

01 彭鳳珠副主任(左五)、吳慶璋老師(右五)參加 2025 年 4 月 7 日《深淵宇宙》臺北首映記者會，與製片主創團隊、來賓及觀眾合影。
On April 7, 2025, Associate Chair Rachel Pong (fifth from left) and Associate Professor Rank Specialist Wu Ching-Chang

動畫學程師生參與電影《深淵宇宙》視覺特效製作 產學成果躍登大銀幕

吳慶璋｜視覺特效學士學位學程副教授級專業技術人員

2025 年 4 月 18 日，本土原創科幻電影**《深淵宇宙》**於全臺正式上映。本片聚焦當代社會常見的情緒障礙議題，融合科幻元素與高度風格化的視覺特效，上映後引起不少討論。值得注意的是，這部影片的視覺特效與動畫是由實踐大學高雄校區電腦動畫學士學位學程(以下簡稱動畫學程)師生擔綱主力製作，此在臺灣影視產業實務中仍屬少見，本次產學成果無疑展現教育現場與業界專案結合的可行性與潛力。

引領學生深入產業 強化實務能力

回溯至 2024 年 2 月農曆新年前的清晨，我帶領動畫學程學生前往臺南七股堤防海灘，參與《深淵宇宙》視覺特效拍攝指導工作。這是動畫學程學生首次走入專業影視拍攝現場，親身體驗如何與劇組成員協同作業。



(fifth from right) attended the premiere of *Abyssverse* in Taipei. A photo was taken of the two along with the film crew, guests and audience.

開拍數月前，我與導演、製片及幾名學生多次開會，討論本片中關鍵特效—「**深淵**」及「**裂縫**」的設計與呈現，進行縝密的前期規劃，包括視覺效果設計、配合現場拍攝需求的技術拆解、工具準備等。這些在業界看似理所當然的專業流程，對學生而言卻是相當難得的經歷，甚至有些特效從業人員雖已工作多年，但仍無緣參與如此完整的製程。

視覺語言的轉譯 將抽象情緒具象化

歷經 40 餘年的發展，視覺特效(visual effects, VFX)此一數位技術在影視產業的應用已非常普遍，甚至有些成為敘事、主題的主軸，而《深淵宇宙》這部電影即是如此，尤其劇中由動畫學程製作的「深淵」與「裂縫」特效，在電影中象徵現代人所面對的情緒障礙與憂鬱困境。因此，這些特效不只是視覺裝飾，更承載全片的核心訊息，若畫面呈現出廉價或不真實的效果，將嚴重削弱電影的說服力與情感深度，甚至導致整部作品的失敗。

對於這次挑戰，動畫學程製作團隊戰戰兢兢地面對，在製作初期即與導演、製片等核心團隊密切合作，召開多次實體及線上會議，並利用數位軟體反覆模擬、測試、調整特效風格。當時團隊一心只希望能創造出有別於其他電影所使用的視覺符碼，期能透過影像呈現「深淵」所帶來的心理衝擊，並建構出觀眾在觀影過程中對此一虛構世界的真實感。

製作即學習 實戰促進成長

隨著電影進入後製期，團隊正式進行建模、動態、特效模擬及合成等工作，這段期間成為學生技術與思維成長的關鍵歷程。從教學現場的技術示

範，到遠端視訊中的版本修改，我們落實執行每週進度與成果回饋。

團隊一邊吸收專業知識，一邊學習如何配合導演需求，以處理多版本製作與時間管理。暑假期間，團隊展現高度投入的精神與責任感，最終順利完成本片大部分的特效動畫項目，並提前於合約截止日前交付成果。

除了技術提升外，學生也體驗與專案方溝通、修正意見及處理工作壓力等「非技術性能力」的培養，這些都將成為他們未來進入業界的重要基礎。

成果的見證 自信的回饋

於 2024 年 11 月 16 日至 2025 年 4 月 7 日期間，動畫學程彭鳳珠副主任、我及參與製作的學生，多次受邀出席電影特映會、首映會及記者會，親眼見證這部作品登上大銀幕的重要時刻。當學生在觀影中看到自己創作的畫面與名字出現在片尾字幕時，無不表露出感動與自豪。對我而言，也從他們的成就感中獲得極大回饋，並再度憶起自己當年從北美視覺特效公司轉入學界的初衷，即是希望能將所學與實務經驗傳承給下一代，協助他們在創作路上找到自己的方向與信心。

延續創意能量 培育未來影像創作者

此次參與院線電影《深淵宇宙》不只是一次課堂教與學的延伸，更是一次紮實的產學合作實驗，動畫學程也藉此證明，即使於在學階段，只要方法得當、指導明確，學生也能投入具有高度專業門檻的影視製作。

本校動畫學程將繼續深化與影視產業的鏈結及合作，透過教學、創作與實務操作的緊密結合，積極打造更完善的學習場域。學程亦規劃未來將利用更豐富的作品，使學生的創新與專業能力被更多人看見，並持續在動畫與特效領域中，培育具國際競爭力的動畫與視效人才，為影視產業注入更多的優秀新血與創意能量。■

02 吳慶璋老師帶領學生在現場指導配合視效的拍攝工作。
Wu Ching-Chang led his team of students to work on the scenes when VFX was involved.





03 2024 年 11 月 16 日《深淵宇宙》高雄首映會，動畫學程學生、製片 (右一) 與吳慶璋老師 (右二) 合影。
On November 16, 2024, a photo was taken of BPCA students, the Producer (first from right) and Wu Ching-Chang (second from right) at the premiere of the film in Kaohsiung.

Bachelor Program in Computer Animation Participate in the VFX Production of the Film *Abyssverse*: An Industry-academia Collaboration Film Hits the Big Screen

Wu Ching-Chang (吳慶璋)
Associate Professor Rank Specialist, Bachelor Program in Visual Effects

On April 18, 2025, the locally produced original film ***Abyssverse*** hit the big screen in Taiwan. With a focus on emotional disorder, a common issue in modern society, the film combines sci-fi elements and highly stylized visual effects and sparked widespread discussion after its release. What's worth noting is that the visual effects and animation of the film were created by students from Shih Chien University's Bachelor Program in Computer Animation (BPCA) based on Kaohsiung Campus, a rare collaboration in Taiwan's TV and film industry. The result of this industry-academia collaboration demonstrated the feasibility and potential of these two fields.

An in-depth experience in the industry to strengthen practical ability

Back in February 2024, on an early morning just before the Lunar New Year, I led a group of BPCA students to Tainan's Cigu beach to take part in the visual effects work on the film *Abyssverse*. It was the first time that these students had the chance to visit a real filming set and collaborate with a film crew.

A few months ahead of the filming, the director, the producer, a few students and I had a few meetings to discuss how to design and present the key visual effects in the film — **abyss and rift**. A rigorous early-stage planning was underway, including the design of visual effects, techniques breakdown due to on-set demands, equipment preparation and so on. These common professional processes in the industry were a precious experience for the students. Even some very experienced professionals in visual effects have never had the opportunity of participating in such comprehensive processes.

Translation of visual language to make emotions tangible

Following over 40 years of development, visual effects (VFX) have become a widely used digital process in the TV and film industry, sometimes even becoming the main feature of the narrative or theme. *Abyssverse* was just one example of this. In

04 05 06 07 吳慶璋老師帶領學生在現場指導配合視效的拍攝工作。
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particular, the visual effects in “abyss” and “rift” produced by the BPCA symbolized the emotional disorder and struggle of depression common in modern society. Therefore, these visual effects were not simply visual decoration, but carried the core messages of the film. Cheap or unrealistic effects will significantly reduce the power of persuasion and emotional depth of the film, even leading to the failure of an entire project.

The BPCA team were taking this challenge extra seriously. Starting from the early stage, the team had worked closely with the director, the producer and their core team members to have physical and online meetings. Digital software was used to repeatedly simulate, test and adjust the style of the effects. The intention of our team was to create distinct visual codes different from the ones used in other films. The team hoped to create the mental impact of the abyss through images and bring a sense of reality to the fictional world for the audience.

Learning through work

During the post-production period, the team started the processes of modelling, motion graphics, VFX simulations and so on. It was a crucial period for the growth of students’ techniques and mindsets. From the demonstration in class to the revision through video conferencing, we ensured that weekly assignments were done and feedback given.





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08 《深淵宇宙》劇照
Film stills of *Abyssverse*

The team continued to acquire professional knowledge while learning how to work with the director on multiple versions and how to better manage their time. During summertime, the team was fully devoted to the project and demonstrated a strong sense of responsibility. Eventually, the majority of the VFX parts of the film were completed and delivered according to the contract.

In addition to enhancing techniques, students had the opportunity to communicate with clients, revise according to feedback, manage stress and develop other soft skills. These will lay a solid foundation when they work in the industry in the future.

Witnessing results and confident feedback

From November 16, 2024 to April 7, 2025, BPCA Associate Chair Rachel Pong (彭鳳珠), students who had participated in the project and I were invited to the test screening, premiere and press conference of the film to witness the critical moments as the film hit the big





09 《深淵宇宙》海報
Poster of *Abyssverse*

screen. When students saw their work appearing in the film and their names in the closing credits, they all felt elated and very proud of themselves. I also got profound satisfaction from their sense of achievement and was reminded of the reason I decided to leave my job at a VFX company to teach at university. My intention was to pass down what I've learned and experienced in the industry to the next generation and support them in finding their directions and confidence along the way.

Nurturing future film/TV professionals

The collaboration on *Abyssverse* was more than just an extension of teaching and learning in class but a solid experiment in industry-academia collaboration. The BPCA also proved that with appropriate methods and clear guidance, even students can take part in the highly professional field of TV and film production.

The BPCA will continue to deepen the links and collaborations with the TV and



10 2024 年 11 月 16 日《深淵宇宙》高雄首映會，吳慶璋老師（第三排左五）、學生與製片主創團隊、來賓、觀眾合影。
On November 16, 2024, a photo of Wu Ching-Chang (third row, fifth from left) was taken with students, the film crew, guests and the audience at the premiere of *Abyssverse* in Kaohsiung.

film industry. Through a well-designed combination of teaching, creating and practical experience, we will create a better learning environment. The program also plans to make the creativity and professional skills of students more visible through a variety of projects. We will continue to nurture world-class animation and VFX talent so more outstanding people will bring their creativity to the industry. ■

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