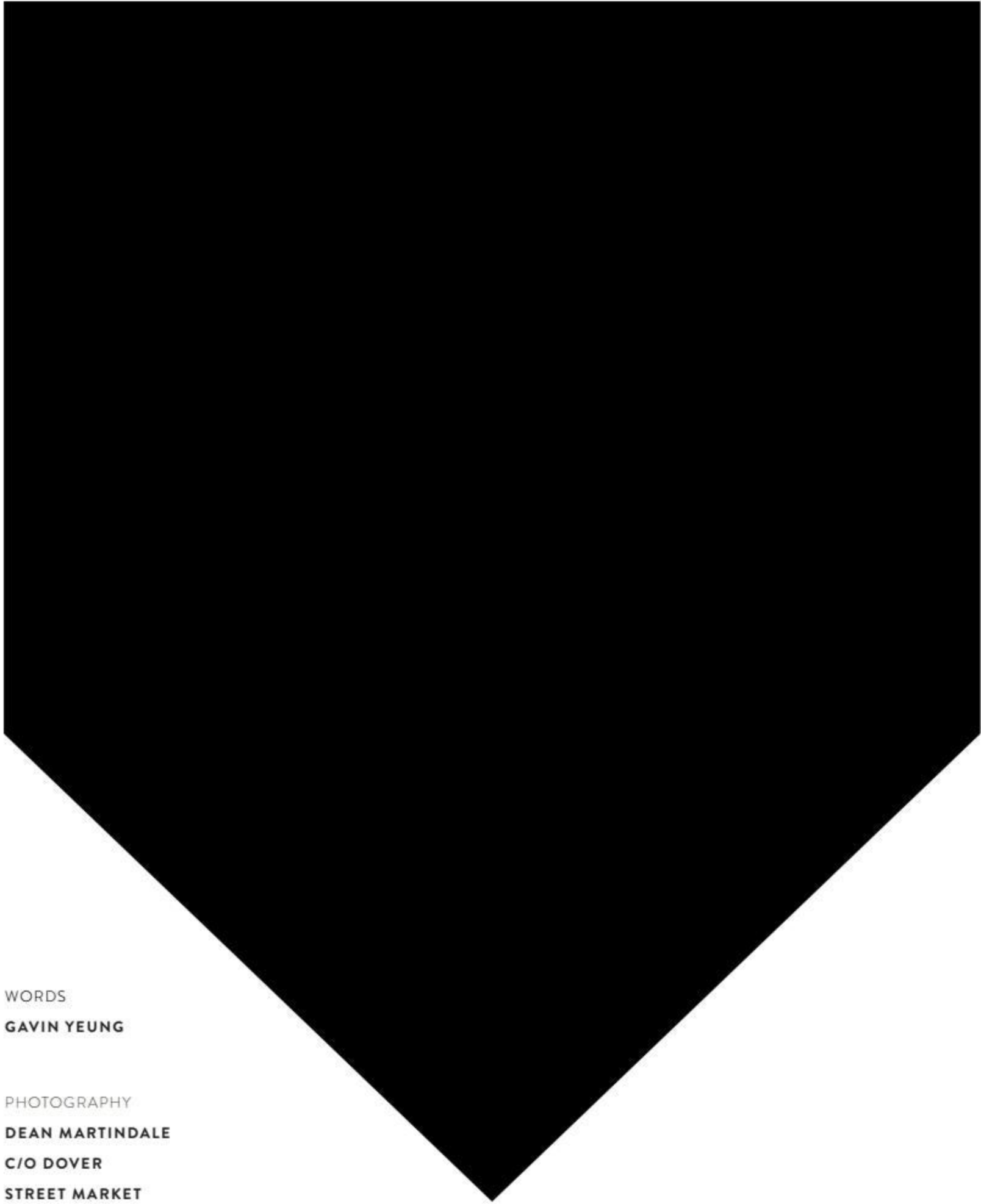
DOVER

STREET

MARKET



FEATURE



WORDS  
**GAVIN YEUNG**

PHOTOGRAPHY  
**DEAN MARTINDALE**  
C/O DOVER  
STREET MARKET

# Beauty in Bedlam

DSM 10TH ANNIVERSARY  
DSM LONDON, 2014





Singapore during the month of July is a place that one would be wise to avoid—mired in oppressive heat and humidity, the city-state’s residents elect to retire to the shelter of its many shopping malls. Yet, on one day towards the end of that month, Singapore’s best-dressed flocked against all notion of self-preservation towards a cluster of colonial-era buildings in the lesser-known Dempsey Hill neighborhood. The building at the center of this commotion was a low-slung, 250-foot-long former military barracks, otherwise entirely unremarkable in its exterior appearance. Stepping inside, however, was a different story—the whitewashed pyramidal hall was vault-like in its airy expanse, its pillars soaring up to meet the acute angle of the roof. The church was Dover Street Market Singapore, and its high priestess, Rei Kawakubo.

Her parishioners came from many different sects and denominations, and she had designed DSM Singapore to accommodate them all: the general womenswear section, stocking the likes of Vetements, Jacquemus and J.W.Anderson, is contained in an area called the Wire Fence Labyrinth; the menswear section delineated by towering clothing racks resembling monkey bars. Meanwhile, devotees of Balenciaga gravitated towards a suspended tarpaulin under which Demna Gvasalia’s designs were arranged in minimalist fashion; the subversive designs of COMME des GARÇONS alum Chitose Abe hung inside a specular range of repurposed Art Nouveau furniture in the sacai boutique; and sportswear aficionados were finally given a home in Singapore’s first NikeLab space.

At the center of the hall is the “hut”—a colorful conglomeration of corrugated metal and plywood present in every DSM location but taking on its largest form yet in Singapore. The result is the purest expression of Kawakubo’s gospel of “beautiful chaos” that succinctly sums up her own creations for COMME des GARÇONS, as well as each of the

four Dover Street Markets across the world, and in charge of executing her vision is Adrian Joffe, Rei's husband of 26 years and CEO of her fashion empire.

"We basically give everyone free rein within the building regulations and tell them to be as strong and creative as possible," says Joffe. "We all present and think of ideas, a lot of things are proposed to us, and Rei oversees everything visual." But pure chaos would be indecipherable, and regulations do emerge to sort it into beauty. The in-store boutiques, for example, cannot touch the store's inner walls or exceed a specified height in their designs. Indeed, this paradoxical formula of order and chaos has underpinned Kawakubo's entire career, the punk subculture of the '70s inspiring much of her output to this day as well as that of her many protégés, such as Junya Watanabe and Junichi Abe. Fringe culture also served as the inspiration for the opening of the first DSM in 2004, on the eponymous Dover Street in London's upscale Mayfair neighborhood.

Kawakubo was inspired by the now-demolished Kensington Market, a riotous hotbed of underground subcultures that saw everyone from hippies and punks to metalheads and goths pass through its doors before its closure in 2000. In the same spirit, Joffe believes that the key to DSM's success is its inclusivity. "We like to appeal to everyone without preconception and judgement."

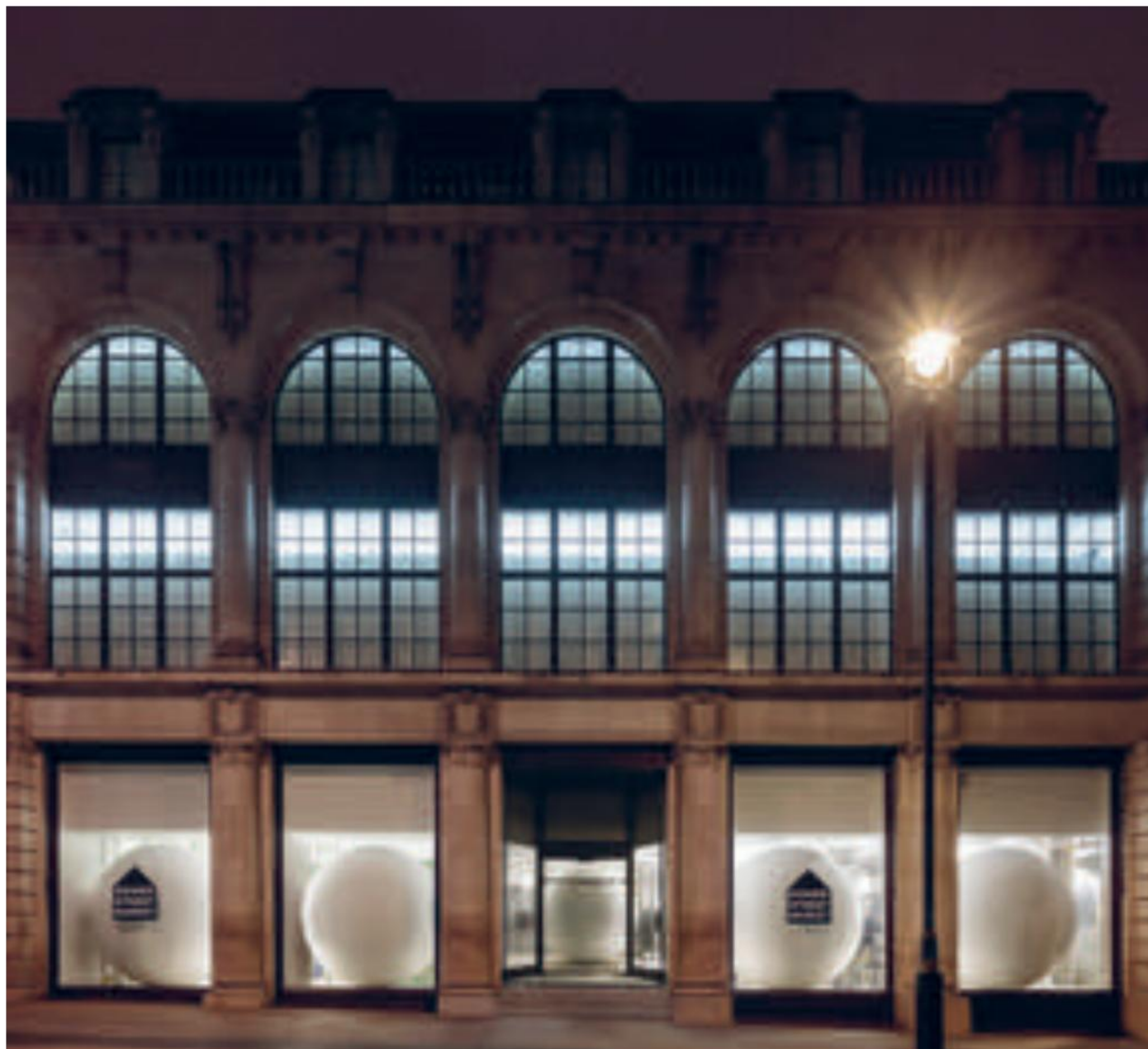
One way the duo have conspired to achieve diversity within its ranks is the committed celebration of difference—DSM London opened with six floors of wholly divergent themes and designs; DSM New York surpassed this with seven. Within these floors, brands from opposite ends of the fashion spectrum rub shoulders: Thom Browne with Gosha Rubchinskiy, Louis Vuitton with Brain Dead. The duo are also an avid proponent of young designers, paying more

heed to their gut feeling as opposed to today's all-powerful metric of the Instagram following, and in the process propelling the careers of Craig Green, Phoebe English and Liam Hodges. Their innate sense for new talent comes naturally, explains Joffe: "It is like asking how do you manage to eat every day. It's the way we are, the way we've learnt to become and where we find ourselves." And what exactly do they look for in a new label? "Nothing specific, and it's very hard to define. We decide a lot by instinct, accident and intuition. Mostly I guess we look for something that has something to say, a point of view, a creative concept."

In their relentless pursuit of the new and different, it is only fitting that the pair engineered the "New Beginning," a biannual rebirthing process that sees Dover Street Markets across the world close for several days in January and July to undergo a complete revamp of labels and in-store installations. It's an exercise that demonstrates Kawakubo's drive for creativity over profits—the practice reportedly cost \$120,000 USD in lost sales at the New York branch over three days in 2015. During this process, overperforming boutiques are expanded and moved to lower floors, and vice versa, while installations are refreshed with occasional interventions by Rei herself. This strategy is an evolution of lessons learnt from the original DSM's slow, five-year crawl to profitability in London—constant renewal ensures that customers continue to return to the retail space, as well as providing a platform for emerging designers such as Cottweiler, Daniel Meadham and Masayuki Ino to showcase their collections. With the latest Singapore location and another to come in Los Angeles in 2018, Dover Street Market has reached a stage of maturity that would make any retailer envious, and all without any semblance of a five-year plan. While DSM already had plans to expand into the U.S. market, it was by a stroke of



FEATURE



DSM LONDON  
2017



A

A  
COMME DES GARÇONS x  
NIKE DUNK HIGH "CLEAR"  
2017



B

B  
SUPREME x  
COMME DES GARÇONS SHIRT  
2017



C

C  
COMME DES GARÇONS PLAY x  
CONVERSE CHUCK TAYLOR  
ALL STAR 70  
2015



D

D  
COMME DES GARÇONS x  
PORTER TANKER SERIES  
2016

E  
DSM LONDON  
2017





E



RAF SIMONS x STERLING RUBY  
DSM NEW YORK, 2014

**“EVERY DSM IS  
DIFFERENT BUT EACH  
HAS THE SAME  
PURPOSE OF BEING  
A GREAT, STIMULATING  
PLACE TO SHOP  
AND AN INSPIRING  
PLACE TO HANG OUT.”**



serendipity that a friend, who owns the building currently housing the Singapore branch, had offered the space to them. Explaining the spontaneity of their decision, Joffe says, “When anything presents itself to us, we look at it and see how it feels, and then make a decision. It is very Tao.”

Slowly but surely, this method has created a family of stores that differ in personality but retain a shared purpose. “Every DSM is different but each has the same purpose of being a great, stimulating place to shop and an inspiring place to hang out,” says Joffe. And it’s the latter that has become one of the key factors to DSM’s global success, as well as providing a lesson in attracting those pushing the culture forward—on a recent weekday at the New York branch, teen skaters devoted to the cults of Gosha and Supreme mingled with a coterie of fashion students flitting through an exhibit of UNDERCOVER couture. Contributing to DSM’s reputation as a lifestyle hub, Rose Bakery, a cafe founded by Joffe’s sister, and IDEA Books, a high-concept bookstore with a cult Instagram following, also have a presence in each store.

At 13 years old this year, DSM is finally hitting its stride, raking in a reported \$280 million USD in annual revenue. Its independence under the private CDG Group allows Joffe and Kawakubo to exercise complete creative control, but the danger of overextension is always present. After all, Kawakubo must design for the COMME des GARÇONS mainline, as well as its Play, Black and Shirt sub-labels, too. “I want to give myself the freedom to always find something new but at the same time, I want to have a successful business where I can grow and pay the people and look after the factories and get more staff,” she once told Tim Blanks in a *Business of Fashion* interview. Joffe, for one, hopes to cap the number of DSM branches at six. With their e-commerce making up only 10 percent of the business, the retail experience will remain firmly at the crux of the DSM philosophy. “Each one is very different and has its own merits,” he explains. “We have no fear so far of any [of their] allure subsiding at the moment.”

All the same, divining the future of the business remains of secondary importance to a fashion empire founded on the concept of entropy. Joffe categorically rejects a question on how DSM might respond to rising trends altogether. “I am not a pundit nor a soothsayer. I have no idea of the future and find it pointless to try and understand the nature of change. I’ve never understood those that deem it necessary to predict trends and what’s going to happen next and especially those that listen. What we try to do is to be in tune with the Earth and the sky, take risks, be creative, be free and do what we feel is right for us. Then it’s up to everyone else to like what we do or not. Both are OK.”





# FROM RICHES TO RAGS

Greg Lauren

WORDS  
CALUM GORDON

PHOTOGRAPHY  
EVAN TETREALT

**"THE MONCLER COLLABORATION  
SPEAKS TO WHAT I AM ALL  
ABOUT, IN TERMS OF A RESPECT,  
AN UNDERSTANDING, AND AN  
APPRECIATION FOR THINGS THAT  
ARE EITHER HERITAGE  
OR ASPIRATIONAL."**

Last July, at Moncler's headquarters housed in an imposing, grey industrial building accented by rich marble just south of Milan, American fashion designer Greg Lauren was sequestered away in a room, setting up his 15 samples that would explain his concept for a collaboration between the two brands. When he finished, Francesco Ragazzi, Moncler's creative director, entered the room to survey Lauren's work. He took a long pause as silence swelled within the room. "This was not what I expected," he stated matter of factly, before again falling quiet. "But now I see why we called you."

The collection, released in the fall of 2017, was dubbed 'Collide.' It was a term that couldn't have been more apt—each piece embraces juxtaposition, as the sheen of Moncler's bright, bubble-like fabric crashed with the corroded scraps of military fabric and torn denim that have underpinned much of Lauren's oeuvre. For the LA-based designer, there was something almost cathartic about tearing up Moncler's pristine exemplars of aspiration and rebuilding them with his own signature of ragged insouciance.

"I was so excited to work on the Moncler collaboration because it speaks to what I am all about, in terms of a respect, an understanding, and an appreciation for things that are either heritage or aspirational, or made with a certain level of quality and integrity," explained Lauren in his LA studio. "I loved having the opportunity to both celebrate that and destroy it." His desire to do so, he says, stems from his love-hate relationship with his own background. He was born into a family that, for almost two generations, set the agenda of what aspirational meant in America. Or at least, how it should look. Perhaps you've heard of his uncle, Ralph? But more on that later. "I took the pieces that I'd seen on rue Saint-Honoré in Paris, on Madison Avenue in New York, in airports around the world, like families dressed in entire Moncler ensembles, and I thought, 'Moncler has this meaning: it speaks to people who want to feel like they've arrived,'" he enthuses. "So for me, that is the first moment where I go 'great, let's honor that, and then let me destroy it and create something new.'"





**"GOING TO A FLEA  
MARKET WHEN I WAS  
SEVEN YEARS OLD  
WAS AS EXCITING AS  
GOING TO A NY  
YANKEES GAME."**

The first piece Lauren created was using a Moncler Maya jacket—a puffer jacket in a striking lacquered blue. “I almost resented it because it was so perfect,” he says. He instantly tore the jacket apart, a flurry of feathers filling the air around him, as he started to rebuild it from a bricolage of old military duffel bags, tears of fabrics, and destroyed zippers. The result was an odd, magnificent mutation of a jacket. “My heart sang because it was beautiful to me,” he smiles.

Lauren grew up in New York, his father was the brother of the legendary Ralph Lauren who still, to this day, oversees the label’s menswear output. As such, style and fashion dominated dinner table conversations and much of his life from an early age. “I was educated in my life as opposed to on the job, through movies and conversations,” says Lauren. “They were always about actors and style, and going to a flea market when I was seven years old was as exciting as going to a NY Yankees game.”





However, despite his sartorial schooling, when it came time to enter the world of work, his father stopped him from joining the family business. “It was very painful at the time. Because of the shadow that a name like Ralph Lauren casts, and because of the all-consuming nature of that world, my father actually told me when I was a teenager, ‘Greg, do your own thing. This is here, but do your own thing,’” he recalls. And so he did, graduating from Princeton University and becoming an actor—starring in such films as *The Young and the Restless* and *Boogie Nights*—before trying his hand, rather successfully, at being an artist.

Through it all, something continued to gnaw at him. Growing up, he had been taught about the importance of appearance, learning to play the characters that went along with his clothing choices. He says it got to the point that he began to question his own true sense of self. “I sort of lost my way and started to question things before I started my own collection,”

he admits. “In my childhood, being exposed to fashion and the idea that if you could reproduce something that looked like a vintage denim jacket, or a vintage army jacket, and if you wore that or bought the vintage jacket—having spent hours rummaging through the flea market, [where] your battle was waking up at 5 a.m. to be the first one there—somehow that seemed to entitle you to own the story and own the courage artificially or the hard work that piece had.”

“The turning point for me as a painter, as an artist, was when I said, ‘I’m gonna learn to sew,’” Lauren recalls. He set about creating 50 of what he considered to be iconic menswear pieces, all from delicate Japanese paper. He created Perfecto leather jackets, duffle coats and three-piece suits for his art exhibition. “I needed to explore every character that I had learned to play through clothing. I had learned that if you had the right piece of clothing, you could join the party.” It was from this exhibition that the concept for Greg Lauren, the fashion brand, was born.

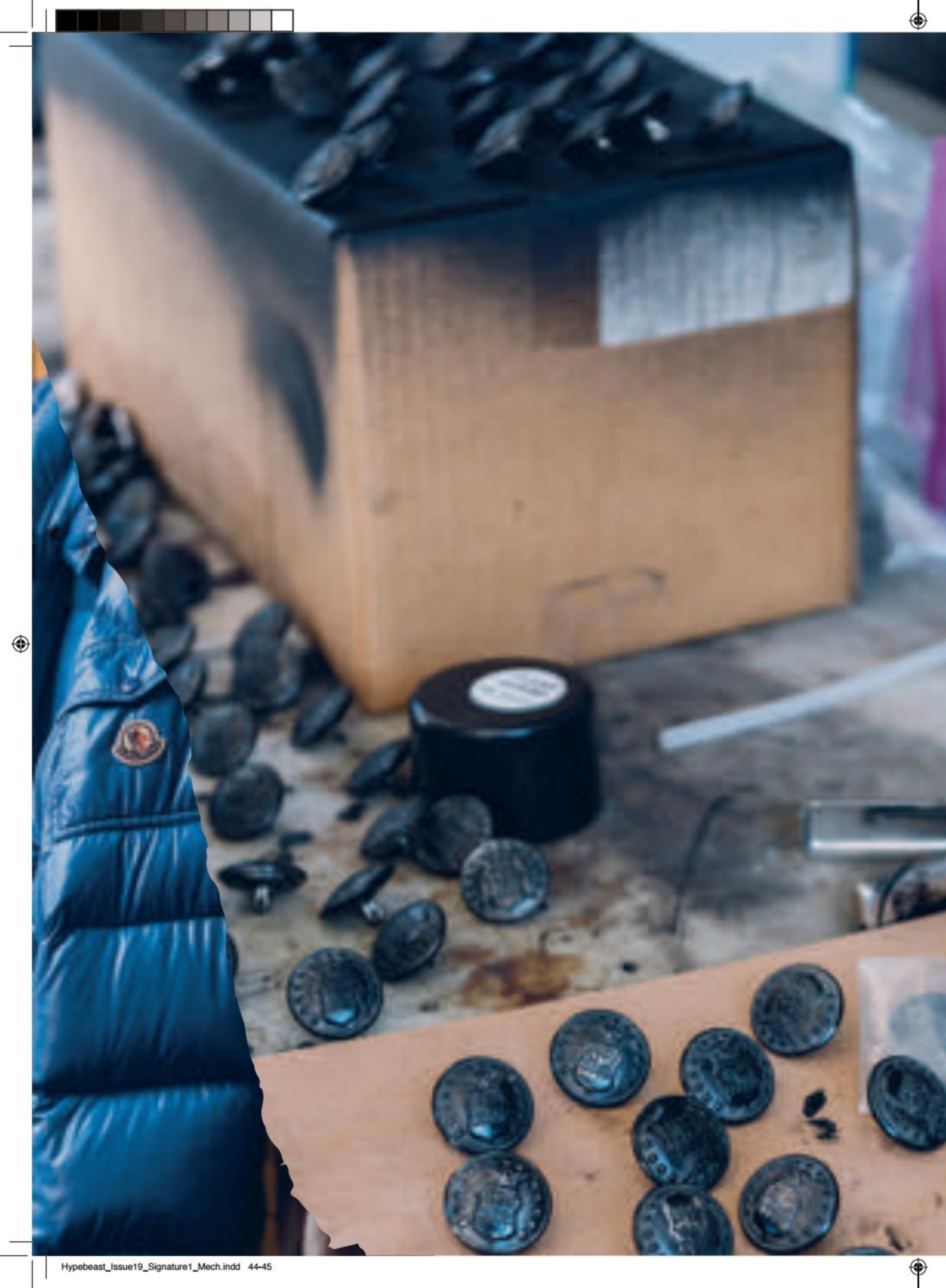




FEATURE



043





In learning to create clothing from scratch, it also stirred something greater in him—a desire to interrogate his own past even further. He set about creating clothes, tailored with all the precision of a Savile Row suit, from torn pieces of unwanted fabric, often battered and bruised from battlefields or manual labor. In the process, he hoped he'd develop a better understanding of his own relationship with clothing.

“You can be anyone you want if you dress the part’ is a notion I grew up around, and one I question because it’s so fascinating. We all want to look like we’ve had a hard day of working in the fields or the coal mines, or we all want to look like a soldier and feel like one, without actually being one,” he says, in reference to the swathes of military jackets and chore coats and washed denim that make up our wardrobes. “That’s the part of human psyche that intrigues me. I personally have owned the most amazing vintage motorcycle jackets, and worn them like I was Marlon Brando, and I still, to this day, have never been on a motorcycle,” he laughs.

**“WE ALL WANT TO LOOK LIKE WE’VE HAD A HARD DAY OF WORKING IN THE FIELDS OR THE COAL MINES, OR WE ALL WANT TO LOOK LIKE A SOLDIER AND FEEL LIKE ONE, WITHOUT ACTUALLY BEING ONE.”**

The question that inevitably arises from his work is: why do we dress how we do? Is there a deeper meaning to the fantasy element of men's fashion? "I think we are intrigued by the things that we are scared of," he says. "We're intrigued by things that we may never get to try or be. And I think, psychologically, we wonder: could we make it? Could we be a boxer if we got into the ring? Could we do the kind of work that somebody did in this 1950s vintage denim barn jacket? Do we have that in us?"

Outside, in Lauren's parking lot at his studio, there is a large army tent which has been erected. It acts as a cross between an event space and a storage unit for mounds and mounds of used fabric, each one with its own story—or its own "soul" as Lauren likes to say. He works with a small but dedicated team on site, where they create almost every single Greg Lauren piece—typically up to 3,000 per season—before shipping to some 70-plus stores worldwide. It is a far cry from the behemoth that is Ralph Lauren. "With the help of my father, it was a complete expression of [Ralph's] dreams, his needs, his aspirations, and what he wanted. And that was in sync certainly with America, and probably globally," he muses. "The rags-to-riches story never gets old. Maybe on some level, I'm exploring rags to riches and back to rags."

The recent collaboration with Moncler—a brand which carries similar levels of prestige to his uncle's—was perhaps one way in which Lauren could take that exploration a step further. It was the most obvious example of the two juxtaposed ideas in Lauren's work to date, of aspirational facade and genuine toil. It's arguably the stylistic combination that the Ralph Lauren empire was built on too: classic Americana packaged for a white picket fence life. "I haven't even got to where I really want to. I can't wait to do a collection where there isn't a single piece of vintage fabric," he admits. "People want what they expect. But I can't wait for that moment, like, 'This is my new message.' That's exciting to me." As Mr. Ragazzi will testify, sometimes the unexpected has very special results.





# BROTHERS

A FASHION SET BY

Daisy Deane





JOSH  
JACKET, SHIRT,  
TROUSERS, TRAINERS:  
BALENCIAGA

LEVI  
TROUSERS: LOEWE  
TOP: STELLA MCCARTNEY  
JACKET: MARTINE ROSE  
SHOES: STELLA MCCARTNEY





LEVI  
**JACKET:** CAV EMPT  
**TROUSERS:** MODELS OWN  
**BOOTS:** TIMBERLAND





JOSH  
**TROUSERS:** JW ANDERSON  
**HOODIE:** CAV EMPT  
**JACKET:** BALENCIAGA  
**SHOES:** STELLA MCCARTNEY





JOSH  
ROLL NECK, PULLOVER,  
TROUSERS, CARDIGAN  
AND SHOES:  
DIOR HOMME



LEVI  
JUMPER: BALENCIAGA  
TROUSERS: MCQ  
JACKET: BALENCIAGA  
SHOES: CONVERSE



CHARLIE  
**JUMPER:** STELLA MCCARTNEY  
**BAG:** STELLA MCCARTNEY  
**SOCKS:** STUSSY  
**SHOES:** DR MARTENS

FAB  
**TROUSERS:** LOEWE  
**KNIT:** JW ANDERSON  
**OVER KNIT:** LOEWE  
**SHOES:** DR MARTENS

**054**







EZRA  
**SHIRT:** JW ANDERSON  
**JUMPER:** STUSSY  
**BOOTS:** DR MARTENS







JAMES  
JUMPER: BALENCIAGA  
TROUSERS: MARNI  
COAT: CRAIG GREEN  
SHOES: LOEWE

057





FAB  
**HOODIE:** DRIES VAN NOTEN  
**TROUSERS:** WAN HUNG  
**PARKA:** STELLA MCCARTNEY  
**SHOES:** VANS  
**RING:** MODELS OWN

CHARLIE  
**HAT:** PRADA  
**JUMPER:** JW ANDERSON  
**SHORTS:** RAF SIMONS  
**SHOES:** VANS



**EZRA**  
**JUMPER:** LOEWE  
**BOOTS:** LOEWE  
**TROUSERS:** MODELS OWN

**JAMES**  
**T SHIRT:** STUSSY  
**TROUSERS,** XANDER ZHOU  
**SHOES:** GH BASS  
**CHAIN:** MODELS OWN

LOOKS

# Daisy Deane

STYLING

# Rebecca Naen

PHOTOGRAPHY

MARY-JANE GOTIDOC

MAKEUP

HAIR

WILSON FOK

EZRA

MODELS

CHARLIE

LEVI

JAMES WILKINS

FAB DESSENA

JOSHUA SHAFFER



GOYARD

# CARDINAL GRACE

WORDS  
GAVIN YEUNG

IMAGES  
SIMKY CHEUNG  
C/O GOYARD

STYLING  
SAMUEL CHOI



JE. GOYARD  
PARIS  
HONORE



**"THE WORD 'SECRECY' SUGGESTS SOMETHING HIDDEN OR CONCEALED, AND WE HAVE NOTHING TO HIDE, WHEREAS 'DISCRETION' SUGGESTS THE ABILITY TO ACT IN A QUIET AND DIGNIFIED WAY."**

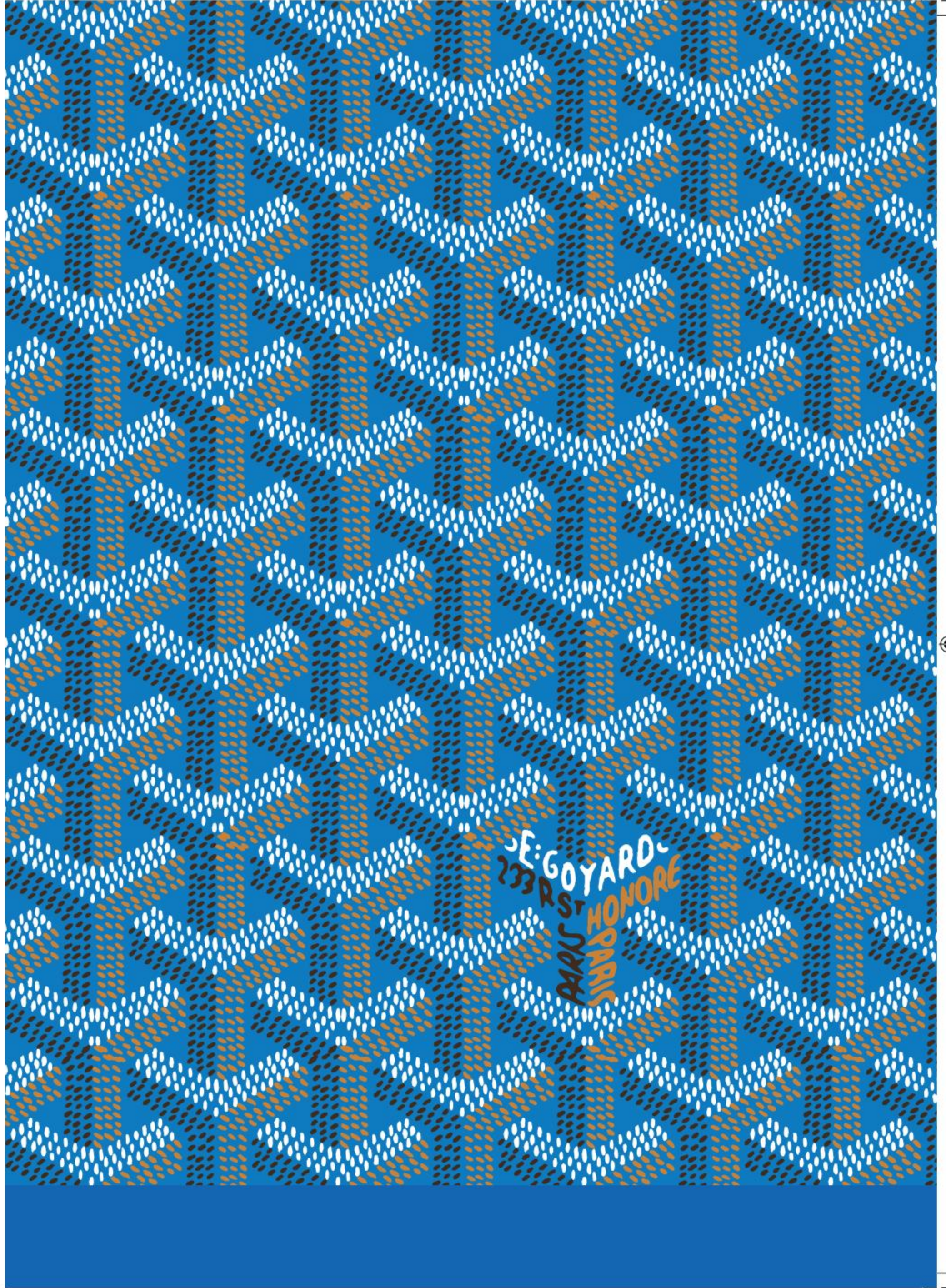
"Luxury is a dream, and revealing too much of what goes on behind the scenes would spoil the magic." So began our first correspondences with Goyard, one of the most enigmatic luxury houses that the world has known. The spokesperson was adamant that Goyard be referred to as a singular entity, as any individual personality would distract from the achievements of the maison as a whole. They had a very good point. Goyard rarely rings a bell to outsiders, never mind its inner workings—to this day, the company is famously tight-lipped about giving interviews to the media, has never been helmed by any celebrity designers, and eschews traditional advertising. All this mystery only makes the label's goods more desirable to those in the know, demarcating an insider's club within the league of luxury French brands, but Goyard is quick to decry any attempts at secrecy. "The word 'secrecy' suggests something hidden or concealed, and we have nothing to hide, whereas 'discretion' suggests the ability to act in a quiet and dignified way," explains the label. "We believe that whispering softly in someone's ears is not only more elegant, but also much more efficient than screaming at the top of one's lungs."

Unlike fellow Parisian brand Louis Vuitton—which was founded just one year prior in 1854 and has become the toast of the wider world—Goyard was known as fashion's best-kept secret for much of its

lifetime, consciously avoiding worldwide fame and fortune for a decidedly more subdued trajectory. The 164-year-old label (or 225 years old in its previous incarnation as Maison Martin, trunk-maker to the French aristocracy) remained in the Goyard family for five generations, attracting clientele such as Cristobal Balenciaga, Coco Chanel, Marilyn Monroe and Pablo Picasso, in addition to a roster of Rockefellers, Romanovs and Grimaldis. Its emblematic Goyardine pattern—comprised of interlocking Ys taken from Goyard's middle letter, and piled dots representing the log-driving history of the Goyard family—became a fixture to be found in the wake of luminaries on both sides of the Atlantic. However, by the '90s, Goyard withered to a shadow of its former self as a result of apathy at the hands of its fifth-generation owner. When Jean-Michel Signoles, a French businessman and avid Goyard collector, finally acquired the right to buy the label in 1998 after years of negotiations, he rather generously described it to *The New York Times* in 2009 as "a sleeping beauty." The label was making only €500,000 EUR a year, its rue Saint-Honoré flagship in Paris staffed by a single salesman.

In the two decades since, Signoles has nursed Goyard back to rude health, first by instating his two sons in creative positions to relay his vision, then by setting up a new artisanal workshop in the southwestern French town of Carcassonne where a fresh cohort of





J.F. GOYARD  
233  
PARIS ST  
PARIS  
HONORE



TEMPORAL





craftsmen could be trained to perfect and preserve Goyard's time-worn techniques. Renewed emphasis was placed on the brand's customization services—the most popular options being the customer's initials or colorful stripes hand-painted onto the maison's emblematic Goyardine material—as well as a new spectrum of colorways which saw the introduction of white, pink and blue to Goyard's traditionally dark palette. The numbers justified this respectful rejuvenation of the house: regulatory filings with the Paris Commercial Court in 2013 showed an annual revenue of €41.1 million EUR, up from €1.14 million EUR in 2000; while profits increased from €18,000 EUR to €12.8 million EUR over the same period.

However, recent years have seen Goyard take on new zeal in its push for global expansion. Although Goyard has no e-commerce presence, it has added a dozen boutiques in Europe, the Americas and Asia since 2013. Its online presence has steadily expanded from a basic website to Facebook, Instagram and YouTube, the latter on which Goyard debuted its first fashion film in 2012. Following the world's gaze, Goyard has also established a foothold in China with boutiques in Beijing and Shanghai, recent forays into WeChat

and Weibo, and a simplified Chinese version of its website – allowing it to capitalize on an increasingly fashion-savvy Chinese middle class who have tired of the relative accessibility of Prada and Chanel.

Why is the elusive label finally diving into the nitty-gritty of social media engagement, and why now? “It's just common sense: one cannot run if one cannot walk in the first place,” Goyard explains matter-of-factly, before drawing comparison with a historical precedent. “Back in the late 19th and early 20th centuries, under [second-generation owner] Edmond Goyard's helm, Goyard was renowned for the inventiveness of its advertising campaigns. Being on Instagram and YouTube just seemed to us like the perfect way to revisit and reconnect with the strong and bold visual identity that is such an integral part of our DNA as a brand. As a rule, Goyard does not care at all about adapting to the times. Quite the contrary: it strives to be timeless.”

Goyard currently treads a fine line that hardly any other brands could pull off—seemingly above the vicious trend cycle that has disposed of many a celebrity designer, yet speaking to an adoring base

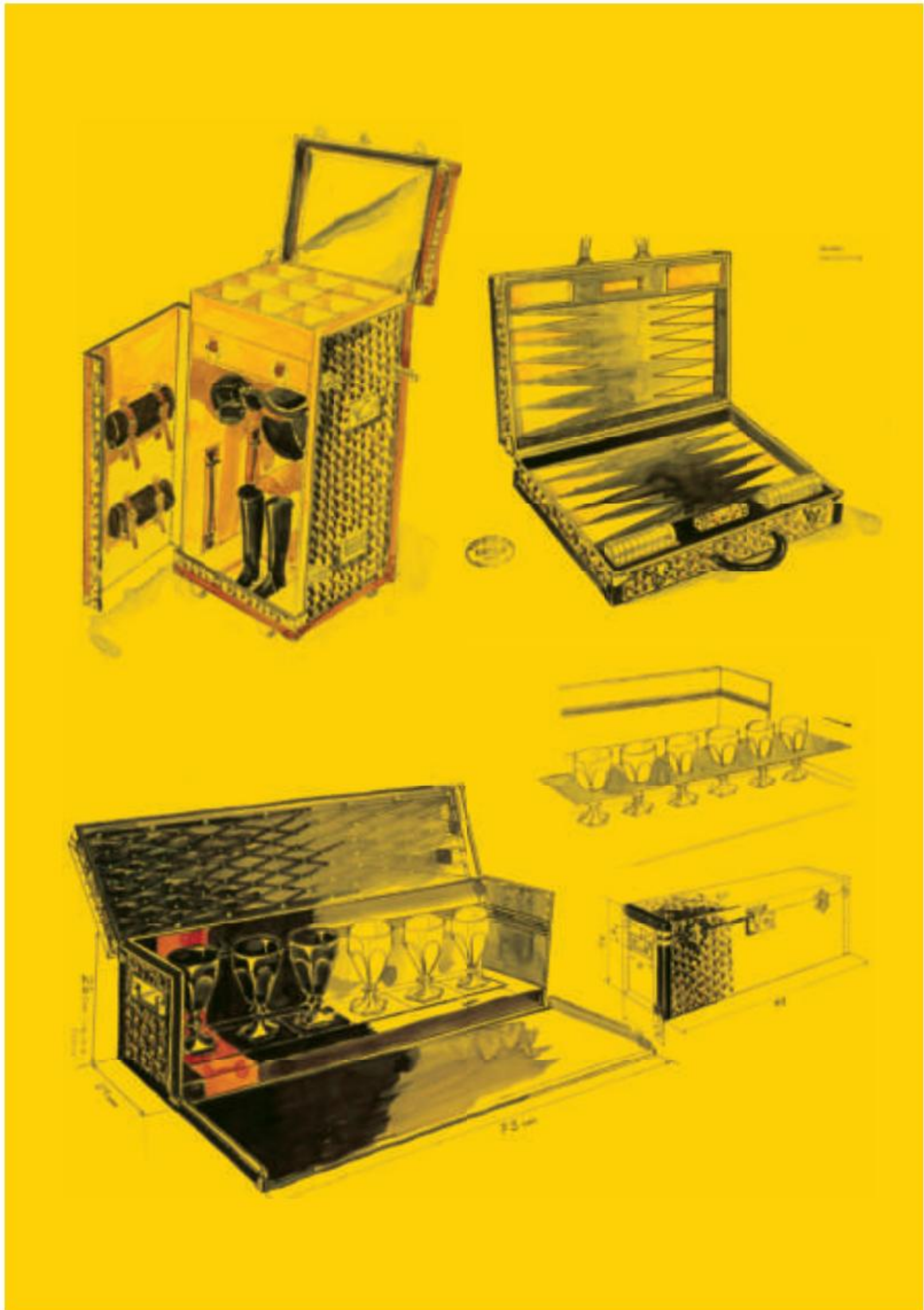


**SIR ARTHUR CONAN DOYLE**  
AN EXERCISE IN INGENUITY AND A  
SHOWCASE OF GOYARD'S CRAFTSMANSHIP—  
THE WRITING DESK IS NO BIGGER THAN  
A NORMAL TRUNK WHEN STOWED, BUT  
EXPANDS TO A COMFORTABLY SIZED DESK  
CAPABLE OF SUPPORTING A TYPEWRITER.





**DUKE AND DUCHESS OF WINDSOR**  
THE DUKE AND DUCHESS OF WINDSOR WERE TWO OF GOYARD'S STAUCHEST FANS SINCE THEIR FIRST PURCHASE FROM THE BRAND IN 1939. THEY WOULD AMASS ONE OF THE GREATEST COLLECTIONS OF GOYARD IN THE BRAND'S HISTORY.

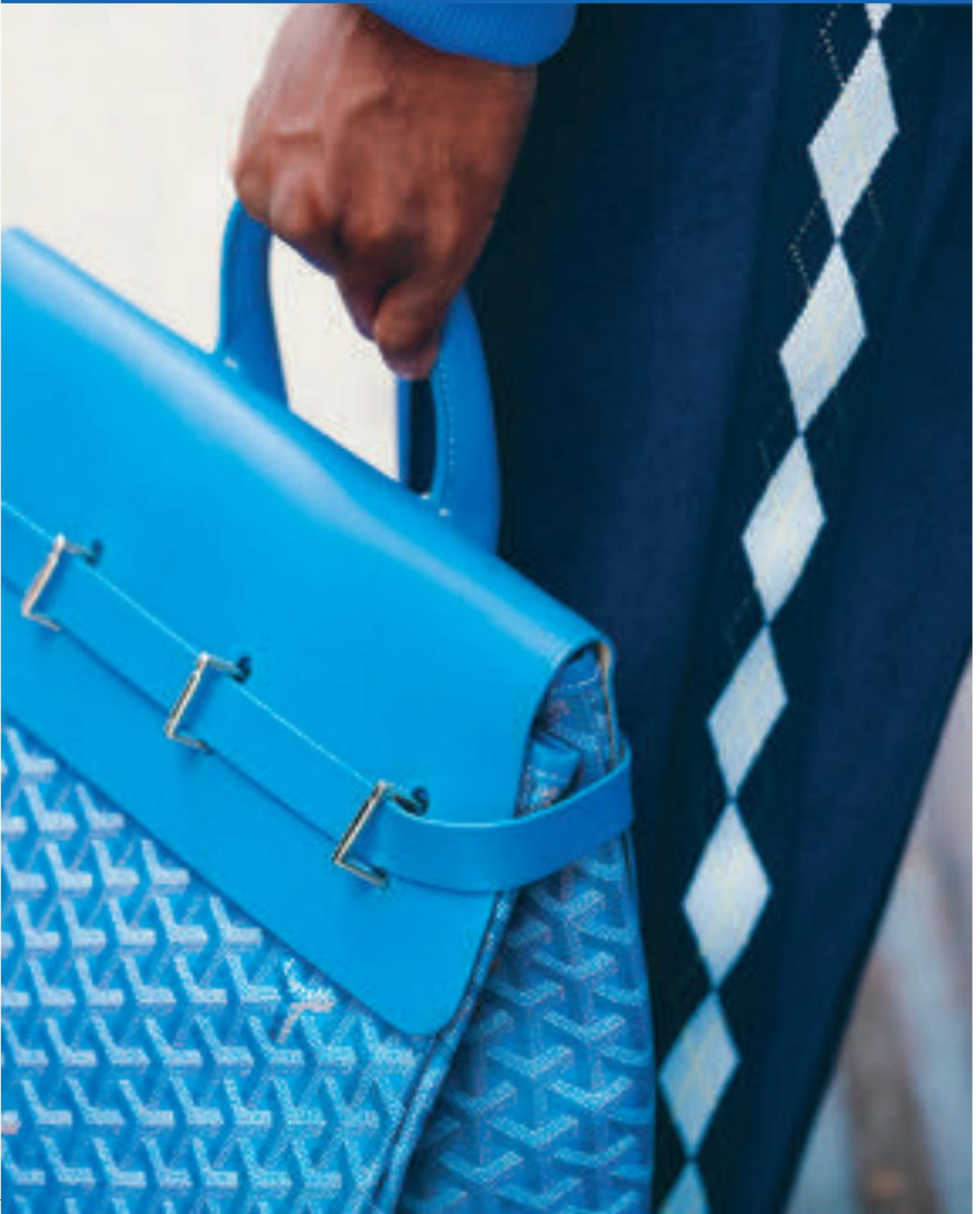




**"AS A RULE, GOYARD DOES NOT CARE AT ALL ABOUT ADAPTING TO THE TIMES. QUITE THE CONTRARY: IT STRIVES TO BE TIMELESS."**

**TIMELINE**

- 1792** HOUSE OF MARTIN FOUNDED BY PIERRE-FRANÇOIS MARTIN
- 1834** FLAGSHIP STORE MOVED FROM 4 RUE NEUVE DES CAPUCINES TO 233 RUE SAINT-HONORÉ
- 1845** FRANÇOIS GOYARD HIRED AS APPRENTICE BY MARTIN'S SUCCESSOR, LOUIS-HENRI MOREL
- 1852** FRANÇOIS GOYARD TAKES OVER THE BUSINESS
- 1885** EDMOND GOYARD TAKES OVER FROM HIS FATHER
- 1890** ROBERT GOYARD DEBUTS THE "CHIC DU CHIEN" PET ACCESSORIES RANGE
- 1892** EDMOND CREATES THE GOYARDINE CANVAS
- 1906** GOYARD WINS A GOLD MEDAL AT THE MILAN WORLD EXPOSITION
- 1951** GOYARD BECOMES A LIMITED COMPANY
- 1979** JEAN EDMOND FRANÇOIS GOYARD BECOMES BRAND DIRECTOR
- 1998** BUSINESSMAN JEAN-MICHEL SIGNOLES ACQUIRES GOYARD
- 2006** GOYARD FIRST MENTIONED IN HIP-HOP ON PHARRELL'S *IN MY MIND* MIXTAPE
- 2009** KANYE WEST CARRIES A GOYARD BRIEFCASE TO PARIS FASHION WEEK
- 2012** BOUTIQUES OPENED IN HONG KONG, SHANGHAI AND SAO PAULO
- 2015** BOUTIQUES OPENED IN NEW YORK, LOS ANGELES, CHICAGO, MIAMI AND MEXICO CITY
- 2016** GOYARD JOINS INSTAGRAM







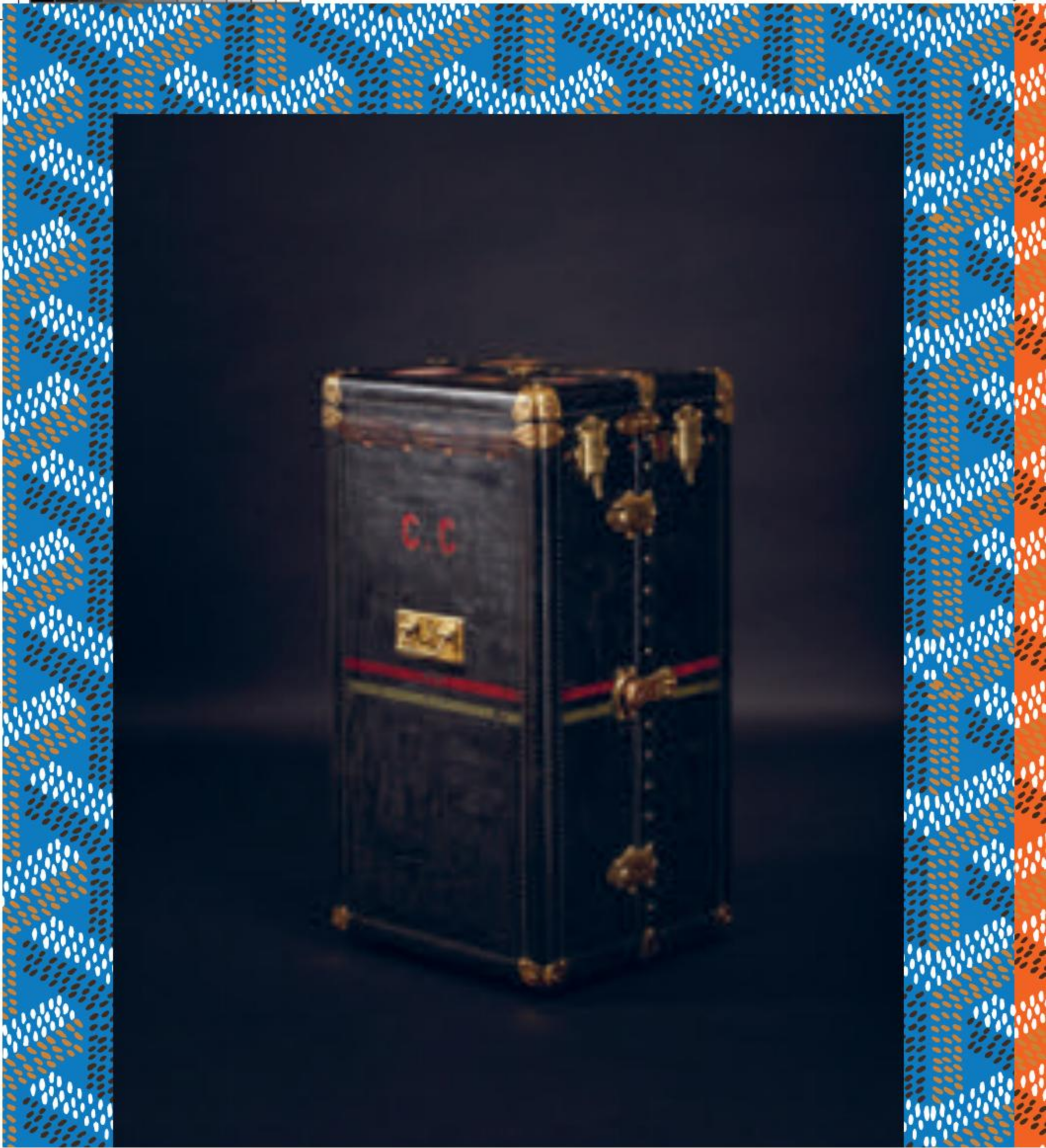
## GOYARD'S GRAND ENTRY INTO HIP-HOP COULD BE ATTRIBUTED TO KANYE'S NOW-INFAMOUS APPEARANCE OUTSIDE THE COMME DES GARÇONS SHOW AT PARIS FASHION WEEK IN 2009.

of aspirants through its newfound digital channels. Perhaps this is why its products have found loyalists among a particular class of people forever in search of the unattainable—rappers. In certain circles in 2017, Goyard has become the luggage brand of choice for hip-hop's newest breed of artists such as A\$AP Rocky, Travis Scott and Big Sean, although it's been cited as far back as 2006 in Pharrell's *In My Mind* mixtape.

Goyard's grand entry into hip-hop could be attributed to Kanye's now-infamous appearance (since immortalized in an episode of *South Park*) outside the COMME des GARÇONS show at Paris Fashion Week in 2009. Flanked by a garishly-dressed posse that included Virgil Abloh and Fonzworth Bentley, West sported a monogrammed Goyard briefcase that launched the little-known French label into a new cultural arena, entirely removed from its natural abode among the jet-set. Goyard has taken these new developments in stride, choosing instead to focus on its shared sense of craftsmanship with rappers. “[They are] wordsmiths; they play with words to create lyrics, just like the Goyard artisans use tools to craft trunks. Also, a lot of people feel that rappers are today’s dandies, and as such, just like the dandies of yesteryear, they long for the kind of exclusivity and sophistication Goyard items are renowned for.”

Maybe it's also Goyard's rejection of modern celebrity culture that appeals to rappers—the fact that, no matter how many Nike or adidas sponsorships they rack up, they will never be able to represent the label short of buying the products for themselves. While the list of contemporary celebrities that have patronized Goyard would make their peers “green with envy,” advertising such would be contrary to its guiding principle of discretion. “It's also a question of respect for our customers, whether famous or unknown,” adds the label.

Regardless, an increased profile in pop culture has translated into bigger returns for Goyard, as well as a wider clientele: “It is true that in some countries, and especially in the U.S., a new type of customer who perhaps used to feel that Goyard was not for them are not afraid anymore to step into our boutiques, and we are very happy about that.” To this end, Goyard's offerings span a large price range, from the entry-level \$300 USD Saint Sulpice card holder and the \$2,430 USD Grand Bleu messenger bag so favored by A\$AP Rocky, to the Palace trunk at \$10,120 USD. Additional customization with hand-painted lines or initials begins at \$165 USD. The company also designs trunks from scratch for the wealthiest of clients—a bespoke Gardening Trunk commissioned in 2015, for example, cost a cool \$15,000 USD. Those with



**COCO CHANEL**

MADemoiselle COCO CHANEL'S TRUNK ESCHEWS THE SIGNATURE GOYARDINE PATTERN, INSTEAD REPLACING IT WITH HIGHLY UNUSUAL ALL-BLACK LEATHER CONSTRUCTION AND GOLD HARDWARE.



**KARL LAGERFELD**  
CHEVRON PATTERN IN GREY AND BEIGE WITH BLACK LEATHER TRIMMING. HIS CAT, CHOUPETTE, HAS HER OWN CUSTOM-MADE TRAVEL CASE AND WATER BOWL CARRIER FROM THE LABEL.





**"GOYARD HAS ALWAYS BEEN AN INDEPENDENT, FAMILY-OWNED BUSINESS, AND HAS EVERY INTENTION OF REMAINING SO IN THE FUTURE."**

even deeper pockets and more exacting requirements can look to one of the more imaginative special orders in the label's history for Sherlock Holmes creator Sir Arthur Conan Doyle, who commissioned a writing trunk that could transform into a desk to allow him to write comfortably wherever he was in the world.

The rarity of Goyard's approach to the business of fashion is no doubt a result of its autonomy as a private company, freeing it from obligations to answer to shareholders and stock exchange quotations. This allows the label complete creative freedom and control over its public image. Maintaining a small level of operations has also preserved its allure in large part, hence Goyard's precise product range in only four categories—travel goods, men's and women's handbags and accessories, pet accessories, and special orders. The company currently has no future plans to expand into more news cycle-friendly apparel collections. However, recent rumors of fashion conglomerates LVMH and Kering's intentions to acquire Goyard were promptly shot down by the maison: "Goyard has always been an independent, family-owned business, and has every intention of remaining so in the future."

More than other luxury labels tied to the fickle ebb and flow of fashion, Goyard seems unfazed by the future. Sixteen decades of perfecting its category have ensured the evergreen appeal of its products, freeing it from the constant struggle of renewing its brand image twice yearly. Yet while Goyard remains true to its core, the world around it has changed: the traditional retail landscape upended by digital mediums, a new force of consumerism from the East rewriting cultural boundaries. Despite these shifting sands, Goyard hews close as ever to its original mission, creating products with absolute discretion and the utmost grace for anyone who aspires to them, rapper or otherwise. "We believe in being authentic, true to ourselves, and the best version of ourselves we can possibly be," says the company. "We like to think that Goyard is a state of mind, and as such, is for everyone."



# LEBRON

WORDS  
**KEVIN WONG**

PHOTOGRAPHY  
**LIAM MCRAE**



A Chosen Authority



# JAMES



WHILE I'VE MET A FAIR NUMBER  
OF PROFESSIONAL ATHLETES AND  
NBA PLAYERS IN THE PAST,  
MEETING "THE KING" LEBRON  
FELT DIFFERENT.

Stepping out from behind a black curtain stretched floor-to-ceiling to accommodate his stature, he towered over a thick posse of managers, trainers and assistants—there appeared to be no bodyguards in sight, yet it could not be more apparent that they would have been entirely unnecessary. As he approached donning an all-black Nike outfit, the heroic 6'8" figure effectively transformed the phrase “looking up to someone” from a fitting idiom into a very literal occurrence. While I’ve met a fair number of professional athletes and NBA players in the past, meeting “The King” LeBron felt different. If the sport itself was somehow distilled into a single, symbolic figure, then I found myself staring straight up into the face of it.

On this midsummer’s day during the 2016-17 NBA off-season, that face looked somber—one might even say stern – and understandably so. Our meeting took place just days after news broke that LeBron’s longtime teammate Kyrie Irving had requested to be traded, ending their run as one of the most dynamic duos in the league in the past five years. This of course, came directly after the Cavaliers fell short of defending their league title against the Golden State Warriors in the NBA Finals. Analysts and fanatics have

compared the split to that of Shaq and Kobe—the similarities being the obvious struggle of sharing stardom, and more plainly, the difficulties that arise while playing alongside a massively polarizing and scrutinized player like LeBron. While many felt the news of the split like an unexpected blow, the uproar that followed could only have failed to occur in a parallel universe.

When James was crowned “The Chosen One” fresh out of high school nearly one-and-a-half decades ago, the floodgates opened to mass controversy and marked judgment—something that he has fortunately grown accustomed to, with naysayers sparking constant Jordan and Kobe comparisons. The latest episode of drama is simply another hiccup for LeBron James; we’re all too familiar with the well-documented commotion surrounding the decision to leave his home team. The league-wide, seemingly nationwide, deposition of the Akron, Ohio native’s departure to join fellow superstar friends took his reputation from beloved league savior to the most scrutinized player in professional basketball history. Let’s also not discount the severe issues between LeBron and his coaches, franchise owner and even his team’s social media platforms—LeBron reportedly



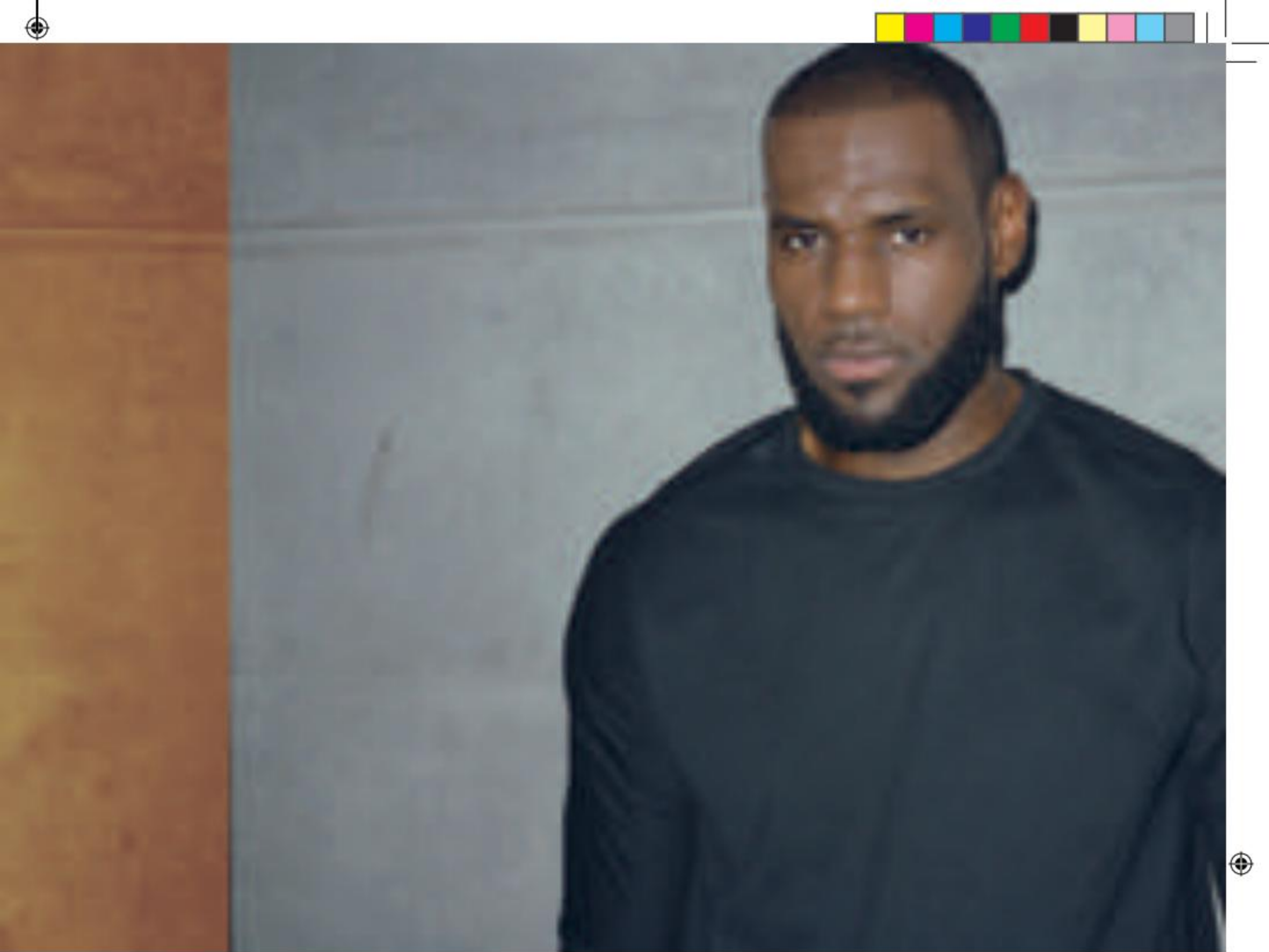


FEATURE





unfollowed the Cavs on Twitter. The very fact that the Twitter incident was worth publishing is damning proof of how the man has spent the past 13 years under an especially unforgiving national microscope. Yet perhaps unsurprisingly, he seemed utterly composed in the face of media, walking out of the LeBron XV sneaker campaign shoot with the rare kind of deliberation that made him seem less like a media subject and more like someone who's running the whole production. Not wasting any time between sets, he sat in front of our glaring lights and multiple cameras without so much as a blink. The only pause came when he stopped to politely ask us whether our cameras would record below the waist—so he could replace our wooden stool for his own exercise ball, which his assistant casually had on hand. It may have been difficult to imagine sustaining these almost saint-like levels of deference



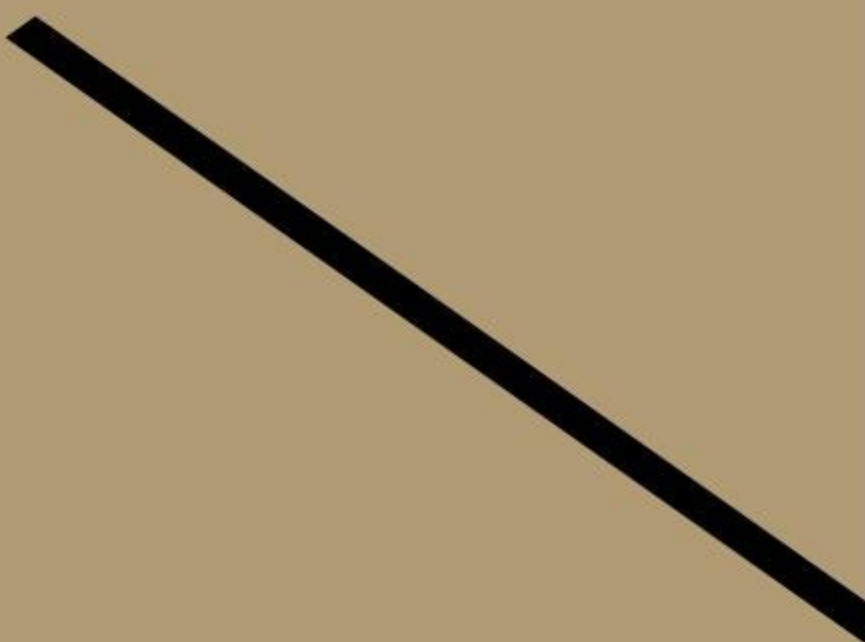
over the breadth of such a long career, but witnessing the man in action made it easy to visualize how he faced the numerous obstacles throughout the years with the same unwavering courtesy, right up to the mega-stardom which he now enjoys.

Our entire exchange felt somewhat surreal. Firstly, LeBron was early to the shoot, and as we were accustomed to accommodating “baller” and/or “rapper” time, his punctuality was not only shocking, but felt uncannily off-schedule. Secondly, it went almost too smoothly: The King came and—after a quiet inquiry—sat on his rubber throne, emanating more self-possession and charisma while lightly swaying upon a giant blue bouncy ball than we could muster on our most dignified days. His responses were polished to a fault and seemingly rehearsed—the statements could easily be written off as simple

clichés—and to be frank, I initially took them as such. But as I trudged on with my 20 minutes of allotted interview time, I developed an admiration—envy, even—in LeBron’s unwavering ability to stay focused and “on” in the midst of possible landmines, which in this case came in the form of rolling cameras and 15 un-vetted interview questions.

When we asked LeBron about the struggles of living in the overly-watchful public eye, he did not turn it into a conversation about celebrity. Instead, he saw how his fame provided a leeway to inspire new generations. “I’ll take that side, even if it means I have to deal with the naysayers and all that.” And when we wanted to speak about his array of awards and accomplishments, both on and off the court, he humbly deflected to how they let him have a positive impact on the youth of today as well as

"I WANT TO INSPIRE BY THE WAY I PLAY  
AND THE WAY I APPROACH LIFE—THE  
WAY I AM AS A FATHER, A SON AND  
A FRIEND, AND [THROUGH] GIVING  
BACK TO THE COMMUNITY."





his own children. “I want to inspire by the way I play and the way I approach life—the way I am as a father, a son and a friend, and [through] giving back to the community. If I could change one life and that life goes to two, that two goes to four, and so on, so forth.”

Over the past several decades, professional NBA players have transformed from casual celebrities to global icons. LeBron, like James Harden and Stephen Curry, are among the most recognizable figures in the world. With social media in the mix, their power and influence is unmatched by even the biggest stars from past generations, an example of this being the manifestation of the “LeBron Effect.” The now infamous Instagram video of LeBron singing and dancing to Tee Grizzley’s single “First Day Out” caused an astronomical spike in record sales to the tune of tripled record sales and the single going platinum. This exemplifies LeBron’s impact on popular culture—yet he understands that while his words and actions have the power of yielding immensely positive outcomes, they are equally as capable of going the opposite way. Akin to the motto of fictional superheroes, LeBron lives by a similar standard, acknowledging the duty and obligation that accompanies possessing such a massive amount of power and influence at his fingertips. “It’s definitely a responsibility that I know I have. There’s a gift and a curse with it. Everything you say, everything you do, everything you post—you know it’s going to be scrutinized and people will have their own opinions about it.”

When everyone in the free world assumes they own the right to opine on the way you are, the truth can easily become lost amidst the noise—making it even more challenging to be truly self-aware. LeBron however, has embraced such a challenge wholeheartedly: where many professional athletes have shied away from politics and social issues during their stint in the limelight, LeBron has been outspoken about the whirlwind of issues rampant in today’s hostile sociopolitical climate. He openly endorsed Hillary Clinton during last year’s election and has tackled the recent resurgence of racial tension head-on, speaking out against hate crimes and wearing the notorious “I Can’t Breathe” T-shirt on live television to draw attention to the police brutality that led to Eric Garner’s death. “Speaking out is just the first step. When someone has a voice as influential as mine, no matter what, there is a responsibility to speak out.” No matter how lucrative—and at times, mind-boggling—NBA salaries are, for LeBron, his job duties extend far beyond what he signed on his contract. While his primary job is to play basketball, his other, equally full-time job is being a leader off the courts.

Because of his obvious height and otherworldly physical abilities, LeBron has been placed upon a pedestal reserved for extraordinary individuals since he was just a teenager. “When the expectations for you are sky-high from such an early age, you’re thrust into the spotlight—whether it’s good or bad.” The Chosen One, The King has thrived in every aspect both on and off the court; his achievements on the

court however have culminated in a place in the NBA, a (future) place in the Hall of Fame—and a place in the consciousness of nearly every child, teen and adult. Still, not every star can handle the fame, let alone leverage his position to inspire change and act as a voice for society. We've seen many standout athletes burn out and self-destruct under the fame, fortune and pressure that come as given variables to newly forged Icarian lifestyles.

LeBron's ability to think beyond himself, even from a cemented position of influence, catapults him into a burgeoning collection of leaders emerging from pop culture icons. How has a top-shelf athlete like LeBron parlayed his popularity into influencing what millions of people think about topics unrelated to his profession, from music and fashion to racism and political issues? How does fame transcend itself to power and influence? Now 13 years in the league, LeBron is coming off the best statistical season of his career, averaging 26 points, 8 rebounds and 8 assists. He is undoubtedly still in his prime—his consistency remains unparalleled by any player in the sport. Perhaps just as consistent and even more relevant in the long run is his off-court conduct: while his legacy will undoubtedly endure with his name plastered everywhere in record books, his impact upon our culture and society resonates with the sense of conviction characteristic of all great leaders. LeBron's desire to inspire others—by way of swaying the voting public or motivating a single child—comes from his sense of duty to the community and his optimism for the future: "It means a lot to me, to give kids what they need as inspiration. It's our job not to hamper or stiffen their limits, because they don't have none; they're limitless." So the next time someone says "I want to be like LeBron," they should know it means a lot more than simply being good at basketball.





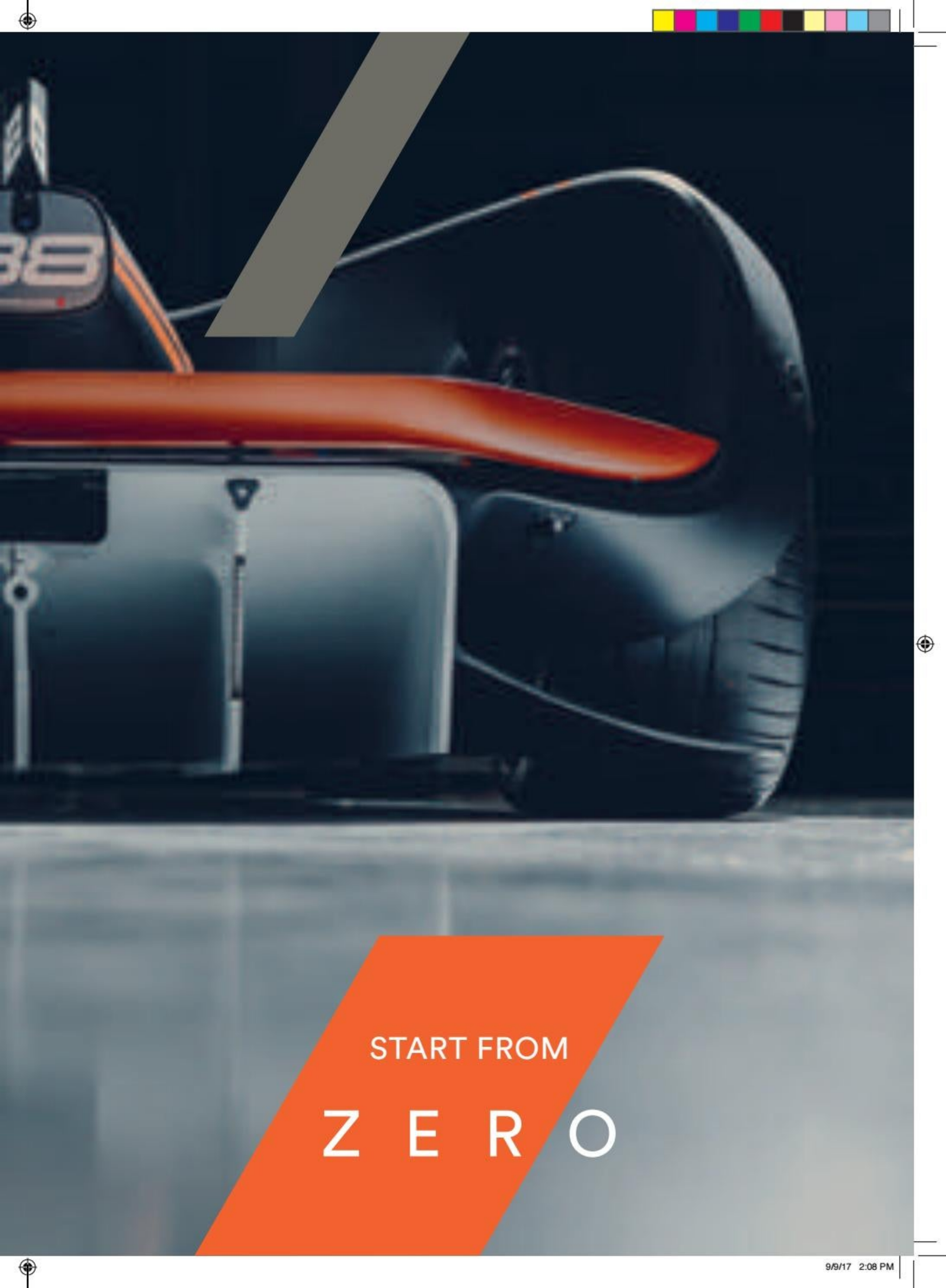
"SPEAKING OUT IS JUST THE FIRST STEP. WHEN SOMEONE HAS A VOICE AS INFLUENTIAL AS MINE, NO MATTER WHAT, THERE IS A RESPONSIBILITY TO SPEAK OUT."



# Roborace

WORDS  
GAVIN YEUNG

PHOTOGRAPHY  
PETER AYLWARD



START FROM  
Z E R O

Since their inception, the motorsports have relied on its pantheon of legends, seemingly indomitable in their feats of speed yet entirely human in their struggles. Cue images of a scorched Niki Lauda being pulled out of his totaled Ferrari 312T in the 1976 Formula 1 Championship, his body permanently scarred from third-degree burns; only to miraculously overtake arch-rival James Hunt in the Driver's Championship standings a mere six weeks later at Watkins Glen. Or the brief but brilliant life of Brazilian racing icon Ayrton Senna, whose meteoric rise through the ranks, superstar charisma and subsequent fatal crash at the 1994 San Marino Grand Prix has made him a figure of adoration despite two decades passing since his death.

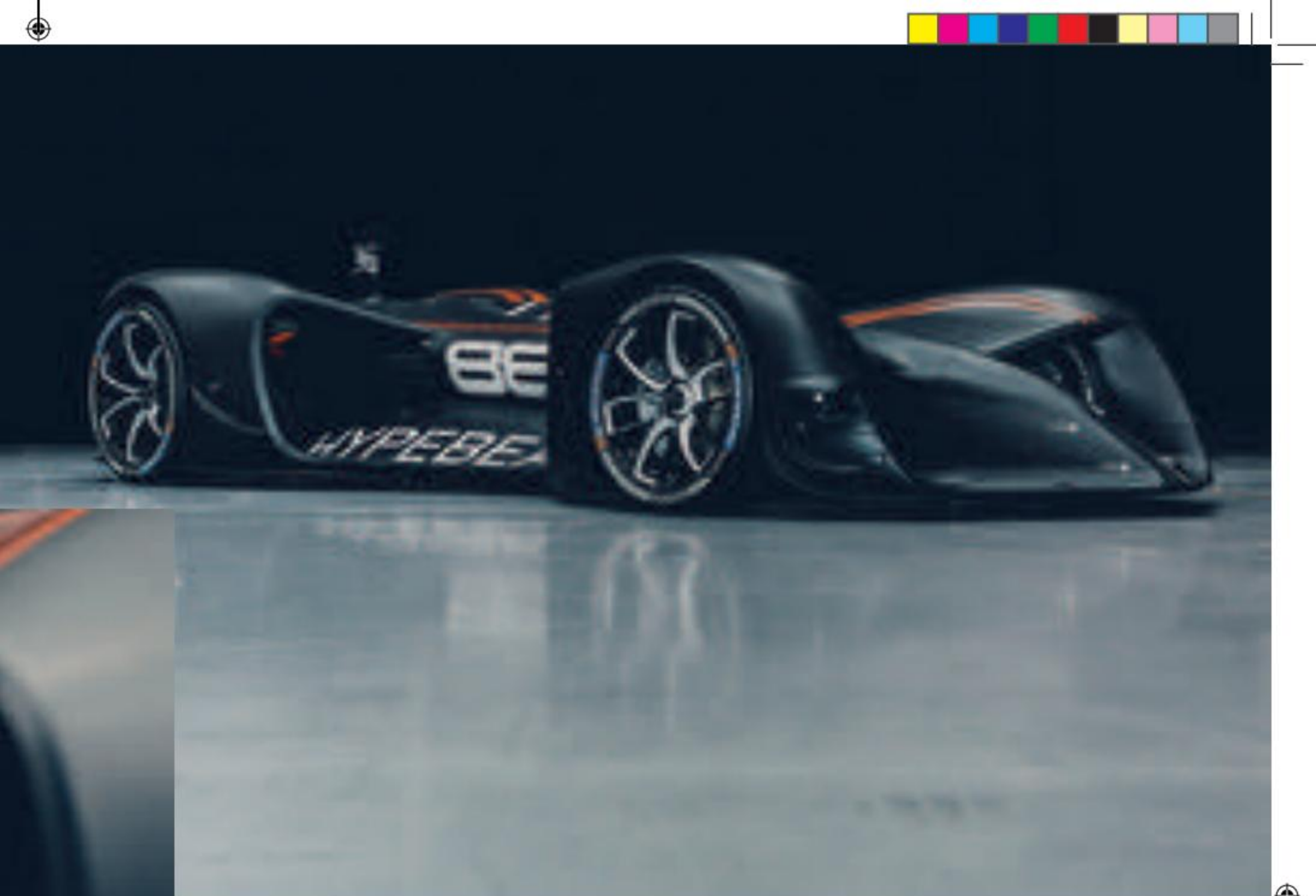
However, this reign of blood, sweat and petrol may soon draw to a close if one contender has its way. Founded in 2015 by Russian tech entrepreneur Denis Sverdlov, Roborace is a London-based company pioneering a new racing league of driverless, AI-controlled electric race cars—a harbinger of a utopic future of world peace and still-frozen ice caps that seems entirely too idealistic for our current reality.

The jewel in the crown of this franchise, the Robocar confounds logic on several levels upon first sight. Hugging the ground with a barely-there profile, the vehicle was born in the mind of automotive futurist Daniel Simon—whose credits include vehicle design for *Tron: Legacy* and *Oblivion*—and flaunts its provenance with sweeping wings and a missile-like silhouette. “I wanted it to look like a sculpture of a beast, an animal that is hunched on the ground and ready to jump,” he explains. By all intents and purposes, the Robocar should have stayed in his sketchbook where cost-cutting efficiencies hold no sway. Yet, contrary to conventional practice, Sverdlov made Simon’s “naive fantasy drawing” the bedrock upon which the engineers would adhere to, thus preserving its striking form through the stresses of the development process. That design was then submitted to the rigors of the wind tunnel and its



**“EITHER A MAN  
WAS A MACHINE OR  
ELSE A SACRIFICE  
TO MAKE MACHINES  
WITH.”**

**WILLEM DE KOONING, 1951**



aerodynamics perfected—the wheelbase expanded for more downforce, the body enlarged to accommodate a wealth of gadgets. The result is automotive design reduced to its purest form, where the often mercurial and sentimental tendencies of the race car driver have been eliminated entirely, only to be replaced by a cornucopia of sensors, cameras and rational algorithms.

In more exact terms, the car bristles with 18 ultrasonic sensors, six AI-controlled cameras, five laser-powered LIDAR detectors, two radars and two optical speed sensors, which were placed with painstaking precision to eliminate all blind spots and are vital to keeping 10 of these technological marvels collision-free while simultaneously jostling for position at speeds of over 320km/h (199mph). Onboard TV cameras

and GNSS positioning antennas also compete for space within the body. Sverdlov is at pains to equate the sensory capabilities of the Robocar to that of a human driver: “Just like a human, the car receives information from its sensors and uses its computer ‘brain’ to make decisions about the best racing line, what speed to travel at and whether it is safe to overtake.” Powering the Robocar’s 2,200-pound mass to these speeds are a 540kW battery and four 300kW motors, fixed to a carbon-fiber chassis. Space within the vehicle’s five-meter-long is so tightly packed with components, says Simon, that “you can’t even fit a hamster in there right now.”

While the hardware is groundbreaking in and of itself, the cars that competing teams are provided





with are barred from any further tinkering. Sverdlov wants the focus of Roborace to be on the software, which is where the real competition will take place—teams must build the most responsive and robust AI to drive the car to victory. Powering the AI is the NVIDIA Drive DRIVE PX 2 supercomputer, capable of an astounding 24 trillion AI operations per second and also used by Tesla in its own self-driving vehicles. Roborace's software-led approach also evens the playing field as the oft-astronomical bill for hardware maintenance is footed by the company, leaving competitors to focus solely on developing the best algorithm. The qualifying rounds would consist of candidates uploading an algorithm to a virtual race where, ideally, even a skilled lone programmer would be able to compete against corporate teams flush with cash.

However, initial reactions to the Roborace concept were lukewarm, with critics citing the lack of human drivers as a major hurdle in attracting a viable fanbase, but Sverdlov remains singularly unfazed. "Having no driver also affords us with the opportunity to do more exciting things as part of the competition," he says. "We can introduce obstacles and stunts to show off the capabilities of these new technologies without the risk of endangering any lives." Two cars could, for example, play a game of "chicken," where they must race headlong into each other and come to a full stop as close to a middle line as possible without trading paint. Another stunt could see an unwitting robot dog released onto the track mid-race to test the vehicles' collision-avoidance capabilities and score additional points. In place of an on-board human personality, bombastic liveries would make for a visual spectacle, stoking the attention of the audience while providing lucrative commercial branding space. Elsewhere, Roborace has been in discussions with British rock band Muse, Hollywood soundtrack composer Joe Trapanese, and the producers of the Royal Air Force's Red Arrows synchronized air show







FEATURE







FEATURE





to explore ways to transform the racing league into a multi-sensory extravaganza. “We see Roborace as a show, first and foremost,” says chief marketing officer Justin Cooke. In addition to the higher speeds and riskier maneuvering made possible during the races, Roborace hopes that this disruptive and high-octane championship model will more than make up for the absence of bone and flesh within the cockpit.

And what of the intense team loyalties and cult followings that the most magnetic of human drivers attract? Sverdlov believes that the trials and tribulations experienced by the programmers during the coding process will fulfill the human drama requirement of the “show,” while the hope is that prominent racing car marques such as Ferrari or Jaguar would bring their fans in tow to the autonomous racing league. Teams may also differentiate themselves through the driving styles they program into their cars, even mimicking the styles of human racing drivers. Meanwhile, a wide-ranging social media strategy will play a large role in building up a fanbase for each team, taking after the millennial-focused character of sister electric racing league Formula E.

Above the theatrics, Roborace’s most significant mission is providing a sandbox environment to push self-driving and electric drivetrain technologies beyond their current limits. Advancements in AI software and battery and sensor design all have real-world applications, with each vehicle acting as a valuable data point. “We hope that by seeing these technologies performing at high speed in a safe way, the general public will become more comfortable with the idea of driverless cars on our roads,” explains Sverdlov. To counter the dissonance between the breakneck speeds envisioned for the races, with its role as a testbed for the safety of emergent self-driving technologies, Roborace will sanction two different race formats—one will be more safety-oriented, while a “fight mode” will see the cars battle it out with no reservations.

The self-driving technology was tested extensively on the track using prototype vehicles called DevBots, before the algorithms were ported over to the Robocar proper for its maiden lap at a recent demonstration ahead of the 2017 Paris ePrix. Regardless, it’s still difficult to imagine that Roborace is happening at all in the here and now, so redolent is it of a distant



**"WE SEE ROBORACE  
AS A SHOW, FIRST AND  
FOREMOST."**

technocratic future. "What makes something look futuristic?" prompts Simon in response to this observation. "We all have different ideas what that means. Sometimes we tend to look at something from the '50s and think, this looks insanely futuristic, but what 'futuristic' is, is extremely subjective and emotional. It's a new field of product that we're opening here, as autonomous race cars aren't something where you can study the history books. It was a white canvas that we started with, but in the end, there is no true start from zero."









# 1997





INTERVIEW

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# CONVERSATIONS WITH COLETTE

INTERVIEW  
VANESSA LEE

**colette has left the retail industry while it was at the very top. What are your thoughts on retail's current state of decline?**

I've always had trouble observing the retail industry elsewhere because I really only just take care of our shop. colette has in fact progressed over the years. We knew how to meet the demands of our clients. We always try to have the right products at the right time. Of course I've read in the news that

it's getting harder for department stores and small businesses because of e-commerce and whatnot, but I don't think I have the right insight to fully analyze it. I think it's evident that retail stores need to place more focus on curating their products and on the overall in-store experience, so the Internet doesn't end up taking over all the markets. But I think that people are well aware of this already. Retail is constantly evolving.



**What does it take to achieve the level of success in retail with regards to the cult following colette has gathered over the years?**

Constant reinvention plays a big role. We put up new window displays every week; we host new exhibitions in the gallery every month; we have new merchandise every day. It's always different—one day it might be photography, another day, graphic design. We have put forth artists or brands that are very famous and well established on an international level, as well as younger, more underground artists or who we're happy to say have gone on to achieve well-deserved acclaim. We try to have our website reflect that sense of surprise. People know that every time they come to colette, they'll find something they never saw during their last visit. And that's what makes them come again. Instagram also had a major role in terms of our loyal following. The visual-heavy aspect of Instagram and our habit of posting many times a day have exposed more people to colette's rhythm of new things flowing in all the time. This goes beyond just having new products: it involves colette's events, meetups, book

signings—these things generate interest. This is what makes people follow our Instagram account because if they don't, they'll probably miss out on something new.

**What are some things that curators and buyers need to improve, to keep people coming back to a store instead of just looking stuff up on the Internet?**

We always try to have pre-releases, collaborations and other exclusives that we launch in-store before launching them online. We need to feed the online and in-store channels in parallel. Some stores close their doors, telling themselves they'll sell online-only to start looking like 36 other online retailers with the same products. A physical store is capable of so much more personality, even just with the way clients are greeted or the people you'll connect with—a brick-and-mortar presence can be very powerful, like a restaurant or a gallery. The person you meet the moment you walk in plays a huge role. So I think it's a multitude of things. Of course, the curation itself is super important but you need to think about all of it: the music, the ambience.

**"PEOPLE KNOW THAT EVERY TIME THEY COME TO COLETTE, THEY'LL FIND SOMETHING THEY NEVER SAW DURING THEIR LAST VISIT. AND THAT'S WHAT MAKES THEM COME AGAIN."**

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**How did colette become such a coveted destination and name in the fashion world?**

We've just always been curious about creativity, and tried to discover that through as many people as possible. The reason we became known worldwide is probably because of how we work with an Italian brand one day and a Japanese artist the next. We've always been open to the world without trying to push any particular agenda. It's never about marketing—we never think of doing something so we'll be known in this-or-that city. Everything happens very naturally, organically.

**How has colette's aesthetic evolved over the years?**

Even though the store's always in rotation, our aesthetic doesn't change that much. We've never seen ourselves as a brand. We've had this logo with the two blue dots since our first day, and will until our last. Of course we've had little improvements, like how we've always used the Helvetica font but maybe it could be a little closer together or further apart. We have made bags that were a little bit more "collectible" with KAWS, Kevin Lyons,

Darcel and others but it was more to mark our events. Apart from our music compilations and our candles, we've always had collaborations with other brands but at the same time remaining very hands-off on the process itself. Granted, there is the "colette blue"—the blue from our logo, but it's always been a very simple design element, like a little signature. It's more important to put the spotlight on the brands we welcome, rather than having our name on something.

**What goes into curating a brand as varied as colette?**

We try to select things that complement what we already have. I often compare the curation process to completing a puzzle, where each piece has its own place. We'll support a certain brand if we like what they have to offer. Of course, we ensure that there's a certain quality of production running through all the products, but we stay very open-minded. Our products have a wide range of price points. We love having products that are accessible to a larger audience, just like how we have products at higher price points because it's worth it.

**colette is finished with physical retail, but will "colette" take on other forms?**

No, no no. We are turning the page on colette in all its forms.

**What were the most memorable collaborations and installations of the past 20 years?**

We've done so many, it's hard to choose! Of course, it was fantastic to do the pop-up shop with Chanel, to be able to work with Hermès and Louis

Vuitton, because these brands have so much history. On the other hand, doing collaborations with smaller brands like Bad Idea or F.A.M.T., with whom we work regularly, has always been a pleasure. We never tried to do forced collaborations. As for installations and window displays, we've done so many, every week for the past 20 years. We've had fantastic ones with Todd Selby, with Visionnaire—who filled our windows with orchids. Every week we

**"EVEN THOUGH THE STORE'S ALWAYS IN ROTATION, OUR AESTHETIC DOESN'T CHANGE THAT MUCH. WE'VE NEVER SEEN OURSELVES AS A BRAND."**



# "THERE CAN BE A DIFFERENCE OF OPINION EVEN IN A TEAM OF TWO PEOPLE."

tell ourselves, "It's crazy, we've never done this before." That we can still come up with new concepts to surprise our clients and even ourselves all the time is something I don't think will ever get old. I don't think that I can do a top 10 of the most memorable ones, but I'm sure the HYPEBEAST team can do it very well [laughs].

**What are some ways in which colette has contributed to the Parisian fashion community?**

It's probably something that would have happened regardless, because when we opened in '97, there was a lot of interest surrounding London and New York, but Paris was kind of at a low point. This is just the cyclical nature of fashion. There



are communities in Paris we may have indirectly inspired to flourish, but either way in the 2000s there was the explosion of streetwear, and also lots of new restaurants and galleries opened in Paris. It's normal to have new generations and new initiatives to take hold. We definitely had an influence on the neighborhood. When we opened, there was nothing here [on rue Saint-Honoré]. The "chic" part stopped at rue Royale after Hermès. At the end of the street, there was Les Halles. The area we opened in was like a little village filled with grocery shops and newsstands at the time. Now, lots of accessories and fashion stores have opened. With that being said, a lot of other neighborhoods in Paris have blown up as well—and all for the better!

**How has being a family business contributed to colette's ability to develop such a unique aesthetic over the years?**

A lot of freedom comes out of being a family business. We don't have a large group where we need to hold meetings with people in charge of this or that. We'll talk about something in the morning, and by

the afternoon it'll be done. We don't need to conduct large studies or have focus groups; we'll try things out, and accept the risk that something may not work. If it works, great—if it doesn't, we'll try it another way. We don't have to answer to anyone. Being a family business is the backbone of our business model: to trust our team, to not be afraid of trying different things, and to constantly change.

**How did the mother-daughter dynamic inspire colette? Were there ever any creative differences?**

There can be a difference of opinion even in a team of two people in terms of purchasing a product, so we decided to stick with a single vision for buying, which allows for a more cohesive, bigger picture. When I buy a pair of socks, it's in connection with the store's other products. I think "this could work with that T-shirt," or "a theme seems to be emerging. Maybe we can make a drink for the Waterbar with the same theme." Having a singular vision for buying allows us to come up with more ideas for the store—this comes from the freedom that I have in curating. We do, however,



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have someone who's specifically in charge of music, and someone in charge of technology because it would be too much for me to handle along with beauty, books, fashion and exhibitions.

**How do you see colette living on?**

I don't know if I can answer you now—ask me again in a few years! I hope it won't be forgotten. There are cases where businesses and places have closed but they keep a cult-like status. People who experienced it remember, and tell the younger generations. I think that there will be stories, and that they will be passed on. Each person in their own way will tell the story of colette to those who didn't know it—a bit like a fairytale.





2017





INTERVIEW

# YU NAGABA

Un —  
broken Thread



WORDS  
**GAVIN YEUNG**  
PHOTOGRAPHY  
**DAIGO YAMAMOTO**



TEMPORAL



**"I'VE NEVER LIVED IN THE U.S. ———  
 ——— I WOULDN'T SAY I HAVE THIS  
 FEELING OF AWE FOR ——— THE STATES,  
 BUT I DO HOLD SOME FEAR."**

In one of the final scenes of Rob Reiner's 1986 film adaptation of the Stephen King novel *Stand by Me*, two of the teen protagonists who inhabit the sleepy town of Castle Rock, Oregon part ways at the close of their summertime childhood adventures as the narrator recounts their darker fates as adults. The acute nostalgia of the movie, in addition to the unfettered American-ness of the surrounding Pacific Northwest landscape, left an indelible impact on the young Yu Nagaba. "It's my favorite film – because it's set in the summer, I have the urge to watch it every summer to relive my childhood," the 41-year-old illustrator tells us at Hong Kong's Genki Sushi restaurant. Yu had just completed a pop-up rebranding for the sushi chain designing illustrated merchandise and environmental graphics, from ceramics and a skateboard deck to traditional *noren* curtains and a full-height wall mural.

While Yu would be whisked off to live in faraway Turkey in the same year that *Stand by Me* was released, he frequently returned to 1980s America in his doodles, drawing poignant scenes and characters from the American movies that defined much of his teenage life. This thematic thread remained throughout an art degree at the Tokyo Zokei University and a corporate career in a T-shirt designing company, whilst being refined by constant repetition – Yu has drawn a sketch every single day for the past three years, diligently uploading them to his Instagram and in the process creating a visual ethnography of pop culture figures such as Kurt Cobain, John Lennon and Woody Allen, interspersed between sketches of the fashion-conscious denizens of Tokyo.

As the latest in a long line of reductionist cartoonists including the likes of *Calvin & Hobbes*' Bill Waterson, *The Adventures of Tintin* creator Georges Remi, and Charles M. Schulz of *Peanuts* (whose world-famous

canine creation Snoopy has been regularly reinterpreted by Yu), the Japanese illustrator has carved out his own niche by being even more economical with his strokes, simultaneously evoking comparisons to Japanese calligraphy and European modernism. He sparingly dispenses ink to outline the most essential details of his subjects in black and white. However, the end result is no less expressive – oftentimes, Yu's cursory pen work allows for the viewer's imagination to fill in the blanks, injecting a modicum of mystique into the young trendsters that he portrays.

A relatively late bloomer, Yu's big break came in 2014 when he illustrated the cover of authoritative men's lifestyle magazine *POPEYE*. His style has since attracted commissions from print titles such as *BRUTUS* and *WIRED*, as well as creative partnerships with BEAMS, Converse, Ace Hotel, Nepenthes, and even the Tokyo Metro. He's hitting his stride this year, with plans to publish a retrospective volume – containing his commissioned pieces from 2014 to the present – to add to the two published works already under his belt. "The artworks he creates come from very simple ideas, nevertheless, I think it's a talent to draw using only one line to express not only the person's outer appearance but also their personality," says BEAMS Creative Supervisor, Makoto Toda. "His art is loved by the young and old, which is the reason why they draw so much attention."

We met again with Yu in Tokyo, in a studio he had recently moved into. Sparsely decorated and stacked with unopened boxes containing his color-coded art book collection, it appropriately mirrored the blank slate he draws on every single day. There, we talked about how his illustrations transcend space and time, oftentimes taking him back to that first spark in a darkened theater on a summer's day in 1986.







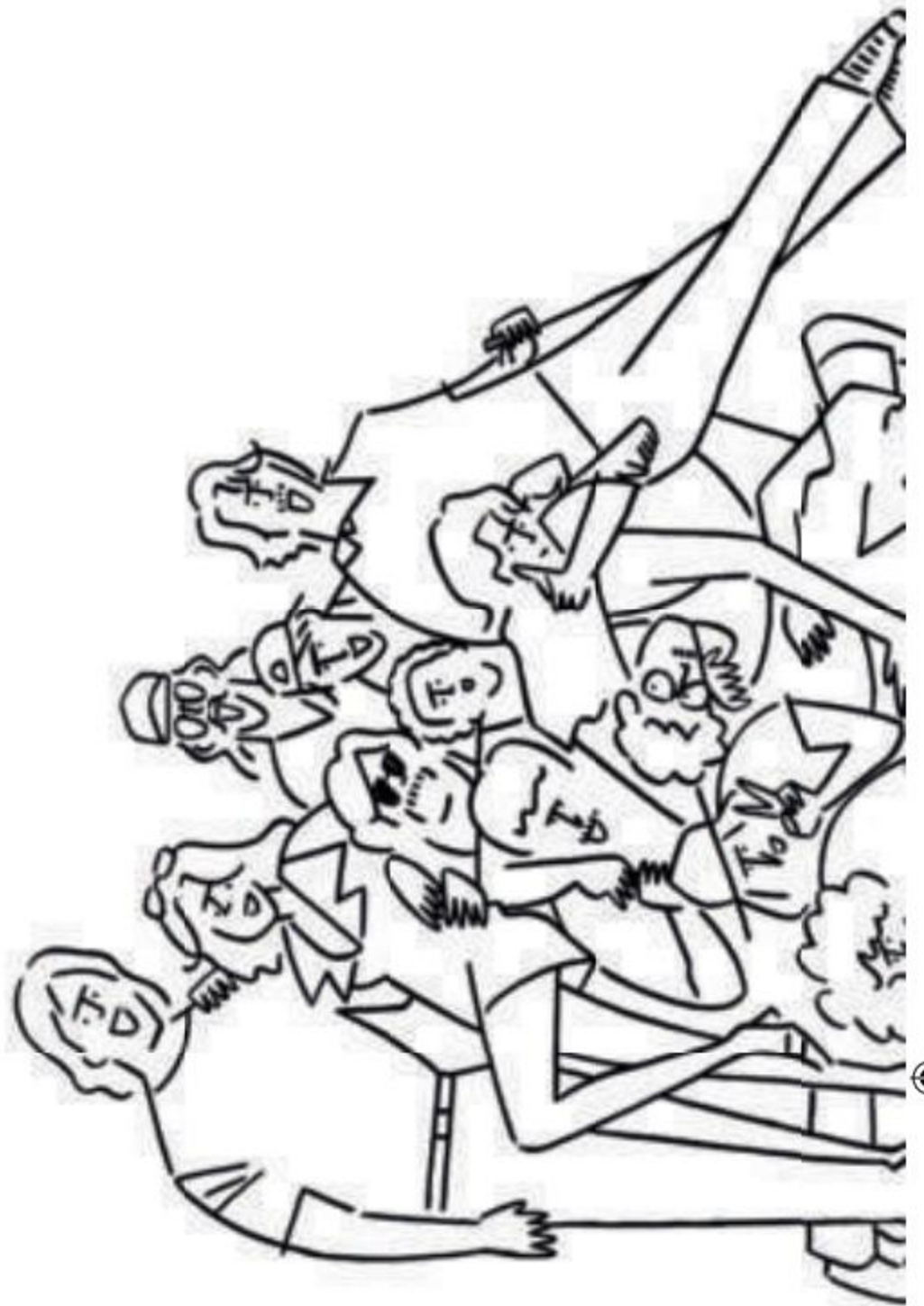


I've really liked drawing since I was little. In fact, I've been drawing since I was in kindergarten. Back then, I really wanted to take up art lessons, but for some reason my parents wouldn't let me. I would complain to them, "Why won't you let me go, for god's sake?" I have an older brother and sister and somehow my brother could take art lessons when I couldn't. By the way, that brother of mine now does gardening for a living. It may sound as if they weren't really encouraging me, but they were actually really supportive of me getting into the art world. Both of my parents used to have rigid jobs doing research on developing countries for the government, so their jobs had nothing to do with art. However, my great grand uncle was an art historian, so in some sense, my family is quite understanding towards art [as a profession]. This was definitely one of the key factors that shaped me into who I am today.

Back when I was a kid, I didn't know that you could make a living from art, so I didn't really make any distinctions between becoming an illustrator and whatever other jobs there were to do with drawing. I used to draw using crayons, color pencils, and the normal drawing tools. Apart from drawing, I would build LEGO. I just loved creating stuff.

My first experience of American pop culture was probably *E.T.* When it was first released in theaters, I was 5 or 6 years old and it was the first movie I had ever watched in a movie theater. That feeling of being abroad that *E.T.* evoked had a great impact on me. American subcultures such as skateboarding and BMX started to arrive in Japan at that time, and the people around me who were stylish were also riding them. That feeling of "American-ness" that I got from *E.T.* still resonates with me today.

I lived in Turkey when I was little so I've never felt alienated living outside of Japan. Thanks to my parents' jobs, I'd already traveled to places like Europe, Asia and the Middle East, but I've never lived in the U.S. – I wouldn't say I had this feeling of awe for the States, but I do hold some fear. However, the music and movies I listened to and watched were predominantly American and I longed to experience the country myself. *E.T.* was definitely one of these movies. In some ways, I feel like New York is perceived as the center of the world because the city is so often featured in movies and dramas.



I'm attracted to New York by so many things, but at the same time I feel like I'm a little afraid of the place. I don't really know how to put it. The first time I set foot in New York was four to five years ago – it's a special place to me but it didn't surpass my expectations. It's just a strange place for me altogether.

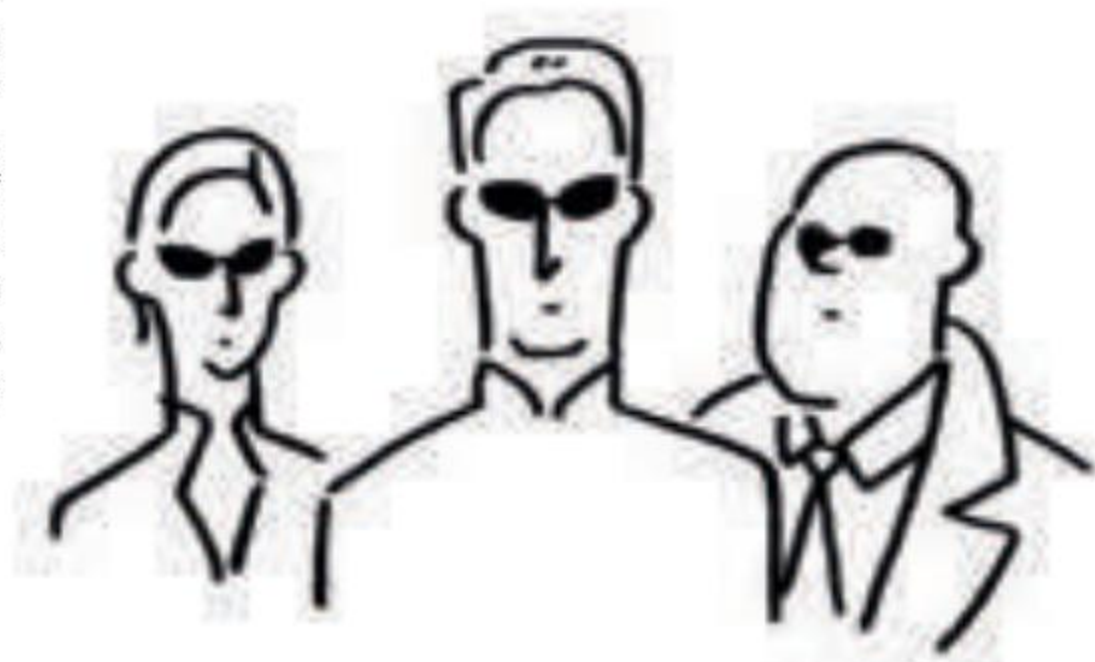
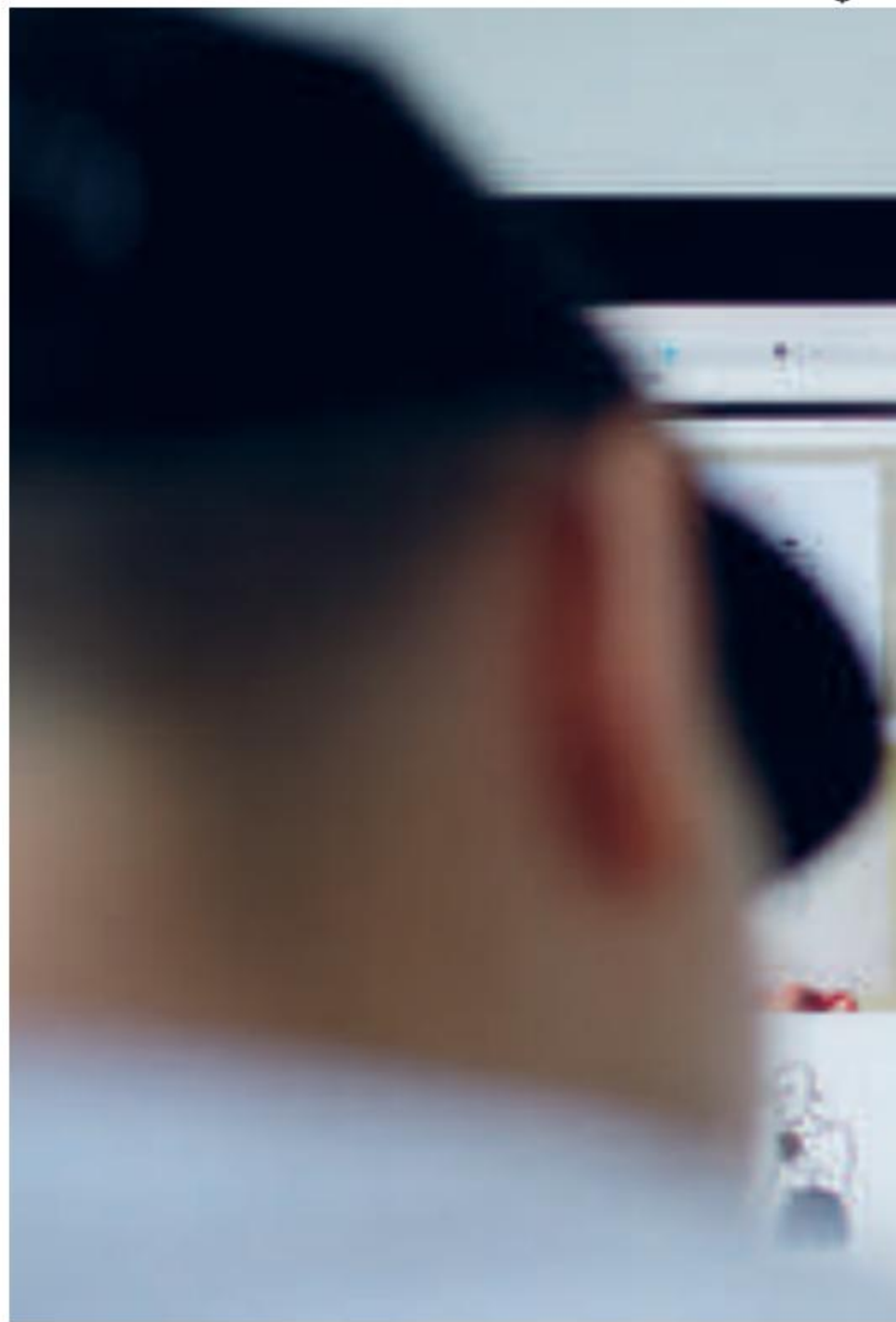
My favorite examples of Japanese art are *Hokusai Manga* by Katsushika Hokusai and the *Chōjū-giga*, created between the 12th and 13th centuries, and I actively incorporate this genre's influences into my drawings. [They have] a special brand of humor that isn't too refined, which I also try to add into my artwork. I like to

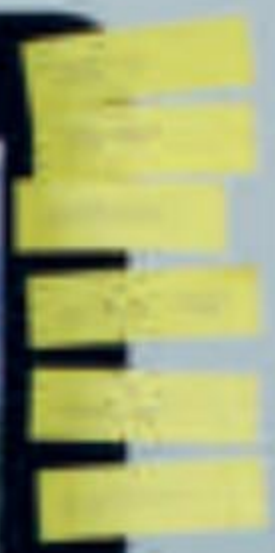
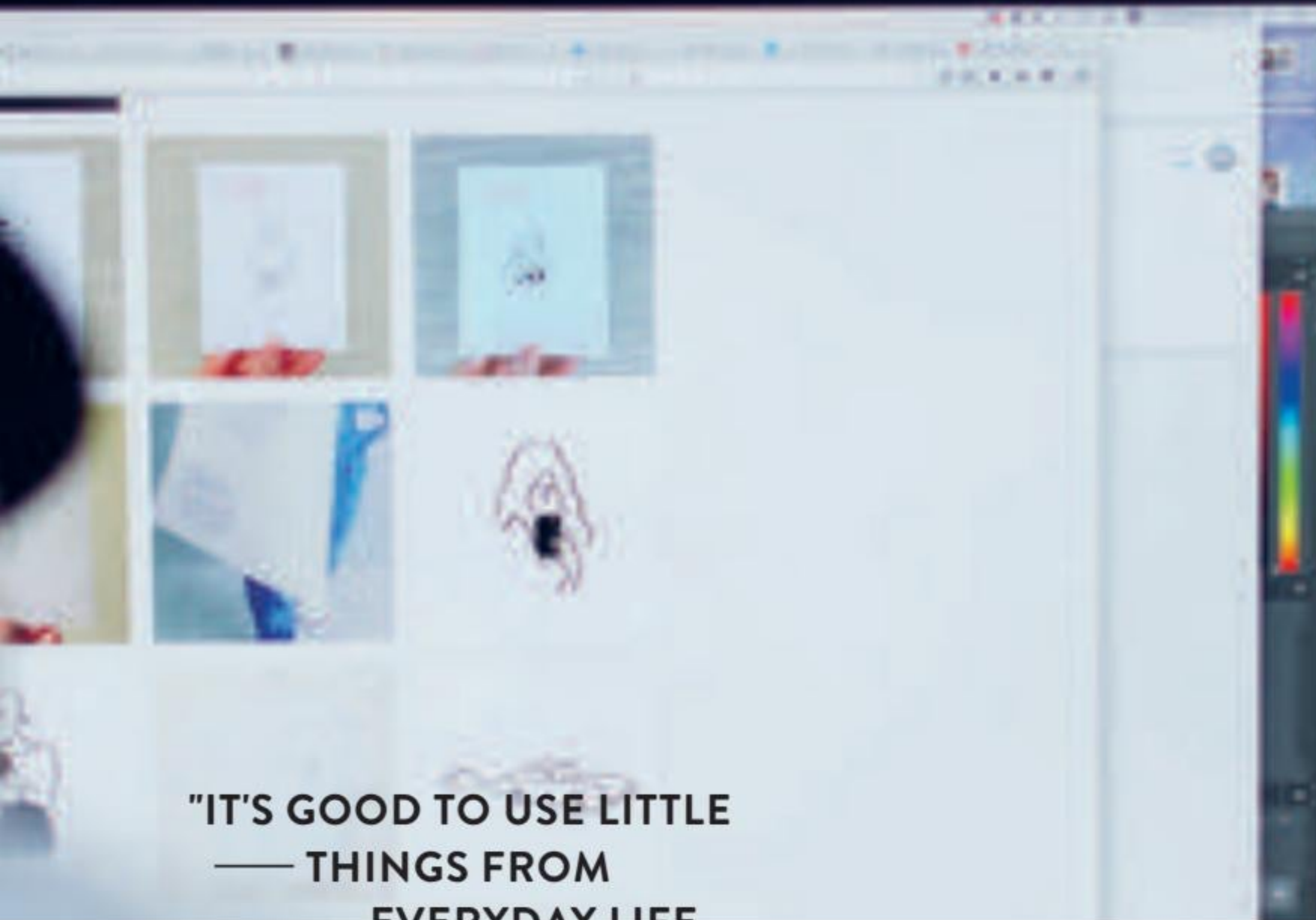
select famous people or icons that represent a particular era to use as motifs. And I'm not especially conscious of this, but this two-dimensional perspective is not as prevalent in Western art as it is in Japanese *ukiyo-e* and Islamic art. This style of expression is similar to my very flat-surfaced art. In this sense, I may have been unconsciously influenced by my time living in Turkey.

Although my art style is influenced by a couple of artists such as Andy Warhol, I ultimately want my paintings to remind viewers of a happy memory. It really depends on how the viewer perceives the picture. Clearly my art is very simplistic and minimal – usually just a person as the motif. It's good to use little things from everyday life or a scene from a random movie as subjects, because they might ring a bell and bring back a particular moment from people's lives.

I became interested in streetwear in my teens. I remember when brands like Beastie Boys and X-LARGE were coming into Japan at that time and started to become trendy. This is when I believe I began wearing streetwear. I also think this was when Kim Gordon founded X-GIRL and the streetwear industry was at the peak of its hype. There may also be some influence from the movie *Kids*. The brands I am especially interested in are BRAIN DEAD and Supreme. I usually go to BEAMS to shop for clothes.

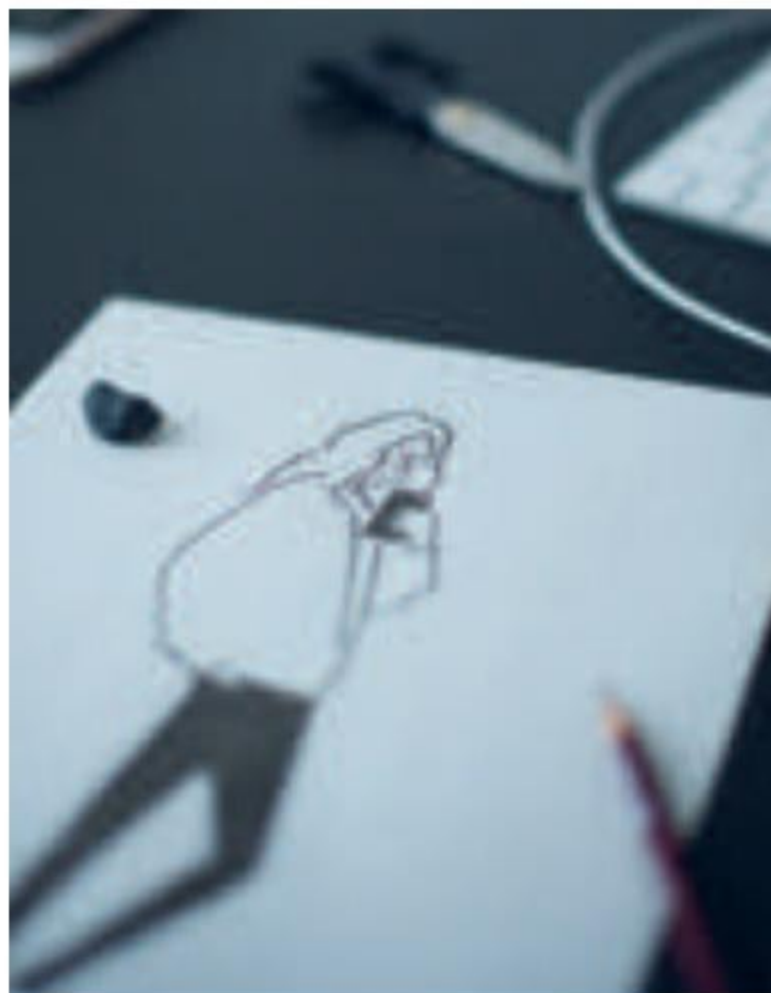
During my days off, I pretty much don't do anything. I don't really have any hobbies. I'll be daydreaming while I watch movies or listen to music. I guess I just want to do things that have nothing to do with my job. Whenever I watch movies for inspiration, I find myself looking for themes for my drawings. But when I'm off, I try to stay away from those movies and simply watch those that are trending and recommended by friends on Netflix. I just want to relax and think about nothing related to my job when I'm off.

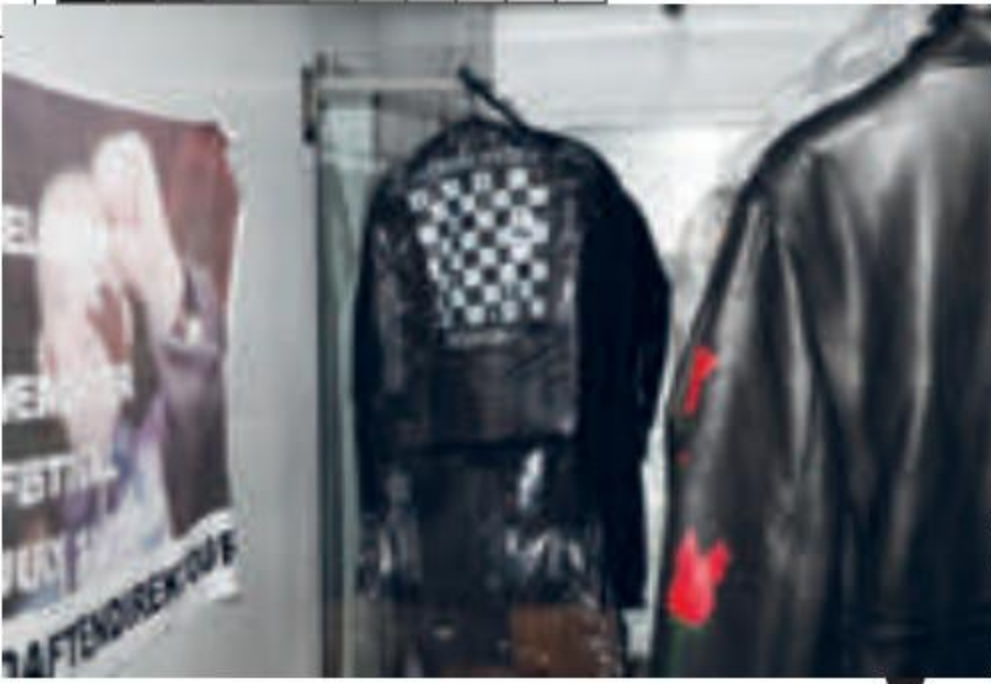




"IT'S GOOD TO USE LITTLE  
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# WHEN DEPRESSED R KID GROW

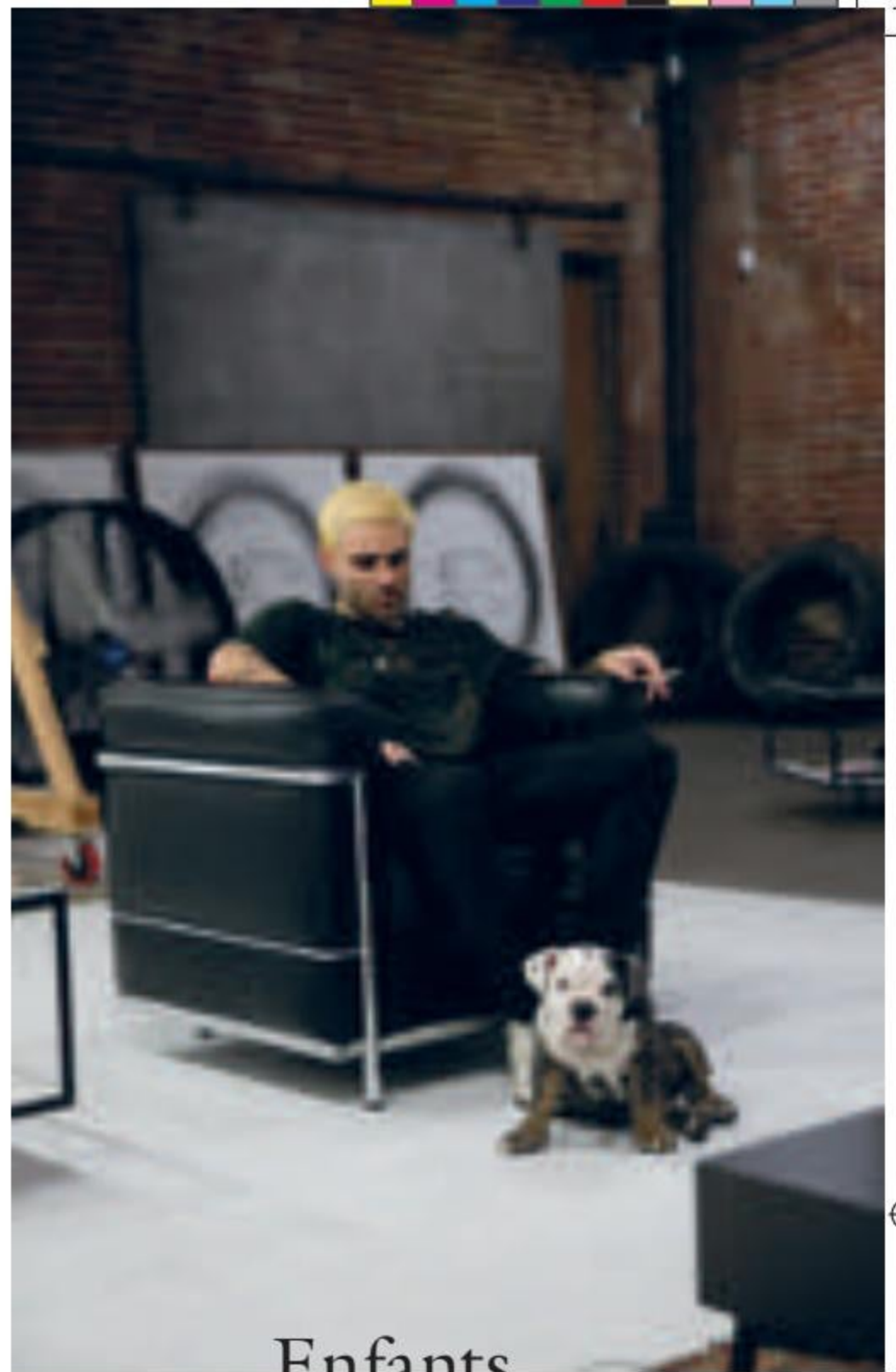


SED

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Enfants

Riches

Déprimés

WORDS  
ENRIQUE MENENDEZ

PHOTOGRAPHY  
ALEX MCDONNELL





FEATURE



Slapping a Nazi Donald Duck and phrases like “I milked her and then left” onto T-shirts, Henry Levy proclaimed himself the voice of a generation—or rather, 1% of the generation. Levy’s brand, *Enfants Riches Déprimés*, which translates into “depressed rich kids,” tells the story of just that. “I would’ve never used that name in English,” says Levy decidedly, when asked to explain the meaning behind his brand’s name. “The depressed aspect of it, I guess that maybe it’s an introduction to the concept. But I really liked it better in French.”

At first glance, the French doesn’t exactly add up. Originally born in Atlanta, one could easily assume Levy plopped some words into Google Translate and arbitrarily threw in a few accents. But upon closer inspection, it turns out Levy is a depressed rich kid himself, having grown up hopping around different boarding schools in Europe and Canada. Among the lot is the quintessential rich kid boarding school of boarding schools, Le Rosey in Switzerland, where Levy would have presumably picked up some French.

Growing up, the young designer dipped in and out of punk, in and out of prep and—you guessed it—in and out of drugs. Somewhere among all the dipping, the concept of *Enfants Riches Déprimés* came to fruition. Or, more specifically, the idea was sparked on a drunk night strolling the streets of Paris—like any rich kid. “I was walking around Montmartre just drinking, and at that time [the name] came into my head,” recalls Levy.

Levy tends to be somewhat unclear on the exact timeline of when things happened, often stopping to collect his thoughts. As our conversation went on, it became clear Levy wasn’t trying to avoid facts or specifics, but quite the opposite—he was trying to tell his story as clearly as possible. “I was actually in a shitty living situation, sleeping in bunk beds, listening to punk cassette tapes. I had to start over because I fucked up. I was going to UCLA and I was painting all night—I had only just made like five shirts when somehow Brown’s London contacted me.”

The aspiring designer managed to turn his five T-shirts into a full-blown collection, and before he knew it, celebrities like Jared Leto and Justin Bieber were caught on the streets donning his provocative slogans. Seemingly with no effort,







FEATURE





Levy managed to do what thousands of brands have been incapable of: creating a desirable product that only a few people could get their hands on. “A lot of my concepts in the earlier work are a bit cruder. In making those earlier pieces, it’s a lot more about the graphics, about the image that’s placed on there. I was working in a crude way,” he says. If you consider the words “TEEN CUNT” and the Nazi swastika to be crude, then yes, his early work was certainly crude. The style is often referred to as punk, but Levy explains that the term didn’t completely capture his vision, but rather served as a gateway into what the brand has evolved into. “I think punk was an introduction to an attitude I could relate to. It brought me to a lot of other places regarding new wave and dream pop and all these other things that are also pastiche in my work,” he says.

In describing the style of the brand, Levy adopts terms like Neo-Expressionism. Articulating his style in terms of late modernist painting and sculpture perhaps seems like somewhat of a stretch, until Levy divulges he is an artist before anything. This translates into a viewpoint that conceptualizes everything he creates as sculpture—from paintings and clothes to hats and \$7,000 USD cashmere nooses. To be fair, Levy’s first T-shirts which garnered global attention used graphics that were originally 10-foot paintings.

Like most artists, Levy seems to struggle between the authenticity of his work and the benefits of global attention. While Levy is admittedly not happy when certain celebrities bring unwanted mainstream attention to his clothes, he explains this has brought him a level of security that allows him to live in his own world. “I have the opportunity—I’m completely disassociated with society because

people fuck with my shit enough so that I don’t have to be part of society.” In Levy’s own world, there’s enough conceptualizing and ideating to go around. After all, it’s a formidable feat to sell graphic tees upwards of \$500 USD. “I treat the products differently once I conceptualize them. Like the Parliament T-shirt. When I was explaining to stores, I remember saying you have to sell it for \$1,000 USD because I said so. Because fuck you, because it’s \$1,000 USD.” Levy’s conviction in his work and the strategy behind his clothes border on performance art, which somehow translates into steady sales and a relatable concept. For someone often depicted as a reckless, drug-entertaining rich kid, Levy is extremely conscious about things like his brand DNA and brand image. From who wears the brand to how retailers display his clothes, it’s clear that Levy has a vision and sees it through with relentless energy.

“I’m not interested in selling a product that’s just a gimmick for [retailers] to make money. If they’re going to take the line, they need to translate the full vision, which includes the ready-to-wear—and it has to be done properly,” he says. The desire for control also spills into who wears his brand—dipping into a space of somewhat twisted elitism. *Enfants Riches Déprimés* is essentially a rich kids’ club, and it seems Levy doesn’t want people to just buy their way into it.

“I wish I could choose every customer. I would take some clothes off some people if I could. I think the problem nowadays is, kids buy clothes to... you know. I feel [the reason] they buy clothes is some weird ego thing. I don’t even understand it,” he says, trying to explain his thoughts. The designer also does not shy away from throwing out an elitist remark or two, at times calling into question his

level of self-awareness. “I almost think the brand’s DNA is anti-nouveau riche because a lot of the references and concepts that I bring up, you can’t really understand with a new money education,” he says. But save a few eccentric comments, Levy is clearly a man on a mission. Now five years into the brand’s growth, he’s determined to evolve the label and build its ready-to-wear, which has been there from the start. A look at his last Spring/Summer 2017 collection, which showed at Christie’s auction house in Paris, makes this apparent. With no graphic tees in sight, the collection was heavy with Prada references, sampling intricate suiting, experimental color choices and a mix of materials like Japanese nylon.

While the graphics which brought him into infamy don’t currently overwhelm the runway, they are still an extremely important part of the collections. According to Levy, his design process for ready-to-wear often starts with a core graphic and grows from there. Yet, while he recognizes the importance of graphics in his collections, Levy is determined to limit the material he puts out, giving the graphics space to breathe amidst the more developed cuts and references. “The graphics are such an important part. I think a lot of these older fashion houses have to catch up, because they would do a ready-to-wear collection and then they have some shitty graphics. But now, that graphic had better be the sickest graphic ever because I come to the table like that every time.”

As Levy fleshes out his vision for the label, it no longer seems to be a bored rich kid’s side project, but the business venture of one who has grown up. And as he becomes more focused on the direction of his label, what was unclear at its inception also falls into place. “I think that the definition of Enfants Riches Déprimés is changing too. When I started, it looked like a mess of words—no one had really put them together before, and I think



it didn’t really make sense to people when I first showed them.” However, the level of uncertainty and mystery which surrounds the brand was likely a big factor in what made Levy’s early work so successful and relatable. While his clear directive for the brand seems secure, it’s still too early to tell how this will translate for the brand’s following. “I think the customer should be growing as well, as far as their style—it should always be getting better. My style is my experiences that I’ve cultivated up until this point. So the consumer’s style should be



growing too,” says Levy. The mission of evolving a brand isn’t an easy one, especially one with a relatively young history. But as per Levy, at the core of the brand’s success is having the agency to create whatever he wants. “I make things because I want to make them and I think that aspect is a really important part of the concept. The way it’s been growing is how I want it to keep going. Bigger goals and bigger expectations. My visions are getting bigger but I don’t ever want to be doing something I don’t want to be doing,” he

concludes. Levy’s self-assurance and candor have pulled him through so far, as the antihero designer has managed to create a formula that resonates—to the tune of \$500 USD per T-shirt. What remains unclear is if Levy can transform the buzz generated by punchy slogans and provocative imagery into a mainstay ready-to-wear label. Even more uncertain is whether the style and taste of his in-crowd consumer base will evolve in tow. As the rich kid grows up, will his band of depressed followers grow with him?





FEATURE

**BUNKA**

**FASHION**

**COLLEGE**

Public Education

WORDS  
**VANESSA LEE**

PHOTOGRAPHY  
**DAIGO YAMAMOTO**

INTERVIEW  
**SAORI OHARA**

Witnesses to the fashion industry cannot deny that it is often a sector rife with showmanship capable of hubric proportions: Fashion Week street style outfits which rival their runway counterparts, shoes that only the incorrigibly foolish would assume were for walking, designer concoctions which leap straight out of the proverbial rabbit hole and into jarring discord with everyday life. In contrast, wearability seems like a layman's worry, specific to the less-fortunate masses who require their clothing to consider function and form as equal peers. Luckily, function is something that ranks high for Bunka Fashion College, whose maniacally avant-garde alumni almost belie its down-to-earth philosophy, producing luminaries such as Jun Takahashi of UNDERCOVER, NIGO, Yohji Yamamoto, Junya Watanabe and Hiromichi Ochiai of FACETASM. The campus sits in the sweet spot of Tokyo's Shinjuku district, where students flit between the sleek storefronts of their aspirations and the neon signage of Tokyo's nightclubs and red light district, calling in all their florid glory to those in need of inspiration – or otherwise.

Despite being the starting point for many fashion designers whom we regard as today's industry figureheads, Bunka had humble beginnings as a dressmaking school when it was founded in 1919. During the 1920s when money was scarce and the populace faced a market with little choice in ways of Western-style clothing, Bunka became a way for fashion-conscious women to learn how to make their own clothes and gain financial independence as dressmakers. As a result, the campus was dominated by women in its early years, even during Yohji Yamamoto's time as a student in the 1960s. The designer says he was one of only a few male students on campus – which







FEATURE



undoubtedly worked in his advantage, as much of his work was influenced by the persona of the working woman. To the relief of meninists everywhere, the numbers of male and female students have rapidly evened out since then, yet Bunka's teaching methods remain loyal to its dressmaking heritage. All first-year students, regardless of which department they choose to enroll in, are still taught first and foremost how to design for their own figures to experience first-hand how their designs wear on the body. Sachiko Aihara, the newly-appointed president of Bunka Fashion College, describes a scanning process all first-years must undergo: "Students would enter the scanner to take 3D measurements and see their silhouettes in order to better understand their bodies. The first step is always designing for yourself – this has been

Bunka's foundation from day one." The students also use dummies constructed from the class's average measurements in lieu of the standard Dritz dummies used in other fashion schools, further emphasizing the school's focus on designing for the wider public in addition to the sample-sized models who will parade students' designs down the runway in Bunka's annual graduation show.

"In my day, most of the students at Bunka wanted to be either a patternmaker or a designer," Aihara recalls, "Students have recently started to diversify into becoming stylists, editors or business owners, especially during the last five years. Being a star designer isn't the only path to influence the fashion industry anymore. People are discovering that there





**"BEING A STAR DESIGNER ISN'T THE ONLY PATH TO INFLUENCE THE FASHION INDUSTRY ANYMORE. THERE ARE OTHER OPPORTUNITIES TO GET INVOLVED."**



are other opportunities to get involved." The celebrity designer culture of the West doesn't seem to hold much clout at Bunka; students are encouraged to act as a collective, and Aihara maintains that the most successful students have open, collaborative mindsets. The students undergo a comprehensive educational program which includes packaging, marketing and sales strategies. Many proto-collectives are born at the college as a result, since the students form fully-functional teams of designers, patternmakers and salespeople at Bunka and often continue these makeshift businesses post-graduation in the form of freshly-minted companies. Bunka students are probably the least likely to be unemployed, taking top jobs in all parts of the industry from designing for COMME des GARÇONS, Issey Miyake and UNDERCOVER, to heading the world's major production lines in China and Vietnam, to making up a large proportion of Paris's prestigious patternmaking industry.

Bunka's education goals lean towards the pragmatic; students are taught to design inclusive of age and size. Dress forms at the school are marked by age and are shaped in a variety of sizes and silhouettes –

similar to how they are in the real world. Students aim to design clothing that addresses the needs of the client and industry – their efforts are focused towards making collective contributions rather than individual theses. As Aihara states plainly, "If you only make the clothes you like, you won't earn enough to live." One may assume this approach to design would stiffen the flow of creative juices – but if one were to make a list of forward-thinking designers, the top spots would be crammed with Bunka alumni. The school's emphasis on practical fashion puts Bunka in a unique position where its educational goals are juxtaposed against the unmistakably avant-garde output of its students.

When asked to name which alumni best exemplifies Bunka's values, Aihara – unsurprisingly – names Yohji Yamamoto without hesitation. Yet her reason reveals an unexpected truth about both the designer and the school itself: "His clothes are comfortable to wear. You don't feel that stiffness in the shoulder when you wear his clothes – they feel natural and beautiful. You can tell Yohji pursues functionality; this is what fashion should really be about. This is



what Bunka is about.” To commend the designer for stellar functionality – a flawless truth in Yamamoto’s case – despite the fact that his career was defined by challenging traditional silhouettes exemplifies the college’s *raison d’être*, one that is suspended in a delicate space somewhere between the surreal and the ordinary.

Despite Bunka’s pronounced efforts to herd students down the righteous path of commercial viability and job security, the school still garners a degree of infamy for producing visionaries whose works heavily impact the fashion zeitgeist on an international scale – let alone within the school itself. “Yohji Yamamoto’s influence on the school was such that there was a time when all the students were wearing black,” Aihara says. “They all held part-time jobs so they could afford his clothes. In those days, everyone saved money to buy clothes by him or Rei [Kawakubo]. The truly amazing thing is the number of people who still do it today.” Aside from the inimitable

Yohji Yamamoto, Bunka was home to figures who – regardless of whether they were official alumni or not – impacted the industry in irreversible ways. NIGO credits the school for the two of the most pivotal moments in his early career, by way of connecting him with Jun Takahashi and meeting Hiroshi Fujiwara on the Tokyo nightlife circuit while he was still a student. The errant designer-entrepreneur later quit his studies and went on to take the streetwear world by storm with BAPE in the 1990s. Kenzo Takada of the ubiquitous KENZO, a graduate of Bunka before even Yamamoto’s time, helped usher in the age of ready-to-wear in Paris, concluding the fashion industry’s focus on haute couture during a time when it once reigned supreme.

How does Bunka, a dressmaking school that occupies itself with showing students towards a financially-stable career, negotiate their practices with a worldwide reputation for groundbreaking exports? In a word, perspective: as shown by Aihara’s description of



**"YOHJI YAMAMOTO'S  
INFLUENCE ON THE  
SCHOOL WAS SUCH  
THAT THERE WAS A  
TIME WHEN ALL THE  
STUDENTS WERE  
WEARING BLACK."**

avant-gardist extraordinaire Yohji Yamamoto, Bunka seems quite nonchalant toward its reputation for being an avant-gardist school. When asked about Japan's unique aesthetic, oftentimes dubbed avant-garde outside of Japan, Aihara credits an inherent quality in Japanese culture: "It's a cliché, but we think cultural and geographical factors make up a large part of who we are – things like manga as well as our underground, nightclub or streetstyle cultures, or even just the fact of being an island country, geographically isolated from other cultural influences." Then she adds, "Combine that with the fascination Asia has with Western countries – it makes us want to have that avant-garde style with Japaneseness in the mix. So many of our designers' work have originated from ethnic-based fashion, but in their own ways. The Japanese have that inherent sense of *wabi-sabi* when it comes to design which undoubtedly influences most of their work."





There's a reason why highly-sexualized, glamorous fashion in the archetypal sense rarely comes to mind when we think of Japanese design. The typically Japanese predisposition towards off-kilter cuts and shapes makes sense when we return to the meaning of wabi-sabi, a Buddhist philosophy based upon the guiding principles of impermanence and transience. *Wabi-sabi* culminates into a design aesthetic centered on the imperfection and asymmetry found in objects of nature, which often translates into a rejection of classical beauty standards – perhaps most succinctly demonstrated by Rei Kawakubo's acute and prevailing influence on the fashion industry. To Aihara and many a Bunka-trained eye, the design aesthetic lauded as revolutionary in the West is simply an aspect of

longstanding Japanese design culture; they reciprocate the views of their Western peers, in that each one sees the other as a proponent of avant-gardism.

Overseas students studying at Bunka are no strangers to the philosophies and principles which inspire Japanese design. Aihara sums it up by saying, "They make things even more Japanese than a Japanese person would." She clearly acknowledges where the Western understanding of Japanese avant-gardism comes from: a mixture of Japan's design philosophies and modern culture. Does Bunka see itself as an avant-garde design school? Probably not. How the world sees Bunka, on the other hand, is simply a matter of where they stand.

ARE

A FASHION SET BY SK TANG

FUN

YET

WE

?

HAVING





**SHIRT:** DRESSEDUNDRESSED  
**PANTS:** THE WORLD IS YOUR OYSTER







COAT: FENG CHEN WANG





**JACKET:** SANKUANZ  
**SHIRT:** THE WORLD IS YOUR OYSTER



**JACKET, PANTS:** SANKUANZ  
**SHOES:** NIKE  
**SUNGLASSES:** STYLIST'S OWN





SHIRT: THE WORLD IS YOUR OYSTER  
VEST: MONCLER  
PANTS : SANKUANZ



**ON LEFT:**  
**DENIM JACKET, HOODIE:** MARTINE ROSE  
**JEANS:** TAK LEE  
**SHOES:** NIKE

**ON RIGHT:**  
**COAT, PANTS:** DAMIR DOMA  
**HOODIE:** RESORT CORPS  
**SHOES:** ADIDAS X STAN SMITH





**SHIRT:** THE WORLD IS YOUR OYSTER  
**PANTS:** VETEMENTS X SCHOTT NYC  
**SHOES:** THE WORLD IS YOUR OYSTER

**BELT:** STYLIST'S OWN  
**BAG:** CONVERSE



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**JACKET, HOODIE:** SANKUANZ  
**PANTS:** CRAIG GREEN  
**SHOES:** VANS





**ON LEFT:**  
**FULL LOOK:** SANKUANZ

**ON RIGHT:**  
**COAT, JUMPSUIT, HOODIE:** SANKUANZ  
**SHIRT:** THE WORLD IS YOUR OYSTER  
**SHOES:** PUMA X ALEXANDER MCQUEEN



156

ON LEFT:  
FULL LOOK: SANKUANZ

ON RIGHT:  
COAT, JUMPSUIT, HOODIE : SANKUANZ





**SK Tang**  
 STYLING

PHOTOGRAPHY **Issac Lam**

**PETER CHENG**

HAIR

MAKEUP

**ELAMAS YIP**

**FKJ, KELVIN KARL,  
 CHEUNG NGAI HON**

MODELS

STYLING ASSISTANT

**OLIVER NOVEMBER**







# Smoke in the Mirror

IMAGES  
JOYCE KIM

WORDS  
SACHIN BHOLA



Artists have always drawn on their personal lives for inspiration, leading to works that are as much of a self-portrait as they are anything else. To examine artwork is to delve into the psyche of its creator and the struggles of their time. For designer Rhuigi Villaseñor of clothing label RHUDE, his personal life and creative process form a symbiotic relationship. His introspective collections often stand as bittersweet tributes to his ex-girlfriends. A Marlboro-inspired print, for instance, appears throughout a collection inspired by an ex-lover who smoked despite his disapproval. Aside from former flames, his collections draw upon the desires for escapism and excess, present in the stories of American youth: disenchantment with home, going to war, messy heartbreaks and realities which fall short of idealistic expectations.

Villaseñor, 26, was born in the Philippines and moved to the U.S. at the age of 10 where he lived in a one-bedroom apartment with his parents and sister in Southern California. He recalls coming of age in a

strict household and school environment where he was expected to play by the rules—he can trace his rebellious nature to this period of his life. Villaseñor received his big break when Kendrick Lamar's stylist reached out after coming across him wearing his own DIY bandana T-shirt. Lamar would go on to perform in one of Villaseñor's creations, catapulting RHUDE into a new lane of influential streetwear brands and subsequently making its way into the closets of A\$AP Rocky and Frank Ocean. However, the label, which launched in 2014, has proven to be more than just a string of celebrity endorsements. Villaseñor's references aren't merely personal, but are also nostalgic and well-timed, incorporating the rapidly changing context of urban culture while also actively shaping its future.

Here in his own words, Villaseñor chronicles his most notable collections and the stories behind them—serving both as a record of personal experience and a colorful vessel for the American story of our generation.







### Sugarland

Sugar Land is a city in Houston, Texas, and it's where a lot of my friends grew up. It's got this bittersweet connotation. You don't really know how you feel when you're in Sugarland; you don't know if it's a happy or a sad place.

I had a lover at the time who was from Dallas, and we talked about Sugar Land and spending time there. As I was building that story, I was talking about what it's like to be trapped in the Midwest or in a small city and not being able to leave. So I created a character, but it was still very personal.

I thought about a guy in the Midwest and I'm like, "What's the most common thing people use to escape their town? Join the army." And I figured this was probably a very typically American story of family relationships and the long-term effects of going to war. So he goes

off, comes back with PTSD and nothing is the same. He comes back to his town and it's like, "Damn, I really can't leave Sugar Land." It's bittersweet. It's like you try to leave but it just won't allow you to. It's like that girl you try to leave but you're too attached to her.

A lot about my collection is kind of like a love story. This is a time where I had a lover and it didn't really work out, so I created all the things I didn't like her doing. One of them was smoking cigarettes. We made Smokers Die Younger jackets. She smoked a lot when we would argue and I told her this is something she shouldn't do to her health. So I thought, "You know what, I'll build the whole collection around the things I hate or I dislike about her." I was like, "I'm going to [create] something where you will never, ever be able to forget about me. Everywhere you go, you would see like, a Sugarland T-shirt or something."







### Motorpsycho

Motorpsycho is the extension of Sugarland. It's the heartbreak, it's the anger, it's the frustration, the raw emotion of how sometimes you just want revenge on things. I was thinking, "What are the emotions that come out of heartbreak?" And I created a title that would explain that.

I was dating this girl and it got really messy and it just went really sour. I was trying to figure out a story behind this, feeling like, "I'm an angry guy right now." So the character pretty much needs revenge for the hell that he was put through. This was really drawn from a deeper anger inside. I told myself that I could control that energy, contain it and just create something beautiful out of it. That's why my collections had so much destroyed stuff at that time and I did camo, and all that. [Designing the collection] was like free therapy.



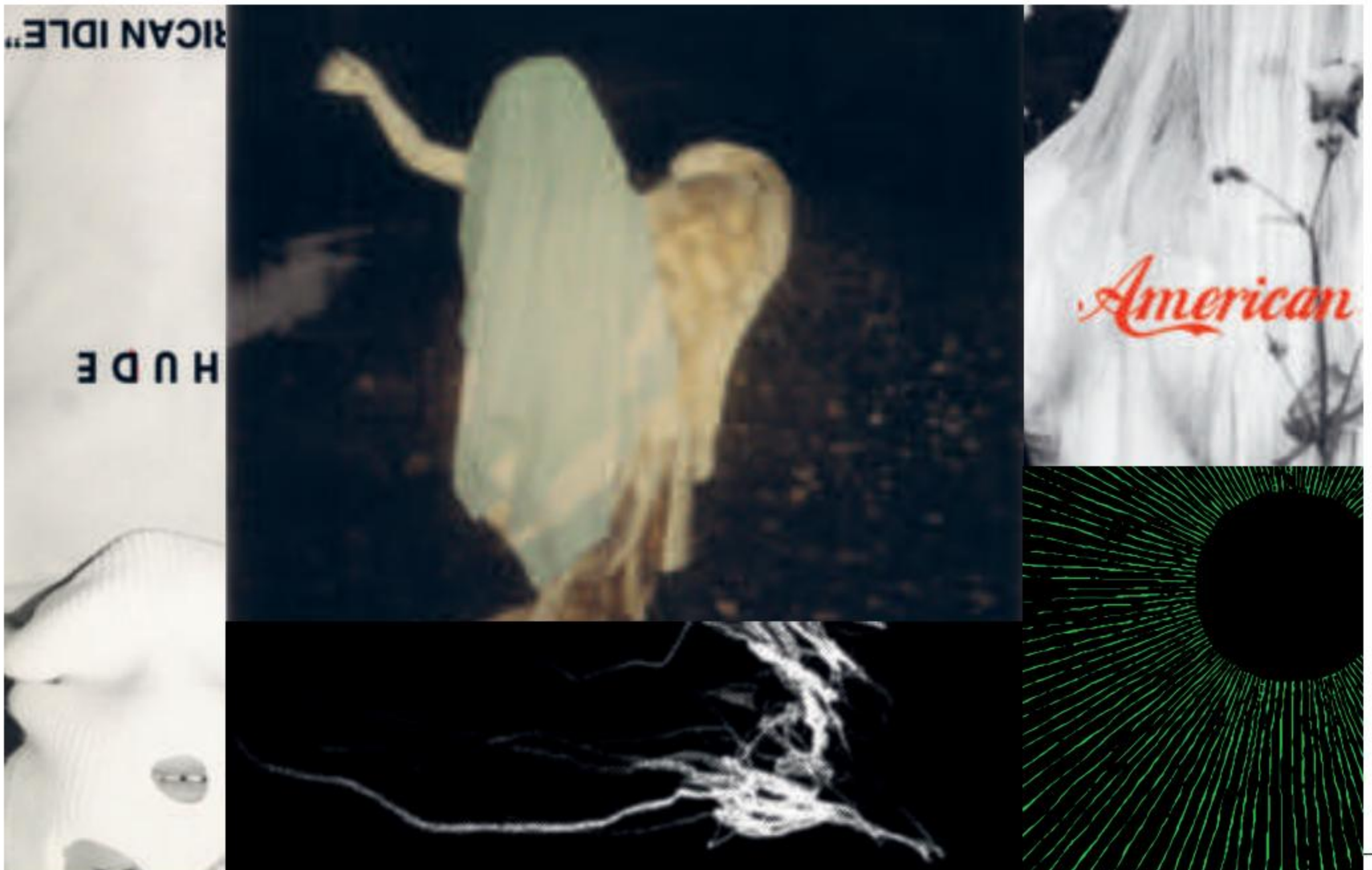
**American Idle**

It's about having high expectations and falling short. I think the title is ironic. It's like the competition *American Idol*: so many people want to be the next American idol. And there's a lot more who fail than succeed. Everyone's felt failure more than they've felt success.

Again, this is like a relationship. You know, you have high hopes for a relationship to work out and it just falls apart. I was with this one girl for seven years and I did everything so I could provide for her. Looking back at it, she was just like, "I got to go." To me I felt like, "Damn. I did everything for this" —I started RHUDE for that girl. So then I built a whole new collection. It took a lot of time, but this is by far my most favorite.

I did the "American Idle" with the Coca-Cola font because she wanted me to stop drinking sodas. And then Mickey Mouse, this was all the classic American logos. I interpreted them on my own. I grew up in the 2000s era and listened to NSYNC and Britney Spears and all that. But I didn't grow up like, archiving rap from 2002 and so much of that is lost right now. I've got to honor that, so I started going back to it. I remember when Pharrell did Swarovski T-shirts, so we just did the RHUDE Swarovski over the pop T-shirts. We did that to kind of glamorize the pop era.

When I think about it, there's no ending to my designs. There's none. It's whatever is happening.



# GUIDE

FEATURED:

DOMICILE TOKYO

PUBLIC

THE KRANE

WMV VISVIM

XU LONDON

ZHONGSHUGE



While time travel regrettably remains the stuff of science fiction, there's more than one way to experience its intended effect of transporting you to a different era altogether. Our picks for this issue's Guide celebrate locations that have creatively woven time's passage into their stories.

Be it through re-appropriating architectural relics, building a fairytale land beyond time, or even a simple homage to a grandfather's love of aged tea, these spaces capture the spirit of the times with admirable lyricism.



✕ COPENHAGEN, DENMARK

✕ LONDON, UK

✕ SUZHOU, CHINA

✕ TOKYO, JAPAN

# DOMICILE

## Tokyo

4-28-9, JINGUMAE  
SHIBUYA-KU, TOKYO  
JAPAN

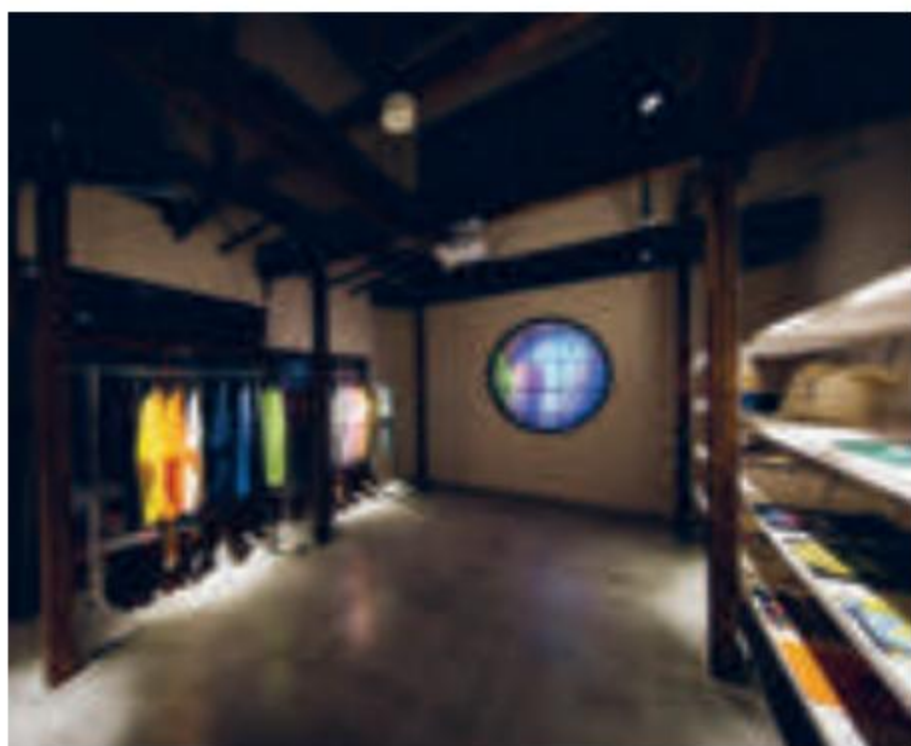
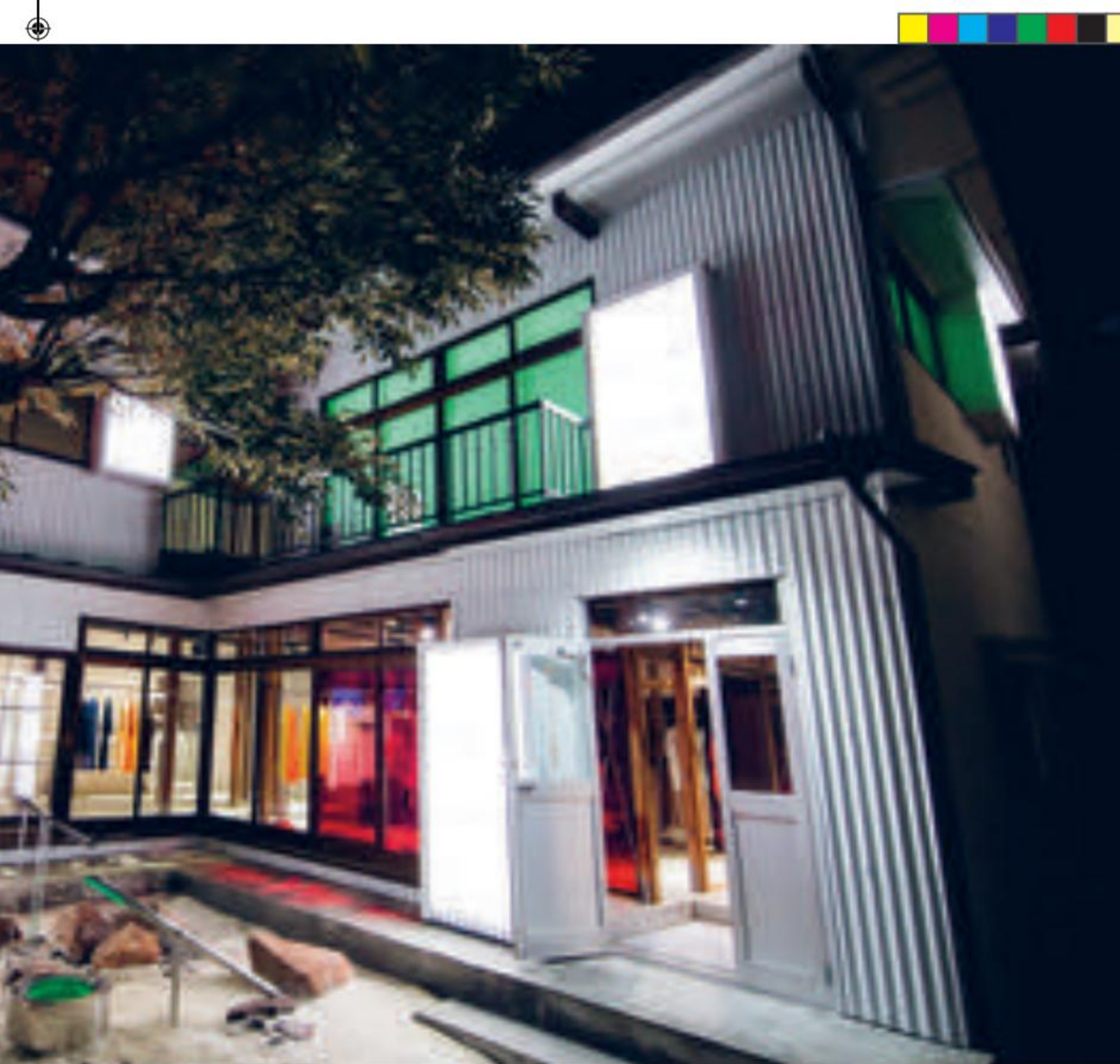
Tokyo is arguably one of the only fashion capitals in the world to boast the most covetable brands in the world alongside the equally obscure at its very extremities. Then there's Harajuku, the infamous district which takes all the fashion superlatives Tokyo has to offer and amplifies them tenfold. DOMICILE Tokyo is a Harajuku fixture which holds more than its own amidst such claims.

The 70-year-old former dormitory was converted into a retail space designed by artist YOSHIROTTEN,

imbuing the store with both traditional Japanese and modern design elements. "It was a lot cheaper to just rebuild the whole thing. But it's so rare to find such an old traditional Japanese house in the middle of Harajuku, we wanted to design it to keep the building as it is," says YOSHIROTTEN. The store exterior has a nondescript appearance at first glance, but LED panels which glow white in the light of day draw the passerby's eye past the *shishi-odoshi* rocking fountain and bonsai tree in the front garden, to the wares hanging inside. Upon entering the *Fusuma* doors—in a curious shade of translucent red, no less—customers can go through meticulously curated pieces by the likes of Know Wave, PLEASURES, POWERS, Iggy NYC, AWGE, and Frog Skateboards







in addition to the store's in-house offerings. Elements of traditional design are at constant play with modern design in color and proportions. Household goods and features such as laundry racks, door plates and circular enso windows give a touch of home life in old-school Japan, which perfectly complement the store's contemporary wares for sale.

Taking the now-quintessential Japanese specialty of expertly combining the underground and the traditional in design, the retail space turns these ideas into a flawless visual iteration of Japan's urban aesthetic. DOMICILE Tokyo is a mix of forwards and backwards, high and low, grit and polish—a necessary stop for those who want a little bit of everything.

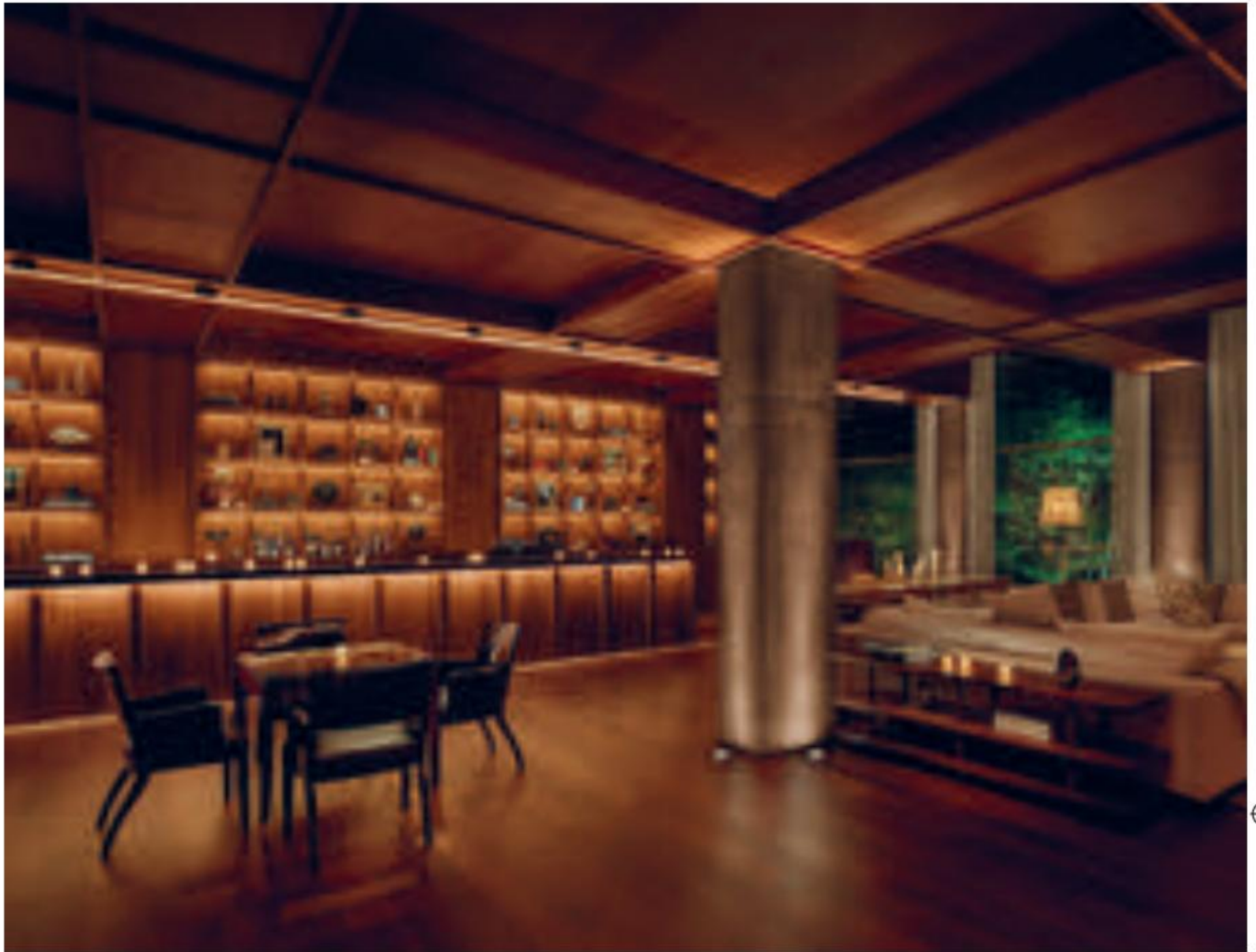
## PUBLIC

215 CHRYSTIE ST  
NEW YORK, NY 10002  
USA



Ian Schrager is unreservedly a man of the times. In 1977, when he founded the legendary Studio 54 nightclub with business partner Steve Rubell, his venture would go on to define the disco generation with lavish, drug-fueled parties. In 1984, they debuted Morgan's—widely considered as the world's first boutique hotel—and created a model for the industry that focused on local character for more discerning travelers. Forty years after the launch of Studio 54, his latest oeuvre is PUBLIC New York, a \$300 million USD hotel designed by Herzog & de Meuron situated in the Lower East Side that proposes “luxury for all” in the age of Airbnb.

PUBLIC was conceived from the ground up by the 70-year-old Schrager, who shaved away all the frivolity from the luxury hotel experience to create an experience that is streamlined and accessibly priced, yet no less sophisticated. Arriving guests must first ascend an imposing, copper-clad escalator to the concrete and plywood-decorated lobby, where two Public Advisors—a more casual take on the concierge—are available to help with self-check-in on an iPad, or to give directions and recommendations around the hotel and neighborhood. Guests then show themselves via a digital keycard on their smartphone into one of 367 standardized rooms, which are outfitted with floor-to-ceiling windows and a wooden bed



platform equipped with an Apple TV, USB ports and arguably the fastest WiFi in the city. In the place of room service, guests can order grab-and-go meals from the in-house restaurant via a chatbot. The result of all these cost-saving measures? A mere \$200 USD per night—no mean feat in one of the world’s priciest cities, in a neighborhood already crowded with luxury hotels.

The hotel also lives up to its name in that most, if not all of its communal spaces will be open to the public, from the sofa-lined lobby to the hotel’s two restaurants and three bars. A multidisciplinary events space in the basement is home to the Public

Arts cultural program, which provides a platform for talks, parties, music gigs and theater performances to take place.

PUBLIC has a lot riding on its success – indeed, the entire hotel industry has failed so far to find a clear alternative to Airbnb’s low-cost proliferation model. Schragger is betting on PUBLIC’s value proposition of affordability, an unbeatable location, and a no-frills yet upscale experience that blurs the boundaries between the hotel and its surrounding community. While a far cry from the debauchery of Studio 54, PUBLIC just might foment its very own revolution.

TEMPORAL

# The Krane

SKUDEHAVNSVEJ 1  
2150 NORDHAVN  
COPENHAGEN, DENMARK



Prospering from its strategic position at the mouth of the Baltic Sea, Copenhagen was a major maritime hub for most of its history, but a switch to a service and commerce-based economy has left most of its port infrastructure in disuse. Rather than set up shop in a conventional building, developer Klaus Kjastberg enlisted architecture firm Arcagency to convert an industrial coal crane at the edge of the city's northern harbor into an intimate, one-of-a-kind retreat.

The Krane, as the unique structure is called, features three levels all interconnected by stairs. Arriving guests check in at the ground floor reception tucked inside a shipping container, before making their way past the 40-square-meter glass-walled meeting room to

the spa on the second floor. Here, guests take in the post-industrial landscape from the comfort of two bathtubs while being pampered by their selection of spa treatments. At the top of the structure is the all-black Krane Room—its color palette referencing the coal that the crane used to lift, as well as serving to “envelop” its inhabitants from the outside world. Furnished with custom furniture such as a queen-sized bed, lounge chaise, kitchenette and dining table, the mini-apartment features unparalleled panoramic views over the Nordhavn harbor. An adjoining terrace provides direct sightlines to the container ships following the bend of the Øresund strait, which might once upon a time have parked beneath the Krane to unload their worldly cargo.



# WMV visvim

222 SHELBY ST  
SANTA FE, NM 87501  
USA



The American South has long held the imagination of Hiroki Nakamura, who has made frequent homages to the region's Navajo Indian culture in his designs for visvim. Inexplicably drawn towards certain dyes, materials and process for the “energy” that they possess, it's little surprise that Nakamura has chosen to open his first overseas store in a place that looms so large in his imagination—Santa Fe.

Nakamura's relationship with New Mexico's state capital—and one of America's oldest cities—began when he first visited in 2007 and struck up a friendship with Shiprock Gallery owner, Jed Foutz. The designer

returned every summer thereafter, accustoming himself to the rhythms of the desert city as well as its wealth of folk art. The WMV visvim store is the culmination of his partnership with Foutz, and inhabits a Victorian-era house done in the Territorial Revival style. While the store's exterior features no signage apart from a handmade paper lamp and a Japanese *noren* curtain above the front entrance, the light-filled interior has no shortage of rustic character, from the exposed pine ceiling beams to the traditional Japanese touches throughout. An Edo-period folding screen forms a backdrop in the store, while its individual rooms are lit by paper lanterns in the *jibari-shiki*



style from Kyoto. Interspersed between woven Navajo baskets and turquoise jewelry are pristine examples of antique Japanese Mingei pottery as well as mid-century Okinawan artwork. While the majority of the store's stock is dedicated to visvim's WMV womenswear line designed by Nakamura's wife Kelsi, visvim's iconic FBT moccasin sneakers are on sale, as well as a range of vintage furniture collected by Nakamura during his travels.

TEMPORAL

# XU London

30 RUPERT ST, SOHO  
LONDON W1D 6DL  
UNITED KINGDOM



Childhood memories and family heritage are the currency of XU London, a new upscale Taiwanese restaurant in Soho opened by restaurateur Erchen Chang, along with her husband Shing-Tat Chung and sister-in-law Wai-Ting. Departing from their previous casual Taiwanese eatery BAO, XU honed in on the redolent food and tea cuisine of 1930s Taiwan that chef director Erchen's grandparents would have luxuriated in—the restaurant itself is named after her late grandfather, its robust tea selection and tea-infused cocktails inspired by his love of the island's loose-leaf varieties. “He taught me everything I know,” she adds.

For the food menu, Erchen created dishes that were reminiscent of her upbringing in Taiwan,

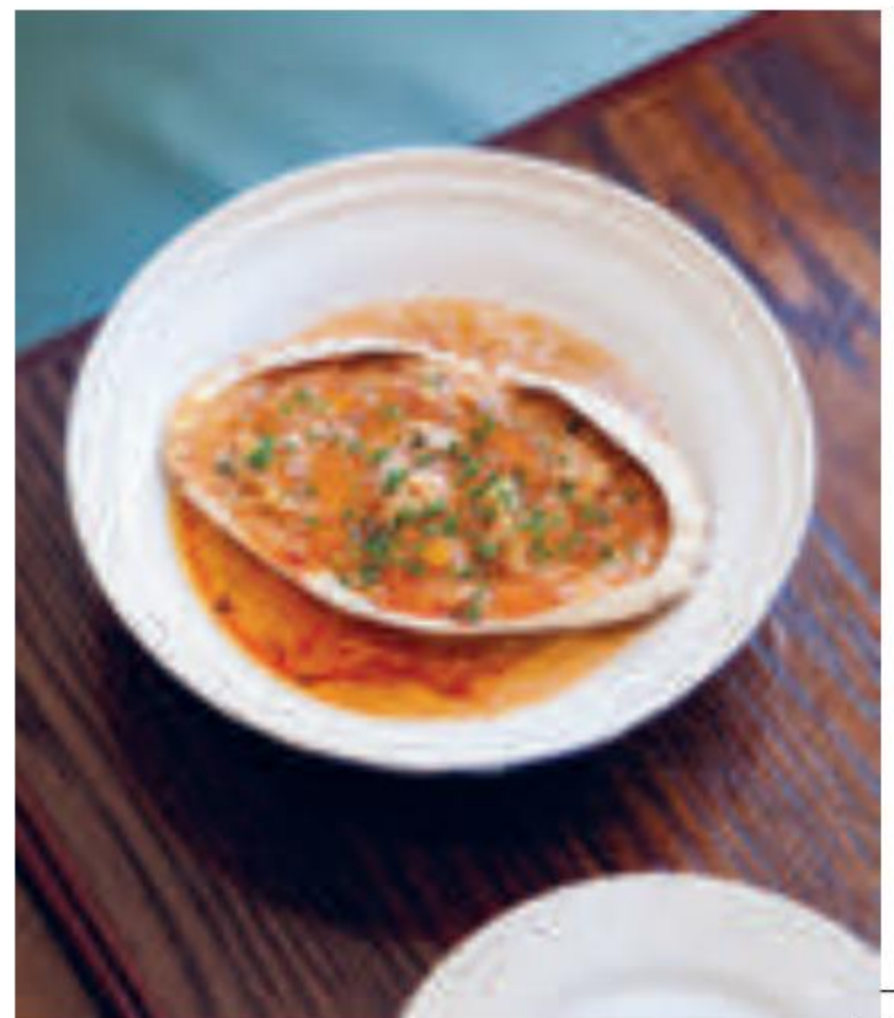
mixing small bites from the streets of Taipei with more homely feasting dishes from the rural mountainous regions. The flavors are nuanced and evocative, and make use of time-intensive techniques such as fermentation—the in-house grilled bone vinegar, for example, infuses grilled bones with vinegar to create a mother vinegar that is then left to mature for a month. Elsewhere on the menu: star anise-scented shou pa chicken, Ibérico char siu pork, and Peking duck-style pancakes contend with rare ingredients such as Yunnan peppercorn, prized Chishang rice, and the silken, in-house tofu.

XU's interior is the stage upon which this culinary world-building takes place, with its two floors





sharply delineated by designer Brady Williams. An emerald green tea kiosk greets customers downstairs amid the nostalgic click-clack of mahjong tiles wafting out from two private rooms. Upstairs is a luxurious, dark wood-paneled space with pastel-pink upholstered booths and colonial-style ceiling fans. “Both floors have some drawings by Shing and myself on the wall depicting Taiwanese life and culture, with a Chinese poem written by my mother,” Erchen explains of her family’s touch on the interior. A *shan shui* mural of Taiwan’s mountains flanks the bar, and above all the woodwork is a clock that looks over the dining room, marking the onward march of time away from a perfectly preserved slice of Formosan history.



# Zhongshuge Bookstore

3/F, SUYUE SQUARE  
SUZHOU, CHINA



Books are often a portal into another dimension, but the Zhongshuge Bookstore in the historic Chinese city of Suzhou realizes this in a more literal fashion. Designed by Shanghai-based studios Wutopia Lab and ArchUnits, the expansive interior covers nearly 15,000 square feet and is divided into four parts that vary wildly, each evoking a different sense of wonder.

New arrivals are showcased on suspended wireframes in the Sanctuary of Crystals, a room which utilizes glass brick walls and a mirrored central column to create an airy, ethereal space. Through a doorway is the Cave of Fireflies—a blacked-out room lit only by the electric glow of massed fiber optic cables hanging from the ceiling – which leads to the largest



space in the bookstore, the Xanadu of Rainbows. Here, perforated aluminum sheets colored every shade of the rainbow merge to form an amorphous waveform that swells and dips from the ceiling to delineate different sections of the bookstore. A cafe and abundant seating throughout encourage long reading sessions, while the diaphanous rainbow sheets allow natural light to pass through, ensuring a bright interior and views of the outside from anywhere in the main hall. Located at the furthest end of the

bookstore, the last section is the Castle of Innocence, a rotunda of translucent white ETFE paneling that encloses a whimsical space for children to play under a dome of LED stars. As the latest location in a chain of bookstores often counted among China's most beautiful bookstores, the Zhongshuge Bookstore is as good a starting point as any to launch into one of the thousands of page-bound adventures sitting on its many shelves.



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