

01 蘇安立系列作品《消失的空間》呈現摺紙啟發技術與模組設計的結合。
Disappearing Space by Su An-Li – A collection showcasing the integration of origami-inspired techniques and modular design.

將創意摺進永續　從實踐走向國際舞臺

蘇安立｜服裝設計學系碩士班校友

初衷：以永續理念為起點的重構

對我而言，設計從來不僅是追求「美感」，而是一場有關「價值」的探索。從事服裝業務多年的經驗，我親眼見證產業鏈中大量被浪費的布料、被忽視的尾端資源，以及難以處理的庫存問題。這些現象，使我深刻意識到線性時尚模式正對環境造成深遠的傷害。

進入實踐大學攻讀服裝設計碩士後，在指導教授許鳳玉老師的引導下，我內心渴望改變的聲音愈加清晰 — 我不再只是設計者，更是反思者與提出問題的人。在鳳玉老師的啟發下，我從最熟悉的家鄉出發，觀察歐式傳統建築的結構與功能。透過幾何形狀的拆解與堆疊，我試圖超越既定框架，將建築語彙轉化為具有藝術性的空間語言。這樣的邏輯也被我引入服裝設計之中，進而嘗試融合東方摺紙技藝與西方模組空間設計，挑戰永續設計策略中的「零廢棄」概念，以重構傳統製衣方式，並透過文化詮釋表達對浪費的拒絕。

創作：形塑服裝說出環境的話語

我的論文創作以「**摺紙啟發技術與模組化結構**」為核心，結合東方摺紙語彙與西方實穿邏輯，創造出兼具結構美感與穿著性的零廢成衣設計。在設計過程中，我盡量保留布料原有的輪廓，透過幾何摺疊、布片錯位與減少車縫等手法，在不裁剪或極少裁剪的前提下，形塑服裝的空間感與層次，落實最小破壞的永續理念。

為優化流程並加速測試，我引入 CLO 3D 工具進行樣衣模擬與結構分析，這不但能提升設計效率，也使我的「減法美學」逐步邁向可複製與可量產的實驗路徑。這系列的概念性創作，最終被我命名為***Disappearing Space*（消失的空間）**，象徵「**摺起歷史、展向未來**」的設計信仰，使服裝成為回應環境與時代的語言載體。

得獎：自實踐校園躍登國際舞臺

在鳳玉老師的鼓勵下，我將論文研究成果投稿至 **2023 年台灣紡織研究論文發表會**，榮獲 E 組第一名，並獲得來自產官學界的專業回饋。隨後，我將具創新性的部分延伸投稿至 2024 年 IFFTI 國際研討會，獲得評審委員高度肯定。作品也進一步參加 **2024 年 Redress 國際永續設計比賽**，從眾多參賽者中脫穎而出，成功晉級總決賽。

後來，我將作品投稿至 **2025 年英國 Future Art & Design Award（FADA）**，並榮獲當年度最高榮譽 — **白金獎**。來自英國與歐洲地區的評審特別肯定作品中「東方摺紙語彙與永續精神的融合」，讚賞其在結構創新與實穿性之間取得的平衡。評審指出，作品展現深思熟慮的設計理念，服裝本身極具設計感，在概念發展與剪裁技藝方面展現紮實功力。此外，作品融入環保且模組化的設計方法充滿創新性，雖仍偏向概念性，尚未完全適用於日常穿著，但潛力無窮，為未來可穿戴的永續時尚提供重要指引。

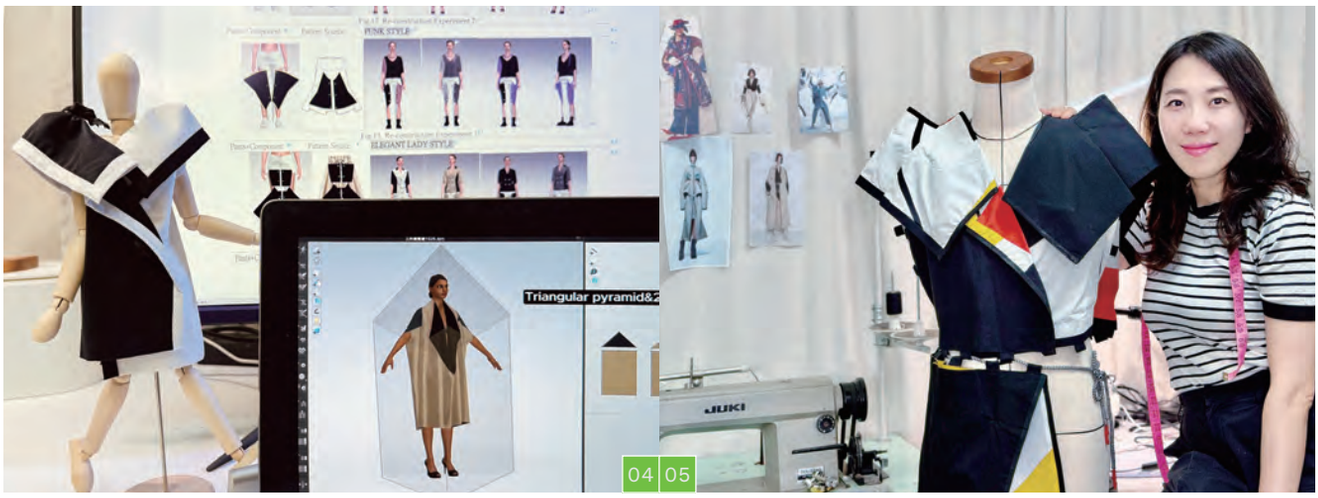
「這是一個極具前瞻性和遠見的設計，完美融合永續性、創新與藝術性 — 真正令人啟發的作品。」

得獎的那一刻，我回想起無數深夜拆解與重構圖稿的自己，即使一次次失敗，仍堅持摺起布片、重新出發。這座獎項不只是對我個人的肯定，更是對實踐精神與永續創新理念的高度認可。在這段歷程中，我透過國內外專家學者的回饋，不斷自我調整與精進，也逐步建立起屬於自己的設計定位與發展方向。

02 03 2024 年國際時尚技術院校基金會國際研討會（首爾）發表研究成果。
Presented research at the 2024 International Foundation of Fashion Technology Institutes (IFFTI) Conference in Seoul.



02 03



04 幾何空間實踐 CLO 3D 過程
Geometric spatial practice with CLO 3D

05 靈感悄然成形的工作室一角
A quiet corner of the studio where ideas take shape

感謝與回望：設計的養分來自反思

在這段旅程中，我最感謝母校實踐大學提供多元的學習場域與寬容的創作空間，感謝指導教授與服裝設計學系師長的耐心引導，以及同儕的陪伴與支持。這份榮耀不僅屬於我，更屬於整個育成我的設計社群。

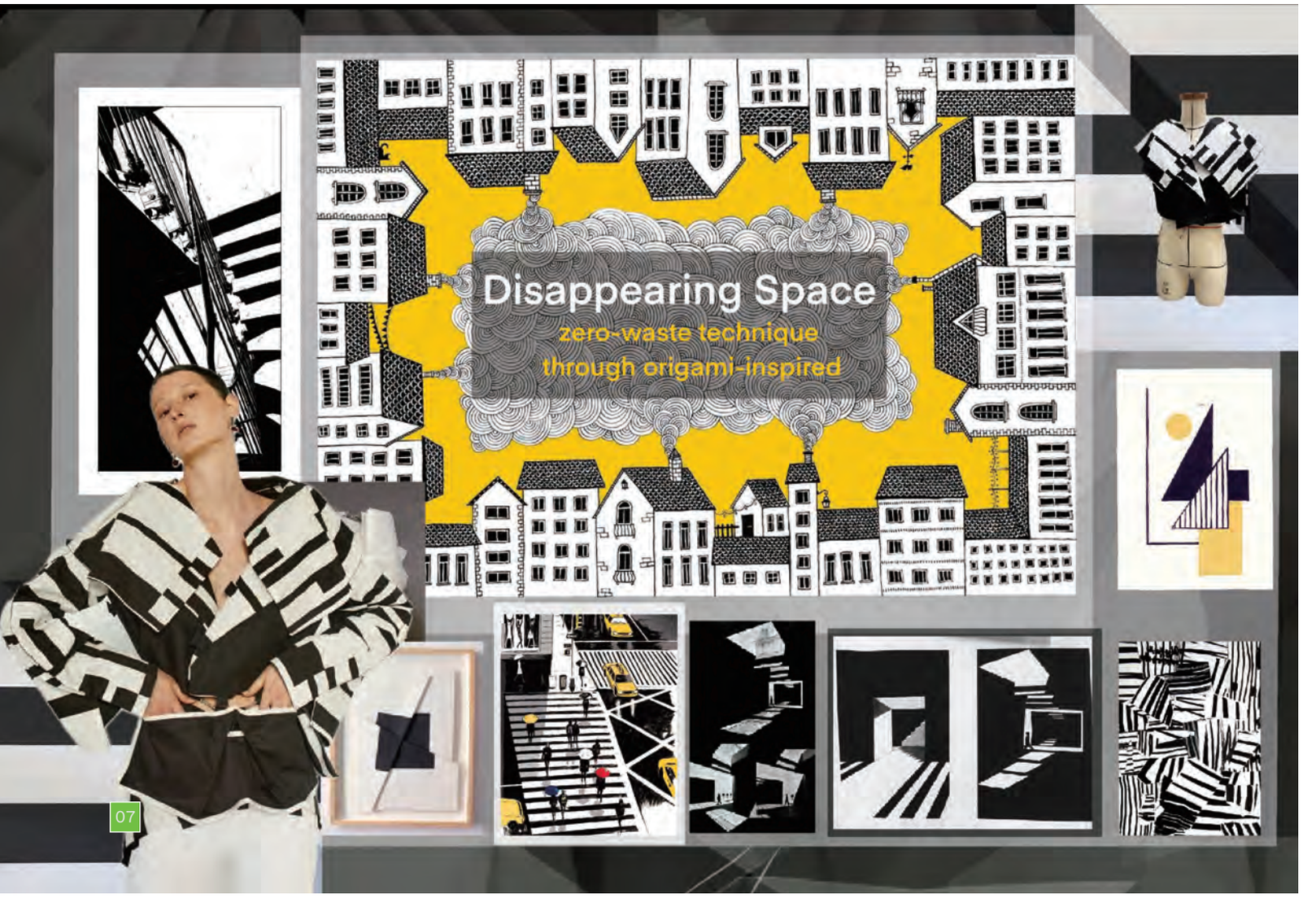
服裝的未來不能單憑創意撐起，它需要來自對現實的反思、科技的協助，以及設計者的社會責任。我期許自己未來持續推動以摺疊與模組為核心的低碳設計，同時深入發展 AI 輔助設計與消費者即時反饋機制，以進一步提升設計的溝通性與社會性。

結語：摺起的，不只是布料，更是價值

作為研究者，我深知每一件服裝的背後，都是對資源的訴說。在這場探索未來時尚的旅程中，我們不只是設計者，更是自然的守護者。好的設計應當柔軟而堅定，在摺與展之間，尋求永續與美感的平衡。摺起的，不只是布料，更是我們對未來的承諾與想像。■

06 蘇安立榮獲 2025 年春季英國未來藝術與設計白金獎。
Su An-Li, Winner of the Platinum Prize at Future Art & Design Award UK 2025 Spring Season.





07 《消失的空間》情境板
Mood board for *Disappearing Space*

Folding Creativity into Sustainability: From Shih Chien to the International Stage

Su An-Li (蘇安立), Alumna of the Graduate Institute of Fashion Design

Origins: Rethinking design through sustainability

For me, design has never been solely about aesthetics—it is a continuous journey of exploring values. Years of working in the apparel industry exposed me to the vast amount of wasted textiles, overlooked surplus materials, and the complex reality of unsellable inventory. These experiences made me realize how deeply the linear fashion model is harming the environment.

During my master's studies in fashion design at Shih Chien University (SC), under the guidance of Professor Hsu Feng-Yu (許鳳玉), my inner desire to drive change became clearer than ever. I came to see myself not only as a designer, but also as a critical thinker and problem solver.

Originally inspired by my hometown, I then began studying the structure and functionality of traditional European architecture. By deconstructing and stacking geometric forms, I sought to go beyond conventional frameworks and translate architectural logic into spatial design language. I eventually integrated this concept into fashion, combining Eastern origami techniques with Western modular systems to challenge the idea of "zero waste" within sustainable circular design. It became more than a reconstruction of traditional garment-making—it was also a cultural reinterpretation and a firm rejection of waste.

Creation: Letting fashion speak for the environment

My thesis work centered on **origami-inspired techniques and modular construction**, merging Eastern folding aesthetics with Western wearability. The resulting zero-waste garments aimed to balance structure and functionality. Throughout the design process, I preserved the original outline of the fabric as much as possible, shaping spatial layers and form through geometric folds, panel misalignment, and minimized stitching—achieving a sustainable vision with minimal fabric destruction.

To streamline workflow and enhance testing accuracy, I adopted CLO 3D simulation tools for prototype modeling and structural analysis. This not only improved efficiency but also allowed my concept of "subtractive aesthetics" to evolve into a replicable and potentially scalable design approach. The final series, titled ***Disappearing Space***, reflects a belief in "**folding up history and unfolding the**

08 系列作品《消失的空間》榮獲 2025 年春季英國未來藝術與設計獎白金獎。
The collection *Disappearing Space* was awarded the Platinum Prize at Future Art & Design Award UK 2025 Spring Season.

09 《消失的空間》獲評審讚賞其永續性、結構創新與藝術性融合。
Disappearing Space was recognized by the jury for its integration of sustainability, structural innovation, and artistic expression.







10 11

10 (左起) 蘇安立、紡織產業綜合研究所李若華組長、實踐大學設計學院許鳳玉院長、輔仁大學詹宗佑老師，於畢業論文口試後合影。
(From left) Su An-Li, Taiwan Textile Research Institute Section Chief Li Jo-Hwa, Hsu Feng-Yu, Dean of the College of Design at SC, and Fu Jen Catholic University Associate Professor Chan Tsung-Yu pictured after the thesis defense.

future," turning garments into expressive vessels that respond to the needs of the time and the planet.

Recognition: From campus to the international stage

With Professor Feng-Yu's encouragement, I submitted my research to the **2023 Taiwan Textile Research Conference (TTRC)**, where it received First Prize in Group E and valuable feedback from industry and academic experts. I further expanded on the project and presented it at the 2024 IFFTI International Conference, receiving positive reviews for its innovation. The same work was selected as a finalist in the **2024 Redress Design Award**, standing out among hundreds of global entries.

Ultimately, I submitted the collection to the **2025 Future Art & Design Award (FADA)** in the UK, where it won the **Platinum Award**, the highest honor of the year. International jurors from the UK and across Europe praised the integration of Eastern origami language with sustainable values, highlighting the work's balance between structural innovation and wearability.

"A visionary and forward-thinking design that beautifully merges sustainability, innovation, and artistry—truly inspiring work."

The judges further noted its thoughtful design approach, its compelling visual language, and its skillful execution in both conceptual development and pattern-making. While the work remains conceptual and not yet suitable for daily wear, its modular and eco-conscious system offers tremendous potential







11 蘇安立畢業論文口試作品展，以平面與立體之間的轉換，呈現創作概念與作品結構。
Su An-Li's thesis defense exhibition: Showcasing the transformation between two-dimensional and three-dimensional forms to express design concepts and structural thinking.

12 2023 年台灣紡織研究論文發表會頒獎現場
Award Ceremony – 2023 Taiwan Textile Research Conference

and direction for the future of wearable sustainable fashion.

When I received the award, I immediately thought of the countless late nights I had spent repeatedly revising sketches and reconstructing prototypes—picking up fabric again and again, even after failures. This award was not only a personal honor but a recognition of the spirit of practice and sustainable innovation. Through local and global feedback, I was able to continually refine my creative direction and clearly define my place in the field of fashion design.

Reflection and gratitude: Growth rooted in reality

Throughout this journey, I am deeply grateful to SC for providing a diverse and open creative environment. I owe thanks to my advisors and professors in the Fashion Design Department for their guidance, as well as to my peers, whose support and collaboration were invaluable. This recognition is not mine alone—it belongs to everyone who has nurtured my growth along the way.

The future of fashion cannot rely on creativity alone. It demands critical reflection, technological integration, and a profound sense of responsibility. I hope to continue developing low-carbon designs rooted in folding and modular systems, while expanding the use of AI-assisted tools and real-time consumer feedback mechanisms to foster fashion that is communicative, inclusive, and socially conscious.



13 《消失的空間》宣傳圖 - 展示幾何空間的探索。
Disappearing Space promotional visual – An exploration of geometric spatial construction.

Closing thoughts: Folding more than fabric—folding values

As a researcher, I understand that every garment carries a story about resources. In this pursuit of a more sustainable future for fashion, we are not only designers—we are also guardians of nature. Great design must be both soft and strong, capable of finding harmony between folds and form.

We fold more than fabric—we fold our hope, our values, and our promise for the future. ■