



# A SILVER DISTANCE

—A study of survival through emotional absorption.

**'When emotions have no place to go, they shape us from within.'**

Through this lens, the project investigates the idea of emotional absorption as a survival mechanism — how quiet endurance and internal digestion of pain shape the contours of identity, and how the “not-so-beautiful” moments can become material for regeneration, not just memory.

*Inner Rebuilding.*

*Subtle Resistance*

*Survival as Adaptation*

*Protective Detachment*

*Emotional Absorption*

# The Night I Remember Most, Moonlight on Asphalt

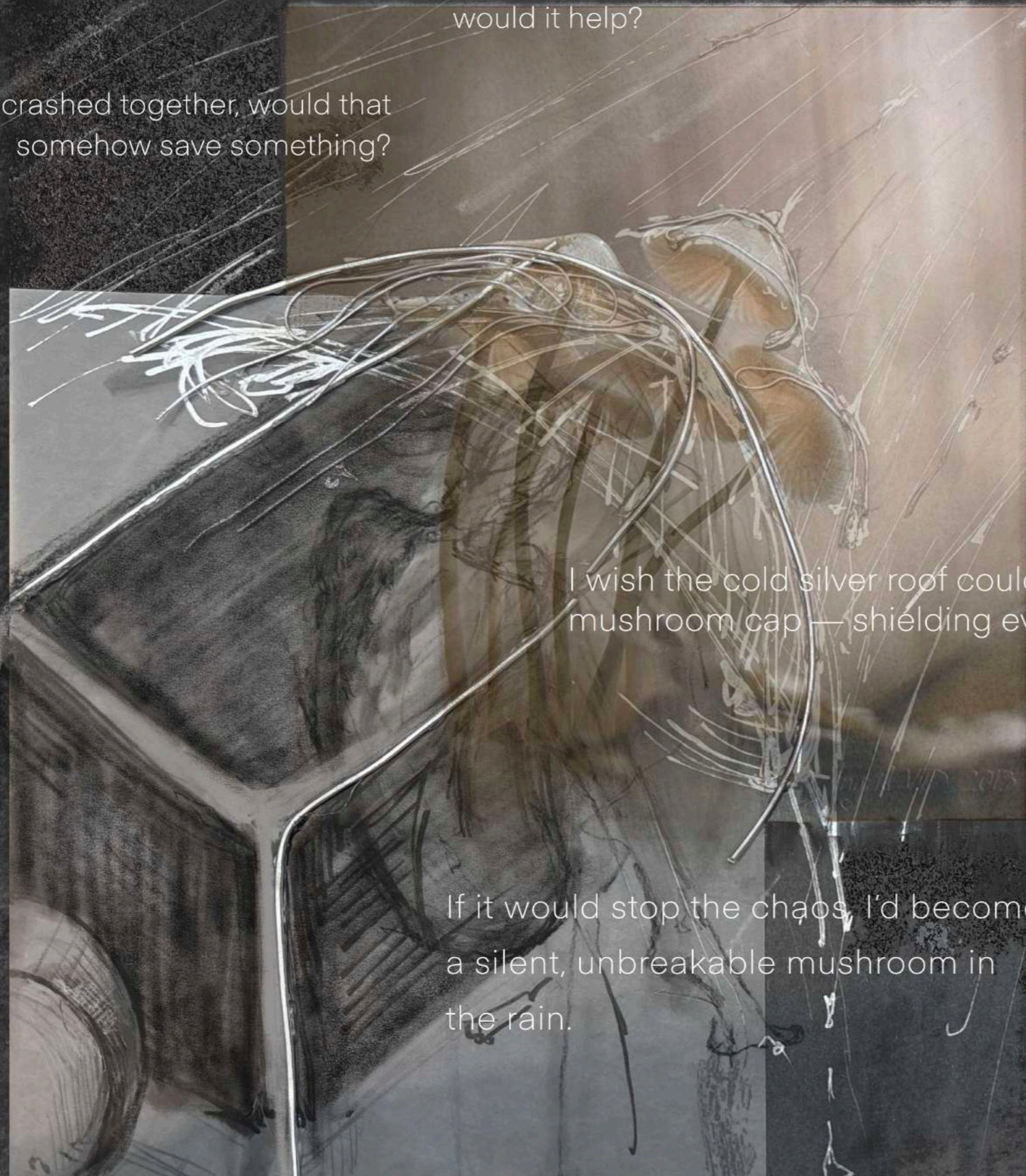
In that night —  
rainy coastline,  
silver sea,  
asphalt road,  
crashing reefs,  
sand, and the  
chaotic car  
interior wrapped  
in metal.

This night wasn't the only one — but it mirrored everything I'm trying to express.

Rain falls. The car is still moving. The fight is unfolding.

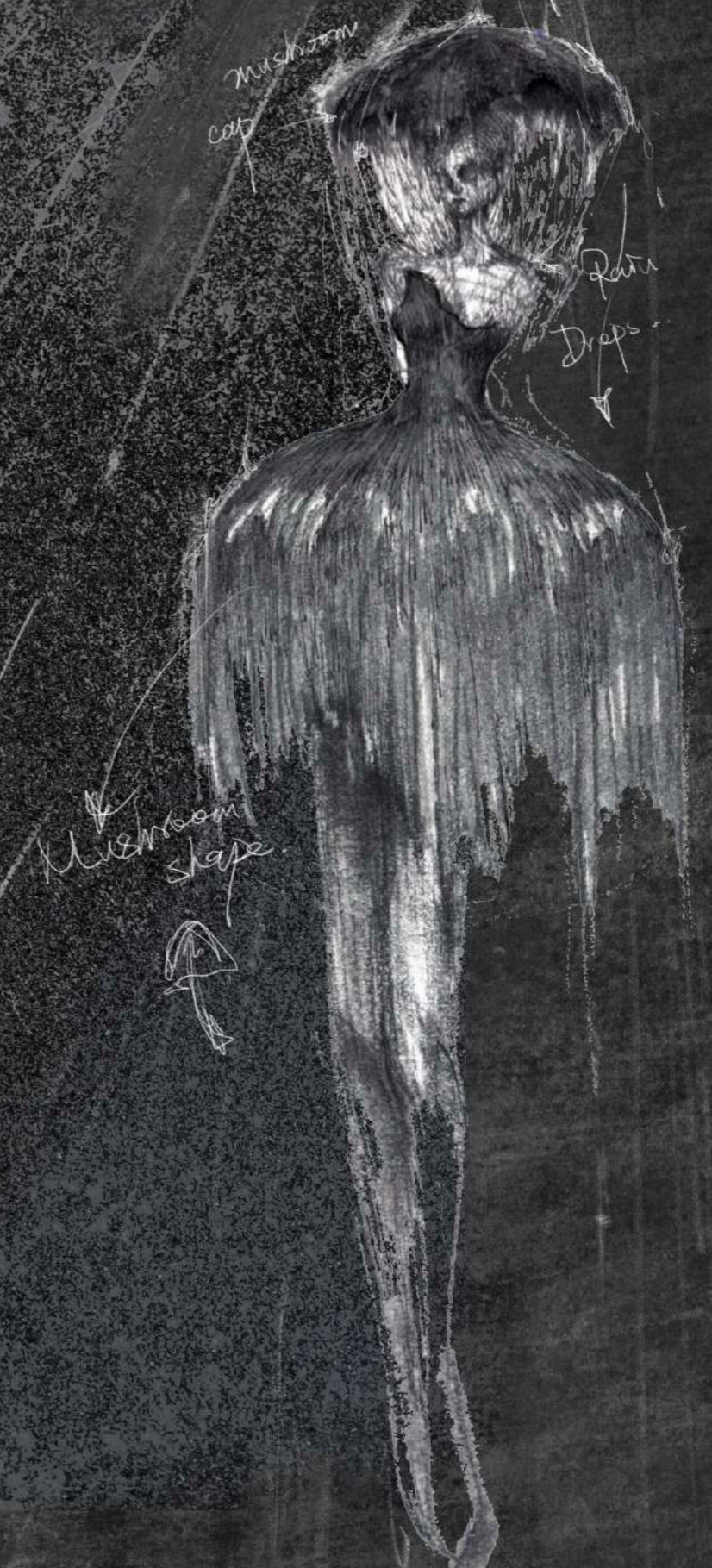
I wonder—if I grabbed the wheel,  
would it help?

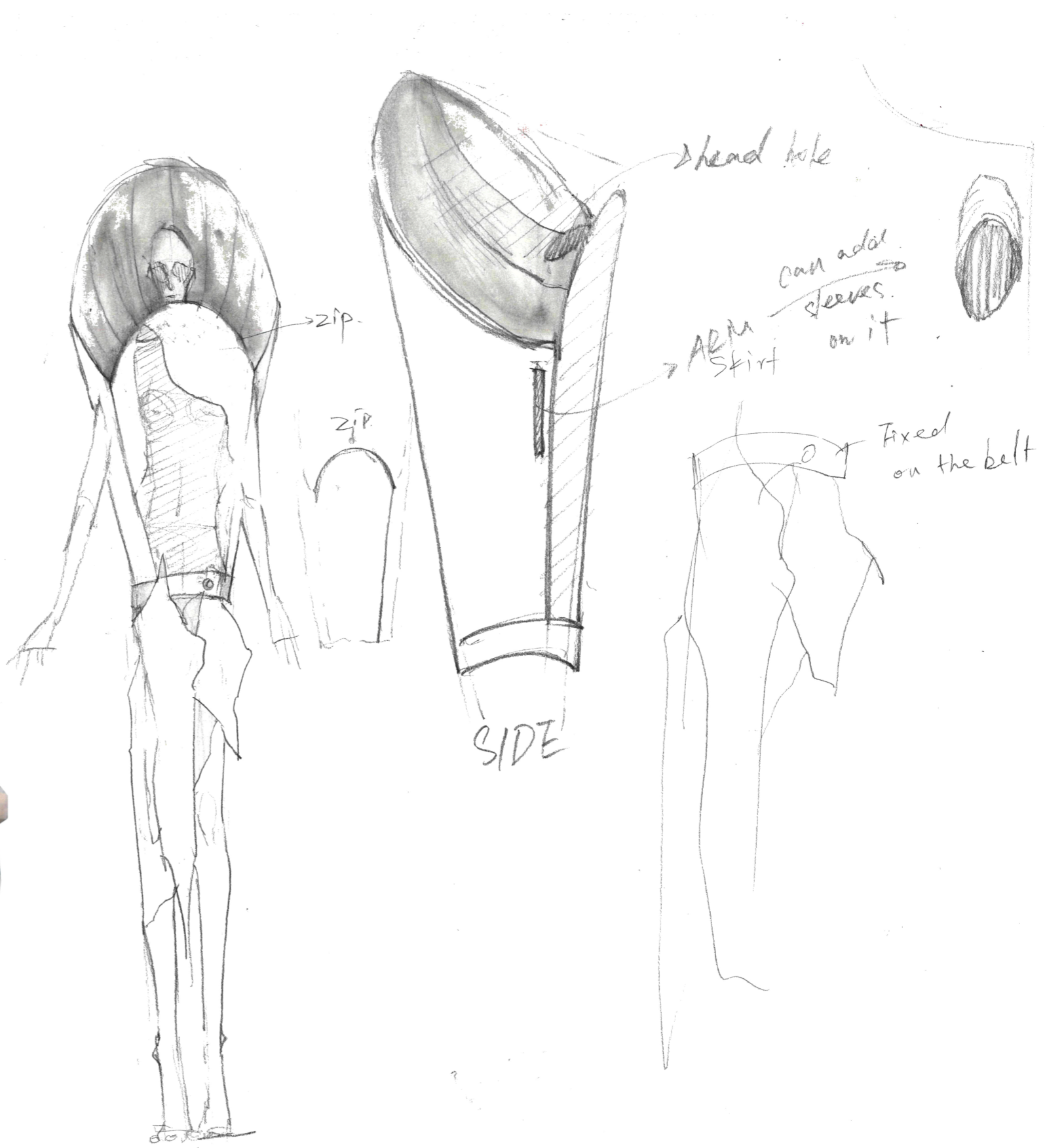
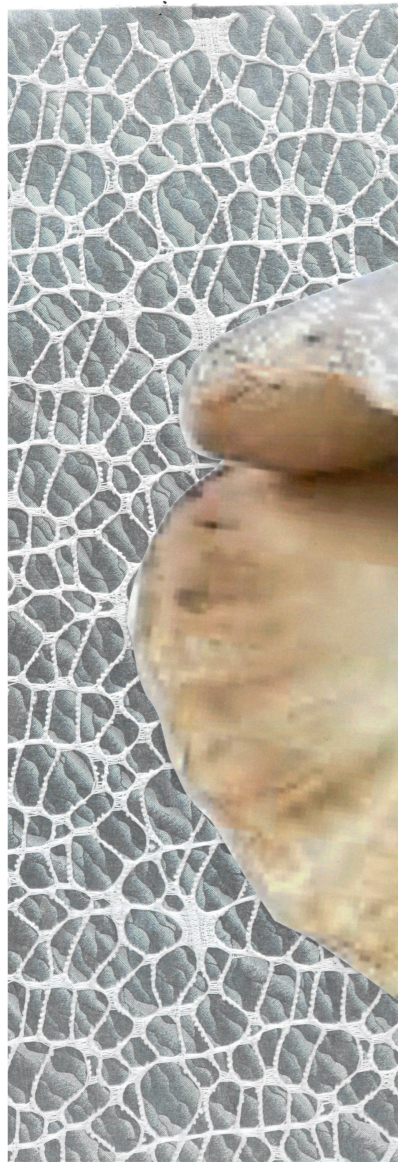
If we crashed together, would that  
somehow save something?



I wish the cold silver roof could become my  
mushroom cap — shielding everything.

If it would stop the chaos, I'd become  
a silent, unbreakable mushroom in  
the rain.





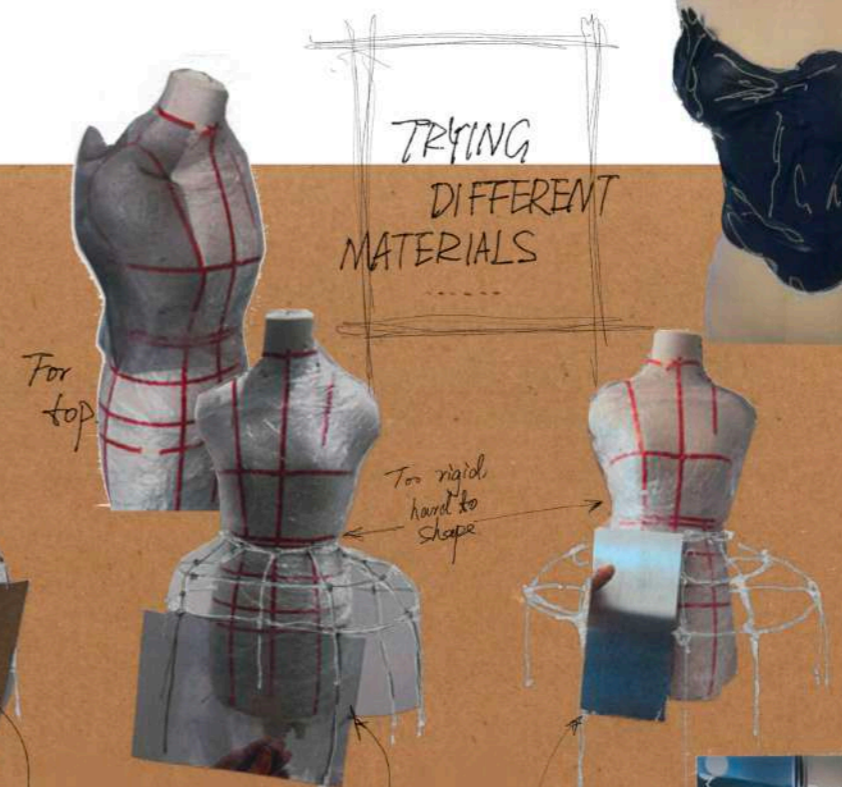
# Form & Material Testing - Look 1



But, Unsatisfactory outcome:  
 1. too handcrafted  
 2. unstable for garment.

Finding new material for Look 1.

TRYING DIFFERENT MATERIALS



FOR THE TOP:

I tried with thin black card  
 all the paper I used until now is Brittle & unappealing ...

Black cardstock (thin)



Trying for the skirt.

3mm aluminum sheet



PVC (by others)

So I tried with plastic (from water bottle) not good.





On lips

Finding interesting shapes

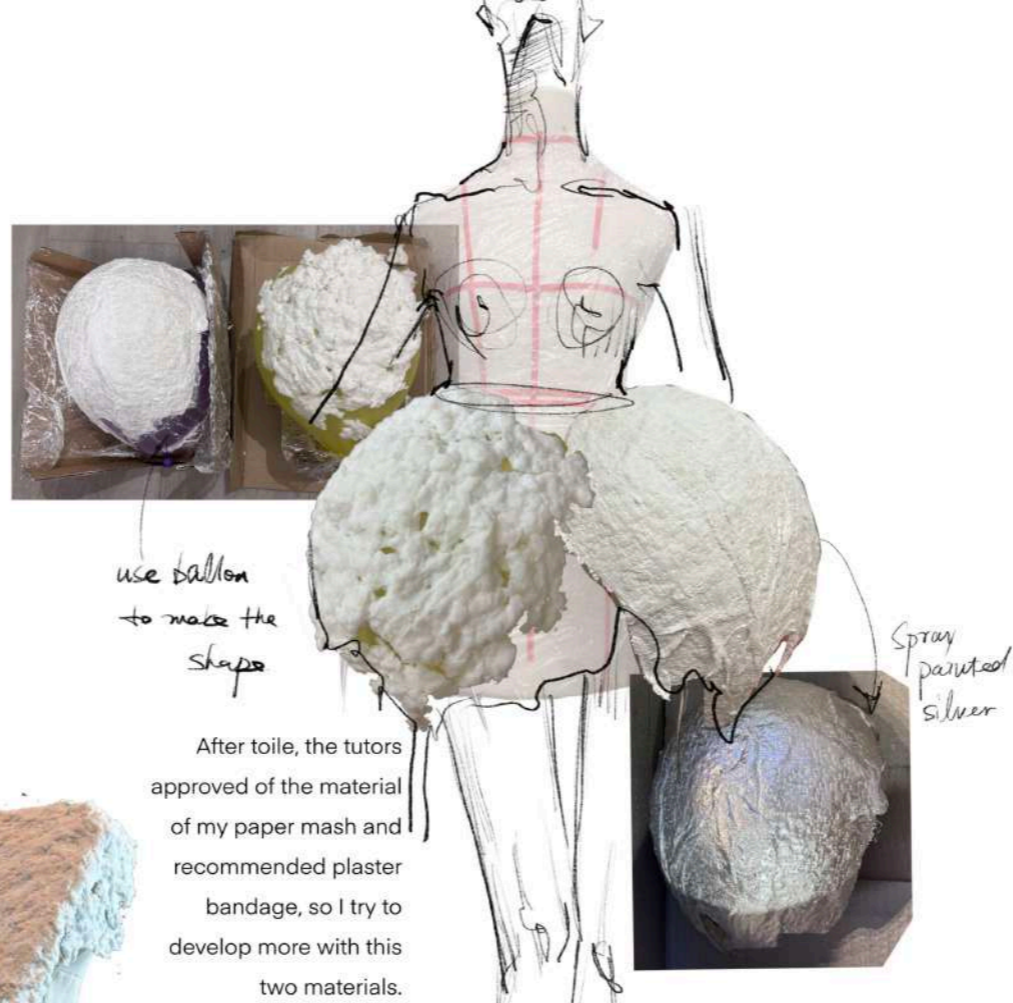


Shoulder

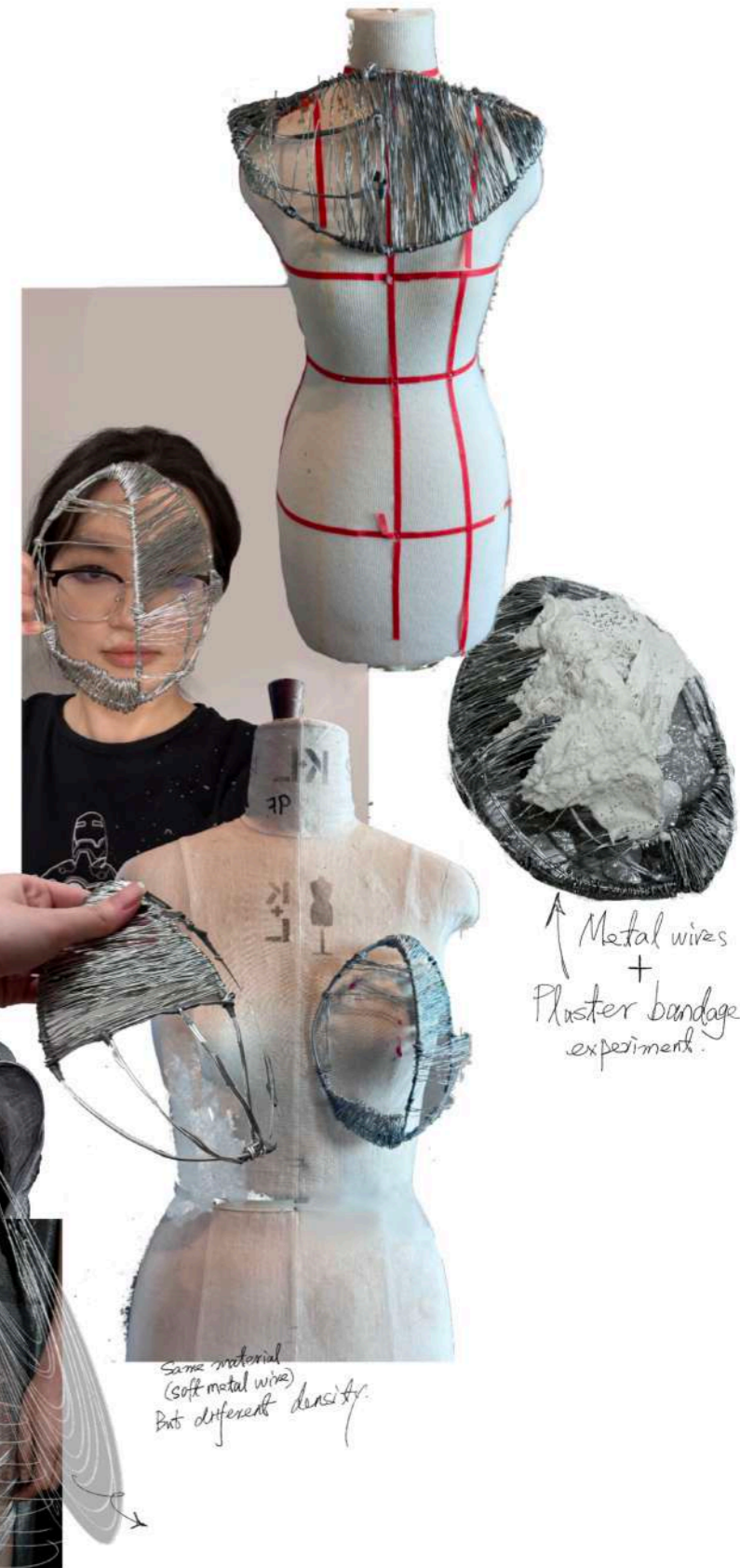
Play with the samples

# MATERIAL DIALOGUE

## PAPER MASH



Trying to make the skirt by plaster bandage.



# LOOK1-SKIRT MAKING

## LOOK 1 TOILE II - HALF SCALE

STEPS AND SHAPE CONFIRMATION IN HALF SCALE  
 Tested full process in half-scale before starting final version.

Blue part will first fill with tin foil, then plaster bandage



FRONT

LEFT SIDE

BACK

Connect - Wrap thin metal wire cross

Main Skape - frame  
 - 3mm aluminum (blue) & 2mm (yellow)  
 - The wire filled inside is ordered according to visual requirements.

- Yellow part means wires to fill



This shape and wire structure were used in the final design, but the outer plaster bandage layer was removed.

## FINAL SKIR MAKING PROCESS



STEP 1. Wire structure for main structure.



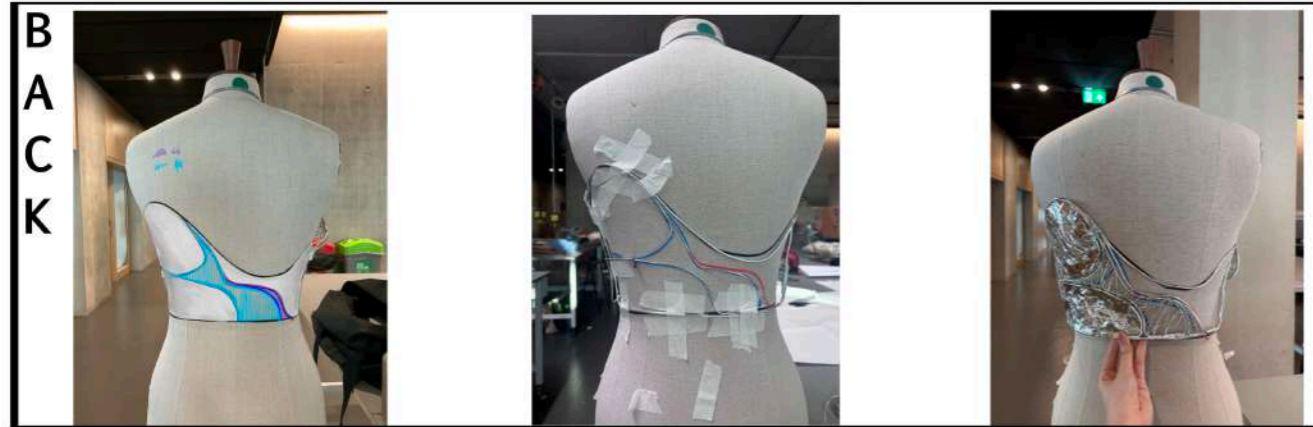
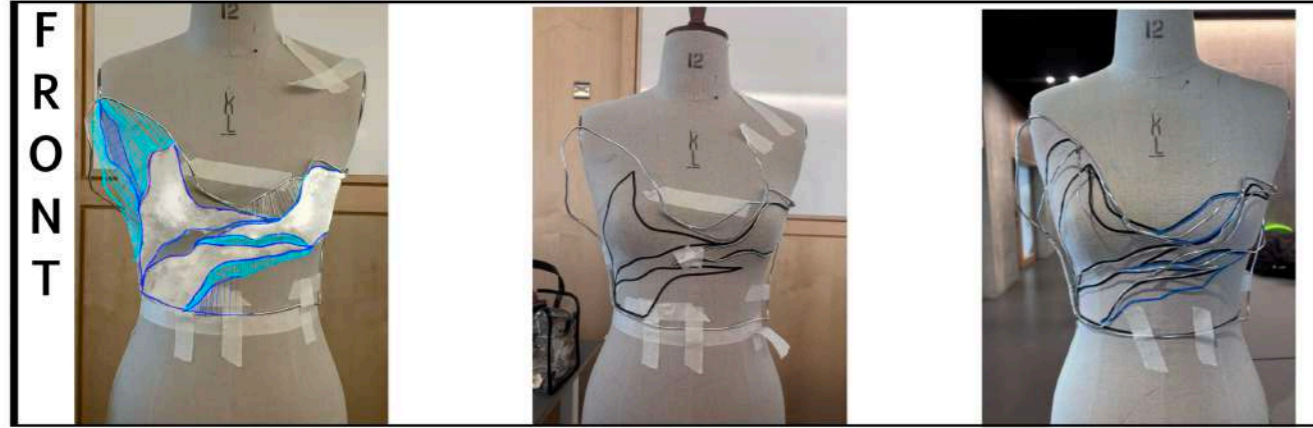
STEP 2. Pattern framework based on wire base

STEP 3. Foil pattern cut and wrapped



Detail - Wrapped wire accent.

# FINAL CONSTRUCTION



Design Details Were Developed Based on the mannequin (the shape of human body)

After Marking with Draping Tape on the Mannequin, the Framework Was Shaped Using Thick Wire (3mm Aluminum Wire)

Details Were Filled in Based on the Main Framework



FINAL FITTING for skirt of LOOK 1



FRONT

BACK

Photographs of the constructed top



## MODEL FITTING VIEWS



SIDE

SIDE



# SHOULDER PAD

Finding ways to keep the shape of the shoulder.

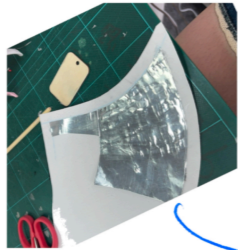
try to combine



First

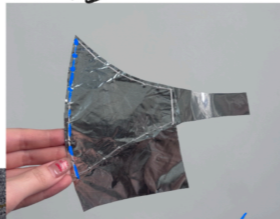
pattern of the shoulder (top part) by 2 layers of paper foil too thick, they can't keep the shape, the merger failed

SECOND



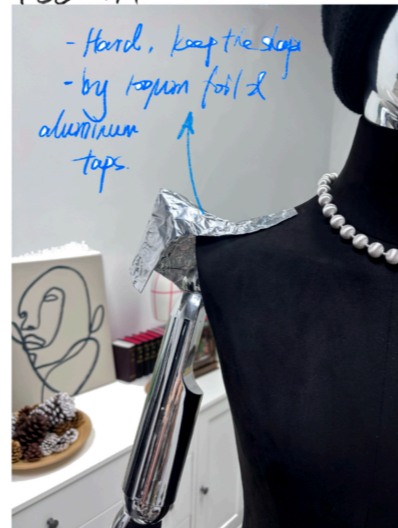
• First time I try to use hot gun to glue with it, can't sewing. So I try to put it back after sewing, doesn't work.

THIRD



• Hot gun doesn't work, try to sewing it.  
• useless.

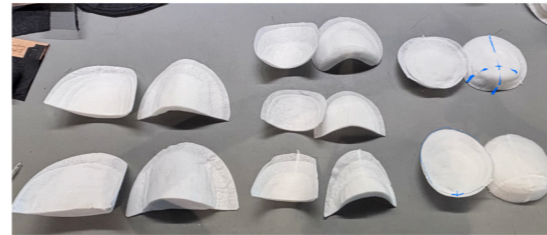
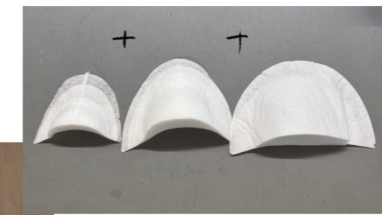
FOURTH



- Hard, keep the shape  
- try paper foil & aluminium tape

Doesn't work under the garment

Tools 1



trying and compare



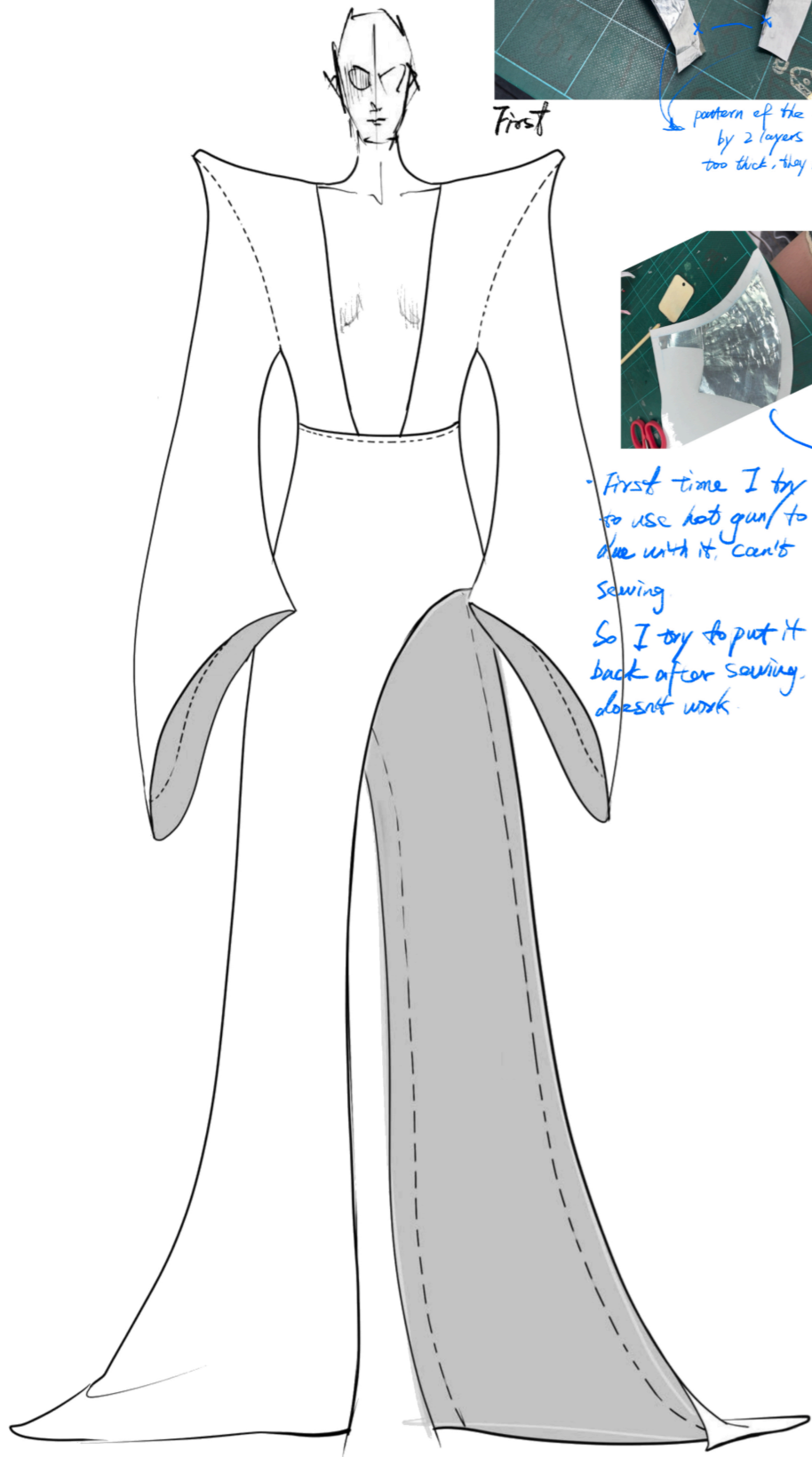
After

be asked to change the design of the shoulder

have to change to pattern



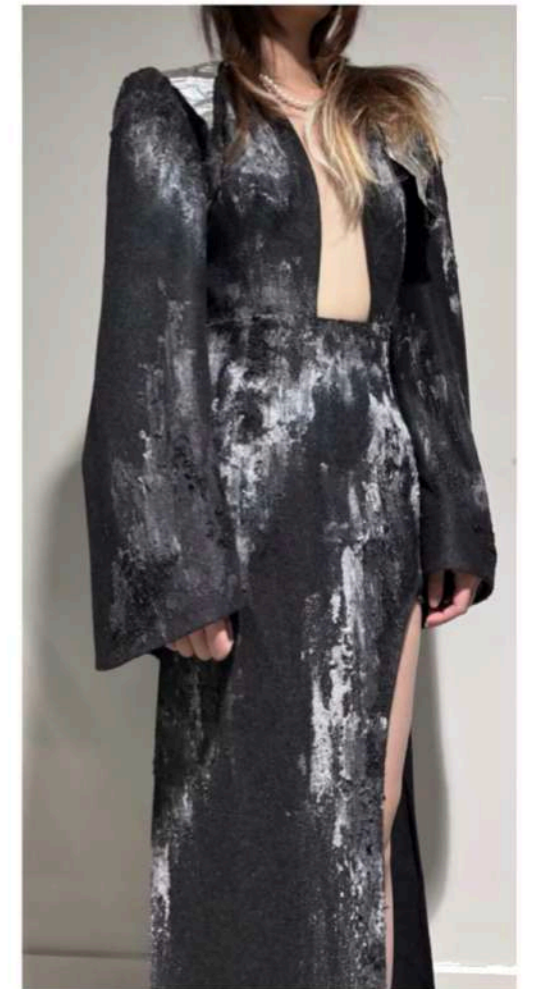
add silk to enrich the content?



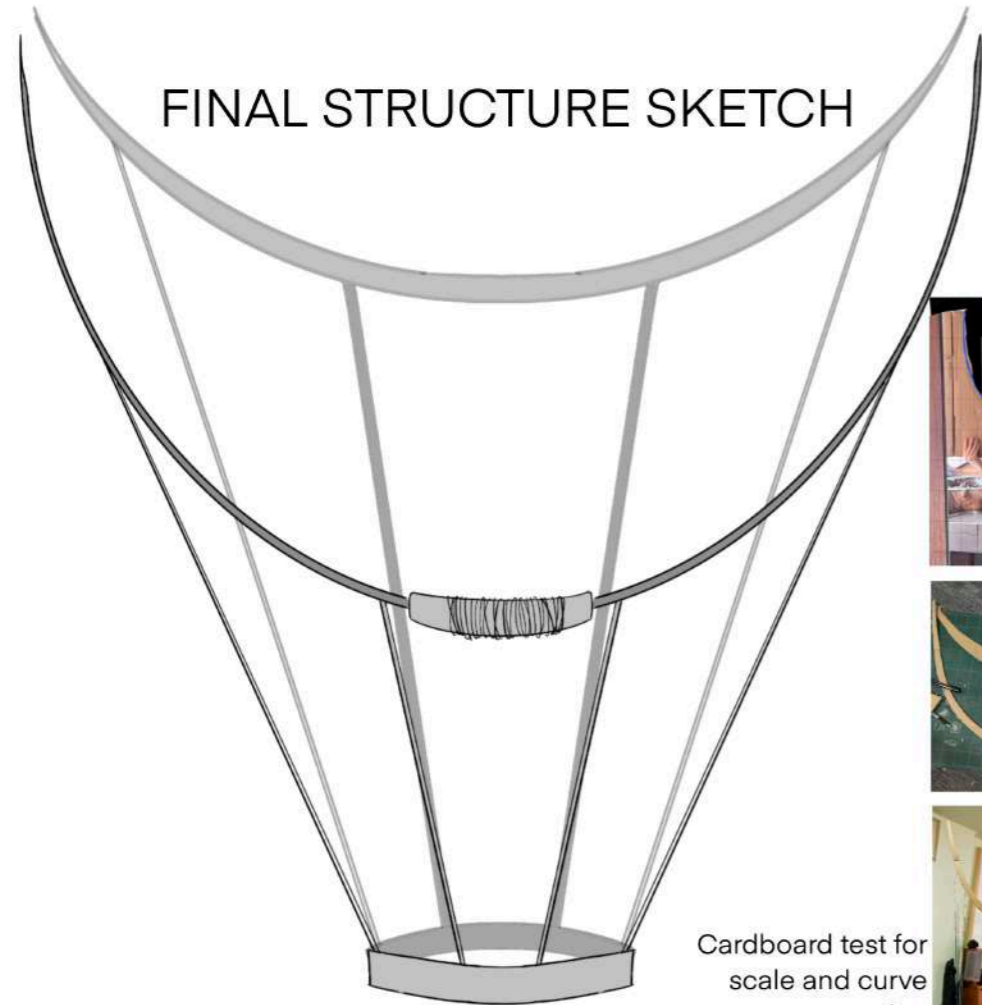
Look 2 – Fabric  
Inner Layer  
Development



FINAL FITTING



# LOOK 2-FINAL CONSTRUCTED WEARABLE STRUCTURE (METAL BAR FRAME)



FINAL STRUCTURE SKETCH



Cardboard test for scale and curve proportion



*Detail on the wrong side.*

## INITIAL HAND-BUILT FRAME TRIAL



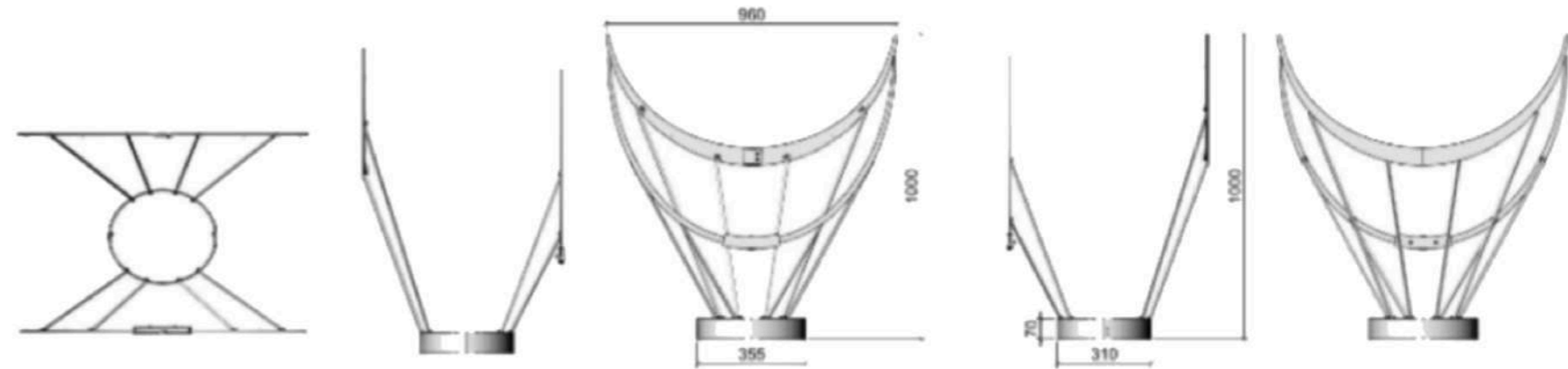
*PROCES:*  
bring with making details & steps



*Sample 2 & 3.*



Lacked structural support → shifted to metal bar construction



3D TECHNICAL DRAWINGS FOR FINAL PRODUCTION

# Reference Brand Harris Reed

My room  
Daily wear  
Daily make up



force the dramatic items.

**Customer 1**  
(myself)  
As the designer, I reflect the project's emotional and aesthetic core — A Silver Distance begins from the self, for those who seek meaning through fashion.



W H O

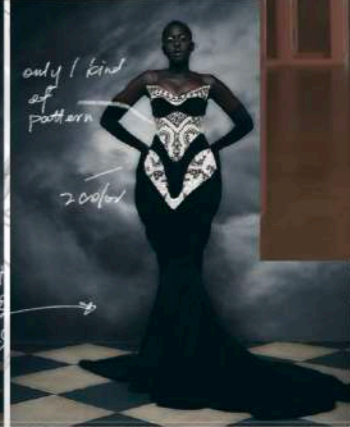
My fashion image work  
(As the producer & model)



Hand outside layer & soft inside layer.  
close-fitting & oversized frame

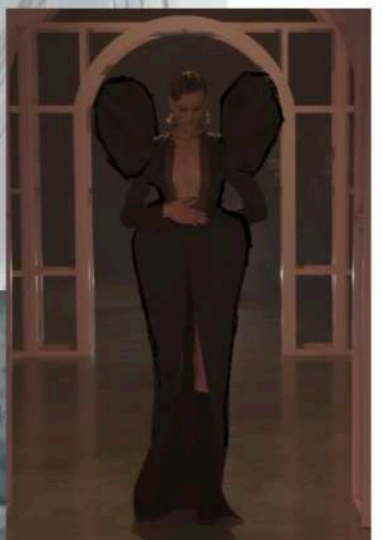
**Exaggerated Structure:** Dramatic contrasts like tight vs. loose, soft vs. hard, create theatrical visuals.

**Volume and Space:** Skilled at shaping garments with a strong three-dimensional presence.



loose tight  
Different size modulus

only 1 kind of pattern 2 colors



In fashion shooting (as the model)

2 colors



bis  
Dramatic contrasts. (from top & bottom part)

only 1 special technique

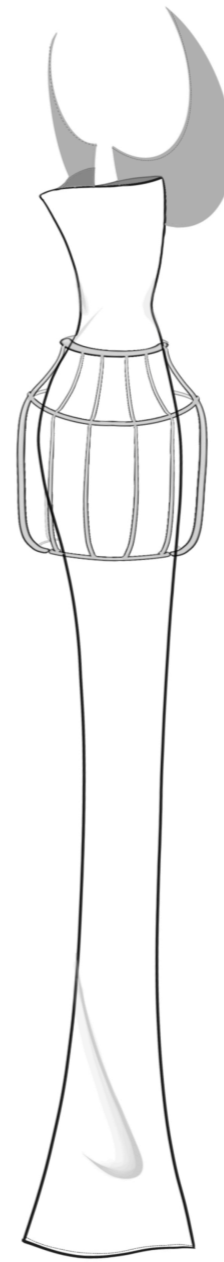
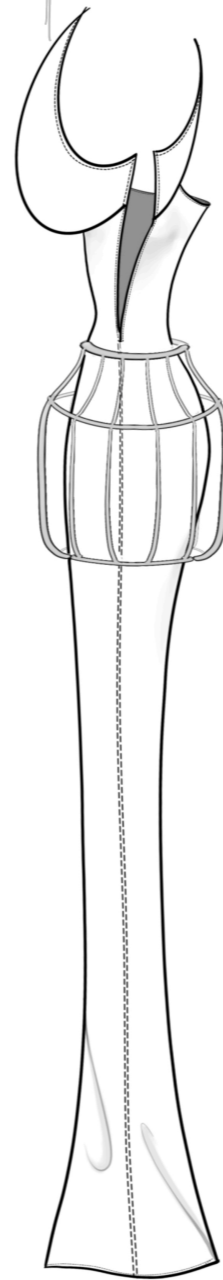
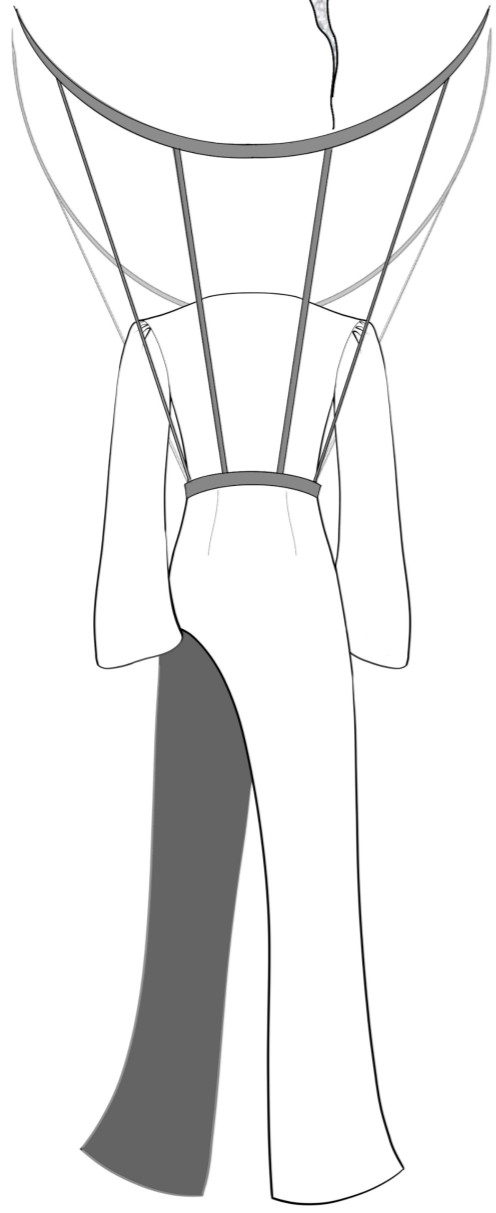
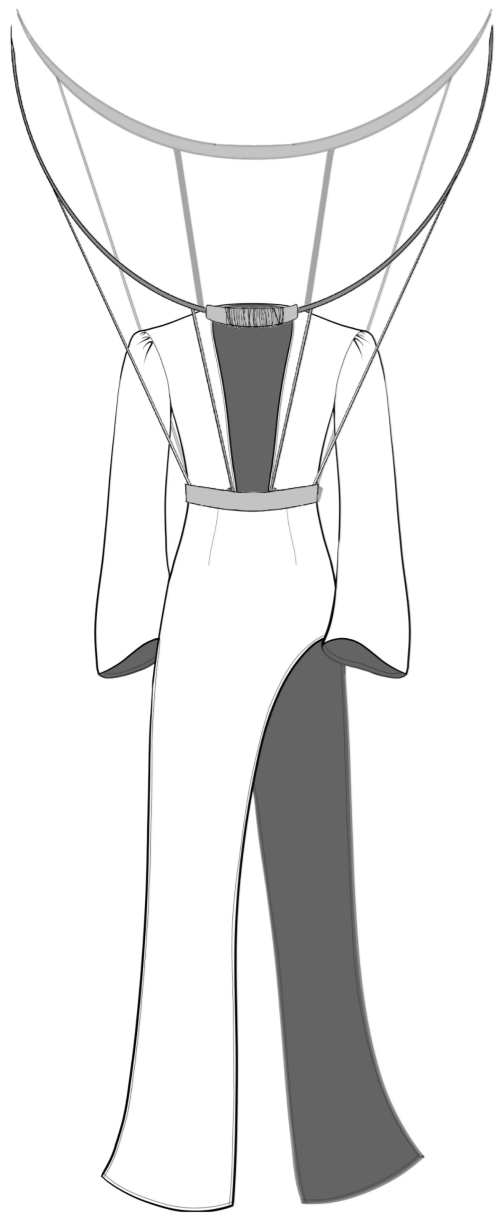
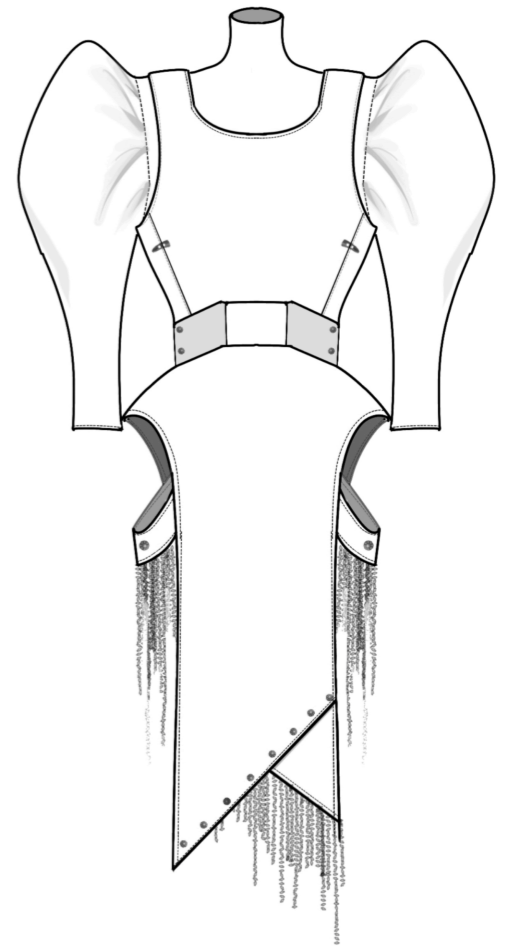
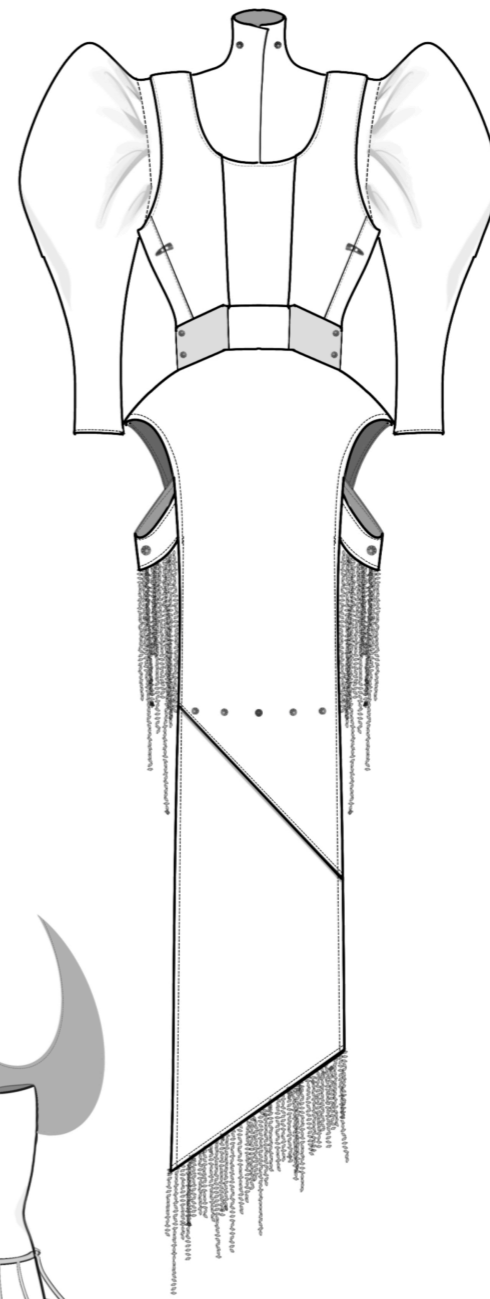
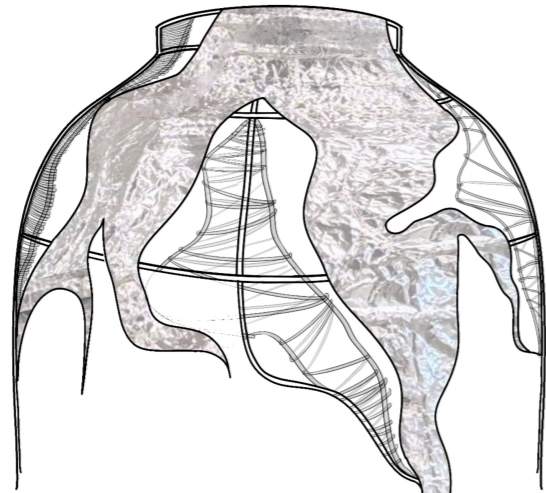
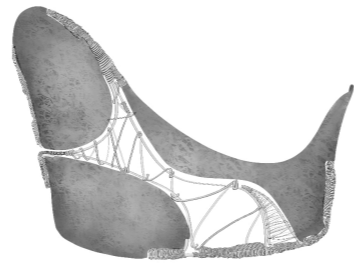
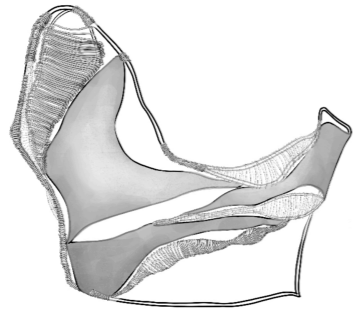
**Simplified Material Use:** Unified fabrics, colors, and techniques avoid cluttered visuals.

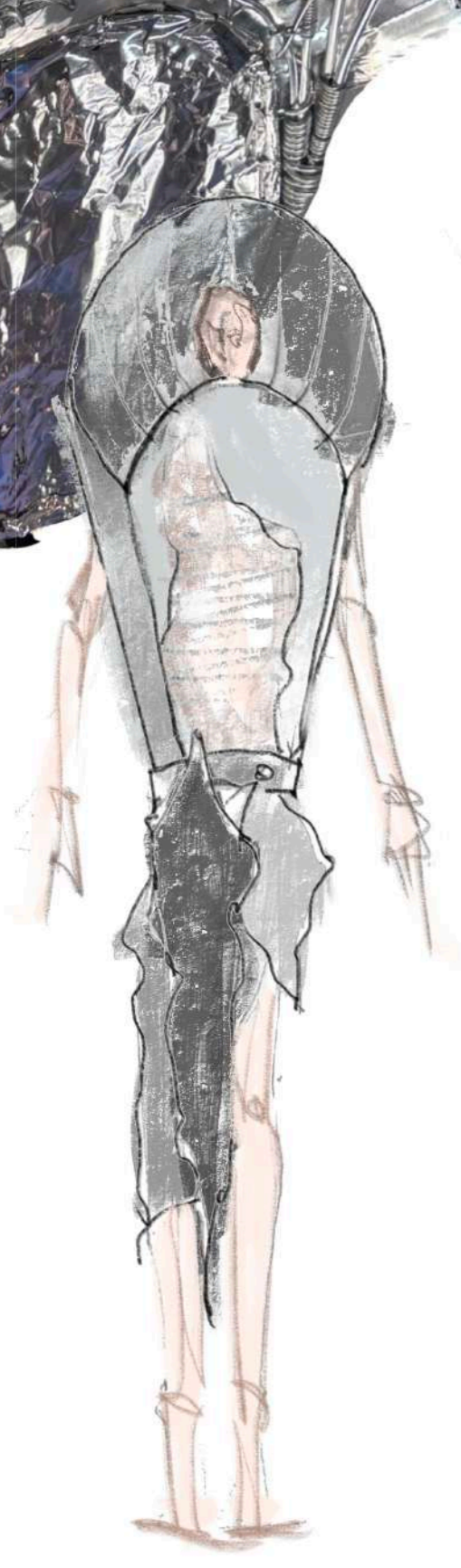
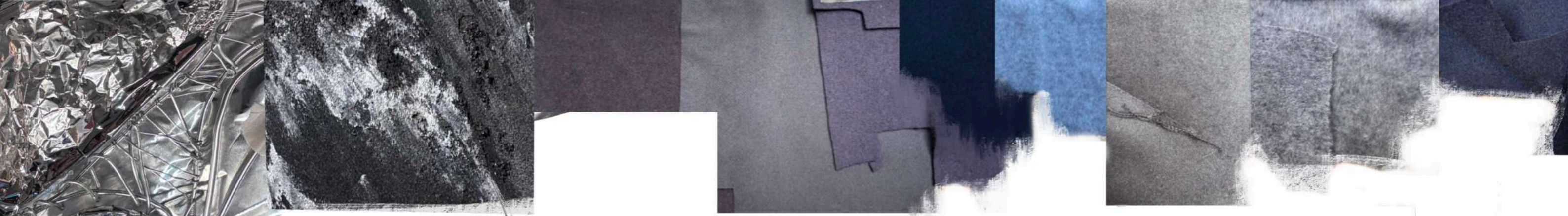
**Diverse Models:** Features models of varying sizes, highlighting inclusivity.



## INSPIRATION

Harris Reed's philosophy partially aligns with my aspirations, especially in terms of theatrical structure and emotional storytelling. While my current project does not explicitly address gender identity, I personally advocate for a genderless approach to fashion. I believe in allowing wearers to express themselves freely, regardless of biological sex. Although my personal design style may not entirely resonate with most gender-nonconforming consumers, I still aim to create pieces for those who appreciate my vision. To balance creative ambition with market realities, I would consider producing a limited quantity of items in multiple size ranges, fulfilling the concept while minimizing inventory risks.



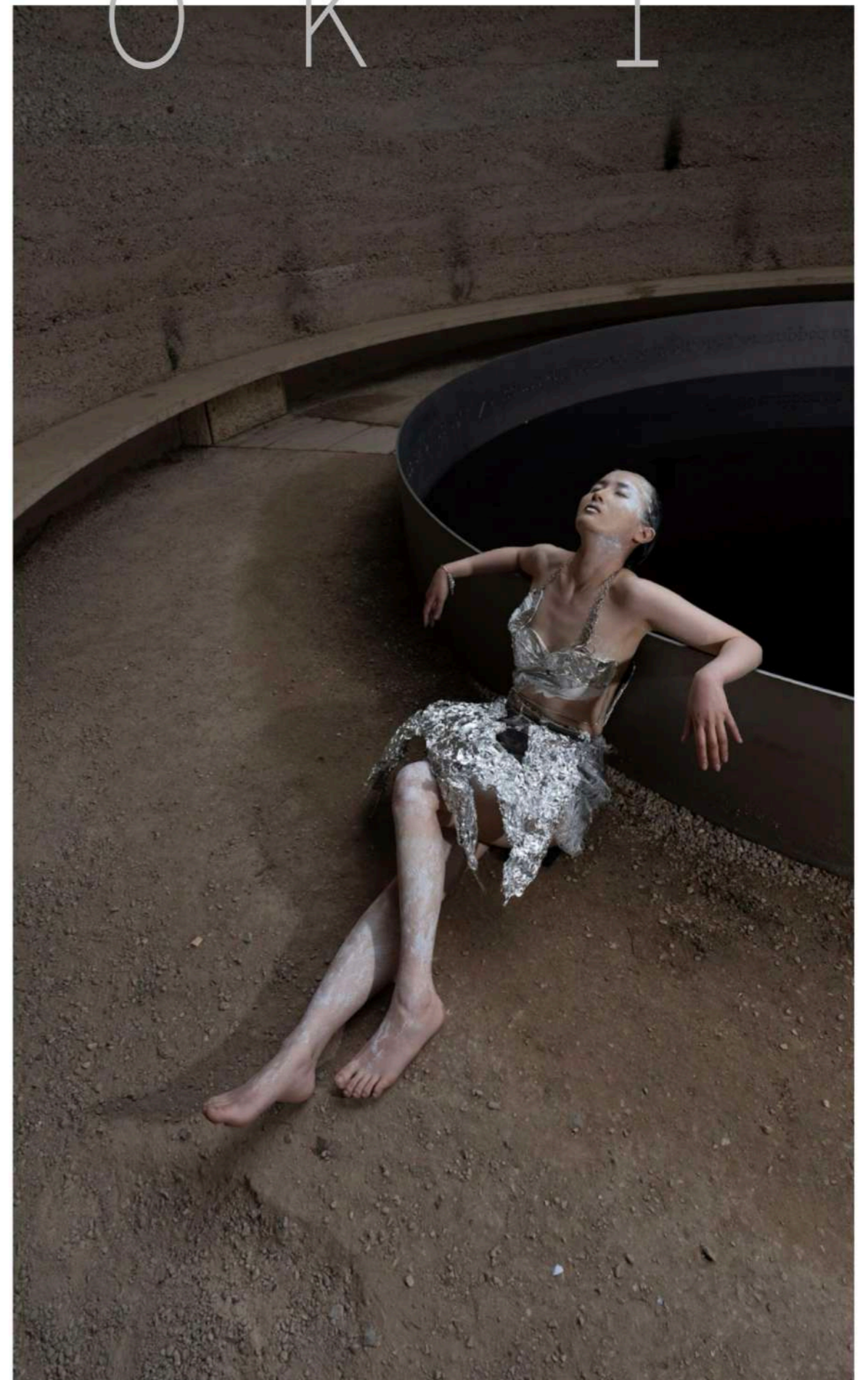


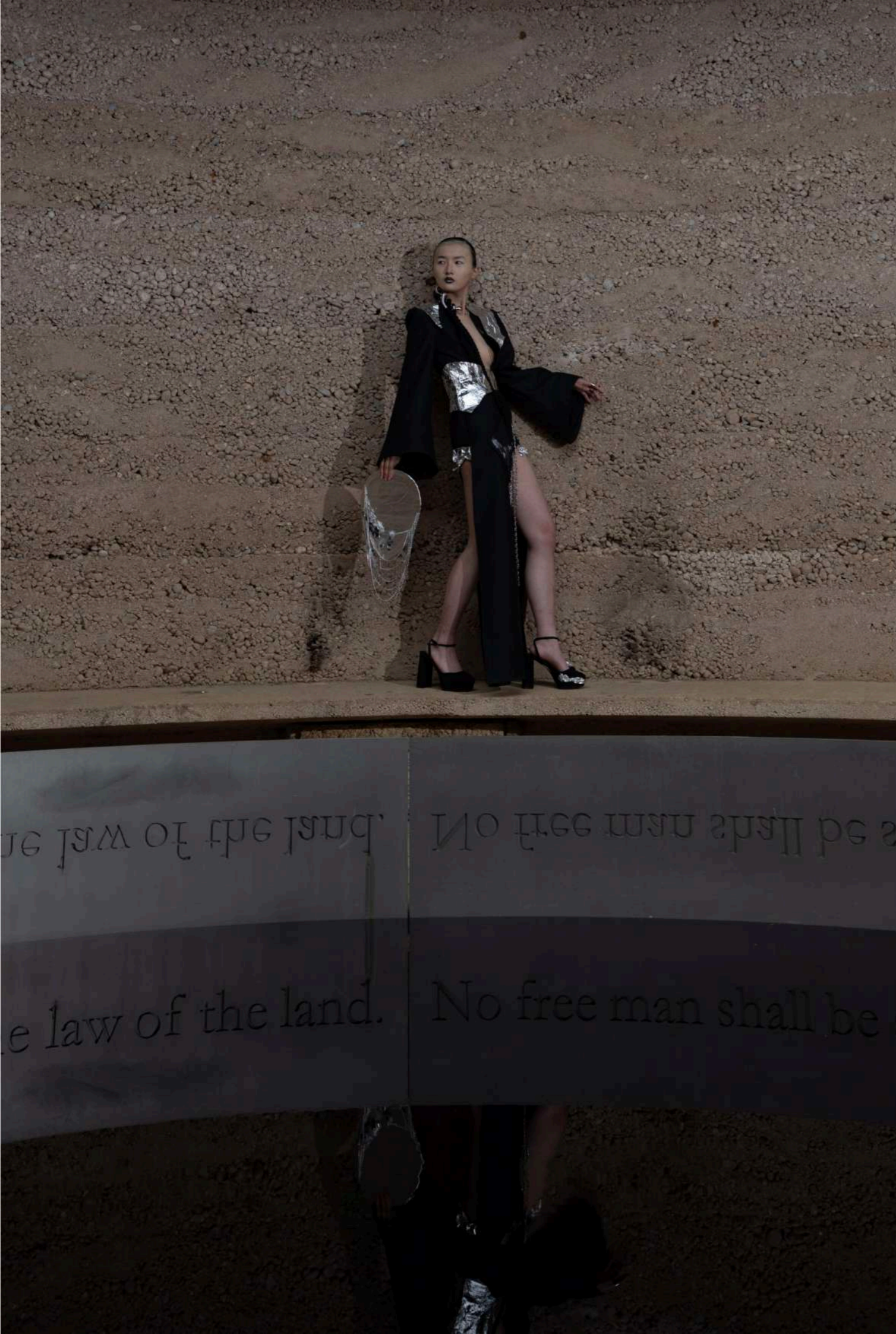


Adjustable silver wearable top  
Metal sculptural skirt piece

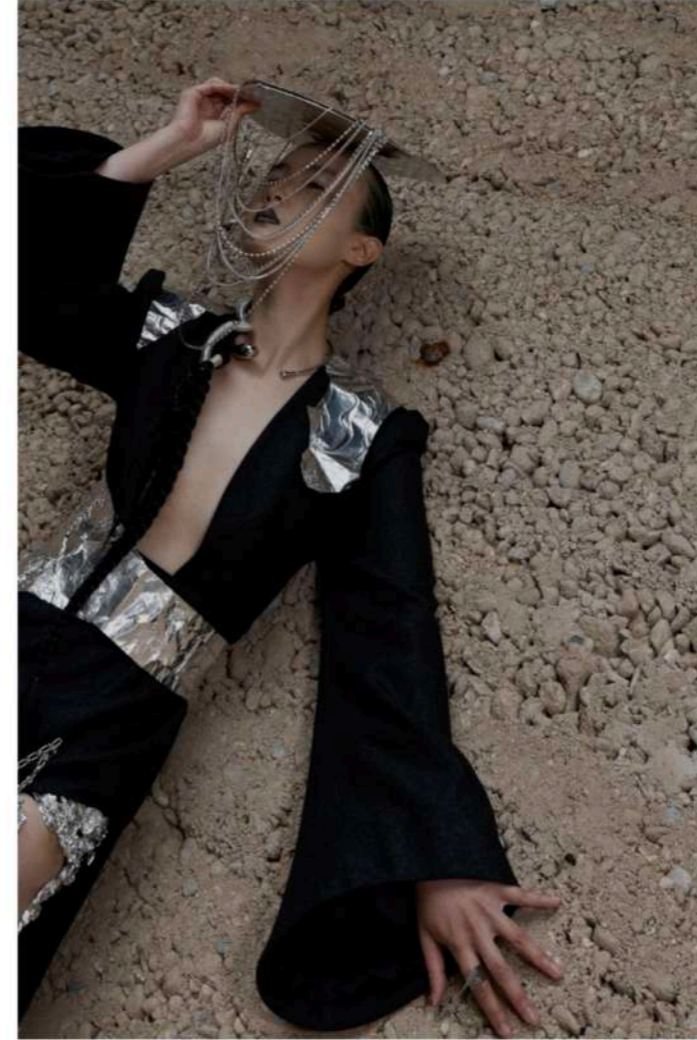
-Visual version for photoshoot only, not the final  
submitted version.

L O O K I





# L O O K 2



Charcoal felted wool dress  
Silver wearable metal structure

# PROMOTIONAL OUTCOME - FASHION FILM



<https://youtu.be/bQH3XfEeMN4>

# SAMPLE SET GUIDE

### SET 1



Early mood test. Fishing line + gel glue to simulate rain texture — beauty born from suppression.

### SET 2



Atmospheric extension. Burned transparent cutlery, reshaped and sprayed silver — evoking a cold, worn beauty.


### SET 3

First toile of Look1 — tests overall structure and silhouette foundation.



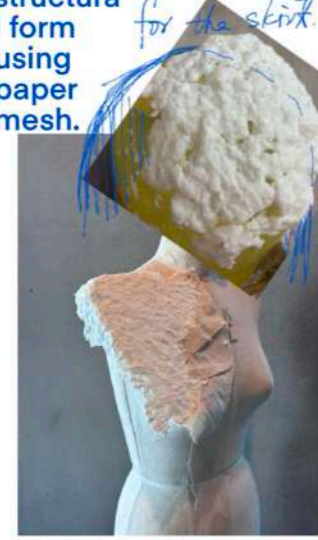
### SET 4

Material exploration for Look1's skirt and top silhouette after initial toile.




### SET 5

Testing structural form using paper mesh. *also for Look 1, especially for the skirt.*




### SET 6

Combining silver wire with paper mesh and testing integration with plaster bandage.



### SET 7

Advanced trials with plaster bandage, focusing on achieving curved skirt structure.



### SET 8

Refining the skirt's 3D form by combining wire and plaster — approaching final Look1 shape.



### SET 9

Material test on foil.



### SET 10


Added unique surface textures onto 70µm foil inspired by design development — pushing material expression.

*70µm & 100µm is smaller and both doing well.*




### SET 11

Using 100-micron foil with quartz sand and acrylic mixture to explore new surface textures for Look2's outer structure.




### SET 12

Experimented with creating 360° rotating spheres for Look2's outer frame. Abandoned due to structural instability.




### SET 13

Tested quartz sand and acrylic mix on coarse and fine canvas to assess adhesion, informing fabric choice for Look2's inner garment.




### SET 14

Investigating construction of elevated shoulder design for Look2's inner garment.



### SET 15

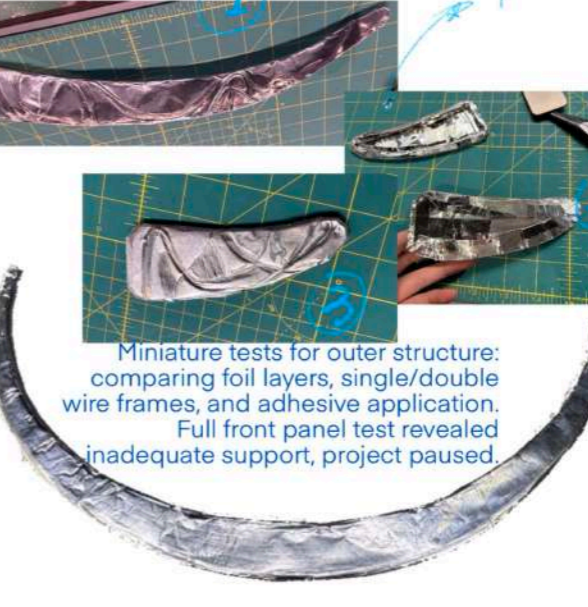
First full toile of Look2's fabric garment.



### SET 16

Miniature tests for outer structure: comparing foil layers, single/double wire frames, and adhesive application. Full front panel test revealed inadequate support, project paused.


*3 little pieces*



### SET 17


Tested 5 samples of stretched felted wool to replace canvas for Look2. Examined adhesion of quartz-acrylic mix on both sides. Final fabric chosen from this process.

*5 pieces*




### SET 18

Investigated sleeve construction of Look2's fabric layer using various linings and interfacings.




### SET 19

Refined bust shaping on Look2's wool garment using collage method.



### SET 20

Tested hem finishing methods for Look2's wool skirt: compared 0.5cmx2 and 1cmx1 folds, with the smaller fold proving more effective.



# FALLING TIDE

## Project Overview

This project delves into the theme of resilience and the permanent impact of past suffering. Using personal childhood experiences as a foundation, it explores the process of psychological unraveling and healing. Through abstract visual metaphors—such as metal, liquid, and distorted body shapes—the work expresses the concept of scars that no longer hurt but remain as lasting marks. These elements depict the subtle, enduring influence of past pain, now integrated as part of the self. The final piece, primarily presented through graphic design, combines installations and backgrounds to convey a duality of suppression and release, ultimately embracing a state of moving forward with these scars.





# INSPIRATION BOARD

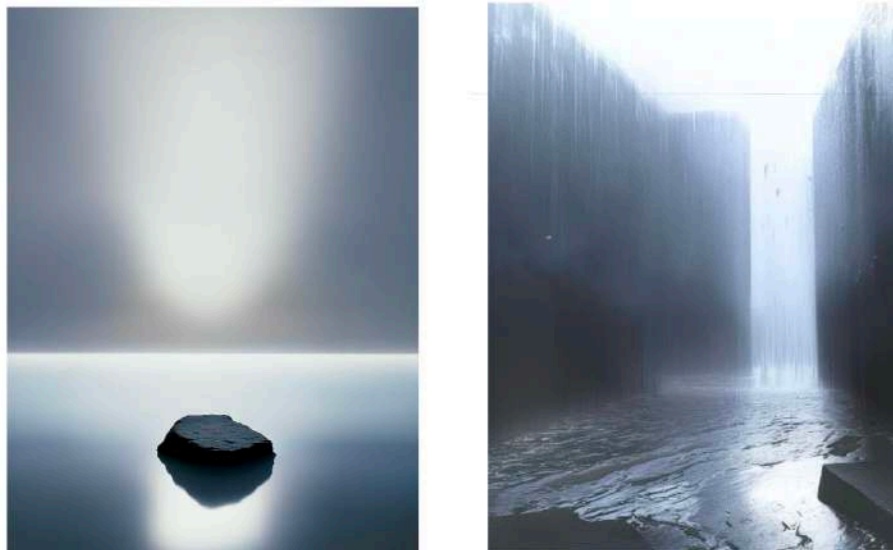
Keywords: Vastness, Biotic Sense



## AI BACKGROUND MACKING

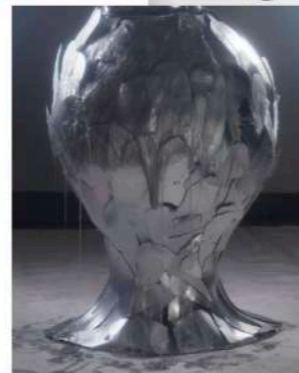
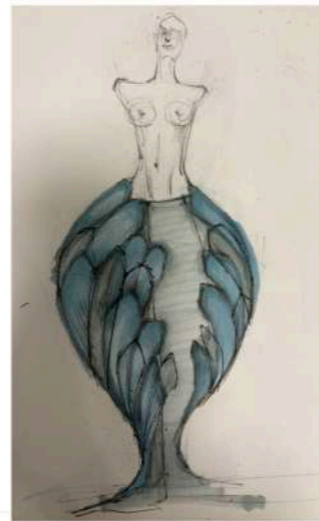


## FINAL VERSION USED



### COLOR AND MATERIAL SELECTION:

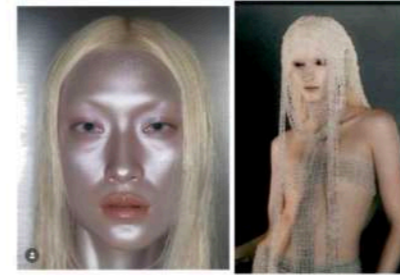
- Metal and Liquid Contrast: Metal represents rigidity and coldness, while liquid symbolizes the flow and release of emotions, creating a dynamic contrast.
- Color Palette: Dominated by cool tones, with black, silver, and blue, the palette evokes a sense of suppression and cold detachment.



**SILVER HALF-BODY INSTALLATION:**  
 •Pseudo-Wide Hips Installation: A structure using metallic scales to cover the model's pseudo-wide hip area, symbolizing the physical manifestation of repressed emotions and bodily distortion.

**SILVER HALF-BODY INSTALLATION:**  
 •Pseudo-Wide Hips Installation: A structure using metallic scales to cover the model's pseudo-wide hip area, symbolizing the physical manifestation of repressed emotions and bodily distortion.

## PRESER FOR SHOOTING EFFECT



### MAKEUP & HAIR REFERENCE

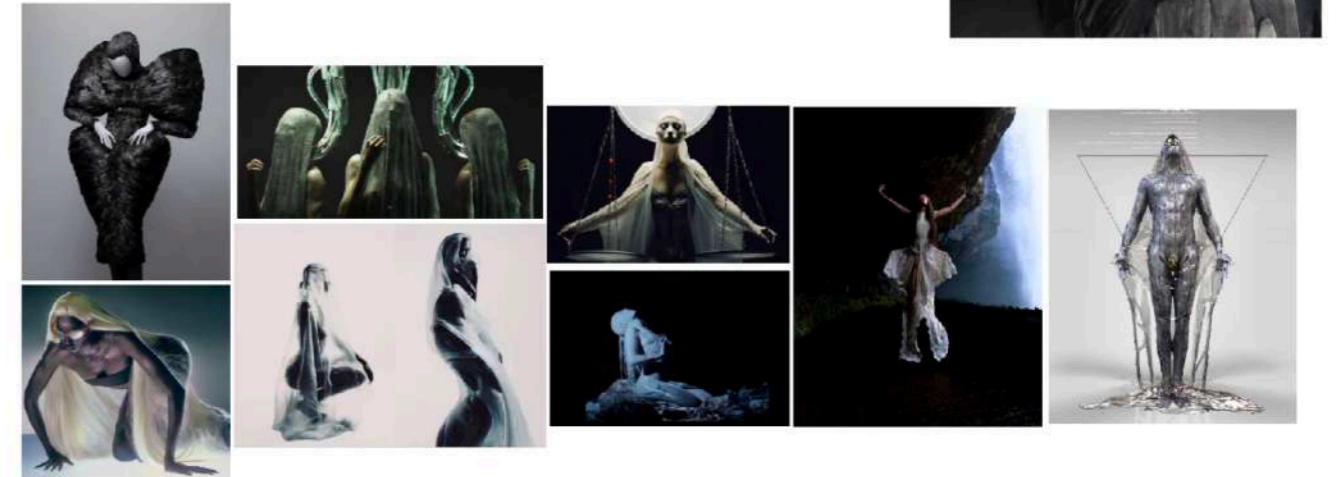
### FINAL LOOKS



### COMPLETE WARDROBE



### POSES REFERENCE



Half-body effect image

Full-body effect image



FINAL

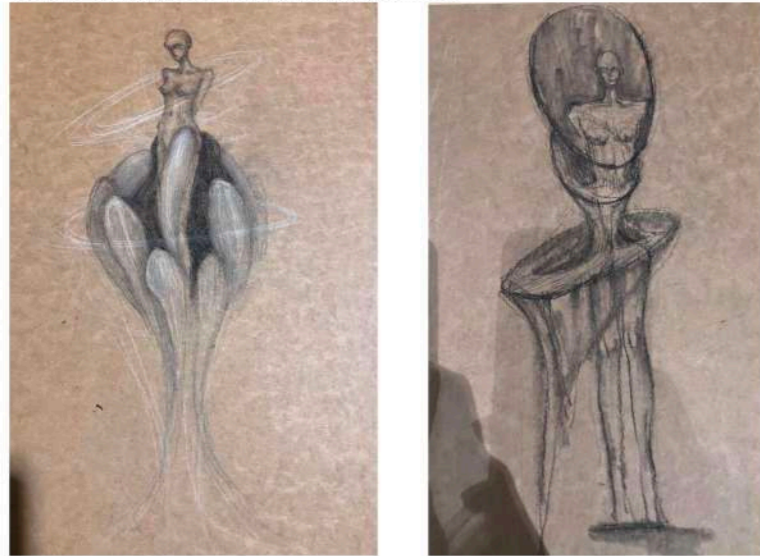


THE LAYOUT BACKGROUND WAS AI-GENERATED BY ME

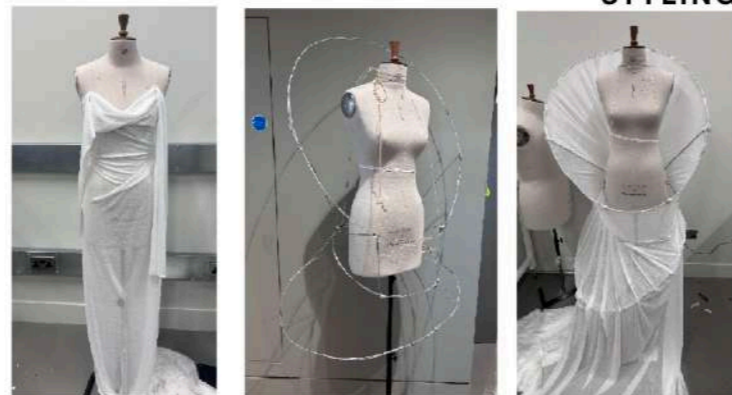


# Parallel Exploration 1 of Falling tide

Hand-drawn clothing design sketch



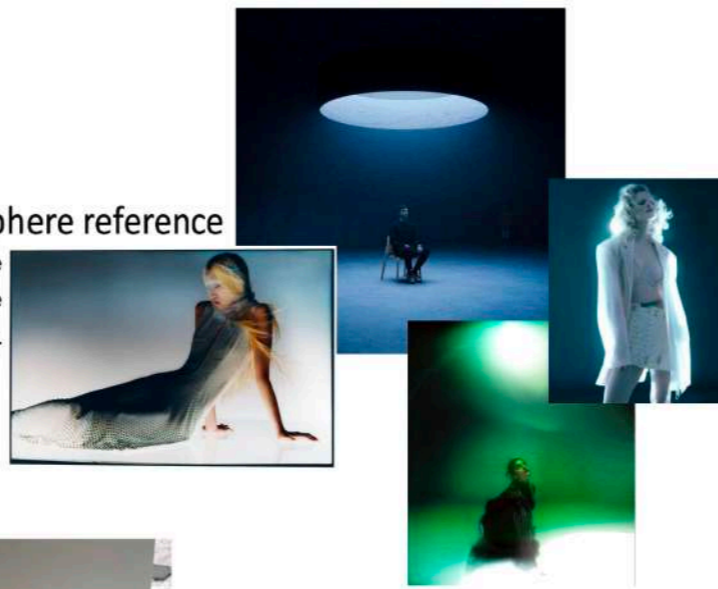
STYLING



The three white line rings indicate the positions of the three wire circles.

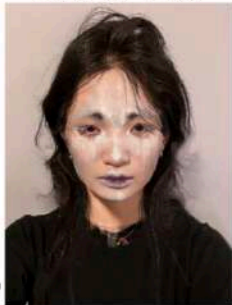
Lighting and atmosphere reference

A series of fashion designs photographed in three different settings and lighting conditions to enhance visual diversity.

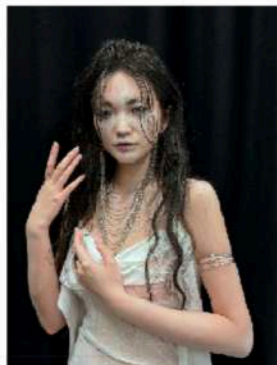


MAKEUP TEST

FINAL LOOKS



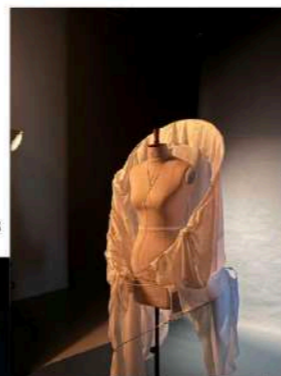
MAKE UP



STYLING



Wire frame of the clothing in progress



Clothing overall effect, still unfinished, in progress



Test lighting during shoot



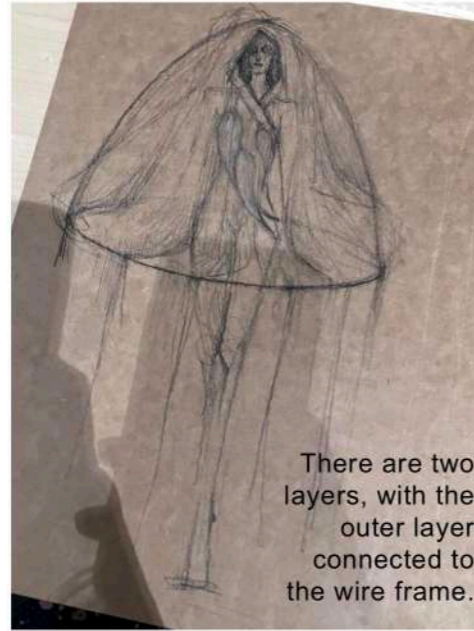
IN THE PROCESS

## FINAL SHOOTING



# Parallel Exploration 2 of Falling tide

## Hand-drawn clothing design sketch



There are two layers, with the outer layer connected to the wire frame.

## SHOOTING CONCEPTS

### 1. Background Details

**Burnt/Oxidized Effect:** Add textures with "burnt" or "oxidized" effects to the background, symbolizing the struggle and transformation of life. This reflects my intense and fiery "rebirth," further emphasizing the theme of renewal. Background fabrics can feature spray-painted oxidized metal patterns or burnt textures.

### 2. Lighting Techniques

**Rim Lighting:** Use rim lighting to illuminate the edges of the garments, creating a bioluminescent effect. Cool-toned rim lighting can enhance the garments' three-dimensionality, making their organic textures more prominent.

**Low Light + Spot Lighting:** Employ a low-light environment with localized light sources to highlight specific areas, such as the textures on the garments or the model's poses. This technique can evoke a mysterious and immersive atmosphere.

**Layered Lighting:** Utilize layers of light and shadow to create depth, emphasizing the biological complexity of the garments and installations through overlapping lighting effects.

### 3. Shooting Techniques and Props Suggestions

**Motion Blur:** Have the model perform slow movements combined with long exposure or controlled motion blur to capture a dynamic, flowing effect, resembling the fluidity of liquid and reflecting the organic and transformative essence.

### 4. Tone Transitions and Theme Evolution

**Cool to Warm Gradients:** Consider a tonal transition within the series, starting with cool tones and gradually shifting to warm tones. The main focus is on vibrant red hues complemented by cool tones, symbolizing a transformation from cold detachment to fiery rebirth.

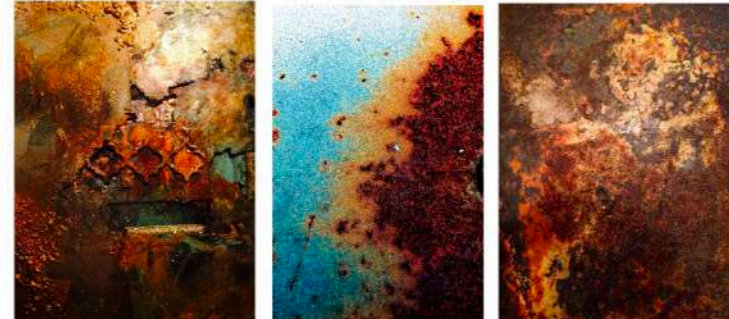
## STYLING--INNER LAYERS DESIGNII



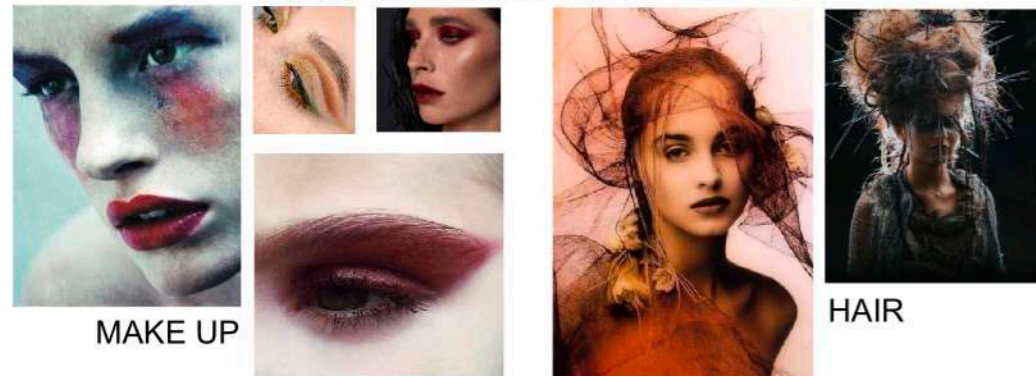
## MOOD & TONE REFERENCE



## BACKGROUND ATMOSPHERE REFERENCE



## MAKE UP AND HAIR REFERENCE



MAKE UP

HAIR

A raw, industrial aesthetic blending rust, oxidation, fiery reds, and corroded greens to evoke transformation and decay.



INITIAL DRAPING



DEVELOPMENT

FABRIC EXPLORATION



FINAL

(To maintain overall consistency, the skirt design was changed to a red tone within the same color palette)



# RUBIK'S Cube MANSION

## PROJECT OVERVIEW

"Rubik's Cube Mansion" explores three independent yet interconnected stories, reflecting various aspects of societal phenomena and human nature. Each story delves into the expressions of human behavior and social patterns shaped by specific environments, capturing the complexity of social landscapes and human traits through visual metaphors, blending both concrete and abstract forms of expression. Inspired by the animated series of the same name, this project adopts a similar chapter-based narrative structure, with each chapter focusing on a distinct social phenomenon or issue. Using the shape of a Rubik's cube as a visual motif—symbolizing the complexity and cyclical nature of social relationships—the project presents three stories set against different time periods:

Although the backgrounds change, the phenomena and issues presented in these three stories are not the products of any single era, but rather persist across time, continuously existing and evolving within different societal contexts.

This project aims to present these intertwined aspects of human nature and social structures as objectively as possible, without excessive judgment or glorification.

# Mood & Tone



## 1ST STORY — TWO WIVES

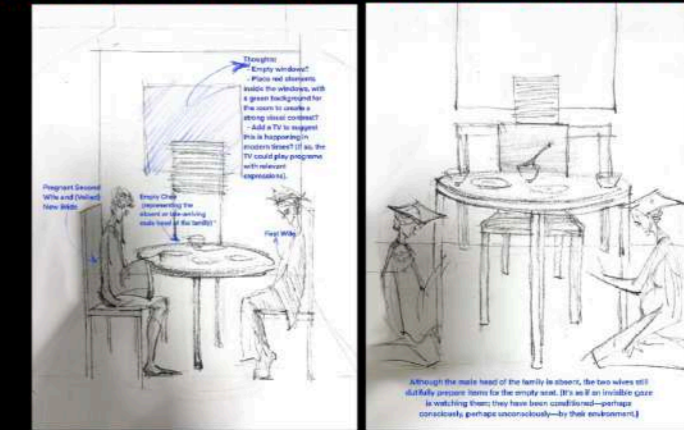
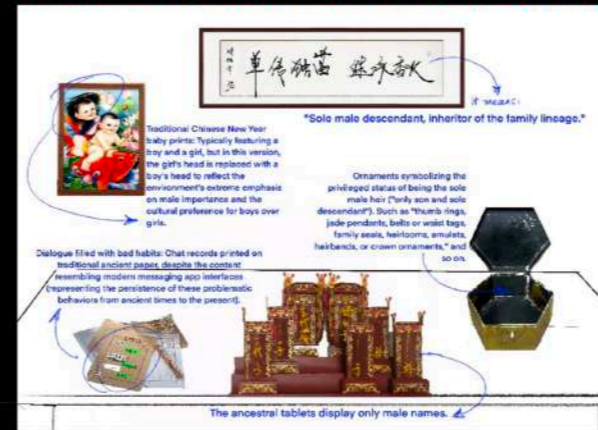
This story is based on the experience of a childhood friend: his father maintained two separate families, each with a "wife" and a child of similar age. His mother was a beautiful, gentle, and capable woman who almost single-handedly managed the household and raised the child.

Although we cannot know whether there were hidden reasons behind the situation, the apparent outcome was that she accepted such a living arrangement. Similar injustices and compromises faced by women are far more common than we imagine.

This reflects the suppression of women's autonomy within patriarchal societies and reveals the deep-rooted continuation of male privilege in family structures. Core Issue: The inequality in gender relations within the social environment, and the imbalance of power and responsibility within family structures.

# 1ST STORY — TWO WIVES

## DRAFT SETTINGS AND NARRATIVES: CONCEPTUAL BEGINNINGS



## Finalized Set Design:

To avoid clutter, the "male host's room decor" was simplified. Key elements were placed on the central table: an imperial jade seal symbolizing authority, a wine glass at the male host's seat, and tea cups for the two wives.



I repurposed a doctoral cap into a new hat design to emphasize that this woman possesses her own inherent value—knowledge, personal abilities, and an academic foundation. Yet, despite her capabilities, she could still find herself in a situation like the one depicted in this story simply because of the societal structure she (and we) live within.

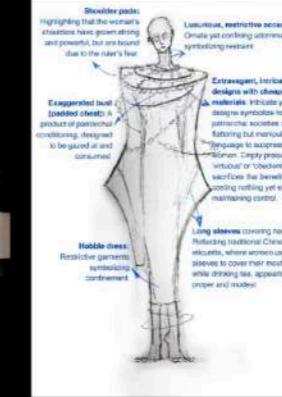
## PREGNANT SECOND WIFE AND (VEILED) NEW BRIDE



INITIAL STYLING DESIGN



FINAL HAIR, MAKEUP, AND STYLING USED



INITIAL STYLING DESIGN



FINAL HAIR, MAKEUP, AND STYLING USED

# 2ND STORY

## BIG BABY

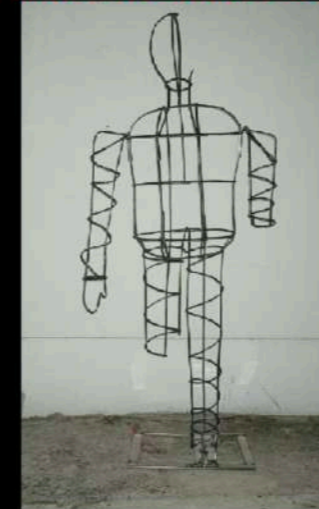
### SETTING REFERENCE



### DESIGN AND REFERENCE



### FINAL INSTALLATION



### DETAIL AND PROCESS



The central part of the wire installation is wrapped with self-dyed frayed fabric to create a worn-out effect.

The head is filled with crumpled draft paper, symbolizing an outwardly bloated yet inwardly hollow and decayed state.

This story is inspired by a college classmate who was the only child in his family, excessively pampered and lacking basic self-care skills, exhibiting traits of indulgence and self-abandonment, including extreme physical self-neglect.

He would direct others to serve him with an air of entitlement and expressed his "appreciation" of women in an objectifying and disrespectful way.

This phenomenon highlights the impact of patriarchal society on personality development—individuals raised in environments of excessive indulgence often grow up with a self-centered attitude and a lack of respect for others.

Core Issue: The influence of social indulgence and inequality on individual personality development, and the extreme self-centeredness that may result from over-pampering.

INITIAL HAIR AND MAKEUP CONCEPTS



HAIR AND MAKEUP REFERENCES

SETTING DETAILS



# 3RD STORY — FRIENDSHIP SHOWCASE

FINAL COSTUME AND ACCESSORIES



INITIAL STYLING CONCEPTS



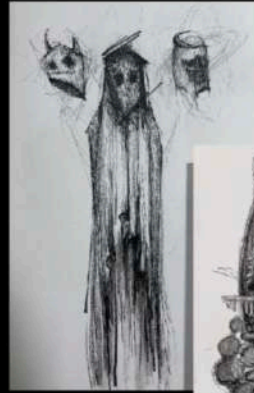
## 3RD STORY — FRIENDSHIP SHOWCASE

This story revolves around a childhood classmate who had a habit of stealing from an early age, a behavior that persisted throughout our six years of elementary school without ever being reported. She collected the stolen items in a showcase at home, while her mother remained unaware, believing the items were gifts from classmates.

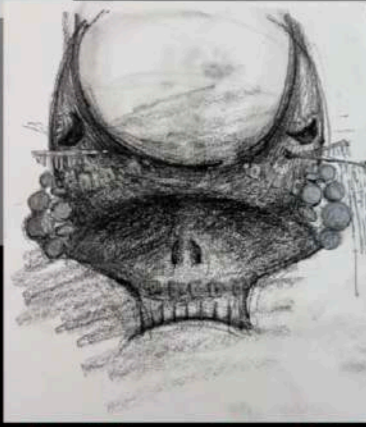
She also spoke about an "evil god," claiming that only through bad deeds could one receive rewards.

This story not only reflects the impact of familial indulgence on individual behavior but also hints at a latent "evil tendency" within human nature that may be amplified and unleashed under certain conditions.

Core Issue: The influence of specific environments on individual behavior, and the potential existence of an inherent "evil tendency" in human nature that can be triggered and manifested under specific circumstances.



I initially attempted to recreate the "Evil God" based on the girl's description and my memory of her prototype. However, the result felt overly conventional and lacked symbolic depth.



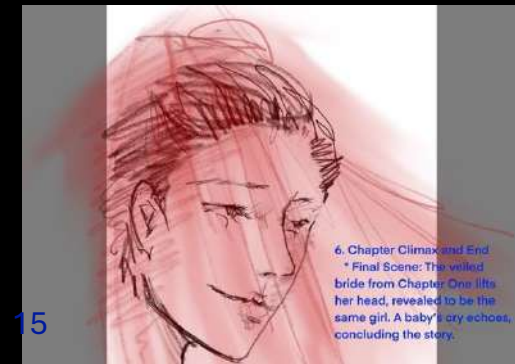
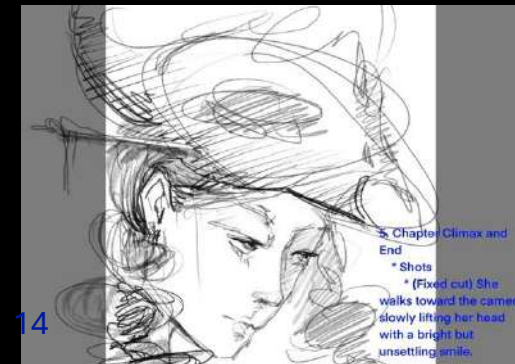
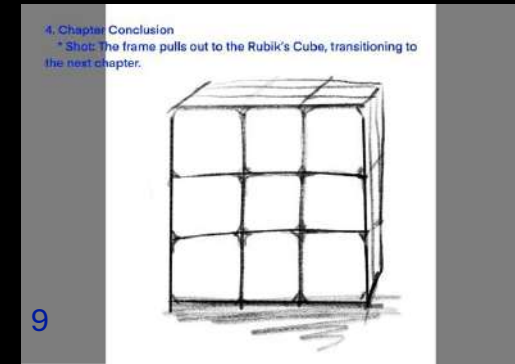
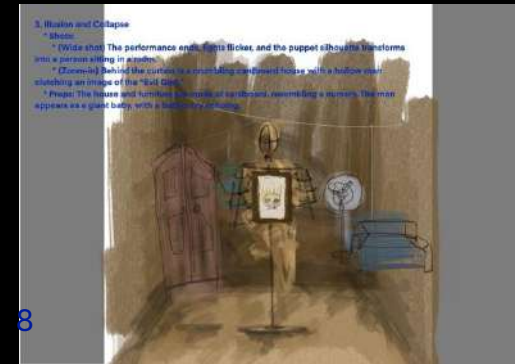
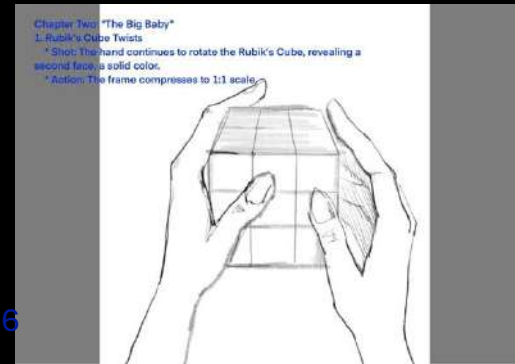
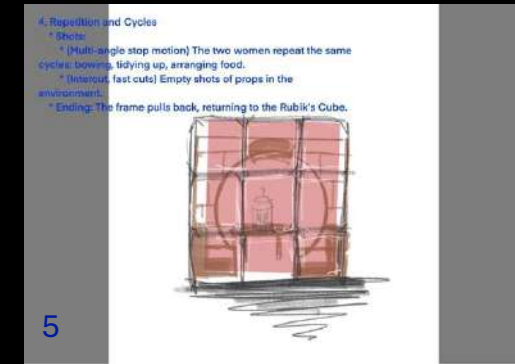
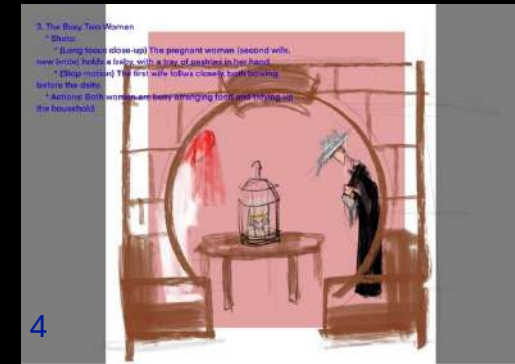
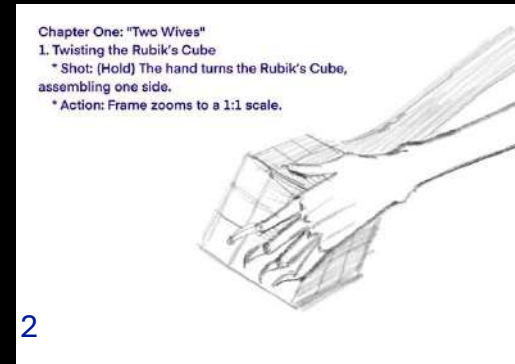
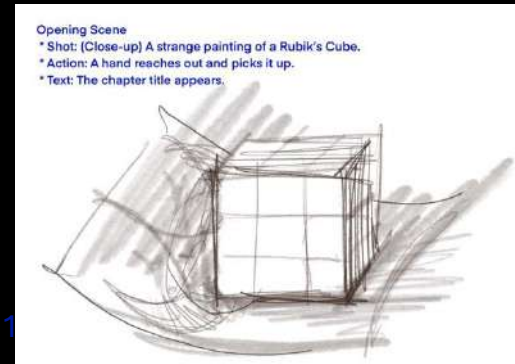
To address this, I incorporated research insights and my personal reflections, resulting in a reimagined version with enhanced conceptual meaning.



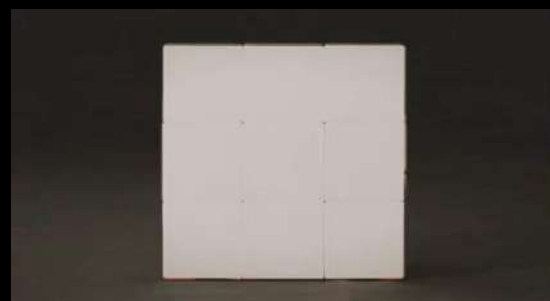
The lamb skull mask symbolizes "distorted innocence" and the inherent evil in human nature. Drawing from Western associations of lambs with purity and goats with rebellion, the skeletal design conveys decay and emptiness, reflecting how familial and societal influences nurture latent malevolence. This reimagined mask connects the "Evil God" described by the girl to the broader theme of corrupted innocence.



# STORYBOARD



# VIDEO SCREENSHOTS



[https://youtu.be/2NEptgJkx\\_8](https://youtu.be/2NEptgJkx_8)