

oqLiq 26FW

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INTERLACE | 交錯場

Awakened Shell / 醒來的盔甲

Awakened Shell

For Autumn/Winter 2026, oqLiq continues the proposition of INTERLACE, shifting its focus from the dynamics of urban movement toward a quieter moment of awakening, where existence itself begins to surface.

This season's visual narrative unfolds inside the former studio and memorial space of Paris-based sculptor Chana Orloff, a place where time is preserved and the human body is repeatedly observed and contemplated.

Active in 20th-century Paris, Orloff's practice centered on the human figure, portraiture, and the structural relationship between form and inner emotion.

Through simplified yet precise volumes, she articulated the weight of the body, its stillness, and its latent motion, allowing sculpture to exist somewhere between solidity and breath.

Here, the human body is not an idealized symbol, but a living state continually shaped by time.

Before becoming a sculptor, Chana Orloff was originally trained in tailoring and garment making.

Encouraged by her family, she moved to Paris, which at the time was the center of fashion design and craftsmanship, to continue her studies.

After arriving, she worked in the haute couture ateliers of Maison Paquin, where she developed a deep understanding of bodily proportion, structural construction, and methods of enclosure.

It was only when colleagues recognized her drawing abilities and encouraged her to apply to art school that she gradually shifted her practice toward sculpture.

This formative background gave rise to a lasting sensitivity toward how the body is constructed, enclosed, and perceived.

A perspective rooted in the structural logic of clothing.

Within this space, sculptures stand as forms left behind by time,

while contemporary bodies move among them, still not fully formed.

In the imagery, the model is conceived as an awakened soul,

moving through the space in a state of partial motion blur, passing in front of and behind the sculptures.

The body is never fully fixed.

What remains legible are the garments themselves, their structures, seams, and material layers, repeatedly revealed and affirmed through movement.

The sculptures and the wearer form an interlaced foreground and background.

One represents preserved physical memory,

the other a contemporary presence still in the process of becoming.

Positioned between the two, oqLiq places clothing not as decoration or imitation,

but as an outer shell consciously chosen by the soul,

a spiritual armor of self-recognition.

In selected pieces, oqLiq constructs hybrid structures by combining natural fibers with functional materials.

Rather than relying on bulk or thickness, protection and durability are achieved through layered configuration, responding directly to the body's practical needs for coverage and resilience.

As a result, garments retain weight and defined silhouettes when at rest, while maintaining clarity of line in motion.

Function and sensibility, protection and softness, are no longer opposing forces, but coexist within the same structure.

This hybrid way of thinking allows clothing to move beyond single-purpose solutions, becoming a structural system capable of adapting to shifting bodily states and real-life contexts.

Within a space shaped by sculpture,

clothing no longer merely responds to the body,

but enters into dialogue with history, weight, and time.

In 26FW, INTERLACE is advanced into a more internal proposition.

When the soul awakens,

it requires a form capable of carrying intention and withstanding time.

What oqLiq constructs is not a style,

but a silhouette system grounded in hybrid structure,  
allowing the body to persist across space and time.

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2026 秋冬, oqLiq 延續《INTERLACE | 交錯場》的命題, 將視線從城市的流動狀態, 轉向存在本身的甦醒瞬間。

本季拍攝選址於巴黎雕塑家 Chana Orloff 的工作室紀念館, 一個時間被保留、身體被反覆凝視的空間。

Chana Orloff 是活躍於 20 世紀巴黎的雕塑家, 其創作長期聚焦於人體藝術、肖像與內在情感的結構關係。

她以簡化而精準的形體語言, 刻畫身體的重量、靜止與潛在動勢, 使雕塑成為一種介於凝固與呼吸之間的存在。

在這裡, 人體藝術不是理想化的符號, 而是被時間反覆塑形的生命狀態。

在成為雕塑家之前, Chana Orloff 最初學習的是裁縫與服裝製作。

在家人的鼓勵下, 她前往巴黎進修, 當時的巴黎正是服裝設計與工藝的中心。

抵達後, 她曾於 Maison Paquin 的高級服裝工坊工作, 在那裡累積了對身體比例、結構與包覆方式的深刻理解。

直到同事注意到她的繪畫能力, 鼓勵她報考藝術學校, 她才逐步轉向雕塑創作。

這段經歷, 使她對身體如何被構成、被包覆、被觀看的理解,

始終帶著來自服裝的結構視角。

在這個空間裡, 雕像是時間留下的形體,

而穿梭其中的, 是尚未完全顯形的當代身體。

影像中, 模特被設定為醒來的靈魂,

以略帶殘影的移動狀態, 行走於雕塑前後。

身體不被完全定格,

唯有服裝的結構、縫線與材質層次, 在移動中被反覆辨識、被確認。

雕像與穿著者形成前後景的交錯。

一者象徵被保存的形體記憶,

一者代表仍在生成中的當代存在。

oqLiq 將服裝置於兩者之間,

不是裝飾，不是模仿，

而是作為靈魂選擇留下的外殼，一副自我認同的精神盔甲。

在部分款式中，oqLiq 以天然纖維與機能材質構成 hybrid 結構，透過層次配置而非厚度堆疊，回應身體對包覆性與耐用度的實際需求。

服裝因此在靜止時保有重量與輪廓，在移動中仍維持清晰線條，使機能與感知、保護與柔軟不再對立，而是同時成立。

這樣的 hybrid 思維，使服裝不再只是單一功能的選擇，而是一套可隨著身體狀態與使用情境轉換的結構系統。

在這個屬於雕塑的空間裡，

服裝不再只是回應身體，

而是與歷史、重量與時間同時對話。

《INTERLACE | 交錯場》在 26FW 中被推進為一種更內在的命題。

當靈魂醒來，

它需要一個能承載自身意志、並站得住時間的形體。

oqLiq 所構築的，

不是風格，

而是一套以 hybrid 結構回應現實生活的廓形系統，

讓身體在時空之間，持續存在。