



LIQUID MODERNITY

LIWEI ZHANG SS25

- Fluid Personality

Individuals continuously adjust their self-identity and behavior patterns according to changes in their external environment, demonstrating a high degree of adaptability and flexibility.

- Fragmented Identity

Individuals present multiple self-identities in different contexts, with their identity no longer being unified but instead shifting based on social and cultural environments.

- Existential Anxiety

Due to fluidity and uncertainty, individuals feel that the future is unpredictable and lack a stable identity and life direction.

- Short-Term Personality

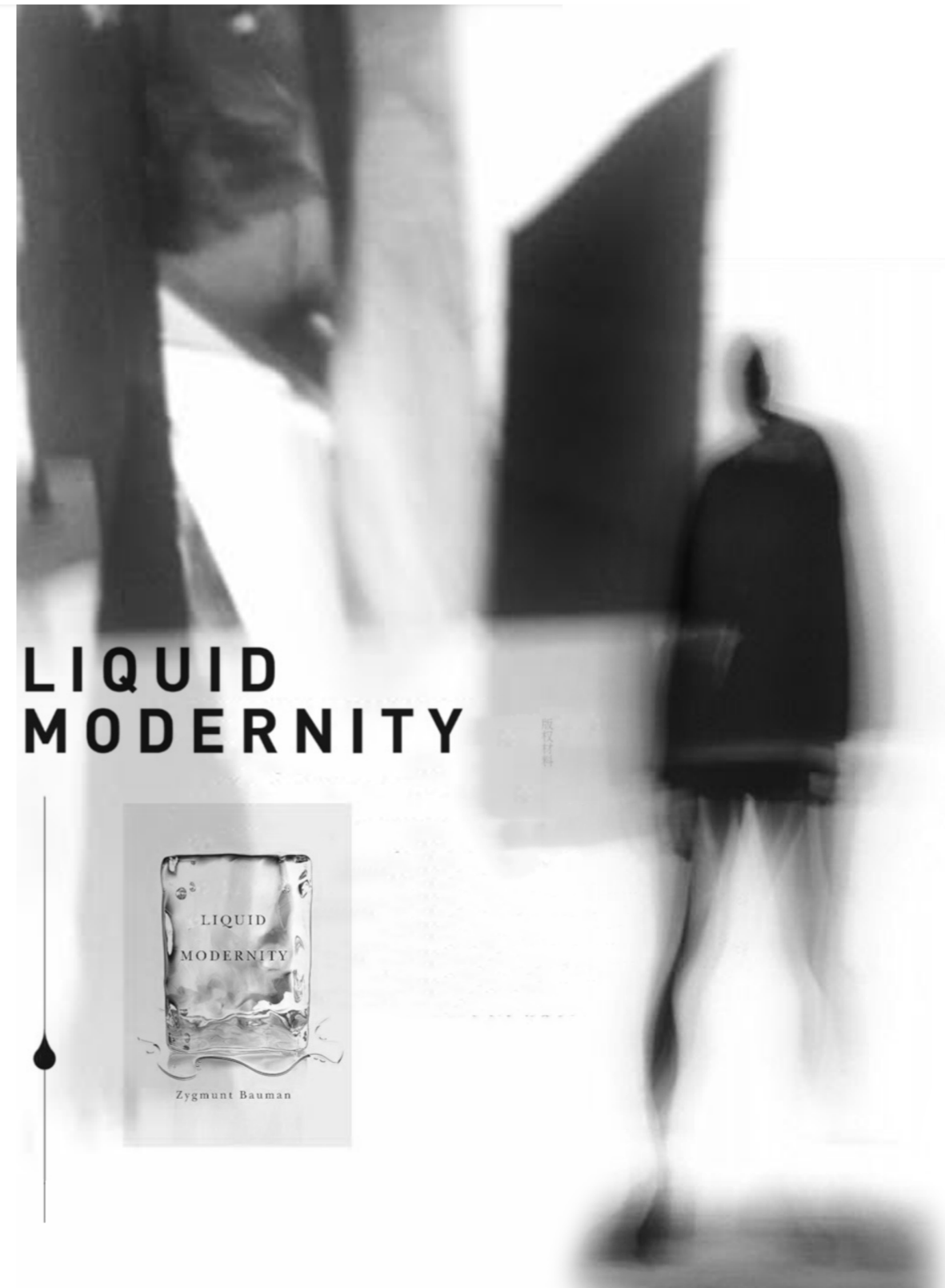
There is a tendency to pursue short-term goals and immediate satisfaction, often neglecting long-term planning.

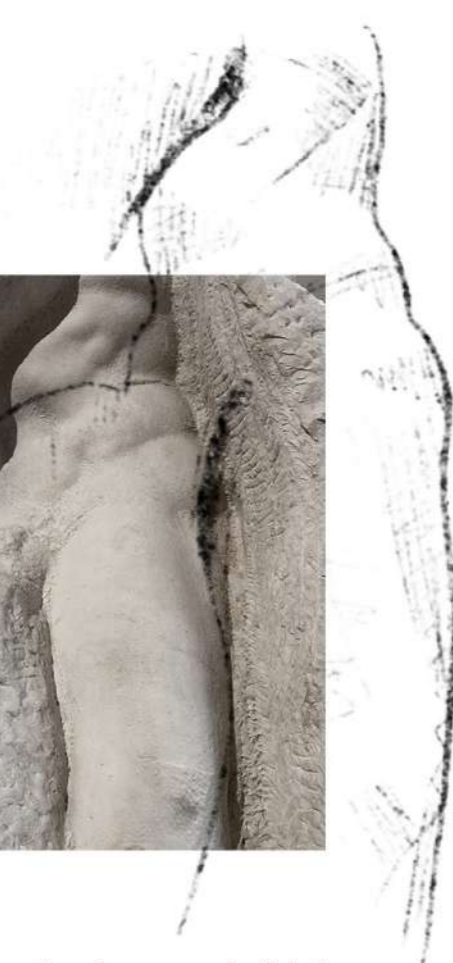
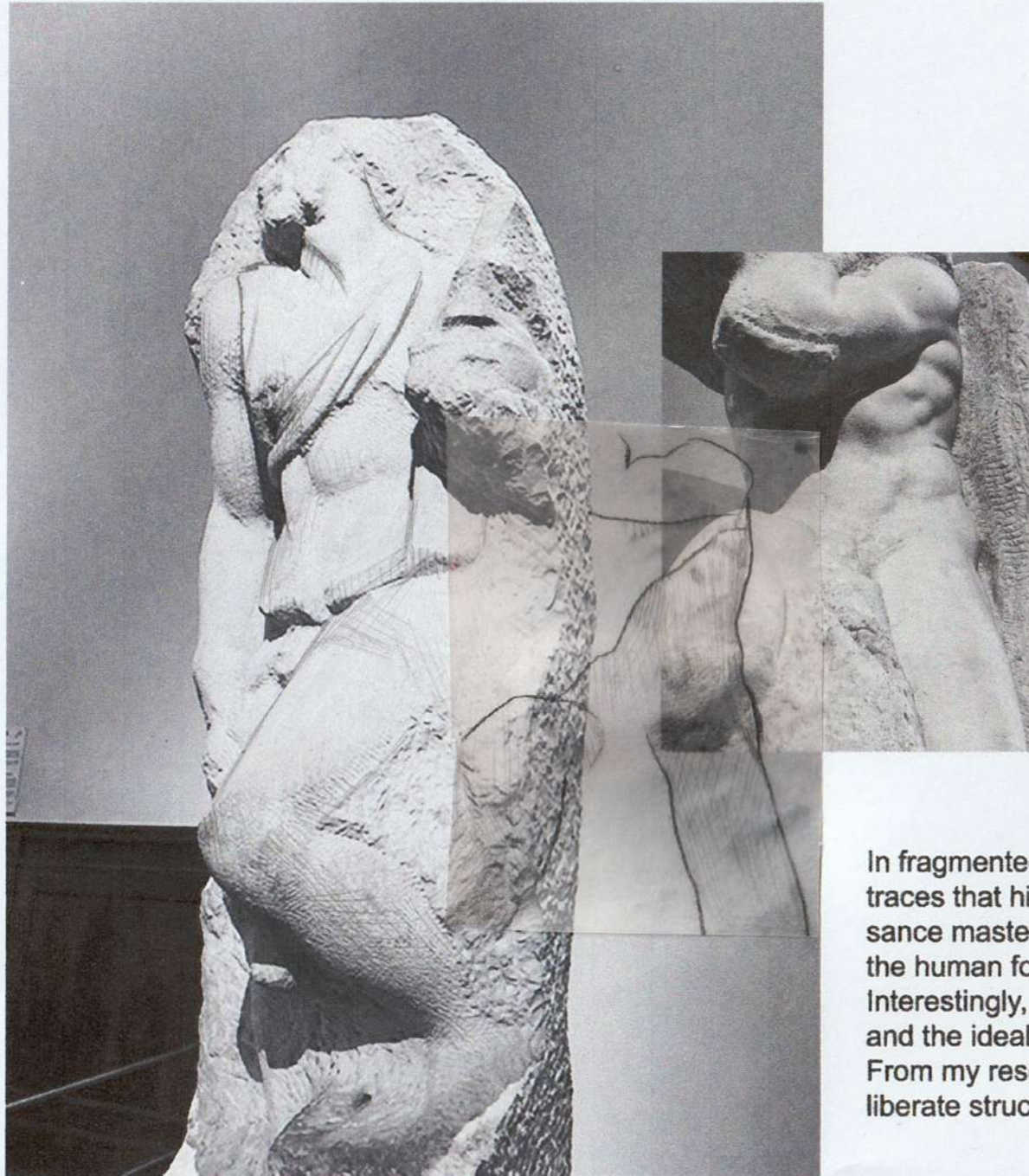
- Rootlessness

Individuals experience a lack of fixed belonging, feeling displaced and uneasy due to frequent changes in their environment.

- Tolerance for Ambiguity

Individuals are capable of accepting ambiguity and uncertainty, enabling them to navigate a constantly changing environment.





In fragmented classical sculptures, we often glimpse remnants of garments-faint traces that hint at once-elaborate attire. In museums across Florence, many Renaissance masterpieces offer a compelling look at how artists captured both clothing and the human form.

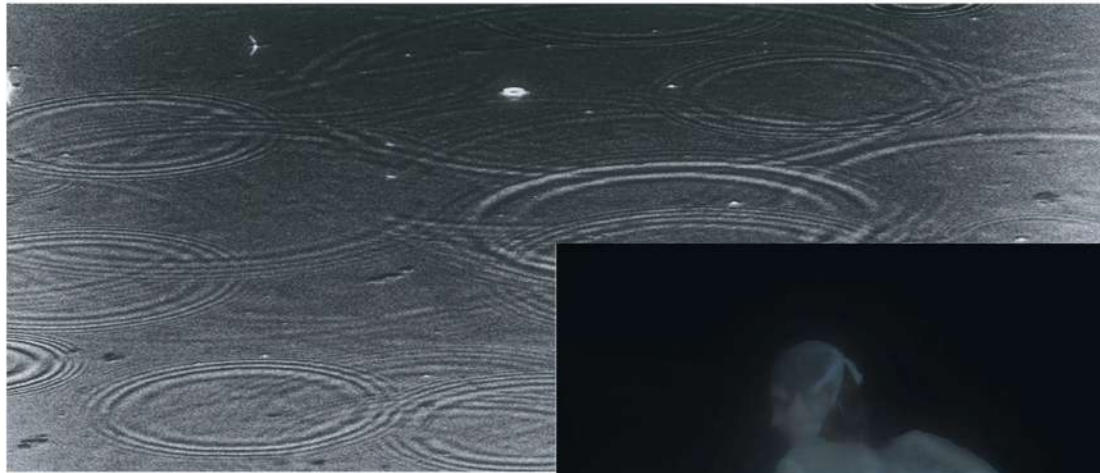
Interestingly, despite the long stretch of history, the aesthetic pursuit of ornate dress and the idealized human physique differ only subtly from today's standards.

From my research, I have distilled several key elements: fluid lines, a relaxed yet deliberate structure, and a visual harmony that adheres closely to the body's contours.

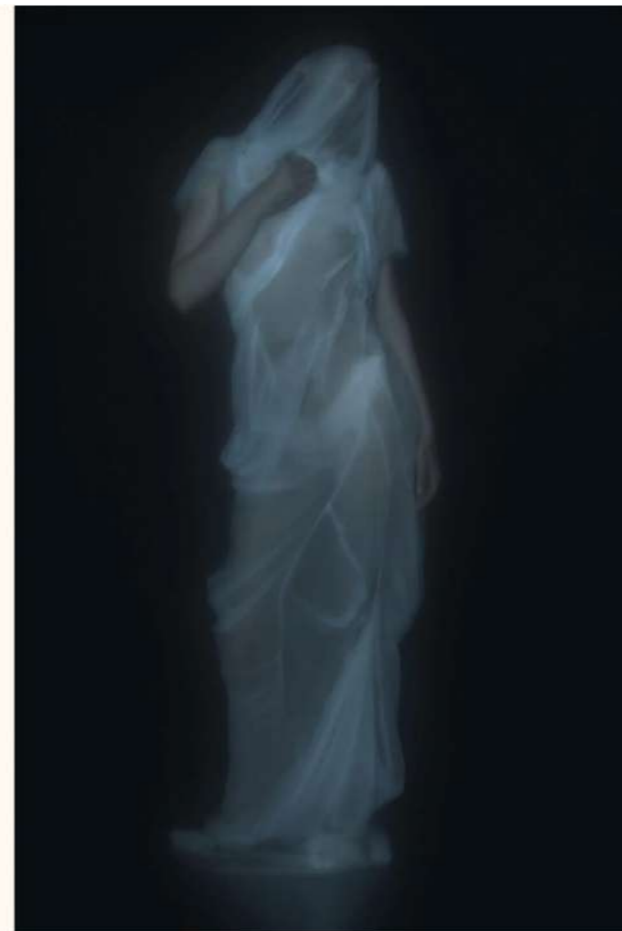


The Artisanal wet-look silhouettes from Maison Margiela's Fall/Winter 2020 collection represent a perfect fusion of aesthetic refinement and experimental expression. Within the creative context of "Artisanal Wet Form" and "Crafted in Wetness," water, emotion, the body, fluidity, and permeation intersect in a layered dialogue. As a fashion designer, I see not merely garments soaked in water, but water itself becoming a formative force—guiding fabric to yield and adhere to the body, liberating structure from rigidity.

This approach challenges the conventional fashion language of "clean cuts" and "fixed silhouettes." The infiltration of water into textiles blurs the boundary between garment and body, allowing clothing to transcend surface adornment and instead become an extension of the skin. In that moment, the garment seems to breathe—imbued with its own emotion and posture. Softness and hardness no longer exist in opposition, but in mutual coexistence as a shared vocabulary.



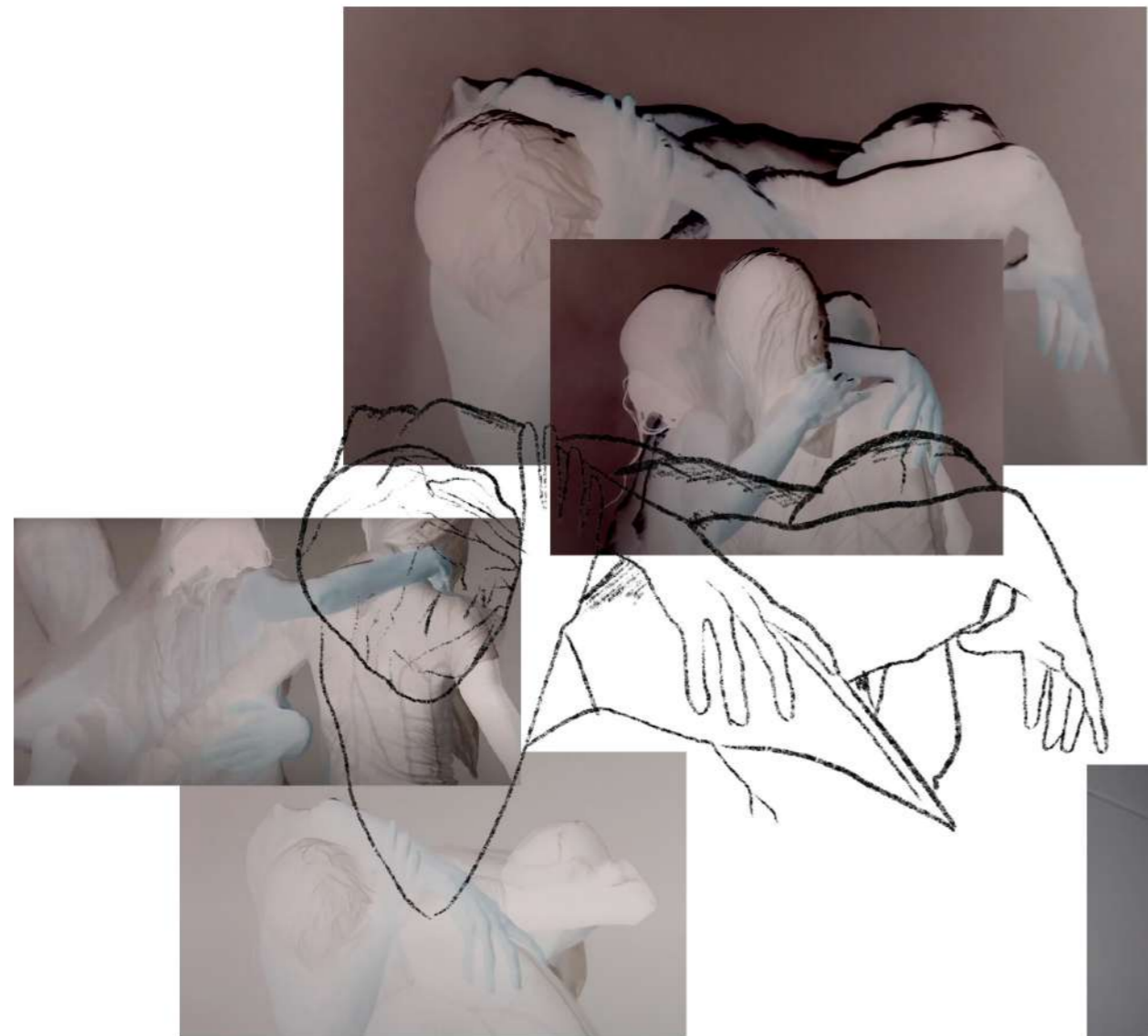
John Galliano AW20





One of the central themes in my research is the dynamic relationship between water and the human body.

I believe that softness and hardness can coexist—they are not necessarily binary opposites. This parallels my interest in the resonance between body and soul within individual existence, and how this resonance is externalized through form. For me, fluidity represents a vital connection between personal emotional life and the material world. The sculptural work of Nazar Bilyk offers a compelling example of this idea in form. His bronze figures—solid and unmoving—capture the fleeting moment of a face receiving water, creating a powerful visual dialogue with the fluidity of line and emotion that I explore in my own work.



From a technical perspective, this is a collaboration with gravity, humidity, and time. Fabrics are pre-soaked, shaped, and dried-or in some cases, draped in a wet state directly on the body. This unstable process paradoxically breathes unpredictability and life into the garments. The clothing is no longer simply designed-it is formed through permeation.

silicone & polyester



silicone & cling film



silicone & soil



silicone & mesh

When silicone fills the mesh, the mesh becomes hard but still maintains a certain elasticity. When silicone is applied to polyester fiber, the fabric becomes transparent.



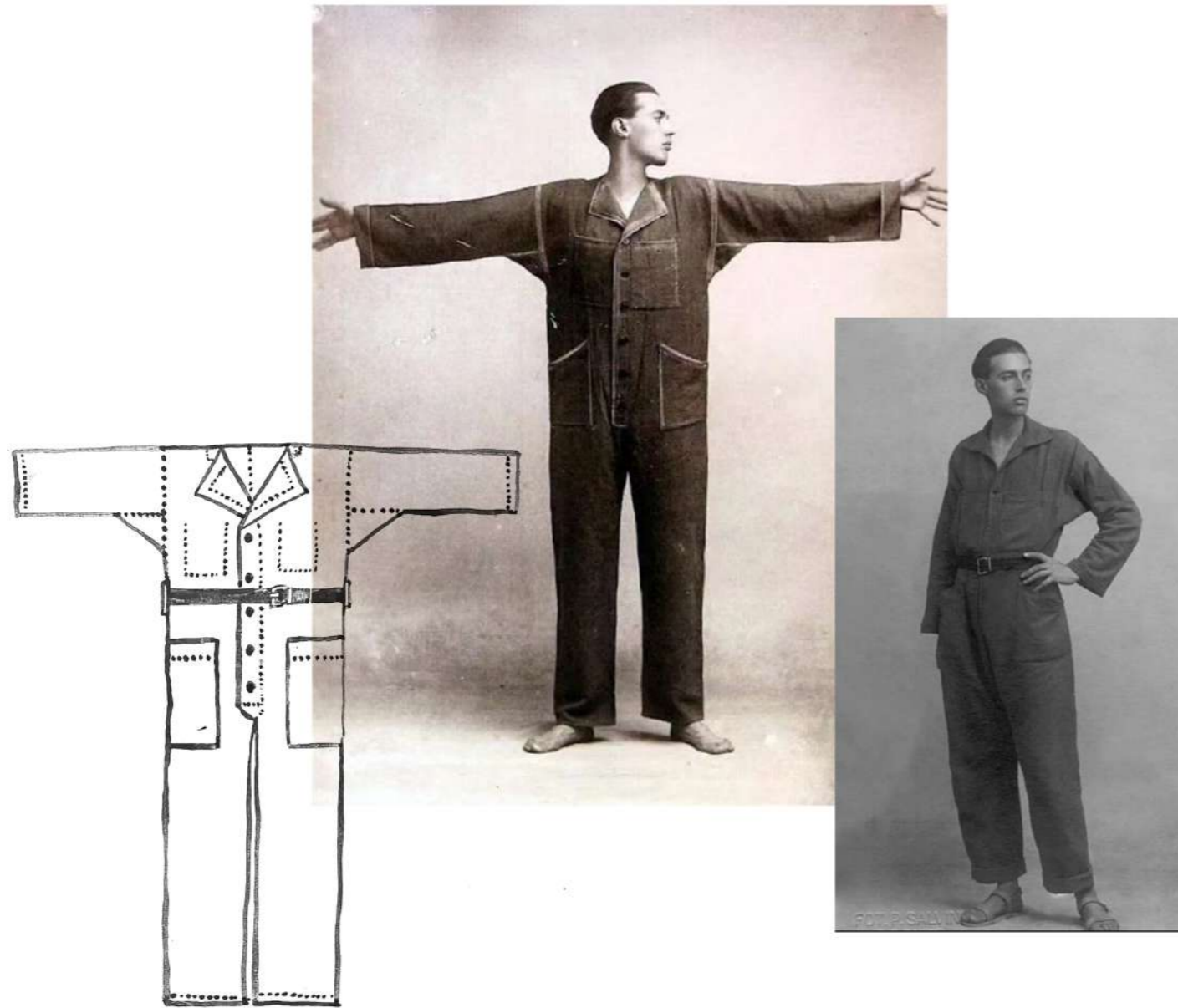
As a menswear designer, I deeply resonate with the emotional tension and structural looseness embodied in the "wet look" silhouette.

Traditionally, menswear has been constrained by a language of rigidity, rationality, and function. Yet the use of wet, unstructured materials opens up a new way of seeing and designing—one that allows emotion to seep through and the body to soften.

This is not merely an experiment in form, but a response to the idea of the "fluid personality." A person need not be confined to a single structure. He can be both soft and resilient, capable of breaking down and being reassembled. Wet garments act like containers of emotion, flowing with the movement of the body and reflecting the ever-shifting contours of our inner emotional landscape.

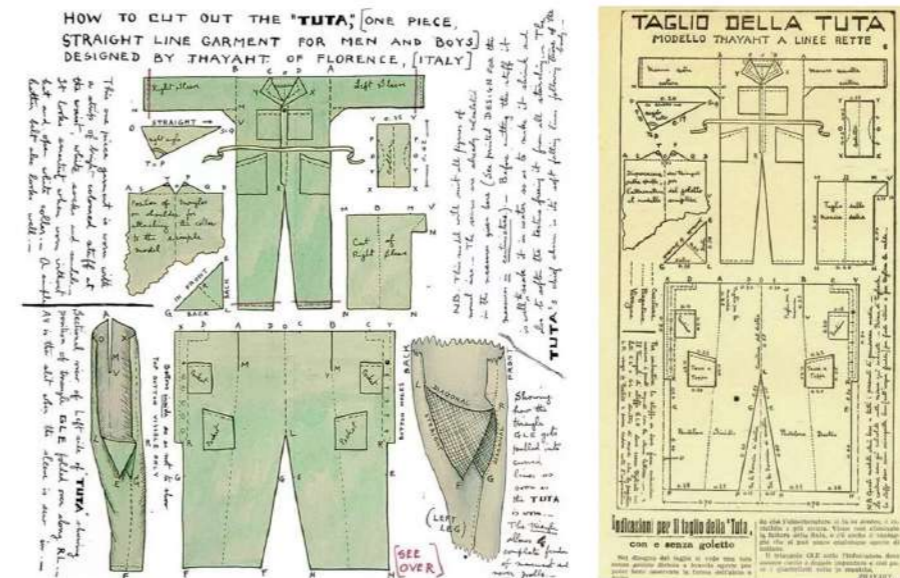


I tossed damp garments into the air, observing their transient forms during freefall—the weight of water stretched the fabric into liquid-like sculptures mid-air, only to collapse into new folds under gravity's pull. These ephemeral shapes embody the very *****unstable vitality***** discussed in "wet aesthetics": when clothing escapes the control of both body and designer, water and gravity become co-conspirators in creation, proving *****garments as vessels of fluid emotion.***** Each throw deconstructs the rigid structure of traditional menswear while poetically capturing the dynamic resonance between body and material world.



Thayaht (Ernesto Michahelles)

Thayaht (Ernesto Michahelles) invented the Tuta, a one-piece garment designed for all situations and affordable for everyone. The name, derived from "tutta" (meaning "all" or "whole" in Italian), reflects its simplicity and unity. The Tuta was easy to sew and minimized fabric waste.



Integrated Design:

The jumpsuit typically features a one-piece structure that eliminates the separation between the upper and lower garments, making it more convenient and comfortable to wear.

Diverse Styles:

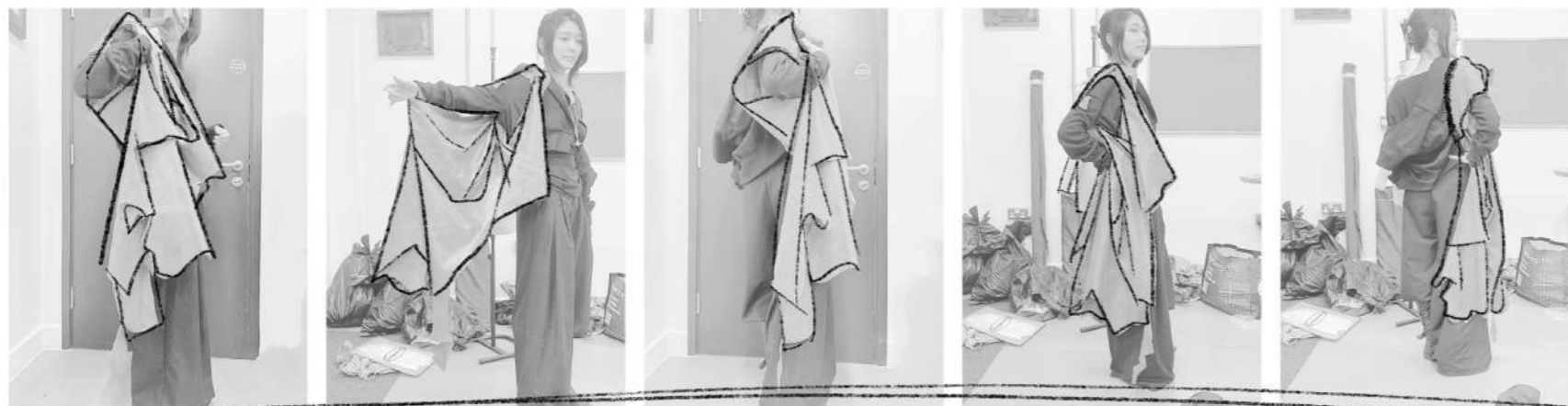
Jumpsuits can come in various styles and cuts, including fitted, loose, long-sleeved, short-sleeved, and sleeveless, adapting to different occasions and style needs.

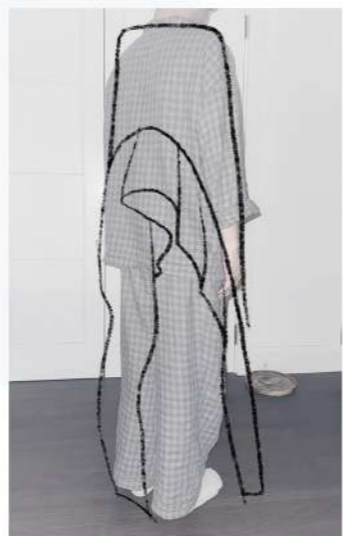
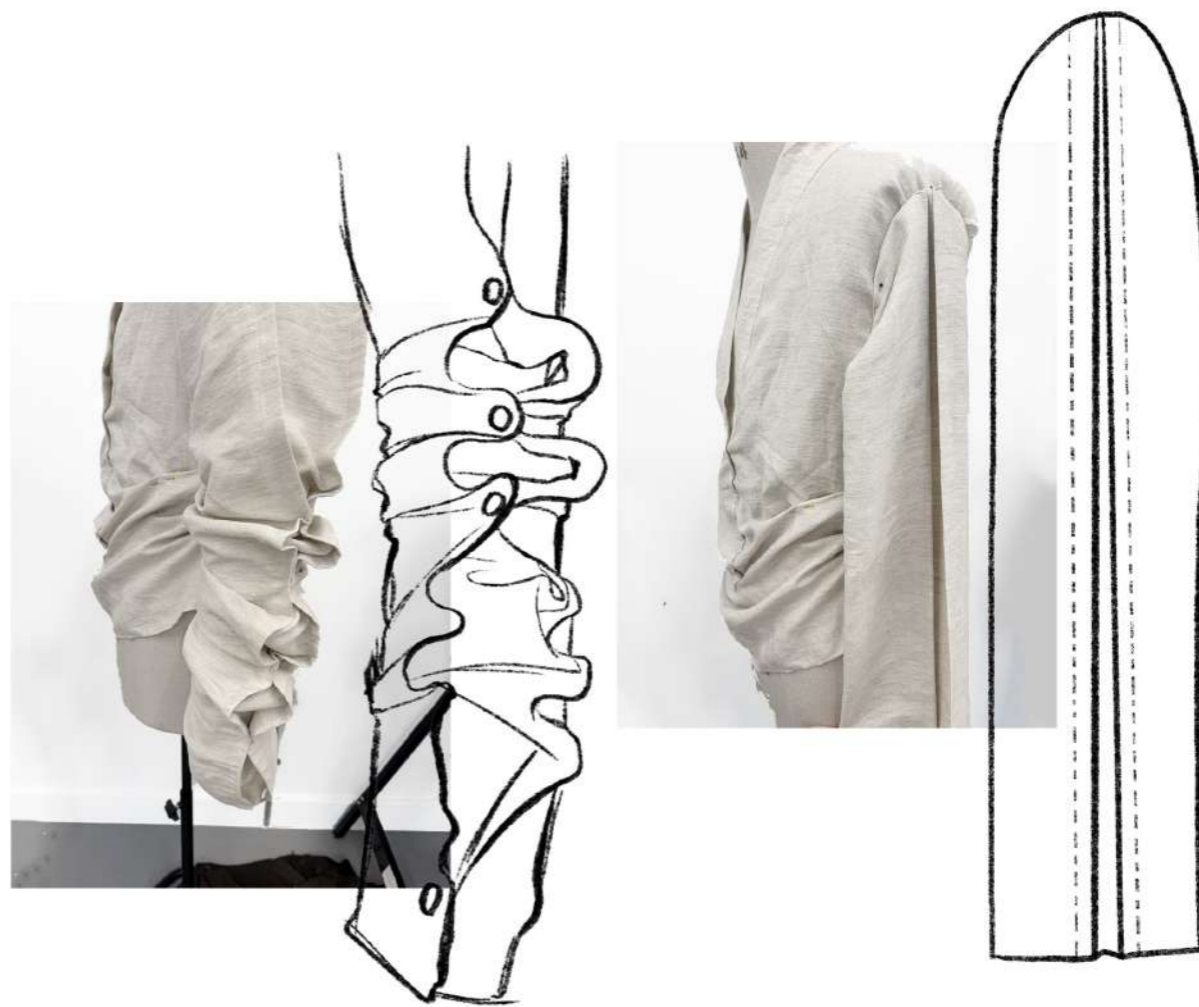
Functionality and Comfort:

Jumpsuits are usually made from comfortable fabrics, making them suitable for a variety of activities, such as sports, leisure, or work, thus offering strong functionality.

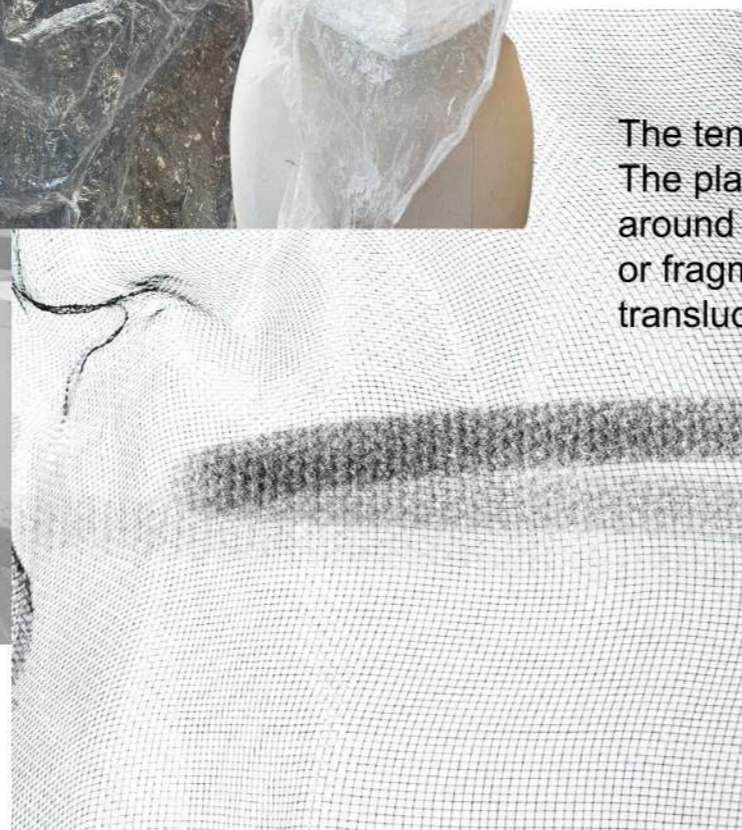
Versatile Use:

The tuta can be used for multiple occasions, including outdoor sports, work environments, fashion parties, and casual activities, making it widely applicable.

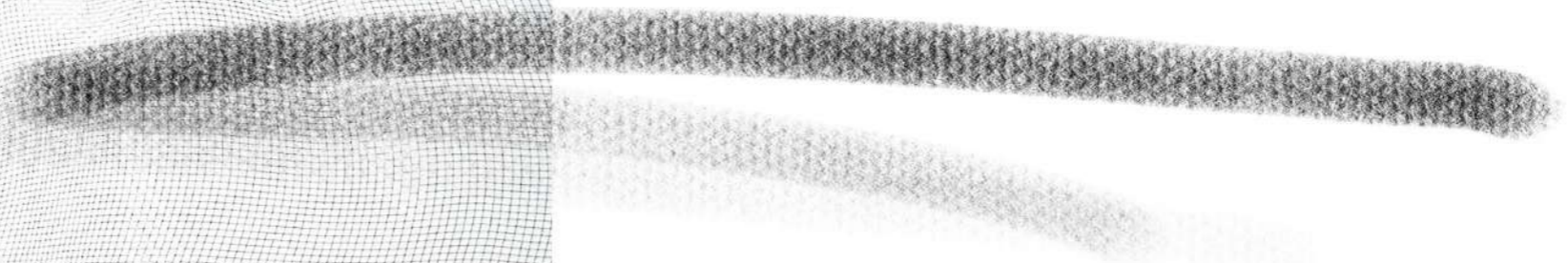


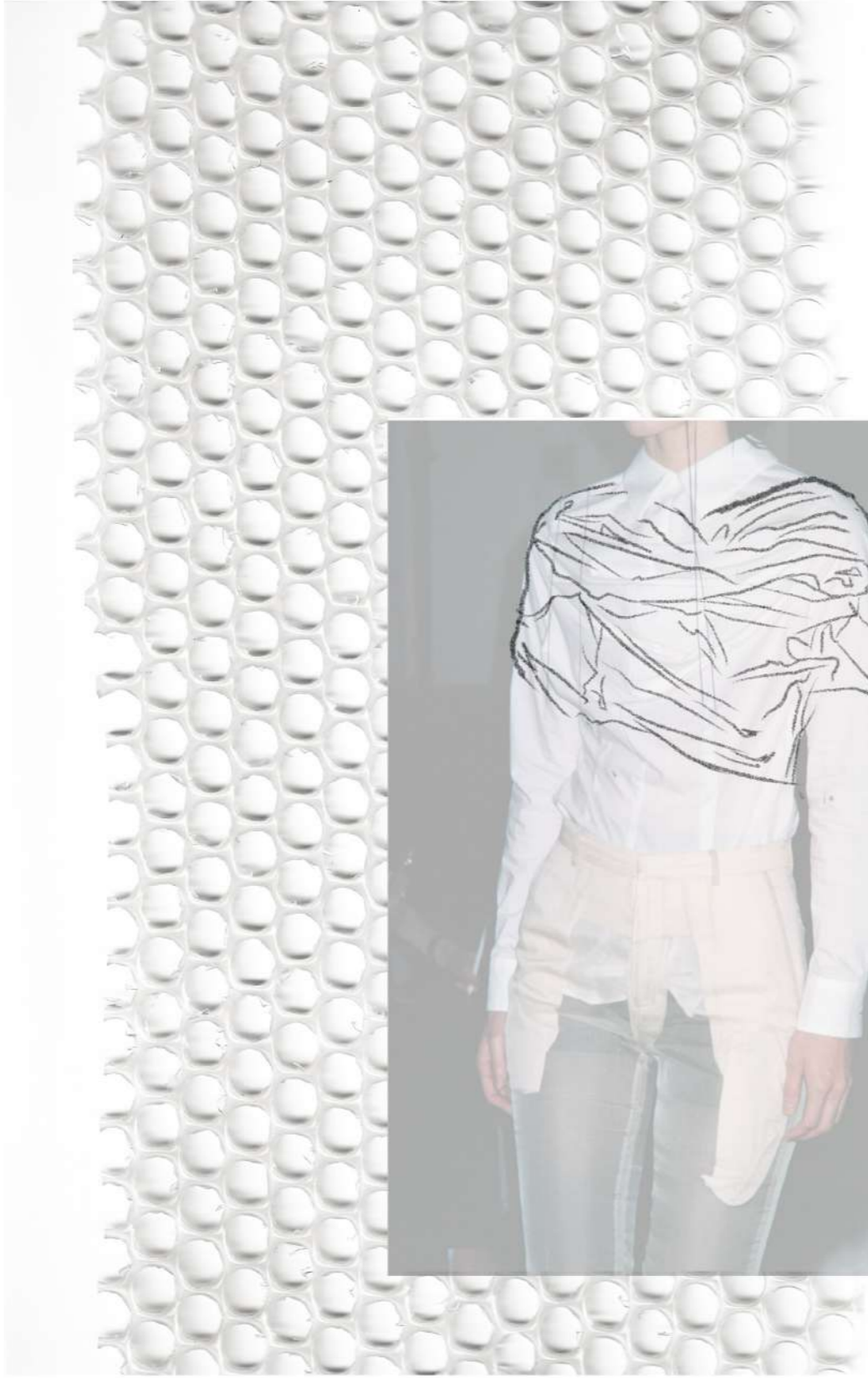


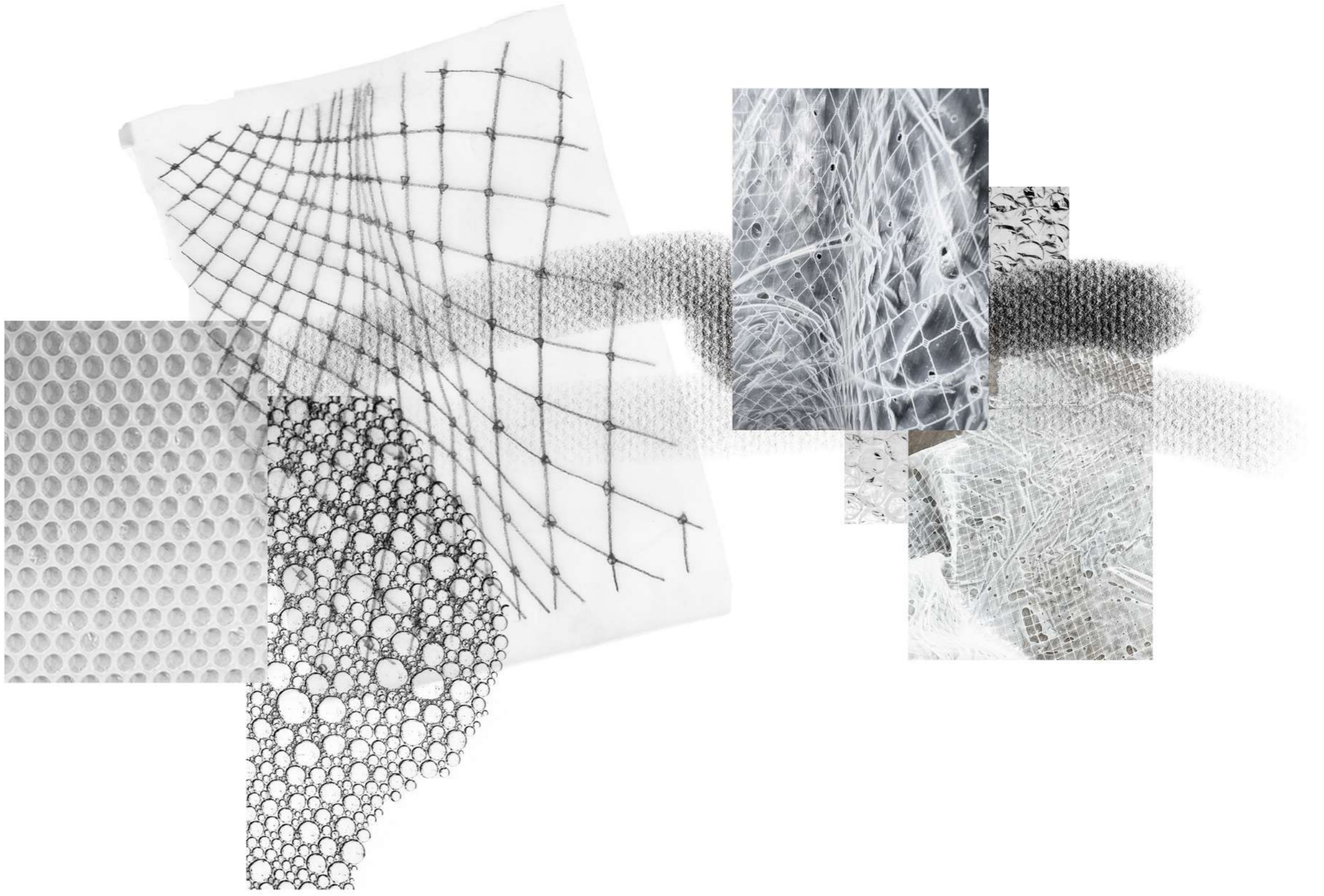




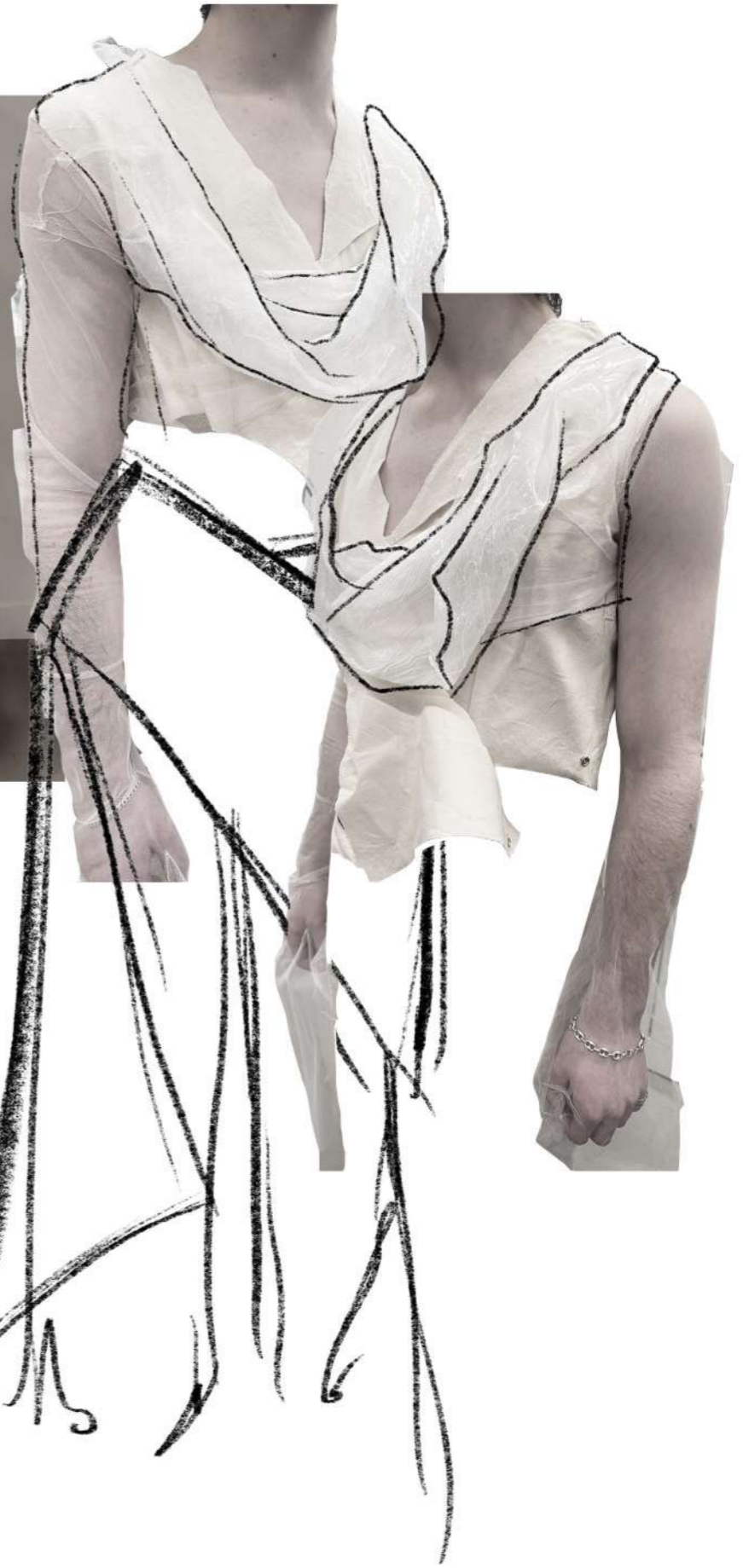
The tension and symbiosis of rigidity and flexibility. The plaster bandages, after being soaked in water and wrapped around the wire mesh, harden to fill its gaps, forming organic curves or fragmented textures. This creates a striking contrast with the soft translucency of silicone."

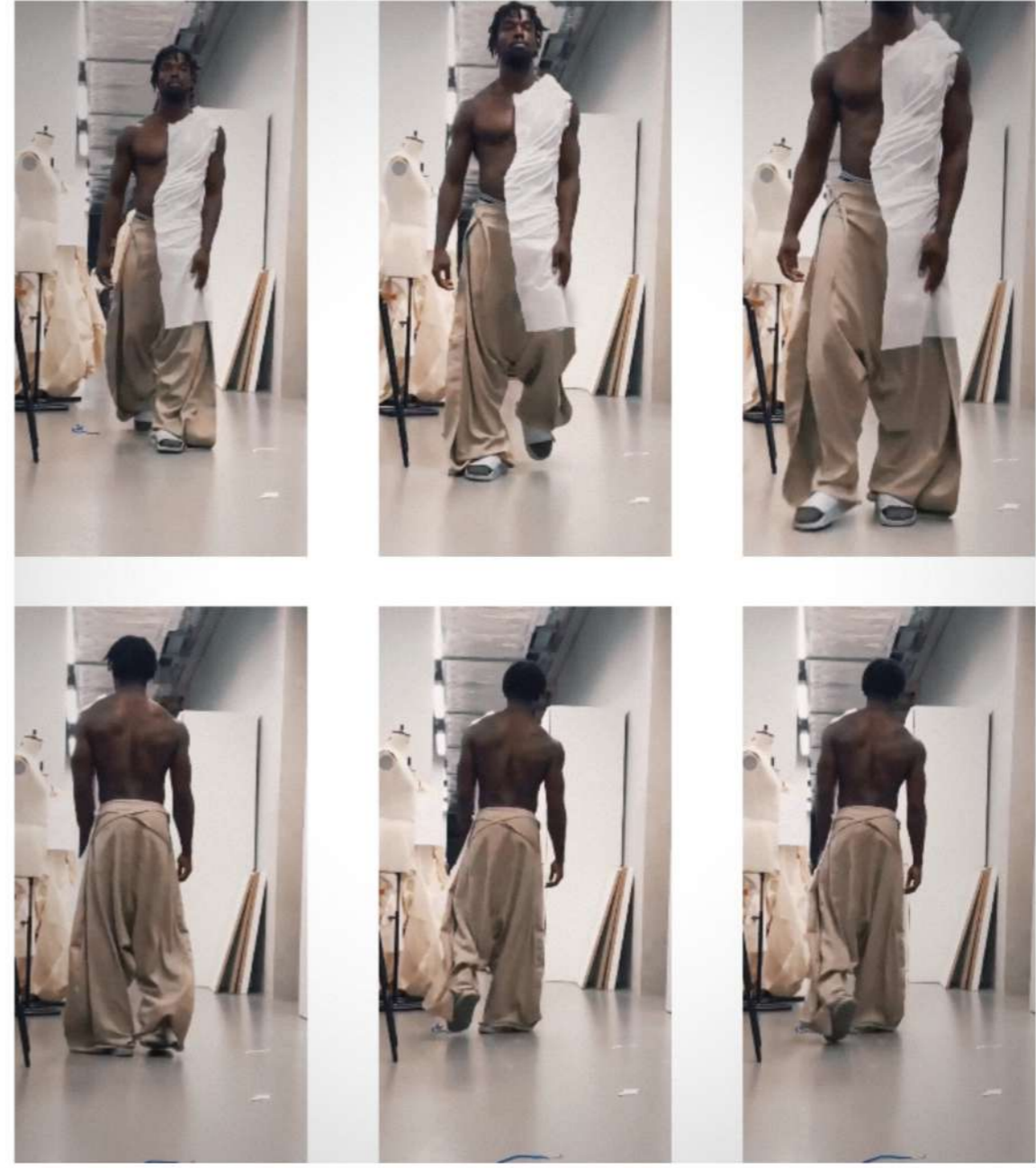


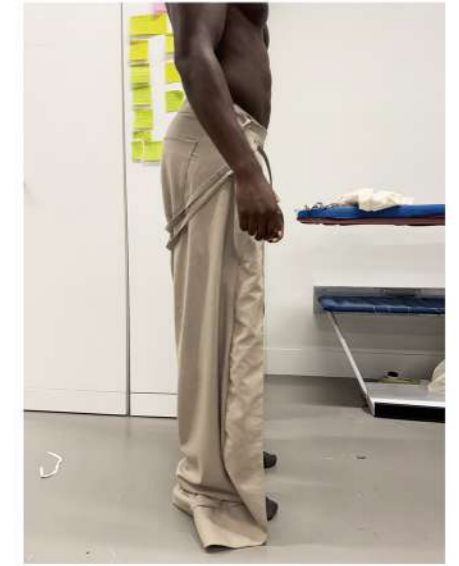
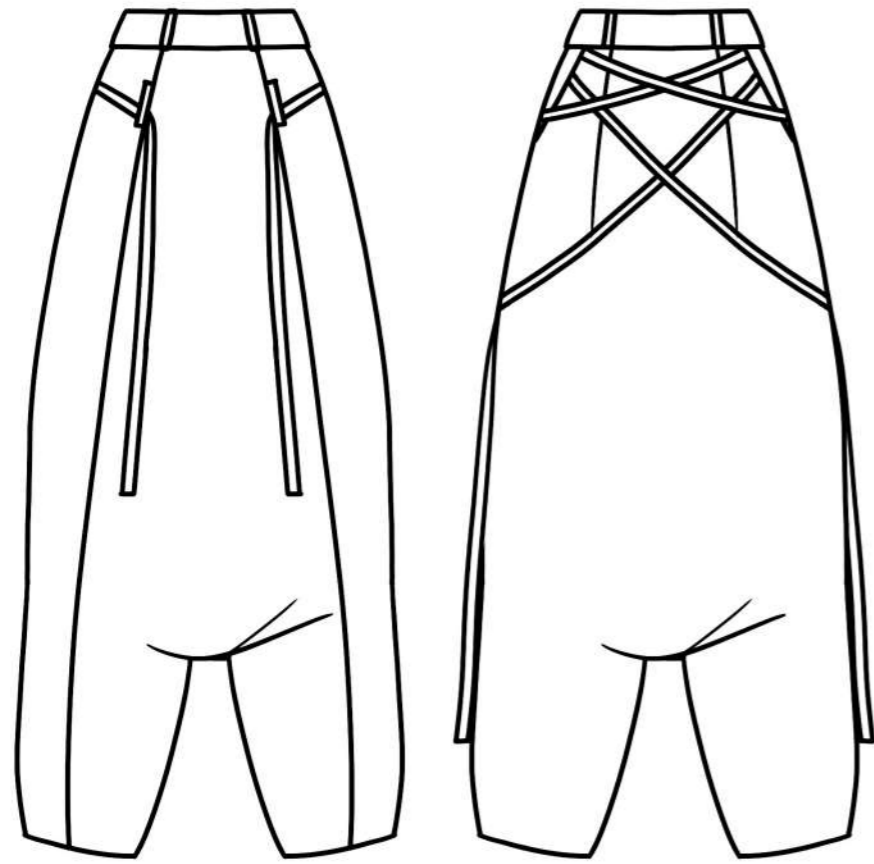








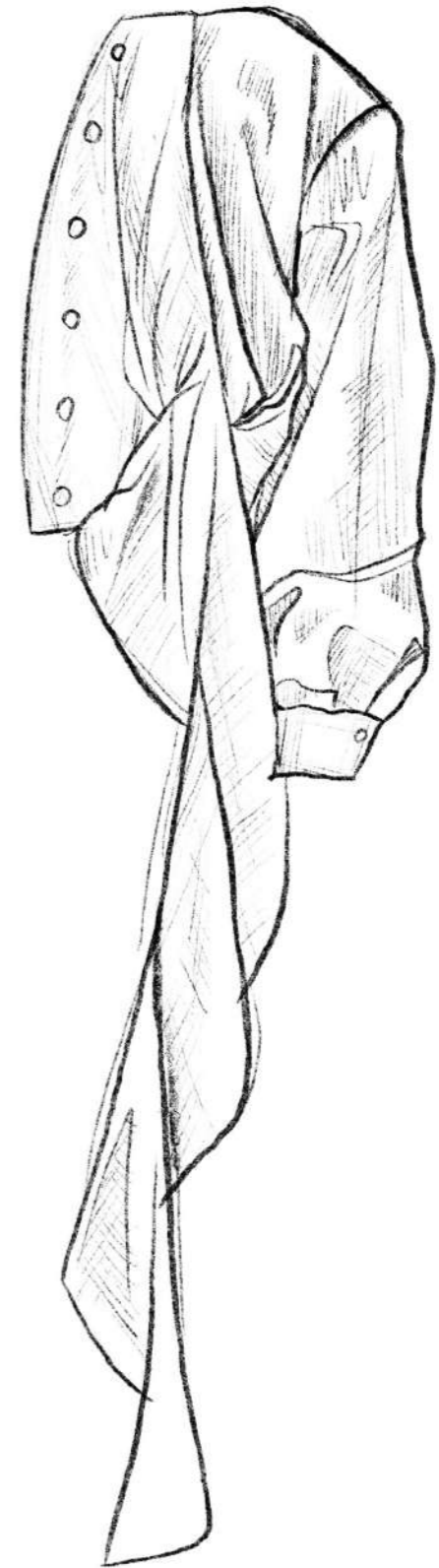
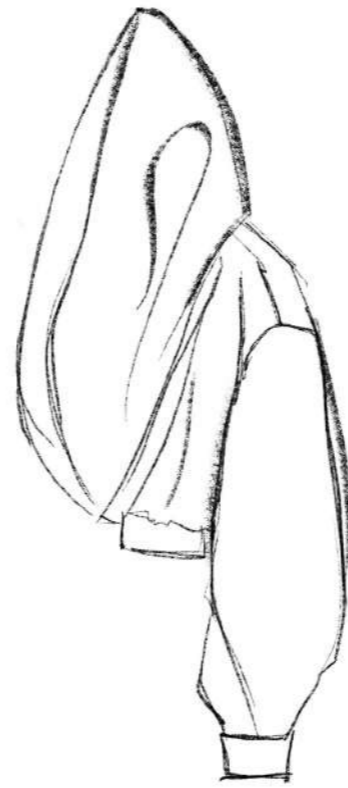




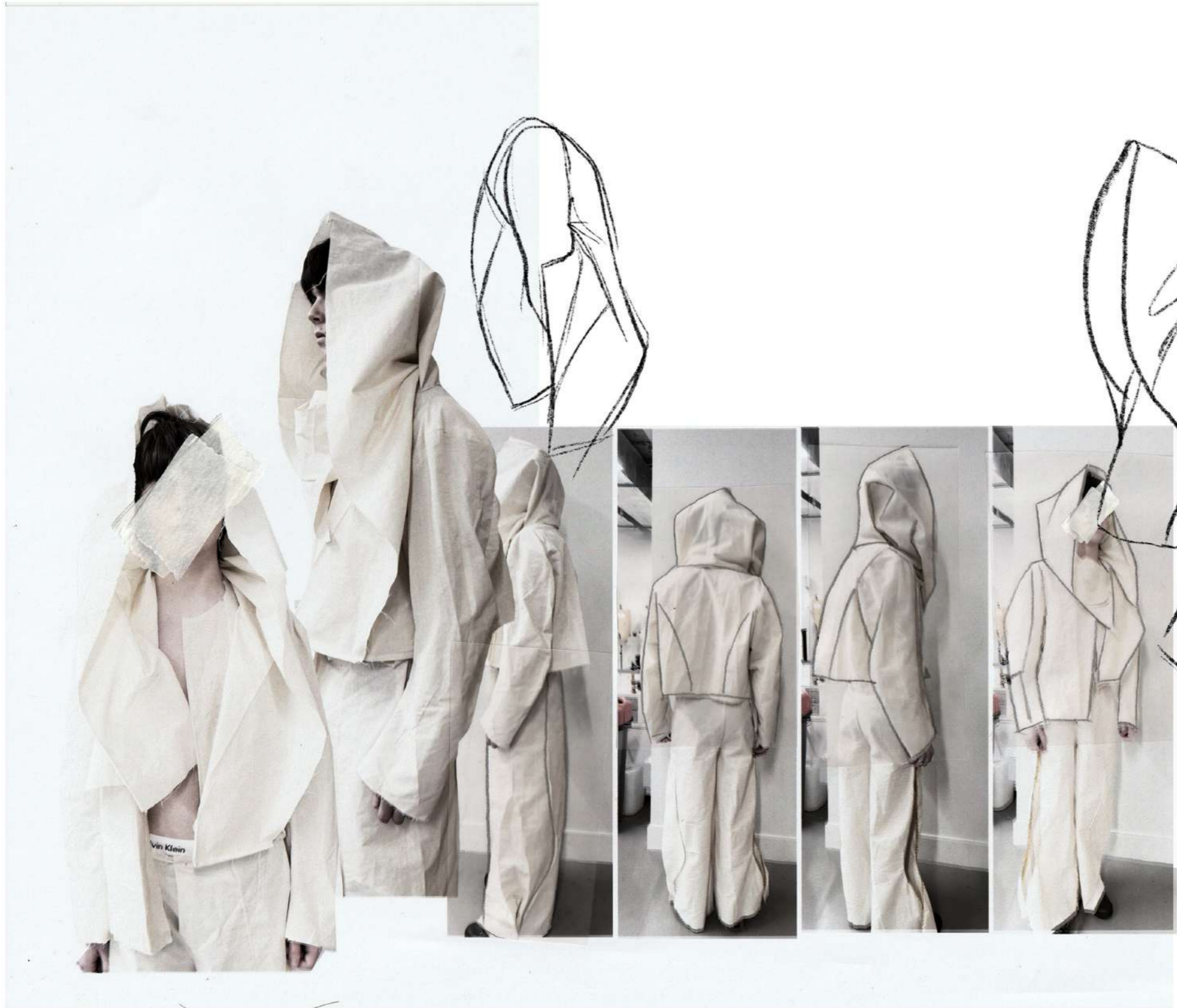






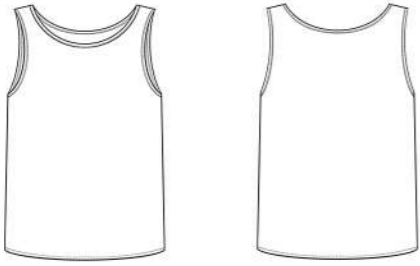









ual: london college of fashion
LIVIN




STYLE NAME: Vest
 STYLE NUMBER: 7
 DESIGNER: Liwei Zhang
 DATE: 2024-2025

FABRICS: 

ual: london college of fashion
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STYLE NAME: Vest
 STYLE NUMBER: 8
 DESIGNER: Liwei Zhang
 DATE: 2024-2025

FABRICS: 

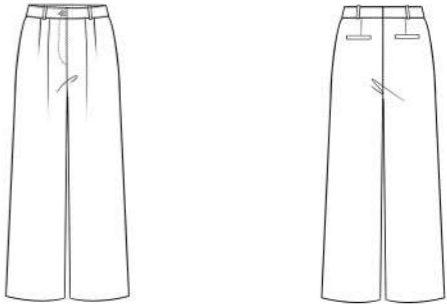
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STYLE NAME: Jacket
 STYLE NUMBER: 9
 DESIGNER: Liwei Zhang
 DATE: 2024-2025

FABRICS: 

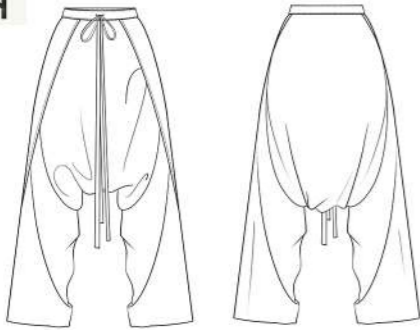
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 DESIGNER: Liwei Zhang
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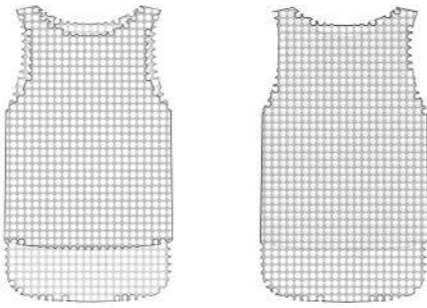
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STYLE NAME: Trousers
 STYLE NUMBER: 11
 DESIGNER: Liwei Zhang
 DATE: 2024-2025

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STYLE NAME: Vest
 STYLE NUMBER: 12
 DESIGNER: Liwei Zhang
 DATE: 2024-2025

FABRICS: 

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STYLE NAME: Knitwear
 STYLE NUMBER: 13
 DESIGNER: Liwei Zhang
 DATE: 2024-2025

FABRICS: 

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STYLE NAME: Shirt
 STYLE NUMBER: 1
 DESIGNER: Liwei Zhang
 DATE: 24-2025

FABRICS:

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STYLE NAME: Trousers
 STYLE NUMBER: 2
 DESIGNER: Liwei Zhang
 DATE: 24-2025

FABRICS:

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STYLE NAME: Jacket
 STYLE NUMBER: 3
 DESIGNER: Liwei Zhang
 DATE: 24-2025

FABRICS:

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LIVIN

STYLE NAME: Vest
 STYLE NUMBER: 4
 DESIGNER: Liwei Zhang
 DATE: 2024-2025

FABRICS:

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LIVIN

STYLE NAME: Trousers
 STYLE NUMBER: 5
 DESIGNER: Liwei Zhang
 DATE: 2024-2025

FABRICS:

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LIVIN

STYLE NAME: Knitwear
 STYLE NUMBER: 6
 DESIGNER: Liwei Zhang
 DATE: 2024-2025

FABRICS:



