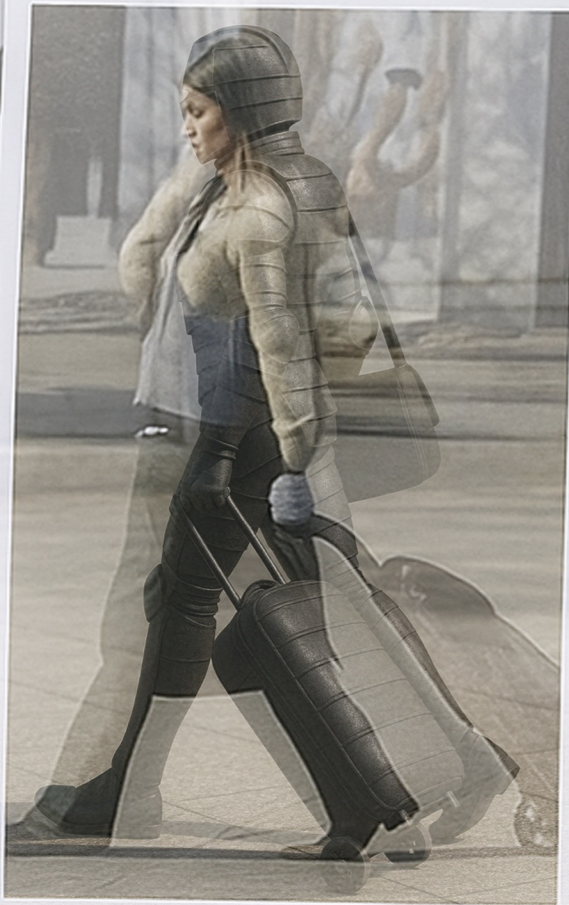


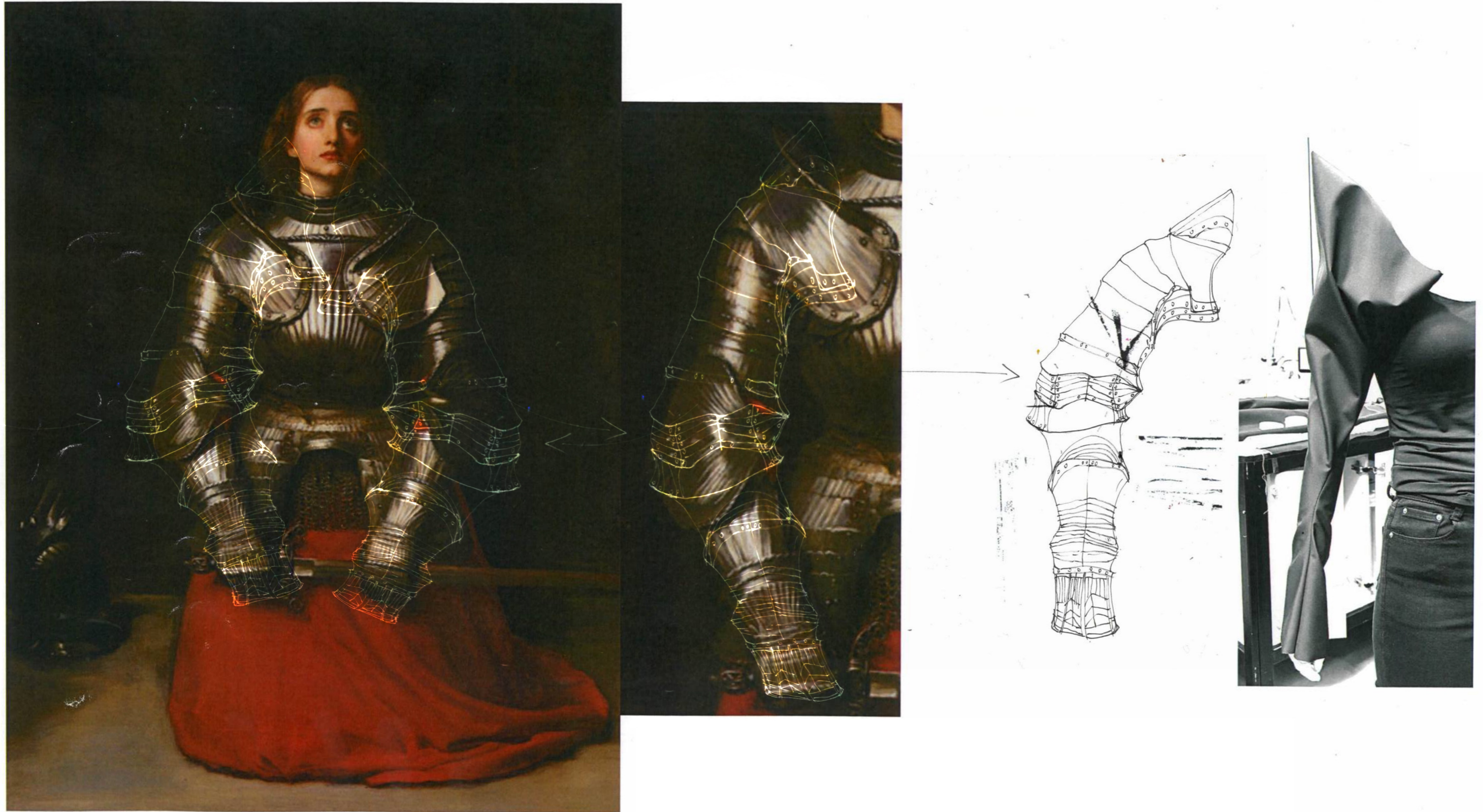
Boundaries

of Silence



Garments as boundaries.
Protection without spectacle.
Presence without performance.





Boundaries of Silence begins with the imagery of historical female armour—not to romanticise warfare, but to reframe protection in the context of contemporary urban life. Inspired by Joan of Arc’s visual strength, this project explores how garments can act as psychological armour for commuting women—structures that defend without shouting, boundaries that speak without words.

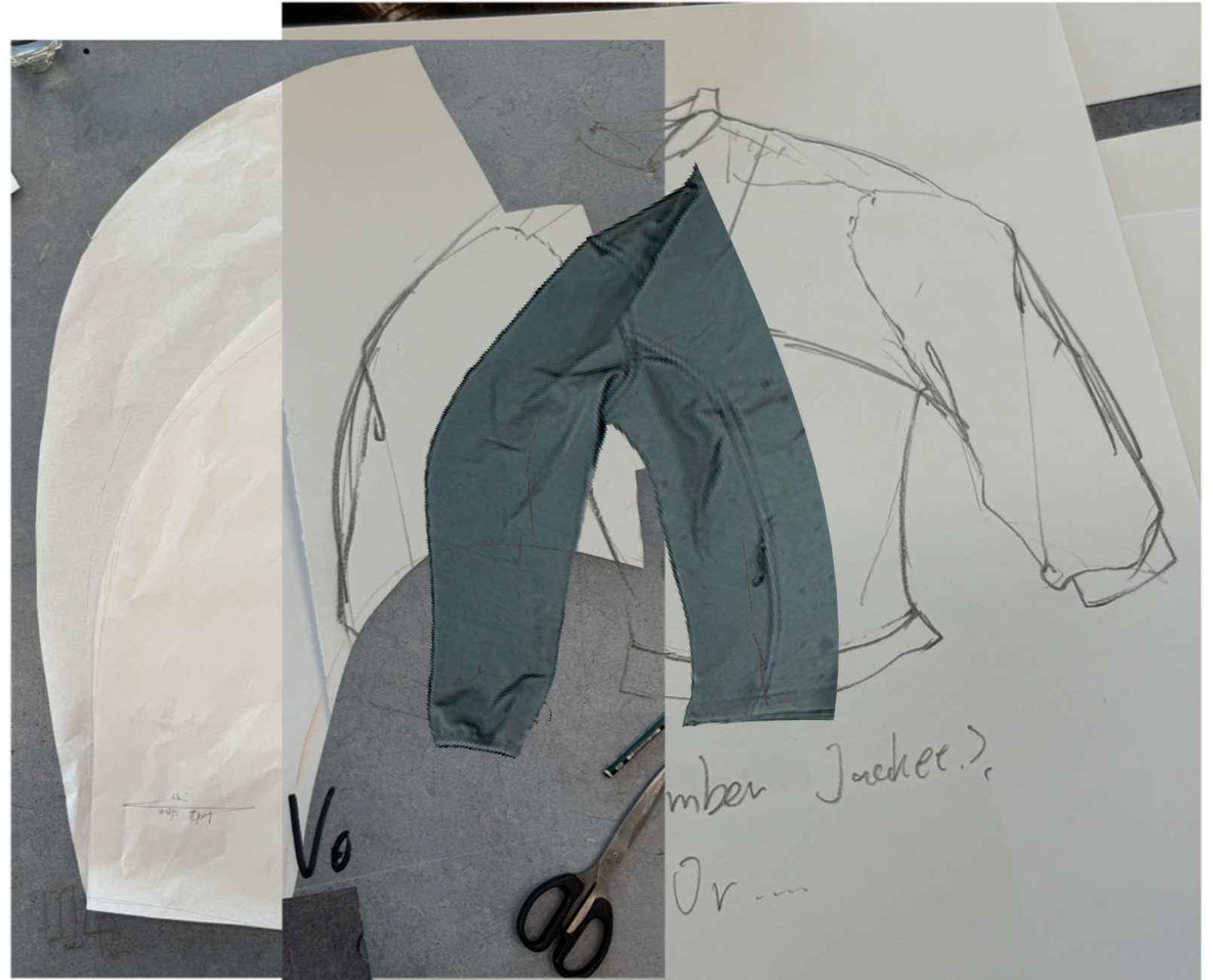
Translating rigid metal into sculptural softness, this collection seeks to redefine what strength looks like in motion, amidst the everyday pressures of public space.

Protective presence
Commuting silhouettes
Soft construction
Boundary without aggression

Cooper Jacket



Vest

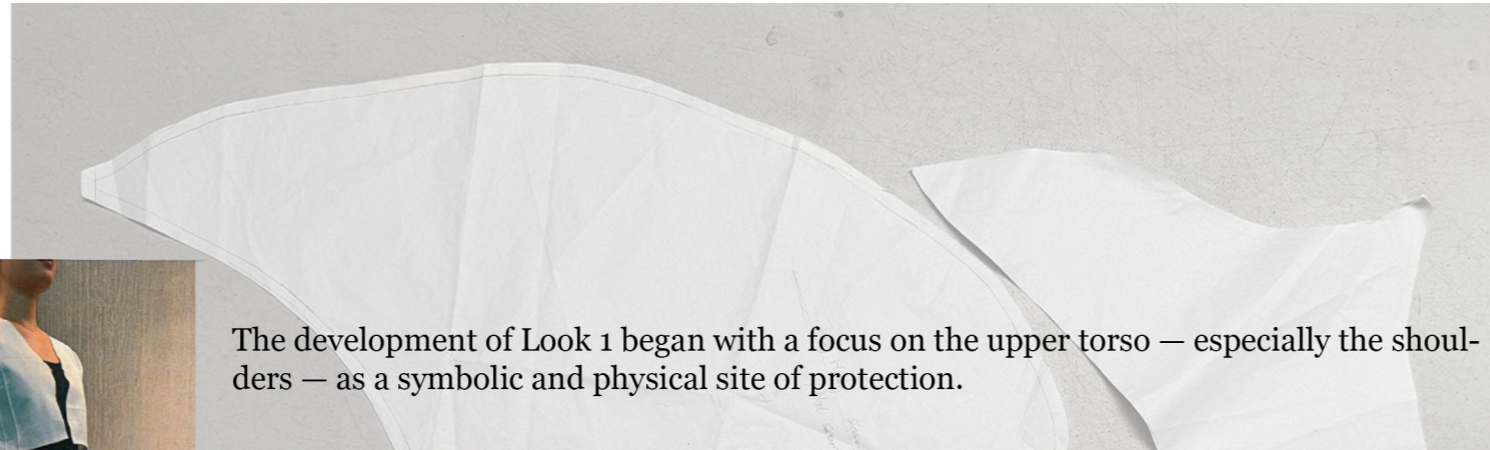


While observing the silhouettes of passersby during their commute, I found myself constantly drawn to the shoulder. It is both a physical anchor of movement and a psychological marker of presence. In contexts of protection, the shoulder is where defence often begins—a place where armour, gesture, and emotion intersect.

This realisation led me to study shoulder structures more deeply—not only in historical armour, but in how modern clothing shapes, frames, or softens this part of the body. It became a natural entry point for this project.



Building on the idea of the shoulder as a primary site of vulnerability and strength, I began sculpting with volume and folds to develop a new language of protection. Rather than referencing traditional armour directly, I explored structural layering, compression, and silhouette tension to articulate quiet power. These experiments marked a shift from flat pattern work into spatial thinking— protection not through metal, but through controlled presence.



The development of Look 1 began with a focus on the upper torso — especially the shoulders — as a symbolic and physical site of protection.



One of the initial silhouettes shown here—a short, cropped top with long sleeves—originated from a previous EPT project and was initially deemed unsuccessful. However, revisiting this early toile revealed a subtle but valuable insight: the twisting pattern lines and asymmetrical sleeve balance held conceptual potential.

I extracted this idea and amplified the twist in both volume and direction, allowing it to become a central part of the shoulder's sculptural expression. In addition to traditional toile experimentation, I also explored alternative modes of wearing — intentionally shifting the garment's orientation on the body — to reveal new relationships between structure, volume, and protection.

Through repeated draping and pattern-cutting trials, the shoulder evolved into a three-dimensional form that extended outward as a quiet yet protective gesture.

The asymmetry and diagonal cut across the chest offer not only structural rhythm but also echo the concept of soft armour — garments as spatial boundaries that do not require visual aggression. They protect through presence and intention.



Exploring Protection Through the Lower Body: Draped Layers, Twists, and Exposure

The development of the trousers continued my exploration of garments as protective boundaries. Instead of building structure through rigidity, I worked with layers, folds, and directional twists to create a sense of coverage that remains flexible.

The design process began with wrap-like draping around the hips — echoing both traditional skirt forms and armor's layered protection. These early toiles experimented with fabric volume, creating external 'shells' that offered concealment while inviting movement.



As the silhouette evolved, I began exploring asymmetry and segmentation. One leg was left wide and fluid, while the other was shortened and exposed, creating an intentional imbalance. This contrast suggests that exposure can also be protective — when it is chosen and framed by design.

Through iteration, the trousers became a key expression of “soft armour”: not a defense against the world, but a quiet negotiation of space, visibility, and strength.



The development of Look 2 continued to expand from the shoulder, evolving into a new form of protection through the integration of the hood.

Initially, I worked with traditional hoodie prototypes and sweatshirting fabrics, aiming to understand the psychology of protection associated with covered heads. However, as the design progressed, I transitioned into using silk jersey — a material that drapes with fluidity and softness. This change marked a shift from visual weight to emotional lightness, reinforcing the idea that protection can be soft, gentle, and quietly present.

The construction of the hood was deeply connected to the shoulder, where the twist and volume from Look 1 were reconfigured into a continuous flow between neckline and sleeve. As the silhouette grew, I began to explore a full-body extension, introducing a jersey dress in the final prototype. The result is a look that embodies a silent shield — not by rigidity, but by embrace.



Asymmetrical cut
Twisted shoulder sculpting



Look 1 manifests as a quiet armoured silhouette — soft in texture, yet firm in boundary. It offers the wearer both presence and distance, redefining protection as a chosen, sculptural gesture.



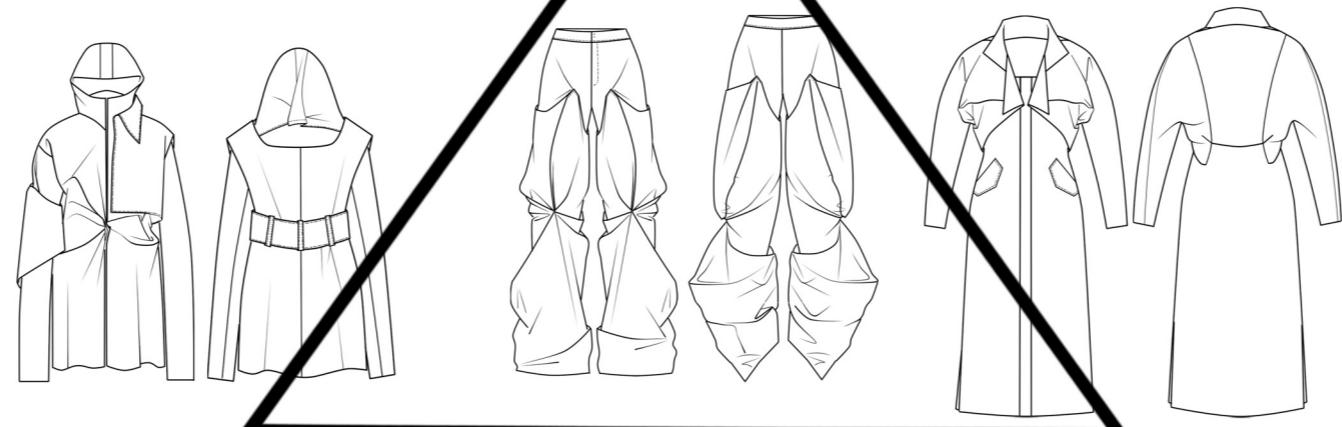
Look 3 evolved from the archetype of the military parka — a garment traditionally associated with protection and utility. Drawing from this structural reference, I began to question how the hood — first explored in Look 2 — could further integrate into a continuous protective form.

This led to the development of a one-piece sleeve-and-hood pattern. By merging the two elements, the silhouette became more sculptural and uninterrupted — flowing from head to arms in a single gesture of coverage. This continuity reinforced the concept of soft armour: garments that guard the wearer not through visual aggression but through seamless structure and quiet volume.

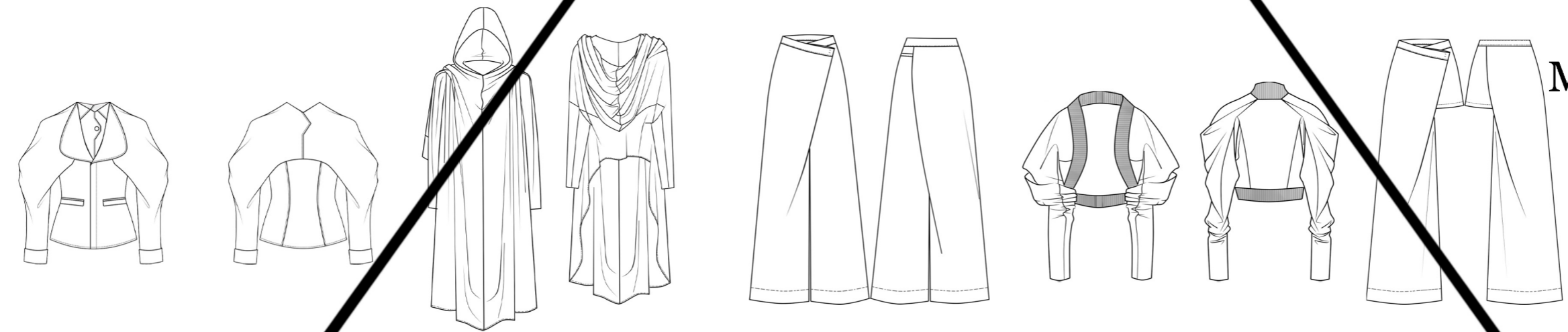
The refined parka maintains its psychological strength while shedding its rigidity. With every iteration, the silhouette became calmer, softer, and more intentional — echoing the silent resilience that defines this collection.

During the fitting process, I observed how the twisted shoulder structure and silk jersey fabric interacted with real body movement. The hood no longer acted as a purely visual element—it became a tactile form of soft protection, creating a subtle psychological space between the wearer and the public. This moment marked a turning point in the project: structure became emotional.





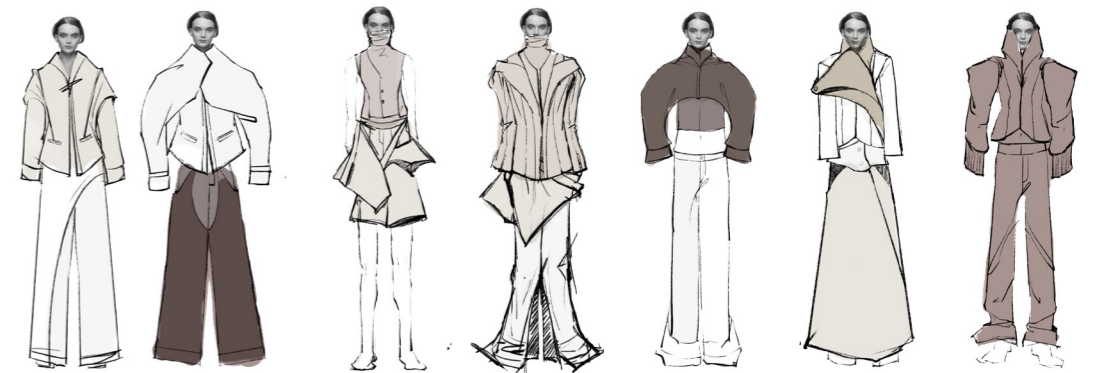
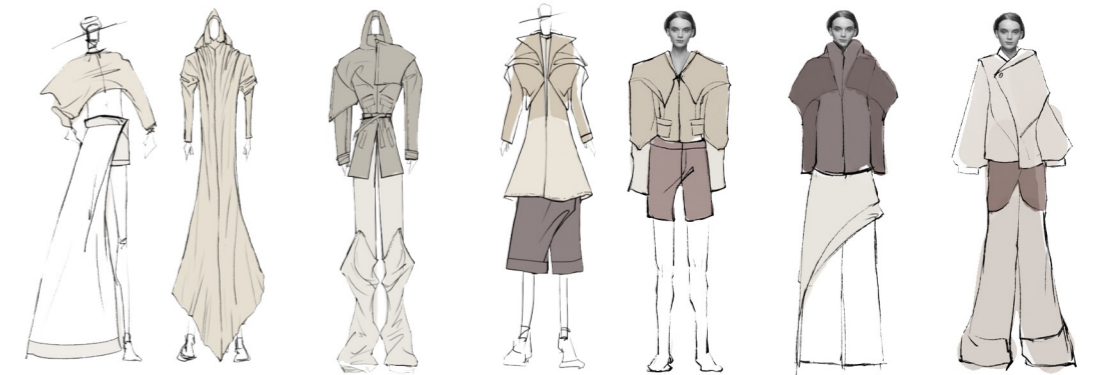
High: £ 800-1200



Mid: £ 350-480



Entry: £ 180-250



While observing at a train station, I was drawn to the rhythm of light and shadow beneath the arched glass roof. The way the sunlight fell between steel beams and platforms evoked a quiet, composed atmosphere of daily commuting. From this moment, I extracted a muted palette—tones of taupe, stone, and cream—that forms the chromatic foundation of the collection. These colours echo the subtle strength of commuting women and set a visual tone of softness with structure—quiet yet grounded, much like the “Boundaries of Silence” itself.

XUFOQIANG is a womenswear brand rooted in the concept of psychological space and silent strength. It speaks to commuting women who seek inner protection and self-possession within the noise of urban life. The brand focuses on emotional functionality—garments that empower, not perform. Reference by the structural symbolism of armour, XUFOQIANG transforms its rigidity into soft forms through fluid fabrics, sculptural shoulders, and asymmetrical silhouettes. The pieces act as wearable boundaries—quiet yet present, protective without aggression.

The brand targets urban women aged 25–40—financially independent, aesthetically aware, and navigating dynamic roles across work, social life, and solitude. They seek garments that reflect quiet confidence and emotional self-containment, rather than trend-driven statements. These women are often creatives, educators, professionals in fashion or media—drawn to garments that offer psychological protection and spatial autonomy. They value silhouettes with intention, materials with presence, and fashion as a tool for calm defiance.







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