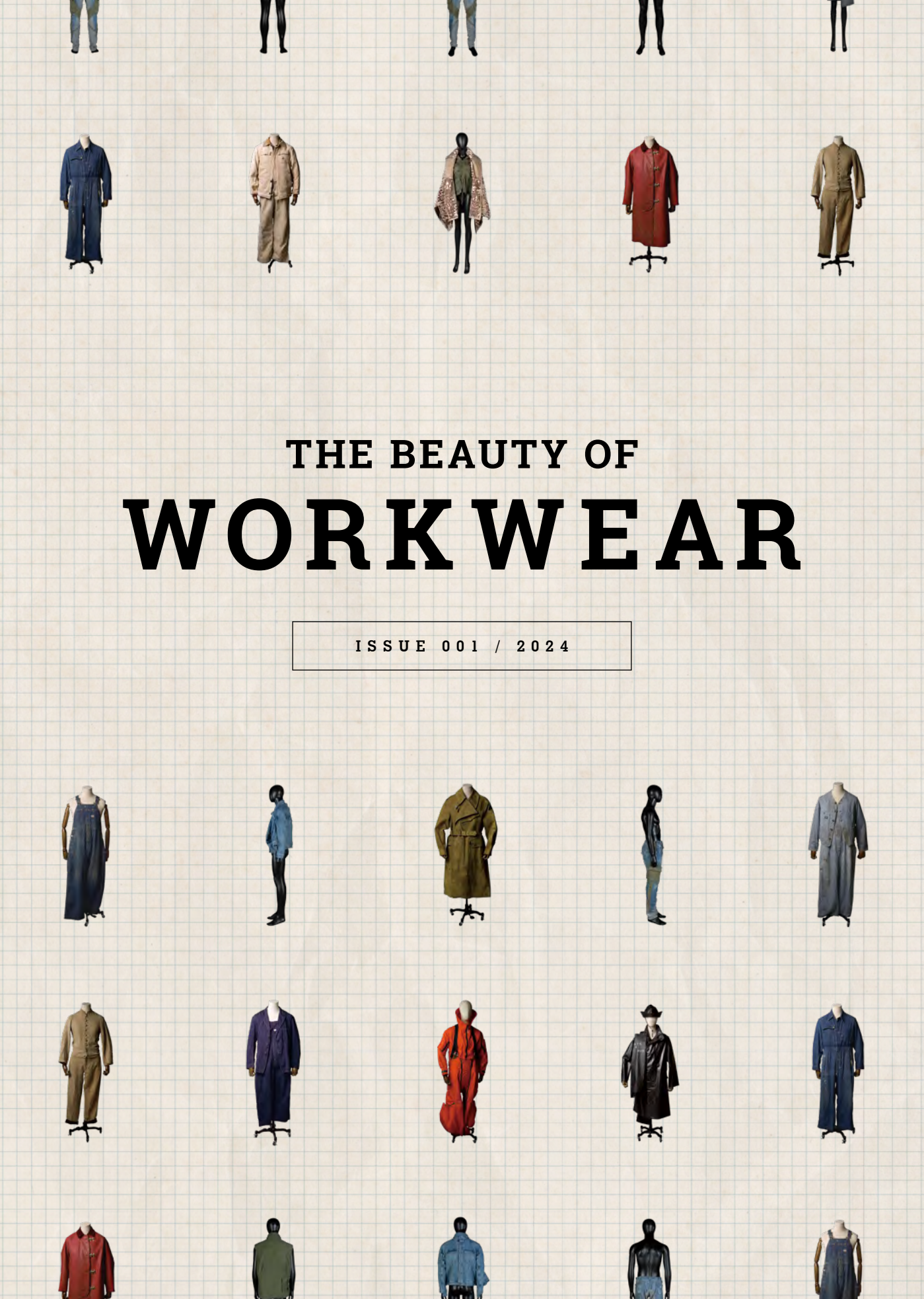




THE BEAUTY OF WORKWEAR

ISSUE 001 / 2024



THE BEAUTY OF
WORKWEAR

ISSUE 001 / 2024

FOREWORD

Dr. Elita Lam

Vice Principal of the Hong Kong Design Institute &
Hong Kong Institute of Vocational Education (Lee Wai Lee)

團隊們經過一年多的努力與精心策劃，第一屆「時尚聯盟」終於面世。

工裝設計以注重功能性和實用性為基礎，展現不同地區和行業的獨特風格。它經常成為時裝設計師的重要靈感來源，融合傳統元素，並受到年輕人和潮流愛好者的追捧。

創意源於過去，尤其是在時尚界，我們經常從過去的風格中獲得創作概念。工裝注重細節和功能性，為設計師提供無限可能。現代工裝成為我們探索與創新的靈感。它提醒我們創作不能憑空虛構，而是總結過去的融合，推動我們不斷向前創新發展。

在香港知專設計學院（HKDI）的多年工作經驗讓我深深體會到良好教育方針的影響力。作為職業訓練局VTC轄下的學院，HKDI致力於提供高品質的教育，建立知識與專業發展，培養優秀的設計人才，為香港的創意工業做出貢獻。我們特別注重學校與業界的緊密連結，持續為學生提供各種合作機會，讓他們能夠在實踐中學習，並為畢業後迅速適應市場需求打下堅實基礎。這種「學習與實踐」相互融合的精神正是我們「時尚聯盟」計劃的核心理念。對年輕設計師來說，獲得實際的工作經驗至

關重要。我們高度重視設計師與業界的互動，以便他們能夠更好地了解行業趨勢和市場需求。

「時尚聯盟」將通過展覽、時裝秀、工作坊和論壇等一系列主題活動，讓設計師、工裝愛好者、收藏家及行業專業人士攜手探索如何創新地將工裝元素融入時裝設計。這不僅能夠釋放工裝美學的無限潛力，還將向大眾展示工裝在更廣泛的時尚領域中的深厚歷史和多樣性，進一步提升大家對工裝時尚的認識。我們相信這些活動必將為市場帶來更廣泛的發展機遇，創造全新的可能性，從而擴大時尚產業的影響力。

我在此衷心感激所有支持並協助我們的單位及人士，特別感謝文創產業發展處（前稱「創意香港」）的資助，職業訓練局和香港知專設計學院，以及業界朋友的支持。是次項目我們更榮幸地邀請到英國古著專家 Douglas Gunn 擔任展覽顧問，他的參與無疑為活動增添了光彩。最後，我要感謝參與計劃的團隊，正是因為大家的通力合作，才使這個精彩的計劃得以呈現在大家面前。

現在就讓我們一起展開這個精彩的旅程，見證工裝在時尚界的華麗轉身！

After more than a year of dedicated effort and meticulous planning, "The Fashion Union" has finally made its debut.

Workwear design, characterised by its purpose-driven nature, functionality, and practicality, offers a compelling showcase of distinct styles found in diverse regions and industries. Over time, workwear has evolved into a significant source of inspiration for fashion designers, encompassing not only traditional cultural elements but also emerging as a fashionable trend embraced by today's youth and trendsetters.

Creativity often finds its roots in the past, and fashion, in particular, often draws inspiration from previous styles. The uniqueness of workwear lies in its attention to detail, driven by functional requirements. For designers, this abundance of functional inspiration yields countless possibilities. The present manifestation of workwear serves as a springboard for exploration and innovation. It reminds us that creation cannot occur in a vacuum; it is the amalgamation of past influences that propels us forward.

Through my extensive experience at the Hong Kong Design Institute (HKDI), I have been profoundly impressed with the crucial role played by a robust educational philosophy. As a member institution of the Vocational Training Council (VTC), HKDI is committed to delivering high-quality education that nurtures knowledge, professional growth and design talent to enrich Hong Kong's creative industries. We prioritise a close connection between academia and industry, continuously offering students collaboration opportunities that allow them to learn through practice and establish a solid foundation for adapting swiftly to market demands after graduation.

This spirit of "learn and practise" is the essence of The Fashion Union. Gaining practical experience is vital for young designers, and we greatly value the interactions between designers and industry professionals to better understand trends and market needs.

The Fashion Union will host a series of thematic activities, including exhibitions, fashion shows, workshops and forums, allowing designers, workwear enthusiasts, collectors and industry professionals to explore innovative ways to integrate workwear elements into fashion design. We aim to unleash the immense potential of workwear aesthetics, showcasing its rich history and diversity within the broader fashion landscape while enhancing public awareness of workwear fashion. These activities will open new avenues for market development and expand the influence of the fashion industry.

I would like to extend my heartfelt gratitude to all the units and individuals who have supported us, especially grateful for the funding from our lead sponsor, Cultural and Creative Industries Development Agency (formerly known as Create Hong Kong), the support from VTC and HKDI, along with the encouragement from industry friends. We are also honoured to have UK vintage clothing expert Douglas Gunn as our exhibition consultant, whose involvement undoubtedly adds brilliance to the event. Finally, my sincere thanks go to the dedicated team behind this project. It is through everyone's collaboration that this remarkable project has come to life.

Now, let us embark on this exciting journey together and witness the magnificent transformation of workwear in the fashion world!





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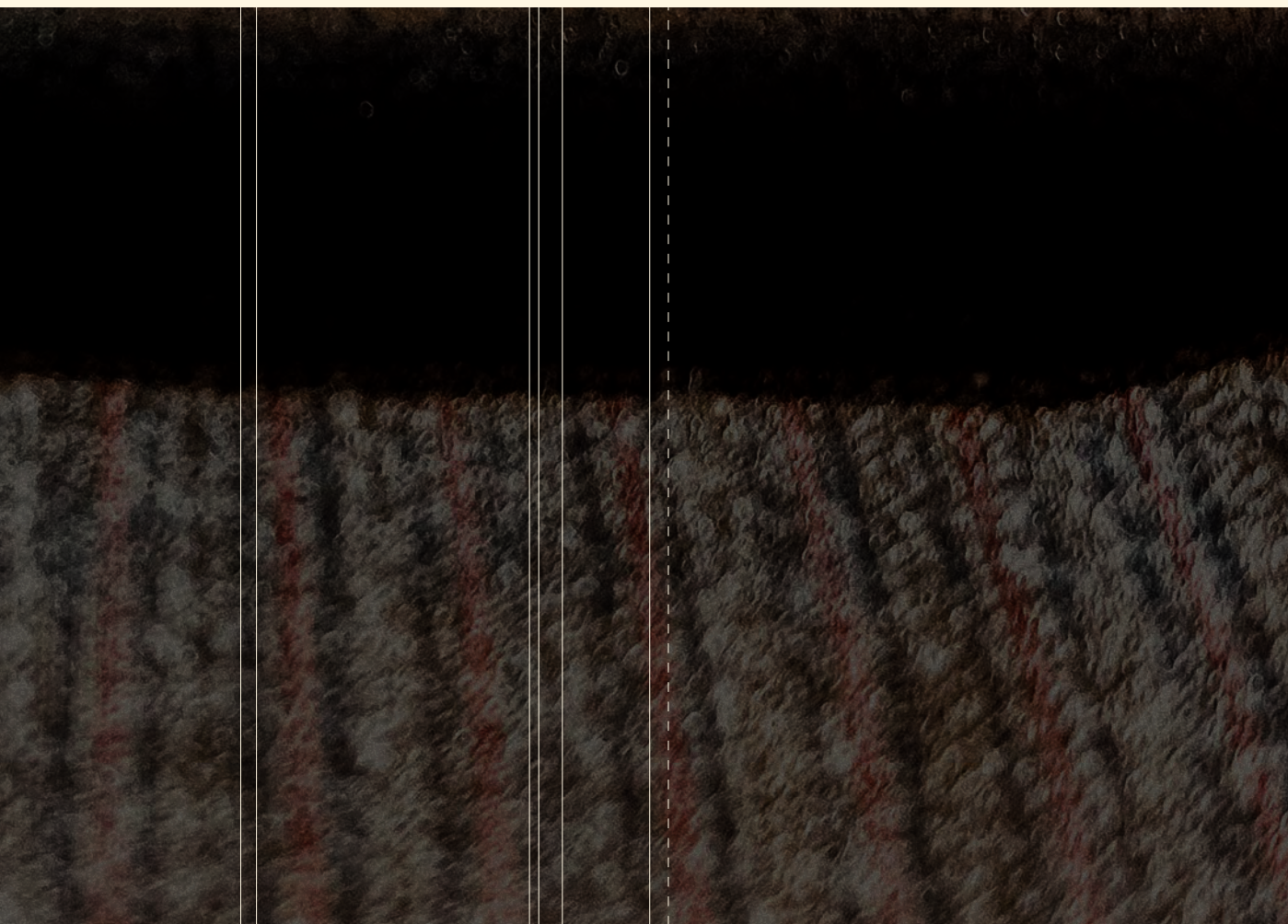


S



Section One

THE FUNDAMENTAL WORKWEAR



A portrait of Nigel Cabourn, an older man with a grey beard and a blue beanie, smiling and leaning against a green wooden wall. He is wearing a dark, military-style button-down shirt. The text is overlaid on the right side of the image.

THE DESIGN PHILOSOPHY OF MILITARY VINTAGE NIGEL CABOURN

軍裝古著的設計哲學

在家人熏陶下，英國殿堂級設計師 Nigel Cabourn，自小便熱衷於研究軍裝及古著文化。思想前衛的 Nigel，與我們一同緬懷過去，並展望將來軍裝古著的文化發展。

British designer Nigel Cabourn, influenced by his family, has been fascinated by military and vintage culture since childhood. In this discussion, Nigel shares insights into the past while envisioning the future of military vintage fashion.

“

我的靈感來自布料與古著服裝這兩方面，
它們都有源遠流長的歷史背景，尤其與一戰及二戰相關……

My inspiration comes
from fabrics and
vintage clothing,
which are infused with
rich historical stories
from World War I and
World War II... ”

成長啟發

Nigel的成長背景為他的設計生涯提供了重要的養分。他出生於英國林肯郡鋼鐵小鎮斯肯索普（Scunthorpe），當地人民主要為勞動階層，自然對工裝格外重視。他說：「我的祖父是一名鋼鐵工人，總是穿著舊工裝，我想我也繼承了他作為英國工人的特質。此外，我的父親曾經在緬甸服役，他也為我帶來很大啟發。」

家人在世界大戰期間的經歷對Nigel的設計哲學帶來深遠的影響。他感慨道：「我的兩位祖父與父母分別經歷了兩次世界大戰。其中一位祖父曾在一戰時期於法國的戰壕裡服役，父親則於二戰時期在緬甸沼澤中作戰。雖然我的父親在80年代已離世，但他依然是我心目中的超人。」這些經歷不僅是Nigel家族的一部分，也成就了他的設計事業。

Nigel於60年代成為諾桑比亞大學（Northumbria University）時裝學院首批男學生之一，並在這個著重女裝及童裝設計的校園中，推動對男裝設計的關注。畢業後兩年，Nigel隨即在20歲時創立品牌SEH，開拓以古著為基礎的時裝事業，並於1973年在巴黎大放異彩。到了1979年，Nigel的設計受到日本買家賞識，從此他與日本及香港等亞洲地區結下了不解之緣。

Growth Inspiration

Nigel's upbringing in Scunthorpe, a town in Lincolnshire famous for its steel production, has significantly shaped his design ethos. Surrounded by the working-class spirit, he developed a deep appreciation for workwear. "My grandfather was a steelworker, who was always wearing old work clothes. I believe I have inherited his true British worker spirit. My father, a soldier in Burma, has also been a major inspiration," he reflects.

The experiences of his family during the World Wars have left an indelible mark on Nigel's design philosophy. "Both my grandfathers and parents lived through these turbulent times: One grandfather served in the trenches of France during WWI, while my father fought in the jungles of Burma in WWII. Although my father passed away in the 1980s, he remains my superhero until this day." These stories are not only woven into Nigel's family history but also his creative journey.

Nigel became one of the early male students at Northumbria University's fashion school in the 1960s, where he promoted attention to menswear design in a campus that focused on women's and children's clothing design. Two years after graduating, he founded his brand SEH at a young age of 20, specialising in vintage clothing, which gained international recognition in Paris in 1973. By 1979, his designs had caught the attention of Japanese buyers, allowing him to establish lasting connections with Japan and Hong Kong.



歷史與時尚

因為父親的參軍背景，Nigel對軍裝古著產生了濃厚的興趣，而這些服裝的功能及結構特色亦融入了他的設計中。他表示：「在印度叢林服役期間，我父親穿著廣為軍隊採用且非常透氣的Airtex布料。現時，許多布料的靈感均源自該時期，而我的設計亦受到啟發。」Nigel在工作室蒐集了5,000件古著，為他提供了布料、顏色及設計細節的靈感，這些都在設計過程中扮演著重要的角色。

「布料、用色、拉鍊及鈕扣等細節都能為我帶來靈感。古著蘊含很多元素，給我無窮無盡的啟發，這正是我如此熱愛它的原因。我經常帶著古著到Première Vision Paris等展會，甚至親自到日本尋找與我構想契合及特別訂製的布料。」

軍事服裝著重實用性及耐穿性，當被問及這會否與時裝界追求的美學產生衝突時，Nigel從容表示：「這完全取決於設計師的視角。我是純棉愛好者，但與日本人合作時，我發現混合各種纖維棉料能夠提升布料的垂墜感及觸感，使其更加舒適；近年來，我亦與技術公司及戶外品牌合作，專門製作登山服裝。」1953年的登山專家Edmund Hillary穿著特殊物料研發的服裝成功登上珠穆朗瑪峰的故事，令Nigel深受啟發，甚至專程到訪各地博物館，實地考察他攀登時所穿的所有衣物，深入研究Edmund的個性、登山過程及穿著裝備的方式。他形容這樣的研究如同「探索黑洞，無窮無盡」。



History and Fashion

Nigel's designs reflect a deep interest in military vintage, seamlessly blending modern functionality with historical garments. "My father wore Airtex fabric during his service in India, a breathable material that inspires many of my designs today," he explains. His passion for vintage has led him to have collected over 5,000 pieces, which serve as vital sources of inspiration for fabric, colour and detail.

"Fabrics, colours and details like zippers and buttons ignite my creativity. Vintage items contain elements that offer endless inspiration. I often bring these pieces to trade shows like *Première Vision Paris*, searching for fabrics that resonate with my vision, and even sourcing custom materials from Japan," he adds.

Military garments are often associated with practicality and durability. When asked if this focus contradicts fashion aesthetics, Nigel confidently states, "It depends on the designer's perspective entirely. I love

cotton, but I've discovered that blending fibres enhances comfort and drape. Recently, I've collaborated with technical firms to create mountaineering gear inspired by Edmund Hillary's historic ascent of Everest in 1953." Nigel was deeply inspired and even made several trips to various museums to examine all the clothing worn during Hillary's climbs, delving into his personality, climbing philosophy and the way he dressed. Such research is described by him as "endless fascination".

03



01. Nigel Cabourn 的時尚品牌實體店舖
Exploring Nigel Cabourn's timeless style amidst his backdrop of brick and mortar
02. 古著達人設計師 Nigel Cabourn
Vintage master designer Nigel Cabourn
03. Nigel 曾與多個不同範疇的品牌合作
Nigel has collaborated with various brands across different fields



“

在印度叢林服役期間，
我父親穿著廣為軍隊採用且非常透氣的Airtex布料。
現時，許多布料的靈感均源自該時期，而我的設計亦受到啟發。

My father wore Airtex fabric during
his service in India, a breathable
material that inspires many of my
designs today. ”

旅行的意義

今年，Nigel選址於中環畢打街開設他在香港的首家專門店。他形容這家店鋪雖小，但五臟俱全。言談間，Nigel亦流露出他對香港的喜愛：「香港的年輕人對穿著非常講究，這裡獨特的古著市場與文化也讓我深受啟發。我在這裡跟喜歡我品牌的年輕人有很多寶貴的交流，令我非常高興。」

而對於香港知專設計學院 (HKDI) 即將舉行的The Fashion Union活動，Nigel亦大感興奮：「這真是一次非常難得和意義非凡的機會。我很喜歡香港，也很希望能親自與大家見面交流！」

The Meaning of Travel

This year, Nigel opened his first boutique in Hong Kong on Pedder Street. He describes it as compact yet fully equipped. "Young people here are passionate about their styles. The unique vintage market inspires me, and I've had wonderful interactions with many who appreciate my brand!"

He expresses excitement for the upcoming workwear event hosted by the Hong Kong Design Institute (HKDI). "This is a rare and meaningful opportunity. I love Hong Kong and look forward to connecting with everyone in person!"



Nigel 把軍裝古著概念融入其品牌設計當中，
研製出軍事與戶外元素兼備的時尚軍品
Nigel seamlessly weaves vintage military
aesthetics into his brand's design ethos,
creating fashion pieces that incorporate both
traditional military and outdoor elements



Nigel's design doesn't miss modern elements of military attire and functional forms
Nigel's designs prominently showcase contemporary
twists on military attire and functional forms

靈感不停歇

縱橫時裝設計圈逾半世紀，Nigel 曾與多個品牌合作，如以玩味鞋履聞名的 Maison Mihara Yasuhiro、殿堂級街頭時裝品牌 A Bathing Ape、著名高級服裝品牌 Paul Smith 等。當被問及如何在聯乘中融入合作品牌的特色，同時不失自身理念時，Nigel 給出發人深省的答案：「若做事太墨守成規，可能永遠不會有突破；我只管去實踐，不會顧慮太多。」

Nigel 續指，很多合作都是源於互相欣賞，自然地展開：「我跟 Mihara 合作是因為我十分欣賞這個品牌。事實上不單止是 Mihara，有很多品牌我都非常喜歡。而且，我很愛穿古著，這或許是我被稱為『Vintage Boy』的原因。」正因如此，他與 Paul Smith、Margaret Howell、Katharine Hamnett 及 Vivienne Westwood 等著名設計師建立了深厚友誼，互相感染。

對 Nigel 而言，合作和設計都是十分自然的事。他說：「設計是自發性的，

靈感往往自然湧現。我不會過分思考，因為一旦想得太多，創作過程會變得固步自封。教育固然重要，但擁有自由意志更為關鍵——旅行、走進人群、發掘美好的事物，這些都是靈感來源。」

隨著復古熱潮再掀，世界各地越來越多軍裝及工裝文化愛好者湧現。Nigel 坦言戰爭無情而殘酷，他說：「大多數人可能只會從軍裝中的剪裁獲取靈感，但我比較留意布料、顏色、口袋等有趣的細節，我想這也是設計師的技能。」他十分欣賞 Sacai 及其主理人阿部千登勢，並說：「她將軍裝概念無縫地融入現代設計中，是位出色的設計師。」時裝趨勢不斷變遷，Nigel 仍期待跟更多新興品牌合作，探索更多工裝與軍裝在時尚領域中的創新可能。

“

若做事太墨守成規，可能永遠不會有突破；我只管去實踐，不會顧慮太多。

If I took it too seriously,
I might never have taken the leap;
I just dive in and consider the
outcomes later. ”



Endless Inspiration

With over fifty years of experience in fashion design, Nigel has collaborated with a variety of brands, ranging from Maison Mihara Yasuhiro, a brand featuring playful footwear, A Bathing Ape, a brand of iconic streetwear, to Paul Smith, a luxury label. When asked how he maintains his philosophy while collaborating, he muses, "If I took it too seriously, I might never have taken the leap; I just dive in and consider the outcomes later."

Nigel sees many collaborations as rooted in mutual admiration. "I wanted to collaborate with Mihara because I admire the brand and enjoy wearing pieces from other designers. My love for vintage has even earned me the nickname 'Vintage Boy'." This passion has fostered deep friendships between himself and renowned designers like Paul Smith, Margaret Howell, Katharine Hamnett and Vivienne Westwood, influencing one another along the way.

For Nigel, design is instinctive. "Inspiration often comes naturally. I try not to overthink, as it can significantly disrupt my creative process. Although education is important, having the freedom to travel, engage with diverse communities and discover beauty is vital for inspiration."

As retro trends make a comeback, military and workwear enthusiasts are emerging worldwide. Nigel recognises the stark realities of war, stating, "While most may not draw inspiration from military garments, I find creativity in the details – fabrics, colours and pockets. This is the skill of a designer." He admires Sacai and its founder, Chitose Abe, who seamlessly blend military concepts into contemporary fashion. As trends evolve, Nigel looks forward to collaborating with emerging brands, exploring innovative possibilities for workwear and military attire in today's fashion landscape.



Nigel認為走進人群發掘美好的事物，是重要的靈感來源
Nigel finds inspiration in discovering beauty within the crowd





GLOBAL TRENDS IN WORKWEAR

世界工裝潮流觀

工裝的歷史最早可追溯到約1750年代，那時的衣著以實用為主，工人會穿著「褲中褲」，即工作時身穿一條休閒褲子，再搭一條工作褲和吊帶，這逐漸成為工人階級衣著的雛形。直到18世紀初，工裝才正式面世，成為工人們的日常穿搭。當時的工裝主要以帆布、燈心絨或牛仔布等耐用材料製成，很多農夫、礦工、鐵路工人和木匠等都會穿著這類工裝，並根據需要配搭不同的上衣。

而隨著法國工業革命爆發，工人們需應付大量危險且骯髒的戰後工作，對耐磨和耐髒的服裝需求亦不斷增加。到了19世紀，一種名為「法國藍色工裝」的衣服成為農民和工人的常見選擇，其鮮明的藍色衣領便成為今天所謂的「藍領」。

時移勢易，工裝的剪裁、顏色和面料都因工種的不同而有所變化。例如油漆工人會穿著白色的工裝，鐵路工人會穿藍色條紋制服，而軍裝則要合身並帶有綁腿設計，以便軍人在泥濘的道路上奔波行軍。至於材質，除了牛仔布外，燈心絨和條子棉布等也逐漸被廣泛採用，成為主要工裝面料。然而，早期的工裝給予人勞動及低下階層的感覺，所以並不太受平民百姓所喜愛。直到20世紀初，美國牛仔品牌Wrangler看準商機，將工裝引入時裝界，加上20世紀中期電影業的蓬勃發展和明星們的加持，令這種風格流行至今。

以往的工裝設計大都只著重功能性和耐用性，線條剛毅，材質堅韌。如今，許多品牌在改良工裝的同時，依然保留了那份粗獷的魅力，成功將工裝元素融入時裝，讓其成為當代時尚的一部分。

The history of workwear traces back to the 1750s, a time when practicality was paramount. Early work attire featured "trousers over trousers", often referred to as a combination of an outer layer of functional trousers with suspenders worn over a pair of casual trousers, paving the way for what would become the signature look of the working class. By the 1800s, workwear had formally taken shape, primarily made from durable materials like

canvas, corduroy or denim. These durable fabrics became the choice of farmers, miners, railway workers and carpenters, with undergarments adapting to the weather's conditions.

With the dawn of the Industrial Revolution in France, workers faced gruelling conditions, labouring for over 14 hours a day in dangerous environments. This reality created a strong demand for durable, stain-resistant clothing. During the 19th century, "French blue overalls" became essential among labourers, with their distinctive colour giving rise to the term "blue-collar worker."

As time progressed, the styles, colours and fabrics of workwear evolved to meet the diverse needs of various professions. Painters donned white overalls, railway workers opted for bold blue stripes, and military engineers chose fitted outfits with leg straps designed for navigating muddy terrains. In addition to denim, corduroy and striped cotton fabrics began to gain popularity. However, it was not until the early 20th century that workwear found favour with the general public, largely due to American denim brand Wrangler, which successfully introduced workwear into mainstream fashion. By the mid-20th century, the film industry further popularised this style, as stars showcased workwear on screen, normalising its presence in everyday life.

Previous workwear designs mainly focused on functionality and durability, featuring strong lines and resilient materials. Today, many fashion brands honour this rugged essence, refining workwear to seamlessly integrate its elements into contemporary wardrobes.

建築工人(日本)：

日本高空建築工人的工衣被稱為「鳶服」，其中最引人注目的便是那獨特的「燈籠褲」。這種褲子設計巧妙，褲襠寬鬆而褲腳收緊，讓工人在高空中可以自由靈活地活動。

淘金者(美國)：

在19世紀的美國淘金潮，淘金者們都穿耐磨的牛仔布和帆布衣物，以應對艱辛的工作環境。寬鬆的工裝褲，搭配大帽子和靴子，以抵擋陽光和適應多變的地形。

捕魚工人(挪威)：

挪威的捕魚工人則選擇橙色工衣，這種顏色在惡劣天氣中提高了能見度，讓他們容易被辨識，以確保安全。

藍色工裝(法國)：

法國的藍色工裝(Bleu De Travail)在工業革命後成為勞動者的象徵，深藍色的工作服不僅巧妙地掩蓋了污垢，還展現了無可替代的實用性，與「藍領」這一稱謂互相呼應。

Construction Workers (Japan)：

Japanese construction workers often wear "Tobi" or "Goto" garments, featuring distinctive "lantern pants." These trousers, with their loose crotch and tapered legs, provide excellent mobility and comfort, making them ideal clothing for construction sites.

Gold Miners (United States)：

During the mid-19th century gold rush, miners relied on durable denim and canvas clothing to withstand harsh conditions. Loose-fitting trousers offered freedom of movement and were typically paired with wide-brimmed hats and sturdy boots for protection against the sun and adaptability to the challenging terrain.

Fishermen (Norway)：

Norwegian fishermen opt for bright orange work clothes to improve visibility in severe weather and ensure safety in their challenging line of work.

Blue Overalls (France)：

The French "Bleu De Travail" became the labourers' uniform following the industrial revolution. This indigo workwear not only concealed dirt but also embodied practicality, reinforcing the "blue-collar" identity.











鐵路工人 (美國) :

早期美國鐵路工人多穿牛仔布，但在19世紀，密西根州(Michigan)的Hamilton Carhartt公司對工裝進行了改良，採用棉質帆布，因而受到鐵路工人的青睞。

渡輪水手 (香港) :

於香港有超過125年歷史的天星小輪，工作的水手們均穿著藍色的水手服。這是仿照當時英國皇家海軍的制服，參照立領剪裁設計，並因應季節調整材料和袖子的長度。

機電工程人員 (日本) :

日本藝術團體明和電機常以機電工程人員的連身工裝示人，其湖水藍色調，配搭四個口袋放置小工具，既實用又極具代表性。

伐木工人 (澳洲) :

伐木工人的橙色工裝具有良好的能見度，材質耐磨，其防水和防風的特性，使其非常適合多變的戶外工作環境。

狩獵者 (非洲) :

獵裝重視實用、保暖和機能性，寬鬆的剪裁和多口袋設計便於攜帶子彈或小型工具。它採用耐磨的燈芯絨材質和加厚棉料，有效減少獵槍後座力對肩部的影響。

牧羊人 (西班牙) :

在西班牙南部的安達盧西亞(Andalusia)自治區，牧羊人身穿綠色連帽厚身風褸，與自然環境融為一體，能在草地中隱蔽，靜靜觀察羊群。

Railway Workers (United States) :

Early American railway workers favoured denim, but in the 19th century, Hamilton Carhartt revolutionised workwear with cotton canvas, quickly gaining popularity among railway crews.

Ferry Sailors (Hong Kong) :

The sailors of the iconic Star Ferry, with a legacy spanning over 125 years, are both dressed in blue uniforms inspired by the British Royal Navy, featuring a distinctive standing collar. These uniforms are designed to adapt to seasonal changes, ensuring year-round comfort.

Electrical Engineers (Japan) :

The designs of the Japanese performance group Meiwa Denki drew inspiration from electrical engineers' coveralls. These garments feature a lake blue colour and include four pockets for easy access to tools.

Lumberjack Workers (Australia) :

Lumberjack workwear in Australia features durable, scratch-resistant orange materials. Designed to be waterproof and windproof, these outfits are built to withstand unpredictable outdoor conditions.

Hunters (Africa) :

Hunting attire prioritises practicality and warmth, characterised by loose cuts and multiple pockets for carrying ammunition or small tools. Crafted with durable corduroy and thick cotton, these garments help mitigate the impact of recoil.

Shepherds (Spain) :

In Andalusia, shepherds wear thick green hooded jackets that blend into the natural landscape, allowing them to observe their flocks quietly without causing disturbance.

A man in a dark plaid shirt and brown cargo pants is walking on a cobblestone street in an urban setting. He is holding a white hard hat in his left hand. The background shows brick buildings and a blurred street scene.

A GLOBAL EXPLORATION OF WORKWEAR CULTURE

工裝精神漫遊世界

TEXTI WILSON HUANG

PHOTO COURTESY OF BARBOUR, CARTER YOUNG, ENGINEERED GARMENTS X J.CREW,
LEVI'S, MATSUDA TADAO, PORTWEST AND UNIVERSAL WORKS

「工裝文化 (Workwear Culture)」源自於 20 世紀初期工人階級的日常工作服，如吊帶工裝褲、工裝外套和連身工裝等，其核心特徵不僅是耐磨和實用，更是將功能性設計與工業及軍事等元素巧妙結合。時移世易，工裝文化經歷了歷史的洗禮，吸收了不同地區的文化精髓和時裝設計師的嶄新演繹，工裝在生活中的應用，早已超越其最初的實用功能，成為當代時尚風格中不可或缺的元素。

牛仔與實用主義的象徵

美國工裝文化的根源可以追溯到 19 世紀末，當時的淘金潮、鐵路建設及農業發展，促使勞動人口對耐用且功能性強的服飾需求增加，因此，牛仔褲、工裝外套、卡其服裝等成為工人階層的主要穿著。品牌如 Levi's、Carhartt、Dickies 等相繼誕生，這些品牌以耐磨的布料生產出功能及實穿性極高，適合繁重勞動的服裝，迅速成為美國工人階層的標誌性服飾。在充滿變革的 20 世紀後期，美國工裝不再只是勞動階層的日常穿搭，而是經歷了一次充滿變革的轉型。年輕一代用全新的視角詮釋這些曾經樸實的服裝，融入無拘無束的美式精神，為工裝注入反叛和自由的基因。近年來，工裝更是成為街頭風格與奢侈時裝的交匯點，讓人感受到一種激昂的潮流脈動。街頭潮流品牌如 Supreme 和 Fear of God，均開始將機能融入時裝設計，推出帶有工裝風格的時尚單品，讓這種極具歷史感的文化再次在全球掀起熱潮。

Workwear culture has its roots in the early 20th century, characterised by the everyday attire of the working class, including overalls, work jackets and coveralls. Known for its durability and practicality, workwear effectively combines functional design with influences from industrial and military sectors. Over the years, this style has continued to evolve, incorporating diverse regional essences and new interpretations from the fashion industry. Today, workwear transcends its practical roots, emerging as a significant element of contemporary fashion.

Denim and Pragmatism

The origins of American workwear culture can be traced back to the late 19th century against the background of the Gold Rush, the expansion of railways and agricultural development. These events created a demand for durable, functional clothing, leading to the rise of jeans, work jackets and khakis as staples for the working class. Brands like Levi's, Carhartt and Dickies gained prominence by producing sturdy garments crafted from durable fabrics that offer high functionality and practicality suited for heavy labour. As a result, these brands became iconic representations of American worker attire, quickly establishing themselves as essential choices for the working class. By the late 20th century, workwear had evolved beyond its utilitarian roots, with younger generations reinterpreting these garments as symbols of rebellion and infusing them with a sense of unrestrained American spirit. Recently, workwear has intersected with street style and luxury fashion, with brands like Supreme and Fear of God drawing inspiration from this culture, reviving its aesthetic on a global scale.



工業革命與傳統工藝的結合

英國的工裝文化起源於工業革命時期，當時的工人的服裝主要為滿足工作中的安全與實用需求而設計。羊毛大衣、橡膠雨靴、軍用風衣等，均成為英國工裝文化的經典代表。而 Burberry 和 Barbour 這類品牌正是誕生於此時期，以生產耐用、防風、防水的服裝聞名，並對現今時裝界仍有著深遠的影響。

除了工業發展的需求，英國的工裝文化也深深植根於工藝傳承中。工匠們在日常工作中所穿的圍裙、馬甲及工作靴等經典工裝服飾，在今日的英國時裝及復古潮流中仍處處可見。

The Fusion of Industrial Revolution and Craftsmanship

In the United Kingdom, workwear culture emerged during the Industrial Revolution, which called for clothing designs focused on safety and practicality. Wool coats, rubber boots and military-style trench coats have all become typical representations of British workwear. Iconic brands like Burberry and Barbour gained recognition for producing durable, windproof and waterproof clothing, and they continue to hold significant influence in the fashion industry today. British workwear culture is also deeply rooted in craftsmanship, with traditional garments like aprons, waistcoats and boots finding new interpretations in contemporary styles, influencing both street fashion and vintage trends.



工匠手藝與美學的極致碰撞

歐洲的工裝文化則著重於與手工藝傳統和工匠精神的緊密聯繫。在法國、德國、意大利等國家，工人階級的日常工裝多為手工製作，強調服裝的實用性和耐用性。法國的「藍色工作外套（Bleu de Travail）」便是最經典的例子，這種服裝原本是法國工匠、農民及工廠工人的標誌性服飾，如今則成為時裝界的經典單品。在當代歐洲，設計師們經常將傳統工裝服飾進行改造，巧妙融合法國的工匠外套、意大利的手工皮鞋、德國的軍用服裝，塑造出符合現代審美的工裝風格。

簡樸內斂的藝術展現

在亞洲方面，日本的工裝文化深受歐美的影響，同時又融合了本土的工匠精神與美學追求。二戰後，美國工裝隨著美軍的進駐傳入日本，日本設計師不僅吸收了美式工裝的實用性，還對布料、縫製工藝及細節追求一種精緻的美感，日本工裝別具特色的設計風格因而形成。品牌如 Visvim、Engineered Garments、Beams 等，無不注重材質的選擇與製作工藝，透過對傳統工裝的創新改良，使其更貼合現代都市生活的需求。加上日本文化深受禪宗哲學的影響，對於服裝工藝、簡約和實用性，有著極致的追求，成為一種生活態度的呈現。





The Collision of Craftsmanship and Aesthetics

In Europe, workwear culture is deeply rooted in traditional craftsmanship and the artisan spirit. In countries such as France, Germany and Italy, work garments were often handcrafted with a focus on practicality and durability. The French “Bleu de Travail” serves as a classic example; originally worn by artisans, farmers and factory workers, it has since become a fashion staple. Contemporary European designers frequently modernise traditional workwear, skilfully blending elements like French work jackets, Italian handmade shoes and German military uniforms to create styles that resonate with modern aesthetics.

The Art of Minimalism

In Asia, Japan’s workwear culture blends American and European influences with local craftsmanship. After World War II, American workwear made its way to Japan with the arrival of the U.S. military, gradually reshaping the country’s fashion landscape. Japanese designers embraced the practicality of American styles while infusing meticulous attention to fabric and detail, creating a distinct workwear culture. Brands like Visvim, Engineered Garments and Beams emphasise material selection and craftsmanship, adapting traditional workwear for urban living. Influenced by Zen philosophy, Japanese culture has an extreme pursuit of craftsmanship, minimalism and practicality in workwear, cultivating a philosophy of living.

“

無論是 Hip Hop 風格的寬鬆工裝褲
還是軍裝風格的外套，都在年輕一族中廣受歡迎。

**Street style has also influenced
the evolution of workwear culture,
with loose-fitting work trousers and
military-style jackets gaining immense
popularity among the youth. ”**

街頭風格與多元文化融合

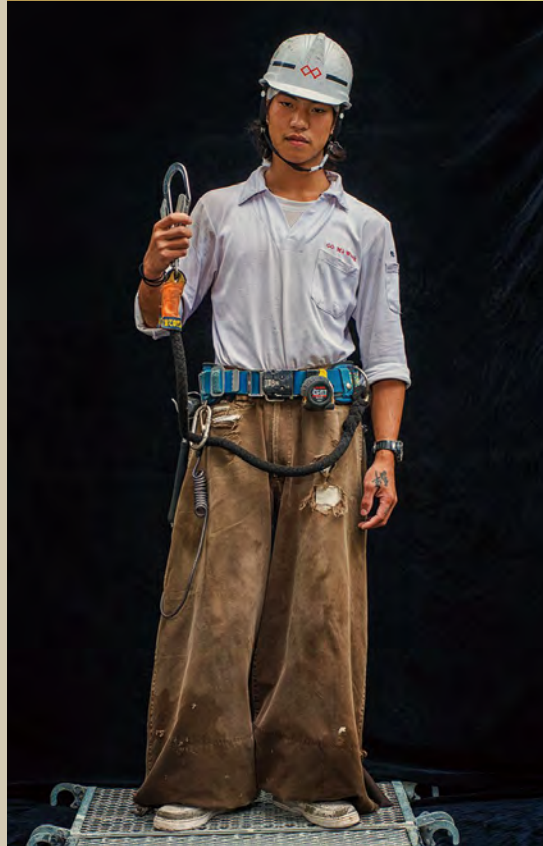
韓國的服裝潮流與其蓬勃發展的街頭文化息息相關。起初韓國的時裝主要受到日本和美國的文化影響，但隨著韓流的興起，帶有工裝元素的服裝逐漸融入韓國獨特的街頭風格。如今，韓國的年輕設計師品牌如 Andersson Bell、87MM 等，引領著這股潮流。韓國工裝文化的魅力在於其創新與多變性，設計師在傳統工裝的基礎上，大膽地融入了創新的色彩搭配與剪裁設計，讓每一件服裝都能彰顯個性。無論是 Hip Hop 風格的寬鬆工裝褲，還是軍裝風格的外套，這些設計都廣受年輕人追捧，成為自我表達的一部分。

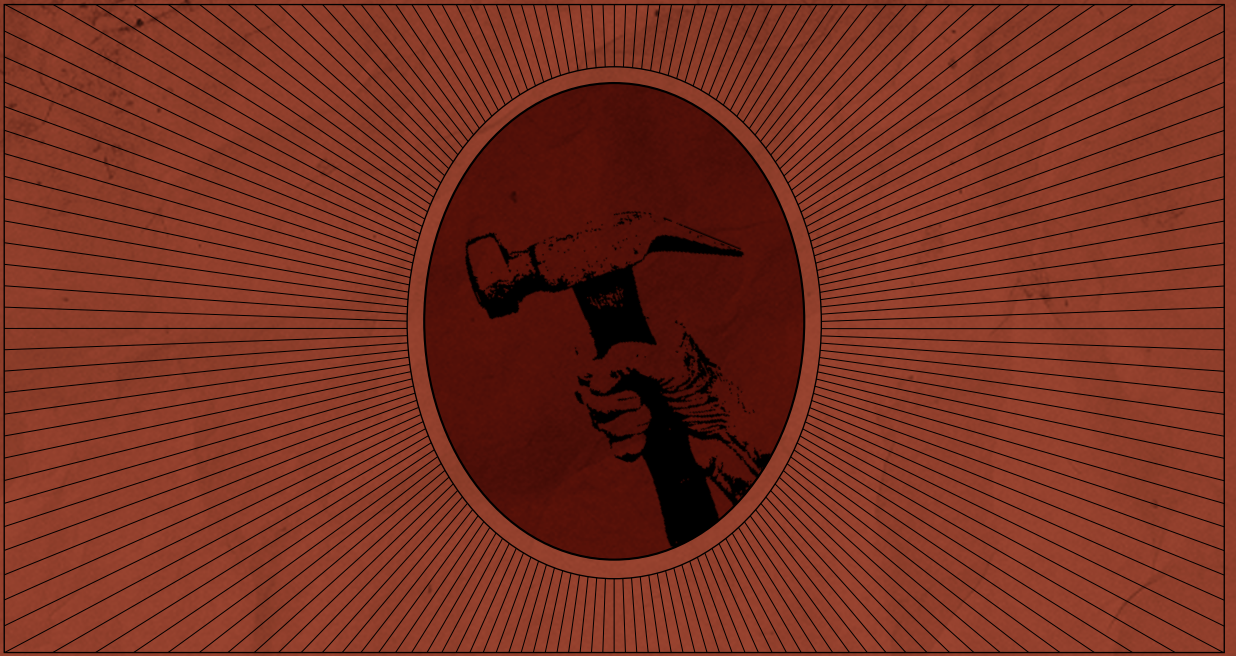
Street Style and Multicultural Fusion

In South Korea, fashion trends are closely related to its thriving street culture, initially influenced by Japan and the United States. With the rise of K-pop culture, workwear inspired clothing has become

integral to Korea's unique street style, as seen in young designer brands like Andersson Bell and 87MM. The appeal of Korean workwear lies in its innovation and versatility, with designers incorporating vibrant colours and diverse cuts into the aesthetic. South Korea's street style has also influenced workwear culture, with loose-fitting trousers and military-style jackets gaining popularity among the youth.

The global journey of workwear culture highlights its dynamic nature and enduring relevance. As it continues to evolve, the fusion of practicality, craftsmanship and style ensures that workwear remains a vital aspect of contemporary fashion. By embracing its rich history and diverse influences, workwear culture not only serves functional purposes but also enriches the global fashion landscape, inspiring new generations of designers and wearers alike.





THE WORKWEAR GLOSSARY

工裝詞彙大全

PHOTOGRAPHY OLIVIA SINGLETON | PHOTO COURTESY OF THE VINTAGE SHOWROOM



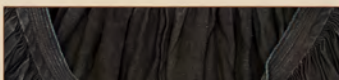
A FOR ANTARCTICA



B FOR BUCKLE



C FOR COVERALLS





D FOR DENIM



E FOR ENGINEER JACKET



F FOR FIREMEN'S COAT



G FOR GLAZE



H FOR HERRINGBONE TWILL



I FOR INSULATED



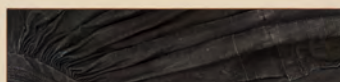
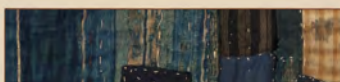
J FOR JELT



K FOR KIMONO



L FOR LOBSTER CLIP



A close-up photograph of a piece of light-colored, textured fabric, possibly burlap or canvas, with a dark, rectangular patch sewn onto it. The patch is secured with red stitching. The background fabric also features red stitching and a horizontal red band. The text "M FOR MOLESKIN" is centered over the image, flanked by two vertical lines.

M
FOR
MOLESKIN



N FOR NEEDLEWORK



O FOR OSH KOSH



P FOR PATCH POCKET



Q FOR QUILTING



R FOR RESCUE



S FOR SILVER



T FOR TAPED SEAMS



U FOR UTILITARIAN



V FOR VINYL





W
FOR
WATCH POCKET



A close-up photograph of a garment's waist area. The main fabric is a light beige or tan color with a subtle texture. Two brown corded suspenders are crossed in an 'X' shape over the waistband. The suspenders have a blue and orange striped elastic section at the top. The waistband itself has a blue and orange striped elastic section. The bottom of the image shows a dark blue fabric with a faint, embossed geometric pattern.

X
FOR
X BACK

A detailed close-up photograph of a zipper mechanism. The zipper pull is a metallic, shield-shaped piece with the 'YKK' logo and the number '10' embossed on it. It is attached to a dark, woven fabric tape. The zipper teeth are visible along the edge of the tape. The entire assembly is set against a bright orange, textured fabric background. The lighting is soft, highlighting the textures of the materials.

Y
FOR
YKK

Z

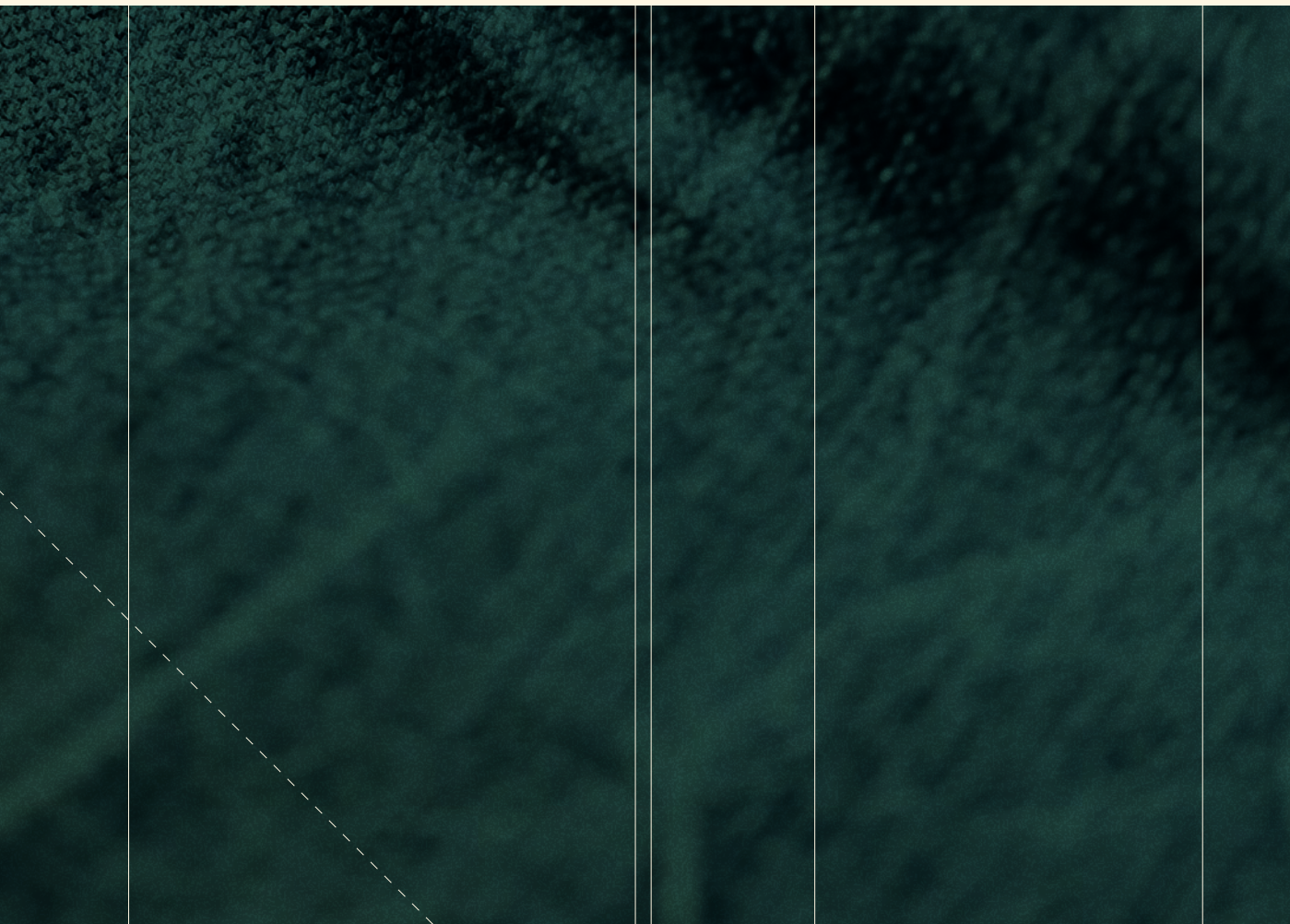
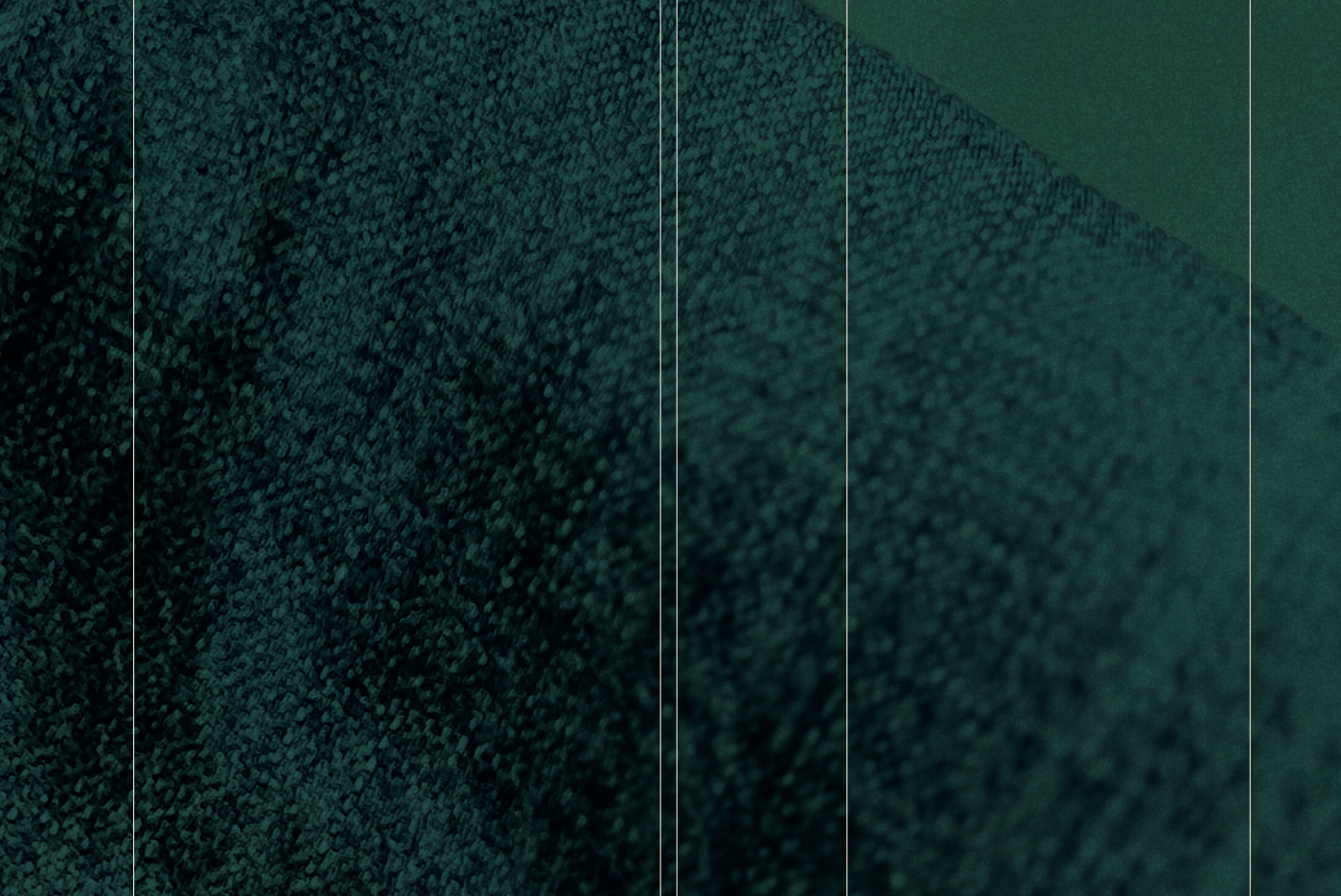


FOR
ZIPPER



Section Two

WORKWEAR AT A GLANCE



EXPLORING WORKWEAR: MATERIALS, TYPES AND THEIR PRACTICAL APPLICATIONS

淺談工裝用料、類型與功能

工裝 (Workwear) 泛指工作時所穿著的服裝，旨在保障工人的安全並協助識別其身分。「形式反映功能」，工裝的設計和款式也遵循這一原則。不同的工作性質決定了工裝的材料、款式、結構和功能，每一個細節都能鮮明地反映出特定的工作職能。整體設計要兼顧舒適性和恆常穿著的需求，易於清潔，同時具備特定功能。若在極端和危險環境工作，工裝就必須具有不同的功能。有些需要防火、防水、防寒、以及防物理和化學損害；而另一些則要防菌、阻止病毒傳播或防氣體滲漏等。在自然環境、交通道路或軍事救援團體中，工裝就還需具備高識別度，以便他人在短時間內辨識其位置和身分。





“Workwear” refers to clothing worn for work, designed to ensure the safety of workers and identify their roles. The principle of “form reflects function” is essential in the design and style of workwear. The specific requirements of different jobs determine the materials, styles, forms and functions of workwear, with each detail clearly reflecting its intended purpose. The overall design of workwear must balance comfort with the need for durability and ease of cleaning, while catering to specific job functions. For instance, in extreme and hazardous work environments, workwear must possess features such as fire resistance, waterproofing, protection against physical and chemical damage, antibacterial properties, virus transmission prevention, gas leak prevention and cold resistance. In outdoor settings, on the roads, or within military rescue teams, workwear must also provide high visibility to enable others to quickly identify a worker's location and rank.

TEXT: LUCAS NG
PHOTOGRAPHY: CHARLES MAK
PHOTO COURTESY OF NIGEL CABOURN



典藏於 HKDI Fashion Archive 的皮革工裝
Leather workwear from the HKDI Fashion Archive

皮革

皮革是製衣的原始用料，在古代更被視為珍貴的資源，象徵財富。動物毛皮雖然是有機天然原料，但經過鞣製後便不易腐化，堅韌而富彈性，能防水和防風，越用越柔軟，猶如原始的「記憶物料」。因此，古人常用皮革製作鞋履、裝備封套、馬具、圍裙和護腿等防護裝備。在上世紀世界大戰爆發期間，軍隊亦有使用皮革縫製軍用外套、長靴、手套、皮袋和各式帶扣。時至今日，服飾製造商仍保留傳統皮革製作工藝，以生產各式皮具，可見它歷久不衰的魅力。

Leather

Leather is one of the raw materials used in garment making, considered a precious resource in ancient times and a symbol of wealth. Although animal skins are organic natural materials, they become durable and resistant to decay after tanning. The tanning process toughens the skin, making it elastic, waterproof and windproof, while allowing it to soften with use, developing a texture akin to a primitive "memory material". Consequently, leather was commonly used in ancient times to craft protective gear such as footwear, equipment covers, harnesses, aprons and chaps. During the World Wars, militaries also utilised leather to create military jackets, boots, gloves, bags and straps. Today, the craftsmanship of leather production endures, with clothing manufacturers still using it to create various leather goods, demonstrating its timeless appeal.

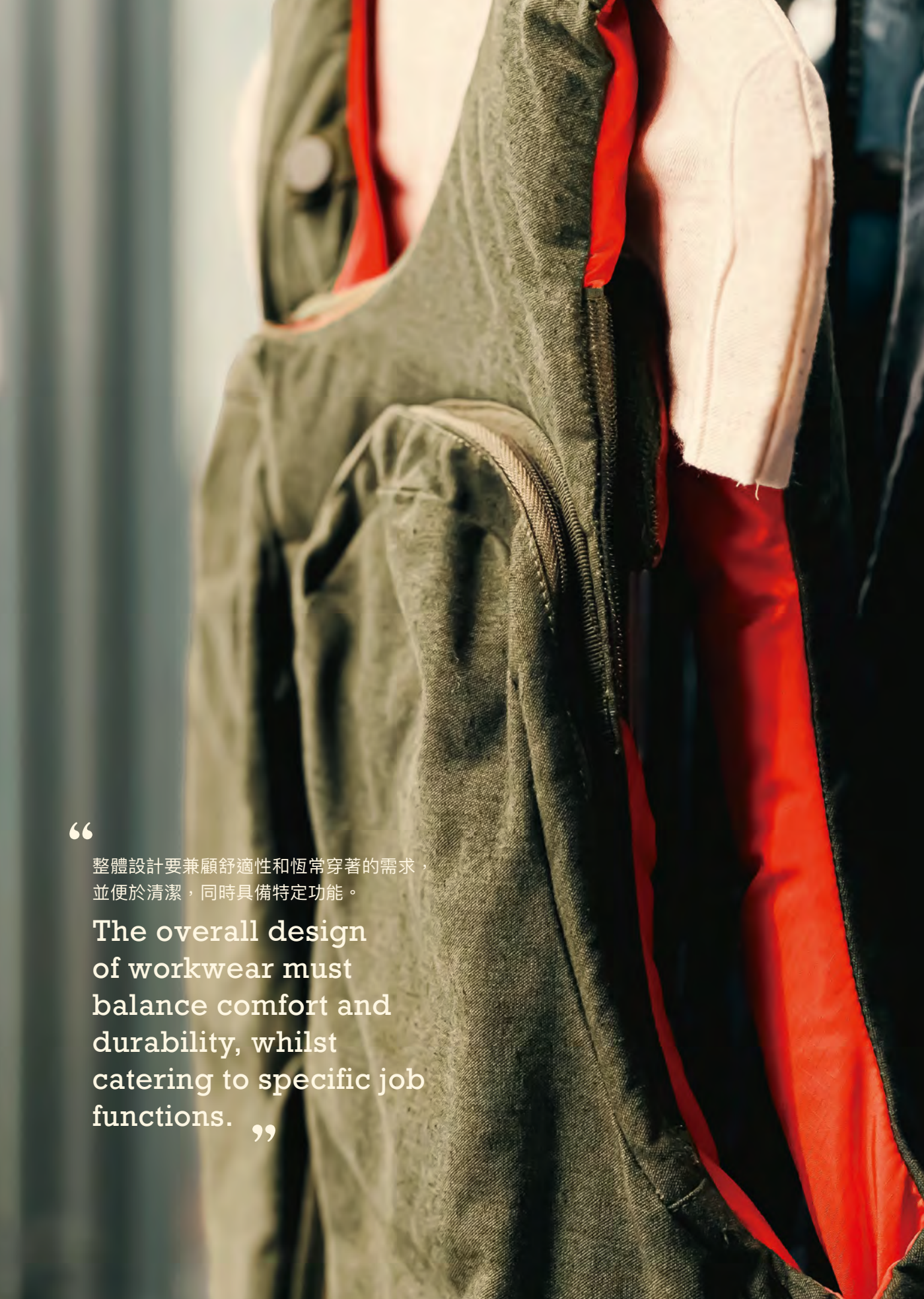


工裝皮靴

現代皮革長靴源自於軍靴，多數採用全粒面（full grain）或頭層（top grain）皮革縫製。全粒面皮革保留了皮革的自然表層，而頭層皮革則經過打磨，前者在厚度、堅固度和防水性能上更具優勢。簡而言之，皮革經過切割、打孔、縫合後，會套上鞋楦塑形，然後用特製膠水黏合鞋底，再以縫線加固，隨後裁去多餘材料並進行打磨，這樣一雙工裝長靴便算成型。結構堅固耐磨的物料不易破損，能有效保護雙足，鞋底磨蝕後可由人手更換。對於長靴內裡、鞋型和鞋底結構，工匠會因應環境進行調整，例如加入保暖內層、後跟護墊、鞋墊或特製鞋釘，以提升防護性能和抓地力。

Work Boots

Modern leather boots originated from military footwear and are typically crafted from full-grain or top-grain leather. Full-grain leather retains the natural outer layer, while top-grain leather is sanded down. The former is superior in thickness, durability and waterproof properties. In simple terms, the leather is cut, punched and sewn, then shaped over a last and bonded to the sole with special adhesives, reinforced with stitching. Excess material is trimmed and polished, resulting in a pair of work boots. The strong and abrasion-resistant materials are durable against wear and tear, effectively protecting the feet, and the soles can be replaced manually if worn. Artisans can adjust the lining, shape and sole structure of boots according to the environment, adding features such as insulated linings, heel pads, insoles or custom studs to enhance protective performance and grip.



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整體設計要兼顧舒適性和恆常穿著的需求，並便於清潔，同時具備特定功能。

The overall design of workwear must balance comfort and durability, whilst catering to specific job functions. ”

棉花

棉花是天然植物纖維，可人工種植，多功能且耐用。結構呈纖長扭曲絲帶狀，既可用於紡製粗身及幼身紗線，又能與人工纖維混合製作富彈性的布料，具備透氣與吸水的特性，且早年的生產成本相對實惠。純棉T恤的起源可以追溯到19世紀末，最初用作內衣。在20世紀初，隨著美國軍隊將其納入制服中而變得流行。棉布的特性亦會因應纖維長度、紗線結構、布料織法和加工程序等因素而有所不同，如高捻處理的棉布，是由經過多次扭紗加工後的棉紗所織成。這種處理不僅令布料變得更堅挺耐磨，還能令其變得更舒適。

帆布及斜紋工裝

早期工裝主要使用帆布和斜紋布縫製，其中以軍人外套（Fatigue Jacket）、連身衣（Dungarees）和牛仔褲（Jeans）最為人熟悉。軍人外套由深色帆布工裝演變而來，款式類似恤衫，並設有多個外袋。連身衣則源於印度藍染布料Dungri，深受藍領階級工人喜愛。這種厚身斜紋布能有效覆蓋身體，阻隔輕度化學和物理傷害，同時具備防曬、防塵和防風等效果。

Cotton

Cotton is a natural plant fibre that can be cultivated artificially and is known for its versatility and durability. Its structure resembles long, twisted ribbons, which allows for spinning both coarse and fine yarns. It can be blended with synthetic fibres to create stretch fabrics and is characterised by breathability and moisture absorption, with relatively affordable production costs in earlier years. The origins of the cotton T-shirt can be traced back to the late 19th century, initially used as an undergarment, but it gained popularity in the early 20th century when the United States Army incorporated it into their uniforms. The characteristics of cotton fabric can vary based on factors such as fibre length, yarn structure, weaving methods and processing techniques. For example, high-twisted cotton fabric is made from cotton yarn that has undergone multiple twisting processes, resulting in a more durable and comfortable fabric.

Canvas and Twill Workwear

Early workwear primarily used canvas and twill fabrics, prominently featured in fatigue jackets, dungarees and jeans. The fatigue jacket evolved from dark canvas workwear and features a shirt-like design with multiple exterior pockets. Dungarees originated from the Indian indigo-dyed fabric known as Dungri, which was particularly favoured by blue-collar workers. This thick twill fabric provides excellent coverage and protection against mild chemical and physical hazards, while also offering resistance to sun, dust and wind.

斜紋連身衣

1919年，斜紋布降落傘連身裝面世，專為跳降落傘而設。它以實用功能為核心，寬鬆的款式方便身體活動，同時配備皮草飾領。其手袖和褲管則可套入絨毛手套和長靴中，有助禦寒保暖。衣身更加設大小褲袋和衫袋，以便收藏工具和陀錶。

尼龍

1930年代，美國杜邦化工公司旗下的科學家Wallace Hume Carothers發明了尼龍（Nylon）——世界首款全人造纖維。尼龍纖維經過聚合作用產生，可人工調節其長度、粗幼和顏色，結構堅韌且富有光澤。早期，尼龍主要用來製作牙刷刷毛。尼龍布料具備良好的撥水性、防燃和抗菌功能，並具有一定的延展性。早年，它被廣泛應用於製作降落傘、帳篷和軍用纜索等軍事設備。如今，尼龍用途更為廣泛，常用於製作防水、防風外套和各類服飾。

Twill Jumpsuit

In 1919, the twill fabric jumpsuit was introduced, specifically designed for parachuting, hence the name "jumpsuit". Focusing on practicality, it features a loose fit to facilitate movement and a fur-lined collar. The sleeves and trousers can be tucked into fleece gloves and long boots for added warmth. The garment also includes various pockets for storing tools and watches.

Nylon

In the 1930's, one of the scientists at DuPont, Wallace Hume Carothers, invented nylon, the world's first fully synthetic fibre. Nylon fibres are produced through polymerisation, enabling adjustments in length, thickness and colour, resulting in a strong and shiny material. Initially, nylon was primarily used for toothbrush bristles. Nylon fabric offers water and fire resistance, antibacterial properties and a certain degree of elasticity. In its early applications, it was widely used in military equipment such as parachutes, tents and cables. Today, nylon has a broader range of uses and is commonly employed in waterproof and windproof jackets as well as various garments.





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不同的工作性質決定了工裝的材料、款式、結構和功能，
每一個細節都能鮮明地反映出特定的工作職能。

Modern workwear is typically
made from animal materials,
plant fibres, synthetic fibres,
and metal or synthetic components. ”

典藏於 HKDI CIMT 的物料樣品
Material samples from the HKDI CIMT
(Centre of Innovative Material and Technology)



聚酯纖維

聚酯纖維 (Polyester) 由英國化學家 John Rex Whinfield 和 James Tennant Dickson 發明。這種纖維具有抗皺、防燃、抗水和抗菌的特性，質地易乾又方便清潔，可塑性高，生產成本相對實惠。以聚酯纖維製成的工裝種類繁多，如今不少工裝長褲、防水外套和螢光工人背心均以聚酯纖維為主要物料。

Polyester Fibre

Polyester was invented by British chemists John Rex Whinfield and James Tennant Dickson. This fibre features resistance to wrinkles, fire and water, as well as antibacterial properties. It dries quickly and is easy to clean. It offers high versatility at relatively affordable production costs. Polyester is used in a wide variety of workwear today such as work trousers, waterproof jackets and high-visibility vests.



THE EVOLUTION OF WORKWEAR IN HONG KONG

香港工裝發展史

時光荏苒，回顧香港的工裝發展史，第二次世界大戰是一個重要的分水嶺。戰後50年代，香港由轉口貿易逐步邁向工業化，大量內地移民湧入香港，為香港工業提供了大量資金、技術和勞動。在這段期間，香港的經濟迅速增長，主要得益於勞動人口的顯著增加。

The evolution of workwear in Hong Kong took a pivotal turn during the Second World War. In the post-war 1950s, as the city transitioned from entrepot to manufacturing, a significant influx of migrants provided essential capital, skills and labour for local industries. During this period, Hong Kong's economy experienced rapid growth, primarily benefiting from a notable increase in the labour force.

1950s - 1970s

從過去走到現代

50至60年代，香港經濟慢慢起飛，不少美資、日資公司都來港設廠生產各類型的產品，造就了香港工業的崛起。正因如此，很多民間個體戶或小資經營的舊式行業，如搬油桶工和人力車伕等逐漸式微，取而代之的就是一眾「工廠妹」、「學師仔」。其主要工裝，男的普遍只是一件簡單的厚身帆布衣，在物料和剪裁上沒有統一性，而女工則愛穿短身恤衫或小鳳仙裝，配襯長褲。加上歐美文化開始流行，香港服裝進入變革期，西方便服需求開始增加，工裝發展亦開始變化。

香港的掘起 穿上工裝的他與她

70年代的香港發展迅速，當時政府推出一系列基建措施，如興建隧道、公路、鐵路等。為滿足如此大量的工程項目，連身工裝和吊帶褲等需求亦與日俱增，成為本港工衣發展史上的重要一員。

吊帶褲 (Overalls) 之所以得名，是因為它們是穿在穿著者的衣物外面，以確保工人得到足夠的保護。最初，吊帶褲是為農民和漁民設計的實用服裝，但如今已轉變為一種時尚單品，並在當代時尚潮流中繼續蓬勃發展。

與此同時，香港的製造業亦相當蓬勃，本地工廠需僱用大量工人、尤其年輕女工，成為了當時的「工廠妹」。70年代的勞動工人們在香港經濟起動中擔當了重要的角色，完全演活了這個時代的「男耕女織」。

A Time of Renewal – Transitioning from the Past to the Present

In the 1950s and 1960s, Hong Kong's economy gradually took off, attracting numerous American and Japanese companies to set up factories and produce various products, leading to a growth of the industrial sector. As a result, many traditional trades run by small operators or individual entrepreneurs, such as oil barrel

movers and rickshaw pullers, began to decline, replaced by a new generation of "factory girls" and apprentices. Typically, the workwear for men was generally a simple thick canvas garment, lacking uniformity in materials and cuts. In contrast, female workers often wore short-sleeved shirts or traditional Chinese tunics paired with long trousers. With the rise of European and American culture, Hong Kong's fashion entered a transformative period, resulting in an increased demand for Western-style clothing and significant changes in the development of workwear.

The Rise of Hong Kong: Hes and Shes in Workwear

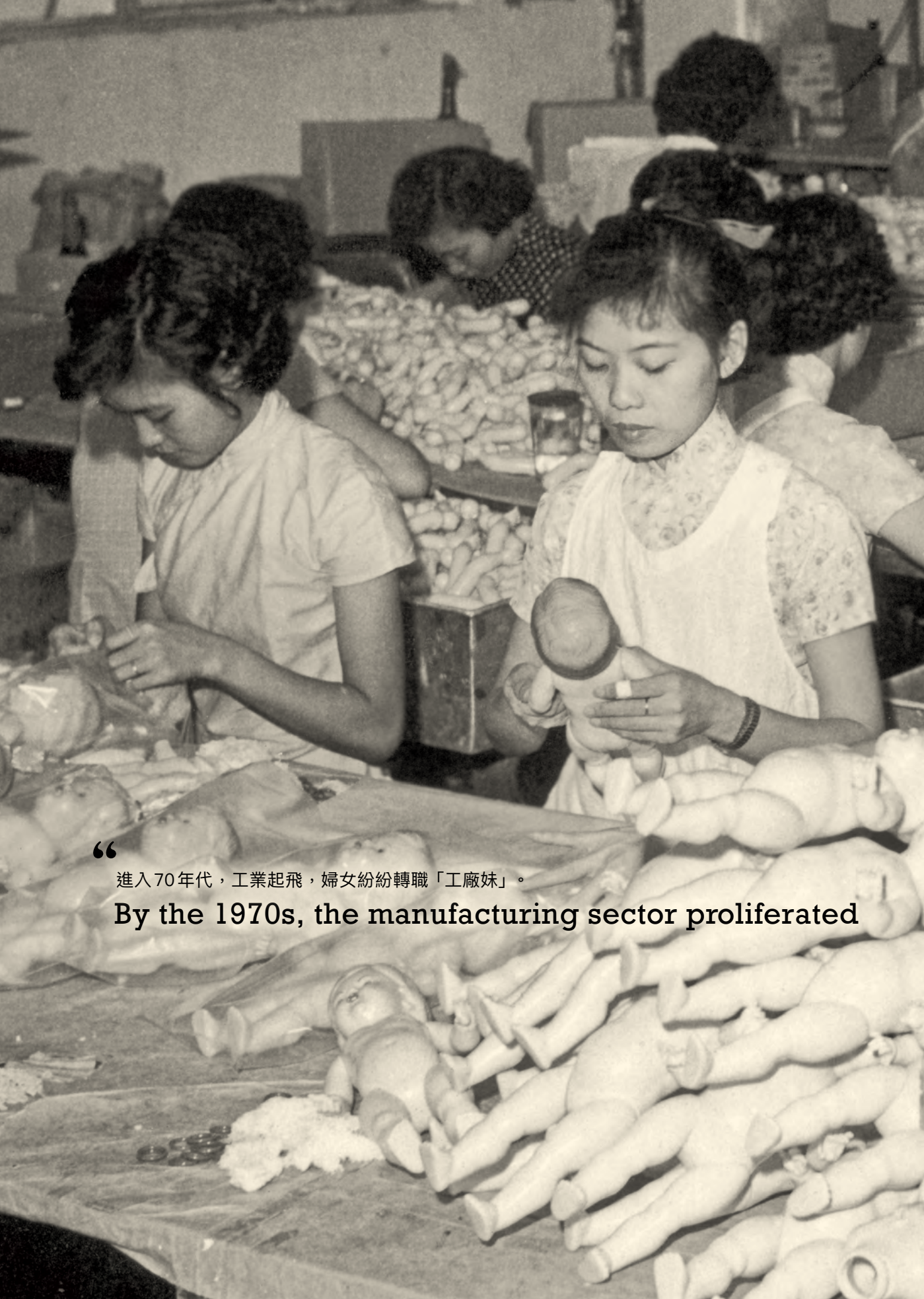
The 1970s saw a rapid development in Hong Kong, as the government introduced a series of infrastructure measures, such as the construction of tunnels, roads and railways. To accommodate the demands of such a large number of projects, the need for coveralls and overalls increased significantly, making them a key component in the evolution of workwear in Hong Kong.

Overalls acquired their name from being worn over the wearer's clothing, ensuring protection during work activities. Initially designed as practical attire for farmwork and fishing, overalls have since transformed into a fashionable item that continues to thrive in contemporary fashion trends.

At the same time, Hong Kong's manufacturing industry was prospering, and local factories needed to hire a large number of workers, especially young women, who became known as "factory girls." The labourers of the 1970s played a crucial role in the activation of Hong Kong's economy, embodying the era's concept of "men plough and women weave."



玩具廠工人：70年代新蒲崗一帶玩具廠林立，身穿簡單圍裙作為工裝的「工廠妹」地位舉足輕重。她們大多作風樸素儉樸，攜帶飯壺上班以節省開支，成群結隊上下班的獨特風情畫，成就了香港經濟起飛
Toy Factory Workers: "Factory girls" donned simple aprons as they played a key role in the rise of toy factories in San Po Kong in the 1970s. Many recall the unique camaraderie during their commutes and their lunch boxes to save on expenses at work. Their frugal and practical spirit significantly contributed to Hong Kong's economic growth during this period



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進入70年代，工業起飛，婦女紛紛轉職「工廠妹」。

By the 1970s, the manufacturing sector proliferated



and many women turned into "factory girls". „

1980s



香港工廠生產攝影光學鏡片
Hong Kong factory produced photographic optical lenses

蓬勃多元的工裝革命

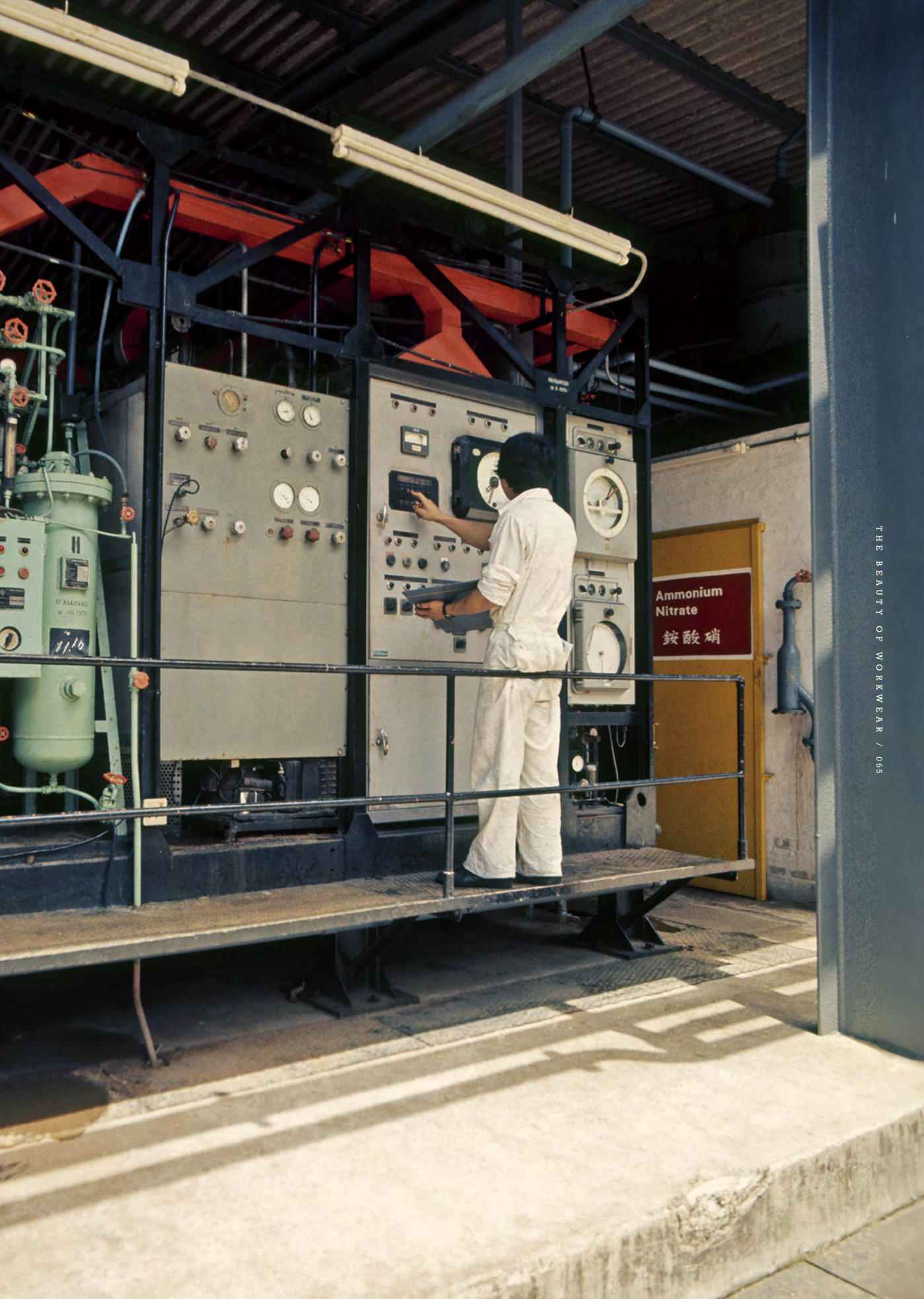
80年代絕對是一個繽紛璀璨的時光，香港的各行各業在80年代發展蓬勃，其中以電子產品的生產和開發最為突出。由於電子行業講求精細，其廠房對環境的要求非常嚴格，工人們需要換上全套防塵制服才能進入工作間，因此具專業功能的工裝在這段期間大行其道。此外，重型工業的工裝都出現了一些變化，連身工裝會以不同顏色區分，如建築工裝多為灰色、車房工裝多為藍色，而電工技術人員則普遍身穿鮮艷的橙色工裝。

那邊廂，服務業和飲食業的發展也不遑多讓，大家對生活開始有所追求。員工的制服也變得非常講究，中式酒樓的「知客」會穿上剪裁流麗的旗袍，百貨公司的員工會穿上挺拔帥氣的西裝，而快餐店的制服則多以鮮艷醒目的顏色營造輕鬆快樂的氛圍。加上80年代的大膽與多元文化，種種因素造就出當時的工裝。

The Dynamic and Diverse Industrial Revolution

The 1980s was truly a vibrant era. Various industries in Hong Kong flourished during this decade, with the production and development of electronic products being particularly outstanding. Due to the precision required in electronics manufacturing, some workers needed to wear full dust-proof uniforms to enter the workspace. Consequently, specialised workwear gained prominence during this period. Meanwhile, heavy industry began to thrive, with one-piece uniforms distinguished by colour: grey for construction workers, blue for garage technicians and orange for electricians.

The hospitality and catering industries also experienced significant development as people aspired to have a better lifestyle. Employee uniforms became more sophisticated. Elegantly tailored qipaos were worn among the "public relations ladies" serving customers in Chinese restaurants, staff in department stores donned sharp and stylish suits and fast-food restaurant uniforms featured bright and eye-catching colours to create a relaxed and cheerful atmosphere. Together with the boldness and multicultural influences of the 1980s, these factors contributed to the unique work attire of that time.





於80年代的香港，生產集成電路及各種電子元件的行業發展蓬勃
The production of integrated circuits and various electronic components was very prosperous in the 1980s in Hong Kong





1990s onwards

香港工裝的新型態

90年代，香港經濟轉型，從以往的工業、貿易港發展，隨著內地開放而變成了金融與服務業的樞紐。雖然工廠的普遍性已不復70、80年代之興盛，但工裝在香港的地位卻由工作常服慢慢演變成古著和時裝。在當時的尖沙咀、旺角或銅鑼灣，都不難發現工裝的足跡，Esprit、York牛仔褲、美華氏等更是當時的潮流指標。

工裝新美學

踏入千禧年，在資訊發達的數碼時代中，大家對生活的要求也不斷提升，對工裝的要求亦然。雖然工業的式微使得對工裝的需求減少，但取而代之的是對工裝的安全性、美觀性和實用性變得更加講究。

比如修路工人的工裝，其顏色的配搭，反光線條的應用和位置等都有嚴格規定，而有些電工因為需要在危險地方工作，其工裝的物料都需經過防靜電處理，以防發生意外。更甚者有工裝需要加入竹炭、純銀等纖維面料，令工裝變得防菌，防臭。

而這些對工裝的要求，亦令工裝進化成流行的時裝。香港有不少時裝設計師，都以工裝為靈感來源，運用工裝的功能性、特別處理以及安全細節等，設計出別出心裁的作品，為工裝注入新生命。

在百花齊放的香港下，工裝的演變並不只限於其「新」，同時亦有一些人會將昔日的工裝變成今日的流行時尚，完全體現出工裝的新美學。

The New Form of Workwear in Hong Kong

In the 1990s, Hong Kong transitioned from a prosperous industrial and trading hub into a centre for finance and services. The prevalence of factories declined compared to the boom of the 1970s and 1980s. However, the status of workwear in Hong Kong gradually evolved from regular workwear into vintage and fashion. It was not uncommon to see workwear in areas like Tsim Sha Tsui, Mong

Kok or Causeway Bay at that time. Brands like Esprit, York jeans and Midwest Vintage became trendsetters of the era.

The New Aesthetics of Workwear

Entering the new millennium, in an era of advanced digital information, people's expectations for better lifestyles and their demands for workwear have never been higher. Although the decline of the industrial sector has led to a reduced need for traditional workwear, there is now a strong emphasis on its safety, aesthetics and practicality.

Taking the uniforms of road workers as an example, there are strict regulations regarding colour combinations, the application of reflective stripes and their placement. Some electricians need to work in hazardous environments, so their workwear is made from materials that have undergone anti-static treatment to prevent accidents. Some workwear incorporates fibres such as bamboo charcoal so that it can achieve antibacterial and odour-resistant properties.

These requirements have also transformed workwear into fashionable clothing. Many fashion designers in Hong Kong draw inspiration from workwear, creatively utilising its functionality, special treatments and safety details to design unique pieces that revitalise traditional uniforms.

In the vibrant landscape of Hong Kong, the evolution of workwear is not limited to just being "new". Some people also transform vintage workwear into contemporary fashion, fully embodying the new aesthetics of workwear.



GENERATIONAL AWAKENING: WORKWEAR REVOLUTION OF GEN Z

世代覺醒 · GEN Z 的工裝變革

隨著網絡世界以驚人的速度不斷推陳出新，「快」與「新」已成為 Generation Z（簡稱 Gen Z，1997–2012 年出生）生活中不可或缺的節奏。對他們來說，網絡不僅僅是資訊的來源，更是情感交流和自我表達的舞台。在這個信息爆炸的時代，他們幾乎將所有的生活細節融入了網絡世界，那究竟這樣的環境會為工裝帶來怎樣的變化？

With the online world constantly evolving at an astonishing pace, the lives of Gen Z (born 1997 – 2012) are increasingly defined by a focus on "speed" and "novelty". For this generation, the Internet is more than just a source of information. It serves as a platform for emotional connections and creative self-expression, as Gen Z intertwines nearly every aspect of their lives with the digital landscape. This integration catalyses significant changes in workwear, reflecting their evolving needs and preferences.



FENDI

THE BEAUTY OF WORKWEAR / 071



1. The North Face 的工裝系列設計強調功能性，配備多口袋和可拆卸功能，適合戶外活動和日常穿著

The North Face's workwear collection emphasises functionality, featuring multiple pockets and detachable elements that are ideal for outdoor activities and everyday wear

2. Balenciaga 的設計理念強調性別中立，推出的工裝系列適合各類型消費者，並且以舒適和多功能著稱

Balenciaga's design philosophy emphasises gender neutrality, with its workwear collection catering to all consumers and known for its comfort and versatility

“

整體設計要兼顧舒適性和恆常穿著的需求，
並便於清潔，同時具備特定功能。

The overall design
of workwear must
balance comfort and
durability, whilst
catering to specific job
functions. ”

作為逐漸崛起的主要消費群體，Gen Z 的生活習慣、價值觀和審美觀深深影響著當今時裝設計的走向。他們渴望獨特性和個人風格，追求能夠真實反映自我的時尚表現。在這樣的背景下，工裝作為一種兼具功能性與時尚感的時裝風格，近年來迅速贏得了他們的熱愛與追捧。這不但是對實用性的偏好，還是他們對生活態度的鮮明表達，彰顯著在這個瞬息萬變的時代中，他們對自由和創意的無限追求。

As an increasingly prominent consumer group, Gen Z's habits, values and aesthetics profoundly influence the direction of contemporary clothing design. This generation craves uniqueness and individuality, seeking fashion that genuinely reflects their identity. In this context, workwear, known for its blend of functionality and style, has quickly gained their affection and admiration. This trend not only highlights their preference for practicality but also serves as an expression of their attitude towards life, showcasing their endless pursuit of freedom and creativity in this ever-changing world.





03



3. Patagonia 以使用回收材料和環保生產流程作賣點，強調可持續性和對環境的責任感

Patagonia is celebrated for its commitment to sustainability and environmental responsibility, prominently showcasing its use of recycled materials and eco-friendly production processes

4. Margaret Howell 和 Off-White 融合了街頭文化與工裝元素，推出的工裝褲和外套常常搭配鮮豔的印花和獨特的設計，吸引了大量年輕消費者
Margaret Howell and Off-White seamlessly merges street culture with workwear, often launching work trousers and jackets adorned with vibrant prints and unique designs, attracting a youthful audience



著重個性化與定制化

雖然工裝設計在時裝界中一直受到青睞，例如 Neil Barrett、Diesel 等品牌偶爾會推出重新包裝兼富時尚感的工裝款式，但要數到廣泛流通於市場上的品牌，可能要追溯到 Nike 於 1998 年首次推出的 NikeiD 系列。這系列為消費者提供專屬訂製運動鞋服務，系列的面世顛覆了傳統銷售模式，取而代之是顧客根據自己的喜好選擇顏色、圖案和設計定制運動鞋，完全滿足 Gen Z 的個性需求。時至今日，該系列重新命名為 Nike by You，更明確表達了為 Gen Z 服務的意圖。

Gen Z 擁抱的獨特需求和價值觀，令其他時尚品牌開始探索新的創意和解決方案，間接推動工裝的發展。例如，戶外用品品牌 Patagonia 以「環保與可持續性」為招徠推出 Only Earth 系列，以使用有機棉或回收塑料生產流程為賣點，強調可持續性和對環境的責任感，這跟 Gen Z 的普世價值觀不謀而合，因此大受歡迎。

虛實交錯下的工裝

由於 Gen Z 的成長背景與科技發展息息相關，他們對於虛擬時裝的接受程度亦相對較高，因此在踏入 2010 年代，Facebook、YouTube、Instagram 以及近年的 TikTok 迅速普及，數碼元素在時裝界的影響日益增加。各大品牌陸續利用數碼時裝和虛擬試身室為顧客提供另類的購物體驗。而工裝設計也不例外，例如 Balenciaga 在 2021 年推出虛擬服裝系列，顧客可以在虛擬空間中體驗工裝的時尚感。

Emphasis on Personalisation and Customisation

Workwear design has long made its mark in the fashion industry, with brands such as Neil Barrett and Diesel occasionally launching reimagined and stylish workwear styles. However, the concept of bespoke customisation gained significant popularity with Nike's launch of the NikeiD series in

1998, which offered consumers a personalised sneaker customisation service. This series revolutionised traditional sales models by allowing customers complete autonomy over colours, patterns and designs for sneakers based on their preferences, fully meeting the individualistic demands of Gen Z. Today, this series has been rebranded as Nike by You, clearly expressing its intent to serve Gen Z.

Gen Z's unique demands and values have prompted other fashion brands to explore new creative avenues, indirectly advancing the development of workwear. The outdoor brand Patagonia, for instance, has gained attention for its commitment to "Environmental Responsibility and Sustainability" with the launch of the Only Earth collection, which highlights its use of organic cotton and recycled plastics. This approach resonates with Gen Z's ethical values, achieving notable popularity.

Workwear in the Interplay of Reality and Virtuality

Growing up in a technology-driven environment, Gen Z naturally embraces virtual fashion. With the onset of the 2010s, platforms such as Facebook, YouTube, Instagram, and more recently, TikTok, rapidly gained popularity, resulting in a surge of digital influence in the fashion industry. Major brands have begun to utilise digital clothing and virtual fitting rooms to offer customers an alternative shopping experience, with workwear designs also adapting to this trend. For example, Balenciaga launched a virtual clothing collection in 2021, allowing customers to experience workwear fashion within a digital space.



Nike by You 提供專屬訂製服務，消費者可以根據自己的喜好設計具工裝風格的運動鞋和服裝，滿足個性化需求

Nike by You's customisation service enables consumers to design workwear-style sneakers and apparel according to their preferences, satisfying their desire for personalisation



Balenciaga 在數碼時裝領域的探索十分前衛，推出虛擬服裝系列，讓消費者在虛擬空間中體驗工裝的時尚感
Balenciaga explores digital fashion with the launch of a virtual clothing collection that immerses consumers in the style of workwear within a digital space



趨向性別中立的設計

近年發展出的「非二元性別」趨勢讓 Gen Z 對性別的詮釋變得更加模糊，工裝設計也隨之更顯性別中立。時裝品牌 Telfar 在 2023 年推出的工裝系列不再單純區分男裝和女裝，而是專注於舒適度和適合各種體型的剪裁，促進多元文化的融合。

工裝設計的未來

在 Gen Z 的影響下，工裝設計正朝著多元化、功能性和可持續性發展。這一代人的獨特需求和價值觀，引領設計師們不斷追求創新，推動工裝在時尚界的演變。如 Off-White 近年就將融合街頭文化與工裝元素，推出的工裝褲和外套搭配鮮豔印花和獨特剪裁，大大擴闊了工裝設計的無限可能性。未來的工裝設計將更加貼近消費者的生活，並在功能性與美學之間找到新的平衡。工裝將不再僅僅是工裝，而成為一種生活方式。

A Shift Towards Gender-Neutral Design

The recent emergence of the "non-binary" trend has further blurred Gen Z's interpretation of gender, leading to a more gender-neutral approach in workwear

design. As seen in Telfar's 2023 workwear collection, instead of categorising clothing into men's and women's sections, it prioritises comfort and cuts that accommodate various body types, fostering cultural integration.

The Future of Workwear Design

Influenced by Gen Z, workwear design is evolving towards diversity, functionality and sustainability. The unique needs and values of this generation are driving designers to pursue continuous innovation, elevating workwear to the next level. For example, Off-White has merged street culture with workwear elements, introducing work trousers and jackets featuring vibrant prints and unique cuts that expand the possibilities of workwear design. Future workwear designs will increasingly resonate with consumers' everyday lives, striking a new balance between functionality and aesthetics while transforming from mere practicality into a symbol of lifestyle.



FROM THEN TO NOW: TIMELESS JOURNEY OF BARBERS

白袍理髮師的前世今生

穿著白色恤衫外套、塗上滿滿的剃鬚膏，為男士們整理髮型與儀容，這門傳統手藝，正是理髮店（Barbershop）所傳承下來的工藝。世界各地的 Barbershop 均以服務男士居多，除了洗髮、剪髮和恤髮外，顧客可再按理髮師（Barber）技術和個人要求而增減服務範疇，工作流程不盡相同，Barber 的形象亦各具特色，究其原因與其工作性質不無關係。

Dressed in white short-sleeve coats, barbers lather customers with shaving cream and meticulously style men's hair. This traditional craft is the essence of what barbershops have passed down through generations. Barbershops around the world primarily serve men, offering services such as shampooing, haircuts and styling. The range of services may vary depending on the barbers' expertise and the clients' requests, resulting in diverse workflows.

TEXT LUCAS NG

PHOTO COURTESY OF HANDSOME FACTORY BARBERSHOP AND THE MANDARIN BARBER





因需求而生

有說「理髮是男士自古以來的基本生活需求」，這個說法到底孰真孰假，或許追尋 Barber 的起源，能從中推敲。據說 Barber 源自古埃及、古希臘或古羅馬，但亦有些記載認為他們源自中世紀鄂圖曼帝國；更有些說法認為 Barber 源於世界大戰專門進行簡單外科手術的醫官，眾說紛紜，難以考證。然而，整理頭髮與鬍子，古往今來同樣是男士們所需，因此相信這些專門替人理髮和剃鬚的人就是 Barber 的前身。

由傳統衍生的空間

或許很多現代人不明所以，為何要把 Hair Salon 與 Barbershop 分作兩個不同種類的理髮店？原來在過往的傳統社區中，陌生男女不能共處一室，因而衍生了兩個既相像又不盡然的「雙生兒」；Barbershop 多為男士服務，裝潢光猛而間隔開揚，服務輪候時間雖短，店舖卻設有電視、電冰箱、梳化、桌上遊戲和報章雜誌，是區內男士閒時消遣躍躑、觀賞球賽、閒話家常及發牢騷的聚腳地；與其說 Barbershop 是理髮店，它似乎更像一處男士專

用的社交場所。

比 Hair Salon 更像 Barbershop 親兄弟的，還有一個：傳統上海理髮廳男賓部。和新式 Barbershop 有着異曲同工之處的它，前者於 50 至 60 年代由蘇杭上海師傅帶到香港，後者則是參考懷舊男士理髮店的概念而設，裝潢、手藝至修剪的髮型同樣以復古為主，只是灌注了新派形象與裝潢後，一切均變得更具時尚感覺。

Born of Necessity

While some may say that grooming has been “a fundamental necessity for men since ancient times”, the truth of this statement can be explored by tracing the origins of barbers. Some trace their lineage back to ancient Egypt, Greece or Rome, while others suggest connections to the mediaeval Ottoman Empire. There are even beliefs that they originated from military surgeons who performed simple surgeries during the



World Wars. With such a variety of claims, it is challenging to establish a definitive origin. However, the need for grooming has persisted throughout history and it is reasonable to believe that those who specialised in haircuts and shaving laid the groundwork for today's barbers.

Social Hubs Derived from Tradition

Many modern individuals may wonder why hair salons and barbershops are categorised as two distinct types of establishments. Historically, in traditional communities, it was deemed inappropriate for unfamiliar men and women to share the same space, leading to the emergence of these two similar yet distinct "twins". Barbershops primarily serve men and feature bright decor with open layouts. Although wait times are generally short, these spaces

often include televisions, refrigerators, seating areas, tabletop games and newspapers, making them popular gathering spots for men to relax, watch sports, chat and vent. Rather than simply being places for haircuts, barbershops often function more as social hubs exclusively catered to men.

Another establishment that closely resembles barbershops is the men's section of traditional Shanghainese barbershops. These venues share similarities with modern barbershops and was brought to Hong Kong by masters from Suzhou and Shanghai during the 1950s and 60s. The modern barbershops, inspired by nostalgic men's barbering concepts, feature retro decor, traditional craftsmanship and classic hairstyles. However, with the infusion of contemporary aesthetics and design, it has evolved into a more fashionable space.



“

與其說 Barbershop 是理髮店，它更像男士專用的社區設施。

**Instead of being a barbershop,
it is actually more of a men's
only community facility.”**

理髮椅上的 Tailor Made

在傳統的 Barbershop 中，每位師傅均可謂十項全能，由洗髮、剪髮、恤髮、剃鬚、修眉、洗臉、護膚和按摩均一力擔當，每位走進 Barbershop 的男士，只要在櫃檯說明要求並查詢收費，然後坐在理髮椅上，與師傅討論理想的髮型、長度、剪法與造型後，無論是 fade cut、blunt cut、undercut、comb over、skin fade，抑或選擇有坑或無坑的設計，都能如其所願；客人更可根據場合（如面試、上班、會客、約會或求婚）提供合適的參考照片，讓 Barber 了解個人所需，繼而作出相應建議，從而給每位男士一套度身訂制的理髮+整理儀容方案。

感受刀鋒下的細膩時刻

未試過 Barbershop 的手藝，絕不能理解那刀鋒所帶來的細膩精緻！由踏進店內的一

刻，Barber 已開始展露目測的實力，為顧客調整坐姿；再圍上彈力頸帶和披風，手起刀落，在轉眼間的十數分鐘，髮型已經成形。

男生們的粗硬髮碎，被 Barber 以傳統香皂一一洗走；隨後於客人面部和頸部敷上從蒸櫃拿出來的熱毛巾，再掃上稠密軟綿的刮鬚皂，輕柔地用鋒利的刮刀剃掉鬚鬚和鬢髮，手法熟練，宛如用熱刀切開牛油般流暢。接續刮去客人眉頭和面部的雜毛，再拿熱毛巾擦去面上的泡沫和碎髮，然後塗上乳液，此刻赫然發現，鏡子恍如魔鏡般再次呈現那張年輕模樣。

這樣已心滿意足？才不！Barber 繼續以風筒或熱梳，游走髮絲之間進行恤髮，抹上髮蠟髮油後，予人煥然一新的感覺。整個過程中或與客人閒聊，或一言不發，迅速且毫無壓力。

畢竟這裡都是男人，溝通直接，要這樣、不要那樣，說出口就可以。

Tailor-Made in the Barber Chair

In a traditional barbershop, each barber is a jack of all trades, handling everything from shampooing, haircuts and styling to shaving, eyebrow trimming, facial cleansing, skincare and massages. Men communicate their requests and inquire about pricing at the front desk before settling into the barber's chair where they discuss their ideal hairstyle, length, cutting technique and styling with their barber. Whether they opt for a fade cut, blunt cut, undercut, comb-over, skin fade or a design with different parting styles, they are sure to leave the chair with their desired look. Customers can even bring reference photos for specific occasions like interviews, work, meetings, dates or proposals, enabling the barber to comprehend their preferences and offer customised recommendations, ultimately creating a customised haircut and grooming plan for each gentleman.

Delicate Moments Under the Blade

For those who have never experienced the craftsmanship of a barbershop, the finesse brought by the blade is incomprehensible. From the moment a man steps inside, the barber

begins to showcase their skill, adjusting the seating position. After wrapping him in an elastic neckband and cape, the barber swiftly gets to work, and within just a few minutes, the hairstyle takes shape.

The small hairs are washed away by the barber using traditional shaving soap. Next, a warm towel is placed on the man's face and neck, followed by a generous application of thick, soft shaving cream. With a sharp razor, the barber gently removes the beard and sideburns, employing a technique that is smooth and fluid, just like how a hot knife cuts through butter. After tidying up stray hairs on the forehead and face, the barber wipes away the foam with a hot towel, removing excess lather and clippings before applying lotion, reflecting the rejuvenated visage in the mirror.

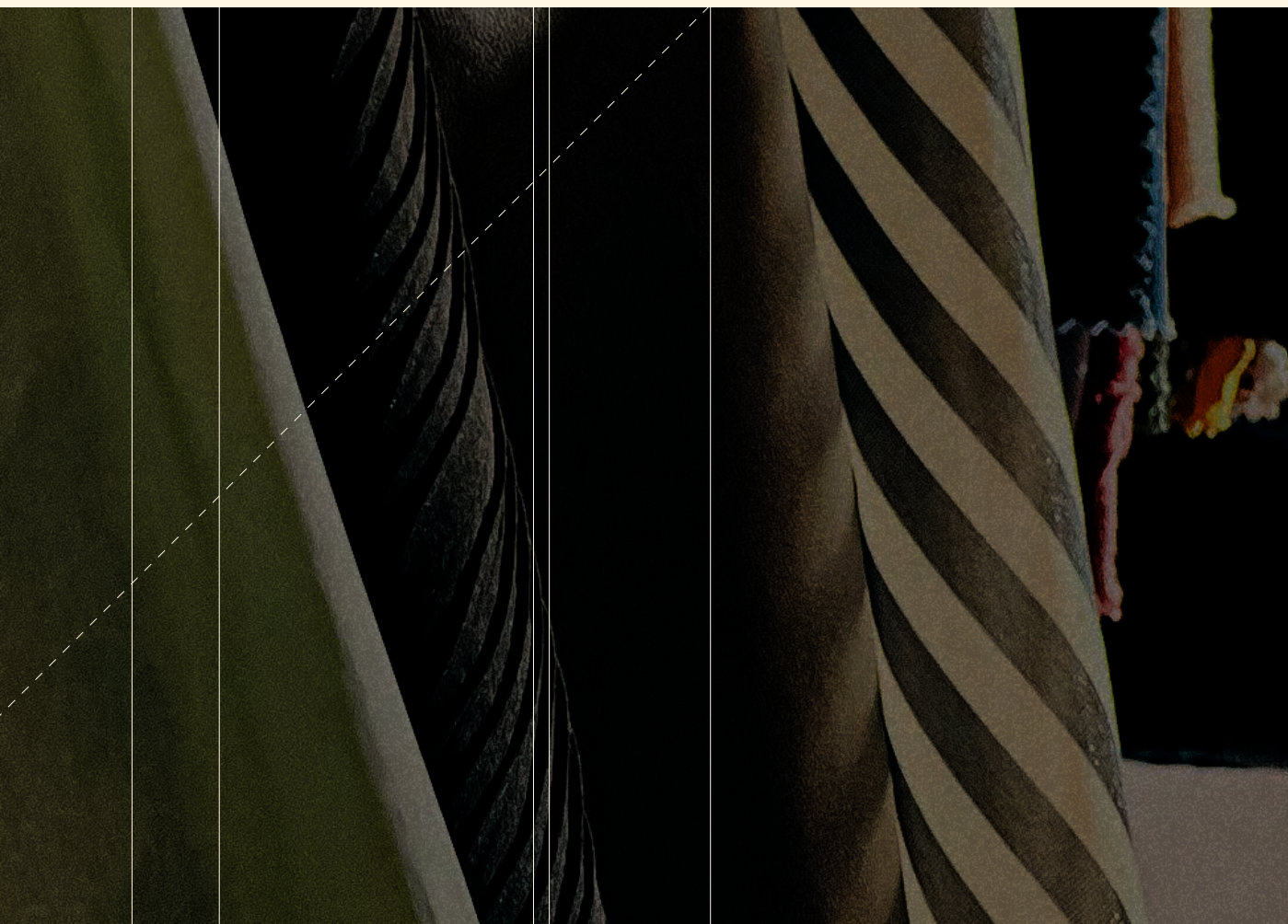
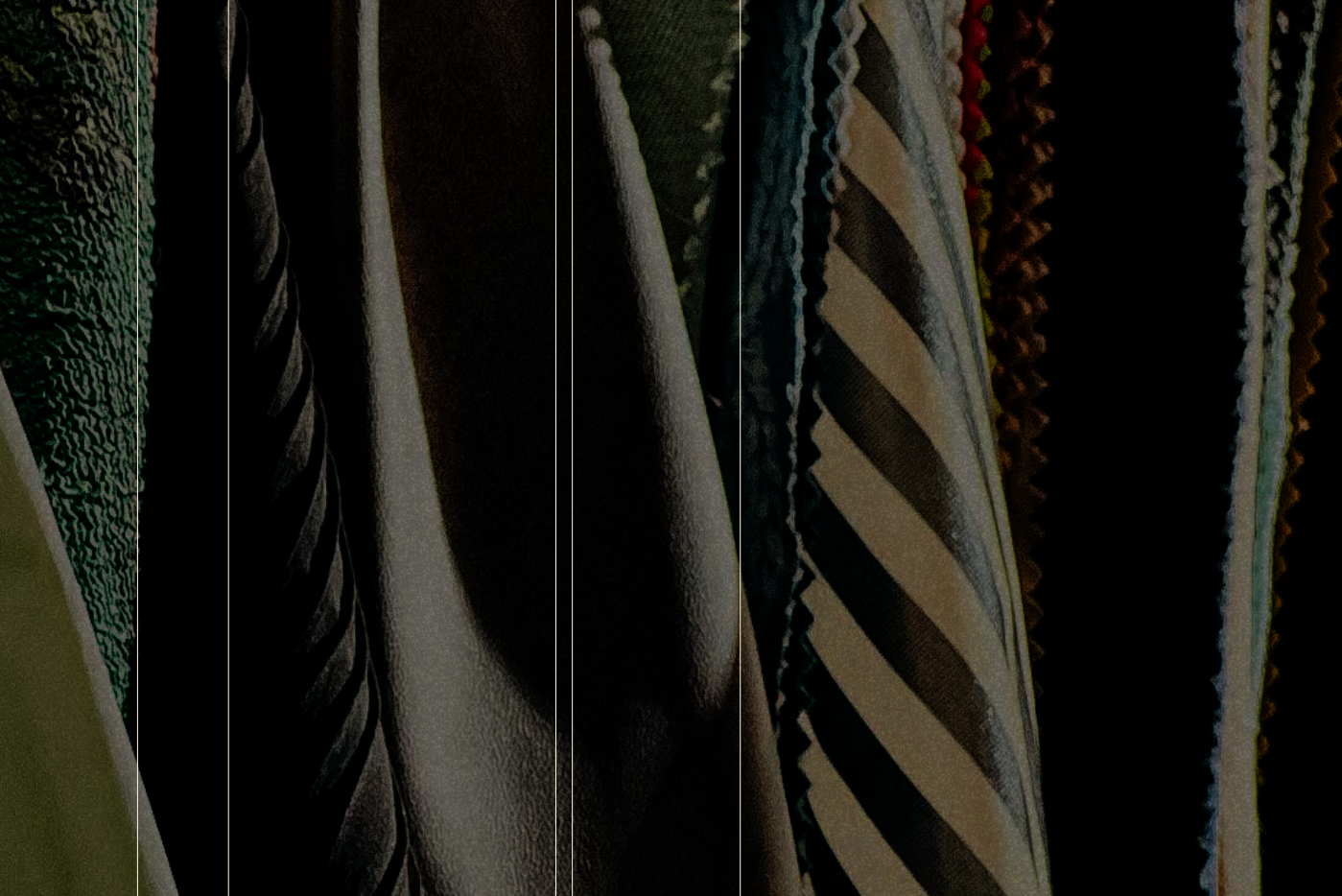
To create the perfect finish, the barber continues with a hairdryer or heated comb, skilfully working through the hair. After finishing off with hair wax or pomade, the man left feeling polished. Throughout the entire process, conversations can be lively or kept to a minimum, allowing for a relaxed and pressure-free experience.

After all, this is a space for men, where communication can be straightforward and genuine.

The background is a dark, abstract composition. On the left, a vertical strip shows a rough, textured surface, possibly a piece of wood or stone, with a series of circular indentations. To the right, there are smooth, curved, olive-green shapes that resemble draped fabric or a modern architectural element. A thin, dashed white line runs diagonally across the upper right portion of the image. A solid white horizontal bar is positioned behind the main title.

Section Three

WORKWEAR & THE PEOPLE



MORE THAN A HAIRCUT

不止「洗、剪、吹」

TEXT COSCO YIM | PHOTOGRAPHY FEI HUI

i n t e r v i e w w i t h ...



HENRY KO

Owner of Ko's Hair Design
高氏優美髮型創辦人

“

客人對造型要求更高，
這促使髮型師必須提升修剪技巧，以滿足客人需要。

Customers have higher expectations for styles, pushing barbers to refine their skills and to adapt to these needs. ”

現代男士對自我形象與生活品味甚有追求，承傳百年以上的 Barber 文化近年成了不少男士理髮的新選擇。在香港，Barber 文化可追溯至 60 年代的上海理髮店。當時香港迎來了一波移民潮，來自上海、浙江一帶的理髮師傅開設的理髮店，稱為「上海理髮店」。相對於廣東傳統的理髮服務，上海理髮的服務細緻周到，形成了那時代嶄新的理髮文化。在本土電影《九龍城寨之圍城》中，古天樂飾演的角色「龍捲風」正是一家上海理髮店的老闆，足見這行業的代表性。早前，我們到店與開業四十多年的高氏優美髮型第二代接班人 Henry 對談，深入探討 Barbershop 的香港發展史。

上海理髮店，老一輩稱之為「飛髮舖」，正是取自 Barber 理髮技巧「Fading」的讀音轉換。然而，隨著亞洲潮流文化的更迭，服務更趨多元化的髮廊成為了年輕新世代的選擇。Henry 表示，由於客人流失，初代的上海理髮老師傅多已年過七、八十歲，不少已經退休，缺乏新人入行，行業逐漸沒落是在所難免。現今新式髮廊的收費與經營模式，都與傳統上海理髮店截然不同。不過談到髮廊對傳統理髮行業的衝擊，積極樂觀的 Henry 則認為是昇華與進步：「客人對造型要求更高，這促使髮型師必須提升修剪技巧，以滿足客人需要。」

新式 Barber 對自我形象管理嚴格，當中不少 Barber 喜歡工裝穿搭風格，因工裝設有多個口袋，可裝放各種理髮工具，功能實用且看來俐落有型，有助營造專業形象，令 Barber 在給予客人造型建議時更具說服力。

隨著近年復古潮流的興起，新生代對於舊事物的看法已經從時尚的追求延伸到整個生活

風格的體現。Henry 注意到，越來越多的年輕人專程到店裡光顧，體驗上海獨特的理髮手藝，這些碩果僅存的上海理髮店逐漸成為年輕人的「新興」打卡地。他深信，潮流趨勢就像一扇大門，吸引著年輕顧客走進這個傳統行業，但要實現持續發展，最重要的仍是「工藝先決」。師傅的手藝和對細節的執著，才是讓這門古老技藝煥發新生的關鍵所在。每一次的理髮，不僅是一次造型的改變，更是對於傳承與創新的深刻體驗。

上海理髮店從洗頭、剪髮到剃鬚、採耳等，整個過程皆由一位師傅包辦，老師傅會根據客人的頭型、臉型和髮質，運用傳統的剪髮技巧，打造最適合的髮型，這種老派的服務散發著濃厚的年代感，在當今強調高度自動化的電子時代，更顯得別具韻味。刮刀、舊式風筒等修髮工具皆由人手操作和保養，老師傅傳承的手藝成為不同理髮店之間競爭的基準。這一點與工裝風格可說是異曲同工：每位匠人都在其作品中注入了大量的時間、工藝與心血，無論是髮型還是服裝，這份全神貫注與對完美的追求都深刻體現了工藝的精髓。此外，這些日常的修髮工具，本應是消耗品，卻陪伴著老師傅們走過大半生，至今依然如新，這正好呼應了工裝所強調的「品質」和「耐用」理念。這樣的設計不僅僅是為了實用，更反映了工匠精神在當代的延續與發展。

理髮與服裝文化一脈相承，是人類社會身分構建的必需品，Henry 沒有刻意留戀過去，強調理髮行業數十年來的改變終究是為了進步：「世上沒有一成不變，反而變幻才是永恆。」



Modern men are increasingly conscious of their self-image and lifestyle choices, leading to a trendy comeback of the century-old barber culture in Hong Kong. Barbershops in Hong Kong have a deep-rooted history that traces back to their 1960s counterparts in Shanghai. Hong Kong experienced a wave of immigration at the time, and barbers from Shanghai and Zhejiang opened barbershops known as "Shanghai Barbershops." Compared to the traditional barber services in Guangdong, the services offered by Shanghai barbers were meticulous and attentive, creating a new barbering culture of that era. This rich heritage has long cemented its status in Hong Kong's local culture, as exemplified in the nostalgic local film *Twilight of the Warriors: Walled In* which features a main character, gangster and barbershop owner called "Tornado", played by Louis Koo. Recently, we had the opportunity to visit Gao's Hair Salon and speak with Henry, the second-generation owner of the establishment, which has been serving the community for over forty years.

Older generations affectionately refer to these establishments as "Fei Faat Pou"



(literally translating to “flying hair shop”), a name inspired by a barbering technique known as “fading”. However, as Asian cultural trends evolve, hair salons have gradually taken precedence over traditional barbershops, appealing more to younger clients. Henry notes that the decrease in demand for barbers has naturally resulted in fewer traditional barbershops in Hong Kong, many of which are now staffed by barbers in their seventies or eighties. While contemporary salons differ significantly from barbershops in pricing and operations, Henry sees the competition as an opportunity for growth and excellence, “Customers have higher expectations for styles, pushing barbers to refine their skills and to adapt to these needs.”

As a result, barbers are, now more than ever, committed to self-image management. Many have incorporated workwear as part of their uniform, featuring multiple pockets for carrying essential tools of their trade. This combination of functionality and professionalism enhances their credibility when offering styling advice to their clients.

The resurgence of retro trends has sparked a renewed interest among younger patrons in the traditional Shanghai barbering craft. Henry has noticed an increase in young people visiting his shop to experience this heritage first-hand. As authentic Shanghai barbershops dwindle, they have become a “new”, niche hotspot for the younger clientele. Henry believes that while trendiness attracts young customers, sustainable growth in the industry relies on craftsmanship. “The skills of the masters are what truly matter because each haircut is not just a change in style, but a profound experience of heritage and innovation,” he added.

In Shanghai barbershops, the entire



process—from washing hair and cutting to shaving and ear cleaning—is handled by a single barber. The experienced barber tailors the haircut to the customer’s head shape, face shape and hair texture, using traditional cutting techniques to create the most suitable hairstyle. Shanghai barbershops evoke a sense of nostalgia in today’s highly automated digital age. They retain a unique charm by insisting on the manual operation of tools such as straight razors and vintage hairdryers. The skills passed down from master barbers establish a standard among establishments. This dedication aligns closely with the workwear aesthetic, as each craftsman invests significant time, skill and commitment into their craft. Whether in hairstyling or clothing, the pursuit of perfection embodies the essence of true craftsmanship. Moreover, the tools that were once viewed as consumables accompany skilled barbers throughout their careers, remaining in excellent condition and exemplifying the principles of “quality” and “durability” that workwear champions.

Hairdressing and clothing culture are deeply intertwined, playing essential roles in shaping social identity. Rather than clinging to nostalgia, Henry emphasises that the evolution of the barbering industry aims for progress, “Nothing in this world is constant; change is the only permanence.”

“

若你只想賺錢，世上有一百萬種回報更高的投資方式；
只有對古著充滿熱情，才應考慮成為收藏家。

**If your motivation is profit,
I would say there are countless
better investment opportunities.
Only those who are genuinely passionate
about vintage should consider
becoming collectors. ”**

WORKWEARPEDIA

工裝百科

TEXT CHERRY LO

PHOTOGRAPHY LOVISA RANTA, OLIVIA SINGLETON

PHOTO COURTESY OF THE VINTAGE SHOWROOM



i n t e r v i e w w i t h ...

DOUGLAS GUNN

Co-Curator of The Fashion Union Exhibition

"Timeless Threads – A Journey Through Workwear"

The Fashion Union 《百年經典：工裝傳承之旅》展覽聯合策展人



倫敦知名古著服裝店「The Vintage Showroom」的共同創辦人 Douglas Gunn，成長於美式古著熱潮盛行的八十年代，他自小就熱愛美國老電影，因而對古著產生濃厚的興趣。多年來，Douglas 熱衷於收藏富工藝及耐用性的古著。身兼《百年經典：工裝傳承之旅》展覽聯合策展人的 Douglas，將與我們分享多年來的收藏心得，以及他對古著工裝潮流趨勢的看法。

你不知道的工裝故事

Douglas 認為香港作為全球貿易樞紐，是將商品、資訊及創意傳遞到世界各地的重要渠道，這啟發他將工裝和古著的故事帶到這個城市。他表示：「我們希望透過展覽傳遞工裝的訊息，因此將展示來自世界各地的早期工裝及相關服飾，希望年輕設計師會在當中發掘到工

裝歷史的有趣之處，激發出設計靈感。與此同時，我也希望透過展覽講述工裝及設計上鮮為人知的故事。」

展覽除了展示西方經典工裝外，更特別加入香港本地工人的歷史元素。他以牛仔布為例，指出其歷史與香港的聯繫：「說起牛仔布，很多人會聯想起加州淘金熱，當時正值 1849 年，熱潮剛傳到香港；兩年過後，已有超過 25,000 人從中國內地與香港越洋移民到加州，這正值是牛仔布誕生的時期。」香港移民將他們的需求與西方工裝文化交集，加上香港作為重要的貿易港口，於當時成為來往加州與亞洲各地船隻的中繼站，促進了牛仔布及其他工裝傳入，並為牛仔布在香港的發展奠定基礎。因此牛仔布不單是一種布料，更是追求機會及新生活的文化符號。

Douglas Gunn, co-founder of The Vintage Showroom, a renowned vintage clothing store in London, grew up in the 1980s when American vintage fashion was in vogue. His passion for classic American movies has deepened his fascination with vintage clothing. Over the years, Douglas has enthusiastically collected vintage pieces emphasising the craftsmanship and durability of early garments. As a co-curator of the exhibition "Timeless Threads – A Journey through Workwear", Douglas shares insights from his extensive collection and his views on the trends in workwear and vintage fashion.

Untold Stories

Douglas views Hong Kong as a global trade hub, facilitating the flow of goods, information and creativity worldwide. This motivates him to bring the stories of workwear and vintage clothing to this city. He remarks, "We aim to convey global narratives through the exhibition and showcase early examples of workwear and practical clothing from around the world. I hope young designers will uncover this

intriguing history of workwear through the exhibits and find inspiration for their designs. At the same time, I wish to share lesser-known stories about workwear and design through the exhibition."

In addition to featuring classic Western workwear, the exhibition incorporates historical elements related to local workers in Hong Kong. Using denim as an example, Douglas explains, "Denim is often associated with the California Gold Rush in 1849, when the trend first reached Hong Kong. Two years later, over 25,000 individuals had migrated from Mainland China and Hong Kong to California, coinciding with the birth of denim." Hong Kong immigrants integrated their needs with Western workwear culture. Additionally, as an important trade port, Hong Kong served as an interchange hub for ships travelling between California and various locations in Asia, promoting the influx of denim and other workwear, and laying a solid foundation for its development in Hong Kong. Therefore, denim transcends mere clothing; it embodies a cultural symbol of opportunity and a new life.



時裝與古著

從前，工裝是為工人而設，時至今日已成為廣受大眾追捧的時尚元素。當年牛仔工裝的出現，主要是為勞動階層提供廉價且耐穿的選擇，但有趣的是，這樣的古著牛仔單品，如今卻千金難求。在 Douglas 心目中，工裝一直在時裝設計上扮演著非常重要的角色。他解釋：「在倫敦街頭，不少人以獨特的風格演繹工裝。或許這些人甚至未曾留意自己的衣著風格源自工裝美學，但工裝卻無形中影響了多個世代的街頭潮流及文化族群。」

在步伐急速的廿一世紀，Douglas 認為藍領服飾越見浪漫經典。他說道：「如果你在冬天到訪美國，會發現在紐約街頭挖洞的維修工人穿著 Carhartt；同一時間在倫敦，也會看到一群玩滑板的年輕人穿著 Carhartt 與 Dickies。」這正是工裝的迷人之處：「原本為工作設計、集實用與耐用於一身的服飾，被不同群體賦予型格，十分有趣。」

工裝古今

早年「速食時裝」盛行，但隨著環保意識提升及消費習慣改變，大眾開始轉向發掘經典長青的服飾。Douglas 以女兒為例說：「隨著年輕一代環保意識提高，他們開始關注大規模生產和消費主義對環境的影響，這令他們對二手服裝和物品產生了更大的興趣。」

Douglas 指出：「現在人們更關注服飾整體的美感，而非僅僅追求最新系列；大眾更有意識去思考如何花錢，並追求更高品質的服飾，而舊衣物正好能提供這種價值。即使你手頭寬裕，可以輕易購買任何設計師品牌，但這真的能展示你的衣著風格與創意嗎？」

與其千篇一律地盲從潮流，不如透過古著穿出個人風格。Douglas 指出：「以我所知，許多時裝設計師都鍾情古著。這讓他們無論為哪個品牌工作時，都能找到表達自我的方式。」從學生到時裝設計師，不同階層的人均能透過古著展現個人特色，這正是古著的魅力。



Fashion and Vintage

Initially, workwear was designed for labourers. Over time, these tailored designs became an essential fashion element. Douglas notes, "The original intention behind denim garments was to provide affordable workwear that could ensure years of use. Interestingly, vintage denim items are now invaluable worldwide." To Douglas, workwear has always played a significant role in fashion design. He elaborates, "On the streets of London, many individuals express their unique styles through workwear. They may not be aware that their clothing style is derived from workwear aesthetics, yet this style has subtly influenced various street trends and cultural groups across generations."

In the fast-paced 21st century, Douglas observes a tendency to romanticise blue-collar clothing. "If you visit the United States in winter, you'll find maintenance workers in New York wearing Carhartt, while in London, a group of skateboarders might be sporting Carhartt and Dickies," he remarks. This duality is part of workwear's charm. "These garments, originally designed for practical use, have been reimagined with style by different communities, which is truly fascinating."

Workwear Through the Ages

In the early days of “fast fashion”, a notable shift occurred as public awareness of environmental issues grew, prompting changes in consumer habits. People began to seek out timeless, classic garments. Douglas cites his daughter as an example, “The younger generation is purchasing second-hand clothing for environmental reasons. They are concerned about mass production and consumption, opting for items that others no longer need.”

Douglas continues, “People prioritise the overall aesthetic of their clothing over chasing the latest collections. There is a greater consciousness regarding how to spend money, with a desire for higher-quality garments, and vintage clothing can offer that value. If you’re wealthy, you can easily buy any designer brand, but does that truly reflect your dressing style and creativity?” Rather than following trends blindly, individuals can embrace personal expression through vintage clothing. “From what I’ve seen,” says Douglas, “many fashion designers are passionate about wearing vintage clothes. This allows them to find ways to express themselves while working for a fashion brand.” From students to established designers, individuals across various backgrounds can showcase their uniqueness through vintage pieces, highlighting the true allure of vintage clothing.





發掘熱情

訪問期間，Douglas 分享了一次印象最深刻的經歷：「於1857年，美國蒸汽貨船中美洲號沉沒，船內載著大量黃金，故又稱為『黃金之船』。直到130年後，貨船內的黃金才被打撈上來，但最令我興奮的，卻是黃金以外的兩箱舊衣物。」Douglas 繪形繪色地介紹其中五件衣物背後的故事：「這些衣物一直存於海平面下約700英尺的低氧環境中，並受到箱子的保護，幾乎沒有受到侵蝕。它們同時吸收了木頭與金屬的顏色，變得非常美麗，簡直是大自然花了130年創造的藝術品。」

隨著工裝古著盛行，越來越多人想要加入收藏行列。Douglas 寄語年輕人要先多閱讀，了解自己的愛好：「閱讀是深入了解古著的好開始。相比於盲目追隨潮流，找到與你產生共鳴的事物更為重要。」他強調不應以賺錢作為收藏古著的目標：「若你只想賺錢，世上有一百萬種回報更高的投資方式；只有對古著充滿熱情，才應考慮成為收藏家。」

因為熱愛，所以堅持。Douglas 不僅收藏古著，也用心發掘與研究古著背後的故事，因而創辦了「The Vintage Showroom」，成為設計師、造型師與收藏家的靈感泉源，以這個珍藏古著工裝文化的寶庫傳承這份工裝之美。

Discovering Passion

Douglas recounts a particularly memorable experience, "In 1857, the American steamship SS Central America, known as the 'Ship of Gold,' sank with a substantial cargo of gold. It was not until 130 years later that the gold was recovered. During the salvage operation, two boxes filled with clothing were also discovered, and we own five of those garments." Douglas vividly describes their story, "Due to the prolonged submersion at a depth of

approximately 700 feet in low oxygen conditions, the garments were almost completely untouched by bacteria, animals or marine life, thanks to the protection of the boxes. Additionally, they absorbed the colours of the wood and metal, resulting in beautiful pieces—nature's art created over 130 years."

Understanding the stories behind these vintage items allows Douglas to share the unique characteristics and history of his collection, adding to their charm. The rising popularity of workwear and vintage garments is drawing more people into the world of collecting. He advises young people to read extensively and explore their interests, "Reading is a great starting point for delving into vintage. Instead of following trends blindly, it's more important to find things that resonate with you." Douglas emphasises that one should not follow fashion trends indiscriminately or view collecting vintage solely as a means of making money, "If your motivation is profit, I would say there are countless better investment opportunities. Only those who are genuinely passionate about vintage should consider becoming collectors."

Driven by his passion, Douglas not only collects vintage pieces but also dedicates time to uncover the stories behind them. This effort creates a source of inspiration for designers, stylists, and collectors through The Vintage Showroom, where he preserves and promotes vintage and workwear culture.

“

工藝必定長青，時裝同樣講求工藝。

**Craftsmanship is indeed everlasting;
fashion also values craftsmanship. ”**

CRAFTS | REVIVED

工藝 · 再創造

TEXT CHERRY LO | PHOTOGRAPHY CHARLES MAK

i n t e r v i e w w i t h ...



ERIC KOT

The Godfather of Hong Kong Street Fashion
香港潮流教父



流行於19世紀工業革命時期的工裝，以耐磨和實用著稱，其厚實的布料和功能性設計至今仍被沿用。然而，這些真的能代表工裝的全貌嗎？被譽為「香港潮流教父」的葛民輝（Eric）將以全新視覺，帶領我們重新定義工裝，並解構其匠心獨運的精髓。

制服與工裝

在Eric心目中，「制服」與「工裝」的關係密不可分。他以個人品牌4A Like Black的crew tee為例，解釋自己從不將品牌自居為「時裝品牌」的理由：「我們的品牌服飾不是按季度推出，而是基於特定活動而製作，例如早前為舞台劇演出推出的crew tee，意義在於紀錄事件。」他認為，凡具備功能性的單品，都可以視為工裝。他提到：「牛仔褲當初是為了方便工人而設計，但現在已成為時裝界的常見元素，由此可見工裝的多變性與靈活性。」

在瞬息萬變的世界中，歷史事件遺下的事物不斷演變，成為時裝的一部分。Eric指出：「世界發生很多事情都包含功能性元素，這些

元素不斷滲透進街頭文化之中。」他如數家珍地訴說迷彩軍裝與嬉皮士之間的關係、Coldplay如何將牛仔褲穿出獨特的風格、裏原宿文化如何引領工裝熱潮、Dr. Martens如何從工地鐵頭鞋演變成年輕人必備的穿搭單品……

他總結功能服飾興起背後的原因，往往在於其故事：「功能服飾很容易在生活中轉化成美觀且具個人風格的服飾單品，並逐漸打入主流。這些服飾背後往往充滿故事性及生活需要，如hip hop文化中的『潮尿褲』，就是由板仔將40多吋腰圍的牛仔褲，搭配鞋帶當皮帶束腰演變而成。」

During the Industrial Revolution in the 19th century, workwear is celebrated for its durability and practicality, with its durable fabrics and functional designs still in use today. However, do these truly represent the full scope of workwear? Eric Kot, known as the "Godfather of Hong Kong



Fashion", invites us to view workwear through a fresh perspective, revealing that it transcends functionality to become a unique fashion statement.

Uniforms and Workwear

Eric sees a deep connection between "uniforms" and "workwear." He uses the crew tee from his brand, 4A Like Black, as an example, stating, "Our clothing isn't released seasonally; it's created for specific events. For instance, the crew tee produced for a recent theatre performance serves to document that occasion." He believes any functional item can qualify as workwear. "The concept of denim is similar; it was originally designed for the convenience of workers, but now it has become a common element in the fashion world, demonstrating the versatility and flexibility of workwear."

In our rapidly changing world, remnants of historical events evolve into fashion. Eric notes, "Many global events have functional elements that permeate street culture." He highlights the link between camouflage military attire and the hippie movement, Coldplay's unique take on denim, the influence of Harajuku culture on workwear trends, and how Dr. Martens transitioned from a work boot to a must-have fashion item for youth.

He summarises the rise of functional clothing as often rooted in its narrative, "Functional apparel can transform into aesthetically pleasing personal style items, gradually entering the mainstream. These garments are rich in stories and reflect life needs; for example, 'saggy pants' in hip-hop culture evolved from skateboarders using shoelaces as belts to hold up oversized jeans."





工藝價值

工藝是文化的重要載體，而其之於時裝設計亦成為實現創意的渠道，當中的價值則需靠你我發揚光大。他表示：「如何將工藝包裝並吸引人欣賞是一個值得深思的課題。如品牌投入時間推廣背後的工藝與理念，即使本來不諳時裝的人也會開始認識及欣賞，這樣一來，價值自然會提高。」

言談間，Eric 提到近 30 年的技術轉移，令本地小店受惠於工廠老師傅的手藝，如 80 年代盛行的植毛（flocking）技術，後來成為 Eric 品牌的工藝。他補充道：「當大眾品牌走向大量生產時，我們這些小品牌就追求『premium』的理念——將舊有技術轉化成工藝。」

他又以菲林沖印技術和實體書重新興起為例，指出工藝歷久常新的原因：「工藝必定長青，時裝同樣講求工藝。我的 T 恤能令有贅肉的人穿上後整個肚臍消失，只因我使用品牌獨有的 4A cut 而非大眾版型。這就是工藝。」

The Value of Craftsmanship

Craftsmanship is essential for cultural expression and serves as a channel for creativity in fashion design. Eric states, "How we package craftsmanship to attract appreciation is a topic worthy of reflection. If brands invest time in promoting the craftsmanship and philosophies behind their products, even those unfamiliar with fashion will begin to recognise and appreciate it. In turn, the value naturally increases."

Eric mentions a technical transfer over the past 30 years that has benefited local small businesses through the skills of factory artisans. For instance, the flocking technique popularised in the 1980s has become a hallmark of his brand's craftsmanship. He adds, "As mass production became the norm for mainstream brands, smaller labels like ours pursued a 'premium' ethos—transforming old techniques into craftsmanship."

He also points to the resurgence of analogue photography and the unique sensory experience of physical books as evidence of why craftsmanship remains timeless, "Craftsmanship is everlasting; fashion values it too. My T-shirts can make those with a bit of extra weight appear slimmer simply because of our unique 4A cut instead of a generic fit. That is craftsmanship."

工多藝熟

物以罕為貴，當初Eric開始留意工藝的原因，也只因「窮」。他憶起從前為了一對波鞋而節衣縮食，因此會對每款波鞋的縫線、物料、設計以至整對鞋履的結構都會細心研究，從此培養出對工藝的關注。後來涉獵設計行業，他更希望能保存式微的工藝：「當你遇到值得欣賞的技藝時，自然會希望讓更多人欣賞，將它們宣揚出去。時裝的道理也是如此。」

設計師的理念或受現實技術所限，但工藝師傅可透過精湛的手藝，將天馬行空的想法付諸實行，並解決設計過程中遇到的問題。Eric形容設計師與工藝師傅唇齒相依的關係：「例如，我知道如何才是高水平的入樁，但不懂得如何去實現，這時就得依賴工藝師傅。」

任何合作都始於溝通交流，Eric亦深明溝通的重要性。他指出：「懂得透過溝通感染他人十分重要。設計師與工藝師傅似來自不同星球，但只要我們擁有共同目標，最終總能達至雙贏。」Eric抱著謙遜的態度，與師傅們擦出火花：「雖然有些專業名詞我未必懂，表達過程或許會較為複雜，但既然我只是一知半解，為何不相信專家的意見，在討論過程中發掘出更好的方案？」

Eric多次於訪問中強調「工藝」—— 每種工藝背後都蘊含故事及獨特情感，為作品賦上更深的意義。用心理解，全心實踐，流露背後的故事與精神，這正是工藝的可貴之處。

The Rarity of Craftsmanship

Things are valued for their rarity. The reason Eric began to pay attention to craftsmanship was simply that, as he states, "I was poor." He recalls saving money to buy a pair of sneakers, carefully studying the craftsmanship—from the stitching and

materials to the design and overall construction. This experience sparked his appreciation for craftsmanship. Upon entering the design industry, he aimed to preserve fading crafts, "When you encounter skills worthy of admiration, you naturally wish to share and pass them on."

While a designer's vision may be constrained by practical techniques, a skilled craftsman can bring imaginative ideas to life and solve design challenges. Eric describes the symbiotic relationship between designers and artisans, "I understand what high-quality joinery looks like but don't know how to achieve it; at that point, I must rely on the craftsmen."

Collaboration begins with communication, which Eric emphasises as vital. He states, "Effective communication inspires others. Designers and craftsmen may seem to come from different worlds, but as long as we share common goals, we can ultimately benefit one another." Embracing a humble approach, Eric sparks creativity with artisans, "Although I may not fully grasp certain technical terms, discussions can lead to better solutions."

Throughout the interview, Eric reiterates the significance of "craftsmanship." Each craft carries stories and emotions that add deeper meaning to the work. By understanding with intention and practising wholeheartedly, the underlying narratives and spirit of craftsmanship emerge, revealing its true value.



WORKWEAR: FUNCTION OVER FASHION

時裝不是工裝

TEXT HO SIN WAH | PHOTO COURTESY OF TMS.SITE

i n t e r v i e w w i t h ...



MEI SZE TSANG

Founder of TMS.SITE
TMS.SITE 創辦人

“

我希望利用自己的設計技能，
創造出更符合工人需求的工裝，
這成為了創立 TMS.SITE 的初衷。

I wanted to create workwear
that better meets their needs
with my design skills.
The weight of this onus
has also driven me
to establish TMS.SITE. ”

即使近年時裝品牌看準時機，將工裝元素演變成時裝潮流之日常，讓工裝的地位逐漸提升，但一些行內人卻並不受落，認為工裝不應該與時裝潮流掛上關係，工裝文化有它的專業及安全規格，豈能兒戲相待？

專門設計和生產專業工裝的 TMS.SITE 主理人 Mei Sze Tsang，對工裝文化有一種獨特情感。她表示其品牌純粹設計工裝，而非時裝。「品牌成立源於父親的影響，他曾從事地盤、裝修和保安等工作，讓我從小與工人建立深厚情感。」Mei Sze 重申，工人的工作環境雖然不算體面，但他們的努力和奉獻精神值得尊重。

在修讀時裝設計的過程中，Mei Sze 開始反思自己所學的意義。「我曾在安徽的煤礦工場進行調查，發現那裡的工人穿的工裝在幾十年間幾乎沒有改變，一股責任感油然而生。我希望利用自己的設計技能，創造出更符合工人需求的工裝，這正是我創立 TMS.SITE 的初衷。」

Mei Sze 強調，在設計過程中，她會經常詢問工人們的意見，並根據反饋加以改進。這

種以人為本的設計理念，讓 TMS.SITE 的工裝不僅具備功能性，還能滿足工人的實際需求。此外，在設計和測試產品的過程中，Mei Sze 主要考慮三個因素：「安全性、用家體驗和成本，是我最為看重的。畢竟工裝設計的首要任務是確保工人安全，任何設計上的疏忽都可能導致事故發生。因此，我在選擇材料和設計細節時格外謹慎。」她補充：「工裝與時尚之間的界限不應混淆。隨著時間推移，工裝在安全性方面不斷提升，設計和材料的進步使得工人能夠在更安全的環境中工作。目前許多工人仍在惡劣的條件下工作，我希望能夠專注於當前的挑戰，解決工裝設計中的問題。此外，當務之急是要改善香港工人對工裝認識仍然不足的問題。」

對於年輕人對工裝感興趣，Mei Sze 表示這是一個好現象。她鼓勵年輕設計師進入工裝設計領域，強調這不僅是技術的挑戰，更是對社會的理解和貢獻。她希望年輕人能夠利用自己的技能，改善工作環境和系統，並期待未來能夠繼續推動工裝文化的進步。

While fashion brands have been incorporating workwear elements into everyday styles, elevating them beyond their traditional status, some industry professionals express concern. They argue that workwear should be preserved from fashion given its own professional and safety standards that should not be downplayed.

Mei Sze Tsang, the founder of a brand dedicated to designing and producing professional workwear, TMS.SITE, has a profound emotional connection to workwear culture. She emphasises that her brand focuses exclusively on workwear, not fashion. "I established the brand in honour of my father, who shed tears and sweat in jobs as a construction worker and security guard. From a young age, I developed a deep bond with workers through his experiences." Mei Sze highlighted that while the environments workers face can be challenging, their hard work and dedication deserve utmost respect.

During her studies in fashion design, Mei Sze began to reflect on the significance of her studies. "I once conducted research at a coal mine in Anhui and discovered that workers' uniforms had hardly changed over the decades. This realisation instilled in me a sense of responsibility to create workwear that better addresses their needs using my design skills. This sense of duty in turns motivated me to establish TMS.SITE," she explains.

Mei Sze reiterates that throughout the design process, she consistently seeks workers' feedback about their experiences to make improvements. This human-

centred design philosophy ensures that TMS.SITE's workwear not only functions effectively but also addresses the practical needs of workers. During the design and testing processes, Mei Sze prioritises three factors and says, "Safety, user experience and cost. After all, the primary objective of workwear design is to ensure the safety of workers; any oversight in design could result in accidents. This drives me to be especially careful in selecting materials and refining designs."

When asked which era she would choose to experience workwear culture if given a chance to travel in a time machine, Mei Sze responds that she has no desire to return to the past. She explains, "The distinction between workwear and fashion should remain clear. Many workers today still face harsh working environments, and I prefer to concentrate on the current challenges in workwear design. In Hong Kong, there is generally a lack of understanding about workwear among workers, and this is a pressing issue to be addressed."

Mei Sze sees the growing interest in workwear among young people as a positive sign. She encourages young designers to enter the field, emphasising that it offers not only a technical challenge but also a way to foster social understanding and contribution. She hopes that young individuals will utilise their skills to improve working environments and systems. Additionally, she aspires to continue enhancing workwear culture and working conditions for workers in the future.



FROM SAWING TO SEWING

線・鋸

TEXT CHERRY LO | PHOTOGRAPHY CHARLES MAK

i n t e r v i e w w i t h ...



DOM CHAN

Founder of Start From Zero
Start From Zero 創辦人

“

如果當年沒有接觸街頭藝術，就不會有現在的拼木技術，也不會將絲網印刷（Silk screen）融入木藝中。

Without my exposure to street art,
I wouldn't have developed the current
patchwork techniques nor integrated silk
screen printing into woodworking.

”

Start From Zero 的創辦人 Dom Chan 所創作的每一件設計都鮮明地展現了品牌的獨特風格，無論是小巧的擺設還是大型家具，皆充滿了他的用心與創意。他曾與葛民輝先生合作推出擴香積木，每一顆均由廢棄木材手工製作，獨一無二。在此次分享中，Dom 講述了他從街頭藝術轉型為木藝品牌的心路歷程，這段旅程不僅是職業的變化，更是對自我與創作的深入探索。

自小受到街頭藝術熏陶的 Dom 於千禧年創立了個人品牌 Start From Zero，並於 2010 年開始鑽研木工創作，將品牌的街頭藝術風格融入木製品中。Dom 回顧一路走來的經歷道：「我們源自街頭藝術，之後開始舉行大大小小的展覽，作品從紙張轉移到廢棄木頭、將木材變成畫布及藝術裝置，後來再把紙上的創作圖樣融入木材中，演變成現在的 Start From Zero。」Dom 表示，街頭藝術的精神啟發了其品牌的木工創作：「如果當年沒有接觸街頭藝術，就不會有現在的拼木技術，也不會將絲網印刷（Silk screen）融入木藝中。」

除了木工藝術，品牌在工裝設計方面也有超過十年的歷史，並融入了傳統工匠元素。Dom 解釋道：「從前的『斬柴褲』在褲袋位置會額外疊加布料，馬甲則會特意設有斜角口袋以放置陀錶。然而，如今已沒人再使用陀錶，因此我們在圍裙上增設了能遮擋灰塵的口袋，既保留傳統工裝特色，也兼顧現代居家需要。」

製衣出身的 Dom 也在百家布中獲取靈感，將工裝風格的美學元素注入木藝中。他回憶道：「從前修讀製衣課程時，我曾向大南街與棚

仔的布販拿取布辦，縫紉出一條拼布褲；現在，我則拾取舊木地板，拼砌出不同紋理的傢俱及擺設。」令人意外的是，這兩者之間竟有一個共通點，那就是每個家庭過去必備的白膠漿！「以前我們曾推出黏上貼紙的牛仔褲，經多番嘗試後，發現最奇妙且實用的物料是白膠漿。台灣稱之為南寶樹脂，而在澳洲則需自行用麵粉熬製。這項材料從以前的製衣到現在的木工設計皆不可或缺。」

Dom 憶起 80 年代香港的木製傢俬蓬勃發展，當時的老師傅位位工藝精湛。然而，他感嘆如今即使有機器，也未必再找到師傅傳承工藝。隨著人們生活形態及消費模式的轉變，Dom 亦轉攻小型傢俱及擺設的市場。他表示：「現在木工設計都轉向零售模式，大眾傾向購買體積較小的傢俱或擺設。因此，我們開始以廢棄木材製作層層疊，造成帶有我們獨特的紋理的垃圾桶以至杯墊等日用品。」

至於人工智能（AI）與機械的普及，雖然提升了生產效率，但也無可避免地為傳統工藝帶來挑戰。Dom 說道：「從前以手工剗出一個圓形耗費兩小時，現在有了電腦數值控制工具機（CNC），只消兩分鐘便完成。對老闆來說，這當然成本更低亦更方便，但於職人而言，卻並非好事。創作始終需要人手參與。」他強調，傳統工藝的可貴之處，乃在於工匠對於技藝的深入理解，使得他們能夠創作出獨一無二的手工作品，這是 AI 難以仿效的。工匠構想出設計理念，人工智能或能協助完善與執行，但細節依然需要工匠親手潤飾。

Each design created by Dom Chan, the founder of Start From Zero, vividly reflects the brand's unique style, whether it is a small decorative piece or a large furniture item. Every creation is infused with his dedication and creativity. Dom collaborated with Mr. Eric Kot to launch a series of distinctive aromatherapy blocks, each handcrafted from reclaimed wood. His journey from street art to establishing a woodcraft brand represents not just a career shift but also a deep exploration of self and creativity.

In his early adulthood, Dom found himself captivated by the vibrant world of street art and founded Start From Zero in the 2000s. By 2010, he began exploring woodworking through infusing the brand's street art aesthetic into his wooden creations. Reflecting on his journey, Dom recollects, "We started from street art and hosted exhibitions of various scales. We evolved our design from paper to reclaimed wood, from timber to canvases and art installations. The gradual design process has shaped who I am today and defined Start From Zero." He emphasises the profound impact of street art on his craft, "Without my exposure to street art, I wouldn't have developed the current patchwork techniques nor integrated silk screen printing into woodworking."

Beyond woodcraft, the brand boasts over a decade of experience in workwear design and incorporates traditional craftsmanship elements. Dom explains, "In the past, 'chopping trousers' had extra fabric at the pockets and vests had angled pockets for pocket watches. However, as pocket watches are no longer in use, we've introduced dust-proof pockets in our aprons, preserving traditional workwear



features while adapting to the needs of modern users."

Coming from the garment manufacturing sector, Dom was inspired by patchwork and infused aesthetics of workwear into his woodcraft. He delves into his memory, "When I was studying garment-making, I sourced fabric from vendors on Tai Nan Street and made patchwork trousers. Now, I salvage old wooden flooring to create furniture and décor with varied textures." To his surprise, he discovered that both crafts share a common tool—white glue. With enthusiasm, Dom explains, "We once produced sticker-adorned jeans, and after various attempts, we found that the most fascinating and practical material was white glue! Known as Nanbao resin in Taiwan, it can also be made from flour in Australia. This material is essential for both garment production and our current woodcraft designs."

Dom reminisces about Hong Kong's thriving wooden furniture industry and its skilled craftsmen in the 1980s. However, he laments that even with the help of





machines today, it is no longer easy to find Masters to pass on their craftsmanship. As lifestyles and consumer habits evolve, Dom has shifted his focus to the small furniture and décor market, "Woodworking design has become more retail oriented as consumers prefer smaller items. Therefore, we began creating layered products from reclaimed wood, incorporating our unique textures into waste bins and designing daily necessities like coasters."

Although the rise of artificial intelligence (AI) and machinery has enhanced productivity, it inevitably challenges traditional craftsmanship. Dom remarks, "In the past, it took two hours to manually carve a circle. Now, with Computer Numerical Control (CNC) machines, it can be done in just two minutes! While this is certainly more convenient for business owners, it is not necessarily the same case for artisans. Creation always requires a human touch." He emphasises that the value of traditional craftsmanship lies in the artisan's deep understanding of their craft, allowing them to create one-of-a-kind handmade items that AI cannot easily replicate. AI can help refine and execute design concepts, but when it comes to the details and end products, an artisan's personal touch remains essential.

THE VINTAGE WAVE

古著鮮浪

TEXT HO SIN WAH | PHOTO COURTESY OF VINTAGE STYLE RESEARCH

i n t e r v i e w w i t h ...



DAVID CHENG, PATRICK SIU AND VICTOR CHU

Founders of Vintage Style Research
古著研究組創辦人

“

對於過去的歷史，我們常常透過美化的濾鏡去看，
但每個時代都有其挑戰與困難。

We often romanticise historical events,
but each era has its own challenges. ”

古著風潮最早於90年代席捲香港，在日本潮流雜誌與劇集電影的帶動下，多年來吸引了無數發燒友。社交平台群組「古著研究組」(@vintagestyleresearch)的創辦人David Cheng、Patrick Siu及Victor Chu，在2021年為這些古著愛好者建立了一個充滿熱情與溫暖的交流空間。他們定期舉辦聚會，讓成員們分享收藏，並深入鑑賞每件古著，探討背後的故事。

David指出，參與者中不乏來自不同領域的專家，他們為古著話題帶來獨特的見解，使討論氛圍格外活躍。從國際知名的牛仔專家到古董衣車收藏者，每次交流都為大家帶來新啟發，激發了更深的興趣與熱情。

他細數道：「千禧年初，香港湧現了許多古著店，然而隨著時間推移，這些店鋪逐漸沉寂。但古著愛好者的熱情從未減退，他們依然在網絡上進行熱烈交流，分享靈感與研究。這樣的討論不僅豐富了他們的知識，也使本地古著文化在新平台上得以延續。」

談及人生中的第一件工裝，David回憶起他在2000年開始接觸古著的經歷：「那時資訊並不如現在那樣發達，知識分享相對有限。我第一件購買的工裝是1947年的Levi's 501XX

牛仔褲，這條褲子不僅是當時身為初中生的我買過最貴的物品，更成為我進入古著世界的起點。」這段經歷使他學會了如何鑑別牛仔褲的質感與歷史，也激發了他研究古著的濃厚興趣，至今已收藏上千件古著，由工裝、軍事、至運動服飾皆有，年代歷史更上至1800年代。

Patrick分享道：「我們希望通過這個平台，讓更多人了解不同年代的古著收藏興趣，激發大家對古著的熱情。時至今日，我們已經遠超了當初的目標，聚集許多本地新一代的古著愛好者之餘，更拓展至與世界各地的古著達人交流，例如日本古著界巨人的藤原裕與美國的牛仔獵人Brit Eaton。」David補充道，他期待未來有更多古著小店在香港出現，與及有更多對衣著有興趣的人去了解古著，為古著文化注入新鮮活力。

儘管熱愛古著，他們三人都表示沒有想過去要回到任何過去的時代，因為當前的時空讓他們能更深入地欣賞古著文化的美。「對於過去的歷史，我們常常透過美化的濾鏡去看，但每個時代都有其挑戰與困難。」相對而言，他們對未來充滿好奇；他們更希望能穿梭到100年後，看看當下的古著在未來的人們眼中如何被定義，這正是古著文化不斷演變的證明。

In the bustling heart of Hong Kong, the cultural tapestry of vintage clothing weaves a rich narrative, drawing in countless enthusiasts. Among the dedicated guardians of this heritage are David Cheng, Patrick Siu and Victor Chu, founders of Vintage Style Research (@vintagestyleresearch). They have cultivated a vibrant space for aficionados, regularly hosting gatherings where participants dive deep into the stories behind each vintage piece, sharing insights and igniting passions.

David highlights that vintage clothing serves as the centrepiece of every gathering, with each participant contributing their unique expertise. From world-class denim connoisseurs to ardent collectors of antique sewing machines, this exchange of ideas fosters a lively atmosphere that inspires everyone involved.

"In the early 2000s, vintage shops began to flourish in Hong Kong; however, many have fallen silent over time. Yet, the fervour of vintage enthusiasts remains undiminished. They engage in spirited discussions online, sharing inspiration and research that enriches their knowledge and revitalises vintage culture."

Reflecting on his own journey into workwear, David recalls his first vintage acquisition from 2000. "Back then, information was scarce, and knowledge sharing was limited. My first workwear purchase was a pair of 1947 Levi's 501XX

jeans. They were the most expensive item I owned and marked the start of my passion for vintage clothing." This pivotal experience taught him to appreciate the quality and history of denim, igniting his enduring fascination with vintage fashion.

Vintage Style Research was born from a desire to unite individuals passionate about vintage clothing for meaningful exchange. Patrick shares, "We aim to educate people about the diverse workwear cultures of different eras and inspire a passion for collecting. Our group has successfully attracted a new generation of vintage enthusiasts and expanded our connections to vintage experts around the world, such as Japanese vintage master Hiroshi Fujiwara and American denim collector Brit Eaton." David envisions a future where more vintage shops grace Hong Kong's streets, infusing fresh vitality into the culture and offering a sense of treasure-hunting within the community.

When contemplating the future, the three founders express their reluctance to return to past eras, emphasising that today's environment enables a deeper appreciation of vintage culture. "We often romanticise historical events, but each era has its own challenges." In contrast, they are filled with curiosity about what lies ahead. They dream of travelling a century into the future to see how contemporary vintage clothing will be interpreted by future generations. This is a testament to the ongoing evolution of vintage culture.



BACK TO THE FUTURE OF WORKWEAR

回到工裝的未來

TEXT HO SIN WAH | PHOTO COURTESY OF LUDDITE

i n t e r v i e w w i t h ...



REX KO

Founder and Designer of LUDDITE
LUDDITE 創辦人兼設計師

“

古著能夠讓我們了解過去的生活方式，
並思考人們為何選擇這樣的設計。

Vintage clothing allows us
to understand past lives and consider
why certain designs were chosen. ”

成立於2011年的LUDDITE，是一家專注於古著與自家設計服飾的品牌。店內展示著來自不同年代的古著，從20、30年代的法國工裝到越戰時期的軍服，彷彿讓人穿越時空。作為品牌的創辦人兼設計師，Rex Ko對古著文化的熱愛及深刻理解，讓LUDDITE成為業界的一股清流。

「LUDDITE」這個名字源自1811年的英國工業革命，當時社會工業化的浪潮使許多工人失業。Rex提到：「有個名叫Luddite的織布工與一群失業工人向政府聲討，呼籲在推動機械生產的同時，也要保存手工藝的價值。這與我的創作理念非常契合；任何設計都應該讓歷史與現代交融。」談到自己人生中的第一件工裝，Rex表示這是一件他自己設計的作品，靈感來自1900年的工裝。「這件衣服使用了簡單的條紋布，印有一些圖片和經過漂染效果處理，加上強調功能性的設計和明顯的修補痕跡；這讓我想起人生，並思考在離世前最想做的事情。」對他而言，這件作品不僅是服裝，更是情感的寄託。

如果可以回到某個時代親身體驗工裝文化，Rex選擇了12世紀的中世紀盛世。他表示，雖然自己對那個時代不太熟悉，但從電影和書籍中看到當時的歐洲文化十分吸引。「我曾參加一個以中世紀為主題的活動，大家都穿著當時風格的服裝，體驗市集和食物，這讓我留

下了深刻印象。我很想真實地感受當時人們的生活方式。」

對於工裝古著與現代時尚的關係，Rex有自己的見解。他認為，古著的耐用性和設計背後的原因不可忽視。他指出：「早期的工裝設計是出於實際需求，而現代快時尚則往往追求速度和成本效益，導致設計變得表面化。」這讓他意識到，古著不僅是一種時尚的表現，更是對歷史的記錄。

「古著能夠讓我們了解過去的生活方式，並思考人們為何選擇這樣的設計。」Rex以吊帶為例，指出在1930年之前尚未發明皮帶，男人普遍使用吊帶，使其甚至成為男性的標誌。德國南部甚至迷信，女性懷孕後把父親的吊帶掛在窗外，就會生下男孩。他希望這些故事能夠融入到現代的設計中。

Rex希望自己的設計能夠在未來成為古著，讓人們認同其價值。他指出：「一件好的作品能夠穿越不同年代，保存其意義是設計師的責任。」他認為，服裝的發展與文化息息相關，設計需要反映出當代的價值觀。

Rex進一步強調：「時裝潮流的循環並非完全重複以往的款式，而是會隨著年代演化。」他認為，服裝不僅是保護與遮蔽身體的工具，更是表達個人價值觀的媒介。只要人們了解自己的喜好，便能在古著與時尚之間找到屬於自己的風格。



LUDDITE, a brand established in 2011 specialising in vintage and self-designed clothing, often brings visitors back in time. As customers enter the store, they are instantly transported to the past, with displays featuring French workers' garments from the 1920s and 1930s alongside military uniforms of the Vietnam War. Rex Ko, the founder and designer of the brand, combines his passion for vintage culture with a deep understanding of design, making LUDDITE a standout in the industry.

The name LUDDITE was inspired by the British Industrial Revolution of 1811, a period marked by widespread unemployment due to industrialisation. Rex explains, "A weaver named Luddite, along with a group of laid-off workers, petitioned the government to preserve the value of handcrafted work alongside the push for new designs. This aligns perfectly with my design philosophy: any design should be a blend of history and modernity." Reflecting on his first piece of workwear, Rex describes that it was inspired by early 1900 workwear. "This piece features simple striped fabric, combined with images and tie-dye effects. It is highly functional, showing visible signs of repair, which prompts me to reflect on life and consider what I want to achieve before I pass on." For him, this garment is not simply a piece of clothing; it also serves as a vessel for emotions.

If Rex could travel back to a specific era to experience workwear culture firsthand, he would choose the height of the medieval period around the 1100s. Although he admits that he is not very familiar with that time, he finds the contemporary European culture depicted in films and books to be incredibly captivating. "I once participated in a Mediaeval-themed event, where everyone was dressed in period-appropriate clothing and experienced the marketplace and the food, which left a mesmerising impression on me. I wish to feel what life was like for people during that time."

Rex shares his unique insights into the relationship between vintage workwear and contemporary fashion. He believes that the durability of vintage pieces and the rationale behind their design are crucial aspects that should not be overlooked. He points out, "Early workwear designs emerged from practical necessity, while modern fast fashion often prioritises speed and cost-effectiveness, resulting in superficial designs." This realisation has led him to understand that vintage clothing is not just a style statement but a record of history.

"Vintage clothing allows us to understand past lives and consider why certain designs were chosen." Rex cites suspenders as an example. Before the invention of belts in the 1930s, suspenders were essential keeping their garments in place. He hopes to integrate these stories into modern designs.

Rex envisions his designs as future classics, hoping they will be recognised as vintage in time. He emphasises, "A good piece can survive and transcend through eras, and preserving its significance is the designer's responsibility." For him, the evolution of clothing is intricately linked to culture, with design reflecting contemporary values.

Rex concludes, "The cycle of fashion does not repeat itself entirely; it evolves with the passage of time." He perceives clothing as more than just a functional attire; it also serves as a medium for expressing personal values. By understanding their own preferences, individuals can discover their unique style within the dynamic relationship between vintage and modern fashion.



WHEN MODERN TECHNOLOGY MEETS WORKWEAR FASHION

現代科技遇上工裝時尚

TEXT WILSON HUANG | PHOTO COURTESY OF IP-AXIS INDUSTRIAL STUDIO

i n t e r v i e w w i t h ...



MAX TSANG

Founder of IP-Axis Industrial Studio
—軸工業主理人

“

現今工裝風格的復興，不僅僅是一種時尚潮流，更反映了人們對歷史、實用性和耐用性的重視。

the resurgence of modern workwear
is not just a fashion trend,
it's also about history,
practicality and durability. ”

將科學元素融入服裝，無縫結合前衛外觀與實用功能，《IP-Axis Industrial Studio 一軸工業》以其前瞻性的材料與技術，持續挑戰著傳統的時尚規範。這不僅僅是對整體美感的提升，更是一種對生活方式的深刻理解。每一件設計都蘊含著創新與靈感，展現出無限的可能性與多樣性。

致力將傳統工裝轉化為未來感和功能性並重的設計，始終是《IP-Axis Industrial Studio 一軸工業》創辦人Max Tsang堅持的理念。回顧創作生涯的首件工裝作品，他將一款名為「作務衣」(Samue)的傳統日本工作服，改用防風、防水、防塵且透氣的高科技材料，取代傳統的棉、麻等耐磨材質；並在細節中融入多口袋設計、可調節的腰帶和通風孔等實用功能，重新打造出一種符合現代工作需求的未來工裝風格，確保服裝既具有時尚感、又能應對不同環境的需求，這也成為其品牌的基礎特色。

Max表示：「現今工裝風格的復興，不再只是一種時尚潮流，更反映了人們對歷史、實用性和耐用性的重視。」現代工裝巧妙地結合了耐磨布料、實用的口袋設計和寬鬆的剪裁，滿足日常生活的需求，特別是在城市生活中，這些現代工裝讓人們能輕鬆地應對繁瑣的工作與多變的環境。「此外，現代工裝還能夠與高級時尚單品或街頭風格自由混搭，創造出獨特的個

性化造型。」工裝的魅力不再侷限於傳統的工作環境，更是適用於不同場合。

在設計理念上，對Max影響最深的，是1940年代二戰期間的英國工裝氛圍。那個年代的工裝不僅在軍事上扮演重要的角色，更深深影響了民間的實際需求。面對多變的工作環境，設計師們創造出各具特色的服裝，既滿足穿著者的要求，又展現出實用功能的巧思，同時也是整體技術和社會進化的象徵。

隨著科技與時尚之間的關係日益緊密，Max表示今後會更專注於將智能物料和科技引入大眾的日常生活。他想像中的未來服裝，將是一種全新的衣著體驗——例如，能隨著溫度改變顏色或纖維結構的物料，不僅可提升衣服的實用性，還能讓工裝變得更前衛先進。「希望透過這些創新設計，讓大家體驗到科技如何改變日常衣著，拓展消費者的視野。」

同時，Max也深知當前社會的責任，他決心推動可持續發展與循環經濟，探索如何在設計和製造過程中使用再生物料，減少浪費，並推行可循環的設計。他相信，這不僅能促進品牌的創新發展，更能滿足現代消費者對環保性的需求，進一步提升市場競爭力。

Max嘗試理解每一個服裝細節，讓傳統工裝在現代社會中重新演繹。對他來說，平衡實用性和潮流兩大元素，將始終是他心之所向、堅定不移的目標。



By incorporating scientific elements into fashion, where aesthetics and functionality converge, IP-Axis Industrial Studio redefines traditional fashion norms through innovative materials and technologies. The brand aims not only to enhance overall aesthetics but also to meet people's everyday practical needs, showcasing design diversity and a pioneering spirit.

Transforming traditional workwear into designs that harmonise futurism with functionality has always been the core vision upheld by Max Tsang, the founder of IP-Axis Industrial Studio. His journey into this realm began with a reinterpretation of the traditional Japanese work garment known as "Samue", substituting conventional fabrics such as cotton and linen with high-tech materials that are windproof, waterproof, dust-resistant and breathable. Infusing practical features such as multiple pockets, adjustable belts and ventilation holes in the details, he

recreated a futuristic workwear style tailored to modern work demands. This modern workwear style is not only fashionable but also adaptable to the demands of contemporary work environments, establishing a foundational characteristic of his brand.

Max asserts, "The resurgence of modern workwear is not merely a fashion trend but also reflects people's growing appreciation for history, practicality and durability." Modern workwear cleverly integrates durable fabrics, practical pocket designs and relaxed cuts to cater to daily life needs, especially in urban settings, enabling individuals to navigate their busy lives and changing environments with ease. "Moreover, contemporary workwear can effortlessly mix and match with high-end fashion pieces or street styles, allowing for unique and personalised expressions." The appeal of workwear has expanded beyond traditional settings, finding relevance in diverse social contexts.





A significant influence on Max's design philosophy stems from the British workwear of the 1940s during World War II. The garments of that era not only served military purposes but also addressed civilian needs. In response to the changing work environment, designers created uniquely distinctive garments that met the requirements of wearers while showcasing practical features. At the same time, this workwear served as a symbol of overall technological and social evolution.

As the intersection of technology and fashion deepens, Max envisions a future where smart materials and wearable technology enhance everyday life. He imagines that future clothing will offer a completely new apparel experience, such as fabrics that change colour or structure with temperature shifts, elevating the practicality of workwear while infusing it with a sense of avant-garde innovation. "I hope these innovative designs will allow people to experience how technology transforms everyday clothing and broadens their perspectives."

Max is also keenly conscious of his social responsibilities, striving to promote sustainability and a circular economy. His exploration involves integrating recycled materials into both design and manufacturing processes, with the goal of minimising waste and embracing circular design principles. This commitment not only propels the brand's innovative development but also aligns with modern consumers' demands for environmental sustainability, enhancing its market competitiveness.

In every detail, Max embodies the perfect balance between tradition and modernity. Through his innovative designs, he breathes new life into workwear within contemporary society. This steadfast pursuit of harmonising practicality and trendiness guides his journey forward.



WEAVING NOSTALGIA INTO FASHION

懷舊與時尚交織

TEXT HO SIN WAH | PHOTO COURTESY OF MIDWEST VINTAGE



i n t e r v i e w w i t h ...

JACKY SIN

Store Manager of Midwest Vintage
美華氏店長

“

古著不僅僅是服裝，更是一種文化象徵，
反映了當時社會的價值觀和生活方式。

Vintage is not just clothing,
it is a cultural symbol that reflects
the values and lifestyle of
the society at the time. ”

古著文化自90年代在香港扎根，當年受到美式古著風潮的影響，成為本地年輕人追捧的穿衣態度。各式各樣的造型，如軍事風、工裝、牛仔和學院派，都對本地古著文化產生了深遠影響。香港元祖古著店美華氏於1993年誕生，在這股潮流中，店長Jacky Sin如何承傳與延續古著文化呢？

Jacky分享道，古著文化的根源在於對過去的緬懷和個人風格的追求。他指出：「在90年代，美式古著風潮席捲香港，年輕人渴望透過古著來表達自我。古著不僅僅是服裝，更是一種文化象徵，反映了當時社會的價值觀和生活方式。」如果可以回到某個時代親身體驗工裝文化，Jacky表示他會選擇上世紀40年代的美國。「這個時期的工裝設計對後來的工裝發展有著重要影響，成為了接下來80年的藍本。」他認為，了解這段歷史能讓人更理解現代工裝的演變，並感受當時人們對工裝的看法和穿著態度。

復古潮流再現，Jacky對工裝的流行趨勢有著獨到的見解。他指出：「潮流和文化息息相關。工裝愛好者通常對服裝配襯有很高的要求，這使他們在搭配時格外講究。例如，穿著

工裝時會配以一雙靴子或皮鞋，這樣的組合不僅反映了他們對風格的堅持，也顯示出對工裝文化的認同。」

在香港這樣節奏急速的都市環境中，Jacky認為工裝文化的復興反映了大眾渴望擁有簡約而實用的生活方式。隨著生活壓力的增加，越來越多人希望通過工裝來尋找一種更真實的自我表達。Jacky續說：「工人褲的可塑性十分高，經常被重新設計成各種不同的款式。如果從美華氏的收藏中挑選一件工裝並賦予它全新的演繹，我還是會選擇上世紀40年代的工裝，因為我相信它的設計理念和實用性值得當代設計師借鑒。」

隨著年輕人對復古風格的重新認識，大家都開始欣賞古著中所蘊含的歷史和故事。「我期待未來能繼續參與古著文化的傳承，並將其融入現代生活。」最後，Jacky堅信，工裝文化的復興不僅是對過去的懷念，更是對未來生活方式的一種探索。他補充道：「這是一個充滿創意和可能性的旅程，我希望年輕一代能夠找到自己的風格，同時尊重和保留這些珍貴的文化遺產。」

Vintage culture took root in Hong Kong during the 1990s, influenced by the American vintage trend and blossomed into a beloved fashion style among local youth. With an eclectic mix of styles, including military, workwear, denim and preppy, this diverse aesthetic has profoundly shaped the local vintage scene. Established in Hong Kong in 1993, the iconic vintage store, Midwest Vintage, has continuously preserved and carried on American vintage culture under the care of store manager Jacky Sin, who passionately carries it forward amid this evolving trend.

Jacky shares that vintage culture is deeply intertwined with nostalgia and a pursuit of personal style. He notes, "In the 1990s, the American vintage wave swept through Hong Kong, igniting a desire among young people to express their individuality through vintage clothing. More than just garments, vintage serves as a cultural symbol that encapsulates the values and lifestyles of its time." If given the chance to experience workwear culture in a specific era, Jacky's eyes light up at the mention of 1940s America. "The workwear designs from that era laid the groundwork for the styles that followed over the next 80 years." He believes that understanding this rich history offers deeper insights into the evolution of modern workwear and enhances our appreciation for the changing attitudes towards it during that time.

As the vintage trend returns, Jacky offers unique insights into the popularity of workwear. He emphasises, "Trends and culture are inseparable and interrelated. Workwear enthusiasts often have higher

expectations for the cohesion of their clothing, making them particularly discerning in their styling choices. For instance, pairing workwear with boots or leather shoes not only reflects a commitment to style but also signifies an appreciation for workwear culture."

In the fast-paced urban landscape of Hong Kong, Jacky believes that the resurgence of workwear culture reflects the public's desire for simplicity and practicality. As life's pressures mount, more individuals are seeking to express a more authentic self through their clothing choices. "Overalls, for example, are regarded as a wardrobe staple for their high versatility. This style can be transformed into various interpretations, showcasing endless possibilities. If I could select a piece from the Midwest Vintage collection to reimagine for modern use, I would still opt for the workwear of the 1940s, as its design philosophy and practicality are invaluable for contemporary workwear."

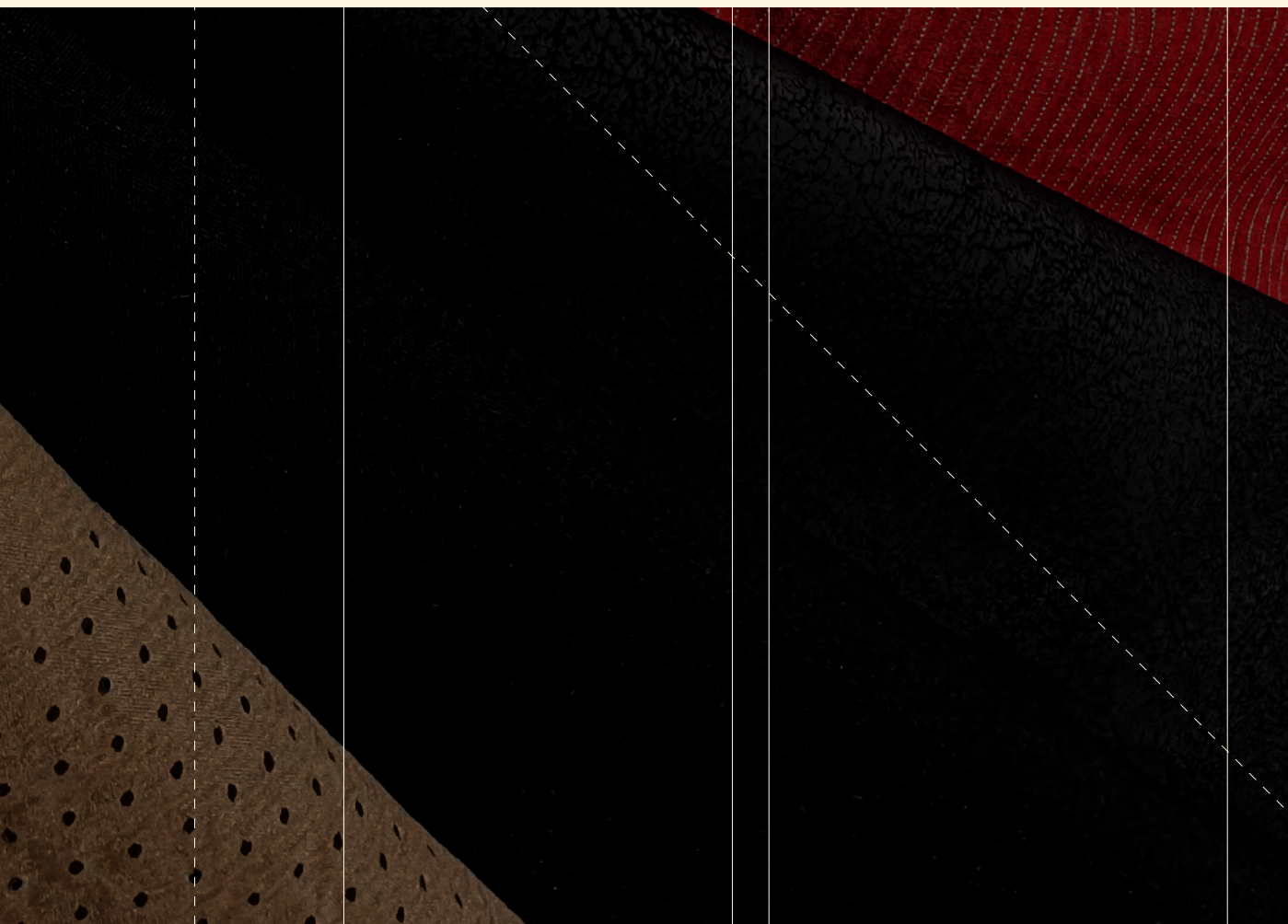
As young people rediscover vintage styles, they begin to appreciate the history and stories woven into each garment. "I look forward to continuing my involvement in the preservation of vintage culture and its integration into contemporary life." Jacky firmly believes that the revival of workwear culture is not merely a nostalgic nod to the past, but a pathway to exploring future lifestyles. "This journey is filled with creativity and possibilities. I hope the younger generation can carve out their own styles while honouring and preserving these invaluable cultural treasures."



The background is a complex composition of geometric shapes and textures. A large, dark brown, textured area with a pattern of small, dark, circular perforations occupies the left and bottom-left portions. A diagonal band of dark blue or black material runs from the top-left towards the center. A red, woven fabric strip with a grid-like pattern runs diagonally across the top-right. A solid black triangular shape is positioned in the upper-middle section. The right side of the image is divided into vertical panels by thin white lines, showing different textures including a dark blue woven fabric and a dark brown textured material. A horizontal white bar is located in the middle-right section.

Section Four

THE STYLES IN WORKWEAR



THE WORKWEAR CLASS

工 裝 階 層

PHOTOGRAPHY CONSULTANT STEPHEN PARKE, LECTURER
COORDINATION CONSULTANT KYLE WU, LECTURER
STUDENT PHOTOGRAPHER LAU WAI CHUN, WONG CHRISTABEL
STUDENT PHOTOGRAPHY ASSISTANT CHEUNG HEI MAN, LAW KA YUN
STUDENT COORDINATOR: LAW HIU CHING, HO WAI LAM, WONG CHRISTABEL
(STUDENTS FROM HIGHER DIPLOMA IN FASHION MEDIA DESIGN, HKDI)

Beams 戒指及 Openny 工裝長裙
Beams ring and Openny workwear long skirt





Balenciaga 太陽眼鏡、
Diesel 皮帶、
LAKH Supply 背心外套及工裝褲
Balenciaga sunglasses,
Diesel belt,
LAKH Supply vest coat,
and work trousers

WEGO Vintage 針織上衣及
MAX DSTR 牛仔褲
WEGO Vintage knitted top
and MAX DSTR jeans





東京古書店背心外套、
Carhartt牛仔褲及Acne Studios手袋
Vest coat from a Tokyo vintage store,
Carhartt jeans, and Acne Studios handbag



Luddite T恤、工装裤及棒球帽
Luddite T-shirt, work trousers, and baseball cap



Number (N)ine 背心及 Carhartt 工裝褲
Number (N)ine vest and Carhartt work trousers



THE WORKWEAR

COLLECTION 歷史珍藏系列























重

構



WORKWEAR REFOUNDED

工

PHOTO COURTESY OF CARHARTT WIP

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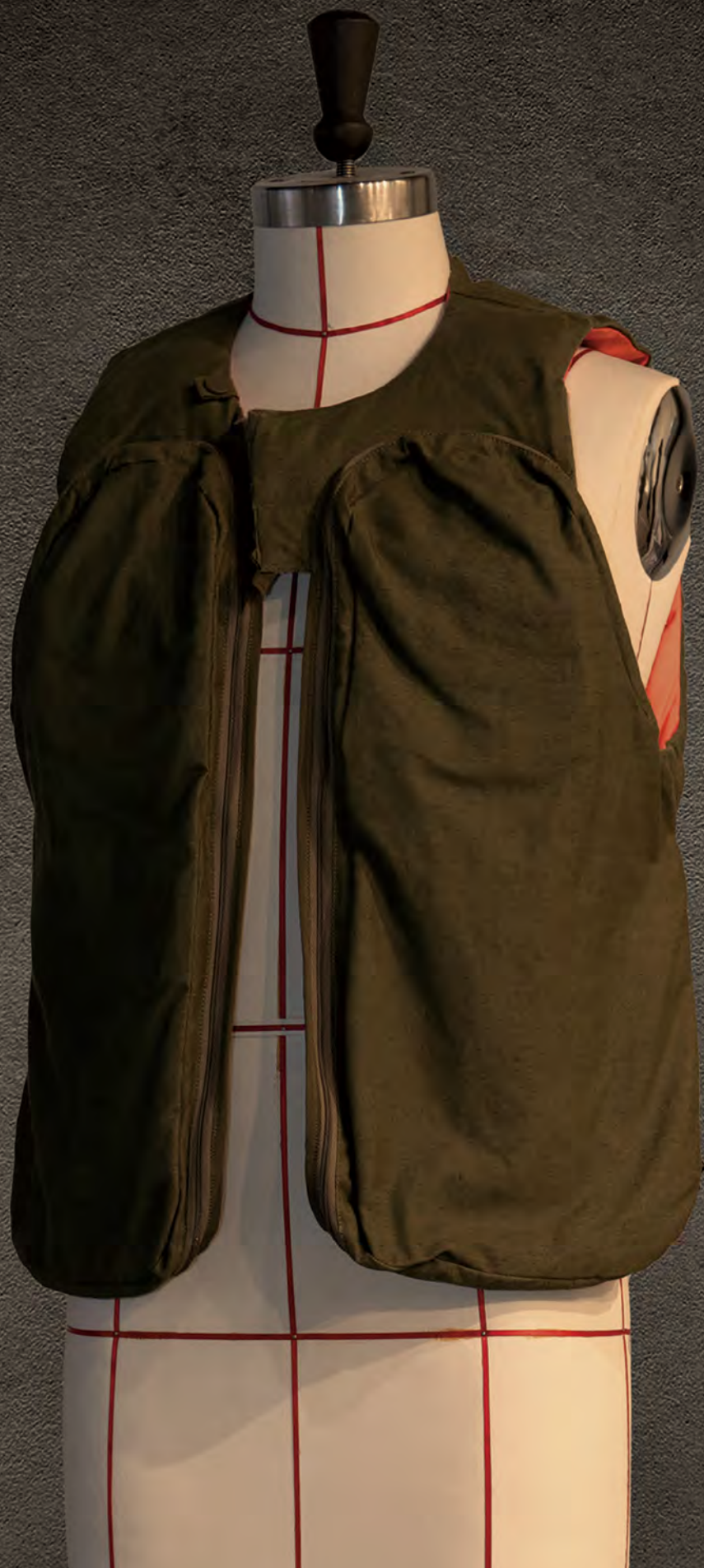


WORKWEAR IN THE ARCHIVE

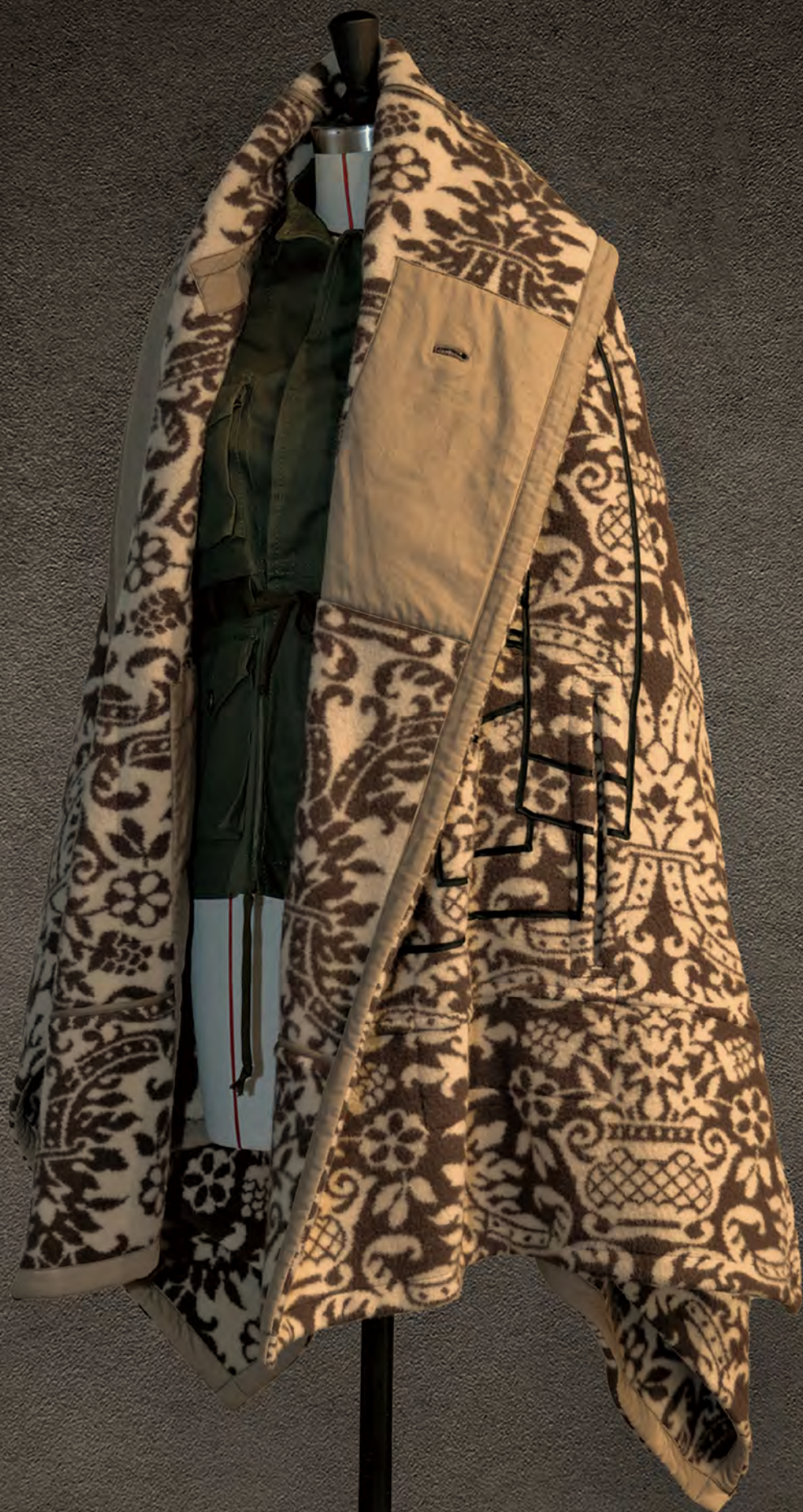
工服典藏

PHOTOGRAPHY CHARLES MAK





















香港知專設計學院 HONG KONG DESIGN INSTITUTE

PHOTO COURTESY OF HONG KONG DESIGN INSTITUTE (HKDI)

香港知專設計學院（HKDI）為VTC機構成員。HKDI於2007年成立，旨在成為卓越的設計院校，提供具國際水平的設計教育及持續進修課程，包括建築、室內及產品設計、傳意設計、數碼媒體，以及時裝及形象設計，為創意工業培育優秀的設計人才。學院採取「思考與實踐」的教學理念，透過多元化的設計課程，加強學生對文化及環保的觸覺，促進跨學科的融匯交流，以啟發學生的創作思考。學院與業界保持緊密聯繫，透過與設計業界合辦的項目及實習計劃，讓學生獲取工作經驗，同時積極為學生提供海外交流的機會，拓闊國際視野。

Hong Kong Design Institute (HKDI) is a member of VTC Group. HKDI was established in 2007 with the mission to be a leading provider of design education and lifelong learning, including architecture, interior and product design, communication design, digital media, and fashion and image design. With a view to providing professional designers for the creative industries, it promotes the “think and do” approach and encourages interdisciplinary synergy in its broad range of design programmes that cultivates students’ cultural sensitivities and sense of sustainability. HKDI maintains a strong network with industry and provides its students with essential practical experience. Overseas exchanges are actively arranged for students to broaden their international perspective.



香港知專設計學院知專設創源 HKDI CENTRE OF INNOVATIVE MATERIAL AND TECHNOLOGY (CIMT)

PHOTO COURTESY OF HKDI CENTRE OF INNOVATIVE MATERIAL AND TECHNOLOGY (CIMT)

知專設創源是一個全面的資料庫及互動學習平台，旨在促進學生、設計教育界、設計師及生產商在物料知識及相關應用方面的交流。館內收藏超過2,000種在世界各地搜羅的經典、可持續以及創新的跨學科物料。此中心為學生提供對非傳統物料的初體驗和多元物料應用，以及來自不同設計行業的創新成品。

The Centre of Innovative Material and Technology (CIMT) is a comprehensive material lab for all design disciplines. It aims to inspire the creativity of students and facilitate material innovation, multidisciplinary studies and collaborations. Housing over 2,000 kinds of cross-disciplinary classical, sustainable and innovative materials sourced locally and globally, it offers students first-hand experience of a wide range of cutting-edge materials, unconventional multi-material applications and innovative end-products from different design industries.



香港知專設計學院時裝資料館 HKDI FASHION ARCHIVE (FA)

PHOTO COURTESY OF HKDI FASHION ARCHIVE (FA)

香港知專設計學院（HKDI）的時裝資料館成立於2010年，旨在透過館內珍藏為教學例子，讓使用者學習分析和欣賞不同年代的審美觀，了解各類型服裝的款式及手工技藝。時裝資料館於2017年9月完成擴建及翻新工程後重新開放，總面積為360平方米，並收藏了多件歷史悠久的時尚珍藏，當中涵蓋歷史、民族、舞台及世界各地著名品牌設計師的服飾。時裝資料館內提供了豐富的學習資源，以擴闊學生的視野，加深學生對藝術、設計、時裝文化與歷史的了解。

The HKDI Fashion Archive was founded in 2010, aiming to support fashion teaching and learning with authentic fashion products. In September 2017, following a major expansion, the Fashion Archive was reopened with a newly renovated 360 sqm space that houses a diverse range of significant and iconic fashion pieces, including historical, ethnical, stage and period costumes, world-renowned designers' branded clothing, millineries, shoes and bags. The HKDI Fashion Archive provides wide-ranging real-life fashion resources to enrich students' learning and enhance their appreciation of art, design, culture and history.

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香港時裝薈
HONG KONG FASHION FEST

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INTERVIEWEES

(LISTED IN ALPHABETICAL ORDER)

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DAVID CHENG, VICTOR CHU AND PATRICK SIU, FOUNDERS OF VINTAGE STYLE RESEARCH

HENRY KO, OWNER OF KO'S HAIR DESIGN

REX KO, FOUNDER OF LUDDITE

JACKY SIN, STORE MANAGER OF MIDWEST VINTAGE

MAX TSANG, FOUNDER OF IP-AXIS INDUSTRIAL

MEI SZE TSANG, FOUNDER OF TMS.SITE

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香港知專設計學院主辦、文創產業發展處為主要贊助機構支持「時尚聯盟・引領工裝美學」，作為香港時裝季的節目之一。香港時裝季由香港特別行政區政府舉辦。The Fashion Union – A Platform to Celebrate the Beauty of Workwear is organised by Hong Kong Design Institute (HKDI) and sponsored by the Cultural and Creative Industries Development Agency as the Lead Sponsor as a programme of the Hong Kong Fashion Fest which is presented by the Government of the Hong Kong Special Administrative Region.

關於香港時裝季

香港特別行政區行政長官在2023年的《施政報告》宣布舉辦香港時裝設計周，匯集不同時裝設計盛事，推廣香港時裝及紡織設計品牌發展及文創盛事化。文化體育及旅遊局轄下的文創產業發展處積極與本地和海內外時裝設計、服裝業界和其他相關持份者，一起商討落實細節，引入嶄新元素，為不同時裝設計活動創造協同效應。

香港時裝設計周以香港時裝季作為品牌，首屆香港時裝季會在2024年11月20日至12月4日期間在香港多個文化地標和設計及時裝焦點場地舉行。匯集不同類型的時裝設計活動，涵蓋範圍廣泛，精彩纷呈。香港特別行政區政府銳意把全新旗艦香港時裝設計周發展為年度盛事，打造香港成為亞洲時裝設計中心。

ABOUT HONG KONG FASHION FEST

Announced in the Hong Kong Special Administrative Region Chief Executive's 2023 Policy Address, the Hong Kong Fashion Design Week will be organised to consolidate fashion design events for promoting Hong Kong's fashion and textile design brands and reaffirming Hong Kong's position as a prime destination for hosting major cultural and creative events. The Cultural and Creative Industries Development Agency of the Culture, Sports and Tourism Bureau has closely engaged stakeholders to realise the idea, injecting new elements to create synergy for different fashion design activities.

The Hong Kong Fashion Design Week is branded as "Hong Kong Fashion Fest", the first Hong Kong Fashion Fest will be held between November 20 and December 4 at various cultural landmarks and iconic design and fashion locations in Hong Kong, presenting a full agenda of different fashion design happenings. The Government of the Hong Kong Special Administrative Region is committed to making the new flagship Hong Kong Fashion Design Week an annual signature event to develop Hong Kong into a fashion design hub in Asia.

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