



Baëlf工作室用3D打印技术诠释戏曲净服上的龙鳞纹饰，拟造出振翅欲飞的气势。



女设计师卡维塔将纱丽与卡峇雅结合。纱丽上的迦罗刺绣是帕西人19世纪从中国引回印度后演变而成的。



本地旗袍大师之吴来灿用西式蕾丝花卉、薄纱缎带贴花和珠子等绣工创新演绎旗袍，打造“新式”风格嫁衣裳。



鄧昌涛受疫情启发，全白设计象征纯洁、净化和重生，表现他对前景寄予的希望。

## 亚洲文明博物馆服饰展作品 传统工艺 穿越时光

八套由新加坡当代设计师创造的服饰近日入驻亚洲文明博物馆，展现小红点创制的“新式”服饰如何与我国各族传统裁缝和手工技艺对话。看看策划人——五名拉萨尔艺术学院服装媒体与工业系毕业生如何用现代多元的眼光来鉴赏传统服饰。

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新加坡亚洲文明博物馆 (Asian Civilisation Museum) 不单展出历史文物，八套由新加坡当代设计师创造的服饰展“#SGFASHIONNOW”近日也入驻博物馆当代展厅，展现小红点创制的“新式”服饰如何与我国各族优良传统裁缝和手工技艺对话，呼应博物馆秉持的策展核心主题。

这次展览的策展人是五名拉萨尔艺术学院服装媒体与工业 (Fashion Media & Industry) 系毕业生。黄爱珍 (25岁)、杨薇霖 (22岁)、卓敏慧 (22岁)、孙丽明 (Jessica Suwito) 和郭丽乐在学院讲师与亚洲文明博物馆策展、观众与展览团队的指导下，策划了这个以时尚技艺为主题的展览，也协助编排配合半年展览的一系列节目和线上线下导览活动。

八件展品中四件由这五名年轻策展人中，大部分都是近几年的本地新晋设计师或鲜为主流消费者所知的品牌。观展者从她们的选择看见新人类如何用现代多元的眼光来鉴赏传统服饰。

### 传统旗袍的当代诠释

全场最吸睛的旗袍是由Baëlf工作室共同创办人黄振杰 (Lionel Wong, 38岁) 与香港女搭档罗海珊设计，来自他们的“文化失语人类学”系列的“净服”。现场展示的成长袍灵感来自中国戏曲净角的戏服，上面缝着远看像一块块骨头、脊椎骨的



#SGFASHIONNOW三名学生策展人，(左起)杨薇霖、黄爱珍与卓敏慧。

立体点缀物，科幻感十足。策展人黄爱珍解说，设计师是用3D打印技术诠释净服上繁复闪耀的龙鳞纹饰，将盘错繁碎的图案沿着轮廓向外舒展，拟造出振翅欲飞的气势。黄爱珍说：“传统上，净服是男角所穿的，但他们大胆地应用在女服上，表现出女人在这个时代和男人平分天下。”

黄爱珍解析：“我们在策展时尝试解答一个问题：有没有一款服装设计能代表新加坡？我们意识到新加坡的文化丰富多元，无法用一件look来概括，于是便改从各民族服饰手工技艺的互相影响来思考，并突出传统手工艺的当代诠释、应用和转变。Baëlf这个设计就是很好的例子。”

记者最大的惊喜来自于创立于1950年代，以裁缝店起家的印度时装精品店Stylemart。1999年，品牌创办人的外孙女卡维塔·图拉西达斯 (Kavita Thulasidas, 46岁) 继承家业后

提倡融会多元文化元素，甚至鼓励籍顾客大胆在婚服设计中糅合不同服饰文化。现场展出的卡峇雅就大胆地将纱丽设计融入裙子，绕过卡峇雅。有趣的是：纱丽上的迦罗 (Gara) 刺绣是帕西人 (Parsi) 19世纪到中国经商，从广州等地带回印度后，揉合当地民族元素演变而成的。

策展人也特别认同20几岁的新一代旗袍设计师胡瑞娟将旗袍融入现代生活的理念，特地选了一件胡瑞娟工坊“辉煌纺针” (Studio HHFZ) 的插画印花旗袍。另一名策展人杨薇霖说，设计师将本地女插画家邱丽仪的画印成布料，画风萌萌哒，身材丰满的裸女拥有一颗心，代表女人该学会爱自己：“打破旗袍传统的深口袋能收纳现代女生的手机、红包、口罩等随身物，增强其日常实用性。”

第四套旗袍由两名共创高定品牌Time Taken to Make a Dress的彭淑灵和孙瑞琦创作，曾先后在2017年的“华族文化

周”服装秀上亮相，也被本地女演员刘佳镁 (Constance Lau) 穿去出席《疯狂富豪》 (Crazy Rich Asians) 的洛杉矶首映会。杨薇霖说，设计师既保留旗袍的立领，又融入许多新的元素如用透视布料突显小蛮腰，长至拖地的流苏拉伸穿者身高：“裙摆从白染红象征传统过度到现代的文化传承。”

### 四件成名设计师作品

另外四件展品由博物馆内定，大部分是本地成名设计师作品。他们是在本地执业，Ong Shunmugam品牌创办人、中印血统设计师素娟；在巴黎高定界创出一片天的鄧昌涛 (Andrew Gn)；Laichan品牌创办人吴来灿，以及新加坡纺织服饰商会 (TaFF) 举办的时装设计比赛“新加坡故事2020”冠军得主陈盈珺 (Carol Chen) 的作品。

素娟设计的旗袍用红包提花丝布裁制，搭配及地雪纺披风，走在红毯上特别走路有风。它是专为投资大王罗杰斯的妻子佩奇·帕克定制，让她穿去2016年戛纳电影节，出席她执行制作的巫俊锋电影《门徒》首映礼。鄧昌涛受疫情启发，全白设计象征纯洁、净化和重生，表现他对前景寄予希望。流苏披风灵感来自20世纪中国的出口宠儿“马尼拉披肩”。有本地旗袍大师之称的吴来灿捐出的旗袍则用西式蕾丝花卉、薄纱缎带贴花和珠子等绣工结合旗袍轮廓，打造出“新式”风格的嫁衣裳。

博物馆入口处也展示四套与新加坡纺织服饰商会协作的“新加坡故事”设计比赛获选作品，其中一件由Adelyn Putri设计的女装以红头巾为设计灵感——藏青布连身裤装融入斜襟搭配金色夸大盘扣、低中国领等元素，夹着鲜红手袋——用活跃现代女性的服饰与红头巾的工作服对话。

@#SGFASHIONNOW

展至12月19日

地点：亚洲文明博物馆ACM

学生策展人专访设计师官网：

sgfashionnow.com

## **Traditional craft through the passage of time**

Singapore's Asian Civilisation Museum (ACM) does not only exhibit historical artifacts. Eight sets of garments created by contemporary Singaporean designers are currently on display at the museum in an exhibition titled *#SGFASHIONNOW*. It showcases how "new" garments made in the Little Red Dot has embodied traditional tailoring and handcraft skills of all ethnic groups in Singapore, echoing the core theme of the museum's curatorial spirit.

The co-curators of this exhibition are five BA(Hons) Fashion Media and Industries graduates from LASALLE College of the Arts. Under the guidance of lecturers and experts from ACM, Celestine Wong, Gabrielle Yeo, Felicia Toh, Jessica Suwito and Guo Li Le planned the exhibition and also arranged a series of online and offline guided activities to accompany the museum's educational programme.

Four of the eight exhibited garments, mostly from emerging local designers or brands not known by mainstream consumers, were chosen by said young curators. This lends a diversified perspective to the exhibition as visitors will be able to understand how the younger generation views traditional garments.

## **Contemporary interpretations of the traditional cheongsam**

The most eye-catching garment was a cheongsam inspired by Jing costumes of Chinese opera. It is part of the *Anthropology of Cultural Dementia* collection designed by Baëlf Studio, which is helmed by Lionel Wong and his partner Jamela Law. The long cheongsam has three-dimensional ornaments that appear like vertebrae from a distance and looks like something out of science fiction.

Curator Celestine Wong explained that the designer used 3D printing technology to re-create intricate, glistening dragon scales on the cheongsam and extended the complicated interlocking patterns outwards in order to convey the momentum of impending flight. "Traditionally, Jing costumes are made for male characters but Baëlf boldly applied it to women's clothing to demonstrate how we are equal to men today's era," she added.

When asked about their curatorial decisions, Celestine explained how they first tried to think of a clothing that best represented Singapore but were soon met with obstacles due to the country's rich and diverse culture.

"There isn't a single look that can summarise Singapore so we started thinking about the mutual influence of craftsmanship on various ethnic costumes. This eventually led to the highlighting of contemporary interpretations, applications and transformations of traditional craftsmanship and the dress from Baëlf is a good example," she shared.

Another surprising garment on display is a kebaya from Indian fashion boutique Stylemart, which began business in the 1950s as a tailoring shop. Kavita Thulasidas, the granddaughter of the brand founder, inherited the family business in 1999 and advocated for the integration of multicultural elements, encouraging Indian customers to bravely blend different cultural motifs in their wedding dress designs. In the case of Stylemart's kebaya, its gara sari features traditional Parsi embroidery that were created in India before being pieced together in Singapore.

The curators also particularly identified with Hu Ruixian's vision to integrate the cheongsam into every day, modern life. As one of Singapore's new generation of cheongsam designers, a piece from her boutique Studio HHFZ was selected for the exhibition. It features a print, drawn by Singaporean illustrator Ly Yeow, of curvaceous girls hugging hearts and hopes to convey a message of self-love to women.

Curator Gabrielle Yeo explained: "Ruixian's designs also has deep pockets and this breaks away from the traditional cheongsam. It is made for a modern woman's daily use as she is now able to keep mobile phones, red envelopes, masks and other personal belongings in her dress. This enhances the practicality of the cheongsam greatly."

The final cheongsam selected by LASALLE's graduates was created by Letitia Phay and Jade Swee, who co-founded the high-end brand Time Taken to Make a Dress. Originally created in conjunction with the Chinese Cultural Week 2017, it subsequently caught the attention of actress Constance Lau who wore it to the Hollywood premiere of *Crazy Rich Asians* in 2018.

The piece not only retains the stand-up collar of the traditional cheongsam, but also incorporates modern elements such as see-through fabrics and floor-length tassels, which accentuates the small waist and tall frame of the wearer. "The skirt is dyed a gradient white to red in order to symbolise the transition from past to present," shared Gabrielle.

*(Only a portion of the original article was translated)*