



SHIH CHIEN  
UNIVERSITY

**NEWSLETTER**

# 實踐

June  
2025

14





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COVER  
PHOTO

高雄校區學生宿舍中庭提供多元活動與展演功能，增進住宿生之間的互動交流。  
The courtyard of the student accommodation at Kaohsiung Campus can be used for a variety of activities and performance to encourage more interactions and exchanges between students.





01

01

中庭遠景

A long-range view of the courtyard

## 實踐大學高雄校區 LIVING-CROSS 生活交匯學苑 打造全人學習新場域

陳志忠 | 副總務長、張志文 | 學生事務處生活輔導二組管理員

### 新世代宿舍運動：從居住到全人教育

近年來，高等教育的發展趨勢日益強調「全人教育」與「跨域交流」，大學校園生活空間不再僅是單純的住宿場所，更是形塑學生品格、激盪創意與促進人際互動的重要場域。教育部自 2019 年 10 月起推動「新世代學生宿舍運動計畫」，本校高雄校區積極響應此一計畫，著手改造 H 棟學生宿舍，並視其為實踐全人教育理念的重要關鍵之一。

### 生活交匯學苑：誕生與願景

高雄校區 H 棟學生宿舍於 1998 年 9 月落成，至今歷經 20 餘年，整棟建築物已面臨老舊、漏水、潮濕及發霉等問題，住宿學生因而抱怨聲不斷。在董事會與丁斌首校長的支持下，高雄校區於 2021 年 6 月正式啟動「**LIVING-CROSS 生活交匯學苑**」（以下簡稱本學苑）計畫。此計畫的核心目標為改善傳統宿舍設施與



02 03

改建後的共享客廳，色彩搭配明亮又活潑。  
Bright and lively colors are used in the shared living room.

生活品質，並期能透過空間與制度的創新設計，打造一個能促進學生多元交流、激發自主學習與合作精神的「生活學習社群」。

「LIVING-CROSS」的命名寓意深遠：「LIVING」代表生活空間的基本機能，「CROSS」則象徵跨域、跨文化與跨學系之間的交會與互動。這項計畫不僅是硬體升級，更是一場關於學生生活文化與校園氛圍的深層變革運動。

### 共享與交流：設計團隊的巧思

本計畫特別邀請本校建築設計學系校友蘇倍慶及任芯瑩二名設計師共同參與，透過設計師的專業視角觀察校區廣闊腹地及建築分布特性，將「共享」與「交流／創意」作為宿舍整體規劃的核心。除了共享空間，更希望能創造校區成為自然互動的場域，以達到空間使用及學習共享的最大效益。

在建築設計學系王俊雄主任及蕭有志副教授的指導下，本學苑計畫融入學校引以為傲的設計風格，其核心概念是共構學生生活圈，藉由串聯校區B棟宿舍、K棟餐廳及H棟宿舍，以強化其生活連

結性。此外，透過地面層公共空間的整合，利用鋪面、色塊引導路徑，並配置街道家具形塑聚集場域，整體強化校園生活徒步區塊，以縫補過去被車道切割的動線。建物內部空間的改建則以增加公共使用及創造交流空間為目的，進而提升空間的使用價值，使其成為學子放鬆交流、共同使用的新生活圈。

### 獲教育部肯定：注入計畫動能

2022年1月28日高雄校區向教育部提出申請計畫，報告中詳細分析宿舍現有空間配置與使用瓶頸，並提出一系列具體且具前瞻性的改善方案，強調將導入共學空間(co-living & co-learning)、交流沙龍(salon)、開放式廚房及創意工坊等多元機能區域，以鼓勵不同背景的學生主動交流，從生活中學習，由學習中結交益友。

經過教育部多次審查及資料補充，本計畫於2022年6月14日正式獲得教育部核定並補助經費新臺幣(以下同)4,479萬元，此一肯定為本計畫注入實質動能。





04

04 改建後的宿舍床位，增加個人隱私空間。  
The refurbished dorm beds include more private spaces.



05

05 衛浴空間經整體改善，簡潔明亮，住宿生使用更舒適。  
The simpler and brighter new bathrooms offer more comfortable spaces.

### 工程挑戰：改造成果豐碩

H 棟宿舍改造總經費預估 9,436 萬元，共改造 54 戶，提供 630 床位。本計畫執行時，儘管面臨疫情期間及缺工缺料與原物料上漲等挑戰，團隊仍不畏艱難，經過無數次討論、調整與努力，最終一一克服困境並完成招標作業。2024 年 9 月，本學苑工程終於順利完工，實際總支出為 1 億 402 萬元，於核定預算內執行完成。

完工後的住宿單元，每戶設有 3 間寢室，每間寢室為 4 人獨立床位，並擁有共用客廳與衛浴，承襲家庭式隔間概念，提供學生個人隱私空間，同時也能與同戶室友在客廳交流互動。

宿舍改造後，成效顯著，改建前，111 學年度 H 棟住宿率為 73% (486 人)，改建後，112 學年度住宿率提升至 84% (528 人)，足見改造有成。宿舍各角落，不僅增加住宿生交流互動的場域，更成為宿舍團體活動與展演場所，充分活化空間機能。

### 典範案例：發揮影響力

2024 年 12 月高雄校區再向教育部提出申請第 2 期補助款，2025 年 3 月 20 日教育部輔導團隊蒞臨校區審視計畫執行現況，團隊委員對校區學生宿舍改善計畫的執行情形，表示肯定。2025 年 6 月 16 日全國大專校院主管聯席會議於輔仁大學舉行，李崑進校區主任受邀擔任與談人，進行校區宿舍改善案經驗交流與分享。此不僅為本校殊榮，也代表本學苑工程是一項獲得教育部肯定的校園建設計畫，更是一個從生活出發、由學生主導的創新教育實驗場域，期能藉此一宿舍改造案作為與他校分享的典範案例，進而於高等教育領域中發揮影響力。■





06

透過徒步區的空間重組，高效串聯學生餐廳與宿舍之間的機能。

The redesign of the car-free area successfully connects the student café and the dormitory.

## LIVING-CROSS Student Accommodation at Kaohsiung Campus: A New Space for Holistic Education

Chen Chih-Chung (陳志忠), Associate Dean of General Affairs / Chang Chi-Wen (張志文), Administrator of Student Advising Section II of Office of Student Affairs

### Student Dormitory Improvement Initiative: From a living space to holistic education

In recent years, holistic education and cross-disciplinary exchange have had increasing importance in the field of higher education. Student dormitories are no longer just a place to accommodate students, but a vital space to build character, boost creativity and encourage social interactions. In October 2019, the Ministry of Education (MOE) launched the **Student Dormitory Improvement Initiative**. The Kaohsiung Campus of Shih Chien University has participated in the program to renovate Dormitory Building H, as part of its effort to promote holistic education.



## LIVING-CROSS: Origin and vision of the program

Dormitory Building H on Kaohsiung Campus was built in September 1998. After more than two decades, the entire building was faced with challenges such as outdated infrastructure, water leakage, damp and mold. There were constant student complaints about these problems. With the support of the Board of Trustees and President Ting Pin-Shou (丁斌首), a **LIVING-CROSS program** was launched at Kaohsiung Campus in June 2021. The goal of the program was to improve dormitory facilities and living quality, while incorporating innovative design of the space and systems to create a living and learning community that encourages student exchange, self-directed learning and collaboration.



07 徒步區空間重組  
The redesign of the car-free area

How “LIVING-CROSS” was named: “LIVING” represents the basic function of the space, while “CROSS” stands for the exchange and interaction between students from different fields, cultures and departments. The program not only

08 全新設計的曬衣場，融合創新造型與實用機能。  
The newly designed laundry drying area is both practical and innovative in its design.



improves the infrastructure and facilities but aims to bring about a profound transformation to the lives and atmosphere in the student accommodation and on campus.

### Share and exchange: Ideas proposed by the design team

Su Pei-Ching (蘇倍慶) and Jen Hsin-Ying (任芯瑩), alumni of the Department of Architecture, were invited to take part in the program. Through their observation of the immense campus space and how the buildings were situated, these two designers had chosen “share” and “exchange/creativity” as the core values for the planning of the student accommodation. In addition to the common spaces of the dormitory,

the designers also planned to make the campus the most natural space for student interaction and maximize the benefits of a shared space for learning.

With the guidance of Wang Chun-Hsiung (王俊雄), Chair of the Department of Architecture, and Associate Professor Hsiao Yu-Chih (蕭有志), the program has incorporated the design styles that the university is proud of. The core concept was to combine students' living spaces by connecting Dormitory Building B and Building H as well as the cafeteria in Building K. In addition, the public spaces on the ground floor were integrated. Pavement design and multicolored paving were used as guidance paths, while street furniture creates specific spaces. Walking areas on campus are enhanced to replace

09 10 11

宿舍中庭提供多元活動與展演功能，增進住宿生之間的互動交流。

The courtyard of the student accommodation can be used for a variety of activities and performance to encourage more interactions and exchanges between students.





more fragmented spaces divided by roadways. For the interior renovation, the goal was to increase the use of common areas for exchange and interaction. It was hoped that the new shared spaces would become places where students relax, exchange and interact with each other.

### Recognition by the Ministry of Education: Adding momentum to the program

Submitted to the MOE on January 28, 2022, the program provided a detailed analysis of the existing space planning and pain points and proposed a series of concrete and forward-looking improvement solutions. The proposal included the introduction of a co-living and co-learning space, salon, open plan kitchen, creative workshop and so on. The space encourages



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中庭遠景

A long-range view of the courtyard

students of different backgrounds to interact, learn from each other, and build friendships as they learn.

11







13 交誼廳提供住宿生更多元的活動與交流空間。  
The lounge creates more diversified activity and exchange spaces for students.



14 洗衣房變身複合式交誼空間，有效活化內部使用率。  
The laundry room becomes a multi-functional common room to maximize the usage of the space.

Following multiple rounds of review and resubmission with supporting documentation required by the MOE, the program was finally approved by the MOE and granted NT\$44.79 million on June 14, 2022.

### Challenges: A successful refurbishment work

The total refurbishment budget for Dormitory Building H stood at NT\$94.36 million for the renovation of 54 units with 630 beds. During the construction, the team was faced with the daunting challenges of the pandemic, labor and material shortages and the rising costs of building materials. Despite these hurdles, the team had numerous discussions and adjustments and eventually overcame the difficulties to complete the tender process. In September 2024, the entire construction of the program was completed within the budget, at a total expense of NT\$104.02 million.

Each unit has three bedrooms, a living room and a bathroom. Each bedroom is furnished with four individual beds. The accommodation provides privacy for each student while offering a common area for roommates to hang out together.

Following the refurbishment, the results has been remarkable. Previously, the percentage of occupied student accommodation in Building H was 73% (486 students) in 2022. After the refurbishment, the percentage rose to 84% (528 students) in 2023. Many spaces around the accommodation have been designed in a way to encourage students to spend more time together. Moreover, these areas have also become spaces for activities and performances, successfully improving and diversifying the functions of the dormitory spaces.

### A classic example: Exerting influence

In December 2024, the Kaohsiung Campus applied for the second phase





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擴增點餐區與作業空間，提升服務效率及環境舒適度。  
An ordering area and working spaces have been included to improve service efficiency and environmental comfortability.



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運用統一色調與柔和燈光，營造溫馨空間。  
A unified tone and soft lights are used to create a cozy atmosphere.

subsidy from the MOE. On March 20, 2025, an MOE team visited the Kaohsiung Campus to review the program and was positive about how the program has been executed. On June 16, 2025, at a national university and college management conference held at Fu Jen Catholic University, Lee Kun-Chin (李崑進), Director of Kaohsiung Campus, was invited to share the experience of the dormitory

refurbishment program. It was not only an honor for the university but a proof that the achievement of the program was recognized by the MOE. The refurbishment is a successful and innovative student-oriented educational experiment. With such an excellent case study to share with other universities, Shih Chien University is exerting more influence in higher education. ■

17 18

交誼廳啟用典禮  
Lounge opening ceremony



17 18







01

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.



02





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

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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.



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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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《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. ■

11 彭鳳珠副主任（右一）、吳慶璋老師（右二）參加 2025 年 4 月 7 日《深淵宇宙》臺北首映記者會，與製片主創團隊合影。  
On April 7, 2025, Associate Chair Rachel Pong (first from right) and Associate Professor Rank Specialist Wu Ching-Chang (second from right) attended the premiere of *Abyssverse* in Taipei. A photo was taken of the two with the film crew.







SU ANLI 蘇安立

TAIWAN 台灣

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。

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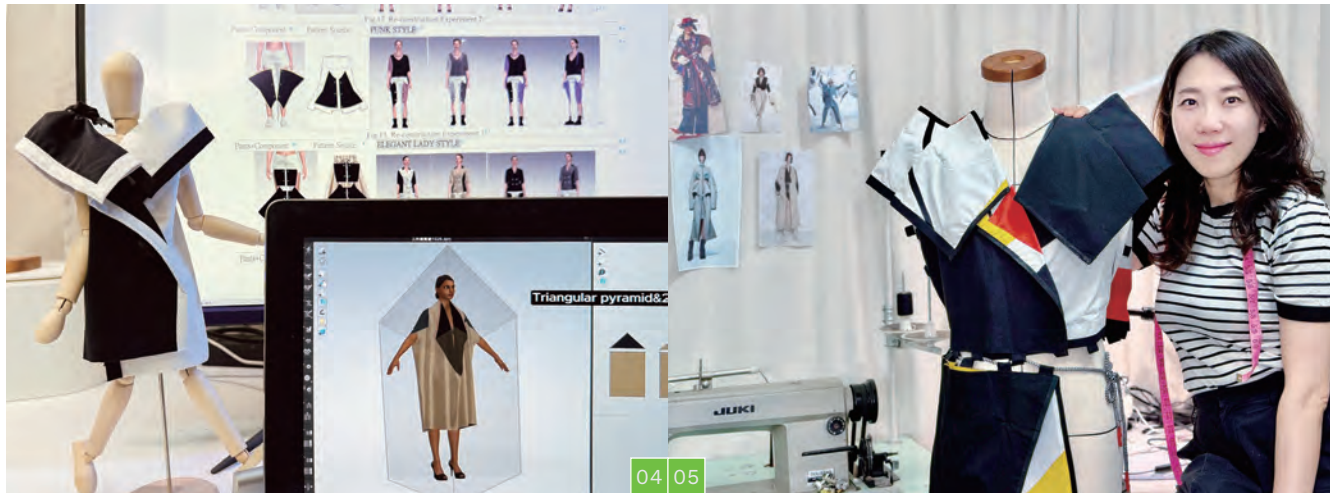
2024 年國際時尚技術院校基金會國際研討會(首爾)發表研究成果。

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.







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(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





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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.



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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.





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《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. ■



SHIH CHIEN  
UNIVERSITY

NEWSLETTER

June  
2025

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