

Alma! 开小腔

LIFE

先生·罗索，
他的公司最近
转型，D&G
The Experience
的人，比如，在广告
David, Miriam,
Martha Marquardt,
Mered, Wilson和
他的代议士的创意。



另类 让时尚更 加民主

D&G创始人、GTB集团总裁伦佐·罗索
(Rocco Romo)如何重新定义“另类”和
对时尚产业的颠覆思考

Q: Diesel品牌给人什么样的印象，尤其是那些叛逆了规则、颠覆传统时尚符号的，像总是区分“丑”与“丑”？

A: 其实服装业界定义什么是“丑”，有的说“丑”是一种态度，可我认为重要的是每一件单品。我要用“丑”这个词。我的一生都在试图成为一种另类。我出生于意大利的一个普通家庭。我并不认为自己是一个伟大的发明者，试图去发明什么，但我会对周围保持敏感。我时常从存在本身去看待周围发生的一切。就像Diesel(柴油)这个名字，在1970年代就挑战了当时的传统。一种“另类”的。

Q: 你如何定义另类？你如何定义另类？你如何定义另类？

A: 当然世界上少有能保持生命力的产业，因为每隔6个月就会有新的产品出现。这就像一个品牌，你必须证明你活着。你可以卖到一

次，但你不重复3次，那会失去你的消费者和客户。这是时尚业的规律。因此，时尚有更深刻和打动人心的规律。比如，我们制作新一季的产品时会从全世界找灵感元素，到巴西、到日本、到意大利的社区。我经常去这些地点寻找那些有创造力的人，他们在做什么，如何思考，并把这些元素放在新系列中。当我要参与之有了灵感，自然也就有了。

Q: 你如何定义“另类”成为商业成功？

A: 我不认为商业成功是目的，那必须经过大量的努力和参与。“另类”是一种非主流的，或者更现代的态度。我认为这是很多年轻人持有的态度，简单而直白。这种态度让时尚变得更民主和更合理。比如，现在流行几个品牌，可以做成多品牌工作，这很棒。我可以同时担任两单，你会发现品牌之间没有可比性。同时，我也设置了很多年设计图，也

从他们身上取灵感，并把我的商业建立其上。

Q: 你如何定义奢侈品牌？

A: 一旦品牌有一定的历史，你就可以与他们进行多种互动。比如，我会经常用社交网络和粉丝互动，他们会感觉自己参与到了整个工业过程。很多品牌，大家会不理解为什么一件艺术品如此昂贵，但当你了解整个艺术品的创作过程，艺术就很重要。

表达的情感，也会对某些国家。我还打造了一些社区，邀请年轻人去体验，也让他们去传播。

Q: 你在时尚中的角色？

A: 从精神心理学上讲，时尚也是一个最能激发互动的产业。我认为文字阅读、社区交流的方式比传统的广告更有效。广告只是在不断地说品牌者来卖这个产品，而社交

以展开式的认识允许消费者自己去判断。也更加民主，我从不期望消费者说什么，而是试图传递一种对生活的感受。因为我相信消费者的影响力，你必须为他们创造体验和故事以求取回报。

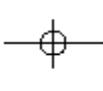
Q: 在广告中将《傻瓜宣言》

(Be Stupid: For Successful Living) 中，你提到“保持愚蠢”，某种程度多大程度上影响你的工作？

A: 是的，“保持愚蠢”就是最高的态度。聪明的人总会直接告诉你怎么做，但愚蠢的人却会告诉你怎么做。对待不同的员工，我会告诉他们怎么做可能。这样每个人都会参与其中。尤其当你想要一种更全面的感受，你面对的是一种心智，但是许多不同的智能思维，它们可能来自不同文化、教育背景和经验。——保持愚蠢和谦卑



Inspired shorts by Rocco Romo



An Alternative Path Makes Fashion Democratic

Renzo Rosso, Diesel Founder and CEO of OTB Group, reveals how he discovered his “alternative” path, as well as his reflections on the fashion industry.

Renzo Rosso is the renowned Italian fashion designer, as well as the Founder and CEO of OTB (Only The Brave) Group, which owns iconic fashion brands, such as Diesel, Maison Martin Margiela, Marni, and Viktor & Rolf.

Q: Diesel has often impressed people as being “alternative,” especially with its denim with the large holes or spray paint-like patterns. How would you distinguish “alternative” from “ugly”?

A: It’s hard to define “ugly.” Sometimes being “ugly” is an attitude. I respect all attitudes in the fashion world. I prefer the term “alternative.” I spent my whole life trying to become alternative. I grew up in an ordinary farming family in Italy. I never considered myself a great innovator, or tried to overturn anything, but I am always aware of my surroundings. I look for what’s already there and try to improve it. Diesel, for example, was the alternative to gasoline during the 1970’s, which inspired the brand name.

Q: How did you discover your alternative side? How does the fashion business change and how do trends define fashion?

A: Fashion is one of the few industries in the world that stays dynamic. Since new collections have to be introduced every six months, as a brand, you have to prove you are still alive. You can err once or twice, but the third time, you will lose your customers. This is the rule in the fashion industry. Fashion has to create trends that inspire. We look for inspiration all over the world at bars, clubs, and in communities of young people. I like to visit these places to observe creative people, find out what they are thinking and wearing, and then bring these elements into new collections. When consumers respond it naturally results in a trend.

Q: How do you successfully market the “alternative” concept?

A: I don’t like mainstream fashion or the type of luxury that is only available at big shopping malls. “Alternative” is not mainstream, or a modern attitude. I think it’s the attitude many young have. It’s simple and direct. This attitude also makes fashion more democratic and fair. For example, I manage several brands at the moment, which allows me to coordinate a lot of work, making it possible for me to operate with lower prices and stay attractive to consumers. At the same time, I have invested in many young designers, who inspire me and form the foundation of my business.

Q: How do you manage your fans?

A: Once you have gathered a certain number of fans, you can easily interact with them. I often engage with my fans through social media, helping them feel involved in the whole process. For example, at first someone might not realize why a work of art might be so expensive, but after learning about the creation process and the meaning of the piece, that

person will understand. I have also tried to build communities, offering young people unique experiences, like the chance to paint the walls.

Q: What is the role of fans in the fashion world?

A: In terms of consumer psychology, fashion is heavily dependent on mutual communication. I believe writing and communication within the community are more effective than advertising. Ads simply try to convince consumers to buy the product, while open communication allows these consumers to decide for themselves. It's more democratic. I never try to persuade customers to just buy the products, but try to pass on my feeling for life, as I believe in their wisdom. You have to create the dream for them, and the products they dream about.

Q: In your biography, *Be Stupid: for Successful Living*, you encourage readers "to stay stupid." To what extent has this attitude influenced your work?

A: Yes, "to stay stupid" is my attitude. Smart people always tell you what you should do, while stupid people discuss possibilities. I tell my employees to look for more possibilities, so that everyone feels involved. When running an international company, you encounter many different mindsets, ways of thinking, cultures, educational backgrounds, and beliefs.

Interviewed and compiled by Chen Xiaoxiao