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SHANGHAI
VIVE
雙妹

A new concept from a traditional Chinese brand, to an innovative
brand that will elevate the brand's customer perception and
become the platform for our global roll on

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Abstract

The thesis discusses the history, development stages and future trends of Chinese fashion brands, in the future must pay attention to the international construction of brand, its core is reconstructed the fashion brand culture. No cultural connotation of Chinese fashion brands, there is no future. By drawing on examples of world-renowned brands, and then explore the relationship between design, brands and markets, give rise to Chinese fashion brand renaissance. It is a creative initiative to bring old brands into the new. It is an attempt to re-establish the presence of old brands by opening up new doors of discovery to a generation of young consumers. It is neither a rebranding exercise nor is it a total reconstruction. But rather, it is one that takes a look into the cultural context based on the brand history and its development that has captured the hearts of many consumers through the times.

The purpose of this project is to integrate the unique sense of traditional brand's design and the modern fashion, in the brand's history and based on development e given the stronger and the more attractive sense of the times to the traditional brand. By analyzing the traditional Chinese brand Shanghai Vive as an example of case, it relates to facts taken from history both culturally and economically. And I discuss the brand's positioning strategy, brand developing plan, brand communication, and SWOT analysis. The significance of this re-launch brand lies not only improve the overall brands from low to high for Shanghai Jahwa, but also the first step the Chinese brands in exploring of the way to high-end fashion brands. The Chinese Fashion Brand renaissance is looking to break-through the clutter and allowing this nouveau generation to take a step by and appreciate the past. In doing so, the past will provide a foundation to discovering newer existence for them. Thus, it forms a uniquely style

in a world where the old and new co-exist.

The thesis aims to capture the development and renaissance of Chinese fashion brands, the important thing is how to learn foreign advanced management experience and business model, instead of just copying foreign designs and worship of foreign brands. Does it pursue the rate of expansion, or abide by the brand positioning? When faced with a commanding global competitors and partners, how to adhere to its own characteristics? Shanghai Vive exploration is very enlightening for any Chinese companies trying to create local high-end brands.

Keywords: Innovation, Renaissance, Imagination, Freshness, Creativity, Originality, Internationalization.

Chapter 1 Chinese fashion brands

Introduction

This chapter describes the history of Chinese fashion brands, and three stages of development, the present condition, its obstacle and countermeasure. Hereafter investigates the performance of the Chinese fashion brands in the Chinese and overseas markets to laborate the development of future trends.

1.1 History

In the 20's of the last century, China was actually a polyhedron, not even in politics, economy, culture, but also in daily life. Each period has its own feature. Many people think the rise of Chinese brand stem from its complicated and contradictory period. At that time, Chinese economy was prosperous but bankruptcy, and this feature was particularly evident in Shanghai. Shanghai didn't have as long history as Beijing or Nanjing, but it could come from behind and became the center of Chinese fashion industry and the birthplace of Chinese brands, because of its own unique location, in the mid of north-south coastline of China and the end of the first long river Yangtze to the sea.



Photo 01: Old Shanghai bund

Politically, this was a turbulent era. The war and the presence of foreign concessions, made Shanghai the haven and settlements of the wealthy class. It was also completely different in culture. There was Shanghai style which pursuit of novelty and pastime culture which pursues exquisite luxury, and there was also culture of radical protest and criticism. At that time Shanghai developed into a modern international metropolis from a Chinese-style town. By the power of foreign politics and economics, the concession promoted its development. So it appeared the foreign market, modern

industrial and luxury consumer caused by its Semi-colonial environment. Were there any other sides, such as vibrant and creative side? The open views of the world, the sensitive of the new things, and the admiration of the new life style were parts of the features of that period. Not only the creation of material wealth (such as built factories and buildings) was vibrant, but also the creativity of culture. From 1920, Shanghai has gradually become the center of Chinese cultural center. Referring to the development of economy, after the late Qing Dynasty, by virtue of its the unique geographical location and the open humanities policy, Shanghai quickly became a financial and commercial center of the Far East. Prosperous economy promoted the rapid development of Chinese fashion industry in Shanghai. The statistics show that more than 1500 shanghai's old brands born before the founding of New China (1949), but now only a few are still active in the market. Failed to keep pace with market innovation is the common reason that these old brands disappeared in the market. After the turbulent history of war and liberation, the economic development of the socialist collectivization led to a change in the Chinese aesthetic and consumer ideas. Finally it made these old fashion brands fade out from Chinese people's life.

From 1949 to 2013, Chinese brands have experienced more twists and turn, ups and downs of change. Many once brilliant Chinese traditional famous trademark enterprises have disappeared and numerous new brands distinguish their brands from others in the fierce competition. They are promoting the development of Chinese economics and influencing the life of Chinese people. Looking back to the sixty years of the development history of New China, we can easily find the change from Chinese people's clothes. Especially in the 30 years after China's reform and opening up, Chinese people experienced the baptism of Europe and other countries in the field of fashion, which accelerated the process of the Chinese people's from the conservative to open, from the traditional to the modern transformation.

And now the Chinese fashion brands we know started in the early 1980s, with brand awareness in the late 1980s, and then formed into a brand boom in the late 1990s. In another word, the history of Chinese modern fashion brand is only more than 20years. In contrast, the world's fashion brands had more than 100 year-history. Almost the well-known fashion brands in the world, produced before the 1950s. Chinese garment industry is almost developed in the absence of brand status. It didn't have its own popular brands until the past 30 years. The generating process of these Chinese brands made Chinese garment enterprises experienced difficulties in the development of market economy. In the decade after the 1980s, with the development of international trade, the world's major fashion brands have landed in China's major cities, such as Shanghai, Beijing, Guangzhou and Shenzhen. On May 1985, Yves Saint Laurent's fashion Tour Exhibition had held at the China Art Gallery, which is this same exhibition arranged in the New York Metropolitan Museum in 1984. This great designer said he put the second stop of the exhibition in China, is a tribute to the long history of Chinese culture. At that time the [World Affairs Pictorial], was founded in June 1983, is a rare color printing magazines in China, with four pages for introduce

Yves Saint Laurent and his fashion to Chinese readers at the month the exhibition opened.



Photo 02 and 03: Yves Saint Laurent in China on May, 1985

In December 1989, Pierre Cardin set up its first Chinese clothing store in Beijing; in the spring of 1991, Ermenegildo Zegna, in Beijing; in 1992, Louis Vuitton, in Beijing; in 1994, Dior, in Shanghai.

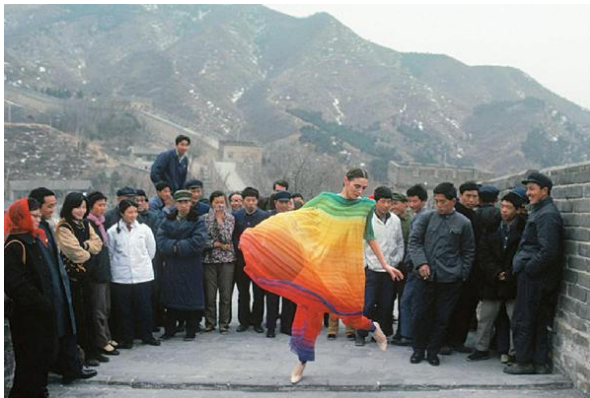


Photo 04 and 05: Pierre Cardin in China in 80s



Photo 06: The first issue of [ELLE China] in 1988



Photo 07: The first Chinese girl boarded on [ELLE China] in 1988

Similarly, Chinese fashion supporting industries have shorter history: [ELLE China] was founded in 1988 which opened the New Times of Chinese fashion consumer magazine. Here is a precisely similarity between this background and the birth of first ELLE in 1945. After World War II, European people eager to regain the beauty of fashion, the beauty of life. And professional fashion models began to rise at the same year. In 1991, China National Garment Association founded. In 1993, Chinese version of fashion magazine [COSMOPOLITAN China] established. And even [CHINA FASHION WEEKLY] which is the authoritative professional media of Chinese garment industry set up on July1st, 1994 which means it was only established less than twenty years. And [Vogue China] didn't found until September 2005.

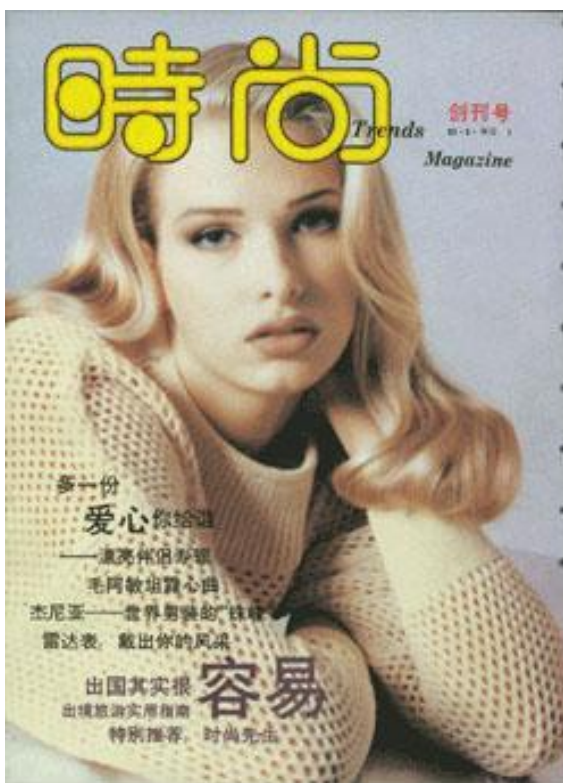


Photo 08: The first issue of [COSMOPOLITAN China] in 1993

Shanghai is an international city which rapidly developed recently. It is the city of internationalization and compatibility, always recognized as consumer center of china. After he had opened up to the outside world since 1980s, Shanghai, no one could replace this city by its advantages of location and solid economic basis. It is always keeping the position of leading economic of china and famous to the whole world. It influence from the coast to others. Shanghai gave birth to many famous china brand, which make shanghai become the cradle of china brand. Shanghai brand or made in shanghai means advance and delicate. Shanghai products occupied more than 20% quotient in china consumer marketing, of course, that is depend on the specified conditions of the shortage of materials, economic system and domestic market protection which is not allowed to open up.

However, since 1990s, after opened up to the outside world, economic is fast developed all over the country, supply is in abundance, with Influx of international brands shows the age of shortage is over, most of shanghai traditional brand was jammed in trap, Some of them even was going down and disappeared. Shanghai brand, have been through the east cultural mingle with west cultural, it is hard to choose between the effect from west and orientation from east. During the long developing history of china traditional brand, there some times only have two choices, one is not adapting, the other is become typical.

The fashion goods which is between mass consumer goods and luxury goods, represent today's fashion, and meet the guide future sustainable development. Currently, almost all of the international fashion companies and fashion brands have vied for Shanghai, but Shanghai is still just a capital of fashion and spending, rather than creating fashion center. For Shanghai, the development of the fashion industry is consistent with the current macroeconomic reality, also in line with the positioning of an international metropolis. Compared to other cities in China, Shanghai has more advantages. A brand can not grab the initiative in the Shanghai market, it will affect the entire Chinese market, not to mention to overseas. Since the 21st century, various cultural closely related to the fashion industry, entertainment, leisure, sports, media and exhibition facilities have been built in Shanghai. During the critical period of developments and transformations, Shanghai already has good conditions to develop the fashion industry and the rare advantage. The basic transformation is in enterprises, the driving force of development is in innovations, the brand is undoubtedly an important crystallization and carrier of innovations. With the deepen combination of Chinese fashion industry and traditional industry, some old Chinese fashion brands which had a brilliant, is being revitalized and become a new force of economic restructuring.

1.2 Stage of development

The accomplishments of people are decided by their childhood experiences in a great sense, just like the China fashion brand, her privileged upbringing tends to determine its future course. The 80 's of last century, China garment industry formed with the center of Jiangsu and Zhejiang's industrial belt in Shanghai and the center of the Pearl River Delta economic zone in Hong Kong, as well as the Beijing-centered around industrial belt. With the development of market economy in China, a group of first time customer-oriented clothing brand was born. For ten years, China's clothing market is typically in short supply sellers, apparel, a meteoric rise, colorful.



Photo 09: The first fashion show of Pierre Cardin in Beijing Hotel 1979

During this period there were two winners. One is a foreign import brands. In Beijing in 1979, Pierre Cardin is limited to professionals to participate in a fashion show for the first time. In 1981, he organized the first general audience of Beijing Hotel clothing display. He is the master of the world fashion who can be named the first teacher for Chinese fashion brand. Another is a part of Chinese clothing brands, such as the Hodo Group and Three Gun Group which traditional clothing companies started earlier, seized the opportunity, and created a market for the larger size. At this time, China was becoming the world's first producer of apparel, garment exports which accounted for 50% of the world. In 1994 the establishment of various apparel brand peak started and garment factories in Guangzhou and Wenzhou is then rapidly emerging. In such a context, the birth of Chinese clothing enterprises have sprung up, and various upheavals of clothing appeared. And suit market is typical, and Chinese clothing brands such as Youngor and Shanshan began leading position in the Chinese market. Although the market share of imported brands remain high, but local brands already have preliminary competition, and formed a team loyal to the brand's customer base. For example, in 1985, the brand MARK CHEUNG in the canton of the same

name founded by Zhaoda Cheung, to produce luxury ladies' evening dresses and high-end women's fashion-oriented, its simplicity and exquisite style liked by consumers.



Photo 10: The Zen series by MARK CHEUNG

The 90's, Chinese clothing brand had amassed a lot of money in a short time ,began to bid farewell to a single means of competition ,started a brand new journey, raise barriers to entry of the Chinese garment industry, Matthew felt during this era, there have been a number of fashion King, and become the backbone of China's clothing industry. In 1996 for example, Ma Ke founded personal fashion brand EXCEPTION de MIXMIND in Guangzhou with design philosophy "useless" and the pursuit of paintings showing the sense of time and the story of the Eastern philosophy. She insisted that the exception was against the spirit innovation, dedicated to the creation and dissemination of contemporary art based on Eastern philosophy. EXCEPTION de MIXMIND is one of Chinese longest and the most successful fashion brands, also is the scratch of Women's wear brand from Made in China to the epitome of Design in China.



Photo 11: The store of EXCEPTION de MIXMIND in Shanghai

The 21st century brands for Chinese fashion industry are to uphold its era. After shuffling in the market again and again, to meet the requirements of the brand took to the top of the pyramid, and become a real brand, from simple manufacturing integrated manufacturing, from going to the world to happen to new horizons of the Chinese garment industry began. For example, Frankie Xie founded his women swear brand JEFEN in 2000. Brand is respected by a new life-style, it is built on a foundation of culture, sophisticated yet elegant atmosphere, away from the vulgar, both stylish and not simply the pursuit of pop philosophy of life on the surface. At the same time, China became the hottest zone in new designer brands, who are fashion design graduate designers to start their own entrepreneurial. Some people create brands begin to precipitate growth, growing climate.



Photo 12: JEFEN fashion collection at Paris fashion week 2008

The development of fashion brands in the world roughly experienced three stages, namely natural stage of branding, design brand stage and private brand stage. Natural brand stage: demand for clothing is obscured from the warm phase of the evolution to

focus on brand. With the process of change and the demand of the market, began to develop its own brand of clothing enterprises. Through advertising campaigns, participate in fashion fair and use a variety of marketing and channels, makes more and more people understand the brand's existence. Design brand stage: as the personalized needs of customers, people began to taste. When people go into a variety of clothing stores, first noticed the style and color, and is interested in a closer look at clothing fabrics, workmanship and prices and so on. The focus of design brands are reflected directly from the clothing styles and colors. Private brand stage: high levels of garments' integral structure, high brand on the market. People's consumption power is strong, relatively high consumption frequency, often diverse brand portfolio.

That Compared to China and the rest of the world has just entered a second phase. Nearly 30 years, that the fashion design industry in China is growing, a national fashion Association and local associations has vigorously promoted the growth of design teams. An increasing number of garment enterprises began to brand awareness, and also recognizes the importance of design. In recent years a number of clothing brands are starting to appear, and also emerged a number of well-known designers. But in terms of overall level designers are still immature, mainly on the combination of design and market advantage enough which can form design style and has strong market share is not a lot of clothing brands. Judging from the successful clothing brand, pay attention to fashion design is not simply takes a designer's creative but in terms of design idea could be market-oriented. Can China fashion brand finish the position change from "product" to "brand", to "grade requirements," and then to "human needs"?

1.3 The present condition of Chinese fashion brands

1.3.1 The present condition

Since 1990s, garment industry has become one of the fastest developing industries in China. From the development trends, for the national has paid effort to improve the infrastructure, industrial policy and new information resources, which makes the connection between the industrial chain more closely, efficiency is more obvious. But more than 90% of China's exporting clothes are foreign brands (OEM), the product structure has three features (low level, low quality and low price), three (processing, component assembly, sample processing, compensation trade, processing products). The foreign brand agency or foreign brands occupy the domestic market. With the rapid development of Chinese economy and the improvement of people's living standards, Chinese tend to pursue high quality products gradually. We need a number of personalized brand products to meet the demand of potential consumers, which will promote a new round of industrial upgrading. According to the analysis of the situation, to strengthen the brand management as the goal, set up the brand strategy as the means, and strive to improve value-added products to China.

From the analysis of the development trend of brand management, at the present stage of China, Chinese fashion brands still remain in the management of brand building production. With the development of small enterprises, multi product, such a huge investment in fixed assets and productions to some extent, reduce the flexibility of enterprise development. A full range of enterprise model, but also easy to decentralized decision-making layer management of energy, capital primitive accumulation stage was prolonged. As the international brand in the raw materials purchased, the international labor division and integration, as well as the maximum quantization production, management costs, has its brand development advantage.

1.3.2 Obstacle and countermeasure

First of all, entrust OEM production term, the Chinese enterprises not only lose the creative and initiative, but also to some extent reduce the anti risk ability. So, based on fact, the industrial structural adjustment and the implementation of brand management is necessary.

Secondly, from the perspective of the brands, confirm their own products or services and to distinguish the differences of other product. Therefore, the establishment of brand, is a kind of establishment of credibility. Louis Vuitton as the representative of

the famous brand, its core competitiveness is not only in the advanced management level, characteristics of personalized products and services, the more important it is a advanced the concept of enterprise development, brand management as the forerunner of the reproduction of skilled.

Finally, from the perspective of Chinese fashion brands, Whether it is from the product structure characteristics is CIS construction of enterprise and brand management features point of view, this situation is particularly evident. In the internal management of the enterprise decision-making layer on brand management has become a mere formality, no unified and orderly scientific management methods, experience management decision makers, imitation of construction. Therefore, this kind of management pattern often depends on the decision maker's preferences, so the space is limite, This phenomenon is manifested in the ladies market particularly.

The lasting development of the brand should be based on a deep understanding of the consumer market, to find out the own routes. For example, Lee's adopt 22-24 years old young women as the service object, advocate Fit product concept, whether it is from the style design, fabric selection, or advertising propaganda and guidance are focused on this, formed its own brand characteristics, can strengthen its brand development market enduring in legend the cowboy; but the same jeans field of Levi's, it pays more attention to the young men and women fashion psychological grasp. The style of the fashion brand, new materials selection, utilization and the traditional elements of fashion design improvement, are in the brand style history along the delivery.

Successful examples of all these foreign clothing brands provide a good reference and learning, for the development of Chinese fashion brands. This requires Chinese enterprises to break through the narrow brand management concept, focusing on the characteristics of the brand, so as to form their own competitive advantage.

1.4 The development of the future trends

1.4.1 International development

In the construction of brand, although China has a large number of domestic brands, but compared with the international big brand, there is still a great gap the industry advantage and brand management, the internationalization of the brand has become the inevitable trend, such as Youngor. Has established design companies or factories abroad. In the process of internationalization process, another problem facing Chinese enterprises is that we lack management talents. The internationalization of the brand strategy is not to stay in the dreaming a strategic plan but strengthening the research on the new situation of international market, the new rules of deep understanding of international competition, and actively attract professional talents, have significance profound to the internationalization of enterprise brand.

1.4.2 Brand and design

The characteristics about management brand, it is not stays in its form. The characteristics of Brand rely on the designers, they have to adopt many ways, letting the products formed a special style to adapt its brand characteristics. In the early China, we do not need the designers. Then from the success of those foreign brands, it is not difficult to find that we should pay attention to the communication and cooperation between the brands and designers. For an example, Karl Lagerfeld with Chanel.

1.4.3 Brand renaissance

In the face of the evolution in life and the mode of production which was led by the change of time, many Chinese old fashion brands declined. The reason for such case is that these legacy fashion brands failed to break away from the original history, culture and the old classic products. They can't break down the traditional thought pattern. And incomplete protection for its living environment and laws from the whole country is also a reason caused major these legacy fashion brands disappeared. Besides, there is another reason with Chinese Characteristics. That is Laws and regulations on the administration of state-owned property which obstruct the development, protection and revival for these legacy brands. Most bankrupt or disappeared these brands are related to state-owned property. Now if we want to introduce funds from society to the industries to revive these Chinese legacy fashion brands, the most important point is how to evaluate the Value of Intangible Assets when transfer the shares. Many people will evaluate the value by its peak in the history. Therefore, some people will doubt that they are selling those brands in a low price. And in China, selling the brands in a low price may cause the loss of state-owned property, which responsibilities can't be accepted by many people. In China, people

who have the shares of the legacy fashion brands would rather let the brands disappear than revive them.



Photo 13 and 14: Past and present of Forever C bicycles

With the revival of the old fashion brand in other countries, I am so glad to see that China is also having the tendency to revive the legacy fashion brand. The legacy popular fashion brands in the Age of Mao Zedong Administration, such as HUILL sneakers, Forever C bicycles and Shanghai VIVE, reappeared and became popular during Beijing 2008 Olympic Games. These legacy fashion brands have been gathering more steam than Haier, Lenovo and Lining and this kind of brands. The history of these revival brands indicated that the most important reason why they disappeared in the mainstream market after reforming and opening is that they can't compete against similar products of the Foreign Brands. But now they are popular

among young people who born in 80s and becoming the most fashionable accessories.

HUILI: A reborn brand and a memory time

I remember that when I was a kid, I had one pair of HUILI sneaker which I thought is extremely fashion and popular among teenages. But after all these years, every boy and girl born in 90s is proud of wearing new pairs of Nike or Adidas in the streets. HUILI is officially dead quietly and reasonably. In 2008, HUILI is now rebranded with the project named "Project Re:born" opened by some Chinese design talents aims to breed new life to old Chinese brands. As Chinese heritage brand, HUILI, best known in the 70s for their cornering of the market in ping-pong shoes, is experiencing a drastic rebirth thanks to AMG Labs, Beijing. AMG Labs have designed a limited edition run of HUILI's shoes, vintage sportswear, vinyl toys, magazine, postcards, and an artist crossover shoe exhibition to celebrate HUILI's heritage through the unique lens of Chinese design. HUILI first made their mark in communist lands for releasing sneakers that dared to break the homogeneous mould.



Photo 15: The traditional style of HUILI sneakers

The Project Re:born is a creative initiative to bring old Chinese brands into the new. It is an attempt to re-establish the presence of old Chinese brands by opening up new doors of discovery to a generation of young Chinese consumers. It is neither a rebranding exercise nor is it a total reconstruction. But rather, it is one that takes a look into the cultural context based on the brand history and its development that has captured the hearts of many Chinese consumers through the times.

How can these Chinese brands come back to life? The main reason is the 80s endow modern meanings to them. In short, the 80s group promote the production value by the vintage packaging. This way definitely tells the differences between the Chinese brands and the Chinese new brands. What's more, the Beijing Olympic has mingled the consumerism and nationalism in the development of the 90s Chinese society, which is the other reason for the popular trends. The trend not only collects the ideology of Chinese society, but inspires the consumer groups and improves the

product value for Chinese enterprises. On the other hand, it provides the necessary talents and resources with the culture creativity of Chinese fashion brands.



Photo 16, 17 and 18: The new styles of HUILI sneakers in Project Re:born

1.5 The export of Chinese fashion brand

1.5.1 The Chinese designers' brands

An aspiring designer, operates his own brand, gives the brand of his own desire and lust, behind both the dress itself and the clothes of spiritual values, the souls of those who fit with some dressing. At a long time, is different from mainstream fashion week abroad, more is the designer brand and fight alongside battlefields, Chinese Fashion Week is China's top fashion designers and designer labels their bloom stage of self-worth. In mature markets, and reference to designers like to brand, public awareness of the designer is very high. In China, consumer brand designers know little, designers are mostly based on the artist's image, brand integration with the designer is not a good development. Although the rapid development of the Chinese designers, fashion brand in China is major general designers onto the stage, fashion companies want to increase brand exposure, the clothing is the stage of development of relations with China. Compared with foreign countries, the brand emphasis design, as well as emphasis the designer is far from enough. Made in China seeking transformation, as well as market coming of age for individual consumption, more emphasis on design and connotation of brand culture rather than industrial designers began to sprout. Designer brands in China because there is no proven business experience, there may be market orientation is not clear, for brands, this is a fatal flaw. However, the relationship between Chinese brands and designers is a necessary stage in the development of the domestic garment market, no need to envy and imitate foreign models. Designer brands in China is still very weak, and channels are short of funds, small audience, provide less rich products, also can't afford to enter the mall to compete with commercial brand sales pressure, so radiation is limited. Now, this situation is changing.

On October 1, 2006, Xie Feng as the first Chinese designer, his brand JEFEN was showed in Louvre its ready-to-wear collection during Paris Fashion week, designer brands in China began to appear on the world stage. "Like in the 1960 of the 20th century United States designers and 780 Japan designer landed France after fashion week, gradually improved on the world fashion history, JEFEN this appeared on the runways in Paris also has symbolic meaning." Didier Grumbach said, who is the Chairman of the Chambre Syndicale de la Haute Couture. In the industrial age, with cheaper prices and greater organizational capacity, lower cost to produce better products economic models, is gradually being eroded and disintegrate. However, for a long time, qualification of designer brands in China due to their business suffers, saddled with "expensive" and "minority" label, have been away from the "popular" view. In recent years, the spread of buyers shop business and celebrity customers, there are many fashion magazines under long reports, Chinese designers influence just starting to overflow the small circle.

Fashion will take the initiative to meet the consumer's lifestyle, but it is not the “same style,” at the same time to match the individual commercial value and artistic value.



Photo 19: A view of the French department store Galeries Lafayette in Beijing.

On 19th October 2013, after shutting down its first mainland store 15 years ago, French high-end department store operator Galeries Lafayette returned with a bang with a new store in Beijing, located in Xidan, a popular shopping zone, the six-storey Lafayette store spans about 47000 square meters, about half the size of its Paris store. Unlike its Paris store, which accommodates top luxury brands, the retailer is introducing in China mainly high-end niche brands such as Delvaux, Maje and The Kooples to cater for mainland shoppers' increasingly sophisticated taste and demand for high-end products. There are more than 200 of the 500-plus brands sold in the store were being made available in China for the first time. Aside from fashion, cosmetics, accessories and leather goods, there are also French and Asian restaurants including the renowned Café Angelina and a Bordeaux wine cellar. Lafayette met its Waterloo in China when it first opened a store in Beijing's Wangfujing in 1996. The store was closed a year later owing to poor performance. This time, it returns way more confident of making it in the world's fastest-growing major market. It also chose a lot of Chinese young designer brands, such as Chi Zhang and Vega Wang by Zaishi Wang. These brand had been in SanLiTun, Beijing appeared in BNC buyers shop outside, almost for the first time officially stationed in large department stores, they have in common is the weakening of brand identity, pursuit of a unique, low-key, textured designs, can serve as the "made in China" to "designed in China" design representative of the transitional phase.



Photo 19 and 20: A view of the Lane Crawford Shanghai

Despite slowing economic growth and a recent austerity campaign initiated by the central government, China remains the most attractive place for foreign high-end retailers to roll out new stores. Multibrand chain store operator Lane Crawford re-entered the Shanghai market in 28th October and opened a flagship store in the heart of the city. Six years ago, the company withdrew from the city after closing its only store there. Located on Huaihai Zhong Road, Shanghai Times Square, covering an

area of about 14,000 square meters, a total of four layers. While inviting the new designers' brands, like CHICTOPIA by Qingyang Liu、 Helen Lee and Ms. Min by Liu Min. The incident also reflects the increasingly irrational popular for luxury goods consumption, greater emphasis on personal expression trend. "We do see our customers are not looking for major brands, they are looking for are those unique products, new products, they are looking for is a feeling of discovering new brands, they hope they can express their aesthetic style." Andrew Keith, the President of Lane Crawford and Joyce said.

In addition, the potential of young Chinese designers were born in the 80 's, most of them abroad, have a college diploma in brand design and brand design company working experience and received awards in various international fashion design. Their designs have a strong sense of self in personality, subversive, divinely and resourcefulness are synonymous with the brands. Some Chinese designers are just following new paths both in fashion design then in others disciplines; we found out an interesting voice amidst all this new generation of talents, the fashion designer Qiu Hao, Haizhen Wang and Huishang Zhang.



Photo 21: 2010 A/W collection of Qiu Hao

Qiu Hao launched his first ready-to-wear serie Neither Nor, it currently sells in nine department stores around China. After five seasons, in 2003, Qiu with his partner QiaoQiao opened their first ONEBYONE Boutique in Shanghai. In 2004, Qiu went to study for an MA course in Fashion Women's wear at Central Saint Martins in London. Two years later, he returned to Shanghai to officially establish his own eponymous label QIUHAO. Furthermore, he has been invited and shown his collection in Singapore, Paris, Stockholm, and Sydney. Qiu Hao's knitwear collection was presented at the Palais de Tokyo during Couture Fashion Week 2008; this collection also won the prestigious Woolmark Prize, and he thus joins a group of top designers such as Karl Lagerfeld, Donna Karan, and Giorgio Armani in the Woolmark Hall of Fame. In 2011, Qiu Hao was nominated for the Breakthrough Designer Award at the Global Fashion Awards by WGSN. Qiu Hao start showing his collection at Shanghai

Fashion Week since 2013 April. The QIUHAO show became the most outstanding show ever. The media says, QIUHAO raised SFW to the international level. But he still thinks need time to grow up slowly.



Photo 22: AW 2013 Collection of Haizhen Wang in London

Haizhen Wang is practicing his imaginative approach to women's identity in a bold way. Having graduated from Central Saint Martins with an MA (Hons) in Womenswear, and completing a BA at the London College of Fashion, has lead him to an employment at Max Mara, Boudicca and All Saints, before launching his eponymous label in 2010, and opening his own HAIZHEN WANG boutique in Portobello Road, London. In 2012 Haizhen has been awarded the prestigious FASHION FRINGE award from Christopher Bailey, the Chief Creative Officer of Burberry.

Huishan Zhang aims to build a bridge between cultures, when he was seventeen years old he decided to go to study in New Zealand, a country really open to Chinese students. In the Maori land he had a lot of time to develop its technique of pattern-cutting, but he measured himself with the international fashion world as soon as he arrived to Paris and London. During this period, he graduated with a BA honor in fashion design and an MA in pattern cutting at Central Saint Martin, Huishan was picked to spend a year at Dior Couture's Paris Atelier before even graduating and scooping the prestigious Deutsche Bank award. He's 28 years old now and he decided to manufacture in China to get an accessible luxury for everybody; he's also trying to reintroduce some old skills in fashion like the beautiful cheongsam, reinventing it

through its own touch. In 2013, he won the Dorchester Collection Fashion Prize. Now, his series has been successful in the fashion department stores counters in Brown London and Joyce Hong Kong, recently successfully entering Neiman Marcus stores.



Photo 23: S/S 2012 Collection of Huishan Zhang

1.5.2 The overseas market

Although China is the world's largest garment exporter, but its exports almost all foreign brands of apparel production and processing. Now the situation is starting to change. First go into the overseas market of China fashion brand Shanghai Tang, which was founded by David Tang in 1994, Hong Kong. In 1998, Richemont acquired David Tang's controlling stake in the business. David Tang stated that Shanghai Tang is a Chinese label that set out to rejuvenate Chinese fashion of the 1920s and 1930s. The fundamental design concept is inspired by traditional Han Chinese clothing combined with the modernity of the 21st century. The brand is noted for its use of bright colours. The original Shanghai Tang store was on the ground floor of Pedder Building, Central, Hong Kong; this was followed by 24 outlets worldwide, including Bangkok, Beijing, Honolulu, London, Miami, New York, Las Vegas, Madrid, Paris, Shanghai, Tokyo, and Macau. They are often located in well-known areas such as Bangkok's Sukhumvit Road, and Shanghai's Xintiandi.



Photo 24: Shanghai Tang's Spring 2013 Campaign by Richard Bernardin

Compared to the Shanghai Tang was founded in Hong Kong, specializing in making down jackets Bosideng brand came from Shanghai, China, founded in 1976. Virtually unknown outside of its native country, where it operates over 10,000 retail outlets, the Chinese brand Bosideng recently opened its first overseas flagship in London, located on the city's swish South Molton Street. A first for a Chinese clothing label of Bosideng's size — though Chinese sportswear maker LiNing opened a short-lived outpost in the U.S. — the brand's move illustrates an interesting dynamic in the international world of fast fashion: As major international players like Zara, H&M and Uniqlo dig deeper into the mainland China market, mainland Chinese Brands have their sights set on expanding abroad.

Despite some department stores in Europe and North America designer brands in China, but this is the largest fashion group in mainland China for the first time in a foreign country to hang out their signs. Bosideng London Wayne Zhu, Chief Executive of the United Kingdom, told the times that London's flagship store is in Europe, the brand plans to open several stores in the first. Companies want to open stores in New York for some time, but have not yet identified a suitable store location in Manhattan. However, Bosideng London spent 2 years time to plan and develop, also the original three-storey building (the "Hog in the Pound" bar is located) converted to a set of shops, offices and apartments as one of the six-storey building. Flagship store developed a total cost of 35 million pounds. On July 26, 2012, the flagship store was opened.



Photo 25: A view of Bosideng flagship in London

Since launching the site in December, delivery has been confined to the UK. With its classically British offering made from fine Italian fabrics and its 'lifestlye' positioning, Bosideng London is competing with established brands like hugo Boss and Paul Smith. The price of a suit ranges between 600 and 800 pounds and shirt sells between 120 and 180 pounds. At the Chic trade show, several Chinese brands look to Bosideng to carve the way to the west.

In fact, as early as 1994, Bosideng products began in the United Kingdom on the market, mainly to supply agents. In 2005, Bosideng menswear brand presence in United Kingdom famous chain GREENWOODS throughout English and dozens of stores, sales of suits, jackets, shirts, t-shirts, sweatshirts and casual sweaters. In September 2008, two Bosideng men's clothing stores in the United Kingdom opened in Suffolk County and Lincoln County, marked the first time Chinese brands store entered the European market. But sales as well as forms and conditions, prior to the flagship store opening, cooperation with chain and two stores have been removed.

Bosideng has more than 10,000 retail outlets in China, the company in 2007 on the Hong Kong Exchange (HKEx) on the stock exchange. During the year to the end of March 2012, 17.2% growth in its net profit, to us \$ 225 million; revenue growth 19%, amounted to \$ 1.3 billion. The company's shares decreased by 15.5% in 2012, has so far. Revenue had passed over, London flagship store Bosideng are more likely to be considered advanced Foundation of overseas markets, London flagship shop owners as Bosideng brand presence in overseas markets. No matter how revenues, all for international brand development, brand image. Major sales in the high-end men's wear in the flagship store in London, will have several down jackets in winter. In addition to flagship store brand is different from Chinese store, the sales of the products are different from other series, the narrow range of England shirts, slim fit cut high-end suit is specifically designed to create the London Series. The design also incorporates an English-style cropped down jacket, adding trim, buckles and inlaid color United Kingdom local elements.

It is well known that Bosideng London does not do men's origins, its multi-brand strategy in China, is accomplished through the acquisition of an existing brand. It would appear that compared himself built men's clothing brands, brand seems to be in direct acquisition of an overseas has come easier and the chances of success will be higher. By acquiring other brands of high-end men's clothing can reduce development time, Bosideng for men as the second core business after the down jacket, to develop their own brand of menswear help shape its men's wear brand image. It is well known that Bosideng London does not do men's origins, its multi-brand strategy in China, is accomplished through the acquisition of an existing brand. It would appear that compared himself built men's clothing brands, brand seems to be in direct acquisition of an overseas has come easier and the chances of success will be higher. By acquiring other brands of high-end men's clothing can reduce development time, Bosideng for men as the second core business after the down jacket, to develop their own brand of menswear help shape its men's wear brand image. Although after Bosideng had entered store GREENWOODS, but many brands in one store, consumers may not notice a sign that appear with a single counter in a chain, brand influence is limited. In order to adapt to the new market, enhance impact and must be tailored for the market characteristics. Bosideng London at this point enables a new, globally recognized brand name and is different from China's new business model, "design of Chinese indigenous brands, local marketing, global procurement," focusing on the customers ' needs and tastes. It is clear, will not because its any brand in the United Kingdom's busiest shopping district has flagship stores will be able to fully integrate into United Kingdom markets, fully recognized by consumers, but at least in this shop has meant that the boundaries of brand promotion. Most critical is that the mainstream business circles, access to new markets, real access to areas of consumer spending, instead opened a few stores in foreign countries is an international brand, this process will be long.

In September 2013, the French Chinese brand, and a Chinese Italy brand opened the

most prosperous area in Paris and Milan, respectively. France's top luxury companies owned by Herm Grands s Chinese Shang Xia brand outside China opened the first store on September 12, Saint-Germain-des-Prés direction of current stores located on behalf of Paris, covering an area of 70 square meters, address at 8 Rue de Sèvres, next door to Herm Grands s shops not far away is to open in 2010. Commodities include Chinese bamboo, wool, and porcelain and other materials, by Chinese artisans crafted home goods, apparel, and jewelry. Sales of fine tea and cashmere coat prices are as high as tens of thousands of Renminbi.



Photo 26, 27, 28 and 29: Shang Xia in Pairs

Shang Xia in a revival of traditional Chinese culture and technology for the purpose of about 90% products are made in China, currently has a shop in Shanghai and Beijing, China. All three stores by the Japan architect Kengo Kuma designed. Since its inception in 2008, brand, Herm Grands a year s it put about 10 million euros, is currently the brand's annual sales of less than 10 million euros, is expected to break even in the next two or three years. Herm Grands s Chief Executive Patrick Thomas is this particular brand advocates, after Herm Grands s Managing Director positions at his handover next year, will continue to serve as Chairman of the Shang Xia. Brand design Director CEO, Ms. Jiang Qionger shares held Shang Xia 10%, Hermes, control the rest of the 90%. Ms. Jiang said the new brand did not rush, the biggest challenge now is to expand the production capacity and find people willing to accept training in traditional crafts. Although the Shang Xia brand development slower, Hermes Chief

Executive Patrick Thomas said its growth has exceeded expectations. Shang Xia's main task is to spread this huge potential market for luxury goods in China brand philosophy of Herm Grands, which are investments in the future.

Meanwhile, the famous shopping streets Via Sant'Andrea No.23 ushered in Milan Italy media in the first "China brand" Giada. Monolithic limestone totems and cast bronze pedestals punctuate the interior of this Milanese fashion boutique by architect Claudio Silvestrin. In fact, this brand is from Italy, that has been created in 2001 by an idea of Rosanna Daolio, a creative artist who worked at Max Mara, but it has been developed only in 2005, after her meeting with Mr. Zhao, patron of RedStone Haute Couture, a company who already allowed some important brands, such as Valentino (1995) , Yves Saint Laurent (1999) and Salvatore Ferragamo (2002) , to open up in the Far East. In 2011, acquired by Group Chinese RedStone, as of 2012, Giada operates nearly 50 boutique department stores in China. After Milan, Giada will open some new shops in London, Paris and New York.



Photo 30: Giada flagship in Milan

The collections by Giada are characterized by a minimal silhouette and precious materials. The dresses and the main clothing, such as the coats made of cashmere double, that are iconic pieces of the brand, are rigorously made in Italy. Giada also hired Fabio Piras from Italy famous menswear brand BRIONI for its higher-end Giada Black Label series. After Shanghai Tang in Paris and New York, after Bosideng in London, it is the turn of Jade in Milan. Whether it is for the market, a broadening of

horizons or an invasion of field, it is certain that Red Stone is currently one of the poles of the top luxury in all the East. And, between a new opening and the other, displays a growth rate of commercial impressive. It is going to upset the fashion system.

Times change, therefore, reverse and also the guidelines of fashion. In 1998, Laura Biagiotti was first to try the way of China. Then Zegna and Fendi gave rise to a spectacular fashion show on the Great Wall in 2007. And yet, Salvatore Ferragamo celebrated 80 years of activity in Shanghai, just as Gucci created an exclusive collection for the Chinese market at the Olympic Games Beijing residents in 2008. If before, then the trend is moving from West to East, with Westerners who presented their collections in China, expanding the market (the complicity of the fashion week in Beijing, Shanghai and Hong Kong), within a short time, the trend could be the opposite. Just attend Paris or Milan to realize the large number of young Chinese studying fashion in Europe, high-level institutions and structures. The future is theirs, then? Probably, although at present for the fashion designers of China does not seem to be a source of inspiration enough.

Chapter 2 Made in China or Design in China

Introduction

This chapter explains the two different concepts of Made in China and Design in Shanghai, by discussing the relationship between the two, to find a balanced way. Increasing yields and quality of this brand has been slow to change China into a confused period. This period is the key processes from quantity to quality. And Shanghai design, is to let the world recognize China as a market of great potential, which the way to be designed to improve Chinese people's life.

2.1 Made in China

Enterprises have been through long-term efforts in certain countries or regions which formed a very high reputation in certain areas, for example, Made in Germany means dependable performance, Italy shoes means fine craft. When people talk about Made in Italy, they will think of GUCCI, PRADA and D&G of luxury brand, such as Maserati and Ferrari. Why is the country with 60.92 million population, has been able to produce so many of the top brands in the world, be an important place in the world of design occupies o, and become the world's top eight manufacturing country? Made in Italy in the world have such high status, because relying on Italy brand value. China, with 1.3 billion populations, the world's manufacturing superpower, is only do OEM business for Italy and other countries, in an attempt to create thin profit margins through labour-intensive industries. China is manufacturing power and not to have ranked the manufacturing powerhouse, China Italy how far is manufactured? That made in China's label is so terrible?

The Italian luxury brand Prada is renowned for quality craftsmanship and design Made in Italy as a selling point, public offering in Hong Kong on June 14, 2011 until 17th, was listed on 24th. When it was listed in Hong Kong, has been to disclose their 80% product outsourcing production by the sponsor Goldman Sachs, luxury goods made in China has become the focus of attention.



Photo 31: January 11, 2012, the World Luxury Association Official Ceremony

January 11, 2012, the World Luxury Association Official Ceremony was organized in Beijing International Trade, by the World Luxury Association and CCPIT(China Council for the Promotion of Int'l Trade). According to the World's luxury Association report released in January 2012, showed that at the end of December 2011, annual consumption of Chinese luxury market totaled US\$12.6 billion (not including private jets, yachts and luxury cars), the global share of 28%. Report shows that jewellery, bags, shoes, clothing, watches and cosmetics top five per cent of luxury goods consumption in China, respectively. With the Renminbi (Chinese Yuan) appreciation trend, increasing the purchasing power of consumers in the international market for luxury goods in China. But according to the statistics of the global luxury goods report, there were 86% Chinese consumers because of the luxury brand, the Made in China label rather than continuing to buy. Armani even in China, you can't counter in China to buy products made in China label. That made in China because of its image and positioning, even the Chinese themselves to their lack of confidence. But, in fact, made in China's ability to produce quality products have no doubt about it, otherwise it will not be so much harder to Fake products to tell the truth. Chinese manufacturer profits through cheap labor for a long time, on the exploration of the road of the brand, had been hampered by congenital, that is Made in China in the world, their established image positioning. Manufacturers have long and poor product quality producers to compete on the same stage, and takes the same hat, we pressed in the brands of struggling on the road, suffering from a continuous homogenization of competition at low prices. Can say Made in China is the lack of design and brand.



Photo 31: Made in China

Recalling Italy top fashion frontier of fashion history is not difficult to find, it is driving design leading with machining. Earlier Italy design and France also have a large gap in comparison, but the important thing is, it is noted for its quality from France brand manufacturing began gradually to keep up with the world trend, Giorgio Armani and Gianni Versace are emerging, a number of designer and eventually Italy fashion to the world. Coincidentally, Japan birth as many world-class masters in fashion design, the

only Asian country, fashion brand also appeared during their formative years in the wake of the level to the entire domestic industry development. For example: "COMME des GARCONS", Yohji Yamamoto, Issey Miyake and Kenzo Takada.

Complaints about China's fashion design industry downturn and hardship have become consistent findings, and in stark contrast to the prosperity of China's manufacturing industry. The macho evidence is that we can find with goods Made in China in every corner of the Earth, but rarely Design in China. Ms. Fern Mallis, the founder of New York fashion week is a reputation in the international fashion industry figure. During Beijing Fashion Week, she was invited to come to China, she said, "China needs to train young and creative designers, strengthen the construction of College design, and introduce of more advanced design ideas and talents, so as to narrow the gap with developed countries.

2.2 Design in Shanghai

Studying in Europe, and I often get asked a question: traditional handicraft works to weave China's unique aesthetic image, this image with the difference between modern design which promoted by Walter Gropius, is huge room did not reconcile. On the one hand, western exotic modern design is traditionally introverted Oriental aesthetic. So Chinese designers how to reconcile it all?

Strictly speaking, the question asked should be very clear what conditions after it called Chinese design, it would only be appropriate to answer. When "Made in China, Design in XX country" when this embarrassing sweep the world, Chinese Design and Design also had a clear differentiation in China. First kind of differentiation, is to Chinese do of design and China appeared of design differentiated from, is China designer both may according to international requirements for design, and may according to China of traditional thinking for promote Chinese culture of design; next of differentiation, is is to international design and Chinese design of reference standard differentiated from, to China design as a explained of design phenomenon, and main design power draw line. As a result, designer of the year more than state the sum of EU States every year new designers, design and human isolation. No matter how many ethnic Chinese designers in design for the foreign brands, they can be regarded as Chinese Designer, but not Design in China.

In order to achieve the purpose of revitalizing Design in China, Chinese designers formed the early practice of Chinese design, designers have come to expect from this sounds unrelated to foreign styles, find the road to revitalization. Since earlier after the APEC meeting of Asia-Pacific, people got hooked on wearing Chinese style spreading in China, people rediscovered the charm of Chinese style. Design or Design in China mainland, China faces come out of the design, but due to the excessive emphasis on style, this effort will narrow vision of design in the Chinese nation. Through the ages, China's domestic design customer groups most persons who are not of Chinese nationality, and this is an indisputable fact. Visual effect is most common on the market in blue-and-white porcelain, embroidery, Ming-style furniture, dress and speak on behalf of the Red Lantern was the forefront of Chinese design, furniture items such as paper cutting, chopsticks and tea acts as a major commodity to attract foreign buyers.

Occasionally, when imbued with contemporary Chinese designers, ranks among the world's three largest art Biennale, and design Biennale when, in order to distinguish it from the kitsch, the dregs of old Chinese style design, coincidentally in the industry enabling seasonal words "new Chinese design". Chinese new style Design contains a combination of traditional and modern images included in this vision, is neither a Chinese design, non-Western modern design, but it must be distinguished from a single, entity, capable of depicting contemporary design. The unidentified object, because the road is not clear guidelines, and confusing of the shows can be understood but can't be described.

The problem is that design is a need clearly to the detail work, imagery-filled new Chinese design, the original design was not right, more ambiguous. Xintiandi in Shanghai is famous for its sale of the new Chinese design shop, hit English-language slogan "Neo-Chinese Design" in the window showing the many Western-style mugs and coffee cups. The difference is, mug or coffee cups are fully printed on a variety of Chinese auspicious patterns, of course, the mugs are not designed in China. Design should be? Between hearing, design has historically not merely decorative, but from a thorough run through of the thoughts to the physical.

For one thing, both Chinese design and the new Chinese-style design, the design is extremely difficult to establish a clear reference. While due to Chinese culture long of development history, Chinese design of meaning complex widely, regardless of is Tang Dynasty era also is in Ming and Qing Dynasties era of costumes, are can was called is Chinese; regardless of is myth story also is colored multicolored, also are as a Chinese Style; on the, due to variety national of mutual effects, China all national unique of artifacts model also can was depending on for Chinese Style. But in actual creation, in spite of all these elements are the basis of Chinese design, but it did bring to the precision of the design based on numerous troubles. Second, the design equivalent to revitalize China Chinese design and are too attached to a buyer's market. Beginning of the Chinese design is retro, and things that should not be seen as independent, it is highly dependent, one-sided cling to the idea of foreign tourists buy in markets culture, options to buyers. It's like a double-edged sword, slight discrepancy, loss of difference. Thirdly, lack of assessment criteria. Chinese design and new Chinese-style design, modern design has nothing to do with Chinese-type spirit have been used, for his work to establish a tourism souvenir. Selling points, not sure speculation hard to interesting visual effects. Strictly speaking, this is by virtue of business operations, flying the Chinese flag on modern design. Chinese Style characteristics can be excused for their, because no matter how it can be considered one from China.

China soul should do is get to the bottom of the design? East and West camps into one, what is the foothold of the revitalization of indigenous design, this is the first clear problems, who are you designing for? In the face of any design situation, this issue should not be blurred. Otherwise, the edge effect of cultural creation of "new Chinese design" in the access to markets at the same time, remained lost culture. These readily volatile Chinese design revitalization plans, have yet to deep principles of Design in China. The end are supposed to be designed to affect a wide range of top-quality products, thus replacing the "world's first" or "alternative", "original" and "popularity abroad" weak cries, slowly entering a confident culture era of local design.

2.3 Review

Chinese manufacturing industry and the economy, bottlenecks in development. Increasing yields and quality of this brand has been slow to change China into a confused period. This period is the key processes from quantity to quality. Chinese design, is to let the world recognize China as a market of great potential, which the way to be designed to improve Chinese people's life.

Today, the modernization of economic competition have begun to compete from the era into the era of brand competition, China's clothing enterprises out of the cycle of vicious price competition is gradually, begin to pay attention to brand-building and practical research and development in order to enhance the core competitiveness of enterprises, the main performance for the pursuit of differentiation and own original brand of products to create. When the international perspective and design requirements to achieve balance, and when people have a "consumer designs" after awareness, when Chinese manufacturers have abandoned the traditional native production mode, after you have a core technology and brand marketing was probably Made in China is equivalent to Design in China.

Chapter 3 Shanghai Vive

Introduction

This chapter introduces the Shanghai Vive brand history, as well as the situations of its parent company Shanghai Jahwa. It mainly focuses on the renaissance brand plan, the brand positioning strategy, the brand cultivating strategy, the brand communicating strategy, and SWOT analysis. The significance of this re-launch brand lies not only improve the overall brands from low to high for Shanghai Jahwa, but also the first step the Chinese brands in exploring of the way to high-end fashion brands.

3.1 Brand analysis

3.1.1 History

In August 2010, the Shanghai Jahwa United Company Ltd re-launched one of its own iconic Shanghai cosmetic brand, previously known as Shuang Mei (means the twin sisters) with a new name Shanghai Vive in China. Launched in Hong Kong in 1898, it appeared in Shanghai in 1903, has a history of over one hundred years. Then Shuang Mei was one of the original Shanghai's brands on the international stage, with its "Radiance Restorative Cream" honored with a gold medal at the 1915 Panama World Expo held in San Francisco. Over time, the brand expands, and around, it even hits Parisian stores under the name Vive. Following that, it slowly expanded to Paris and even gained a small but loyal following there. And this was at a time when big and successful brands like Mitsouko (Guerlain) and the iconic Chanel No. 5 were all the rage then. No small feat for a small, China-made brand.

Unfortunately, in the 50's, as a result of public-private partnerships in China, there have been 24 private enterprises were merged, Shanghai jahwa is one of them. Meanwhile because of special historical reasons, Shuang Mei products gradually disappeared in mainland China, the brand then gradually faded out of the market.

In August 2010, Shanghai Jahwa United Company Ltd brought the classic domestic brand back onto shoppers' radar, after an absence of more than half a century, to cooperate with international teams, in order to create the new legend.

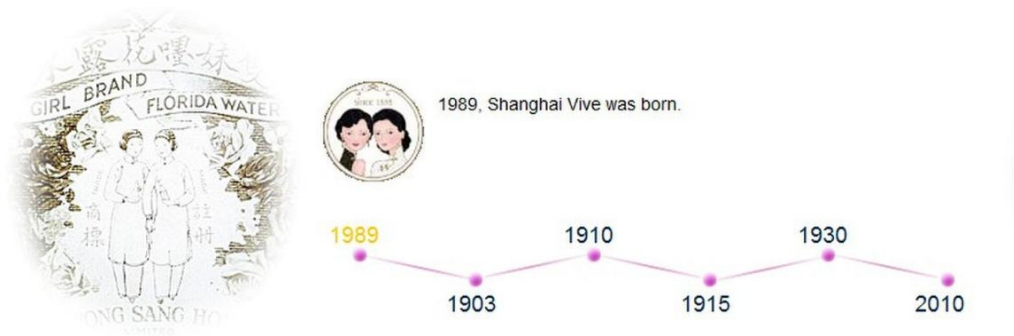


Photo 32: History of Shuang Mei

3.1.2 Shanghai Jahua United Company Ltd

The Shanghai Jahua United Company Ltd was formerly known as Kwong Sang Hong, which was founded in 1898. It is China's largest cosmetics company and is principally engaged in the research, development, manufacture and distribution of daily-used chemical products. The company provides personal cleaning and care products, cosmetics, household cleaning products and perfumes, among others, with brands named



Photo 33: Logo of Shanghai Jahua

Liushen, MAXAM, Jia An, HERBORIST, GF for man, Giving for kid, Soft sense, Dr. Yu and Shanghai Vive. So as to cover the luxury sector as well as cater to the upper middle class, middle class and mass markets. China is the world's third-largest cosmetics market, behind Japan and the United States, reporting sales of 96.3 billion Chinese Yuan (US\$ 15.5 billion) in 2012, according to a Euromonitor International report. The Company also involves in the provision of tourism and restaurant services. It operates its businesses primarily in domestic market. In different market segments, the positioning of the segmentation of products, the company's brands are distributed as follows.

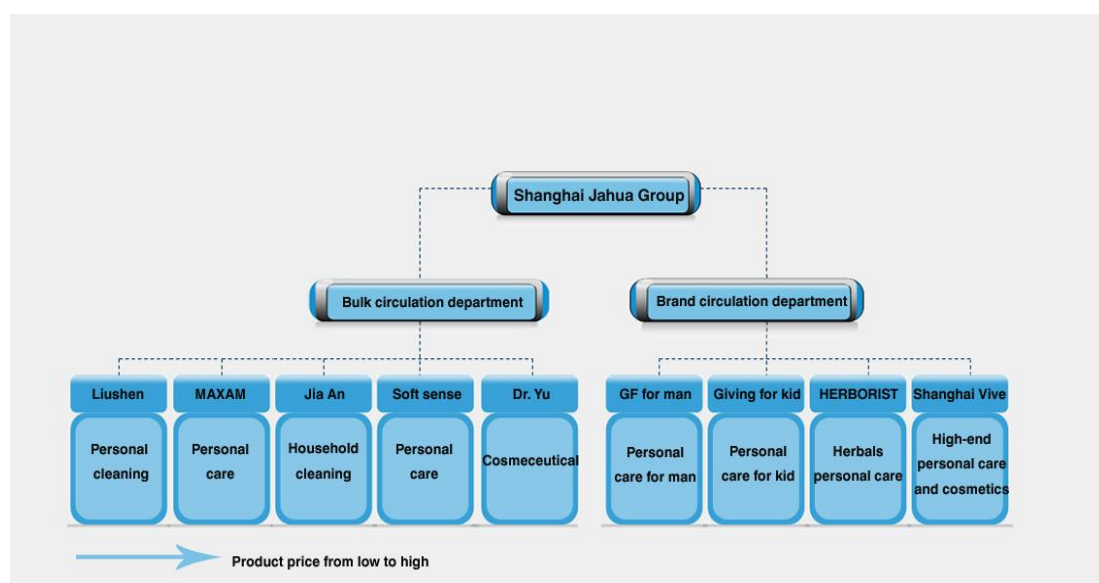


Photo 34: Shanghai Jahua brands

For different brands, the company has different sales channels. Shanghai Jahua divided Bulk circulation department and Brand circulation department. The Bulk circulation department is responsible for the Liushen, MAXAM and Jia An, those five brands sell products in supermarkets and distributor's stores; Different brands were sold by the same sales, and promoted their products by one marketing team. The

Brand's circulation department is primarily responsible Shanghai Vive, HERBORIST,

GF and other brands; It set up independent teams, according to each brand, in addition to the manufacturing costs, other costs independent accounting by each brand.

Herborist, a natural-ingredient cosmetics brand launched in 1998, has recently exported products to Europe and the USA. By extending exclusive brand stores & franchise stores, Herborist will have built more than 540 stores by the end of 2008, which will cover around 140 cities of China. Herborist promotes a consistently healthy, fresh and natural living attitude by providing every consumer with natural, safe and effective products through friendly and professional service. Its herbal essence-based brand earned the company about 486 million Chinese Yuan (US\$ 72 million) in 2009 in China. Today, Shanghai Jahwa has partnered with the world's largest cosmetics retailers Sephora and Douglas to distribute Herborist into the world cosmetics market. The first month after landing the French, Herborist sold 11 products ranked 87 skincare in the top 10 in Sephora Champs-Elysees store, its flagship product Tai Chi Mask is one of the top 5 sell products. First year landed in France, Germany and Netherlands, Herborist has sold continued to grow rapidly. In 2010, HERBORIST stationed the Sephora stores in Italy. To 2011, due to the extension of overseas markets, HERBORIST already achieved breakeven, annual turnover of 1.4 billion Chinese Yuan (US\$ 0.23 billion).



Photo 35: Herborist

3.1.3 Visual identity

Shuang Mei has a new name Shanghai VIVE for new start, but everything else about it looks old, nostalgic and retro. The launching of Shanghai VIVE, targeting middle-class women in their 30s and 40s, specifically who adore the image of old Shanghai before 1949, is an important part of the company's strategy to place itself in the market of high-end products and to promote its overall branding power. Because women in

this age are confident in their work a certain achievement, with economic stability; they understand their needs, the selections for product are more assertive; higher pursuit of the life, and hope to highlight their distinctive aesthetic.

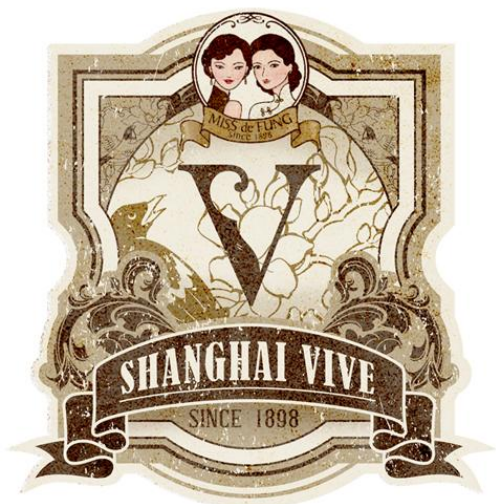


Photo 36: Logo of Shanghai Vive

Shanghai Vive's positioning is a luxury and fashion cross brand in Shanghai, because China has become the world's second largest luxury goods consumer market, meanwhile China is still a lack of local luxury brands or well-known fashion brands. And the profit of Shanghai Jahwa more than ten billion Chinese Yuan one year, is able to create a high-end brand to provide a steady stream of long-term support. Before Shanghai Vive, after more than ten years carefully crafted, HERBORIST has started to generate profits, and to 60% annual growth rate in the world, which undoubtedly adds a lot of confidence. However, compared with company's other brands, Shanghai Vive with the definition of Shanghai history and culture, is significantly different. The brand's goal is to break the siege in the case of foreign brands occupy most of China's high-end brand market.

3.1.4 Competitors and positioning

From the tables below, we can see the major competing brands of Shanghai Vive. The high-end cosmetics brands in the Chinese market, the first quarter of 2013, Estée Lauder, Lancome, Clinique and Dior became four brands are most attracted attention by Chinese customers. Estée Lauder ranked first, accounting for 13.0% attention, ranking Lancome, Clinique, Dior and Chanel second to fourth place, accounting for respectively 12.4%, 9.1%, 8.2% and 7.8%. They also are the major competitors in the Chinese market, for Shanghai Vive.

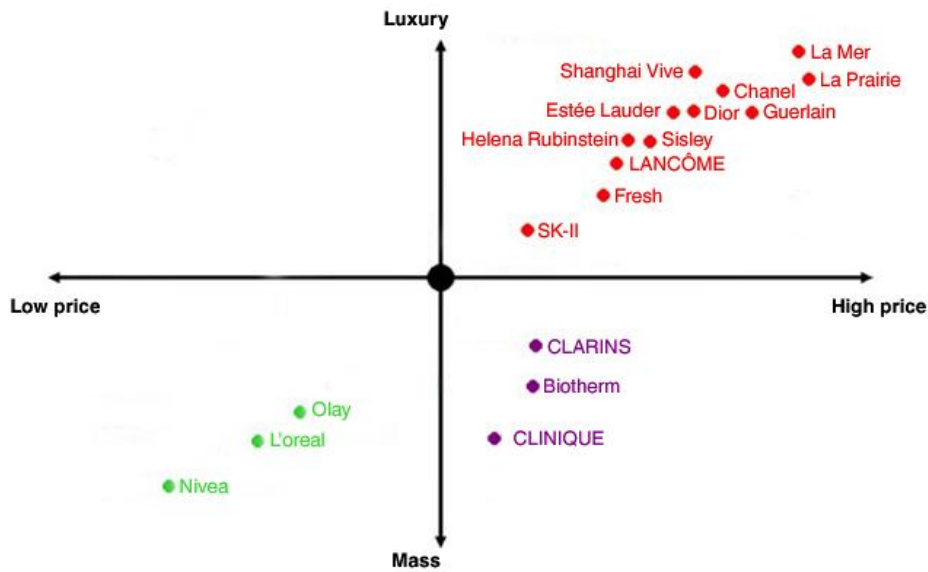


Photo 37: The major competing brands of Shanghai Vive (red)

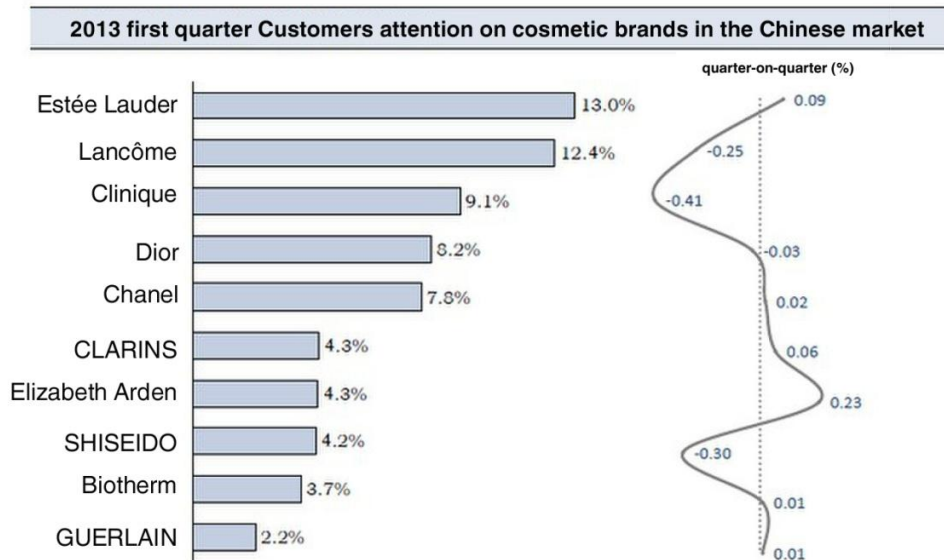


Photo 38: The high-end cosmetics brands in the Chinese market, the first quarter of 2013

View from Herborist, Shanghai Jahwa is no stranger when it comes to attracting affluent Chinese women. Despite the success of that brand, Shanghai Jahwa doesn't want to follow their model with Shanghai Vive. In contrast to Herborist, Shanghai VIVE doesn't use herbal ingredients as a selling point. Rather, it uses the culture of a city as its main selling point. Currently, all of Shanghai Vive's production materials are

imported from France, as no domestic suppliers meet our requirements. It'll probably take 10 years or more for China to develop the Chinese luxury capabilities. Nonetheless, Shanghai VIVE has begun to attract attention from Europe and the US, though the brand isn't yet available overseas.

3.2 Brand positioning statement

3.2.1 Brand philosophy

By the chance of Shanghai World Exhibition 2010, Shanghai VIVE pushed her brand philosophy, modern Shanghai culture, to high ends. This is about the renaissance of culture, golden memories and brand spirit of a city. As the reflection of its ideology, culture of Shanghai is between contradictory poles of sino-western hybrid culture. While, in the eyes of women's world, it has formed a uniquely reserved but open character from Shanghai celebrity ladies and modern metropolitan women alike. Shanghai VIVE at that time has now blossomed into a twinflower with spirit and temperament of them both. A reserved presence shows an open heart, with various and countless feelings held inside this tranquillity. And Shuang Mei is just a representative of this kind of feelings. DNA of this brand is Shanghai culture represented: eastern and western, native and international, modern and classic, traditional and fashionable, reserved and openminded. Reservedness is a traditional expression of eastern manner, an intrinsic root of the culture; while fervor and freeness is derived from the western tide in Shanghai. On basis of humanity cultural foundation, Shanghai VIVE, granted with new meanings in the renaissance and expanding across borders, boasts a goal to develop into a cross-border and high-end brand in realm of fashion. This brings Chinese enterprises into a threshold, probing for a change from manufacturer to innovator, from product to culture and from tradition to fashion.

3.2.2 Re-design positioning

In its comeback campaign, Shanghai VIVE decided to continue to use the image of "Qipao Calendar Girls" originally used in the "Two Sisters" days. Meanwhile, parent the company hired DEM Inc. to create the new logo, products packaging and store design. The grandson of Chiang Kai-shek, the DEM Inc. founder Demos Chiang has become a key part of Shanghai VIVE's brand's resurrection. This is not only because he's a popular media figure and writer, but also because of the international perspective of his design team. When preparing Shanghai VIVE design, Demos Chiang said he did a lot of research about 1930s Shanghai, while also studying popular fashion magazines at the time. Finally, Chiang settled on a black and rose-red motif for the brand, feeling it best depicted the mysterious and sexy nature of Shanghai women. Shanghai VIVE new logo, packaging, advertising, and scents—even the location of its first boutique in the newly renovated the Peace Hotel—are all reminiscent of Shanghai's 1930s glory days.



Photo 39: Past and present campaign of Shanghai Vive

From the brand name, the re-launch of the new Shuang Mei while retaining its original Chinese name, then adding the English called Shanghai Vive, Shanghai has become a unique symbol is attached to the brand above. It is such a small change, that can be seen redesign in brand positioning. The new Shanghai Vive's brand DNA is to portray herself as the representative of the Shanghai culture personality, set of a luxury, classical and modern style.



Photo 40: New mark of Shanghai Vive

Description of the new mark: The mark represents two busts of women of the Asian type in a medallion with double edge, at the top of which the words "SINCE 1898" are written. Under the medallion the words "SHANGHAI" and "VIVE" are written beside Chinese characters.

The images of old brand associated with monthly ads are enduring so far, representing the implicative and restrained figure of a classic and traditional Oriental female. Shanghai Vive in the 21st century has a great difference to that past: the new one strives for being more close to the modern women's aesthetic preferences. It hope that with more contemporary and fashionable temperament, while inheriting the delicate elegant image, embodying the properties of fusion between East and West, fascinating and charming in the old shanghai culture from overseas, catching the public's heart using this kind of brand image. In this kind of inheritance and innovation, therefore became the keyword in the Shanghai Vive reconstruction event, bringing a huge promotion for the new brand image.

Compared to the old Shuang Mei's Logo, the new logo of Shanghai Vive is more decorative, abandoning the old mark of two full figure girls, instead of the effect of female heads illustrator. Such a change, not only retains the original flag a pair of two girls echoes, to highlight the new fashion, modern and yet elegant brand image. Stressing to copy the old elegance, and to further reflect the new brand fusion between East and West, noble personality in the new overall Shanghai Vive VI design, with the distinctive Art Deco English fonts in rose-red, simple but yet decorative. Under silhouetted against a black background, the interpretation of the Shanghai Women's mysterious and sexy, is also reveal the strong local flair.



Photo 41: The traditional packaging of the Radiance Restorative Cream

As the old products packaging style of Shuang Mei has been known, the new Shanghai Vive's packaging chose the red and black two contrasting colors with a very distinctive, simple and clearly, and with the strong a hint of subtle, with a kind of the tradition emotional experiences from the night in Shanghai.

3.2.3 Brand channel

Shanghai Vive chose the re-opened Peace Hotel, a century-old luxury hotel which just went through a three-year US\$ 78 million restoration, to house its first Shanghai Vive exclusive store. Now it is a total of 11 self-operated stores or counters in high-end department stores (the scale of department store as La Rinascente), excluding a flagship in Shanghai, which are six in Shanghai, three in Beijing and one in Chengdu. It is planning to open around 20 boutiques in key cities Guangzhou, Shenzhen, Chongqing, Hangzhou and Hong Kong in the coming years, and expects to reach

profitability within around ten years. In addition, the customers also can order merchandise on the brand homepage.



Photo 42: The distribution of Shanghai Vive shops

This first boutique had opened in October 2010 in the freshly renovated the Peace Hotel, formerly the Cathay Hotel, built by maverick millionaire Mr. Sassoon, and a landmark of the International Concession in Shanghai. Shanghai Vive is located where Bund and Nanjing Road once again meet in the historic parts of old Shanghai, as tradition would dictate. Shanghai's history is marked by a tradition of cultural collaboration and emulation between East and West. And the brand wisely pursues

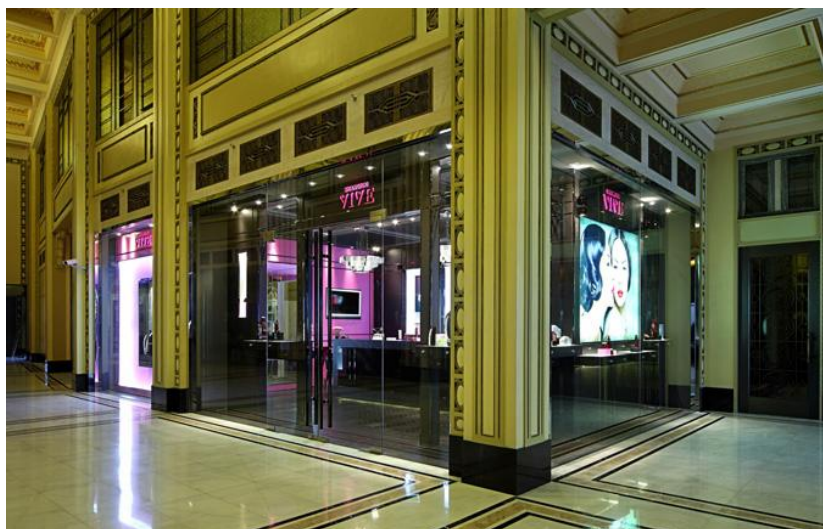


Photo 43: The first boutique of Shanghai Vive shop in the Peace Hotel in Shanghai

that same tradition by seeking top notch foreign expertise to launch their top notch product. To 2013, the brand has more than 10 stores, department stores and sales channels such as Sephora in Shanghai, Beijing and Chengdu. These stores overall show a classic ART DECO and contemporary decor to matte, shiny black lines criss-crossing, while dotted magenta pattern, highlighting the brand representative color. There are full of art and beauty of the modern women.



Photo 44 and 45: Other stores of Shanghai Vive

The initial of Shanghai Vive expanded sales channels, it have chosen with the cultural landmarks, the emotional landmarks, and the high-end image sites in Shanghai, in order to match the brand represents the Shanghai aristocratic culture. The brand stores are mainly in first-tier cities in China, and settled in department stores. It is responsible for staying united under the brand team control in the unified price, store images, service and logistics, etc., to maintain the brand's image, products and consistent service. From the current development trend of Shanghai shopping districts of view, there are two opportunities for local fashion brands: the international brands are settled a higher proportion in the mainstream shopping districts, the same phenomenon is more serious, and now the size of the terminal channels are shrinking; The new districts are gradually developing and rising, to make consumers' shopping choices more broadly, which gives the space to the local brands' development. Shanghai Vive's expansion plan is based on from Shanghai to reach other cities in China, from domestic to reach overseas. This is a long time process, cannot start focusing on the international market. Without rely on the Chinese market, the brand is not to become an international brand. Refer to the feedback from HERBORIST operating overseas, "Made in China is contradict by some European consumers, but Shanghai manufacturing is high degree of recognition", so in the beginning of publish brand, Shanghai Vive chose Made in Shanghai for the point of entering the market, to create a China's high-end fashion brand image, which belongs to Shanghai.

In the international market, "European-made" is synonymous with luxury goods, while "Made in China" still makes customers think of cheap products. It's still very difficult to associate China with luxury goods. "In the minds of many people, luxury brands are always linked with Europe. The idea of an Asian luxury brand is still unthinkable," said the president of Gucci Patrizio di Marco. In fact, in China some special city brands, such as Shanghai, can be replaced the national brand, and be trusted by consumers'

endorsement. This is a key concern that many have about Shanghai Vive. Shanghai Jahwa has apparently long been aware of this. It has cleverly circumvented the biases of consumers, replacing “Made in China” with “Made in Shanghai.” By making Shanghai — an international metropolis — its’ clear home base, Shanghai Vive has been able to co-opt the Shanghai brand more easily. Through deliberate geographical association, Shanghai Jahwa is forging a unique local brand. China has not enough cultural self-confidence of luxury. Local culture in China is not yet strong, and people still have an inherently narrow perception of luxury and culture, much of which is still heavily Western-focused. As such, it’s been very difficult for domestic Chinese luxury brands to get on track. By pulling only from the established “Shanghai Culture”, Shanghai Vive has a better chance to make an impact, as it can make a brand statement with the confidence necessary to gain a foothold.

Therefore, the Shanghai Vive stores opening program will be accompanied by the spread of the city’s cultural about Shanghai to the country and the world. In those regions and countries Shanghai culture is widely accepted and respected, will have Shanghai Vive’s potential customers. Attraction from bring a sense of cultural differences, with Shanghai as well as the rise of Oriental culture in the world, Shanghai Vive will appeared on the international market.

3.2.4 Products and Pricing

The new Shanghai Vive brings back the classic with a modern twist and an east-meets-west blend, integrating latest technologies and innovative design into skincare products, cosmetics and fashion accessories that caters to the needs of modern Chinese women. The first collection has over 40 items, including facial soap, cream, lotion, perfume, makeup and accessories, segments other brands.



Photo 46, 47 and 48: Cosmetics products of Shanghai Vive



Showing the entire products is the whole of renaissance-style in 1930s Shanghai, for example, the engraved classic series of beauty products – the Radiance Restorative Cream, was awarded the Gold Medal of the World Expo in 1915, now is upgraded with advanced technology, extracting of white truffles, hydrosol from rose and hydrolyzed pearl and other rare Nourishing Recoveries. With the “Radiance Restorative Cream” in 1080 Chinese Yuan (US\$ 163) and the “Xiren” soap in 220 Chinese Yuan (US\$ 33), Shanghai Vive aims to compete against foreign cosmetics companies such as Lancôme, Chanel and Dior. The prices are uniform in nation, no discount; there are some kinds of cosmetics gift deals; the vip customers can enjoy the points of consumption, and cordial service, then will have the opportunity to tailor-made, in order to enhance brand loyalty and customer value. Shanghai Vive is clearly positioning itself as a true luxury brand, it means China’s lack of a home-grown luxury cosmetics brand has come to an end. This places Shanghai VIVE in the same price range as Chanel, Dior and other dominant luxury brands in the perfume segment. A gutsy move, especially considering that it’s far from certain that Chinese consumers will be willing to pay a premium for a local brand, no matter how well it’s packaged and marketed.

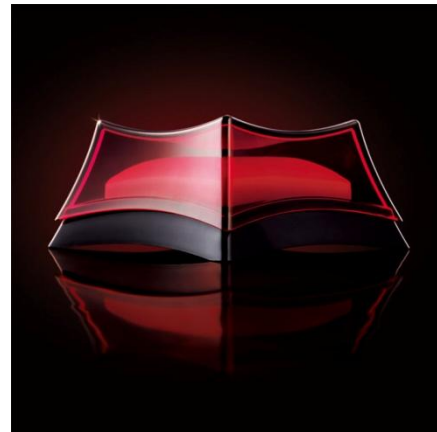


Photo 49: Xiren Soap

The first perfume reflects the taste of the beautiful people in 1930s Shanghai and is quite different from western scents. The designers reference to the old school building in Shanghai, studied International Hotel, Shanghai Tower, Paramount and other classic buildings, the final design of the perfume bottle as old buildings with the beauty and rich layering. Red bottle smooth, elegant, with black carved cap, looks fine and retro, simple but contains style. This perfume shape, a classic Art Deco style, retro fashion sprinkler, brilliant colors praised by customers, and won the Bronze Pentaward 2011 in Luxury - Perfumes.

With a 50-milliliter bottle of Vive perfume priced around 1,000 Chinese Yuan (US\$ 147), putting it in direct competition with flagship brands like Chanel, Christian Dior or Guerlain. Its price is higher than most other brands sold in China, where imported 50-milliliter perfume is usually between 500 and 900 Chinese



Photo 50: The first perfume of Shanghai Vive

Yuan (US\$ 74 to US\$ 132). Actually China's cosmetics market of 145 billion Chinese Yuan (US\$ 21 billion) is dominated by foreign companies.

Shanghai Vive is explored the road of brand innovation by Shanghai Jahwa. The rejuvenated Shanghai Vive has added jewellery and accessories to its line besides its staple of cosmetics and skincare products in 2012. Drawing on its heritage and expertise in cosmetology, Shanghai Vive has modernized its 100 year-old beauty formula to incorporate cutting-edge technology. Instilling the essence of East and West, Shanghai Vive's jewellery design brings out the best of both worlds, with a quintessentially Asian spirit. Therefore, the cosmetic as the leading products, extends to fashion accessories and leather goods series, to widen the lines of brand and lead the Chinese modern women's fashion beauty.

In accessories, in addition to special customized pearl necklaces and other jewelry, the brightest series is the "Shanghai ladies" scarves, designed by the young designer Jasper Huang from Taiwan. This series of four scarves depict the clothing, food, housing, and transportation about 30s Shanghai ladies' live flesh to present aristocratic.



Photo 51, 52, 53 and 54: The "Shanghai ladies" scarves of Shanghai Vive



@gogoboi

In spring 2013, Shanghai Vive published its first brand leather series of Modern Shanghai, which bag priced at 3880 Chinese Yuan (US\$ 700) including two different editions, such as the horizontal version and vertical version, and each of which has three colors: attractive black, graceful pink and limited rose red designed by Peggy Huyn Kinh who is a Paris designer. From Celine legendary people Madame Gres, Peggy has provided accessories for each big international brands design and service for art direction since entering the fashion area. Peggy chose the simple and elegant style of Shanghai putting into the whole bag series, Art Deco (decorative arts) line segmentation polyhedral geometry modeling, which come from Shanghai Art Deco architecture in 30s. The model of products, which is abstracted from Shanghai bride named Waibaidu bridge and such classic architectural symbol, representing crossover, blend and infinite possibility. As for the material, the bag uses the top two layers of leather, inside and outside have the same quality and thickness, as well as of the texture, showing the female's mellow temperament. And it

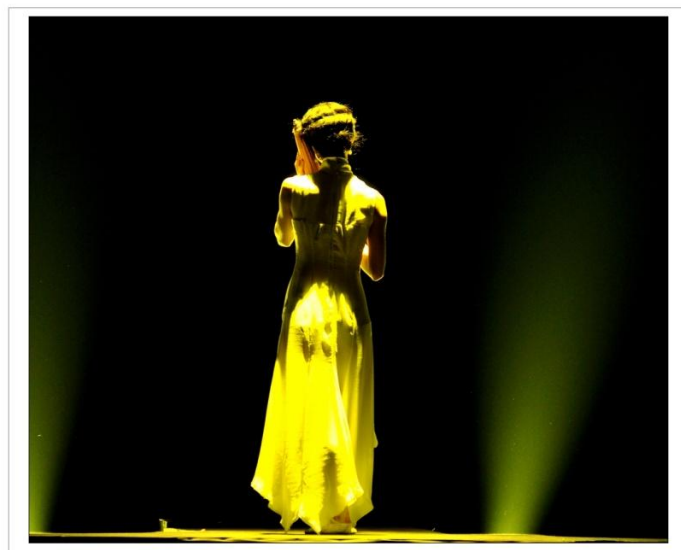
Photo 55: The Modern Shanghai bag is purely excellent handicraft, revealing a confident and strong personality. Meanwhile, the distance between X-BAG pins should kept meticulous, like the distance between the steel bar of Waibaidu bridge, which make a city's generosity mix up with that's grace, neatly equidistant distribution pattern, displaying classical and warm temperament. Each of lines drew outline of the shape can be adjusted according to the needs and preferences, and even overwhelming trouble of packaging is becoming so simple. It can be as flat as the cardboard away. Such this design, it can be said to be China's first IT bag in fashion brands. The modern impression series nicknamed X-Bag, because it can create endless possibilities. It take the advantage of the flexible matching that makes X-BAG

appear whenever and wherever you are, both of which are the perfect partner of modern Chinese women. X is originally an unknown quantity, X is originally a process of self-definition, X always is unlimited possibilities. For this bag, extraordinary cross-border and infinite possibilities.

3.2.5 Brand promotion

A fashion brand in the early stages of development has the huge influence is not a product, however, is the background culture behind the brand. Values is on the mutual recognition, mutual appreciation are the main reason for touching consumers! For the consumer groups, Shanghai Vive does targeted advertising, in order to better interpret the brand's core value. Shuang Mei have brand assets that no one can copy--Shanghai genetic and cultural advantages, so the spread mode of Shanghai Vive also proceeds cross-border cooperation from more cultural aspect, such as the strategic co-operation of

Zhou Jie's ballet show called "Zhou Xuan", and being implanted with the "The Bund" directed by Zhou Bing. Shanghai Vive and "Zhou Xuan" ballet fit and blend each other in the historical and cultural layer, Ballet in Shanghai and overseas Chinese regions will have wide attention, while the city's epic documentary "The Bund" in Shanghai, which



NIKON D90 F2.8 1/30s 130640 -0.3EV

Photo 56: Zhou Jie's ballet show called "Zhou Xuan"

is the city's foundation as the Shanghai world expo, also is in June 2010 the Shanghai international film festival's opening film. Through such culture communication cooperation, the Shanghai Vive in Shanghai and overseas Chinese regions has wide spread, and makes the brand promoting more rapidly. With facing the new market and consumers, "Two sisters" marketing team base on the basis of the traditional transmission mode, creatively put forward to the Tourist Marketing as well as Marketing in Weibo (like twitter) and such innovation model, all of which will open in the future.

3.2.6 Brand Positioning Strategy

Through the above analysis, we can know the Brand Positioning Strategy of Shanghai Vive.

Essence: the Potent Symbol of Shanghai modern Style. Shanghai Vive creates elegant, innovative and practical modern fashion with high quality to modern Chinese

ladies.

Heritage: Shanghai Vive originates in Shanghai, since 1898.

Personality: It is Elegant, Practical, Prestige, Luxurious, Desirable, Stylish, Value-for-money, High-quality and Ever-lasting.

Visual Identity: two girls

User Image: Consumers are stylish, fashionable, aware of designer's brands and look for quality and after sales services. Most of the users are mature (30+), female, working population with stable financial background. There are an increasing number of young Chinese high-end users, who are fashionable trend-followers. Shanghai Vive users are usually less price-concerned. Its' products are frequently used by the rich and famous, celebrities, models in Chinese.



Photo 57: Visual Image of Shanghai Vive

The Competitors: In the challenging Chinese fashion market, Shanghai Vive faces quite a number of competitors. Chanel, Estée Lauder, Lancome and Dior are main competitors of the brand. Just like Shanghai Vive, all of these international fashion brands have their outlets around the world. Shanghai Vive produces series of the goods are all for the daily life in China, including skin care products, makeup, women's purses, and fashion jewelry... All these could be easily used for the Chinese.

Positioning: We are living in an age of access to an incredible amount of product, consumers are no longer brand loyal to companies, and they want to know how the product will benefit them. To satisfy the potential customers, Shanghai Vive is promoting its image that provides consumers with added benefits on top of the practical use of its products, as a Chinese local brand. A person purchase a piece of the Shanghai Vive's bag, she is not only purchasing a bag, but also finding a bridge to link up Shanghai in 30s and the modern China. This is a kind of self-declaration for Chinese aesthetic, also a life attitude in modern Shanghai-style, elegant and refined but not noisy. This is the other foreign brands cannot be matched.

So, to the targeted customers in China, Shanghai Vive is the only local choice that they can exhibit personal taste and image, which are not the same to the users of other foreign brands. Because Shanghai Vive is the first re-launch Chinese local fashion brand; its' products all designed by the world gathered to Shanghai, and the quality has been assurance by Made In Shanghai as the well-known in China, the

price is lower than the same kind and quality of the product; compared to other foreign brands, Shanghai Vive can accurately grasp the needs of Chinese modern women for living and for the beauty.

3.3 SWOT Analysis

3.3.1 Strength

3.3.1.1 Advantages of business management

The quality assurance system, established by Shanghai Jahwa has passed the international certification (ISO9001), and it has been to enter the international market permits. As Chinese largest company of cosmetics and household cleaning products, it develops stable and reputable. Moreover, the cosmetics products of Shanghai Vive brand, not only has a new technology platform of Shanghai Jahwa, but also cooperates with foreign professional team, using the most of the world's cutting-edge technology to ensure product quality.

3.3.1.2 Research advantages

Scientific research of Shanghai Jahwa has always been living a leading level in the Chinese industry, which is the protection of the brand's products occupying the Chinese market share. For example, patented whitening technology of Contains ginseng active cell For example: Single patented whitening technology containing ginseng active cells, it is difficult for competitors to imitate and copy.

3.3.1.3 Strong brand equity

After long-term accumulation, Shanghai Jahwa has the financial strength which to adapt with Shanghai Vive brands and to support its rapidly expanding. It is the first listed company in Chinese cosmetics industry with a good relatively financing channel. Shanghai Jahwa's production plants ensure adequate supply of products and reasonable inventory, enhance its response capacity in the market.

3.3.1.4 Advantages of brand culture

Shanghai Vive has innovative fusion of ancient and modern brand culture. Unlike other brands, it is to portray itself as the representative of the Shanghai culture personality, set of a luxury, classical and modern style. Such brand culture is conducive to Shanghai Vive facing future development and competitive.

3.3.1.5 Advantages of Marketing Communications

Shanghai Jahwa timely carry out a variety of traditional public cultural activities, art activities, closer to the public, it is easier to promote the artistic value of the brand they represent.

3.3.1.6 Independent distribution system

Brand has a complete sale system, the use of ERP system enables the distribution systematized information. And Shanghai Vive expansion plan is based on from Shanghai to reach other cities in China, from domestic to reach overseas.

3.3.2 Weakness

3.3.2.1 Brand influence

Compared to other internationally renowned cosmetic brands such as lancome, Estee Lauder and other brand influence, Shanghai Vive is weaker.

3.3.2.2 High dependence on regional markets

Shanghai Vive major coverage in China's East China, has higher dependence on these regional markets

3.3.2.3 Response capabilities of market Analysis

Because of the design resources and capabilities can not be compared with international companies, as a single brand, its market strain and affordability is relatively weak, but its re-launch is really wise in awaring of market's changes acutely.

3.3.2.4 Fewer product range, Slow introducing new products

Shanghai Vive need to continue to increase the design and development investment, constantly introduce new products, enrich its product portfolio to meet consumer demand for multi-level.

3.3.2.5 Human resource management is weak, insufficient talent pool

The brand was re-launched in recent years, so there are deficiencies in human resources and design-marketing talent pool. It needs to introduce advanced technology and management personnel, in order to promote the development of the brand product upgrades.

3.3.3 Opportunity

3.3.3.1 Chinese people's consumption level increased year by year

Since the reform and opening up, Chinese national income grew steadily, living standards gradually improved. As income increases, the consumption level of residents also increased year by year, especially those with a significant increase in the consumption of high-end products.

3.3.3.2 Consumer groups diversification, market capacity expands and develops faster
High-end fashion consumer groups are not only mature women, or minorities economic stability. The young with visions of fashion has also joined the ranks of high-end consumers. And Chinese market demands for high-end brands are becoming increasingly diverse. Diverse consumer groups also contributed to the expansion of market capacity and promoted the development speed of China's fashion industry.

3.3.3.3 Changes in consumer attitudes

The current Chinese consumer attitudes are change, embodied as consumers and producers are moving away from the inherent brand of "idolatry" from a certain sense, that is definitely a consumer's progress. Chinese people's consumption concept from the initial focus on the quality of the product itself rational consumption era, the transition to re-brand, re-design, re-use consumer era feel, but with the social and economic development, the current consumer attitudes change in the trend has emerged once again, that is the focus of consumer goods is already not simple quality, price or brand, but in the purchase and consumption process is able to bring spiritual satisfaction.

3.3.3.4 Chinese traditional brands recovery

With the rising national strength, Chinese consumers are concerned about the return the traditional oriental culture and trends. Each brand's revival of traditional Shanghai

was meeting this need and started being popular. HERBORIST revered Chinese classic beauty, kneading Chinese specific herbs and the latest achievements of modern biotechnology, with balance the whole new concept, in order to bring a natural and effective skin care products for consumers. Found that the pursuit of "natural balance" the essence of Chinese culture and together with consumers through natural, fresh, healthy beauty experience, it is to meet the needs of consumer oriental beauty.

3.3.3.5 Performances of the official

The China first lady of fashion effect, consumer comparison of the styles and materials for such products approved, and the prices are lower than that of comparable foreign brands. Promoted by not only apparel in China stock market's gains, China fashion brands' confidences are at an all-time high.

3.3.4 Threat

3.3.4.1 Intense competition in the fashion industry, and short brand life cycle

The competition of Chinese fashion industry heats up. On the one hand, well-known foreign brands have entered China, to carve up Chinese vast market; on the other hand, fashion industry's low-input high-yield attracted a growing number of local manufacturers. Competition and development of production technology have made the product life cycles shorter and shorter.

3.3.4.2 Reduction in import tariffs, more competitive prices in foreign brands

Since China joined the WTO and the gradual liberalization of tariffs, tariff reduction makes the foreign brands more competitive prices, the price of domestic brands have a certain disadvantage in the same quality of goods.

3.3.4.3 Worship Mental of international brands

Due to historical reasons, economic and political status was the lower in the last century, people have produced a psychology of preferring foreign brands, which has a certain influence currently. But as time goes, this impact extent of the consumer psychology will decrease.

3.3.4.4 Foreign companies began to acquire the domestic celebrity brands

Big brand companies of international fashion began to carry out the acquisition of Chinese brands for its strategic needs, as well as coverage of the China market. Shanghai Jahwa's best brands have been acquired threats.

In summary, Shanghai Vive has good internal strengths and numerous opportunities. This brand should take the SO strategy ,that is a growth of strategic to increase investment, expand production, improve market share .Using the advantages and opportunities ,it also should maintain the existing operating areas, and actively expand other fashion accessories products, such as glasses and watches.

3.4 Summary

When Shanghai Jahwa decided to rebirth Shuang Mei, and re-structure its main business to the fashion industry in 2008. There are some dissenting voices in the company. Those people think the company's strengths are the middle and low-end markets, and also there are the majority of the resources in these channels. The company made the transition to the fashion industry, not only need to invest heavily in the channel, and it is also difficult to see the effect in the short term. And although the same as cosmetic products, but the successful experiences of Liushen and Herborist cannot give any help for Shuang Mei, because the brand position and target customers are not the same, not complementary between the brands, and there is no cross about sales channels, the new marketing team needs to re-establish. So, let a Chinese legacy fashion brand resurrect with the luxury way, it needs to be more careful.

Table 1: Type of products by sales (30 June 2012)

Brand	Product	Chinese Yuan	The percentage of total turnover 2012 (%)	Chinese Yuan	The percentage of total turnover 2011(%)	Variation (%)
Shanghai Vive	Accessori	527,166	38.4	351,626	31.9	49.9
	Cosmetic	728,912	53.2	591,019	53.5	23.3
	Perfume	107,657	7.8	83,882	7.6	28.3
	Other seasonal special products (eg. fan)	8,232	0.6	71,856	7.0	88.5
Total		1,363,735	100.0	1,026,527	100.0	32.8

Table 2: All sales channels accounted for the percentage of sales (30 June 2012)

Brand	Market	Sales Channels	The total turnover in 2012 (%)	The total turnover in 2011 (%)
Shanghai	Market in China	Retail stores	68.8	59.5

Vive		Department stores	20.8	20.5
		Store online official	8.7	11.7
	Market international	Store online official	1.7	8.3
Total			100.0	100.0

Through the above sales chart, as for the six months ended 30 June 2012, the brand's turnover amounted to 1.363735 billion Chinese Yuan, representing an increase of comparing to the same period last year. Shanghai Vive brand products where the turnover, which represents a 32.8 percent increase compared to the same period last year. The increase in revenues is the sales channels and the continued expansion of network coverage, the development of new products, the continuous optimization of the management of the supply chain, and differentiated brand positioning and marketing capacity. We can see an increase in sales of Shanghai Vive, though not profitable. But it will be the same as the strategic cultivation on HERBORIST, does not care about the profitability of the moment. It is understood that HERBORIST only appeared profitable after seven years its launch, but now the current annual growth rate of over 60%, to conclude that, in addition to improving the overall Shanghai Jahwa company's brands layout from low to high, Shanghai Vive is also likely to become an important source of long-term profitability in the future.

In an intrinsic view, operational success of Shanghai Vive is not determined by the act to uncover the old brand from the veil of dusty history, or to give the customer an ancient story. But the values of old brand do lie in the customers' memories. In fact, for targeted-customers of Shanghai Vive, the kind of memory has been a long experience. In the past century, Shuang Mei story came to a commencement where the brand-based contact and experience of the targeted-customer had already started. The most important is the concept of "Be local, look global" (namely, based on native characteristics, making prominent the international fashion trend); to make this concept vividly presented through internationally fashionable commercial design and visual language which are in favor of the targeted-customers, based on Chinese elements, styles and also Shanghai style carried by Shanghai Vive being dug out, summarized and refined; and to strengthen its characteristics by professional membership services, like, subsequent VIP subscribing service and so on. (Shanghai Jahwa has gained some of successful experiences on operating its Chinese-element-based brand, HERBORIST, which is predominated by traditional Chinese herb therapies.)

Shanghai Vive is the first step of Shanghai Jahua company to explore the old Chinese fashion brands reborn to China's luxury brands, have exceeded the boundaries from the cosmetic products, in the future plans, the cosmetics and leather series will be the main pushed products, then work with more international design team of

cross-border cooperation, and to enhance brand value, to be a new concept from a traditional Chinese brand, to an innovation brand that will elevate the brand's customer perception and become that platform for our global roll on.

Chapter 4 Project

Introduction

The ultimate purpose of this chapter is to introduce the idea that products are planned, and that a whole series of decisions go into this planning process—from the moment the product idea is first conceptualized to the series. The particular label placed on the company's plan for marketing its product is the product strategy. It is part of the marketing strategy and should harmonize with it. Like the marketing strategy, it contains three important elements: the determination of product objectives, the development of product plans that will help reach product objectives, and the prototype of product.

4.1 Objective



For Shanghai Vive is rather to bring new look to the legacy brand in China, regeneration, to define in terms of discovery, starting with this iconic brand, creating a suitable package of daily life, and convenient. It isn't going free to define the signs of rebirth, but to read a review of Shanghai Vive history, the cultural background of Shanghai and the development process, for inspiration. Nothing is

the same, everything is constantly changing, so to explore new possibilities to explore all the new experiences, not only traditional methods. To inherit and carry forward culture of the legacy brand, not only draw on elements, but also mixed with new concepts, so as to blend old and new; through a new image, packaging, or ideas, so as to seek a breakthrough, in addition to walk, to appreciate the shanghai's culture.

Developing a full line of products is another typical objective. The brand with a partial product line may well consider the objective of rounding out its product offerings. Often, the sales force provides the impetus for this objective in that they may need a more complete product line, or the resellers themselves may request a greater assortment. Expanding a product's appeal to new market segments is a common objective. Shanghai Vive is attempting to increase the consumer power products market by aiming at its accessories collection. We have introduced a series of redesigned purses, shopping bags and that are easier for younger Chinese women to use.

The Determination of Product Objectives:

4.1.1 Product Positioning

Nowadays, fashion consumers have a younger trends, 25-35 years old urban women, who are young, freedom and vitality, have increased demands of fashion products. Therefore, we plan to introduce which is a younger version X-bag. The young X-bag is positioned that young urban women can afford fashion items, and can meet any occasion.

4.1.2 Positioning of the product-line

In terms of product-line, Shanghai Vive has utilized product marginalized strategy, which is refers to the product portfolio developed from the depth to the correlation. Initially, product portfolio only product upscale women skin care products. Presently its products related to cosmetics, jewelry, purses, umbrellas, fans in multiple fashion product areas, that can bring many choice for women customers. The first launched

series of leather products have been good affirmation on sales, as can be seen, it is necessary that continuing to introduce new models of leather products, in order to broaden the width of the brand product-line. The life cycle of leather products has a longer survival time in the market, we must continue to improve, enhance and innovate frequently in design, packaging and color, etc., to rich product line to meet the needs of different consumers.

4.1.3 Positioning of product style: simplicity and modern.

4.1.4 Price positioning

In order to attract younger customers, using moderately priced, the price will be not higher than that launched style X-bag.

4.2 Concept

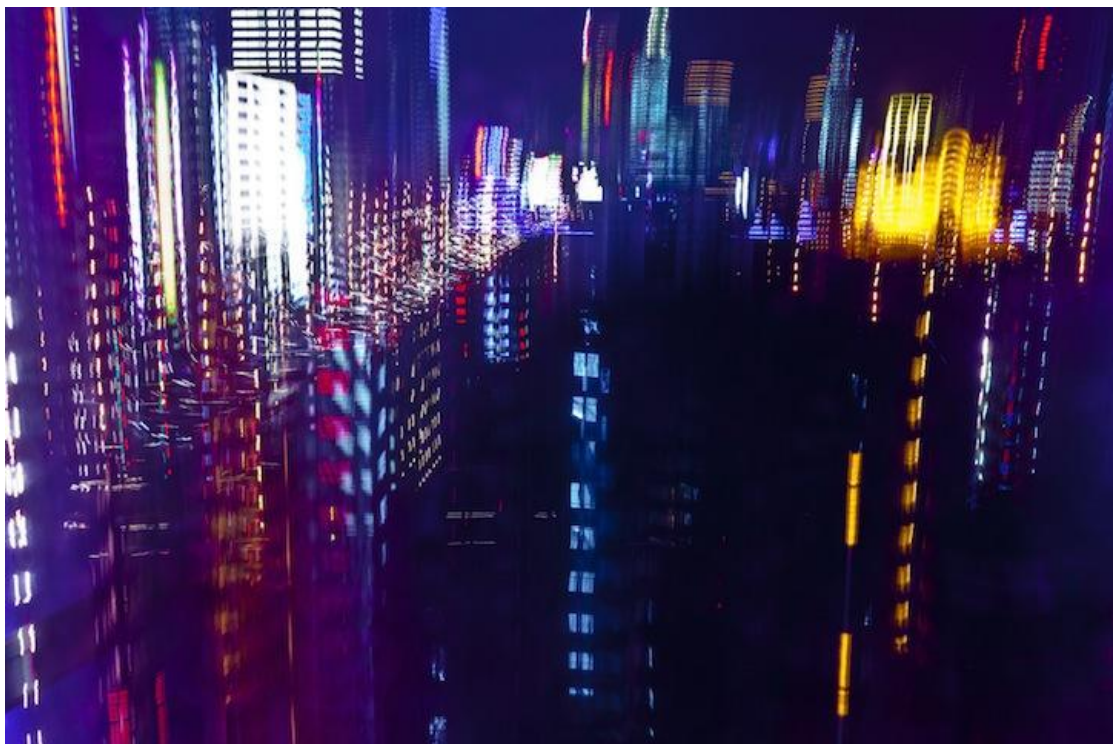
At the beginning of the creative process, I was trying to analyze the sensations through associations of thoughts, words and images that could best represent our interpretation. The research was conducted to develop an idea of Modern connected to a contemporary metropolis, large in scale, its rolling, densely lit nightscape that takes us by surprise and causes urban nightlife, specifically Shanghai. Through images and keywords I want to evoke this feeling of blurred and tough. Then establish a target to which point the product, in Shanghai, such a co-existence of traditional and innovational, contradictory and dynamic city that lives, therefore requires a practical and functional way to protect yourself from this feeling. Finally, we have established the guidelines of the product that would reflect both our idea of the feeling that the needs of our target.

INSPIRATION





URBAN





FROM LEFT: MAI TE WEARS A HILDA MAHA TOP AND POLTOCK AND WALSH JEANS, KATHARINA WEARS A MARIAFRANCESCAPEPE DRESS AND MICHELLE WEARS AN ACNE DRESS
RIGHT: KATHARINA WEARS A DRESS BY MARIAFRANCESCAPEPE



BLURRED





SECLUSION





TOUGH LINES



-TARGET-

METROPOLITAN
DYNAMIC
YOUNG



4.3 Product

The bag project idea is born from the need to facilitate close up, easy to fold during the daily life and travel time. The product consists of a complete hard leather without suture that through folding and combining, so we can be modeled and used according to the needs. If necessary, it can become 3 ways for use. As the Shanghai Vive, the functionality, the performance of materials and the small size makes it ideal to be carried always with you. Following the guidelines adopted earlier then I design an accessory, lightweight, functional, young and able to respond to different occasions.

Adhering to the clean lines that Shanghai Vive bag series emphasizes, I re-add some Chinese fun elements. This time, my prototype of design is also from those famous buildings in Shanghai, with those cascading, wrinkles, diagonal, fold, then fold. The overall shape does not require any sutures, characterizes by the use of a lot of origami outline



6
Bank of China Tower
中国银行大厦

200 Yincheng Zhong road
银城中路200号

The Shanghai Bank of China Tower was completed in 1999. It is 226-meter high with 53-stories tower. It was built for the Bank of China by the Japanese architectural firm Nekeon Sekkei Limited.

中国银行大厦位于中国上海浦东陆家嘴金融贸易区，是中国银行上海分行的总部。大厦由日本建筑设计股份有限公司设计。于1999年建成，总建筑面积为226米，包括地面53层。



8
Bank of Communications Towers
交通银行大厦

188 Yincheng Zhong road
银城中路188号

The Bank of Communications Towers are two conjoined skyscrapers which reach 265 meters in height. They are located in the Pudong district and are split into the North and South Towers. A swimming pool offering views over all of Shanghai is located on the 48th floor of the North Tower.

交通银行大厦位于陆家嘴金融贸易区，楼高265米。于2002年建成启用。整塔楼以H型充分体现了交通银行高形象、高品质及高功能性。



9
Oriental Pearl Tower
东方明珠塔

1 Century Avenue
世纪大道1号

It was completed in 1994, and has 468 m high. It attracts over three million visitors each year. The design of the building is said to be based on a verse of the Tang Dynasty poem 'Ban Song' by Bai Juyi about the wonderful sprinkling sound of a pipe instrument, like pearls, big and small falling on a jade plate.

于1994年竣工，高468米。世界第三高塔。因有看电视的普及。原本计划以电视广播为主的东方明珠塔在建成后不久就很少再进行电视节目传送。而以旅游观光和电台广播为主。名字来源于白居易的《琵琶行》中关于琵琶的声音的描写，把琵琶的声音比喻成珍珠落到玉盘里时发出的美妙声音。



10
Pudong Shangri-La Hotel
香格里拉大酒店

33 Fucheng Road
浦城路33号

The Pudong Shangri-La enjoys easy access to both Pudong to Puxi. Comprising two towers - River Wing and Grand Tower - the hotel showcases spacious with views overlooking the historical Bund, the mighty Huangpu River, as well as Lujiazui area.

上海浦东香格里拉大酒店是上海顶级酒店之一。酒店在浦东及浦东机场快捷方便。临近连接浦东及浦西的黄浦江隧道及地铁。酒店由浦江塔和餐舍楼组成。可眺望古老外滩、黄浦江或上海现代金融区的城市风光。



11
Jin Mao Tower
金茂大厦

88 Century Avenue
世纪大道88号

The Jin Mao Tower is an 88-story landmark super tall skyscraper in the Lujiazui area of the Pudong district. It contains offices and the Shanghai Grand Hyatt hotel. Along with the Oriental Pearl Tower, it is a centerpiece of the Pudong skyline. Its height was surpassed by the Shanghai World Financial Center which is next to the building.

金茂大厦楼高420.5米。目前是上海第二高的摩天大楼。1998年建成。有地上88层，有多达130部电梯。是集办公楼、五星超星级酒店、会展中心、展示、宴会等设施于一体。融合中国传统风格与现代建筑技术的多功能超摩天大楼。



12
Shanghai World Financial Center
环球金融中心

100 Century Avenue
世纪大道100号

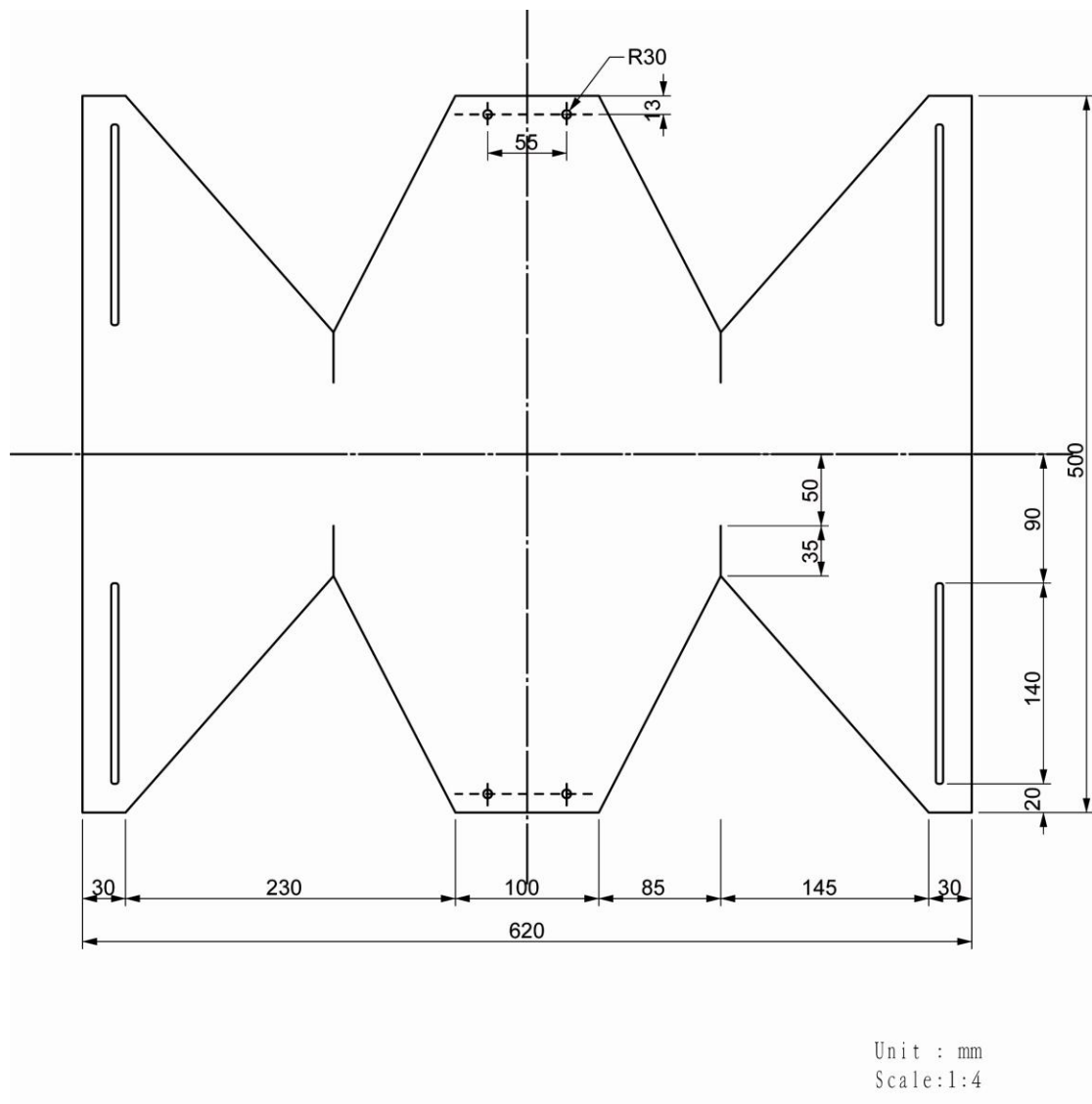
Shanghai World Financial Center is located in the center of the Zone. With 101 floors above ground level and soaring to a height of 492m. It has world's highest observatory, sophisticated retail space and elegant conference facilities and a five-star luxury hotel.

位于陆家嘴金融中心，目前为中国大陆第一高楼、世界第三高楼。世界最高空中观景式大楼。楼高492米。地上101层。建筑的主楼是一个正三角形柱体。由两个巨大的拱形斜道逐渐向上收窄于顶端交叠而成。为减轻风阻，在建筑物的顶端设有一个巨大的倒梯形风洞开口。



sense and detail, as fold Founder cuttings and partially overlapping symmetry. On this package, origami craft embodies the pursuit of strong sense of lines. In particular, the symmetry folded parts, and the profile shape of tough line, are its representative for details.

TECHNICAL PRODUCT



COLOUR CHART

It is a very youthful, urban, expressly declares its functionality associated with creativity of the most diverse color palette. Fashion products using colorful positioning often get good marketing results. Also, there are four colors, namely: Black, Blue, Red and White.



4.4 Prototype

The product's size is 30Cm × 18Cm × 10Cm. It does not belong to the large size of package, but in my opinion, it fits the daily needs of female customers. The length of strap can be adjusted according to different functions, there are three ways, like portable, single shoulder and Messenger. Because of this package can be expanded to become a full piece of leather, it is more convenient to carry in travel and replacement.



Chapter 5 Conclusion

Introduction

This chapter summarizes the Chinese fashion brand rejuvenation strategy, and elaborates in the construction and development, how to do and what not to do. Then face to the modern changeable market in China, there is a new outlook for the brand: through a new image, packaging, or ideas, so as to seek a breakthrough, in addition to walk, to appreciate the shanghai culture. Perspective from a longer, the significance of Shanghai Vive rebranding is not only confined to Shanghai Jahwa. So far, China does not have a reference to the autonomy of the high-end fashion brand success story. Shanghai Vive attempt is to give more confidence and reference for the Chinese brands globalization. Whether successful or not, it is doomed to tilt attentions, give Chinese fashion brands for more demonstrations and inspirations.

We can conclude that Chinese fashion brands are closely related to Chinese culture and history. Especially Chinese fashion industry has experienced 30 years of reform and opening-up and market economy construction. The era of the Chinese brands' internationalization has arrived. Remember not to be hasty. We have some good brands in China. And these brands and some international brands can share the market in China with each other day by day. But there is a phenomenon is worth our attentions. That is some new brands have new ideas but not have enough creative power. We can easily find that some brands have the similar even the same style of clothes from the research, such as JNBY, ZUKKA and so on. As we know, this is a trend to learn from the Japanese fashion. It is a good method for China's brands to look for a way out. At the same time, it may lose brand's individuality.

There is a misunderstanding we must face in the construction and development of Chinese fashion brands. In China, every company makes a brand by the brand "master". Brand is a mark, it seems a brand can do everything in the market. As a matter of fact, the brand is one of business strategies. Some superior enterprises need to build own brands by the way of internationalization but some processing enterprises can't. If they keep on building their brands, it will only cause a surge in operational costs. As a result, people didn't see the brands in the market, even worse they may lose market. Core competence of processing enterprises is to control the cost while some weak companies should focus on sales channels. Brand is not so important to these companies in the period. In the supply chain, each link has a division of labor but risks. So every company should realize the high cost of research and development design, channel construction and human resources instead of seeing the high price on the production with a brand.

That is the resurrection of slumbering brand concept requires real skill, patience and a little with intuitive fantasy. In China, the legacy fashion brands from Shanghai in 30's have a huge attraction for the customers now, who may yearn for the golden age of China. So, if we choose the right brand, then we can quickly achieve scale and success. So, let us consider again too thorough, more patient number.

From Shanghai Vive, we can easily find that brand renaissance is the way to definite the brand's meaning at present and in the future. It is based on the powerful individualities in order to show the real differences in the brand images. So we should try to manage the following tasks.

Firstly, we should find out the internal causes for the brand recession. All in all, external causes take on their role through internal causes. The business leaders and the brand managers should analyses all the problems in their companies to find out the causes for the brand recession. This is the beginning of brand reborn.

Secondly, analyses the macro environment to find out if it is suitable for the band reborn. It needs not only the internal causes, but also the favorable factors in macro

environment such as political factor, economical factor, cultural factor, social factor and technology factor. The reasonable use of these external factors can make the brand reborn get twice the result with half the effort.

Thirdly, analyses information the brand has conveyed to the customer. Find out the information that gives the customers the positive impression. It is often the core of the added value of the brand reborn. So we should carry it forward.

Then, search the suitable market room and collect the advantages and disadvantages of your competitors. One of the important reasons for brand recession is the market is too small or it is shrinking. Another reason is that the competitors are so strong not we are too weak.

Next, find out all the value created by customers. One of the important reasons for brand recession is that consumers don't think the brand can provide any high value with their life. Business leaders and the brand managers should meet the customers' need. There is no hope for the brand reborn unless companies make customers change their old ideas.

Last but not least, it is necessary to change the controllable factors in brand images such as production, packaging, ads, marketing budget, promotion and distribution channels.

The ways to renaissance brands:

First, it is most common to use consumers' nostalgic psychology for brand renaissance strategy skillfully.

Second, increase the consumption frequency of old brand.

Thirdly, research and develop new functions or usages of old brand.

Next, another way to brand reborn is to improve the production.

Then, repositioning the brand is also helpful.

Last, using the new technology is a new way of brand renaissance.

In the modern changeable market in China, it is easy to recess brand if companies are careless. And the business leaders and the brand managers face the serious challenge to make the brands young. However, as long as they know how to find out and solve the problems in time and are good at learning or taking in the successful experience about how the famous brands came to life, it is possible for them to avoid brand recession. Even if the brand has been aging and decline, it is also likely to create a myth of brand reborn.

In fact, the significance of this re-launch brand lies not only improve the overall brands from low to high for Shanghai Jahwa, but also the first step the Chinese brands in exploring of the way to high-end fashion brands, and to be a new concept from a traditional Chinese brand, to an innovation brand that will elevate the brand's customer perception and become that platform for our global roll on.

From this, I saw three outstanding points: desire to develop Chinese brands - and therefore learn from China's history, and thus establish these brands in the long-term;

for the Chinese people learning the history in many years but always been negative, this is a new way; the ability to complete a real brand portfolio - from mass market brands to high-end brands and even luxury brands.

Through this thesis project aims to capture the development and renaissance of Chinese fashion brands, the important thing is how to learn foreign advanced management experience and business model, instead of just copying foreign designs and worship of foreign brands. Despite the efforts made to try to be as orthodox as possible, it is difficult. Although these analyzes have been carried out in the full knowledge that the fashion brand, compared to the economies classic is a bit special case if we tried to consider as many variables as possible. This prerogative was allowed to experience in the field, gained through collaborations with brands in the industry. It is hoped that this work will soon be exceeded, because this would be tantamount to giving assimilated the concept, and this happens only when the novelty becomes habit.

Whether Shanghai Vive eventually endears itself to Chinese or Western consumers, it is heartening to see an old Shanghai icon being given a new lease of life. Trying to make its mark among the big boys of international luxury brands, makes you want to root for its success. Somehow, wish to see it return to its former glory and be the darling of high society ladies again.

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