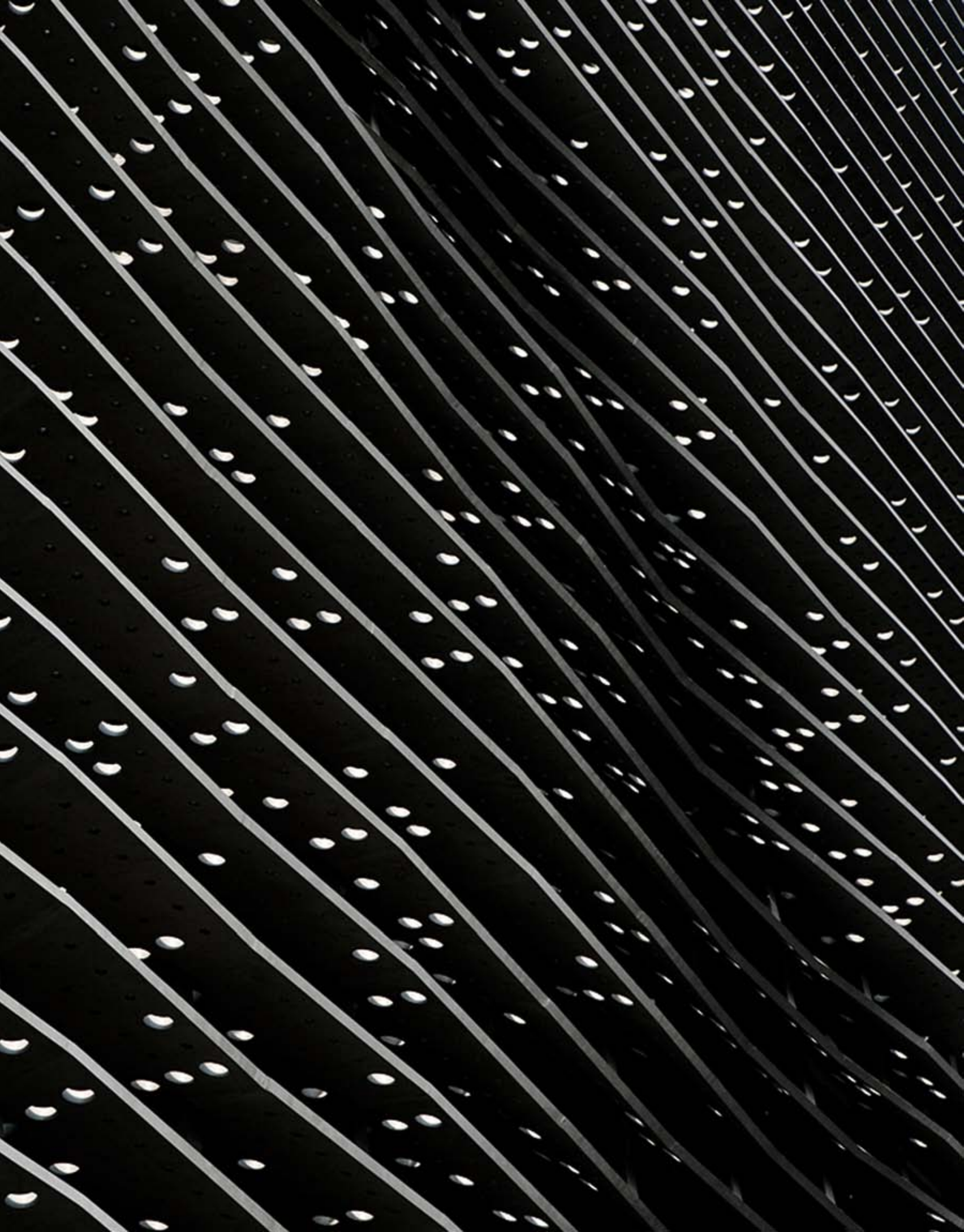
时装以西，建筑以东

撰文 袁菁 Yuan Jing，摄影 黎不修 But-Sou Lai

当时装设计师或品牌将事业移至中国，费心兴建的公司总部（含设计总部及成衣车间）成为衍生于时装设计以外却与之些许勾连的审美表达。《大都市 Numéro》特邀曾修习建筑学的时尚摄影师黎不修掌镜拍摄两座风格迥异但相互间富有趣味比照感的时装屋——分别为美国时装品牌 Lafayette 148 位于汕头市高新技术区的中国总部以及夏姿·陈（Shiatzy Chen）中国营运总部，让我们从中领略时装的建筑语言如何形塑品牌精神。

Lafayette148 建筑外部巨大 Brise Soleil 式遮阳屏板，其灵感源自针织面料。



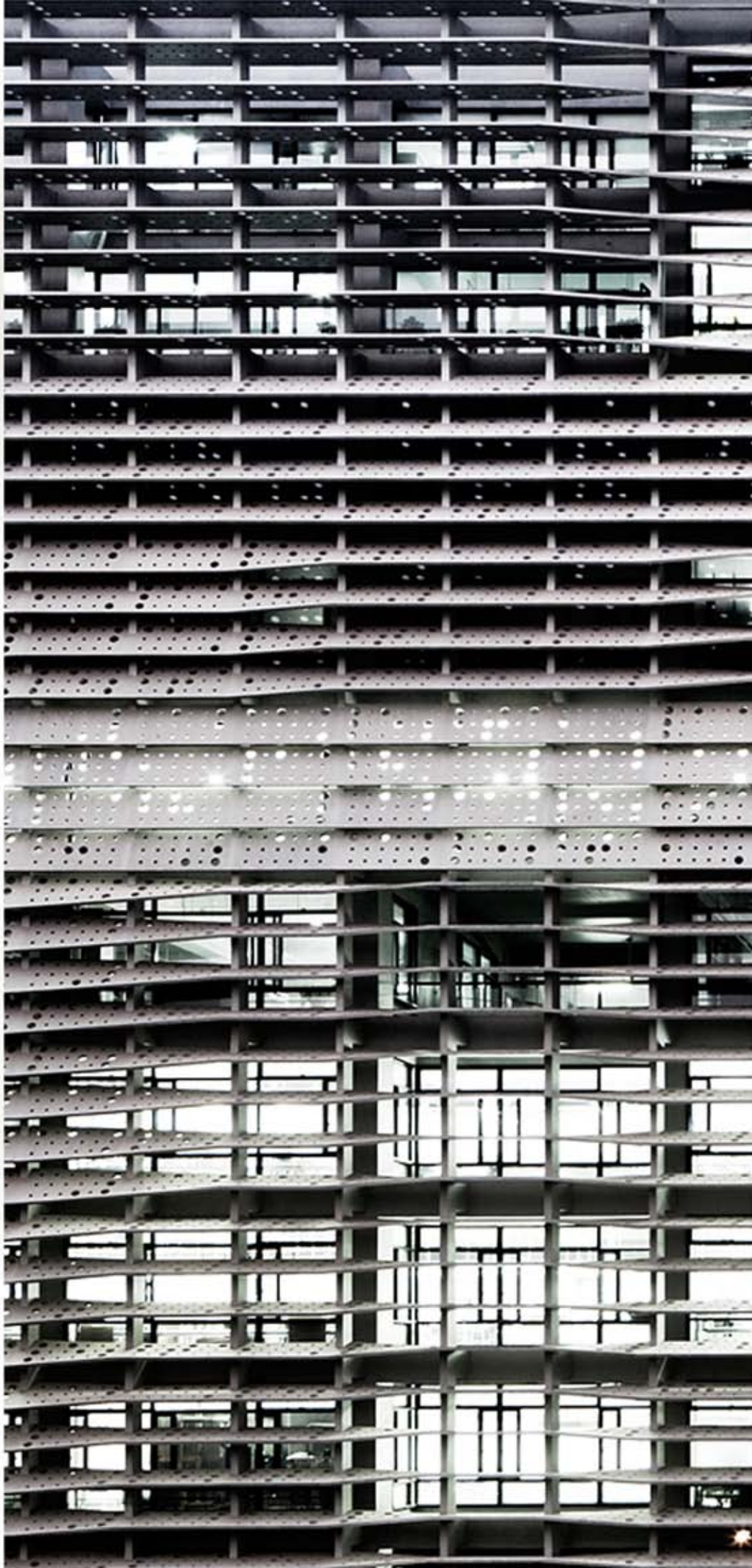
很多时候，时装设计师并不常逗留在她（他）的时装屋，甚至 logo 也不显要。但必然的是，无需亲眼见到设计师本人——只要发现一条蜒蚰过壁般亮闪闪的痕迹，你都能最大程度地发现和想象其存在：从远处传来的“叮当环佩”，浮在空气中的独特香气，或垂搭在靠背上皱作一团的服饰，最起码的是，皆有别于均质性需求。我们即将为您呈现的建筑释放着一种无声的传达：这是属于时装设计师本人的趣味地标。想象一下，当一座作为设计师理念传达的“风格派”建筑矗立眼前，如果您领悟掌握它的视觉表达，完全可把它视作一面庞大和招摇的大型店招——远在贴近设计师本人时，其对品牌价值的视觉散播和信息传达功能已然启动了——建筑再次有效地发挥了对城市空间的强势介入功能，将时装设计语言上升至只供人仰望的高度。

富探究意味的是，假如越来越多时装品牌未来将重心移至中国渐成为可预见的事实，在大陆这片极具包容性的土地上，时装屋会否成为一道迷人的风景线？一切才刚刚开始。

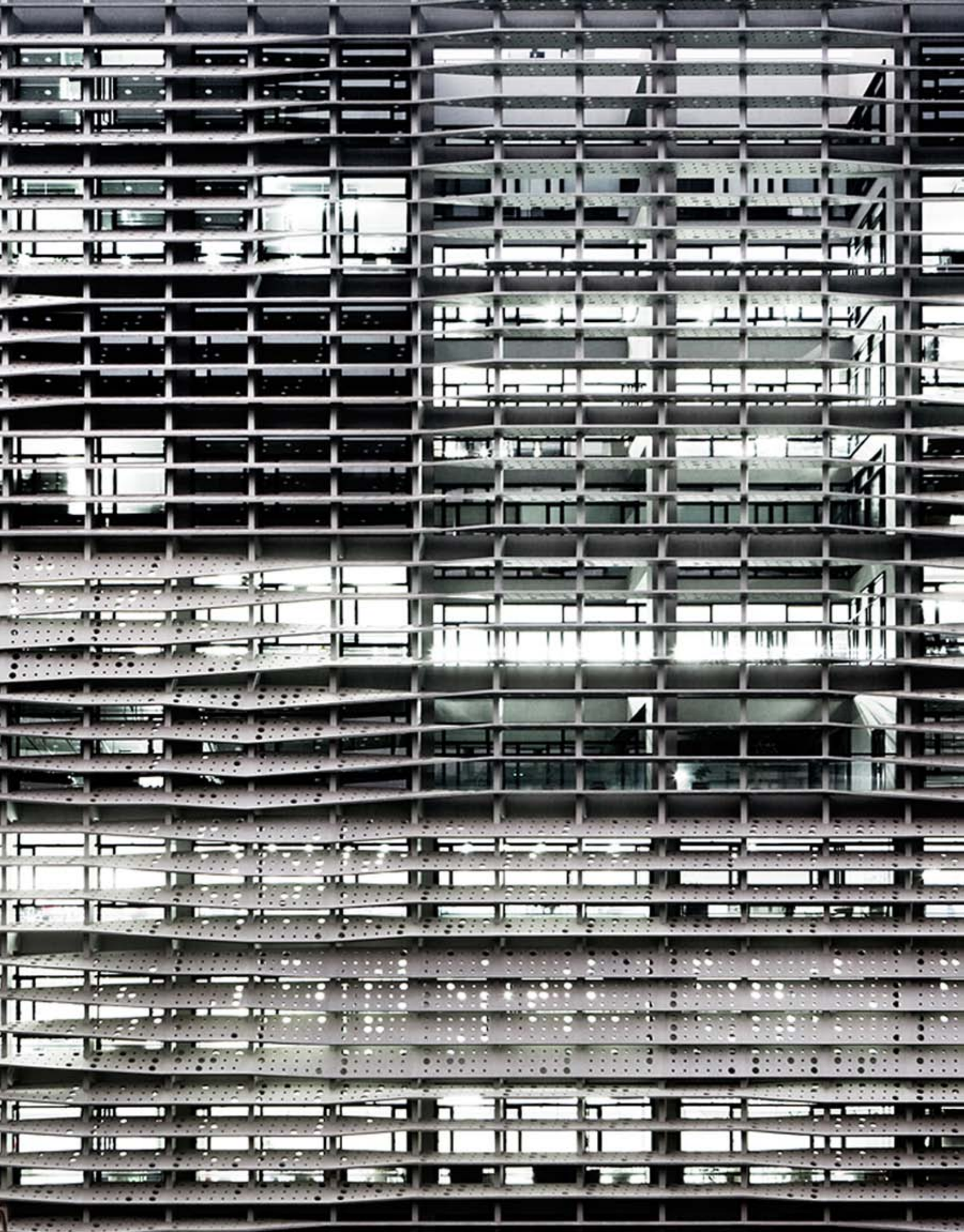
严丝合缝 流转通达 岁月无形，却在血液中留下记忆。几十年前，Lafayette 148 创始人萧纯仁先生放下潮汕地区贴心的白粥橄榄菜，漂洋过海来到了纽约。数十载拼搏史难以一言以蔽之，然而，当他多年后回国于汕头高新技术区建起一座建设规模 25,982 平方米的登大厦，那是从纽约总部所在的 Lafayette 街垂直竖立在了这里。

几乎忽略 Lafayette 148 汕头总部的现代又性感的背部。不规则交接的黑色、细瘦烟管型的长体窗框出现在大面积清水混凝土的后立面，像附着了镂空蕾丝又透露暧昧隐绰信息的背脊。

返回正面从更远处观望，它骨干利落，色调灰冷，仿佛科幻电影中方有的未来建筑。大厦正向及两翼通体被覆盖着灵感源自针织面料的巨大 Brise Soleil 式遮阳屏板——建筑方显然引鉴了 1936 年勒·柯布西耶的作品国家教育与公共卫生部（里约热内卢），以及赫尔佐格 & 德梅隆事务所担纲的铁路中转站（巴塞尔）的建筑先例，柔软起伏的外立面也成为在美学层面与



板面遍布不规则的大小孔洞，排列方式正是 Lafayette 148 品牌名称的盲文组合。



品牌相呼应的最显要要素。登上大楼低视局部，数千枚遮阳导流翼板凌空扭曲翻转，炫耀角度，板面遍布不规则的孔洞（取材于传统伊斯兰建筑特征），引导光线射入内部，减少了大厦的热胀冷缩，如同吐纳调息一般实现了自然光线的引入与非机械手段所牵引的空气流通，形成所谓“文丘里效应”（Venturi Effect），与同类建筑相比降低能耗 40%。此外，孔洞排列方式正是 Lafayette 148 的盲文组合，隐喻着人文关怀精神：每周末，众多外来务工子女来到这里，对着墙壁做出整齐的压腿动作，房间内不时飘出管弦丝竹声……或可探访距厂十分钟车距的“希望小学”——这是萧先生在汕头的另一桩大事。

担当建筑设计的两位灵魂人物——来自 Studio for Architecture 的设计师 Mehrdad Hadighi 与来自密歇根大学建筑学院的设计师伍紫欣为 Lafayette 148 度身定造了这座建筑寿命年限达 75 年的大厦。纵观全局，黑白色与混凝土的冰冷色调贯穿始末，建筑由外而内通盘遵循了极为审慎而自律的建筑语言，“起初，我们试着以现代简约的方式与品牌的设计理念彼此呼应，”伍紫欣表示，“当注意到其生产过程中对质量的严格要求时，我们决意在服装制作与建筑间建立共通处：对工艺、色泽、材质、功能的关注以及与人体运动的呼应均被纳入考量。”

重要的是，建筑在功能层面反映了高效的运营模式，不仅实现对海外网络订单的快速反应，也令大厦脱离了一厢情愿的炫耀性建筑概念的嫌疑。伍紫欣说道，“我们必须考虑各部门间的逻辑次序，面料仓库与印染车间相连，样品制作间必与设计部门毗邻，我们为此实行了精密筹划。”设计中，电梯和管道等所有辅助设施均被安置于大厦北部，使得位于大厦南部的工作区域形成紧凑一体化的格局，长约五十步的来回步道中，概念设计跳离纸样后通过白色棉坯布迅速完成立体造型，设计师可在半天内将一纸构想付诸现实，于 24 小时不间断运转内完成冲刺。无形中，一道高效、富于条理管理体制正在发挥使命——就这一点而言，完全从创始人苦心拼搏严格自律的创业生涯中找寻契合之处。

遍布孔洞的遮阳屏板如同吐纳调息一般实现了自然光线的引入与非机械手段所牵引的空气流通。

The Architecture of Fashion by Yuan Jing

When fashion designers or labels move operations into China, the painstaking care in establishing the company headquarters (including headquarters and workspace) becomes an expression both separate from and colluded with fashion design itself. Numero China invited fashion photographer But-Sou Lai, to help us capture two fashion houses of a very different vein, which nevertheless retain a treasure trove of comparative insight—American brand Lafayette 148's China Head Office in Shantou city's high-tech zone and Shiatzy Chen's China Operational Headquarters in Shanghai—in order to let us understand how fashion's architectural language molds the spirit of a brand.

Photography by But-Sou Lai

Often, designers don't stay in their fashion houses—sometimes even their logos do not appear. But one does not need to glimpse the designer herself—all it can take is the iridescent imprint of a slug passing on the wall to allow us to discover or ponder her presence: whether the clink of metal tools at work, or a charming fragrance wafting in the air, or a clump of clothes crumpled on the back of a chair, each designer has demands distinctly her own. We will be presenting you with architecture (spaces) that emits a sort of silent message: this is a landmark that belongs to the idiosyncrasy of its fashion designer master. Imagine for a moment a "de Stijl" building soaring up before your eyes. If you can understand the intentions of its creator, the building becomes one massive logo—before you meet the designer or the brand, you already understand the value and mode of communication— those liners, frill, border, these techniques all say the same thing: this is what I hoped for, I finally wore my every piece, on the body of my building··· the fashion designer branded her aesthetic logo on the symbolic of her building, while the building itself powerfully serves an intervening function into the city space, upgrading the fashion design vocabulary to worship-inducing heights.

Even riper for inspection is that, as more and more designers and labels moving into China becomes a foreseeable reality, will fashion houses pepper an enchanting landscape on the sprawling land of mainland China? Everything has just begun.

Joint Tightly, Circulating Understanding. The years are invisible, but memories are preserved in blood. A few decades ago, founder of Lafayette 148 Mr. Chunren Xiao left behind the Chaoshan region for New York. Decades of hard work and toil are impossible to recount in a mere few words, however, when after many years Mr. Xiao returned to Shantou City's high-tech zone (a city with few avant-garde structures) to build a 25,982 square-meter modern plaza, it was a vertical transplant from New York's Lafayette street.

It's almost easy to ignore Lafayette 148's Shantou Headquarters' modern yet sexy back. A mélange of irregular blacks, the thin and long piped window frames appear behind a concrete lake, revealing a background of messages seemingly reticulated in a concealed lace.

Returning to the front from a further vantage point, its sturdy backbone and muted hues resemble a structure right out of science fiction film. The building's main body and two wings are covered by massive screen boards inspired by the style of Brise Soleil's knitted fabrics. The architect clearly references Le Corbusier's 1936 building The Headquarters of the Brazilian Ministry of Education and Health, as well as Herzog & de Meuron's railway utility in Basel, Switzerland, while its soft, undulating façade becomes the most influential aesthetic echo of the brand. Stepping onto the low observation deck in the main hall, thousands of wing-flapped awnings twist and contort, with irregular large and small holes dotting them throughout (a characteristic taken from traditional Islamic architecture), leading the light to scatter into the structure through holes, decreasing the structure's thermal expansion and contraction, realizing natural light and non-mechanized air circulation like a breath, and creating the so-called "Venturi Effect" which reduces energy consumption by 40% when compared to similar buildings. Besides this, the arrangement of holes is also a Braille assemblage of the name "Lafayette 148", symbolizing the spirit of the brand's loving care for people and culture: every weekend, the sons and daughters of the headquarters' workers can be seen playing and exercising facing these walls, orchestral music floating in and out of small rooms. Or one can look to the "Hope Primary School", a mere ten minutes by car from the premises—this is, besides running a fashion label, Mr. Xiao's other main activity.

Taking up the post of architect were two inspired figures—Mehrdad Hadighi from Studio for Architecture and the University of Michigan's Zixin Wu. The icy hue of the black, white and concrete palette run through the entire structure, following a highly cautious and self-disciplined architectural vocabulary. "At first, we tried to make the modern and minimalist style echo the brand's fashion design philosophy," Mr. Wu explained, "but when we realized their strict demands for quality during the production process, we became determined to create a commonality between clothing production and architecture: attention to detailing, color, material, functionality, even to human movement were all considered."

What is important is that in terms of functionality, the building permits and reflects a quick and highly efficient business model, capable not only of enabling the processing of a high number of international orders, but also dispelling any suspicion of eager or needless ostentation. Mr. Wu continues: "We had to consider the logical relationship between every division, the fabric store had to be connected to the dying plant, the sample cutting room had to be adjacent to the design studio, and to achieve this end, we employed a sophisticated plan." Elevators and plumbing, all the ancillary facilities were placed in the northern area, which allowed the building's southern area to form a compact and exactingly integrated pattern, free-flowing and easily accessible. Taking nearly 50 rounds of negotiation and consultation, the conceptual designers abandoned the blueprint and went ahead with clay models, going from print to fully realized model in as little as half a day. Imperceptibly, this highly efficient, immaculately ordered management system accomplished its mission—finding architectural unison with the brand's spirit through painstaking discipline.

Of course, there is no room for nervousness in such a tightly wound, high-speed rhythm and uniform work pattern. Entering the 17-meter wide, 89-meter long workshop devoid of any vertical columns or dark corners, the un-uniformed girls sit colorfully all throughout the room, leaving it without any hint of man-made mechanization. They bury their heads in the clothes, occasionally resembling jasmine flowers in a glass vase.

Lafayette 148 汕头总部外立面，摄影 黎不修