





01 人消逝的過程，衣服原來是人穿，漸漸地轉換到布料之間，變成布穿人。
In the process of people disappearing, clothes were originally worn by people, and gradually changed to the clothes wearing people.

02 韓順之「是一之一」系列作品
“The first time”
by Han Shun-Zhi (韓順之)

2023 金點新秀設計獎 服設系韓順之 榮獲時尚設計類最佳設計獎

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感性的力量 - 創作之非理性思維

由經濟部及教育部指導、經濟部工業局主辦，臺灣設計研究院、臺灣優良設計協會執行的「**金點新秀設計獎**」(Young Pin Design Award)，每年都吸引全國設計類學生參與競賽，本校服裝設計學系學生也積極報名時尚類項目，今(2023)年又再度榮獲時尚設計類最大獎項「**年度最佳設計獎**」。

對於創作者而言，在創作旅程中最令人醉心的風景，莫過於透過作品提放自己的情緒和意欲於其中，沉迷於自由揮灑思想那一瞬間的純粹感性，保持內心創作的氛圍，就像為自己所擁有的感知(sensation)保溫，這應該是創作者最滿足的快樂時刻。此種「非理性」的直覺思維，有時很難用邏輯語言來記錄或傳達，如果再回過頭來看，只能藉由回到現實後抽離自我，再次沉浸其中，觀看「從無到有」的作品，慢慢地揭示出這種非理性的創造力。

每年指導大四學生執行畢業作品所積累的教學經驗中，最令人興奮的是在最初階段與學生的交流和討論。當學生開始提案時，往往先有自己情感上的感受，老師則必須如同心理治療師般，一起詳細地理解和

釐清想法，同時也為後續的進展進行討論並開出配方，陪伴學生共同規劃理性的執行步驟。

創作之初始 - 「想做連在一起的衣服」

記得第一次和韓順之談論她的想法時，雖然她還不能清楚地表達出想做的作品主題和概念，只給我看了她在素描本上畫「兩個服裝人台之間拉一塊長長的布」，然後用不確定的眼神看著我說：「我想製作連在一起的衣服……就是這樣……」，當時我們面面相覷。雖然順之不知道如何表達，但還是讓我感動，我總覺得這樣想很感人，也很有趣。我能理解這種極其感性化思維模式的創作者不知從何入手的心情，同時也能感受到他們渴望被理解和幫助的需求。

如何從「我想做一件連在一起的衣服」這個模糊的概念開始？為什麼衣服是相連的？在這個過程中，必須不斷衍生自我表達的多樣性，無論是藉由大量的閱讀、自我質疑或是討論，從模糊到清晰，透過繪製心智圖(mind map)來組織分散的思維，才能將問題一一解決。

若視相連的衣服因流動而形成一個圓，那麼，最終也會回到「初始」。將服裝的一系列展體想成有如音樂流動，想像在月光下隨著音樂翩翩起舞，感受宇宙萬物一切都是一體的，並且能以任何方式相連。衣服是相連的，但也是可以分離的，當下與當下的切換，分裂後個體的獨立，隨著服裝版型開始變形，個體組合成一個更大的整體，最終形成一條如同時間侵蝕的軌跡。

設計概念的形成

「是一之一，瞬間的生成與消逝之時，每個當下是第一次，也是永恆。記憶透過影像碎片化於手染、刷破的痕跡中，在一為全、全為一的整體流動。由個體延伸形成穿與被穿之間，主客體的轉換，是服裝在穿人，以人為本的意識消逝、相融於更

大的宏觀。是一，之一。」老實說，乍看韓順之寫的這段創作理念不是很容易理解，但細細咀嚼之後，越能感受創作者內心迸裂出一股開闊宏觀的震撼力量。

有如游離在混沌宇宙中的創作過程

我建議服裝的形態應該與原來理解的結構錯位，試圖透過觀看者對服裝基本形態的原有感官體驗，開始產生變形，並在創作實驗後產生對變化的認知。或變形、扭曲、錯位、重置、堆疊或重組，將既定熟識的服裝原型不斷流動變形，每一次視覺的觸碰，都是一種既熟悉又新奇的驅動，結構從表象中逐漸溶解、扭曲，最終成為一個整體。從第一套的單一平實進入第二套開始廓形轉變，第三套保有人體結構但開始錯位扭曲，第四套結構類似扭轉包住軀體偏緊，第五套再自第四套的緊度鬆開，第六套連結成一個圓，逐漸將全身包裹住。

運用「型糊染」技術所染出的自然斑駁效果，麵團和顏料經過多次搓揉洗滌和複染，營造無數的裂痕，隱喻時間記憶的痕跡，而不論是以「燙銀技術」或攝影印花呈現鮮明或是模糊的記憶，最後都會消逝或融合。

是一，也是唯一

評審團對於順之的作品給予相當高的藝術兼實用評價：「對於技法、材質大膽展開實驗性的堆疊，卻能以平衡而舒服的方式，呈現看似極端、沉重的概念，猶如藝術品般的創意，創作的執行力令評審團感到驚豔。作品也展現了市場性，深具潛力與可能。」身為指導老師，我一路陪伴與鼓勵順之，也衷心感謝認真創作的學生，是她挽著我一起悠遊心靈為之澎湃的創作冒險。■

03

逐漸溶解和扭曲的結構，是描述服裝和人之間主體和客體微妙變化的最佳方式。

Dissolving and distorting structures are the best ways to describe the subtle shifts in subject and object between clothing and people.





04

服裝之間是相連卻也可分離，每個當下與當下之間的切換，個體分裂後的獨立性，透過版型開始形變。

Clothes are connected but can also be separated. The switching between each present and the present, and the independence of individuals after splitting, begins to deform through the pattern.

05

流動扭曲的形變漸進發生，由個體結合成更大的整體過程。

The deformation of the flow distortion occurs gradually, and the individual is combined into a larger overall process.

Han Shun-Zhi from the Department of Fashion Design Won the Best of 2023 Young Pin Design Award in Fashion Design

Shih Ya-Lin (施雅玲), Associate Professor in the Department of Fashion Design

The power of sensibility – irrational thinking of creation

Under the guidance of the Ministry of Economic Affairs and the Ministry of Education, and sponsored by the Industrial Bureau of the Ministry of Economic Affairs, the “**Young Pin Design Award**” has been implemented by the Taiwan Institute of Design and the Taiwan Excellent Design Association. Every year, it attracts design students from all over the country to

participate in the competition. Our students of the Fashion Design Department also actively signed up for the fashion project, and this year won the biggest award in the fashion design category - the “**Best Design Award of the Year**”.

For creators, the most intoxicating scenery in the creative journey is to express their emotions and intentions through works, while indulging in the pure sensibility of the moment when thoughts are freely swayed,

and they can maintain an inner creative atmosphere. This should be the creator's most satisfying moment of happiness. This kind of "irrational" intuitive thinking is sometimes difficult to record or convey in logical language. If you look back, you can only rely on returning to reality, withdrawing into yourself and immersing yourself in the works "from nothing" to slowly reveal this irrational creativity.

Among the teaching experience accumulated by guiding senior students to execute graduation works every year, the most exciting thing is the communication and discussion with students in the initial stage. When students start on their proposals, they often have their own emotional feelings first, and the teacher must, like a psychotherapist, understand and clarify ideas in detail. Together with the students, one discusses and formulates follow-up progress formulas, and accompanies students to jointly plan and implement steps rationally.

The beginning of creation – "I want to make clothes that are connected together"

I remember the first time I talked with Han Shun-Zhi (韓順之) about her ideas although she couldn't clearly express the theme and concept of the work she wanted to do. She only showed me her drawings in a big sketchbook of "two dress forms pulled by a long piece of fabric." She then looked at me with uncertain eyes and said, "I want to make clothes that are connected together ... that's it ..."; we then looked at each other. Although Shun-Zhi didn't know how to express herself, it still moved me. I always think it's touching and interesting to think this way. I can understand that the creators with this extremely emotional mindset do not know where to start, and at the same time feel their need to be understood and helped.

How to start from the vague concept of "I want to make a piece of clothing that is connected together"? Why are the clothes

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「型糊染」使用麵團、天然染料以呼應永續環保，隨機細綁產生自然皺摺，形成無法分類的色調。反覆洗滌疊加，使布面更有層次，增加時間性的痕跡。

"Paste dyeing" - using dough and natural dyes to echo sustainable environmental protection, randomly bundled to produce natural wrinkles, forming unclassifiable tones. Repeated washing and stacking will make the cloth surface more layered and increase the traces of time.



07

透過比例調配染製，嘗試在「灰」中呈現難以定義的色澤調性，表示當下與當下之間切換的模糊與連貫。

Through proportioning and dyeing, trying to present the difficult-to-define color tone in "gray", expressing the fuzzy and coherent switching between the present and the present.



06 07



tied together? In this process, the diversity of self-expression must be constantly derived, whether through a lot of reading, self-questioning or discussion, from vague to clear, through the drawing of mind maps to organizing diffuse thinking, to solving the problems one by one.

If the connected clothes flow to form a circle, then eventually they will return to the “initial stage”. Think of a series of clothing exhibitions as flowing music, imagine dancing to the music under the moonlight, and feeling that everything in the universe is one and connected. Clothes are connected, but also separable. The switch between the present and the present, the independence of the individual after the split. As the pattern begins to deform, the individual components combine into a larger whole, eventually forming a trail that resembles the erosion of time.

Formation of design concept

“The first time” - every fleeting moment is the first passing, forming eternity, flowing in the essence of “one is all, all is one”. The change of subject and object between clothes and people is conveyed through the dissolved structure and the internal response of the human body. The clothes are wearing us; we are one and one out of one. To be honest, at first glance, the creative concept developed by Shun-Zhi is not very easy to understand, but after careful consideration, the more you can feel the creator’s heart bursting out with a broad and shocking power.

The creative process is like wandering in the chaotic universe

I suggest that the form of clothing should be misaligned with the original understanding of the structure. Trying to create deformation through the viewer’s



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08 無論材質、印花和結構設計上，都展現別出心裁的創意，以及創作概念的執行力和完成度。
Regardless of the material, printing and structural design, ingenious creativity is shown, as well as the execution and completion of the creative concept.

09 每一個瞬間都是第一次經過，它形成了永恆，流淌在「一即是一切，一切即是一」的精髓中。
Every moment is passed for the first time, and it forms eternity, flowing in the essence of “one is all, all is one”.

10 衣服穿著我們，我們是一體的。
Clothes wear us, we are one.

original sensory experience of the basic form of the clothing, which generates awareness of the change after the creation experiment. To deform, distort, dislocate, reset, stack or reorganize, and constantly flow and deform the established and familiar clothing prototypes. Every visual touch is a familiar and novel drive. The structure gradually dissolves and distorts from the appearance, and finally becomes a whole. From the single flatness of the first set to the second set, the shape changes. The third set retains the human body structure but begins to be dislocated and twisted. The fourth set is similar to twisting and wrapping the body tightly. The fifth set is tighter than the fourth set. Loosened, the sixth set is connected into a circle, gradually wrapping the whole body.

Using the “paste dyeing” technique to create a natural mottled effect, the dough and pigments have been kneaded, washed, and re-dyed many times, creating countless

cracks that symbolize the traces of time and memory, regardless of whether it is done by “bronzing technique” or photographic printing. Memories that appear vivid or vague eventually fade or merge.

It's the first time and only

The jury gave Shun-Zhi's work a very high evaluation for artistry and practicality: “The bold experimental stacking of techniques and materials can present seemingly extreme and heavy concepts in a balanced and comfortable way, just like a work of art.” The jury was amazed by her work. Creative concept and creative execution, the work also shows marketability, full of potential and possibility.” As an instructor, I accompanied and encouraged Shun-Zhi all the way, and I also sincerely thank those students who are serious about creating. It is she who holds my arm to roam the creative adventure of the soul. ■