



Rethinking Fashion in China Through Chinese Hipsters - Wen Yi Qing Nian

从文艺风谈时尚与风格，时间与空间

Leren Li

Primary Advisor: Dr. Hazel Clark
Secondary Reader: Dr. Heike Jenss



- Research Student (Royal College of Art)
History of Design
- Master of Art (Parsons School of Design)
Fashion Studies
- Bachelor of Science (State University of New York at Binghamton)
Marketing and Leadership Management

What is Fashion Studies?

Fashion Studies examining fashion history, social functions, theory and aesthetics. Fashion analyzed and theorized from an interdisciplinary perspective including aesthetic objects, cultural phenomenon, industrial systems and identity marker.

- Objective:

A fashion and cultural study of China's emerging youth subculture, the Wen Yi Qing Nian (文艺青年), which is also used to describe the English term "hipster."

The Hipster Handbook

Definition of a Hipster

Hipster - One who possesses tastes, social attitudes, and opinions deemed cool by the cool. (Note: it is no longer recommended that one use the term "cool"; a Hipster would instead say "deck.") The Hipster walks among the masses in daily life but is not a part of them and shuns or reduces to kitsch anything held dear by the mainstream. A Hipster ideally possesses no more than 2% body fat.





Subculture : the meaning of style
Dick Hebdige (1981)

Predecessors:



-In the 1960s and 1970s

一个以梦为马的年代

-“Wen Xue Qing Nian”

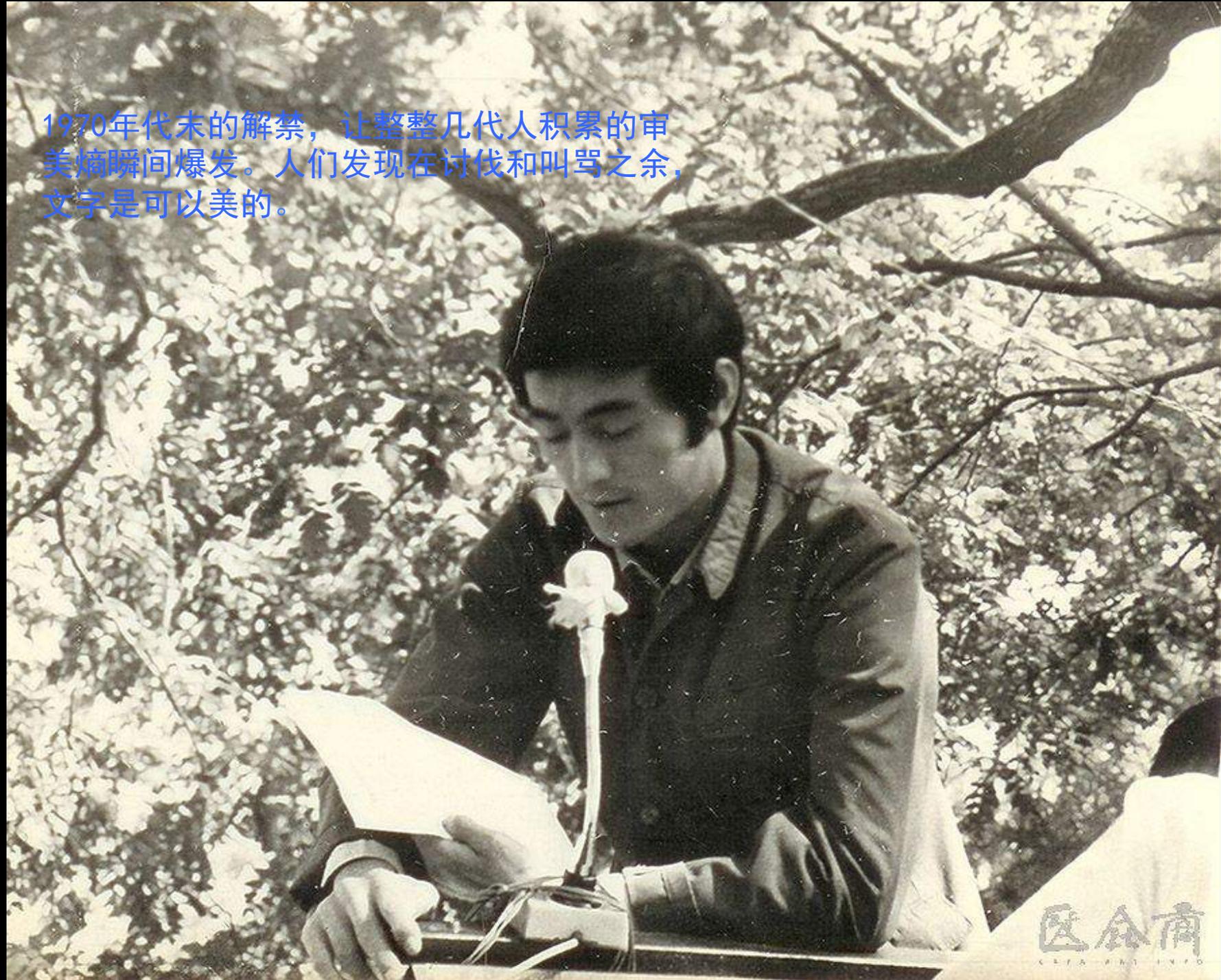
Literary

Youth

A black and white photograph of a woman with dark hair, wearing a dark, high-collared garment, sitting and reading a large, open book. The lighting is dramatic, highlighting her face and the pages of the book against a dark background. The text is overlaid on the right side of the image.

尽管在1950年代，执政者便有“百花齐放百家争鸣”的号召，但在随后的20年里，文学创作实际上处于被压制和被控制之中。

1970年代末的解禁，让整整几代人积累的审美瞬间爆发。人们发现在讨伐和叫骂之余，文字是可以美的。



文学 LITERARY

70年代生人

刘心武 编著



在随后的几年里，
刘心武抚摩一段夜幕的伤痕；
韩少功声称他发现了一个种族发展的白痴原则；
张承志在草原和牧场寻找原始幸福的渴望；
王安忆让文字背后的道德民兵一片惊愕；
舒婷、北岛让汉语尝试另一种表达。
西川、海子、洛一禾、顾城以及稍晚一些的毕飞宇等一群人进入并离开大学，
他们在寻找一种新的话语表达。

他们身后一个庞大的青年人群，被当时称作文学青年。



海子之死（以及他所启动的诗人死亡的多米诺骨牌，骆一禾病故、戈麦焚诗自沉、顾城杀妻自缢），被视作这个时期以及这个人群的终结的标志。当年的文青王家新说，1980年代（的诗），到海子为止了。

随后是汪国真以及余秋雨的年代。再往后，文学青年就成了骂人的话☺

Predecessors:



In the early 1990s “Xiao Zi” (Petite Bourgeoisie)





中国时尚杂志的发展简史

1986

1993

1995

1998

2000

萌芽期



1986. 《中国时装》的杂志诞生。
历经三十年后《中国时装》改名为《时尚芭莎》



1988年,《ELLE》与上海译文出版社合作,
推出《ELLE世界时装之苑》

中国时尚杂志的发展简史

1986

1993

1995

1998

2000

摸索期



1993年8月第一本时尚杂志《时尚》杂志创刊。开印1万册。

- 1993年第一份吃喝玩乐的报纸——《精品购物指南》创刊。
- “喝红酒，吃闸蟹，逛燕莎，看《精品》。”

中国时尚杂志的发展简史

1986

1993

1995

1998

2000

成长期



- 京派两大时尚杂志的竞争波涛暗涌的时期。（《瑞丽》《时尚COSMO》）
- 1995年，中国轻工业出版社和日本主妇之友出版社合作，推出《瑞丽》杂志。
- 定位：实用、时尚、大众化

中国时尚杂志的发展简史

1986

1993

1995

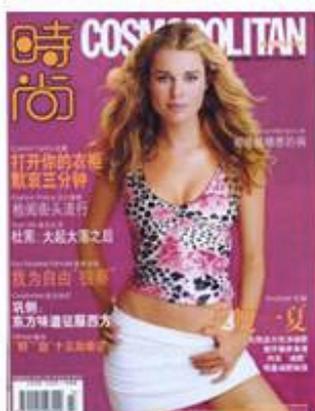
1998

2000

成长期

成熟期

繁荣期



在这一阶段，化妆、摄影相关行业随之大肆兴起，但落后的时尚理念，使其成长缓慢。同时在中国的各大城市，中产阶级大量涌现，让优雅的实用主义获得了大份额的市场占有率。在这一时期，出现了诸如小资、白领等词语，这也标志着中国的消费水平已大大提高，这也为杂志的销售创造了需求，同时，也预示着传媒经济的到来。

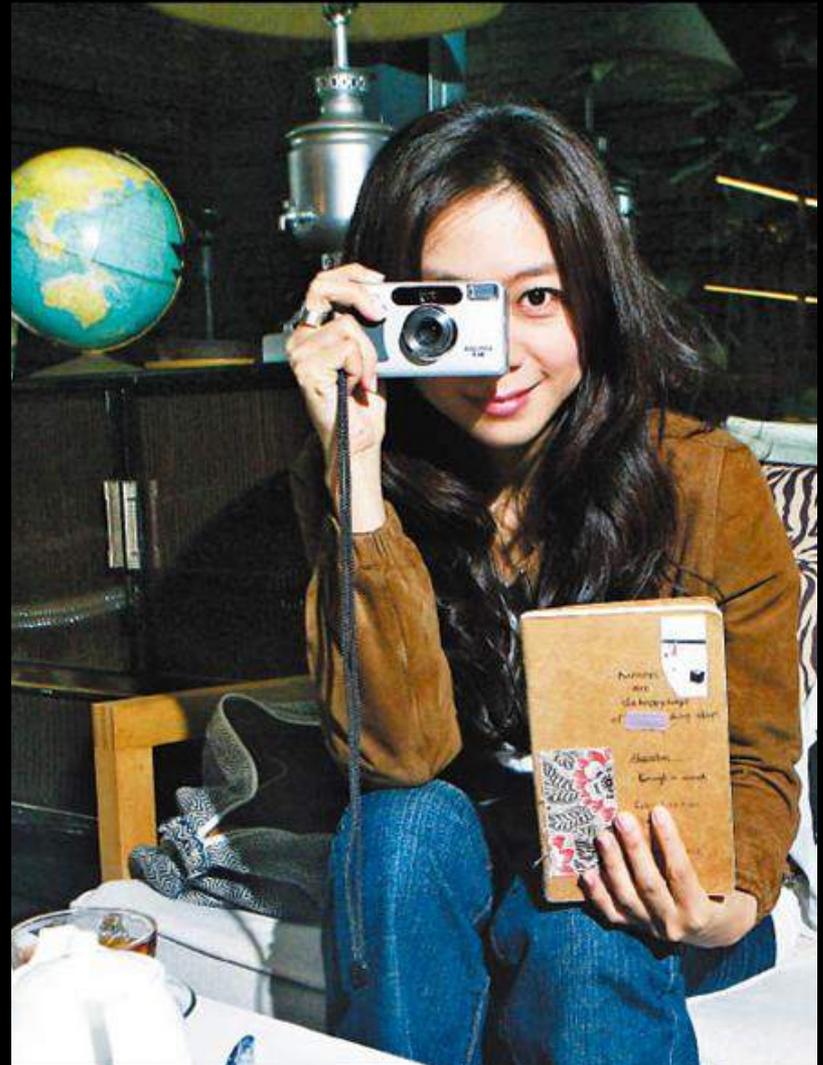
Wen Xue Qing Nian
(Literature and Art)

Wen Yi Qing Nian
(Fashion)

Xiao Zi Qing Nian
(Commodification of
Leisure)

“Wen Yi Qing Nian”

- Post 1980 and 1990 generation
- Living in the first tier cities
- Unprecedented demand of spiritual independence
- Emotional attachments to Japanese Zen philosophy and aesthetics





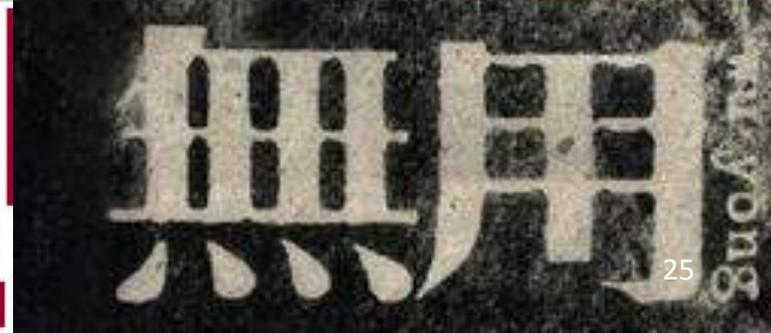
“A Hundred Elements of Wen Yi Qing Nian”

- They have a skinny body type.
- They wear a minimalist style but expensive clothes.
- They cannot live without Converse All-Star canvas shoes.
- They wear hand-made, expensive, and thick framed of glasses.
- They love MUJI.
- They barely laugh, and they are emotionally unstable, easily to get worried about life.
- They were raised up in upper middle class or wealthy families.
- They don't want to be the same as anyone.
- They live into their own world.

1. 情绪化的对待真实生活
2. 超过其真实理解力的表现出对艺术的偏爱
但却缺乏对应的实际能力（矫情）
3. 缺乏稳定而理性的自省和思考能力
但又零碎的寻求感性的自我矛盾，并愿意把这一点展示出来
4. 对于知识是零散的感受性的接受状态
而不是比较完整系统的思考。换句话说：
沉溺于最具表面活力的当代艺术性事物（摇滚乐、文艺电影）的片断感受，在其中自我感动和寻求受难；没有较为系统的理性知识（哲学、历史、文学）根基的支撑
5. 把想象中的艺术和生活糅合起来
“随时可以出卖自己，随时准备感动”
6. 轻视逻辑
7. 不一定敏锐但绝对敏感
他们渴望交流，渴望分享，渴望智慧，渴望自由。

2005: “Wen Yi” style appeared in China

- Japanese retail store MUJI opened in Shanghai.
- First hand-made clothing brand Wu Yong (Useless) was established by Ma Ke, who is regarded as the Chinese first Zen designer, and Chinese “Yohji Yamamoto.”



颜色黑、白、灰，材质棉、麻、羊毛，设计简洁、淡化品牌、高冷文艺，禁欲主义，忽略身体线条，与环境低调相容.....





2008: Tipping Point



OCTOBER 22, 2009



How Sarah Palin Took On Big Oil— And (Sort of) Won



The Extreme TB Epidemic: Photos By James Nachtwey



Robert Redford Remembers Paul Newman

TIME

The New Hard Times



No, this isn't Depression 2.0. How history can help us avoid it
BY NIALL FERGUSON

The Leadership Deficit
BY MICHAEL GRUNWALD

The Virtues of Thrift
BY NANCY GIBBS

www.time.com

DECEMBER 2, 2013

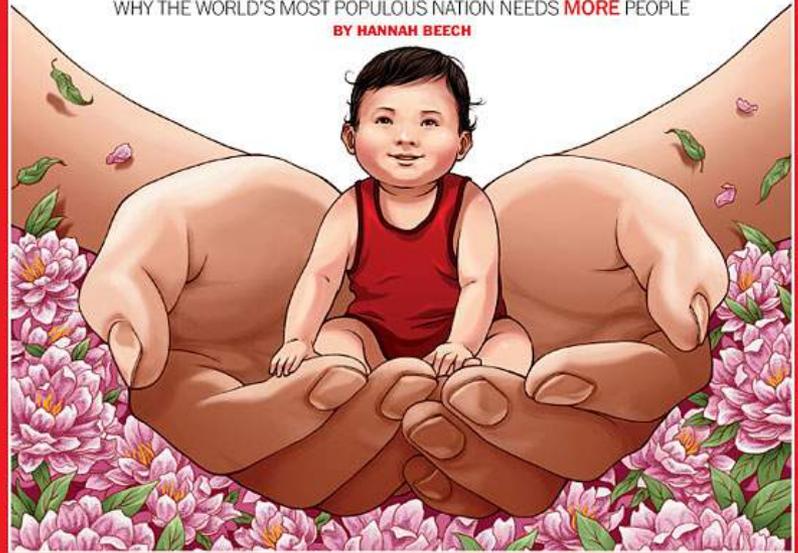
Broken Promise: Obama's Health Care Debacle By Nancy Gibbs

TIME

CHINA'S ONE-CHILD CRISIS

WHY THE WORLD'S MOST POPULOUS NATION NEEDS MORE PEOPLE

BY HANNAH BEECH



time.com

乐活 L.A.S 健康时尚
Lifestyle of Health and Sustainability

8
August 2011
RMB 15

封面明星
陳綺貞
把爱带给非洲儿童

每月专辑
食物的安全感
为吃做生态移民?
8招辨别有机食物
安全食品购买指南

美食家居
食餐赏厅色
卫浴有机巧清理
都市森林疗法

乐活风格
蒲草手语
环保型有机内衣
不花钱保养术

乐活之选
敛阳
防晒消暑气

乐活医活

9787-1939-0264-1 9787-1939-0265-8
ISSN 1672-254X
ISSN 1672-254X

陳綺貞
世界是否一如往常

在所有自己的歌里，她最喜欢的是一首叫《太阳》。将太阳当成那是人生艰
难的体现，像她与太阳并存的少年时代过去后，她仍然保持清醒
记得家思想对生命的影响，她说《太阳》这首歌的其实是“一种平
直视，因为中间为喘息万安，无永恒者，无永生者，生命也
不过是一场朝露的事”。

陈绮贞 2011年全新专辑《太阳》 五月发行 各大书店 均有出售
陈绮贞 2011年全新专辑《太阳》 五月发行 各大书店 均有出售

R by Koppin 白鹿海 O. 陈绮贞
T. 陈绮贞
H. 陈绮贞

Lifestyles of Health and Sustainability

太阳(immortal)

作词：陈绮贞 作曲：陈绮贞

我胆小的对自己说，
就是这样吗？

我是你夜里的太阳，
也是你，影子里的悲伤。

我问我...这世界是否，一如往常？
让我照耀你安息的时光。

你是我...小心维护的梦，
我疲倦的享受着，
谁也无法代替你的光芒。

我是我...一碰就碎的太阳，
我热切的希望，
能在消失之前，
得到信仰。







EXCEPTION 例外
de MIXMIND

早安生活



马可《无用之土地》2008



**FASHION
IN MOTION:
CHINA
FASHION
NOW**

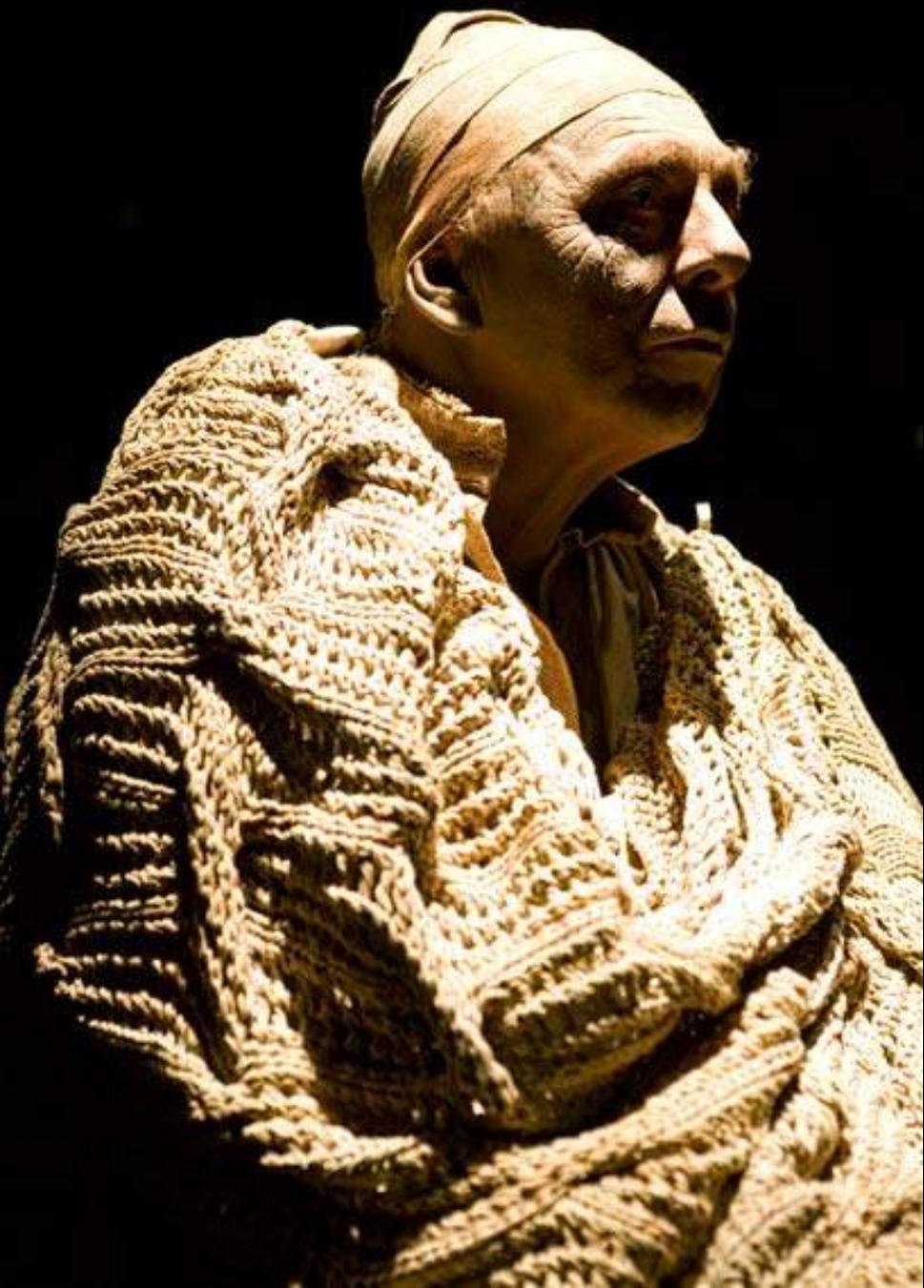
Friday 16 May 2008
14.00, 17.00 and 20.00

Free ticket entry
Tickets are very limited
so booking is essential
Tickets are available from
10.00 on Tuesday 06 May
To book, call 020 7942 2820
Please note this is not
a seated event

Click here for full details
© South Kensington

2008 V&A EXHIBITION <FASHION IN MOTION>







2008. 7 巴黎《无用之奢侈的清贫》

清贫不是英文中的“SIMPLICITY”或“POVERTY”所能准确表述的，中文中包含四层含义：

- 最低限度地对物质的占有
- 最为充实和自由的精神生活
- 不执著于一切世俗的欲望，如权利，利益，名誉等
- 以上诸项均源自于自身的主动选择，而非处于被动或无力改变现状









無



撐起頭上一片天 傳統手作油紙傘展

「福建」

無用

無用

撐起頭上一片天
傳統手作油紙傘展

Holdings on through the Storms - Exhibition of Traditional Handmade Oil-paper Umbrella



主辦：無用生活空間
host by Wuyong Living Space

策展人：馬可
curator: Ma Ke

2016.04.24-10.20
10:00-20:00

北京市東城區美術館後街77號文劇園1-101
Add: 1-101, No.77 Backstreet Art-Museum,
Dongcheng District, Beijing, P.R. China
Tel: 010-57538189
Web: www.wuyong.org

拉





Case Study: 朱崇恽



- How is “Zen” translated into fashion design by designers?
- How do fashion brands communicate with people in order to promote Zen fashion in the “Wen Yi” market?

日本人其实对禅没有什么概念，禅这个东西可能是日本国以外的人强加给他们的。在日本人的生活中，没有那么多人天天在说禅，即便是曹洞宗的和尚也没有天天说禅的。因为所有的这一切，简洁、干净是日本的根本，所有的东西一简洁、一根本之后，就能够套到很多的道理里面去。

禅是佛教所有派系里最特别的，它不利用文字，它是瞬间的很简单很直接的东西，你明白了就明白了，大家斗的是快速反应，但现在对禅理解的误区就在于，觉得画得少一点、写得空灵一点、布置得简单一点、留白多一点，那就是禅。那是两回事儿。

其实日本的花道、茶道也好，剑道和香道也好，它的简单、简洁不是禅，是生死。比方说剑道，无论是上中下哪一段起手，它讲的都是不要浪费，要最快出击，而且它不是说击倒就完了，而是不是你死就是我亡。日本的花道也是，不像在中国，一插花，就看你拿的是什么花，他拿的是什么花，日本人比的不是这个东西。茶道更是如此。现在国内大家都玩岩茶，因为岩茶经过火焙，工序多，中间的说法就会很多；普洱就更加讲究，完全属于喝年资，就是说你这一代做的普洱你自己是喝不到的，可能要到你的孙子那一辈才能喝到。归根结底，都需要有资源，你才能压得起、积得起、玩得起。但日本没有那么多资源，它几乎都是山地，越往内陆走越穷，到现在都是这样。因此日本人没有多余的东西可以浪费，必须精致地来做。这种环境影响了日本人的思维方式，最后又变成了他们的习惯，这个是最重要的。

很多人说，日本的这个是中国，那个也是中国，这个说法其实挺可笑的。它是中国的，但你必须加上“曾经”这两个字，而这个“曾经”你是找不回来的，为什么？因为你没有办法让它变成你的习惯，你更没有办法让它瞬间变成你的思维模式，最后你找回来的只是一个形式，就是一个古董。这些东西在日本还留着，但代代相传之后，它的体系跟中国已经没有关系了，所以它从根本上来讲是不一样的，它所体现出来的是浪费不起，因为浪费不起，就做得很干净。



安藤忠雄



丹下健三



隈研吾





無印良品

MUJI
Global

幾通りにも使えるケープ
Multi Cape



TV ad on YouTube

ネットストア

店舗一覧

日本知名服装设计师山本耀司与无印合作时，要求“衣服的用色和设计必须符合无印良品的理念，同时与禁欲主义相结合”。无印几代设计师表达过相应的理念：“喝果汁很快就会烦，喝水永远都不够。”“饱食铁板烧与鹅肝后，忽而觉得，啊，茶泡饭真好吃，这就是无印良品的感觉。”无印追求的不是“这个最好”，而是“这样就好”，它蕴含了节制、理性、让步……“物品的最高境界，是人们须臾不能离开，却感觉不到其存在，即‘隐身’、‘贴切’、‘知心’。”



SHOW YOURSELF & YOUR SHELF

MUJI LIFE

9,293 SHELVES IN
24 COUNTRIES

[JOIN](#)



DESIGNING DESIGN

KENYA HARA

LI EDELKOORT

Professor and typography scholar Li Edelkoort is a pioneer of the white color movement in design. In his 1980s book, *White*, he introduced the concept of white as a color and a way of thinking. He has since written several books on the subject, including *White: The Color of Tomorrow* and *White: The Color of Today*. He is also the author of *White: The Color of Tomorrow*, a book that explores the future of white in design.

John MAEDA

Kenya Hara is a complex man. He grew in the world known by many names of creative names, including writing, designing, and all the forms of communication. He is a designer, a writer, a philosopher, and a humanist. He is also a man who has spent his life in the pursuit of perfection. He is a man who has spent his life in the pursuit of perfection. He is a man who has spent his life in the pursuit of perfection.

Lars Müller Publishers

Jasper MORRISON

With 150 years of experience, the name of the firm is a testament to its enduring success. The firm's work is a testament to its enduring success. The firm's work is a testament to its enduring success. The firm's work is a testament to its enduring success.

Naoto FUKAKAWA

Naoto Fukakawa is a Japanese designer and architect. He is known for his minimalist and functional design style. He has worked for several years at the firm, where he has been instrumental in the development of the firm's design language. He is also the author of *White: The Color of Tomorrow*, a book that explores the future of white in design.



WHITE

Kenya Hara

Olafur ELIASSON

Today we seem to be experiencing a rationalization of our senses: the art of perception is half forgotten—detail, absorption and slow engagement are being replaced by a fast, superficial, and shallow engagement. In his captivating light text on the concept of white, Kenya Hara explores the personal journey through concepts, objects, and processes and the refinement by adding everyday objects and materials to the mix. He also explores the history of white in art, design, and architecture, and the way it has been used to create a sense of purity and transcendence. This is a book that informs both the mind and the soul.



Zen practitioner's daily outfit



Zhu Chong Yun S/S 2016 Collection





Triple Major







好久未见

我对着镜子里的 你

端详

我

左眼角多了一道皱纹

你

右眼角多了一道皱纹

无恙

“Third Space”

“places apart from home (first space) and workplace (second space) where individuals can freely gather, exchange ideas and socialize.”

(Ray Oldenburg)

Case 1. MUJI



MUJI
無印良品

3F

食品 Food
厨房 Kitchenware
餐桌用品 Dining Goods
家居用品 Household Goods
Cafe MUJI
Found MUJI



2F

男装 Men's Wear
童装 Kid's Wear
孕妇装 Maternity
文具 Stationery
收纳用品 Storage
MUJIYOURSELF
儿童天地
母婴室



1F

女装 Ladies' Wear
美容保养 Health & Beauty
旅行用品 Travel Goods
自行车 Bicycle
MUJI to GO
MUJI Labo

B1F

客厅 Living Room
卧室 Bed Room
IDÉE
创意家具 艺术装饰
Designer's Furniture
Arts & Objects



MUJI YOURSELF





*Café &
Meal* **MUJI**





对半
折叠



将袖子
放入内侧



再次
对折



将衣服
放入口袋



收纳
完成







成都平原

成都平原

成都市二〇〇〇年人口普查资料 下册

成都平原

成都平原



Café Meal **MUJI**

营业时间
10:00 - 22:00
最后点餐时间 21:00



料理

3 品套餐
热2冷1
RMB 68

4 品套餐
热2冷2
RMB 78

5 品套餐
热3冷2
RMB 88

配主食：白米饭/五谷米
配餐饮：咖啡/红茶/乌龙茶/味噌汤

1. 点餐、结账



2. 等待取餐



3. 餐后清理

4. 结账、取餐



Café & Meal **MUJI**

无印对中国市场充满信心的原因显而易见，它拥有超乎想象的“粉丝”基础。从商业精英到文艺青年，从海归、设计师到中产阶级，数量庞大的追随者到处可见。而且，他们不一定就生活在那38个城市里，甚至不一定真正购买过一件无印的商品——服装、文具、化妆品、家居用品……无印已有超过7000种产品，“无印范儿”的设计理念，被MUJI艺术总监原研哉概括为“空” (Emptiness)。

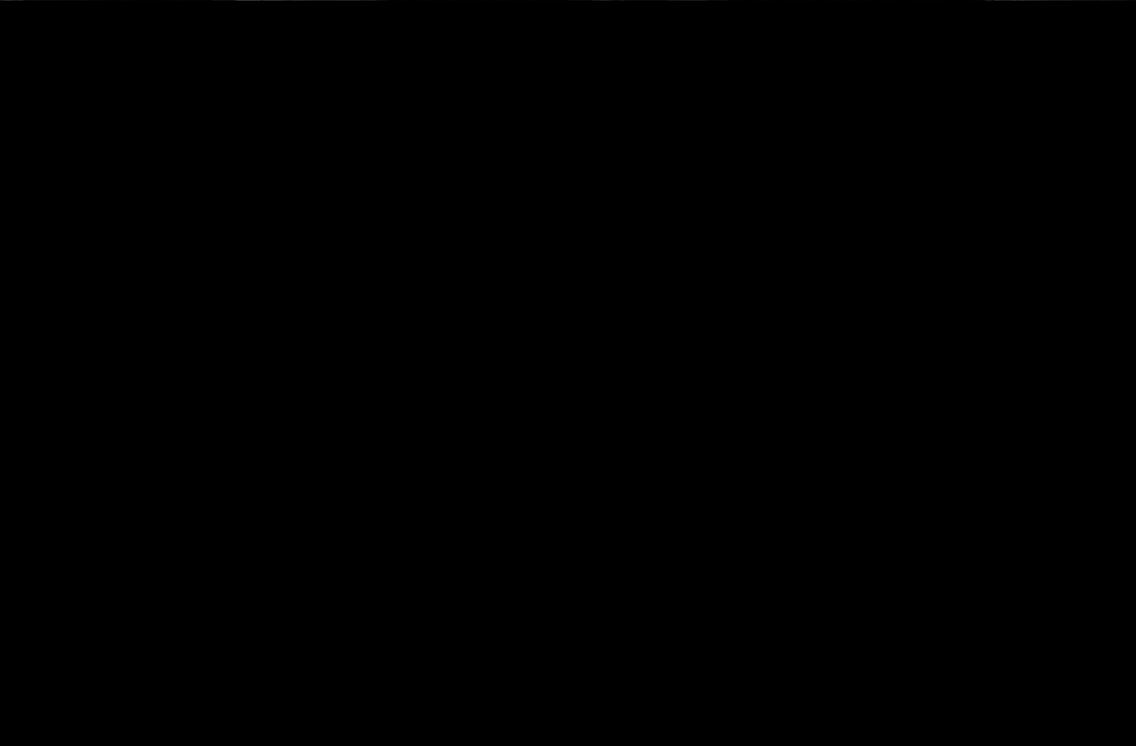
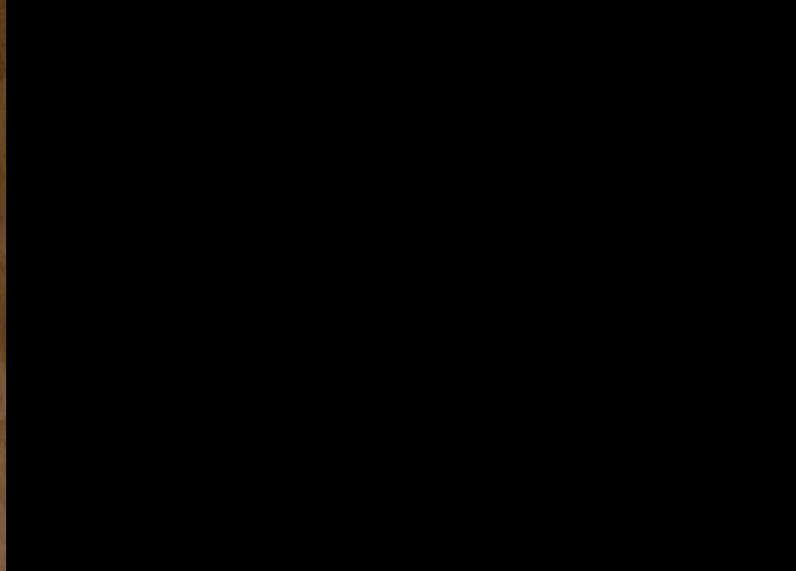
MUJI成为快消品？

Case 2. 方所

“方所”，

典出於南朝梁代文学家萧统
“定是常住，便成方所”。



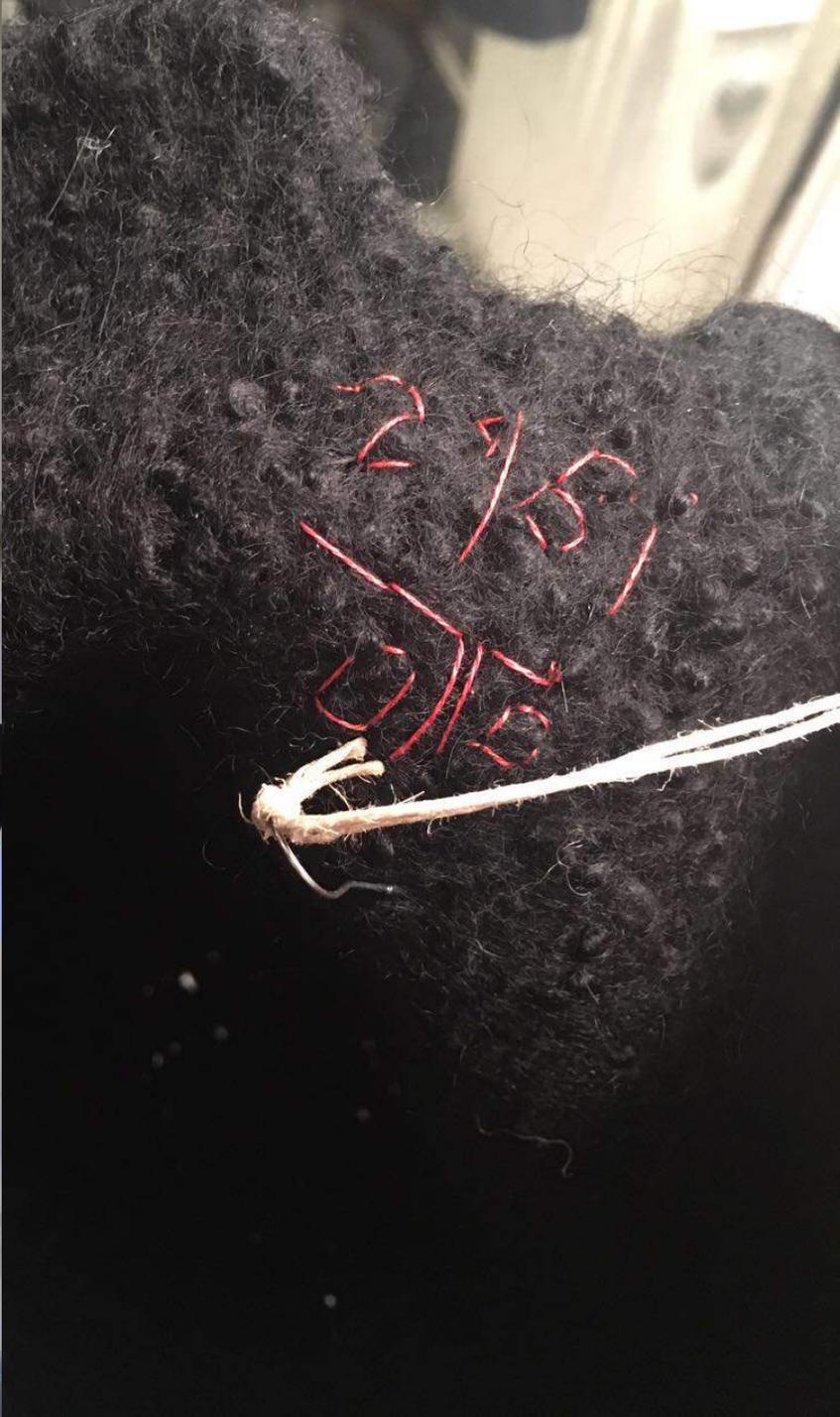












Zen design is an abstract concept, hard to describe, just as Wen Yi Qing Nian are difficult to define. My investigation of fashion designers' adoption of Zen provides some references for Wen Yi Qing Nian to reconsider their self-presentation through clothes and understand the brand manipulation behind "Zen design."

Ultimately, Wen Yi Qing Nian are important because they represent the new understanding about Chinese subculture. Subculture represents another category of people living in this society; it is part of the landscape, part of everyday life, and part of hegemonic normativity. Wen Yi Qing Nian signal a divergence from the fast lifestyle in modern city space as well as express a genuine appreciation for the culture capital and self-consciousness.

The study of Wen Yi Qing Nian deserves attention because “Wen Yi” style marks an important moment of individuality in China, not only in the Chinese fashion industry. “Wen Yi Qing Nian,” as a subculture, is accepted by the society; as a style, it is anticipated by mainstream culture. The aim of my thesis is also to fill the void between academic and non-academic perspectives, since “Wen Yi Qing Nian” is a new term and their unique stylistic expressions as a research topic deserve scholarly and intellectual considerations just as Hippies, Punks and Goths are studied in the Western fashion academy.