臺灣國際學生創意設計大賽

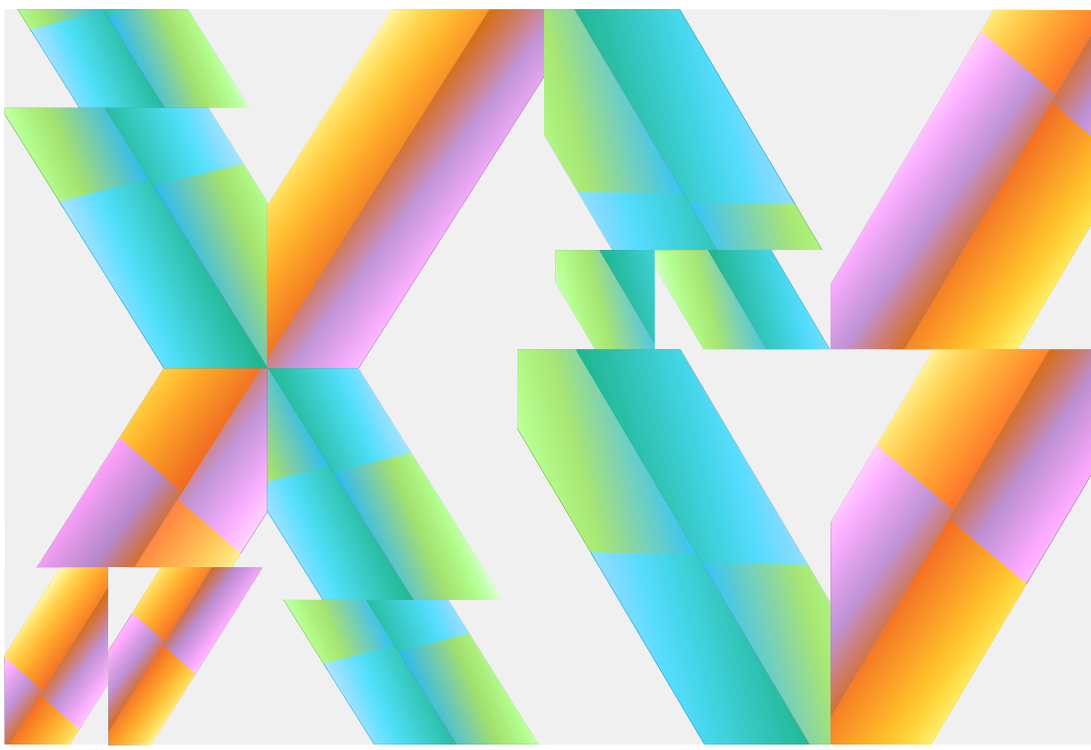
十五週年成果特刊

2008-2022

TISDC

Taiwan International Student Design Competition

15th Anniversary Special Issue



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TISDC

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Preface

深耕、傳承、永續
臺灣設計力綻光芒

為提升我國設計水準及培養優異人才，教育部於 2008 年開辦臺灣國際創意設計大賽 - 學生組競賽，並於 2010 年更名為「 臺灣國際學生創意設計大賽 」(TISDC)，至今已邁入第十六屆，藉由舉辦國際賽事，深化我國與世界各國設計組織的交流合作，透過公平良性的競爭，為莘莘學子打造施展創意的舞台，同時行銷臺灣設計力，使更多人認識臺灣。

過去十五年來，TISDC 在教育部高等教育司大力支持下，於競賽期間陸續舉辦「國際設計大師系列講座」、「新亞洲設計工作坊」、「校園巡迴成果展」、「海外成果展」、「獲獎學生交流會」等活動，由執行單位亞洲大學率團前往世界各地宣傳，持續擴大全球影響力，深耕至今，TISDC 已晉身具高度公信力的國際級賽事，更是全球設計人引頸期盼的年度盛會。

近年來的大賽主題，扣緊聯合國提出的永續發展目標 SDGs，要求參賽者在設計時融入永續思維，善用設計思考解決人類與地球面臨的困境，參賽者提出的設計往往帶給我們驚艷與反思，其中更不乏能實際生產應用的優秀作品，實際對人類、對環境付出貢獻，也加深了 TISDC 的國際影響力與社會意義。

臺灣學生在 TISDC 表現出色，不僅勇奪數屆的年度大獎，榮獲眾多金、銀、銅獎與佳作，更有不少人獲頒國際設計組織特別獎，證明我國學子的創意廣受全球肯定。根據 TISDC 調查，得獎者畢業後，有人開設工作室，有人赴海外一展長才，有人屢奪國際設計獎項，有人在大專校院擔任老師與競賽評審，皆在設計領域持續發光發熱，令人欣慰的成果，正是對 TISDC 作育英才的高度肯定。

在十五週年專刊的精彩回顧中，收錄過往銅獎以上的獲獎作品及設計者訪談，合作的國際組織與部分評審也撰寫專文分享，內容精彩可期，藉由得獎者無私的分享，將帶給藝術與設計相關科系在學生更多啟發與動力，充分達到傳承的目的。此外，我們也感謝企業共襄盛舉，來自「財團法人看見臺灣基金會」、「財團法人溫世仁文教基機會」、「財團法人電路板環境公益基金會」的慷慨贊助，齊心為臺灣設計領域貢獻心力。

深耕、傳承、永續，十五年來蓄積的設計能量，綻放出愈來愈耀眼的光芒，相信臺灣國際學生創意設計大賽的未來，必將愈來愈精彩！

教育部部長 潘文忠

Cultivation, Heritage, and Sustainability
Taiwan Design Shines Brightly

In order to enhance the design quality and cultivate design talent for Taiwan, the Ministry of Education founded the Taiwan International Design Competition - Student Group in 2008. Renamed to Taiwan International Student Design Competition (TISDC) in 2010, it celebrated its 16th anniversary this year. By hosting international competitions like this, the government hopes to strengthen Taiwan's exchange and collaboration with design organizations around the world. With a fair and square competition, students are allowed to use it as a platform to express their creativity while marketing the design power of Taiwan to the world.

With the strong support from the Department of Higher Education, the Ministry of Education over the past 15 years, TISDC has held a series of events, including International Design Masters Lecture Series, New Asia Design Workshop, Campus Tour Exhibition, Overseas Exhibition, and Winners' Sharing Session. Implemented by Asia University, these events around the world continue to help expand the impact of TISDC. As of now, TISDC has become a highly-recognized international competition as well as an annual event that the international design community looks forward to.

The theme of the competition in recent years echoes with the Sustainable Development Goals (SDGs) of the United Nations. The participants are asked to integrate sustainability into their design and make good use of design thinking to overcome the challenges that humanity and our planet are facing now. The design ideas they come up with are always riveting and thought-provoking, some of which even become applicable in real life. With its contribution to humanity and the environment, the global impact and social meaning of TISDC are elevated to another level.

Overall, Taiwanese students have done an excellent job in TISDC. They won the Grand Prix several times, numerous Gold, Silver, Bronze Prizes, Honorable Mentions, and even International Design Association Special Prizes. This proves that their creativity has received worldwide approval. According to the statistics by TISDC, some of these award winners start their own studios after they graduate, while others choose to study abroad. Some are regular winners of international design awards, while others teach in universities and colleges and work as judges in competitions. However, there is one thing in common, and that is they all devote themselves to the design industry. These gratifying results serve as a strong approval of TISDC's efforts in talent cultivation.

Minister of Education Wen Chung Pan

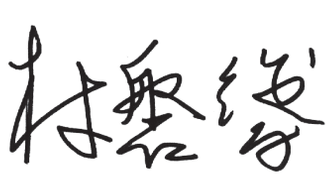
臺灣善念設計，國際共榮共好
TISDC 臺灣國際學生創意設計大賽十五年發展歷程

2003 年行政院將「文化創意產業」納入國家發展重點計畫，教育部為了積極培育藝術與設計人才，2003 年在臺灣設立了五個教學資源中心、2005 年開啟「藝術與設計菁英海外培訓計畫」、2006 年啟動「 鼓勵學生參加藝術與設計類國際競賽計畫 」（簡稱：設計戰國策）、 2008 年舉辦「 臺灣國際學生創意設計大賽 」（簡稱：TISDC），這幾個不同計畫分別採取「PUSH 推」與「PULL 拉」的雙向策略，奠定二十年來臺灣藝術與設計教育人才培育的基石，其中 TISDC 歷經了十五來的辛勤耕耘，連續多年收到來自全球六十餘個國家地區、每年將近有千個院校系所、大約一萬名學生報名、報名約兩萬件作品，已經成為全球最大規模的國際化學生設計大賽。

回顧 2008 年啟動 TISDC 以來，草創之初主要設定追求「規模化」作為主要的大賽目標，整體策略聚焦在報名國家地區、校院系所、報名件數等量化指標之後，2015 年 TISDC 為了因應聯合國倡議 2030 SDGs 永續發展目標，並且獲得看見台灣基金會、溫世仁文教基金會的大力支持，開始邀請全球設計組織作為合作單位，積極建立起臺灣與全球設計的合作網絡，最後與遍布五大洲的 21 個設計組織建立合作關係，達成授權掛名、設立獎項、提供獎狀、指派評審、出席頒獎、設計論壇、高峰會議等系列活動，建立起 D21 全球設計組織長期合作的夥伴關係，落實 SDGs 第 17 項指標「Partnerships for the goals」，加上近年來 TISDC 都是聚焦以 SDGs 作為競賽主題，再藉由全球設計組織的推廣宣傳，成功地將 TISDC 從「規模化」轉向「影響力」與「國際化」的目標發展，成功地將 TISDC 轉化為全球藝術設計院校師生交流的平台。

今年 TISDC 已經邁入第十六屆，十五年來總計頒發出 379 個獎項，經由主辦單位教育部高等教育司與看見台灣基金會、溫世仁文教基金會、電路板環境公益基金會等贊助單位共襄盛舉，總計發出新台幣 4,500 萬元的總獎金，歷年獲獎者遍佈全球各地，落實透過設計競賽得以翻轉人生的教育使命。為了忠實紀錄 TISDC 歷年發展的歷程，承辦 TISDC 的亞洲大學視覺傳達設計系執行團隊特別編輯出版十五周年專輯，邀請歷年獲得銅獎以上的得獎學生訪談，並且進行人才追蹤的目標；另外感謝長期合作的贊助單位、D21 國際設計組織，以及歷年擔任初決選審查的國內外評審撰寫專文，得以完整記錄 TISDC 的歷年成果，藉此分享多年來大家聚合在這個國際學生創意設計大賽的平台，落實臺灣所秉持以人為本的善念設計，期待與國際設計組織與藝術設計院校攜手並進、共榮共好。

臺灣國際學生創意設計大賽 計畫主持人
亞洲大學視覺傳達設計學系講座教授



Taiwanese Design for Goodness, Worldwide Co-Prosperity
TISDC's 15 Years of Development

In 2003, the Executive Yuan integrated cultural and creative industries into the National Development Plan. To proactively foster talents in the fields of art and design, the Ministry of Education (MOE) took pivotal steps: establishing five education resource centers in 2003, launching the MOE Scholarship Program for Overseas Study in Arts and Design in 2005, initiating the MOE Award Incentive Program (also known as the IDC) to motivate college students to engage in international arts and design competitions in 2006, and inaugurating the Taiwan International Student Design Competition (TISDC) in 2008.These programs, operating on a dynamic two-way strategy of 'pull' and 'push,' have built a robust foundation for the cultivation of Taiwanese talents in art and design over the past two decades. Fifteen years of dedicated effort have propelled TISDC into a global phenomenon, attracting over 10,000 participants and 20,000 entries annually from around 1,000 departments and colleges in more than 60 countries. TISDC proudly holds the title of the world's largest-scaled international student design competition.

Since its inception in 2008, TISDC has undergone significant transformations. In its early years, the primary goal was expansion, with a sharp focus on increasing the number of participants, entries, participating schools and departments, and countries involved. These metrics became crucial indicators of the competition's success. In 2015, responding to the United Nations Sustainable Development Goals (UN SDGs) and with robust support from iSee Taiwan Foundation and Sayling Wen Cultural and Educational Foundation, TISDC took a transformative step. The competition reached out to global design organizations, establishing collaborative ties and actively building a network between Taiwan and the international design community. Gratefully, TISDC successfully formed partnerships with 21 international design organizations worldwide, giving birth to the creation of the D21 Global Design Summit. This initiative not only aligned with the 17th indicator of the UN SDGs, "Partnerships for the Goals," but also marked a shift in TISDC's development goals. Emphasizing the theme of SDGs in recent years, TISDC evolved from a focus on sheer scale to a more influential and internationalized platform. It has become a pivotal space for teachers and students in the field of art to exchange experiences, further solidifying its position as a vital platform in the global design landscape.

This year marks the 16th edition of TISDC. Over the past 15 years, TISDC, organized by the Department of Higher Education of the Ministry of Education, has bestowed 379 awards, with a total prize fund of 45 million NTD. The generous contribution comes from the organizer, the Department of Higher Education, and sponsors, including iSee Taiwan Foundation, Sayling Wen Cultural and Educational Foundation, and TPCA Environment Foundation, who have played a pivotal role in the success of this prestigious event. The competition's global impact is evident, with winners coming from all corners of the world. TISDC remains committed to its educational mission of transforming lives through design competitions. In a dedicated effort to record its history, the executive unit of this competition, the Department of Visual Communication Design at Asia University, Taiwan, compiled and published this special issue for the 15th anniversary. The issue features interviews with prize winners and tracking the development of talents. Gratitude extends to long-term sponsors, D21 International Design Organizations, and domestic and international jurors for their invaluable contributions in documenting TISDC's journey. As we look back on the years, TISDC has served as a platform where individuals from around the globe have converged to put Taiwan's human-centered design ethos into practice. We eagerly anticipate continued collaboration with international design organizations and art and design colleges for mutual prosperity.

Project Director of Taiwan International Student Design Competition
Chair Professor, Department of Visual Communication Design, Asia University

建構臺灣連結國際設計交流的擂臺、平臺與舞臺

臺灣天然資源匱乏，人才培育遂成為支撐永續成長所需的最重要資產，所謂「 中興以人才為本 」，憑藉高素質人力方可奠定振興的磐石；另方面，臺灣身處外交困境下，設計不僅扮演開發經濟價值與國家核心競爭優勢的前哨，更足以傳遞充沛多元的軟實力，強化臺灣的可見度而走向國際。

創辦迄今已逾「志於學」階段的 TISDC 臺灣國際學生創意設計大賽，透過自主性地舉辦國際競賽達成創設之目標願景與使命，不僅提供高額獎金締造全球學生「 公平競爭的擂臺 」，吸引國際設計界的焦點之外；亦善用媒體及海內外推廣來搭建「 宣揚臺灣的舞臺 」； 而藉著國際專家評審及獲獎學生來臺領獎，皆成功構築「 國際交流的平臺 」，扮演串連國際設計網絡的互動橋樑。易言之，TISDC 除了發揮厚實藝術與設計人力資源的能量，也為設計教育擴展國際視野，使臺灣在國際設計社群獲致耀眼矚目。

綜觀 TISDC 的發展軌跡及其成果，業已成為全球最具規模與影響力的學生設計賽事，同時亦儼然樹立全球推動設計教育的標竿，而歸結其成功因素主要如下：

一、政策長期持續支持：政府對提升臺灣軟實力的藝術與設計人才培育計畫，始終堅定的推動執行。
二、國際組織合作結盟：國際設計組織授權合作，設立國際設計組織特別獎及擔任評審的結盟網絡。
三、民間力量資源整合：看見台灣基金會、溫世仁文教基金會等贊助，擴大邀請全球設計組織加入。
四、全球規模權威公信：啟動以來已經成為舉世最具指標性、規模超越其他同類型的國際學生競賽。
五、評審多元公平公正：兼容多元評審觀點與全球化的特色，建立評審過程的公正嚴謹的與權威性。
六、指標數字透明公開：各項具體數據指標的如實呈現，奠定逐步朝向國際性品牌發展的穩定基礎。

事實上，TISDC 運用「引進」與「拉動」(Pull) 的策略，長期為設計教育與國際交流注入綿延不絕的充沛活力，誠如計畫主持人曾提出「 設計磁場 」與「 候鳥理論 」構思，致力於將臺灣打造成具有磁吸效應的設計樞紐，而經由指標性的國際活動，可喚起國際設計界的「 週期性 」關注或如同「 候鳥 」般造訪。此種往下扎根、向上提升、對外延伸的相互交織，確實已為臺灣設計資源累積實力，也增添設計教育發展的亮麗前景。要言之，「 不積跬步，無以至千里；不積小流，無以成江海 」，當我們回首走過足跡，既已開拓穩健踏實的軌跡，更應莫忘初衷、持續與世界接軌來再造輝煌佳績。

臺灣國際學生創意設計大賽 計畫協同主持人
亞洲大學視覺傳達設計學系講座教授

Constructing Arenas, Platforms, and Stages for Taiwan's International Design Exchange

Taiwan, with its scarcity of natural resources, has made talent cultivation the most vital asset for sustaining growth. Embodying the principle of "revitalizing through talent," only high-quality human resources can lay the corner stone for rejuvenation. Additionally, amidst Taiwan's diplomatic challenges, design not only serves as an outpost for developing economic value and national core competitive advantages but also significantly conveys abundant and diverse soft power, enhancing Taiwan's visibility on the international stage.

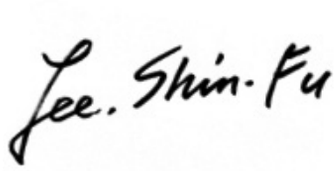
Since its inception, the Taiwan International Student Design Competition (TISDC) has transcended the "Dedicated to Learning" phase. By autonomously organizing an international contest, it achieves its founding goals, vision, and mission. It not only provides substantial prize funds to create a "fair competition arena" for global students, drawing the attention of the international design community but also skillfully uses media and promotions at home and abroad to build a "stage for promoting Taiwan." Furthermore, through international expert jurors and award-winning students coming to Taiwan to receive their awards, it successfully constructs a "platform for international exchange," acting as an interactive bridge in the international design network. In other words, TISDC harnesses the energy of robust artistic and design human resources as well as expands the international horizons of design education, earning Taiwan remarkable recognition in the global design community.

Looking at the development trajectory and achievements of TISDC, it has become the largest and most influential student design competition globally, and has also established itself as a benchmark for promoting design education worldwide. The key factors contributing to its success are mainly as follows:

1. Long-term and consistent policy support: The government has steadfastly implemented and promoted programs aimed at enhancing Taiwan's soft power through the cultivation of artistic and design talent.
2. International organizational collaboration and alliances: Authorized cooperation with international design organizations, establishing special awards from these organizations and forming a network of alliances for serving as jurors.
3. Integration of private sector resources: Sponsorships from entities like the iSee Taiwan Foundation and the Sayling Wen Cultural & Education Foundation, expanding the invitation to global design organizations to join.
4. Global scale and authoritative credibility: Since its inception, it has turned into the world's most indicative and largest of its kind, surpassing other similar international student competitions.
5. Judging diversity, fairness, and justice: Embracing a diversity of perspectives and global characteristics in judging, establishing a process that is rigorous, fair, and authoritative.
6. Transparent and public benchmark numbers: The accurate presentation of specific data indicators paves a solid foundation for steady progression towards international brand development.

In fact, TISDC employs the strategies of "introducing" and "pulling" to continually inject rich vitality into design education and international exchanges. As the Project Director once proposed, the concepts of a "design magnetic field" and "migratory bird theory" are dedicated to transforming Taiwan into a design hub with a magnetic effect. Through landmark international events, it can evoke "periodic" attention from the international design community, akin to the visit of "migratory birds." This interweaving of deep rooting, upward lifting, and outward extending has indeed accumulated strength for Taiwan's design resources and added a bright prospect to the development of design education. In essence, "Without accumulating small steps, there can be no thousand miles; without accumulating small streams, there can be no rivers or seas." As we look back on our journey, having already carved a stable and solid path, we should remember our original aspirations and continue to connect with the world to recreate brilliant achievements.

Associate Project Director of Taiwan International Student Design Competition
Chair Professor, Department of Visual Communication Design, Asia University



iSee Design 讓世界看見設計力量

看見台灣基金會的願景是「成為世界認識台灣的重要窗口」,我們的友會溫世仁文教基金會則以「成為未來社會所需人才的培育典範」為願景。兩基金會自 2008 年起共同致力推動高品質、高價值、全球化的精緻服務產業，並匯聚產官學研各界全力投入。在推動過程中深知「設計」是產業服務精緻化極為重要的一環，於是在 2015 年基於「支持設計人才發展、實踐設計價值於產業」的理念，共同成立「iSee Design」平台，與全球設計組織交流合作。同時也開始支持「臺灣國際學生創意設計大賽」(以下簡稱：TISDC)，期待培育更多台灣及全球的優秀設計人才，為精緻服務產業貢獻力量。

「 iSee Design 」成立後，致力推動於全球網絡建立，成功串聯了全球五大洲備受尊崇、威望出眾的國際設計組織，固定舉辦設計產業論壇、設計工作坊、設計高峰會等活動，每年邀請 20 多國設計組織領袖代表來台參與，為台灣設計產業注入全球視野與能量。除此之外，看見台灣基金會秉持著讓世界看見台灣美好的精神，規劃別出心裁的「文化體驗之旅」系列活動，讓全球設計組織齊聚台灣探討全球設計趨勢議題時，都能在台灣有多元新穎的精緻體驗，每一次的來訪都有所驚豔且印象深刻。疫情期間不少國際設計組織的友人來訊問候，期盼再次體驗不一樣的美好台灣。

藉由邀請設計組織代表來台期間，基金會也引介全球設計組織的代表們擔任 TISDC 大賽評審，顯著提升了 TISDC 號召力與權威性，吸引全球各地設計青年響應。從「iSee Design」投入資源以來，TISDC 海外學生參賽比例年年提升，近乎八成；總收件數更從 2015 年的 5,000 件成長到現在約 20,000 餘件，每年維持超過 60 個以上的國家地區及近 900 間校院系所參與，已然成為全球最大規模化的國際學生設計競賽。

在 TISDC 執行團隊努力之下，TISDC 已成為全球最大的國際學生設計競賽，而看見台灣基金會與溫世仁文教基金會也會透過「iSee Design」平台，讓全球更多的設計專家與人才更密切交流，藉此來持續支持 TISDC。展望未來，我們期待「 臺灣國際學生創意設計大賽 」能繼續引領世界交流，培育更多具備跨領域整合、全球視野在地實踐等特質的優質設計人才。除了規模化之外，也期待大賽作品的品質不斷提升而朝向品牌化的里程碑邁進。祝福 TISDC 未來的賽事更精采耀眼，讓世界看見設計的力量。

看見台灣基金會執行長
陳文堂

iSee Design: Revealing the Power of Design to the World

The vision of the iSee Taiwan Foundation is to "become an essential portal for the world to see Taiwan," while our sister foundation, Sayling Wen Cultural and Educational Foundation, envisions itself as "a model for cultivating talent needed for future society." Since 2008, both foundations have been committed to promoting high-quality, high-value, and globalized exquisite service industry. They have gathered support from the governmental, industrial, academic, and research sectors. Recognizing that "design" is a crucial component of industry service refinement, in 2015, they jointly established the "iSee Design" platform based on the idea of "supporting the development of design talent and applying design value to the industry." This platform facilitates collaboration with global design organizations. Additionally, it has also began to support the "Taiwan International Student Design Competition" (TISDC) in the hope of nurturing more outstanding design talent in Taiwan and worldwide, contributing to the exquisite service industry.

Since its establishment, "iSee Design" has been dedicated to building a global network, which successfully connects five prestigious international design organizations from around the world. Regular activities such as design industry forums, design workshops, and design summits have been organized in Taiwan, inviting leaders from over 20 countries' design organizations to participate annually. This has injected a global perspective and energy into Taiwan's design industry. In addition to this, iSee Taiwan Foundation, which is committed to showing the world the beauty of Taiwan, has designed innovative "Cultural Experience Tours." These allow global design organization leaders to enjoy diverse and novel experiences while gathering in Taiwan to discuss global design trends. Each visit has left them impressed and amazed. Even during the pandemic, many international friends from design organizations have sent their regards and expressed that they look forward to experiencing Taiwan's unique beauty once again.

By inviting representatives from design organizations to Taiwan, the foundation has also had them serve as judges for the TISDC competition. This significantly enhanced TISDC's appeal and authority, attracting young designers worldwide to participate. Since resources from "iSee Design" were put into the competition, the proportion of overseas students participating in TISDC has increased annually, reaching nearly 80%. The total number of submissions has grown from 5,000 in 2015 to over 20,000 today, with participation from over 60 countries and regions and nearly 900 institutions each year. It has become the largest international student design competition in the world.

With the dedication of the TISDC organizing team, it has become the largest international student design competition globally. The iSee Taiwan Foundation and the Sayling Wen Cultural and Educational Foundation will continue to support TISDC through the "iSee Design" platform, facilitating even closer exchanges between more design experts and talent worldwide. Going forward, we hope that the "Taiwan International Student Design Competition" will continue to lead global exchanges, nurturing more high-quality design talent with the ability to integrate cross-disciplinary and a global perspective for localized practices. In addition to scalability, we also hope that the quality of the competition entries will continually improve, moving towards becoming a brand. We wish the future TISDC events to be even more exciting and dazzling, allowing the world to witness the power of design.

Chief Executive,
iSee Taiwan Foundation

培育永續 許環境一個綠未來

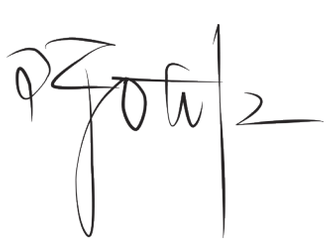
隨著氣候變遷對人類生活的影響與日俱增，國際間政府、組織、企業紛紛響應，推出相應的減碳政策。面對風險，「科技」將有可能是解決目前困境的最佳路徑，但也使人類更加依賴電子科技產品。印刷電路板 (PCB) 存在於每一項電子產品中，重要性無可比擬，可說是「電子工業之母」。臺灣 PCB 產業在全球電子製造供應鏈，更扮演著舉足輕重的地位，投入環境關懷也從未停歇，藉由臺灣電路板協會的力量，集結熱心產業人士，於 2015 年 3 月成立「財團法人電路板環境公益基金會」。

財團法人電路板環境公益基金會 (TPCF) 的成立，就是要從實質性的環保作為，讓大眾了解 PCB 產業對於環保的重視及努力。積極透過教育，推廣正確的環保觀念，將改變環境力量融入行動。TPCF 作為企業與社會大眾溝通的橋樑，從向下扎根到公眾推廣，一系列展開各項環境永續計劃。無論是國中小「ECO 達人校園分享會」、高中職「科技 in LiFE – 生涯探索」、大學「環境永續 · 綠未來」等服務計畫，皆大量地導入環境永續理念，為邁向永續的未來做好人才儲備，強化臺灣未來的綠色軟實力。

TPCF 策劃大學「環境永續 · 綠未來」計劃，於 2020 年開始與臺灣國際學生創意設計大賽 (TISDC) 合作，設立「環境永續獎」，鼓勵學生透過產品設計、視覺設計、數位動畫等形式，展現個人對環境永續的發想。更藉由 TISDC 全球推廣的動力，積極將「循環經濟」、「永續設計」及「設計思考」的理念帶進大專院校中。延續至今已邁入第四年，每一年得獎的作品，其背後滿滿的永續巧思，使 TPCF 對這項計劃的投入更具信心，除了三類別的獎項外，也在 2023 年規劃「特別地區獎」，鼓勵開發中國家的學生也能發揮永續創意。我們深知「設計始於生活」，透過好的設計，不僅能提升生活品質，更能創造人類福祉。「設計」更是所有循環的源頭，將「永續」的概念納入設計思考中，減少污染、考量資源稀少珍貴，同時讓環保的設計也是個對社會有價值、且實際上有作用的物品，以發揮環境永續之精神。

祝賀 TISDC 累積 15 年量能，發行《臺灣國際學生創意設計大賽十五週年成果特刊》。他不僅是載記歷年得獎作品的足跡，也再次提醒已踏上人生不同階段的得獎學生們莫忘初衷，更是傳承後輩的重要指標。就如 TPCF 在邁向「讓綠色永續 使愛心無限」的堅持，這不僅是一人之力或是一個世代的挑戰，而是需要全人類跨世代合作的任務，將行動落地，許環境一個綠未來。

財團法人電路板
環境公益基金會董事長 - 陳正雄



Cultivating Sustainability for a Greener Future

As the impacts of climate change intensify, governments, organizations, and businesses worldwide respond with the implementation of carbon reduction policies to address this urgent issue. In the face of risks, technology can stand out as a potent tool to overcome our present challenges, though it brings the potential consequence of deepening reliance on electronic products. Printed circuit boards (PCBs) are an indispensable component in all electronics, often referred to as the 'mother of the electronics industry.' Their crucial importance cannot be overstated. Taiwan's PCB industry is a key player in the global electronics manufacturing supply chain, constantly demonstrating dedication to the environmental responsibility. With the support of the Taiwan Printed Circuit Association (TPCA), a collective of passionate individuals came together, leading to the establishment of the TPCA Environment Foundation (TPCF) in March 2015.

The inception of TPCF reflects a practical commitment to environmental protection. The foundation, through its establishment, aims to convey the PCB industry's dedication to environmental responsibility, fostering public awareness and understanding of the industry's concern for environmental well-being. TPCF proactively promotes environmental protection through education, turning the commitment to the environment into practical actions. TPCF serves as a bridge between the public and businesses, reaching out to the community to promote environmental awareness through a series of programs that emphasize environmental sustainability. Programs like Eco Masters Campus Sharing for primary and secondary schools, Tech in Life: Explore Your Career for high schools, and Sustainability & Green Future for colleges play a significant role in introducing the concept of environmental sustainability. The aim is to nurture talents capable of propelling us towards a green and sustainable future, consequently enhancing Taiwan's green soft power for the years to come.

TPCA launched the Sustainability & Green Future program for university students, collaborating with TISDC in 2020 to establish the Environmental Sustainability Award. The goal is to inspire students to express their interpretations of environmental sustainability through various art forms—product design, visual design, and digital animation. Leveraging TISDC's global reach, TPCA actively introduces concepts such as circular economy, sustainable design, and design thinking into higher education institutions. This year marks the fourth year of these ongoing efforts. Each year, prize-winning entries consistently convey a profound sense of sustainability, instilling confidence in the effectiveness of TPCF's initiatives. In addition to the three main award categories, TPCA introduces a new Special Regional Award in 2023, aiming to inspire students from developing countries to showcase their creativity in sustainability. Acknowledging that design begins with life, TPCA believes that thoughtful design not only enhances the quality of life but also contributes to overall well-being. Design, as the origin of all cycles, incorporates the concept of sustainability into its thinking to mitigate pollution, consider resource scarcity, and transform eco-friendly designs into valuable, practical products for society. This approach authentically embodies the spirit of environmental sustainability.

Congratulations to TISDC on 15 years of remarkable achievements and the release of this special issue. This compilation serves as more than a retrospective of past award-winning works; it acts as a reminder for past award-winning students who've embarked on new chapters in life, urging them never to forget their original passion. It's also a legacy to be passed down, inspiring the generations to come. Just like TPCF's commitment to 'making green sustainable, making love infinite,' this isn't just a challenge for one person or one generation; it's a call for collective efforts across generations, encouraging everyone to take tangible actions and work towards a greener future for our environment.

TPCA Environment
Foundation Chairman of Board-Mr. Simon Chen

大賽簡介

Outline

大賽簡介 Outline

一、計畫緣起

教育部自2003年起以學校現有資源為基礎，整備大學校院藝術及設計相關系所人才養成環境，除推動「大學校院藝術與設計系所人才培育計畫」外，更自 2005 年起開始辦理「藝術與設計菁英海外培訓計畫」及「鼓勵學生參加藝術與設計類國際競賽」。

2010 年開始舉辦的「臺灣國際學生創意設計大賽」為教育部 2008 年開始推動的「臺灣國際創意設計大賽」—「學生組競賽」延伸而來，結合教育部現有藝術與設計人才培育計畫的競爭優勢，藉由臺灣自主性地舉辦國際級的學生設計競賽，除了用以鼓勵全球藝術與設計院校學生參與競賽之外，更可透過設計競賽活動的舉辦期間，充分善用媒體與文宣推廣臺灣。藉由國際專家學者來臺擔任評審，或是榮獲獎項的國外學生來臺領獎，進而認識臺灣與推廣臺灣設計教育的成果。

二、活動目的

教育部為激發全球學生創意設計能量，鼓勵國際間學生創意設計交流，發掘新生代創意人才，展現臺灣重視創意設計之國際形象，建立臺灣之國際設計地位，並強化臺灣設計人才與國際接軌，特舉辦此競賽。

歷屆報名收件數 Entries Statistics Over the Years

年度 Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023
主題 Theme	出入 In/Out	復甦 Restore	根 **Fundamental**	NEXT	轉化 Transform	聽·見 Signts & Sounds	生生 Circles of Life	擁抱 Embrace	OPEN	**Opportunity**	**Breakthrough and Innovation**	Empathy	Action	Regenerate	One World	Compassion
參賽總件數 Total Quantity	662	2,459	3,498	3,954	3,421	3,890	4,073	7,985	14,864	18,932	20,833	21,988	20,377	21,901	16,749	18,367
參賽學校系所數 Total School Department	83	130	249	369	516	553	721	790	882	910	895	810	860	981	867	1,161
報名國家地區數 Total Country / Region	9	13	24	31	35	37	43	46	69	71	66	66	64	59	66	56
臺灣 Taiwan 國外 Overseas	84:16	82:18	73:27	71:29	68:32	56:44	47:53	42:58	39:61	37:63	24:76	18:82	27:73	23:77	36:64	27:73
臺灣件數	559	2,038	2,545	2,815	2,315	2,179	1,930	3,360	5,726	6,966	4,931	3,981	5,559	5,106	6,082	4,944
國外件數	103	421	953	1,139	1,106	1,711	2,143	4,625	9,138	11,966	15,902	18,007	14,818	16,795	10,667	13,423

Foreword

PLAN HISTORY

Since 2003, the MOE has been utilizing its existing educational and school resources for the nurturing of talented young people, especially in the areas of art and design. Through the promotion of the "MOE's Program in Human Resource Development for Colleges of Art and Design, the ''MOE Scholarship Programs for Overseas Study in Art and Design" and the "MOE Award Incentive Program for Encouraging University/College Students to participate in International Art and Design Contests", talented individuals have been given valuable opportunities to further develop their areas of exceptional interests and creativity.

From 2010, the ''Taiwan International Student Design Competition'' is held after the ''Taiwan international Design Competition–the Student Section'' in 2008 & 2009. It integrates the competitive edges of MOE art and design talent fostering programs. By hosting international student design competitions, ''Taiwan International Design Competition-the Student Section'', additionally encourages art and design students world-wide to participate in contests, which can utilize media and advertisements to promote Taiwan; the program allows international judges or panelists and award winners to advertie the successes of Taiwan's art and design education programs.

OBJECTIVES OF THE PLAN

Encourage international creative design exchange, develop creative design talents, express the international image of Taiwan attaching great importance to creative design, and establish the international design status of Taiwan.

15th 2022 One World	Participating Countries/Regions：66 Number of Online Registration：16,749 Number of Schools：867	Taiwan：6,082 (36%) Overseas：10,667 (64%)
14th 2021 Regenerate	Participating Countries/Regions：59 Number of Online Registration：21,901 Number of Schools：970	Taiwan：5,106 (23%) Overseas：16,795 (77%)
13th 2020 Action	Participating Countries/Regions：64 Number of Online Registration：20,377 Number of Schools：860	Taiwan：5,559 (27%) Overseas：14,818 (73%)
12th 2019 Empathy	Participating Countries/Regions：66 Number of Online Registration：21,988 Number of Schools：810	Taiwan：3,981 (18%) Overseas：18,007 (82%)
11th 2018 Breakthrough & Innovation	Participating Countries/Regions：66 Number of Online Registration：20,833 Number of Schools：895	Taiwan：4,931 (24%) Overseas：15,902 (76%)
10th 2017 Opportunity	Participating Countries/Regions：71 Number of Online Registration：18,932 Number of Schools：910	Taiwan：6,966 (37%) Overseas：11,966 (63%)
9th 2016 OPEN	Participating Countries/Regions：69 Number of Online Registration：14,864 Number of Schools：882	Taiwan：5,726 (39%) Overseas：9,138 (61%)
8th 2015 Embrace	Participating Countries/Regions：46 Number of Online Registration：7,985 Number of Schools：790	Taiwan：3,360 (42%) Overseas：4,625 (58%)
7th 2014 Circle of Life	Participating Countries/Regions：43 Number of Online Registration：4,073 Number of Schools：721	Taiwan：1,930 (47%) Overseas：2,143(53%)
6th 2013 Sights & Sounds	Participating Countries/Regions：66 Number of Online Registration：3,890 Number of Schools：553	Taiwan：2,179 (56%) Overseas：1,711 (44%)
5th 2012 Transform	Participating Countries/Regions：35 Number of Online Registration：3,421 Number of Schools：516	Taiwan：2,315 (68%) Overseas：1,106 (32%)
4th 2011 Next	Participating Countries/Regions：31 Number of Online Registration：3,954 Number of Schools：369	Taiwan：2,815 (71%) Overseas：2,815 (71%)
3rd 2010 Fundamental	Participating Countries/Regions：24 Number of Online Registration：3,498 Number of Schools：249	Taiwan：2,545 (73%) Overseas：953 (27%)
2nd 2009 Restore	Participating Countries/Regions：19 Number of Online Registration：2,459 Number of Schools：130	Taiwan：2,038 (82%) Overseas：421 (18%)
1st 2008 IN/OUT	Participating Countries/Regions：12 Number of Online Registration：662 Number of Schools：83	Taiwan：559 (84%) Overseas：103 (16%)

贊助廠商介紹 About Sponsors

財團法人看見台灣基金會
iSee Taiwan Foundation

財團法人看見台灣基金會於 2003 年由溫世仁先生籌備成立，2008 年溫泰鈞先生接掌董事長後，正式確立本會願景為「成為世界認識台灣的重要窗口」，以「文化」、「觀光」、「創新」作為本會三大核心主軸，也訂定使命為「將台灣特色成功行銷到國際」和「讓全球成為台灣服務市場」。秉持著愛惜台灣，讓世界看見台灣美好的精神，持續發掘、整合、行銷在各個角落發光發熱的在地生活文化及豐厚人情，藉此吸引更多的外國人來台灣，開拓台灣的服務市場。

The Foundation was established by Sayling Wen in 2003. Ted Wen became the Chairman in 2008, and set the Foundation's vision as "becoming an essential portal for the world to see Taiwan" in the three core realms of culture, tourism, and innovation. The dual missions of the iSee Taiwan Foundation are to successfully market Taiwan's unique character and heritage globally and to make the world Taiwan's service market. The Foundation focuses on exploring, integrating, and promoting the culture and friendly nature of people and places throughout Taiwan, with the goal of creating more opportunities for Taiwan's service industry by steadily increasing the number of inbound visitors from abroad.

財團法人溫世仁文教基金會
Sayling Wen Cultural & Educational Foundation

財團法人溫世仁文教基金會，秉持「教育」、「創新」、「關懷」三大核心主軸，一步一腳印地在台灣這塊土地落實「育就人文關懷、創新思維的溫馨社會」願景，持續朝著深耕國中小學生中華文化教育、強化高中職及大專生職能培育、促進社會人士跨領域的廣度知識學習、推廣服務科學協助提升國家競爭力等四大重點發展方向邁進；從教育出發、用創新的方式、本著關懷的心，為培育優質人才及提升國家競爭力、扮演台灣轉型升級的關鍵角色。

Mr. Ted Wen, the incumbent Chairman of the Sayling Wen Cultural and Educational Foundation, has declared three core principles for the foundation: Education, Innovation, and Care. Pivoted around these core values is his vision "To provide talents for future society." Going forward, the four pillars of the foundation will be embedding the Chinese cultural education in primary and secondary schools. Enhancing the career skills and a teamwork mindset of vocational and college students, promoting lifelong learning in the community, and advocating service innovation in order to boost industry competitiveness. While Taiwan continues on its way toward a sophisticated service economy, the Foundation will also continue to devote every effort to promote these four pillars. With the aim to breed new service talents, enhance industry competitiveness, and play a key role to enable Taiwan's transformation.

財團法人電路板環境公益基金會
TPCA Environment Foundation

財團法人電路板環境公益基金會，在創會董事長陳正雄先生的號召及電路板產業支持下於2015 年成立。其秉持著「讓綠色永續 使愛心無限」的理念，從推廣環境教育出發，致力於培養綠色種子，以達到企業、環境、社會共生共榮，永續發展為目標與國際接軌。

TPCA Environment Foundation was established in 2015. We hope to sow the seeds for a greener future through educating young people on environmental protection and awareness, creating an environment, society, and economy that is safer, greener, and more sustainable.

贊助單位《財團法人看見台灣基金會》執行長陳文堂先生
出席 2022TISDC 頒獎典禮
Mr. Don Chen, CEO of iSee Taiwan Foundation enjoy in 2022TISDC Award Ceremony

贊助單位《財團法人電路板環境公益基金會》董事長陳正雄先生
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Mr. Simon Chen, Chairman of Board, TPCA Environment Foundation enjoy in 2022TISDC Award Ceremony

合作組織介紹

Worldwide Collabortors
International Design Associations

合作國際設計組織介紹 Worldwide Collabortors - International Design Association

THE ONE CLUB FOR CREATIVITY

紐約藝術指導協會年度獎
The One Club for Creativity / ADC Special Award

The One Club for Creativity 是一個全球性的非營利性組織，旨在倡導所有卓越的創意學科，從設計到插圖，從攝影到動畫，從藝術指導到文案寫作等。The One Club for Creativity 是在合併 Art Directors Club 和 The One Club for Art & Copy 之後成立，The One Club for Creativity 也頌揚了商業藝術近一個世紀。ADC 年度獎可能是該行業歷史最悠久的連續年度獎項，也是創意週的一部分；The Creative Hall of Fame (創意名人堂) 包括 Paul Rand、Massimo Vignelli、Saul Bass、Andy Warhol 和 Richard Avedon 等傳奇人物。它的 Young Guns 比賽幫助提升了許多當代設計師的職業生涯，包括 James Victore、Natasha Jen、Christoph Niemann 和 Jessica Walsh。除 One Show Design 和 ADC Awards 外，The One Club for Creativity 經年引領了教育、專業發展、包容性和多樣性以及性別平等方的倡議。Young Ones 和 Portfolio Night 為下一代設計師進入產業做準備，而 Young Guns 17 為 30 歲以下創意人才推出最佳職業。

The One Club for Creativity is a global not-for-profit organization that champions excellence across all creative disciplines, from Design to Illustration, from Photography to Animation, from Art Direction to Copywriting and beyond. Founded after the merging of the Art Directors Club and The One Club for Art & Copy, the One Club for Creativity has been celebrating commercial art for nearly a century. The ADC Annual Awards is perhaps the industry's oldest continuous annual accolade and is part of Creative Week; includes such legends as Paul Rand, Massimo Vignelli, Saul Bass, Andy Warhol, and Richard Avedon; and its Young Guns competition helped elevate the careers of many contemporary designers, including James Victore, Natasha Jen, Christoph Niemann, and Jessica Walsh. Beyond One Show Design and the ADC Awards, The One Club for Creativity spearheads yearlong initiatives in Education, Professional Development, Inclusion & Diversity and Gender Equality. Young Ones and Portfolio Night prepare the next generation of designers to enter the industry and Young Guns 17 launches the top careers of creatives under 30.

ADI ASSOCIAZIONE PER IL DISEGNO INDUSTRIALE

義大利工業設計協會特別獎
Association for the Industrial Design Special Award

打從一九五六年以來，義大利工業設計協會就一直為設計界的觀點與權益發聲，不只是在義大利，還包括了世界各地。義大利工業設計協會集結了設計師、公司企業、經銷商、研究員、歷史學者、評論家、新聞記者、學校與出版社，並積極串接起不同領域的專業知識。義大利工業設計協會的目標是鼓勵工業設計的發展，並將工業設計視為一種文化與經濟現象，同時以務實、負責任且有尊嚴的方式改善人類生活條件。自從成立以來， 義大利工業設計協會已經在全球各地舉辦了一百三十五場金圓規獎 (Compasso d'Oro) 展覽，足跡遍及歐洲、中國與拉丁美洲，而最近幾屆的舉辦地點分別為中國寧波 (2014)、比利時布魯塞爾 (2014)、祕魯利馬 (2015) 以及哥倫比亞波哥大 (2015)。

Since 1956 ADI, the Association for Industrial Design has represented the ideas and interests of the design system both in Italy and the rest of the world. It brings together designers, businesses, distributors, researchers, historians, critics, journalists, schools and publishing houses and works as an active element connecting different areas of specialized knowledge. Its objective is to encourage the development of industrial design as a cultural and economic phenomenon and to improve the practical, responsible and dignified development of human living conditions. Since its birth, ADI organized 135 design exhibitions about the Compasso d'Oro award all over the world, from Europe to China to Latin America – among the latest in Ningbo, China (2014), Bruxelles, Belgium (2014), Lima, Peru (2015), Bogotá, Colombia (2015).

歐洲設計協會（BEDA）擁有來自 26 個歐盟國家的 51 個成員組織。BEDA 的成員來自設計推廣中心，也有於區域或國家推廣設計的公共資助組織，以及歐洲全區的設計師專業協會與同業公會。這些專業協會代表著來自歐洲各地的 40 多萬名設計師，其足跡橫跨各設計領域，從工業設計、室內設計、數位設計到品牌設計。BEDA 是個全由成員資助的非營利組織。BEDA 會員每兩年選出董事會成員，並將協會交由董事會管理；歐洲設計協會的主席及副主席亦是每兩年進行一次遴選。BEDA 的總部設在布魯塞爾。

BEDA The Bureau of European Design Associations

歐洲設計協會總局
The Bureau of European Design Associations (BEDA)

Boasts 51 members from 26 member states in Europe. Members can be design promotion centers and other publicly funded organisations that promote design nationally or regionally as well as professional and trade associations for designers from across Europe. Those professional associations represent some 400,000 designers from across Europe in every discipline of work from industrial design and interiors to digital design and branding. BEDA is a not-for-profit organisation funded in its entirity by its members. It is run by a board of directors elected by its membership every two years. It also elects a President and Vice President every two years. BEDA is headquartered in Brussels.

巴西中央設計協會是一座專業機構，致力於為民間企業和政府組織構想、發展並執行策略專案與設計進程，其目標是提升巴西的競爭力與社會經濟發展。巴西設計中心的工作遍及全國，並擁有一支高效率的專家團隊以及全方位的願景。自從一九九九年以來，我們為巴西的設計發展貢獻良多，並藉由設計與創新的過程提升了巴西的競爭力。在巴西設計中心的願景當中，我們永遠重視永續發展與策略思考的卓越。對於巴西的設計政策制定者而言，巴西設計中心是最受到敬重的機構之一，而我們的工作成果包括了資訊、策略與行動等不同形式，目標都是持續不斷的發展和精進。

CBD CENTRO BRASIL DESIGN

巴西中央設計協會
Brazil Design Center (CBD)

Brazil Design Center is an institution specialized in idealizing, developing and implementing strategic projects and design processes for private and governmental organizations, with the aim of improving competitiveness and the economic and social development of Brazil. It has national performance and a highly efficient team of experts with holistic vision. Since 1999, we have contributed to the evolution of design in Brazil, boosting Brazilian competitiveness through design as process and innovation. Always with a vision that values sustainable development and the excellence of strategic thinking. As one of the most respected institutions by those who define design policies in Brazil, the form of performance of Brazil Design Center involves intelligence, strategy and action in a process of continuous evolution.

合作國際設計組織介紹 Worldwide Collabortors - International Design Association

泰國創意經濟局
Creative Economy Agency
(CEA)

創意經濟局 (CEA) 是泰國的政府組織，致力於發展創意經濟以促進經濟和社會發展。在支持泰國創作者和創意產業採用創新與創造力來提高泰國產品和服務競爭力的同時，CEA 致力促進社會與環境培育創意產業，以及應用創意來改善經濟和社會。在 CEA 的管理下，泰國創意設計中心 (TCDC) 繼續發揮作用，為曼谷和泰國地區的創作者和創意企業獲取資源和創意空間，更致力創造泰國社會和經濟方面創意發展。

Creative Economy Agency (CEA) is Thailand's governmental organization that puts forth to develop the creative economy for economic and social growth. In parallel with supporting Thai creators and creative businesses to adopt creativity and innovation to enhance the competitiveness of Thai products and services, CEA fosters the community and the environment nurturing creative industries and innovations, as well as creative applications of ideas to generate and improve economic and social potentials. Under the management of CEA, Thailand Creative & Design Center (TCDC) continues the role in facilitating the opportunity for Thai creators and creative businesses in Bangkok and regional Thailand to access resources and creative spaces in order to leverage their creative prominences for Thailand's social and economy development.

Confederation of Indian Industry
125 Years - Since 1895

印度工業聯合會
Confederation of Indian Industry
(CII)

印度工業聯合會致力於打造、維繫有助於印度發展的環境，透過顧問諮詢服務，與產業界、政府單位、公民團體並肩合作。125 年以來，本會持續不斷協助形塑印度發展，今年將比以往更加積極扭轉印度產業在國家發展上的貢獻與參與。身為非營利組織，本會不隸屬於公部門，乃是由業界人士領導管理的機構，會員人數約達 9,100 人，有來自政府單位的會員，也有中小企業、跨國企業等私人機構的會員，另外還有來自 288 個國家與地方工商業團體的間接會員，其數量超過 30 萬人。本會與政府單位密切合作，解決政策議題，也積極與思想領袖交流互動，共商大計。藉由專業服務與全球策略關係，協助產業改善效率與競爭力，以及探求商務契機。本會提供的平台，有助於重大議題的共識形成與網絡建立。本會的服務項目亦擴大到商務以外的範疇，協助產業尋找、執行企業公民計畫。藉由與公民團體合作，推動企業倡議，追求各領域的整體全面發展，橫跨平權行動、健康照護、教育訓練、生計發展、多元化管理、技能培育、女性賦權、水資源等主題。

The Confederation of Indian Industry (CII) works to create and sustain an environment conducive to the development of India, partnering industry, Government and civil society, through advisory and consultative processes. For 125 years, CII has been working on shaping India's development journey and, this year, more than ever before, it will continue to proactively transform Indian industry's engagement in national development. CII is a non-government, not-for-profit, industry-led and industry-managed organization, with about 9100 members from the private as well as public sectors, including SMEs and MNCs, and an indirect membership of over 300,000 enterprises from 288 national and regional sectoral industry bodies. CII charts change by working closely with Government on policy issues, interfacing with thought leaders, and enhancing efficiency, competitiveness and business opportunities for industry through a range of specialized services and strategic global linkages. It also provides a platform for consensus-building and networking on key issues. Extending its agenda beyond business, CII assists industry to identify and execute corporate citizenship programmes. Partnerships with civil society organizations carry forward corporate initiatives for integrated and inclusive development across diverse domains including affirmative action, healthcare, education, livelihood, diversity management, skill development, empowerment of women, and water, to name a few.

Cumulus（全名為國際藝術設計院校聯盟）是唯一致力於藝術和設計教育、研究的國際協會，也是一個促成彼此伙伴關係的論壇，倡導知識與最佳實踐的交流傳遞。目前，Cumulus 共包含了來自 57 國的 286 個成員。Cumulus 成立於 1990 年，並從 2001 年起開始以協會的模式運作。1990 年當時，Cumulus 的網絡由芬蘭赫爾辛基藝術設計大學（UIAH，現今已改制為阿爾托大學藝術、設計與建築學院）和英國倫敦皇家藝術學院所發起，合作對象包括了丹麥設計學院、荷蘭阿姆斯特丹皇家藝術學院、德國埃森大學以及維也納應用藝術大學。Cumulus 提供了廣泛的國際脈絡，致力於增進藝術、設計和傳媒教育與研究的討論、發展。

Cumulus is the only global association to serve art and design education and research. It is a forum for partnership and transfer of knowledge and best practices. Cumulus consists currently of 286 members from 57 countries. Founded in 1990 and Operating as an association since 2001. There are 286 members from 57 countries in 2018. The University of Art and Design in Helsinki Finland (UIAH), today as Aalto University School of Arts, Design and Architecture, and Royal College of Art in London UK, in co-operation with Danmarks Designskole, Gerrit Rietvelt Academy, Universität Gesamthochschule Essen and Hochschule für Angewandte Kunst in Wien initiated Cumulus as a network in 1990. Cumulus offers wide international context for discussion and development in education and research of art, design and media.

國際藝術設計院校聯盟
Cumulus Global Association of Art and Design Education and Research (Cumulus)

科羅拉多國際海報邀請展（CIIPE）在著名國際設計雙年展中擁有獨到特色。受邀參展的設計大師挑選出近兩年的優秀作品並自行策展，在國際舞台上與其他知名設計師一較高下。CIIPE 大賽宗旨是為北美地區的學術及專業觀眾帶來最佳的藝術典範。獨任評審受邀選出 3 名優勝獎及 3 名佳作獎。CIIPE 的目標是透過海報的藝術呈現來提倡國際間的理解、寬容和促進國際對話，CIIPE 也讚揚卓越藝術以及多元表達的自由。目前 CIIPE 的歷史已經邁入了第 44 年。

The CIIPE has a very unique signature among notable international design biennials. Masters in the field are invited to self-curate their own best work over the previous two years for presentation amongst a selection of their peers in practice. It was conceived to bring the best examples of the art to academic and professional audiences in North America. A single judge is invited to select three equal winners and three honorable mentions. Its goal is to promote international understanding, tolerance, and dialogue through the graphic arts. CIIPE honors artistic excellence and freedom of diverse expression. We are in our 44th year of operation.

科羅拉多國際海報邀請展
Colorado International Invitational Poster Exhibition (CIIPE)

合作國際設計組織介紹 Worldwide Collabortors - International Design Association

新加坡設計業總商會
Design Business Chamber Singapore (DBCS)

新加坡設計業總商會 (DBCS) 成立於 1985 年，為新加坡主要跨領域的設計商務中心，其成員由超過 190 位的商業菁英、專業人士與學術人才組成的多元背景。本協會也是年度新加坡優良設計標誌獎 (Singapore Design Awards) 的主辦單位，提供了能自由揮灑創造力的完善平台與獎項，讓新加坡與鄰近地區的傑出企業與優秀設計師一展設計長才。DBCS 旨在透過跨區域的國際合作提升設計力並創造新商機。

With its roots dating back to 1985, Design Business Chamber Singapore (DBCS) is Singapore's premiere multidisciplinary design business chamber, with a dynamic community of over 190 business leaders, practitioners and academia from diverse backgrounds. The Chamber is also the organizer of the annual Singapore Design Awards (SDA). Providing a distinct / noticeable platform where creative excellence in the industry is celebrated, the premiere awards event recognizes outstanding companies and exemplary designers behind the winning designs of Singapore and the region. DBCS seeks to raise the standard of professional practices and create new business opportunities through cross-collaborations in local and international contexts.

香港設計及創意產業總會
Hong Kong Federation of Design and Creative Industries (FHKDCI)

香港設計及創意產業總會早期成立時取名香港設計師總會，於 2000 年成立。其後在 2004 年更名為香港設計總會，採用了 FHKDA 作為其專有縮寫名稱。香港設計總會（FHKDA）由四大專業設計協會創立，包括英國特許設計師協會（香港）(CSD, HK)、香港設計師協會(HKDA)、香港室內設計協會 (HKIDA) 以及香港時裝設計師協會 (HKFDA)。香港設計總會為業界提供設計、教育、文化政策和基礎設施發展的討論平台，同時亦將業界的想法和意見傳達予政府。

The Hong Kong Federation of Design and Creative Industries (FHKDCI), formerly known as The Hong Kong Federation of Design Associations (FHKDA) and was founded in 2000. The Federation was founded by FOUR major professional design associations, namely Chartered Society of Designers (CSD, HK), Hong Kong Designers Association (HKDA), Hong Kong Interior Design Association (HKIDA), and Hong Kong Fashion Designers Association (HKFDA) for the incorporation of The Hong Kong Design Centre (HKDC). The Federation has acted as a platform for the discussion of design, education, cultural policy and infrastructure development, providing room for expression of ideas and opinions from the industry to the government.

澳大利亞優秀設計協會成立於 1958 年，六十年來持續堅持著推廣優秀設計的最終理念。本協會通過每年舉辦的優秀設計獎，以彰顯設計師匠心獨具的設計力，並激發設計新秀潛能。GDA 熱切地相信設計的變革力量，希冀創造出更完善、更有效的產品和服務，更美好的經驗和更具競爭力的企業。GDA 深信藉由設計，我們可以攜手創造出一個更美好且永續繁榮的世界。

Good Design Australia have been promoting great design since 1958. Through their annual Good Design Awards, GDA celebrates the best of human ingenuity and inspire others to reach for the sky and beyond. GDA passionately believes in the transformative power of design to create better and more effcient product and serices, beautiful experience and more competitive businesses. Ultimately, GDA sees design contributing to a better society and a more sustainable and prosperous world for us all.

GOOD DESIGN AUSTRALIA®

澳大利亞優秀設計協會
Good Design Australia (GDA)

德國設計委員會是設計界首屈一指的專業中心，專注在促進產業間的設計交流與知識移轉。目前，共有 280 多個公司隸屬於該組織。德國設計委員會是由德國聯邦議會通過決議發起，旨在支援並增加德國產業的設計知識。德國設計委員足跡遍布各類活動，擁有堅定不移的專一目標—在與各方的交流過程中使用設計策略，以永續的基礎強化品牌價值。

The German Design Council is one of the world's leading centres of expertise for communication and knowledge transfer in design. Currently, more than 300 companies belong to its foundation. The German Design Council was founded on the initiative of the German Bundestag to support and enhance the design expertise of German industry. It pursues a wide range of activities with a single goal: to increase brand value on a sustained basis via the strategic use of design in communication.

Rat für Formgebung
German Design Council

德國國家設計委員會
German Design Council (GDC)

合作國際設計組織介紹 Worldwide Collabortors - International Design Association

國際設計社團協會
International Council of Design (ICoD)

國際設計社團協會 (ICoD) 成立於 1963 年(前身為國際平面設計社團協會 Icograda)，本協會為非營利組織，藉由促進專業範疇、教育範疇與商業範疇會員間的交流而激發出頂尖的創造力。其核心價值與願景落實在 ICoD 會員間相互合作上的優勢，其會員為專業人士、跨領域組織、設計師等。其會員的交流相互作用，著重於當代社會的觀點思考與串聯全球及當地的多元社團。ICoD 同時致力於推廣傑出的設計力與支持設計力作為推動社會的重要媒介。

Founded in 1963 as Icograda, the International Council of Design, ICoD, is a nonprofit, non-partisan, member-based organization. ICoD boosts creativity by facilitating dialogue between professional, educational, and commercial members. Its core value and vision are implemented through advantages created by its members who are professionals, interdisciplinary organizations, and designers as they cooperate with each other. The communication focuses on facilitating concept in modern society and on connecting regional and global communities. In addition, ICoD is committed to promote excellent design and to support the concept of using design power as a force that pushes the society forward.

墨西哥國際海報雙年展協會
International Poster Biennial in Mexico (IPBM)

墨西哥國際海報雙年展已有超過 23 年的歷史，主辦方和墨西哥最重要的文化機構合作並獲得了國際認證。墨西哥國際海報雙年展與芬蘭拉赫國際海報雙年展、波蘭華沙國際海報雙年展、日本富山國際海報展、美國科羅拉多國際海報展名列全球五大海報展，同時也是全球三大雙年展之一。

The International Poster Biennial in Mexico (IPBM) has a history of over 23 years. Its organizers cooperate with key cultural institutions in Mexico to gain international recognition. The IPBM ranks as one of the world's top five poster exhibitions alongside the Lahti Poster Triennial, the International Poster Biennale in Warsaw, the International Poster Triennial in Toyama, and the Colorado International Invitational Poster Exhibition. It is also one of the three largest global biennials.

日本政府於 1969 年設立了日本產業設計振興會，以選拔優良設計做為主要目標，致力推廣設計。經過時間淬鍊，日本優良設計獎已成為國際知名的設計大獎；據統計，日本民眾對於此標誌的辨認度超過八成，由此可知優良設計與日本民眾的生活密不可分。是否獲得優良設計獎的肯定也成為消費者選購產品的一項考量因素，也因此日本設計振興會被認為是設計推廣組織當中最成功的案例之一。

The Japanese government established the Japan Institute of Design Promotion (JDP) in 1969 tasked with the selection of outstanding designs. Over time its outstanding design award has become an internationally famous design award and its design mark has become part of people's lives, with over 80% of Japanese being able to recognize it. The design mark has also become a decisive factor in consumer purchasing. As such, the JDP is recognized as one of the most successful design promotion organizations in the world.

JDP

日本設計振興會
Japan Institute of Design Promotion (JDP)

韓國現代設計協會於 1969 年成立，隸屬於文化體育觀光部的法人團體組織，到目前為止共有 250 多名韓國設計相關學院的教授和專業設計師活躍於本協會。本協會也是韓國國內最早加入非營利平面設計權威組織 - 國際設計社團協會 (International Council of Design: ico-D) 的正式會員團體。

The Korea Ensemble of Contemporary Design (KECD) was founded in 1969, and is a juristic institution under the auspices of the Ministry of Culture and Tourism (South Korea). Currently, more than 250 professors and professional designers from Korean design schools serve in the association. The KECD is also the first Korean association to become an official member of the International Council of Design (ICoD).

Since 1969 / a Member of ico-D
kecd
Korea Ensemble of Contemporary Design

韓國現代設計協會
Korea Ensemble of Contemporary Design (KECD)

合作國際設計組織介紹 Worldwide Collabortors - International Design Association

芬蘭拉赫第國際海報三年展
Lahti International Poster Triennial (Lahti)

芬蘭拉赫第國際海報三年展是芬蘭的一項國際海報展，主辦機構為拉赫第美術館 (Lahti Art Museum) 旗下的海報美術館、芬蘭視覺傳達設計師協會(Grafia) 以及海報設計師同業公會(The Poster Friends' Guild)。在所有的海報展覽中，拉赫第國際海報三年展享有極為崇高的聲望與地位。本三年展與海報美術館皆創設於一九七五年，而成立海報美術館的目的是為了收集、保存並研究海報藝術與平面設計作品。海報美術館的館藏累積主要透過的是捐贈，不過也有經購買或託管所取得的作品，目前館藏一共有約八萬張海報。

Lahti Poster Triennial is an International Poster Exhibition in Finland. It is organized by Lahti Art Museum's Poster Museum, Grafia – Association of Visual Communication Designers in Finland and The Poster Friends' Guild. The Triennial is one of the most important and prestigious of all the poster events. It is the second oldest of all the permanent Poster Exhibitions in the world. Both, the Exhibition and Poster Museum were established in 1975. The aim of the Museum is to collect, deposit and study poster art and graphic design. The collections are augmented mainly through donations but also through purchases and deposits. The collections contain pproximately 80,000 posters.

澳門設計師協會
Macau Designers Association (MDA)

澳門設計師協會成立於 1986 年 5 月 18 日。是一個由平面設計師、產品設計師、室內設計師、網頁設計師、商業攝影師、插畫師等專業人士組成的綜合專業及非營利文化藝術團體。在過去三十年來為澳門「團結設計精英、維護業界利益、提昇專業水平、促進對外交流」孜孜不倦地努力。

Macau Designers Association (MDA) was founded on the 18th of May 1986. It's a professional and nonprofit cultural art association comprising graphic, product, interior and web designers, commercial photographers, illustrators and other creative professionals. In the last 30 years MDA has been sparing no effort to achieve the principle: "Unite Macau designers, protect industry profit and improve professionalism to further external exchange".

泛非洲設計協會 (PADI) 又稱之為非洲設計理事會，為一個橫跨非洲大陸，以利益導向、代表眾多設計學界的設計大師、設計人物以及設計教育者的設計組織。PADI 作為一個設計專業的機構，其主要目標是賦予專業設計人士權力、促進非洲設計產業的發展，並將設計教育設為 21 世紀不可或缺的專業。

The Pan-Afrikan Design Institute (PADI) otherwise known as the Afrikan Design Council represents the interest of design professionals, design protagonists and design educators from numerous design disciplines across the continent of Afrika. The central aim of PADI is to stand as a unified body to empower design professionals and facilitate growth in the Afrikan design industries, as well as promoting design education as an essential profession required for the 21st Century.

泛非洲設計協會
Pan-Afrikan Design Institute (PADI)

1963 年，捷克斯洛伐克視覺藝術家聯合會 (Union of Czechoslovak Visual Artists, SCVU) 與摩拉維亞美術館 (Moravian Gallery in Brno)，共同舉辦全世界第一場國際平面設計比賽。自此之後，該項比賽獲得捷克共和國文化部與布魯諾市的策劃贊助。1991 年起，布魯諾雙年展協會取代 SCVU 的地位，成為溝通設計的專業組織，協會會員集中於捷克共和國與斯洛伐克，其他國家亦有榮譽會員。

In 1963, the Union of Czechoslovak Visual Artists (SCVU) and the Moravian Gallery in Brno cofounded the world's first international graphic design competition, "The International Biennale of Graphic Design in Brno". Since that, it has been organized with the patronage of the Ministry of Culture of the Czech Republic, and the City of Brno. Since 1991, the Brno Biennale Association (SBB) has replaced the role of the SCVU, and it became a professional organization of communication design, which concentrates members in the Czech Republic, Slovakia, and honorary members also in other foreign countries.

捷克布魯諾雙年展協會
Brno Biennale Association(SBB)

合作國際設計組織介紹 Worldwide Collabortors - International Design Association

TdA
台灣設計聯盟
Taiwan Design Alliance

台灣設計聯盟
Taiwan Design Alliance(TdA)

「台灣設計聯盟」(Taiwan Design Alliance, TdA)，緣起於 2006 年 12 月 29 日，在經濟部工業局陳昭義局長所主持之「研商爭取 2011 世界設計大會在臺舉辦」規劃會議中，由室內設計協會姚政仲理事長提議臺灣各設計社團可比擬國際設計聯盟（International Design Alliance，簡稱 IDA）組成 TdA，以會議的形式，凝聚各設計組織的力量，以加強臺灣設計界參與國際事務交流與合作。建立臺灣工業設計、室內設計、平面設計及設計推廣等設計專業領域間的交流平台，以促進臺灣設計界的國際化。於 2008 年 8 月 29 日成立，本聯盟為非營利之社團法人，旨在整合臺灣設計資源，建立設計交流推廣平台，目前申請加入的 32 名成員中，其背景涵蓋了設計產業界及學術領域，結合室內、工業、平面及推廣設計等 4 類跨域、8 大社團群體睿智，進一步發展出國家設計政策觀念之溝通平台，以接軌國際之設計脈動。

Taiwan Design Alliance (TdA) dates back to December 29, 2006. During a planning meeting titled "Seeking to Host the 2011 International Design Alliance Congress in Taiwan" and convened by Mr. Chen, Zhao-yi, then Director General of the Industrial Development Bureau of the Ministry of Economic Affairs, a proposal was put forward. At the time, Mr. Yao Zheng-zhong, then President of the Society of Interior Designers, suggested that design associations in Taiwan follow the model of International Design Alliance (IDA) and establish TdA. In the form of meetings, the Alliance would be able to concentrate the strengths of all the design associations in Taiwan and enhance the participation of the Taiwan design sector in international exchanges and collaborations. The Alliance serves as an exchange platform between different professional design disciplines in Taiwan, such as industrial design, interior design, graphic design and design promotion, with the aim to facilitate the internationalization of the Taiwan design sector. The Alliance was founded on August 29, 2008, as a non-profit juridical entity, and its objective is to integrate design resources in Taiwan and create a platform for design exchange and promotion. The professional backgrounds of the current 32 members cover both the design sector and the academia, and they also cover the four disciplines of interior design, industrial design, graphic design and design promotion as well as the collective wisdom of eight major design associations in Taiwan. The Alliance aims to further establish a communication platform where national design policies and concepts can be developed so as to connect Taiwan to the international design dynamics.

tDA Asia
the Design Alliance Asia

亞洲設計連
The Design Alliance Asia (tDA Asia)

成立於 2000 年，亞洲設計聯盟 (tDA Asia) 集合了一群願景相同的亞洲設計師，致力推廣亞洲特色，欲以亞洲為核心凝聚一股活躍的文化力量，並將其作為設計的策略平台。tDA Asia 藉由共享同中存異的文化概念及知識，以提升亞洲設計師的原創性。tDA Asia 如今遍布 13 個亞洲國家或地區：中國、香港、印度、印尼、寮國、黎巴嫩 / 中東、馬來西亞、菲律賓、新加坡、南韓、台灣、泰國及越南。

Founded in 2000, The Design Alliance Asia (tDA Asia) is a collaborative network of designers in Asia with a shared vision to advance Asian identity as a vital cultural force and a strategic platform for design. The organisation promotes the original creativity of Asian designers by sharing ideas and knowledge of our common yet diverse cultures. tDA Asia is currently represented in 13 Asian countries/regions: China, Hong Kong, India, Indonesia, Laos, Lebanon/ Middle East, Malaysia, Philippines, Singapore, South Korea, Taiwan, Thailand and Vietnam.

世界設計組織 (WDO)® 是非營利國際組織，前身為國際工業設計社團協會 (Icsid)，以推廣工業設計為目標，並推廣透過工業設計生產更優良的產品、系統、服務及體驗的能力；藉此建立更良好的企業與產業，最終成就更完善的環境與社會。自 1957 年成立以來，WDO 從 12 個創始的設計專業協會，成長到至今有來自 40 個國家、超過 160 個會員組織，集體協力合作並提供能夠讓全球聽見彼此的機會。2015 年 10 月的 WDO 大會，所有成員一致同意通過新的願景與使命，並同意將組織名稱改為現在的「世界設計組織」。世界設計組織擁有聯合國特別諮詢地位。

The World Design Organization (WDO)®, formerly known as the International Council of Societies of Industrial Design (Icsid), is an international non-governmental organization that promotes the profession of industrial design and its ability to generate better products, systems, services, and experiences; better business and industry; and ultimately a better environment and society. From 12 founding professional design associations in 1957, WDO has grown to include over 160 member organizations from 40 nations, engaging them in collaborative efforts and providing them with the opportunity to be heard internationally. A renewed vision and mission was approved by the members at the general assembly in October 2015 along with an approval to change the name of the organization to World Design Organization. WDO has United Nations Special Consultative Status.

WDO WORLD DESIGN ORGANIZATION

世界設計組織
World Design Organization®
(WDO)

曾合作的國際設計組織 International Design Association that TISDC Collaborated With

合作時間 2017
Collaboration period:2017

法國設計師聯盟
Alliance Francaise des Designers

法國設計師聯盟(AFD)是法國最大的設計師工會，它是為獨立的設計師，公司老闆或者是各個領域(信息，產品，空間) 的全職設計師成立的共同基金。AFD 很重視設計行業的保護和完善，它致力於認可正式設計師的頭銜，打造一個質量標籤的流程。法國設計師聯盟（AFD）在法國不斷的分享設計的信息，AFD 在歐洲和全世界，直是設計師專業組織的最好合作夥伴，在經濟，環境，文化問題上，進行設計溝通，採取共同的行動。

The Alliance Francaise des Designers is recognized by the French public authorities. Having in mind to constantly modernize the designers' status, the AFD cooperates on everyday basis with the Ministries of Industry, of Culture and of Social Affairs. They gives priority to the protection and the enhancement of the design professions by working on the recognition of an official designer title and by developing a process of quality labels. Like any other profession willing to play a meaningful role in the society, ours gets organized to unite individuals, whether they are independent pro-fessionals, company owner or in-house designers. The AFD aims to gain more visibility and understanding from the different design stakeholders and the local and regional public authorities. Working with designers organizations across Europe, they participate in spreading ideas to help European authorities to establish the more efficient design policy and the fair legislation.

合作時間 2018-2021
Collaboration period:2018-2021

莫斯科雙年展金蜂獎
Moscow Global Biennale of Graphic Design Golden Bee(Golden Bee)

莫斯科國際平面設計雙年展金蜂獎集結了全球最優異的平面設計成果。莫斯科雙年展 (Moscow Biennial) 創立於一九九二年，曾經於二〇〇二年停辦，並於二〇〇四年復展。莫斯科雙年展致力於推動國際合作的深化，提高平面設計的文化地位，協助提升設計行業中創意與精神層次的潛力，形塑高價值的方向引導，展示現代視覺文化的發展趨勢，並同時驅動現代視覺文化的發展。

Golden Bee collects the best world achievements in graphic design. Biennial was established in 1992. In 2002 realization of Biennial was suspended. In 2004 Golden bee has renewed the flights. Moscow Biennial promoted a deepening of the international cooperation, increased of the cultural status of graphic design, helped escalating of a creative level and spiritual potential of a profession, served formation of high valuable orientations, showed the tendency of development of modern visual culture and was the catalyst of its development.

合作時間 2017-2020
Collaboration period:2017-2020

紐西蘭設計師協會
The Designers Institute of New Zealand

紐西蘭設計學院是為紐西蘭設計界服務，並為其爭取利益。紐西蘭設計學院成立於 1991 年，由 1960 年成立的紐西蘭工業設計師協會，以及 1968 年成立的紐西蘭室內設計師協會合併而成。時至今日，其擁有的學門已十分廣泛，諸如：平面設計、互動設計、動態設計、空間設計、產品設計、商業設計、服務設計及設計教育等。專業設計師為紐西蘭帶來經濟、文化、社會層面的成長，紐西蘭設計學院的任務，則是確保專業設計師的貢獻夠獲得重視，並得到應有的報酬。

The Designers Institute of New Zealand exists to serve New Zealand's design community and represent its interests to the wider world. Formed in 1991, they grew from the merger of the New Zealand Society of Industrial Designers (formed 1960), and the New Zealand Association of Interior Designers (formed 1968). Today, they represent a much broader range of disciplines: graphic design, interactive design, motion graphics, spatial design, product design, design in business, service design and design education. The Designers Institute's mission is to make sure our professional designers are valued and rewarded for the contribution they make to the economic, cultural and social growth of New Zealand.

合作時間 2016
Collaboration period:2016

「INDEX: Design to Improve Life」(以下簡稱 INDEX) 是丹麥的非營利組織，服務遍及全球。INDEX 的宗旨為激發靈感，推廣教育，投入永續解決方案的設計，以因應全球挑戰，並透過下列計劃來執行：INDEX: Award：全球獎金最高的設計大獎，也是唯一全心關注永續設計的獎項。Design to Improve Life Education（設計改善生活・教育)：教導對象包括決策制定者、教育家、教師、學生，教導內容則是以設計為基礎的永續創新。Design to Improve Life Investments(設計改善生活・投資)：包含針對設計創業家的創投基金與商業發展計畫。

INDEX: Design to Improve Life is a Danish non-profit with global reach. The organization inspires, educates and engages in designing sustainable solutions to global challenges, through the following programs: INDEX: Award, which is the biggest design award in the world and the only one with a sole focus on sustainable design. Design to Improve Life Education that educates decision makers, educators, teachers and students in design based sustainable innovation. Design to Improve Life Investments comprising a venture capital fund and business development programs for design entrepreneurs.

The Index Project

丹麥皇家設計組織
INDEX: Design to Improve Life

合作時間 2019-2020
Collaboration period:2019-2020

韓國設計振興會 (KIDP) 成立於 1970 年，是韓國唯一一個計劃和實施國家設計政策與戰略的設計機構。KIDP 隸屬於貿易，工業和能源部 (MOTIE)，旨在推廣通過善用設計來增強韓國設計產業的競爭力並提升人們的生活品質。KIDP 主要支持設計產業和設計師，提供設計教育和培訓，在國際上推廣韓國設計，建立設計基礎設施，以及提高全國對於設計重要性的意識。

Established in 1970, the Korea Institute of Design Promotion(KIDP) is the only design body in Korea to plan and implement national design policies and strategies. Affiliated with the Ministry of Trade, Industry, and Energy(MOTIE), KIDP aims to strengthen the competitiveness of the Korean design industry and improve the quality of people's lives through promoting a better use of design. Among major functions of KIDP are upporting design industry and designers, providing design education & training, promoting Korean design internationally, establishing design infrastructure, and raising awareness on the importance of design across the nation.

kidp
KOREA INSTITUTE OF DESIGN PROMOTION

韓國設計振興會
Korea Institute of Design Promotion (KIDP)

合作時間 2016
Collaboration period:2016

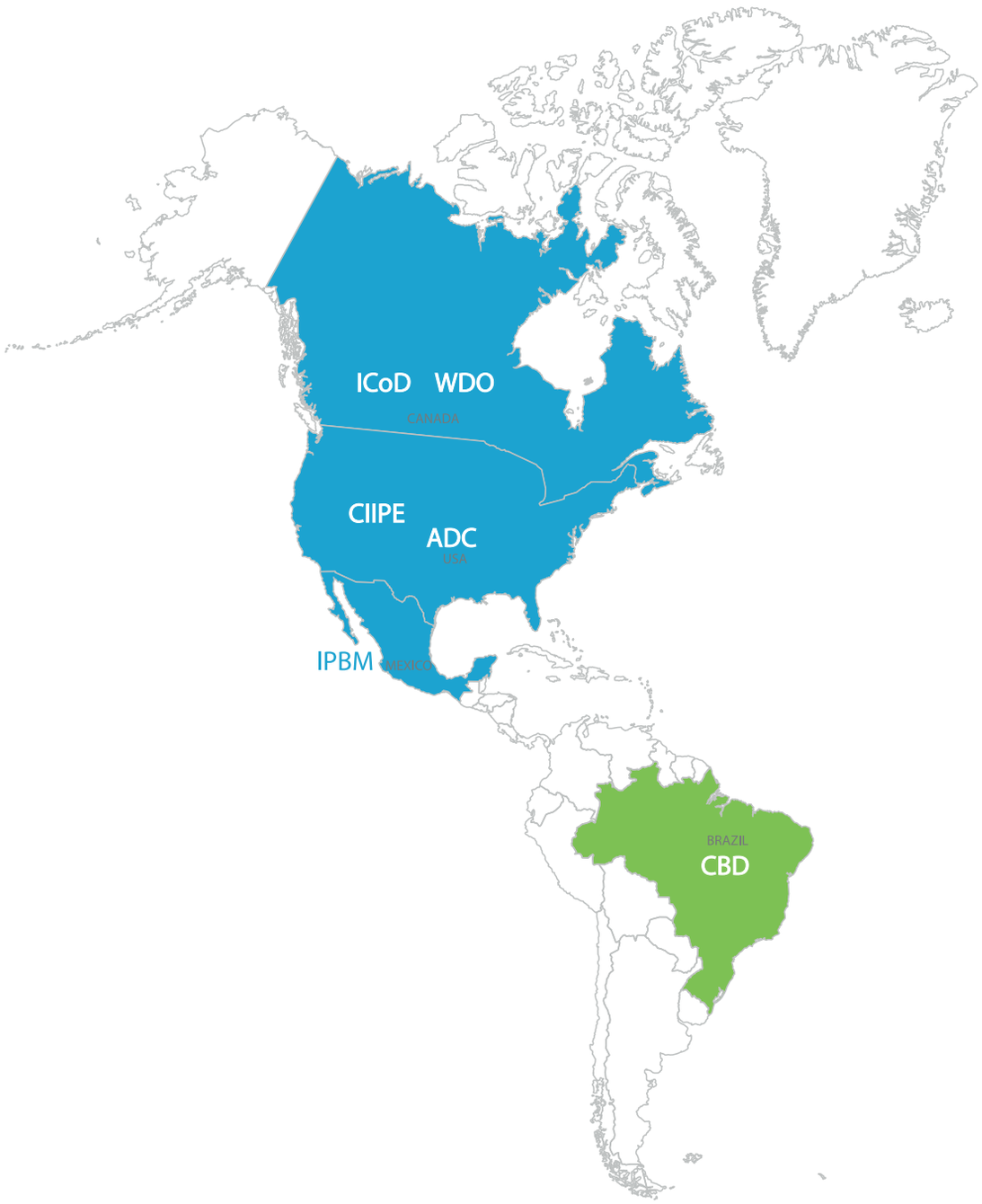
南非國家標準局設計院在 1969 年成立，隸屬於南非國家標準局下，其宗旨著重在設計與創新方面。本設計院為南非官方機構且致力於推動其國內的設計軟實力。藉由社會大眾、企業與政府共同聯手推動優良的商品設計與優質的設計系統，為南非及全球創造出嶄新的社會與經濟價值。同時，本設計院更致力於新世代創意發想的培育，並將其創造力應用於未來生活中，以期增加收入來源與創造就業機會，進而開發出全球最具競爭力的商品設計。

SABS Design Institute is an operating division within the SABS, under the banner of Design and Innovation, and was established in 1969. SABS Design Institute is the official body mandated to develop South African national design capability. The Institute does this by linking the public, business and Government to design the products, services and systems that create new socio-economic value for South Africa and the world. SABS nurtures ideas, analyses them, grows them, and then shapes them to fit the application at hand. In short, they make ideas happen-empowering the next generation to design the future. SABS committed to develop globally competitive products and services that create income and employment.

SABS DI Z·A

南非國家標準局設計院
South African Bureau of Standards Design Institute

合作國際設計組織分布地圖 Collaborating Internation Design Associations



目前合作中的 22 個國際設計組織　The 22 International Design Organization that TISDC is collaborating with in 2022

曾合作的國際設計組織　International Design Organization that TISDC collaborated with

GOLDEN BEE
RUSSIA
Lahti / Cumulus
FINLAND
DENMARK
INDEX
BEDA
BELGIUM
GDC
GERMANY
SBB
CZECH REPUBLIC
AFD
FRENCH
ITALY
ADI
TEDA
CHINA
JAGDA
JAPAN
SOUTH KOREA
KIDP
KECD
JDP
FHKDA
HONG KONG
CII
INDIA
TdA
TAIWAN
MDA
MACAU
THAILAND
CEA
tDA Asia
MALASIA
SINGAPORE
IDDC
Indonesia
GHANA
PADI
SOUTH AFRICA
SABS
PADI
GDA
AUSTRALIA
DINZ
NEW ZELAND

合作國際設計組織代表專文

Article by Representative Collaborating
International a Design Associations

THE ONE CLUB FOR CREATIVITY

紐約藝術指導協會
The One Club for Creativity /ADC Awards (ADC)

Kevin Swanepoel

- 全球創作界最大非營利組織執行長
- 創立創意週(Creative Week)，為廣告、設計、 數位媒體方面優質的節慶活動
- ONE School 與 ONE Creator Lab 創辦人
- Creative & Strategic Advertising 執行創意總監前蘋果出版娛樂新媒體經理

- CEO of the world's largest non-profit organization for the creative community
- Creative Week, Established the preeminent advertising, design, and digital media festival
- Founder of ONE School & ONE Creator Lab
- Chief Creative Officer of Creative & Strategic Advertising, Former Publishing, Entertainment, and New Media Manager at Apple

歷屆紐約藝術指導協會特別獎
Previous ADC Special Awards

成為焦點的 AI：革新美國 ADC 設計大獎參賽作品的驅力

廣告和設計比賽歷史最悠久的美國 ADC 設計大獎成為首個新增 AI 類別的全球性大獎。

2022 年初，在 AI 成為潮流話題之前，我們策劃一場 101 位設計師與 AI 的展覽，歡慶 ADC 設計大獎的 102 週年。人工智慧（AI）在設計界已然成為一股創新的力量，在 ADC 設計大獎和知名的 Global Award show 上展現其轉化能力。這篇文章將深入探究首個 AI 獎項類別的得主，揭露 AI 如何推動設計產業的革新，以及為創意開拓新疆界。

1. 達利美術館《夢的掛毯》(The Dream Tapestry)：達利美術館推出《夢的形狀 (The Shape of Dreams) 展覽，主題為探索受夢境啟發的作品。為提升觀看者與作品的互動，館方與 OpenAI 合作，共同打造新的看展體驗，並命名為《夢的掛毯》(The Dream Tapestry)。觀看者透過 DALL·E 能以文字描述將夢境轉化為藝術，AI 演算法把個體的夢境畫作融合至整體的夢境，將個人邊界和共享夢境連接，創造一個沉浸式體驗。這項 AI 驅動的計畫不僅展示藝術表現，也把使用尖端技術的藝術介紹給更廣泛的觀眾。

2. 谷歌 Project Stake：谷歌的 Project Stake 利用 AI 客觀量測、評估個體滑板能力，不考量性別、年齡、國籍的因素。這項 AI 驅動的系統透過機器學習工具和電腦視線技術，準確量測如速度、高度、旋轉、滑板技巧識別等量測指標。Project Skate 展現透過提升客觀性，以符合倫理且有效的方式使用技術進行運動評估，以此提升運動員的能力、消除偏見。

3. Voice Watch：讓無障礙賽車運動觀看變為可能：創新 AI 驅動解決方案 Voice Watch 旨在為視障族群提供共融式賽車賽事現場視聽體驗，這個創新計畫結合三項不同的 AI 功能：物體識別 AI、信號偵測 AI 以及語音音框 AI，物體識別 AI 是視障族群的「雙眼」用於辨別賽車和捕捉賽事進行。Voice Watch 透過將各種比賽數據轉換為語音評論，將賽事現場提升為視障族群可以享受的沉浸式體驗，使體育文化更具包容性。

4. 亨氏番茄醬與 AI 藝術：亨氏番茄醬運用 AI 生成器 DALL-E 2 重新活化與年輕世代的連結，企圖探索 AI 如何描繪番茄醬的本質，最後結果成為一項視覺饗宴，主打亨氏企業產品的 AI 生成影像。這個特別的取向借力文字轉圖片 AI 生成器的魅力與粉絲互動，並展現品牌的文化相關性。這次活動成功顯現 AI 激發創意對話與在不同觀眾群產生共鳴的潛力。

5. MAR——字體的研究：研究字體的 MAR 展現 AI 和藝術靈感之間的共生關係，看見馬約卡島沿海地區海洋植物令人著迷的飄動方式，設計師以此為靈感，運用 AI 創造全新的字體，透過每次在提問中提及地中海動植物，AI 演算法生成原創且視覺上極富吸引力的字體。設計師隨即應用數位拼帖技巧和手動調整精修整體設計，最後產出融合設計師對海洋和字體藝術熱愛的作品，極具個人風格。

ADC 設計大獎納入 AI 類別的舉動顯現 AI 對設計產業帶來根本影響，從沉浸式博物館體驗到客觀運動評估，AI 皆在拓展邊界、增進創意，並促成共融。從 AI 類別得獎作品可見設計師、組織都借力 AI 的能力創造極富創新且引人入勝的體驗，展現人類創意和 AI 驅動的洞見之間存在綜效，正共同形塑設計的未來。

圖 1：達利美術館《夢的掛毯》
pic1: The Dalí Museum's Dream Tapestry

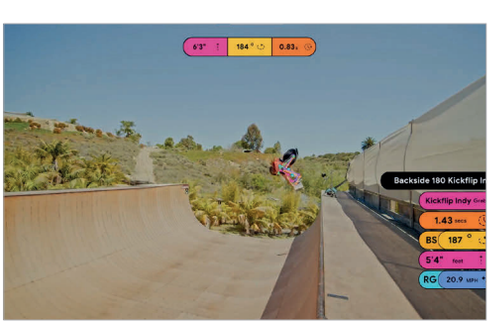


圖 2：谷歌 Project Stake
pic2: Project Skate by Google

AI Takes Center Stage: Revolutionizing Design at the ADC Awards

The ADC Awards, the longest-running award show for advertising and design, was the first Global Award show to introduce an AI category.

Early in 2022, before AI became a trending topic, we started a program where we curated 101 designers + AI to celebrate the 102 years of ADC Awards. Artificial Intelligence (AI) has emerged as a groundbreaking force in the realm of design, showcasing its transformative capabilities at the ADC Awards, the prestigious Global Award show for advertising and design. In this article, we delve into the winners of the first AI category, revealing how AI is revolutionizing the design industry and pushing creative boundaries to new frontiers.

1. The Dalí Museum's Dream Tapestry: The Dalí Museum introduced "The Shape of Dreams," an exhibit exploring dream-inspired paintings. To enhance visitors' engagement with these artworks, the museum collaborated with OpenAI to create an innovative experience called The Dream Tapestry. By leveraging the power of DALL·E, museum visitors could transform their dreams into art through text descriptions. AI algorithms merged individual dream paintings into collective dreams, creating an immersive experience that bridged the boundaries of personal and shared dreams. This AI-powered project not only showcased artistic expression but also introduced a wider audience to the world of art using cutting-edge technology.

2. Project Skate by Google: Google's Project Skate utilized AI to objectively measure and assess skateboarding abilities, independent of factors such as gender, age, or nationality. By leveraging machine learning tools and computer vision techniques, the AI-powered system accurately measured metrics like speed, height, rotation, and skate trick recognition. Project Skate exemplified the ethical and productive use of technology by enhancing objectivity in sports assessment, empowering athletes, and eliminating bias.

3. Voice Watch: Enabling Accessible Motorsport Viewing: Voice Watch, a groundbreaking AI-driven solution, aimed to provide visually impaired individuals with an inclusive live motorsport viewing experience. This innovative project combined three distinct AI components: an object recognition AI, a sign detection AI, and a speech frame AI. The object recognition AI served as the visually impaired person's "eyes," distinguishing cars and capturing the unfolding race. By converting various race data into audio commentary, Voice Watch transformed live races into immersive experiences accessible to the visually impaired, contributing to a more inclusive sports culture.

4. Heinz Ketchup and AI Artistry: To reinvigorate its connection with younger audiences, Heinz Ketchup harnessed the power of AI through DALL-E 2, an advanced AI generator. Heinz sought to explore how AI depicted the essence of ketchup, resulting in a visually captivating campaign featuring AI-generated images that resembled Heinz products. This unique approach leveraged the fascination surrounding text-to-image AI generators, engaging fans and showcasing the brand's cultural relevance. The campaign's success highlighted the potential of AI in sparking creative conversations and resonating with diverse audiences.

5. MAR - A Typeface Study: MAR, a typeface study, showcased the symbiotic relationship between AI and artistic inspiration. Drawing inspiration from the mesmerizing movement of marine plants in Mallorca's coastal regions, the designer employed AI to create each letter of the typeface. Through prompts related to Mediterranean fauna and flora, AI algorithms generated organic and visually compelling letterforms. The designer then applied digital collage techniques and manual adjustments to refine the design, resulting in a personalized fusion of the designer's passion for the sea and typographic artistry.

The ADC Awards' introduction of an AI category underscores the transformative impact of AI on the design industry. From immersive museum experiences to objective sports assessment, AI is pushing boundaries, augmenting creativity, and fostering inclusivity. As showcased by the winners of the AI category, designers and organizations are harnessing AI's capabilities to create innovative and captivating experiences, demonstrating that the synergy between human creativity and AI-driven insights is shaping the future of design.

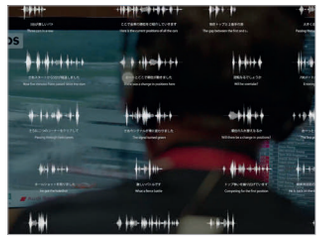
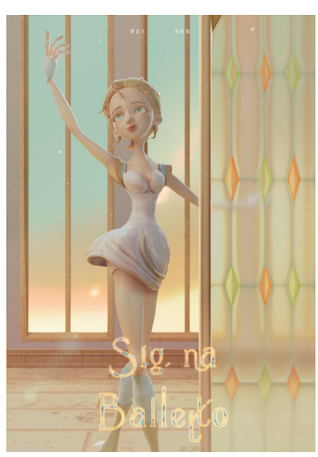
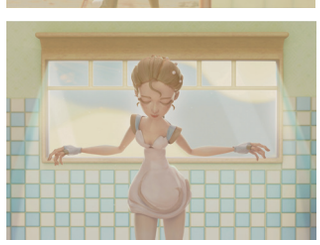


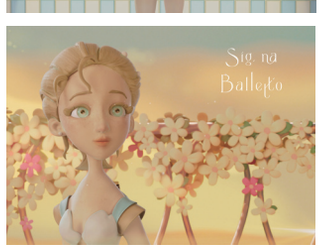
圖 3：Voice Watch
pic3: Voice Watch

圖 4：亨氏番茄醬與 AI 藝術
pic4: Heinz Ketchup and AI Artistry

圖 5：MAR——字體的研究
pic5: MAR - A Typeface Study







歷屆紐約藝術指導協會特別獎
Previous ADC Special Awards

ADI ASSOCIAZIONE PER IL DISEGNO INDUSTRIALE

義大利工業設計協會
Association for the Industrial Design (ADI)

Alex Terzariol

· 工業設計師
· MM Design 總經理
· ADI 國際事務負責人

· Industrial Designer
· General Manager MM Design
· ADI Delegate International Activities

目標：在變動的世界保有遠見

如同哲學家齊格蒙・包曼(Zygmunt Baumann) 所說，世界變遷的速度加快、流動性更高，而且唯一常伴我們左右的即是改變，設計變成為我們用來設想未來情境的方式，以推出新產品及服務滿足新的需求和慾望。

在這樣的脈絡之下，設計的角色正在改變：除了成為優秀的專業人士主導整個設計過程，設計師更需逐步培養自己的遠見。

新一代的設計師越來越需要知道如何解讀來自市場並影響消費者決策的微弱訊號，擁有這樣的能力代表能夠發現改變，並提出促成創新的解決方案。

設計現在逐漸成為人們生活的一部份，有時更能改變行為。曾經被認為的設計，即是僅考慮到美學的設計，如今在社會中扮演關鍵角色。現在的設計師越來越像社會新需求的詮釋者，身處到處是科技的世界，但不總是擁有了解需求和與其互動的工具，未來的設計師的角色愈來愈會趨向科技與人文面向的結合。

基於以上原因，我認為支持、推廣 TISDC 這類專為全球設計學生設立的獎項，是讓來自不同文化的設計師齊聚一堂的難得機會，能藉此就獎項科學委員會每年提出的多種主題進行討論。

每年看到參賽作品都是一場驚喜，有些極富想像力，有些極富遠見。不過，所有作品都讓我們看到新銳設計師如何看待他們未來身處、表現自己的明日世界。

我對未來的建議是，獲獎學生除獲得重要的證書以外，如果有臺灣公司願意提供就業機會，更鼓勵他們把握這樣的機會。對獲獎學生而言，這將是了解公司運作無可取代的機會，而對公司而言，這是更貼近設計的機會。至今設計仍時常被認為只是一項創意活動，但是實際上，現在的設計越來越與許多公司功能有關，並且非常關注市場變遷。

Alex Terzariol 負責人出席 2018TISDC 活動
ADI Delegate, Alex Terzariol Attended 2018TISDC Event

Object: Being Visionary in a Changing World

In a world that changes with increasing speed and becomes more and more liquid, as the philosopher Zygmunt Baumann argues, and where uncertainty is the only certainty that accompanies us, design is called upon to imagine the scenarios of the future in order to be able to propose new products and new services for new needs and new desires.

In this context, the role of design is changing: in addition to being a good professional capable of developing the entire design process, the designer must increasingly be a visionary.

The new generations of designers will increasingly have to know how to interpret the weak signals coming from the market and influencing consumer choices. Knowing how to do this means being able to intercept change and propose new solutions to innovate.

Design today is increasingly part of people's lives and sometimes changes their behaviour. What was once thought to be design, i.e. connected only to aesthetics, today takes on a key role in society. The designer today is increasingly an interpreter of the new needs of society, which lives in a technological world, but does not always have the tools to understand and interact with it. Combining the technological aspects with the humanistic ones will increasingly be the role of the new generations.

For all these reasons, I believe that supporting and promoting an award such TISDC, which is aimed at design students from all over the world, is a unique opportunity to bring together designers from different cultures who thus have the opportunity to discuss the various themes that the award's scientific committee proposes each year.

And every year it is a surprise for the proposals that are submitted, some very imaginative, others very visionary. All, however, give us very important indications of how young designers understand the future and the world of tomorrow in which they want to live and express themselves.

My suggestion for the future is that the award-winning students, in addition to receiving an important certificate, would be even more incentivised to participate if there were also the possibility of offering them a job opportunity within a Taiwanese company. For them it would be an unrepeatable opportunity to understand how a company works and for the company there would be a chance to get closer and closer to design, which is still too often imagined as a purely creative act, while today design is increasingly transversal to many company functions and attentive to market changes.

歷屆義大利工業設計協會特別獎
Previous ADI Special Awards

Alex Terzariol 負責人出席 2019TISDC 活動
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BEDA The Bureau of European Design Associations

歐洲設計協會
The Bureau of European Design Associations (BEDA)

Päivi Tahkokallio (left)
Isabelle Vérilhac (right)

Päivi Tahkokallio
· Tahkokallio Design+ 創辦人暨執行長
· 歐洲設計協會總局(BEDA) 前任會長 (2019–2021)
· 英國皇家藝術協會會員
· 芬蘭北極圈學會委員會成員

Isabelle Vérilhac
· 歐洲設計協會總局卸任會長(2023-2025)
· 歐洲設計協會總局前會長(2021 - 2023)
· 聯合國教科文組織設計之都聖艾蒂安聯絡人
· 法國聖艾蒂安設計之都國際事務與創新主管

Päivi Tahkokallio
· Founder and CEO, Tahkokallio Design+
· Former President, Bureau of European Design Associations (BEDA) 2019–2021
· FRSA, Fellow of Royal Society of Arts
· Committee Member, Arctic Society of Finland

Isabelle Vérilhac
· BEDA Past President 2023 - 2025
· Former President, Bureau of European Design Associations (BEDA) 2021 - 2023
· Focal point Saint-Etienne UNESCO City of Design Member of the French Design Council
· Head of International Affairs and Innovation, Cité du design, Saint-Etienne, France

歐洲設計協會總局向 TISDC 致上最溫暖的問候與祝賀

謹向臺灣國際學生創意設計大賽（TISDC）致上最溫暖的祝賀，並恭賀主辦單位已成功籌辦 15 次全球規模最大的學生設計大賽，年復一年讓全球幾千位設計系學生齊聚一堂，這無疑是一項壯舉。歐洲設計協會總局（BEDA）很榮幸能成為 TISDC 合作夥伴，我們的代表已在該大賽擔任評審好幾年了。BEDA 非常榮幸能在比賽評審團中成為歐洲設計圈的代表，我們目前涵蓋 54 個設計組織、專業協會、貿易協會，成員來自 28 國（包含土耳其），而 BEDA 的意見幾乎涵蓋所有歐洲國家。我們目前面臨諸多重大挑戰，包含氣候變遷、移民潮、為搶奪資源產生的地緣政治戰爭、疫情等等。設計師擁有高度的彈性與適應能力，他們時常在進化以適應未來的生活型態，他們展現韌性與具遠見的精神。我們的學生是創意和創新的泉源，能在各行各業創造永續經濟成功，並在社會扮演推動新開始的強勁引擎。

BEDA 前會長（2019-2021）Päivi Tahkokallio 於 2019 年擔任評審，說明設計大賽的重要性：「設計大賽的價值在哪？」想要與他人比較自身成就或許是人類的天性，而在設計領域這個傾向並無二致。不過，設計大賽可被視為多層次的文化架構，學生設計大賽更是如此。

TISDC 每年給予全球學生的設計挑戰由大賽主辦單位出題，並由具多樣性、多文化的各組別評審團支持，因此挑戰每次的評分重點展現不同的價值觀、教育傳統、哪種設計是符合當前全球潮流的看法。而我發現一件值得注意的事情是，每年的設計挑戰撇除無可避免的文化與文化詮釋，反映出全球人類共同的價值觀。對參賽學生而言，這代表他們的計畫能登上的平台有一群資深的設計界專業人士，有時能以與他們文化相近的角度點評提案，但同時也會遇到不那麼熟悉該文化的評審，而這是我們都欣賞的多樣性。

汲取知識、透過知識產生理解力，無疑是是學生在任何領域蛻變為專業人士最重要的特質之一。而這種理解力其中一個重要的面向即是了解觀點的意義。出生於印度的英國作家魯德亞德・吉卜林於一個世紀多前寫道：「只知道英國的人對英國有多少了解？」TISDC 的觸角遍及全球，大賽主題反映我們的時代為設計系學生創造機會，讓他們有機會把作品帶到一個平台，在此碰撞出文化詮釋，透過討論找到觀點和文化理解。

BEDA 財務主管暨 PDR 設計與創新政策團隊專案經理，TISDC 評審團成員之一的 Piotr Swiatek 表示：「誠摯感謝主辦單位邀請我擔任本盛會的評審團成員。能有這次的機會我感到非常開心、與有榮焉。身為評審團成員，我特別期待看到市民和使用者能參與參賽作品的發展過程，能看到整個發展過程如何整合切入設計的角度對我來說特別重要，我在乎的不只是最後成品展現出來的樣貌。在評選參賽作品時，我會特別著重三項品質：首先是目的性。在充斥著產品與服務的現代社會，創造作品背後是否有清楚的目的至關重要。再者，我非常重視作品是否能同理未來，設計是否有考慮到長遠、對未來世代可能造成的影響，並不僅止於關注當下的獲利。最後，價值的概念對我來說意義非凡，它涵括正面效益，以及設計在經濟成功之餘為人們的生活和地球所帶來的價值。

再次感謝主辦單位邀請我擔任評審，我非常期待看到這次精彩的入選作品，也非常期待給予優秀的學生作品肯定。」TISDC 的未來？僅代表 BEDA 祝福 TISDC 長存，並誠摯的希望 BEDA 能持續擔任 TISDC 的評審。TISDC 設計大賽不僅是學生學習的好機會，對評審來說同樣是很好的學習機會。在這個複雜的世界，我們都需要機會來確保我們都能擁有觀點，擁有不僅願意認識對方，也願意了解彼此的胸懷。

若能提供一點未來建議，我們希望 TISDC 能在評審評選完作品、頒獎典禮結束後新增一點活動流程。如果是更進一步的對話，可以是比如參賽者之間、參賽者與評審的交流，讓雙方更了解大賽主題以及參賽學生對主題的詮釋，讓我們更能了解雙方的觀點。
再次恭賀 TISDC 以及參與此盛事的優秀專業人士。

Congratulations and Warmest Greetings to TISDC from BEDA

We would like to send our warmest congratulations to the Taiwan International Student Design Competition and to all the organisers for successfully producing fifteen editions of the world's largest student design competition. Undoubtedly, this is a major achievement as it brings together thousands of design students from numerous countries worldwide year after year.The Bureau of European Design Associations has had the honour of being one of the collaborating partners of TISDC, and a representative from BEDA has been a member of the jury for several years already. BEDA takes pride in representing the European design community in the competition jury. We are now 54 design organisations, professional associations, and trade associations from 28 countries of Europe (including Turkey), and the voice of BEDA encompasses nearly all European countries. We are currently facing major challenges, such as climate changes, waves of migration, geopolitical battles for resources, and pandemics... Designers possess a high degree of flexibility and adaptability, as they constantly evolve in order to anticipate the lifestyle of tomorrow. They demonstrate resilience and a visionary spirit. Our students are a pool of creativity and sources of innovation, capable of fostering sustainable economic success in all sectors and acting as powerful engines for a new beginning for society as a whole.

Päivi Tahkokallio, former President of BEDA 2019-2021, served as a judge in 2019 and explain the importance of design competitions:"Where does the value of design competitions lie?" It is perhaps in our human nature that we so eagerly want to test our achievements against those of others, and the design field is no different in this sense. However, design competitions, especially student design competitions, can be seen as far more multilayered cultural structures.

The design challenge TISDC shares each year with students from all over the world is created by the competition organisers with the support of a diverse, multi cultural group of jury members in the different tracks of TISDC. Hence the challenge is each time weighed against different sets of values, different educational traditions, different understanding of what is timely in the world.What I find noteworthy is that year after year, the challenge reflects the shared human values within the global design community, besides the inevitable cultural differences and interpretations of values. For the participating students, this means that with their projects they can enter a platform where their proposals will be evaluated by a group of experienced design professionals representing cultures sometimes familiar to them, but also every time, representing cultures they are less familiar with — a richness we all can only appreciate.

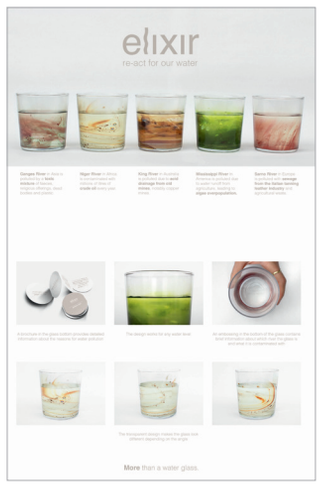
Gaining knowledge and creating understanding based on knowledge, is no doubt one of the most important qualities any student needs to become a professional in his or her field. A critical part of this is understanding the meaning of perspective. "What do they know of England, who only England know?" wrote Rudyard Kipling, the British writer born in India over a century ago. TISDC with a global reach and with the themes reflecting our times create an opportunity for design students to bring their work on an arena where cultural interpretations can meet, be discussed and a perspective — and cultural understanding — can be found."

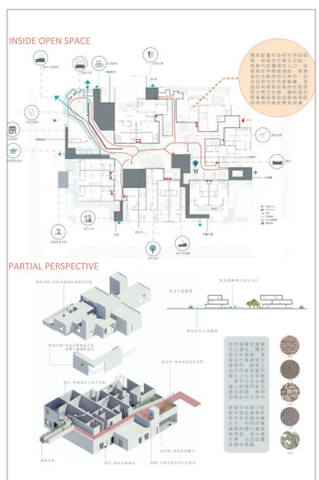
Piotr Swiatek, Treasurer of BEDA and Researcher and Project Manager in the Design and Innovation Policy Team at PDR as a jury member for TISDC says: "I would like to express my sincere gratitude for inviting me to be a jury member for this prestigious event.I am truly excited and honoured to have this opportunity. As a jury member, I am particularly eager to witness the engagement of citizens and users in the development of the submitted designs. It is essential for me to see how the design approach was integrated throughout the entire development process, rather than just being superficially applied at the end.In evaluating the entries, I will assess each submission based on three qualities. Firstly, I will be looking for purposefulness. Purposefulness is crucial in understanding the clear purpose behind the creation of each design in today's world filled with abundant products and services. Secondly, I value empathy for the future, seeking designs that consider long-term implications and go beyond immediate profit, taking into account their impact on future generations. Lastly, the concept of value will be of great significance to me, encompassing the positive impact and the value that the design brings to people's lives and the planet, extending beyond economic success.

Once more, I want to extend my gratitude for this opportunity to be part of the jury. I eagerly look forward to reviewing the impressive entries and contributing to the recognition of exceptional student designs. "Future of TISDC? On behalf of BEDA, we wish TISDC a long life, and we sincerely hope that BEDA will continue to participate in its jury. The design competition is not only a learning opportunity on perspective for the students but very much to the jury members alike. In our very complex world, we all need opportunities to ensure we maintain our perspective, the willingness not only to know, but also to understand each other.

If an idea for the future would be allowed, may we suggest that the TISDC process could be further developed to include a part that comes after the jury has done its job and the awards have been given in the festive ceremony. If a further conversation, a dialogue among the competition participants, and between the jury members and the participants could be encouraged, a deepening of understanding of the theme and the numerous interpretations made by the students, enhancing all our perspectives to the world. Congratulations once again to TISDC and all the outstanding professionals involved.

前任會長 Päivi Tahkokallio 出席 2019TISDC 決選會場
BEDA FORMER President Päivi Tahkokallio participated in the 2019TISDC Final Selection





歷屆歐洲設計協會特別獎
Previous BEDA Special Awards

CENTRO BRASIL DESIGN

巴西中央設計協會
Brazil Design Center (CBD)

Ana Brum

· Centro Brasil Design 技術總監 (2007 年起)
· 設計師、設計博士班在學學生、發展與組織碩士、產品工程與設計專家、高等教育專家
· 國內外設計大賽評審，就設計管理進行演講與提供顧問諮詢服務

· Technical Director at Centro Brasil Design, since 2007
· Designer, PhD student in Design, Master in Development and Organizations, Specialist in Product Engineering and Design; and in Higher Education
· Jury of national and international design awards, speaker and consultant on design managment

設計獎項：讓學生脫穎而出的策略

認識設計獎項與競賽

設計系學生需要具備分辨參加哪種競賽或獎項的能力。目前很多這類提倡競賽與比較的倡議計畫，除了讓設計想法與設計師本身齊聚一堂，籌辦競賽與獎項的單位透過無論是區域、國內或國際遴選，讓其他行為得以進行。

根據 Borges(1996)，參加競賽的重要因素有三個，分別是：尋找專業信譽(search for credibility)、未來可期的能見度（prospected visibility)、多樣性的呈現(portrayed diversity)。由於沒有全球公認且體制化的證書，設計產業將國際獎項挪用為表現和可信度的代表，以尋求認可和優秀的證明(BRUM；2012)。這些世界級優秀獎項有四個核心標準：功能性與有效性、美感與吸引力、好用程度及使用方便性、建立全球可遵循的新標準(DEMIRIBILEK e PARK，2001)。

為什麼要參加設計獎項或比賽？	
促進參賽的元素	**Selection criteria 遴選標準**
尋找專業信譽	功能性與有效性
未來可期的能見度	美感與吸引力
多樣性的呈現	好用程度、方便性
為專案計畫尋求認可標章	新標準、創新與原創性

表 1.1：設計獎與競賽的獎勵方案和遴選標準。資料來源：取自 Borges(1996)，Demiribilek；Park(2001)，Brum(2012)

這些設計獎的目標是肯定和表揚已完成的計畫，讚揚優秀的設計是獎項的前提。至於獎品，設計獎項頒發的榮譽性質獎品包含獎盃或證書，而設計競賽則是頒發獎金、獎學金、工作機會、旅遊機會以及其他與市場直接相關的福利。設計競賽也大多開放給設計系學生以及專業設計師和公司參賽。不過這些條件都有轉圜空間，由於這些倡議計畫常常允許參與專案的教師、主管和相關人士參賽。兩個倡議計畫的主要差異呈現如下表：

設計獎項與競賽的差別		
	設計獎項	**設計競賽**
目標	肯定和表揚已完成的專案	培養和激勵參賽者創作新專案
遴選流程	專業評審以成熟的技術標準評選	專業評審、市場名人、人氣票選、技術與市場標準
獎品	榮譽、證書、獎盃	獎金、獎學金、工作機會、旅遊機會
目標觀眾	設計師、設計公司、其他	學生、設計師、設計公司

表 1.2：設計獎項與競賽的差別。 資料來源：取自 Borges(1996)，Demiribilek；Park（2001)，Brum(2012)

設計獎項與競賽都有讚揚優秀設計的倡議計畫，不過兩者仍有些許差別，尤其是遞交已完成的專案以求肯定，或是為符合特定要求而發展的計畫這兩方面。

給設計系學生的國際獎項

從前段對獎項與競賽的觀察，本文將關注重點放在以肯定和表揚概念完整的專案，並且具有遴選流程、專業評審以及成熟技術標準的設計獎項。根據德國公司 Braun AG 總監、20 世紀最具影響力設計師之一 Deieter Rams(Lowell，2011)所述，好設計必備的十項原則如下：(1)好設計有創新之處；(2)讓產品有多種用途；(3)賞心悅目的美學設計；(4)讓產品簡單易懂；(5)不會突兀；(6)誠實的設計；(7)耐用；(8)直到最後的細節都保持一致；(9)有環保意識；(10)盡量少的設計。

這些設計獎項和其他倡議計畫也有專為學生設計的版本。為拓展對學生設計獎項的理解，我們盡力納入學生能申請並遞交作品的獎項，包含歐洲(iF 學生設計獎)、亞洲(臺灣國際學生創意設計大賽)、拉丁美洲（Design for a Better World Award)。

1) iF 學生設計獎：德國的國際學生設計獎項，獎勵的設計想法和概念令人振奮且具遠見，在以保留生活的自然基礎的前提下，讓有尊嚴的生活成為可能。(CBD；2023)
2) 臺灣國際學生創意設計大賽(TISDC)：2003 年起每年在臺灣舉辦的國際學生設計獎項，旨在培育全球設計系學生的創意與創新力。(TISDC；2023)
3) Design for a Better World Award(DFBW Award)：獎項的主要目標為找出、匯集並獎勵翻轉創新的點子。(CBD；2023)

上述獎項皆有英文版官網、宣傳文宣和得獎名單，為參賽學生提高能見度。

結語

在競爭激烈的市場中，設計學生需要找到脫穎而出的方法，進而推動自己的職涯。設計獎項能協助學生提升自己的聲譽，成為市場中炙手可熱的設計師。選擇有信譽，甚至具國際規模的獎項或競賽能幫助學生實現這樣的成就，獲獎的專案能因此獲得設計品質認證 (BRUM et al.；2016)，因此，參加國際設計獎項或許是設計系學生脫穎而出並拓展職涯可用的策略。

Design Awards: A Strategy for Students to Stand Out

Understanding the universe of design awards and competitions

Design students need to be discerning about which competition or award they should participate in. Currently, many initiatives of this kind promote competition and comparison, since in addition to bringing together a repertoire of ideas and authors, the institutions that organize awards and competitions make other actions possible based on a selection, whether at a regional, national or international level.

According to Borges (1996), there are three determining factors for participation in competitions, which are: search for credibility, prospected visibility and portrayed diversity. Due to the lack of an institutionalized and globally renowned certification, the design industry is appropriating international awards with expression and credibility in order to seek seals of approval and validations of excellence (BRUM; 2012). These world excellence awards have four core criteria: functionality and efficiency; aesthetics and attractiveness; ease of use and convenience for users; and setting new standards to be followed around the world (DEMIRIBILEK e PARK, 2001).

Why participate in design awards and competitions?	
Elements that stimulate participation	**Selection criteria**
Search for credibility	Functionality and efficiency
Prospected visibility	Aesthetics and attractiveness
Diversity portrayal	Ease of use, convenience
Seeking seal of approval for projects	New standards, innovation and originality

Table 1.1: Incentives and selection criteria in Design Awards and Competitions. Source: adapted from Borges (1996), Demiribilek; Park (2001) & Brum (2012)

The goal of these design awards is to recognize and praise projects that have already been completed and whose premise is to celebrate excellence in design. As for the prizes, design awards give away honorary prizes such as trophies or certificates, while design competitions give away cash prizes, scholarships, job opportunities, travels and other benefits that are directly related to the market. As for competitions, they are mostly open to design students as well as professional designers and firms. This is not set in stone, however, since these initiatives often allow teachers, managers and people involved in the projects to participate. The table below shows the main differences between the two initiatives:

Differences between design awards and competitions.		
	Design awards	**Design competitions**
Goal	Recognizing and praising completed projects	Fostering and motivating participants to create new projects
Selection process	Expert jurors with established technical criteria	Expert jurors; Market personalities; Popular voting; Technical and market criteria
Prizes	Honors; Certificates;Trophies	Cash prizes; Scholarships; Job opportunities;Travels
Target audience	Designers;Design firms;Others	Students; Designers; Design firms

Table 1.2: Differences between design awards and competitions. Source: adapted from Borges (1996), Demiribilek; Park (2001) & Brum (2012)

Both design awards and competitions are initiatives aimed to celebrate excellence in design. However, some differences may be identified, especially when it comes to submitting a project that has already been completed for appraisal or developing a project specifically meeting a given demand.

International awards for design students

From the previous observations, with the differences between awards and competitions, this article will take into account design awards whose main goal is to recognize and praise projects that have already been conceptually completed and with a selection process featuring expert jurors and established technical criteria. According to Deieter Rams, director of German company Braun AG and one of the most influential designers of the 20th century (Lowell, 2011), there are ten principles that must be observed: a) good design is innovative; b) it makes a product useful; c) it has a pleasing aesthetic; d) it makes a product intelligible; e) it is not obtrusive; f) it is honest; g) it is durable; h) it is consistent down to its last detail; i) it is concerned about the environment; and j) it is as little design as possible.

These awards and other initiatives also have versions dedicated to students. In order to expand the view on student awards, we sought to include European-based (iF Design Student Award), Asian-based (Taiwan International Student Design Competition) and Latin American-based (Design for a Better World Award) initiatives for which students can apply and submit projects.

1) iF Design Student Award: an international student design award based in Germany. It rewards exciting and visionary ideas and concepts that make possible a life of dignity around the world while preserving the natural foundations of life. (CBD; 2023).
2) Taiwan International Student Design Competition (TISDC): an international design award for students held every year in Taiwan since 2003. The main purpose of this award is to foster creativity and innovation among design students across the globe. (TISDC; 2023).
3) Design for a Better World Award (DFBW Award): an award with the main goal of identifying, bringing together and rewarding transforming ideas. (CBD; 2023).

These awards show how students can benefit from this initiative, get to know other students, and even promote their cultures and design at an international level.

Final Considerations

In a fierce and competitive market, design students need to find ways to stand out and thus boost their careers. Design awards can help students elevate their reputation and become desirable in the eyes of the market. Choosing awards or competitions with credibility contribute to this achievement, and if they have an international scope. Their award-winning projects have a design quality certification (BRUM et al.; 2016). Therefore, participating in international design awards may be a strategy design students can use to stand out and boost their careers.

Taiwan International Student Design Competition
臺灣國際學生創意設計大賽

DESIGN STUDENT AWARD 2023

DESIGN FOR A BETTER WORLD

圖 1：各獎項標誌。資料來源：各獎項網站
pic1: Logos awards. Source: awards' websites

歷屆巴西中央設計協會特別獎
Previous CBD Special Awards

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CREATIVE ECONOMY AGENCY

泰國創意經濟局
Creative Economy Agency (CEA)

Pichit Virankabutra

- 2021 泰國創意經濟局副主任
- 2019 泰國創意經濟局創意城市發展部之創意城市發展主任
- 2017- 迄今 泰國平面設計師協會 會長
- 2005- 2018 泰國創意設計中心展覽活動部之展覽活動主任
- 2002 泰國獨立唱片公司 Bakery Music 設計總監
- 2001- 2005 B/U/G Studio 創意暨展覽設計師

- 2021 Deputy Director, Creative Economy Agency
- 2019 Director of Creative City Development, Creative City Development Department, Creative Economy Agency (CEA)
- (2017-present) President of Thai Graphic Designers Association (ThaiGa)
- 2005-2018 Exhibition & Event Director, Exhibition & Event Department, Thailand Creative & Design Center (TCDC)
- 2002 Design Director of Bakery Music
- 2001-2005 Creative & Exhibition Designer od B/U/G Studio

讓你的設計創意突破邊界，大放異彩
一起設計一個更臻美好的世界

我一直堅信，「設計」是解決日常生活問題、創造更好的生活、為大眾提供美學的其中一項工具。當設計結合創意，世界隨處是充滿趣味、新鮮感的無限可能。

就像世界上有不同種族、語言、膚色、性傾向，創造力亦因人而異，不受國籍所限。每個人都有創造的能力與技術，無論種族、語言、膚色或性傾向，不過可能沒有足夠空間向世界展現他們非凡的潛力。展現才能的舞台可能不夠寬廣，但這不代表永遠都不會有幾會。臺灣國際學生創意設計大賽(TISDC) 是台灣的設計競賽平台，自 2008 年起給予學生向世界展現才能的機會，至今已有 15 年。

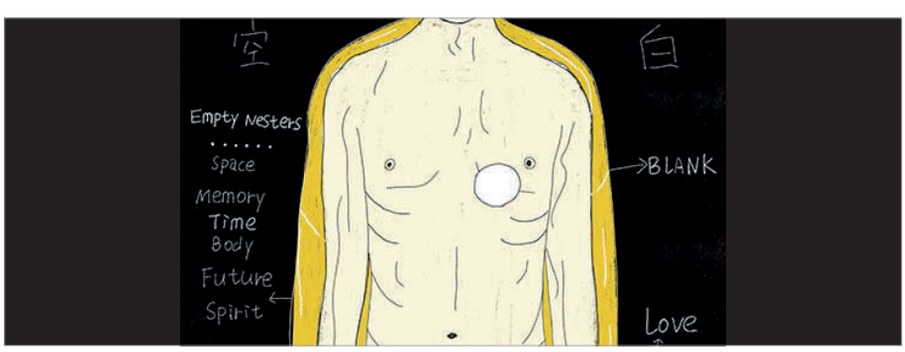
憑藉我在設計產業的經驗，我對 TISDC 非常熟悉。該競賽來自臺灣，也獲得許多國際設計協會認證，對設計系學生而言是非常好的國際舞台。自成立以來，TISDC 清楚貫徹我在前段闡述對設計的信念，也開拓了我的視野，讓我看見全球各地學生的無限創意和想像力。他們的參賽作品充滿想像力、能夠解決問題並且符合使用需求，也展現對自己的身份認同。此外，每年的隱含意義和時代活力都與當年 TISDC 宣布的主題相呼應，我認為這代表 TISDC 籌辦工作小組每年都用心規劃、挑選主題。

TISDC 自 2008 年起 15 年以來的大賽主題依序為：In/Out/ 出 / 入 (2008)； Restore/ 復甦 (2009)；Fundamental/ 根 (2010)；Next (2011)；Transform/ 轉化 (2012)；Sight and Sounds/ 聽・見 (2013)；Circle of Life/ 生 生(2014)；Embrace/ 擁 抱 (2015)；Open (2016)；Opportunity (2017)；Breakthrough and Innovation (2018)；Empathy (2019)；Action/ 即時行動 (2020)；Regenerate/ 繼往開來，推陳出新；改變視角，再創新局 (2021)，以及 One World/ 世界一家・全球永續 (2022)。而 2023 年的大賽主題為「Compassion/ 惻隱之心」，主要期許全球學子多觀察、關心世界上乃至周遭日常的人事物，「以將心比心、溫情關懷的設計思維，使世界變得更臻美好」，與聯合國永續發展目標 (SDGs) 相符。此次大賽主題也與現今國際社群和地球村公民高度關注的設計趨勢相符合。

作為泰國創意經濟局 (CEA) 的代表，我們與 TISDC 一直保持良好的網絡與合作關係，自 2016 年起便受邀擔任 TISDC 的評審團成員之一。身為泰國創意產業經濟與社會方面的成長的支持並推動者，參與 TISDC 使 CEA 多了推廣泰國的創意經濟的角色。這同時也是泰國學生向國際舞台拓展，展現自身設計潛力，讓世界更認識泰國設計的機會。

CEA 在 TISDC 擔任評審對我而言是個難得機會，得以見證下列成長：1) 產品設計類、視覺設計類、數位動畫類三類別學生遞交作品件數穩定成長；2) 作品品質總能讓我看到創意，啟發我所無法想像的未來、身份認同、享受、功能、美學和新的機會。除了每年 TISDC 各類別選出的各國得獎者，我也很開心能看到泰國學生贏得獎項，這顯示泰國的設計系學生有絕佳的設計能力，未來能在設計產業更進一步發展。

適逢 TISDC 的 15 週年，想藉此機會祝賀 TISDC 取得的超凡成就，CEA 期待今年的第 16 屆以及往後的台灣國際學生創意設計大賽都能成為支持全球設計系學生的重要平台，拓展全球設計與創意經濟。世界設計組織曾說：「 一起設計一個更臻美好的世界。」我相信 TISDC 一直以來都在尋找並支持許多設計界的創意新星，也一直努力讓宣言成真。



Shine Your Design Creativity Beyond Boundaries Design A Better Would Together

I always believe that "design" is one of the tools that may solve issues in daily life, create a better quality of life, and provide aesthetics to people. When design is combined with creativity, the world is full of possibilities that are interesting, fresh, and endless.

Similar to how there are a variety of ethnicities, languages, colors, and sexual orientations, there are also a variety of people's abilities to create, which are not confined to those in a particular nation. Everyone has the skill and capacity to create, regardless of their ethnicity, language, color, or sexual orientation. However, there might not be ample space to demonstrate their extraordinary potential to a global audience. Such space seems small, yet it's not that there won't be. Taiwan International Student Design Competition (TISDC), the design contest platform from Taiwan, has been giving the design students the opportunity to demonstrate their talents to the world since 2008. It has been 15 years since then.

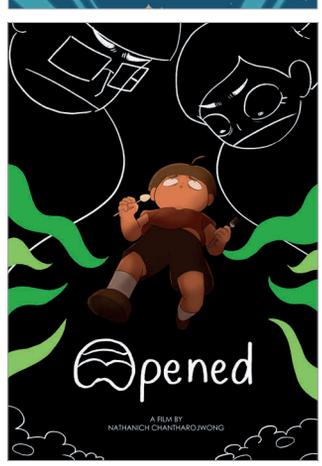
With my experience in the design industry, I have been familiar with TISDC for a very long time. It is the great international stage from Taiwan for design students from all over the world to participate, and this competition is accredited by the international design associations. Throughout the years, TISDC clearly reinforces the beliefs I have about design mentioned earlier. It also broadened my perspective on the limitless creativity and imagination of students from different countries around the world. They came with works that are imaginative, capable of resolving issues and meeting the needs of use, and have many identities of their own. Moreover, it is interesting that the implications and dynamics of the times are reflected in the competition theme that TISDC announces each year, which, I believe, those themes were carefully considered and selected by the TISDC organizing team.

All of the themes in 15 years of TISDC since 2008 include: In/Out (2008); Restore (2009); Fundamental (2010); Next (2011); Transform (2012); Sight and Sounds (2013); Circle of Life (2014); Embrace (2015); Open (2016); Opportunity (2017); Breakthrough and Innovation (2018); Empathy (2019); Action (2020); Regenerate (2021); and One World (2022). And in 2023, it comes with the theme "Compassion," which seeks to inspire students all around the world to embrace the design philosophy of "Compassion and Warmth for the Better and More Beautiful World" through observing and paying attention to the world and the surroundings around us, which is aligned with with the United Nations' Sustainable Development Goals. This is seen to be in line with the global community and the design trends that today's global citizens pay close attention to.

On behalf of CEA, our connection has always been a good network and collaboration, and TISDC has been inviting CEA to be one of the Jury members in this competition since 2016. As a government agency that supports and promotes the growth of creative industries in Thailand both in economic and social aspects, the participation in TISDC is an expansion of CEA's role as an agency that promotes Thailand's creative economy. It is also an opportunity for Thai students to expand and showcase their design potential to be more internationally known.

Speaking of CEA's participation as a judge in TISDC, it is a great opportunity for me to witness the growth in terms of;1) the number of students from all over the world submitting design works in three categories: Product Design, Visual Design, and Digital Animation, that is constantly increasing and 2) the quality of work that always allows me to experience creativity, intrigue the future that goes beyond my expectations, identity, enjoyment, functions, aesthetics, and new opportunities. In addition to the winners of various design competitions from many countries around the world that TISDC produces each year, I am so delighted to see winners from Thailand as well. This demonstrates that Thai design students have exceptional design skills and can advance in the industry of design in the future.

On the occasion of TISDC's 15th anniversary, I would like to celebrate TISDC's enormous success and CEA anticipates that the 16th TISDC this year and in the future will serve as a crucial platform for supporting design students globally and fostering the expansion of the global design and creative economy."Together, let's design for a better world," stated the World Design Organization. I believe that over the years, TISDC has sought out and supported a number of Creative Young Talents in design and it is helping make the statement true as well.



歷屆泰國創意經濟局特別獎
Previous CEA Special Awards

Confederation of Indian Industry
125 Years • Since 1895

印度工業聯合會
Confederation of Indian Industry (CII)

Pradyumna Vyas

- CII 高級顧問
- 世界設計組織 (WDO) 後任會長
- 2017 年獲頒《時代雜誌》百大時代象徵終生成就獎
- 2019 年獲頒日本設計促進協會 (JDP) 優良設計獎研究設計員
- 2009-2019 年擔任國家設計學院院長

- Senior Advisor, CII
- President-elect, World Design Organisation (WDO)
- (2017) Awarded a 'Lifetime Achievement Award' by Times Education Icons
- (2019) Awarded by the JDP-Good Design Fellow Japan
- (2009-2019) Director National Institute of Design

臺灣國際學生創意設計大賽的全球設計影響力

我和臺灣國際學生創意設計大賽(TISDC)有多年合作經驗。TISDC 首次於 2008 年舉辦，從當時來自九個國家的參與，一路成長到現在 71 個國家 900 所學校。相較於過去僅有少數學校共 660 名學生參與，這些年來參與者數量增加至 22000 人，串連全球設計教育，代表了設計學院認同多元文化背景創意人才的重要性。從我多年來擔任評審經驗，我親眼見證 TISDC 在全球廣受歡迎，很高興看到每年許多學生對大賽感興趣，進而參賽甚至獲獎，這也為這些創意人才增添信心，讓他們更能面對未來挑戰。

這些年來，大賽的主題提醒我們成為更有責任感的設計師，以大眾的利益為出發點，帶來具創意又環境友善的設計理念，並以人為本。TISDC 在提升及孕育國際創意人才上扮演關鍵角色，學生能夠藉由參加大賽接觸創新想法、不同的設計方式及獨到的文化觀點，進而提升創意思維，認識並領悟全球問題。TISDC 長期以來專注於全球挑戰，例如永續發展目標、醫療、開發中城市及社會議題，這些主題鼓勵學生跳出傳統思維，構思創新想法，以因應未來趨勢。這個獎項也為全球許多設計學校帶來肯定及聲望，成為創新的標竿，吸引學生選擇設計教育作為他們的未來學習方向。

除此之外，TISDC 也影響了設計產業，大賽得主成為了產業人才庫的一部分，為產業帶來創新想法及令人耳目一新的觀點，而設計組織也可以利用此人才庫提升自己的創意解決方案。大賽獎項提高了學生在設計界的能見度，為他們的設計職涯增添一項成就，不僅讓學生對自己的能力更有信心，更讓他們覺得受到產業重視並與產業接軌，這能為他們的職涯成長帶來正面影響。TISDC 培養全球設計的軟實力，成為全球學生無人不知的重要大賽。透過與全球設計學院的互動關係，台灣成為年輕創意人才嚮往的設計中心，也再次印證設計能夠帶來改變。

我們常說我們身處在 VUCA 的世界，也就是不斷變化、不確定、複雜及模稜兩可的世界，而批判性思考便顯得更加重要。每當面對複雜問題時，我們應該尋找解決方案，TISDC 透過主題設定，讓學生培養批判性思考的能力，以創意的解決方案面對複雜問題。多年來，TISDC 在林磐聳教授及其團隊的帶領下，為來自全球設計教育學院的年輕創意人才打造交流平台，將這些有能力解決複雜議題的人才帶向世界，共創更好的未來，這對台灣和林磐聳教授而言都是傑出的貢獻。在看見台灣基金會的支持下，TISDC 為培育全球創意人才貢獻良多。事實上，印度過去也多次獲得此獎項，許多獲獎學生的設計職涯也因此得到幫助。最後，我想再次感謝 TISDC 的領導，帶來創新的解決方案，迎向更好的未來。

Pradyumna Vyas 顧問出席 2018TISDC 活動
Professor, Pradyumna Vyas Attended 2018TISDC Event

Pradyumna Vyas 顧問出席 2022TISDC 活動
Professor, Pradyumna Vyas Attended 2022TISDC Event

The Global Design Impact of Taiwan International Student Design Competition

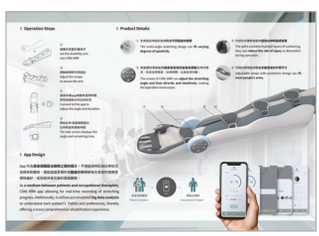
I have been associated with Taiwan International Student Design Competition for many years. It started in 2008 with participation from nine countries. But if you look at it now, the participation is taking place from 71 countries and 900 schools. Earlier, only a few schools participated. From 660 to 22,000 participants over the years, it has really culminated into interconnecting design education in the world. Institutions have recognized the significance of creative talent from diverse cultural backgrounds. I have been visiting as jury members for many years and I have witnessed the popularity across the world of Taiwan International Student Design Competition. I'm also happy to see that a large number of students are taking interest and participating in this competition every year as well as winning the award. This is giving them confidence as creative people to look into future challenges.

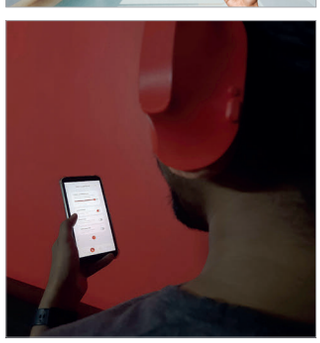
Over the years, the theme of the competition has brought attention to being more responsible designers, bringing out creative concepts for larger social good and environmentally friendly design concepts, and keeping humanity in focus. Taiwan International Student Design Competition played a pivotal role in improving and nurturing creative talent on the international platform. By participating in this competition, students are exposed to innovative ideas and different design approaches, which are unique from a cultural perspective. This enhances creative thinking and makes them understand and appreciate global concern. Over the years, Taiwan International Student Design Competition has focused on global challenges such as sustainable development goals, healthcare, emerging cities, and social issues. With such themes, students are encouraged to think out of the box and develop innovative ideas, which are future ready. This award has also brought recognition and reputation to many design schools in the world as a benchmark of innovation, resulting in many talented students opting for design education for their future.

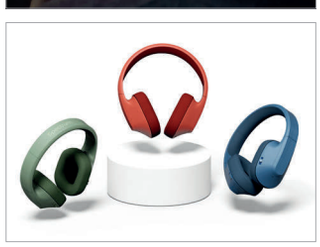
TISDC has influenced the design industry as winners from the competition serve as this talent pool for the industry that is looking for innovative ideas and fresh perspectives. In particular, the industry also gets the talent pool for themselves to enhance their creative solutions in their organization. The awards have also brought visibility of these students in the design world and achieved greatest success in their design career. While the design awards are surely bringing them confidence in their capabilities, they also feel seen and connected with the industry. It really has a positive effect on their career growth path. Taiwan International Student Design Competition has nurtured the soft power of design in the world. Students from all over the world know what Taiwan International Student Design Competition is. With connectivity with the entire design institutes from the world, Taiwan is visible as the design hub for young creative minds. It has really proven that design can certainly make a difference.

As we say that we live in a VUCA world, which is volatile, uncertain, complex, and ambiguous, critical thinking becomes very important. Always look for the solutions for complex problems. TISDC has really brought in a lot of these complex global issues as the theme, which allows students to have critical thinking and bring up creative solutions for these complex problems. Under the leadership of Professor Apex Lin and his team over the years, TISDC has contributed a lot by creating a platform for young creative minds from design education institutions, bringing them to the world as a talent pool for addressing complex issues, and creating a better world for tomorrow. It is a significant contribution by a country like Taiwan and Professor Apex Lin. Supported by iSee Taiwan Foundation, TISDC has made a big contribution for nurturing the creative minds of the world. India has got many awards from this. In India, students who have won the award really took their career forward in a very effective way. Once again, I would like to thank the initiative of TISDC for bringing out innovative solutions for a better world of tomorrow.

Pradyumna Vyas 顧問出席 2018TISDC 活動
Professor, Pradyumna Vyas Attended 2018TISDC Event







歷屆印度工業聯合會特別獎
Previous CII Special Awards

dbcs
design business chamber
singapore

新加坡設計業總商會
Design Business Chamber Singapore (DBCS)

Chee Su Eing

· 新加坡設計業總商會主席
· D' Perception Ritz Pte Ltd 董事總經理
· 新加坡設計科技大學設計認證討論小組主席

· President, Design Business Chamber Singapore
· Managing Director, D' Perception Ritz Pte Ltd
· Chair, Panelist for Design Accreditation of Singapore University of Technology and Design

臺灣國際學生創意設計大賽(TISDC)是國際最大且最富盛名的國際學生設計大賽之一，在設計產業組織龍頭和政府單位的熱烈支持下，參賽人數大幅成長，近年累積參賽作品件數已超過 1.5 萬。TISDC 獲得的表彰不僅來自機構與教育機構，也來自國際設計專業人士與從業人員。評審團成員由全球設計協會知名人士擔任，每年皆精心準備並籌備大賽主題。

我一直很幸運能夠擔任 TISDC 決選評審團，並與學生以及國際設計領袖一同參與工作坊和論壇，很多品質優良的送件作品和互動都令我印象深刻。因此，我非常榮幸能夠在 TISDC 十五週年特刊中寫下我的祝賀之詞，並分享新加坡設計業總商會(DBCS)看見的幾個設計不利條件及趨勢。

AI 世代下的創意

隨著機器學習與 AI 發展加速，機器在不久的將來便能夠進行複雜的創作過程，這項科技進展可能會破壞市場上創意專業人士的角色。因此，就長遠而言，創意產業的設計師必須拓展其他才能，並持續關注 AI。Deep Mind 創辦人和電腦程式 AlphaGo(於 2017 年擊敗世界圍棋冠軍)的發明人 Dr. Demis Hassabis 將創意分為三個層次：插值(interpolation)，外推(extrapolation)和發明 (invention)；插值指的是在一系列現有的物品中找到新事物，在設計語彙中，這與在現有趨勢中發展前沿設計相仿；外推指的是在一系列現有物品之外找到新事物，一如不斷推展設計趨勢的疆界；最後，發明指的是創造新穎且創新的物品，目前只剩第三個層次 AI 還未展現其能力。當賦予設計過程人文特色，人類就能把疆界開拓至機器所不能及的地方。在這樣的展望下，創意必須留在人本解決方案深度思考的前沿，並加入設計的原創力以及有創意的作品，如此一來，創意才能借用機器的能力，同時保存設計過程的尊嚴。TISDC 因此必須將這個面向納入大賽評選的重要標準。2022 年 DBCS 獎選出的得獎作品「River of Life」便是其中一個例子，該作品以手掌形象呈現，手掌上寓言式描繪的刻印代表生命之流，充滿豐富的視覺聯想。

共享知識為成長過程

設計是在腦內進行的流程，因此知識共享在設計師的成長歷程至關重要。在學生階段，他們透過工作坊和國際交換學生計畫到各地建立專業人脈與接觸不同的文化、觀點及工作環境與條件，這些經驗對培養一位設計師來說影響深遠。非常高興看到 TISDC 積極的在實踐這項作法，並鼓勵為全球學子拓展這類的機會。去年 DBCS 有幸能夠派出兩位數位設計學生參加 TISDC，給予他們機會共同創作數位設計的材料並籌辦活動，其中一項活動是 DBCS 當年最知名的活動 DBCS 慶祝晚宴，於新加坡指標性的星耀樟宜舉辦。這場活動對於學生和我們的團隊而言都是一場無價的體驗，我鼓勵學生善加利用這種機會。

助長設計組織的影響力，讓其深入且廣泛

設計必須無所不在，才能推動設計產業與更廣大的社會建立連結，設計組織在宣傳能嘉惠各產業的設計價值與思維方面是關鍵角色。為使影響力遍及各地，有規劃的給予必須深入且廣泛，舉例來說，TISDC 的設計類別必須進步到像學生傳達一個訊息，那就是設計不僅止於視覺、動畫、產品設計，有些可加入的新類別包含設計研究(Design Research)與實驗設計(Experiential Design)。此外，TISDC 作為優質的學生設計大賽，最有資格向全球教育機構，如大專院校或理工學院等高等教育學院課程必須具備設計認證計畫，讓學生做好進入產業的準備。

對 TISDC 的信心

我有信心 TISDC 未來數十年將持續穩健發展。TISDC 和全球設計協會建立的穩固合作關係能確保該大賽能邀請願意分享、合作、交流想法並將競賽提升至更高層次的設計界思想家和領袖。期許 TISDC 能持續成為學生設計競賽的拓荒者，並持續作為創意生態圈的核心組成，強調以人為本的取向：同理心、價值與啟發、倫理與責任，以及永續。這些都是 DBSC 新加坡優良設計獎採用的標準，而我在 TISDC 15 週年提出這些標準，相信我們能一同堅持這些價值。
在此恭賀 TISDC 迎來喜慶洋洋的 15 周年這項里程碑！

Taiwan International Student Design Competition (TISDC) is one of the largest and most prestigious international design competitions for students. With the fervent support from leading industry design organizations and governmental bodies, participants have exponentially increased, culminating in more than 15,000 entries in recent years. Beyond institutions and education hubs, TISDC has gained commendation from international design professionals and practitioners. Panels of renowned jurors from design associations worldwide carefully deliberate and curate the theme in each annual competition.

Over the years, I have been privileged to be on the TISDC panel of the final rounds of judging and participate in workshops and forums with students and fellow international design leaders. I have been impressed by the many high-quality entries and interactions. So it is with great honor that I pen my congratulatory note on TISDC's 15th Anniversary Special Publication and share a few design headwinds and trends that the Design Chamber of Singapore (DBCS) has identified.

Creativity in the Age of AI

With the speeding up of machine learning and AI development, machines can undertake even complex creative processes in the not-so-distant future. This technological advancement could disrupt the role of the creative professional in the marketplace. Consequently, in the creative industry, designers must push boundaries against other human talents and be kept on their toes by AI over the long run. Dr. Demis Hassabis, the founder of Deep Mind and inventor of the computer program AlphaGo that beat the Go world champion in 2017, categorized creativity into three buckets: interpolation, extrapolation, and invention. Interpolation is about identifying a new thing within an existing range of similar items. In design speak, that is akin to developing a cutting-edge design within a current trend. Extrapolation is about identifying a new thing beyond an existing range of similar items, akin to pushing the boundary of design trends. Finally, the invention is about creating something new and innovative. It is in the third bucket that AI has yet to prove its mettle. When design processes incorporate humanistic touches, man can push boundaries where machines cannot. Given this outlook, Creatives must stay at the cutting edge of deep-thinking humanistic solutions to create concepts and add strokes of ingenuity to design and creative works. In so doing, Creatives can harness the machine's power while retaining the design process's dignity. TISDC must therefore include this as a critical criterion in the competition judging. One example of such a work is the winning entry selected for the DBCS Award 2022, the "River of Life," an allegorical depiction in the visual of a palm with imprints signifying life's flow with an abundance of profound visual associations.

Knowledge-sharing as a Process of Growth

Design is a cerebral process; hence, knowledge sharing is crucial to a designer's growth journey. At the student level, they are learning through workshops and student exchange programs across the globe to build professional networks and exposure to different cultures, perspectives, and working conditions. These experiences go a long way in shaping a designer. I am heartened that TISDC has been actively facilitating this practice and encourages the expansion of such opportunities for students across the globe. Last year, DBCS had the privilege of engaging two design students from Taiwan. They had the opportunity to co-create digital design materials and organize events. One of them is DBCS's most prestigious event of the year, the DBCS Gala dinner held at the iconic Jewel Changi Airport. It was an invaluable experience for the students and our team. I encourage students to avail themselves of such opportunities.

Growing the Impact of Design Organizations Deep and Wide

Design must attain a ubiquitous foothold to propel the design sector's relevance to the broader society. Design organizations are key players in promoting design value and design thinking to benefit all business sectors. To have a far-reaching impact, the programmatic offerings must go deep and wide. For example, design categories at TISDC must expand to signal to students that design extends beyond Visual, Animation, and Product Design. Some new types of categories could include Design Research and Experiential Design. Furthermore, TISDC, as a premier student design competition, is well-placed to advocate that education hubs benchmark their curriculum to equip students for industry readiness through a design accreditation program for the Institutes of Higher learning, comprising universities and polytechnics across the globe.

Confidence in TISDC

I am confident that TISDC will remain robust in the coming decades. Solid partnerships with Design Associations across the globe ensure access to design thinkers and leaders who are always willing to share, collaborate and exchange ideas to iterate the competition to the next level. May TISDC continue to be the trailblazer in organizing Student Design Competition and remain an integral part of the Creative Ecosystem, emphasizing a human-centric approach: empathy, value and inspiration, ethics and responsibility, and sustainability. These are the criteria that benchmark DBCS' Singapore Good Design Award, and it is with confidence that I share this at TISDC's 15th-year milestone so that together we uphold these values.
Congratulations to TISDC for achieving this 15th Anniversary milestone with such gusto!

Chee Su Eing 主席出席 TISDC 活動
DBCS President,
Chee Su Eing Attended TISDC Event

歷屆新加坡設計業總商會特別獎
Previous DBCS Special Award

香港設計及創意產業總會
Hong Kong Federation of Design and Creative Industries (FHKDCI)

Freeman Lau

· KL&K Creative Strategics 創辦人
· 香港設計及創意產業總會主席
· 亞洲設計聯盟副主席

· Founder of KL&K Creative Strategics
· Chairman of the Hong Kong Federation of Design and Creative Industries
· Vice Chairman of the Design Alliance Asia

將香港推上國際舞台

劉小康表示，1970 和 80 年代是個「百家爭鳴的時代」。隨著香港的戰後嬰兒潮經濟、社會、文化勢力茁壯，一切都是如此的無可限量。劉小康從香港理工大學畢業後，投入靳埭強麾下，在靳埭強的引導、教導以及兩人的友誼之下，兩人成為創意夥伴並成立靳與劉設計顧問(Kan & Lau Design Consultants)，也造就了劉小康獲獎無數的設計藝術職涯。數十年來，劉小康在香港設計界有著舉足輕重的地位，從商業設計案到策展，公共藝術到社區大樓，他都全力以赴，致力於提升香港的設計與生活品質。

細說從頭 - 那個時代同時是新世代開始質疑自己的身份認同，而 Freeman 無異於同世代的年輕人。在靳埭強的影響之下，Freeman 開始對中國文化感興趣，試圖在現代香港找尋立足之地與身份認同，當時的香港同時籠罩在迷樣的中國和既熟悉又遙遠的西方世界之下。他選擇用椅子表達他對人與社會的關係並非巧合，雖然不同文化所設計的椅子也迥然不同，椅子是任何文化都有的物品，而且製作椅子也許至今仍是中國與西方世界在藝術、工藝、設計、文化方面溝通的橋樑。《椅子戲》系列展現劉小康偏好從細節漸進顯現設計的複雜性，並梳理功能與形式的相關討論。他本人受中國文化啟發，合作對象也是觀念相近，同樣將東方哲學、主題、象徵意義融入設計的同行。家具製作是過去幾世紀來最能展現中國美學的事情，明清時期的工匠巧妙的使用木頭與細木工，達到美感功能兼具。出於緬懷古代中國工匠的情懷，劉小康靈活探索製作椅子的不同媒介與材料，徹底解構整個概念，同時加入自己對於椅子為何是一種文物、器具或藝術作品的敘事與詮釋。同時，他對椅子如何形塑人類社會與存在有著同等的興趣。雖然他的《椅子戲》系列展覽性質多過於實際用於現實生活，劉小康的知名作品是為屈臣氏設計的水瓶，該設計獲獎肯定，並已量產，成為生活中不可或缺的一部份。瓶身極具特色，又好抓握的設計打破了市面上拋棄式水瓶的設計，也讓暢飲礦泉水成為一項更享受的體驗，也是一項跨界合作與行銷機會。水瓶本身已成為指標性設計，到香港旅遊的觀光客即便離開香港也久久不忘這樣的設計。

在家鄉茁壯，也要記得出去看看 - 從劉小康畢業於當時的香港設計最高學府以來，香港設計業已成長不少。設計教育及研究也有所演進，開始關注人的行為、文化、社群。劉小康於 2007 年獲頒職業訓練局榮譽院士(VTC Honorary Fellowship)，於 2010 年獲頒香港理工大學獎學金(Hong Kong Polytechnic University Fellowship)，自此他便致力於為香港理工大學更新設計教育與推廣研究，並就第三空間如何能為陳年問題提供更靈活且彈性的解決方案，向賽馬會社會創新設計院(Jockey Club Design Institute of Social Innovation)提供建言。商業設計方面，劉小康從未依仗自己的成就，他的目光一直都著重在發展本地市場，以及把香港推上國際舞台。他表示：「來自如紐約、倫敦等國際設計中心的設計師不會只接國內的設計專案，他們也參與海外的專案。」隨著商界和政府逐漸看到設計對經濟與社會發展的價值，劉小康帶頭成立設計社群，讓不同領域、行業、專精於不同作品類別的設計師能合作，並把設計產業和專業推上一個層次。劉小康不僅了解需要做什麼才能讓所有人都加入，也主導建立倡議計畫，並向利害關係人取得支持，最終促成許多機構、大型活動和跨區域合作，其中最知名的是香港設計中心(Hong Kong Design Centre)與設計營商周(Business of Design Week)的合作。該項合作推廣香港設計、培育青年人才，並串連全球創意產業的專業人士。劉小康同時是亞洲設計聯盟副主席，該聯盟由亞洲設計師組成，頌揚多元的亞洲文化與傳統。

讓粵港澳大灣區邁向綜效 - 身為香港設計及創意產業總會主席，劉小康在促成城市間的交流與合作中扮演重要角色。香港與深圳有屬於自己的歷史、地理環境與人口，各自發展成大都會，有著不同的專業與創意產業。緊鄰彼此的二者在許多人眼中，有機會在設計和其他產業上相輔相成，發揮綜效。香港設計及創意產業總會已推行許多倡議計畫以促進了解、對話與交流，最知名的活動便是讓香港、深圳兩地設計師交流的深港設計雙年展(Hong Kong-Shenzhen Design Biennale)。

創意策展 - 儘管劉小康以設計原創作品和建立專業社群而出名，他的策展經歷讓我們得以從他的角度窺探富饒趣味、值得玩味與極富意義的事物。劉小康憑藉職涯中累積的知識與聯想力，策劃的展覽兼具廣度與豐富性，訪客時常為之驚艷。2015 年 12 月至 2016 年 5 月在香港文化博物館(Hong Kong Heritage Museum) 展出具回顧性質的「劉小康決定設計」展覽除展示劉小康歷年來的代表性作品，也展出他對推動設計、創意產業與香港文化的貢獻，並提出直白卻值得討論的主題「什麼決定設計?」。首屆北京國際設計三年展於中國國家博物館舉辦，當中展出的「知『竹』」是劉小康在經過兩年深入研究後，向全球 11 個國家借用 200 個展覽組成的展覽。劉小康不斷在其職涯展現創意是嚴肅作品與趣味靈魂間的巧妙平衡，作為設計師、藝術家、社群領袖、策展人與倡議人士，他相信人人都能透過專案合作與交流宣傳在地文化。他樂於從同樣希望讓世界更豐富、有趣的人身上獲得啟發。

Propelling Hong Kong Design Onto The World Stage

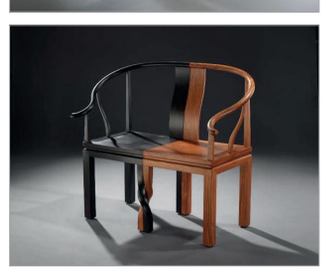
"It was an era where 'a hundred schools of thought' contended," says Freeman Lau, talking about the 1970s and '80s. As Hong Kong's baby boomers rose economically, socially, and culturally, the sky seemed to be the limit. After graduating from the Hong Kong Polytechnic University, Lau worked for Kan Tai-keung, whose guidance, mentorship, and friendship led to their creative partnership in Kan & Lau Design Consultants, and Lau's award-winning career in design and art. Lau has been a key figure on the Hong Kong design scene for decades. From commercial design projects to curation, and from public art to community building, he has dedicated himself to elevating both design and quality of life in Hong Kong.

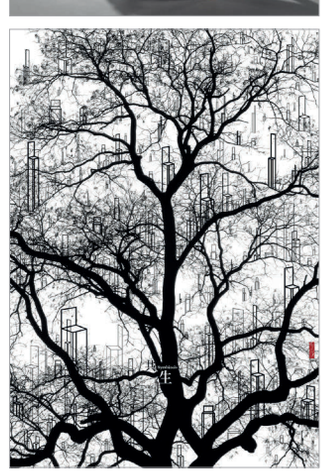
Getting Down to the Nuts and Bolts - It was also a time when a new generation began questioning their identity, and Lau was no different from his young contemporaries. Under Kan Tai-keung's influence, he became interested in Chinese culture, searching for footing and identity in modern Hong Kong, under the shadows of both an enigmatic China and a familiar but distant Western world. No coincidence perhaps that he articulated his views on human and social relationships through a series of chairs. Though chairs in different cultures vary in design, the chair is universal, and making chairs may well be an ongoing negotiation between Chinese and Western arts, craft, design, and culture. The Chairplay series shows how Lau prefers to get down to the essentials to unravel the complexities of design, and tease out discussions about function and form. He drew inspiration from Chinese culture and worked with like-minded colleagues who also incorporated Eastern philosophies, themes, and motifs into their designs. Furniture making has been the most concrete expression of Chinese aesthetics for the last few centuries. Craftspeople in the Ming and Qing dynasties used wood and joinery very cleverly to achieve beauty and functionality. In a manner reminiscent of craftspeople in ancient China, Lau adroitly explored different mediums and materials to make chairs, deconstructing the whole concept while adding his narrative or interpretation of how chairs have served as artefacts, equipment or works of art. He is equally interested in how chairs shape and condition human society and existence. While his Chairplay series was made to be exhibited rather than used in a real world setting, Lau is also known for designing the award-winning Watson's water bottle, which has been mass-produced and become indispensable in everyday life. Its distinct and easyto-carry shape broke the mould of disposable bottles on the market, and made quenching thirst an even more enjoyable experience - and cross-disciplinary collaboration and marketing opportunity. The bottle has achieved an iconic status as visitors to Hong Kong remember its design long after they left.

Grow at Home, But Go Abroad Too - Hong Kong design has come a long way since Lau launched his career after the best higher education in design Hong Kong had to offer at the time. Design education and research have also evolved to address human behaviour, culture, and the community. Conferred 2007 VTC Honorary Fellowship and 2010 Hong Kong Polytechnic University Fellowship, Lau has continually been involved in updating design education and promoting research at the Hong Kong Polytechnic University, and advised its Jockey Club Design Institute of Social Innovation on how the third space can offer more agile and scalable solutions to some perennial issues. When it comes to commercial design projects, Lau has never rested on his laurels. His vision has always been to grow the local market and propel Hong Kong design onto the world stage. "Designers from international design centres such as New York City or London do not only work for design projects at home. They work for overseas projects too," Lau explains. As the business community and government began to see design's value to economic and social de-velopment, he took leadership to build a design community so designers from different disciplines, sectors, and lines of work could cooperate, and taking the industry and profession to the next level. Lau not only understood what was needed to bring everyone on board, he spearheaded initiatives, and attracted support from stakeholders, which eventually led to many institutions, major events, and inter-regional collaborations, most notably the Hong Kong Design Centre and Business of Design Week which have promoted Hong Kong design, nurtured young talents, and connected professionals from creative industries all over the world. Lau is also vice chairman of The Design Alliance Asia, a collab-orative network of Asian designers, which celebrates the diverse Asian cultures and traditions.

Working Towards Synergy in the Greater Bay Area - As Chairman of the Hong Kong Federation of Design and Creative Industries, Lau has been instrumental in fostering inter-city exchange and collaboration. Following their own trajectories shaped by history, geography and demographics, Hong Kong and Shenzhen have each developed into a metropolis with a different mix of expertise and creative industries, viewed by many as an opportunity presented by their proximity and complementarity to achieve synergy in design and other industries. The Federation has instituted initiatives to promote understanding, dialogues, and exchanges, among which Hong Kong-Shenzhen Design Biennale is the best known event between designers from Hong Kong and Shenzhen.

Curating Creativity - While Freeman Lau is best known for designing original works and building a professional community, his curatorship has lent us his lens to see a world of interesting, playful, and meaningful things. Visitors are usually struck by the breadth and richness of the exhibitions curated by Lau, where he has leveraged the knowledge and connections built over his career. The retrospective "Freeman Lau & Design: Inter-dependent Decisions" at the Hong Kong Heritage Museum from December 2015 to May 2016 showcased Lau's representative works over the years, and his contribution to promoting the designs, creative industry and culture of Hong Kong, as well as bringing up the simple yet worthwhile topic "What Determines Design?". For "Rethinking Bamboo," an exhibition held at the National Museum of China as part of the first Beijing International Triennial, Lau borrowed over 200 exhibits from 11 countries all over the world after two years of in-depth research. Creativity, as Lau has shown throughout his career, is a smart balance of serious work and spirited play; as the designer, artist, community leader, curator and advocate, he believes that we can promote local culture through collaboration and exchange projects. He enjoys being stimulated by fellow creatives who share his vision of making the world a richer and more interesting place.





取自香港設計中心 DFA 亞洲最具影響力設計獎
Source from DFA Awards by Hong Kong Design Centre

莫斯科國際平面設計雙年展金蜂獎
Moscow Global Biennale of Graphic Design Golden Bee (Golden Bee)

Serge Serov

- 莫斯科國際平面設計雙年展金蜂獎主席
- 平面設計學院副院長
- 獲得榮譽包含公眾認可金勳章、聯合國理事會榮譽文憑、羅德欽科獎等
- 國際平面設計聯盟、國際藝評人協會、國際商標協會等組織成員
- 俄羅斯藝術學院、布魯諾雙年展協會、烏克蘭設計師聯盟榮譽會員

- President of Golden Bee Moscow Global Biennale of Graphic Design
- Vice-President of Academy of Graphic Design
- Awards include Golden Badge of Honour for Public Recognition, Honorary Diploma of the U.N. Council for Public Awards, Rodchenko Award, etc
- Member of AGI, AIS-AICA, ITC, IMAGE, etc
- Honorary Member of the Russian Academy of Arts, Honorary Member of Brno Biennale Association and Union of Designers of Ukraine

島嶼臺灣

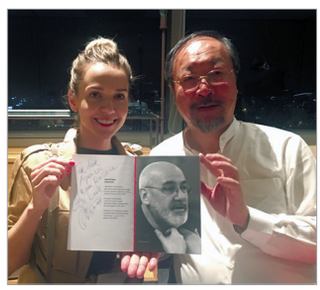
臺灣在世界地圖上是個絕妙的存在，這座美麗島嶼的命運充滿戲劇性。
過去七十年來，意識形態和近代歷史，偉大的中國被分隔成臺灣與施行共產主義的中國大陸。保留傳統中國文化的島嶼堅守著身份認同與國家精神。淵遠流長的歷史和共同的過去使中國人團結，但近代歷史卻又使其分裂。知名荷蘭建築師 Rem Koolhaas 認為，身份認同奠基於擁有共同的過往。而我認為，身份認同不應完全奠基於過去，而是應該放眼未來，想像未來的景象。實行共產主義的中國大陸展現其形象的方式為派出機隊和艦隊至臺灣沿海地區，在附近實行軍演，並企圖透過武力侵略台灣。這是過往的威權主義，奠基於暴力、謊言、粗鄙、孤立，並與世界為敵。反觀臺灣，其未來景象是成為開放並與世界為友的地方。台灣朝著由創意主導的未來邁進：創意經濟、創意科技、創意階級……臺灣是未來之島、創意之島。「未來」和「創意」兩個概念的連結在哪？就是有創意的年輕人，設計系學生。如果我們時時記住這個關聯，那麼臺灣國際學生創意設計大賽（TISDC），應該自然會浮現在腦海裡。

臺灣與俄羅斯：很開心自 2011 年以來，我有機會多次造訪台灣，以多種身份參加 TISDC，包含國際評審、學生工作坊的講者、與 TISDC 一同舉辦的多場具代表性且知名的國際論壇的與會者、莫斯科國際平面設計雙年展金蜂獎主席，我們同時也是 TISDC 的合作夥伴，也在競賽中頒發特別獎。從個人與專業層面而言，這些都是值得回味且豐富的經驗。除了我以外，我曾教過的兩位學生現為知名新銳設計師與教師，明日之星 Katerina Terekhova 與 Katya Golotvina 也曾在不同年度參與 TISDC 評選委員會並擔任評審。在我的推薦之下，她們獲得主辦單位邀請，非常感謝主辦單位。此外，我和幾位莫斯科同事的學生曾為 TISDC 的獲獎人。這些對俄羅斯的創意人，尤其是年輕的創意人，是一項實質的支持。我們感受到同事的團結，看到相似的過往歷史以及未來景象。俄羅斯和臺灣在很多方面非常相似。在俄羅斯，人民也分為兩派。中國人的分裂主要是外部、地理和歷史因素，分為施行共產主義的中國大陸以及自由之島台灣。俄羅斯人是內部分裂，有些人緬懷過往的蘇聯共產主義，而當今政府也是極力想回到過去，認為敵人環伺。另一派俄羅斯人著眼未來，並想像未來的俄羅斯會像今日的臺灣。創意人與設計系學生屬於這一派。很少人注意到俄國政府對烏克蘭甚至是全世界的戰爭其實也是跟俄國人民的戰爭。俄國政府反對創意，因為創意的自由精神、對未來的想像、嚮往世界團結與和諧對威權而言是一種威脅。
同理心：這個嚮往的世界其中一個主要特質就是同理心、慈悲心這同時是當今設計的特質。設計一直以來強調需要具備「設計思維」。信在的設計和設計教育越來越依賴這種「設計思維」。在教學實務上，我們強調感受和情緒反應能力的發展，不只是思想上，內心層面的發展更是如此。TISDC 近年來有一年的主題是「Empathy」（同理心），這是由 Katerina Terekhova 向主辦單位建議的，我感到非常驕傲。整個 20 世紀的其中一個主要設計迷因主張：「 形式伴隨功能 」，現在我們可以改成：「 形式伴隨愛 」。
多樣性：馬西莫・維捏里與萊拉・維捏里（Massimo and Leila Vignelli）的著名著作《Design is One》是專業設計的核心理念：「如果知道如何做一件事，就知道怎麼做任何事。」如今，世界努力提升多樣性。以往奠基在圓形－正方形－三角形的初階幾何學以及簡單規則的設計界的團結已快過時。客觀性被主觀性取代，普世性已被獨特性取代。理性的絕對力量推動科學與科技進步，以及人類的認知能力有無限可能的堅定信念在承認世界確實存在我們無法理解的秘密之前，也不得不低頭。
因此，我們可以為迷因補充這句話：「形式伴隨難以理解的事物。」
平面設計與海報：我的專精領域多半與平面設計有關，如今這條界線很模糊了，跨越界線與其他創意領域互動，甚至改變成新樣貌都很容易。不過平面設計有其中心點，那裡有力量，是一座創意實驗室，更是專業頂峰。這個創意中心就是海報。與此同時，我個人認為 TISDC 對海報的重視程度不高。這完全是徒勞無功，因為海報的展覽效果非常有力。但是 TISDC 的展覽活動鮮少跨足外界。TISDC 在不同國家進行海報展覽一方面能宣傳台灣，另一方面能散佈競賽結果還有現在的趨勢與價值。
這種世界巡迴展覽也能夠藉機籌辦討論會、圓桌會議、簡報和其他設計活動。
臺灣設計聯盟：就國際政治而言，臺灣目前被部分承認的國名為中華民國，它的身份不定。聯合國並不承認臺灣，只有 14 個小國官方承認臺灣。儘管如此，臺灣在設計界的地位絕對穩固，而這絕對是 TISDC 的功勞。此外，臺灣舉辦的國際設計論壇和重要國際組織的會議都舉足輕重。不幸的是，國際組織的物質利益通常與宣稱要支持和發展國際設計的目標背道而馳。有鑒於臺灣在設計界的獨特地位、野心和物質資源，我建議臺灣可以成立自己的國際設計組織「臺灣設計聯盟」，結合所有設計類別，加入會員的資格可以盡量寬鬆。臺灣不被聯合國承認，那我們應該自己成立設計國家組織。臺灣可以成為世界設計中心，成為世界東西方、南北半球的交會點。

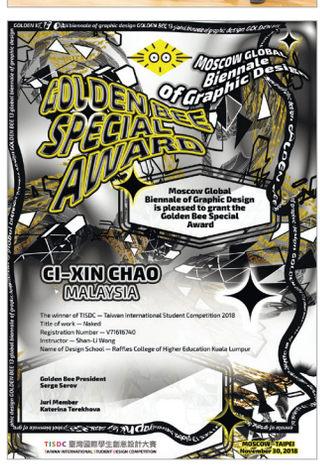
Taiwan Island

Taiwan is an amazing point on the world map. A beautiful island with a dramatic destiny.
A great Chinese nation, divided by ideology and the recent history of the last seven decades with mainland communist China. An island of Chinese culture that has preserved its devotion to ancient history. A faithful guardian of Chinese identity and national spirit. Deep history, common past unites the Chinese people, but recent past divides them.The famous Dutch architect Rem Koolhaas argues that identity is built on the basis of a common past. In my opinion, identity should be based not so much on the past as on the picture of the future, on its image. Mainland communist China demonstrates its image by sending planes and ships to the shores of Taiwan Island, conducting military exercises there and intending to seize it through aggression and brute force. This is a way back to the totalitarian past, built on violence, lies, vulgarity, isolation and enmity with the whole world.On the contrary, the picture of the future that Taiwan paints is one of maximum openness and unity with the whole world. Taiwan is looking towards a future dominated by creativity: creative economy, creative technology, creative class... Taiwan is the Island of the Future. The Island of Creativity.What connects the concepts of "future" and "creativity"? These are creative young people, design students. If we keep in mind such a context, then TISDC, the Taiwan International Student Design Competition, should have naturally and inevitably appear here.

TAIWAN AND RUSSIA - I am happy that I have had the opportunity to visit Taiwan several times and participate in TISDC in various capacities since 2011. As a member of the international competition jury. As a lecturer at student seminars. As a participant in numerous representative and prestigious international forums that traditionally accompany TISDC. As the president of the Golden Bee Global Graphic Design Biennale, which is a partner of this competition and awards the Special Award at the competition. All this has been an extremely rewarding and enriching experience, both personally and professionally. Apart from me, two of my former students, and now well-known young designers and teachers, young stars Katerina Terekhova and Katya Golotvina took part in the work of the TISDC selection committee and jury in different years. On my recommendation, they were invited by the organizers of the competition, and I am very grateful to them for this. In addition, several of my and my Moscow colleagues' students visited Taiwan as laureates of the TISDC. All this is a real support for creative people in Russia, especially young people. We feel the solidarity of our colleagues. We see the similarity of our historical paths and our pictures of the future. Russia is similar to Taiwan in many of its features. In Russia, the people are also divided into two parts. The Chinese people are divided primarily externally, geographically and historically – into mainland communist China and the Island of freedom Taiwan. In Russia, the people are divided internally. Some people look back to the communist past, to the USSR. The current government in Russia also strives for the past and sees enemies around. The other part of the people of Russia, the creative class and the design students belonging to it, look to the future, and the picture of the beautiful Russia of the future looks like today's Taiwan. Few people pay attention to the fact that the Russian government's war against Ukraine and the whole world is also a war against its own people, against its creative part, which poses a threat to the authorities with its free creative spirit, its picture of the future, its desire for unity and harmony in the world.
EMPATHY - One of the main characteristics of this picture of the world is empathy, mercy. This feature is also characteristic of the current design. Design has always emphasized the need for "design thinking." Today's design and design education increasingly rely on the "design-feeling." In our teaching practice, we emphasize the development of feelings and emotional responsiveness. Not only of the mind, but above all of the heart.The topic of one of the recent TISDC was declared as "Empathy." And I am proud that this was done by the organizers at the suggestion of Katerina Terekhova.One of the main design memes of the entire twentieth century stated: "Form follows Function". Today we can modify it: " Function follows Empathy." And add: "Form follows Love."
DIVERSITY - The famous book by Massimo and Leila Vignelli was called "Design is One." This is the core belief of professional design: "If you know how to do one thing, you know how to do everything." Today, the world is striving for more and more diversity.The unity of the design world, which was built on the basis of the elementary circle-square-triangle geometry and simple rules is coming to an end. Objectivity is replaced by subjectivity, universality is replaced by uniqueness.The conviction of scientific and technological progress in the unconditional power of reason and inexhaustible cognitive abilities of man recedes before the recognition of the existence of the secrets of the world, inaccessible to our mind.
So the meme can also be supplemented with the words: "Form follows Mystery."
GRAPHIC DESIGN AND POSTER - My personal professional interests are mainly related to graphic design. Today its boundaries are blurred. It easily crosses them, interacting with other creative fields, and sometimes modifies itself beyond recognition. But graphic design has an epicenter. A place of power. A creative laboratory. A professional peak. The name of this creative center is the Poster. Meanwhile, in my opinion, TISDC pays undeservedly little attention to the poster. This is completely in vain, because the poster has an effective exposition potential. here is a lack of exhibition activity in the relations of TISDS with the outside world. TISDC poster exhibitions in different countries could serve both to promote Taiwan and to disseminate the results of the competition and current trends and values. They could also become an occasion to organize discussions, roundtables, presentations and other design events around the world.
TAIWAN DESIGN ALLIANCE - In the international political terms, Taiwan is a partially recognized state called the Republic of China. Its status is unstable. Taiwan is not recognized by the United Nations. Only 14 relatively small countries officially recognize Taiwan. Despite this, Taiwan's position in the design world is absolutely sustainable. Not the least role in this belongs to TISDC. In addition, international design forums organized by Taiwan and meetings of major international organizations are of great importance. Unfortunately, the material interests of international organizations often conflict with the declared goals of supporting and developing global design. Given Taiwan's unique position in the world of design, its ambitions and material resources, it could be proposed to create its own global design organization "Taiwan Design Alliance" that unites all types of design and is as broad as possible in terms of membership. Taiwan is not recognized by the United Nations. We should establish our own Design Nations organization. Taiwan can and should become World Design Center, a meeting point between East and West, North and South.



Serge Serov 主席出席 2017TISDC 活動
Golden Bee President, Serge Serov
Attended 2017TISDC Event



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· (2018-2019) 澳洲設計學會 (DIA) 最佳設計團隊
· 澳洲女性工業設計之創始人
· ByDesign TV 電視主持人 / 評委

· Industrial Design Director at CLANDESTINE DESIGN GROUP
· Good Design Ambassador
· (2018-2019)Design Institute of Australia (DIA) Design Team of the Year
· Founder of Industrial Design Women Australia
· TV presenter / Judge @ ByDesign TV

來自評審委員會的設計建議

身為這次的優良設計大使，我有幸擔任 2023 年臺灣國際學生設計競賽 (TISDC) 的決選評審。本次競賽的主題為「Compassion 惻隱之心」作為設計者，我們攜手描繪未來願景，而學生們將帶著這份願景，並有機會窺見明日。欣賞今年設計競賽 (TISDC) 的作品，我看到其中展現深思熟慮的設計，並預示美好的未來，為此我充滿希望和樂觀。多年來我有幸擔任多個設計大賽的評審，為了協助未來參賽的學生，我特別整理 11 項建議，目的是有助於產品設計者，提交出更好的作品，希望這些建議能對參賽者有所幫助，並祝福大家競賽順利！

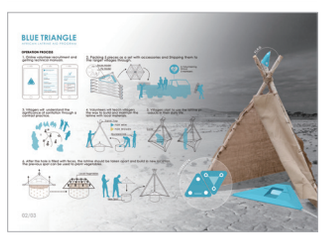
1. **理解問題**：你的目標是解決現實世界的問題。但首先，捫心自問，你所設想的情境是否真的是一個難題，以及它是否值得解決？如果是，有沒有其他的解決方式？並非每個問題都需要一個產品作為解決方式。在充分了解問題之前，避免草率提出解決方案。花時間去探索，挑戰假設，並保持好奇心，盡情發揮創意、玩轉概念，這會是你試驗的絕佳舞台。相信設計過程和你的創新能力。
2. **隨心而行**：選擇那個真正打動你內心的主題，而不是別人所期望，或是曾經在過去得獎的主題。選擇一個能賦予個人意義的主題，你的熱情將會自然而然閃耀在作品裡。若你能與主題產生共鳴，也許會產生獨特的見解，並在過程中更順利。
3. **設計勝於形**：要知道產品設計並不僅僅是美學以及機械工程。世界設計組織 (World Design Organization) 對工業設計有一個很好的廣義定義 (請查閱)。簡單來說，「工業設計是一種解決問題的策略，能推動創新，促進商業成功，並透過創新產品、系統、服務和體驗以提升生活品質。」有發現這段定義完全沒提到造型設計和工程嗎？當然這兩點扮演著重要角色，但別顧此失彼。我們喜愛設計精巧的 CAD 模型和漂亮的渲染圖，但更重要的是你真正解決問題，以及你的解決方案所能達到的效果。要在其中合理分配你的時間。
4. **細讀規章**：詳讀競賽規章 (或者說你收到的簡介)，確保你的設計符合競賽要求。例如，在 2023 的 TISDC 產品設計類別中，評估標準包含，創意佔 50%，主題切合度 (以這次來說，「惻隱之心」) 佔 30%，產品呈現則佔 20%。切記，無論你的作品多具創意和吸引力，只要與主題不符都無法獲得高分。
5. **讓作品說話**：在設計競賽中，要記住你無法親自解釋你的作品。你的作品要能為自己發聲，其中包含所有必要訊息，以求清晰傳達出設計概念、目的和其重要性。展板、描述和文件檔則負責闡述你的設計歷程，以確保評審委員能完全理解，不需要額外的解釋。
6. **10 秒規則**：評審只能在有限的時間裡評選每個作品。你的作品要能一目了然！確保你的展板能在 10 秒內 (或更少) 闡明問題所在，以及如何從你的設計中得到解決。你可以考慮先測試一些人，從他們身上得到問題和反饋，並加以改進。反覆強化這項能力，要能快速且簡潔傳遞你的想法，這在工業生產裡也十分重要呢！
7. **保持簡潔**：儘管產品設計師不像平面設計師，但製作有效的展示版面仍然重要。如果視覺傳達不是你的強項，保持版面簡潔，並致力呈現清晰的「視覺層次結構」(請查閱)，確保你的展示板易於理解。
8. **具體闡述**：如果只用一般的敘述方式，會很難突顯你對設計的充分了解，這一點非常重要。舉例來說，不要只說某個物品是由「永續塑膠」製成，要具體說明它是由生物基塑膠 (bio-based PET) 製成的，並能在「壽命週期結束時」回收利用，並闡述為何它是你應用的優良選材，這樣更能展現出你對設計過程和原理的理解。
9. **捍衛原創**：要確保你的設計作品確實獨一無二，最好做些研究來確認。堅決拒絕以抄襲或是外包的方式來完成你的作品，那些短視近利的想法最後往往會被揭穿。專注於維持誠信、真實性、和良好的聲譽，這些是在設計領域必不可少的價值。致力保持創新，並成為擁有創意思路的設計師。
10. **建設性批評**：主動尋求反饋，學會接受建設性批評。這雖然難以做到，但要在設計業獲得成功，這是極為重要的技能。學習調整心態，降低防衛心並積極聆聽。要記住，對你設計的批評並不會映射到你個人身上。反饋應是具體、能改善的建議，目的是積極改進你的作品，以便你學習並成為一位設計師。有些人擅長給予建設性批評 (留住這些人！)，而其他人則較不擅長。學會分辨兩者的差別，也學習如何給予他人良好的建設性反饋。
11. **綿延韌性**：儘管得獎是一件美好的事，但如果沒有，也請別氣餒。重新振作，應用你在競賽中所學到的，再次挑戰吧。設計競賽將是個人成長的絕佳機會。試著挑戰自己的極限，記住，你最大的競爭對手永遠只會是自己。因此，昂首闊步，向我們秀出你的才能吧！

Design Tips from the Jury

As a Good Design Ambassador, I had the privilege of experiencing the 2023 Taiwan International Student Design Competition (TISDC) as a judge for the final round of the Product Design category. The theme of this year's TISDC was "compassion".As designers we paint a collective vision of what we want our future to look like. Students are who will continue to evolve that vision and can offer a glimpse of what those futures may be. Looking through this year's TISDC entries filled me with hope and optimism with submissions overwhelmingly showcasing thoughtful designs for a brighter tomorrow.Over the years, I've had the pleasure of judging various design competitions, and in an effort to assist future students, I've compiled 11 tips to help Product Designers enhance their competition submissions and their work in general. I hope you find these insights valuable and wish you the best of luck with your entries!

1. **Understand the Problem** - Aim to solve real-world problems. But first, question if the scenario you pose is truly a problem and is it a problem worth solving? If so, what are some different ways of solving it? Not every problem needs a product as the answer. Avoid rushing into solutions without fully understanding the problem space. Take time to explore, challenge assumptions, and be curious. This is your chance to experiment, play with concepts, and flex your creative skills. Trust in the design process and your creative abilities.
2. **Follow your Heart** - Choose a design topic that genuinely excites you - not what you think others want to see, or what has won in the past. Select a topic that holds personal meaning for you and your enthusiasm for the subject will naturally shine through in your work. If it's a topic close to your heart you might also have some unique insights that will help you in your development.
3. **Design Beyond Styling** - Understand that product design is more than just aesthetics and mechanical engineering. The World Design Organization has a great extended definition of industrial design (look it up). The short version is that it's a "strategic problem-solving process that drives innovation, builds business success, and leads to a better quality of life through innovative products, systems, services, and experiences". Did you notice how styling and engineering was not mentioned once? Yes, these are both important parts of a project, but they should not be your only focus. We all love a sleek CAD model and some beautiful renders, but what is more important is the problem you're solving and the impact your solution could have. Spend your time accordingly.
4. **Read the Guidelines** - Thoroughly review the competition guidelines (or in the wider world - your brief) and make certain that your design aligns with it. For instance, in the 2023 TISDC Product Design category, the evaluation criteria included creativity at 50%, thematic relevance (in this case, "compassion") at 30%, and design presentation at 20%. It's essential to understand that no matter how creatively compelling your project is, it cannot earn a top score if it doesn't align with the theme.
5. **Make the Entry Speak for Itself** - In a design competition, it's important to remember that you won't be present to explain your work. Your submission must be self-supporting, containing all the necessary information to convey the concept, purpose, and significance clearly. Presentation boards, descriptions, and documentation should collectively tell the story of your design, ensuring that judges can fully comprehend it without requiring additional explanation.
6. **10 Second Rule** - Judges have limited time for each entry. Grab their attention with clarity! Ensure that within 10 seconds (or less) your boards communicate the problem you are addressing and how your design provides a solution. Consider testing your boards with a few people and using their questions and feedback for improvement. Refining this ability to quickly and concisely communicate your vision is essential for industry work too.
7. **Keep it Simple** - While Product Designers may not be Graphic Designers, crafting an effective presentation layout is essential. If visual communication is not your strong suit, keep the layout simple and strive for a clear " visual hierarchy" (look this up) to ensure your boards are easy to understand.
8. **Be Specific** - It's important to go beyond general statements and show that you really understand your design choices. For example, rather than saying something is made from "sustainable plastic," be specific and tell us it's made from bio-based PET that can be recycled at "end of life" and why it's a good material for your application. This shows a deeper understanding of the process as well as principle.
9. **Champion Originality** - Conduct thorough research to ensure your design is truly unique. Steer clear of the temptation to replicate or outsource your efforts. These shortsighted shortcuts tend to be uncovered eventually. Focus on maintaining integrity, authenticity, and a solid reputation, as these values are essential in the design world. Strive to establish yourself as a designer who comes up with fresh and innovative ideas.
10. **Constructive Criticism** - Proactively seek feedback and learn how to take constructive criticism. This can be hard, but it's a vital skill to have, to succeed in the professional design industry. Try to shift your mindset, lower your defences and actively listen. Remember that a critique of your design is not a reflection of you as a person. The feedback should be specific and actionable recommendations that aim to positively improve your work - so you can learn and grow as a designer. Some people are great at giving constructive criticism (keep these around!), others not so much. Learn to spot the difference and also how to give good constructive feedback to others.
11. **Resilience** - Winning an award is wonderful, but don't be disheartened if you don't. Get up, apply what you learnt and try again. Design competitions are great opportunities for personal growth. See how far you can push it and remember that your greatest competitor is always yourself. So get out there and show us what you are capable of!

Sara Pontoppidan 代表澳大利亞優秀設計協會出席 2023TISDC 決選活動
Sara Pontoppidan from GDA Attended the 2023TISDC Final Selection



歷屆澳大利亞優秀設計協會特別獎
Previous GDA Special Award

Rat für Formgebung
German Design Council

德國國家設計委員會
German Design Council (GDC)

Stefans Anderl

- 德國設計委員會大賽副會長
- 經濟學學士畢業後，於法蘭克福展覽任職兩年
- 2015 年加入德國設計委員會至今，作為大賽團隊領導人
- 致力於和跨領域團隊合作，透過團隊協力創造價值

- Vice President Awards at German Design Council
- With a bachelor degree in economics he started his career with two years at Messe Frankfurt
- Since 2015 Stefan Anderl has worked for the German Design Council, leading the Awards team
- He is passionate about working with interdisciplinary teams and delivering value through team-work

(一) 參與 TISDC 評選的經驗：我非常榮幸能夠成為這屆國際評審團的一員。這是一次難忘的經驗，藉此發掘世界各地設計領域的學生創意。他們展現全球設計大專院校跨界的驚人創新。從中選出最優秀的作品是一項極具挑戰的任務，好在評審團匯集多元文化的視角，最終我們成功完成這項任務。與評審團的交流富有啟發，也凸顯設計界跨領域交流的重要性。很高興 TISDC 多年來一直為此提供平台。

(二) 鼓勵學生參加 TISDC：國際設計競賽為設計系的學生提供一個獨特的機會，展現他們的創意才能，獲得肯定，並體驗全球設計界的氛圍。作為國際設計競賽的裁判和新興設計人才的倡導者，德國設計委員會也舉辦各類設計新人競賽鼓勵設計人才。這些競賽對於職業發展極為重要。德國大多數成功的設計師都在剛入行時，登上競賽的舞台。TISDC 也提供一個有趣的平台，讓設計人才可以進行國際競賽，並觀察其他市場、地區和設計院校的發展和創新。這有助於他們找到自己的設計語彙，並增進他們的知識和人脈。參與國際設計競賽為設計界的新血提供眾多優勢。首先，促進文化交流，並給予設計新的視角。

此外，參與國際設計競賽還能擴展新人的受眾群，使他們與全球設計界接軌。國際競賽還允許將設計方案與全球其他相關提案進行比較，促進創新和改進。像 TISDC 這樣高水準的評審團的意見可以對自己能力給予寶貴反饋，並培養當今設計師最需要的最重要的技能：在短時間內傳達概念，並符合評審團在商業環境中複雜的評估標準。參與競賽意味著在所訓練自己在繳交的素材中，展現你的設計案。關鍵在於了解評審評選設計專案的時間有限。繳交的作品得容易理解，著重視覺感受。清晰呈現和簡潔描述，較能吸引評審的目光，讓他們快速掌握設計企劃的精髓。這表示你需要以不同於學術環境中學到的方式，來傳達你的想法。讓句子易於理解且簡潔。理論背景可以放在後面，但最重要的是先從最關鍵的事實開始，並盡早確認設計案是否切題。例如，你所採用的是碳足跡低、且不常見或鮮為人知的材料。讓評審看到，你的設計案可以解決當前相關的問題。在完成你要繳交的材料初稿後，退後一步，嘗試從評審的角度審視你的作品。他們會看到你所看到的嗎？

以下是對 TISDC 設計競賽參賽者的三點建議：

1. 繳交的設計案，請使用視覺敘事來吸引評審：利用草圖和概念插圖來構建吸引人的敘事，請記得，視覺往往比單獨的文字更能深刻傳達訊息。渲染圖和原型可以幫助你運用清晰、詳細的視覺效果來激發設計潛力。展示前後對比視覺的效果可以引導評審了解設計的發展歷程，強調一開始面臨的挑戰和決定性的改進。使用圖表或視覺輔助工具來簡化複雜的概念，以便進行簡潔有效溝通。
2. 容易看到你的相關資訊：評審可能想更深入瞭解你的設計提案，比交件手冊中規定的還多。評審也可能會想從你的作品脈絡來了解你的設計提案。我們鼓勵你建立一個線上作品集，包括社群軟體和個人網站，來展示你的作品。這樣不僅讓評審對你能更深入了解，而且若你的設計提案引起他們的興趣，比較容易聯繫。
3. 善用業界人脈：充分利用競賽機會，設計競賽是與業界專業人士建立聯繫的寶貴管道。在作品集、網站和履歷中強調你的成就和獎項，積極參加業界活動、研討會和會議，以建立與潛在雇主和導師的關係。TISDC 可能是你一開始的推薦函。

(三) 設計教學方法：TISDC 涵蓋多所國際設計院校，也反映不同國家的設計教育差異。TISDC 這樣的形式也促進交流和知識傳承，極具價值。在設計的初期，作品運用大量用戶研究，在創新和設計水準上，往往優於其他刻意的設計。幸運的是，數位化在最近幾十年讓獲取知識變得更加容易，這也產出許多令人滿意的作品。

(四) 對於 TISDC 未來的建議(可自由選擇喜愛的主題說明)，主題沒有限制：希望參賽作品能更國際化。具體來說，我希望看到更多來自歐洲的作品，這樣才能更全面地了解全球設計的現況。另一方面，也希望在國際層面上，建立大學和業界的橋樑，以促進知識、趨勢和跨文化合作的交流。

1. The experience of participating in the TISDC selection : I very much enjoyed being part of this extraordinary international jury panel. It was a special experience to discover ideas from design graduates from all over the world. They presented a breathtaking cross-section of the innovation happening at design universities worldwide. Selecting the best of these was a truly challenging task, but one that was achieved thanks to the diverse cultural perspectives that the jury brought together. The exchange with the jury colleagues was very enriching and showed how important this cross-border exchange of the design community is. It's great that the TISDC has been providing a platform for this for years.

2. Encourage students to participate in TISDC : International design competitions offer design students a unique opportunity to showcase their creative talents, gain recognition, and experience the global design community. As experts in international design competitions and supporters of emerging design talent, the German Design Council encourages design talent by means of different design newcomer competitions, too. These prove to be essential for the career development. Most of the successful designers in Germany have been showcased on one of our stages in their early career. TISDC also offers an interesting stage on which design talent can compete internationally and also observe developments and innovations in other markets, regions and design schools. This helps them to find their own design language, but also to increase their knowledge and network.

Participating in international design competitions offers numerous advantages to design newcomers. Firstly, it facilitates cultural exchange and provides a fresh perspective on design. Moreover, it expands and diversifies a newcomer's audience, connecting them with the global design community. International competitions also allow to benchmark solutions against others worldwide, fostering innovation and improvement.The verdict of a jury as high-caliber as that of the TISDC provides a valuable evaluation of one's own abilities and trains in one of the most important skills that designers need today: conveying an idea in a short time that has to meet the complex evaluation standards of a jury that is used to evaluation in commercial contexts. Participating in the competition means training yourself on presenting your project in your submission materials. Understanding the limited time jurors have to evaluate projects is crucial. Submissions need to be easily comprehensible, with a focus on visual impact. Clear presentation and concise descriptions are essential to catch the eye of busy jurors, allowing them to quickly grasp the essence of a project. This could well mean that you will need to communicate your thoughts quite differently than in a more academic environment. Make your sentences easy to understand and concise.Theoretical background can be helpful in the later stages of your text. Instead, start with the most important facts and make sure to showcase your project's relevance early on. For example: You are using a material that has a low carbon footprint and that is unusual or not well-known. Make sure a juror picks up on the fact that your project could offer a solution that is currently relevant. After your first draft of your submission materials, sit back and try to read them through the jurors' eyes. Will they see what you see?

Here are my three tips for designers entering the TISDC:

(1) Utilize visual storytelling : In your design submissions, use visual storytelling to captivate judges.Utilize sketches and concept illustrations to craft a compelling narrative, understanding that visuals often communicate more profoundly than words alone. Renderings and prototypes can help you leverage clear, detailed visuals to breathe life into your design's potential. Showcasing before-and-after visuals will guide judges through your project's evolution, highlighting initial challenges and impactful improvements. Simplify complex concepts using diagrams or visual aids for concise and effective communication.

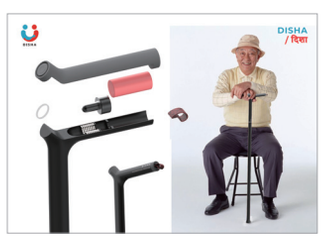
(2) Make it easy to find out more about you : Jury members might want to find out more about your project than the submission guidelines allow. They could also try and understand your project in the context of your body of work. We would encourage you to create an online portfolio to showcase your work. This includes social media and personal website. This not only allows jurors to get to know you better, you will also make it much easier for companies or even journalists to get in touch with you, if your project interests you.

(3) Leveraging industry networking : Try and use the competition to the best of your abilities. Design competitions can be a valuable gateway to connecting with industry professionals. To harness this opportunity, highlight your achievements and awards in your portfolio, website, and resume. Additionally, actively seek out networking events, attend industry conferences, and participate in design-related seminars to build relationships with potential employers and mentors. A label of the TISDC might be a perfect cliffhanger for your first approach.

3. Design teaching methods : The range of international design universities represented at the TISDC also makes it clear how different design education is in different countries. Here too, a format such as the TISDC promotes exchange and knowledge transfer, which is of great value. On average, works that have placed a high degree of user research at the beginning of the design process have been able to assert themselves better than well thought-out concepts in terms of the level of innovation and design. Fortunately, digitalization has made access to knowledge much easier in recent decades, which is why the level of work was pleasingly high.

4. Future recommendations for TISDC(you can choose a topic that you prefer). The are no limitations regarding the subject. : It would be desirable if the range of submissions were even more international. Specifically, I would have liked to see more submissions from Europe in order to get a more holistic picture of the status quo in global design. On the other hand, it would be good to build bridges between universities and industry – also on an international level in order to foster the exchange of knowledge, trends and cross-cultural collaboration.

Stefans Anderl 代表德國國家設計委員會出席 2023TISDC 決選活動
Stefans Anderl from GDC Attended the 2023TISDC Finals Selection



歷屆德國國家設計委員會特別獎
Previous GDC Special Award

international council of design member event 2023

國際設計社團協會
International Council of Design (ICoD)

Johnathon Strebly

· Tomorrow Creative Services 營運長 (workbytomorrow.com)
· 加拿大設計業專業人士協會前會長
· 國際設計社團協會前會長

· COO, Tomorrow Creative Services (workbytomorrow.com)
· Past President, Design Professionals of Canada
· Past President, International Council of Design

設計專業化：形塑設計的未來

在如今瞬息萬變的世界，設計專業人士有權力共同合作，驅動正向改變，我們能夠透過跟上世界、傾聽並根據我們所學有所行動，以負責任的設計從業人士身份形塑世界。

分享與宣傳設計的價值是設計專業人士與組織的重要任務，包含設立目標、接受促成設計價值與原則的共同理解與集體對話的專業原則，這些原則應與設計價值、提倡、教育、生產有關。設計專業化的誕生可追溯至 18 世紀的工業革命，工匠與匠人（後來被視為產品設計師）被要求創造新產品來滿足新興都市中產階級日漸增加的消費需求，以往為書法師傅和印刷師傅的平面設計師開發行銷與廣告工具。不過，在當時這些從業人員不被認為也並未視自己為專業人士。設計是相對年輕的專業，直到 19 世紀才有「設計師」一詞出現，同時期同樣關注的是工業化和日漸增加的消費產生的社會、環境、文化意義，浮上檯面的議題包含環境退化、都市環境髒亂、存在於社會的緊張情勢。直到 20 世紀中期設計社群才開始主動表明設計是一門有別於他的專業，代表性組織開始成立，初期組織的關注重點為在地區域的特定領域。1960 年代時，國家層級的設計師協會意識到勢力必須擴大，因而團結起來設立國際性的設計師組織。有鑒於設計師在 21 世紀是具有影響力的角色，設計社群應重新審視自身的角色與責任，包含重新定義專業設計師的定義、說明義務、責任以及專業倫理標準。儘管設計師擅長創造現代訊息、產品、空間與服務，同時也必須承認他們同樣能造成放任消費的負面影響。這項工作需要整個設計社群，包含從業人員與教育者的團結合作，需要設計師與設計組織拋開過往觀念與慣例的束縛，進行仔細且有架構的討論。一旦這項專業與組織的定義確定了，這項新形成的方法就能有效地向生產者、服務提供者、消費者、設計的終端使用者、政府單位和其他人員傳達，建立一個鼓勵理性消費的新設計環境。設計師具備透過好設計創造諸多益處的能力，但同時也有以壞設計帶來傷害的可能，所有設計決定都有經濟、環境、文化與社會影響。專業設計師必須秉持專業與從業原則，確保設計能嘉惠直接與間接使用者，避免設計危害消費者以及地球環境，這需要扎實的教育基礎、複雜的方法，以及願意終身學習的決心。

設計師、生產者、使用者之間的關係一直以來都是由生產者的立即獲利性主導。為創造更永續的未來，設計師需要將終端使用者的最佳利益視為最重要的事情，藉由設計有長期價值且環保的產品、服務、環境與體驗，設計師能為理性消費貢獻己力，並在生產者面前提升自己的價值。設計師有能力以經濟可行性、環境永續性、社會平等、文化多樣性促成理性消費，他們有責任提升個人與社群的生活品質與福祉。

專業設計作法的重要責任範圍：

- 環境永續與影響－設計師有責任透過科學與技術的理解以創造環境衝擊最低的設計，對設計「完整生命週期」有所意識，來理性實行材料使用、製造流程、能源使用、回收、重複使用。
- 包容性－好設計必須尊重所有人的特定需求，包含行動不便的族群、年長者、有特殊需求的族群、孩童、新移民或有語言隔閡的族群、不同性別等。盡量確保設計能為所有族群使用。
- 文化多樣性－多樣性值得被讚揚，不過設計師應注意不要詮釋不屬於自己的文化，因為這可能造成「文化挪用」(Cultural Appropriation) 或「文化誤用」(Cultural Misappropriation) 的結果。
- 不造成傷害－好設計反映出將傷害降到最低的用心與特定方法。設計師不僅有責任確保產品終端使用者的安全，也需要負責設計在所有生產階段、使用與晚期的直接與間接影響。設計師是確保設計引進適當標準的不二人選。
- 傳達設計的價值－設計師有責任向生產者、使用者、政府與大眾傳達好設計的價值，他們應該積極宣傳，展現好設計處理如健康安全、生活品質、環境永續、包容性、無障礙、文化多元性等議題的潛力。設計師應該倡導理性消費。
- 維持高專業標準與能力水準－設計專業的名聲奠基於設計師的個人表現。不斷維持高標準，避免招致對專業的負面觀感是設計師的專業責任。
- 支持在地組織和設計基礎建設－設計師應投身提倡活動、擔任導師、擔任設計比賽評審，以及參與其他設計產業與社群的倡議活動。
- 謙卑之心－愛上自己的點子很容易，但我們並不是為了自己喜歡而設計。好設計來自於能夠接受批評、能保持開放態度、團隊合作，並且傾聽（專家、客戶、終端使用者的意見）。

設計師應把與生產者和消費者的三角關係改變為成為消費者的大使。透過瞭解長期需求、文化淵源、環境考量，設計師能創造一個設計是正向驅動力的未來。身為設計專業人士，我們手握讓世界更臻美好的鑰匙。讓我們繼續觀察、研究、鋪設邁向未來的道路，確保我們的設計讓全體人類的存續更永續且有價值。

Design Professionalism: Shaping the Future of Design

In today's rapidly changing world, design professionals have the power to make a collective and collaborative difference in driving positive change. By being present, listening, and acting upon our learnings, we can shape our world as responsible design practitioners.

It is crucial for design professionals and organizations to share and promote the value of design. This involves setting goals and embracing professional principles that foster a shared understanding and collective conversation on design values and principles. These principles should revolve around design value, advocacy, education, and production.The birth of design professionalism can be traced back to the Industrial Revolution of the 18th century. Craftsmen and artisans, later recognized as product designers, were called upon to create new products to satisfy the growing consumption demands of the emerging urban middle class. Graphic designers, originally calligraphers and printers, developed tools for marketing and advertising. However, at that time, these practitioners did not consider themselves or were considered professionals. Design as a profession is relatively young, with the term "designer" emerging in the late 19th century. This coincided with the growing attention given to the social, environmental, and cultural implications of industrialization and increased consumption. Concerns such as environmental degradation, urban squalor, and social tensions came to the forefront. It was not until the mid-20th century that design communities took steps to define themselves as a distinct profession. Representative organizations were established, initially focusing on specific disciplines and local contexts. In the 1960s, national designer associations united to form international designer organizations, recognizing the need for greater leverage. Given the influential roles designers play in the 21st century, the design community must reassess its roles and responsibilities. This involves redefining what it truly means to be a professional designer, articulating obligations, responsibilities, and professional standards of conduct. While designers excel at creating modern messages, products, spaces, and services, they must also acknowledge their complicity in the negative impacts of unchecked consumption. This endeavor requires the collective effort of the entire design community, including practitioners and educators. It calls for thoughtful and structured discussions among designers and design organizations, breaking free from the limitations of past conceptions and practices. Once the profession and organizations are defined, this newfound approach can be effectively communicated to producers, service providers, consumers, end-users of design, government entities, and others, establishing a new design environment that promotes rational consumption. Designers possess the capacity to bring tremendous benefits through good design, but they also have the potential to cause great harm through bad design. Every design decision has economic, environmental, cultural, and social impacts. Professional designers are required to maintain expertise and practice that ensures their designs are beneficial to both direct and indirect users while avoiding harm to people and the planet. This demands a solid educational foundation, sophisticated methodologies, and a commitment to lifelong learning.

The relationship between designers, producers, and users has historically been dominated by producers driven by immediate profit. To create a more sustainable future, professional designers should prioritize the best interests of end-users. By designing products, services, environments, and experiences that are of long-term value and friendly to the natural world, designers can contribute to rational consumption and enhance their worth to producers. Designers have the ability to foster rational consumption based on economic viability, environmental sustainability, social equity, and cultural diversity. They have the responsibility to improve the quality of life and well-being of individuals and communities.

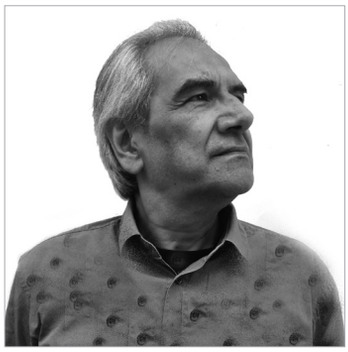
Key areas of responsibility for professional design practice:

- **Environmental sustainability and impact**-Designers are responsible for implementing a rational utilization of materials, manufacturing processes, energy usage, recyclability, and re-usability by maintaining a critical understanding of the science and technologies necessary to create designs that minimize environmental impact, aware of the 'whole life cycle' of their designs.
- **Inclusivity**-Good design should respect the particular needs of all. This includes people with mobility challenges, the elderly, people with special needs, children, new immigrants or people with language barriers, different genders, etc. Strive to ensure accessibility to all.
- **Cultural diversity**-Diversity should be celebrated. However, the designer should be careful not to attempt to interpret cultures that are not their own as this may result in 'Cultural Appropriation' or 'Cultural Misappropriation'.
- **Do no harm**-Good design reflects substantial efforts and specific methodologies to minimize harm. Designers have a responsibility for the safety of not only the end-user of the deliverables but also for the multiple direct and indirect impacts of the designs through all stages of production, use and afterlife. Designers are well positioned to ensure that proper standards are introduced to their designs.
- **Convey the value of design**-It is the responsibility of designers to convey the value of good design to producers, users, government and the general public. They should be active advocates to show the potential of good design to address issues of health and safety, quality of life, environmental sustainability, inclusivity, accessibility, cultural diversity, etc. Designers should be advocates for rational consumption.
- **Maintaining high professional standards and levels of competence**-The reputation of the design profession stands on the individual performance of all designers. It is a professional responsibility to always maintain a high standard, avoiding negatively affecting perception of the profession.
- **Support your local organization and design infrastructure**-Designers should participate in advocacy, mentorship, judging design competitions, and other design industry and community initiatives.
- **Humility**-It is easy to fall in love with our ideas, but we do not design for our own pleasure. Good design comes from the ability to accept criticism, be open-minded, work in teams, and listen (to experts, to the client, to the end-user).

Designers should shift the dynamic of the triangular relationship with producers and become ambassadors for end-users. By understanding long-term needs, cultural heritage, and environmental considerations, designers can shape a future where design is a force for positive change. As design professionals, we hold the key to a better world. Let us continue to observe, research, and forge our path forward, ensuring that our designs contribute to a more sustainable and fulfilling existence for all.

國際設計社團協會前會長 Johnathon Strebly 出席 2019TISDC 活動
ICoD Past President, Johnathon Strebly Attended 2019TISDC Event

歷屆國際設計社團協會特別獎
Previous ICoD Special Award



BIENAL INTERNACIONAL DEL CARTEL EN MÉXICO A.C.

墨西哥國際海報雙年展協會
International Poster Biennial in Mexico (IPBM)

Xavier Bermúdez Bañuelos

· 墨西哥密卻肯州帕茨夸羅的平面設計師
· 於墨西哥大都會自治大學任教多年
· 墨西哥國際海報雙年展總監

· Graphic Designer born in the City of Pátzcuaro Michoacán Mexico
· Professor for many years at the Universidad Autónoma Metropolitana Xochimilco
· Director of the International Poster Biennial in Mexico

這項現在已成為致力於推廣學生才華的國際競賽我已參與多年，這項經驗深切改變我對世界的思維和觀點，也讓我看見與這項競賽合作的潛力。對我而言，最重要的是與其他最高水準的專家一同慎重選出臺灣國際學生創意設計大賽(TISDC) 的優秀參賽學子。

了解另一個有悠久傳統的文化，改變了我對世界部份文化的看法，這些文化在 2020 年以前與我幾無關係。臺灣以及臺灣文化促進我們持續了解祖先的文化，用祖先的知識豐富我們的文化。競賽中遴選原則秉持秩序與透明值得嘉獎，因為這樣的原則能給予每位參賽者明確的結果。我的其他評審同事都非常優秀，他們的判斷與意見都讓我收穫良多。總的來說，TISDC 為給予全球年輕學子益處所具備的組織性與創意能力，堪稱良好模範。TISDC 每年都在每個類別配置足夠的評審人數，提升遴選量能。我個人和其他墨西哥同事已多次參與線上與線下的遴選流程，我們都非常榮幸能參與，也在過程中學到新的參賽學生作品評選方式。

值得一提的是墨西哥與臺灣設計師，包含 Sophia Shih、Chimei Chang、Antonio Castro、Angélica Olivares 所進行的交流活動，收錄於墨西哥－臺灣朋友 Drive posters 海報集。

我的教學一向鼓勵學生犯錯，拋開害怕犯錯的心態能幫助我們了解如何不犯錯。我的教學方法很大一部份包含實驗、破除刻板印象，並激勵學生建立自身潛力，尊重學生的想法對他們建立自信心以及能夠闡述腦海中的畫面非常重要。與理論和設計原則有關的實作必須保留，也要記得除了原則以外，所有事情都可能改變。做中學，以實際題材創作是最好的學習方式。與學生一同準備參與如 TISDC 和墨西哥海報雙年展就是絕佳的機會。

鼓勵學生透過實際經驗學習是現在的趨勢，讓學生在學生時期就開始他們的專業職涯，讓學校更貼近由最重要的組織如 ICO-D 贊助的專案計畫是必要的。隨著全球化程度日益提升，設計趨勢顯然每天都在改變，不過，能讓設計更豐富的永遠是多元文化的原創性。現在的設計處在關鍵時刻，面臨著新技術與人工智慧，不過，數位時代科技的使用方向是由創意給予的。我認為設計會逐漸融合人工與數位，但無論趨勢如何，永遠都會從設計原則出發，去拓展未來跨領域工作的邊界，這些工作日趨複雜，且需要絕頂聰明的人才。

年輕學子就是推動未來趨勢的人，我們身為他們的教師有義務讓他們了解事物都會演進，他們的設計也將會演進。鑑往知來，發現新趨勢的出現很重要，能推動新的創意可能的就是他們自己。

TISDC 成立以來就有許多亞洲國家參與，我們也在努力與之合作，讓這樣的國際競賽能基於與墨西哥海報雙年展的合作關係擴散至拉丁美洲。我們非常榮幸能在一個共同組別合作，我們相信這是更能讓拉丁美洲學生參賽的方法。另一方面，我認為 TIDC 參與者與我們所參與的其他雙年展和設計活動都能提升臺灣學生在國際間的能見度。這個在海中央的島嶼有著特別的智慧，帶領他們成為全球科技與創意領袖，我想，TISDC 已然了解給予年輕世代高階訓練以強化高品質的人力資源至關重要。

Xavier Bermúdez Bañuelos 主席參與 2012 國際設計競賽巡迴研討會
General Director Xavier Bermúdez Bañuelos participates in the 2012 International Design Competition Seminar Tour

I have participated for many years in what today has become the most important International Competition dedicated to promoting the talent of young students. An experience that has brought to my life substantial changes in my way of thinking and seeing the world and its potential for collaboration. For me, the most important thing is to be part of a group of experts of the highest quality and that we respectfully select young talent at TISDC.

Getting to know another culture with an ancestral tradition has changed my vision of a part of the world with which we had little relationship before 2010, Taiwan and its culture, which has motivated us to continue learning about ancestral cultures that enrich our own culture with their knowledge. The order and transparency methodology with which the selection of works is worked deserves applause because it gives certainty to the results respecting each and every one of the participants. The colleagues who have accompanied me as jurors have been of great quality and their judgments and opinions have enriched me. In general terms, TISDC is a great example of organization and creative capacity for the benefit of young talent in the world. Each year TISDC increases its selection capacity with a sufficient number of jurors for each category. Both in person and virtually, I have participated on several occasions as well as Mexican colleagues. All of us feel honored and have learned with your procedures a new way of grading our students' work.

It is worth highlighting both Mexican and Taiwanese designers who have exchanged design experiences. Sophia Shih, Chimei Chang, Antonio Castro or Angélica Olivares. Attached in drive posters from the MEXICO-TAIWAN AMIGOS (FRIENDS) collection

I have always taught by provoking students to make mistakes. Losing the fear of making mistakes helps us understand how not to make them. My teaching method is very much about experimentation, breaking stereotypes and pushing students to develop their individual potentials. Respecting the ideas of students is essential for them to gain confidence and feel capable of speaking with the image. Much practice linked to theory and design principles must remain and always think that everything changes except the principles. There is no better way to learn than by doing, producing on real issues. A great opportunity could be, for example, working with our students on their participation in international competitions such as TISDC and the Mexico Biennial.

Today there is an international trend to encourage students to learn through real experiences, making students work from the academy as part of their professional start. Bringing the academy closer to any project endorsed by the most important organizations such as ICO-D is necessary. It is clear that design trends change every day in an increasingly globalized world. However it is the originality of our own diverse cultures that will always enrich the design. Today design is at an important crossroads and crossed by new technologies and artificial intelligence; however, creativity is what will give direction to the use of digital age technologies. I think design will be more and more hybrid between the manual and the digital, but it will always be necessary, whatever the trend, to start from the principles of design, always expanding horizons with multidisciplinarity in future jobs that are increasingly complex and require brilliant minds.

Young students are the future of these trends and we have the obligation as their teachers to make them understand that everything evolves and that they will evolve their own design. It is very important that new trends are born seeing their own history and on their shoulders advance new creative possibilities.

TISDC was born naturally with enormous participation from Asian countries and we are working and collaborating so that this panorama expands to Latin America based on the relationship established with the Mexico Biennial. We are very honored to have already collaborated in a shared category and we believe that this is the way for students from Latin America to participate more strongly. On the other hand, it seems to me that the linking of the TIDC participants with the rest of the biennials and events of design that we participated in will greatly strengthen the presence of Taiwanese students around the world. An island in the middle of the ocean with great challenges but with a particular intelligence that has led them to be technological and creative leaders worldwide. It seems to me that TISDC has understood the importance of high-level training for our young people to strengthen its highly qualified human resources.

墨西哥國際海報雙年展協會主席 Xavier Bermúdez 出席臺灣活動
IPBM Director, Xavier Bermúdez Attended Event in Taiwan

歷屆墨西哥國際海報雙年展協會特別獎
Previous IPBM Special Award

JDP

日本設計振興會
Japan Institute of Design Promotion (JDP)

Makiko Tsumura

- 日本全面設計獎項優良設計獎(GOOD DESIGN AWARD)總監
- 2019 年起為世界設計組織(WDO)董事會成員，正在戮力籌辦十月於東京舉行的第 33 屆世界設計大會(World Design Assembly Tokyo 2023)
- 慶應義塾大學文學學士(1990 年)
- 武藏野美術大學藝術政策與管理學士(2015 年)

- Organize GOOD DESIGN AWARD, the comprehensive Design Award in Japan as the Director
- Board member of WDO since 2019 and in the middle of a hard struggle to hold World Design Assembly Tokyo 2023 in October
- Bachelor of Literature,Keio University, 1990
- Bachelor of Arts Policy and Management, Musashino Art University, 2015

恭賀臺灣國際學生創意設計大賽(TISDC)喜迎 15 週年，謹向林磐聳博士與 TISDC 團隊多年來致力於發掘並培育設計系年輕學子致上誠摯的敬意。

我相信這 15 年來我們的見證設計界的諸多改變，當然，設計師仍透過設計為使用者帶來益處、讓他們的生活更舒服，不過最近開始我們似乎需要更進一步問自己如何應對現有的社會議題，並提出需要的幫助為何。我想藉此機會以由日本設計振興會(Japan Institute of Design Promotion)籌辦的優良設計獎內閣總理大臣獎(Grand Award)近年的獲獎者作為例子，說明這項改變趨勢。2018 年的寺院零食俱樂部(Otera Oyatsu Club)(圖 1)被視為第一個改變。寺院零食俱樂部接收許多捐獻給寺廟的食物，這些食物被視為是給佛陀的贈禮，院方透過兒童支援組織將食物分配給經濟困難的家庭。透過將同意此計畫目的的寺院與兒童與單親家庭支援社區團體接洽，院方給予這些家庭零食、水果、食物、日用品，和一顆柔軟的心。在日本，每七位孩童便有一位孩童生長於貧窮家庭，每日連吃一餐都有困難孩童數量逐漸增加。另一方面，寺院供奉大量食物，院方透過以寺院多餘的食物填補缺乏食物的地方解決問題。

這個獎項為社會帶來重大影響，在糧食損失已成為重要議題之時，也讓大眾發現社會上有生活於貧窮之中的孩童，每日溫飽都成問題。獎項得主所設計的良好系統善用寺院的功能，這項日本境內已存在的基礎建設創建串連 800 座寺院的網路，提供食物給有需要的家庭。優良設計獎在日本的識別率超過 80%，因此讓大眾了解這樣的計畫也是「設計」的一環至關重要。

2020 年的 WOTA BOX(圖 2)是全球首創的攜帶式水資源回收站，不需以傳統的水資源基礎建設就能用水。他們利用獨特的感測器以及 AI 科技控制水資源與廢水處理。在日本，很多地區時常發生地震以及氣候變遷導致的水災，在受影響地區重建基礎建設時常是個挑戰，而水源供給的恢復時間最長。住在避難中心很難保持衛生，很多人因無法好好洗澡而生病。不過，這個系統能讓人在即便水源供給尚未恢復前，用最少的水洗澡。現在這個系統已導入當地城市。這個系統不僅在有災害時才受到關注，它的水源「自主性」不必依賴公共設施也是其備受青睞的原因。

2021 年的 AVATAR ROBOT CAFE DAWN ver.β 和分身機器人 OriHime(圖 3)為設計給所有人使用的機器人，無論年齡、性別以及是否為身心障礙人士。DAWN café 讓使用者在安全的環境下，學習並體驗如何操作 OriHime-D。透過這個分身機器人，因為身心障礙或者疾病希望但是無法外出工作的人，現在能透過遠端遙控在這間咖啡廳工作。分身機器人不僅僅是自動化服務機器人，他更像是由人在遠端遙控的機器人，能夠做出自然的動作和與人談話，這項特性讓社會對其產生興趣並激起大眾內心深處的同理心，讓人重新思考在新冠疫情之下，「人們是如何與彼此互動的」。

Magical Dagashiya Tyrol-Do(圖 4)是一個夢幻般的糖果店，供當地人支援那些生活在貧困或孤獨中的兒童。入口處的膠囊玩具機器擁有可改變貨幣價值的魔法。商店取消了支援目標限制，讓越來越多的人有機會接觸那些真正需要支援的兒童，同時也為成年人提供了在日常生活中貢獻自身力量的便捷方式。在這裡，孩子們群聚在一起不會受到歧視。蒂羅爾幣(Tyrol bill)是只能在店內使用的全新貨幣單位。店面在晚上是開給成人的咖啡店，成人的店內消費將用於兒童支援。兒童貧窮的議題，自 2018 年的寺院零食俱樂部以來尚未解決，但隨著推出不同的貨幣，生活於貧窮的孩童可以毫無顧慮的安心吃飽。

由前段可見，近年的優良設計獎獲獎人透過先進科技與「系統設計」，為社會議題提出解方，同時展現他們在未來發展所具備的潛力。如今，這種社會影響力變得更加重要，也將是設計的主要範疇。我是世界設計組織(WDO)董事會的現任成員，董事會已決定 WDO 標誌性活動——第 33 屆全球設計大會(World Design Assembly)將於十月在東京進行，大會主題為「設計・超越」(圖 5)。我們要思考的是，在這個時代的轉折點，比如新冠疫情後日常生活產生的劇烈改變，以及即將發生的氣候危機，「設計能做什麼」以及「設計該以什麼為目標」。期待在東京與各位相見！

Congratulations to the Taiwan International Student Design Competition on its 15th anniversary. I would like to express my sincere respect to Dr. Apex Lin and the TISDC team for their many years of dedication to discovering and nurturing the talents of design students.

Now, I believe that we have seen a great deal of change in the field of design over the past 15 years. Of course, designers have always been designing to bring benefits to users and to make their lives more comfortable, but recently it seems that we need to go a step further and ask ourselves how we can face the current social issues and propose what is needed there. Here, I would like to show you the trend of change through examples of recent Grand Award winners of GOOD DESIGN AWARD, organized by the Japan Institute of Design Promotion. The first sign of change can be considered to have been "Otera Oyatsu Club" In 2018(pic1). "Otera Oyatsu Club" receives various foods donated to temples, considering it as a gift from Buddha. And they distribute it to economically difficult families through organizations that support children. By connecting the temple that agreed with the purpose of the activity and the community groups that support the children and the single parent family, they are giving them sweets, fruits, foods, daily necessities, and tender hearts. In Japan, one in seven children is in poverty. The number of children who are having trouble taking a meal once a day is increasing. On the other hand, a lot of food is served in the temple. They aimed to solve the problem of poverty by connecting the surplus of the temple to the deficit.

This award had a great impact on the society. While food loss has become a major issue, it has also brought to light the reality that there are children living in poverty who are unable to eat sufficiently. It was also highly evaluated for its excellent design of a system that utilizes the function of temples, an infrastructure that already exists throughout Japan, to create a network of more than 800 temples across the country to deliver food to those in need. The GOOD DESIGN AWARD has a recognition rate of more than 80% in Japan, so it was also significant to have people understand that this kind of thing is also part of "design".

WOTA BOX(pic2), the winner of 2020 is the world's first portable water recycling plant enables water use without conventional water infrastructure. Their unique sensors and AI technology control both water and wastewater treatment. In Japan, where many earthquake disasters and climate change-related floods have occurred, restoring infrastructure in affected areas is a constant challenge, with water supply taking the longest to restore. Living in evacuation centers makes it difficult to maintain hygiene, and many people fall ill from the stress of not being able to take a bath. But this system allows people to take showers with minimal water even when the water supply has not been restored. The system is now being introduced to local municipalities. It has attracted attention not only in times of disaster, but also for the "autonomy" of water supply from dependence on public facilities.

AVATAR ROBOT CAFE DAWN ver.β and avatar robot OriHime, the winner of 2021 (pic.3) are avatar robots created to be used by all, regardless of age, gender and whether or not they have disabilities. DAWN cafe is a place that lets users learn and experience how to operate OriHime-D in a safe environment. Through this avatar robot, people who would like to go out and work but are unable to due to disability or illness can now work at the café by remote control. The fact that it is not simply an automatic service robot, but rather a robot that is operated by a person from a remote location, allowing natural movement and conversation, was a particular point of interest and evoked deep empathy in a society that was rethinking "how people interact with each other" in the Corona disaster.

Magical Dagashiya Tyrol-Do (pic4) is a "magical" candy store that the locals support children living in poverty or being lonely. The capsule toy machine at the entrance has a magic to change value of currency. They get rid of limit of target for the support. By doing that, they realized increase of both opportunity to approach children who really need support and to give adults a casual way to contribute in daily lives. It is a place where children can gather without discrimination. The "Tyrol bill" is a new monetary value only applicable in this place. The store is open for adults as a cafe in the evening, and their expense goes to the support for the children. The problem of child poverty, which became visible with the "Otera Oyatsu Club" in 2018 has yet to be solved, but with the new solution of introducing a different currency, children in poverty can eat sufficiently without hesitation.

As you can see, the recent GOOD DESIGN AWARD winners have proposed solutions to social issues by incorporating superior technology and "system design," and have shown that they have potential for further development. Now, this kind of social impact becomes more important and will be the main scope of design.I am currently serving on the WDO Board of Directors, and it has been decided that the World Design Assembly, the Signature Event of the WDO, will be held in Tokyo in October 2023. The theme of the conference is "Design Beyond. (pic5) We would like to think about "what design can do" and "what it should aim for" beyond at this turning point of the times, such as the drastically changed daily life after the Corona Disaster and upcoming climate change crisis. We look forward to seeing all of you in Tokyo!

圖 1：寺院零食俱樂部
pic1: Otera Oyatsu Club

圖 2：WOTA BOX
pic2: WOTA BOX

圖 3：AVATAR ROBOT CAFE DAWN ver.β 和分身機器人 OriHime
pic3: AVATAR ROBOT CAFE DAWN ver.β and clone robot OriHime

圖 4：Magical Dagashiya Tyrol-Do
pic4: Magical Dagashiya Tyrol-Do

圖 5：World Design Assembly 設計・超越
pic5: World Design Assembly DESIGN BEYOND

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Yoo Yoon-Ho

- 韓國現代設計協會會長
- 韓國設計總會副會長
- 南韓陸軍愛國藝術比賽主辦單位委員會成員

- President of Korea Ensemble of Contemporary Design Association (KECD)
- Vice President of Korean Federation of Design Association(KFDA)
- Organizer committee of the design field of the Republic of Korea Army Patriotic Art Competition

歷屆韓國現代設計協會特別獎
Previous KECD Special Award

設計品牌體驗

什麼是 BX？它是 Brand Experience（品牌體驗）的縮寫，意思是體驗品牌，指的是消費者在體驗一個品牌時所累積的情緒、態度、視覺影像。BX（品牌體驗）現在是品牌設計的當紅領域，但許多公司仍無法跳脫想完全掌握展現精心設計的品牌表達（brand expression）這項方法。如果許多公司能跳脫品牌識別就是設計標誌和象徵符號的傳統觀念，並採用能促進消費者參與傳達品牌識別的過程，就能激發消費者對廣告的情緒價值、對創意的渴望，以及品牌黏著度，並且能比宣傳方法帶來更有效的方法。現在品牌的價值以演進並回歸到消費者體驗，若設計師有察覺到這個趨勢，就能透過品牌體驗創造消費者的情緒與社會價值，消費者與品牌之間就能建立非常正向的關係。

隨著新潮科技如今變得普遍，溝通環境最大的改變就是社群媒體的發展。新潮科技是促成個體與團體之間溝通的技術。隨著科技打破個體進入社交媒體的門檻也促使大部分人使用它，社交媒體讓個體能表達自我並與其他使用者合作。這些變遷也改變很多消費者模式，消費者開始與專家或使用者交換容易取得的品牌資訊，並且發現彼此的共同想法與態度，消費者自行溝通與交流品牌生命的時代就此開啟。

品牌是由公司創立，但品牌識別是由消費者共同創造的。消費者透過社交媒體分享意見、新聞，並私下與建立好友關係的人交換資訊，有些消費者積極表達支持或批評品牌的意見，或者在品牌的相關社團，網友共同表達與品牌相關的意見，藉此影響彼此，這讓部落客或擁有大量追蹤人數的社團能夠不在特定品牌消費，並且可能擴大至公司的姐妹品牌也同樣招致不良印象。消費者所理解的品牌不再與公司想傳達的相同，個人的品牌形象也是經由受社會關係影響的品牌印象與品牌體驗所經歷的感受結合而成。因此，公司控制並傳達品牌識別的能力現在無可避免的被限縮。在設計領域，將設計良好的標誌與象徵符號以提供消費者資訊解釋為品牌識別已經變得太狹隘，品牌識別的核心，就如它的字面意思，是象徵符號企圖表達什麼，也就是說，品牌的什麼價值是重要的。

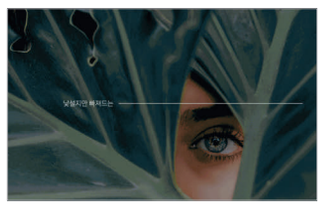
換句話說，品牌識別的設計應著重在如何讓消費者體驗到品牌想提供的體驗，而不是只專注在象徵符號或圖像表達。這就是為什麼透過設計品牌溝通品牌識別應擴及至視覺設計以外，也要涵蓋服務體驗設計。舉例來說，南韓三養食品（Samyang Foods）的辣雞味拉麵（Buldak Stir-fried Noodle）就是抓緊時代潮流而生的品牌。三養了解吃辣的消費者開始喜歡吃更辣的口味，他們經過一年的反覆試驗，推出用辣醬煮拉麵的產品。這項產品變得家喻戶曉，大受全球消費者歡迎，對這款辣味拉麵躍躍欲試。令人驚訝的是，這款辣雞味拉麵不僅在韓國大賣，也熱銷全球。「最辣辣麵挑戰」在外國 YouTube 圈掀起一陣風潮，而全球各地的觀眾很享受看人吃辣雞味拉麵時痛苦的表情，也開始買這款辣雞味拉麵來吃。

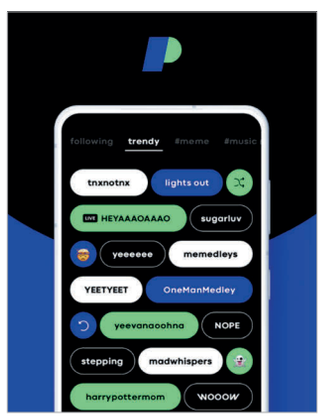
而且，在看到 BTS 其中一位團員挑戰吃辣雞味拉麵以後，便開始一項有趣的風潮：該團員的粉絲也紛紛跟風，做起這項挑戰。普通產品在全球消費者形成辣味拉麵的品牌識別當中，辣雞味拉麵是一個很好的例子。而且直至今日，南韓的三養食品公司仍靠著這項產品賺進高額利潤。這項透過全球消費者在社交媒體上進行吃辣味麵挑戰的品牌體驗成功案例，三養食品公司並未直接花大錢在廣告上。三養食品公司的辣雞味拉麵成為當紅商品，就此翻轉公司一度岌岌可危的命運。

因此，我要再次強調「品牌體驗」指的是「品牌體驗設計」。消費者透過體驗服務、收看廣告，或是因為購物體驗中有不喜歡的地方而提出質疑，在日常體驗品牌的數量比他們想的多。這些都是品牌體驗應該考量的面向，應該為每個新情況提出解決方案，而且有很高機率這樣的解方不是設計，但是品牌體驗設計師必須從視覺方面的諸多問題中，思考品牌應該提供怎麼樣的消費者體驗。

品牌體驗是我在韓國工作時，為區別使用者體驗與品牌體驗出現的新設計詞彙。由於多樣的消費者和社交媒體，設計被細分，變得專精。只從設覺觀點了解消費者的傳統設計師很明顯的會被淘汰。現在的設計師必須為消費者設計品牌體驗的流程。

Designing BX (Brand Experience)





What is BX? It is an abbreviation of 'Brand Experience', which means experiencing the brand. It refers to the emotions, attitudes, and visual images that consumers accumulate while experiencing a brand. BX (Brand Experience) is now being actively pursued in the field of branding design, but many companies are still unable to deviate from the method of displaying elaborately designed brand expressions with complete control.If many companies break away from the traditional view that brand identity is designing logos and symbols and use a method that encourages consumer participation in the process of delivering brand identity, it stimulates consumers' emotional value, creative desire, and brand attachment to advertising and it can bring more effective and effective results than promotion methods. Now, the value of a brand evolves and regresses through consumer experience. If designers are aware of this and can create emotional and social values of consumers through brand experiences, the relationship between consumers and brands can develop very positively.

As new wave technology becomes common today, the biggest change in the communication environment is the development of social media. New wave technology is a technology that facilitates communication between individuals and groups. Social media allows individuals to express themselves and collaborate with other users as the technology has lowered the barriers to entry for individuals and has led to the majority of people using it. These changes have also brought about many changes in consumer patterns. Consumers started exchanging information with experts or users with easily accessible brand information and discovering the relevance of common thoughts and attitudes. The era in which consumers communicate and exchange brand life on their own has opened.

Brands are now created by companies, but brand identity is created together with consumers. Through social media, consumers share opinions, news, and information privately with the people they establish. Some consumers actively express opinions that support or criticize the brand. Or, in the brand-related community, collectively express opinions related to the brand and try to influence each other. This allows bloggers or communities with many followers to exclude certain brands from consideration for consumption, and by extension, the company's sister brands also have the possibility of giving a bad impression. Consumers no longer understand brands exactly the meaning that companies want to convey. It is to form one's own brand image by combining impressions of brands influenced by social relationships and feelings one has through brand experiences. Therefore, the ability of companies to control and deliver brand identity is now inevitably limited.In the field of design, it has become too narrow a meaning to regard brand identity as well-designed logos or symbols to inform many consumers. At the heart of brand identity is what the symbol is trying to say, as the words mean. In other words, what is the value of the brand is important.

In other words, brand identity design should focus on how to make consumers experience the value that the brand wants to provide, rather than focusing only on symbols or graphic expressions. This is the reason why communication of brand identity through design in branding should be expanded not only to visual design but also to service experience design. For example, the spicy 'Buldak Stir-fried Noodle' made by Samyang Foods in Korea is a brand created by catching the trend of the times. Knowing that Koreans who enjoy eating spicy food start to prefer even more spicy taste, after a year of trial and error, they launched the ramen using spicy sauce. It has become a popular and famous product that is recognized by the customers all over the world and they are willing to challenge this spicy ramen. What is surprising about the popularity of this spicy chicken stir-fried noodle is that it has spread not only in Korea but also all over the world. The ‘Fire Noodle Challenge' started to spread like a trend among foreigners through YouTube, and people all over the world enjoyed watching people in pain eating spicy hot chicken fried noodles, and started eating hot chicken fried noodles accordingly.

Also, after seeing a member of the Korean idol group BTS try spicy hot chicken stir-fried noodles, a surprising situation arose where most of his fans joined the challenge. Spicy chicken stir-fried noodles is one of the good examples when a normal product formed the brand identity of spicy ramen to people around the world. And until today Samyang Foods company in Korea is still making a lot of operating profit thanks to this spicy ramen. This is a successful example of BX marketing that spreads through the experience of consumers themselves challenging spicy ramen on social media, rather than spending a lot of money on advertisements directly from Samyang Foods. Samyang Foods' spicy 'Buldak stir-fried noodles' became a huge hit, and the difficult company's fate changed overnight.

Hence, let me emphasize once again that 'BX design' means ‘brand experience design'. Consumers experience more brands than they think in their daily lives. By experiencing the service itself, watching advertisements, or leaving customer inquiries because of the parts you don't like while buying things. All of these are areas that BX should address. A new solution must be proposed for each new situation, and there is a very high probability that the solution is not a design, but BX designers must think about what the brand that customers experience should look like in the face of various problems from the visual side.

BX is a new design term that started when working in Korea by distinguishing UX and BX. Due to various consumers and various media, design is being subdivided and specialized. It is clear that traditional designers who simply approach consumers only from a visual point of view will be weeded out. Designers nowadays have to design the brand experience process for consumers.

芬蘭拉赫第國際海報三年展
Lahti International Poster Triennial (Lahti)

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假資訊，反對不實資訊
Disinformation, against false information

猶如流浪狗的海報

海報猶如在街上吠叫的流浪狗，在路燈桿上留下足跡，不過在需要時，就變成惹人憐愛的小狗或血統經認證的純種狗。他可能是會對街邊家戶窗戶丟石頭的小男孩，但如果有必要的話，他也知道要在為心儀的女性開門時鞠躬。只要還有告知和宣傳的熱忱，海報能帶來啟發、使人覺醒；海報有味道，能發聲、表達憤怒、發出警告，能揭發和批評事物。它與弱勢族群站在一起，促成革命抑或是反革命，給予擁抱並安撫，也誠摯地相信更臻美好的事物。它並非表達慶祝的演說，也不是訃聞，更不是說明書或壁紙。比起給出答案，海報更多的是進行提問；它濃縮而非簡化資訊，它一定要能呈現問題，必須強而有力的表現才能讓人看一眼便明白要傳達的訊息為何。海報的首要責任是引人注目，如果不能引起注意，它就不存在。海報一旦粘貼在柵欄上，它就不能再問：「你看得懂我要傳達的訊息嗎？」海報要提示並給予引導，要醒目到能夠讓路人停下腳步，讓路人有所反應，甚至鼓勵他們採取行動，之後才是其他行為，比如吸引、提醒、警告、打開通往秘密地點的大門、引起情緒與使人再次憶起某段記憶。只要有故事可以說，海報就能長存。

海報的歷久不衰

設計師要能夠穿越時空，必須要懂得如何活在當下，一隻腳跨向未來，同時透過後照鏡承認過去歷史的存在。最棒的作品都是歷久彌新、能反映時代；卡德桑爾(Cassandre)、葛雷瑟(Glasers)、蘭德(Rand)、羅特列克(Toulouse-Lautrec)的作品永不過時，還是如此的觸動人心，依然令人耳目一新、意義深遠，無論什麼時候都能在海報展中成為焦點。想法或原創性獨立於時間之外，同樣的故事曾讓莎士比亞(Shakespeare)、吳爾芙(Virginia Woolf)、伏爾泰(Voltaire)和過往所有的作家為之著迷。革命會過去，但鮮紅的血色會留下。革命的論調、訊息和意義會因脈絡和受眾而異，但最終都是沾染著流經心臟的鮮紅血色，有力的象徵和符號就是透過這種方式產生作用，只是可能偶爾做點修改。

少即是多；簡單就是美

這個世界已充斥過多事物，比起增添元素，好的[海報]設計更需要的是減少元素。我個人認為，我的任務是找出基本元素，並且把最引人注目的部分呈現出來。對我而言，平面設計在反映的是存在的事物，但不是全部呈現；對我個人而言，這面鏡子提供新的陰影與顏色。自然主義和現實主義不是我說故事的方式，在我的鏡子裡，所有事物都有點不同和怪異。簡單就是美。不過，海報封膜不應該抹煞所有的細微差異，可以適時增添一點幽默感。

創意、進修、學習

現在的世界視覺化的程度比以往都高，我們常常在傳送與接收圖像訊息，我們隨時都在接收視覺訊息，而就這方面而言，海報是完美的載體。我們必須先明白，令人震懾並不代表創意。讓人驚訝所帶來的關注程度不夠，而人們也不應該認為所有怪異或不同的事物都是有效或者有創意的。鞋底黏著狗屎確實引人注目，也可能令人驚訝，但沒有人喜歡或想繼續看。

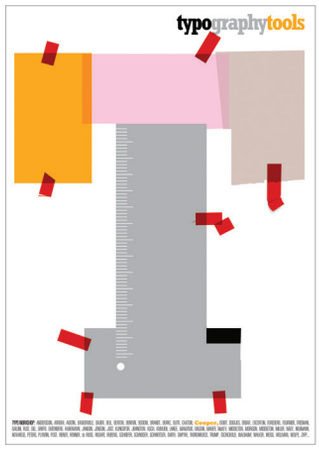
飢荒、營養不良、戰爭和不公不義的形式不會改變，這些是設計師會想碰觸的主題，希望從不同觀點喚醒眾人的意識，提醒眾人其中的錯處。儘管海報無法弭平戰爭或飢荒，採取立場仍然至關重要，這是海報設計師能引起眾人對錯誤的關注的方式，而雖然海報無法消弭戰爭，它仍是讓眾人注意到戰爭已開始，或是因為海報的力量延長了人們對戰爭的關注。

海報設計是研究平面設計最基本的方式，海報設計師必須精通找到基本核心的方式，並且知道如何濃縮訊息，在傾刻之間就能讓訊息被接收與理解。即便設計師在其職業生涯不設計海報，這項能力在畢業後仍然非常重要。

這是專為設計系學生舉辦最重要的一場活動。我很榮幸能參與好幾屆臺灣國際學生創意設計大賽(TISDC)，在這段過程中，我愛上了臺灣和臺灣人。我看到 TISDC 把活動籌辦的多沒好，這場競賽和活動對新進設計師與設計系學生而言，在如此廣大的舞台上展現自己的技術、觀賽和體驗，是此生難得一遇的機會。
海報與臺灣國際學生創意設計大賽萬歲！

Like a stray dog

A poster is like a stray dog barking at street corners, leaving their mark on lampposts, but when required it can be a cuddly puppy or a purebred pedigree dog. It may behave like a street boy, who's throwing stones at windows, but when needed, it knows how to open the door for his lady with a polite bow. It enlightens and awakens as long as there is passion to tell and make declarations. It smells, makes a noise, rages, warns, exhorts and throws stones in a glass house. It takes the side of the weak, it stirs up revolution and counter-revolution, embraces and comforts and sincerely believes in something better. It's not a celebratory speech, nor a liturgy, not an instruction book or wallpaper. It asks more questions than gives answers. A poster condenses and simplifies. It must be able to show the problem so strongly that its message is quickly understood. The first duty of a poster is to be noticed. If it doesn't get noticed, it doesn't exist. Once the poster is glued to the board fence, it can no longer ask; did you get my message? A poster illuminates and guides. It must be strong enough to stop a passer-by, to make them react and perhaps encourage them to take action. After this comes everything else; luring, illuminating, warning, opening doors to secret places, arousing emotions and reawakening forgotten memories! Posters lives as long as there are stories to tell.



Typotools，研討會海報的字體排印
Typotools, typography a seminar poster

Timeless

A designer must be able to travel through time. One has to know how to live in the present moment, one foot towards the future and at the same time looking in the rearview mirror to acknowledge the past and history. The best works are forever timeless and reflect their own times; Cassandres, Glasers, Rands and Toulouse-Lautrecs will never grow stale. They are as compelling as ever, and still fresh and full of meaning. They would still easily take their place at any poster show at any time. Ideas or ingenuity do not depend on time. The same stories have fascinated Shakespeare, Virginia Woolf, Voltaire and all the storytellers throughout the ages. Revolutions come and go, but the colour red remains. Its tone, message and meaning are different in different contexts and for different recipients, but finally it is always red – tinged with the blood of the heart. In this way, strong symbols and signs work in all eras. They just might be streamlined from time to time.

新冠肺炎的相關警示
Warning about the Covid 19 disease

Less is more and simplification is beautiful

There seems to be too much of everything in the world already. Good [poster] design is more about subtracting elements than adding them. I personally feel that my task is to find the essential and show what is most impressive. For me, graphic design is a mirror that reflects what exists, but not as such; for me, this mirror gives new shades and additional colour. Naturalism and realism are not my forms of storytelling. In my mirror, everything always looks somehow different and a little strange. Simplification is beauty. However, the sealing should not be done in such a way that the nuances disappear. And often a bit humour can be added to it.

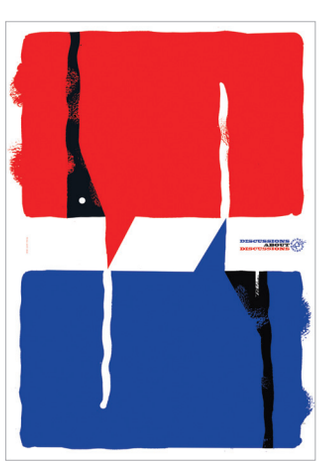
Creativity, studying and learning

The world is more visual than ever before. We constantly send and receive visual messages. We live and breathe visuals, and a poster is the perfect vehicle for just that. It must be understood that shocking in itself is not creative. It's not enough to get noticed, and one shouldn't think that everything weird and different is effective or creative. Dog poo on the bottom of a shoe is definitely eye-catching, even shocking, but no one really likes it or wants more of it.

Famine, malnutrition, wars and injustice do not change their form. It is these themes that the poster designer should feel the need to address, wanting to inform about wrongs from different viewpoints in ways that shake people up. While posters will never eliminate war or famine, taking a stand is important. It's the poster designer's way of getting the fault noticed, and even though posters can't eliminate wars, it's good to notice that wars have been started or at least their duration has been extended by the power of posters.

Poster design is one of the basic methods of studying graphic design. The poster designer must master the means of finding the essential and know how to condense the message into such a form that it can be perceived and understood in an instant. This is important even in case the designer would not design a single poster during her / his entire career after studies.

The world's most significant event dedicated to design students. I have had the pleasure and honour of participating in the TISDC event for several years now. During this period, I have fallen in love with Taiwan and the Taiwanese people. I have seen how brilliantly the TISDC – Taiwan International Student Design Competition is organised. The competition and the event are a once-in-a-lifetime opportunity for young designers and design students to see, to experience and to show their own skills on such a big stage.
Long live the poster and TISDC!



關於討論的討論，研討會海報
Discussions about discussions,
a seminar poster

PAN AFRIKAN DESIGN INSTITUTE

泛非洲設計協會
Pan-Afrikan Design Institute (PADI)

Felix Ofori Dartey

- 現任泛非洲設計協會會長
- 迦納 / 非洲平面設計獎創辦人暨主辦單位
- 獨立設計研究者
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- 學士 (榮譽) 平面設計，迦納夸梅 · 恩 · 克魯瑪科技大學

- President, Pan Afrikan Design Institute
- Founder/Organiser, Graphic Design Awards Ghana/Afrika
- Independent Design Researcher
- Graphic Designer
- PhD Design (School of Design, University of Leeds, UK)
- MA Design (School of Design, University of Leeds, UK)
- BA (Hons) Graphic Design, Kwame
- Nkrumah University of Science and Technology, Ghana

參加 TISDC 競賽的優點

參加臺灣國際學生設計競賽 (TISDC) 對於學生個人，以及參與的教育機構和教職員工均有很大的優勢。我身為迦納大學學生，成長於 90 年代末和 2000 年代初，當時少有機會能接觸設計競賽。後來我搬到英國里茲大學，攻讀碩士學位，才發現大學生和研究生，參與設計競賽十分普遍。老師們一直在課後以及學生布告欄上的海報強調這些優點，更讓我想探討此類競賽。

為了更深入了解設計競賽，我向我的好友同時也是里茲大學設計系的系主任請益。他強調，我們的學習重點往往與業界要求的實際技能有距離。他解釋說，參加設計競賽可以讓個人了解產業期待，並促進技能提升，這使我印象深刻。這也促使我更深入探索設計競賽如何消弭學術知識與產業需求的鴻溝。

畢業後，因就業關係，我來到格拉斯哥藝術學院，那裡仍然普遍鼓勵學生參加設計競賽。這個觀察激發我的興趣，促使我再次進行深入的研究，探討設計競賽在學術背景下對學生的重要性。為了回饋母國加納的設計教育，我決定舉辦一場專為大學平面設計學生量身打造的學生設計競賽。我與 TISDC 競賽的評審、倫敦自由設計顧問 David Appiah 合作，希望將我們在英國的經驗和見解傳授給加納的平面設計學生。這場由 Felix 自費舉辦的競賽歷時五年，最初只在加納舉行，後來擴大範圍，包括了南非、肯亞和烏干達的學生。

五年後，我對競賽進行反思與評估，發現學生面臨的挑戰源於教學內容的不足。因此，我提議建立非洲設計教育者網絡，目的在促進跨國合作、知識交流和共同學習。這個提議後來發展成為泛非設計學院 (PADI)，目前已有 15 個非洲國家加入。五年期間進行的賽事調查評估顯示，積極參加競賽的學生在知名設計公司和機構就業上更成功。此外，競賽的業界標準說明扮演關鍵角色，有助於學生遵循專業設計領域的嚴格要求。

泛非設計學院 (PADI) 作為一個設計教育者網絡，已成為一個專家聚集的平台，討論如何制定符合非洲設計環境的課程和合作。除了學生享受這些優勢之外，也影響教育工作者，為他們創造一個跨國分享想法和經驗的環境。這個網絡也互惠，為 TISDC 提供與 PADI 合作，在非洲大陸推廣其競賽的機會。參與國際設計競賽不僅能激勵學生個人，也能在教育生態系統上有更廣泛的貢獻。當前全球化背景下，網際網路和系統數位化無所不在，促進一個相互連結的世界。在非洲，中國企業湧入，其中可能包括臺灣企業，更強化 TISDC 等對非洲學生的重要性。他們參與 TISDC 提供一個獨特的視角，可以理解臺灣文化和臺灣企業人士與非洲市場之間的商業互動，他們可以藉此提供更在地的設計方案。

另一方面，TISDC 在非洲的拓展對中華民國 (臺灣) 在地緣政治舞台上，具有重要意義。面對中國對臺灣主權日益加大的壓力，TISDC 在非洲為臺灣提供一個非正式的外交立足點。此外，TISDC 促成與非洲大學在藝術和設計研究方面的合作，為臺灣在參與非洲設計知識的發展上，採取比較低調的方式。

總而言之，TISDC 在非洲持續發展，使臺灣和非洲大陸雙方互惠共好。它超越設計的範疇，在外交情勢、文化交流和知識共創方面皆扮演重要角色。像 TISDC 這樣的平台，證明全球合作、了解文化和設計教育在未來塑造多元社會上所需的轉化力量。

Benefits of Participating in TISDC Competition

The advantages inherent in participation within the Taiwan International Student Design Competition (TISDC) extend beyond individual students to encompass the educational institutions and faculty involved. My upbringing in Ghana as a university student during the late 90s and early 2000s was marked by a notable absence of exposure to design competitions. It was only upon relocating to the United Kingdom for my master's degree at the University of Leeds that I became cognizant of the prevalence of design competitions among both undergraduates and graduates. This newfound awareness prompted an exploration into the benefits of such competitions, as they were consistently highlighted by lecturers in announcements after classes and via posters on student notice boards.

In pursuit of a deeper understanding, I sought guidance from our head of department at University of Leeds, a trusted friend, who emphasized that the academic focus of our studies often diverged from the practical industry skills demanded by the field. His elucidation that participation in design competitions exposes individuals to industry expectations and facilitates skill refinement left an enduring impression on me. This revelation prompted a contemplative exploration of the role of design competitions in bridging the gap between academic knowledge and industry demands.

Subsequent to my graduation, my professional journey led me to the Glasgow School of Art, where the encouragement of student participation in design competitions continued to be a prevalent theme. This observation fueled my curiosity, prompting a dedicated research endeavor into the significance of design competitions for students within an academic context. Motivated by the desire to contribute to the enrichment of design education in my native Ghana, I made the strategic decision to organize a student design competition specifically tailored for university graphic design students. Collaborating with David Appiah, a close friend and esteemed juror of the TISDC, as well as a freelance design consultant based in London, we endeavored to impart the insights we had accumulated from our experiences in the UK to Ghanaian graphic design students. The competition, funded independently (self-funded by Felix) spanned five years and initially operated within Ghana before extending its reach to include students from South Africa, Kenya, and Uganda in subsequent years.

Upon reflective evaluation at the conclusion of the fifth year, it became evident that students faced challenges emanating from inadequacies in their teaching content. In response to this realization, I undertook the initiative to establish a network of design educators in Africa, aimed at facilitating inter-country collaboration, knowledge exchange, and mutual learning. This initiative, subsequently evolving into the Pan Afrikan Design Institute (PADI), has grown to encompass fifteen African countries. Anecdotal survey evaluations conducted over the five-year period indicated that students who actively participated in the competitions were notably more successful in securing positions within esteemed design houses and agencies. Moreover, the competition's industry-standard briefs played a pivotal role in preparing students for the exacting demands of the professional design landscape.

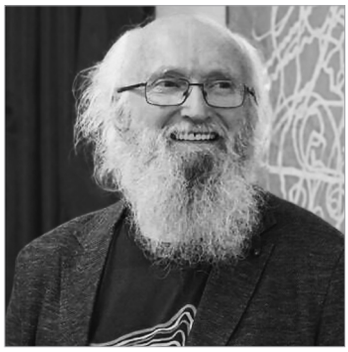
PADI, as a network of design educators, has emerged as a platform for deliberation and collaboration on the development of curricula tailored to suit the African design environment. The benefits extend beyond students, influencing educators by fostering an environment conducive to the sharing of ideas and experiences across national borders. In a reciprocal fashion, this network has offered TISDC the opportunity to collaborate with PADI in promoting their competition within the African continent. Participation in international design competitions not only serves as a catalyst for individual students but also contributes to the broader educational ecosystem. The contemporary global context, characterized by the ubiquity of the internet and the digitalization of systems, has facilitated an interconnected world. The influx of Chinese business ventures in Africa, some of which may be Taiwanese, underscores the relevance of initiatives like TISDC for African students. Their engagement in TISDC provides a unique vantage point to comprehend Taiwanese culture and the dynamics of business interactions between Taiwanese entrepreneurs and the African market, thereby enhancing their ability to provide culturally sensitive design solutions.

Conversely, TISDC's extension into Africa bears implications for the Republic of China (Taiwan) in the geopolitical arena. In the face of mounting pressure from the People's Republic of China on Taiwan's sovereignty, TISDC in Africa offers an informal diplomatic foothold. Furthermore, the collaboration with African universities in art and design research, facilitated by TISDC, presents an unobtrusive means for Taiwan to contribute to the development of design knowledge in Africa.

In conclusion, the perpetuation of TISDC in Africa represents a mutually beneficial venture for both Taiwan and the African continent. It transcends the immediate realm of design, assuming a role in diplomatic posturing, cultural exchange, and collaborative knowledge development. Initiatives like TISDC serve as testament to the transformative power of global collaboration, cultural understanding, and the pivotal role of design education in shaping the future of diverse societies.

泛非洲設計協會特別獎獎狀
Pan-Afrikan Design Institute(PADI) Special Award Certificate

歷屆泛非洲設計協會特別獎
Previous Pan-Afrikan Design Institute(PADI) Special Award



捷克布魯諾雙年展協會
Brno Biennale Association (SBB)

Jan Rajlich

- 捷克布魯諾雙年展協會理事長(1999 年起)
- 布魯諾科技大學工業設計系教授 (1994 年起)
- 自 1970 年代起共舉辦 38 場平面設計、海報、繪畫個展，參與超過 400 場聯展，遍及全球各地
- 1950 年生於捷克斯洛伐克

- since 1999 – president of the Brno Biennale Association
- since 1994 – professor at the Department of Industrial Design, Brno University of Technology
- since 1970s – 38 individual exhibitions of graphic design, poster and painting, participated at over 400 collective exhibitions all over the World
- born 1950 in Czechoslovakia

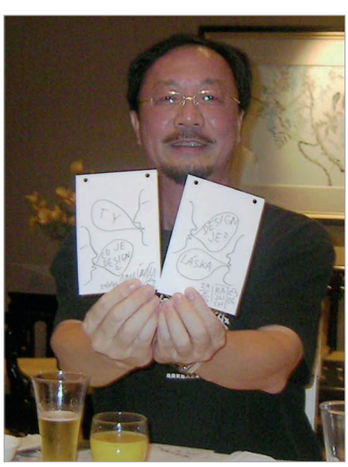


圖 1：林教授與我繪製的卡片，主題是「什麼是設計？愛。」，2006 年
pic1: Prof. Apex Lin with cards I drew on: What is design? Love. 2006

我對臺灣的記憶

布魯諾雙年展協會 (Sdružení Bienále Brno / Brno Biennale Association，SSB)，國際設計社團協會(ICoD)會員。在臺灣國際學生創意設計大賽(TISDC)15 週年之際，容許我在此表達與競賽、臺灣，還有我們鍾愛的領域——平面設計相關的反思。布魯諾雙年展協會 (Brno Biennale Association，SBB) 從 TISDC 創立之初便開始與之合作，我們是捷克平面設計組織中唯一的國際設計社團協會成員 (IcoD，前身為 Icograda)。

全球歷史最悠久的平面設計循環展——布魯諾雙年展由我父親 Jan Rajlich senior 創立，1964 年為首屆雙年展，那年我 14 歲。因此我在布魯諾雙年展創立之初就累積廣泛的體驗，參與了雙年展完整的歷史，後來我也成為合作夥伴，最後成為雙年展的理事長 (1993 年－ 1998 年)。 布魯諾雙年展為捷克斯洛伐克觀眾打開無法憑個人之力推開的一扇窗，帶他們走進橫在東西歐之間的鐵幕以外的世界。55 年來，布魯諾雙年展經歷許多困難與世界發展的變遷，近年來雙年展的主辦單位——布魯諾摩拉維亞美術館 (Moravian Gallery) 面對的不僅是新冠肺炎疫情，還有嚴重財務與空間困難，布魯諾雙年展競賽因此停辦。我們只能祈禱這是暫時的…… 我對臺灣的記憶——友誼的同義詞

1990 年初東歐社會主義集團瓦解以來，布魯諾雙年展協會便代表捷克斯洛伐克，主要參與國際平面設計社團協會 (Icograda) 國際大會，並自 1994 年起成為當時甫建國的捷克共和國代表。我們時常在大會上與臺灣平面設計師會面，我們很快便建立友好關係。我受邀至臺灣演講、擔任平面設計評審，並於 2008 年擔任首屆 TISDC 競賽的國際評審。與此同時舉辦的展覽「國際海報設計三重奏：捷克、波蘭、臺灣」[Trio of Posters (Czech Republic, Poland, Taiwan)] 使臺灣平面設計師林磐聳教授與林俊良教授與其他同行人員拜訪布魯諾，我們就展覽進行交流，也開始進行大學交換經驗與學生實習機會方面的合作。後續幾次拜訪臺灣時，我對臺灣人，包含拜訪期間見過的臺灣平面設計界專業人士、教師與學生開放的交友態度與待客之道感到印象深刻，還有極美味的食物、大眾運輸的準時程度和速度，以及我去過的博物館、紀念碑、藝廊美術館、公園裡有趣的文化遺產。偶爾想起「國際友誼」一詞的時候，我第一個想到的就是臺灣。

TISDC 國際評審會議 2015 年後，布魯諾雙年展協會也有其他同事到臺灣擔任 TISDC 的評審。他們的印象精簡到位：競賽整體的規劃極佳，有好幾輪的評選、為獲獎學生舉辦工作坊，頒獎典禮同時展出獲獎作品。大家對年度競賽手冊包含統計資料與過往獲獎作品都大有好評，沒有太多需要改變的地方。捷克藝術設計學校學生參與競賽的相關問題在臺灣時，我的談話主題多為捷克共和國的教育和學生對學校、學習和其他活動抱持的態度，情況與臺灣大相徑庭，也是捷克學生參賽率偏低的原因。學生通常不想多做課堂外的事情：把在學校的作品拿去參賽，或是自願拿去參加學生自己辦的展覽，大部分的捷克學生興趣缺缺，也因此未能參賽或參展。不過，捷克學生與鄰近歐洲國家的數位時代學生面臨類似的問題，而我的疑問是：這是誰造成的，有沒有改變的方法？我在布魯諾科技大學 (Brno University of Technology，VUT) 任教超過 30 年了，我們的學生電腦視覺化 (建立模型) 通常學得很好，而且另一方面，他們未來可能是特定設計師創作、設計假設或原則的傳播者，主要影響塑形和美學標準。學生通常不太關心他們的未來，他們不需要了解問題脈絡或本質，只需上網就能找到答案。

設計的未來

這一切與數位化的生活有關。人工生活似乎逐漸成為現代的討論議題，我們面對新興的生產與服務自動化已有 40 年，在許多工作和活動當中，人力已不是唯一選項。數位代幣讓人能夠持有比如藝術文物 (NFT) 或加密貨幣，近幾年也逐漸興起。無形的數位世界正在吞噬我們，當今大眾能使用的人工智慧在所有形式的創作 (文學、音樂、電影、視覺藝術，當然也包含設計) 上，在不久的將來扮演的角色難以預測。人類要如何維持創作潛力，意即發明新鮮且意料之外的事物，是未來教授、創造與實行設計的大哉問。我們只能希望人類仍有些許能力形塑自身的未來。
祝臺灣國際學生創意設計大賽年年圓滿成功。

TISDC 如今無疑是全球最大且重要的學生設計競賽，在我看來，這個重要角色不僅止於支持臺灣學生在產品設計、平面設計、多媒體創作的創作活動，也是了解全球許多國家的設計教育概況的機會，這能夠帶來許多國際聯絡與合作，是 TISDC 無價的貢獻。祈願 TISDC 持續為年輕學子灌輸和平競賽的理念，讓我們能繼續享受來自全球各地年輕世代的設計點子。

Memories of Taiwan

SBB (Sdružení Bienále Brno/ Brno Biennale Association), a member of ICoD.On the occasion of the 15th anniversary of the TISDC, allow me to express some of my reflections related to this competition, to Taiwan and also to our beloved field–graphic design. SBB (Brno Biennale Association) has been cooperating with TISDC since the beginning of the competition. SBB is the only one Czech professional graphic design organization that is a member of the international organization IcoD (formerly Icograda) for the Czech Republic.

The Brno Biennale – the oldest cyclical exhibition of graphic design in the world–was founded by my father Jan Rajlich senior. In 1964, when the first year of the Biennale was held, I was 14 years old. I was thus able to intensively experience the entire history of the Brno Biennale from the very beginning, later also as a collaborator and finally as president of the Brno Biennale (1993–1998). The Brno Biennale opened windows to the Czechoslovak audience into a world that we personally could not enter because of the iron curtain between West and East. The Brno Biennale survived many hardships and vicissitudes of world development during its 55 years. Recently, the main organizer–the Moravian Gallery in Brno–faced not only covid, but also major financial and spatial difficulties, and the organization of the Biennale competition has been stopped. We can only hope that temporarily…Memories of Taiwan–a synonym for friendship..

Since the beginning of the 1990s, when the eastern socialist bloc fell apart, the SBB has participated mainly in the international congresses of the Icograda as a representative of Czechoslovakia and since 1994 as a representative of the newly established Czech Republic. We often met Taiwanese graphic artists there, and our relations gradually became very friendly. I was invited to lectures and to graphic juries in Taiwan, and also to the international jury of the very first year of the TISDC competition in 2008. At the same time, the exhibitions Trio of Posters (Czech Republic, Poland, Taiwan) took place Taiwanese graphic artists Prof. Apex Lin and Prof. Leo Lin and others then visited Brno, we exchanged exhibitions, we also started to cooperate on the basis of university exchange of experiences and student internships. During subsequent visits to Taiwan, I was especially impressed by the open friendship and great hospitality of the people, including Taiwanese graphic design professionals, educators and students, whom I met during my travels to Taiwan, the excellent food, the accuracy and speed of public transport, as well as the interesting cultural heritage–museums, monuments, galleries and parks that I had the opportunity to visit. When I sometimes think of the term "international friendship", the first thing that comes to my mind is the word Taiwan Meeting in the TISDC International Jury.

After 2015, other colleagues from SBB also went to TISDC juries in Taiwan. Their impressions were brief and to the point: excellent organization of the entire competition, its multi-round evaluation, workshops of the winning students and announcement ceremonies with exhibitions of awarded works. Everyone also appreciated the yearbooks of the competition with statistical data and awarded works. There is nothing much to change about all this. Problems with the participation of students of Czech schools of art and design in competitions.During my conversations in Taiwan, I drew attention to the very different situation in education and in the attitude of students to school, learning and other activities in the Czech Republic, which is also the reason for quite low participation of our students in competitions. Students usually do not want to do something extra. Sending school work to a competition, or participating voluntarily in their own student exhibition, is uninteresting for most of our students and cannot be achieved. However, they also have similar problems with the young digital generation of students in the neighboring countries of Europe. The question for me is who caused this, and will there be any way to change it? I've been teaching design at the VUT-Brno University of Technology for over 30 years. What our students usually learn well is computer visualization–modelling-and, on the other hand, they will hopefully inculcate certain postulates or principles of designer creation, designer projecting, mainly with regard to shaping and aesthetic criteria. Students usually don't care much about their future, they just have to surf the web and find various answers to the questions asked, without knowing the context and understanding the essence.

The future of design

All this is related to the digitization of our life. Artificial life seems to be more and more on the agenda of the day. We have been dealing with the emerging robotization of production and services for over 40 years, humans are no longer necessary for many different work operations and activities. Digital tokens allowing the ownership of, for example, art artifacts (NFTs) or cryptocurrencies have also been on the rise for several years. The intangible digital world is consuming us. The current availability of artificial intelligence (AI) to the general public will play an unpredictable role in any authorship of anything (literature, music, film, visual arts and of course design) in the near future. How a person maintains his creative potential, i.e. the ability to invent something new, unexpected, is a big question for the future of design–teaching design, creating and implementing design. Let's hope that man still has some power to shape his future.
Wishing the TISDC competition success for years to come.

Today, TISDC is undoubtedly the largest and most important student design competition in the world. I see its important role not only in supporting domestic Taiwanese student creative activity in product design, graphic design and multimedia creation, but also in gaining an overview of the state of design education in many countries around the world. This results in the establishment of many international contacts and cooperation. This is an invaluable contribution of the TISDC. Let's hope that TISDC continues to bring an ethos of peaceful competition among young people. So that we can still enjoy the design ideas of the young generation all over the world.

圖 2：第一次來臺灣參加有福田繁雄、陳永基等人參與的國際競賽研討會，2006
pic2: On the first trip to Taiwan for a symposium on internaAtional competitions with Shigeo Fukuda, Leslie Chen and others, 2006

圖 3：我在國立臺灣師範大學演講「Brno - 平面設計之都」，左邊是 Sophia Shih 教授，右邊是林教授，2006 年
pic3: My lecture "Brno - the capital of graphic design" at NTNU Taipei, on the left prof. Sophia Shih, right prof. Apex Lin, 2006

圖 4：熱情參與的臺灣學生，左邊是我的第一位指導平面設計師兼教師 Anthony Liao，他在我前三次訪台期間一直陪同並為我翻譯，2007 年
pic4: Great interest of Taiwanese students, on the left my first guide, graphic designer and teacher Anthony Liao, who accompanied and interpreted me during my first 3 trips to Taiwan, 2007

圖 5：第一屆臺灣國際學生創意設計大賽國際評審團，2008 年
pic5: International Graphic Jury of the First Year of TISDC, 2008

圖 6：林教授頒發給我在 TISDC 第一屆國際評審團證明，2008 年
pic6: Prof. Apex Lin presents me with a diploma for working in the international jury 1st year of TISDC, 2008

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William Harald Wong

· 亞洲設計聯盟會長
· 馬來西亞政府 DDEC 終生成就獎
· 印度設計經濟領導者獎、中國、香港中國名人錄
· Zakti Strategic Design 共同創辦人—一個全方位、又能譜出動人故事的設計科技工作室
· 在阿拉伯聯合大公國的杜拜及汶萊等國設立專案辦公室

· Chairman of The Design Alliance Asia
· Lifetime Achievement Award by DDEC, Government of Malaysia
· Designomics Leadership Award (India), Chinese Who's Who Society (China / Hong Kong)
· Partner of Zakti Strategic Design, a 360 design-and-technology company with storytelling at its core
· Project offices in UAE (Dubai) and Brunei

超越功能性，能啟發人心的標示設計

標示可以不只是指引方向的工具，也可以是引導進入充滿奇蹟與靈感的通道，一個真正能徹底改變納入、教育、啟發訪客的機會。了解你到訪的地方的歷史文化，去發掘以此地為家的動植物，探索宇宙的秘密與奇觀。想像在購物中心漫步或開車穿越停車場時看到的標示，為你指引正確方向，給予你周遭環境富饒趣味的資訊。數位科技能做到的更多，不過我們先以實體標示為例。

購物中心是現代版的傳統小鎮廣場，現在正重新被塑造成以體驗和社區導向的空間。在未來，購物中心的零售功能會式微，並越來越以更廣泛的價值為導向。在 70 和 80 年代，許多購物中心和其他大型建築採用具功能性且使用者友善的體車場樓層辨識系統，每層樓都有專屬的動物符號，比如高樓層是鳥類，中樓層是大象和長頸鹿，地下層則是魚類。到了 90 年代早期，這種辨識系統被認定為過時設計，取而代之的是極簡設計美學。

我們最近重新裝潢了 Atria Shopping Gallery 這間 80 年代的購物中心，並重新採用經典的「動物王國」標示系統，裝設在停車場旁的電梯。標示採當代設計，融合了這些動物的有趣細節。在了解動物以及他們獨特的特色的同時，看見他們反映了部份的我們，同理心便油然而生。

位於吉隆坡的 Wisma Perkasa 是馬來西亞的第一棟「智慧建築」，該建築有個小型戶外空間，經設計師轉型之後成為一座鬱鬱蔥蔥的熱帶花園。Wisma Perkasa 的路標和標示要求相對來說很標準。我們想為該品牌樹立有力的身份認同，並以「科技＋自然」的概念進行標示系統設計。我們用鋁製的「葉飾」作為內部標示和樓層指示牌的主題，我覺得主設計師是從她家廚房的餅乾切割機獲得靈感。我們的工作室位在吉隆坡一條種滿行道樹的街上，我每天開車都會經過樹齡 80 歲的九里香。然後我馬上想到，年輕一代的馬來西亞人不認得馬來西亞的原生樹種，他們與自然的連結從他們的父母輩移居到城市開始就被連根拔起。

建築物的停車場樓層以當地的樹種區分，這項與自然的連結成為組織品牌定位的核心訊息。通常標示設計會從公司的企業或品牌形象著手，但以這個案例來說，我們是反其道而行。另一個規模更大的案例是馬來西亞美迪尼市設計整個市區的標示系統，該市的設計以成為智慧城市為靈感。

我們取美迪尼標誌理念的一部份，以下列概念為基礎設計意象主題：
•連結性、形成網路（包含虛擬和實體世界，從新加坡到該市僅需 15 分鐘車程）
•匯集各種文化、自然與科技
•立體交叉道、會面點、橋接
•生態

美迪尼的燈柱採客製化設計，柱子是橢圓狀，訪客從不同角度會看到不同樣貌：從前面看較粗，從側面看較細。這種細微的視覺設計給人力量與優雅兼具的感覺。有些路標背面的支架形狀為 Medini 字樣，這是該市很重要的品牌行銷策略，在美迪尼購買土地的私人開發商可以開發他們自己的「品牌」標示系統，用在他們購買土地區域範圍內。讓這些開發商在他們自己的設計中加入我們的支架設計，就能確保市區整體的標示系統的一致性與辨識度。

在許多標示專案中，標示純粹是工具，除了為人們指引方向，沒有其他功能。他們只具備實務性、有效性，並達到其功能目標。而在其他專案，標示不僅止於指引方向，它還有更具影響力的角色——傳達一個地方的氛圍與身份認同。我們不斷追求設計能夠在美學與文化上豐富實體環境的標示系統，反映一個地方的野心與精神，引導大家進入一場美學與啟發、學習與發現的旅程。

Beyond Functional, Signage Design that Inspires

Signage can be more than just a functional tool to guide you on your way. It can be a portal to a world of wonder and inspiration, an opportunity to engage, educate, and inspire visitors in genuinely transformative ways. Learn about the history and culture of the place you're visiting, discover the plants and animals that call it home, and explore the mysteries and wonders of the universe. Imagine strolling through the mall or driving through a car park lot and encountering signage that points you in the right direction and provides fascinating insights into the world around you. More so with digital technology, but let's look at some physical examples.

Shopping malls, today's version of the traditional town square, are being remodelled into experiential and community-driven spaces. The malls of tomorrow will be less driven by retail itself and more by their wider value. In the 70s and 80s, many malls and other large buildings used a car park level identification system that was functional and user-friendly. In this system, each floor was represented by an image from the animal world e.g., birds for higher levels, an elephant and giraffe for mid-levels, and fish for the basement. By the early 90s, this was considered old-fashioned and was replaced by a minimal design aesthetic.

We revived this classic "animal kingdom" sign system with the recent refurbishment of a 1980s mall, Atria Shopping Gallery. The signs, designed in a contemporary style, incorporated fascinating facts about our fellow creatures and were located next to the lifts to the car park. As we learn about animals and discover their unique characteristics, we see ourselves reflected in them and develop a sense of empathy.

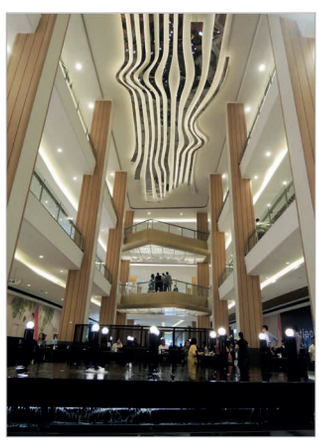
Wisma Perkasa was one of Malaysia's first "smart buildings" in the heart of Kuala Lumpur. The building had a small outdoor space which the landscape architect transformed into a lush tropical garden. The wayfinding and signage requirements were relatively standard.We wanted to build a strong identity for the brand and designed a signage system based on the concept of 'Technology + Nature'. We interpreted the interior signs and directory board theme by creating an aluminium 'foliage' - I think a cookie cutter inspired our lead designer in her kitchen.Our studio was located on a leafy tree-lined street in Kuala Lumpur. Each day, I drive past 80-year-old Kemuning trees. I then realised that many young working Malaysians did not recognise their indigenous trees. Their connection with nature was uprooted when their parents migrated to the city.

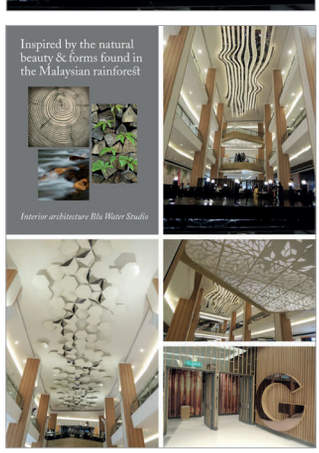
The building's car park levels were differentiated by the names of local trees. This connection with nature became a core message in the organisation's brand positioning. Often a signage design takes its cue from a company's corporate or brand identity, but in this case, it was the other way around On a much larger scale, the design of the city-wide sign system for the City of Medini, Malaysia, was inspired by its aspirations to be a smart city.

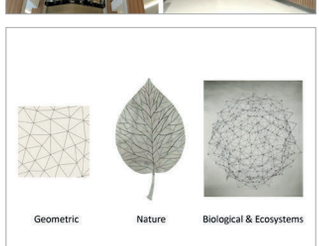
Taking a cue from the rationale of the Medini logo we created a motif based on the following:
- Connectivity, networking (both virtual and physical—it was only a 15-min drive from Singapore)
- Convergence of peoples and cultures, nature and technology
- Interchange, meeting points, bridging
- Eco-system

The pole sign is custom designed for Medini, with an elliptic shape that gives visitors a different view from different angles: thicker from the front and thinner from the sides. This subtle visual change gives the pole an impression of strength and elegance. The back of some street signs has a bracket that incorporates the lettering 'Medini'-a vital branding strategy for the city. Private developers who bought parcels of land in Medini may develop their own ‘branded' signage system within their boundaries. By advising them to incorporate our bracket design into their design, we can ensure uniformity and recognition in the city's overall signage system.

In many signage projects, signs are purely functional. They direct you to a destination and do nothing more. They are simply practical, efficient and meet their objective. In other projects, the signs go beyond providing directions and take on a more influential role—communicating a sense of place and identity. Here, we always strive to design a signage system that enriches the physical environment, aesthetically and culturally, to reflect the aspirations and spirit of the place and transport you on a journey of beauty and inspiration, learning and discovery.







研究案例
Case-Studies

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Sanja Rocco

克羅埃西亞
Croatia

2012 年數位動畫類評審
2012 Juror of Digital Animation Category

· 國際平面設計協會 (ICoD) 執行董事 (1998-2001 年)暨 zgraf 8 展覽策展人
· 重點設計獎項：1998 年倫敦歐洲信頭設計競賽金獎／共同作者 Tadej Bratelj
· 第 78 屆紐約藝術指導俱樂部優勝 (1999 年)；1999 年盧比安納 BIO 15 佳作
· 克羅埃西亞 CD 封面設計黑貓獎 (Crni ma ak/Black Cat Award) – Ruke，製作人 Darko Rundek (2003 年)
· 歐洲設計獎黑白賀卡銀獎 (2023 年)

· Member of international association IcoD executive board (1998-2001) and director of exhibition zgraf 8
· Choice of design awards: Gold Award – European Letterhead Design Competition, London 1998 / co-author Tadej Bratelj
· Merrit Award – 78th Art Directors Club, New York, 1999 Honorable Mention – BIO 15, Ljubljana 1999
· Crni ma ak/Black Cat Award, Croatia for CD cover design – Ruke by Darko Rundek, 2003
· European Design Awards – Silver winner for Black&White greeting cards, 2023

教育中的設計思維構想：設計科學生與行銷管理學生的比較

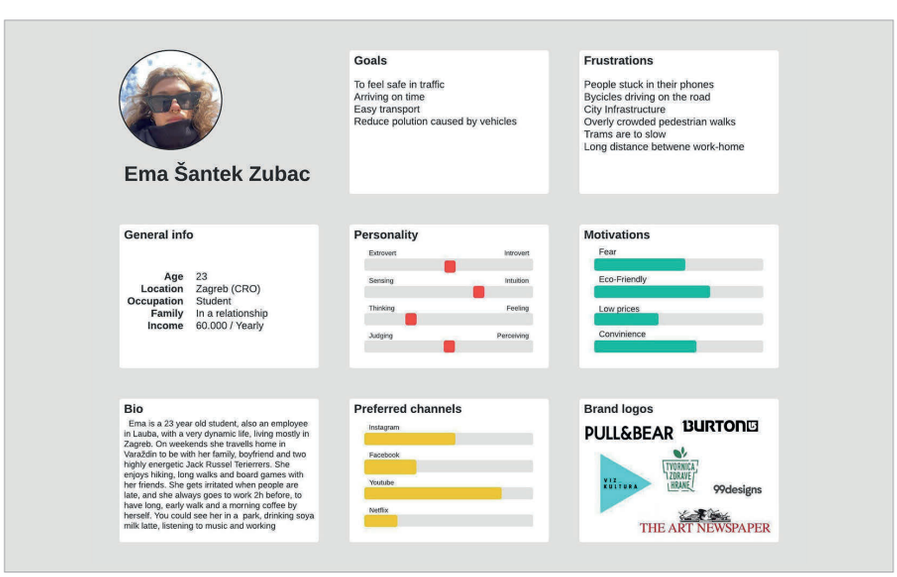
1. 簡介：關於設計思維

具備設計思維者擁有幾項特質：同理心、整合式思考、樂觀、實驗精神以及合作（Brown，2008 年）。 採用經由設計思維的問題解決方法發揚自企業，為許多組織所採用，以求增進業績和獲利 (Ward、Runcie、Morris，2009 年)，之後散播至學術界，由設計、工程和企管校系作為教學方法。設計思維在最近為教學者所使用，以增進校系規劃、教學（Cankar、Deutsch、Zupan、Setnikar Cankar，2013 年）和課程設計。運用設計師的思維可以改變開發產品、服務、製程，甚至是策略。

許多企業運用設計思維的解決問題方法提升其創新和企業成功，這種方法受教育系統取經，目前設計教育的領銜者與企業管理學校將其作為一種教學方法。設計思維方法學以人為中心、屬開放性質並展現整合性，多專業方法和設計思維對於企業的益處為世界上 (美國、歐洲、南韓、中國) 具影響力的教育機構所特別認可 (Rocco，2015 年，334) 。

本研究主要貢獻在於導入設計思維，作為一種設計或企業管理的創新教育工具。我們將針對設計科學生以及行銷或管理學生，比較他們如何接受這種方法。設計思維作為一種方法途徑，涉及所有人具備、但傳統問題解決方法所忽視的特質。它不僅著重於創造出以人為中心的產品和服務，其過程也充滿人性。設計思維十分仰賴我們與直覺相契合、辨識型態、建構情感意義和賦予功能性，以及透過文字和符號以外的媒體進行自我表達的能力 (Rocco，2015 年，336)。
目前也已認定幾項對於設計思維方法十分重要的心理素質 (Brown，2008 年；Fraser，2007 年；Nussbaum，2004 年；Rauth 等人，2010 年)。值得一提的是，設計思維：

- 以人為中心：人為靈感的來源和問題解決的重心；
- 是一種運用心靈的過程：具備設計思維者會運用重複回饋方法來探索多種可能解決方案，並從失敗中學習；
- 具同理心：成功解決個體的問題前，需要觀察、體會和理解個體的感受、想法和態度；
- 加入故事訴說：這是一種重要工具，可用來溝通所見的使用者需求；
- 具備原型設計文化：這個實驗性的重複回饋過程，建構於過去經驗，並測試中間解決方案；
- 傾向採取行動：應練習所有技能和工具；
- 涵蓋思想極度開明的專業間合作：具設計思維者擁有延伸他人構想的能力時，多專業團隊將可達成更好的結果。
- 具備整合性思考：運用溯因推理 (Martin，2009 年)
- 可大幅改善現有產品；
- 樂觀：堅信必定有一個解決方案；
- 挑戰限制並支持創意解決方案：必須挑戰阻礙和限制，方可經由具創意且有時高度偏離正規的解決方案取得成功 (Rocco，2015 年，338)。



設計思維團隊構成基礎為多專業性和異質性。在專案初期，較小的團隊規模可讓溝通更迅速、更有效率。而隨著專案進展，可將團隊擴編，甚至在現有團隊中組成一支新的團隊。建立初步團隊目的在於設立專案的基本框架；與典型專案團隊相比，設計思維團隊的差異在於思考模式：運用聚斂性和擴散性思考，以及預期所有團隊成員保持開放心態（Brown & Katz，2019 年）。

設計思維以視覺化為基礎，運用於流程的所有階段。視覺化是一種透過影像、符號和連結展示資訊和構想的方法。設計思維著重於使用者以及其產品或服務使用體驗，我們將解釋、說明幾種構想視覺化工具。
本文的文字會伴隨許多影像，展示設計思維工具在設計、文化管理與行銷學生作業框架下的運用。

我們已述及同理心為設計思維關鍵元素的一環，其內涵係嘗試找出使用者的問題和感受。因此，最初階段會建立一個稱為「人物誌 (Persona)」的典型使用者檔案。人物誌為使用者人口學和社會特質的一種圖像表現，供進一步瞭解使用者的需求、目標、行為和問題，並將自身體驗與特殊需求相結合。在創造出人物誌前，也需進行關於目標群體的使用者研究和資料收集（Tschimmel，2012 年）。顧客旅程圖以圖像方式呈現使用者和品牌之間的所有接觸點，作為深入瞭解使用者問題的一種關鍵工具，也常利用設計思維創作。使用者旅程圖不僅提出服務購買或使用流程所有階段的詳細說明，也說明使用者在每一階段的感受，並定義出讓使用者感受到負面情緒的事件或地點。

關於設計思維這項構想視覺化工具，第三點為原型或模型。原型製作可供同時發展多項概念，而一系列早期實驗可協助在許多種可能中找出正確的方向。 早期原型可快速製作且成本低廉，主要用於瞭解該構想的功能性價值。原型表現出其優勢和弱點，並在製作更詳細、更精確的原型上提供指引 (Antoljak & Kosovi ，2019 年)。原型並不一定為實體 3D 模型。製作服務和體驗等無形事物的原型時，會使用故事板技術 (類似於錄製影片題材的腳本) 或情緒板。故事板具有一種故事訴說型態，以漫畫和情境說明文字闡述可能的未來狀況。情緒板為一種產品、服務或構想改善關鍵元素的視覺表現：你可選擇素材、顏色、圖形、空間等細項展示詳細資訊。

2. 學生對於在教育中使用設計思維的反應

我們將簡短分享不同領域學生在修業過程中應用設計思維方法，以及和這些學生共事的多年經驗。第一次接觸設計思維時，學生們的反應各有不同。他們在一開始通常且對其投以懷疑且不信任，發現難以放開自己，也不習慣以隨性的方式表達自己的意見，或提出各種 (即使不怎麼可行的) 構想。當我們比較設計科學生和行銷或管理科學生，會發現即使前者在構想階段更有自信，後者往往在問題分析的第一階段達到更好的效果。在初始階段，大多數企業管理學生認為自己不那麼有創意，但在往後階段，比起著重在美感上的設計科學生，行銷科學生會提出更有創意而大膽的構想。

即使最終結果大多取決於個體的創意和大膽與否、個別團隊的異質性、人才多樣性，所有學生最後一致認為運用設計思維工具的體驗十分正面，且認為在未來專業實務上相當實用。

無論如何，團隊合作得到的結果讓兩組學生更有自信，讓他們未來遭遇實際問題時，可更輕易地運用設計思維工具應對。有鑒於此，十分建議將設計思維運用於教育流程，作為發展創意的創新方法途徑。

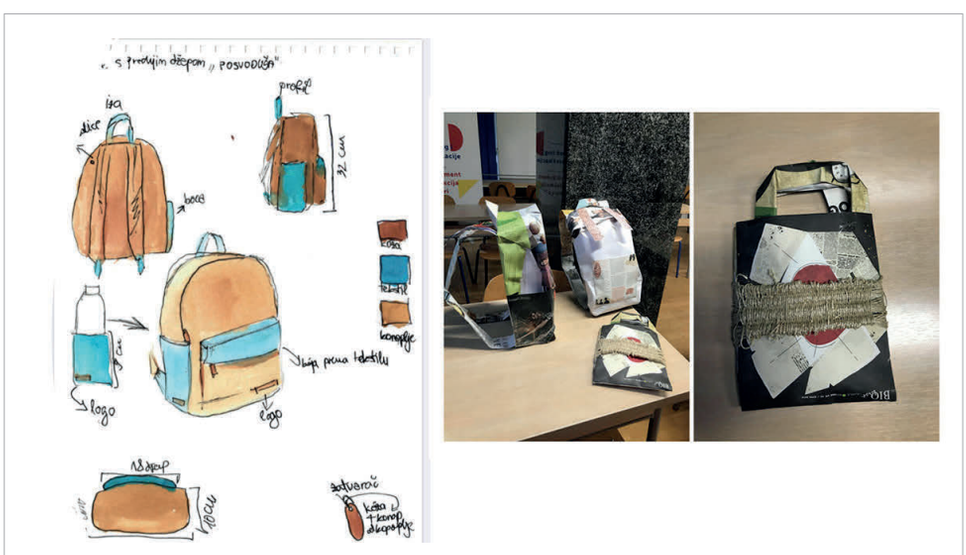


圖 1：一個人物誌範例，取材自薩格勒布市內與滑板車問題有關的一名市民；來源：薩格勒布企業管理學校 2021/2022 學年度文化管理科學生 (左圖)
pic1: An example of Persona, a typical citizen related to the problem of scooters in the city, Source: student of cultural management at Zagreb School of Business 2021/2022 (left picture)

圖 2：永續袋的快速製作原型；來源：薩格勒布企業管理學校 2021/2022 學年度行銷科學生(右圖)
pic2: A fast prototype for sustainable bags; Source: team of marketing students, Zagreb School of Business 2021/2022(right picture)

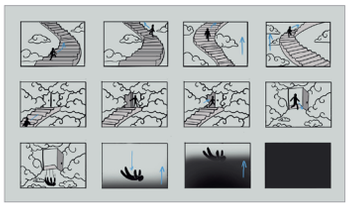


圖 3：音樂影片故事板範例，John Lennon 所作《Imagine（想像）》；來源：APURI 2022/2023 年度的一名設計科學生）
pic3: An example of story board for a musical video - a song Imagine by John Lennon; Source: a design student, APURI, 2022/2023

The design thinking concept in education: students of design compared to students of marketing and management

1. Introduction – about Design Thinking

Common characteristics of design thinkers are empathy, integrative thinking, optimism, experimentalism and collaboration (Brown, 2008). The methodology of solving problems through Design Thinking methods spread from business, where numerous organizations used it to increase sales and profitability (Ward, Runcie, Morris, 2009), to academia when some of the leading design, engineering, and business schools adopted it as a teaching method. More recently, design thinking has been used by educators to improve school layouts, teaching (Cankar, Deutsch, Zupan, Setnikar Cankar, 2013) and course design. Thinking like a designer can transform how you develop products, services, processes and even strategy.

The methodology of solving problems through Design thinking methods has been accepted from business, where numerous organizations used it to increase their innovativeness and business success, to educational system where some of the leading design, as well as business schools adopted it as a teaching method. Design thinking methodology is human-centered, open-minded and integrative. The benefits of a multi-disciplinary approach and design thinking in business have been specially recognized among influential educational institutions in the world (USA, Europe, South Korea, China) (Rocco, 2015, 334).

The main contribution of this paper is the introduction of design thinking as an innovative instrument in education, whether it is design or entrepreneurship. We will compare how students of design accept this method compared to students of marketing or management. As an approach, design thinking taps into capacities we all have but that are overlooked by more conventional problem-solving practices. Not only does it focus on creating products and services that are human centered, but the process itself is also deeply human. Design thinking relies on our ability to be intuitive, to recognize patterns, to construct ideas that have emotional meaning as well as being functional, and to express ourselves in media other than words or symbols (Rocco, 2015, 336).

Several mindsets have also been identified as an important part of design thinking methodology (Brown, 2008; Fraser, 2007; Nussbaum, 2004; Rauth et al., 2010). In particular, design thinking:

- is human-centered: people are the source of inspiration and focus of problem solving;
- is mindful of process: design thinkers employ an iterative methodology to explore numerous possible solutions and learn from failures;
- is empathetic: to successfully solve an individual's problem, that individual's feelings, thoughts, and attitudes must be observed, experienced, and understood;
- includes storytelling: an important tool with which to communicate observed user needs;
- has a culture of prototyping: the process is experimental and iterative, builds on past experience, and tests intermediate solutions;
- is biased toward action: all skills and tools should be practiced;
- includes radical open-minded collaboration among disciplines: multidisciplinary teams will produce better results if Design Thinkers have the ability to build on ideas of others;
- includes integrative thinking: using abductive reasoning (Martin, 2009)
- dramatically improves existing products;
- is optimistic: establishing there is always a solution;
- challenges constraints and supports creative solutions: obstacles and constraints need to be challenged in order for creative and sometimes highly unorthodox solutions to succeed. (Rocco, 2015, 338)

圖 4：改善里耶卡現有餐廳的情緒板範例；來源：APURI 2022/2023 年度的設計科學生團隊
pic4: An example of mood board for improving the existing restaurant in Rijeka; Source: team of design students, APURI, 2022/2023

The basis of teams formed for Design thinking are multidisciplinarity and heterogeneity. In the initial phase of the project, it is useful for teams to be smaller so that communication is faster and more efficient, and in later phases the teams can be expanded and even a new team can be formed within the existing team. The purpose of the initial team is to set the general framework of the project. The difference between teams assembled for classic projects and teams assembled for Desing thinking is in the way of thinking: the use of convergent and divergent thinking and the openness expected of all team members (Brown & Katz, 2019). The tools used in Design thinking are based on visualization and are used in all phases of the process. Visualization, as a way of displaying information and ideas through images, symbols and interconnections, in Design thinking is focused on the user himself and his experience related to the use of product or service. We will explain and describe a few of these tools for visualisation of ideas. In this article, the textual part is accompanied by several images that show the use of Design Thinkig tools in the framework of student tasks, among which we have students of design, cultural management and marketing.

We have already established that empathy is one of the key categories of Design thinking, that is, an attempt to identify with the problems and feelings of our user. The initial phase therefore involves creating a profile of a typical user called Persona. Persona is a graphic representation of the user's demographic and social characteristics. It is used to better understand the user's needs, goals, behaviors and problems, and to tailor his experience to specific needs. The creation of Personas is preceded by user research and data collection about the target group (Tschimmel, 2012).

A Customer journey map, a graphic representation of all touchpoints between the user and the brand, which serves as a key tool for in-depth understanding of the user's problems and improving the user experience, is also often created using Design thinking. In addition to detailing the user's journey through all stages of the process of purchasing or using a service, the user journey map also describes the user's feelings associated with each of these stages and defines the points or places that create a negative emotion in the user. The third in a series of tools for visualizing ideas in Design Thinking that we will mention is the prototype or model. Prototyping can allow multiple ideas to be developed simultaneously, and a series of early experiments also helps to choose the right direction among multiple possibilities. The characteristics of early prototypes should be that they are fast and cheap, and the main purpose is to understand the functional value of the idea. The prototype shows strengths and weaknesses and provides guidelines for the creation of detailed and more precise prototypes (Antoljak & Kosovi , 2019).

A prototype does not necessarily have to be a physical 3D model. When creating prototypes for intangible things, i.e. services and experiences, a storyboard technique similar to a script for recording video material or a Moodboard is used. Storyboard includes a form of storytelling, in which a potential future situation is described with images using the comic book technique and with words – description of situations. A Moodboard is a visual presentation of key elements for improving a product, service or an idea: you can show details of an idea by choosing materials, colours, patterns, spaces etc.

2. How students react to use of Design Thinking in education

We will briefly share many years of experience working with students of various orientations who were involved in the application of the Design Thinking method during their studies. At the first encounter with the Design Thinking method, students react differently, in the beginning they are often skeptical and distrustful, they find it difficult to free themselves and they are not used to casually expressing their opinion or pitching various, even unfeasible, ideas. If we compare design students with marketing or management students, while the former are more confident in the ideation phase, the latter are more effective in the first phase of problem analysis. At the initial stage, most students involved in business are convinced that they are not creative enough and find it difficult to relax. However, at a later stage, it often happens that marketing students have more creative and daring ideas than design students who focus on aesthetics.

Of course, the end result mostly depends on the creativity and boldness of individuals, on the heterogeneity of every individual team, the diversity of their talents, but in the end all students accept the experience of applying the Design Thinking tools very positively and consider it useful for their future profession.

In any case, the results that students achieve by working in teams bring greater self-confidence to both groups of students, preparing them for future real problems that will be easier to deal with by applying Design Thinking tools. For this reason, the application of Design thinking in the education process is definitely recommended as an innovative approach which develops creativity.

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墨爾本在封城後的卓越作為

都市遊戲是一種動態、具干擾性，且隨時隨地發生。雖然遊戲作為一種處事模式已成為普遍共識，其對於體驗的形塑仍有各種不同的詮釋。它可以增進社會和個人福祉、促進社群形成，並作為後人類系統和程序思維的管道。成人在遊戲上的不同之處在於他們參與批判性遊戲，其中也涵蓋了遊戲體驗的思考、分析和觀察。認真玩的設計師經常仰賴這些推測和想像面向，原因在於其職務十分強調問題解決能力、批判性思考，或將其作為一種研究方法學。

這種生活方式透過都市遊戲，而與都市生活發展出密不可分的關係。
隨著對科學、科技、人與地之間的交集採取推測性探索，也催生出關於這些連結的問題，也因此使得科技和設計的連結激發思考的假設性未來設計形式呈現，並成為矚目焦點。都市遊戲是一種混合性的遊戲設計型態，將推測性設計導入都市環境，使市民直接身處可能的城市意象和不一樣的未來。這樣的城市遊戲能引發民主、融入式的城市議題：重新想像城市過去的光景、當下的樣貌，以及未來的可能意象。這會怎麼連接到更寬廣而涉及遊戲的討論？哪些主題會是具有意義的城市議題？城市遊戲往往以大眾所熟悉的日常行為和公共空間為出發點，並透過近似和陌生化來改變其意義，創造出新的體驗。它的形態可為引起溫和抵抗而大膽重新塑造世界的地點，以及世界願景（而非世界現實）的框架。遊戲的本質除了充滿驚奇和樂趣之外，它可發揮持續影響力，作為形塑文化和社會的創意力量：系統重新製作和解碼、關鍵觀點的辨識，以及人與地的連結。同時，更開啟參與創新、語言、文化、社會和都市多樣性的全新途徑。

為達成這些極具野心的目標，在解禁之後，我們需要充滿希望、想像和創意的方法和世界重新連結。都市遊戲的關鍵型態涵蓋散步、偶發藝術和介入，這些在前一個世紀起步，現在透過創意技術、社交平台以及推測性設計而得到拓展。認真的都市遊戲無所不在，我們要探尋如何與作為開放系統的世界互動，或是將其視為待探索的一系列流程，這些方法會以一體多面且相互連結的形式呈現。澳洲墨爾本近期以這些主題製作的專案中，推測這座城市在疫情後的都市遊戲策略，探索一組由三個層次構成的方法學，重新連結起人和地：由社區引導的半永久性地方印象建構、遊戲性散步和其與超地方的連結，以及機動城市主義的公共藝術兩者關係的運用。在「六十四種生活 (64 Ways of Being)」裡，透過創意、語言、文化、社會和都市多樣化呈現墨爾本過去、現在和未來的認同，不同時間和地點的玩家們會經由這些體驗建立連結。這是一種藝術遊戲和散步模擬器的結合型態，不過玩家們會實際在「精心製作的遊戲世界」身歷其境。這項工作在 2021 年墨爾本封城期間展開，在往後數年間不斷推出全新旅程和篇章，經由現場藝術、遊戲設計和公共藝術混合的新穎型態，實踐城市轉型。

在一次經歷裡，以原住民知識構成自然環境再生的核心元素為引，喚起大眾對此的認知，進而建立起樹木、石塊和沙灘的連結。在這趟旅程中，N'arweet Carolyn Briggs 與藝術家 Jarra Karalinar Steel 和音樂家 Allara Briggs-Pattison 合作，分享了自己對於這個地方的深刻理解。The Ngargee Tree 為聖科達的文化地標，也是澳洲原住民曾經的集會場所。「ngargee」譯為舞蹈或儀式，N'arweet Carolyn Briggs 透過和藝術家 Jarra Karalinar Steel 及音樂家 Allara Briggs-Pattison 的合作所創作出的體驗，分享了自己對於這個地方的深刻理解。這棵樹現距離聖科達交叉點僅一公尺，這個路口相當繁忙，時常可聽到大卡車駛過傳來的聲響。即使這裡受到噪音汙染，這棵樹下仍設有座位供人冥想和靜思。當擴音器開始播放遊戲開幕的沉浸式音樂，以不同方式詮釋這個地點時，可以看到尤加利蛾在這棵樹周圍劃過色彩繽紛的弧度。Briggs 的聲音、Steel 的藝術作品、Briggs-Pattison 的音樂演奏以及玩家們的參與顯得別開生面，突顯出 Ngargee Tree 以及它在原住民地標展現的意義。在疫情期間，小公園 (parklets) 迅速成為都市景觀的一部分。小公園為小面積的移動式公共空間，一般設置於路旁停車空間內。「玩樂小公園」經過改造後，在四個都市環境中來回移動，並在這個過程中不斷增進其設計、規劃、許可和大眾接納度。這種創意布景方式有遊戲開發者、研究人員、當地人、音樂家和藝術家的參與。經由都市遊戲，這座小公園演變為機動城市主義的一種形態，以實際行動展示疫情後的公共空間可能運用。它可用來設置播放音樂的動物塑像、作為臨時街頭樂團表演場地，或是作為有趣的街區導覽。這些構想在封城期間發起，在街道上進行一系列測試活動，期間邀請七名音樂家、設計師和藝術家參與其共同創作過程。這座小公園在墨爾本市內變更設置地點時，吸引了更多合作對象，如立體桌遊咖啡廳、太陽能自主機器人演奏、海帶收藏館、跑酷工作坊、都市沙灘以及都市遊戲學校等。

經過兩年的封城後，墨爾本在都市遊戲上的充滿無限可能，激發出都市生活和都市設計的全新連結，不妨看看這些空間…

Melbourne post-lockdown: The Well-Played City

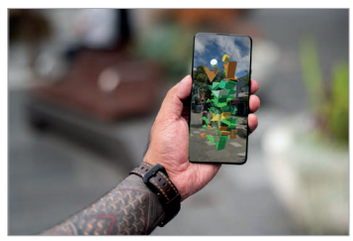
Urban play is dynamic, disruptive, and generative everywhere all at once. Although there is a general consensus that play it is a particular way of being in the world, there are numerous interpretations of how this shapes our experience. It can improve social and personal well-being, help communities form, and serve as a way into posthuman thinking through systems and processes. An important point of differentiation for adults is their ability to engage in critical play, which incorporates reflection, analysis, and observation of a play experience. Designers of serious play frequently rely on these speculative and imaginative aspects because they emphasize these qualities for problem-solving, critical thinking, or as a research methodology.

This way of being is entangled with urban life through urban play.
Impacts of emerging convergences of science, technology, people and place are explored in speculative design, raising questions about these connections by highlighting the connections between technology and design through thought-provoking hypothetical designs for the future. Urban play is a hybrid approach to play design that situates speculative design in urban environments placing citizens directly within possible cities and alternate futures.In this way, urban play can lead to civic conversations that are democratic and inclusive – reimagining what the city was in the past, what it is now, and what it could be in the future. How does this connect to broader discussion on the cultural value of games and play? What topics are relevant now in civic conversations? Urban play often starts with familiar, everyday behaviour and public spaces, and through appropriation and defamiliarisation shifts their meaning creating a renewed experience. It can be a site of gentle resistance and bold remaking of the world, a framework for the world-as-it-could-be rather than the world-as-it-is. While spectacle and fun are ways into play, the lasting impact of play is its capacity as a creative force in shaping culture and society – playing with the world. Remaking and decoding systems, situating critical perspectives, connecting people to place. Opening up new ways of being that engage with creative, linguistic, cultural, social and urban diversity.

These are ambitious goals but we are in need for hopeful, imaginative and creative ways to reconnect with the world when we are free to go outside again. Critical forms of urban play – walking, happenings, interventions – that emerged last century are being expanded through creative technologies, social platforms and speculative design. Serious urban play is all around you. How can we find ways of being in the world that engages with it as an open system, as a set of processes to be explored, ways of being that are collective and connected. Recent projects in Melbourne, Australia engage with these themes and speculate on strategies for urban play that engage with the post-pandemic city, exploring it as a methodology for reconnecting people and place on three levels: community-led semi-permanent imaginings of place, playful walking practices and their connection to the hyperlocal, and through its relationship to tactical urbanism and public art.In 64 Ways of Being, players are connected over time and place in experiences of Melbourne's past, present and future identities expressed through its creative, linguistic, cultural, social and urban diversity. It is best described as an art game / walking simulator hybrid, except the player is actually walking and the city is reframed as a 'readymade game world'. The work was launched in-between lockdowns in Melbourne during 2021, with new journeys or chapters in the experience becoming live in the years that followed, transforming the city through an inventive blend of live art, game design and public art.

In one experience, connections between a tree, a rock and a beach are remade through increasing awareness of the ways in which Indigenous knowledge is central to the regeneration of our natural environments. In this journey N'arweet Carolyn Briggs shares her deep knowledge of place through experiences created in collaboration with artist Jarra Karalinar Steel and musician Allara Briggs-Pattison. The Ngargee Tree is a cultural landmark in St Kilda, where Australia's First Peoples once gathered, with 'ngargee' translating to dance or ceremony. N'arweet Carolyn Briggs shares her deep knowledge of place through experiences created in collaboration with artist Jarra Karalinar Steel and musician Allara Briggs-Pattison. The tree is currently situated one meter from St Kilda Junction, a busy intersection where large, loud trucks frequently travel. Despite the effects of noise pollution from the road, seating has been positioned around the tree to promote meditation and reflection. An eclipse of scribbly gum moths start tracing colorful trails in and around the tree as the game's opening immersive audio is delivered through headphones to reframe this location. Here, Briggs' voice, Steel's artwork, Briggs-Pattison's music, and the players' participation come together to highlight a different way of being, a way of being with the Ngargee Tree and its significance as an Indigenous marker of place.Parklets have rapidly become part of urban landscapes everywhere during the pandemic. A parklet is a tiny, mobile public space typically installed within kerbside parking spaces. The 'playful parklet' was altered and moved between four urban environments in Melbourne, evolving through design, programming, approval, and public reception. It showed off a creative approach to placemaking that included game developers, researchers, locals, musicians and artists. Through urban play, this parklet was reclaimed as a form of tactical urbanism, demonstrating through action the post-pandemic possibilities of public space. It was host to a game of musical chalk creatures, an improvised buskers' band, and a playful mapping dérive. Concepts were developed in lockdown and then through a series of test events on the street, seven musicians, designers, and artists were invited to participate in a co-creation process. As the parklet travelled across Melbourne it attracted further collaborators including a pop-up board game café, solar-powered autonomous robotics ensemble, seaweed library, parkour workshop, urban beach, and urban play school.

After two years of lockdown, Melbourne has exploded with possibilities of urban play that inspire new connections between urban life and urban design. Watch these spaces...



遊樂公園（未來遊戲實驗室）富茨克雷，墨爾本
Playful parklet in Footscray, Melbourne

克拉倫登街遊樂場：Yawa
Clarendon Street Arcade: Yawa

六十四種生活：Ngargee Tree
64 Ways of Being: Ngargee Tree

六十四種生活：我們同在一起
64 Ways of Being: We Are Together

小川明生
Akio Ogawa

日本
Japan

2013、2023 年視覺設計類評審
2013, 2023 Juror of Visual Design Category

- 平面設計師、藝術總監暨總監代表
- 1986 年設立 TMC (Total Marketing Communications) Inc. 日本中部國際空港 _ centrair / 標誌暨 V.I. 開發；世界兒童環境高峰會 / 標誌暨 V.I. 開發；COP10（生態多樣性公約第十次締約方大會）/ 商標暨 V.I. 開發
- 日本字體排印協會 2022 評審獎
- OSAKA KANSAI JAPAN EXPO 2025 大阪·關西世界博覽會標誌設計評審

- Graphic designer, Art director and representative director
- 1986 Founded tmc (Total Marketing Communications) Inc. Central Japan International Airport _ centrair / Logo & V.I. Development. Children's World Summit for the Environment / Logo & V.I. Development. COP10 (10th Conference of the Parties to the Convention on Biological Diversity) / Logo & V.I. Development
- Japan Typography Association 2022 Jury Award
- OSAKA KANSAI JAPAN EXPO 2025 Logo Mark Design Jury

讓人們感到喜悅的設計

優秀的設計是否獨一無二？

生活中的事物繁多，達到前所未有的程度。事實上，其中並非只有事物，也有許許多多無形的資訊。隨著個體年齡不同，價值觀和審美觀也會有所差異，有些人對於擁有如此多的選擇感到滿意。我們的日常生活充斥著眾多事務和資訊，個別化當然十分重要，應該讓人感到新鮮而特別。如果某種事物的設計不具原創性，就不會有人注意它。相對的，個別化產品和資訊往往會妨礙人們判斷事物的必要性和優劣，多樣性也帶來扁平化。

在這個時代裡，有各種形形色色的人們，我們需要普遍認為美觀且宜人的設計，例如：標準或永久收藏產品的魅力在哪裡？這並非來自「它受過評估」的附加價值，而是媒體「現在」不斷複製新的價值和意義。設計並不僅是特立獨行或引人注意，這一點在視覺圖形設計中同樣適用。完善的圖形設計應該不會讓人感到壓力，而是心情愉快。資訊會變得更有組織、更容易理解，且客戶和接受者之間的溝通也會更加流暢。我相信設計應該為社會服務，良好的設計為我們的日常生活帶來快樂和驚喜、讓我們的生活昇華，也讓看到的人感到愉悅，這是我所追求的設計。

AI 也會是創作者嗎？

當我在 2023 年 5 月到 TISDC 講課時，有人問我對於 AI 的看法。作為一名設計師，我經歷過尚無個人電腦的時代，而我當時的回答是 AI 和個人電腦一樣屬於工具，會受到使用者的技能影響。現在，我要更詳細說明我的解答。

AI 的發明確實改變了平面設計領域。設計軟體的廣泛流通降低了專業人士和業餘人士之間的隔閡，也讓我們邁入一個任何人都可以從事設計的時代。這些改變能否連帶提升設計的品質？答案是目前仍舊未知。我認為當設計變得更加容易，卻使得設計遠離它的本質。設計不僅是為物品和資訊賦予形態，設計的價值取決於訊息內容。換言之，形態傳遞的訊息為設計最重要的面向，而使用 AI 或人工並非其中的關鍵元素。

即使從紙上轉至智慧型手機，透過視覺影像清楚傳遞訊息，以及和傳送者和接受者建立良好關係的重要性並未因此改變。優秀的設計足以打動人心，可以產生類似於興奮和期待的情緒。 這樣的設計不僅賞心悅目，諸如觸覺和味覺等感官上也令人歡喜，觸動觸覺和味覺便會十分吸引人。也就是說，AI 可取代人腦，但在讓人感動的細緻度上差強人意。

作為一位設計專業人員，你必須十分熟稔訊息傳遞的機制。換句話說，瞭解如何打動人心相當重要。這時候就會反映出專業人士和業餘人士，以及人類和 AI 之間的差別。設計的本意就是讓人們快樂，透過回歸設計的初衷，重新檢視它的精髓，我們希望能為社會做出貢獻。

向我發出訊息的標誌

我在品牌建立領域上涉獵甚多，其中也包括標誌。我會探索一家公司的優勢，擬定其背後的使命，並開發出聲明訊息衍生的 VI 以及標誌。標誌設計為何如此有趣？它可以代表一家公司、一間大學或一場國際會議的形象。然而，身為創作者，我認為這不是唯一有趣之處。

我們相信標誌設計是平面設計的核心，它應該相當單純、不具有次要元素，但依舊讓人印象深刻、具原創性、讓人聯想到企業與其願景，且易於記憶。滿足這些功能性標準後，設計還必須符合各種影像條件，如明亮、誠懇、友善、進步、國際性或酷炫，視公司而定。除此之外，我們相信最優秀的設計在傳遞概念的同時，依舊保留可見度或易讀性，即使其中一側縮減到 10 mm。另一個重要的功能條件是持久性，這代表通過時間考驗的能力。當我們以時尚取而代之，就很容易理解。在某些時刻較為特立獨行的設計在之後看來可能相當過時而可笑，因此我會為客戶創作，而非單憑我自己想要的表現樣態，我並不希望太過重視形式而使設計無法通過時間的考驗。

雖然每個客戶的訴求不同，我創作標誌設計的目標十分簡單，其中的訊息透露公司的事業類型和立場。當我在公路上開車時，看到巴士或卡車上印有我自己設計的標誌，或在商業場所看到這些標誌，或是在搭電梯時看到襟章，就會覺得自己像一位家長，我會思考這些標誌是否傳遞正確的訊息、留下好的印象。

不拘謹卻又明確。

我會為和自身工作不怎麼相干的事務設計海報。舉例來說，我創作出一張海報，在設計組織所贊助的海報展覽中展出。每一項展覽都有其主題，但因為是獨立創作而非客戶所委託，我可以自由表達自己的想法。在這個過程中，我運用和平常工作不同的方式創作，但我還是嘗試創作出讓觀看者可以閱讀和理解的事物。當我從事工作的時候，我也秉持同樣的態度。我從來不會放任自己，而我想這就是藝術和設計 之間的差異。我會設計帶有粗製繪圖和字體排印的海報，以「易於理解」為出發點且表現上不至於太過拘謹。我希望可以向觀看者傳達明確的訊息，讓世界另一端的人在接受這樣的視覺溝通後，會感同身受。我並不參與社交活動，不過我會參加以和平和環境為主題的海報展覽。我相信透過以「不太過拘謹而明確」的方式表達社會性主題，能讓我在設計師專業上有所成長。

圖 1：日本中部國際空港 centrair / 標誌暨 V.I. 開發(左圖)
pic1: Central Japan International Airport "centreair" / Logo & V.I. Development (Left Picture)

圖 2：生態多樣性公約第十次締約方大會 / 商標暨 V.I. 開發(右圖)
pic2: The 10th Conference of the Parties to the Convention on Biological Diversity, / Logo & V.I. Development (Right Picture)

Design that makes people happy

Is good design unique?

More than ever before, we are overflowing with things. But it's not just things. We are also overflowing with information that has no form. The age of individuality has given birth to diverse values and aesthetics. Some people feel happy to have so many choices. It seems that our daily lives have been overtaken by a flood of things and information. Of course, individuality is important. It should be fresh and special. If something designed does not have originality, no one will look at it. On the other hand, individualized products and information are clouding people's judgment about what is necessary and what is good. Diversity has led to flattening.

In this age of a hundred different people and a hundred different colors, we need designs that are universally beautiful and pleasing to the eye. For example, what is the attraction of products called standard or permanent collection? It is not the added value of "something that has already been evaluated," but rather the media that constantly reproduces new values and meanings "here and now." Design is not just about being eccentric or conspicuous. The same is true in the realm of visual graphic design. Well thought-out graphic design is less stressful and more pleasant. Information is better organized and easier to understand, and communication between client and recipient is smoother. I agree that design should serve society. Good design brings pleasure and surprise to our daily lives, accentuates our lives, and makes those who encounter it happy. That is the kind of design I aim for.

AI is also a creator?

When I gave a lecture at TISDC in May 2023, I was asked what I thought about AI. As a designer who experienced the era without PCs, I answered that AI, like PCs, is just a tool and it depends on the skill of the user. Here is my answer in more detail.

Certainly, the advent of AI may change the field of graphic design. The spread of design software will lower the barriers between professionals and amateurs, and we may be moving into an age where anyone can be involved in design. Will the quality of design improve as a result of these changes? The answer is currently unknown. It seems to me that the ease with which design can be made to look more or less like design is moving us further away from the essence of design. Design is not only the act of giving form to objects and information. The value of design is determined by the content of the message. In other words, the content of the message conveyed through the form is the most important aspect of the act of design, and the use of AI or human hands is not the essential issue.

Even if the medium changes from paper to smartphones, the importance of clarifying the message to be conveyed through visual images and building a good relationship between the sender and receiver remains the same. Good design has the power to move people's hearts. It generates an emotion similar to excitement and anticipation. It not only pleases the eyes, but also the hands and tongue. The senses of touch and taste are also triggered, and it is truly syntactically captivating. In other words, AI may replace the human brain, but it does not have the sensitivity to impress people.

圖 3：（名古屋）聯合國教育、科學及文化組織委員會 / 商標暨 V.I. 開發
pic3: Nagoya, UNESCO City of Design Organizing Committee, / Logo & V.I. Development

If you are a design professional, you must be well versed in the mechanics of conveying information. In other words, it is essential to fully understand the reasons why people's hearts are moved. This is where the difference between professionals and amateurs, between people and AI, appears. Design is meant to make people happy. By going back to the starting point of design and reexamining its essence, we hope to contribute to society.

Logos that send a message

I do a lot of work in the field of branding, including logos. I explore a company's strengths and formulate a mission beyond that, and develop a VI from a statement and logo. So what makes logo design so interesting? It is that it can be a universal face representing a company, a university, or an international conference. However, as a creator, it seems to me that this is not the only interesting aspect.

We believe that logo design is essentially the core of graphic design. It should be the simplest of designs, devoid of secondary elements, yet still impressive, original, evocative of the business and its aspirations, and easily remembered. While achieving these functional criteria, the design must also meet various image criteria, such as bright, sincere, friendly, progressive, international, or cool, depending on the company. Furthermore, we believe that the ultimate design is one that conveys the concept without sacrificing visibility or readability, even when the size is reduced to 10 mm on either side. Another important functional criterion is durability. It is the ability to cope with the flow of time over a long period of time. It is easy to understand if we replace this with fashion. An eccentric design that represents the times may look very outdated and ridiculous in retrospect. This is what I create for my clients and not for my own expression, and I don't want to be short-lived by being pedantic.

Although it varies from client to client, my goal is to create a logo design that is simple, yet conveys a message that somehow reveals the company's business type and attitude. When I suddenly encounter a logo that I have developed, such as driving alongside a bus or truck with a familiar logo on the highway, being greeted by a logo at a commercial establishment, or riding in an elevator with a person wearing a lapel badge, I still feel like a parent. I wonder if the logo is sending the right message, if it is making a good impression.

Casual and clear.

I design posters for situations that are somewhat distant from my work. For example, I create posters to be exhibited in poster exhibitions sponsored by design organizations. Each exhibition has its own theme, but since it is an independent production with no client, I can express myself freely. In doing so, I create with a different switch from my work. Even so, I try to create something that the audience can read and understand. This is the same attitude I take when I work, and I never create works that are self-indulgent. I think this is the difference between art and design. I design posters with rough illustrations and typography, with the idea of being "easy to understand" and casual in expression. I hope to give a clear message to the viewer and make someone nod their head on the other side of the globe as a visual communication. Although I do not participate in social activities, I try to participate in poster exhibitions that focus on themes such as peace and the environment. If I can express social themes in a "casual and clear" way, I think I can grow a little more as a designer.

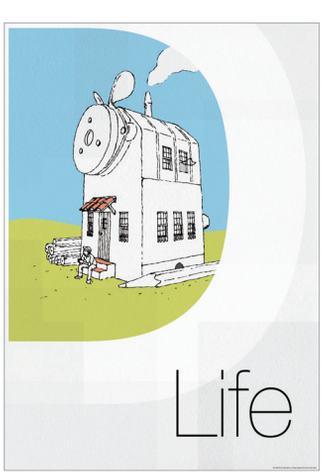


圖 4：「VIVA GRAPHIC 22」岡本滋夫 + 21Graphic 設計師 /「D Life」(左 1 圖)
pic4:"VIVA GRAPHIC 22" Shigeo Okamoto + 21Graphic Designer / "D Life"(Left Picture 1)

圖 5：上海設計 10×10 全球大獎展 (百大設計師) /「令人著迷的摩天大樓 (Enchanted Skyscraper)」(左 2 圖)
pic5: Shanghai Design 10×10 Exhibition of 100 Masters of Design / "Enchanted Skyscraper" (Left Picture 2)

圖 6：2023 年度中部創作者協會海報展 /「情緒 (Emotion)」(右圖)
pic6: Chubu Creators Club Poster Exhibition 2023 / "Emotion"(Right Picture)

吳介民
Jamie Wu

臺灣
Taiwan

2013、2018、2022 年視覺設計類評審
2013, 2018, 2022 Juror of Visual Design Category

- 藍本設計顧問有限公司/執行長
- 台灣海報設計協會/理事長
- 台灣設計聯盟/副理事長

- CEO of Blueprint Design Co., Ltd.
- President of the Taiwan Poster Design Association
- Vice President of the Taiwan Design Alliance

「向下紮根，向上發展」

很幸運的可以陪著「TISDC 臺灣國際學生創意設計大賽」走過十五個年頭，這在我人生的履歷中是快樂的一段旅程，看著計畫主持人林磐聳老師對於台灣國際學生創意大賽的投入是值得我學習與效法的。近年來隨著科技的發展，設計也隨之變化，現今的設計趨勢已經跟過去有了極明顯的不同。從我們的手工年代到有了電腦及現在的 AI 智能生成，在數位化、精簡化、綠色化、多功能化等方面，也越來越重視設計帶給人類的價值，進一步改善和提高人們的生活品質和使用體驗。有幸經歷兩次設計奇異點來探討現在設計趨勢以及未來的發展方向。

現今的設計趨勢，人手一台電腦加上強大的運算能力，設備已經不是阻礙設計發展的主因了，在平面設計方面現在非常熱門，特別是品牌、海報、網頁、插畫和平面廣告等方面。簡潔、直觀而且創新的設計風格受到大眾的喜愛。這種風格包括大量使用白色空間、簡潔的排版、明亮的色彩和誇張的新醜學風都是近年受到市場青睞的。

從近年來的參賽作品中，年輕一輩的設計師能在網路世界中獲得大量的資訊，相較早年只能從書籍中獲得更加快速，從中尋找靈感並通過大量閱讀等方式，也能在設計中創造出多元的作品。在色彩方面當代設計師更傾向於使用單一元素心色調，及大量使用有機形狀和圖案是當今設計趨勢的一部分。

在學生大賽的海報設計作品中，隨著社交媒體的發展和大量網絡素材的豐沛，更有力地促進了海報創作的多樣性，使設計同學們要更加注重作品的原創性。及開創出具有獨特風格，強調自己的思想或對於某個特定主題更多的是在創意、視覺表達、風格方面的跨界創新。

這些年來每到評審時「撞搞」的情事層出不窮，當然評審委員都是秉持誠信原則，相信同學是「設計巧合」但過度的雷同也是委員們最難以抉擇的事情。為避免誤會造成的遺珠之憾，在此建議學生如果有不錯的創意，先上網打關鍵字搜尋是否有相似作品來避開撞稿，因為我們的大腦就像一部相機會將看過的畫面、創意、構圖記憶下來，當下次靈感來時有時候會以為是自己「想」出來的，殊不知是曾經看過記下來的，所以第一階段會建議上網用關鍵字或以圖搜圖來搜尋。

作品名稱：希望帶來希望
Name of the Work: Hope Brings Hope

例如我在 2011 年因日本大地震，創作了一張「希望帶來希望」畫面以一個紅色氣球飄向天空，在白雲的襯托下隱喻成日本國旗，透過象徵希望的氣球期許地震災區的民眾不要放棄希望，這件作品在 2021 年有某學生以相同概念得到國際獎項，我是相信學生不會惡意抄襲，但有時候「撞稿」只能說生不逢時太晚出生，創意都被前輩用光光了。

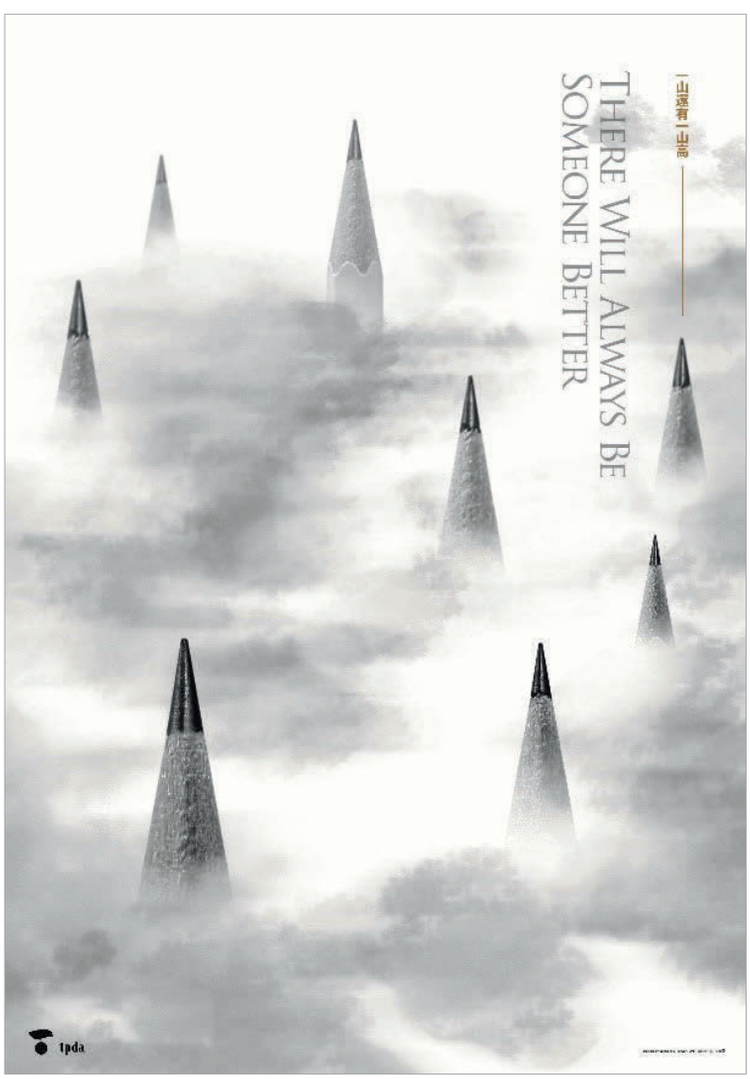
總之，海報創作的設計趨勢正在不斷地變化和發展，在這個競爭激烈的海報設計領域，創作者需要應對這些趨勢，並根據不同的主題和目標觀眾創造出更加有價值的設計作品，相信難度會越來越高，但這也是精彩可期的地方。

隨著 AI 人工智能技術的不斷發展，AI 的應用也越來越廣泛，未來的設計趨勢將會越來越多地涉及 AI 生成設計。在今年的新一代設計展中已經有許多學校作品是 AI 生成，這也是考驗今年評審的一大難題。

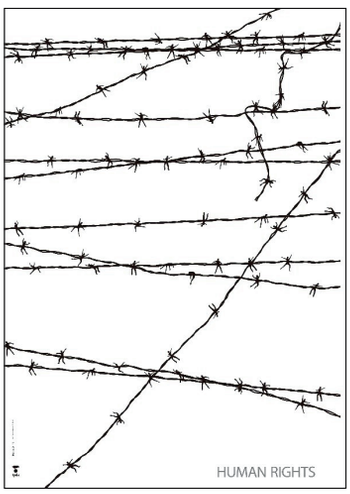
很多人會說有了 AI 就不需要設計師了，對於未來的設計市場持著悲觀的看法，我個人倒是相反，回想當年電腦時代到後來有了圖庫甚至免費圖庫，設計工作始終沒有被取代，反而是更加需求，我相信 AI 生成也只是一個更厲害的「工具」，未來操控方式等要素都需要設計師進一步思考和創新，以滿足更多市場需求。

在教學方面，老師不能再以「以前」的方式教「現在」的孩子面對「未來」的問題，反而是更開放的態度接受更多元的觀點，才能啟發學子們對設計的熱情進而創造屬於他們的未來。

最後還是要感謝「TISDC 臺灣國際學生創意設計大賽」這個全設計最多國家參賽的平台，藉此可以看見國際間學生的創意及設計的動向，這也是老師得以教學相長的機會，更期待這個競賽能持續的辦下去，在十五年前的紮根，當年的得獎學生現在也已為人師表，繼續為這塊土地灌溉著、滋養著。



作品名稱：一山還有一山高
Name of the Work: There's Always a Higher Mountain



作品名稱：人權
Name of the Work: Human Rights

Rooting Downwards and Growing Upwards

I've had the privilege of being part of the Taiwan International Student Design Competition (TISDC) for 15 years. This has truly been the most joyful ride in my career. Professor Apex Lin's dedication to the competition is both admirable and a model for my own efforts. As technologies advances, design has evolved significantly too. Now the design trends are extremely different from the past. From doing everything with our own hands to embracing computers and now AI intelligence, design's evolution is evident. Other than aspects such as digitalization, simplification, eco-friendliness, and multifunctionality, design now also put focus on improving human life and user experience. I have had witness two design singularities and I'd like to use these experiences to delve deeper into current trends and future directions.

Nowadays each person is equipped with a computer that possess powerful processing capabilities, making equipment no longer a primary obstacle in design development. Now graphic design is trending, especially in areas like branding, posters, websites, illustrations, and advertisements. Minimalist, intuitive, and innovative design styles are very popular. This style that features ample white space, clean layout, bright colors, and bold new ugly has gained market popularity in recent years.

Compared to acquiring information only by reading books in the early days, younger generation of designers today can access abundant information through the internet. This not only speeds up the process of gathering knowledge but allows them to find inspiration and create a diversity of works via extensive reading. In terms of color, designers nowadays tend to use monochromatic colors. An excessive use of organic shapes and patterns also belongs to the current design trends.

In student poster competition, the development of social media and the abundance of online resources have significantly fostered diversity in poster creation. This enables students to focus more on the originality of the work and develop unique approach. They are encouraged to focus on presenting their own thoughts or show creative, visual, and stylistic cross-disciplinary innovations towards specific themes.

Recently the issue of "design collision" where similar works are submitted, has been increasingly prevalent in competitions. Jurors operate with integrity and believe that such identical works are merely coincidence. However, strikingly identical submissions do pose a significant challenge in decision-making process. To prevent misunderstandings, students are advised to search keywords or images for similar works on the internet before submitting entries. Since our brains operate like camera and often unconsciously retain and recreate images, ideas, or compositions seen previously. When inspiration comes, we often thought that we were the one who came up with those original ideas. Therefore, it's always recommended to conduct keywords or image searches in advance.

For example, to support 2011 Tohoku Earthquake, I created a work with a red balloon soaring into the sky against a background of white clouds that subtly symbolizing the Japanese flag. Through balloon that represents symbol of hope, the poster aims to inspire the people in the earthquake-affected areas not to lose hope. In 2021, a student won an international prize similar concept. While I believe there was no malicious intent to plagiarize, sometimes design collision is merely a matter of being born too late. It seems like the pioneers have already exhausted all the creative ideas.

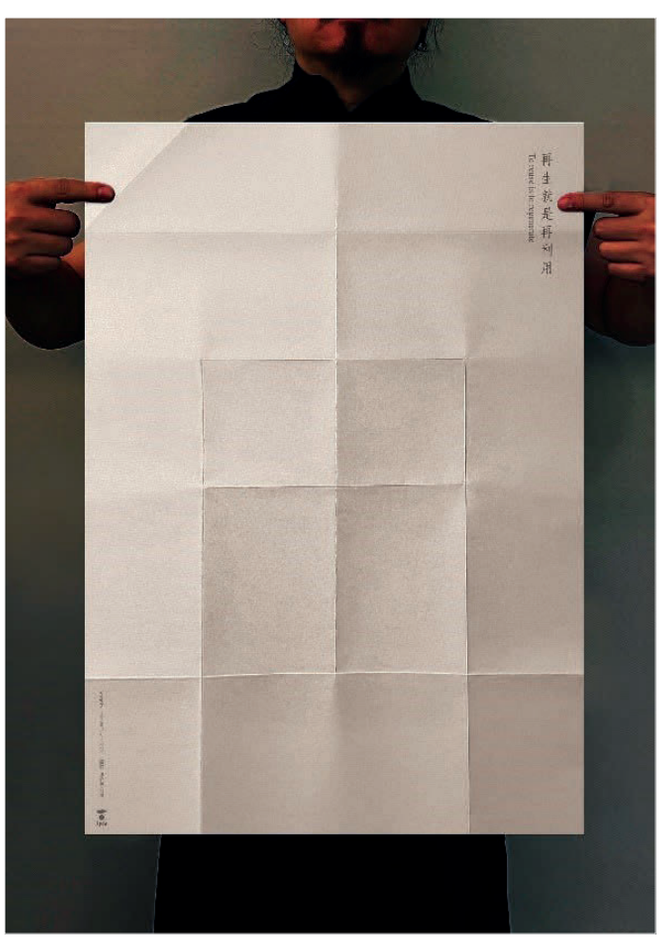
Poster design trends has been consistently evolving and developing. In this highly competitive field of poster design, designers need to adapt to trends and create more valuable designs based on themes and target audiences. While the challenges may increase, this also promises an exciting future for design innovation.

As the technology advances, AI application will be more widespread. More future design trends will involve AI-generated design. In fact, in Young Designers' Exhibition this year, many entries have been generated by AI, which posed great difficulties to jurors.

Many people adopt a pessimistic view for the design market in the future and say that with AI, designer becomes unnecessary. On the opposite, I have a quite different opinion. Reflecting on the emergence of stock photo or even free stock photo in computer era, design work has never been replaced. Instead, the demand grows even higher. Thus, I believe generative AI is solely a more powerful tool. In the future, factors like control methods will require designers to put even more effort in terms of thinking as well as innovation in order to meet the market demands.

In terms of education, using concept from the old days to teach this generation of children to solve future problems is no longer effective. Instead, adopting an open-minded attitude and embracing multiple viewpoints help inspire student's enthusiasm towards design. This method will also empower students to forge their own future path.

Finally, I want to express my gratitude to the TISDC, which is the most internationally diverse platform in the design competition. This competition allows us to see the creativity and design trends among students worldwide. It also provides teachers with opportunities to grow and learn. I eagerly look forward to this competition to be held for many years to come. Rooted fifteen years ago, many previous winners are now educators themselves, continuing to nurture and enrich this field of design.



作品名稱：再生
Name of the Work: Rebirth

葉智榮
Alan Yip

香港
Hong Kong

2014 年產品設計類評審
2014 Juror of Product Design Category

· 香港理工大學實踐教授
· 香港恒生大學兼任教授
· 香港設計貿易協會創會主席

· Professor of Practice of Hong Kong Polytechnic University
· Adjunct Professor of Hang Seng University of Hong Kong
· Founding Chairman of Hong Kong Design Trade Association

設計抗疫，疫境逆襲

新冠肺炎已成為痛苦、龐大損失，以及曠日費時的代名詞。它奪去了無數生命，同時改變人們的發展方向，我也無法從中倖免。此標題源於韓國設計推廣協會（KIDP）於 2020 年舉辦的韓國國際綜合設計營（IICD），這場盛會邀請超過 10 位國際導師 (提供導師費)，同時選拔 90 多名優秀的國際學生參與營隊；整體預算更是超過一百萬美元。我很榮幸能受邀擔任國際導師。事實上，我初次受邀是在 2019 年，那時我仍能親自前往首爾進行實體工作坊的教學。然而，由於新冠疫情的爆發，迫使我們只能轉向線上教學。有些諷刺的是，2020 年的工作坊主題居然是「設計抗疫」！

我接受這項挑戰，但萬事起頭難。容我說明一下狀況，我的學生來自四個不同國家，分別是韓國、印尼、加拿大和澳洲，而我們分布在 4 個不同的時區。你可以想像，要在這樣的條件下順利完成七天的工作坊絕非易事。哎，這就是人生，我們只能接受當下所擁有的一切，好在還能仰賴網路這項便利工具。

我將我們小組的設計任務定為「減少一次性口罩的浪費」。儘管全球正因新冠疫情而疲於奔命，但人們並未十分關注這現實上很嚴重的問題。根據我們小組從 2020 年《綠色事務》(Green Matters) 獲得的研究結果，全球每天棄置約 4,300 萬個一次性口罩（約重 144 噸），而這些廢棄口罩會造成嚴重的環境損害。口罩主要由聚丙烯（PP）塑料製成，且無法生物分解。這些被棄置的口罩污染了海洋和天空，魚類和鳥類因口罩的耳帶纏繞致死，而土地也被這些廢棄物填滿，需要數十年才能逐漸分解。
幸運的是，在收到設計任務後，我的小組成員都興致盎然，躍躍欲試。我引導他們從多個角度展開研究。在幾天的努力工作後，我們面臨一個問題，由於身處不同時區，有些小組成員需要在半夜參與會議，為此，我們想出一個全面的解決方案。

方案一：我們設計自動販賣機（由 Alex Eviston 設計），這些販賣機安置在城市各處，用於收集使用過的口罩。所有口罩會經過粉碎處理，並進行高溫消毒，接著便送到工廠，轉化成建築隔熱材料。對於使用自動販賣機的市民，我們將提供數位代幣作為鼓勵。

方案二：我們創立一個動手做 (DIY) 社交平台，目的是教育民眾將使用過的口罩轉變為有用的產品 / 物品，而不是將它們丟棄到垃圾場。儘管小組內有些學生擔心用過的口罩會有衛生問題，但經過我和主任教授詳盡解釋後，小組一致同意這個想法。小組學生設計了多種 DIY 的工具，包括由 Hanseul Kim 設計的社交距離三角錐、Ji Seung Lee 設計的口罩郵筒、Kezia Odelia 設計的盆栽、Jiyoon Ko 設計的小稻草人、以及由 Anna Kim 設計的聖誕裝飾品。此外，由 Soyeon Kim 設計的手機應用程式不僅是一個社交平台，也是 DIY 工具的線上商城。這將是個友善易於使用的平台，以吸引市民參與計畫，同時能向成年人和孩子傳達活動背後的用意。具體來說，DIY 工具分為兩種類型：針對成年人，提供樹脂和鑄造模具，以打造更精緻的產品；針對兒童，則提供壓克力顏料和鑄造模具，以利在父母的協助下進行。

我曾指導小組的學生使用口罩、白膠或樹脂製作原型。令我驚訝的是，他們運用了 50 個口罩和白膠，成功製造了植物盆栽的原型，而來自首爾的女學生
僅用一些口罩和樹脂，做了一枚玫瑰棋子。我們真是一支勇往直前的團隊！

總結來說，這次工作坊展現豐碩成果，我們團隊來自全球各地，齊心協力，在極短的時間內，成功為「設計抗疫」的主題打造出實用的解決方案。最終，我們的辛勤付出也在成果發表中獲得回報，我們第八小隊榮獲「最佳團隊」獎。

提到成功的工作坊，我曾於 2018 年受邀參加在台灣舉辦的「來自亞洲設計的力量」。這次活動包括台中舉行的國際設計研討會以及在亞洲大學舉辦的國際設計工作坊。國際設計大師如中西元男、U.G. 佐藤、Chaz Maviyane-Davies、車康熙 (Cha Kang-Heui)、何芳教授，以及我本人也參與其中。

這次工作坊得益於林磐聳教授的精心策畫與安排。學生給予良好的反饋，場地環境也十分優美，我認為這是我參與過的最出色的工作坊之一。做得好，TISDC。

Design Again Pandemic

COVID is a very painful, costly and time-consuming word. It took a lot of lives and changed a lot people's development trajectories, including myself. The title of this page was originated from an invitation of the Korea International Integrated Design Camp (IICD) organized by Korean Institute of Design Promotion (KIDP) in 2020. It was quite an event where over 10 international mentors were invited (with honorarium); over 90 international elite students were selected to join the camp; and the total budget was over one million USD. It was my honor to be invited as one of the international mentors. In fact, the first invitation was in 2019 which I could still travel to Seoul to conduct a face-to-face workshop. However, after the COVID started, online was the only option. Ironically, the theme of the workshop in 2020 was "Design Against Pandemic!"

I took the challenge and nothing was easy to get started. To illustrate the point, students of my team were from 4 countries including Korea, Indonesia, Canada and Australia; located in 4 time zones including myself. As you can imagine it was very difficult to conduct the 7-days workshop with satisfying progress. Well, that's life, we have to live with what we have got. As least we have internet, a handy tool.

I setup the design brief of "Reduce Disposable Mask Wastage" for our team no. 8. Since the world was busy dealing with COVID disease, people did not very much care about this problem and it is a very huge one indeed. As per our team's research from the Green Matters 2020, the world was dumping 4300 million of disposable masks (around 144 tonnes in weight) every day. They post detrimental environmental damage. The mask is made of PP plastic and not biodegradable. Despite the fact that the wastage pollutes the sea and the sky, fishes and birds were strangled by the mask ear bands; the land fields were overloaded with mask wastage and they took tens of years for the earth to digest them.

Luckily all our team members felt like having a design mission after receiving the design brief. I guided them to start the research in various angles. After a few days of hard work, some of the team students needed to meet at mid-night due to the different time zone issue, our team came up a holistic solution to tackle the problem.

Angle 1: We designed vending machines (designed by Alex Eviston) which located around the city to collect the used masks. All masks will be shredded, sterilized by heat. Then the material will be transferred to factory to up-cycle as construction insulation material. This solution will be good for the public to dispose the used mask in a proper way. Digital token will be offered to citizen who use the vending machine for encouragement.

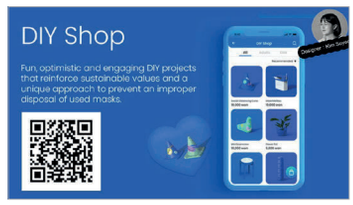
Angle 2: We setup a Do it Yourself (DIY) social platform to educate the public to consume and transform their used masks into useful products/objects instead of dumping them to the land field. Some of the team students worried about the hygiene issue of the used masks, after a thorough explanation by myself and the Chair professor, the team concurred the idea. Team students designed products in the form of DIY kits included: a social distancing cone by Hanseul Kim, a mask mailbox by Ji Seung Lee, a planting pot by Kezia Odelia, a mini scarecrow by Jiyoon Ko, a Christmas ornament by Anna Kim. Also, a mobile APP designed by Soyeon Kim work as a social platform as well as online shop for the DIY kits. It will be a user friend platform to attract citizens to join the scheme and educate adults and kids the philosophy behind the DIY program. In fact, the DIY kits were divided into 2 types, one for adult with resin and casting mould to create more refine products; the other type for kids with acrylic paint and casting mould which is more friendly for the kids to carryout especially with the assistance of parents.

I have taught the team students to make prototype by masks and white glue or resin. It was a surprise that they created prototypes as a plant pot with 50 masks and white glue; and a rose chess with a few masks and resin. That was carried out by female students in Seoul. What a brave team we have got!

In conclusion, it was a very fruitful workshop, our team created a lot in a very short time and we join-force from different part of the world to create an useful solution for the theme of " Design Against Pandemic". After all, the hard work paid off, as the final presentation by students, our team 8 was awarded " Best Team".

Talking about successful workshops, I was invited to the Power of Asian Design in Taiwan in 2018. The event included International Design Seminar in Taichung and International Design Workshop at the Asia University. International design masters including Nakanishi Motoo, U.G. Sato, Chaz Maviyane-Davies, Cha, Kang-Heui, Professor He, Fang and myself.

The workshop was nicely organized thanks to Professor Apex Lin, Pang-Soong. The feedback of the students was good, the venues were very nice, I think it was one of the best workshops I have experienced. Well done TISDC.



林同利
Tong Li Lin

臺灣
Taiwan

2015、2017、2021 年產品設計類評審
2015, 2017, 2021 Juror of Product Design Category

- 台灣創意設計中心 副執行長
- 2003- 迄今 台灣優良設計協會 秘書長
- 2012-2015 台灣室內設計專技協會 秘書長
- 2003-2014 台灣新一代設計獎 總策劃
- 曾擔任亞洲大學 副教授

- Deputy CEO of Taiwan Design Center
- Secretary-General of Taiwan Good Design Association (2003-present)
- Secretary-General of Taiwan National Association of Interior Designers (2012-2015)
- Curator of Taiwan Young Designers' Award (2003-2014)
- Former Associate Professor at Asia University

綠色 - 橘色 - 紅色設計

我在演講「創意設計」時，常以「設計、製造、品牌、行銷」為主題，就是希望創意的作品能達到行銷的目的，也就是為社會所用！然後有很多人把品牌的建立與成功，在認知上有很大的差異，許多品牌到底能不能成為真正消費者所認知的品牌，真的要很用心探討！另外現在的設計人常常會講環保的議題，但是很多環保的產品到底還保、還是不環保？也是設計人可以深入探究的。

「臺灣國際學生創意設計大賽」自 2008 年教育部開始推動以來，每年參加的件數極為可觀臺灣自主性地舉辦國際級的學生設計競賽，有破 2 萬件的記錄，啟發了設計學子向上學習的創作，進而推廣臺灣與臺灣設計教育的成果，值得讚賞與持續！ 2023 年競賽主題「Compassion / 惻隱之心」，是對社會的關懷滿重視的，更與聯合國在 2015 年所倡議在 2030 年達成「SDGs: Sustainable Development Goals / 永續發展目標」做連結，期許全球設計學子以溫情關懷的設計思維，用設計使世界變得更臻美好！

我如對學生演講時，就會從三個社會議題來告知他們怎麼發展作品！

第一議題是綠色設計，讓作品以永續為唯一的考量，也有人說是環保、循環設計，但沒永續設計的意涵切題，如作品可以永續的被使用的話，這就是很好的綠色設計。

第二議題是橘色設計，橘色設計就是關懷設計，關懷設計就是針對小孩子、銀髮族、身障人士等族群設計出適合他們容易又舒適的作品，來關懷他們！

第三議題是紅色設計，就是社會設計，這些針對弱勢或是落後的區域、人群或整個人類的生存環境，來想我們要怎麼幫助他們，設計出產品可以讓他們簡易的使用並且達到改善他們的生存環境先社會設計的議題。所以學生參加「臺灣國際學生創意設計大賽」議題下，應該考慮更多元的發展，用設計讓世界的生活更美好！

最近在展覽看到一些不錯的作品，特選了三個作品來觀摩！

第一個作品：原屋 - 五大洲原住民建築教玩具「綠色 - 橘色設計」
從五大洲原住民先民留下的建築房屋，選出 10 棟代表性的，希望透過這組教學玩具帶領兒童了解房子與大環境的關係，也讓他們認識原始綠建築。將每棟房屋的外型簡化製作成磁吸式積木，而每棟建築積木的配色都是以原始房屋的顏色搭配，在地圖、商品小卡上會有 QR code 可以掃描，透過動漫視覺影像的解說，讓小孩了解房屋的地理位置、樣貌、簡易的蓋法，表現出這些原住民是如何透過當地自然建材，克服氣候、環境建造出屬於他們的家。小孩多方嘗試拼湊，從錯誤中改正，組裝成正確的房屋形狀。

第二個作品：AQPALS 自閉症兒童水中復健玩具「橘色設計」
該產品是專為自閉症孩童設計，是關懷弱勢族群的橘色(關懷) 設計，目前的許多現有產品無法顧及讓他們安全、安心、快樂的使用，而 AQPALS 讓水中復健結合了感覺統合及遊戲，讓復健更加完善、有趣。

第三個作品：BE-O 循環設計「紅色設計」
戰爭中軍事武器產生的有毒物質或工業廢棄汙染物是造成土壤汙染的來源之一，BE-O 循環過濾土壤中之重金屬物質，使土地與環境達到永續利用。

圖 1：台南應用科技大學 商品設計系提供(左圖)
pic1: provided by the Department of Product Design, Tainan University of Technology(Left Picture)

圖 2：台南應用科技大學 商品設計系提供(右圖)
pic2: provided by the Department of Product Design, Tainan University of Technology(Right Picture)

Green-Orange-Red Design

In my lectures on "Creative Design," I often focus on the themes of design, manufacturing, branding, and marketing. This is because I want creative works to achieve a marketing goal, which is to serve a social purpose. Yet, the concept of brand building and its success varies greatly in public perception. It requires diligent exploration to determine if a brand can truly resonate with consumers. Additionally, while environmental topics are commonly discussed by designers, the question remains: are these eco-friendly products genuinely sustainable, or not? This is a critical question that designers should examine more deeply.

Since hosted by the Ministry of Education in 2008, the Taiwanese International Students Design Competition (TISDC) has drawn an impressive number of entries every year, with a record-breaking amount of over 20,000 submissions. This independently organized international competition that inspires students to strive for creative excellence, and further promoting Taiwan and its achievements in design education. The 2023 theme "Compassion," not only focus on caring the society but also aligns with the 2030 Sustainable Development Goals (SDGs) adopted by the UN in 2015. It encourages design students worldwide to adopt a compassionate design approach and use design thinking to make the world a better place.

In my speech, I delve into three social themes to guide them in developing their design projects.

The first theme is green design, which prioritizes sustainability as the sole criterion in creating works. While some refer to it as eco-friendly or circular design, such terms may not fully capture the essence of sustainable design. If a product can be used sustainably over time, it is a green design paradigm.

The second theme is orange design, which embodies the concept of design of care. It caters to the needs of children, the elderly, and people with disabilities by creating products that can be used easily and comfortably by them.

The third theme is red design, which is synonymous with social design. It means taking people who are underprivileged or in backward region, as well as the overall human habitat into consideration and ponder on how to help them thrive. It's about creating products that are not only easy to use but also significantly enhance the living conditions of these communities. Hence, when students enter competitions like the TISDC, they should be encouraged to think diversly and to utilize design to make the world a better place.

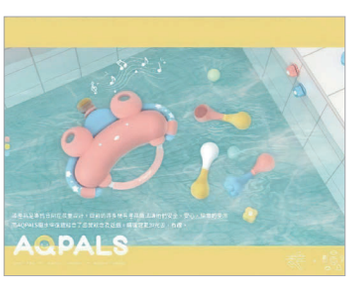


圖 3：國立高雄科技大學 工業設計系提供
pic3: provided by the Department of Industrial Design, National Kaohsiung University of Science and Technology

Recently I encounter some remarkable works in exhibitions. Among them, I've picked three distinct works that I want to discuss about.
The first work is Original House - An Educational Toy Featuring Indigenous Architectures from Five Continents, which embodies "Orange Design"
This educational toy set features 10 dwelling structures inherited from the indigenous people across five continents. Through this educational toy, children can understand the relationship between houses and the larger environment. Original House also introduces children to the green architecture in early days. The shapes of each house are simplified and crafted into magnetic blocks, and the color for each block reflects the original colors of the houses. On the accompanying map and cards, QR codes are provided. By scanning the code, children can access animated visual aids that help them understand the geographic location, shapes, and basic construction methods of the houses. Through using local materials, the visual aids demonstrate how indigenous people conquer climate and environment and finally built their home. As children experiment with assembling the blocks, they learn from their mistakes and gradually piece together the correct shape of the houses.

The second work is Aquatic Rehabilitation Toys for Children with Autism (AQPALS), which features "Orange Design"
This product is thoughtfully tailored for children with autism, embodying orange (caring) design that caters to the needs of vulnerable populations. Many existing products fall short in providing a safe, secure, and joyful experience for these children. However, AQPALS combines aquatic rehabilitation with sensory integration and games, making the rehabilitation process more comprehensive and enjoyable.

The third work is BE-O Circular Design, which resonates with "Red Design"
Toxic substances from warfare or industrial waste are among the sources of soil contamination. BE-O filters out heavy metals from soil so that sustainable use of land and environment can be achieved.

圖 4：國立高雄科技大學 工業設計系提供
pic4: provided by the Department of Industrial Design, National Kaohsiung University of Science and Technology

林子恩
Wilson Lam

澳門
Macau

2016 年視覺設計類評審
2016 Juror of Visual Design Category

- 在多倫多創立第一間設計公司「ARTiculation Group」
- 千禧年再組 WilcoDesign 公司，客戶包括前任美國總統旗下的「TrumpTower」
- 加拿大及澳門郵電局的合約設計師，為兩地設計郵票多達八十多枚。最為人熟悉的生肖郵票系列，更榮獲蘇州生肖郵票博物館主辦的世界生肖
- 郵票設計冠軍

- Founded the first design firm 'ARTiculation Group' in Toronto
- Established WilcoDesign, whose clients include "Trump Tower" under the former US president and the Royal Bank of Canada
- Served as a contract designer for the postal administrations of Canada and Macau, designing over 80 stamps for the two regions, among which the most
- well-known are the Chinese Zodiac stamp series

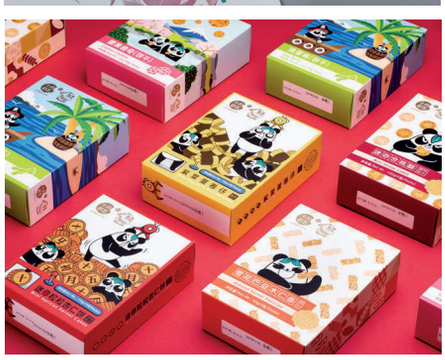
我在設計生涯中參與過非常多設計比賽，但讓我驕傲且終生難忘的經驗非 TISDC 莫屬。

TISDC（臺灣國際學生創意設計大賽）是一項專為推動設計教育和實踐而設立的全球性比賽。這項競賽每年都會吸引來自世界各地的高教學生齊聚一堂，展現他們的創造力和技能。通過競賽，參賽者有機會與國際設計界的其他成員和評審互動，學習不同文化中的設計思維與趨勢。TISDC 對學生、評審以及整個產業來說都扮演重要角色。

雖然競賽的主題是由主辦單位設定，來自全球的高教學生卻帶來不同的設計理念，並在作品中反映了各自獨特的文化背景，於是就算相同的主題依舊出現了各異其趣的詮釋。此外，評審團的成員也來自不同國家，各自代表著不同的文化背景與設計經歷，因此評選過程中時常激盪出思辨的火花。這些熱烈討論讓我發現，無論是參賽學生或評審，這些來自不同國家且擁有不同的觀點和視角的人齊聚一堂，不僅激發多元創意思考，更讓我們體驗到真正的國際水準。

TISDC 是一個極具影響力的國際平面設計比賽，宗旨是提升設計教育層次，以及促進高品質的設計力與創造力。身處充滿挑戰與變化的時代，平面設計教育工作者扮演著帶來更多靈感及創新的重要角色。因此，這類大規模的高水準競賽便成為難得一遇的機會，而身為業界一員，我非常認同 TISDC，也很感激能夠參與評選。

TISDC 提供了一個討論應受平面設計師關注議題的絕佳機會，這些議題包含永續設計、多元文化、數位科技發展、跨領域合作及設計心理學。永續設計對於環境保護與資源利用至關重要。平面設計師應該使用環保且永續的材料與設計方法，將產品對環境的影響降至最低。達到永續設計的方法包括選擇環保材料、使用環保油墨、優化設計來減少材料浪費，以及推動循環經濟等。



全球化的脈絡下，平面設計師需要關注多元文化的整合。尊重不同文化的特殊性與多樣性，並將當地文化元素融入設計，使設計更貼近大眾生活，同時在不同文化背景下增進人們的共鳴和理解。實際做法可包括研究不同國家的歷史、習俗和傳統，用每個文化下較具代表性的符號、圖樣及色彩，與不同文化背景的設計師合作。這些都是我們這一代設計師普遍認同的準則。不過，隨著科技進步和近幾年 AI 的快速發展，設計師的定位和設計思維也在不斷地變得豐富和進化中，時下的設計師必須面對許多前所未有的挑戰和競爭，像是現金 AI 對當代社會帶來的深遠影響，就值得設計師重新開始思考。

有機 AI 技術的發展也提供設計師更多跨學科合作的機會。跨學科合作已成為設計領域的重點趨勢。平面設計師應與不同領域的專業人士合作，實現創新設計解決方案。這樣的跨領域合作不僅拓展設計師視野，更滿足客戶越發越多元化的需求。

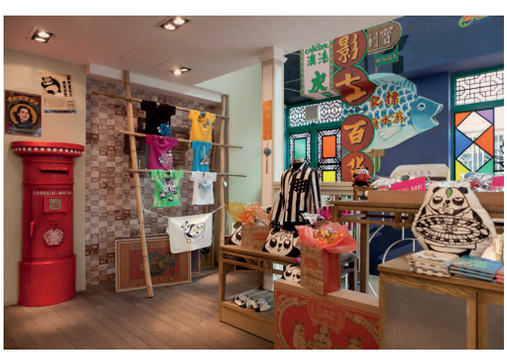
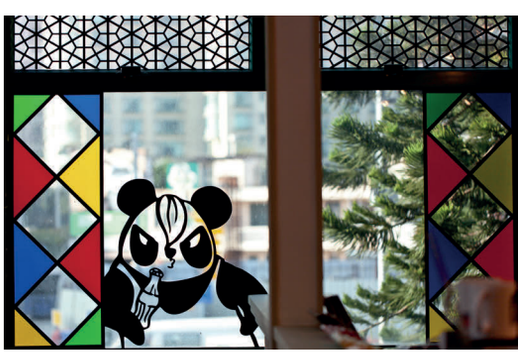
跨領域合作包括與建築師、室內設計師、工業設計師、產品設計師、工程師、網頁設計師以及環境專家、社會學家、心理學家等等專業人士的合作。

同時，AI 技術的發展也為設計師帶來了更多數位科技應用的可能性。平面設計師需時時了解科技趨勢，也需要持續學習與運用新科技來提升設計效率、拓展設計可能，同時滿足市場需求。以備戰元宇宙市場，設計師要需掌握的技能包括使用數位繪圖工具、虛擬及擴增實境、資料視覺化、人工智慧與機器學習等。

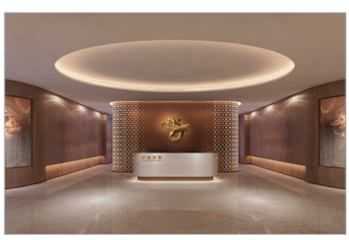
平面設計師若能與來自不同專業領域的專家攜手合作，共同打造創新的設計方案，不僅可以拓展視野和知識，亦有助於迎合日益多樣化的客戶需求。如果設計師僅僅拘泥於品牌既有的設計框架，且將創意思維用於追求形式上的滿足，而不依市場迅速變化的趨勢和消費者喜好進行策略布局，那麼，這樣的設計師在激烈的市場競爭中無疑將被淘汰。

我希望 TISDC 能夠更加切合新形態的社會常規與思維，發展出競賽的形式與方法論，不是停滯不前，而是與時俱進。若是這樣，每位擔任評審的設計師不僅會感到榮譽和喜悅，還能在不斷學習的過程獲得成長。

最後，希望 TISDC 能繼續對全球的平面設計界作出貢獻。我也要感謝林磐聳博士，創立了一個這麼有意義的作品，還邀我成為這個專案的一分子。透過設計師的眼睛，世界將看到更多美麗的創造。

林子恩設計作品
Designed by Wilson Lam



In my design career, I have participated in many design competitions, but the one I am most proud of and will never forget is TISDC.

TISDC (Taiwan International Student Design Competition) is an international competition dedicated to the advancement of design education and the practice of design. Each year, the competition attracts tertiary students from around the world to showcase their creativity and skills by competing in a competition that provides a platform for participants to interact with the international design community and judges, and to learn about design thinking and trends in different cultures. The competition plays an important role for students, judges and the industry.

Although the theme of the competition is set by the organizer, tertiary students from all over the world bring different design ideas and reflect their unique cultural backgrounds in their designs, resulting in different ways of interpreting the same theme. In addition, our jury members also come from different countries and represent different cultural backgrounds and design experiences, so some heated debates have emerged in the judging process. Therefore, there were some heated arguments during the judging process. This has made me realize that people from different cultural backgrounds, both participants and judges, have different viewpoints and perspectives in order to bring out the diversity of creativity and allow us to experience the true international standard.

The Taiwan International Student Design Competition (TISDC) is an influential international graphic design competition that strives to raise the level of design education and promote high quality design and creativity. In this era of challenge and change, graphic design educators play a very important role in bringing more inspiration and innovation to the design community. Therefore, this kind of large-scale and high-level competition is a rare opportunity, which I sincerely recognize and appreciate as a member of the industry.

This is a great opportunity for us to discuss issues that graphic designers should be concerned about, including sustainable design, multiculturalism, digital technology development, cross-disciplinary collaboration and design psychology. Sustainable design is crucial to environmental protection and resource utilization. Graphic designers should use environmentally friendly and sustainable materials and design methods to minimize the impact on the environment. Ways to achieve sustainable design include choosing environmentally friendly materials, using environmentally friendly inks, optimizing design to reduce material waste, and promoting a circular economy.

林子恩設計作品
Designed by Wilson Lam

In the context of globalization, graphic designers need to pay attention to the integration of multiple cultures. Respecting the differences and diversity of different cultures and incorporating local cultural elements into design works can help bring design closer to people's lives and enhance the resonance and understanding of people from different cultural backgrounds. Specific methods include studying the history, customs, and traditions of different countries, using representative symbols, patterns, and colors, and collaborating with designers from different cultural backgrounds, all of which are commonly recognized principles for designers of our generation, but with the increasing advancement and development of technology, and the rapid development of Artificial Intelligence (AI) technology in recent years, the positioning of designers and design ideas are also evolving and enriching. But as technology advances and develops, and with the rapid development of artificial intelligence (AI) technology in recent years, the position of designers and design thinking is evolving and enriching. Nowadays, designers need to pay attention to many unimagined challenges and competitors, and even the development of Artificial Intelligence (AI), which is bringing a strong impact on the current society and environment to prompt designers to rethink.

The development of organic AI technology also brings more opportunities for designers to collaborate across disciplines. Cross-disciplinary collaboration has become an important trend in today's design field. Graphic designers should collaborate with professionals from different fields to realize innovative design solutions. This not only broadens the designer's horizons and knowledge, but also helps to meet the needs of an increasingly diverse clientele.

Cross-disciplinary collaborations include working with architects, interior designers, industrial designers, product designers, programmers, web designers, as well as environmental experts, sociologists, psychologists, and others.

At the same time, the development of AI technology also brings more digital technology applications for designers. Graphic designers need to stay abreast of technology trends and continue to learn and utilize new technologies to improve design efficiency, expand design possibilities and meet market demands. This includes the use of digital drawing tools, virtual reality and augmented reality, data visualization, artificial intelligence and machine learning to prepare for the meta-universe market.

Graphic designers who are able to collaborate with professionals from different fields to realize innovative design solutions. This will not only broaden the designer's horizons and knowledge, but also help to meet the increasingly diverse needs of customers, if still stuck in the brand's design shape, narrow creative thinking to admire themselves, not for today's ever-changing market trends and customer preferences to do the planning, ultimately, it will be futile, and will certainly be eliminated.

I hope that the Taiwan International Student Design Competition (TISDC) will be able to cater more to the new social norms and new thinking to develop the form and methodology of the design competition, and not to stand still, but to keep up with the times, because every designer attending as a judge will feel honored and happy, and will be able to learn through continuous learning in the process.

Finally, I wish TISDC will continue to make great contributions to the graphic design community around the world, and I would like to thank Dr. Apex Linpansong for setting up such a meaningful work and for inviting me to be a part of this project. Through designers' eyes, the world will see more beautiful creations.

林子恩設計作品
Designed by Wilson Lam

Andrew Pang

新加坡
Singapore

2016、2018、2020、2022 年視覺設計類評審
2016, 2018, 2020, 2022 Juror of Visual Design Category

- 日本優良設計設計獎評審
- 新加坡優良設計設計獎評審
- 新加坡設計業總商會會長顧問
- 設計顧問公司 Lavaworks Pte. Ltd. 創始人
- Social Enterprise, Live.Love.Life. 創始人

- Juror, Good Design Award Japan
- Juror, Good Design Award Singapore
- Member of Presidential Advisory Board, Design Business Chamber Singapore
- Founder of Design Consultancy, Lavaworks Pte. Ltd.
- Founder of Social Enterprise, Live. Love. Life.

設計如何在瞬息萬變的世界中讓人情有獨鍾

設計不單只是一種反應力量。在歷史演進過程中，我們看到設計如何催生出改變。我們瞭解設計師的特質是勇於挑戰現況，持續拓展全新的可能性。在過去二十年裡，設計思維方法學鼓勵事業組織、甚至是公共服務接納共同創作的概念和反覆探索，這使得設計開始對於創意產業以外的其他事業也具有一定的意義。這樣的轉變開創出設計師對流程、系統以及組織運作造成影響或促成轉型的機會。

經營設計顧問服務公司和整合式創意事業至今近二十年，我決定將所學設計知識轉往其他事業。我在五年前售出創意事業股份，投入我不熟悉的領域。從此之後，我所參與的專案讓我更加體會到設計在社會轉型上的高度潛力，即使許多人越來越擔心人類未來會受到人工智慧 (AI) 主導。接下來，我要分享設計如何在瞬息萬變的時代裡持續展現其意義，強調它在各個領域發揮的影響，以及如何因應社會不斷演變的需求。

設計與醫療

設計對於醫療的影響不僅限於美觀層面。除了醫療設備、穿戴式醫療裝置以及行動醫療導向的持續創新，設計也可影響照護提供、病患體驗，甚至是設計更好的對話。醫療系統相當複雜，基本上無法 (且不負責任) 在不考慮系統其他部分下，變更系統的其中一個部分。它的複雜性使得專案團隊必須展現過人的意志和毅力發起任何變更。從參與的醫療機構專案，我發現因為設計需要分工合作，會讓不同專業領域的人們齊聚一堂。他們會在分享自己的專業經驗和觀點以及共同擬定解決方案時，獲得一定程度的掌控感，也使得設計不是各行其道，而是海納百川。我也從中瞭解到諸如同理心等設計思維的關鍵元素，在造就改變時有多麼重要。舉例來說，和臨床醫師、病患和照護者作深入訪談時，同理心便十分重要。如果沒有用心聆聽，我們有時很難想像病患承受的病痛和苦難。最後，設計師在感受、製作與合成資訊的能力，讓我們可以從複雜的系統和對話中理出頭緒，這一點在確保專案得以達成目標上十分重要。

設計 x 社會

我們從傳媒推廣活動中，瞭解到設計和社會問題如何交集：可以喚起對於重要事物的認知，以及培養同理心。設計師會與社會活動和組織合作，一同創造出極具影響力的視覺內容來強化聲量、推動社會改變。這並非設計的全貌，它在塑造社會地景上扮演著更重要的角色。和醫療系統一樣，社會地景相當龐大且複雜。在大多數國家，政府會和非政府組織 (NGO) 以及社會機關合作，支持其社區工作。不過，這些工作對於社區的影響力並不容易測量。設計出一種的全新測量矩陣，對於利害關係人測量計畫實行效果至乎關鍵。透過共同創作，設計師與作為利害關係人的各領域專家可設計出更勝定量資料的矩陣。設計在社會地景中也可扮演關鍵角色的另一個工作面向，在於重新建構企業社會責任 (CSR) 的未來形象。目前仍有許多企業以未經琢磨而表淺的方式從事社區服務，例如：企業募集內部員工對育幼院或護理之家做一次性的造訪，進行半天的服務計畫。這樣的企業社會責任為許多企業所採行且已行之有年。不過，我們身處於一個需求會與時俱進的時代，必須考慮採行新穎的企業社會責任模型。設計思維可為企業的社區服務樹立新的典範，使其意義得以充分展現並發揮影響力。

結論

隨著世界正以前所未有的趨勢發生改變，設計的角色始終意義非凡。這項專業展現適應性、以人為中心，並可對複雜的挑戰作因應，使得它在形塑未來的過程中仍舊舉足輕重。設計師立足創新的最前端，以自身的創意和同理心，為所有人打造出更美好的世界。設計的重要性並不會因為時間推移或科技發展而褪色，這個歷經時代考驗的專業會持續推動人類體驗的昇華。

即使如此，設計仍應該與時俱進，不應局限於美感應用中，而這並不代表設計的基礎學科教學失去其重要性。這代表我們必須從設計的基礎和原理中萃取出精髓，並運用到任何領域。我們應讓設計發揮其實用性，並讓人們易於理解。

How design can stay relevant in a fast-changing world

Design is not merely a reactive force. Throughout history, we have seen how design is a catalyst for change. Designers are known to challenge the status quo, constantly pushing boundaries and envisioning new possibilities. In the past two decades, the emergence of design thinking methodologies has encouraged business organisations and even the public service to embrace the concepts of co-creation and iterative exploration. It has paved the way for design to be relevant to other sectors of society beyond the creative industry. This shift has opened up a world of possibilities for designers to influence and transform processes, systems, and even the way organisations are run.

Having run a design consultancy and an integrated creative agency for nearly 20 years, I decided to 'transfer' the design knowledge I had accumulated to focus on other sectors. Five years ago, I sold my shares in the creative agency and dived into arenas that were unfamiliar to me. Since then, the projects in which I have been involved have helped me appreciate the immense potential that design has in transforming society, even with many people becoming increasingly worried about a future dominated by artificial intelligence (AI). I am going to share how design continues to be relevant in the face of rapid change, highlighting its impact across various domains and its capacity to address the evolving needs of society.

Design and Healthcare

Design's impact in healthcare transcends aesthetics. Beyond continual innovation in medical equipment, wearable health devices, and health-focused mobile, design can influence the delivery of care, patient experiences, and even the design of better conversations. Healthcare systems are incredibly complex. It is almost impossible (and irresponsible) to change a part of the system without due consideration of the other parts of the system. Its complexity is why it takes tremendous willpower and commitment from the project team to push through any change initiatives. Through my projects with healthcare institutions, I discovered that the collaborative nature of design has the power to bring people across disciplines together. It gives them a sense of ownership as they share their diverse experiences and perspectives and co-create solutions. Instead of being exclusive, design became inclusive. I have also witnessed how key tenets of design thinking, like empathy, can be extremely useful in bringing about such change. For instance, empathy is essential when we conduct in-depth interviews with clinicians, patients, and caregiveIt is sometimes hard to imagine the pain and anguish that a patient is going through unless we truly listen with our hearts. Last but not least, a designer's ability to sense, make, and synthesise information enables us to navigate through complex systems and conversations and derive insights that are critical in ensuring that the project meets its goals.

Design x Social

We have seen how design intersects with social issues through communication campaigns, raising awareness about important causes, and fostering empathy. Designers collaborate with social activists and organisations to create impactful visuals that amplify voices and drive social change. Yet this is not all. Design can play a much larger role in shaping the social landscape. Like the healthcare system, the social landscape is incredibly large and complex. In most countries, the government works with non-governmental organisations (NGOs) and social agencies to support their community work. However, it is not always easy to measure the impact of their work in the community. Designing a new measurement matrix is critical for the stakeholders to evaluate the effectiveness of their programme. With co-creation, designers can engage stakeholders who are experts in their respective fields to design more effective matrixes beyond quantitative data. Another area of work where design can play a key role in the social landscape is in reimagining the future of corporate social responsibility (CSR). There are many corporations today that are still engaged in a primitive and superficial way of serving the community. For example, employees are recruited for a one-off visit to an orphanage or nursing home to run a half-day programme for the residents. This is a CSR model that has been adopted by many corporations for many years. Yet as we live in an age where needs have evolved, a new CSR model needs to be considered. The use of design thinking can create a new paradigm for how corporations can serve the community in a way that is truly meaningful and impactful.

Conclusion

As the world undergoes unprecedented transformation, the role of design remains as relevant as ever. Its ability to adapt, its human-centred focus, and its capacity to address complex challenges ensure that design will continue to play an important role in shaping the future. Designers have stood at the forefront of innovation, and we can still stand at the forefront of innovation, using their creativity and empathy to create a better world for all. The enduring relevance of design is not bound by time or technological advancement; it is a timeless force that drives progress and elevates the human experience.

However, design has to evolve. It should no longer be bound by the constraints of aesthetic application. This does not mean that teaching design in its foundational disciplines is no longer relevant and important. It simply means that we need to distil the very fundamentals and principles of design so that we can apply them to any field. Design that is useful and one that people understand.

Andrew Pang 出席 2017TISDC 活動
Andrew Pang Attended 2017TISDC Event

Konstantin Bronzit

俄羅斯
Russia

2016、2021 年數位動畫類評審
2016, 2021 Juror of Digital Animation Category

- 動畫電影導演
- 榮獲超過兩百座影展獎項
- 兩度提名奧斯卡最佳動畫短片獎
- 現為 Melnitsa 動畫工作室 動畫指導
- 美國影藝學院 成員

- Konstantin Bronzit / director of animated films
- Won about 200 awards at different film festivals
- 2-time Oscar nominated director
- Works as director at Melnitsa animation studio
- Member of Academy of Motion Picture Arts and Sciences

設計能夠用教的嗎？

設計的起源來自兩個歷史性的時刻。第一是當某人初次思考：「這樣方便嗎？」；第二是，當人有了基本的審美觀感，並提出「這樣美嗎？」的時候。

創意成果的形成來自兩個要素：技藝（或技能）以及作者鮮明的個性。第二個要素正是所謂的天賦，而天賦無法透過教學傳授。如果天賦未達到所需的臨界點，即使是一位優秀的技藝家，最終也只能成為工匠。不要期望他能取得傑出成果。但技藝的學習是能夠達成，同時也十分重要的一環。不過有一個需要注意的地方，如果一個人沒有最基本的先天審美感，也就是對美的感知，是不可能成功學習任何形式的設計。設計源自於美學，也就是美的科學。

教學方法對我來說至關重要。著名的法國哲學家勒內·笛卡兒曾在哲學著作中寫道：「我不是來教你方法，是來告訴你，我是怎麼運用方法。」笛卡兒的想法很簡單，教授創意專業學門的意義並不是由老師告訴學生：「你必須這樣做」，而是由老師自己講述自己是如何實際操作。如果一位學生修完某位大師的課程，他實際上學到的是大師的工作方法。這位學生又閱讀另一位大師的著作，學習了大師的工作方法。然後再去參加其他大師的工作坊，見證所有大師各自以完全不同的實作方法達到卓越成果，因為這些方法從未重複過。學生受到日復一日重要資訊的「滋養」後，逐漸發展出獨特的方法，然後變成了一位大師，除此之外，別無他法。

作為一名導演，我拍攝原創動畫電影，經常從事電影相關的設計工作。我會再多說一點電影設計的工作方法，這方面的知識本質可以濃縮為一個論點：電影設計始終與情節緊密相連。也就是說，故事會告訴我電影應該怎樣呈現。最常見的錯誤之一就是不遵循劇情，轉而追隨藝術家的突發奇想（畢竟，這名藝術家往往也是電影的導演）。舉例來說，這名藝術家非常喜歡黏土動畫，於是他開始編造一些情節，只是為了藉機使用自己喜歡的材料。因此常發生以下狀況：故事與黏土材料的表現力幾乎毫無關聯。這種材料的可塑特性和變形能力未被好好運用，因為劇情本身並不需要這些元素。電影原本可以採用完全不同的技術拍攝，並使電影更加出色。以下是我的親身經歷：2008 年，我製作了《洗手間的愛情故事》（2009 年奧斯卡提名）。當這個故事浮現在我的腦海時，我立刻感覺到這個影像不需要變成彩色。我的邏輯推導過程是：所有行動都發生在公共廁裡，而廁所這種空間通常都鋪著淺色，甚至是白色的磁磚。然後我意識到我的電影裡，主色調會是白色。這會是一個輕鬆的愛情故事，追求者送的花束將會是唯一的彩色點綴。如果這部電影是用黏土動畫（或任何其他技術）拍攝而成，那麼無論是電影本身還是黏土材料，都會顯得毫無表現力。

再舉另一個例子，在 2003 年，我構思了一個關於印度神祇濕婆神與一隻蒼蠅戰鬥的故事。我認為這部影片若使用電腦圖形技術拍攝會顯得格外出色，因為 CG 技術可以百分之百模擬現實。因為當我們提到「印度濕婆神」時，一般人可能不會想到平面圖像，而是一座雕像。因為即使人們從未去過印度，也會在書上或是賣印度紀念品的店裡看過這些神祇，其形象通常是以雕塑或是寺廟上的浮雕呈現。如果螢幕上有一座栩栩如生的雕塑與一隻真實的蒼蠅戰鬥，比起看到手繪的 2D 動畫電影，觀眾會更快相信這一切的真實性。

另一個例子是 1999 年的電影《山頂小屋咚咚搖》。這部電影的整個情節好像在遠處進行，與觀眾保持著一段距離。觀眾無意中成為了一個生活在山頂上的家庭日常生活的見證者。鏡頭從未靠近角色，這部電影該採用甚麼樣的設計方法，對我來說是顯而易見的事實，那就是——極為簡潔、手繪風格，幾乎平面式的呈現。我總是舉這個例子來說明給學生聽——想像一下，如果這部電影是用黏土技術，甚至是 3D 圖形製作而成，影像過度的體積感和細節，會需要更多的特寫鏡頭或甚至是不同的拍攝角度，否則立體感就失去意義了。這樣一來觀眾就會失去距離感，失去這一切正在高山上某處發生、無法以任何方式接近，只能從側面觀察事件發生的感受。

最後一個例子是我在 2019 年替爵士樂社群的線上平台，所製作的一則商業宣傳廣告。一提到爵士樂，加拿大偉大的諾曼·麥克拉倫（Norman McLaren）的經典電影《無憂無慮》立即浮現腦海。而製作這則廣告應採用的設計風格也立刻變得清晰明朗，否則，將這種音樂與風格大相逕庭的影像結合起來，根本無法達到效果。這些都是截然不同的設計範例，這些設計總是與劇情、藝術任務緊密相連，而不是僅僅為了保持作者自己的風格而已。這不僅是年輕導演，甚至是經驗豐富的導演都非常關注的問題。以上是我個人的工作方法，閱讀這篇文章的學生將會因為多了這一種方法而變得更加豐富。這正是專業成長的意義所在。

Is it possible to teach design?

The design originated in two moments of history: when a person first thought "is it convenient?" And for the second time, when a person had a basic aesthetic feeling of "is it beautiful?"

Any creative result consists of two things: craft (or skill) plus the bright personality of the author. The second is exactly what is commonly called the common word talent and what cannot be taught. If the talent does not reach the required critical mass, we get even a strong, but only a craftsman. Don't wait from him for an outstanding result. But it is definitely possible and necessary to learn the craft. There is one caveat: learning any kind of design is impossible only in one case – if a person does not have a minimal innate aesthetic sense. That is, feelings of beauty. Design begins with aesthetics – the science of beauty.

The teaching methodology is very important to me. In the famous philosophical treatise of the great Frenchman Rene Descartes, there are these words: "I have not come to teach you a method, but to tell you how I use mine." Descartes' thought is simple: the meaning of teaching any creative profession is not that the teacher says "you must do it this way", but that he tells how he does it himself. If a student has completed a course of some master, what he has done in fact is familiarized with the method of work of this master. Then the student read the works of another master, got acquainted with his method. Then he went to master classes of other masters... He saw how they all achieve their outstanding results in completely different ways (because the methods are never repeated). And so, "enriched" with very important information, the student gradually develops his own individual method. And he becomes a master himself. It doesn't work any other way.

Since today, as a director, I shoot my own original animated films, I constantly deal with design for cinema. I will tell you a little more about the method of working on the design of the film. The essence of my knowledge in this matter can be formulated in one thesis: the design of the film is always tied to the plot. That is, it is history that tells me what the film should look like. One of the most common mistakes in working on the staged part of the film is following not the plot, but the artist's whim (after all, he himself is often the director of his film). For example, the author really likes the technique of plasticine animation. And he starts coming up with some plot just as an excuse to work with his favorite material. As a result, the following happens most often: the story has nothing to do with the expressive possibilities of plasticine. The malleable properties of this material, its metamorphosis capabilities are not used, because the plot does not require it. The film could have been shot in a completely different technique, and the film could have been even better from this. Here is an example from my practice. In 2008, I made the film "Lavatory –Lavestory" (Oscar nomination 2009) When I had this story, I immediately felt that the image does not require multicoloration. As I reasoned: all the action takes place in a public toilet – most often such rooms are lined with light tiles - even white. And then I realized that the main color in my film will be white. A light love story, in which bouquets of flowers from a fan will be the only colored spots. If this film had been shot using plasticine technology (or any other), both the film and the plasticine itself would have been inexpressive.

Another example. In 2003, I came up with a story about the Indian god Shiva, who fights a fly. And I realized that this film would look good in computer graphics, in which you can simulate reality one hundred percent. Because when we say "the Indian god Shiva", the average person is likely to imagine not a drawn flat image, but a sculpture. Because even if he has never been to India, he has seen images of these gods in books or in shops selling Indian souvenirs in the form of sculptures or bas-reliefs on numerous Indian temples. And if a "revived" sculpture fights with a "real" fly on the screen, the viewer will believe in the reality of what is happening much faster than if he saw it all in a conditional hand-drawn 2D animation.

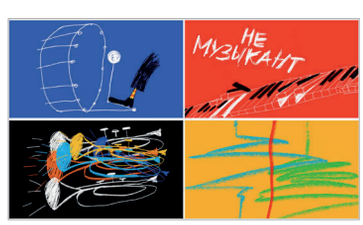
Another example of the movie "At the Ends of the Earth" in 1999. The whole action of the film takes place as if at a distance, at a distance from the viewer. The viewer becomes an unwitting witness to the daily household life of a family living on top of a mountain. The camera never gets close to the characters. The decision on what the design of the film should be was obvious to me – very simple, drawn, almost flat. I always give an example to students – imagine if this film was made in the technique of plasticine or even in 3D graphics, excessive volume and details of the image would require additional close up plans or even angles, otherwise there would be no sense in the volume. And then the viewer would lose the feeling of distance, the feeling that this is happening somewhere high on a mountain, which can't be approached in any way, and what is happening can only be observed from the side.

And the last example is a 2019 commercial in which I had to advertise an online platform of the jazz community. And as soon as we talk about jazz, the classic film of the great Canadian Norman McLaren "Be Gone Dull Care" immediately pops up. And the design in which the commercial should be made is immediately clear. Otherwise, combining this type of music with a different image simply won't work. All these are examples of a very different types of design, which is always tied to the plot, to an artistic task, and not to retain the author's own style, which is so concerned not only young, but also experienced directors. This is my personal method of work. The student who will read this text become richer exactly for one more method. This is the meaning of his professional growth.

《洗手間的愛情故事》
Lavatory –Lavestory

印度濕婆神
the Indian god Shiva

《山頂小屋咚咚搖》
At the Ends of the Earth



《無憂無慮》
Be Gone Dull Care

Anurak Suchat

泰國
Thailand

2013、2017、2023 年產品設計類評審
2013, 2017, 2023 Juror of Product Design Category

- 「年度設計師 2004」大獎
- 5 項日本 JIDPO 優良設計獎 + 泰國 6 項 Demark 獎
- 連續 3 年獲得泰國總理獎(2009-2011 年)

- Grand Prize Award for ''Designer of the Year 2004''
- 5 Good Design Award, JIDPO Japan + 6 Demark Award, Thailand
- 3 Years for Prime Minister Export Award, Thailand (2009-2011)

產品設計開發中的 AI 創意合作

在 2023 年的近幾個月內，AI 已經在數個產業帶來革命性的影響，也在產品開發領域取得重大突破。AI 憑藉其處理大量數據、分析模式和產生見解的能力，已成為設計師創意過程中的寶貴工具。其中，AI 已經在自主生成式設計領域展現巨大潛力。傳統上來說，建構和驗證設計選項完全由人類設計師負責。然而，隨著內建 AI 的生成式設計工具出現，設計師現能夠使用現成的獨立生成和驗證設計選項的軟件解決方案。AI 驅動的工具為設計師提供多種創新選擇，大幅改良產品開發的步驟，並加速設計迭代週期。透過在產品開發過程中導入 AI，企業組織可以對抗傳統方法中的效率低下及不確定性。

設計師與 AI 創意發想

AI 與設計師共同合作開發產品，對產品設計和進入市場的方式都有革命性的改變。設計師可以利用 AI 帶來的技術，挖掘生成式設計以及預測分析的核心潛能，大幅增強設計過程。運動 AI 驅動的生成式設計，設計師能夠探索多種創新的可能性、拓展創意視野，並且突破可能性的界線。設計師必須學習新的語言「Prompt」，才能夠控制 AI 產出的結果。現在確實是一個「想像力比知識更重要」的時代。雖然 AI 擁有完成任務的強大能力，但它就像一輛超高速行駛的汽車或大卡車，具有想像力和專業技能的設計師就是司機，才能使這輛車抵達準確無誤地抵達終點。糟糕的司機如果開著最好的車，可能造成許多事故，所以真正的關鍵是使用身為人類的技巧來控制 AI。

AI 在設計過程中的角色

身為設計師，我們不能拒絕 AI 帶來的嶄新可能，因為 AI 工具能夠幫我們達到最好的設計結果。如果 90 年代的設計師完全忽略 CAD 軟體，他們早就失業了；如果我們不用電腦程式來簡報、繪圖或視覺化概念，現在大概也失業了。單就 2023 年出現的 AI 應用程式和工具中，就有不少能幫設計師做得更快、更聰明、更好的工具。設計師會把 AI 當作工具，視覺化不同的概念並且發掘設計中的新可能。如果我們能夠將 AI 的使用貫徹至工作流程中，就能節省大量時間及精力。

無論你是哪種設計師，遲早都必加入這一趨勢，否則將被淘汰。

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AI 對產品開發的影響

使用 AI 當作設計助理並不是只有好處而已，其實還有一些大問題。因為 AI 目前仍處於開發前期，所以會出現很多錯誤，有時候提供的解決方案甚至完全沒有意義。不過，目前 AI 在造型設計上非常出色，不過功能方面就顯得力不從心。所以，身為設計師的我們，需要用自身的想像力、知識和判斷力，推動好設計至完成階段，獲得真正可用的產品。不過，我相信 AI 的發展會呈指數成長，即便集結所有最頂尖的設計師仍望其項背。所以最好的方式是學會控制 AI，以便達成最佳的設計成果。

Enhancing Creativity through AI 透過 AI 增強創造力

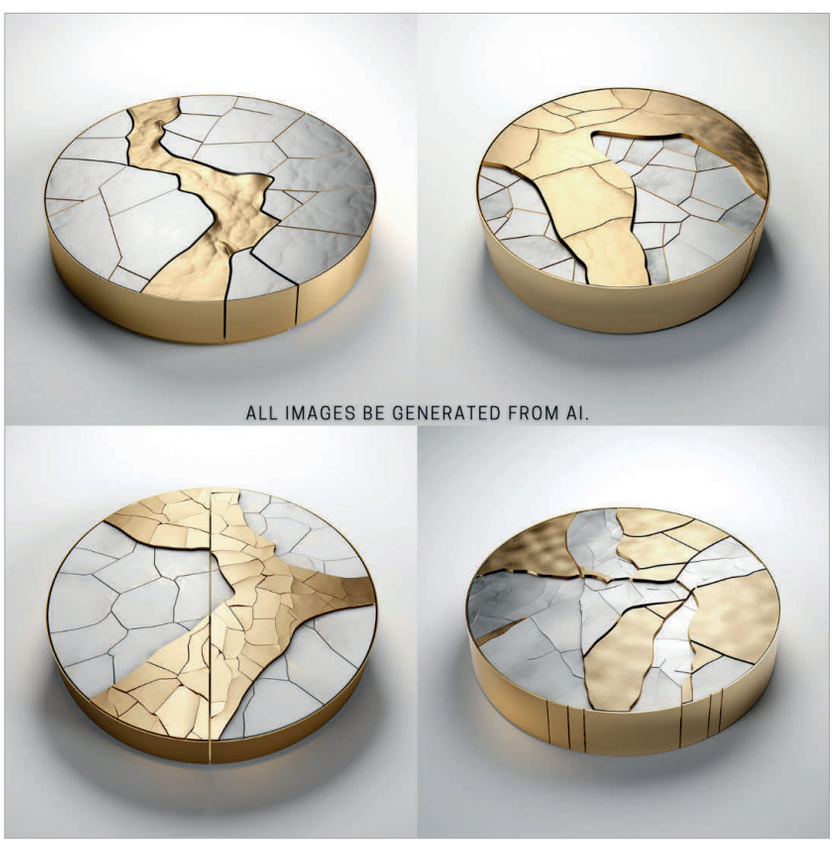
舉例來說，我最近試著使用 Midjourney，雖然我在 AI 方面還是個新手，但在短時間內已經獲得不錯成果。所謂的「Prompt」對我來說也是新事物，但過一陣子後，我就能夠將它與設計經驗結合，得到令人驚豔的設計結果。接下來的問題就是，如何將這些想法建構成真正的產出，甚至是真實的產品。（本文中的所有圖像皆由 AI 生成）。從我自身的實驗，我認為如果所有年輕一代的設計師，都能學會如何控制並使用 AI 工具，來探索新的可能性，那麼將對他們大有助益。AI 提供簡單的工具，使任何具有豐富想像力的普通人把 AI 當作繪圖板，一步步將腦海中的圖片繪製出來並加以利用。有時，你會發現超乎想像的新可能。它不僅創造新產品或新服務，來解決現今依舊無解的問題。不過我並不鼓勵你全盤照抄，身為設計師我們應該將其當作指引，結合自身技能和經驗予以調整，最終打造出獨特的產品。

AI 在生產過程中的角色

目前 AI 在概念設計階段表現出色，不過從起始階段到生產階段，它需要向我們學習並修正的地方仍然很多。以 AI 設計的椅子來當作例子，一開始的時候，椅子外觀確實看起來漂亮，但實際上完全無法投入生產使用。那張椅子可以是優秀的雕塑作品，但沒辦法成為實用的椅子。在實際的生產階段，必須考慮眾多因素，像是成本控管、材料限制、工廠製程和市場定位等。不過在未來，AI 很有可能進展到能夠合乎每個產業的需求，並使生產流程中的工作更高效且更多產。另一方面，我們也面臨挑戰，那就是要發展出能夠配合 AI 設計的生產流程。如果結合這兩種開發方式，就能開拓新的疆界，推出滿足社會需求的新產品。

設計領域創意與科技的十字路口

我們正處於創意與技術的重大交匯點，迫在眉睫的碰撞、融合和彼此交織一觸即發，最終將開創出全新的工作方式。每個創意產業都會感受到變動，適應這種變革的最佳策略是「成為 AI 的主導者」，有一句話是這麼說的：「識時務者為俊傑」，你可以從今天開始學習並掌控 AI，實現期望的工作成效。這就類似 1990 年代或過去幾年，如果我們不想被拋在後頭，就必須學習 CAD、Photoshop 或 3D 程式。今後的未來充滿刺激，請穩穩地乘著這道巨浪，試著不要被捲下去。「設計師們，做自己的主宰吧！」



圖片由 AI 生成
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AI's Creative Collaborations in Product Design Development

In recent months of 2023, AI. has revolutionized various industries and is now making significant strides in product development. With its ability to process vast amounts of data, analyze patterns, and generate insights, AI has become a valuable tool for designers in the creative process. One area where AI has shown great potential is autonomous generative design. Traditionally, the task of constructing and validating design options was solely done by human designers. However, with the advent of AI-enabled generative design tools, designers now have access to software solutions that can independently generate and validate design options. These AI-powered tools can significantly enhance the product development process by providing designers with a range of innovative options to choose from and speeding up the design iteration cycle. By deploying AI in product development, organizations can counteract the inefficiencies and uncertainties in traditional methods.

Creative Collaborations with Designers

AI's creative collaborations with designers in product development have the potential to revolutionize the way products are designed and brought to market. By leveraging AI-driven technologies, designers can tap into the big potential of generative design and predictive analytics to enhance their creative process. AI-driven generative design allows designers to explore various innovative possibilities, expanding their creative horizons and pushing the boundaries of what is possible. As the new language so call "Prompt", the designer has to learn and know how to control the final result of the AI. by understanding their language. It's the true era of "Imagination is more important than knowledge". Even the AI. has a lot of power to do many things but it is like a super fast car or a big truck, it needs the imagination and skills of the designer as the driver controls the directions and speed of that car to get to the final destination and in the right track. On the other hand, bad drivers in the best car could cause a lot of damage or accident. So the key is controlling it with our Human skills.

AI's Role in the Design Process

As a designer, we can't reject the new possibility that AI. helps us as the tools to achieve the best result for our goal. For example in 90', if designers ignore the CAD program, now they would out of business already. Or if we can not use the computer program to help us with the presentation, construction drawing, or visualize the concept ideas, now we would also be out of business. But with AI, many Apps and tools that were released in just 2023, it has so many tools and Apps that help the designer work faster, smarter, and more efficiently. We use the AI. as a tool to visualize the variation of concepts and the new possibilities of our design. It would save time and energy a lot if we could implement it into our workflow processes from start to finish.

No matter what designer you are, you have to get into it sooner or later or die.

圖片由 AI 生成
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Impact of AI on Product Development

Not only the benefits of using the AI. as a designer assistant, but the impact is also a big concern. Because the AI. is in the early stage of development, it also has a lot of mistakes and sometimes does not make sense. Right now in terms of styling, AI. is very good in styling but fails in function. So as designers, we need to use our imagination, knowledge, and judgment to make a good design complete to the final stage or get the right and useable product. But I believe that the development of the AI. would growth in exponentially and it would be better than all of our best designers combine. So the best way is we need to learn to control the AI. for the best result we need.

Enhancing Creativity through AI

For example, I just have experimented with the Midjourney AI. Even though I am a newbie in AI., I could do it in a short amount of time with good results. The input so call "Prompt" is also a new thing for me. But after a while, I can implement it with the design experiences, and it can get amazing results. And next question is how to build or produce it into a real product. (All of the images in this article were generated from AI) So from my experiment, I think if all young designers can learn how to control it and use AI. as a tool to explore new possibilities, it could help them a lot. This is a simple tool that allows normal people with imaginations to use it as the drawing board and get the pictures in their head to appear and use it. Sometimes you would find new possibilities that are beyond your imagination. And it can create new products or services that solve the solutions that we can't solve today. By the way, I am not encouraging you to copy it, as designers we need to use it just for the guideline and use our skills and experiences to adapt it, improvise it into the final product.

AI in the Production Process

Nowadays, AI. could do best in the concept design stage but it still needs to learn more from us to correct things from the start to the production stage. I have some examples of the chair generated by the AI. program. At first, it looks good and beautiful as a presentation but in reality, it doesn't work and can't produce. It can be a good sculpture but it can't be a good chair. So in real-life production, we need to consider many factors that affect production such as cost control, limitation of the materials, factory processes, and market target. But in the future, it would possible that AI. could be developed to fit and serve each industry's requirements and help our jobs in the production process more efficiently and productively. And on the other hand, we have also been challenged to develop the production processes to fit the design that was done by the AI. If we combine both ways of development, we could achieve the new boundary and we can get a lot of new products that serve our society's needs.

The Intersection of Creativity and Technology in Design

We are at the point of creativities and technologies coming to the big intersection and are ready to hit, mix and bend each other and create new possible ways of working for all of us. Every creative industry would effect by these changes and the best way to get us to survive in this situation is "BE THE BOSS" to the AI. Some wise man said, "If you can't beat it, KISS it". You can start today by learning to use and control the AI. and get the right result for your work. It is like we need to learn CAD and Photoshop in the '90s or 3D programs in the last few years if we don't want ourselves to be left behind. The future from now is so exciting, so grab the ride in this big wave and stay on top of it. So "BE THE BOSS", PEOPLE!!!

圖片由 AI 生成
images be genera from AI

Mehdi Saeedi

伊朗
Iran

2017、2022 年視覺設計類評審
2017, 2022 Juror of Visual Design Category

- 國際平面設計聯盟 (Alliance Graphique Internationale, AGI) 會員
- 平面設計博士，文化部，第一級文憑證書 (相當於博士)，德黑蘭，伊朗，2013 年曾獲 26 個視覺藝術暨平面設計國際知名獎項。
- 曾參與全球超過 300 項展覽
- 受邀主持 16 項國內與國際個展
- 受邀擔任超過 50 項國際會議講者
- 擁有美國、墨西哥和伊朗多所大學設計教授身分
- 擔任多國工作坊領導人

- Member of AGI (Alliance Graphique Internationale)
- Ph.D., Graphic Design, Ministry of Culture, The First Degree Certificate equivalent to Ph.D., Tehran, Iran, 2013 Winner of over 26 major international awards in visual art and graphic design
- Participated in over 300 exhibitions worldwide
- Invited to hold 16 solo exhibitions both nationally and internationally
- Invited as a speaker to over 50 major international conferences
- Holds a professorship in design at universities in the United States, Mexico, and Iran
- Leads workshops in numerous countries around the world

善待所有動物：海報字體排印所建構的文化一體性以及以關懷為訴求的訊息

簡介：
在尋求創意探索的過程中，我有幸能有機會在一個歐洲國家中長居。這個新環境帶來的文化薰陶，讓我在每天前往工作崗位的過程中，總是將引人入勝的景象盡收眼底：鐵欄杆、霓虹燈和商店入口的引路招牌。我的原生國家並不存在這些東西，因此我深感興趣，想要瞭解它們的用途。我找上店長攀談，希望可以得到簡單的說明。然而，他們的答覆讓我感到沮喪不已和兩難。我發現這些鐵欄杆用來阻止鴿子躲避風雨，代表這些溫和生物受到不當對待，卻乏人問津。這種現象也讓我感到十分諷刺：提倡動物權利遊行的參與者卻對這種間接暴力視若無睹。感受到如此深刻的衝突後，我抱著滿腔熱血展開一趟設計旅程，決定創作出一張海報，將這樣的矛盾攤在陽光下，希望藉此讓人們停止對這些鳥類施加暴力而不自知的作為。我所製作的「善待所有動物」播下了影響力的種子。

字體排印構成文化一體性：藝術足以超越文化和語言的隔閡，成為一種有力的傳播媒體。我受到波斯傳統文化以及無遠弗屆的英語啟發，而踏入字體排印這個領域。我深知創造出一份吸睛的海報足以對不同文化的人引起共鳴，喚起同理動物的思維。我將波斯文和英文字母結合，搭起串聯不同文化的橋樑，突顯關懷和尊重所有生物的共同責任。字體排印藉由在表現形式和筆畫上的講究，成為海報傳達重要訊息的關鍵媒介，我企圖喚起對於所有動物的內在本質以及給予同理的認知。

設計的本質：「善待所有動物」不僅由字母組合成文字和標語，如此精心製作的樣式中也蘊含了這則訊息的內在價值。之所以將霓虹燈搭配呈現鮮明對比的背景，正是為了引起注意，讓觀看者停下腳步閱讀其中的訊息。這些五顏六色的字母散發出溫暖和熱情，用來喚起將同理心延伸到所有動物的思維。在這樣的文字間穿插著看似不起眼的防鴿欄杆，便建構出顯而易見的視覺符號。如此強烈的反差反映出在不經意之間對鳥類所施加的暴力。藉由字體排印和影像的呈現，我期許大家自省、建立同理心，並一同重新審視對於動物的行為和態度。

認知與影響：「善待所有動物」所喚起的影響力遠超出我的個人設計工作室，其中運用足以引人反思訊息並搭配鮮明的視覺元素，使它在斯洛伐克舉行的第 12 屆國際海報三年展「Ekoplagat´11」中獲得第一名的殊榮。這座獎項不僅是對我個人藝術表現的認可，也使得關懷動物的訊息發酵，成為一項全球議題。這張海報的影響力更勝其獲得的獎項，深植於大眾意識之中，並激起關於社會大眾參與動物權利遊行，卻未曾注意到不經意間施加暴力之間的不協調性。

「善待所有動物」的力量展現於它引起有意義的討論並促成改變。透過展覽、著作和數位平台，這張海報說服觀眾省思在積極出聲捍衛動物權利的同時，卻對鴿子施加暴力作為之間的矛盾。觀眾會自然而然地審視自己的行為和態度，更加深入理解對待動物的倫理以及關懷所有生命的重要性。

結論：在我的設計旅程中，我對藝術、文化和情感匯集的領域展開探索並尋求轉型。在一個歐洲國家親眼目睹行為上的矛盾後，我從中獲得啟發，運用自己的創意能量創作出一份以「善待所有動物」為標語的字體排印海報。其中以波斯文和英文字母的完美結合展現跨越國界和語言的文化一體性，昭示著我們將關懷和同理心延伸到所有生物的共同責任。在第 12 屆國際海報三年展，「善待所有動物」傳遞的認知和影響證明設計專業引起話題、挑戰社會常規，以及帶動正向改變的力量。期許這張海報證明全球人類共同展現對於關懷和尊重的認同，使其超越文化、語言和國界，成為至高無上的價值。同時，也期許全球人類能更和諧地與所有動物共存，讓關懷和尊重成為永世傳承的文化遺產。

BE KIND TO ALL ANIMALS: A Typography Poster Uniting Cultures and Conveying a Message of Compassion

Introduction : In the pursuit of creative exploration, I was fortunate to have the opportunity to live in a European country for an extended period. As I immersed myself in the cultural tapestry of this new environment, my daily journey to work revealed a curious sight: iron bars, neon letters, and panels embellishing the entrances of shops. These elements, absent in my home country, piqued my curiosity, igniting a desire to understand their purpose. Seeking answers, I engaged in a conversation with a shopkeeper, expecting a simple explanation. Little did I know that their response would leave me disheartened and conflicted. I discovered that these iron bars were intended to prevent pigeons from finding solace, subjecting these gentle creatures to unnoticed mistreatment. The irony struck me deeply-the very individuals who participated in demonstrations advocating for animal rights were unknowingly complicit in this hidden violence. Motivated by this profound contradiction, I embarked on a passionate design journey, determined to create a poster that would shed light on this paradox and implore people to halt the unnoticed cruelty inflicted upon these birds. Thus, the seeds of my impactful poster, "Be KIND TO ALL ANIMALS," were sown.

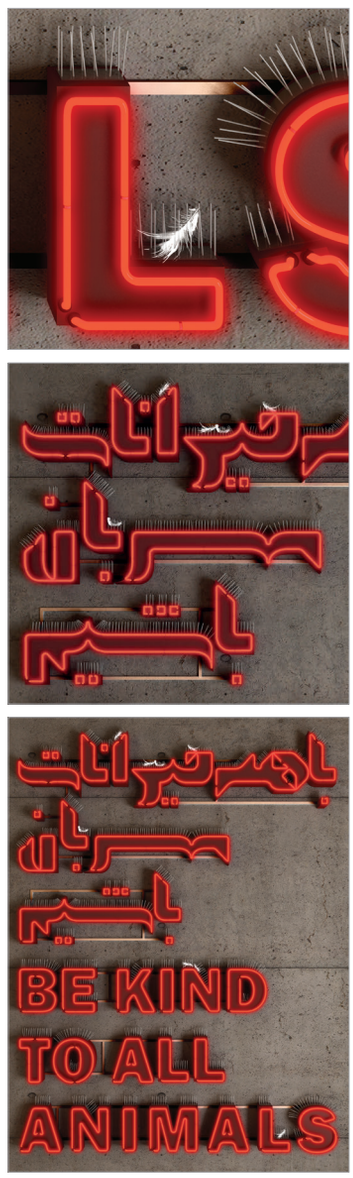
Typography as Cultural Unity : Art, with its ability to transcend cultural and linguistic barriers, serves as a powerful medium for communication. Inspired by my Persian heritage and the universal reach of the English language, I delved into the world of typography. I recognized its potential to create a visually captivating poster that would resonate across cultures, fostering a collective understanding of compassion towards animals. By intertwining Persian and English letters, I sought to bridge cultural divides and emphasize our shared responsibility in treating all living beings with kindness and respect. Typography, with its expressive forms and intricate strokes, became the vehicle through which the poster would convey its profound message-a call to recognize the inherent value of all animals and the need for compassion.

The Essence of the Design : "Be KIND TO ALL ANIMALS" is more than a mere arrangement of letters-it is a meticulously crafted composition that encapsulates the core essence of its message. The deliberate choice of vibrant neon letters against a contrasting backdrop serves to seize attention, demanding a pause in the viewer's gaze. These luminous letters radiate warmth and compassion, symbolizing the inherent empathy that should be extended to all animals. Woven intricately within the typography are the powerful visuals of pigeon controls-once seemingly inconspicuous objects, now transformed into potent symbols. This juxtaposition elevates the impact of the poster, shedding light on the hidden violence inflicted upon these birds. Through the interplay of typography and imagery, my intention is to provoke introspection, foster empathy, and inspire a collective reevaluation of our behaviors and attitudes towards animals.

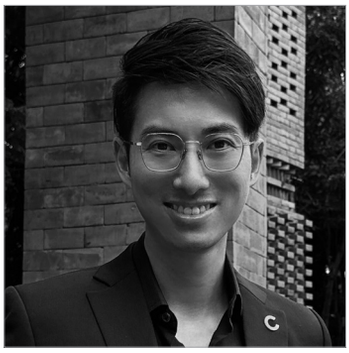
Recognition and Impact : The potency of "Be KIND TO ALL ANIMALS" reverberated far beyond the confines of my design studio. Its thought-provoking nature, coupled with its visually arresting composition, earned it the prestigious First Prize at the 12th International Poster Triennial, Ekoplagat´11, Slovakia. This esteemed recognition not only celebrated my artistic expression but also elevated the message of compassion for animals to a global stage. The poster's impact extended far beyond its formal accolades, permeating the collective consciousness and initiating profound conversations about the incongruity between public demonstrations in support of animal rights and the often-unnoticed acts of cruelty that persist in our society.

The power of "Be KIND TO ALL ANIMALS" lies in its ability to provoke meaningful dialogue and inspire change. Through exhibitions, publications, and digital platforms, the poster captivated audiences, prompting reflection on the disconnect between the outward support for animal rights and the hidden violence perpetrated against pigeons. Viewers were compelled to question their own behaviors and attitudes, fostering a deeper understanding of the ethical treatment of animals and the importance of extending compassion to all living beings.

Conclusion :
Through my design journey, I embarked on a transformative exploration of the intersection of art, culture, and compassion. Inspired by the contradictions I witnessed during my sojourn in a European country, I channeled my creative energies into the creation of the typography poster, "Be KIND TO ALL ANIMALS." By seamlessly intertwining Persian and English letters, this poster serves as a symbol of cultural unity, transcending borders and languages. It stands as a poignant reminder of our shared responsibility to extend kindness and empathy to all living beings. The recognition and impact garnered by "Be KIND TO ALL ANIMALS" at the 12th International Poster Triennial are testaments to the power of design to ignite conversations, challenge societal norms, and drive positive change. Let this poster be an enduring testament to our collective duty to foster a world in which compassion and respect reign supreme, transcending cultural, linguistic, and geographic boundaries. May it inspire a global movement towards a more harmonious coexistence with all animals, leaving a lasting legacy of empathy and compassion for generations to come.



善待所有動物
Be KIND TO ALL ANIMALS



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2013、2018、2023 年產品設計類評審
2013, 2018, 2023 Juror of Product Design Category

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- 現任新加坡設計事業部執行委員、新加坡製造商總會委員暨 Lifestyle Industry Group（一家新加坡企業管理顧問公司）主席
- 上海大學美術學院榮譽教授

- Co-Founder and Managing Director of Creativeans, an interdisciplinary brand and design management consultancy headquartered in Singapore, with offices in Jakarta, Vancouver and Milan Currently an Executive Committee
- Member of Design Business Chamber Singapore, a Council Member of Singapore Manufacturing Federation and Chairman of Lifestyle Industry Group, an Enterprise Singapore Management Consultant
- Distinguished Professor at Shanghai Academy of Fine Arts

建立具實質影響力的品牌

1964 年時一位名為 Yvon Chouinard 的年輕登山者在重新塑造戶外服飾的旅程中，徜徉於優勝美地國家公園的壯麗景觀。Chouinard 對於自然和郊外有著深刻的情感，也因為他對登山極具熱忱，他為自己和夥伴製作優質的登山配備。當時的他並不曉得本著自身喜好會為最具指標性的用途導向品牌「巴塔哥尼亞 (Patagonia)」奠下基礎。

有別於純粹以營利為目標的典型企業家，Yvon Chouinard 是一位登山家和環境保育者，以保護地球環境為己任。巴塔哥尼亞現在作為一個全球戶外服飾零售商，共有超過一千名員工、營收達 15 億美元。除了在財務上獲得成功而茁壯，這個品牌也十分少見地發揮其實質影響力。

在目前的世界裡，消費者越來越講究真實性、透明性以及正面的社會貢獻。建立具實質影響力（具有目的和意義）的品牌不再是個選擇，而是在現今社會意識抬頭且不斷轉變的生態中，所採取一個戰略要務。客戶不再單純講究產品特色或競價，也會傾向挑選符合自身價值的品牌，而是為營造更美好的世界、帶來有意義的改變積極做出貢獻。

統計資料顯示以目的為推動力的品牌可吸引忠實客戶，且表現更勝其競爭者。在 Accenture 執行的一項研究裡，62% 的客戶表示一家公司的倫理價值和真實性會左右他們的購買考量。

品牌如何透過目的性品牌建立來模擬成功？為建立具實質影響力並維持獲益成長，透過事業取向持續創新並建立有意義的區別十分重要。

首先，成功的品牌背後都有著一組紀律嚴明的持續創新流程。持續創新的品牌可對不斷變動的趨勢做出調整、預測消費者需求，並導入全新和改善的產品或服務。Creativeans 運用編輯設計思維 (EDIT Design Thinking®) 來推動創新，其「 同理、定義、發想、測試 」框架提供以使用者為中心的創意問題解決方法途徑。

巴塔哥尼亞積極採行設計思維來達到正面改變，該品牌在提升永續性和延展產品生命週期上努力不懈正是最好的例子。基於衣物再次使用和回收瞭解需求和偏好，他們透過調查和工作坊與戶外活動愛好者溝通，實施「舊衣物 (Worn Wear)」計畫並持續予以改進。其結果不但大幅減少布料浪費，也與瞭解他們從事意識消費行動的消費者建立起連結。

再來，有意義的區別對於品牌持續發展十分重要。在目前的競爭生態，消費者有多種選項可選擇，也使得品牌從中脫穎而出更具挑戰性。有效的區分可讓品牌刻劃出獨特而具吸引力的特質，對其目標受眾產生共鳴，與其他競爭者作區分。因此，瞭解品牌定位的細微差異對於任何想帶來巨大影響的品牌更顯重要。

各品牌可透過三個觀點的完整評估達成這一點：內部審查、客戶需求，以及競爭生態。巴塔哥尼亞瞭解品牌定位的重要性，並與他們對自然的情感融合，將該品牌作為提供高效能戶外服飾的品牌，並積極推廣環境保育。透過策略溝通設計整合，該品牌可有效啟發顧客給予支持。其指標性「別買這件外套 (Don't Buy This Jacket)」的活動十分大膽，鼓勵顧客減少購買，並在購買時更有意識地做選擇，卻也反映出巴塔哥尼亞對於自身價值的堅定承諾。

第三，事業取向可確保每一個決策和行動導向品牌所想要的定位。品牌所採用的事業取向工具為「商業模式圖 (business model canvas)」，這種強力的工具深入諸如夥伴、顧客分類和營利流等關鍵要素。在模式圖中清楚擬定品牌的使命、願景和價值會吸引想法類似的個人和組織，建立起超越單純企業交易的合作關係。

各品牌應考量的第二個事業取向工具為顧客旅程圖， 一個設計良好的顧客旅程可確保從最初覺察、互動至完成客戶體驗的每個接觸點導向品牌的立場。如此，品牌便可帶來一致而一貫的品牌體驗，強化他們的認同，並建立客戶信任。

巴塔哥尼亞可作為一個範例，說明顧客旅程圖如何塑造真實且可引起共鳴的品牌體驗。他們的顧客接觸點經過設計，圍繞「打造最優質的產品、不造成不必要的傷害、運用企業作為啟發，並對環境危機採取解決方案」的使命。這項使命存在於該品牌運作、產品和溝通的每個面向，使得巴塔哥尼亞成為一個實際將理念付諸實行的品牌。其知名羊毛和外衣系列中採用回收聚酯纖維，加工原料為消費者後塑膠瓶和廢器布料，這是他們履行環境責任的一部分。

2022 年時，一個關鍵契機使得巴塔哥尼亞從傳統企業運作模式躍升，成為一個以目的為推動力的品牌。滿懷願景的創立人 Yvon Chouinard 捐出公司來對抗氣候變遷，這樣的行動展現了品牌在環境管理的堅定承諾，以及目的導向品牌建立如何達到財務收益之外的事物。在一個諸多品牌爭求注意的世界裡，巴塔哥尼亞宛如一座帶來靈感的燈塔，這個品牌讓我們瞭解到成功不僅以數字衡量，也在於設計對地球和人們的正面影響。Chouinard 確實想要打造一個具實質影響力的品牌。

當我們思考巴塔哥尼亞的旅程，明確瞭解到品牌必須重新思考和重新設計帶來長期影響的方法途徑。我們作為設計師，在塑造品牌上扮演著重要角色，會影響他們和世界的互動方式，並處理全球性挑戰。有一句中文諺語與這一點十分契合：「未有知而不行者。 知而不行，只是未知。」我們可做出選擇，建立具實質影響力的品牌。

圖 1：Campbell Brewer(左圖)
pic1: Campbell Brewer(Left Picture)

圖 2：巴塔哥尼亞(右圖)
pic2: Patagonia (Right Picture)

Build Brands That Matter

In 1964, amidst the breathtaking landscapes of Yosemite National Park, a young climber named Yvon Chouinard embarked on a journey to reshape the outdoor apparel world. Chouinard's profound love for nature and the great outdoors, together with his passion for climbing, led him to craft high-quality climbing gear for himself and his companions, but little did he know that this humble beginning would lay the foundation for one of the most iconic and purpose-driven brands of our time – Patagonia.

Yvon Chouinard was different from your typical entrepreneur driven solely by profits. As a climber and devoted environmentalist, his heart beats for preserving the planet. Today, Patagonia stands tall as a global outdoor apparel retailer, with over a thousand employees, boasting a remarkable revenue of 1.5 billion USD. Yet, amidst its financial success, Patagonia has also achieved something rare and unique – a brand that not only prospers but also genuinely matters.

In a world where consumers increasingly demand authenticity, transparency, and positive societal contributions, building a brand that matters (one that is purposeful and meaningful) is no longer a choice but a strategic imperative for brands in today's dynamic and socially-conscious landscape. Customers are no longer solely driven by product features or competitive pricing - but now seek to align themselves with brands that resonate with their values, actively contribute to the greater good, and make meaningful difference in the world.

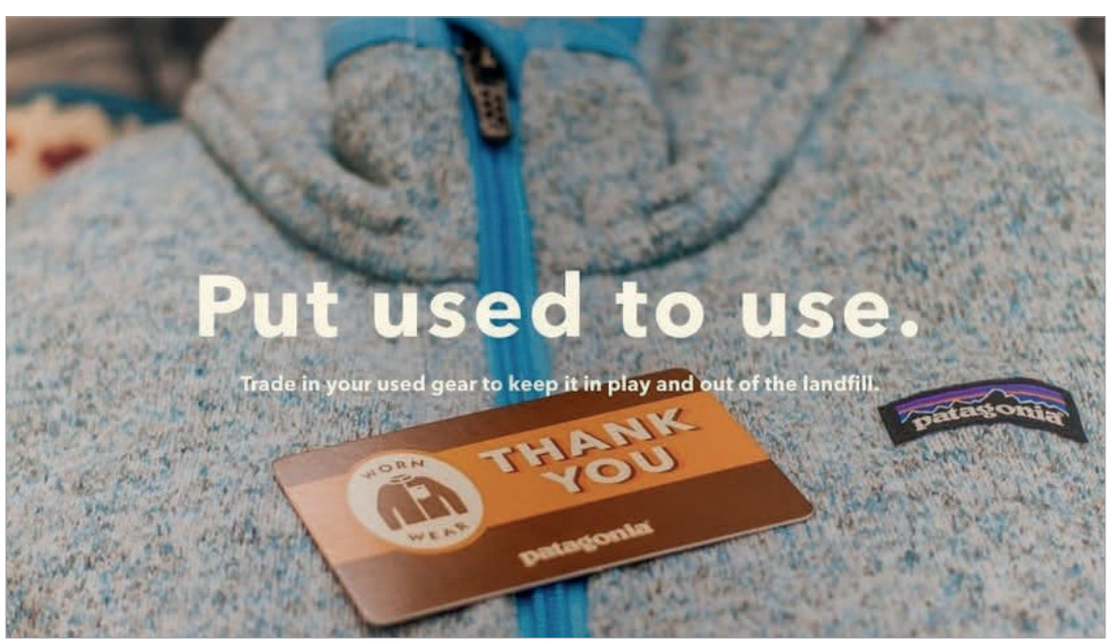
Statistics reveal that purpose-driven brands attract loyal customers and outperform their competitors. In a study conducted by Accenture, 62 percent of consumers said that a company's ethical values and authenticity drive their purchasing considerations.

So, how can brands emulate success through purposeful branding? To build a brand that genuinely matters and to sustain profitable growth; continuous innovation that creates meaningful differentiation enabled by business alignment is essential.

Firstly, at the heart of successful brands lies a disciplined process of continuous innovation. Brands that continuously innovate can adapt to shifting trends, anticipate consumer demands, and introduce new and improved products or services. At Creativeans, we apply EDIT Design Thinking® to drive innovation. The framework, which stands for Empathise, Define, Ideate, and Test, provides a user-centric approach to creative problem-solving.

Patagonia embraced design thinking to enable positive change. The brand's relentless pursuit of promoting sustainability and extending products' lifecycles is an excellent example. To understand needs and preferences in reusing and recycling clothing, they engaged their community of outdoor enthusiasts with surveys and workshops to shape the "Worn Wear" programme iteratively. The result was one that not only contributed to a significant reduction in textile waste but also connected with consumers who knew they were part of a movement that championed conscious consumerism.

圖 3、4：巴塔哥尼亞
pic3, 4: Patagonia



Secondly, meaningful differentiation is essential for brands to thrive. In today's competitive landscape, consumers are presented with many options, making it increasingly challenging for brands to stand out. Meaningful differentiation allows brands to carve out a unique and compelling identity that resonates with their target audience and distinguishes them from competitors. Therefore, understanding the nuances of brand positioning is crucial for any brand aiming to make a substantial impact.

Brands can achieve this by thoroughly assessing three perspectives: internal review, customer needs, and the competitive landscape. Patagonia recognised the importance of brand positioning and blended its love for nature to position itself as a brand that delivers high-performance outdoor apparel and passionately advocates for environmental conservation. And with the integration of strategic communication design, the brand effectively inspires customers to support its cause. Its iconic "Don't Buy This Jacket" campaign was bold, urging customers to buy less and choose more consciously – a testament to Patagonia's unwavering commitment to its values.

Thirdly, business alignment ensures that every decision and action aligns with how the brand wants to position itself. One business alignment tool that brands can adopt is the business model canvas – a powerful tool that delves into crucial components like partners, customer segments, and revenue streams. Clearly aligning the brand's mission, vision, and values within the canvas attracts like-minded individuals and organisations, forging collaborations that transcend mere business transactions.

The second business alignment tool that brands should consider is customer journey mapping. A well-designed customer journey ensures that each touchpoint - from the initial awareness, engagement to completion of the customer experience aligns with what the brand stands for. This allows brands to deliver a consistent and coherent brand experience, reinforcing their identity, and building consumer trust.

Patagonia exemplified how customer journey mapping can shape an authentic and resonant brand experience. Their customer touchpoints are designed around its mission "Build the best product, cause no unnecessary harm, use business to inspire, and implement solutions to the environmental crisis". This mission permeates every aspect of the brand's operations, products, and communications, making Patagonia a brand that truly walks the talk. In its famous line of fleeces and outwear, the brand utilised recycled polyester made from post-consumer plastic bottles and discarded textiles as part of their environmental responsibility.

In 2022, a pivotal moment marked Patagonia's transcendence as a purpose-driven brand that goes beyond traditional corporate practices. The visionary founder, Yvon Chouinard, donated the company to fight climate change. The act exemplifies the brand's unwavering commitment to environmental stewardship and the power of purposeful branding that goes beyond monetary gains. In a world filled with brands vying for attention, Patagonia stands tall as a beacon of inspiration – a brand that reminds us that success is not just measured in numbers, but in the positive impact we design for our planet and its people. Chouinard has truly built a brand that matters.

As we reflect on Patagonia's journey, it becomes evident that brands must rethink and redesign their approaches for a lasting impact. As designers, we play an important role in shaping brands, influencing how they interact with the world, and addressing global challenges; a sentiment captured perfectly in the Chinese proverb, "未有知而不行者。知而不行，只是未知" – To know and not to act is not to know. The choice is ours to build brands that matter.

陳如薇
Vii Chen

臺灣
Taiwan

2018、2022 年產品設計類評審
2018, 2022 Juror of Product Design Category

- 金點設計獎 2022 年新版獎座設計、2013 德國 The red dot TOP 50 Young Professionals 紅點全球 50 新銳設計師獎
- 第 29-31 屆 台灣精品獎品審委員
- 2021-2023 年新一代設計展品牌形象委員、2022 年青春設計節立體造型暨產品設計類召集人
- 榮獲超過 20 個國際獎項，包含德國 If 設計獎、德國紅點設計獎、德國設計獎、日本 Good Design 設計獎…等。

- Designer of the new 2022 Golden Pin, Design Award trophy and recipient of the 2013 Red Dot 'Top 50 Young Professionals' award in Germany
- Jury member for the 29th to 31st Taiwan Excellence Awards, brand image committee member for the Young Designers' Exhibition
- 2021-2023, and convener for the 3D modeling and product design category at the 2022 Youth Innovative Design Festival
- Winner of over 20 international awards, which includes the German iF Design Award, Red Dot Design Award, German Design Award, and Japan's Good Design Award, among others

情感設計・視角 美的觀點

每一次的分享期望能實切的傳達出我對於實踐設計的核心思想：
『 Symbiotic Emotion 共生情感 』。

『 Symbiotic Emotion 共生情感 』—— Vii 所提出的共感思考與實踐
2009 年提出以五感設計提升為「共感」的論述 " 藉由進化的技術工藝，延伸記憶觸感，透過設計連結人與萬物間的親身體驗，進而延伸設計者及使用者的感官來聯結記憶，這樣的感受會是深層記憶的探索，也是延續未來感知的投射，不受限於當下體驗，永續設計價值。"

這即是我所實踐的『Symbiotic Emotion 共生情感』，也是我擔任藝術設計總監的黑生起司品牌核心價值。在這核心下，我從本領域的產品設計拓展至空間設計、策展規劃與軟裝設計等，以更多元的面向實踐於設計展現，獲得多方關注及獎項殊榮。

從「功能」或「美」的觀點出發
許多設計概念都會從「功能」或「美感」作為第一階段的方向選擇，然後再慢慢延伸至兩者兼併或專注一方，在這樣的過程中，有時會產生無法突破或無法掌握使用者需求的臨界點，而情感設計的理論注入，探討著這兩點應是同時作為考慮並相輔而成，因此是從「設計」還是從「美」的觀點出發已不再是二選一。

以「 情感設計・視角 美的觀點 」作為命題，希望透過不同切入點去觀看設計，藉由所產生或深化的觸點，給予比設計本身更具擴張的影響力，而這裡所提及的 " 情感 " 是以『共生情感』核心來發展。

情感延伸 以新形式進行材料探索
無論是以實用或美感為概念出發點，不可忽略的是在材質的選用上，有強化或是柔化設計的結果，而其材質的工法、技藝的鑽研，亦或成為設計的特色或優勢。而情感在這個重要的環節上也確實扮演了很重要的助力。

INTERLACED 交織屏風燈入圍米蘭新銳國際設計展 SaloneSatellite，並獲得最佳設計評審機會，而 INTERLACED 亦是我所實踐的 Symbiotic Emotion 共生情感，及展現情感設計與材質、技藝的密切與共生性。其設計概念為我小時候體驗到家鄉三合院的庭園，透過木窗看見窗外的月亮，想將模糊又清楚的感覺呈現，初以產品為出發點，後希望能展現融入建築空間的視覺感，如同我處於空間中觀看的那般觸動。

而在不斷地梳理設計的過程中，除了概念與設計本質，材質的選用及延伸到工法技藝的選擇，促成 INTERLACED 能完美於 SaloneSatellite 展出。

「模糊又清楚的光感」，很多人可能會更著重在燈光上，燈光當然是非常重要的一環，然而回朔初衷概念，當時很清楚需要更有強度的設定，才能呈現出心中的理想設計，而最終在材質的研擬上，運用台灣常見的 WIRE MESH 織網，透過構成疏密排列營造效果，搭配木材質的韌性作為支腳，將光源放置在網目屏風後，以交織呈現模糊光源，感受光的微妙相互作用。INTERLACED 在這屬較硬質地的材質塑型後，卻出奇的柔和、融入，陳列於不同空間裡，總是能有新的體驗與美感，獨立是一種視角，延伸空間亦成另一種美的視覺。

當情感設計在概念發展過程中，自然深化於每個環節中，功能導向或美感都逐步兼併其中，塑形成設計最適切的型態。
ROOT 黑膠家居音響，是與原創黑膠音響品牌 HYM originals 聯名合作產品。ROOT 融合了播放機與音響，打破傳統黑膠唱機龐大的配套設備，為 HYM 第一台黑膠家居音響。此款設計的基礎即是以大坪數空間為使用場域，結合黑膠唱機、藍芽音響、家具 all in one 設計。因此，ROOT 便以將其發揮至家居環境中，讓使用者與黑膠唱機、生活達成平衡共生的境界，將此作為設計概念。

唱機是一個互動體驗極高的產品，而家具則是可以功能性或裝飾型態存在於空間中。以情感設計延伸，將所有的可能性融入其中，將陳列於不同類型與大小空間的 ROOT 外觀上，以剛柔兼具的木材質，簡約的色系做基礎，而 ROOT 既是黑膠唱機音響，也是邊桌，深化使用者與唱機與家具之間的關聯性，使其在生活細節及型態密不可分，因此在家具功能的細節度上更是加以著墨精細，亦如為了不讓物件多使用五金卡扣零件，在木板、木頭柱加工時，端面設計的斜角度，讓木板可以順勢穩固於木柱上，可分離式翻蓋設計在有效隔阻灰塵、延長唱機使用壽命的同時，不僅形成流暢且舒適的使用體驗，也進而省去不必要的卡扣零件，這樣的細節著重，亦會呈現在使用者操作時的共感，無論是單一功能，或兼併唱機及家具，或是對使用者產生新的存在型態，都有其獨有的設計價值。而當共生情感的核心融入在 ROOT 的每一個細節去設計，將材質、工法、外觀都精細考量，以使其互動體驗中自然產生共感，並兼具空間感，抽離及擴張唱機置放的場域。

將情感注入，用設計科學平衡概念，形隨機能而生

共生情感 Symbiotic Emotion 有一個很重要的核心：藉由進化的技術工藝，延伸使用者記憶觸感，透過親身體驗及聯結記憶。
當一個設計的誕生，能不能勾起消費者使用的慾望，會不會讓消費者產生新的使用記憶，甚至深化成收藏或喜好，都是讓這個設計更有價值，也是一種永續設計的目標。如一開始所提到，不論是以功能導向還是以美感為設計概念，將情感設計核心注入每個環節，以材質、工法技藝，用設計科學平衡概念，形隨機能而生。

圖 1、2：INTERLACED 利用 WIRE MESH 營造模糊光源的效果，呈現光的微妙相互作用。
pic1, 2: INTERLACED creates a blurred lighting effect using WIRE MESH to showcase the subtle interplay of light.

Emotional Design and Perspective: An Aesthetic Point of View

Every time I share, I hope that I can truly convey my core value of design: Symbiotic Emotion.

Symbiotic Emotion is an empathetic reasoning and a practice proposed by Vii.
In 2009, it was proposed to elevate design through five senses to a level of Symbiotic Emotion. It involves leveraging advanced craftsmanship to extend tactile memory and connect people to all things via immersive experiences. This not only broadens the sensory experiences of both designers and users to form connections with memories but delves into the profound exploration of deep-seated memories. It's a projection of future perceptions, which goes beyond the present experience and ensures sustainable design value.

This is the essence of Symbiotic Emotion that I have put into practice. It is also the core value of the HEY SHENG Cheese where I serve as the Art and Design Director. Under this core value, I have expanded my areas of design from product design to interior design, exhibition planning, and decoration design. I have adopted a more diverse approach in design, which has resulted in significant attention and multiple distinguished awards.

From the Perspective of Function or Aesthetics
Design concept tends to start with a choice between function or aesthetics. Then gradually shift its focus to include both or lean towards one eventually. During the process, there are times when a critical point is reached where either a breakthrough is no longer achievable or user needs are overlooked. The infusion of emotional design theory suggests that both function and aesthetic should be considered in complement to each other. Thus, initiating a design from the perspective of function or aesthetic is no longer an either-or decision.Using "Emotional Design and Perspective: An Aesthetic Point of View" as a theme, I hope to explore design from different aspects to extend its impact beyond the design itself. The "emotional" mentioned here is based on the concept of Symbiotic Emotion.

Emotional Extension: Exploring Materials in New Forms
Whether for utility or aesthetics, the importance of material selection cannot be overlooked since it can either reinforce or temper the design result. Mastery in choosing materials and selecting the right technique also becomes feature or advantage of a design. Emotion does play an important role in this process.

The "Interlaced Screen and Lamp" was selected for the SaloneSatellite Award at the Milan and had the opportunity to be selected. Interlaced also represents is the essence of Symbiotic Emotion, which I have put into practice. It displays the symbiotic relationship among emotional design, materials, and craftsmanship. The concept is inspired by my childhood experiences in the courtyard of a traditional house back home, where I saw the moon through a wooden window. I wanted to capture that blurred image of the moon in clarity. I begin with a product-focused project, which is later shifted to create a visual experience. This experience would blend with the architecture, mirroring the emotional I had as I saw the moon through window.

圖 3、4：HYM ROOT 家具式黑膠唱機
pic3, 4: HYM ROOT a furniture and a turntable

As I continue to refine my design ideas, the selection of materials and the extension to craftsmanship techniques became as Interlaced as the concept and design itself, culminating in the flawless exhibition of INTERLACED at SaloneSatellite.

Seeing the concept of "a blurred yet clear light," people might focus more on the lighting, which is of course undoubtedly important. But tracing back to the initial concept, I knew a more definitive approach was needed to bring my design idea to life. In the end, I selected the commonly used wire mesh in Taiwan and arranged them in varying densities to achieve desired effect. The wooden stand, selected for its durability, supports the structure. Paired with the wire mesh, it diffuses the light and creates a blurred yet inviting illumination. Although Interlaced is crafted from harder materials it surprisingly adopts a softness and presents a compatibility with light. When displayed in different spaces, it always provides new experiences and aesthetics. Interlaced shows a unique perspective when observed independently and as it blends with the space, it presents another visual aesthetic beauty.

As emotional design naturally integrates and deepens throughout the development process, both functionality and aesthetics are gradually incorporated. Thus, the ultimate form of design is shaped.
The Root Turntable is a co-branded, developed in partnership with the original vinyl audio brand HYM Originals.

The Root combines a turntable and stereo system and breaks away from the traditional bulky setup of vinyl players. It becomes HYM's first vinyl home stereo system. It is an integrated design that is meant to be used in large spaces as it combines a turntable, Bluetooth stereo, and furniture. Thus, the core concept is to enhance the home environment, which allows users to achieve an equilibrium symbiosis with the vinyl turntable and living space.

Turntables offer an interactive experience, while furniture can provide functional or decorative purpose within a space. Root adopts emotional design and incorporates all possibilities. The exterior of Root, designed to suit spaces of varying types and sizes, uses wood that combines both strength and softness as material. Color of simplicity establishes a base that complements different types of interior design. Root is not only a turntable stereo but also a table. It enhances the connection between the user, the turntable, and the furniture. Root eventually becomes an inseparable part of diurnal habits and lifestyles. Thus, the design details related to its furniture function is tended with meticulous attention. For instance, to minimize the use of fasteners, the wood panels and pillars are crafted with angled edges that allow panels to securely attach to the pillars. The detachable lid design not only prevents dust accumulation, extending the product's lifespan, but also ensures a seamless and comfortable user experience. Thereby reducing the reliance on superfluous components. Such a meticulous attention to detail resonates with user's symbiotic emotion as they operate Root. Whether Root is used for a singular function, a fusion of turntable and furniture, or creating a new form of existence for the user, each possess its own unique design value. The essence of Symbiotic Emotion is infused into every aspect of Root's design. Materials, craftsmanship, and aesthetics are meticulously considered. This design not only generates a natural sense of Symbiotic Emotion but gives Root a spatial quality. It also sets apart and expands the turntable's presence in any room.

Infused with Emotion: Balancing Concepts with Design Science, Where Form Arises from Function
Symbiotic Emotion has a vital core principle, which is extending users' tactile memories via advanced craftsmanship and personal experiences that forge connections with memories. A design's value lies in sparking consumer desire and creating new memories as they use the product. It may even turn the product into a consumer's treasured collection or preference. These aspects enrich the value of design and contribute to the goal of sustainable design. As mentioned earlier, whether guided by functionality or aesthetics, infusing the core of emotional design into every aspect is the key. Through materials, craftsmanship, and design science, we balance concepts and creates forms that arise from function.

Andrej Hascak

斯洛伐克
Slovakia

2015、2018 年視覺設計類評審
2015, 2018 Juror of Visual Design Category

- 捷克布魯諾雙年展協會會員（UVUCR，國際平面設計社團協會 [ICOGRADA]）
- 科希策科技大學 (Technical University of Košice) 藝術學院設計學系副教授
- 科希策科技大學 (Technical University of Košice) 藝術學院設計學系系主任
- 科希策科技大學 (Technical University of Košice) 藝術學院設計學系視覺傳媒工作室主任
- 曾參與超過 100 項展覽（30% 國內、70% 國外），以海報、視覺結構和設計為主（曾前往布拉迪斯拉瓦、布爾諾、布達佩斯、濟州、杜拜、格利維采、卡托維茲、哈爾科夫、基輔、克拉科夫、拉赫蒂、羅茲、墨西哥、莫斯科、大垣市、蓬特韋德拉、羅馬、索菲亞等）

- Member of the Brno Biennale Association, UVUCR, ICOGRADA
- Associate Professor at Technical University of Košice, Faculty of Arts, Department of Design
- Head of Department of Design, Faculty of Arts, Technical University of Košice
- Head of Studio of Visual Communication, Department of Design, Faculty of Arts, Technical University of Košice
- Participated on more than 100 exhibitions held (30% home and 70% abroad) focused on posters, visual structures, and design (Bratislava, Brno, Budapest, Jeju, Dubai, Gliwice, Katowice, Kharkiv, Kiev, Krakow, Lahti, Lodz, Mexico, Moscow, Ogaki, Pontevedra, Rome, Sofia, etc.)

數位世界的現實面

專案企劃：Andrej Hascak　策展人：Eva Jencurakova
在全球疫情期間，大多數平面設計師的工作從實體物件轉換為數位領域。由於遠距學習的普及，這個趨勢已成為現實，並與設計科學生息息相關。即使數位世界具備眾多優勢，仍無法完全取代與實體接觸，實際去感覺和操作的體驗，更無法替代人際關係。無庸置疑的，遠距學習使得我們在數位環境中投入的時間倍增。數位環境有哪些正面影響和負面影響？（斯洛伐克）科希策科技大學藝術學院設計學系的年輕設計師們利用海報、插畫、動畫、書籍或字體排印來表現。他們的作品在 2021 年以線上和現場雙重形式、名為「數位世界的現實面 (Reality of the Digital World)」的展覽中展出。

這項展覽目的在於給予學生對數位媒體世界作省思的機會和空間，他們可以在其中呈現自己的觀點，不論是正面或反面觀點。視覺傳媒工作室中共有 29 位年輕創作者運用各自的方法來回顧自己的數位生活，其中一些創作者運用簡略圖像表達自己的立場，也有些創作者運用海報或字體排印。展覽作品以各種媒體形式呈現，像是著作、動畫或甚至是短片。

海報：其中 22 名學生提出 44 張 B1 格式 (700 × 1000 mm) 海報作為視覺媒體的一部分，這些海報以繽紛色彩呈現且內容豐富。學生們對於社交和媒體網路的正面作用和黑暗面做出反應，同時考量對於人們身心健康的影響。他們以海報作為媒介，呈現社交網路匿名性、情感差異等主題，並藉此表達他們對於個人隱私或社交媒體使用時間過長的疑慮，以及對於讓生活脫離網路的渴望。其中幾張海報呈現加密貨幣現象，一些海報則是指出線上自由言論文化（事實則反其道而行）和假新聞現象，也有一些海報描繪出現代追隨者或影響者的現象。其中許多作品也對網路可及性的不穩定性或需求提出反應，其中一類稱為網路霸凌，或是以線上言論自由為主題。年輕創作者受到線上文化影響者應不在少數，因此他們向觀眾提出相當艱難的問題：數位世界的美麗表象和安全性，以及其整體未來發展。

字體排印：Karim Rashid 指出「在數位時代，障礙或限制便不復存在。」學生將這段話以 B2 大小 (500 × 700 mm) 的字體排印作品形式呈現，透過不同色彩和字型的組合，製作出 16 種原創版式。其中一些作品支持這位名設計師所說，也有些則是予以同意或提出爭議。Karim Rashid 的言論也引導觀眾思考在數位環境中定義界限和規則，以及如何捍衛自己的主張。

插畫：插畫的合成形式為最大幅度的構想簡化和抽象化過程，讓學生可對數位環境產生強烈而適切的反應。學生們利用黑色墨水和（數位或傳統）畫刷創作出 18 件插畫，其中一部分所表達的訊息十分開門見山，但也有許多保留了可依據觀畫者個人經歷和意見從不同方式詮釋的空間。

動畫和影片：學生們依據網際網路的本質，運用短片或動畫對各項主題提出反應，這些主題包括社交網路相關現象、線上和線下空間，以及數位世界的負面影響。觀眾會對短片中由製作者呈現的構想視覺意象感到印象深刻。

書籍：數位文化 (Digital Culture) 是一種當代現象，也是三本展出書籍所深入著墨的主題。其中一本書籍探索新出現且直接與數位傳媒有關的口碑 (words-of-a-mouth) 現象，在插圖和視覺效果中，作者以和插圖有關的動詞作呈現。另外兩本書則比較百年以前的愛情和現代愛情體驗，探討遵循倫理和尊重的愛情，以及網路空間的感情。雖然現在網路上與情感有關的熱門議題往往相當負面，人們還是可能在網路上遇見碩果僅存的真愛。這些書籍除了本身所探討的主題，也以拼貼畫傳遞意象。

數位世界的現實面展覽於校園藝廊實體展出 70 件作品，並經由線上虛擬藝廊展出 85 件作品，闡述以 Z 世代為主的年輕平面設計師對於數位空間、社交網路以及線上文化的觀點。

Reality of the Digital World

Project curator: Andrej Hascak　Curator of the exhibition: Eva Jencurakova
During the pandemic period, most of the works by graphic design artists shifted from physical artifacts to digital realm. This trend and now reality, is also due to distance learning, manifests itself parallel also among students of design. In spite of the unquestionably large number of positives, the digital sphere cannot completely replace the physical contact with matter and its tactile and hands-on characteristics, and above all personal and human relationships. Without a doubt the distance learning has multiplied the amount of time that we have spent in digital environments. What is its positive aspect and how does it look on the opposite? Young Designers from the Visual Communication studio at the Faculty of Arts, Technical University in Kosice (Slovakia) gave a creative and at times also critical answers to the questions by means of poster, graphic shorthand, animation, author's book, or typographic composition. As a result of their work, an online and offline exhibition was realized in 2021, it was called "Reality of the Digital World".

The exhibition's aim was to give students a chance and a space to reflect on the world of digital media, where they can cast their points of view – both from positive as well as negative. In total, 29 creative young creators at the Visual Communication studio used various means to reflect on their digital lives. Some of them used graphic acronyms as a way of expressing their positions, while others opted to the medium of a posters or typographical compositions. The works at the exhibition included variety of media ranging from publications through animations up to short videos.

Posters : 22 students presented their 44 posters in B1 format (700 × 1000 mm) as part of Visual Communication studio. These posters were colourful not only from point of their physical appearance but also from content perspective. The students reacted to effects of positive influence and the darker side of social and media networks, while considering their impact on people's health (both mental and physical). They use the posters as a medium to point to topics like social network anonymity, emotional variation, and to express their concerns about personal privacy or excessive social media time, as well as the growing desire to live in the offline space. A number of posters point to cryptocurrency phenomena, while others are aimed at creating an online (but not) free speech culture and fake news. Others reflect to a phenomenon known as the modern follower or influencer. Many also react to the (in)instability or need of an internet accessibility. One specific category refers to cyberbullying, or to the topic of free speech online. Young creative designers, perhaps most affected by the culture of online, are also asking the viewer tough questions on the beauty ideal in digital world and on its safety and future development of the whole segment.

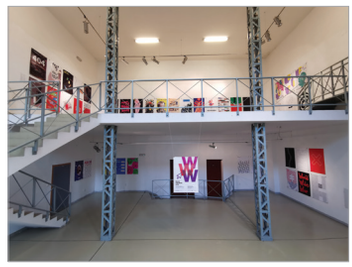
Typographic Compositions : Karim Rashid stated, that in a digital era there are no barriers or limits, has been reinvented by the students as typographic compositions in B2 format (500 × 700 mm). Through the combination of colours and fonts, the students have created 16 original compositions. Some support what the famed designer has said, while others either argue or agree with him. Karim Rashid statement also leads the viewer to reflect on the possibility of defining boundaries and rules in a digital environment and on the means by which such a rule or its absence can be defended.

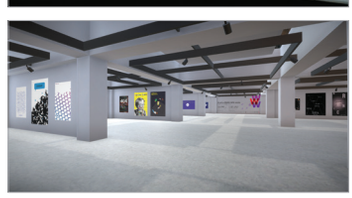
Graphic Shorthands : The graphic shorthand's synthetic form, that is to say, a maximal level of simplification and abstraction of an idea allowed the student to generate a strong and appropriate response to digital environments. The students used black ink and brushes (digital or classic) to create 18 graphical shorthands. Their denotation is obvious in a number of cases but many of these shorthands also allow for multiple interpretations based on personal experiences and opinions of every single observer.

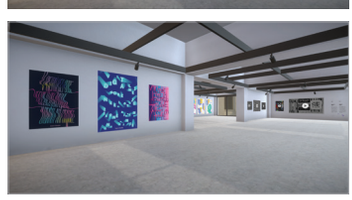
Animations and Videos : Students react to various topics based upon the nature of internet, to phenomenon connected with social networking, to online and offline spaces, and the negatives of digital worlds using short videos or animations. Through this the viewer should remember short, but highly visual representations of an idea.

Author's Books : Digital Culture, a contemporary phenomenon, is strongly echoed in the three author books on display. One of author's books explores the new words-of-a-mouth phenomenon, which has a direct connection with the world of digital communication. For illustration and visual appeal, the author uses the verbs in connection with its own illustration. Both other books focus on comparison between love from over a century ago and love experienced and lived now. A comparison of love based on moral principles and respect with forms of affection in an online space. It is realized that today, although not frequent, you can find pure love on the internet, however negative expressions of affection take the spotlight. Along with the theme, the books are brought together through the medium of the collages.

The Reality of the Digital World exhibition presented, through 70 works in the offline Campus Gallery and 85 works in the online virtual gallery, the view of young graphic designers, mostly members of generation Z, on the digital space, social networks, and online culture.







數位世界的現實面
Reality of the Digital World

Janine Wunder

德國
Germany

2016、2017、2018 年產品設計類評審
2016, 2017, 2018 Juror of Product Design Category

- 德國國家設計委員會副主席 (2009-2022)
- 設計、品牌、創新、年輕人才以及藝術領域獎項計畫與獎項構想、組織與裁判委員
- 企業管理與文化研究、行銷、傳媒、企業內容與網路

- Vice President German Design Council (2009-2022)
- Concept, organization and jury member of international programmes and awards in the fields of design, brand, innovation, young talents and arts
- Business Administration and Cultural Studies, Marketing, Communications, Corporate Content and Networks

新興設計人才如何推銷自己

任何想成為設計師的人都會想從事創意職務，為自己的設計附加價值。設計師在未來的核心角色在於設計產品或通訊工具、製程或服務，服務對象可為特定產業或於設有內部工作室的不同公司，惟無論其形式，皆須考量其他面向。為了以結構化方式進行工作，以及有效而實際地實行個人專案，創意、研究、概念開發和專案管理也扮演著相當重要的角色。能見度則是另一個在吸引雇主或客戶注意力的重要特質，你當然也可以等待客戶在正確和時間和地點現身，不過當你無法在他們面前展現長才，你便會在設計產業難以為繼。
設計的推銷也是年輕設計人才的另一項課題，而增進能見度的策略其實相當多樣。

做好萬全準備：最重要的就是備妥一份設計精致的服務介紹、訊息清楚的網站，以及專業聯繫資訊。在這裡要避免採用搞怪的電子信箱地址，也要避免專案簡報含糊不清、電話號碼已不在使用或照片品質欠佳等狀況。記者經常留意設計產業的最新發展，而成為刊物裡的主題人物將可讓你的職業生涯踏上康莊大道。不過，潛在客戶可能會在任何時間要求進行面談，或索取特定專案的詳細資訊，因此隨時備妥正確的文件是最初必須做好的功課。即使一開始乏人問津，也別灰心！總之，要做好萬全的準備！

故事性：如果你已經有了一個主題或風格，你應該朝這個方向發展作品特色，以及內容和語言等關鍵訊息。這是你發展出個人故事的方式，你在其中塑造出設計和專案、傳遞價值和提升認同感。如果你想要經營自己的工作室，為個人事業的辨別度奠定紮實基礎的同時，你便不再只是展示版面乾淨的線上個人檔案，而是早已開始發展自己的品牌。

著作：你應考慮以所有社交媒體管道發表作品或其元素，部落格、線上論壇、播客等也都可以運用。展示與你所做專案內容的同時，也應注意其是否能為社群加入價值，像是分享知識、幽默小品或是評論，其中也須著重於傳達你的價值、說明作品的具體面向、指出可讓哪些人受益，以及其他值得留意的詳細資訊。發起討論、提出問題、嘗試進行關於你所做內容和潛在合作進行對話。這麼做不但讓你展現身為特定領域專家的氣質，你也可以從中取得極具價值的回饋意見。其他廣告策略包括聯繫涉及相關主題或趨勢的記者、編輯和影響者，積極向他們說明你的專案，並瞭解他們對哪些感興趣（或不感興趣）。

認可：獎項和計畫象徵來自第三方的認可，影響力遠大於你為自己所做的介紹。參加競賽、獲提名或獲獎是正式接受知名專家評判作品的絕佳機會，你也有很好的機會可以進行自己的溝通。其中最重要的，便是賽事發起者和他們的網路可以提升你的能見度。新人獎項往往由獨立專家評審評分、參與條件相當公平、送件通常無須繳交費用或承擔其他成本，而且他們不會對你的專案要求任何權利。這些賽事可為國內或國際性，甚至關於特定主題或產業，或許能因此帶來各式各樣的好處。新人參賽獲獎或受到認可時，可獲得獎金、媒體接洽、出版、展覽，或是與其他參賽者、評審委員和賽事發起者建立網路，這些都是你職業生涯不可或缺的元素。師徒計畫、獎學金或外派駐點等，也是一系列針對特定專案，從有力夥伴獲得第三方認可和支持的方法。貿易展覽會也是年輕人才在受贊助區域展示自己專案或產品的一種常見方法，這種活動是步入相關產業環境並與生產商和製造商見面的絕佳機會。

網路：透過前文所述的機會，你可以建構出一組堅強的網路，讓自己在其中成長、甚至一同茁壯。各國家的設計中心地區機構或是文化和創意產業支持計畫會提供進一步的機會（如專家小組討論或聚會），可供認識各個公司、機構和其他面對相同挑戰的新興設計師。你也可以成為各個地區和國家協會的會員，積極參與議題和權益的推廣。

趣味：以上所述行動可作為建構單元。在設計思維中，以有意義且永續地增進對於相關目標團體和潛在專案夥伴的能見度。持續審視哪些可發揮作用、哪些不行，便可發展出自己的策略，從回饋意見和錯誤中學習，同時發展、建構你的形象。最重要的，這些作為必須十分有趣才能充分發揮效果。因此，在營造愉悅氣氛的同時，大膽展現自信，讓你的創意和創新構想得以實踐，並兼顧其可及性和能見度。

How to promote yourself as an emerging design talent

Whoever decides to become a designer wants to work in a creative way and to create added value with his or her design. The core of the future role will be to design products or communication tools, processes or services, either in a specific industry or independently for different companies with their own studio. However, other aspects must also be taken into account. In order to work in a structured way and to implement one's project efficiently and realistically; creativity, research, concept development and project management play an important additional role in. Another important aspect in attracting exciting employers or interesting clients is visibility. Of course, you can also rely on chance that a client will show up in the right place at the right time, but if no one is aware of what you have to offer, it is much harder for a newcomer to gain a foothold in the design industry.
So design promotion is another item on the to-do list of young design talents. There are different strategies for being, or becoming, visible.

BE PREPARED: The most important thing is to have a well-designed portfolio, a clear website and professional contact details. Funny email addresses should be a thing of the past, as should unclear project presentations, outdated telephone numbers or poor photos. It is not uncommon, for example, for journalists to be on the lookout for new developments in the design industry, and being featured in a trade publication can be a real catalyst for your career. Be aware that potential clients may request an interview or detailed information about specific projects at any time. Having the right documentation to hand is the foundation of everything you do. Do not be disappointed if this does not happen immediately. But be prepared!

NARRATIVE: If you already have a theme or style, you should develop the approach and characteristics of your work and the key message in terms of content and language. This is how you develop your personal narrative, which shapes your designs and projects, conveys values and increases recognition. If you want to run your own studio, you have the perfect basis for a personal corporate identity that goes beyond a clean online presence and can already be part of your brand development.

PUBLICATIONS: All social media channels should be considered for publishing your work or certain aspects of it. Blogs, online forums, podcasts, etc. are also possible. Relating to your projects, the content should also add value to the community-whether informative, humorous or critical-and should always focus on communicating your values, describing the specifics of the work, who it benefits as well as other notable details. Initiate discussions, ask questions, and try to engage in a dialogue about your content and potential collaboration. This will not only position you as an expert in a particular field, but will also give you valuable feedback on your work. Other PR tactics include reaching out to journalists, editors and influencers who cover the relevant topics or trends. Actively inform them about your projects and make personal contact to find out what interests them (and what doesn't!).

RECOGNITION: Awards and programmes represent recognition from third parties, which has a far greater impact than what you say about yourself. Participation, nomination and awards in competitions are excellent opportunities to be officially judged by renowned experts as well as an excellent opportunity for your own communication. More than anything, the activities of the initiators and their network can boost your own visibility. Serious newcomer awards are characterised by independent expert juries and fair conditions of participation, usually without fees or costs for submission and, above all, they don't ask for any rights to your projects. There are many different national and international awards, for specific topics or across industries, which promise different benefits. Prize money, press contacts, publications, exhibitions or networking with other participants, jury members and initiators are usually associated with an award or recognition for newcomers and can all be important key factors for your career. Mentorship programmes, fellowships or residencies can be another way to gain third-party recognition and support for specific projects with strong partners. Trade fair exhibitions are another common way to showcase your projects or products in a sponsored area for young talent - an excellent opportunity to position yourself in a relevant industry environment and meet with producers and manufacturers.

NETWORK: Through all the opportunities described above, you can build a strong network to grow in and with. Regional institutions such as design centres or cultural and creative industry support programmes in different countries offer further opportunities such as panel discussions or meet-ups to get to know companies, agencies and other newcomer designers facing the same challenges. You can also become a member of many regional and national associations and take an active role in promoting issues and interests there.

FUN: The actions described can be applied like building blocks. As in design thinking, the path to becoming visible to relevant target groups and potential project partners in a meaningful and sustainable way is a process. It's important to keep reflecting on what works and what doesn't in order to develop your own strategy, learn from feedback and mistakes, develop and build your image. Most of all, it has to be fun to be effective and credible. So be bold, joyful and confident, and not only realise your creative and innovative ideas, but make them accessible and visible to others in one way or another.

Janine Wunder 出席 2018TISDC 活動
Janine Wunder Attended 2018TISDC Event

Thomas Bef Flygenring

丹麥
Denmark

2019、2021 年產品設計類評審
2019, 2021 Juror of Product Design Category

- 工業設計師
- 烏干達設計無國界組織設計師領導人
- 烏干達馬凱雷雷大學客座講師
- 丹麥樂高集團資深設計師

- Industrial Designer
- Lead Designer, Design without Borders, Uganda
- Guest Lecturer, Makerere University, Uganda
- Senior Designer, The LEGO Group, Denmark

再生性設計的行動呼籲

在此提出免責聲明：本文所有意見均為本人之個人立場，不代表本人目前或曾經所服務任何組織或公司之立場。在作為產業設計師的生涯裡，我曾在設計顧問公司服務超過 10 年，並在歐洲和東非擔任公司正職設計師。我的職責領域主要是以人為中心的設計方法，在我所負責的專案裡，其中一些明確提出永續性目標，有些則不然。我深諳傳統產品設計的模式，其中並不一定將地球環境的維護擺在優先順位。本著這樣的精神，我想藉此機會思考自己如何在這方面貢獻一份心力，也因此面對兩道問題：當我們考量未來世代的權利和福祉，我們所從事的工作能以人為中心嗎？當我們考量未來世代的生活，難道能忽視他們身處的地球環境？

當我們致力於為所有人（包括未來世代）做出以人為中心的努力時，我們也必須以這顆星球為中心。我們不應再以二分法區分人類和自然，而是將自己作為自然界生命網路的一部分。人類的健康和福祉與地球本身的健康息息相關，但國際氣候變遷專家小組 (IPCC) 在 2023 年第六次評估 (AR6) 報告中指出：「氣候變遷成為對人類福祉和地球健康的威脅（極高度信心）。為所有生命保障宜居永續未來的機會正快速消逝（極高度信心）。(…) 這十年間採取的選擇和行動將會產生立即性的影響，並持續長達數千年（高度信心）。」

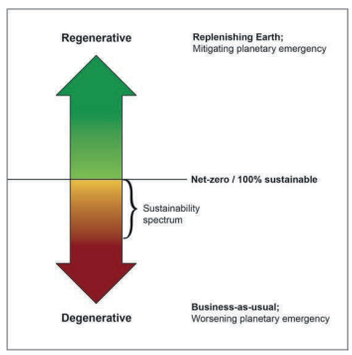
作為設計師，我們必須採取的選擇和行動是從「永續」轉往再生設計實務。在基於有意義的長期設計解決方案做出貢獻上，我們的實務工作必須達到對於地球的淨正影響（再生性），而非「比較沒那麼負面」（永續性）。在理想狀況下，100% 永續代表我們可持續維持目前狀態。然而，目前的消耗甚至也無法達到永續，土壤沙漠化、碳排放以及過去的碳負載已超出地球再生的能力，使得我們面臨無法挽回的不良效應。如同 Sarah Ichioka 和 Michael Pawlyn 在 2021 年所出版的《蓬勃發展：因應地球緊急狀態的設計典範 (Flourish – Design Paradigms for Our Planetary Emergency)》所述：「尚未達成永續性是我們現在必須應對的現實問題，甚至我們可以說這個目標無法達成。每一份跨國氣候和生態多樣性報告中，對於氣候型態惡化、大規模物種滅絕和其他令人警醒的現實措辭越來越嚴肅。」(…)「再生性過去主要用於描述與永耕密切相關的農業型態，近年來則越來越普遍應用於產品、建築和公司。由於淨正向的構想就是再生文化的內涵，其目標相當明確且有立即需求，因此對於這樣的作為應不至於流於和追求『永續性』相同的結果，我們抱持審慎而樂觀的態度。」

我們的作品會直接或間接對人們和地球造成正面或負面影響，也使得設計師的身分承擔莫大的責任。我們必須持續設計使用者和其他利害關係人所青睞，同時也有益於地球環境的解決方案。我們必須在實務工作上創新，導向全再生性解決方案，對環境和社會帶來正面影響。對於為自身所創造事物承擔責任最低的人而言，地球的緊急狀態所造成的不良效應卻不那麼顯而易見，更顯得這類措施刻不容緩。我們必須基於設計專業，將材料視為系統，深入考量其來源以及使用壽命終結後的流向，我們必須從「取用」的思維轉往「給予」。在我們的設計方案裡，我們必須改變自身行為和設計的(一次性）使用模式。我們可一定程度地運用科技，但更需要取經於相互連結、世代傳承以及再生實務等傳統智慧。我們必須秉持長期／深度時間的取向來合作，並運用過去的生命經驗、專業知識以及社群參與。

每一個人都擁有獨特的天賦和熱忱，這些都可用來協助減緩地球面臨的緊急狀態，並為人類和地球本身塑造更光明且美好的未來。在展開屬於你的氣候行動旅程前，可以完成 Ayana Elizabeth Johnson 博士的氣候行動文氏圖，讓你更加瞭解在這項攸關未來的任務中，你所能扮演的角色。 從自身設計次領域跨足再生設計，以及在短短十年內達成一定程度發展的迫切需求，勢必會讓你在這趟旅程中面對重重挑戰。作為設計師，專業會引導我們想像更美好的未來會是什麼樣的景象，並由我們將這樣的景象化為實體，因此我們會傾向較為樂觀的結果。即使如此，無論是學生、專業從業人士、教學者、政策制定人或消費者，都必須體認自己扮演一定的角色。我們也該省思自己的技能和熱忱，以及在地球復原和再生上所能扮演的角色，並為自己所在的地球和未來誕生的生命奮鬥。

最後，我要分享 Ichioka 和 Pawlyn 在那本書所提出的結語：「我們需要改變自己和世界上其他生命的關係，而我們瞭解到剩下的時間極其有限。(…) 我們必須謹記至今失去的事物，開創出再生的道路。我們必須與年輕的活動參與者和富有智慧的年長者攜手並進，在社會中掀起一道尋求改變的洶湧浪潮，而我們採取的行動也必須讓一同加入者從中受惠。我們必須挑戰阻礙行動的企業常規，建構前所未有的合作樣貌，這是現今生活的意義。作為設計師，這是創意和現代的真實象徵。」

A Call to Action: Regenerative Design



感謝 Dr. Ayana Elizabeth Johnson 博士提供
Credit: Dr. Ayana Elizabeth Johnson

Disclaimer folks, all of the opinions in this article are my personal views and do not represent the views of any organizations or companies I am or have been affiliated with. I have, through my career as an Industrial Designer, been working for more than a decade for design consultancies and as an in-house designer in Europe and East-Africa. My work has predominantly been rooted in the human-centered design approach. Some projects that I have worked on have had a clear sustainability focus, some have not. I have definitely done my share of conventional product design projects, where planetary wellbeing has not necessarily been prioritized. Now, as I reflect on how I can contribute to planetary wellbeing as a designer, two questions arise for me:Can we really claim to work truly human-centered, if we do not consider the rights and wellbeing of future generations? And can we really consider future generations without considering the state of the planet on which they live?

If we are to work human-centered for all, including future generations, then we need to work planet-centered. We must leave behind the concept of duality i.e. the division between human-beings and nature. We are an integral part of the natural web of life. Human health and wellbeing are naturally interconnected with planetary health. But the Intergovernmental Panel on Climate Change (IPCC) states in their 2023 AR6 Synthesis Report: "Climate change is a threat to human well-being and planetary health (very high confidence). There is a rapidly closing window of opportunity to secure a liveable and sustainable future for all (very high confidence). (…) The choices and actions implemented in this decade will have impacts now and for thousands of years (high confidence)."

The choice and action we need to implement now as designers is the move from 'sustainable' to regenerative design practices. If we are to contribute with long-term meaningful design solutions, then our practice needs to create a net-positive impact for the earth (regenerative) as opposed to making solutions 'less bad' (sustainability). At best, 100% sustainable means that we manage to sustain the current situation. Unfortunately, our current situation is in itself not sustainable as our consumption, soil desertification, carbon emissions and legacy load overshoot what our planet can replenish and thus, get us closer to irreversible adverse effects to our planetary systems by the day. As Sarah Ichioka and Michael Pawlyn write in their 2021 book; Flourish–Design Paradigms for Our Planetary Emergency:"The reality we need to grapple with now is that sustainability has not delivered, and arguably cannot deliver, what is required to prevent climate breakdown, mass species extinctions and other alarming realities that become starker with every intergovernmental climate and biodiversity report."(…) "Until recently, the term regenerative was mainly used to describe forms of agriculture that were closely aligned with permaculture principles; now it is increasingly being applied to products, buildings and companies. We are cautiously optimistic that it will not suffer the same fate of debasement as 'sustainable' because the idea of net-positive, inherent in regenerative cultures, is both clear and demanding."

As designers, that leaves us with an immense responsibility, as our work will both directly and indirectly impact people and planet, for better or for worse. We need to continue to design solutions that are excellent for users and other stakeholders. But also excellent for the planet. We have to innovate our practice towards fully regenerative solutions where we generate positive impact both environmentally and socially. Especially as the adverse effects of our planetary emergency disproportionally affect the people least responsible for their creation.We have to think about materials as systems, deeply considering where they come from and where they will go after the end of life, in the designed form. We need to change our mindset from a ´taking´, extractive mindset to one of giving. Through our design solutions, we need to change behaviors and (single)use of our designs. We can use technology to a certain extent, but more importantly we need to learn from indigenous wisdom of interconnectedness, and intergenerational and regenerative practices. We need to collaborate and leverage lived experiences, expert knowledge and community engagement with a long-term / deep time perspective.

Every single one of us has unique talents and passions that can help mitigate the planetary emergency and shape a brighter and more desirable future for people and planet. A great way to get started with your individual climate-action journey is to fill out Dr. Ayana Elizabeth Johnson' s Climate Action Venn diagram. This tool can help you clarify your individual role in this important work. No doubt, this will be a challenging journey, as we have to grow the field of regenerative design within our sub-domains of design, while having a tight literal planetary deadline of this decade. As designers, our profession is inherently optimistic, yet realistic, as we imagine what a better future might look like and shape it through our work. Whether we are students, professional practitioners, educators, policy makers or consumers, we all have a part to play.Let us all take a look inward, at our own unique skillset and passions, and identify what our role in the replenishment and regeneration of our planet might be. For ourselves, for our planet and for future generations of all species.

I will leave you with the concluding words of Ichioka and Pawlyn in Flourish:"We know that we have an alarmingly short time to transform our relationship with the rest of the living world. (…) We must mourn what has already been lost. And then we need to rise and regenerate. We need to join with clear eyed young activists and wise elders alike, to maximize our agency in a rolling wave across society. We need to act in a way that benefits those who will come after us. We need to challenge business-as-usual stories that hold us back. We need to collaborate like never before. This is what it means to live now. As designers, this is what it means to be truly creative, truly contemporary."

Dino Brucelas

菲律賓
Philippines

2020 年視覺設計類評審
2020 Juror of Visual Design Category

- 平面設計師
- 學術研究員 - 亞洲設計聯盟
- 設計教育家
- 在多個菲律賓的藝術文化機構擔任顧問
- 在多家菲律賓設計公司擔任創意總監

- Graphic Designer
- Academic Associate – The Design Alliance Asia
- Design Educator
- Design Consultant for various Philippine art & cultural institutions
- Worked as creative lead for various design agencies in the Philippines

視覺設計師之路的反思

撰寫這篇文章的時機恰到好處。

我最近一直在思考視覺設技師的身份究竟代表什麼。我的工作是創造圖像，利用視覺語言將無形的想法具象化。創造的本能指引著我，這些創造通常是為了某客戶的目的而生。而作為一名教師的我，目標是將我在這個領域的經驗分享給學生。

然而，創造力正處於不斷的流轉與變化之中。現在這個時代，當工作變得像是簡單的拖曳放置操作一樣容易時，許多人開始質疑創意工作者或設計師的角色究竟是什麼。過去，主題性或概念性的圖庫光碟無處不在，但是現在只要翻翻型錄就能找到所需一切，誰還要雇用攝影師或模特兒呢。反正只要按一下按鈕就能完成。模特兒來自不同國家也沒關係，這時候剛好輪到 Photoshop 上場。客戶因成本考量要求設計師用圖庫模特兒照片，即便設計師不情願也只能迎合客戶喜好。至於攝影師朋友們，真是抱歉，客戶也會想要使用圖庫的插畫，也就沒必要尋找插畫家了，只要選擇預先繪製的精美圖片當作嬰兒產品的新包裝就好。即使那些圖片也被其他公司用來販售酒精飲品，那又有甚麼關係？對不起了，我親愛的插畫家朋友。許多客戶及創意工作者的心態，逐漸從慢慢追求可能性，轉變成為利用現有資源。現成的圖庫影像在數位時代就像杜尚的現成藝術品一樣。網際網路也只是讓事情變得更糟，不必再向圖片庫支付費用，只需在網上隨意下載所需圖片。右鍵點擊加上「另存為」成了迫在眉睫的設計救星，數位失真也沒甚麼大不了，Photoshop 不就是用來處理這些的嗎？設計師的評價高低現在取決於修圖能力強弱。增加噪點、使用仿製工具消除浮水印。版權？那是什麼？客戶堅持使用圖庫，因為這樣成本更低。最後連創意從業者也開始妥協，他們被那些隨手可得的數以千計現成圖片迷住了雙眼。有些人甚至迷失了方向，將別人的作品當作自己的來用。畢竟作品已經在網路上，那使用一下應該沒什麼不妥吧。

模板突然間也變得炙手可熱。軟體和網站紛紛推出「模板化」設計，只需簡單點擊、拖曳與放置，即可使用設計師的設計。任何人都能隨心所欲地進行混搭。客戶現在親自動手做設計師的工作，因為這樣更省錢。需要海報？這裡有現代風格的精美設計。想要復古風格？沒問題！加一些花如何？還是貓咪？大家都喜歡花和貓咪吧？。這裡有一系列的花和貓圖片。你只要拖曳放置就好了。太簡單了！對不起了，親愛的設計師朋友。人們不再需要你們了。

2020TISDC 視覺類金獎 數鯤島
2020TISDC Gold Prize of Visual Design Category-Numbers of Tainan Coast

創意工作者只能驚愕地回顧剛剛發生的一切。
如今，視覺設計師究竟是誰，又或者是什麼？

我在 2023 年寫下這些文字，當下創造力的大話題是人工智能。像 Midjourney 和 Dall-E 這樣的 AI 工具，向世界展示了利用生成 AI 進行影像創作的可能性。有些人讚許它是創意工作者的強大工具，另一些人則預言，專業視覺設計師的末日即將來臨，以及新職業（也許是指令工程師？）的崛起。如今網路上的圖片數以萬億計，而且每天新增了將近數十億圖片。這是幾年前無法想像的盛況。

有時候，我覺得我們正為過去的錯誤付出代價，我們太過自滿，有時候甚至助長了問題的發展。當自身領域朝著對所有人不一定有益的方向前進時，我們選擇袖手旁觀且從未採取行動。設計的普及（工具、技術、資訊）雖然是好事，但也導致了標準的下降。我們當初致力普及設計工具，其實也應該提升大眾對優劣設計的鑑賞力。好設計從來不只是精進視覺工藝，而是深層關注人文情懷：與觀眾建立共鳴；洞察肉眼所不能及之處；在視覺傳達的過程中，與畫面另一端的人進行感知和對話。擔任 TISDC 評審時，印象深刻最深刻的作品，是創作者展現對呈現主題深刻理解的作品，這些創作者也能夠理解受眾。這些作品大多關注人們面臨的問題。這些作品大多與人們面對的問題相關。設計清晰地顯示出它們是為了人而創造，並與人攜手共創。作品吸引我的，不僅僅是我所見到的表象，還有那些超越可見之物的深層內涵。它們分享、對話、提問，使我深受感動，我也給予回應。對我而言，這就是優秀設計的本質。

當然，也有專注展示表面的作品。某些作品落入陷阱，追隨那些現成且曾獲獎的作品，甚至開始剽竊著名作品的地步。這正好是 AI 現在頗具爭議的一點。

也許，現在急需改變的是在教室和比賽裡評價設計的方式。隨時間推移，教授學生創意思維，而不僅僅是技能的任務變得越來越困難，因為學生開始比較在乎結果而不是過程或影響力。我們怎麼會讓世界變成這樣？是不是在視覺傳達上變得太過自滿？我們是不是只專注可見之物而忘了心之所向？評價學生作品時我往往會問自己這些問題。設計師和教育家隨時可以嘗試提高設計標準，讓其不只滿足眼前可見的層次，而是達到對人性產生影響的境界。但如果創意工作者自己和大眾接受了——更令人遺憾的是，有時甚至自己要求——低標準和平庸的設計，這時候的我們又能做些什麼來改變這種現象？

我教授設計歷史而且常常忍不住好奇，史前時代的人們看到視覺設計究竟會有甚麼想法，不過年代久遠，現在也只能臆測。不過確定的是這些早期的圖像是用來保存記憶。或許它們還能激發神話的創造、故事的講述，甚至是對美好未來的渴望，無論對狩獵成功或穀物豐收的渴望。我們是否得回到早期人類所接觸的那種普遍且永恆的創意源泉，才能提醒我們設計師的身份？難道我們是新時代的薩滿，既是治療這也是故事講述者。我們對現代人類的渴求是什麼，又要如何將夢想視覺化地展現給同胞？ AI 人工智慧在創意領域的興起和應用，會不會導致設計的衰落，使人類在創造過程中被抹去？或者，AI 是否會在幫助我們觸及人們生活的同時，也協助我們以全新的創意層次講述更佳的視覺故事？

我只能一邊好奇這個問題的答案，一邊懷抱著希望。

2020TISDC 視覺類銀獎 藻嶼
2020TISDC Silver Prize of Visual Design Category-Taiwan Seaweed

Reflections of a visual designer

The timing for this article is quite serendipitous.

I am a visual designer and have been reflecting recently on what that means exactly. I deal with image creation, concretizing the intangible by using elements of a visual language that was learned, and guided by this instinct that we call creativity. Most often it has a purpose or an objective for a client. Also, as a teacher, it is my objective to share my experience in the field to my students.

However, creativity is in flux, and has been for some time. There are many who have been questioning the role of professional creatives or designers now that what we do is perceived to be as easy as drag and drop. It began with the CDs of stock photos: pre-shot images that adhere to a specific 'theme' or 'concept'. There was no longer a need to hire a photographer or a model when one could just browse a catalogue. Everything you needed was available at the click of a digital button. Never mind if the models were of a different nationality. That's what Photoshop is for! Clients demanded the use of stock photos as it was cheaper. Creatives did not want to do it, but they had no choice. Sorry, dear friend photographer. Stock illustrations followed. No longer was there a need for illustrators. One could now choose from a set of beautiful pre-drawn illustrations for the packaging of a new baby product. Never mind if the illustrations were also used to sell alcohol by another company. Sorry, dear friend illustrator. The mentality of many clients---and creatives---was slowly shifting to what was available, rather than what was possible. Those stock images have become like Duchamp's readymades in the digital age.

The rise of the internet only made things worse. There was no need any more to pay the stock image companies when one could just download the images. 'Right click + save as' was the savior to many last-minute designs. Never mind the digital artefacts. That's what Photoshop is for! One's skill as a designer was judged on how good one was at hiding blemishes and polishing images. Add noise. Remove any watermark with the clone tool. What is this copyright you are talking about?? The clients demanded it, as it was cheaper. And now creatives were agreeing, mesmerized with the power of having thousands of ready images at the click of the mouse button. Some were too mesmerized and passed off other people's work as their own. It's on the internet, so it must be okay to use.

Suddenly templates were the hot thing. Software and websites introduced 'templated' designs, where designs made by designers were available at the click, drag, and drop of a button. Anyone can mix and match as needed. Now clients were doing the work of their designers, as it was cheaper. You need a poster? Here's a nice design in the modern style. You want it in retro style? No problem! How about adding flowers? And cats? People always like looking at flowers, right? And cats. Here's a whole selection of flower and cat images. Just drag and drop. Easy! Sorry, dear friend designer. People have no more need for you.
And creatives were left to wonder at what just happened.

2020TISDC 視覺類銅獎 真相之書
2020TISDC Bronze Prize of Visual Design
Category-The Book of Truth

Who, or what, is a visual designer now?

I write this in 2023, where the big thing in creativity now is artificial intelligence. AI tools like Midjourney and Dall-E have shown the world what is possible in terms of image making with generative AI. Some have hailed it as a powerful tool for creatives to use, while others have predicted the demise of the professional visual designer and the rise of new professions in their wake (prompt engineering anyone?). The images that exist on the internet now number in the trillions, with billions more being added almost every day. Something that would have been unbelievable a few years back.

I sometimes feel like we are being asked to pay for our past sins. We were complacent, and more often than not, party to the problem we now face. We stood by and did nothing when our field was evolving in ways that were not exactly for everybody's benefit. Democratization of design (tools, technology, information), while good, has also contributed to the lowering of standards. It should not have just been the tools that we helped to democratize, but we should have focused on what should be considered as good and bad design. And that good design has never been just about the visual craftsmanship, but also about the human element: to have empathy with our audience; to see beyond what the eyes see; to see and talk to the person at the other end of the visual communication process. When I was a jury for TISDC, the most memorable works I saw were the ones that clearly showed a deeper understanding of the topic they were presenting, and they also understood their audience. Most of them dealt with problems faced by people. The designs clearly showed that they were created with, and for people. There was something more to the works that pulled me to them beyond what I was seeing. They communicated. They shared. They discussed. They asked. And I was moved, and I responded. And that, for me, is the essence of good design.

Of course, there were also the other kinds of works that were focused only on showing. Predictably, these were the ones that fell into the trap of following what was already existing and accepted in competitions, some to the point of plagiarizing known works. Something that AI now is quite notoriously known to do.

Perhaps there is now a need to change how we evaluate design, both inside the classroom and in competitions. Teaching my students creativity, rather than just skills, has become more difficult as the years progress because students have become more focused on the output rather than the process and the impact. Have we made our world become like that? Have we become so complacent in visual communication? Are we just focused on what the eyes see and forget what the heart feels? I catch myself asking these questions as I evaluate the work of my students. Designers and educators can always try to raise the bar on what is a good design, beyond what the eyes see to something that has an impact on humanity. But if creatives themselves and the general public accepts ---and sadly, sometimes demands--- lower standards and mediocrity, then what can we do to fight this?

I teach design history, and I cannot help but wonder how the early forms of prehistoric visual communication meant for the people who saw them. We can only guess. What is clear is that these early forms of image making served the purpose of memory keeping. Perhaps they also served as prompts for mythmaking, storytelling, and the universal yearning for a better future, be it a good hunt or a bountiful harvest. Do we need to tap into the universal and timeless fountain of creativity that early humanity tapped into, to be reminded of who we are as designers? Are we the new shamans of old, both healers and storytellers? What do we yearn for humanity now, and how will we visualize and show that dream to our fellow human beings? Will the rise and use of AI in the creative field contribute further to the decline of design, where humanity is erased in the process of creation? Or will it help us tell better visual stories as it helps us expand to new levels of creativity as we touch the lives of people?

I can only wonder, and hope.

2020TISDC 視覺類佳作 小桔企劃所
2020TISDC Honorable Mention of Visual Design Category-The Citrus Studio

Kiran Koshy

美國
United States of America

2020 年數位動畫類評審
2020 Juror of Digital Animation Category

- (美國)Raucous Content 洛杉磯當地總監、Directors Think Tank(東南亞)
- 德州 A&M 大學講師
- The Richards Group(德州)Innocean Worldwide(加州) Saatchi & Saatchi (印度) Ogilvy(印度)前藝術總監暨創意總監
- 獲獎導演和創意總監（Clios、LIA、Epica、Communication Arts、One Show、Graphis、紐約藝術節 (New York Festivals) 等

- Los Angeles-based Director at Raucous Content (US), Directors Think Tank (SE Asia
- Lecturer at Texas A&M University
- Former art director & creative director at The Richards Group (Texas) Innocean Worldwide (California) Saatchi & Saatchi (India) Ogilvy (India)
- Award-winning director and creative director (Clios, LIA, Epica, Communication Arts, One Show, Graphis, New York Festivals, etc.)

關於創意生涯，在學校不會聽到的小祕訣

你知道攝影師在拍攝食物的時候，考量到冰淇淋在燈光照射下會融化，會用馬鈴薯泥作為替代品嗎？這篇文章並不會深究這一點，或是我多麼懷念 Quark Express。我想談談希望自己在展開生涯時就瞭解的事情，擔任藝術總監、設計師、創意總監以及在多個大陸擔任導演長達 20 年之後，我透過嘗試錯誤，在成功和失敗過程中瞭解到這一點。我希望和同樣從事設計和廣告事業的創意人分享，我希望無私的分享能讓大家開心。符合現實的期待的確能讓人快樂。

那麼，聽好了：
你的作品之中會有 99% 得不到青睞，但你還是要為 1% 奮鬥不懈，你的構想會有絕大多數無法修成正果，所以要做好屢次受到拒絕的心理準備。這些都是你的構想，而你的構想無窮無盡，別因為受到拒絕而灰心喪志。其中一些構想會熬過考驗，化為實體來到這個世界。你要奮鬥不懈，讓它們以最完美的形態呈現。

- **要確實出席 -** 十分簡單扼要：在該出席的場合確實出席，恪遵準時和負責的原則。時限是個不能馬虎的事情，請妥善管理自己的時間。每個機會都有潛力，所以記得要確實出席。
  某一天裡，達拉斯的 The Richards 其中一位 CD 發出一封電子郵件，請求幫助一家名為 Michaels、專營藝術和手工藝的商店進行印刷活動。我十分喜愛那一家店，因此我前去作簡報。我是唯一這麼做的人，也因此獲選。這是一個很棒的專案（參照圖 1、2），在活動結束之後，每個人都躍躍欲試。
- **創作的實體可以毀滅，但要傳承它們的靈魂 -** 對自己提出的構想珍愛不已是人類的天性，但還是得學著汰弱留強。即使如此，你還是可以將自己所鍾愛的構想保存在素描本裡，而他們可能在某一天派上用場。若非如此，這樣的構想本來就不是為了這個目的而生。
  我曾經為一份新的企業簡報寫一份腳本。它有些與眾不同，因此我並沒有將它呈現給這個高爾夫球品牌客戶。它在一本書裡沉睡了好幾年，我還是會時常想到它，這也代表這個構想十分不錯。在七年之後，我和攝影指導 (DOP) 以及一名演員（無劇組或簽證）前往冰島，在暴風雪中錄製影片 (參照圖 3，連結：https://vimeo.com/671226557)，並遇到另一個高爾夫球客戶。
- **用雙手繪出自己的想法 -** 將使用素描簿作為一種日常習慣，而非使用數位平板電腦。用紙筆隨興構圖也能激發腦中的創意。
- **琳瑯滿目 -** 這是一份以構想基礎的事業，因此在短時間內提出大量的構想是十分有利的。這需要時間和紀律來培養，學習運用心靈地圖、清單等來發展這項能力。在未來 AI 盛行的時代，能提出更多的構想就更有延續職涯發展。
- **友善 -** 我們十分幸運，能在一個充滿樂趣的合作性產業中工作。因此，請對他人友善。關於一個人的傳言會很快傳遍這個不是很大的圈子，因此記得別太自我中心、應保持謙遜，並在其他人的成功裡找到快樂。

· **誠懇面對自己 -** 公司會希望對方以誠待之，但他們鮮少報之以李。誠懇面對自己、自己的理想和目標，每個地方都會是你書中的不同篇章，為自己寫下最經典的一幕。
· **清楚交代你的構想 -** 向任何人呈現你的構想之前，不妨釐清自己紛雜的想法和情緒，寫下簡單的一行說明，像是：我的構想是 _____ _____，並以平易近人的文字來表達。
· **簡單通常能脫穎而出 -** 相較於複雜的構想，每個人都能理解的單純構想會贏得青睞，發掘出讓你發想的深層意涵。
· **並不是每個人都從事創意產業 -** 客戶並不是從事創意產業的人，他們的想像不見得和你一樣鮮明。因此，在提出簡報時應該瞭解這一點。可使用道具和視覺輔助物協助自己，不妨繪製一張他們能理解並且愛上的圖吧。
· **盡情滿足你的創意內在 -** 你的創意需要持續的滋養，可以試試大量吸收藝術、音樂、文學、影片和文化的養分。來趟旅行吧，前往自己不熟悉、不那麼舒適的地方，見見不同的人，保持好奇心。
· **持續更新你的作品集 -** 每年更新一次你的作品集，在其中放上更新穎、更優秀的事物。這個行業並沒有所謂的穩定性，你無法瞭解自己什麼時候該找份新的工作。即使你對目前的工作感到滿意，不妨每 3 年送出自己的作品，看看有哪些機會可以嘗試。
· **不要干涉個人品味 -** 當你和個人品味不那麼好的人共事時，基本上你沒有辦法對此做太多改變，甚至會讓你的工作變得更糟糕。這時候，不妨試著找另一位夥伴、老闆或雇主。
· **機會比金錢更重要，但兩者都應兼得 -**
比起待遇，無論如何都應選擇人和更好的機會。收入多寡是時間問題，但機會不等人。你的雇主應讓你兩者都能兼得，如果你並沒有每年都拿到滿意的收入，就該考慮另尋去處。
· **享受過程 -** 每個創意產業人士的目標都是向客戶銷售某種事物，並產出實物，而圓滿完成這個過程正是其中的醍醐味：過程本身就是獎勵。這是我們作品最棒的部分，和優秀人士共事時更是如此。好好珍惜和享受這些時刻吧。
· **作為自己作品最忠實的發聲者 -** 你該為自己對身為作品的創作者感到驕傲，大方讓大家瞭解你就是創作者。學著自我行銷，太過謙虛或低調反而會對你造成傷害。
· **擁抱製作人文化 -** 你不一定總是能從好客戶接到每個面向都令人滿意的工作，不妨自己找些題材來動手。時至今日，科技發展讓這一點變得十分容易。我曾經因為某種機緣遇到一位小型糖果零售公司的老闆，我後來為他製作幾份廣告（影像 4、5、6，連結：https://vimeo.com/229872405），過程中並沒有團隊成員或實際預算。結果卻出乎我的預料：這個作品不僅贏得多個獎項，也讓他的品牌從中獲益良多。
· **為自己訂定五年的目標 -** 你無法預測未來會如何，但也不應因此放縱自己。為自己擬定好計畫和想達成的目標，並付諸實行。
· **勇於接受批評 -** 別把對於作品的批評視為對自己的人身攻擊。我們從事的產業與主觀感受密切相關，每個意見的對錯是一體兩面的事情，而非一門科學。當你結識一群值得信任的朋友，他們出自內心對你的作品提出的意見有時甚至十分殘酷。
· **珍惜每一刻 -** 我們並不是拯救生命的醫師，我們的創作有時就像曇花一現，隨後就會化作歷史的塵埃。學著享受自己的人生，和親朋好友培養感情。不論在哪一個組織，你並不是無法取代，但對於親朋好友而言，你是獨一無二的，請善待自己的身體。

請將以上的建議謹記在心。在人生的漫漫長路，盡可能吸收自己能掌握的一切，並放下超出自己能力範圍的事物。希望在創作生涯中成果豐碩，並且樂在其中。

圖 1：MICHAELS (左 1 圖)
pic1: MICHAELS
(Left Picture 1)

圖 2：MICHAELS (左 2 圖)
pic2: MICHAELS
(Right Picture 2)

圖 3：CUT GOLF
pic3: CUT GOLF

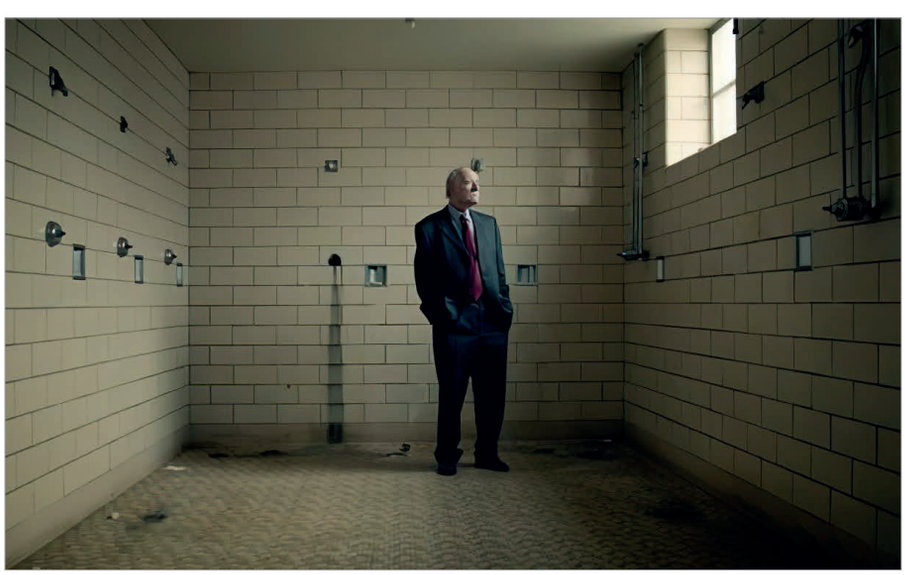
Tips for a creative career you won't hear in school.

Did you know photographers use mashed potatoes as ice cream during food shoots because ice cream tends to melt under lights? This article isn't about such insights, or how much I miss Quark Express. It's about things I wish I'd known at the start of my career, things I now know through trial and error, success and failure, after 20 years as an art director, designer, creative director, and director on multiple continents. I wish to share them with fledgling creative people in design and advertising because I have a big heart and above all like to see my tribe happy. Realistic expectations lead to being happy.

So, here goes.
99% of your work will die. Live for the 1%.
Almost every idea you come up with will die an ugly death so get ready to deal with constant rejection and vast amounts of it. They're only ideas after all and your supply is infinite, so don't be dejected. A few will survive and make it out alive into the world. Live for those. Make them the best they can be.

- **Show up. -** Literally. Be where you're supposed to be when you're supposed to. Be punctual and responsible. Deadlines are serious so manage your time fastidiously. Every opportunity has potential so show up wherever there might be one. One day at The Richards Group in Dallas, a CD sent out an email asking for help with a print campaign for Michaels - an arts and crafts store. I loved the store so I showed up at the briefing. I was the only one who did, so I got the assignment. It turned out to be an amazing project (see image 1, 2). After my campaign broke, everyone wanted in on it.
- **Kill your darlings. But keep them alive. -** It's only human to love all your ideas. Learn to kill the weakest ones so the strongest ones survive. However, keep all the ones that you have a heart for stored away in a sketchbook. Their time may come someday. Otherwise, they were never meant to be. I once wrote a script for a new business pitch. It was a bit different, so it never made it to the client - a golf ball brand. It stayed with me in a book for years. I'd think about it often, the sign of a good idea. Seven years later, I flew to Iceland with my DOP and one actor (no crew or permits) shot the film (see image 3, link: https://vimeo.com/671226557) in the middle of a blizzard, and found another golf ball client for it.
- **Analog your thoughts. -** Use a sketchbook every day. Not a digital tablet. Putting pen to paper and doodling nonsense fuels the creative brain.
- **Become prolific. -** This is an ideas business, so you have to be great at coming up with lots of ideas fast. This takes time and discipline. Learn to use mind maps, lists, etc. to develop this talent. Prolific idea generators stand the best chance of surviving future AI.
- **Be nice. -** We're lucky to work in a fun, collaborative business. So, be nice. It's also a small business

圖 4：ATOMIC CANDY
pic4: ATOMIC CANDY



and word gets around. Keep your ego in check, stay humble. Find joy in the success of others.

- **Be loyal to yourself. -**Companies want loyalty but they rarely return the favor. Be loyal to yourself, your ambitions, and goals. Every place is a different chapter in your book. Write an epic one.
- **Define your ideas clearly. -**Before you present your ideas to anyone, clear the clutter of thoughts and emotions in your mind by writing a simple one-line description of it. Literally: MY IDEA IS_____, written in plain and simple language.
- **Simple usually wins. -**Simple ideas everyone can understand and relate to beat complicated ones. Mine insights that lead you to these.
- **Not everyone is creative. -**Clients aren't creative people and their imaginations aren't as vivid as yours. Know this when you present. Use props and visual aids to help you. Paint a picture they can understand and fall in love with.
- **Feed your creative mind voraciously. -**Your creativity needs constant fodder. Consume art, music, literature, film, and culture gluttonously. Travel. Go where it's unfamiliar and uncomfortable. Meet new people. Stay curious.
- **Keep your portfolio updated. -**Once a year, update your portfolio. Replace old stuff with newer, better stuff. There is no such thing as job security, and you never know when you'll have to look for a new one. Every 3 years, send your work out to see what opportunities are out there, even if you're happy in your current job.
- **You can't fix bad taste. -**If you work with someone who has bad taste it's very unlikely you'll be able to make it better, and it'll make your work worse. Find another partner / boss / employer.
- **Opportunity over money. You are owed both. -**Always pick the better opportunity with the better people over money. Money will come. Opportunities may not. Your employer owes you both, and if you're not getting them every year, it's time to leave.
- **Enjoy the process. -**While every creative person's goal is to sell something to a client and get it made, the actual joy is in getting to that point. The process is the reward. It's the best part of our craft, especially if you work with great people. Cherish it. Savor it.
- **Be your best advocate. -**Own your work. Be proud of it. And don't be afraid to let people know about it. Learn to market yourself well. Being overtly modest and inconspicuous may hurt you.
- **Embrace maker culture. -**You may not always get the juicy assignments for the cool clients, so find some small ones of your own that you can make cool stuff for, on your own. Technology has made it very easy to do so. I met the owner of a small retail candy company by accident, and I ended up making a bunch of ads for him (Image 4, 5, 6, link: https://vimeo.com/229872405) without a crew or any real budget. To my surprise, the work went on to win a bunch of awards while doing great things for his brand.
- **Have a 5-year goal for yourself every 5 years. -**You can never predict the future, but you don't want to stumble along in the wind either. Have a plan for where you want to be, and what you want to achieve, and work towards it.
- **Embrace criticism. -**Never take the criticism of your work personally. We work in a very subjective business. Every opinion is right and wrong at the same time. It's not a science. Have a group of friends you trust who'll give you the truth about your work even if it's harsh and brutal.
- **Smell the roses. -**We're not doctors saving lives. Our creations are transient and disposable. Learn to live your life and love your friends and family. Make more time for them. You're not irreplaceable at any organization, but you are to your friends and family. Don't ignore your health.

Keep these in mind, absorb what you will, and discard what doesn't as you navigate what I hope will be a long, fruitful, and happy creative career.

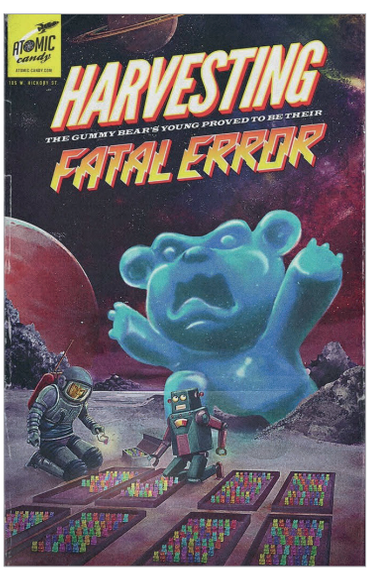


圖 5、6：ATOMIC CANDY
pic5,6: ATOMIC CANDY

路威
Gideon Loewy

丹麥
Denmark

2020、2021 年廠商指定特別獎評審
2020、2021 Juror of Brand Specified Special Prize

- 北歐設計顧問及建設公司有限公司總裁
- 國立臺灣大學兼任副教授
- 台中市政府官方顧問

- President at Scandinavian Design Consultant & Construction Companies, Ltd.
- Adjunct Professor at National Taiwan University
- Official Consultant to Taichung City Government

培育未來冠軍
R.A.G. 設計創新紅綠燈

身為 1990 年代末在丹麥的頂尖國際專業人士，我很幸運也感到榮幸，能夠成為建構出世上首個具設計影響力獎項的丹麥設計師團隊一員。我們的團隊願景是建立一個鼓勵「以設計改善生活」的獎項。該獎項於 2002 年建立，我也在同年將設計工作室遷至台灣。不久之後丹麥 Index Awards 被譽為「設計界的諾貝爾獎」，多年來我曾在許多專注推動有意義、永續改變的設計獎擔任評審工作，其中也包括了臺灣國際學生創意設計大賽（TISDC）。我也有幸在 2021 和 2023 年擔任 2 次環境關懷設計競賽評審，這是在 2013 年由環境保護署創立的設計競賽。作為「台丹環境教育合作」的一部份，該比賽的獲獎作品，將會送往在我故鄉哥本哈根舉行的國際 Index Impact 設計雙年展。

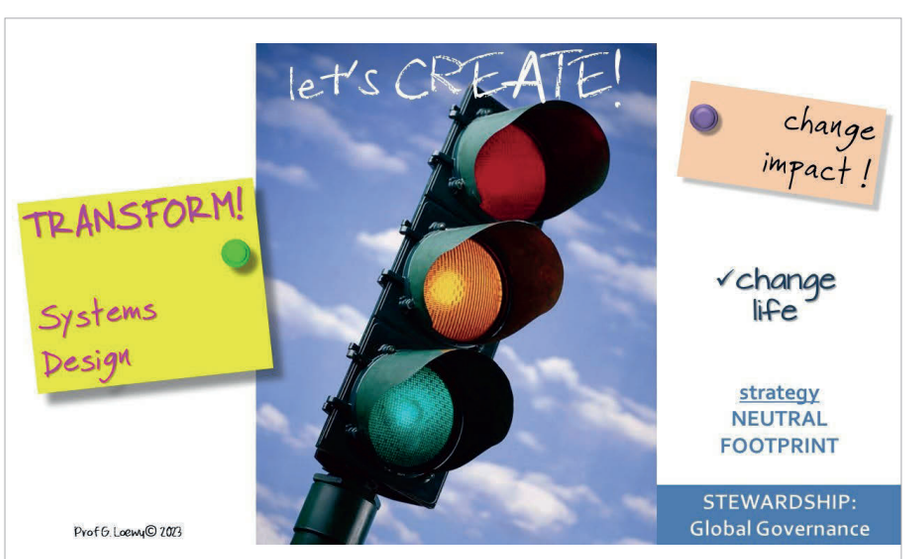
R.A.G. 設計策略

作為一名評審，往往會受到腦中教育性反饋思考迴路的影響，試著將影響力的抽象概念，與學生競賽作品的現實相互連接。而做為一名設計教授，這也讓我發現學生雖然孜孜不倦努力成為冠軍，但在發想過中缺乏一個有意義的參考框架，因此學生無法針對自身設計想法的價值和影響力做出評斷。於是我在 2005 年建構了被我稱作「創新紅綠燈：紅色、黃色和綠色設計」（R.A.G.）的簡單模型，幫助學生構思更好的未來、獲得出更好的專案和更高的成績，也針對今日所謂「淨零」目標建立具影響力的成功策略。R.A.G. 是一種工作方法，設計來幫助年輕人建立影響力，透過 1) 設計出帶領我們進入未來的事物，2) 決定我們必須放棄的思維，以及 3) 在 2030 年和 2050 年實現國家和全球的淨零政策。

- 紅色設計提倡社會創新，主張我們必須停止某些行為才能實現永續未來。紅燈代表文化創意，這些設計改變思維和行動，且帶來正面的影響力。
- 黃色設計提倡針對社會經濟發展進行政策創新，以帶來真正的淨零影響力。黃燈代表紅燈和綠燈間的平衡，若沒有平衡，也就無法帶來進步。
- 綠色設計提倡針對我們需要的產品和服務進行科學創新，以往永續未來邁進。綠燈代表能夠減少負面影響的技術創新設計。

透過選擇那些我們在未來該帶走與放下的事物，R.A.G 是一個易理解、易遵循和易於使用的工具，能用於定義、設計、評估在社會上具永續性、服務及系統性的創新。R.A.G. 還有更深層的意義：

紅色設計
黃色設計
綠色設計
Red Design
Amber Design
Green Design



- 綠燈行！綠色設計的開發成本昂貴，不僅須高度專業的勞動力、大量原料和經濟投資，且其市場滲透呈現長期線性模式，就拿油電混合車或風力發電來說，從產品推出算起，即便要造成微小、區域性的影響力，起碼也要 20 年以上的時間。

- 紅燈停！另一方面，紅色設計的文化創新，只需要微小的個人投入，即可發揮區域影響力，其市場滲透為快速且低成本的指數型擴散模式，可以透過社群媒體迅速發展與傳播，對全球人類的思考產生立竿見影的影響，像是氣候變遷或性別議題。

- 黃燈思考再前進！在紅與綠間尋求動態平衡，黃色設計促進社會的演化進程。黃色設計受到紅色設計趨勢影響，也控制其傳播速度，同時亦鼓勵綠色設計趨勢的金流挹注及執行。像是 SDG 和淨零等策略設計，展現中期的幾何級市場滲透模式，透過平衡社會中保守與進步的力量，以最少的資源達到最大的效益。

跨域合作

要在這個時代成為最大的贏家，年輕設計師必須能夠整合多個通往未來的「創新創意」道路。R.A.G. 模型指出，若要邁向更光明的未來，下一代的創新者必須學習如何跨領域合作，以達到永續淨零。我們可以透過結合 R、A、G，帶來最大影響力。「未來的企業家」必須理解並掌握技術創新 (G)、環境永續 (R)，以及使過程更為流暢行為經濟學 (A)，以獲得全球視野及商業上的洞見。

綜合轉型

為了真正塑造未來，並在個人生活與事業中追求更深的意義及目標，年輕人必須掌握進行經濟生態、產業發展、供應鏈與商業轉型的必要工具和方法。這表示他們必須理解「價值創造的四重螺旋」之間的相互依存關係。其中涵蓋工商業、地方及中央政府、學術界與專業機構以及使用者與公民社會。為了創造「未來價值」，學生還必須在策略性的未來領導、環境管理和全球治理方面接受教育，並學習如何在 ESG、SDG 和甜甜圈、綠色和循環經濟的框架內整合出設計思維和未來研究。最後，作為「未來領導者」，年輕人不僅能使用創意，替自己的那一代構思出正面情境，還要想像一個有意義又快樂的未來社會，並努力朝著這個方向前進，最後學習如何運用卓越的設計智慧實施上述願景。

未來的贏家

作為一位擁有超過 40 年國際經驗的設計專家，我已經不再專攻設計或建築的教學，而專注於商業、社會科學和未來學的研究。我的目標是培育優秀的未來人才，讓他們能夠深化國家智慧資本 (NIC) 的價值，加快社會及其各種經濟生態系統的腳步，使其盡快朝環境、社會、經濟和文化的永續發展邁進。不過，我依舊強烈建議不同專業的學生組成跨領域團隊，參與像 TISDC 這樣的設計競賽。參加比賽不僅幫學生拓展思維，還能聆聽其他專業意見，並與國際標準進行自我對照，從中獲得「以設計改善生活」的珍貴經驗。透過「參與進行實踐」讓他們能夠針對聯合國提出的「我們希望的未來」做好準備，並成為未來職業生涯中的領袖。

設計新精神

為了達成「為所有人創造更美好的未來」，R.A.G. 提出了重大的設計精神變革。綠色設計旨在改變地球以回應人類的需求與欲望，而紅色設計則著重於改變人類，以因應地球的需求與未來。為了建立公平永續的社會，黃色設計追尋的未來既尊重人類也賦予地球力量。經過近 20 年的深入研究，今天我非常榮幸能與你分享 R.A.G.，希望它能夠成為你的指南，替努力改變世界和塑造更好未來的你指引方向！

紅色設計
Red Design

" Enabling Future Winners"
The R.A.G. Design Innovation Traffic Lights

As a leading, international design professional in Denmark in the late-90s, I was both lucky and privileged to be a member of the group of Danish designers who conceived the idea for the world's first design impact award. It was our group's vision to create an award to encourage "Design to Improve Life". Established in 2002 - the same year as I moved my design studio to Taiwan - the resulting Danish Index Awards soon became recognised as the "Nobel Prize of Design". Over the years, I have been the judge of many design competitions and awards that focus on meaningful and sustainable change, including the TISDC. In 2021 and 23 for example, I had the honor twice to be a judge of the ‘Caring for the Environment Design Competition', founded by the Taiwan Environmental Protection Agency in 2013. As part of the "Taiwan and Denmark Environmental Education Partnership", the winning entries of this competition are sent to join the biennial, global 'Index Impact Awards' competition in my old hometown of Copenhagen.

R.A.G. Design Strategies

As a judge, trying to connect the abstract idea of impact with with the practical reality of student competition entries has been an educational feedback loop. As a professor of Design, it helped me realise that that in their sincere efforts to become winners, students lacked a meaningful frame of reference to assess the value and impact of their ideas. In 2005, I therefore developed a simple model I called 'The Innovation Traffic Light: Red, Amber, and Green Design' (R.A.G.) to support my students conceive ideas that empower better futures; to develop better projects for better grades; and to create winning impact strategies that target what today are called the 'True Zero' goals. R.A.G. was designed as a way to help young people create impact by 1) designing the things that can take us into the future and 2) deciding what thinking we must leave behind to 3) attain both national and global Net Zero policies by 2030 and 2050.

- Red Design proposes Societal Innovation for behaviour that must stop so we can achieve a sustainable future. The traffic red light represents Cultural Creative Design of changes in mindset and action that increase Positive Impact.
- Amber Design proposes Policy Innovation for socioeconomic development towards True Zero Impact. The amber traffic light represents the balance between Red and Green Design without which progress cannot be achieved.
- Green Design proposes Science-based Innovation for the products and services we need to move forward toward a sustainable future. The green traffic light represents Technical Innovation Design to reduce Negative Impact.

By deciding which things and behaviours to take with us and which to leave behind, R.A.G is a quick-to-understand, easy-to-follow and simple-to-use, tool for defining, designing, and assessing socially sustainable, service and system innovation. But R.A.G has further dimensions:

黃色設計
Amber Design

- GO! The technical innovation of Green Design is very expensive to develop, requires a highly qualified workforce, huge material, and economic investments, and has a long-term, linear market penetration pattern, with–like, for example hybrid vehicles or wind turbine farms –easily twenty years from launch to achieve even marginal, local impact.

- STOP! The cultural innovation of Red Design on the other hand requires only marginal personal commitment to develop locally, an exponential penetration pattern that is quick and cheap to develop and disseminate through social media and has–like climate change or gender issues–an immediate and significant impact on people's thinking, globally.

- THINK! Developing in a dynamic balance between Red and Green, the social innovation of Amber Design regulates the evolutionary progress of societies. Influenced by and controlling the spread of Red Design trends while encouraging the financing and implementation of Green Design trends, Policy Design-like the SDGs or Net Zero-has a midterm, geometric penetration pattern achieved through agreements that balance the conservative and progressive forces in societies to achieve maximum impact with maximum economy and minimum resources.

Transdisciplinary Collaboration

To become a real-life winner today, young designers must be able to integrate multiple 'innocreative' roads into the future. R.A.G. illustrates that for better futures it is critical for the next generation of innovators to learn how to work together across professions to achieve Sustainable NetZero. Greatest impact is achieved by combining all three: R, A and G. As 'Entrepreneurs of the Future', they must attain Global Vision and Business Foresight by understanding and mastering Technical Innovation (G), Environmental Sustainability (R), as well as the Behavioural Economics (A) which facilitate the process.

Integrated Transformation

To really transform the future and achieve a sense of meaningfulness and higher purpose in their lives and careers, young people must learn the tools and methods needed to support the evolution of the economic ecosystems, industrial sectors, supply chains, and businesses. This means understanding the interdependence of the 'Quadruple Helix of Value Creation' that connects Industry & Business, Local & Central Governments, Academia & Professional Organizations and Users & Civil Society. Further, to create 'Future Value', students must therefore also be educated in strategic Future Leadership, Environmental Stewardship and Global Governance and practice how to integrate Design Thinking and Future Studies within the frameworks of ESG, the SDGs, and Doughnut, Green, and Circular Economics. Finally, as 'Future Leaders' they must not only be able to creatively envision positive scenarios for their own generation but imagine a meaningful and happy future society to strive toward and learn how to wisely lead their implementation through great design.

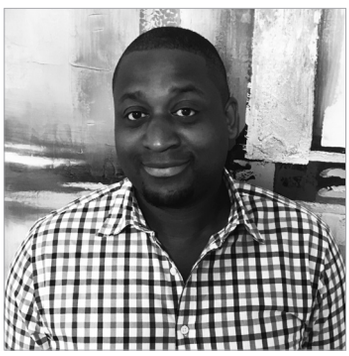
Future Winners

Today, as a design professional with over 40 years of international experience, I no longer teach design or architecture but business, social science, and future studies. My goal is now the education of excellent, future Human Resources which can develop the valuable National Intellectual Capital (NIC) that accelerates the evolution of societies and their diverse economic ecosystems toward environmental, social, economic, and cultural sustainability. Nevertheless, I still strongly encourage students from different majors to form transdisciplinary teams to join design competitions and awards like the TISDC. It helps them to develop their thinking, listen to voices from other majors, measure themselves against international benchmarks, and gain valuable experience in creating "Design to Improve Life". 'Practicing by Participating' also prepares them to contribute toward the UN's vision of "The Future We Want" and become leaders in their future careers.

A New Design Ethos

To enable 'Better Futures for All', R.A.G. outlines a significant shift in the 'Ethos of Design'. While Green Design seeks to change the Planet to fit to the needs and desires of People, Red Design seeks to change People to fit to needs and future of the Planet. To facilitate the establishment of equitable and sustainable societies, Amber Design seeks a future that respects and empowers both. Now, after almost 20 years, I am happy to share R.A.G. with you in the hope that it might prove a useful guide in your own efforts to change the world and shape a better future!

綠色設計
Green Design



David Appiah

迦納
Ghana

2020、2021、2022 年數位動畫類評審
2020, 2021, 2022 Juror of Digital Animation Category

- 非洲平面設計獎評審
- TVF 創意總監
- 倫敦奧美藝術總監及設計師
- Havas CX Helia 設計顧問
- 曾獲 Campaign Live、Caples、LBB Online 及 Big Bus Challenge 等獎項

- Judge / Graphic Design Awards Afrika
- Creative Direction / TVF Communications
- Art direction & design / Ogilvy London
- Design Consultant / Havas CX Helia
- Awards / Campaign Live, Caples, LBB Online, Big Bus Challenge

人工智慧 (AI) 是否會成為新的常規？

簡介：
一名學生最近和我聯繫，對於參加 TISDC 2023 的 AI 動畫競賽感到雀躍不已，另一方面也顧慮是否可以這麼做。他的問題讓我感到有些疑惑，因此即使我無法給他一個明確的答案，還是鼓勵他與管理人員聯繫取得進一步的資訊。在此同時，我開始思考 AI 技術如何與學生用於創作參賽作品的技能相結合，以及如何改變創意產業生態和設計競賽。如果 AI 會持續演進，對於創意產業的意義會是什麼？機構、學術單位和學生該如何為未來做準備？

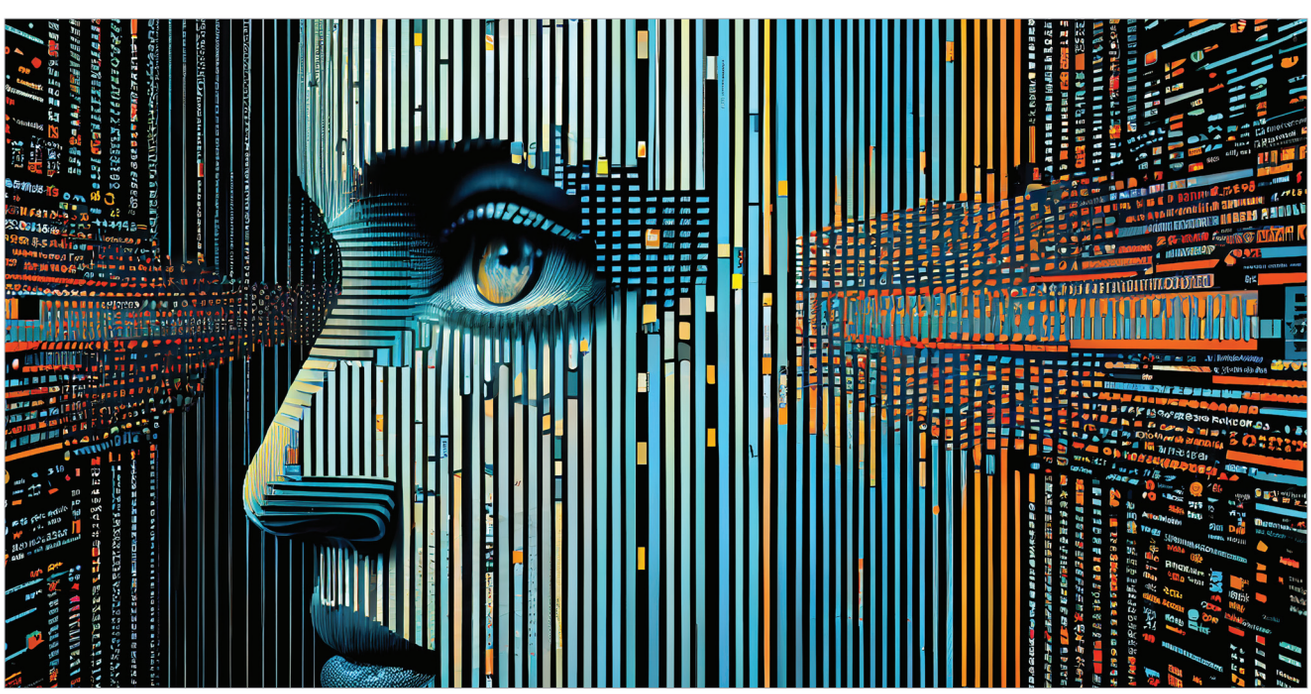
簡短歷程：
人工智慧 (AI) 類似於教導電腦以人類的方式思考和行動。早在 1950 年代，一位來自英國、名為 Alan Turing 的專業人士便踏入令人驚奇的 AI 世界，透過數學探索其可能性。然而，當時電腦設備價格昂貴，因此他當時的工作只能作為一個構想。

隨著電腦越來越強大且普及，AI 開始蓬勃發展。這個初步的躍升引導向多不勝數的可能性，政府單位想運用電腦製作口說內容逐字稿和翻譯，以及處理大量資料。雖然電腦技術獲得進展，其運算力和儲存空間仍舊有限。時至今日，硬碟空間已大幅成長。你相信嗎？早在 1956 年的時候，硬碟儲存空間極其有限，現在已有 15TB 硬碟、甚至是容量高達 150 TB 的固態硬碟流通？

因為現代電腦的龐大儲存空間和處理能力，AI 公司正蓬勃發展。除此之外，AI 也在多項產業（包括自身產業中）發揮顯著影響力，並在工作自動化和處理大量資料上獲得豐碩成果。如同任何劃時代的技術，AI 激起全球創意和企業的期待和恐懼。

對於 AI 的恐懼：
這個產業存在廣泛的恐懼，但也不無道理。 個人電腦的發明帶來許多創新，這些創新為創意產業帶來革命。我還記得家父辛苦地使用以麻煩聞名的 Letraset 轉印紙來排版，當時每一件事情還是要自己動手做。

經過幾年後，Aldus Pagemaker 等排版軟體便已問世，無法負擔電腦開銷的人不再需要使用 Letraset 轉印紙，後來電腦的價格也降到基本上每個人都可負擔的程度，使得轉印紙成為時代淘汰的產物。Letraset 則轉往字型和軟體開發，後來被 Windsor & Newton 併購，他們當時調整了發展方向。



產業需使用電腦才可正常運作。當 AI 確實可節省企業開銷時，這樣的發展便再也無法回頭，代表 AI 會持續存在。

我們必須 ... 再次做出調整：

不幸的是，這種情況和電腦一樣，當產業接受了它，我們就必須做出調整。Adobe 等軟體公司已在產品中加入更多的 AI 功能，並著重於保留 AI 的人本元素。 Adobe 指出：「我們仍在旅途的起步階段。即使如此，讓我們想像一下：Photoshop 內的 AI 生成豐富而可編輯 PSD 檔。AI 可以生成十數種不同的方法途徑，而你可以挑選其中兩、三種進一步探索，運用 Photoshop 的完備工具，將 AI 生成影像轉換為可忠實反映個人創意觀點的事物。」

就讓我們好好面對這個事實：

你多常想要在任何應用程式中創造出一種效果或風格，並希望自己可以告訴程式該怎麼做？身為設計師的我們會視情況做出調整，一位設計師必須以現代方法從事印製、數位、社會、靜態或動態解決方案的設計。 AI 在 Photoshop 和 Illustrator 等既有生態系統中的應用，正是讓我們持續留意產業內 AI 發展和使用狀況的案例。 隨著 Sir Martin Sorrell 等產業領導人積極接納 AI 的發明，創意產業的生態將可能往完全接受 AI 的方向邁進，而我們必須和掌握電腦運用技巧一樣，掌握 AI 的運用。 即使如此，不同於電腦，有鑒於 AI 程式發展非常迅速，我們必須謹慎為之。根據定義，任何 AI 經設計採取類似人類的行為模式。我們提供的資訊越多，它的學習和成長幅度也就越大。我們無法盲目信任開發者的野心。

這會怎麼影響學生？

考量到 AI 工具成為許多產業中不可或缺的部分，這些工具確實會持續存在和發展，甚至也會為創意產業所用。AI 不會取代創意，反而可作為一種輔助工具，協助美術人員和設計師生成創意構想，並為自身作品加入前所未有的觀點。 隨著 AI 越來越盛行，機構、學術單位及學生必須採取前瞻方法途徑。將 AI 相關課程和專案整合至課堂中，可協助學生發展有效運用 AI 工具所需的技能，並善加運用其潛力。這種積極主動的方式將確保學生對未來的就業市場做好充分準備。 對 AI 工具採取中性立場，我們便可善用其帶動轉換的潛力，同時確保負責任且知情的運用。積極將這些技術作為極具價值的良師益友，為創意產業帶來前所未有的創新，促進人類創意和 AI 效能的和諧連動。

AI 與競賽：

當我們對參賽作品評分時，我們會採用既定的標準，該標準並不會偏向任何參賽者採用的既定風格或工具。當你發現參賽者的作品中缺乏構想，也無法提出一套連貫的故事，那麼美學上再怎麼出色也無濟於事。 花俏的效果和技術知識無法彌補構想上的缺陷或缺失。 在不久之前，我在社交媒體上看到一篇文章，其中有人以 MidJourney 創作出一位女性的擬真照片影像。影像中的人確實美麗，但我發現製作者並未留意到的嚴重缺陷:她的左臂短得不可思議，讓整個影像顯得極度不協調。這代表 AI 在理解有限下，會錯過人類創作者注意得到的必要細節。

不過，其中還是存在著希望：

創意的內心和靈魂存在於人類。AI 確實有它的優勢，但無法複製我們在設計作品中注入的深度情感和細節。在這些競賽裡，我們仍舊認同、讚賞人類創意的精髓。我們不應忘記人的本質是可發揮創意的生物，設計流程並非從電腦螢幕開始，而是出自我們的內在發想。作為一名真正的設計師，必須能運用心靈來創作，而非單純仰賴技術。

無法否認的，AI 的確帶來一些挑戰。它能達成的事情相當不可思議，也能供機關和企業作為某些面向的利器。不過，人類會接觸各種事物，而創意便蘊藏在這些事物之中。它們為設計領域帶來獨特的觀點和熱忱，這一點是 AI 所無法模擬。積極接納技術，追尋創意的反璞歸真，能讓我們在這個持續發展的生態中繼續發光發熱。

AI: The new normal?

Introduction :
A student contacted me recently, excited about submitting an AI animation entry for the TISDC 2023 edition and wondering if it would be allowed. His question intrigued me, and I encouraged him to contact the administrators for more information even though I didn't have the answer. However, it got me thinking about how AI technology fits into the skills students use to create their submissions and how it's changing the creative industry landscape and design competitions. If AI is here to stay, what does it mean for the creative industry, and how should institutions, academics and students prepare for the future?

A brief history :
Artificial intelligence, or AI, is like teaching computers to think and act just like us humans. Back in the 1950s, a brilliant British mind named Alan Turing delved into the exciting world of AI, exploring its possibilities through math. Computing was so expensive then that his work remained more of a fantastic idea. As time passed, AI flourished as computers became more powerful and accessible. This initial leap paved the way for so much more! Governments wanted computers to transcribe and translate spoken language and handle vast data.

Although computers had improved, their computational power and storage capabilities were still limited. Now, hard drive space expanded immensely! Can you believe that in 1956 we had much less capacity, but now we boast 15TB hard disk drives and Solid State Drives with up to 150TB capabilities?

Today, AI companies thrive thanks to modern computers' tremendous capacity and processing power. Not only that, but AI has made a significant impact across various industries, including our own. Its ability to automate tasks and process vast data has been incredibly fruitful. But just like any ground-breaking technology, AI has sparked excitement and fear among creatives and businesses worldwide.

The fears of AI :
There is widespread fear within our industry. And rightly so. The advent of the personal computer brought with it many innovations. Innovations that revolutionised the creative industry. I remember seeing my father labouriously setting type using the infamous Letraset type sheets. Back then, everything was done by hand.

Fast forward a few years, and type was set using computer programs like Aldus Pagemaker, removing the need for Letrasets for those who couldn't afford computers. Eventually, everyone could afford a computer, so bye-bye, Letraset. Letraset went into font and software development, ultimately being purchased and absorbed into Windsor & Newton. They adapted.

The industry can only function with computers; once AI can guarantee business savings, there is no going back. The days of AI are here to stay.

We must adapt... again :
Unfortunately, just as with computers, we must adapt as long as the industry accepts it. Software companies like Adobe have added more AI functionality to their products, focusing on sustaining human elements when it comes to AI. Adobe reports, "We're still early in our journey, but let's imagine, for instance, AI within Photoshop that generates rich, editable PSDs. The AI can generate a dozen different approaches, and you can pick the two or three you want to explore further, using Photoshop's full selection of tools to transform the AI-generated image into something that faithfully reflects your creative perspective."

Let's face it :
how many times have you wanted to create an effect or style in any application and wished you could tell the program what to do? As designers, we adapt. A designer must design print, digital, social, static or animated solutions in today's day and age. The application of AI within the pre-existing ecosystem of programs like Photoshop and Illustrator is an excellent example of how we can keep checks on AI development and usage within the industry. With industry leaders like Sir Martin Sorrell embracing the advent of AI, the landscape of the creative industry will likely shift to embrace AI wholeheartedly, and we will have to master it as we have mastered the computer. However, we must tread carefully. Unlike computers, AI programmes are set to evolve very quickly. By definition, any AI is designed to behave like a human. The more information we give it, the more it learns and evolves. We cannot just blindly trust the ambitions of developers.

How does this affect students?
Considering that AI tools are becoming an integral part of various industries, it is evident that they are here to stay, including in the creative sector. Rather than replacing creativity, AI can be a supplementary tool, aiding artists and designers in generating innovative ideas and gaining fresh perspectives on their work. Institutions, academics, and students must adopt a forward-looking approach as AI becomes more prevalent. Integrating AI-related courses and projects into the curriculum will help students develop the skills necessary to work effectively with AI tools and leverage their potential. This proactive approach will ensure students are well-prepared for the future job market.

A neutral stance towards AI tools enables us to appreciate their transformative potential while acknowledging the need for responsible and informed use. Embracing these technologies as valuable allies can lead to ground-breaking innovations in the creative industry, promoting a harmonious collaboration between human creativity and AI capabilities.

AI in competitions :
When we judge entries during a competition, we have predefined criteria. This criterion is not biased towards any specific style or the tools used by the entrants. When you come across an entrant that has no idea behind it and tells no coherent story, aesthetics can not save it. Fancy effects and technical know-how cannot cover up for an inadequate or non-existent idea. Not long ago, I came across a post on social media where someone had used MidJourney to create a photo-realistic image of a woman. It was indeed beautiful, but to my eyes, there was a significant flaw the creator hadn't noticed. The left arm looked awkwardly short, throwing off the image's balance. It shows that AI, with its limited understanding, can miss essential details that a human creator would spot.

There is hope :
Ultimately, the heart and soul of creativity lie within us humans. While AI has its merits, it can't replicate the depth of emotions and intricacies we infuse into our designs. Let's continue celebrating and recognising the essence of human creativity in these competitions.We shouldn't forget who we are at the core – creative beings! The design process doesn't begin on a computer screen; it starts inside us. Being a true designer means having the ability to create from our hearts and minds, not just relying on technology.

Now, I won't deny it – AI does present some challenges. It's incredible what it can achieve, and yes, it might give agencies and businesses an edge in some aspects. But remember that our human touch and creativity hold immense value amidst all this. They bring a unique perspective and passion to the world of design that no AI can replicate. Embracing technology while staying true to our creative roots is how we'll continue to make our mark in this ever-evolving landscape.

劉虹枝
Vivi Liou

臺灣
Taiwan

2021、2023 年視覺設計類評審
2021, 2023 Juror of Visual Design Category

- 千葉設計有限公司 負責人 / 設計總監
- 2020 獲選台灣百人視覺設計 / 卓越設計家
- 2020 TAIWAN TOP STAR 視覺設計獎 識別設計類 鈦金獎
- 2014 台灣視覺設計獎 品牌識別設計類 創作金獎
- 台南市美術設計協會 第 14 屆理事長

- Chief Executive Officer and Design Director at Leaf Design
- Awarded as one of the Top 100
- Taiwanese Visual Designers in 2020 Winner of the Titanium Award in Identity Design Category at the 2020 TAIWAN TOP STAR Visual Design Awards
- Winner of the Creative Gold Award in
- Brand Identity Design at the 2014 Taiwan Visual Design Awards
- 14th President of the Tainan Association of Art and Design

以設計之力守護地方 開創生機

一直覺得台灣最美的風景，除了人之外“豐富的物產” 更是上天賦予台灣一頁頁綺麗的風情畫，而身為南台灣在地的設計者，能為這個產業注入怎樣的新生命。

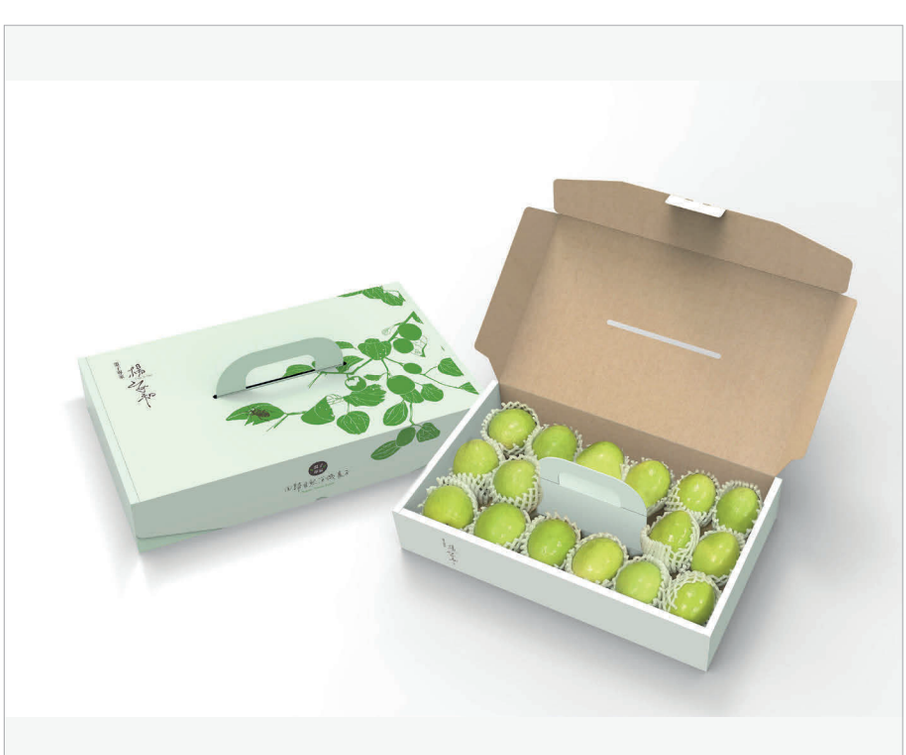
以南臺灣而言，一直都是農產大本營；近年來年輕人返鄉歸農的風潮已起，許多青農或所謂的在地小農，選擇有別於傳統模式推廣農產品，希望透過品牌的力量，讓優質的農產作物被看見，此外；也有一部分的農家第二代或第三代，為了讓父祖輩的辛勤墾作得到更好的回饋，也著手品牌再造的工程，期盼這些經過歲月淘洗的一食一瓢，一耕一作可以透過設計改造，提升品牌價值並發掘及延續產品新的生命力。

在我們這幾年接觸與服務過的在地耕耘者，無論是在咖啡、稻米、果物、水產甚至於廢棄菱角殼再生……等，每個物產的設計改造，背後都有個令人會心或感動的緣由，但是所有的故事都有一個共頻，就是希望透過設計提升產品價值，賦予新的生命意義，讓農業呈現不同的樣貌，“農夫” 不再只是汗滴禾下土的揮汗者，面對這個天天都在變化的世界，農夫其實還可以有更多的創意，農業也可以有更多的延展，創新與升級。因此我們希望透過設計傳達出看似微小卻還能為這個產業與地方帶來更多的加值與提升。

農地上結的果實，是農夫的熱情與夢想，魚塭理游擺的，是漁夫心中的熱血和藍圖，如何透過品牌，透過設計，透過不斷的激盪，傳遞他們心中想要給予這個產業和社會的溫暖與責任，並且在品牌的道路上遇到共振，得到共好。相信這個世界是可以升級到更美好更宜人宜物的境地，我們十分願意和這些在地物產的耕耘人站在一起，面對同一個方向，往前奔跑的道路上成為彼此的夥伴，當這個世界沉默時，互相提醒，點亮心中的火苗，把台灣最美的風景都畫入我們的人生中。

案例介紹與分享

1. 東山農會 咖啡禮盒 / 龍眼乾包裝
   台南的秋天 , 就是有一種甜甜的風味
   設計上以輕鬆的手繪線條，淡雅的甜色調勾勒出像詩像畫一樣美的意境



2. 柳營農會 米

「好禮稻」即是以台南柳營生產的稻米製成伴手禮，以珍惜一米一穗得來不易的精神，象徵台南人感恩勤懇，除了呈現在地好物之外，更分享在地人熱情好禮的浪漫情懷。設計以 "4" 個 " 口 " 組合構成 " 田 " 為設計概念，環環相扣也代表秧苗整卷意象，亦象徵作物與環境中空氣、水質、土地緊密結合的意涵，整體視覺以插畫為設計主軸、將米的生長環境以插畫輕鬆的方式呈現，充分展現出好山、好水所孕育出優良好米的視覺意象。

3. 官田烏金 菱米晴光禮盒

設計理念— 菱殼炭 - 台南官田菱角殼為材料，農廢再利用。展現新的生命力。選擇以燈泡造型為容器象徵重生與光明的意涵。

採取了裸露式的包裝結構設計，以多面的設計呈現視覺的多元，突破單一包裝的窠臼，整體視覺以插畫的方式呈現農家採菱的畫面，表現出農村的悠然自得。

結構特色說明—雙層式的結構設計，巧妙將米與炭 2 面結合成一體象徵彼此共生的意涵。

上層 - 盛裝米，下層 - 菱角殼防潮包。可以重新穿繩懸掛於牆上。設計上本身除了是禮盒，也可以是一幅無框壁畫。

而盛裝米的容器 , 可以成為植栽瓶再次回收再利用，使用後效能減低的防潮包，亦可再利用成為植栽瓶內的養分，亦可淨化水質。

從產品本身到整體包裝設計理念，完全呼應「循環經濟 , 生態保育的精神。是一個具有生命力又環保的伴手禮禮盒。

4. 天時福 從傳統養殖轉型為專業食品製造

以創辦人為品牌形象 (添仔阿伯)，運用圖像化的設計將品牌重新定位，強化品牌的印象，讓品牌更親近消費者、容易記憶且更具親和力。

包裝設計 , 主視覺設計以黑色傳達來自台灣的烏魚子「烏金」。

烏魚子系列設計。黑與黑的層次；隨著光影的閃爍，有如看見水中隱隱浮現出烏魚身上黑鱗的閃耀。選用銀箔材質印刷，營造出黑色深淺層次感， 彼此交錯，表現出烏魚游動的視覺印象。

5. 楊安和棗子

經營理念 無農藥、無化肥、人工除草。包裝採用簡單潔淨的綠色，以「低油墨量」2 色印刷，紙張「無上膜」處理、一體成型「無膠合」的包裝結構，傳達里山精神與自然共生，強化出品牌的價值與天然的連結。

設計以蟲咬的葉子與果實勾勒出簡單的插畫、呈現果實自然風味的心意，相互呼應。襯托出自然萬物平等共生的意象，生命各有美好，萬物生生不息；楊安和把自己也放進了大自然生態的一環，這也是品牌的主要精神「回歸自然，還大地生命」。

楊安和棗子(左圖)
Yan An Ho Jujube(Left Picture)

柳營農會(右圖)
Liouying Farmers' Association (Right Picture)

Empowering Local Communities and Creating Opportunities through the Power of Design

I've always believed that apart from people, Taiwan's most beautiful scenery is its abundant resources, which is an exquisite scenic painting bestowed by nature. As a designer based in Southern Taiwan, I ponder how I can breathe new life into this industry.

Southern Taiwan has always been a farming hub. Recently, returning home to work in family-owned farm has become a trend. Many young or local farmer in smaller scale promote agricultural products in a rather unconventional manner. Their goal is to showcase high-quality produce with the power of branding. Additionally, some second or third-generation farmers are undertaking rebranding projects. They aim to ensure that forebears' efforts in farming receive greater recognition. There is a hopeful anticipation that these products, refined by time, every meal and every spoonful, every cultivation and labor, can be transformed through design, thereby enhancing brand value and unveiling a renewed vitality for the products. In the past few years, we have engaged with and served local famers in various fields including coffee, rice, fruits, seafood, and even in repurposing discarded water caltrop shells. Each product's design transformation has a backstory that is either heartwarming or moving. However, all the story has one same frequency, that is to enhance product value through design and instill new life and meaning. This approach aims to present agriculture in a different light, where the farmer is not just a laborer sweating in the fields but also a creative force. In this ever-changing world, farmers can embrace more creativity, and agriculture can expand its horizons through innovation and advancement. Therefore, we aspire to convey through design that even seemingly small changes can significantly uplift the industry and the community.

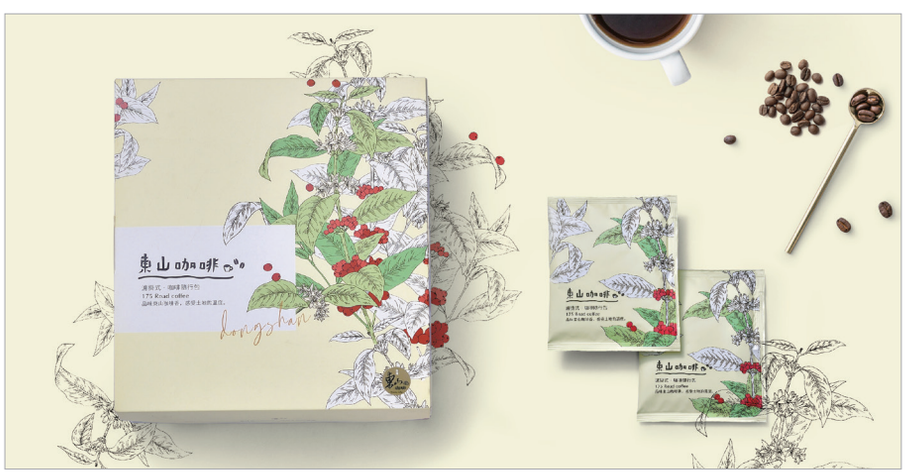
The fruits harvested on the farms are the embodiment of farmer's passion and dreams, while fish swimming in the ponds reflect the fervor and plans of the fishermen. The challenge is finding a way to showcase, through branding and design, their desire to convey warmth and responsibility to the industry and society. It's about creating a resonance within the brand journey and achieving mutual benefit. We believe that the world can be elevated to a more harmonious place. We are more than willing to stand alongside these local producers and facing the same direction. Ultimately becoming each other's allies on the journey ahead. In times of silence, we will remind each other to keep our inner flame alive and assimilate Taiwan's most beautiful scenery into our own lives.

Case Introduction

1. Dongshan Farmers' Association Coffee Gift Box / Dried Longan Packaging
The autumn in Tainan is characteristically sweet.
The design employs light hand-drawn lines and soft, sweet color tones to sketch out a beautiful, poetic, and picturesque ambiance.

東山農會 (左圖)
Dongshan Farmers' Association (Left Picture)

官田烏金 - 菱米晴光禮盒 (右圖)
Guantian Balck Gold-
Water Caltrop Rice Gift Box(Right Picture)



2. Liouying Farmers' Association Rice
Hao Li Dao is a souvenir made from rice grown in Liouying, Tainan. It embodies the spirit of cherishing every grain and stalk, symbolizing the gratitude and diligence of Tainan's people. Beyond presenting local produce, it also shares the passionate and romantic sentiment of the locals.The design concept is based on the Chinese character for "field" (田), which is composed of four "mouth" (口) characters, linked together to represent the image of rice seedlings. It symbolizes the close connection of crops with the environment, air, water quality, and land. The overall visual design centers around illustrations, depicting the rice's growing environment in a light-hearted manner. The design fully expresses the visual imagery of excellent rice nurtured by beautiful mountains and waters.

3. Guantian Balck Gold Water Caltrop Rice Gift Box
Design Concept: Water Caltrop Biochar-utilizing water caltrop shells from Guantian, Tainan, as a material for agricultural waste recycling. It symbolizes a new force of life.The design opts for a lightbulb-shaped container, signifying rebirth and the essence of illumination. An open, minimalist packaging design is applied. It showcases visual diversity through its multifaceted approach. The design breaks away from the monotony of conventional packaging. The farmers harvesting water caltrops was illustrated to convey the tranquil and contented essence of rural life.

Structural Features:
The dual-layer structure combines rice with charcoal, symbolizing their interdependent coexistence. The upper layer is designed to hold rice, while the lower layer features a humidity control pack made from water caltrop shell dehumidifier. The design allows the product to be hang on a wall. It serves not only as a gift box but is also transformed into a frameless wall painting.
The container that holds rice can be upcycled as a planting pot. The dehumidifier, once their efficiency diminishes, can also find new life. They serve as nourishment within the planting pot and help in purifying water. This design approach, from the product itself to the packaging design philosophy, resonates with the spirit of a circular economy and ecological conservation. It is a gift box that embodies vitality and environmental sustainability.

4. Tianshifu Seafood
The brand's identity is personified through its founder, known as Uncle Tian. This reimagined graphic helps rebranding the brand as well as creating a stronger, more memorable presence that resonates with consumers and boosts approachability. In the packaging and primary visual design, the color black is predominantly used to represent Taiwan's esteemed black gold or black mullet roe.
Mullet roe series features a sophisticated play of black hues. With the shimmer of light and shadow, it's as if one glimpses the subtle emergence of the mullet's black scales glistening in the water. The design utilizes silver foil printing to create a sense of layering black, interweaving and portraying the visual impression of mullets swimming in the depth.

5. Yan An Ho Jujube
Using zero pesticides, chemical fertilizers, and manual weeding is the philosophy of this brand.
The packaging adopts a simple and clean green design. It's printed in two colors with low-ink volume and uses paper that is unlaminated and a glue-free structure. The spirit of Satoyama and coexistence with nature are conveyed. This approach reinforces the brand's value and its natural connection.

The design features simple illustrations of insect-bitten leaves and fruits, which conveys the natural essence of the produce and mutual harmony. It emphasizes the imagery of all living things coexisting equally in nature where every life has its beauty and the cycle of life is endless. Yang An Ho incorporates himself into the natural ecosystem, which resonates with the brand's core spirit of returning to nature and restoring life on earth.

盧怡君
Lucy Lu

臺灣
Taiwan

2022 年視覺設計類評審
2022 Juror of Visual Design Category

- 嘉義市政府文化局 局長
- 2021 台灣設計展在嘉義市 總策展人
- 台灣設計聯盟 副祕書長
- 東蒼潤智有限公司 總監

- General Director of Cultural Affairs Bureau, Chiayi City
- (2021) Chief Curator of the Taiwan Design Expo in Chiayi City
- Vice Secretary General of Taiwan Design Alliance
- Director of Demeter Design Consultant Co., Ltd.

2023 臺灣國際學生創意設計大賽從 2008 年開始辦理以來，至今已邁入第 16 屆，是國際上公認兼具知名度與公信力並專屬學生的國際設計比賽，並與來自全球歐洲、美洲、亞洲、非洲、大洋洲等五大洲，21 個國際設計組織合作，已成功打造一個國際設計界不可或缺的交流平台。這個比賽不僅能培育臺灣學子成為設計界人才的搖籃，也提供他們大展身手的機會。

今年嘉義市政府文化局很榮幸加入臺灣國際學生創意設計大賽的行列，設立嘉義市特別獎。嘉義市曾經以「木都」、「畫都」而聞名，日治時期及戰後時期藝術家－陳澄波、繪有臺灣國寶級畫作《蓮池》－林玉山、代表性雕塑家－蒲添生等人皆是臺灣美術史上為人所熟知嘉義出生的藝術家代表。嘉義市有兩座森林，一是眾所周知的阿里山，另一座就是擁有 6000 多棟木造建築的嘉義市，透過設計導入城市治理，持續以木都意象，展現城市品牌形象。

嘉義市在辦理 2021 台灣設計展後，持續透過設計導入城市治理，讓民眾感受設計加值後的城市魅力。2022 年發表城市品牌識別系統，並且首次前進臺灣文博會打造地方主題館，充分展現小城摩登精神。嘉義木都 2.0 也在國內外獲獎無數，包括 2022 年第十屆台灣景觀大獎、2023 第十六屆台灣室內設計大獎、2023 年德國 iF 設計獎、日本 2023 GOOD DESIGN AWARD 日本優良設計獎。

為延續這股設計動能，嘉義市結合國內外產業及學界力量，積極辦理及參與各式推廣交流活動，包含舉辦「+Design 嘉義・夏設計 - 國際設計論壇暨工作坊」提供國內外設計師互動交流機會，於產業推廣方面參與誠品生活日本橋推出的「台日一緒に」文化體驗市集，將嘉義市文創伴手禮帶入國際市場，並以「嘉義工藝當代宣言」展覽結合嘉義傳統工藝與數位科技，邀請工藝家與設計師共同創作，為工藝注入創意量能，並參與 12 月 2-10 日泰國清邁設計週展出。

未來嘉義市政府文化局將持續與臺灣國際學生創意設計大賽共同攜手合作，培育國際新生代文化創意設計人才，期盼透過大賽拓展嘉義市在國際設計界之能見度，創造美好的設計量能，讓世界看到嘉義市。

出席 2023TISDC 決選活動 (左圖)
Attended to 2023TISDC Final Selection (Left Picture)

出席 2023TISDC 頒獎典禮 (右圖)
pic2: Attended to 2023TISDC The Award Ceremony(Right Picture)

Since its inception in 2008, the Taiwan International Student Design Competition, now in its 16th edition, has established itself as a renowned and credible international design competition exclusively for students. Collaborating with 21 international design organizations from across the five continents of Europe, the Americas, Asia, Africa, and Oceania, it has successfully forged an indispensable platform for international design exchange. This competition not only nurtures Taiwan's young talents into future design luminaries but also provides them with a grand stage for showcasing their creative prowess.

This year, the Cultural Affairs Bureau of the Chiayi City Government is greatly honored to join the esteemed Taiwan International Student Design Competition and to establish the Chiayi City Special Award. Chiayi City, once renowned as the "City of Wood" and the "City of Painting," holds a storied history. Illustrious artists born in Chiayi, such as Tan Teng-Pho, a renowned artist during the Japanese ruling period and the post-war era, Lin Yu-Shan, the maestro behind the Taiwanese national treasure, "A Lotus Pond," and the distinguished sculptor Pu Tian-Sheng, have all become revered representatives of the rich tapestry of Taiwan's artistic heritage. Chiayi City, boasting two distinct forests, one being the renowned Alishan and the other comprised of over 6,000 wooden structures within the city, has artfully integrated design into urban governance. This enduring commitment to the "City of Wood" aesthetic continues to define and elevate our city's brand image.

After hosting the 2021 Taiwan Design Exhibition, Chiayi City has continued its commitment to infuse design into urban governance, allowing the public to experience the enhanced allure of the city through design. In 2022, the city unveiled its urban brand identity system and ventured for the first time into the Taiwan Cultural Expo by establishing a local-themed pavilion, a vibrant showcase of small-town modern spirit. Chiayi's "Wood City 2.0" has also garnered numerous accolades both nationally and internationally, including the 10th Taiwan Landscape Award in 2022, the 16th Taiwan Interior Design Award in 2023, the 2023 iF Product Design Award in Germany, and Japan's 2023 GOOD DESIGN AWARD, a testament to its design excellence.

To sustain this design momentum, Chiayi City has harnessed the strengths of domestic and international industries and academia, actively organizing and participating in a variety of promotional and exchange activities. This includes hosting the "Chiayi Summer Design - International Design Seminar+ Workshop," offering a platform for domestic and international designers to engage in interactive exchange. In the realm of industry promotion, Chiayi City has collaborated with "eslite spectrum nihonbashi" in Tokyo for the "Taiwan-Japan Together" cultural experience market, introducing Chiayi City's cultural and creative souvenirs to the international market. Furthermore, the "Chiayi Craft Contemporary Manifesto" exhibition seamlessly integrates Chiayi's traditional craftsmanship with digital technology, inviting artisans and designers to co-create and infuse creativity into craftsmanship. Chiayi City has also participated in the Chiang Mai Design Week from December 2 to 10, further extending its presence on the international design stage.

In the future, the Cultural Affairs Bureau of the Chiayi City Government will continue its collaborative efforts with the Taiwan International Student Design Competition, nurturing the next generation of international cultural and creative design talents. It is our hope that through this competition, we can expand Chiayi City's visibility in the international design arena, fostering a reservoir of exquisite design capabilities that will allow the world to glimpse the beauty of Chiayi City.

歷屆指導老師專文

Previous Instructors Articles

鄭夢月
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Xiamen Xingcai Vocational & Technical College

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China

- 現任廈門華廈學院人文學院創意傳播系教師
- 指導學生參與各類賽事獲獎百餘項曾獲福建省教學成果獎一等獎

- Presently a teacher in the Creative Communication Department of the College of Humanities, Xiamen Huaxia University
- Under her guidance, students have won over a hundred awards in various competitions. Previously honored with the First Prize for Teaching Achievement in Fujian Province

《以賽促教，教學相長，攜手向前，共鑄輝煌－淺談參與 TISDC 的經驗與感悟》

尊敬的臺灣國際學生創意設計比賽團隊，

首先我想對您們表達我深深的感謝，感謝您們整合資源、盡心籌辦，為無數青年新銳打造高水平國際設計競技舞台，讓世界能夠看到年輕的設計力量。

回想我與 TISDC 結緣還是在碩士研讀時期，因受林磐聳教授的指導和鼓勵參與大賽的作品投送，之後便開始關注每一年的賽事。 難以想像幾年後的我竟轉換身份，作為指導教師，開始帶領學生積極參與比賽活動。 一轉眼十年過去，TISDC 也已經跨越十六年輝煌。

近幾年，各大專院校非常提倡賽項結合的方式，以推廣設計教育教學的實務應用，也以各賽項的得獎成果檢驗教學成績。 同時當下設計產業也面臨極大的轉型，當代設計正朝著人性化、智慧化和永續的方向迅速發展。 身為設計專業教師，在這樣的時代環境以及教育場景下，迫切需要與全球的設計先進進行交流，以期獲得自身與教學的不斷進步。 透過這幾年的參與經歷，我收穫了許多寶貴的經驗和感想。

首先，為促進學生專業能力的提升，選擇合適的競賽以及解讀競賽主題非常重要。 選擇具有國際聲譽、影響力大的競賽可以為學生開拓視野、增加競爭力。 在選擇競賽時，我專注於那些與課程內容緊密相關的主題，這不僅可以為學生提供實踐機會，還可以將理論知識應用於解決實際問題。 在解讀比賽主題時，引導學生更重視各種社會議題，凸顯人文關懷，針對每個社會現象引發更深入的感受與思考。

其次，創新是設計競賽的核心。 在指導學生時，強調批判性思考和設計思考在設計過程中的重要性，鼓勵學生勇於挑戰傳統的設計理念、運用新科技新工具、探索新思路。 透過技術和創意的融合，將設計提升到一個新的水平，為實際應用帶來新的可能性。

最後，需注重學生的個人發展。 在競賽過程中，關注學生的成長與進步，鼓勵學生積極參與、追求自己的興趣和熱情，讓他們充分發揮自己的主觀能動性、潛能和創造力。 透過個人化的指導，可以幫助學生發現自己的潛力和天賦，為他們的未來職涯規劃鋪路，為未來的職涯發展打下基礎。

總之，與學生一起參加台灣國際學生創意設計競賽的這些年，於我來說，是一個教學相長的過程，也是我個人提升的寶貴機會。 感謝大賽組委會每一年的支持與付出，優秀的賽事平台不僅對於參與競賽的學生的專業能力提升具有重要意義，對於他們的未來職業發展也將產生深遠的影響。 最後衷心希望大賽越來越好！

廈門大學宣傳 2017TISDC 情形
Promoting 2017TISDC at Xiamen Universit

廈門大學宣傳 2018TISDC 情形
pic1: Promoting 2018TISDC at Xiamen Universit

Competition Inspires Teaching for Mutual Growth in Teaching and Learning; Hand in Hand, Forging Brilliance Together – A Brief Discussion on My Experience and Insights in Participating in TISDC

Dear Taiwan International Student Design Competition Team,

First and foremost, I would like to express my heartfelt gratitude to all of you. I appreciate your dedicated efforts in resource integration and meticulous organization, creating a high-level international design arena for countless young talents. It allows the world to witness the emerging design prowess of our youth.

Reflecting on my connection with TISDC, it all began during my master's studies. It was under the guidance and encouragement of Professor Lin Pang-Soong that I submitted my works for the competition. From that point on, I started following the event every year. It's hard to imagine that a few years later, my role would shift, and I would become an instructor, leading students to actively participate in these competitions. In the blink of an eye, a decade has passed, and TISDC has already celebrated its illustrious sixteenth year.

In recent years, universities and colleges have strongly promoted the integration of competitions as a means to enhance the practical application of design education, evaluating teaching achievements through the outcomes of various contests. Simultaneously, the design industry is undergoing significant transformation, rapidly progressing towards human-centered, intelligent, and sustainable approaches. As a design educator, in such a dynamic era and educational landscape, the need for global exchange with design pioneers has become paramount to one's personal growth and teaching effectiveness. Through my involvement in these past years, I have garnered invaluable experiences and reflections.

Firstly, to enhance students' professional capabilities, the selection of suitable competitions and the interpretation of competition themes are of paramount importance. Opting for competitions with international acclaim and significant influence can broaden students' horizons and bolster their competitiveness. When choosing competitions, my focus lies on themes closely aligned with the curriculum, not only providing practical opportunities for students but also applying theoretical knowledge to address real-world issues. In interpreting competition themes, I guide students to pay greater attention to various societal issues, emphasizing a sense of humanity, and eliciting deeper emotions and contemplation for each societal phenomenon.

Secondly, innovation is at the core of design competitions. When instructing students, I underscore the importance of critical and design thinking throughout the design process. I encourage students to challenge conventional design concepts, embrace new technologies and tools, and explore fresh perspectives. Through the fusion of technology and creativity, design is elevated to a new level, unveiling new possibilities for practical applications.

Lastly, attention must be devoted to students' personal development. Throughout the competition journey, I closely monitor students' growth and progress, urging them to actively engage, pursue their interests and passions, enabling them to fully express their subjective agency, potential, and creativity. Through personalized guidance, we can assist students in discovering their potential and talents, laying the groundwork for their future career paths and fostering a solid foundation for their career development.

In conclusion, these years of participating in the Taiwan International Student Design Competition alongside my students have been a process of mutual growth in teaching and a precious opportunity for my personal enhancement. I extend my heartfelt gratitude to the competition's organizing committee for their annual support and dedication. An outstanding platform like this competition holds significant meaning not only in enhancing the professional capabilities of participating students but also in exerting a profound influence on their future career development. In closing, I sincerely hope for the continued improvement and success of the competition.

Christian Baun

Zealand Akademi

丹麥
Denmark

- Christian Baun，於 Logodesign 擔任平面設計師/主任
- 商標設計專業（為公司和產品設計商標超過 300 件）
- 獲得 25 項國際獎項/證書
- 擔任六個不同國際設計獎項的評審委員
- 於廣告業具備三十年經歷

- Christian Baun, Graphic Designer / Director at Logodesign
- Logo design specialist (300+ logos for companies and products)
- 25 awards/diplomas from international awards
- Jury member in 6 different international design awards
- Has worked 30 years in the advertising industry

來自世界另一端的賀喜

恭喜臺灣國際學生創意設計大賽 (TISDC) 來到十五年的里程碑，也同賀十五週年特刊的發行。相信 TISDC 在未來仍舊會是一項舉足輕重的獎項，持續發揚在國際間的能見度，串聯起世界各地優秀的平面設計從業人員，並帶動產業標準持續升級。

受邀參與 TISDC 讓我備感榮幸，不過也因為臺灣和丹麥相距甚遠，使得這次受邀更耐人尋味。很高興能看到臺灣人和丹麥人不論是在個人特質還是專業上並沒有太大差異（我甚至覺得臺灣的平面設計科學生更加勤奮）。此外，我也很高興能結識更多 TISDC 相關人士，這讓我相信不論在地球上的哪個角落，我們都衷心期待拉近彼此的距離、締結友誼。

基於幾項原因，我特別喜歡參與 TISDC：這項賽事無須報名費，無論是來自世界哪個角落的設計科學生都有同等的機會，也更彰顯了 TISDC 的基礎理念：一個獎項並不一定要仰賴財務資源才得以維繫。最後，我很喜歡 TISDC 每年的主題。這些主題十分有意義，也使得學生可以運用想法讓世界變得更加美好。

獲獎可以改變你的生涯

多年以來，我對參與設計不甚在意，但卻在 2012 年後改觀：我參與了在德國舉辦的一個獎項，在其中贏得不少於四座獎項。這讓我想試著贏得更多獎項，也讓我發現許多人喜愛我的作品，遠比我預期得還要多，這也讓我建立起信心。如此你便展示實際的證明，讓其他人瞭解你的作品受到歡迎。無論是對個人還是你所經營的事業，獲得獎項是成本效益最高的行銷方式。這樣會在 SoMe 和媒體上獲得大家的注意，也讓你在應徵工作或開發新客戶上更加有利。

在此之後，我又贏得許多設計獎項，讓我受邀擔任多項賽事的評審，在 TISDC 中擔任評審的獎項就有大約 25 次。我連續十年受邀，曾前往臺灣、紐約、東京、米蘭、蒙特婁、因斯布魯克、哥本哈根、斯德哥爾摩和杜塞道夫。我從中得到非常多的啟發，同時這個過程也讓我組織起一套國際網路、掌握設計的國際脈動，也在評估優秀的設計上累積豐富的經驗 ...

以設計師的身分參與賽事時，我也想從世界頂尖的設計師取經。我相信每個人都必須在生命歷程中不斷學習、尋求潮流上的啟發和見解，而設計界的獎項正是可以一覽業界動態。此外，競爭驅使我更加精進自己的能力，沒獲獎代表我必須再接再勵。贏得獎項並不會讓你成為更出色的設計師，卻也能讓你更出眾、展現權威形象，特別是在你應徵工作或新客戶找設計師的時候。

獲獎的方法

有些設計作品會比其他作品更適合參加設計賽事，例如：評審不易理解為複雜事業間產品傳達訊息的平面設計，因此你應該慎選參賽的作品。就我的看法，讓人目不轉睛、快速帶來「解答」的設計會具有優勢。複雜的長篇大論也有獲獎的機會，但 ... 就得看個別獎項的評分標準。

我們身處的世界中隨處可見設計噪視，存在於街道以及智慧型手機中，卻也是反映出優秀設計所不可或缺的一環。這些設計噪視試圖「蓋過」其周圍環境，優秀設計則有著明顯不同，還有更多讓人津津樂道的元素。就我的觀點，優秀設計由三個核心元素構成：1) 必須以一組獨特的構想為內涵且為原創；2) 必須清楚傳達公司或組織的訊息；以及 3) 其設計／製作必須盡善盡美。這三種元素的結合會創造出優秀設計，甚至能讓你有幸贏得獎項，祝你好運！

2023TISDC 於丹麥 Copenhagen School of Design and Technology 的展覽及宣傳情形
2023TISDC's exhibition and promotional campaign at Copenhagen School of Design and Technology in Denmark

Congratulations from the other side of the planet

A big warm congratulations to TISDC on its first 15 years - and congratulations on this great 15th Anniversary Special Publication. I am sure that TISDC will remain as an important award in the future for many years, and continue its development as an international award that raises the standard and ties the world together with graphic design.

For me personally, it is of course associated with great honor to be invited to be part of TISDC, but also extra interesting because Taiwan is very far away from Denmark. Still, it gives me a really good feeling to note that people from Taiwan are not that different from people in Denmark - neither personally nor professionally (however, I sometimes get the feeling that graphic design students from Taiwan are a bit more diligent). In addition, it is fantastic to have made new contacts and friendships with the people behind TISDC - which gives me an overall belief that we humans here on earth enjoy moving closer together and forming new friendships.

I especially like being part of TISDC for several reasons: It is free to join, which gives equal opportunities to design students regardless of which part of the world they come from. The idea base for TISDC also gets extra credibility when it is free. An award must never be driven solely by financial resources. Last but not least, I really like the themes that TISDC has every year. These are themes that make sense and that contribute to students making some thoughts that will pave the way for a better world.

Winning awards can change your career

For many years I didn't care about participating in design awards, but in 2012 that changed. I participated in an award located in Germany, and won no less than 4 awards. It made me want to try more awards, and it turned out that others liked my work - much more than I thought, so I also gained a lot of confidence. It gives you an advantage to mention that others like your work – as I see it, winning an award is the most cost effective marketing for you, or your business. You receive a lot of publicity on SoMe and in the press, which can give you a job or a new customer.

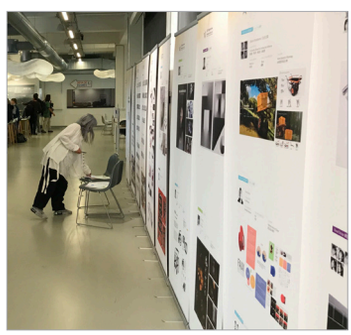
Since then I have won many design awards, and this has given me invitations to be a jury in many different design awards. I have been a jury approx. 25 times in various design awards i.a. in TISDC. I have been invited as a judge to awards located in; Taiwan, New York, Tokyo, Milan, Montreal, Innsbruck, Copenhagen, Stockholm, Düsseldorf (10 years in a row). I have received an incredible amount of inspiration and I have learned an incredible amount from being a jury. It has given me an international network, and an international knowledge of trends within design, but also a lot of experience in evaluating good design...

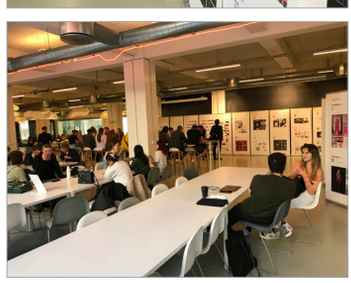
When I participate in awards as a designer, it is also because I want to learn from the best in the world. I believe one must learn throughout life, seek inspiration and insight into trends, and design awards can be a great insight into what is happening in the industry. Further, competitions motivates me to get better – if I don't win, it motivates me even more! You do not become a better designer by winning an award, but it does help set you apart and create authority especially when you apply for a job, or if a new client is searching for a designer.

How to win an award

Some design work is more suitable to be submitted for a design award than others. It can for example be difficult for a jury to familiarize themselves with graphic design that has to communicate about complicated b-t-b products. You should choose which work you should send to the award. In my opinion the design has an advantage if it has for example charm and quickly gives you an "answer". Long and complex explanations can also win, but…it depends on the criteria of the individual award.

We live in a world where there is so much design noise everywhere, from the streets to our smartphones rising above that is crucial for a great design. So much design is adding to the noise by trying to "shout" louder than its surroundings. However, great design is different, and is so much more. In my opinion, great design consists of three core elements, 1) it must have a unique idea which is relevant and original 2) it must clearly communicate the message from the company or organisation and 3) it must be designed/crafted perfectly. When these three elements are combined you have created great design – and you will perhaps win an award. Good luck.





2022TISDC 於丹麥 Copenhagen School of Design and Technology 的展覽及宣傳情形
2022TISDC's exhibition and promotional campaign at Copenhagen School of Design and Technology in Denmark

John Ho Yik Seng

INTI Center of Art and Design

馬來西亞
Malaysia

- 英迪梳邦國際學院 (INTI International College Subang) 資深講師 I，平面設計暨互動多媒體動畫設計（2020 年至今）
- 英迪梳邦國際學院 (INTI International College Subang) 資深講師 II，平面設計暨互動多媒體動畫設計 (2017 年至 2019 年)
- Brand Works (紐西蘭奧克蘭) 平面設計師
- (2018) IICS 教學卓越獎
- (2010) Anugerah Pekomik - 最佳漫畫新作

- INTI International College Subang Senior Lecturer I, Graphic Design & Interactive Multimedia with Animation Design (2020-Now)
- INTI International College Subang Lecturer II, Graphic Design & Interactive Multimedia with Animation Design (2017-2019)
- Brand Works (Auckland, New Zealand) Graphic Designer
- (2018) IICS Teaching Excellence Award
- (2010) Anugerah Pekomik - Best New Comic

雇員專案 – 教室之外

一名學生能在畢業後踏進產業便發現自己和工作一拍即合，確實十分難得，課堂上所建立的技能和想法不見得能在步入瞬息萬變的職場後付諸實踐。那麼，我們該如何讓學生作好萬全準備，以正面思維和創意迎接這些挑戰？將現實生活帶進教室是我們導入員工專案的出發點。當學生實際面對客戶，他們便會在探索挑戰和期望的過程中，將創意發揮得淋漓盡致並成為前所未有的體驗。我有幸在不同場合下，在課堂上實行各種不同的雇員專案，而事實證明這樣的做法也饒富趣味。在這三項個案研究裡，我會簡短說明我們在其中面臨的挑戰以及我們的應對方式。

宜家 (IKEA) 影片專案

在這個專案中，我們要為宜家展示間製作宜家廚房和臥室影片。這些影片要展示專為身心障礙者設計的空間，學生們必須從故事板、生產和編輯，製作出最後的設計結果。雇員專案中有時候會發生意想不到的事：宜家影片是在那個學期的第五個禮拜接案，學生們當時已經完成另一項專案的彙報，以及他們的研究和動態故事板，因此做好了簡報的準備。當時基本上無法讓他們為此重新展開專案，也代表宜家的影片會同時併行，這應該不難理解學生們會有多抗拒。他們想要專心做目前的專案，也就是他們的畢業專題。和客戶開過會之後，他們很快瞭解到這個「追加專案」很有挑戰性且十分費時，更別提宜家專案沒有延期的空間。那麼，當學生們拒絕的時候，該怎麼做呢？我發現學生們並不抗拒宜家專案，而是單純抗拒應對一項危機，而當時的狀況也確實如此。我和他們說在設計師的生涯裡，我們永遠無法預測工作中會發生什麼事情，而應對危機是再正常不過的情況，處理危機將會讓您成為一位更出色的設計師。我也提到宜家的影片將會成為他們經歷中十分引人矚目的一部分，後來他們決定接受這項挑戰。即使如此，這份工作也並沒有因此變得比較容易。由於宜家的營業時間是早上 10 點到晚上 10 點，而這段時間是不能攝影的。因此，我們必須在早上 6-9 點前往取材，如此分秒必爭，代表沒有失誤的空間。宜家本身也一直變更他們的構想，這也使得學生們必須重新拍攝好幾個小時的影片。不僅如此，我們也和其他領域的學生較勁，只有最傑出的影片能受到青睞！這代表如此勞心費神的工作，最後也可能不會獲選！當學生們感到備受打擊時，我們和他們一起度過這個過程，而我們的堅持最後得到回報：宜家在學期結束後仍要求進行修改，使得大多數其他領域的學生決定退出這項專案。我的學生們堅持到了最後，終於將專案完成！

USJ 1 壁畫專案

在這項專案中，學生得前往 USJ 1 公寓的牆面做丈量並製作出美侖美奐的設計，為這個地方加入靈魂和色彩。壁畫設計早在四月春季學期便送審並獲許可，但必須等到九月才能開始實際作畫！這代表屆時第一學期已經結束、成績也已經送出。到時候隨著新學期的展開，大多數學生並不會希望課業之餘還得撥出時間完成壁畫，我也難以說服學生，更何況專注在他們自己的課業是作為學生的權利！我當時向學生們解釋在開始一項工作後，將工作完成得盡善盡美是專業素養的一環。工作的完成與否反映出你的處事態度，也會影響客戶、學校和同儕對你的評價。不過，我當時措辭並沒有那麼嚴肅，而是試著從另一個角度出發喚起他們的動機。每個人都喜歡受到矚目的感覺，學生尤其如此。我們為這項專案安排了一場很酷的發表會，邀請媒體到現場。在瞭解人們相當關注他們所做的專案之後，這些學生們便十分踴躍。社交媒體是現代學生生活中不可或缺的一部分，他們喜歡分享幕後的特別時刻，以及這項專案「圓滿完成」所帶來的喜悅！學生們等不及想讓大家看看他們完成的傑作！

陳永馨 (Melody Tan) 動態音樂影片專案

我一直想做一支動態影片，和中國好聲音第三季參賽者暨我的好友陳永馨 (Melody Tan Yong Xin) 攜手合作是最兩全其美的辦法。我挑了幾位在動畫上技巧純熟的學生，而更重要的是，他們也對參與這個專案興致勃勃。每位學生會負責作其中一段的動態影片，而我最後負責將每一段拼湊在一起。在開始當天，其中一名學生決定退出這項專案，這可真是莫非定律的典型實例！總之，如果他真的不克為之，教師親自上陣也是在所難免！沒有其他合適人選的時候，這是無可奈何的辦法。這對我來說十分有挑戰性，不過也是一個難忘的回憶！

雇員專案的核心不光只有智識的學習，還包括培養學生展現同理心、接受挑戰以及跳脫既有框架的思考，這樣的特性讓他們未來在任何工作環境中都能得心應手。說不定我將來也有機會和他們共事。

Employer Project – Beyond The Classroom.

It is a rare occurrence when a graduate student come out into the industry and find themselves a perfect fit for the workforce. Skills and mind-sets mastered in a class assignment may not apply directly to breakneck real-life working situations. So how do we equip and empower students to greet these challenges positively and creatively? We do that by bringing real-life to the classroom. Hence the introduction of the Employer Project. When student meets client in a realistic situation, creativity hits the roof as they discover the challenges that come with expectations and how it evolves into a one of a kind experience. I had the opportunity to bring many different Employer Projects into my class in separate occasions that prove to be quite interesting. In these 3 case studies I will touch briefly on the challenges we faced and how we tackled them.

IKEA Video Project

For this project, we had to produce IKEA kitchen and bedroom videos for the IKEA showrooms. These videos feature how these spaces are designed for persons with disabilities. Students were tasked to undertake the whole process from storyboards, production and editing to produce the final design outcome. Here's the thing about Employer Projects, sometimes it comes to you out of the blue. The IKEA Video came in on the fifth week of the semester! Students were already briefed on a different project prior and had just completed their research and animatics and were ready for presentation. It was impossible to reset their current project, so the IKEA videos had to be an extra project. As you can probably imagine this idea met with strong resistance from the students. They wanted to focus on their current project (which was their Final Major Project). As meetings went on with the client they quickly realized this 'extra project' was going to be challenging and time consuming. There was also no way to postpone the IKEA project. What do you do when students refuse? I saw that the students weren't resisting working on the IKEA project, they were simply resisting a crisis. Which was what this was. I explained to them that a crisis is very normal in a designer's life as we can never predict what will happen when we work in real life. Dealing with a crisis makes you a better designer. I further added that an IKEA video will be an impressive addition to their portfolio. My students decided to take on the challenge. But it wasn't going to get any easier after that. The shooting schedule was arduous. We had to shoot from 6am to 9am as IKEA opens for business from 10am to 10pm and we were not allowed to shoot during these hours. We had to be fast and there were no room for errors. IKEA kept on changing their ideas as well. Often times, students had to reshoot hours of footage because of this. On top of that, we were competing with students from other disciplines. Only the best videos will be selected and used! This meant that all their hard work may not end up being selected. When students are demotivated, we try to carry the torch with them. And guess what happened? Our perseverance paid off. In the end most students from other disciplines pulled out because IKEA was still asking for revisions even after the semester was over. My students stayed on and we finished it!

USJ 1 Mural Painting Project

For this project, students were tasked to visit the walls of USJ 1, take measurements and produce beautiful designs to give added character and colour to the area. The mural designs were presented and approved very early in the April semester, but we could only start painting the walls in September! This meant that marks had already been given and the April semester had already ended. I had no bargaining power over the students to get them to paint the murals. This was because their new semester had started. Most of the students didn't want to be distracted from their current classes and they have every right to do so! I explained to them that it was a professional courtesy to finish what one has started. It reflects the person you are and how your clients, your university and peers see you. Of course, I was more persuasive than that. Everyone loves publicity. Especially students. We arranged a cool launching event for the project with media coverage. It motivates students to know that people care about the project they are working on. Social media is something students can't live without and they love to share their special moments behind the scenes which in turn creates a 'happening aura' around the whole project and a sense of anticipation! This got the students excited as they can't wait for people to see their finished murals!

Melody Tan Animated Music Video Project

I've always wanted to make an animated video and what better way than to collaborate with my friend Melody Tan Yong Xin, who rose to fame after becoming a contestant in the third season of The Voice of China! I selected a handful of students that were good animators. More importantly, they were excited about the project. Each student would be given a section to animate and I would piece it all together like a jigsaw puzzle.But on the day we started, one of my students pulled out of the project – that's Murphy's law! Sometimes, if the student really can't do it - the lecturer has to be hands on and jump in! That's what I did as there was no one else who could do it. It was challenging for me but also a memorable experience!

The heart of the Employer Project lies not only in the learning of knowledge, but also in nurturing students' potential for empathy, willingness to take on challenges and thinking out-of-the-box. This will assure their future success in adapting to any real-life working environment. Perhaps I will have the opportunity to work with them again in the future?

Debbie Gan

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Malaysia

- 馬來西亞私立教育合作諮詢委員會會員
- 馬來西亞設計藝術理事會顧問 (2013-14)，現為會員
- 馬來西亞平面設計協會 (Graphic Design Association of Malaysia [wREGA]，附屬於國際平面設計協會 [International Council of Design, ico-D]) 副主席 (2014 - 2016)，現任 EXCO 成員
- 安聯銀行 AEIOU 美術競賽評審長 (2015 – 2021)
- ASPaC 東京日本包裝設計獎馬來西亞國際評審代表 (2017-2019)

- Consultative Committee member of Private Education Cooperative of Malaysia
- Consultant for Malaysia Design Council (2013-14), current member
- Vice President of wREGA, the Graphic Design Association of Malaysia (affiliated with ico-D, International Council of Design) (2014 - 2016), current EXCO member
- Head Judge for Alliance Bank AEIOU Competition (2015 – 2021)
- International Jury representing Malaysia for ASPaC Japan Packaging Design Competition in Tokyo (2017-2019)

品牌策略的設計趨勢：現況與未來展望

簡介

創意產業生態的變遷日新月異，開創新視野以及積極接觸新穎媒體和科技可說是這項專業的基石。「跳脫既有框架」讓我們得以跨越一成不變的單調，開創出無限可能，Levitt（1981 年）所謂「我們不應以服務和貨品來描述，而是應該以有形和無形稱呼 (instead of speaking of services and goods, we should speak on intangibles and tangibles)」可作為一項引導原則。本文回顧馬來西亞兩項最重要的品牌專案，深入探討品牌有形和無形面向的管理，以及從創作再昇華的內涵。

個案研究 1：Hapifam 為一個馬來西亞的全天然家庭品牌賦予生命

第一項個案研究的對象是 Hapifam。在探索這個品牌令人津津樂道的開發歷程時，可以看到他們跨越了傳統認知，以極具意義的方式連結有形和無形事物。這項專案涵蓋從產品開發，乃至品牌建立和管理等諸多元素。Hapifam 的有形旅程由其嚴謹的產品開發工作展開，強調全天然、適合全家人使用。其設計流程延伸至包裝和視覺認同，明確表達以健康、快樂為核心的品牌價值。除此之外，也以精心製作、足以引起目標受眾內心共鳴的品牌故事作為無形元素。作為一款品牌，其無形元素以幸福感和連結感作為底蘊，進而達到培養品牌忠誠度的效果。這款品牌也導入 NFT 的創造，更進一步接觸元宇宙的受眾。該品牌的行銷策略依循傳統行銷漏斗模式，包括知曉 (awareness)、考慮 (consideration)、嘗試 (trial) 和忠誠 (loyalty)，其中也充分展示有形和無形元素如何相得益彰。透過這樣的策略，Hapifam 的品牌印象深植消費者心中，也深受他們的青睞。

個案研究 2：博世 (Bosch) - 在危機中推廣「科技成就生活之美」

在第二項個案研究中，我們探索全球品牌博世的「科技成就生活之美」專案，其中體現了有形和無形元素如何造就更高的境界。這項專案的宗旨是在疫情期間協助馬來西亞居民，在危機時展現品牌策略的力量。這項專案的有形面向涵蓋創新產品解決方案，其設計供改善人們在疫情期間的生活品質。博世實踐對於自身使命的承諾，創造出在外觀和功能上符合他們立即需求的工具和器皿，為馬來西亞居民營造出「幸福避風港」。這些有形元素強化品牌在創新和可靠性的聲譽。在無形元素方面，博世「科技成就生活之美」專案象徵著希望和團結。他們樹立了在艱難時刻依舊值得信賴的品牌定位，建構起信任和情感連結。這項專案的成功不僅在於有形產品，也包括無形的支持和信賴感。

新媒體和技術的崛起

在我們展望設計和品牌建立未來趨勢的同時，其背後生態也在迅速演變。社交媒體、虛擬身分、元宇宙、感官體驗的崛起，以及跨越傳統組織架構的品牌建立模式，在目前皆蔚為風潮。從這幾項個案研究，我們得以一窺這樣的未來趨勢。越來越多的品牌運用社交媒體作為互動平台，在其中分享他們的故事並建立社群。元宇宙開啟沉浸式品牌體驗的全新可能性，而虛擬身分和 NFT 則在互動和忠誠上開創出獨一無二的機會。

有形與無形：建立品牌關係

在設計和品牌建立領域，有形和無形元素之間的關係至關重要。有形面向涵蓋視覺識別、包裝和組織品牌，而無形面向則探討品牌所喚起的情緒和感知。有效的設計和品牌策略會在這些元素中取得平衡，建立與受眾的長期連結。

結論

展望未來，設計和品牌策略的生態即將迎來令人耳目一新的轉變：元宇宙的社群如雨後春筍般迸發、NFT 成為品牌忠誠策略的一部分，而品牌正以前所未見的方式擁抱數位媒體。在瞬息萬變的環境裡，仍舊存在著反璞歸真的元素：必須具備隨機應變的能力。無論您經營的是 Hapifam 之類的國內品牌，或如同博世一般的國際事業巨擘，有形和無形元素的演進和因應將會是邁向成功的不二法門。最後的總結裡，作為設計從業人員，我們的角色在於瞭解演變的樣貌、持續拓展新視野，並勇於接觸新媒體和技術。這讓我們不但能協助品牌延續，更能在設計和品牌策略日新月異的世界裡蓬勃發展。無時無刻做好準備作出因應，無論事業規模，都應創造出深具影響力且令人印象深刻的品牌體驗。

Design Trends in Brand Strategy : A Glimpse into the Present and Future

Introduction

In the ever-evolving landscape of the creative industry, the mantra of pushing boundaries and embracing new mediums and technologies is fundamental. "Thinking out-of-the-box" goes beyond its apparent simplicity, opening up vast realms of creative possibilities. The notion that "instead of speaking of services and goods, we should speak on intangibles and tangibles" (Levitt, 1981) serves as a guiding principle. This article takes a reflective journey through two significant branding projects conducted in Malaysia, providing insights into the management of tangible and intangible aspects of brands that go beyond their mere creation.

Case Study 1: Hapifam - Breathing Life into a Malaysian All-Natural Family Brand

The first case study, Hapifam, offers a fascinating exploration of the brand's development journey, transcending traditional boundaries and connecting tangibles and intangibles in a meaningful way. The project encompassed everything from product development to brand creation and management. Hapifam's tangible journey began with meticulous product development, emphasizing all-natural, family-friendly offerings. The design process extended to packaging and visual identity, where the brand's core values of health and happiness were vividly communicated. But it didn't stop there. Intangible elements came into play as the brand's story was carefully crafted, aligning with the emotional aspirations of its target audience. The intangible essence of the brand revolved around creating a sense of well-being and connection, ultimately fostering brand loyalty. The brand also introduced the creation of NFTs to further engaged audiences in the metaverse. The brand's marketing strategy, following the traditional marketing funnel of awareness, consideration, trial, and loyalty, showcased how tangibles and intangibles complemented each other. As a result, Hapifam successfully embedded itself in the hearts and homes of its consumers.

Case Study 2: Bosch - 'Invented for Life' in Times of Crisis

In the second case study, we explore the global brand Bosch's 'Invented for Life' project, a testament to how tangible and intangible elements can be harmonized to serve a higher purpose. The project's scope was to assist Malaysians during the pandemic, demonstrating the power of brand strategy in times of crisis.The tangible aspects of the project encompassed innovative product solutions designed to improve the quality of life during the pandemic. Bosch's commitment to its mission was translated visually and functionally in the creation of tools and appliances that fit into a 'Well-being Haven' built for their immediate needs of Malaysian frontliners. These tangible elements reinforced the brand's reputation for innovation and reliability. On the intangible front, Bosch's 'Invented for Life' project was a beacon of hope and solidarity. The brand positioned itself as a reliable partner in these trying times, fostering trust and emotional connection. The project's success lay not only in its tangible offerings but also in the intangible promise of support and reliability.

The Rise of New Mediums and Technologies

As we peer into the future of design and branding, it's evident that the landscape is evolving rapidly. The rise of social media, virtual identities, metaverse, sensory experiences, and branding that transcends traditional organizational boundaries are among the defining trends.In the case studies, we see glimpses of this future. Brands are increasingly leveraging social media as a platform for engagement, sharing their stories, and building communities. The metaverse is opening up new possibilities for immersive brand experiences, while virtual identities and NFTs are creating unique opportunities for engagement and loyalty.

Tangible and Intangible: Building Brand Relationships

In the realm of design and branding, the relationship between the tangible and intangible elements is crucial. While tangible aspects encompass visual identity, packaging, and organizational branding, intangibles delve into the emotions and perceptions a brand evokes. Effective design and brand strategy harmonize these elements to create lasting connections with audiences.

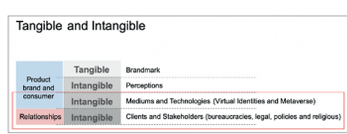
Conclusion

As we look ahead, the design and brand strategy landscape is poised for exciting transformations. Communities are forming in the metaverse, NFTs are becoming a part of brand loyalty strategies, and brands are embracing digital mediums like never before.In this dynamic environment, one thing remains constant: the need for agility and adaptability. Whether you're a homegrown brand like Hapifam or a global giant like Bosch, the ability to evolve and align tangible and intangible elements will be key to success. In conclusion, as design practitioners, our role is to navigate this evolving landscape, continually pushing the boundaries, and embracing new mediums and technologies. By doing so, we can help brands not only survive but thrive in the ever-changing world of design and brand strategy. Always be ready, stay agile, and regardless of scale, create impactful and memorable brand experiences.

個案研究 1
Case Study 1

個案研究 2
Case Study 2

新媒體和技術的崛起
The Rise of New Mediums and Technologies



有形與無形：建立品牌關係
Tangible and Intangible: Building Brand Relationships

Yix, Guo Yi Xian

Nanyang Academy of Fine Arts

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· 發表 2 本孩童圖畫書和 1 本攝影書
· (2008)《The Book That Was Handed Down》、(2011) Hedwig Anuar 童書獎傑出童書
· (2012)《Happily Ever After is so Once Upon A Time》
· (2016)《My School Uniform》
·《Happily Ever After is so Once Upon A Time》由國家藝術委員會「Beyond Words: Young & Younger」出版類別獎項。該書由 Marshall Cavendish Asia 出版，在 2012 年新加坡作家節上市。該書具韓語譯文版，並提供互動式 app 形式

· Published 2 children picture books and 1 photography books
· (2008) The Book That Was Handed Down, (2011) Hedwig Anuar Children's Book Award for outstanding book for children
· (2012) Happily Ever After is so Once Upon A Time
· (2016) My School Uniform
· 'Happily Ever After is so Once Upon A Time' was awarded under 'Beyond Words: Young & Younger' publishing initiative by the National Arts Council. Published by Marshall Cavendish Asia and launched during the Singapore Writers Festival 2012, it was translated in Korean and made available as an interactive app. Under her guidance, students have won over a hundred awards in various competitions. Previously honored with the First Prize for Teaching Achievement in Fujian Province.

蜜雪冰城 (Mixue) – 全球首見的吉祥物影響者

在新加坡的社交媒體上隨意瀏覽，或許會看到一個有些可愛、又有點無厘頭的吉祥物，這是蜜雪冰城的雪王。它會跳舞、搔首弄姿、倒立、用頭撞賣場樑柱，甚至融化成一灘雪水、看起來像洩了氣的皮球(又或許是天氣太熱造成的)。 雪王以略為粗魯的方式和路人互動，卻也因此喚起使用者的注意：他會隨著街頭藝人的音樂來段即興舞蹈、向街頭藝術家尬舞挑戰、查看其他餐廳的菜單、和孩童玩球，甚至追逐膽敢拉扯他鼻子的路人。旁人請他擺姿勢拍照時，雪王也樂意之至。當品牌採用一個吉祥物，便為品牌賦予人格。每個吉祥物都有獨特的人格、喜好，以及吸引顧客的獨特行為，而他們也和品牌畫上等號。

此外，吉祥物經由某種直接眼神接觸與人建立連結，帶來正面感受和信任。建立眼神接觸是人類的天性，而當這樣的接觸伴隨微笑時更是如此，人們通常會微笑來回應對方的微笑。當吉祥物對時事做出反應，並與社群面對面或在線上與社群互動時，便更顯其趣味性和互動性。在 2018 年，Banksy 這位行事出人意表的知名街頭藝術家在自己名為「Girl with Balloon（拿著氣球的女孩）」的畫作以 136 萬美元售出後不久，便以碎紙機將該畫作銷毀，並在 Instagram 發表「Going, going, gone（喊價三次，成交！）」動態訊息，而這樣的行徑震驚藝術界。受到 Banksy 的大膽行徑啟發，四國香川縣（公認烏龍麵最美味的都道府縣）以一碗烏龍麵作為腦袋的吉祥物「うどん脳」發表動態圖片，將自己切成麵條。這個簡單易懂又搭上時事的動態贏得成千上萬的讚和轉推，吸引許多日本人的注意，也讓他們想來碗烏龍麵解饞。吉祥物在日本相當常見，可說是深植於日常生活中。據日本藝術家和藝術評論家三浦純 (Jun Miura) 所稱「 代表性吉祥物(ゆるキャラ)」具有三種基本特色：

• 對自己所代表鄉鎮市區或品牌的愛和忠誠
• 獨特、搖頭晃腦或略嫌笨拙的動作
•「呆萌」 、具有魅力、可愛

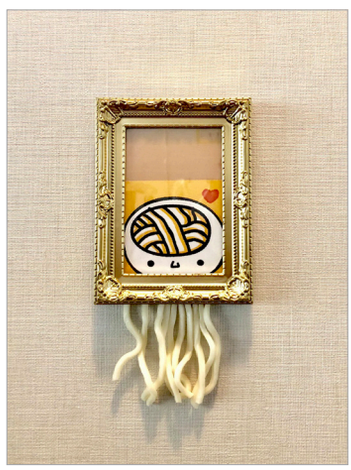
「ゆる」衍生自日語形容詞「ゆるい」、為柔軟之意，而「キャラ」則是角色（キャラクター）的簡稱，將兩者合併便為吉祥物之意。這些吉祥物或奇特、可愛或怪誕，共同的特點是在日本廣受人們歡迎，日本甚至舉辦「吉祥物年度大賞」，票選國內最受歡迎的吉祥物。這些吉祥物的人氣也帶來吉祥物品牌飾品、服飾等、玩具，甚至是食品等商品的需求。

日本人對於吉祥物的熱忱源於彥根市在 2007 年為慶祝彥根城建城 400 週年而創造出以武士貓為形象的「彥喵」。彥喵不僅贏得人氣，更吸引遊客造訪彥根，在現場一睹彥喵風采，創造出 2 億元的旅遊商機，其他鄉鎮市區、品牌和事業也因此紛紛跟進。吉祥物有些出人意表的行徑最為人津津樂道，他們不但外觀可愛，更因為他們脫線的行為而更顯迷人魅力。人們對於吉祥物的熱衷催生了東京的吉祥物學校，供學員學習如何扮演吉祥物，其中涵蓋稀奇古怪的行為、逗趣的舞蹈，以及吉祥物服裝。

新加坡一間居家事業的經營人穿上青蛙服飾，經由抖音在城市裡散播歡樂，後來這位抖音蛙和蜜雪冰城的雪王相會。他們互相追逐的模樣為經過的路人帶來歡笑，而他們嬉戲的影片也上傳到網路上讓更多人看見。 這個已有相當歷史的吉祥物經由社群網站脫胎換骨。我當初在一篇關於蜜雪冰城的新聞裡看到許多使用者對雪王的古怪行徑拍下的影片，這些由使用者錄下的影片沒有太多修飾，讓人耳目一新。 我也因此對雪王充滿好奇。為了一睹他那無厘頭的行為，我親自前往當時他所在的購物中心。當我看到雪王現身時，旁邊還跟著一群粉絲爭相拍照。更令人意想不到的是，另一個雪王在下個禮拜加入這個行列，讓現場更增趣味。

蜜雪冰城的雪王影片在抖音等平台上瘋傳，其中也介紹關於品牌的故事，藉由品牌的人格化和產品使用者建立情感連結。此時品牌不再只是抽象的概念，而是消費者可以看見的實體。吉祥物成為品牌的影響者，在面對面或線上接觸的過程中提升品牌的能見度。在親眼見到雪王後，我當時想一嘗蜜雪冰城的招牌霜淇淋和草莓搖搖奶昔，很可惜的是當時已售完。

Mixue – Probably the world's first mascot influencer



Scroll through social media in Singapore and a crazed mascot might pop up doing the wildest antics. That's Mixue's Snow King. It dances and wobbles, flips upside down, bangs its head against mall pillars, and even melts onto the ground looking deflated, perhaps from our hot weather. Snow King elevates user engagement to the next level by interacting with passers-by in irreverent ways. It bops to music from buskers, challenges street artists to a dance-off, checks out the menus of other restaurants, plays catching with kids, and chases after pesky passers-by who tried to pull its nose. When asked to pose for photos, Snow King happily obliges. When brands adopt a mascot, the brand is personified. Each mascot has its own distinct personality, likes and dislikes, and unique behaviour which attracts consumers. The mascot becomes synonymous with the brand.

Additionally, mascots connect with people through the feeling of direct eye contact, which sparks connection, positive feelings, and trust. It is human nature to make eye contact, especially when it's accompanied by a smile. It is also human nature to smile back at a smile.What makes mascots even more interesting and engaging is when mascots react to current affairs and interact with the community be it in person or online. In 2018, renowned yet elusive street artist, Banksy, shocked the art world by shredding his "Girl with Balloon" artwork moments after it was sold for USD$1.36 millions, with the Instagram caption "Going, going, gone". Inspired by Banksy's bold move, "Udon-Nou" aka "Udon Brains", a mascot with noodles for brains, representing Shikoku's Kagawa Prefecture, known for the best udon in Japan, shredded itself into long oodles of noodles. This simple yet brilliant reaction gained thousands of likes and retweets, captured the hearts of Japanese, and had them craving for udon. Mascots are a common sight in Japan where the mascot is deeply integrated into everyday life. The term "Yuru-chara" was coined by Japanese artist and art critic, Jun Miura, to describe mascots with these three fundamental features:
•Love and loyalty for its hometown or brand
•Unique, unstable, or awkward movement
•Dopey, charming, endearing

"Yuru" originates from the Japanese adjective "yurui" which connotes "softness." Whereas, "chara" means "character". The two words combine to form the meaning of a mascot. Ranging from whimsical to bizarre, cute to creepy, mascots are celebrated so much in Japan, there is even an annual "Yuru Chara Grand Prix" to vote for the nation's most loved mascot. The mascots' popularity soon resulted in a demand for mascot-branded merchandise such as accessories, apparels, toys, and even food.

The Japanese obsession with mascots started in 2007 when Hikone city created Hikonyan, a samurai cat, to commemorate the 400th anniversary of Hikone Castle. Hikonyan wasn't just popular it was a phenomenon! Visitors flocked to see Hikonyan which generated more than $200 million in tourism revenue. This inspired other cities, brands, and businesses to follow suit. The real fun of mascots begins when they start to go slightly off the rails. Beyond just being cute, irreverent behaviour by mascots makes them even more charming and endearing.
Mascot mania spawned a mascot training school in Tokyo where people practice how to be a mascot, from quirky behaviour to entertaining dances with costumes provided.

In Singapore, a home-based business owner donned a frog costume made popular by Douyin around the city just to spread joy. The wandering Douyin Frog finally met Snow King Mixue. They had a great time chasing each other around to the amusement and laughter of passer-bys who filmed and posted these videos online. The age-old mascot has been given a whole new life on social media. I first saw Mixue on a news article with links to TikTok videos of Mixue's eccentric Snow King filmed by various users. These videos, which were user-generated, felt so candid and refreshingly authentic. Curiosity got the better of me. To witness the bizarre behaviour, I went down to the shopping mall where Mixue was spotted. Lo and behold the Snow King appeared, with a mini procession of fans following alongside filming and snapping photographs. In the following week, a second Snow King made a surprise appearance, joining the first to spice things up!

As videos of Snow King Mixue mascot went viral on platforms such as TikTok, they subtly narrate a story about the brand, emotionally connecting users to products through personifying the brand. The brand is no longer an abstract entity; it becomes something that consumers can literally put a face to. The mascot becomes a brand's influencer, taking the lead in boosting brand visibility both online and in person.After catching Snow King live, I wanted to try Mixue's signature milky soft serve cone and Strawberry Shake Shake. Unfortunately for me, they were all sold out.

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- 自 2019 年起擔任新加坡國立大學 (NUS) 設計育成中心 (NUS Design Incubation Centre) 主任
- 獲 2022 年度 iF 產品設計獎
- 2021 年度紅點設計大獎
- 2021 年度亞洲最具影響力設計獎 (DFA) 銀獎
- 獲 2021 年度新加坡國立大學 (NUS) 學術教學卓越獎

- Director of the NUS Design Incubation Centre since 2019
- Recipent of 2022 IF Design Award
- 2021 Red Dot Award
- 2021 DFA Silver Award
- Recipient of 2021 NUS Academic · Teaching Excellence Award, National University of Singapore

在瞬息萬變的世界中從事設計教學

無論是產業美學、產品設計，還是產業設計、設計思維，每個文化、院校和設計師都會運用自己的一套辭彙討論設計這門學問。事實上，現在的設計教學已與二十世紀末的時候大不相同。產業和經濟體系不斷演進、社會樣貌也持續改變，而對於進展所提出的問題和創造價值的機會也日新月異，時至今日，設計技能已不僅限於關乎一項實體產品的單一問題。基於對各式各樣設計文化的尊重以及其異中求同的嘗試，我們在數學定義中運用《產品 (product)》一詞，也就是各種因子綜合的結果。我們可以進一步以精確的框架描述因子綜合的結果，這麼做便會對一項產品開啟更廣泛的考量，從有形到無形、從物品到服務。關於這項實務上的起源，我們可以說設計發源自技術 (technical) 、藝術 (artistic) 和經濟 (economic) 領域：技術供認定可行性、藝術帶來合意性，而經濟則供判定能否延續，這三個面向是構成產品一致性的基礎，使用目的以及專為使用者的考量則會將這些面向連結起來。設計的藝術核心在於取得這三個面向之間的平衡，而在這之中取得甜蜜點的能力便是設計本身的意涵。技術和藝術面向的交集屬於美學 (aesthetics) 的範疇、藝術和經濟面向的交集屬於認同和溝通 (identity and communication) 的範疇，而經濟和技術面向的交集則屬於生產 (production) 的範疇。

設計的多方位切入

設計教學在於發展諸如全方位知識和附隨技能等多種面向的覺察能力。對於新世代的學生而言，學習理論並不足夠，他們應該在實務中面對各種狀況，以便瞭解設計行業的複雜性。就此而言，在接觸實務運作以及和產業或機構夥伴合作是優異的訓練機會。設計是不斷演進的產業，因此不僅要教導學生如何成為《可用之材》，更要引領他們發展迎接和投資未來時不可或缺的工具。

在傳統觀念裡，設計是一門解決問題的專業。不過，當我們以問題提出的角度檢視問題時，專案便會往同一個方向發展，使得結果可受預測。在某些案例中，我們甚至會在之後引發另一種問題，大多數屬於生態層面。設計教學的正確方式應系統化，以多方位切入、對狀況提出問題，並瞭解其情境、考量其邊際，並探究有哪些未留意到的層面。在不同的切入點下，可以更容易導出新方向、發展出明確的定位、催生出前所未有的構想，也就是創新。

三個提問層級

該如何教導以多方位切入？如何訓練學生發展這個思維特質？如何協助他們「以不同方式思考」？我們可能會針對一項單純的產品或一個複雜的狀況，考量其三個層面：

1. 第一個層面相當淺而易見，便是探尋其材質、形狀、製程、永續性、實際參數等讓產品有形的各個元素。
2. 第二個層面則較為深入，主要關於使用以及人因學：人們如何使用一項產品（或服務）、可承擔性、姿勢、認同等，任何可供辨認產品的事物，每一個可協助人們瞭解產品的面向。
3. 第三個、也是最後一個層面則十分深入，它不那麼有形，但具高度結構性：主要關於一種產品(或服務) 的文化以及所處情境，涵蓋傳承和展望，涉及倫理、社會面向，也就是每一個賦予產品意義的事物。

從設計思維到設計實踐

嘗試在專案的每一個階段從構想到實施，以及後續的再次實行上做多方位切入，流程便不再是一個線性流程，而是開展出更廣闊的視野、在各個層級上探索更多可能性、挑戰每個想法，運用自身觀點協助做出決定。在邁入二十世紀後，過去幾十年裡的設計教學從基於由生產業引領經濟發展所採取的生產導向《設計實作》，逐漸轉變為《設計思維》，訴求以使用者為中心以及多專業參與，而這種模式在去物質化產業中成為常態。設計逐漸成為一項全球化優勢，而不僅是一項技能，涉及管理複雜度的能力，可從全球化視角考量一項專案的細節，同時對於多種主體發展出敏銳度和深刻見解、積極探索全新疆域、將人因學作為首要條件、瞭解實際需求，並且在實際創新服務中導入藝術觀點、輕易整合新興工具和技術、瞭解如何為極複雜的想法賦予一個具意義的樣貌、在必要時從實體元素轉換為非實體元素、建立產品和服務之間的連結，以及扮演專案中所有成員的協調者。因此，教學上也必須反映出這樣的演變，我們將它稱為「設計實踐 (Design Being)」：這種設計專用於協助往後世代在工業後時代的世界應對未來趨勢、預設社會演進動態、經濟問題和環境影響。他們必須建立正面的展望，引領社會邁向永續發展。

Teaching Design in a mutating world

From Industrial Aesthetics to Product Design, from Industrial Design to Design Thinking, every culture, school, and designer has their own vocabulary to discuss Design. As a matter of fact, we don't teach Design nowadays the way it was at the end of the 20th Century. The industrial and economic context is moving, Society is mutating, the question of progress is evolving, the opportunities to create value are changing, and design skills are now involved beyond the single question of a material product. Respecting all the Design cultures and trying to reconcile them, we may use the word «product» through its mathematical definition: the result of combined factors. We can further say that a product results from combined factors in a precise context. That opens to a broad consideration of a product, from tangible to immaterial, from object to service. With respect to the practice's origin, we can say that Design takes roots in technical, artistic, and economic fields. The technical consideration provides the feasibility, the artistic one provides the desirability, and the economic one provides the viability. Those three dimensions together are fundamental to making a product consistent. The purpose of usage and dedication to a user actually link them together. The art of Design is on balance between these three pillars, and its relevance is in the acuity to develop what is in between them. Between technical and artistic dimensions is the question of aesthetics, between artistic and economic dimensions are identity and communication, and between economic and technical dimensions is the question of production.

Design as a step aside

Teaching Design is to develop awareness on many dimensions, from global knowledge to contingent skills. As theory is not enough on its own, the new generations of students should be confronted through practice with many situations to understand the complexity into which Design takes action. In this way, exposure to reality and collaborations with industrial or institutional partners are excellent training. But as Design is in perpetual evolution, there is a need to go beyond just teaching how to be «hireable» by leading the students to develop the necessary tools to face and invent the future.

Design is traditionally seen as problem-solving. But if we look at problems the same way as questions are usually asked, the risk is to project in always the same direction and get a predictable result. In some cases, we may even produce something that will engender another kind of problem later, ecological most of the time. The right approach to teaching Design should systematically consist of taking a step aside, looking at problems from various angles, questioning the situation, understanding the context, changing focus, lighting up the dark side, considering the margin, and seeking what escapes to the eye. From this different point of view, it becomes easier to naturally project in a new direction, develop a genuine position, and generate new and unexpected ideas, in a word: to innovate.

Three levels of questioning

How to teach this step aside? How to train the students to develop this intellectual dexterity? How to help them to "think different"? We may consider three levels to question a simple product or a complex situation:

1. The first level is very close to the surface. It's about questioning the material, the shape, the industrial process, the sustainability, every factual parameter, everything that makes a product tangible.
2. The second level is beyond the surface. It is about the usage and the human factor: how people use a product (or a service), the affordance, the gestures, the identity, everything that makes a product readable, every dimension that helps people understanding a product.
3. The third and last level is far from the surface, less tangible but highly structural: it is about the culture of a product (or a service) and its context, from heritage to projection into the future, it is about ethics, social dimension, everything that makes sense, everything that gives meaning to a product.

From Design Thinking to Design Being

Trying to step aside at every stage of the project, from ideation to implementation and further iterations, results in a less linear process, allowing a broader vision to explore more possibilities at every level, challenge every idea, and help make decisions with perspective.In the last decades, the teaching of Design evolved from «Design Doing», oriented to production, in a Twentieth-Century society where the manufacturing industry was leading the economy, to «Design Thinking», rather dedicated to project management, where user-centrism and multidisciplinary involvement became the norm in a more dematerialised industry. Design became, step by step, a global strength more than a single skill: an ability to manage complexity, to consider a project from the global vision to details, to develop sensibility and insight on a lot of various topics, to dare exploration into new territories, to focus first on the human factor, to understand real needs, to put artistic vision at the service of concrete innovation, to easily integrate emerging tools and technologies, to know how to give a meaningful shape to very complex ideas, to switch from material to immaterial when necessary, to make the link between product and service, and to be the moderator between all the actors of a project. That's why teaching must reflect this evolution, a practice that we could call "Design Being": a Design dedicated to helping the next generations to handle the future in a post-industrial world. An ability to anticipate societal mutations, economic issues, and environmental disruptions. A visionary capacity to build positive imaginaries to lead the Society to sustainable progress.

未來食品 2050 年
關於新加坡在氣候變化後食物和農業的願景性研究。(由新加坡國立大學 Mok Zijie 設計)
Future of Food 2050
A visionary study on food and agriculture in Singapore in a post-Climate Change era.(Design by Mok Zijie, NUS DID student)

Colour Splash
對新加坡未來遊樂場的展望，更好地讓孩子與自然連結在一起。(由新加坡國立大學 Valerie Tan、Jiang Wanni 與 Yap Zi Nin 設計)
Colour Splash
A vision of the future of playgrounds in Singapore, better connecting child with Nature. (Design by Valerie Tan, Jiang Wanni, Yap Zi Ning, NUS DID students)

Harena
讓家中壁虎成為抗蚊盟友的牆燈框架
(由新加坡國立大學 Kianne Lim 和 Celine Chan 設計)
Harena
A wall light frame to make domestic geckos the best ally to fight against mosquitoes.(Design by Kianne Lim and Celine Chan, NUS DID students)

Shine
一本以光影講述的兒童睡前故事書。
(由新加坡國立大學 Ng Zi Ning 設計)
Shine
A Children's bedtime storybook told with light and shadows.(Design by Ng Zi Ning, NUS DID student

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- 工業設計藝術文學學士
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- Lead Specialist (Industrial Design)
- Nanyang Polytechnic School of Design & Media
- Royal Melbourne Institute of Technology (1976 – 1978)
- Diploma in Arts in Industrial Design
- University of New South Wales, COFA (2003)
- Master's in Design Practice

一名退休教師的隨筆

設計師的訓練始終是一項艱鉅的任務。

我們所教為何？

設計上的問題並沒有標準教科書解答。作為教師，我們可以向學生教授基本面向、說明設計的原理，並對於使用者、產品和環境採取同理心，期待這些將可運用在設計解決方案的發展。我們會分享自己的工作經驗，也衷心期許他們以此作為基石，致力於為設計問題發展解決方案。最後，則需瞭解學生對於知識和技能的掌握和應用。

作為教師的自信

我們也應在分享自己的成功和失敗時充分展現自信，以謙卑的態度予以理解、接受事實：我們的作品在當時確實十分優秀，但現在可能已不合時宜。我們應該接納、尊重更具創意、技能更出色的新世代設計師，俗話說「長江後浪推前浪」，這代表下個世代將會推動前一世代繼續前進，在大多數狀況下，能讓整體生態往更好的方向發展。我們應該願意學習新的知識和技能，並學習以新穎方法從事設計工作。我們或許能透過這些新知識和技能，為自己發展出創新且更有生產力的工作模式。

瞬息萬變的設計專業

創意產業各種快速變革之一便是設計專業的結合。我們現在可運用傳媒和動態設計、實驗與產品設計、空間設計等，也讓客戶難以理解設計師的職能。客戶總是預期設計師可以做任何事情，哪怕這些事情只和設計稍微沾上邊。他們預期傳統產業設計師可以創造出產品，並繪製出零件圖以便製作工具和從事生產；對於視覺傳媒設計師，他們期望可由設計師一己之力設計並開發出一套網站。事實上，這些工作還涉及許多不同的專業技能，而這些技能並非產業設計師或視覺傳媒設計師在設計學校三、四年學程裡的課程內容。科技的發展使得這些不切實際的期望有過之而無不及。我們現在有了可以為我們作設計開發的軟體，只需要我們提供正確的參數和規則。這樣的軟體讓非設計從業人員誤認為設計就和「在公園散步」一樣簡單，「就連我阿嬤來都行」。

人工智慧

顯而易見的，這也讓我們探討到人工智慧 (Ai)。身為設計師的我們，應該為此感到擔憂嗎？如果你認為 AI 的工作效率比自己更好，確實該擔心。那麼，AI 可以作得盡善盡美嗎？或許行，也或許不行。不過，我們知道作為從事設計的人，你可以在自己的作品中投注自己的情感，因此你的作品會和另一位從事設計的人不同，而創造獨特的解決方案正是我們所能為客戶做的。設計師這個行業不會有受到時代淘汰，但這並不代表我們可以一成不變，我們應該持續學習新事物、新軟體和新方法，並從既有的知識和技能繼續發展。

傳統設計技能

傳統設計技能應作為軟體等其他新穎技能的基石。對於缺乏基礎技能的設計科學生，我們會說「先學習怎麼走路，再去想跑步」。在專業基礎還沒確實掌握下，要如何應對更艱難的挑戰？基礎設計知識涵蓋設計流程、平面設計繪製和表現、色彩和符號學象徵、創造構想的能力，以及比例感、建構實務模型和原型並以三維形式表現出構想等，這些都是一名設計師必須先掌握的基本技巧。數位軟體屬於工具，就像鉛筆或麥克筆，效果好壞取決於操作者如何運用創意表現設計解決方案。因此，設計科學生必須學習、瞭解基礎知識，並可有效而充滿創意地運用專業工具，無論是鉛筆或手寫筆。

繼續學習

大多數人在 6、7 歲左右就學，直到 23、24 歲左右才脫離教育系統。我們會想要結束學習的過程，在職場上發揮所長。不過，即使我們離開了學校，新發現和知識還是會不斷出現，身為成年人的我們仍應持續學習和分享。作為教師，我們必須持續獲取新的知識和技能，並教授給我們的學生。同時也應該鼓勵他們持續學習和分享。

良師益友

對設計科學生進行教學時，使用既有內容和教材並不夠。教科書並不會提供設計問題的標準解答，我們必須教導學生以具創意的方式運用自身所學。從業過程中，經年累月所獲取的知識、技能和經驗是我們能和學生分享的寶藏。我們應將自己視為學生們的良師益友，讓他們在觀摩的過程中持續成長。

我很高興能有機會和未來的設計師分享自己的經驗，以及學習、練習新事物的機會。願設計專業長長久久。

RANDOM RAMBLINGS OF A RETIRING MENTOR

The training of a designer has always been a challenging task.

What Do We Teach?

There are no standard textbook solutions to design problems. As instructors, we can teach students the fundamentals, explain about the principles of design, the use of an empathy map for the user, product, and environment, and then hope that these will all be applied towards the development of a design solution. We can also share our work experience with the fervour hope that it will be the starting point for our students as they endeavour to develop solutions to design problems. The outcomes then, are how well the students have acquired and applied the knowledge and skills.

Our Confidence as Instructors

We should also be confident enough to share about our successes and failures. We should be humble enough to realise and accept that, while our works were considered good some years ago; they may be considered unsuitable now. We should be willing to accept and even respect new generations of designers who are more creative, and more skilful than us. There is a Chinese saying [長江后浪推前浪], that can be interpreted as: the next generation will push the previous generation forward; and all will be better for it, most times. We should also be willing to acquire new knowledge and skills and to learn new ways to do things. From these new knowledge and skills, we may evolve innovative or more productive ways to accomplish our tasks.

The Blurring of Design Disciplines

One of the many rapid changes in the creative industry, is the blending of design disciplines. Today, we have programmes such as communication and motion design, experiential and product design, spatial design, etc. This adds to the confusion of what clients assume designers are capable of. Clients have always expected a designer to be able to do anything that is even remotely related to design. They expect the traditional industrial designer to create the product and then draw up the parts drawings for the toolmaking and production. They expect the visual communication designer to be able to design and develop a website singularly. The truth is that there are many other technical skills involved, that the industrial designer or visual communication designer did not learn in the three or four years in design school.This misguided expectation is further fuelled by the advancement of technology. We now have software that can virtually develop designs for us, simply by us giving the right parameters and specifications. Such software misleads non-designers into thinking that design is a "walk-in-the-park", and that "it's so easy, even my grandmother can do that."

Artificial Intelligence

This leads us to the obvious – artificial intelligence (AI). Should we designers be worried about AI? Yes, if you reckon AI will do a faster job than you. Will AI do the perfect job? Maybe; maybe not. Will you the human designer do an excellent job? Same answer – maybe, maybe not. However, we can say for sure, that as a human designer, you will be able to build emotions and feelings into your work. Your work will be different from another human designer's work. And that is what we want to be able to do for the clients; to create unique solutions. So, we designers are not about to become obsolete. Yet, we should not stand still; we should continue to learn new things, new software, new ways, and build upon what we already have in terms of knowledge and skills.

Traditional Design Skills

The traditional design skills should be the fundamental foundation stone; upon which the other newer skills such as software are built. Without the foundation, the design student is what the proverb would advise:'Learn to walk before you run'. If the basic steps are not learnt and achieved, how can we hope to take on other more challenging steps?The basic design fundamentals such as design process, the drawing and expression of design in sketch form, the understanding of colours and their semiotic reflections, the ability to create ideas; the sense of proportion, the ability to build mock-ups and prototypes and express ideas in three-dimensional forms; these are the basics that a designer must start with. Digital software are tools, much like the pencil or the marker pen. It is only as good as the person using it; and using it creatively, to express design solutions. Hence, design students must learn and know the basics, and consequently to be able to use the tools of the trade effectively and creatively, be it a pencil or a stylus.

Continuous Learning

Most of us start attending school at the age of six or seven, and we cannot wait to get out of the educational system by the age of 23 or 24. We want to be done with all the learning and start working. However, new discoveries and knowledge do not stop happening just because we have reached that age. Even as adults, we can, and should continue to learn, and to share. As instructors, we must continue to acquire new knowledge and new skills; and we must be able to pass these on to our students, and at the same time, impress upon them, that they should also endeavour to do the same – to continue learning and sharing.

Mentors and Apprentices

Using prescribed contents and curated materials to teach design students, is never enough; textbooks don't offer standard solutions to design problems. We must teach students to apply all that they have learnt, creatively. Our years of accumulated knowledge and skills, and our experiences, are treasure troves that we can share with our students. We should see ourselves as mentors to our student apprentices. We share and work together with our apprentices so that they can see how things are done through our demonstrations and nurturing.

I am glad for the opportunity to share my experiences with future generations of designers; and the opportunity to learn and practise new things. Long live design.

沙巴邦博物館內殼牌馬來西亞油氣事業永久展示（約 1986 年時）
Shell Malaysia's Oil & Gas Industry Permanent Display in the Sabah State Museum, circa 1986

惠普 (Hewlett-Packard) OmniGo 100 個人數位助理、亞洲電腦經銷商博覽會 (Asian Comdex Show)
The OmniGo 100 Personal Digital Assistant for Hewlett-Packard, Best Product of the Year Award in the Asian Comdex Show.

新加坡品質獎（新加坡最高事業卓越獎項）
The Singapore Quality Award, Singapore's top award for business excellence.

SoyBrew 自動化豆漿處理器獲日本優良設計設計獎
The SoyBrew automatic soymilk processor, a Japan Good Design Award recipient.

John Gravdahl

Colorado State University

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- 平面設計教授，科羅拉多州大學（美國）
- 科羅拉多國際海報邀請展 (CIIPE) 共同策展人
- GRAPHIS 協會設計大師
- 2021 年度南韓首爾 B.I. 國際海報藝術雙年展
- 國際評審主席 2016 年度第十四屆國際海報藝術雙年展，墨西哥

- Professor/Graphic Design, Colorado State University, USA
- Co-Director Colorado International Invitational Poster Exhibition (CIIPE)
- GRAPHIS Institute Design Master
- B.I. International Poster Art Biennial, Seoul, South Korea 2021
- President of the International Jury, 14th International Biennial of the Poster in Mexico, 2016

停、看、聽：一則敘事探索

學齡孩童接受的教育告訴他們在靠近繁忙的路口時，要停、看、聽。停和看是可教導的基本功能，聽則需要我們對於眼中所見事物無法看到的面向擁有更高度的覺察。這些東西可能在後面、在上方、在轉角另一側，或是完全無法看見。我們的腦部會對可察覺的事物做出適當的反應，我們會對得知的訊息做處理。每當我踏上外國土地，我常會覺得自己像個踏上探索之旅的孩子：我對當地語言並不熟悉，不過我對原生家鄉不會看到的新穎色彩、質料和能量感到無比好奇。在一個不熟悉的地方散步時，從聆聽所做的設計探索在豐富度上並不亞於雙眼所見，在過斑馬線時更是如此。

不久之前，我在墨西哥城閒來無事，便在下榻旅館附近的鬧區悠閒地散步。我當時希望能發現一些之後可以和親朋好友或學生分享的事物，這是我的日常興趣。在散步時，來到繁忙的路口，我從街道間繁花綻放的路樹得到啟發（圖 1）。我特別停下來為這些樹錄製一段影片，但並不賦予主題，或是加上其他配景元素來構成一張富有質感的照片，就像一位沒有寫出故事的記者。

我相信自己留意到了位在角落的紅燈，以及遠處的海報牆。當我取景時，我十分欣賞其中的線條、質感、顏色和對比等特性，並為之著迷。我的教授靈魂要我把它錄下來，展示給學生們看。我感到十分滿意，但後來還是違背我的邏輯，到對面近距離檢視現場，彷彿當時有什麼呼喚著我(圖 2)。

現場貼了許多張同一式的手繪海報，看起來很像是為某個演唱會或演出作宣傳，我很欣賞媒體的版式和技術。我當時並不完全瞭解影像所傳達的意義，因此我把注意力轉移到環境，其他部分則以想像力補足（圖 3)：陳舊的表面、發皺的紙張、膠水痕跡和水漬、破損的邊緣、層層覆蓋的海報、以神祕方式黏結的紙張、一張嚴肅又滿布坑疤的臉龐，最後則是另一個空間，其中加入空間深度和情境（圖 4）。它宛如有催眠效果，我在四周來回踱步，就像飛蛾繞著燈火飛舞。如果有機會，我或許真的會闖進那個空間，看看其中的量子領域有些什麼事物。然而，我還是決定停下來，轉身回到現實世界。我在 20 秒的時間裡拍下 10 張影像。

從此之後，每當我考慮場合、地點、表面、質感、材料、侵蝕狀況、陳舊狀況等諸多（個人視覺辭彙）元素的視覺組合時，我總是會留意出於直覺所感受到的精神能量以及諸多構想。我會開始想像其中細節會怎麼用於其他的訊息傳遞用途，我希望這個過程在之後會在我進行新專案時再次浮上心頭。

良好的設計實務中，通常會是團隊間以宛如大腦般組織化協同運作，一起帶著靈感尋求良好的解決方案。同事、客戶和社群會攜手合作，發揮自己獨特的才能。這當然很好，不過設計也可能是一個人在荒野漫步時，自然而然突發奇想所造就的結果。一位優秀的設計師並不會走馬看花，畢竟無時無刻都會有機會等待著你。我們不需要記錄下每一刻的影像，只要記得夠清楚（可惜我一向記得不太清楚），可以吸收周遭生命的經歷並做出回應。人行道上的陰影或是窗戶映出的圖案也可能讓靈光乍現，讓你得以解決問題，或是激發出全新的構想。

設計師的挑戰也包括鼓勵社群尋求靈感。大多數人的生活為日常活動中接踵而來的事務所占據，讓他們分神多少會造成困擾。如果在這個過程中帶來一些出奇不意的資訊或實用性，就會更具有影響力，在記憶中停留更久的時間。喜劇和戲劇中的搞笑橋段或劇情張力常是觀眾始料未及，也因此具有特殊的影響力。這種驚喜般的元素在創意設計實務上十分重要，不論是在我們製作過程中，還是在街頭巷尾親身經歷。
記得隨時注意自身周遭，靈感就在你身旁。

Stop, Look, and Listen: A Narrative Discovery

School children are taught to be careful when approaching a busy street corner. Stop, look, and listen. Stopping and looking are basic teachable functions. But listening needs a heightened awareness of things we are looking for but can't yet see. Something behind, something above, around the corner, or maybe completely invisible. Our brains conjure up the proper responses to what is sensible. We proceed when we are fully informed. I often feel like a wondering child explorer when I'm in a foreign land. I'm not literate in the language and my eyes are thirsty for all the new colors, textures, and energies that I'll never get to see back home. Sometimes a casual walk in an unfamiliar place can provide an exciting design discovery by listening like that with my eyes. Especially when I'm crossing the street.

Not long ago, I was taking a typical casual tourist snapshot stroll through a vibrant district near my hotel in Mexico City. I was looking for striking informative imagery to share with my family, friends and students later on. It is my usual habit. Along the way I was inspired by some beautiful flowered trees in the median of a street when something else caught my eye at the busy intersection just up ahead. (figure 1). I paused to record a moment for its own sake, without a subject or the concerns of composition to make a good photograph. Like a reporter without a story.

I might have been obedient to the authority of the red light above the corners, but also by the wall of posters in the distance. As I framed the shot, I admired the lines, textures, colors, contrasts, etc. and I was starting to fall in. My professor brain ordered me to record it for my classes and move on. I was satisfied but I disobeyed that logic by crossing the street to make a closer inspection of the scene. Like something was calling. (figure 2)

A single hand-illustrated poster was placed in multiples filling the space. Probably for a concert or performance. I enjoyed the details of the typography and techniques of media. I couldn't place the meaning of the image very well so my attention shifted to the environmental aspects and let imagination do the rest. (figure 3) The ageing surfaces, wrinkles of the paper, glue and water stains, torn edges, layers over layers of previous posters, paper glued over mysterious forms, an intense face in repetition with gaps and holes, and finally, a different space showing through adding spatial depth and context. (figure 4) It was hypnotic. I moved around like a moth to a flame. If I could have, I would have flown right into that space to see what's happening down into the quantum realm. But I stopped, turned around and walked back into the regular realm. I shot about 10 images total in 20 seconds.

Since then, I have been aware of the mental energy and the many ideas pouring in as I considered the visual combinations of circumstance, location, surface, texture, materials, erosion, age, all now in my visual vocabulary – just by walking in on a hunch. I daydreamed about how any of these details could be called upon for other kinds of use in communication. I expect some aspect of those 20 seconds will bubble up again to help me on a new project in some way someday. That's the way it happens.

Good design practice is often properly presented as a cerebral organized collaboration between teams and inspired minds in the search for great solutions. Colleagues, clients and communities working together, all with unique talents to offer. That's fine, but it could also be a very personal spontaneous realization found by creative wandering in the wilderness. There is no real casual observation for a good designer. Every moment is ripe for opportunity. We don't need to sketch or take photos every minute, a good memory will do (not mine) to be absorbent and responsive to life and the lives around us. Shadows in motion on a sidewalk or a pattern reflected in a window can spark insights that might help crack a problem from the back of your mind or inspire new ideas out of vapor.

It is also a designer's challenge to encourage that habit of mental agility to the communities we serve. Most people are busy with their daily activities focused on their tasks lined up ahead. It takes a disturbance to pull their attention away. If that disturbance happens to include some information or usefulness in an unexpected way it has more impact and it lives longer in memory. Comedy and drama have special impact that way when the audience does not anticipate a funny situation or a twist in the story. That element of surprise is vital to creative design practice – both when we make it and when we experience it on the street corner.
Look closely, the sound of inspiration is near.

圖 1
pic1

圖 2
pic2

圖 3
pic3

圖 4
pic4

歷屆銅獎以上得獎學生作品

Previous Bronze and Higher Award Recipients

2008

莊禾
Chuang Ho

2008 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

臺灣
Taiwan

- 「一個時間、一個地點」獲 36 屆金穗獎學生作品類 最佳動畫片
- 第七屆 中之条雙年展 參展藝術家
- 林宥嘉「我夢見你夢見我」、陳奕迅「海裡睡人」、生祥樂隊「菜乾」動畫 MV 導演

- "A time and a place" has won the 36th Golden Harvest Award for Outstanding Short Films, Student Slate, Best Animation Short
- Participating artists in the 7th Nakanojo Biennale
- Animation MV director of Yoga Lin's "I Dream where you dreamt of Me", Eason Chan's "To be together", and Sheng Xiang & Band's "Preserved Vegetables."

「十五年前」

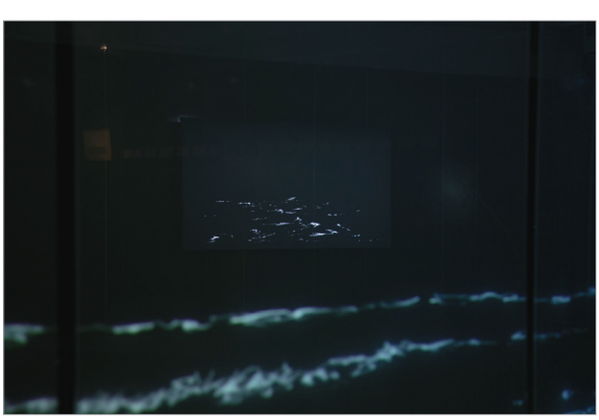
轉眼十五年過去，臺灣國際創意設計大賽是我在創作生命中的第一次重要獲獎，當時受到肯定所感受到的推力，一直沒有遺忘，對我來說有相當特殊的意義。經常很感謝曾經獲得的獎項肯定，讓我很幸運地可以一直在創作中探索，任性創作喜歡的東西，離開學生身份也好幾年，現在還是努力以個人藝術創作為主，但同時也有製作動畫 MV、演唱會視覺等商業合作計畫。

當年我還在亞洲大學就讀數位媒體設計學系，在顏名宏老師的指導下完成一部名為「人・觀」的手繪動畫短片，也是我第一次製作手繪動畫；因為系上還沒有動畫課程，創作過程算是靠著一股衝動，像是在迷霧當中一步步摸索前進，這件作品對我最大的影響，是在於拍攝參考影片，去觀察、學習，試圖去重視動態在物理性的表現，提升說服力，當時會告訴自己將所見轉換成動畫的時候，要追求的不是貌似，而是神似，雖然對於當時的我來說是很難做到的追求，但這個觀念直至今日還是我創作信念很重要的部分。意識到做動畫的思考不只是讓東西動起來而已，它怎麼動這件事情才是我更在意的，畢竟動畫是一種虛幻的，被製造出來的，來自於創作者詮釋的一種藝術形式；動畫中的一筆一畫，就像一種苦行留下的痕跡，令我著迷。

第一屆臺灣國際創意設計大賽，訂定主題為「出 / 入 In/Out」，旨在討論古今、黑白、內外等等二元框架，而我自己在創作的路上也經常觸碰到這個題目，處於一個曖昧模糊的狀態，大學的設計背景是我在創作上的一個基因，製作獨立手繪動畫短片，卻也不知不覺符合影展的期望與框架，或是之後在藝術大學期間更靠近當代藝術，試圖從美學中解脫出來，創作的框架彷彿在我的世界裡不斷擴大，慢慢地我發現好像不一定要打破框架，比較像是選擇忽略那些框架，盡可能不去意識它的存在，照顧好自己的創作熱忱。

世界很大，但自己是很有限的，想起夜晚去看海的經驗，總是會被那個黑色巨大的海給吸引，雖然什麼都看不見，僅能透過月光反射看見一些朦朧的白線條出現又消失，在那個當下，你會知道這不是海本身的樣子，但卻是我們認識它的一種方式。反觀我在創作上也是在做這件事情，沒辦法真正認識一個東西，但可以透過動畫去表象某些局部，作為理解的一種方式；期待未來無論在設計或各個創作領域上，能看見更多的臺灣優秀作品，堅定的同時不忘保持懷疑及思考，展現真誠執著的創作能量。

得獎作品《人・觀》
Human Subjective



看海
See the Sea

" Fifteen Years Ago "

Fifteen years passed by in the blink of an eye, the Taiwan International Student Design Competition was the first important award I received in my creative life. I've never forgotten the power I felt of the recognition at that time, and it has a very special meaning to me. I am often thankful for the recognition of all the awards I have received, and I've been lucky to be able to continue exploring in creation and to create anything I like. It has been several years since I was away from being a student, I am still working hard to focus on personal artistic creation, meanwhile, I also produce animated MVs., concert visuals and other commercial cooperation projects.

At that time, I was still studying in the Department of Digital Media Design at Asia University. Under the guidance of teacher Ming-Hung Yan, I completed a hand-drawn animation short film called "Human Subjective". It was also my first-time making hand-drawn animation; because there weren't any animation courses in the department, the creative process was totally on a whim, like groping my way step by step in the fog. The biggest influence on me from this work is the shooting of the reference videos; I had to observe, learn and pay attention to the dynamic performance in physical in order to increase my persuasiveness. At that time, I kept telling myself that when converting what I see into animation, what I should pursue is not the appearance, but the spiritual similarity. Although it was something very difficult for me to achieve at that time, however, this concept still takes a very important role in my faith that underlies my work to this day. I realized that creating animation is not just about making things move, but how it moves is what I care more about; animation is illusory after all, it was created, an art form interpreted by the creator; Every stroke in the animation is like a trace left by asceticism, which I am so fascinated by.

The theme of the first Taiwan International Creative Design Competition is "In/Out", which aims to discuss binary frameworks such as ancient and modern, black and white, inside and outside, etc.; I often deal with this topic in my creation, in an ambiguous state. The design background I have from college is like a gene in my creation. I produce independent hand-drawn animated short films, but somehow unconsciously conform to the expectations and framework of the film festival, as well as my studies at art university, which tend to be more contemporary art; I tried to break free from aesthetics, but the framework of creation seemed to grow in my world. Slowly I discovered that it wasn't necessary to break the framework, it was more like choosing to ignore them and trying not to notice their existence as much as possible, just focus on my creative passion.

The world is vast, but I am very limited. When I think of my experience of going to the sea at night, I am always attracted by the large black ocean, although nothing could be seen, only some hazy white lines through the reflection of the moonlight that appears and subsides. At that moment, you realized that wasn't the real look of the sea, but it was a way for us to learn it. On the other hand, this is what I do in my creation too, there is no way to truly understand something, but you can express certain parts through animation as a way of understanding. I look forward to seeing more outstanding Taiwanese works in the future, whether in design or various creative fields. While having a firm mind, never forget to keep questioning and start thinking, to show the sincerity and persistency of the creative energy.

菜乾 MV
"Preserved Vegetables" Music Video

2008

陳宜謙
Yi-Chien Chen

2008 年

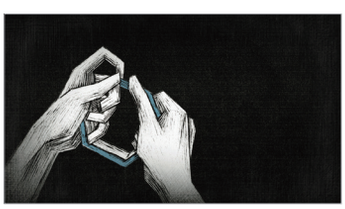
數位動畫類
Digital Animation Category

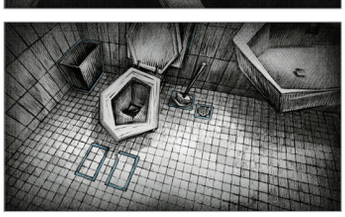
銀獎
Sliver Prize

臺灣
Taiwan

· 國立臺北藝術大學新媒體藝術研究所碩士
· 作有個人動畫短片「童樂」與「藍獨白」作品曾獲 2013 臺北國際數位內容設計競賽動畫創作金獎，也曾入圍法國安錫國際動畫影展、SXSW、ZINEBI、SHORTSHORTS 等國內外影展

· MA in Graduate Institute of New Media Art, Taipei National University of the Arts
· Created individual animated short films "Child's Music" and "Blue Monologue" The works received the Gold Award for Animation Creation at the 2013 Taipei International Digital Content Awards, as well as shortlisted at international and domestic film festivals including Annecy International Animated Film Festival in France, SXSW, ZINEBI, and SHORTSHORTS





近期作品
Recent Works

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

動畫短片「祕境」是我和大學同學丁婉芷、王郁菁和陳怡璇的共同創作，也是我們當時一起腦力激盪完成的畢業製作。創作理念主要以生態保育為發想，傳達人類與各物種間都應保有各自生存的權利，希望引起大家對生態環境的重視。在呈現手法上藉由細緻的材質拼貼描繪大自然的美麗，運用攝影機在其間遊走，讓觀者看見一個帶有奇幻色彩的世界。假設如果沒有人為的迫害，自然生態或許會有更驚喜的發展。

得獎後對您進入學界 / 業界的影響

記得在我大學那個年代的大型學生競賽並不多，臺灣國際學生創意設計大賽是少數提供豐厚獎金且具指標性的競賽，當時由於得到了數位動畫類銀獎，我們作品的能見度大幅提高，除了迎來些許合作邀約，也給了我們極大的鼓勵相信自己繼續往設計的專業邁進。後來我個人選擇往學術界研究深造，因為有這項競賽的好成績加持順利甄試進入臺北藝術大學科技藝術研究所 (現為新媒體藝術研究所) 就讀，後來才能在修學期間創作出屬於個人代表性的短篇動畫作品「童樂」。

給 TISDC 的建議

雖然距離學生身分已有好遙遠的一段距離了，但我很感謝臺灣國際學生創意設計大賽當年給予我們的肯定，真的給了當時還懵懵懂懂的我們非常大的鼓勵，希望這個比賽能一年接著一年繼續茁壯下去，給予未來的莘莘學子繼續大步往前進的勇氣！

What is the creative concept behind the award-winning works in TISDC?

The animated short film "Secret" is a work that I created with my college friends, Wan-Chi Ting, Yu-Ching Wang and Yi-Hsuan Chen, after we wracked our brains to come up with something as our graduation work.

The concept was based on the idea of ecological conservation, conveying the idea that human beings and all living creatures should have the right to live in their own way, and hoped to draw people's attention to the importance of ecology and the environment. In terms of its presentation, the beauty of nature was depicted through collages of delicate materials, and the camera wandered around and in between them, allowing the audience to see a world with fantastical colors. It is an assumption that if nature is not under the persecution by mankind, the ecology may have developed in more surprising ways.

Could you share the impact of winning on your entry into the academic/professional field?

I remember that there were not many large-scale competitions for students in my college years, and the Taiwan International Student Design Competition was one of the few competitions that offered substantial prizes as a benchmark in the sector. At that time, because we won the silver prize in the digital animation category, our work's visibility increased dramatically. In addition to receiving some invites for collaborations, it also gave us a lot of encouragement to believe in ourselves and to move forward towards becoming a design professional. Later on, I chose to further my studies in academia. It was because of the outstanding result from this competition, that I successfully applied for and entered the Graduate Institute of Art and Technology (now the Graduate Institute of New Media Arts) at Taipei National University of the Arts, where, during my study, I was able to create the short animation work "Child's Music", which is representative of my own style.

Do you have any future recommendations for TISDC?

Although it has been a long time since I was a student, I am grateful for the recognition that the Taiwan International Student Design Competition (TISDC) has given us, and the encouragement it has given to those of us who were unsure of our path at that time. I hope that the competition will continue to grow, and that it will give the students of the future the courage to continue moving forward!

in/out 雜誌
In/out magazine

創作者 Designer(s)
李凱楹、王嘉寶、陳健麟
Hoi Ieng Lei, Inacio Vong Ka Pou Jaquelina, Kin Lon Chan

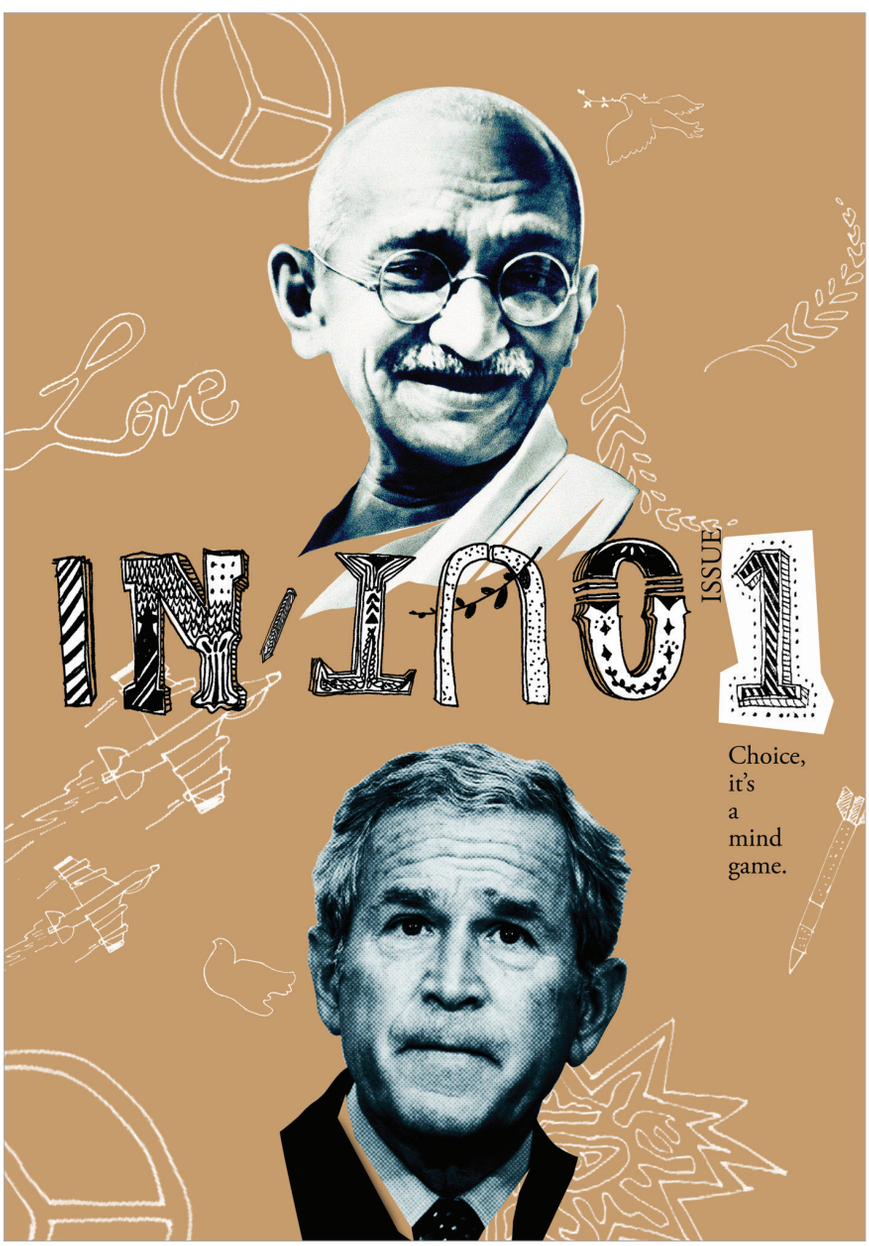
2008 年
視覺設計類
Visual Design Category
金獎
Gold Prize

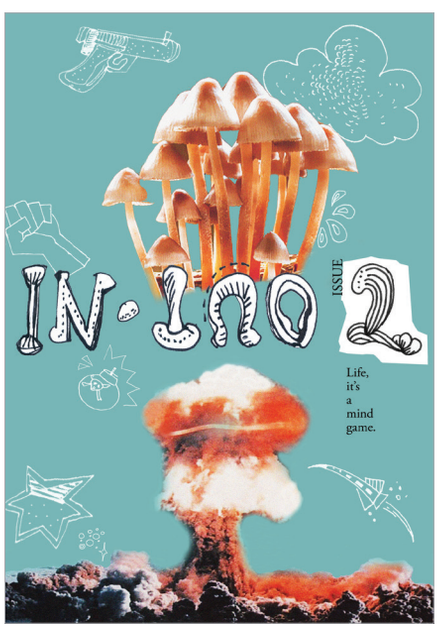
學校 School(s)
澳門理工學院
Macau Polytechnic Institute

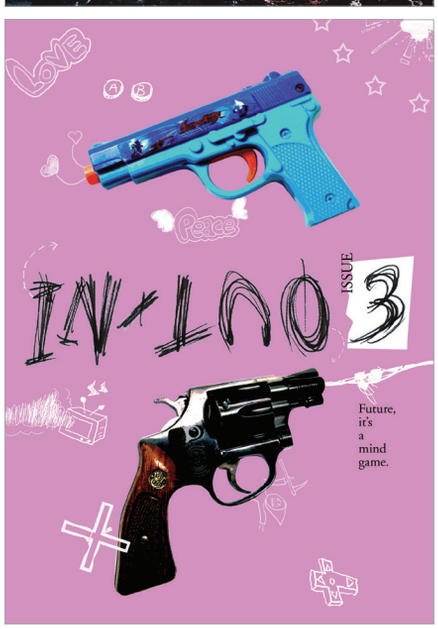
指導老師 Instructor(s)
李澄暲
Lei Cheng Cheong

國際上有通用的流行術語，例如 'IN' 代表潮流、時尚、趨勢等意思。而 'OUT' 則代表不合時宜、老土的意思。因此，此三張海報取名為 'IN/OUT Magazine' 以雜誌封面的模式借用 IN 與 OUT 的意思呈現不同的國際話題，如暴力 / 非暴力，環境 / 污染，兒童 / 槍械的議題。由於年青人閱讀雜誌已成一種習慣，因此海報的定位以娛樂性的執行手法去呈現嚴肅的話題，以提高年青人的關心度。

Some popular terms are commonly used all over the world. For example,"In" means trend and vogue, while "Out "stands for the old-fashioned and unseasonable. According to that, the three posters are named as "In/Out Magazine", using the meaning of "In" and "Out" to present different international topics, including violence and peace, environment and pollution,and children and guns. As young people have developed the habit of reading magazines, the posters are designed to show serious topics in an entertaining way for young readers.







2008

風來了
The wind is coming

創作者 Designer(s)
連勤和
Chin-Hu Lien

2008 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
張文智
Wen-Chih Chang

CPR 急救工具
2 Heart-Emergency Kits

創作者 Designer(s)
王郁閔
Yu-Min Wang

2008 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
張文智
Wen-Chih Chang

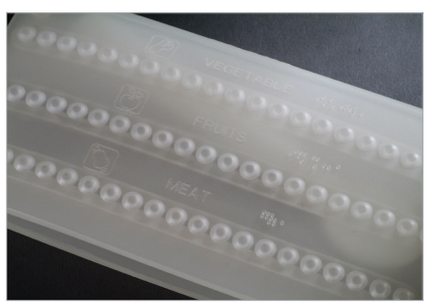
一週間的紀錄
A good diet habit

創作者 Designer(s)
王沛元、江冠逸、鄧國揚
Pei-Yuan Wang, Kuan-Yi Cheng, Ko-Yin Tern

2008 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
大同大學
Tatung University

指導老師 Instructor(s)
李福源
Fu-Yuan Li



MULK

創作者 Designer(s)
陳軒德
Shiuan-Te Chen

2008 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
銘傳大學
Ming Chuan University

指導老師 Instructor(s)
無
None

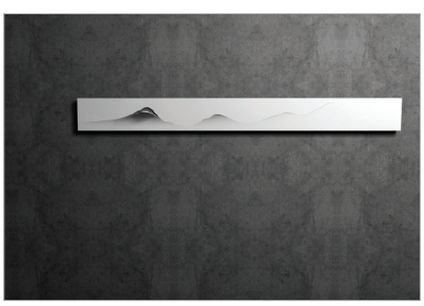
意境山水
Prospect of Landscape

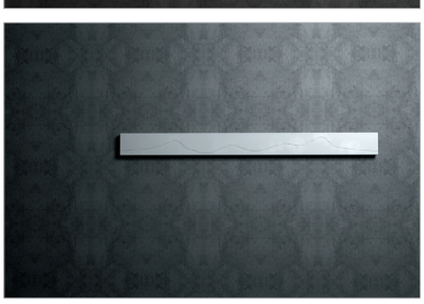
創作者 Designer(s)
郭家瑋、蔡易成
Chia-Wei Kuo, Yi-Cheng Tsai

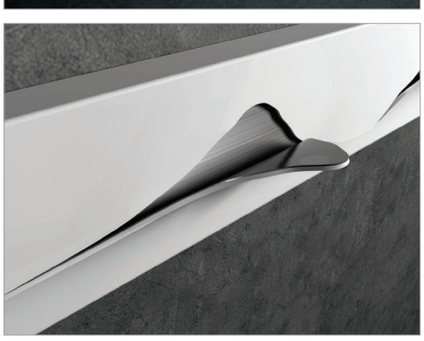
2008 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
大同大學
Tatung University

指導老師 Instructor(s)
李福源
Fu-Yuan Li







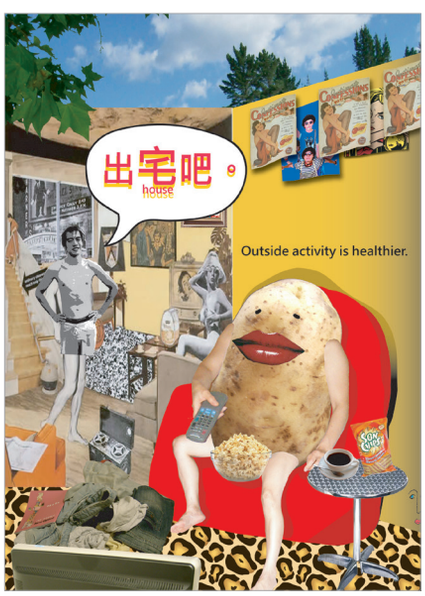
出宅吧
Leave the house

創作者 Designer(s)
王彥蘋
Jeng-Ping Wang

2008 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
中國文化大學
Chinese Culture University

指導老師 Instructor(s)
楊勝雄
Shen-Hsiung Yang



2008

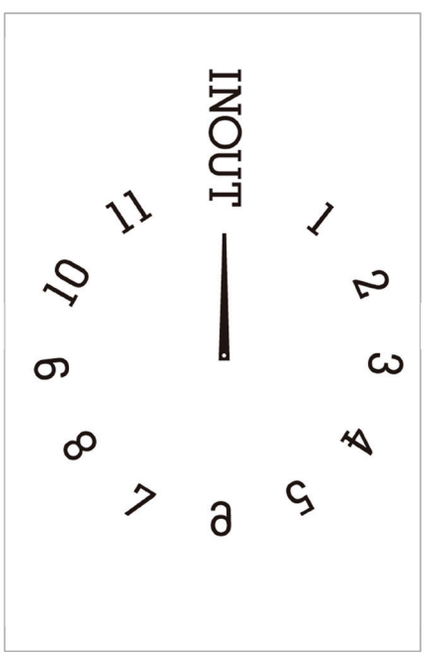
時刻

創作者 Designer(s)
翟文思、梁秀川
Wen-Si Zhai, Xiu-Chuan Liang

2008 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
中央美術學院
China Central Academy of Fine Art

指導老師 Instructor(s)
肖勇
Yong Xiao



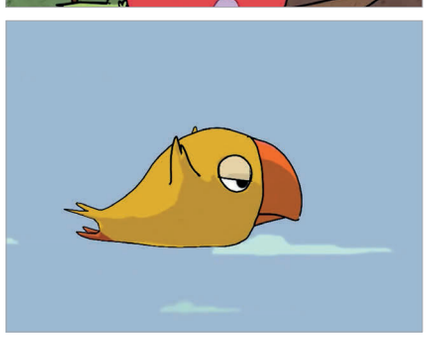
4'01

創作者 Designer(s)
袁胜群、劉楊武、周蕾、陸葉楠、周玥
Sheng-Gun Yuan, Yang-Wu Liu, Lei Zhou, Ye-Nan Lu, Yue Zhou

2008 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
浙江工商大學
Zhejiang Gongshang University

指導老師 Instructor(s)
錢博弘
Bo-Hong Qian



鵝卵橡皮
Pebble-Eraser

創作者 Designer(s)
王菁禪、楊雅婷
Ching Chin Wang, Ya Ting Yang

2009 年
產品設計類
Product Design Category
金獎
Gold Prize

學校 School(s)
大葉大學
Dayeh University

指導老師 Instructor(s)
謝堅銘
Chien Ming Hsieh

將感性美學融入生活，設計成不規則造型的橡皮探，多邊陵角更容易擦拭細微處，並且在不斷地擦拭之後而慢慢圓潤了。使用過程感受自然的力量，就像經過常常旅途來到大海面前的鵝卵石一般，經過歲月而回復到最自然完美的曲線，每一次地擦拭都是一股新的期待。

Incorporate aesthetics in life and design an irregular shaped eraser. The muti-angular from is able to erase even the tiniest parts. The angles become rounded after repeated use. We sense the power of the natures as if we stand before the pebbles along the seashore. It returns to its most natural form and gives the user a whole new experience every time it is used.

2009

更生
Give ? a new world

創作者 Designer(s)
賴奕茹、楊家豪
Yi Ju Lai, Chia Hao Yang

2009 年
視覺設計類
Visual Design Category
金獎
Gold Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
柯志祥、林品章
Chih Hsiang Ko, Pin Jhang Lin

汲汲營營充斥在你我生活之間冷漠成為公眾招呼語 旁觀則是眼睛觀看的角度人應該要嘗試戴著赤裸的面具跳開成見 擁抱期待 復甦新世界

We are always on the run. Coolness has become common; standing by has become what we see. People should try to wear masks of the naked. Get rid of the prejudice, and hug the willing, and reborn the new world.

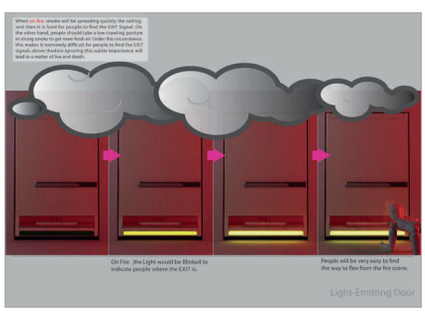
光・逃生門
Light-Emitting Door

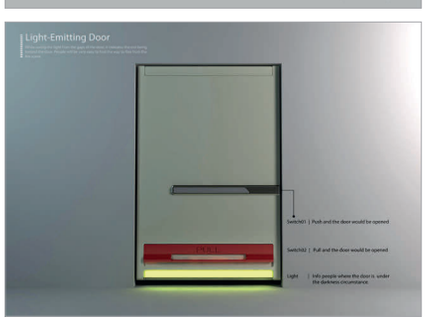
創作者 Designer(s)
許志榕
Chih-Jung Hsu

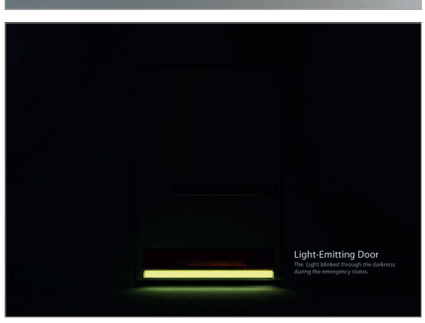
2009 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
范振能
Jeng-Neng Fan







巢
Nest

創作者 Designer(s)
范承宗、王伯晉
Cheng-Tsung Feng, Bo-Jin Wang

2009 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立雲林科技大學
National Yunlin University of Science and Technology

指導老師 Instructor(s)
游元良、游萬來
Yuan-Liang You, Wan-Lai You

Human footprints

創作者 Designer(s)
Carla Isabel Stockheim

2009 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
Intituto Europeo di Design(IED Barcelona)

指導老師 Instructor(s)
Eric Olivares

2009

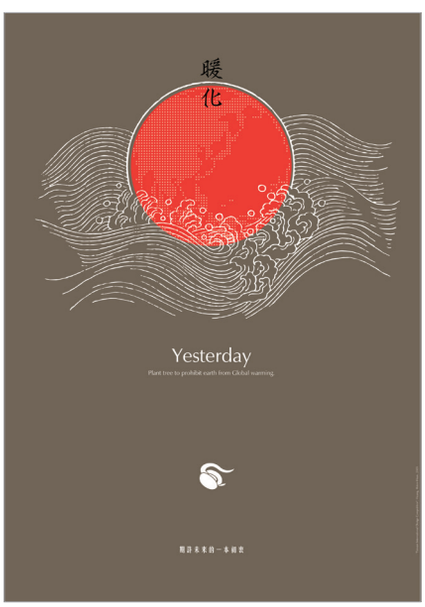
無垠的承諾
Green Dream

創作者 Designer(s)
黃顯勛
Hsien-Hsun Huang

2009 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
林品章
Ping-Chang Lin



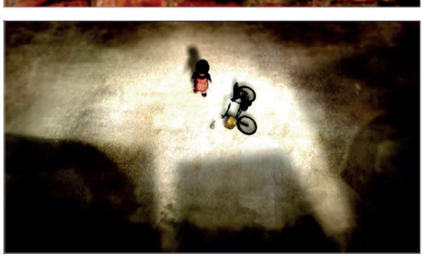
紅巷
Red Alley

創作者 Designer(s)
嚴偉家
Wei-Chia Yen

2009 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
銘傳大學
Ming Chuan University

指導老師 Instructor(s)
陳振輝
Chen-Hui Chen



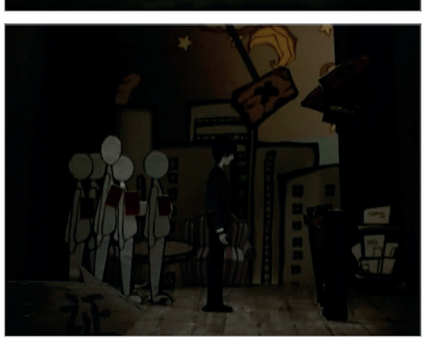
該死的證件
Dame License

創作者 Designer(s)
俞元宵、諶娟、沈佳妮、沈寅
Joanne, Queenie, Jia-Ni Shen, Rebecca

2009 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
浙江工商大學
Zhejiang Gongshang University

指導老師 Instructor(s)
林松
Song Lin



設計來自於生活

2010 臺灣國際學生創意設計大賽年度大獎 - 掘 (After turn off)
這件作品是工業設計與商業設計共同碰撞出來的概念，從[設計即生活]出發，以[幸福感]為主軸思考，最終得出的一句主要題目為[如何從生活中創造幸福感？]

我們將生活中常見的功能性設計[開關指示]，加入情境轉化後成為 - 關燈後(After turn off)。我們在快速產生概念後，很確信這就是我們要的設計。之後的時間就全部投入在解決技術困難實現設計與影像設計。最終也很幸運的得到好的結果。

數年後，目前我的職業是接案攝影師。從學生到就業的過程經歷，從平面、動畫、影像、UI、行銷都曾參與過，認識各領域中優秀的工作者。最終在不同的工作中找到自己有信心，同時被較多人認同的技能就是攝影，漸漸在人生未來的方向就像出現路標一樣佇立在往前走的路上。

在攝影包羅萬項的範圍裡，目前我從事的項目多為舞台表演、水下攝影、旅行與人像攝影。因為我經常去 live house 看表演，因為我從事自由潛水運動，因為我經常規畫旅行。這些都是原本與攝影無關我所熱愛的生活。

其實跟當時設計比賽一樣，從自我的生活中觀察、用自己的生活經驗為基礎，加上長期對於[美]的感受訓練，最後結合自己的擅長的技能展現；自然能呈現出吸引觀眾的獨特作品。

現在回頭看，小小的總結學習設計過程中最重要需要了解的是，[如何從生活中觀察] 以及[如何有品味的表達]。這就是目前我的設計人生心得。

林宏榮
Hung-Jung Lin

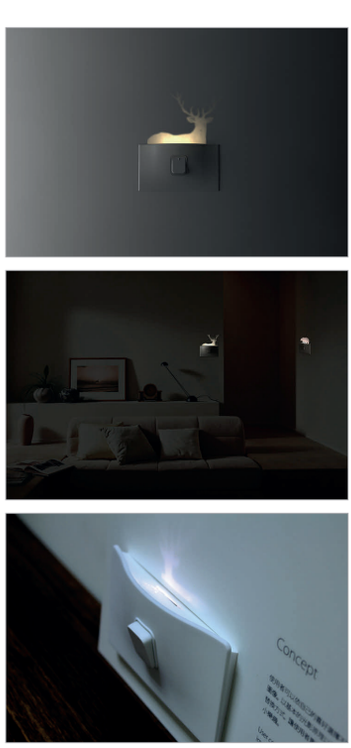
2010 年

產品設計類
Product Design Category

年度大獎
Grand Prix

臺灣
Taiwan

舞台攝影
Stage Photography (right picture)



得獎作品《掘》
After Turn off

2009

Design Comes from Life

2010 Taiwan International Student Design Competition Grand Award- After turned off.
The work concept was inspired by the collision of industrial design and commercial design; The very first thought was "Design comes from life" then took "Happiness" as the main idea, and at last, the main topic: "How to create a sense of happiness from our daily life?" has merged.

We take a common functional design concept: "switch indicator" into a situational switching and resulting in - After turned off. As soon as we came up with this idea, we were convinced that this was the design we wanted. I spent all my time in solving technical difficulties afterwards to realize the design, as well as the design of the image. In the end, I was very lucky to have a good result.

Few years later, I am currently a freelance photographer. Through the journey from being a student to entering the workforce, I've had the opportunity to engage in various fields such as graphic design, animation, video production, UI design and marketing. This experience allowed me to have the chances to know many outstanding professionals in these fields.In the end, I discovered that I am confident in various jobs, and the skill that is widely recognized by others is photography. Gradually, the path of my future direction lies ahead, like a signpost pointing my way forward.

In the diverse scope of photography, the projects I am currently participated in are mostly stage performances, underwater photography, travel and portraiture. Because I often go to live houses to watch performances, I go free diving, and I often plan travel itineraries. These are the things I love about life that have nothing to do with photography.

Same as the design competition at that time, I observed my own life and my life experience as the foundation, the long-term development on "aesthetic sense" and combined with my own skills to present; naturally, it's certainly possible to present a unique project that captivates the audience.

Looking back now, a brief summary of the most important things to understand in the design process is "how to observe from life" and "how to express something gracefully". This is my current experience in design life.

水下攝影 (左圖)
Underwater Photography (Left Picture)

旅行攝影 (右圖)
Travel Photography (Right Picture)

2010

建築競圖 DNA 創作理論

陳彥廷
Benson Chen

2010 年

產品設計類
Product Design Category

金獎
Gold Prize

臺灣
Taiwan

- 《 設計獎道理 》作者
- 擔任 BMW、Timberland、BALVENIE、Logitech 品牌代言人，設計客戶：TODS、BVLGARI、LV、Gucci、Georg Jensen、Swarovski、Taipei 101…等
- 作品獲得 100 多項跨領域國際設計大獎，包括：D&AD、NYADC、NYTDC、SIGGRAPH、Tokyo TDC、iF、Red Dot、Braun、IDEA、Commarts、Warsaw、GoldenBee、Toyama、Lahti、Adobe... 等

- The author of "The Logic of Design Awards"
- Brand spokesperson for BMW, Timberland, BALVENIE and Logitech. Design clients: TODS, BVLGARI, LV, Gucci, Georg Jensen, Swarovski and Taipei 101 and more
- His works have won more than 100 cross-disciplinary international design awards, including: D&AD, NYADC, NYTDC, SIGGRAPH, Tokyo TDC, iF, Red Dot, Braun, IDEA, Commarts, Warsaw, GoldenBee, Toyama, Lahti, Adobe and more

臺灣國際學生創意設計大賽 TISDC 邁向 15 週年，學生時期的我一直將國際化的 TISDC 作為重要標竿，並在視傳與動畫獲得佳作，也在產品設計類與好友葉鑫一起獲得金獎，回想起來仍舊青春美好。時光飛逝，過去參賽的我，如今帶著學生參賽。除了原本擅長的視傳、產品與動畫領域，2016 年開始，我嘗試將教學領域延伸至建築競圖，六年間共指導學生創作 292 件不同作品，獲得 805 項國際獎項 (建築類 629 件，產品類 126 件，視傳類 47 件、服務類 3 件)，並將教學成果與心得撰寫成論文《獲獎與技轉兼備之創新教學模式》，收錄於清華大學 - 大學教學實務與研究學刊，獲得 2020 年大學教師優良創新課程及教學競賽「優等」。以下分享我在台科建築系任教的一些新的競圖觀察與教學方法：

國際上建築競圖大約區分三種，第一種是「規定基地或特定主題的建築競賽」，最傳統的建築競圖方式，主辦單位會提供基地地圖、城市與街道相關相片、文史資料甚至基地的 CAD 檔，例如：OISTAT 國際劇場建築競賽，參賽者必須根據基地面積、建築形式及環境特性進行設計。第二種是「限制建築形式的競賽」，例如：eVolo 摩天大樓設計競賽，這個競賽只針對摩天大樓進行徵件，主辦單位希望徵選到未來世界的高層建築作品，獲獎的作品大多以創新科技應用與複合材質進行規劃，屬於概念成分非常高的競圖。第三種則是「自由創作的建築競賽」，不限制任何基地、任何形式的建築設計競賽，大部分國際新興的競賽都屬於這類型，例如：RIBA 英國皇家建築師學會會長獎、Is Arch 建築學生獎等，這種類型的競賽自由度很高，任何建築作品都可以參賽。

「 雙螺旋 DNA 設計流程 」是我指導建築系學生進行建築競圖創作時所採用的方法，主要由 1. 篩選議題、2. 科技應用、3. 設計美感、4. 圖面表現，這四個階段組成，此流程會經過兩次的「 聚焦 」，與兩次的「 發散」，因圖表造型很像生物 DNA 脫氧核醣核酸造型，故稱為雙螺旋 DNA 設計流程。

(一) 篩選議題
「尋找議題」是第一步，我通常會鼓勵同學搜尋國際重要議題與事件當成作品的核心議題，重要議題包含：極端氣候、水資源汙染議題等。眾多的議題需要透過刪去法篩選，才能精確的定義問題，問題過多只會模糊焦點，一件作品解決一個重要問題即可。

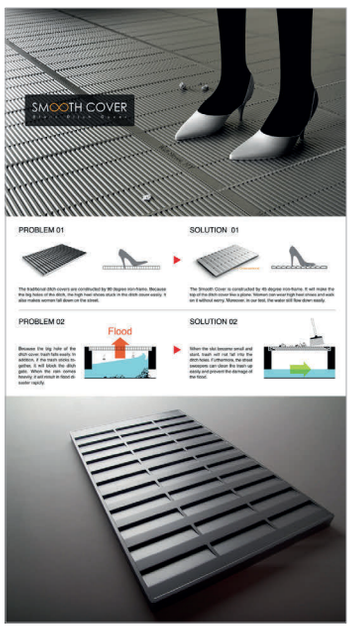
(二) 科技應用
「科技應用」是第二步，這個階段的工作是定義需求與選定科技應用，以減少溫室氣體為範例，找出多種減碳的手法，例如：木結構固碳、微藻科技減碳等，了解科技新知並運用到設計作品中。

(三) 設計美感
「設計美感」是第三步，經過前面兩個過程，已經確定需要解決的問題與使用的科技技術，接下來是建築量體的設計發展，需建構出秩序感、律動感或其他具美感的建築外觀形式，如何結合設計造型與科技技術是本階段的難題。

(四) 圖面表現
「圖面表現」是第四步，因為大部分的國際大型競圖都只有審查作品展版，由此可知同學們務必在有限的版面空間深入淺出的掌握每一張圖說，不管是畫面細節與功能說明都必須清晰完整，並且留意展版整體美感，才能提高獲獎機率。

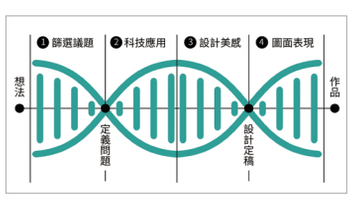
因字數限制，以上粗略分享近年競圖教學的觀察與心得，盼能對有興趣跨界學習的學子們有所幫助。

2010



得獎作品《防卡水溝蓋》
Smooth Cover

指導學生黃鈞祐、賴翰宇作品 LAKE IN THE
Advising students Huang Jun-You and Lai Han-Yu to work on LAKE IN THE FOREST, which won an Excellence Award in OISTAT International Theater Architecture Competition



雙螺旋 DNA 設計流程
Double Loop DNA design process

Architectural Design Competition DNA Creation Theory

Taiwan International Student Design Competition (TISDC) is approaching its 15th anniversary. When I was a student, I always regarded TISDC as an important benchmark, and won the Honorable Mention Awards in visual communication and animation. I also won the gold medal in the product design category with my friend Ye Xin. It is always beautiful when I look back on the younger days. Time flies, I used to participate in the competition, and now I take my students to participate in the competition. In addition to the fields of visual communication, products and animation that I am originally good at, starting in 2016, I extended my teaching field to architectural design competitions. In six years, I guided students to create 292 different works and won 805 international awards (629 in the architectural design, 126 in the product design, 47 in the video communication and 3 in the service category); and the teaching results and experiences were written into a paper "Innovative Teaching Model with Both Award-winning and Skill Transfer", which was included in Tsinghua University-University Teaching Practice and Research Journal, and won the "Excellence Award" in the 2020 University Teachers "Outstanding Innovative Courses and Teaching Competition." Here are some new observation and teaching methods I have used as a teacher in the Department of Architecture of Taiwan University of Science and Technology:

There are about three types of architectural competitions internationally. The first is "architectural competitions that specify a base or a specific theme." In the most traditional architectural competition, the organizer will provide site maps, related photos of the city and streets, cultural and historical materials, and even the CAD files of the building site, for example: OISTAT Theater Architecture Competition, contestants must design based on the building site, architectural form and environmental characteristics. The second type is "restricted architectural forms competitions," for example: eVolo Skyscraper Design Competition. This competition only collects submissions for skyscrapers. The organizer hopes to select high-rise building works for the future world. Most of the award-winning works are designed with innovative technology applications and composite materials, and with a very high conceptual content. The third type is "free creativity architectural competition," a competition with no restrictions on any base or form of architectural design. Most of the new international competitions are this type, such as: RIBA President's Metals of the Royal Institute of British Architects, Is Arch Awards for Architecture Students, etc. This type of competition has a high degree of freedom, and any architectural work can be submitted.

The "Double Loop DNA Design Process" is the method I use to guide architecture students in the creation of architectural competitions. It is mainly composed of four aspects: 1. Screening of topics, 2. Technology application, 3. Design aesthetics, and 4. Graphic representation. The procedure will go through "Focus" twice and "Divergence" twice, and because of the diagram shape looks like to the biological DNA deoxyribonucleic acid shape, it is called the double loop DNA design process.

1. Screening of Topics
Looking for topics" is the first step. I usually encourage students to search for major international topics and events as the core topic of their works. Important topics include extreme climate, water pollution and more. Numerous topics need to be selected through the deletion method in order to accurately define the problem. Multiple issues will only obscure the topics, should solve one at a time.

2. Technology Application
"Technology application" is the second step. The work at this stage is to define requirements and select technology applications, take greenhouse gas reduction as an example to identify various carbon reduction methods, such as: carbon sequestration in wood structures, microalgae technology carbon reduction etc., and incorporate new technological knowledge into design projects.

3. Design Aesthetics
"Design aesthetics" is the third step. After going through the previous two processes, the problems that need to be solved and the technologies to be used have been determined. The next is the design and development of the architectural forms, aiming to create a sense of order, rhythm or other aesthetic qualities in the external appearance of the building. The challenge at the stage is how to integrate design aesthetics with technology.

4. Graphic Representation
"Graphic representation" is the fourth step, because most of the international large-scale competitions review the presentation boards. Therefore, it is essential for students to stay on top of each caption in a concise yet comprehensive manner within the limited space, both the details of the picture and functional description must be clear and complete; furthermore, keep an eye on the. Overall aesthetic of the board to increase the chance of winning.

Due to the word limit, the above is a rough sharing of my observations and insights from recent years of teaching design competitions. I hope it will be helpful to students who are interested in cross-border learning.

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

這是在視覺設計組海報項目中，以「 根」為主題製作的海報。
作品名稱為「 The origin 」，是將人類生命比作樹根作為主視覺，並使用織品構思的圖案來表現。

得獎後對您進入學界 / 業界的影響

我在大學時學習、研究過服飾領域，但從未創作過平面視覺作品。
研究所時決定參加「臺灣國際學生設計大賽」，為了製作自己的海報作品，
重新面對 AI，以 2D 的形式完成了作品，對我來說非常新鮮、也學到了很多。
此外，看到自己的作品得到這樣的好評，也令我更有自信。
這段時間學到的技巧對於我在大學中工作非常有幫助。
在作品製作上能表達的事物越來越廣泛，

給 TISDC 的建議

於我而言，很感謝「臺灣國際學生設計比賽」給了我新作品展現的機會。

寺澤丈弘

2010 年
視覺設計類
Visual Design Category
銀獎
Sliver Prize

日本
Japan

- 大學助教
- 學歷：名古屋學藝大學大學院媒體藝術研究科媒體藝術學科碩士課程結業
- 服務單位：名古屋學藝大學
- 獲獎經歷：2013 年金澤時裝大賽女裝組客座評審獎

What is the creative concept behind the award-winning works in TISDC?

This is a poster with the theme of "root" for the poster category in the visual design section. The name of the work is "The origin", where the main visualization compares human life to tree roots, and is realized by creating patterns with fabric.

Could you share the impact of winning on your entry into the academic/professional field?

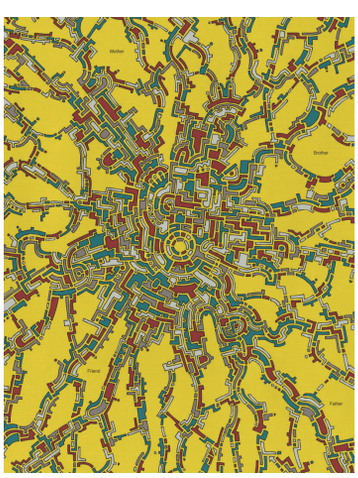
I studied and did some research on the field of apparel at university, but never created a graphic visual work. When I was in graduate school, I decided to participate the Taiwan International Student Design Competition. In order to create my own poster work, I faced AI again and completed my work in 2D, which was a very new experience and I learned a lot from it. Seeing my work receive such good reviews also made me more confident. The skills I learned during this time were very helpful for my work at the university. It's great to be able to express a wider range of things in the creation of my work, and I hope that I can convey to my students how great it is to be challenged.

Do you have any future recommendations for TISDC?

For me, I am grateful to the Taiwan International Student Design Competition for giving me the opportunity to show my new work.

- University Teaching Assistant
- Education: Master Degree Program, Department of Media Arts, School of Media Arts, Nagoya University of Arts and Sciences
- Organization: Nagoya University of Arts and Sciences
- Awards: Guest Judge's Award, Women's Wear Category, Kanazawa Fashion Contest 2013

近期作品
Recent Works



得獎作品
《The Origin》

2010

What We Think, We Become

創作者 Designer(s)
Orin Ivan Vrkaš

2010 年
視覺設計類
Visual Design Category
金獎
Gold Prize

學校 School(s)
Faculty of Architecture, School of Design, Croatia

指導老師 Instructor(s)
無
None

思考是所有關於創意過程的來源， 透過思考也形成了各式各樣的溝通形式。“ What we think,we become ”， 我們想了什麼，同時也成為了什麼。設計也是一種溝通，一種將想法化為實際的形式。如同印刷術，藉由符號與字母的運作，表現了一種最原始的溝通。為了創作能表達主題 Fundamental 的設計，我想將這些關於能原始表達自我想法的溝通工具如字母等運用於海報上。將松樹 (一般認為是創造力的表徵) 擬化為溝通的根源，而石頭則比喻為頭腦，松樹的蔓延枝幹擬化為各種想法意見的延伸；枝幹與樹葉 (葉片為一系列的字母組成) 等平常我們所看見樹的部位，不斷地與我們溝通並定義了一棵樹的身分。

The thought is the root of all creative processes. Its symbol is the mind, the brain, out of which all communication flows. What we think, we become, and out of what we are comes all communication. To communicate is to design. To design is to functionally materialize thought. Typography is the primal representative of materialized communication.Its symbols, letters are the basis of our main system of correspondence.The roots of communication, incarnated as a pine tree (a widely known symbol of creativity) , flow out of the symbol of thought, the brain, depicted as a rock. Ascending from the roots are the widely spread branches of the pine tree, the part of the tree that we usually see and the one that communicates with us creating the tree's identity. To create the illustration a system of letters and symbols is used only seen from close up, a parallel with real life, where the basis of communication, typography, is only noticed if one is insistent upon understanding the fundamental behind the design.

Renew/ The Future Not Future

創作者 Designer(s)
陳彥瑋、羅時豪、張徐展
Yan Wei Chen, Shih Hao Lo, Mores Zhan

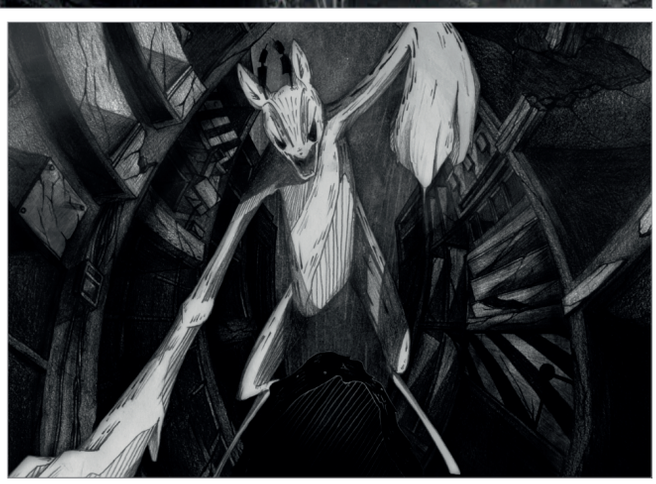
2010 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

學校 School(s)
致理技術學院
Chihlee Institute of Technology

指導老師 Instructor(s)
趙瞬文
Shun-Wen Zhao

我們的未來？未來需要的是什麼？都市更新是在建構美好的未來，還是人類自我吞噬的文化貪婪？故事中的黑色液態顏料是我們所想像的未來生態，" 拒絕呼吸的樹 " 循環落下細胞生態含高酸值侵蝕向所有的生物，生態不斷循環…人類天性依舊不變，實驗，試圖掌握無法改的事實； 整個世界就是個大型建築物，現在我們看到的廟宇謂之為古蹟，在生態的惡化下，我們站在宇宙中看到的地球，將是古蹟。【人類以為正在創造美好的未來，但諷刺的是，我們在建構的卻是個沒有未來的未來…】

What do we need in the future? Continuing to renew the city to build the beautiful future or people just want to pursuit the never satisfy desires. The black liquid paint monsters were the implication of the future ecology. The huge trees refuse to breath and provoke the high acidic waste and erosion effect the whole biosphere. The greedy natures of human still try to attempts the fact which grasps is unable to change. The world is a large-scale building under the ecological vicious cycle and we can predict that the earth in the universe will become a monument in the future.Human want to create a better future, but ironically, we have constructed is no future.



2010

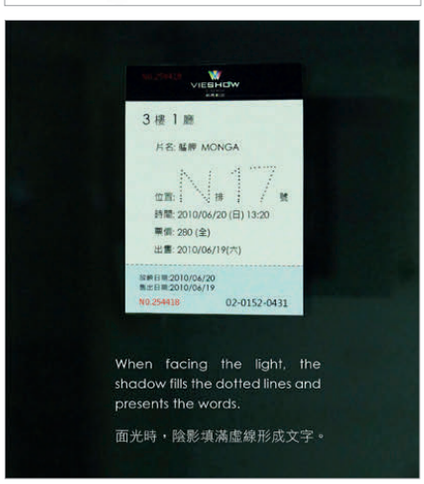
Fundamental Information

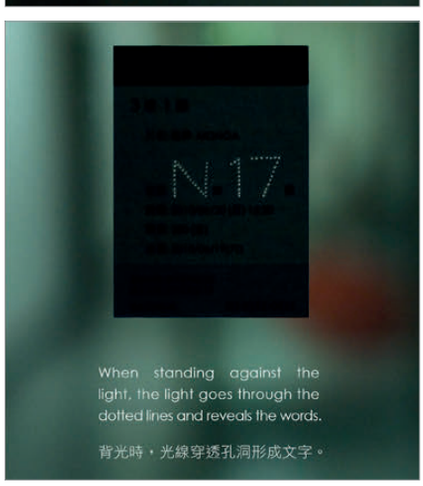
創作者 Designer(s)
黃品甄、賴忠平、葉銘泓
Pin-Chen Huang, Chung-Ping Lai, Ming-Hong Yeh

2010 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
范振能
Jeng-Neng Fan





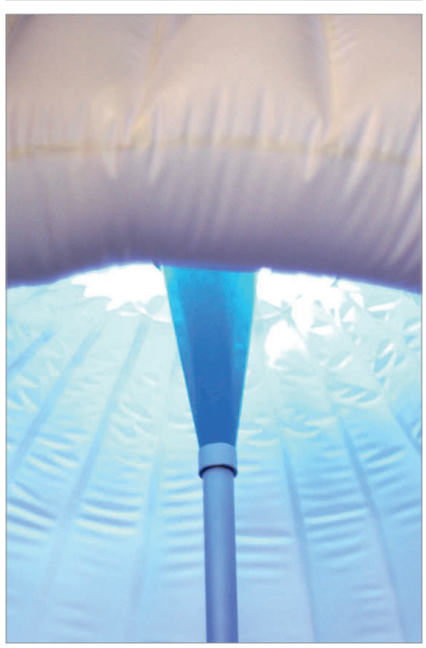
Air Impossible

創作者 Designer(s)
蔡佳君、陳欣瑜、李婕伶、林雅惠、丘妍妍
Jia-Jun Cai, Hsin-Yu Chen, Jie-Ling Li, Ya-Hui Lin, Yan-Yan Qiu

2010 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
環球科技大學
TransWorld University

指導老師 Instructor(s)
陳昱丞、陳俊霖
Yu-Cheng Chen, Chun-Linn Chen



Judge

創作者 Designer(s)
佐竹美波
Satake Minami

2010 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
名古屋學藝大學
Nagoya University of Ar ts and Sciences

指導老師 Instructor(s)
Ken Morimoto

休止符
A rest

創作者 Designer(s)
何橋
Qiao He

2010 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
汕頭大學
ShanTou University

指導老師 Instructor(s)
鄺志文
Zhi-Wen Guang

鴨美
Yummy

創作者 Designer(s)
鄭景豪、程怡婷、陳柏翰
Ching-Hao Cheng, Yi-Ting Chen, Po-Han Chen

2010 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
輔仁大學
Fu Jen Catholic University

指導老師 Instructor(s)
廖崇政、王年燦
Chung-Cheng Liao, Nien-Tsan Wang

2011

西野圭一郎
Keiichiro Nishino

2011 年

視覺設計類
Visual Design Category

金獎
Gold Prize

日本
Japan

· NISHINO DESIGN OFFICE 代表/經營雜貨品牌「minimums」

· Representative of NISHINO DESIGN OFFICE / Manager of gadget store "minimums"

在 2011 年 5 月，我開始構思參加臺灣國際學生設計大賽的作品。當時的背景是，在兩個月前，日本發生了東日本大地震，尤其以東北地區為中心，引發了大規模的災情。新聞不斷報導著受災地的瓦礫遍佈、泥沙淹沒，以及受到海嘯波及的核電廠，整個日本都籠罩在沉重和低迷的氛圍中。幸運的是，我倖免於災難，但我一直在思考，除了捐款之外，我能做些什麼，如何能為日本的未來帶來一絲光明。

當時，我認為年輕人和孩子們有責任去創造一個更美好的未來。所以“ Next Come True“ (未來成真) 就是根據這種思想而誕生的作品。

幸運的是，比賽的主題與我的理念相契合，這使作品的創作過程相對順利。然而，我記得在整體色調方面遇到了一些困難。後來，我尋求了我的導師岡本滋夫老師的意見，他的精確建議讓我的疑惑瞬間消散，這讓我留下深刻的印象。我遵循他的建議調整了色調，最終順利完成了作品，那一刻的成就感，即使成為了設計師後，仍然難以忘懷。

畢業後，我開始在大學教書，同時也作為一名設計師，積極參與宣傳災區的志願活動，以及舉辦適合孩子參加的工作坊。我之所以參與這些活動，是因為在製作臺灣國際學生設計大賽的作品時，我變成了一個能夠深入思考地方、社會和未來的人。雖然距離地震已經過去了 10 年，但災區仍然留下了深刻的傷痕。儘管如此，他們仍在不懈努力重建。

五年前，我辭去了大學的教職，成立了個人工作室 NISHINO DESIGN OFFICE，現在，我充滿激情地從事設計工作，並專注於“ minimums“ (極簡) 這個雜貨品牌。近年來，我主要以馬戲團帳篷和遊樂園為靈感，設計和製作吸引孩子的雜貨，並舉辦各種活動、展銷會和工作坊。我透過郵購將這些作品推廣到世界各地，而不僅僅限於國內。

現今的日本、臺灣和整個世界，仍然面臨各種問題。孩子們是未來的主人翁，我希望未來能夠繼續以設計師的身分，思考我可以為他們做些什麼，並為創建更美好的未來出一份微薄的力量。

得獎作品《Next Come True!》
Next Come True!

In May 2011, I began to conceive of a project to participate in the Taiwan International Student Design Competition. The background at that time was the devastating East Japan Earthquake happened two months ago, causing large-scale disaster, especially in the northeastern region. The news continued to report about the debris strewn in the disaster area, the engulfing mudslides, and the nuclear power plants affected by the tsunami. The whole of Japan was enveloped in a heavy and depressed atmosphere. Fortunately, I was spared from the disaster, so I've been thinking about what else I can do besides donating money, how I can bring a glimmer of light to Japan's future.

At that time, I believed that young people and children had a responsibility to create a better future. Therefore, "Next Come True" is a work born based on this idea.

Fortunately, the theme of the competition matched my concept, which made the creation process relatively smooth. However, I remember having some difficulty with the overall tone. Later, I sought the advice of my mentor, Teacher Shigeo Okamoto, and I was impressed by his precise advice that my doubts disappeared instantly. I followed his advice and adjusted the color palette, and finally have the work done successfully. The sense of accomplishment at that moment is unforgettable even after I became a designer.

After graduation, I started teaching at the university while working as a designer, I actively participated in volunteer activities to promote disaster areas and held workshops for children. I got involved in these activities because while working on my project for the Taiwan International Student Design Competition, I became a person who could think deeply about the local community, society, and the future. Although it has been 10 years since the earthquake, the disaster area still bears deep scars. Nevertheless, they continue to make tirelessly efforts toward reconstruction.

Five years ago, I resigned from my teaching position at the university and established my own studio, NISHINO DESIGN OFFICE. Now, I am passionately engaged in design works and focus on the gadget brand "minimums". In recent years, I have been designing and making gadgets that are attractive to children, mainly inspired by circus tents and amusement parks, I also organize various events, exhibitions and workshops. I promote these products through mail orders all over the world, reaching beyond just the domestic market.

Japan, Taiwan, and the entire world are still facing various problems nowadays. Children are the masters of the future. I hope to continue to work as a designer in the future and see what I can do for them and make my efforts to create a better future.

2011

朱祥溥
Xiang-Pu Zhu

2011 年

數位動畫類
Digital Animation Category

銀獎
Sliver Prize

臺灣
Taiwan

· 劇團導演
· 2018 創作光雕布袋戲，於白晝之夜首次發表作品《南俠一生傳》，協助父親創立的「新勝景掌中劇」轉型
· 2019 領軍「新勝景掌中劇團」巡迴北美多地演出光雕布袋戲
· 2021 創立「伏魔英雄帖」布袋戲定目劇平台，集結北中南眾家掌中戲劇團合力演出，編導《伏魔英雄帖之再現白光劍》作品，作品曾受商業週刊、傳藝雙月刊、中央社文化 + 雙週報、映 CG 等單位專訪並公開刊載

· Theater director
· (2018) Created projection mapping glove puppetry, and the production "Nan Xia the Tramping Tiger" was first launched at Nuit Blanc Taipei in the same year, helped to successfully transform Shinergy Puppet Show which was established by his father
· (2019) Led the Shinergy puppet show troupe on a tour to perform at various cities in North America
· (2021) Established the repertory theater platform for the "Legend of the Demon Hunter" puppet show, bringing together various puppet show troupes from all over Taiwan to collaborate on the performances. Worked as the writer and director for the "Legend of the Demon Hunter: the Lighting Sword Returns." His works have been reported on by Business Weekly, Chuanyi Bimonthly, Central News Agency Culture+ biweekly, InCG Media and other media outlets

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

《Seeing the world from two feet high 小屁孩大世界》是我與林敬智在 2011 創作的畢業製作，它一部希望喚起人們童心的短片作品，創作之初，我們邀請了雲林縣鎮南國小大約 100 位幼稚園學童來當我們的藝術總監，蒐集了上百張的怪獸畫作後，再一一將小朋友所想像的生物 3D 建模，並透過實景拍攝與合成技術，使怪獸們在現實世界當中嬉戲，從小朋友充滿創意的視角出發，提醒已經長大，並且社會化的大屁孩們永遠要抱持好奇心，不要設限自己，找回初心。

得獎後對您進入學界 / 業界的影響

畢業後，把在學期間的得獎紀錄放在履歷上，感覺在獲得工作面試方面，有蠻大的加分效果，但是我認為得獎不一定表示自己是個優秀的設計師，或者在業界工作後能持續獲得肯定，不過這些歷程可以提醒自己，善待作品，作品就會報答你，一直到現在我依然時刻告訴自己碰到困難的時候要保持熱忱，尋回玩心，工作中繁雜的事項雖然佔了大部分，也會盡量把握可以發揮的空間，我很慶幸自己還在創作這條道路上繼續努力著。

給 TISDC 的建議

年代的大型學生競賽並不多，臺灣國際學生創意設計大賽是少數提供豐厚獎金且具指標性的競賽，當時由於得到了數位動畫類銀獎，我們作品的能見度大幅提高，除了迎來些許合作邀約，也給了我們極大的鼓勵相信自己繼續往設計的專業邁進。後來我個人選擇往學術界研究深造，因為有這項競賽的好成績加持順利甄試進入臺北藝術大學科技藝術研究所（現為新媒體藝術研究所）就讀，後來才能在修學期間創作出屬於個人代表性的短篇動畫作品「童樂」。

What is the creative concept behind the award-winning works in TISDC?

"Seeing the world from two feet high" was a graduation project that Jing-Zhi Lin and I created in 2011. It is a short film that hopes to arouse the childlike innocence in people's hearts. At the beginning of the production, we invited about 100 kindergarten kids from Yunlin County Zhennan Elementary School to be our art directors. After collecting hundreds of paintings of monsters from the children, we made 3D models of these imaginary creatures. Through the use of composite technology and location shooting, the monsters were able to play in the real world. The work begins from a child's perspective, brimming with creativity, serving as a reminder to those who've grown up and integrated into society. It encourages adults to always preserve their curiosity, avoid limiting themselves, and discover their authentic selves.

Could you share the impact of winning on your entry into the academic/professional field?

After graduation, in terms of getting new cases and interviews, I felt that it was a big plus if I put the awards I received during my studies on my resume, but I think that winning awards does not necessarily mean that I am an excellent designer or that recognition for my work will continue to flow once I begin to work in the industry. Nonetheless, these experiences can remind me that if I treat my work well, the work will reward me in its own way. Even now, I still tell myself that I should keep my enthusiasm and find the playfulness in my work when I encounter difficulties. Although many trivial matters take up most of my working time, I will still try my best to grasp the space that I can excel in, and I am very glad that I am still working hard on this creative path.

Do you have any future recommendations for TISDC?

Although it has been a long time since I was a student, I am grateful for the recognition that the Taiwan International Student Design Competition (TISDC) has given us, and the encouragement it has given to those of us who were unsure of our path at that time. I hope that the competition will continue to grow, and that it will give the students of the future the courage to continue moving forward!

吃電怪物
The Light Eater

創作者 Designer(s)
楊書府、石艾玄、林彥妤、薛玉翎、林志翔、游佳華、林晏羽、鍾劭瑄
Shu Fu Yang, Ai Husan Shih, Yen Yu Lin, Yu Ling Hsueh, Jhih-Siang Lin, Chia-Hua Yu, Yan-Yu Lin, Shao-Hsuan Chung

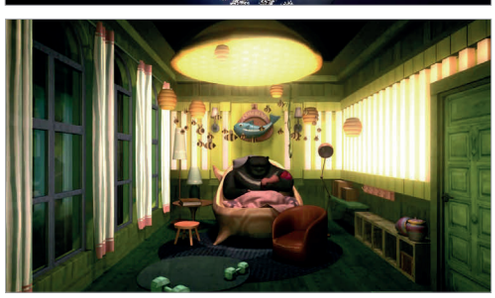
2011 年
年度大獎
Grand Prix

學校 School(s)
崑山科技大學
Kun-Shan University

指導老師 Instructor(s)
鄧偉炘、林子邦
Wei Hsin Teng, Chi Pong Lam

城市接二連三發生了許多離奇遭竊事件， 多戶的燈光能源相繼消失， 目擊者目睹一隻巨大的怪物， 朝著燈光而來。村民決定要圍捕怪物，設下天羅地網的陷阱。此時燈泡塔發出巨大的破碎聲， 整個城市陷入黑暗，眾熊們的尖叫聲與跑步聲此起彼落。黑暗中， 一隻小北極熊流著淚拿著槌子走在浮冰橋上， 城市的熊們濫用能源影響到了北極熊的生活， 小北極熊順手把槌子丟入水裡， 水中的畫面是死亡的北極熊一隻隻手牽著手， 漂浮在海平面上， 連成一座無法再回去的橋……這部動畫將嚴肅的暖化題材， 轉化為幽默的方式以呈現， 希望觀者觀賞完後能將心比心， 了解人為的破壞與能源的濫用對環境造成的傷害， 並親身力行的為地球做付出與貢獻，不要再當加速全球暖化的加害者。

A series of strange cases of theft then creep across the town and many of the lights go out. It is said that a giant monster hurtles towards the lights. The townsmen then decide to capture it. A loud glass shattering sound pops from the lighthouse and the city is then in total darkness where the bears are heard growling and scurrying here and there. Amongst the darkness, a tearful little bear takes a stick and walks on an iceberg bridge. The effect from the townsmen's extravagant use of energy has impacted polar bears' lives. The little bear throws the stick into the water where the dead bears hand in hand floating on the sea and form a bridge one can't use to go back to the past. This animation transfers serious issue in humorous way, hope people who finish watching this can feel more for others and realize the abuse of the energy causes huge damage on our environment, and thus do something for our Earth.



2011

紅球
Red Ball

創作者 Designer(s)
王妤安、陳志育、羅鈺樺、曾斯含
Yu An Wang, Chih Yu Chen, Yu Hua Lo, Ssu Han Tseng

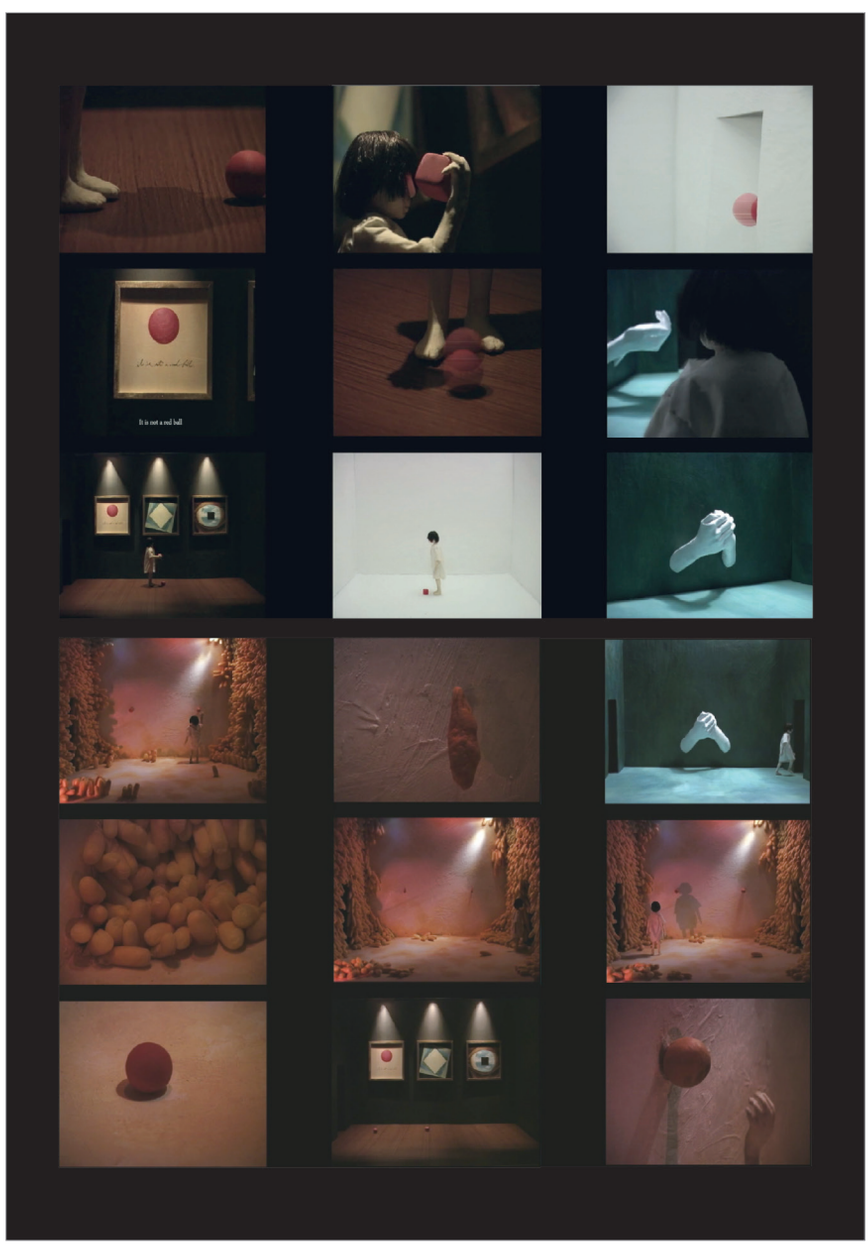
2011 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

學校 School(s)
大葉大學
Da-Yeh University

指導老師 Instructor(s)
馮偉中
Wei-Zhong Feng

本片的宗旨為：「人在追逐一件事物時， 常受到身邊的影響，最終忘了自己的初衷。」片中的紅球代表「追尋的東西」，四個房間分別代表純真、好奇、性、忘本，最後又回到第一個房間，代表人一直重複同樣的行為。本片藉著男孩追逐紅球、最後卻忘記了一開始追逐的東西，代表「人在追逐一件事物時，常受到身邊的影響， 最終忘了自己的初衷。」

In this film, we are telling a story about a boy chasing a red ball an. But after encounter diffculty and problems. Things just go wrong. This film is saying that something may change your original intention when you are dedicated chasing your dreams.



波浪油漆桶
Wave painting bucket

創作者 Designer(s)
李胤愷、蔡富羽、許碩仁
Yin-Kai Li, Fu-Yu Cai, Shou-Ren Syu

2011 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
范政揆
Eric Fan

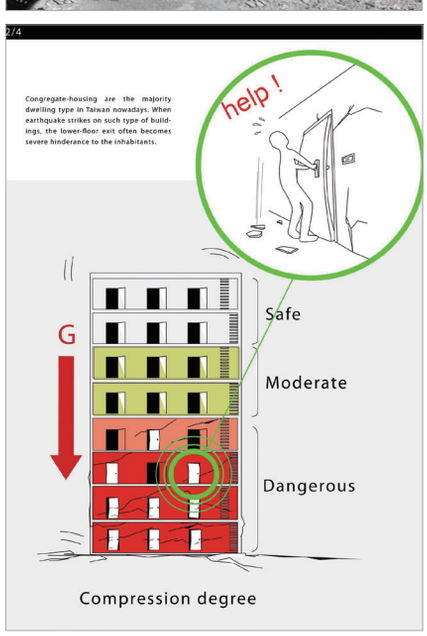
轉機 _ 防震門設計
XEREO_Earthquake-Proof Door

創作者 Designer(s)
林禹承
Yu-Cheng Lin

2011 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
楊博顯、葉雯玓
Po-Hsien Yang, Wen-Dih Yeh



寶特瓶之後
The next of Bottles

創作者 Designer(s)
歐展言
Chan-Yen Ou

2011 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
國立土庫商工
National Tuku Vocational High School of Commerce and Industry

指導老師 Instructor(s)
蔡璽琳
Hsi-Lin Tsai

2011

I want must to tell it from parents to the child

創作者 Designer(s)
森汐美
Shiomi Mori

2011 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
名古屋學藝大學
Nagoya University of Arts and Sciences

指導老師 Instructor(s)
小谷恭二
Kyoji Kotani

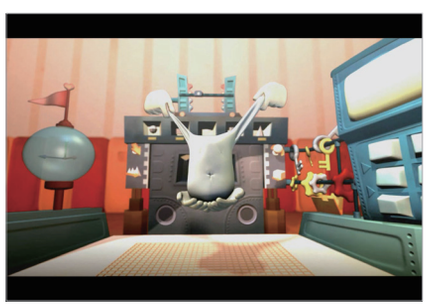
爹地 PAPA

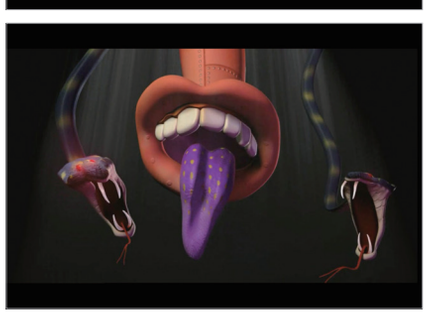
創作者 Designer(s)
馬彩柔、陳妍君
Tsai-Jou Ma, Yan-Jyun Chen

2011 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
楊東岳、陳建宏
Dung-Yue Yang, Cian-Hung Chen





新標本
NEW SAMPLES

創作者 Designer(s)
余子驥
Joe Yu

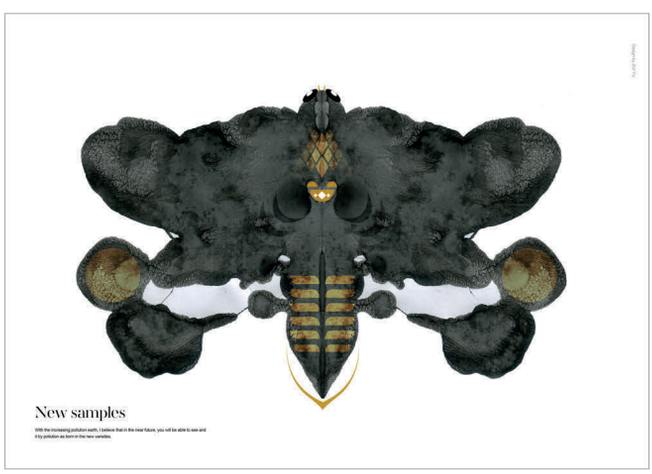
2012 年
年度大獎
Grand Prix

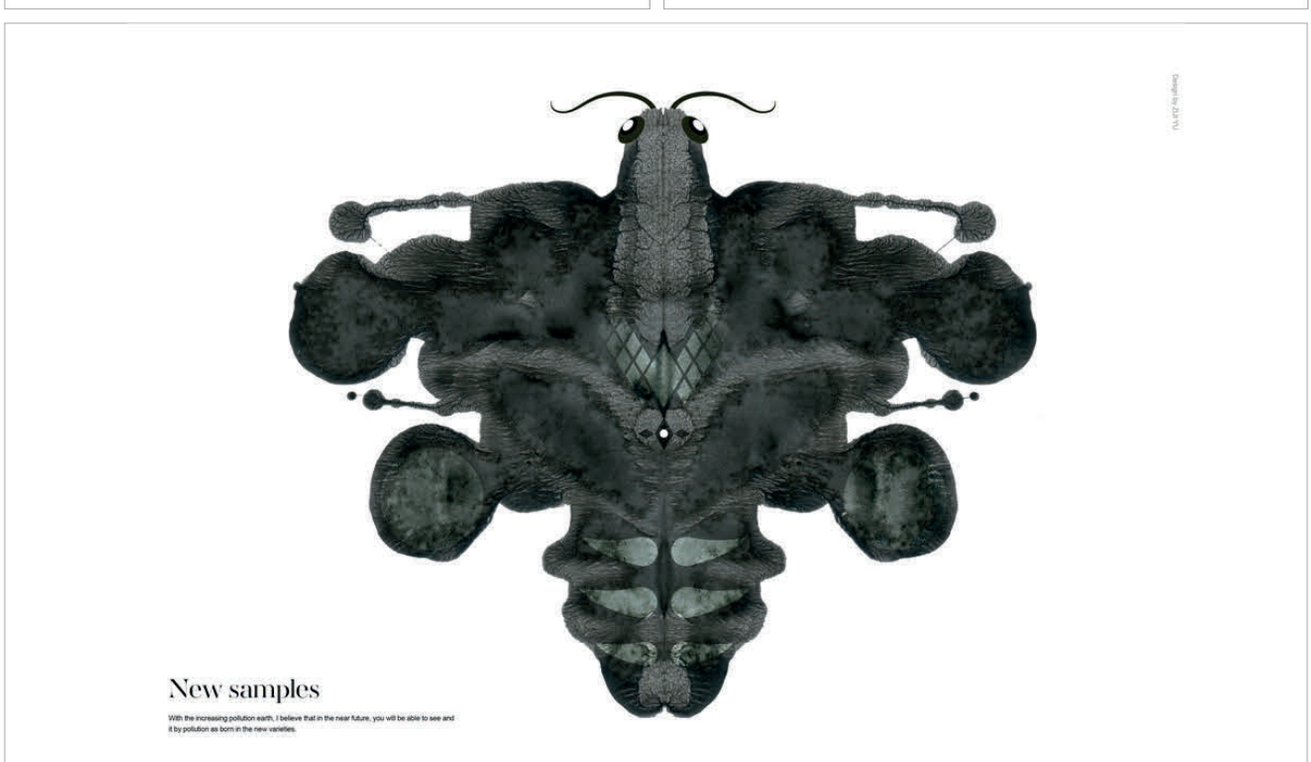
學校 School(s)
廣東輕工職業技術學院 - 設計學院
Guan-Dong Industry Technical College

指導老師 Instructor(s)
沈卓婭
Zhou Ya Shen

在當今環境污染的環境下，我相信，不久的將來，將會看到類似這些基因變異而轉化的新品種。希望通過這個作品能喚醒人們的心靈， 要更好地愛護我們的環境！

Environment of today's environmental pollution, I believe, in the near future, you will see a similar gene mutation and transformation of new varieties. I hope this works can wake up the people's hearts, to better care for our environment!





2012

束縛或是自由
Fetters or Freedom

創作者 Designer(s)
郭瑋婷
Wei Ting Guo

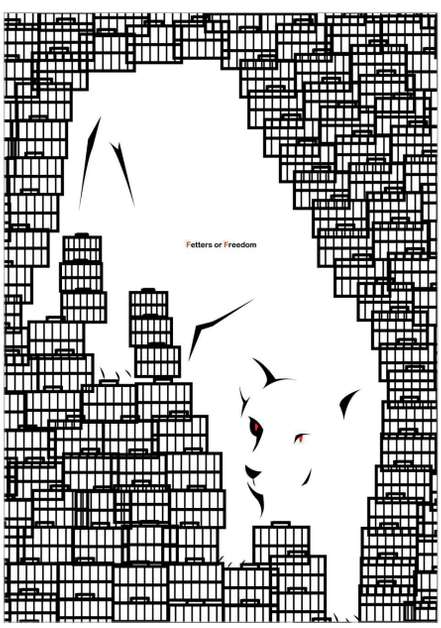
2012 年
視覺設計 類
Visual Design Category
金獎
Gold Prize

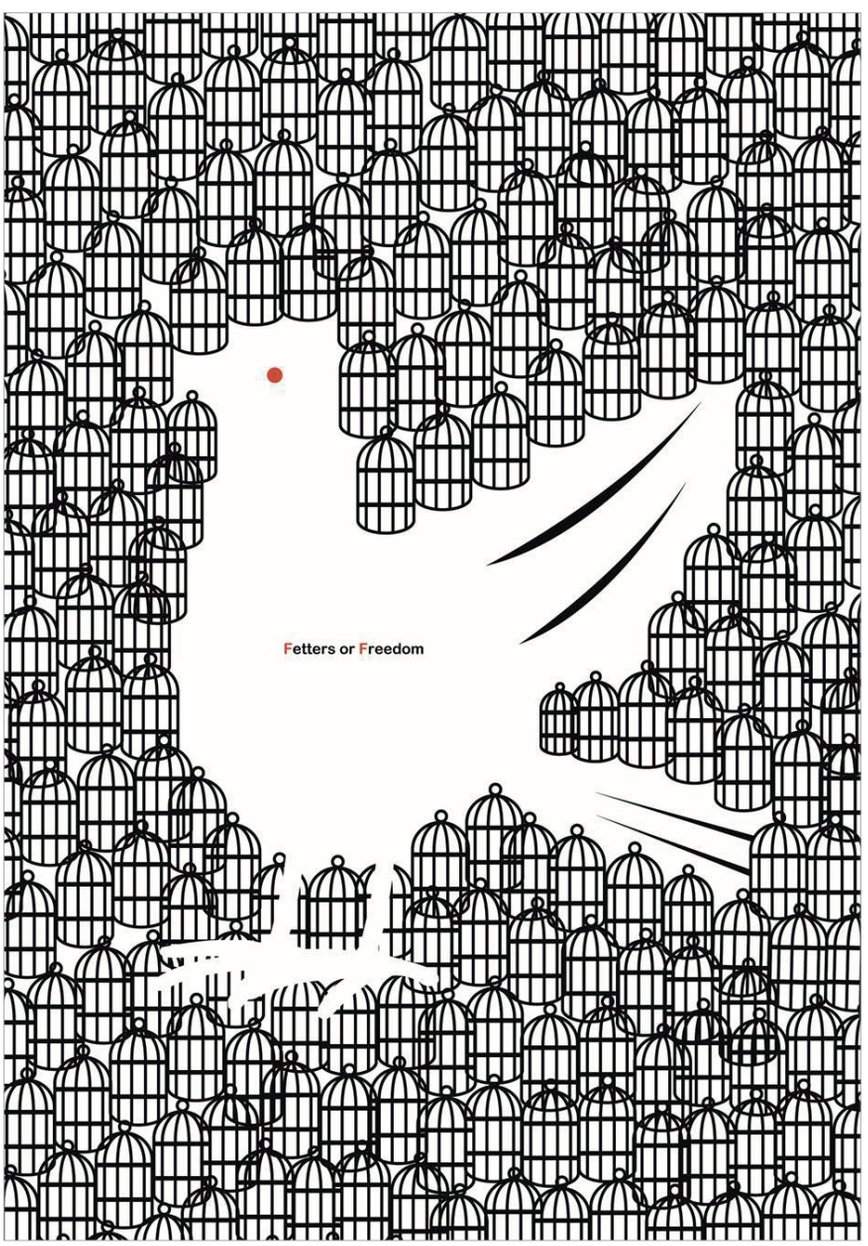
學校 School(s)
台南應用科技大學
Tainan University of Technology

指導老師 Instructor(s)
游明龍
Ming Lung Yu

以動物和籠子作為自由和束縛的象徵， 而束縛和自由就在於一念之間， 必須由當事者自己如何去看待一件事物，而改變自己的意念。

The Animal and cages are represent as a symbol of freedom and restrict, it can switch in a ash of thought by depending on which way you look upon same thing ,in order to change your mind .





鹿角女孩
THE GIRL WITH ANTLERS

創作者 Designer(s)
羅鈺樺、李佳容、林靖凡、陳芝妤
Yu Hua Luo, Jia Rung Lee, Jing Fan Lin, Zhi Yu Chen

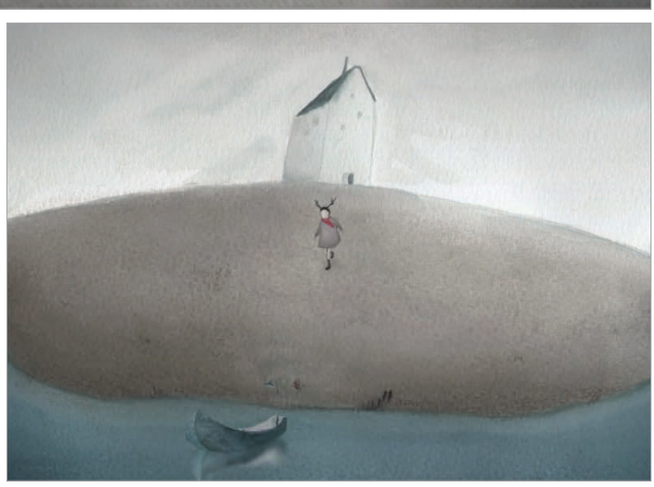
2012 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

學校 School(s)
大葉大學
Da-Yeh University

指導老師 Instructor(s)
馮偉中
Wei Zhong Feng

「鹿角女孩」在講述父女之間的親情故事，使用水彩、粉彩、炭精筆等等的媒材來呈現手繪質感。長長的房屋、餐桌、小船則隱喻著故事中不善表達的父女，他們之間漫長距離的隔閡。

The girl with antler is talking about the relationship between a father and a daughter. In order to present the hand painted texture, the media that was used were watercolor, pastels, graphite and pen. The long house, dinner table, the boat is the metaphor the lack of communication and there is a gap between them.



2012

加電
i Power

創作者 Designer(s)
魏楷軒、留宗逸
Kai-Hsuan Wei, Zong-Yi Liu

2012 年
產品設計類
Product Design
銀獎
Silver Prize

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
葉雯玓、施皇旭
Wen-Di Ye, Huang-Xu Shi

提醒口罩
Reminding mask

創作者 Designer(s)
游全益、賴俞任、許瑋玲
Cyuan-Yi You, Yu-Ren Lai, Wei-Ling Hsu

2012 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
陳殿禮、黃子坤
Tien-Li Chen, Philip Hwang

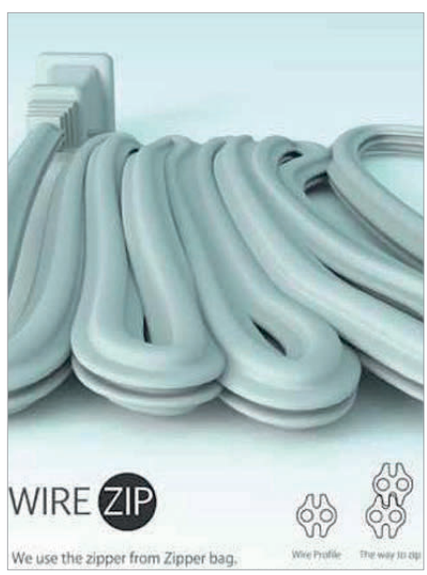
夾鏈線
Wire zip

創作者 Designer(s)
潘亨利、陳奕穎
Henry Pan, Yi-Ing Chen

2012 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
大同大學
Tatung University

指導老師 Instructor(s)
無
None



縫紉膠帶
Sewing Tape

創作者 Designer(s)
黃新雅
Hsin-Ya Huang

2012 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
張文智
Wen-Chih Chang

生命之源
The source of the life

創作者 Designer(s)
羅丹
Pansy Lo

2012 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
西安美術學院
Xi-An Academy of Fine Arts

指導老師 Instructor(s)
柯建軍
Jian-Jun Ke

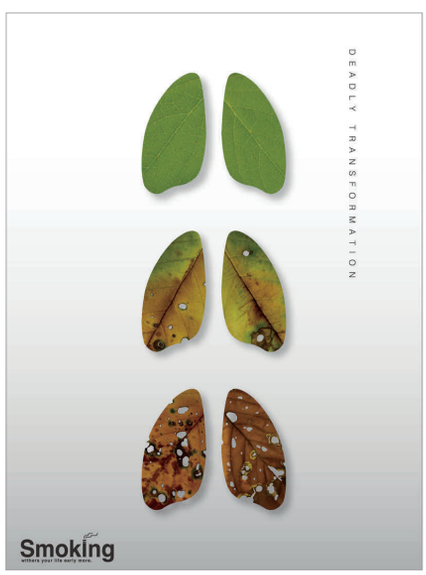
DEADLY TRANSFORMATION

創作者 Designer(s)
Takagi Emiri

2012 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
名古屋學藝大學
Nagoya University of Arts and Sciences

指導老師 Instructor(s)
小谷恭二
Kyoji Kotani



2012

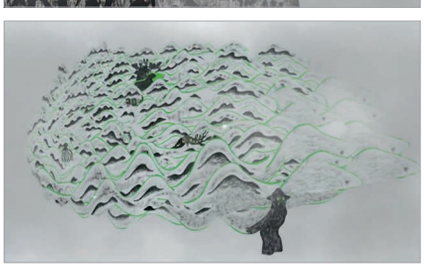
朝露
ephemeral

創作者 Designer(s)
陳普、謝孟成
Pu Chen, Meng-Chen Tsei

2012 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
實踐大學
Shih-Chien University

指導老師 Instructor(s)
謝大立、王世偉
Ta-Lih Shieh, Vick Wang



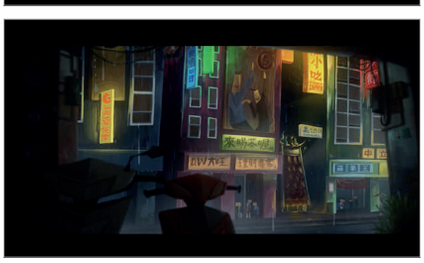
呼忽
HUHU

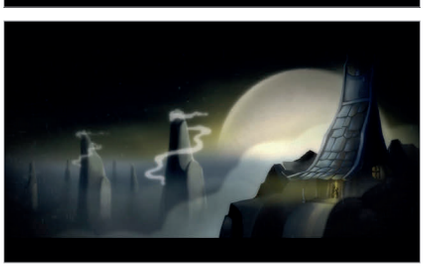
創作者 Designer(s)
張晉維、簡嵐淇、紀盈如
Chin-Wei Chang, Lan-Chi Chien, Ying-Ju Chi

2012 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
台南應用科技大學
Tainan University of Technology

指導老師 Instructor(s)
蔡旭晟
Shiu-Cheng Tsai





Neither Lit Nor Dark

創作者 Designer(s)
Chanon Treenet

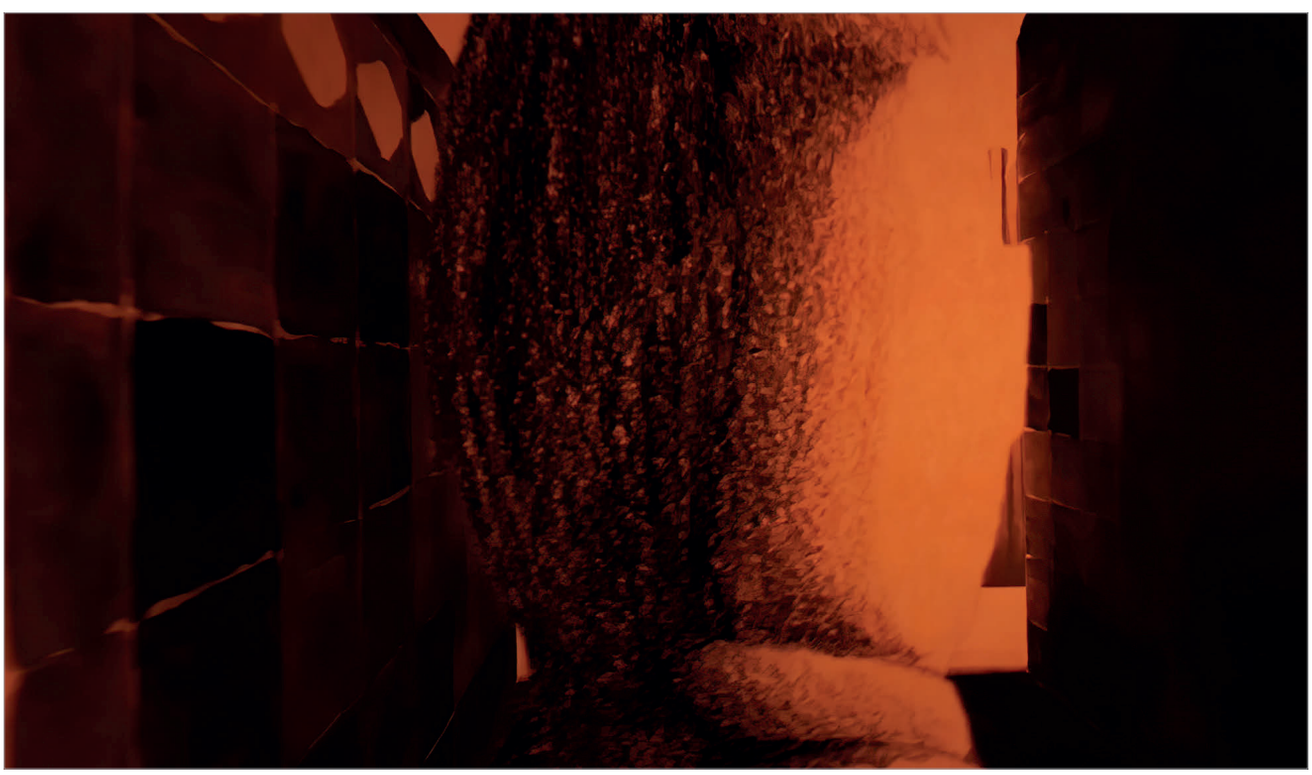
2013 年
年度大獎
Grand Prix

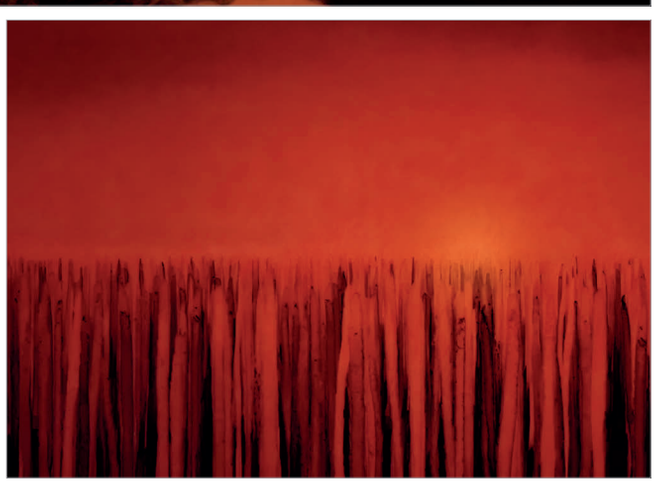
學校 School(s)
中央聖馬丁藝術與設計學院
Central Saint Martins College of Arts and Design

指導老師 Instructor(s)
Steve Roberts, Birgitta Hosea

發想自泰國神話故事以及兒時記憶， 故事的背景設定在黃昏， 一天就要結束夜晚即將來臨，小男孩正在回家的路上。扭曲的回憶裡充滿著信仰與神靈傳說的影子， 真實世界和虛構事物全都混在了一起。這部影片企圖透過夢一般的氛圍， 傳達現實與虛幻間的模糊性。

Inspired from Thai mythology and childhood memory, the story takes place when the sun is setting. The day is about to end and the night is yet to arrive, a boy is going home. Born and raised with a cultural background comprised with spiritual belief and sacred entity, memory is inevitably influenced by folklore and mythology. The memory is, thus, distorted since the boundary between a reality and a ction is blurred.Therefore, the film is intended to be a simulation of the dreamlike atmosphere in order to express the ambiguity of what is real and what is not.





2013

槓桿翹翹板遊戲
Balance Lever Seesaw Game

創作者 Designer(s)
李思誼、曾郁程
Hsi -I Lee, Yu-Cheng Tseng

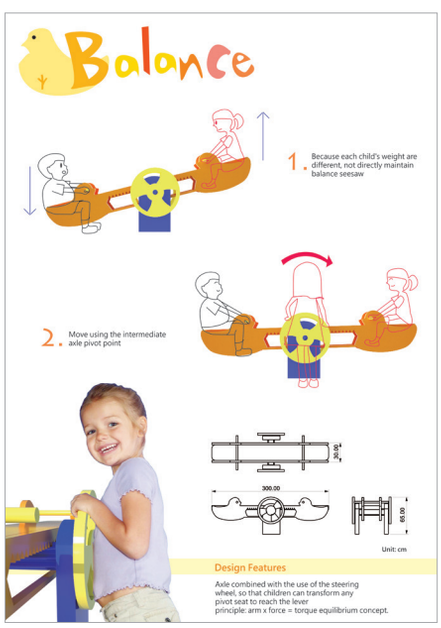
2013 年
產品設計類
Product Design Category
金獎
Gold Prize

學校 School(s)
佛光大學
Fo Guang University

指導老師 Instructor(s)
文蜀嘉、羅光志
Shu-Chia Wen, Guang-Jhih Luo

為了讓小朋友能從遊戲中學習到互相合作、分享， 希望利用變換支點的原理來設計一款平衡遊戲。 每位小朋友的體重皆不同，翹翹板無法直接維持平衡， 要利用輪軸結合方向盤， 讓小朋友可任意變換支點位子，達到槓桿原理

In order to enable children to learn the game from mutual cooperation, sharing,hoping to use the principle of transformation to design a fulcrum balancing game.Each child's weight are dierent, seesaw not directly maintain balance, to combine the use of axle steering wheel, let the children can transform any pivot seat, to leverage.



The Earth Drying Up

創作者 Designer(s)
Emi Yamaguchi

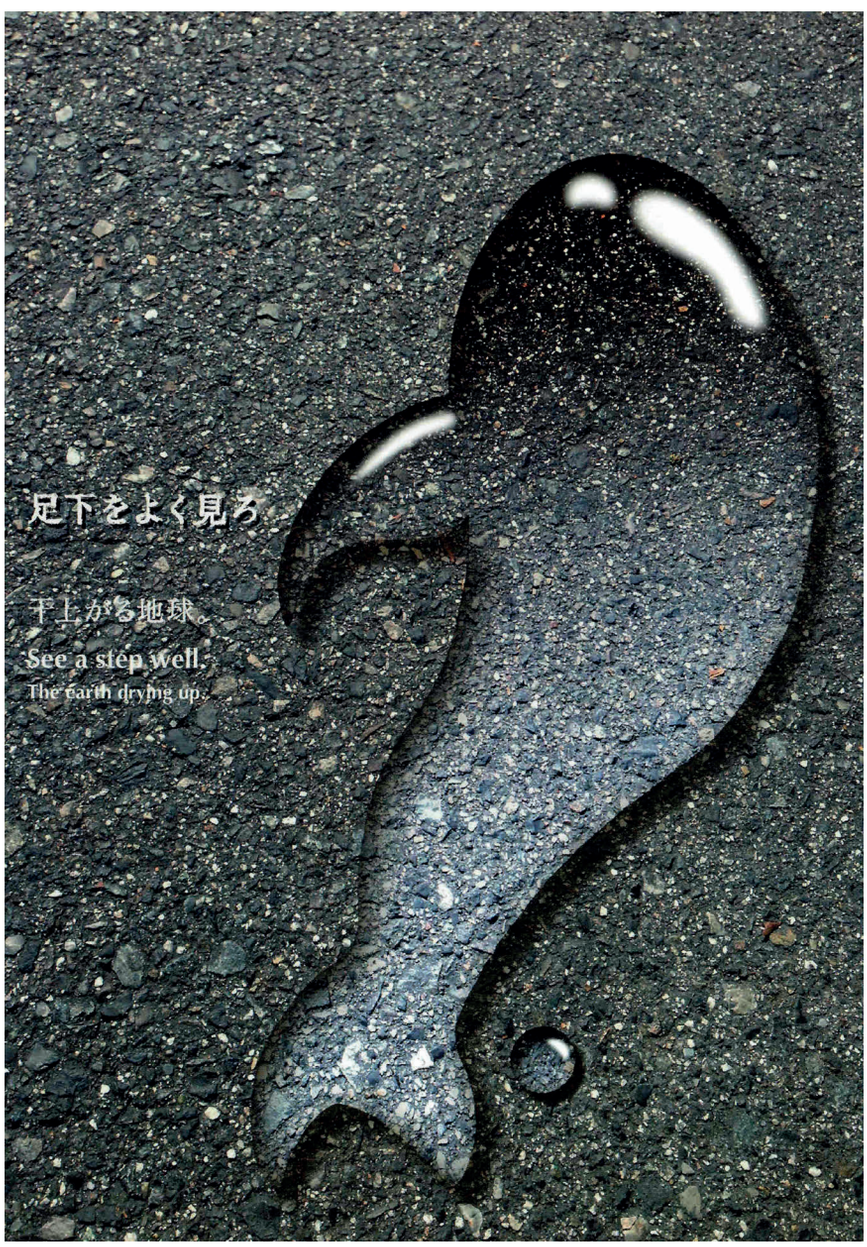
2013 年
視覺設計類
Visual Design Category
金獎
Gold Prize

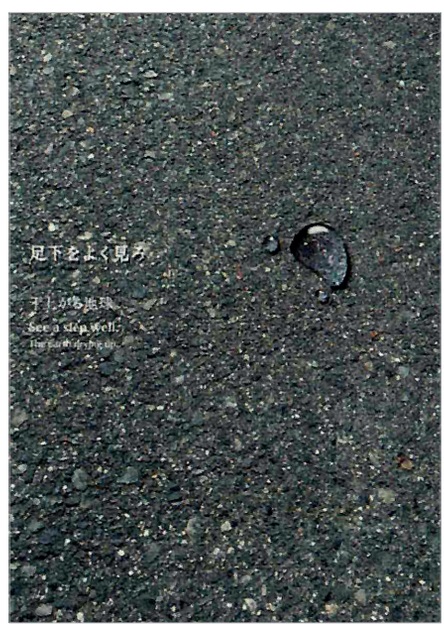
學校 School(s)
名古屋學藝大學
Nagoya University of Arts and Sciences

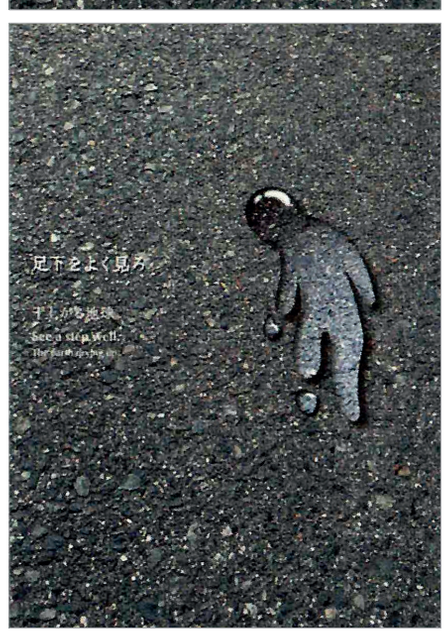
指導老師 Instructor(s)
小谷恭二
Kyoji Kotani

請好好感受地球暖化吧。生命就在我們人類每天走的水泥地上——蒸發、消失， 到最後，還有什麼將存活下來？

Please feel global warming. The life has dried up every day on the concrete along which we the human beings walk. What nally survives?







2013

Oscillate

創作者 Designer(s)
Daniel Sierra

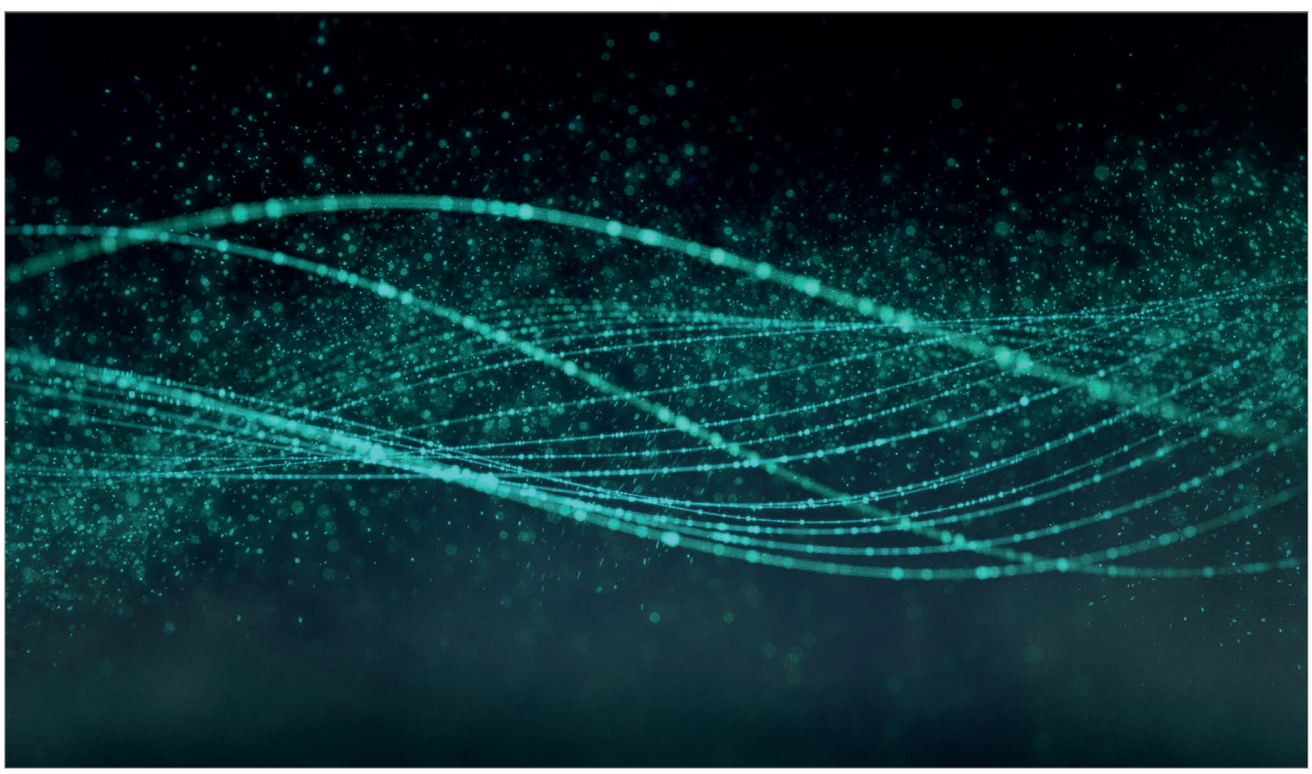
2013 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

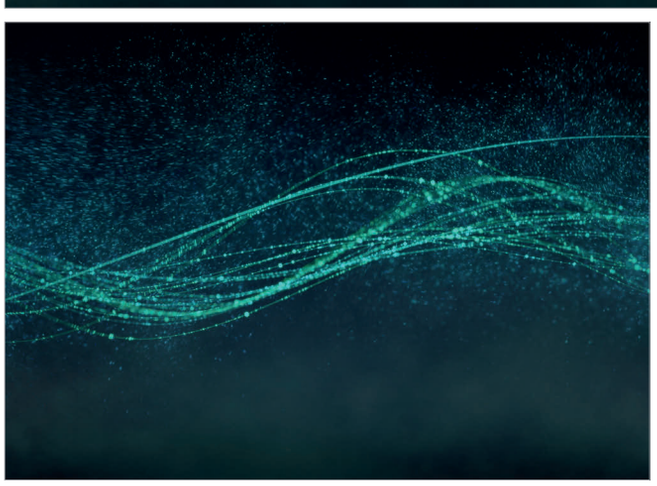
學校 School(s)
視覺藝術學院
School of Visual Arts

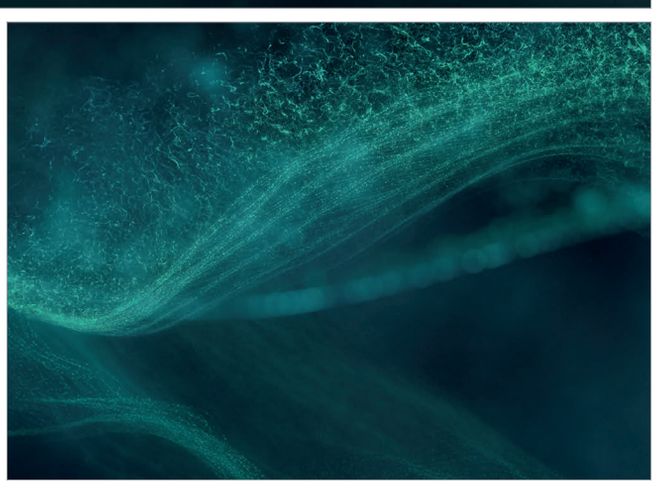
指導老師 Instructor(s)
無
None

Oscillate 是一部抽象的程序式動畫，配合著背景音樂，藉由不同角度的振動， 探尋波紋變化的複雜性。「 音樂 」不僅控制了整部作品節奏與調性，也是探索粒子變化與影像效果的關鍵。此外， 此作品也在振動頻率的基礎上用心探究， 運用不同的噪音演算方式， 呈現出更多複雜的視覺樣貌。

Oscillate,' by Daniel Sierra, is an abstract procedural animation set to music. It explores the complexity emerging from multiple waves oscillating in dierent ways. The music sets the pace and tone of the animation, which explores movements and eects that emerge from particle systems that inherit the velocity of these movements. Complex visual styles are further explored through the application of dierent noise algorithms on top of the base oscillations.







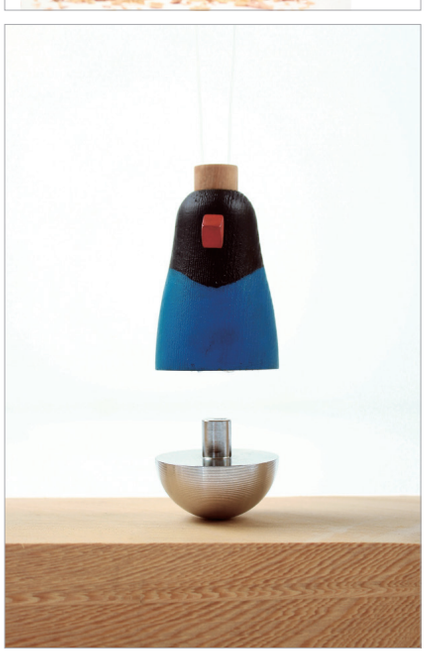
聞森笛
WoodSong Flute

創作者 Designer(s)
蘇暐恩、陳志軒
Wei-En Su, Chih-Hsuan Chen

2013 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
崑山科技大學
Kun Shan University

指導老師 Instructor(s)
曾薰誼
Hsun-Yi Tseng



GT Thimble

創作者 Designer(s)
魏啟翀、劉慧強
Qi-Chong Wei, Hui-Qiang Liu

2013 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
廣州美術學院
Guangzhou Academy of Fine Arts

指導老師 Instructor(s)
無
None

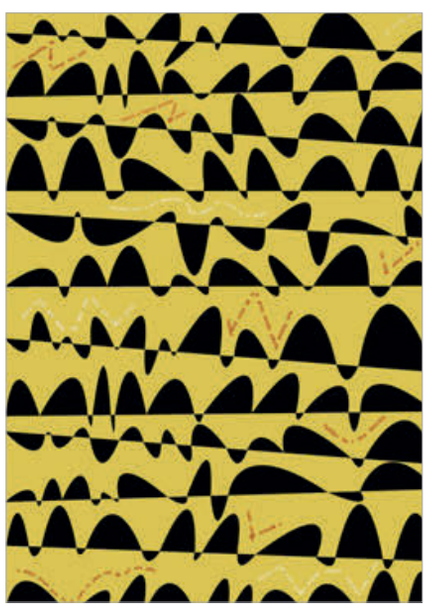
聽見 • 廈門印象
Sight and Sound - The Image of Xiamen

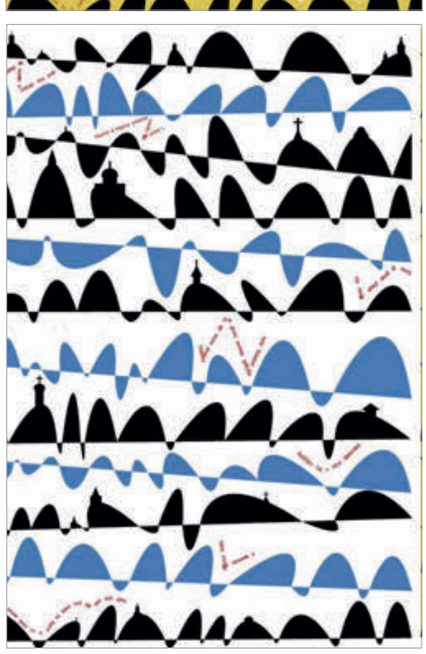
創作者 Designer(s)
鄭雅榕
Ya-Rong Zheng

2013 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
廈門大學
Xiamen University

指導老師 Instructor(s)
戚躍春、林磐聳、張文化
Yue-Chun Qi, Apex Pang-Soong Lin, Wen-Hua Zhang





2013

視而不見，聽而不聞
Don't Look , Don't Listen

創作者 Designer(s)
廖書城
Leo Liao

2013 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
中國美術學院
China Academy of Art

指導老師 Instructor(s)
何見平
Jian-Ping He

回憶回憶的回憶
Memories

創作者 Designer(s)
王善揚
Wade Wang

2013 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
中國美術學院
China Academy of Art

指導老師 Instructor(s)
于瑾、余本慶
Jin Xu, Ben-Qing Yu

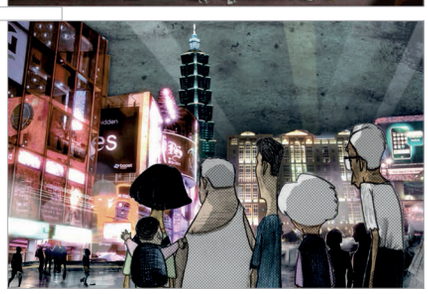
圈地遊戲
Mapping Game

創作者 Designer(s)
魏閤廷、朱晉明、楊詠亘、辜麟瑩、劉秋蘭、陳昱伶、李志青、陳柏宇、林讌如、簡士閎、李賢慧
Ho-Ting Wei, Jim-Ming Ju, Yung-Ken Yang, Chih-Ying Ku, Chiu-Lan Liu, Yu-Ling Chen, Chih-Ching Li, Po-Yu Chen, Yan-Ru Lin, Shih-Hung Chien, Xian-Hui Li

2013 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺南藝術大學
Tainan National University of the Arts

指導老師 Instructor(s)
余為政
We-Chen Yu



LINE

第一次參加 TISDC 是在 2014 年，那也是我唯一參加的一次，當時留下很棒的成果與回憶，但若沒有特別提醒的話，從那時至今，經歷了九年以動畫導演為重心的日子裡，無論在夏日海邊望向遼闊大海、搭著電車來往學校擔任兼課講師，亦或是在創作動畫迷茫的時候，我回想這個競賽的次數實在很少，甚至在寫這篇文章時才察覺，自己竟從未去定義這件事：對一位動畫導演而言，TISDC 代表著什麼？或者，應該說，對我而言是什麼。

在此之前，我想先談談 LINE 這件事，不是指我們每天打開手機的那個通訊軟體，事件源自於一場夢，我在五月時，不知道是否因為距離上支作品已有超過 9 個月的空窗期，我連續三天夢到一隻披著異常厚重鱗片的鱷魚，夢中場景是長寬約 30 公尺的泳池，而這隻鱷魚在裡頭幾乎就佔據了整個泳池，在這些夢中我不是被它追著跑，就是拿著武器抵抗它，每次醒來我才意識到，原來人作惡夢最可怕的地方不在於夢境有多逼真，而是在於驚醒之後，一片漆黑中，你分不清剛才的事情到底是不是真的。

在做了莫名激烈的鱷魚夢的隔周，我意外地發現一直以來非常喜歡的遊戲導演小島秀夫正巧推出了他最新的書，是一本告訴讀者如何在訊息擴張的時代中創作的書，書名為《 創作的基因 》，在書的前三分之一處，小島秀夫推薦了一本由日本名作家寫的書，他向讀者介紹這本書如下：

從寄物櫃誕生出的少年菊仔與橋仔，無法忘卻住在廢墟的人提起的「 達秋拉 」一詞，
橋仔前往東京尋母親，不久，追隨而去的菊仔，遇見跟鱷魚住在一起的美少女秋牡丹。
《寄物櫃的嬰孩》－村上龍 1980 年。我當天就立刻去找這本書，而因為書本身已經絕版了，在一般的通路根本買不到，因此我在網路上找了好幾間二手書店才找到，接著又了過幾天，這本在 43 年前就問世的書，一直自由自在地在世界各地旅遊著，終於循著這條 LINE 到了我的手中。

如果說作為動畫導演的過程中，哪裡培養出的那麼一點藝術特質，那應該是我喜歡從生活中不經意的事件去推敲出世界要給我的訊息，比方說夢，然後，我會抓著這條 LINE，去作出世界對我的期望、以及可能要我做的回應。TISDC 是身為動畫導演的我在初期時所遇見的競賽，它形成了 LINE 的起點，塑造了我至今對動畫的看法，我從中看見世界還有自己的變化，度量衡可能會是好幾個泳池，份量是人生的百分之多少，即使花一整個下午，配上一杯杯濃醇的榛果咖啡，也無法說得明白，只是，即便線跟線連結的終點，無法下出有意義的註解、或載入人生史冊，我想，也明白，我會一直喜歡這種追尋無數 LINE 的生活模式直至世界盡頭。

黃睿烽
Ruei-Feng Huang

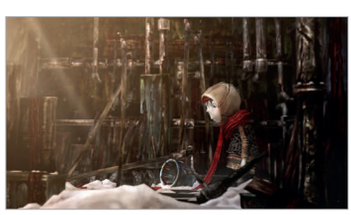
2014 年
數位動畫類
Digital Animation Category
年度大獎
Grand Prix

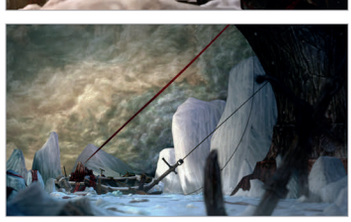
臺灣
Taiwan

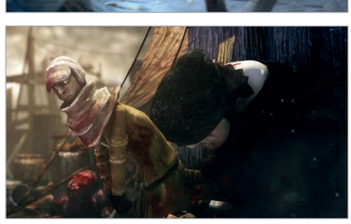
· 2015-2021 擔任羊王創映有限公司 動畫導演
· 2016-2021 擔任銘傳大學、臺灣藝術大學 多媒體動畫學系 授課講師
· 2022- 至今 泱流藝研所 擔任遊戲設計師

· (2015-2021) Aries Creative, Anime Director
· (2016-2021) Lecturer at the Multimedia Animation Department of Ming Chuan University and National Taiwan University of Arts
· (2021-) Yamm Steam, Game Designer

白線
Realign







得獎作品《紅斑點》
RED SPOT

2014

LINE

The first time I participated in TISDC was in 2014, and that was my only participation. It gave me great results and memories; however, in the pass 9 years I focused on animation directing, weather during the summer days I go see the sea, the rides on the train to school as a part-time lecturer or the struggling time when creating animations, I rarely recall this competition if it wasn't mentioned, and while I was writing this essay, I noticed that I'd never defined this experience; What does TISDC mean to an anime director? Or should I put it this way, what does it mean to me?

I would like to talk about LINE, this LINE is not the communication app that we use every day. The story started from a dream. In May, I don't know if it has anything to do with my 9 months plus job gap, I dreamed of a crocodile covered in unusually thick scales 3 days in a row; it was in a 30 by 30-meter swimming pool, and this crocodile occupies almost the entire pool. In these dreams, I was either being chased by it or resisting against it with weapons. Every time I wake up, I realized that the scariest part about having nightmares is not how realistic the dream was, but rather the moment after you wake up in the dark, and not so sure what just happened was or was not a dream. that after waking up, you are in the dark and can't tell whether what just happened is real.

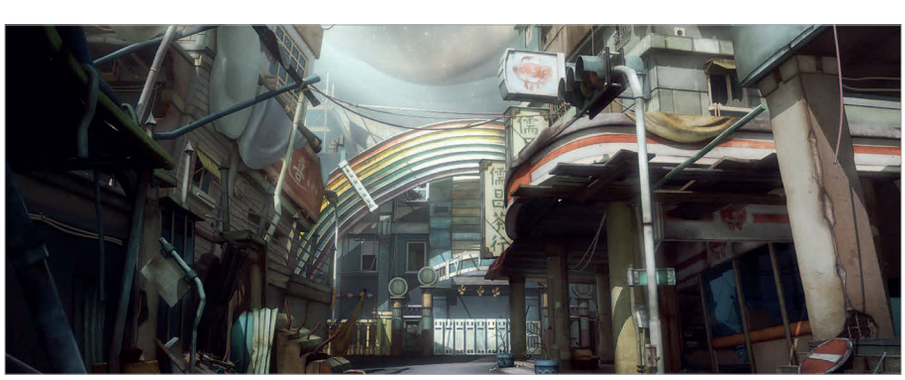
The week after I had this clueless fierce crocodile dream, I unexpectedly found out that my favorite game director Hideo Kojima had just released his latest book. It is a book that guides readers how to create in an information expansion age. The book is titled "The Gene of Creation", In the first third of the book, Hideo Kojima recommends a book written by a famous Japanese writer. He introduces the book to readers as follows:

Kiku and Hashi, the young boys who were born in coin lockers, cannot forget the word "Datura" mentioned by the people living in the ruins.

Hashi went to Tokyo to find his mother. Soon after, Kiku followed him and met the beautiful girl Anemone who lived with the crocodile.

"Coin Locker Babies" - Ryu Murakami, 1980.I immediately went to look for this book that day, but since the book itself is out of print and not available through ordinary channels, I had to searched through several second-hand bookstores on the internet. After a few days of searching, I finally found this book; the book which was published 43 years ago has been traveling around the world freely, and finally came to my me by following the LINE.

If I have developed some artistic qualities in my career as an animation director, it would probably because I like to deduce the messages the world gives me from unintentionally events in life, like dreams. Then, I would hold on to the LINE and respond to what the world expects from me and what it may ask me to do. TISDC was a competition that I encountered in my early days as an anime director. It became the starting point of the LINEs and has shaped my perspective on animation to this day. Through this, I have witnessed changes in both the world and in myself. The measurement maybe several swimming pools, and how much it weights in life by percentage? Even if were to spend a whole afternoon with cups of strong hazelnut coffee, I still can't explain it clearly. However, even though the lines connecting to the endpoint may not provide meaningful explanation or be recorded in the history of life; I think, and I know that I will always like the lifestyle of pursuing countless LINEs until the end of the world.



白線
Realign

設計的「最小公分母」

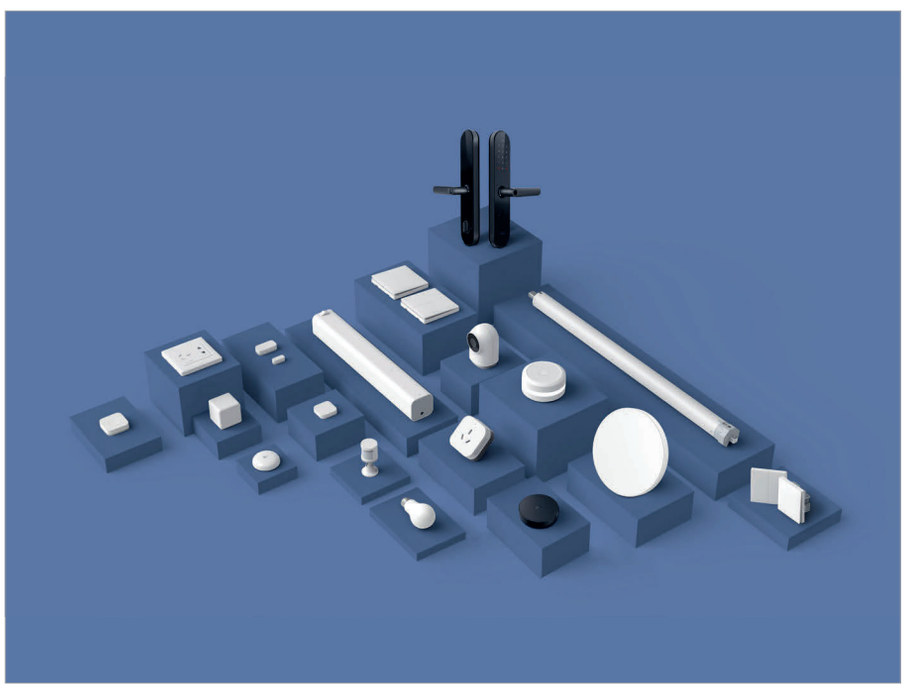
我的工作以小米，AQARA, 和連結 APPLE 物聯生態的智慧家庭產品為主，這些品牌都是崇尚極簡和功能服從形式的開發理念。有時候，化繁為簡其實不是一件易事，身為設計管理者，需要面對諸多限制條件下找出突破創新的設計決策，找到本質問題十分重要。 如果深層的本質問題未有浮現就開始做設計的話，則難以做出突破創新的設計。

對本質問題的挖掘決定了我們的創新角度，在 IPHONE14 的靈動島 UI 設計產生之前，設計師對全面屏手機的劉海設計時，面對前置黑色攝像頭組件這個限制，慣性認為要解決的問題是「用黑色物料隱藏攝影機，沿著這個問題很自然會想到絲網印刷油墨隱藏，於是開始做解決方案：1 絲網印刷黑色劉海更小；2 絲印更連貫的形狀；3 絲印黑色劉海需要不像瀏海；如果 撇開「用黑色隱藏攝影機」這個想法，退一步想問題，其實對使用者來說，真正是重要的是「削減有攝影機存在的感覺」。 以此為出發點，才可以想到「更搶眼的功能存在感來抵銷攝影機存在的感覺」。蘋果公司的另闢蹊徑，在消費者心理上，有效取勝。

我把這個深層的本質問題稱作設計的「最小公分母」。假如用分子來比喻一個想法，分母比喻成想法是解決的問題。對於某個項目，現在已有 1/3，2/4 兩個市場方案作為參考。常規思路想的話，會延續他們思考的問題緯度想出 2/3，1/4，2/4... 這些新方案。那麼他們會和原有的市場方案類似，只是形式不同。
如果研究 1/3，2/4 的共通性，它們的分母都能用 12 表示為 4/12 和 6/12，這樣想就有可能推出 5/12，7/12，11/12 這些方案，也是不同於前者思路的全新方案。 最小公分母是更宏觀的。

最小公分母在產品原型迭代過程中特別有用。設計師如果有足夠強的產品理解能力和跨界知識，更容易找到最小公分母。

結合自身的一個案例，這是一個紅外線發射和接受的感應器設計，我們需要做一個紅外線感應器，當時面臨的問題反饋是“ 紅外線發射器件和外殼的邊緣有所干涉，需要擴大空間改變 ID 設計 ”。場景 1 是當時設計師的做法，他按照工程師提到的問題去修改，輸出了各種外觀原型，方案沒有大的問題，卻未能保證最初想法的輕薄和簡潔。



林思安
Si-An Lin

2014 年
產品設計類
Product Design Category
金獎
Gold Prize

中國大陸
China

得獎作品《盲人指環》
Highlight Ring

2014

The "least common denominator" of design

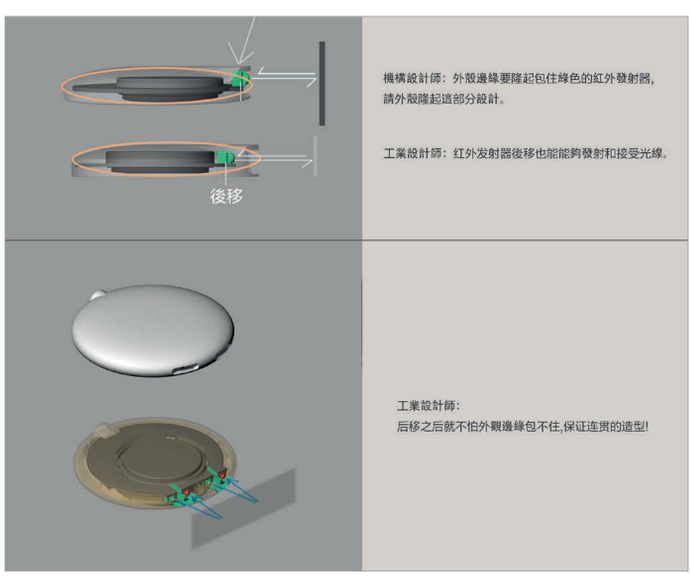
My work primarily focuses on smart home products from brands like Xiaomi, AQARA, and those connected to the Apple loT ecosystem. These brands all advocate the development philosophy of minimalism and function following form. Sometimes, it's not easy to simplify the complex. As a design manager, I need to find breakthrough and innovative design decisions under various constraints. Therefore, it is crucial to find the core problem. If we start designing without a deep understanding of the fundamental problems, it will be difficult to create breakthrough and innovative designs.

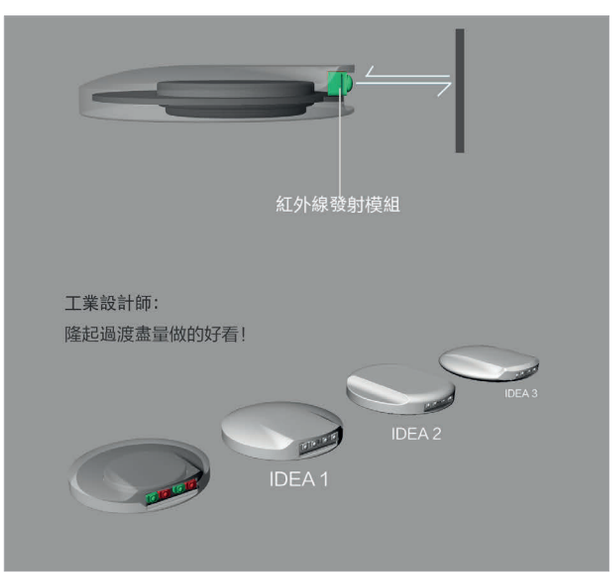
The exploration of essential problems has led us to an innovative perspective. Before the dynamic island UI design of IPHONE14 was produced, when designers designed the notch of full-screen mobile phones and dialed with the limitation of the black front camera component, out of the force of habit they believed that the problem may be solved by "using black material to hide the camera." Continue thinking, the idea of hiding the camera with screen printing ink will come up naturally; therefore the solution begins: 1. Screen printing black notches are smaller; 2. A more consistent shape for screen printing; 3. Screen printed black notches should not resemble a typical notch; if you put aside the idea of "hiding the camera with black" and take a step back to think about the problem, in fact, what is really important to the user is to "reduce the feeling of the presence of the camera." Taking this as a starting point, we can think of "a more eye-catching functional elements to offset the presence of the camera." Apple's new approach effectively wins in terms of consumer psychology.

I refer to this deep and essential problem the "least common denominator" of design. If the numerator is used to describe an idea, the denominator is used to describe the problem that the idea solves. For a certain project, there are currently two market plans, 1/3 and 2/4 as a reference. If they think in a conventional way, they will continue the dimension of their thinking and come up with 2/3, 1/4, 2/4... and more plans. The new solutions would be like the existing ones, just in different form.

Studying the commonality between 1/3 and 2/4, their denominators can all be expressed as 4/12 and 6/12 with 12 respectively. This approach allows us to derive new solutions such as 5/12, 7/12, and 11/12 which are different ones. The least common denominator is more macroscopic.

Based on one of our cases, this is a sensor design that emits and receives infrared rays, we had to make an infrared ray sensor. The problem feedback we faced at that time was "there is interference between the infrared ray emitting device and the edge of the shell, space expansion and ID design adjustment is needed. "Scenario 1 was what the designer did at the time. He modified it according to the problems mentioned by the engineer and provided various prototypes. The plan did not have any serious problems, but it failed to There were no major problems with the plan, but it failed to maintain the lightness and simplicity of the original idea.





新農民曆
New Lunar Calendar

創作者 Designer(s)
游藝彬
Yi-Bin Yu

2014 年
視覺設計類
Visual Design Category
金獎
Gold Prize

學校 School(s)
廈門大學
Xiamen Unviersity

指導老師 Instructor(s)
游明龍、張文化
Ming-Lung Yu, Wen-Hua Zhang

農民曆是中國傳統曆法之一，附加二十四節氣以反映季節變化特徵，指導農事等。隨著中國的經濟發展而引發的一系列環境問題，一些人為因素占主要的因素的嚴重環境污染帶有季節性特徵，如果未來中國經濟發展中不注意與環境的和諧相處，那麼＂新農民曆＂即將成為我們的新指南。

The Lunar Calendar is one of the traditional calendars in China, with the twenty-four solar terms which reflect the characteristic of season change and farm work. With the development of economy of China, there are a series of environmental problems. Furthermore, some human factors are the main cause of serious environmental pollution with seasonal pattren. If Chinese enonomy cannot develop harmoniously with environment, "new lunar calendar" will be our new guide soon.

2014

Something Important

創作者 Designer(s)
劉乃瑋
Nai-Wei Liu

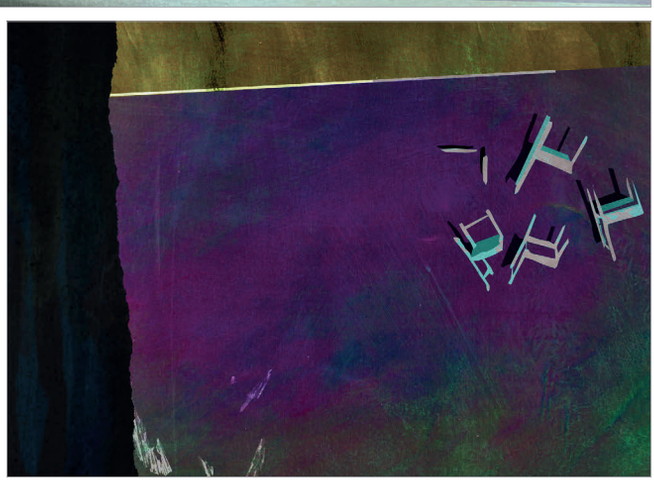
2014 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

學校 School(s)
視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Adam Meyers

『如果說人生是一段漫長的旅程，到達終點時能記得的風景有多少？』是一段追尋回憶風景的旅程，也是一齣自我療癒的人生故事。Something Important /「因為那些重要的事」這部動畫短片以抽象拼貼的視覺風格和自我口說旁白的方式來表述作者的在一次次忘卻回憶的過程中：懷疑，掙紮，重拾自我，最終找尋到最重要的生命經歷，並以此作為支持自我的力量。藉由這部作品作者希望鼓勵每個人在生命中都能找到值得珍惜和值得為此努力的人事物，並以積極正面的態度來面對人生。

Nai-Wei Liu's Something Important (2014) is a 2D animation, which presents the filmmaker's personal journey of self-discovery woven as a tapestry of his memories. Liu uses an abstract montage style that combines hand-drawn elements with composited photo realistic scenes in tandem with music to express his life experiences filtered through time and remembrance.The resulting film conveys a positive perspective that transforms psychologically difficult occurrences into a field of creative insights.



2014

立盆
Standing Basin

創作者 Designer(s)
江偉傑、柳翔宇、周寅瑄
Virgil Kong, Xiang-Yu Liu, Yin-Xuan Zhou

2014 年
日本設計振興會特別獎
JDP Special Award

學校 School(s)
南京藝術學院
Nanjing Arts University

指導老師 Instructor(s)
無
None

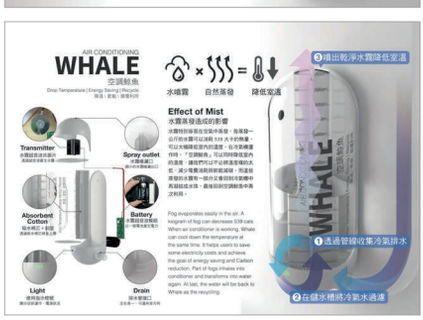
空氣鯨魚
Whale

創作者 Designer(s)
鄧培志
Pei-Chih Deng

2014 年
台灣創意設計中心最具商品化潛力獎
TDC Greatest Market Potential Award

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
鄭孟淙
Meng-Cong Zheng



祈
Prayer

創作者 Designer(s)
吳玲丹
Ling-Dan Wu

2014 年
印度設計委員會特別獎
icograda Excellence Award

學校 School(s)
廈門大學
Xiamen Unviersity

指導老師 Instructor(s)
戚躍春、游明龍
Yue-Chun Qi, Ming-Lung Yu

2014

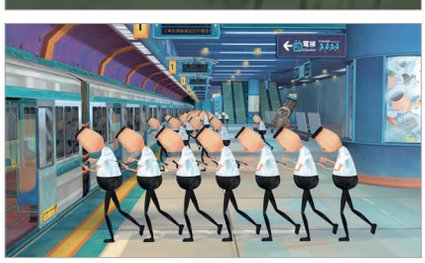
後人類
Post-Human

創作者 Designer(s)
林俊安、黃孟為、蘇子琳、許庭瑋
Chun-An Lin, Meng-Wei Huang, Tzu-Lin Su, Ting-Wei Hsu

2014 年
澳門設計師協會特別獎
MDA Special Award

學校 School(s)
輔仁大學
Fu Jen Catholic University

指導老師 Instructor(s)
方彩欣、王年燦
Tsai-Shin Fong, Nian-Tsan Wang



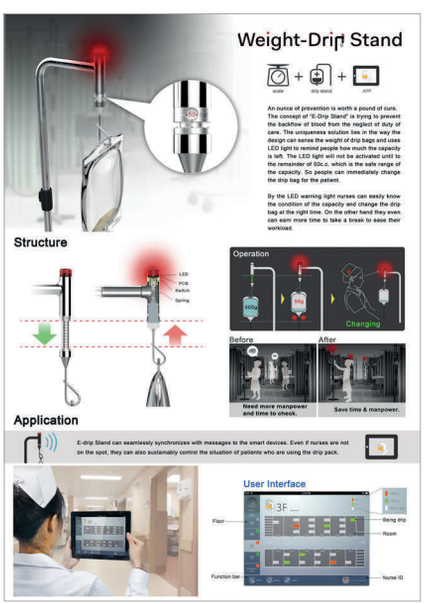
容量警示點滴架
Weight-Drip Stand

創作者 Designer(s)
李胤愷、王思馨
Yin-Kai Lee, Szu-Hsin Wang

2014 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
鄭金典、陳健雄
Chin-Tien Cheng, Chien-Hsiung Chen



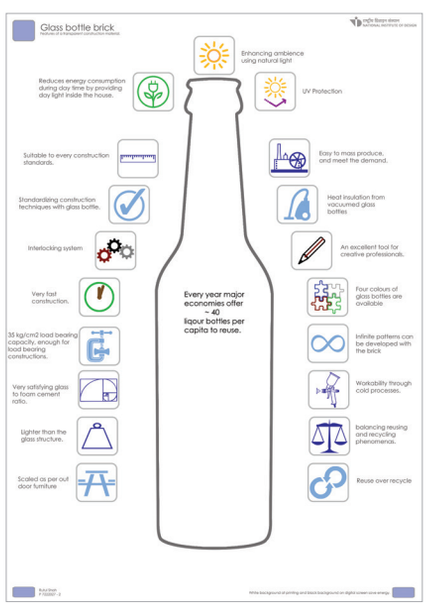
Glass Bottle Brick-A unit for transparent construction

創作者 Designer(s)
Rutul Satish Shah

2014 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立設計學院
National Institute of Design

指導老師 Instructor(s)
Rashmi Korjan, Neelima Hasija



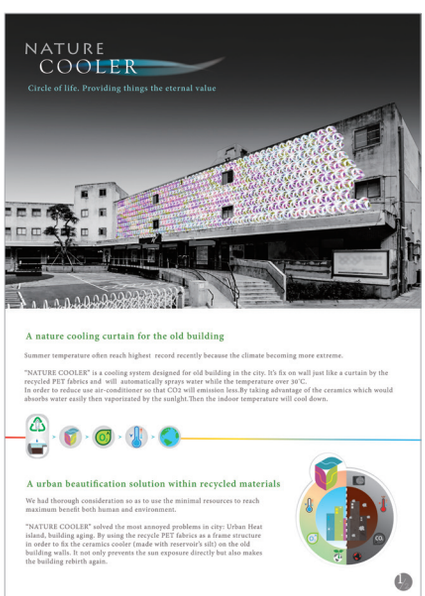
NATURE COOLER- 源自物質循環再生的城市美化降溫方案
NATURE COOLER-A nature cooling curtain for the old building

創作者 Designer(s)
張政文、邱彥璋
Cheng Wen Chang, Yen-Chang Chiu

2014 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
朱旭建
Hsu-Cheng Chu



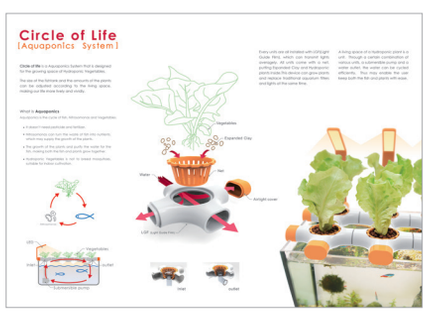
生生不息
Circle of Life

創作者 Designer(s)
曾穎生
Ying-Sheng Zeng

2014 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
台南應用科技大學
Tainan Unviersity of Technology

指導老師 Instructor(s)
張振銘
Jhen-Ming Jhang



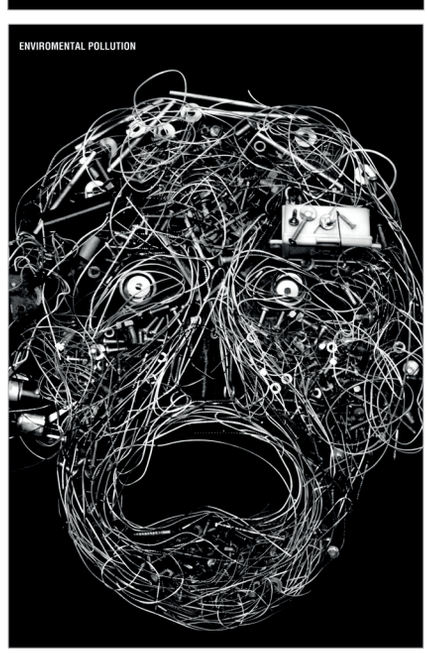
環境汙染
Environmental Pollution

創作者 Designer(s)
黃宏穎
Hong-Ying Huang

2014 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
亞洲大學
Asia University

指導老師 Instructor(s)
游明龍
Ming-Lung Yu



2014

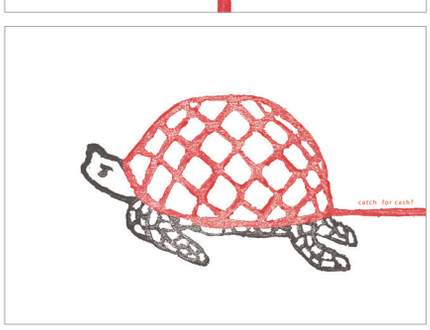
捕捉換現金？
Catch for Cash?

創作者 Designer(s)
林怡玟
Yi Wen Lin

2014 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
台南應用科技大學
Tainan Unviersity of Technology

指導老師 Instructor(s)
賴岳興、林文彥
Yue Sing Lai, Wun Yan Lin



生生
Circle of Life

創作者 Designer(s)
沈圖
Tu Shen

2014 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
奧芬巴赫設計學院
Hochschule für Gestaltung Offenbach

指導老師 Instructor(s)
克勞斯 · 海瑟
Klaus Hesse

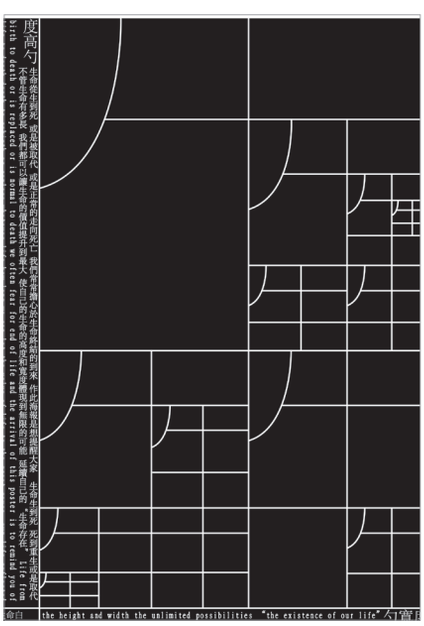
生命的高度與寬度
The Height and Width of Life

創作者 Designer(s)
洪澤俊
Ze Jun Hong

2014 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
衢州職業技術學院
Quzhou College of Technology

指導老師 Instructor(s)
無
None



2014

又做錯了嘛？
Wrong Again?

創作者 Designer(s)
葉旭新、唐一卉、江豔英、王馥婷
Xu-Xin Ye, Yi-Hui Tang, Yang-Ying Jiang, Fu-Ting Wang

2014 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
中國美術學院
China Academy of Art

指導老師 Instructor(s)
韓暉、楊邁
Hui-Han, Mai-Yang

冬 冰雪連天霜滿地
Vernal Equinox

創作者 Designer(s)
侯海薇
Hai-Wei Hou

2014 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
西門菲莎大學
Simon Fraser University

指導老師 Instructor(s)
Mark Komza

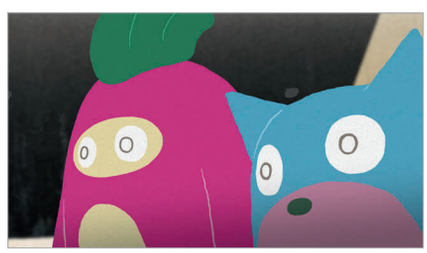
游出自我
Swim Your Way

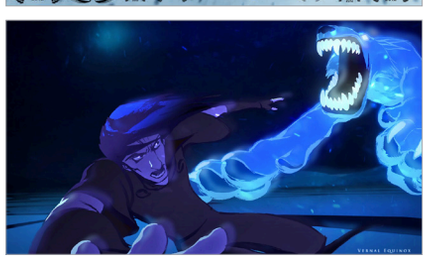
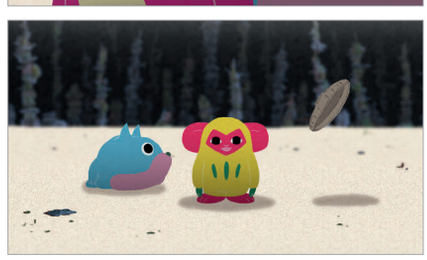
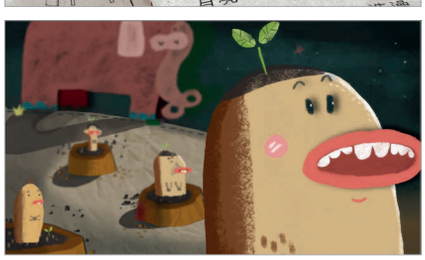
創作者 Designer(s)
詹凱勛、陳威元、張世楷
Eden Chan, Wei-Yuan Chen, Shih-Kai Chang

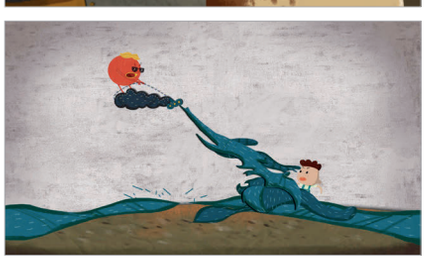
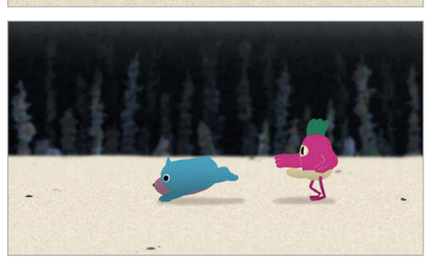
2014 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺北藝術大學
Taipei National University of the Arts

指導老師 Instructor(s)
葉安德
Ander Yeh



2014

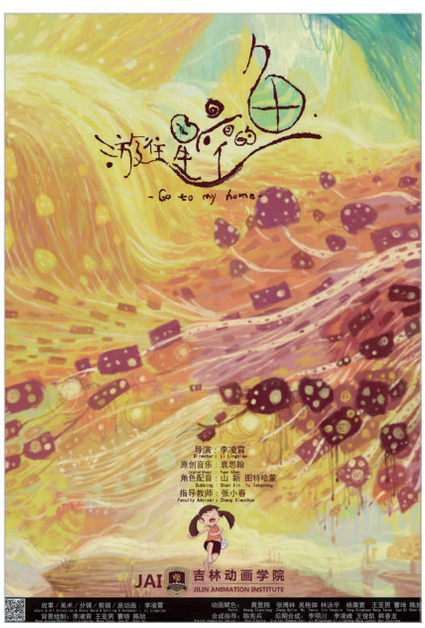
游往星空的魚
Go to My Home

創作者 Designer(s)
李凌霄
Ling-Xiao Li

2014 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
吉林動畫學院
Jilin Animation Institute

指導老師 Instructor(s)
張小春
Xiao-Chun Zhang



動畫之路並不那麼平坦

Maria Cecilia Pugliese

2015 年

數位動畫類
Digital Animation Category

金獎
Gold Prize

美國
United States

· 視覺開發與建模師，Miam! 動畫，法國
· 愛爾蘭卡通沙龍資深場景設計師
· 建模師，藍天工作室，美國

· Visual Development and Modeler, Miam Animation, France
· Senior Location Designer, Cartoon Saloon, Ireland
· Modeler, Blue Sky Studios, United States

我出生在阿根廷西部的門多薩，那裡的主要經濟活動是生產優質葡萄酒，藝術通常不被視為（也不鼓勵）一種謀生方法。

身為千禧世代，從小都期待著每年迪士尼 2D 動畫片的上映。當時我所在的城市只有三間戲院，每年寒冷的七月都要排好幾條街長的隊才能買到其中一場放映的票。三不五時，宮崎駿吉卜力工作室的好片或唐布魯斯的作品也會出現在我們的電影院。看電視時，我們會從太空堡壘看到小熊軟糖，偶爾在星期日的下午還會播放例如《最後的獨角獸》或《誰陷害了兔子羅傑》等動畫電影。然而，讓我印象更深的是漫畫家卡洛斯・盧瓦索每週六晚上播放的節目：來自世界各地的一小時動畫短片。在網路時代之前的世界裡，能夠接觸到這樣的內容是很罕見的，我跟媽媽都不想錯過。是我的母親鼓勵我做最喜歡的消遣活動：繪畫。她從我很小的時候就給我各式各樣的藝術材料，允許我使用她的筆刷、紙和畫筆。她教我如何用鋼筆上墨水，也借我漫畫及藝術書籍。她會幫我報名地方上的漫畫比賽，所以我十三歲時就首次發表作品並在隔年（14 歲時）獲得第一名的原因。當時我的大學還沒有像動畫這種職業選項的科系，我先學的是農藝工程，畢業後成為平面設計師。我在巴塞隆納獲得了碩士學位，作為富爾布賴特受助人，我在紐約視覺藝術學院順利取得電腦藝術碩士學位。我很幸運，我的畢業影片《Shift》在 2015 年臺灣國際學生設計競賽中獲得了金牌。

《Shift》也獲得了其他九項國際獎項（2017 年 ADC 第 96 屆年度獎銅立方獎、2016 年西班牙 Animayo 最佳 3D 動畫短片、2015 年大阪國際學生創意獎第二名、2015 年義大利杜林 View fest 第一名，以及其他獎項）。這支影片也獲得 40 次入圍，包括 2016 年安錫國際動畫影展官方評選、2016 年美國國際動畫電影協會安妮獎評選、2015 年 SIGGRAPH 亞洲學生評選等。這些獎項與入圍給了我寶貴的機會去旅行，觀看各種動畫電影以及不同的敘事與講故事的方法，並且結識他們的創作者與團隊，其中有許多我仍然保持聯繫的朋友，也享受我們創造的作品和藝術之美。《Shift》是一個關於自我發現的故事，建立在看似反派的角色之間的互動之上。這個故事是在我參加碩士學位的分鏡課程時想出來的。當時我已經在思考畢業影片的主題，由一個我非常感興趣的主題醞釀形成，也就是自然與文明的假二分法。我想出了兩個代表這種分法的角色，他們生活的地方鄰近，但又生活在完全不同的世界。劇本和故事板的第一個版本準備好後，我與劉 Yijun 合作，進一步開發展故事。我們也得到了 Ramón López 不辭辛勞的擔任我們的論文顧問和製作人，他還幫助我們進行場景設計以及許多的建模指導和教程。他找到了大量的合作夥伴並當我們的協調人（兩位住在不同大洲以及分散在多個城市的我們），在我們有限的時間內管理我們的日程安排。我們的團隊總共有 50 人，很明顯地動畫始終是一項團隊工作，需要所有成員的熱愛、耐心和參與。

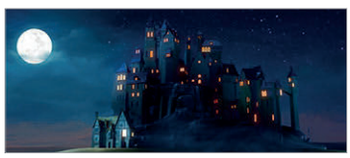
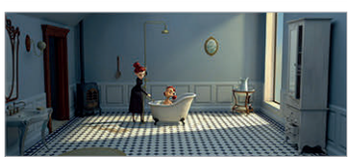
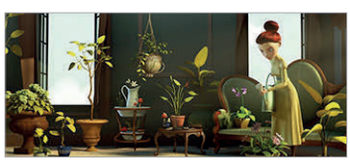
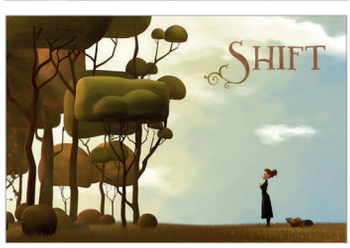
我認為從事我喜歡的事情是環境和努力工作幸運結合的成果：幸運的是有一個支持我的家庭和伴侶，學習並得到讓我學習動畫的獎學金，負責任地工作並不斷進步，作為一名藝術家，磨練技術技能並在每個項目案中累積經驗。

在我的祖國阿根廷，我找到了第一份設計師工作。在西班牙，我在學習期間擔任教師和自由工作者。在奧地利，我再次成為設計師和插畫家，在業餘時間，我作為模特兒合作製作了卡洛斯・貝納的短片《La Noria》。2013 年，我在巴塞隆納找到了第一份動畫工作，擔任電視節目的概念設計師。我曾 SVA 擔任實驗室助理來貼補支付我的學費。2014 年，我在 Blue Sky Studio 實習，並在紐約巴克實習了一年。之後。2016 年和 2017 年，我在巴黎擔任視覺開發藝術家和建模主管，回到美國後，我受僱於 Blue Sky Studios，在那裡我開始製作我的第一部長片《變身特務》。我再次與另一位朋友合作製作短片《卡夫卡的玩偶》（2021 年），作者：布魯諾·西莫斯；他在《Shift》中負責佈局與動畫。2019 年，我移居愛爾蘭，擔任卡通沙龍 (Netflix)《艾摩與小飛龍的奇遇記》的資深場景設計師，之後我在 Miam! 動畫工作室擔任概念藝術家和建模師。

現在我和我親愛的家人住在巴黎，從事動畫和插畫的工作。有些學期我開心地擔任視覺藝術學院動畫專業學生的論文指導教授。因為學習永無止境，所以我正在努力提高分鏡與視覺敘事的技能，同時期待製作一部新的短片。

得獎作品《Shift》
Shift

2015

得獎作品《Shift》
Shift

artwork

A not so straight forward path to animation

I was born in Mendoza, in the west of Argentina, where the main economic activity is the production of excellent wine and art is generally not perceived (nor encouraged) as a means of life.

As a millennial, I grew up waiting for every year's Disney's 2D feature film release. At the time there were only three theatres in my city and ques several blocks' long would form every cold july to get a ticket for one of the screenings. From time to time there was a Ghibli Studio gem arriving in our cinemas or a Don Bluth production. On the TV we would go from Robotech to the Gummy Bears with occasional animation features on Sundays afternoons like The Last Unicorn or Who framed Roger Rabbit. However, it was the show presented by the comic artist Caloi every Saturday evening that marked me deeper: one hour of animated shorts from around the globe. In the pre-internet world to have access to such content was a rarity and my mother and I would never miss it. It was my mother who encouraged my favorite pastime; drawing. She gave me art material of all sorts from a very young age and allowed me to use her brushes, papers and pens. She taught me how to ink with a nib and lent me comics and art books alike. She helped me to sign up in the local comic contest and that is how I first got my work published at age thirteen and got a first prize the following year, at fourteen years old. At that time there was nothing like animation as a career option in my university and I studied Agronomic Engineering first, and graduated as a Graphic Designer later. I got my master's degree in Barcelona and as a Fulbright grantee I got my MFA Computer Art at the School of Visual Arts in NYC. I was very fortunate and it was my graduation film for that program, Shift, that won the Gold medal at the Taiwan International Student Design Competition in 2015. Shift also won other nine international prizes (the 2017 Bronze Cube at the ADC 96th Annual Awards, the 2016 Best Animated 3D short film at Animayo in Spain, the 2015 Second Prize at International Students Creative Award in Osaka, the First Prize at the View fest 2015 in Torino, Italy, among others). It also got forty selections such as the 2016 Official selection at The Annecy International Animation Film Festival, the 2016 Annie Award selection by the International Animated Film Association in the US, the Student Selection at SIGGRAPH Asia 2015, among many others. These awards and selections gave me the priceless opportunity to travel, to watch all sorts of animation films and approaches to narrative and storytelling, to be acquainted with their creators and teams, to make friends with many with whom I still keep contact and to enjoy the beauty of the work and art that we create.

Shift was a story about self discovery built on the interaction between characters that appear to beantagonists.The story developed while I was taking a storyboard class of mymaster's degree. I was already thinking of what the graduation film could be about and it nurturedfrom a topic that interests me deeply, the false dichotomy of nature and civilization. I cameup with two characters that represent that separation, they inhabit inproximity but in entirely different worlds.Once the first version of the script and storyboard were ready I teamed up with Yijun Liu andwe developed it further. We also had the restless help of Ramón López as our Thesis Advisor and Producer, he also helped us with set design and a lot of modeling guidance and tutorials. He found a big number of collaborators and coordinated us all (people living in two different continents and spread in many cities), managing our schedule within the time we had. In total we were a team of 50 and it became crystal clear that animation is always a team work that requires the love, patience and involvement of all its members.

I think that working on what I love is the result of fortunate mix of circumstances and hard work: to luckily have a supportive family and partner, to study and be granted the scholarships that allowed me to learn animation, to work responsibly and constantly to improve as an artist, hone technical skills and earn experience with each new project.

In my native Argentina I got my first job as a designer. In Spain I was a teacher and freelancer while studying. In Austria I was again a designer and illustrator and in my spare time I collaborated as a modeler on Carlos Baena's short film La Noria. I got my first job in animation in Barcelona in 2013 working as a Concept Designer for a TV show, I was a Lab Assistant at the SVA to help pay my tuition and an intern at Blue Sky Studio in 2014 and at Buck in NYC one year later. I worked as Visual Development Artist and Modeling lead in Paris in 2016 and 2017 and back in the US I was hired by Blue Sky Studios where I got to work on my first feature film, Spies in Disguise. I collaborated again in another friend's short film, Kafka's Doll (2021) by Bruno Simões; he had collaborated in Shift with layout and animation. In 2019 I moved to Ireland to be a Senior Location Designer on My Father's Dragon at Cartoon Saloon (Netflix) and after that I was a concept artist and modeler at Miam! Studio.

Now I live in Paris with my lovely family and I work in animation and as an illustrator. Some semesters I am happily a thesis advisor for students of the BFA Animation at the School of Visual Arts. And because learning never ceases, I am trying to improve my skills in storyboarding and visual narrative while looking forward to making a new short film.

2015

陳變法
Bian-Fa Chen

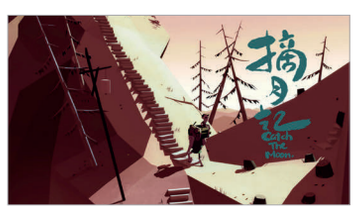
2015 年

韓國現代設計協會特別獎
Korea Ensemble of Contemporary Design Special Award

臺灣
Taiwan

- 國立臺灣藝術大學多媒體動畫藝術學系碩士
- 目前任職於大貓動畫工作室，參與製作本土動畫影集《德哥與皮皮》、《勇者動畫系列》
- 《勇者動畫系列》為台灣第一支進入 Netflix 的本土動畫影集，並於 2022 年獲得金鐘獎最佳動畫節目獎
- 現同時也為一名藝術玩具設計師

- Master in multimedia animation art, National Taiwan University of Arts
- Currently working at Bigcat Studio, involved in the production of the local animation series "Diego and Pea" and "The Brave Animation Series"
- "The Brave Animation Series" was Taiwan's first local animation series to be released on Netflix, and won the Golden Bell Award for Best Animation Program in 2022
- Currently also works as an art toy designer



得獎作品《摘月記》
Catch the Moon

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

本人 2015 年的動畫作品《摘月記》靈感來自於一個華人文化與月亮有關的習俗「指月亮會被割耳朵」，希望為這個習俗創造一個充滿想像力的故事，並融合華人親子關係元素，希望家長面對小孩追求夢想應該拋棄傳統觀念與成見，跟著小孩一起去尋找探索，不管追夢的結果如何，過程有家人的陪伴一定是快樂的。

得獎後對您進入學界 / 業界的影響

非常榮幸當年能在 TISDC 獲得國際設計組織特別獎，對我來說是很特別的體驗。獲獎後讓我得到了一些工作與展覽的邀約。展覽方面，讓我的作品能讓更多人看到，讓更多人知道我想表達的理念，尤其希望有家長看到我的作品能對幫助小孩成長方面會有些不一樣的想法；工作方面，由於作品的曝光，讓業界肯定我的能力外，也能清楚知道我的專業技能在哪，讓我就業過程如魚得水，很幸運的能夠在理想的動畫公司開心的做適合我的工作。個人方面，我對自己的能力也更有自信與動力，感謝 TISDC 與評審們的肯定。

給 TISDC 的建議

近期有關注到 TISDC 在 IG 社群有一些跟粉絲互動的活動，尤其對設計人很有共鳴，覺得很有趣，也希望未來能有更多類似的東西。最後個人覺得 TISDC 是台灣設計系學生們追求榮譽的重要殿堂之一也是許多設計人難忘的回憶，希望能夠一直辦下去，繼續提攜有才華的後輩，讓他們的作品與能力能被關注，在未來都能順利發展，適得其所。

What is the creative concept behind the award-winning works in TISDC?

My 2015 animation work "Moon Picking" is inspired by an old Chinese saying related to the moon, "pointing to the moon will get your ears cut off." I hoped to create an imaginative story for this saying, and integrate elements of the Chinese parent-child relationship, hoping that parents should give up their traditional concepts and prejudices when facing their children's pursuits of their dreams, and should go with their children on their quest. Regardless of the outcome of the pursuit, the process will be a joyful one when accompanied by their family members.

Could you share the impact of winning on your entry into the academic/professional field?

I am very honored to have received the Association for the Industrial Design Special Award at TISDC, which was a very special experience for me. After winning the award, I was invited to do some work and exhibitions. In terms of exhibitions, it allowed my work to be seen by more people, letting more people know the ideas I want to express. I especially hoped that parents will see my work and have different ideas about how to help their children grow; in terms of work, due to greater exposure, the industry not only recognized my ability, but also knew clearly where my professional skills lie. This made my job search process incredibly smooth. I was quite fortunate to be able to work at a great animation studio, doing things that suited my talents. I feel more confident and motivated about my abilities. All the appreciation goes to the recognition from TISDC and the judges.

Do you have any future recommendations for TISDC?

Recently, I've noticed that TISDC has some interactive activities with fans in the Instagram community, which resonates particularly well with designers. I find it very interesting, and hope that there will be more similar things in the future. Finally, I think TISDC is one of the most important honors for design students in Taiwan to pursue, and provides an unforgettable memory for many designers. I hope that TISDC will continue to be held long into the future, continue to bring up the new waves of potential talents, so that their works and abilities can be noticed, that they can develop smoothly on their career paths and find a place where they can fit in.

2015

開心的一天
ZhongZhong's Wonderland

創作者 Designer(s)
石田、孔慶晗、楊易軒
Tian Shi, Qing-Han Kong, Yi-Xuan Yang

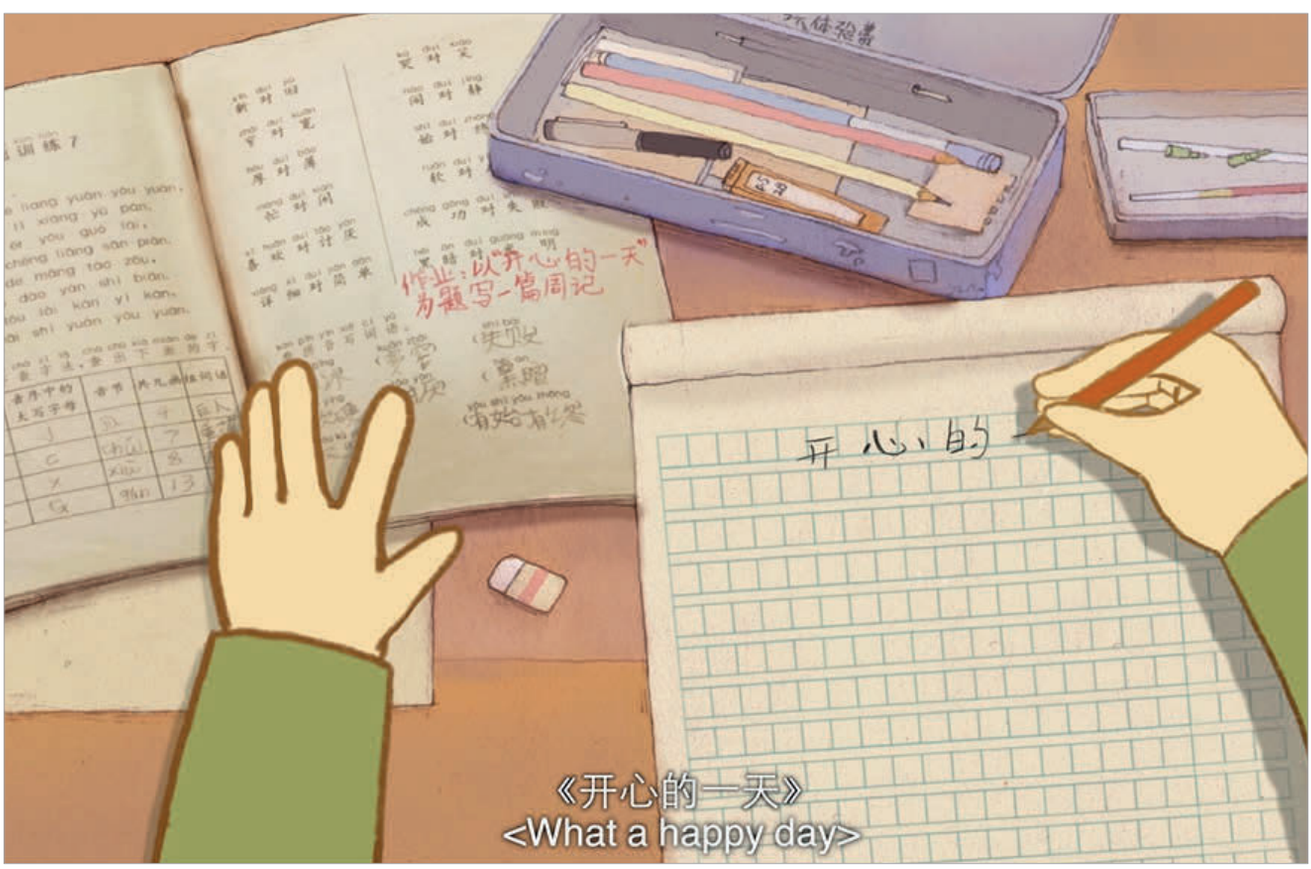
2015 年
年度大獎
Grand Prix

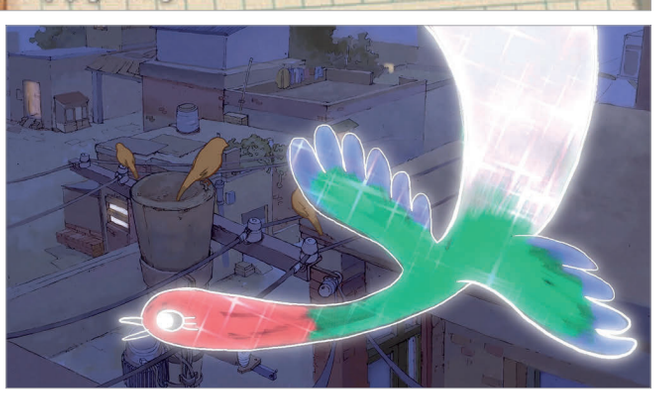
學校 School(s)
中國傳媒大學
Communication University of China

指導老師 Instructor(s)
李智勇、付龍
Zhi-Yong Li, Long Fu

這是一個有關於孩子的孤獨的故事。90 末的一個普通的下午放學時間，小學生中中回到自己空空的家，他的爸媽為了養家幾乎每天都在加班，沒人管的中中就會偷看電視，然而孤獨感席捲了他，看電視也沒什麼意思，於是他打開作文本寫老師留的作文《 開心的一天 》，在作文裡編造了他和爸媽度過的愉快的一天，並不知不覺地進入了幻想中……

This is a story about a boy's loneliness.An fall in the 1997, ZhongZhong crossed many blocks in the town to back home.But there is empty at home. His parents were busying to work to afford their family expenditure. And they almost spend whole day for work. At the time, he felt lonely and no more interesting for TV shows. He opened his notebook and concerned the essays topic A Happy day while the teacher gave them today. On the essay, he complicated a happy day that he spend with his parents. Then he fell in his wonderland.





Heart 2 Heart

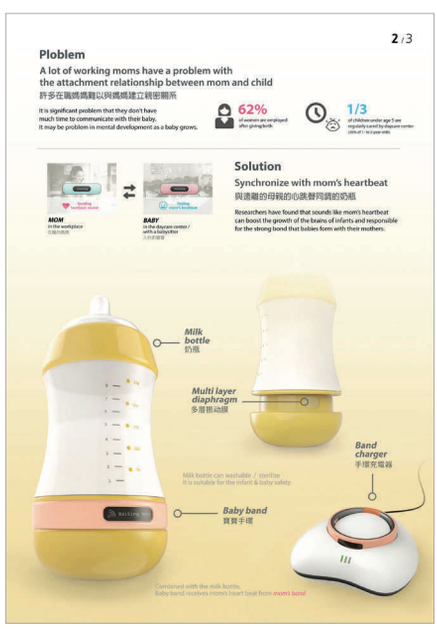
創作者 Designer(s)
Okyu Choi

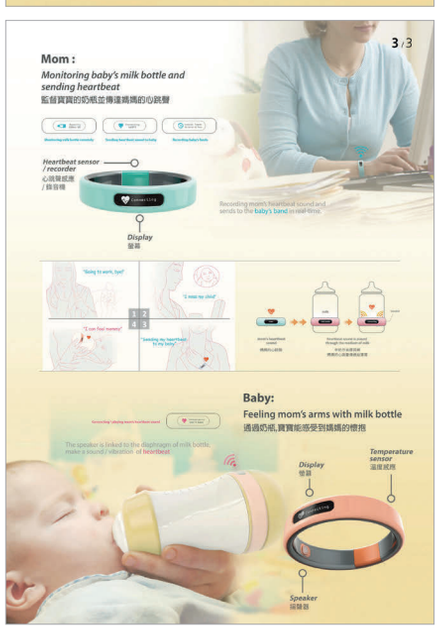
2015 年
產品設計類
Product Design Category
金獎
Gold Prize

學校 School(s)
筑波大學
University of TsukubaChina

指導老師 Instructor(s)
SeungHee Lee (Ph.D)

"Heart 2 Heart" is a milk bottle that makes mom's heart beat sound. Baby can feel mom's arms although mom is apart from home. Mom's heart beat sound is sent to milk bottle's band. Then, it is played through the medium of milk."Heart 2 Heart" helps to communicate between mom and baby with mom's heart beat sound and enhances emotional development of babies.





2015

韻
Archaic

創作者 Designer(s)
鄭禕芬
Yi-Fen Cheng

2015 年
視覺設計類
Visual Design Category
金獎
Gold Prize

學校 School(s)
廈門大學
Xiamen University

指導老師 Instructor(s)
張文化、游明龍
Wen-Hua Zhang, Ming-Lung Yu

沉靜平和，古色古香。作為華夏悠久歷史的承載者，古建築／古琴／古書依舊緩慢而從容地向我們訴說著其獨特的韻味。匆忙的人們，請停下奔波的腳步，靜靜地擁抱古韻，細細地品味安寧。樸實而珍貴，溫柔而堅定。

Quiet and peaceful, antique and archaic. As the carrier of the Chinese long history, ancient buildings/ancient music/ancient books is still showing its unique charm slowly and leisurely.The rushed people, please stop running around. Let us embrace the antique silently, feel the peace carefully. Simple but precious, tender but firm.

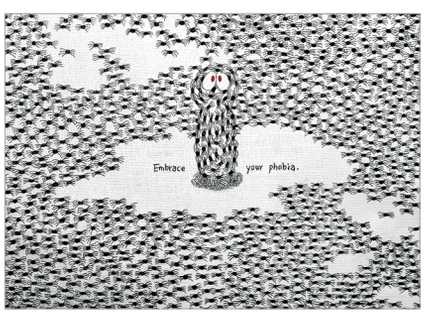
擁抱恐懼
Embrace Your Phobia.

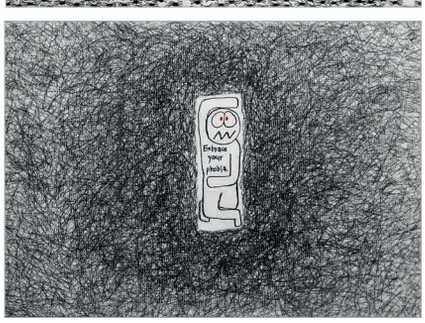
創作者 Designer(s)
黃昱潔
Yu-Jie Huang

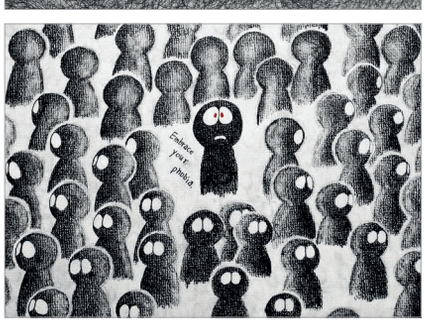
2015 年
捷克布魯諾海報雙年展協會特別獎
BBA Special Award

學校 School(s)
亞洲大學
Asia University

指導老師 Instructor(s)
陳怡潔
Yi-Chieh Chen







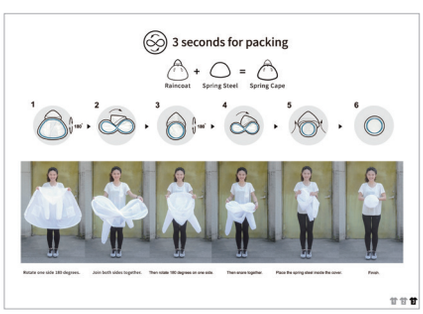
快乾雨衣
Spring Cape

創作者 Designer(s)
蕭學哲
Hsueh-Che Hsiao

2015 年
香港設計總會特別獎
FHKDA Special Award

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
孫崇實
Chung-Shin Sun



Culture and Nature

創作者 Designer(s)
高千雅
Chien-Ya Kao

2015 年
國際設計社團協會特別獎
ico-D Excellence Award

學校 School(s)
皇家藝術學院
Royal College of Art

指導老師 Instructor(s)
無
None

2015

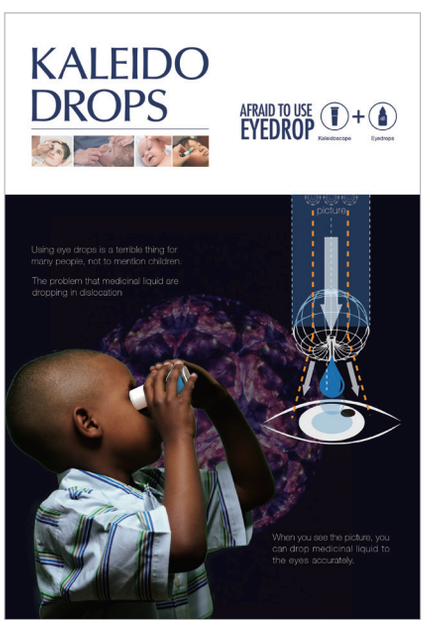
萬花眼藥水
KALEIDO DROPS

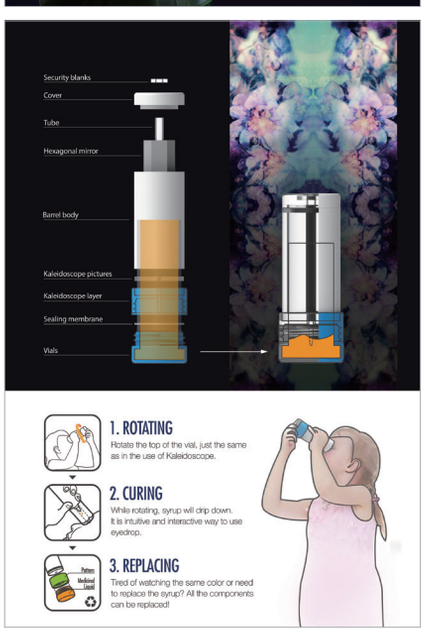
創作者 Designer(s)
曾郭鈞、歐陽宏柏、吳昌儒
Chun Tseng-Kuo, Hung-Po Ou-Yang, Chung-Ru Wu

2015 年
印度設計委員會特別獎
IDC Special Award

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
陳殿禮
Tien-Li Chen





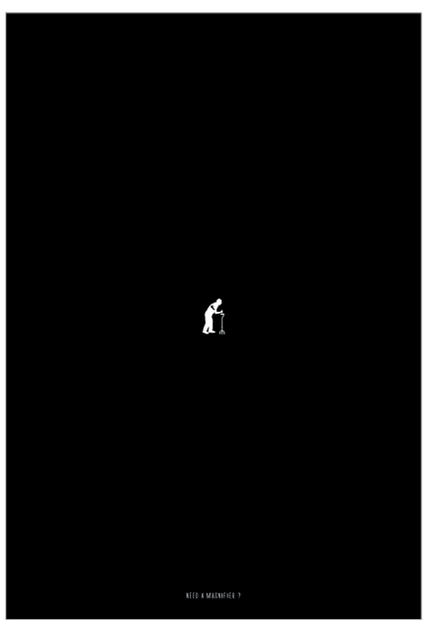
你看得到他們嗎？
Need a Magnifier?

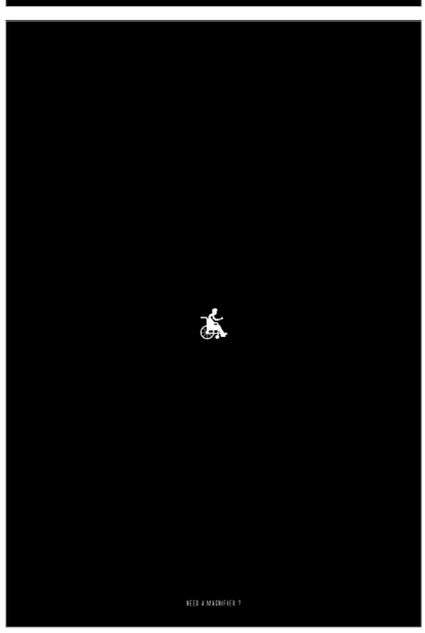
創作者 Designer(s)
張雨潔
Yu-Chieh Chang

2015 年
墨西哥國際海報雙年展協會特別獎
IPBM Special Award

學校 School(s)
亞洲大學
Asia University

指導老師 Instructor(s)
游明龍
Ming-Lung Yu





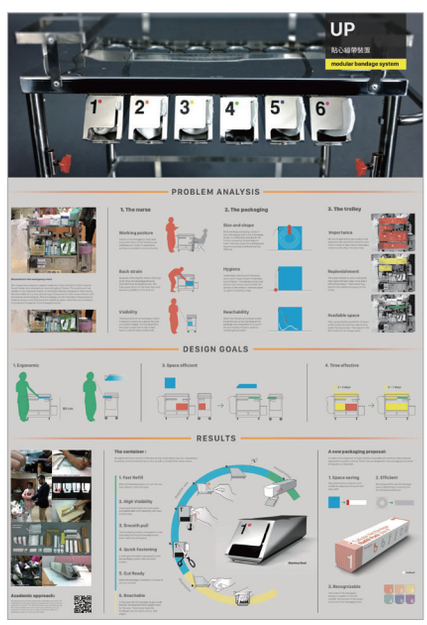
UP- 貼心繃帶裝置
UP-Ergonomic Bandage Dispenser

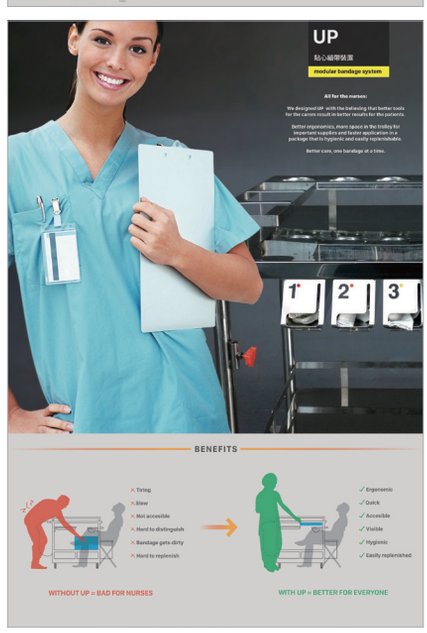
創作者 Designer(s)
倪僑駿、卡洛斯
Chiao-Chun Ni, Nuila Carlos

2015 年
日本設計振興會特別獎
JDP Special Award

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
范政揆、黃子坤
Cheng-Kuei Fan, T. K. Philip Hwang





根・更
Tear・Down

創作者 Designer(s)
陳姿羽、陳柏謙、鍾念恩
Tz-Yu Chen, Po-Chien Chen, Nien-En Zhong

2015 年
澳門設計師協會特別獎
MDA Special Award

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
劉家伶、陳建宏、石昌杰
Cha-Lin Liu, Chieh-Hung Chen, C.JAY Shih

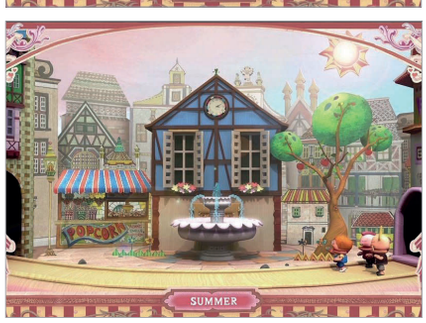
咕咕啾
Cuckoo Chu

創作者 Designer(s)
許奕柔、匡瀅錡、洪蕙君、王逸群、
李佩蓉、李依軒
Yi-Rou Hsu, Ying-Chi Kuang, Hui-Jun Hong,
Yi-Qun Wang, Pei-Rong Li, Yi-Syuan Li

2015 年
泰國創意設計中心特別獎
TCDC Special Award

學校 School(s)
崑山科技大學
Kun Shan University

指導老師 Instructor(s)
鄧偉炘
Wei-Hsin Teng



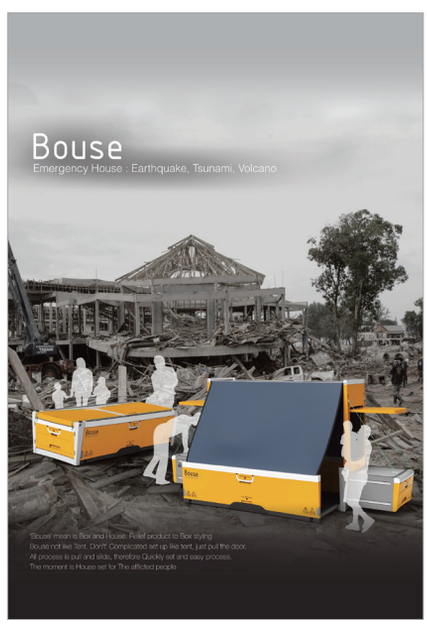
Bouse

創作者 Designer(s)
Shin, Jeongho

2015 年
台灣創意設計中心最具商品化潛力獎
TDC Greatest Marketing Potential Award

學校 School(s)
全北大學校
Chonbuk National University

指導老師 Instructor(s)
Hong, Jeongpyo



2015

公共保暖提燈
Caring Lamp

創作者 Designer(s)
李育陞、陳姵蓁
Yu-Sheng Lee, Ming-Chen Chen

2015 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
黃銘智
Ming-Chih Huang

虛擬牆
Virtual Wall

創作者 Designer(s)
魏啟翀
Qi-Chong Wei

2015 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
廣州美術學院
Guangzhou Academy of Fine Arts

指導老師 Instructor(s)
張劍
Jain Zhang

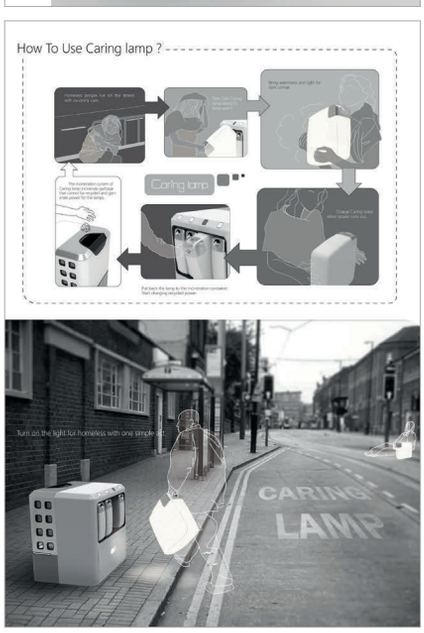
滴管藥瓶
Easy Drink

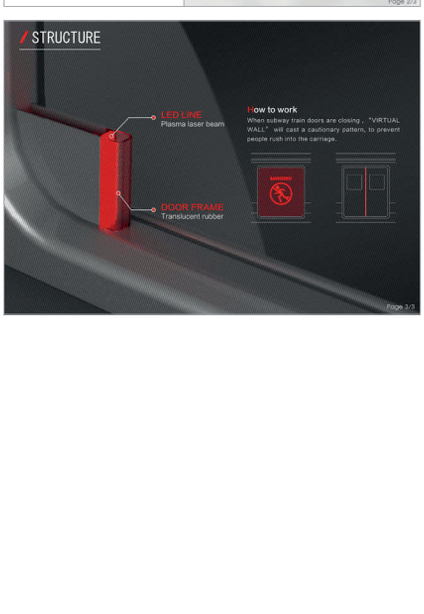
創作者 Designer(s)
李書韻、李靜、張蕾、韓笑林、李聖楠
Shu-Yun Li, Jing Li, Lei Zhang, Xiao-Lin Han, Sheng-Nan Li

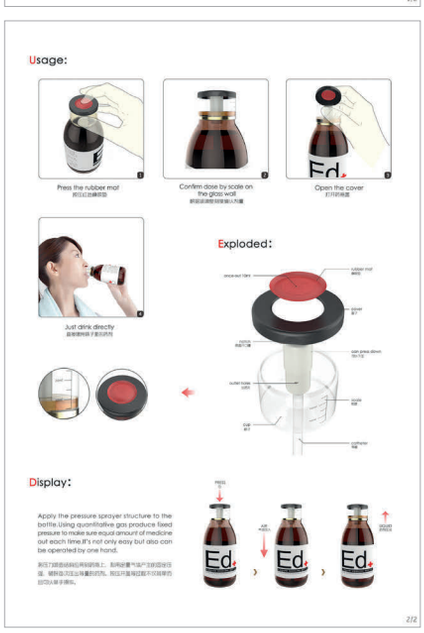
2015 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
大連民族大學
Dalian Nationalities University

指導老師 Instructor(s)
劉雪飛、方迪
Xue-Fei Liu, Di Fang







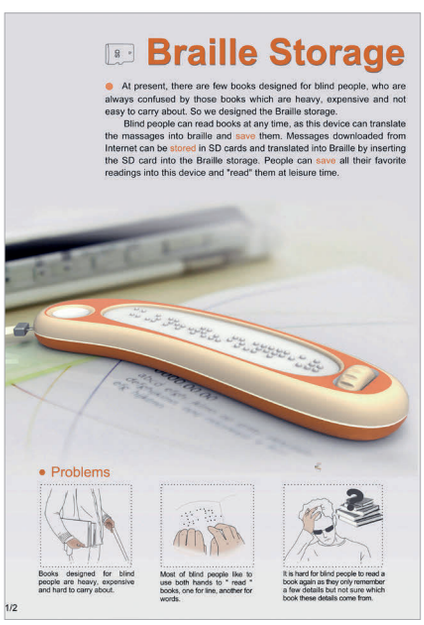
盲文儲存機
Braille Storage

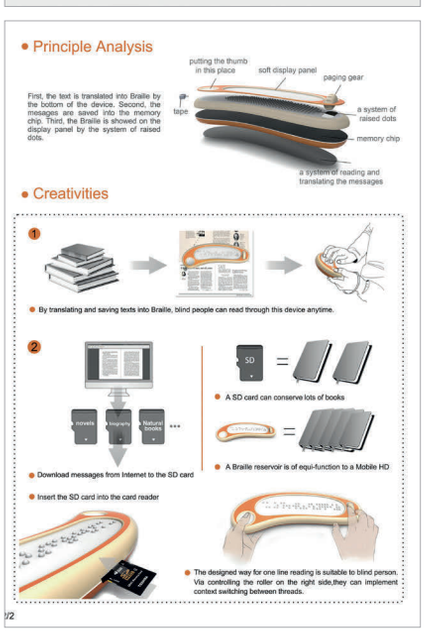
創作者 Designer(s)
楊屹沐、許清美
Yi-Mu Yang, Qing-Mei Xu

2015 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
同濟大學
Tongji University

指導老師 Instructor(s)
陳勇軍
Yong-Jun Chen





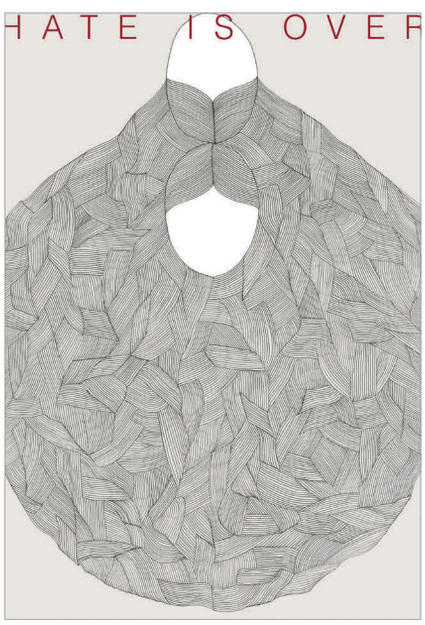
Hate is Over

創作者 Designer(s)
黒田 紗也佳
Kuroda Sayaka

2015 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
日本設計師藝術學院
Nippon Designer Geijutsu Gakuin

指導老師 Instructor(s)
Okamoto Shigeo



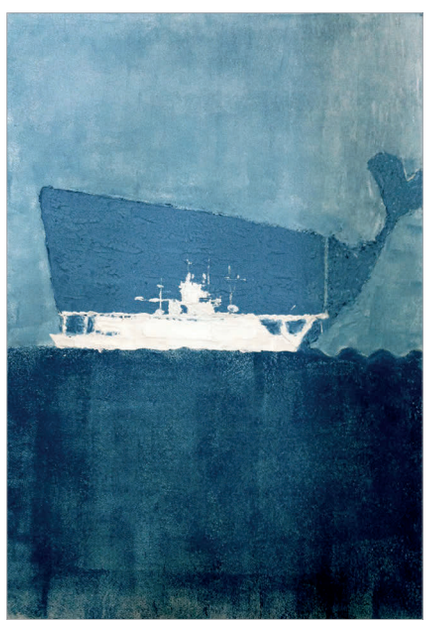
擁抱
Embrace

創作者 Designer(s)
周博
Bo Zhou

2015 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
福州大學廈門工藝美術學院
Xiamen Academy of Arts and Design, Fuzhou University

指導老師 Instructor(s)
張明
Ming Zhang



2015

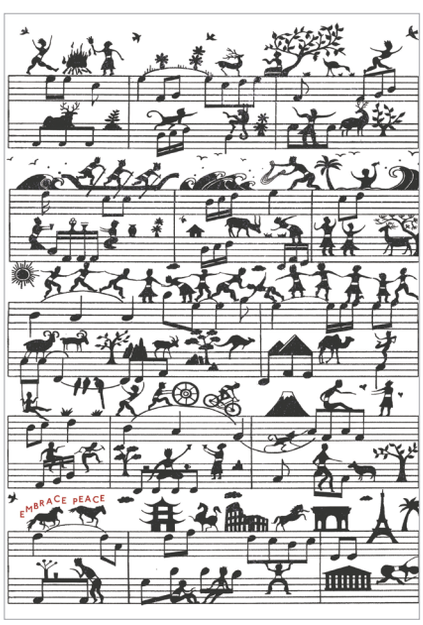
黑白樂章
Black and White Music

創作者 Designer(s)
吳玲丹
Ling-Dan Wu

2015 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
廈門大學
Xiamen University

指導老師 Instructor(s)
戚躍春、張文化
Yue-Chun Qi, Wen-Hua Zhang



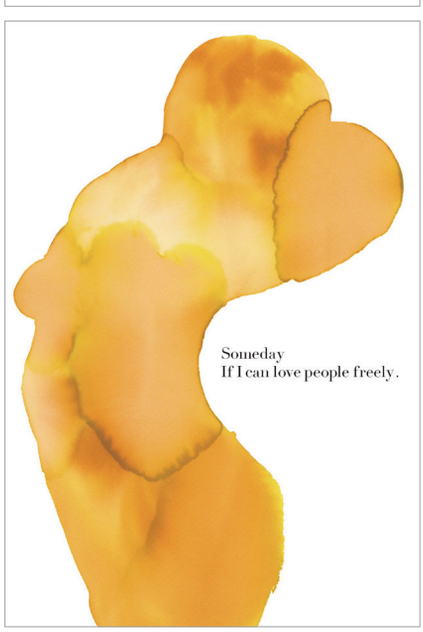
Some Day

創作者 Designer(s)
Arashiro Yukari

2015 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
日本設計師藝術學院
Nippon Designer Geijutsu Gakuin

指導老師 Instructor(s)
Okamoto Shigeo



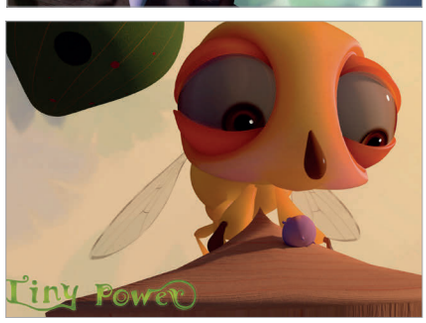
Tiny Power

創作者 Designer(s)
常晨
Chen Chang

2015 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
紐約視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Steve Rittler, Jony Chandra,
Melvin Tan Ming Zhang



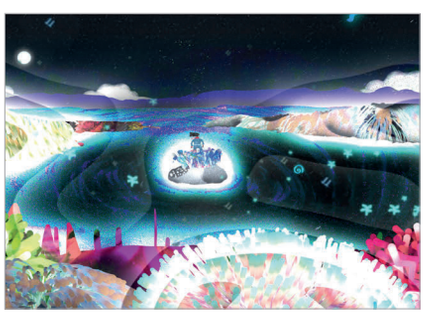
Soul Walker

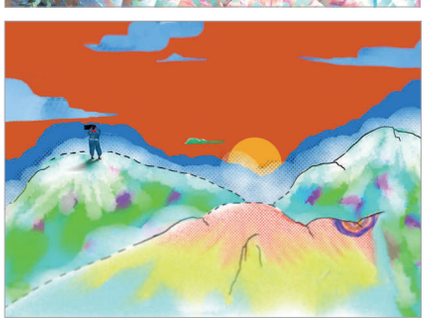
創作者 Designer(s)
鄭家和
Ka-Wo Cheang

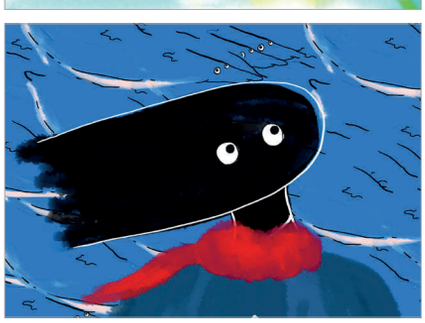
2015 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
紐約視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Adam Meyers







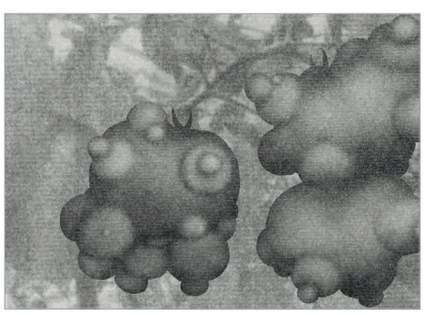
風從遠方來
Somewhere in the Wind

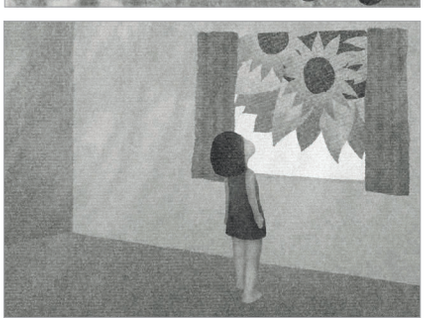
創作者 Designer(s)
魏閤廷
Ho-Ting Wei

2015 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺南藝術大學
Tainan National University of the Arts

指導老師 Instructor(s)
邱立偉
Li-Wei Chiu





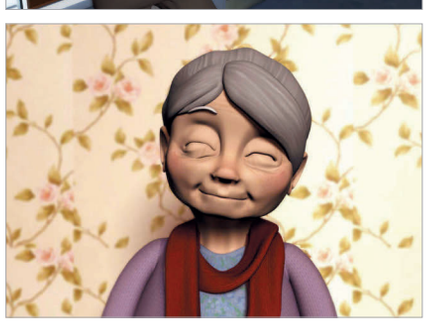
聞見
TheScent

創作者 Designer(s)
楊珈瑋、葉柏豪、古宛真、 鄭芷函、莊宛琳
Jia-Wei Yang, Po-Hao Yeh, Wan-Jhen Gu, Chih-Han Cheng, Wan-Lin Chuang

2015 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
嶺東科技大學
Ling Tung University

指導老師 Instructor(s)
蔣世寶
Shyh-Bao Chiang



2016

Hana Stehlikova

2016 年

數位動畫類
Digital Animation Category

年度大獎
Grand Prix

捷克共和國
Czech Republic

- 2015 以電影《 Borderlines 》完成學士學位。榮獲 TIDSC 臺灣國際學生創意年度大獎、保加利亞索菲亞國際動畫電影節年度大獎、水精靈電影節以及布拉格 Famu 節榮獲最佳動畫獎。廣島國際影展、愛丁堡影展、Tricky Woman 國際影展、巴西 Anima Mundi 動畫影展等官方評選
- 2017 因產假中斷碩士課程
- 2018 年至今，拍攝畢業影片《你是我的光》（預計 2025 年發布）

- (2015) Finishing bachelor studies with movie Borderlines. Wining Grand Prix at TIDSC Thaiwan, Golden Kuker in Sofia and Price for best animation in Watersprite wilm festival and Famu festival. Official selection in Hiroshima international film festival, Edinburg film festival, Tricky Woman, Anima Mundi and many more
- (2017) interupting Masters studies and starts maternity leave
- 2018–today working on graduation film „You are my light" (expected release 2025)

得獎作品《Borderlines》
Borderlines

愛無極限

對我的工作影響最大的是我的個性。我很內向，我常常覺得沒有必要在公眾場合講話。說實話，有時候我連說話都很困難。但我又需要有人在身邊。我需要獨處也需要能與人相處。我非常需要陪伴來應付孤獨。我不再勉強自己當表演者，但我適合當聆聽者。也多虧了這點，因為觀察對我來說變得至關重要。觀察他人、他們的情緒、人際關係以及他們不同的本性。我認為，這次觀察的結果為我的工作提供了無限的靈感。我一直對動畫電影著迷。我的叔公是一位非常有才華的動畫師，在捷克一家著名的動畫電影工作室《 Bratri triku 》工作。我從很小的時候就知道，我想透過動人的插圖來表達自己。能讓我以有趣的方式表達我的想法。

2015 年我以布拉格捷克共和國 Famu 動畫電影系學生的身份，藉我的學士畢業作品《Borderlines》參加 TISDC。Famu 是位於捷克共和國布拉格的電影學院。我講述的是一個關於鄰居無法和睦相處的故事，為了爭奪更多空間而相互鬥爭。他們最終摧毀了他們的房屋與居住地，面臨滅絕，才發現生存的唯一方法就是學會合作。

我也以此獲得年度大獎，在 TISDC 獲得大獎是我莫大的成功與榮耀。我的電影在世界各地的許多電影節上放映，並贏得了許多獎項。這一切都是鼓勵我繼續向前的動力。但還有最大的挑戰等著我。2017 年 3 月，我生下了我的第一個孩子。我可愛的寶貝女兒安東妮亞。從那一刻起，我的生活從此改變了。

全新的體驗降臨到我身上的速度比我預期的更快。人生的新篇章帶來了新的事物可以觀察。我發現了一些與自己相關且令我驚訝的新事物，是極黑暗的一面。

我給了一個全新、脆弱又純真的人類生命。我的寶寶健康又漂亮。我有一個我愛的丈夫，我有自己的家庭。儘管如此，還是有些不對勁。我並不快樂。我一直在等待幸福的來臨，但卻迷失在新角色的黑暗中。父母的角色。身為母親，生活中唯一的成就感就是照顧我的孩子。我的需求不再重要，我的睡眠不存在了，我的事業中止，我的創造力消失了。我沒有了自我。我開始經歷產後憂鬱症，花了八個月才康復。但這段經歷對我的工作產生了十分重要的影響。

當我女兒九個月大時，我的幸福感慢慢地回到了我的身邊。我又開始觀察，但這次我並不孤單。從那一刻起，我有了最棒的伴，我的女兒。她偷走了我的生活，卻還給我一個更開朗也更堅強人生。我發現，愛無極限，我們為彼此而活。我這才知道真愛是什麼。

我的生活開始回歸也開始著手拍攝我的畢業影片。我很清楚知道我要的主題是產後憂鬱症。我把我的電影命名為：「妳是我的光」。

構想這個故事情節並不難。我很驚訝地發現我不需要花很長時間去構思。所有的經歷是如此強烈，所以我只花了幾個小時便寫完劇本且繪製好分鏡板。

我每天都會在女兒睡覺時進行第一次動畫測試。雖然很累，但很開心。在我以為永遠失去創造力之後，再次感受到它在我血液裡沸騰。感謝我的孩子，我有一個真實且有力的故事可以說。

我很幸運，製片人 Zuzana Kucerová 知道了我正在進行的工作。她在 Frame Films 製片公司負責我的項目，並鼓勵我向捷克電影基金尋求贊助。我們成功獲得影片開發與製作的經費。我們被選中參加 2023 年的中東歐動畫論壇，並且非常興奮地向歐洲專業人士及同事展示我們的作品。 祈求我們在動畫展取得成功。

自我在 TISDC 得獎以來已經有段時間了。 起初我很擔心我沒有故事可講。對個有孩子女人來說，要維繫同儕並守住職場並不容易。但現在，感謝家人與朋友的支持，我非常幸運地還能說聲：「我還在哦」。

There are no limits.

The thing that influenced my work the most, was my nature. I am introvert. I often don't feel the need to speak in public. To be honest, sometimes it is hard for me to speak at all. On the other hand, I need people around me. I need solitude, to be able to handle company. I desperately need company, to handle the solitude. I gave up my struggle to fit in as entertainer, but I found my place as a listener. Thanks to this, it has become essential for me to observe. Observe other people, their moods, relationships and their different natures. I think, that the results of this observation provide limitless inspiration for my work. I was always fascinated by animated film. My great uncle was a very talented animator in a famous Czech studio of animation film called Bratri triku. I knew from the very young age, that I want to express myself through moving illustrations. That enables me to express my thoughts in a playful way.

I took part in the TISDC in 2015 with my bachelor film called Borderlines as a student of department of animation film at Famu. Famu is Film academy based in Prague, Czech Republic. I was telling a story about neighbours, who are not able to live with each other. They fight for more space at the expense of others. They eventually destroy their houses, habitats and they just start to face the extinction, just to find out, that the only way to survive is learning to cooperate. I won The Grand Prix price.

Winning the main prize at TISDC was my biggest success and great honour. My film was screened on many festivals around the world and win a several prices as well. All that encouraged me to continue with my work. But the biggest challenge was still in front of me. In March 2017 I gave a birth to my first child. My sweet baby girl Antonia. From that moment, my live was forever changed.

Brand new experiences started falling on me much faster, than I expected. That new chapter of my life brought new things to observe. I found out new things about myself and to my surprise, they were very dark.

I gave life to completely new fragile, innocent human being. My baby was healthy and beautiful. I had a husband, which I loved and I had a home. Still, something was wrong. I did not feel happy. I was waiting for my happiness to come, but I lost it in the darkness of new role I just started to play. Role of the parent. As a mother, the only fulfilment of my life was taking care of my baby. My needs stopped being important. My sleep ceased to exist. My career stopped, my creativity disappeared. I disappeared. I started to suffer postpartum depression. It took me eight months to recover. But this experience had a very fundamental influence on my work.

When my baby girl was 9 months old, my happiness slowly started coming back to me. I started to observe again, but this time I was not alone. From that moment I had my best companion. My daughter. She stole my life and then returned it back to me brighter and stronger. I found out, that there are no limits, that human can live for each other. I found out, what the true love is.

As my life started coming back to me, I started work on my graduation film. I knew exactly what would be my topic. It was postpartum depression. I called my film: You are my light.

It was not hard to think about the story. I was so surprised, that I do not need to think about storytelling for long hours. Whole experience was so strong and intense, that it took me few hours to write the screenplay and to draw a storyboard.

I worked on first animation tests every day, when my daughter was sleeping. I was so tired, but on the other hand, I was happy. I felt the creativity in my veins once again, after I thought, that I forever lost it. Thanks to my kid, I have a real and strong story to tell.

I had a great luck, that producer Zuzana Kucerová found out what I am working on. She took care of my project in Frame Films producer company and encouraged me to ask for support from Czech Film Fund. We succeeded and secured support for film development and production. We were selected at Pitching in CEE animation forum 2023 and we are so excited to present our project to European professionals and colleagues. We keep our fingers crossed for success in animation festivals.

So much time passed since my winning at TISDC. Firstly, I was scared, that I will have no story to tell. It is so hard, especially for a woman with kids to stay in touch with colleagues and the world of her profession. But now, thanks to my family and friends, I am extremely lucky, that I can say: I am still here.

2016

Lim Tian Hwee Loren

2016 年

產品設計類
Product Design Category

金獎
Gold Prize

新加坡
Singapore

· 使用者體驗設計者 - GovTech Singapore
· 使用者體驗設計師 - 新加坡 PSA
· 設計顧問 - IBM

· User Experience Designer - GovTech Singapore
· User Experience Designer - PSA Singapore
· Designer Consultant - IBM

得獎作品《Oneware》
Oneware

轉折點

我參加 TISDC 的體驗
我很高興也很榮幸能參加 2016 年臺灣國際學生設計競賽（TISDC），能與其他學生分享新創作的喜悅。這是充滿挑戰但也收穫滿滿的經驗，讓我知道享受自己所做的事情有多重要。向不同的人學習並瞭解他們的想法是一次非凡的經歷，能讓我成為更好的設計師。

享有盛譽的設計評審團頒發獎項肯定我的作品讓我非常感動。作為一名設計師，我很榮幸能夠在全球展示我的作品，證明有人願意長途跋涉來深入了解我和我的方法。TISDC 是個我非常重視的競賽，因為它強調公平競爭，每個人都有機會參與，並有機會與來自不同國家的設計師進行交叉學習。我相信這對世界各地的每位設計師來說都是一個很好的機會，可以一起學習、分享想法並用設計思維解決問題。身為工業設計師，我一直希望自己的設計有一天能進入市場。透過競賽獲得的獎金資助，我能將我所做的作品投入生產順利製成。經過多次設計循環後，沒有什麼比看到用戶使用我的產品還更激發動力的了。這次比賽讓我決心繼續研發 Oneware，我很高興我做到了。它的發展令我驚訝，但重要的不僅是數字，更重要的是喜歡這個產品也賞識我們正在做的事，這是讓所有努力都值得的原因！

端到端的設計流程
頒獎典禮上的時光很愉快，與其他設計師進行了有意義的討論，交換觀點、互相學習。最終我們與一家臺灣公司合作，他們希望與我一起探索和製造該產品，也能對社會有所貢獻。團隊快速的回應與行動力著實令我感動。 他們甚至不遺餘力地尋找當時非常重要的其他供應品。我佩服團隊的周全思慮。一路走來，在大家的幫助下，Oneware 才得以成功上市。

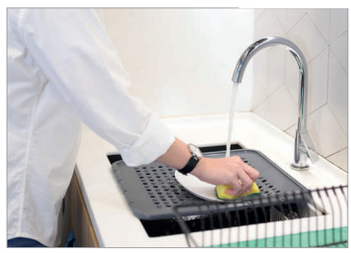
這段路上，我有機會得以深入探索工業級優化可製作使用的材料竟如此多樣化。此外，也得以接觸更多業務領域、不同人之間的規劃與協作以及學習產品策略，這都將為我未來的職業生涯帶來額外的優勢。Oneware 已經觸及來自各國的人消費者。我們很高興看到產品可以滿足用戶的日常需求，同時也提升知名度。有時我們容易忽略或善用周遭的人事物，我希望 Oneware 可以提醒人們多關心留意身邊的人事物。我覺得這個機會讓我在踏入職場之前在設計工作與流程上先做好準備。讓我能夠比別人早學習，讓自己擁有更好的機會也更有勇氣。這個機會讓我與其他人維持良好的互動，更善於社交，並提高整體溝通技巧。

包容
包容性設計不僅僅是一件好事，還可以提高了每個人的生活品質。獲得技術，我們可以將障礙轉化為機會。

我是一個始終相信每個人都應該有公平的機會和權利做自己喜歡的事情的人。我們一位最終用戶 Muhammad Afiq 先生曾經告訴我這句話「我們的殘缺就是我們的能力」，這句話確實改變了我對設計方法的思維。我們可以發揮自己的優勢，從另一個角度解決問題，而不是只看差距。我記得當我意識到最適合的設計最好的設計時的那一刻。不要管趨勢了，現在我們應該根據人們實際上如何使用並與產品互動的狀況來製作我們的產品。透過這種方式，我們不僅創造出美麗的產品，還提供令人讚嘆的體驗。

結論
贏得這個獎項對我來說是一個轉捩點。讓我實現了作為工業設計師的夢想，並與周圍的人分享了我的觀點。讓我督促自己做更多，最終觸及世界各地的使用者。我真的很高興參加這次比賽。不僅是個可以提升設計技巧的好機會，還可以向世界各地許多才華橫溢的設計師學習。其實我關注這個比賽很久了，終於有機會成為其中一份子。期待很快能看到更多精彩的作品！

A turning point



My experience of participating in TISDC
I am happy and glad that I have joined Taiwan International Student Design Competition 2016 (TISDC) and I feel fortunate to be able to share the joy of innovation with other students. It was challenging yet rewarding, and it taught me how important it is to enjoy what you do. Learning from different people and their ideas is an extraordinary experience, which has helped me become a better designer.

I am very touched by the recognition by a team of prestigious design jury awarding my work. As a designer, I feel privileged to be able to show my work across the globe as this proves that there are people out there who are willing to travel far distances and learn more about me and my methods. TISDC is a competition that I respect deeply because it celebrate fairness where everyone have a chance to participate and have the opportunity to cross learn across designers from different country. I believe this is a great opportunity for every designer around the world to learn together, share their idea and try to solve problems with design thinking. As an industrial designer, I always hope that my design could be out in the market one day. With the prize award fund from the competition I am able to manufacture the work I had done and see it through to actual production. There is no better way of motivation than seeing end users use my product after the many design iterations. This competition made me determined to continue building Oneware, and I'm so glad that I did. It's amazing how far it has come, but it's not all about numbers. More important is that the users love the product and appreciate the things we're doing - and that's what makes all the hard work worth it!

End to end design process
There was a fun time on the award ceremony, having meaningful discussions with other designers, exchanging perspectives and learning from each other. Eventually we worked together with a company in Taiwan who wish to explore and manufacture the product with me while helping to do good for the society. I was really deeply touched by the fast responses and quick action of the team. They even went extra mile to source for other supplies that was really crucial at the point in time. I am overwhelm by the thoughtfulness of the team. With everyone's help along the way, Oneware was able to launch successfully.

In this journey, I am able to explore more on the variation of the materials in industrial grade that is optimise for manufacturing. Furthermore, more exposure to business domain, planning and collaboration between different people and learning about product strategy will be an added advantage for my future career. Oneware has been reaching out to people from various countries. We are excited and happy to see the product could help with the daily needs of the users, whilst creating more awareness to the others. Sometimes we tend to forget and take advantage of objects around us and I hope Oneware can be a reminder to be more mindful of the people and objects around them.
I felt that this opportunity allows me to prepare myself more in the design work and processes before I step into the working life. This allows me to learn before others and put myself at a better position and courage as a designer. The opportunity involves interacting well with other people, become more sociable and improves my communication skills in general.

Being inclusive
Inclusive design is not just a nice thing to do, it improves the quality of life for everyone. With access to technology, we can turn obstacles into opportunities.

I am a person who always believe that everyone should have a fair chance and rights to do things that they like. One of our end users, Mr Muhammad Afiq, once told me this phrase "Our disability is our ability" which really change my perspective to design approach. Instead of looking at the gaps, we can tap on our strength and resolve problems from another angle. I remember that moment that I realised that the best designs are simply the most appropriate ones. Forget about trends, these days we should tailor our product to how real people use and interact with it. This way we create not only beautiful products but deliver amazing experiences too.

Conclusion
Winning this prize is a turning point to me. It lets me realise my dream as an industrial designer and also share my perspective with people around me. It will allow me to push the work further and eventually reach out to users all around the world. I am really glad to join this competition. Not only it is a good opportunity to improve on my design skills, but also learn from many talented designers around the world. I actually have been following this competition and finally have a chance to be one of it. Looking forward to seeing more exciting work soon!

2016

陳宇薇
Yu-Wei Chen

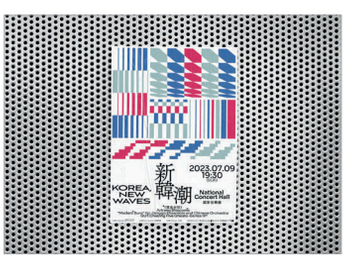
2016 年

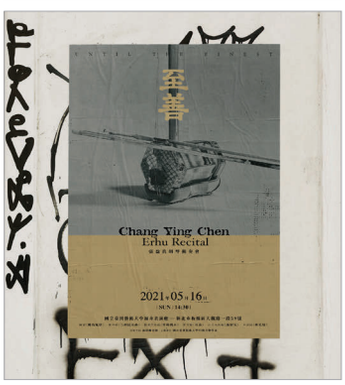
捷克布魯諾雙年展協會特別獎
Brno Biennale Association Special Award

臺灣
Taiwan

- 曾獲得德國紅點設計獎 傳達設計類
- 金點新秀設計獎 數位多媒體類與入圍美國傳達藝術年度獎 設計類

- A former winner of the German Red Dot Design Award in the Communication Design category
- The Golden Pin Designer Award in the digital multimedia category, and a finalist in the Digital Multimedia category of the U.S. Communication Arts Award





近期作品
Recent Works

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

2016 年的主題為「OPEN」，藉由這個主題我想傳達現代人沉迷於網路而失去人與人溝通的橋樑，呼籲大眾應走出網路世界，不沉迷於於虛擬而和現實生活脫節，是一個對現代科技影響的反思，更是一種對於人際關係的提醒，應該要「跨越自己的界線」、「面對真實的人生」及「想想自己要成為怎樣的人」，透過海報上的文案和該對應的 app 名稱達到雙關效果，以此強化想傳達的訊息。

得獎後對您進入學界 / 業界的影響

我是大二時期在比賽中獲得國際設計組織特別獎，這份肯定為我在設計之路注入了更多的動力，同時也為自己的作品和能力增添了信心及肯定，在後續的研究所申請及求職過程中也成為了我履歷上的一個亮點，並且因為是國際性比賽常引起面試者的興趣，為我在學術和職業生涯中增添更多的可能。

給 TISDC 的建議

很感謝有 TISDC 這個國際性的獎項給予身為學生的大家鼓勵，不斷推動台灣的藝術及設計產業，並躍上國際舞台，也期望未來 TISDC 可以加入一些技術上的創新，像是人工智慧等新興技術的應用，以反映產業的最新趨勢，不僅有助於吸引更多學生的參與，同時也能賦予比賽更具前瞻性和實用價值。此外，可考慮舉辦得獎者交流會，讓評審與得獎者能夠相互分享經驗和見解，進一步拉近學生與業界的距離，這樣的交流平台不僅有助於學生與業界接軌，更能催生未來的跨領域合作機會，促進更廣泛且有深度的專業交流。

What is the creative concept behind the award-winning works in TISDC?

The theme for 2016 was "OPEN". Through this theme, I wanted to convey the message that people have lost their bridges of interpersonal communication due to their addiction to the Internet, and that they should step away from the world of the Internet, not to be obsessed with the virtual world and lose touch with their real lives. This is a reflection on the impacts of modern technology as well as a reminder of interpersonal relationships, that it is important to "go beyond one's own boundaries", "to face the real world", and "think about the person you want to be". The messages that were to be conveyed were reinforced by the effects of the text on the poster and the corresponding application.

Could you share the impact of winning on your entry into the academic/professional field?

In my sophomore year, I was awarded the International Design Association Special Prize in the competition. This recognition provided greater motivation on my journey in design, and also gave me more confidence and affirmation towards my own work and ability. It is also a highlight on my resume when applying to graduate schools and looking for jobs. As it was a prize from an international competition, it often drew the interest of the interviewers, and led to more possibilities for me in my academic and professional career.

Do you have any future recommendations for TISDC?

I am very grateful to have an international competition like TISDC to encourage students like us and to continue to promote Taiwan's art and design sectors to the world. In the future, I hope that TISDC will incorporate some of the newer technological innovations, such as the application of AI and other emerging technologies, in order to reflect the latest trends in the industry. This will not only help to attract more students to participate, but also imbue the competition with a more forward-looking perspective and greater practical value. In addition, the competition should perhaps consider organizing an event for the jurors and the winners to interact and exchange their experiences, ideas and insights, thus further bridging the gap between students and the sector. Such an exchange platform will not only connect the students with the sector, but may also foster cross-sector collaboration in the future, as well as facilitate wider and more in-depth professional exchanges.

2016

魏啟翀
Qi-Chong Wei

2016 年

德國設計委員會特別獎
German Design Council Special Award

中國大陸
China

- 華為終端有限公司 - 創新設計中心 - 高級設計師
- 個人從業至今獲 redot、iF、IDEA、SPARK、金點設計獎、紅星獎、臺北設計獎、光寶設計獎等國內外設計獎項 150 餘項

- Huawei Device Co. Ltd. - Innovative Design Center - Senior Designer
- Winner of more than 150 domestic and international design awards, including redot, iF, IDEA, SPARK, Golden Dot Design Award, Red Star Award, Taipei Design Award, and Lite-On Design Award

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

消逝 /Elapse-2016 年 - 產品設計類 - 銅獎
這個隨著時間漸變的藥標籤，設計靈感來源於我對人們服藥時的觀察。 我在尋找人們服藥時的微妙細節：一般情況下，人們都只會查看藥效和服用數量，稍微細心一點的，才會去注意保質期；由於標籤上的字元太小，加上老花眼，老年人也很難注意到藥品的保質期。 食用過期藥品除了沒有藥效，還會對身體健康造成危害。說一下我的基本思路：設計的目的就是讓消費者感受到 “ 遇到問題然後立即被解答 ” 的流暢體驗。 藥瓶上的標籤資訊會隨著時間的流逝而慢慢變淡，直到過期時從視覺上 " 消失 " 掉——變成一張白色的標籤。 面對一張空白的標籤，即使是粗心的病人， 也能輕易的識別藥效已過期，尤其對老年人更有便利性，再也不用頂著老花鏡費神地去尋找標籤上的生產日期和保質期。 這種從有到無的視覺變化，在設計本質上是對資訊的傳達，也是人與物之間的一種交流。

得獎後對您進入學界 / 業界的影響

學生時代參加臺灣國際學生創意設計大賽並有幸獲獎，在翻閱專刊時發現獲獎作品背後有著非常深層的哲學與人文思考，這對當時的我有著很大的啟發，讓我明白了設計不僅只是局限於對 " 物 " 本身及外形的追求，更多時候需要回歸生活的細微之處。 這也對後來踏入職場的我有著十分深遠的影響。這項國際賽事為世界各地的設計新秀提供了一個展現自己才華的舞臺，其國際視野帶領設計師看得更寬、更遠；促使我們的思考和創作更獨立，更有競爭力。 另一方面，不同設計文化的互動也豐富了我的設計視角和方法。

給 TISDC 的建議

記得我參加競賽時，入圍者時要求寄送模型和海報，這對大陸的學生十分不友好，主要是寄送時間非常久。 是否可以簡化寄送流程，直接通過電子檔案由主辦方統一列印評審。 同時希望加強宣傳力度，成為和 iF 學生設計獎並駕齊驅的學生國際賽事！

What is the creative concept behind the award-winning works in TISDC?

Elapse (2016) - Product Design Category - Bronze Prize.
"The inspiration of this medication label, which changes over time, came from my observation of people taking their medication. I was looking for the subtle details when people take their medication: usually they only check the efficacy and the quantity of the drugs they need to take, and only the more careful ones pay attention to the expiration date; due to the small size of the characters on the label and presbyopia, it's hard for the elderly to notice the expiration date of the medication. Consumption of expired drugs will not only have no efficacy, but also harmful to the body. My basic idea is as follows: the design purpose was to give consumers a smooth experience of "having their questions answered immediately". The labeling information on the bottle will fade over time until it visually "disappears" when it expires - becoming a white label. When faced with a blank label, even a careless patient can easily recognize the medication has expired, and this is especially convenient for the elderly, as they no longer have to find their glasses to look at the date of manufacture and shelf life on the label. This kind of visual change from something to nothing is a transmission of information in its design nature, and also a kind of communication between people and objects.

Could you share the impact of winning on your entry into the academic/professional field?

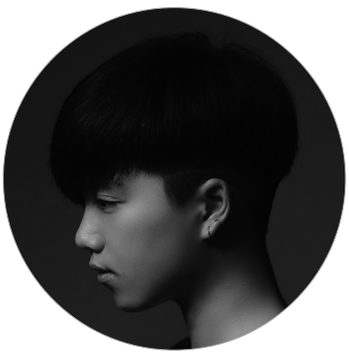
When I was a student, I participated in the Taiwan International Student Design Competition and was able to win one of the prizes. When I was reading the competition's magazine, I found that there was a deep philosophical and humanistic thinking behind the award-winning works, which greatly inspired me at that time, and made me realize that design is not only confined to the pursuit of the "object" itself and its appearance, but also needs to return to the nuances of life more often. This had a profound impact on me when I entered the job market later on. This international competition provides a stage for emerging designers from all over the world to show their talents, and its international vision guides designers to look wider and farther; it encourages us to be more independent and competitive in our thinking and creations. On the other hand, the interaction of different design cultures has also enriched my design perspective and approach.

Do you have any future recommendations for TISDC?

I remember that when I joined the competition, the finalists were required to send their models and posters, which was very unfriendly to mainland Chinese students, mainly because it took a long time to send the information. Is it possible to simplify the submission process, by using electronic submission and then the organizer can print all the entries out to be scored? At the same time, I hope more effort can be put into the event's promotion, so that it can become an international competition that is on par with the iF Student Design Awards!

近期作品
Recent Works

2016



黃靖
Jing Huang

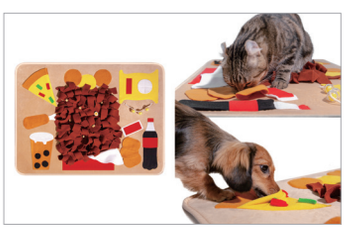
2016 年

南非國家標準局設計院特別獎
South African Bureau of Standards Design Institute Special Award

中國大陸
China

· IDC Awards 國際設計師俱樂部會員、作品曾收錄亞太設計年鑑等權威設計刊物、曾獲靳埭強設計獎等多項國際設計獎項

· A member of the IDC Awards International Designers Club. His works have been published in authoritative design publications such as Asia-Pacific Design, and he has won many international design awards such as the Kan Tai-keung Design Award



近期作品
Recent Works

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

有幸獲獎的作品是《動物解放》書籍設計，這是一本討論人類在如何製造動物的痛苦，描繪殘忍的動物實驗，揭露了人類物種歧視的歷史和現狀的書籍。我將以「銜尾蛇，食己人」為線索，寓意人類傷害動物終會自毀。書本外觀是紗布包裹著滲血的書本，寓意受傷的動物。書中內頁不斷滲出血液般：篇章開頭處紅色指印，會和翻閱者手指重合，比喻人人都在參與這項惡行。 將書中殘忍的實驗描述做突出處理，希望喚醒麻木的閱讀者。每篇章結束處皆有紅色的、搓揉紙張的血手指印，夾雜撕毀的內頁，象徵內容令人髮指且程度不斷加深。硫酸紙上紅線白字的重合，比喻動物困於牢籠。用紅紙摩擦書頁，會出現線索。銜尾蛇圖騰註釋因即是果，果即是因。將實驗內容和照片做手工紙雕，希望讓文字的力量脫離平面紙媒的束縛：母猩猩與她的寶寶、電擊實驗中的猴子、被釘在紙上的動物們……我將黑膠片如同牢籠 般罩住了動物，只留出眼睛，黑膠鏡子般的反射效果，古有「以鏡照己，是為自省」。希望讀者翻到本頁如同照鏡。翻開黑膠卷再看被關在黑牢籠中的動物，動物傷口般紅色縫線。 能夠有所震撼，思考。結尾將動物雕刻與銜尾蛇結合，使用能發芽的種子紙，寓意希望。

得獎後對您進入學界 / 業界的影響

得獎當時我還是個剛進入職場的“小設計”，有野心也有迷茫。這份肯定讓我更確定了自己的選擇。 也讓我的老闆看到了「獲獎設計師」所能帶來的商業價值，讓我能夠接觸到更多重要的設計案中，增添了許多機會。也因為這部得獎作品的思考，讓我耿耿於懷動物的境況，而後選擇了寵物產業，為寵物做設計。希望讓居住在城市裡的小動物能與人類更平衡地相處，在真正意義上提升社會動物福利。

給 TISDC 的建議

希望 TISDC 與更多大陸院校合作，並增加巡展。讓更多設計學子有機會被看見，被認可，一起用設計改變世界！

What is the creative concept behind the award-winning works in TISDC?

The work that allowed me to win the prize was the book design for "Animal Liberation", which was a book that discusses how human beings create animal suffering, depicts cruel animal experiments, and exposes the history and status quo of human species discrimination. I used "Ouroboros, the snake that eats itself and others" as a clue, to symbolize that human beings harming animals will eventually destroy themselves. The cover of the book was wrapped in gauze and oozing blood, symbolizing a wounded animal. The inside pages were constantly oozing blood: the red fingerprints at the beginning of the chapters coincide with the fingers of those reading or flipping through the book, symbolizing that everyone is participating in this evil act. Descriptions of the brutal experiments in the book are highlighted in the hope of shaking the numb reader awake. At the end of each chapter, there are red, bloody fingerprints rubbing the paper, intermingled with torn pages, symbolizing the heinous content and the increasing intensity thereof. The overlapping of red lines and white text on the tracing paper is a metaphor for an animal trapped in a cage. Rubbing the red paper against the page will reveal clues. The totem of the snake illustrates cause is effect and effect is cause. I used content of experiments and photographs to create handmade paper sculptures, hoping to free the power of words from the constraints of the two-dimensional paper medium: a chimpanzee mother and her baby, monkeys in an electroshock experiment, animals nailed to paper..... I covered the animals with vinyl as if they were in a cage, leaving only their eyes visible, and the reflective effect of vinyl mirror a cold Chinese saying "To look at oneself in the mirror is to reflect on oneself". I hope readers turning to this page will feel as if they were looking at themselves in a mirror. When the vinyl is turned over and one looks at the animals locked up in the black cage, the red stitching are like the animal's wounds, which can shocked the reader into thinking about the issue. The end of the book combines animal carvings with the ouroboros, and the use of seed paper that can germinate symbolizes of hope.

Could you share the impact of winning on your entry into the academic/professional field?

At the time when I won the prize, I was still a "junior designer" who had just entered the workplace, with ambitions as well as uncertainties in my heart. This recognition made me more certain of my choice. It also allowed my boss to see the business value that "award-winning designers" can bring and allowed me to come into contact with more important design projects, increasing more opportunities. Because of the thinking that came from this award-winning work, I have been thinking more about the situation of animals. Then I chose the pet industry and design for these pets. I hope that these small animals living in the city can get along with human beings in a more balanced way, and improve the welfare of animals in society in a more real sense.

Do you have any future recommendations for TISDC?

I hope that TISDC will cooperate with more universities from China and add touring exhibitions, so that more design students could have the opportunity to be seen and recognized, and change the world with design together!

盲
Blind

創作者 Designer(s)
胡雨然、唐銳
Yu-Ran Hu, Rui Tang

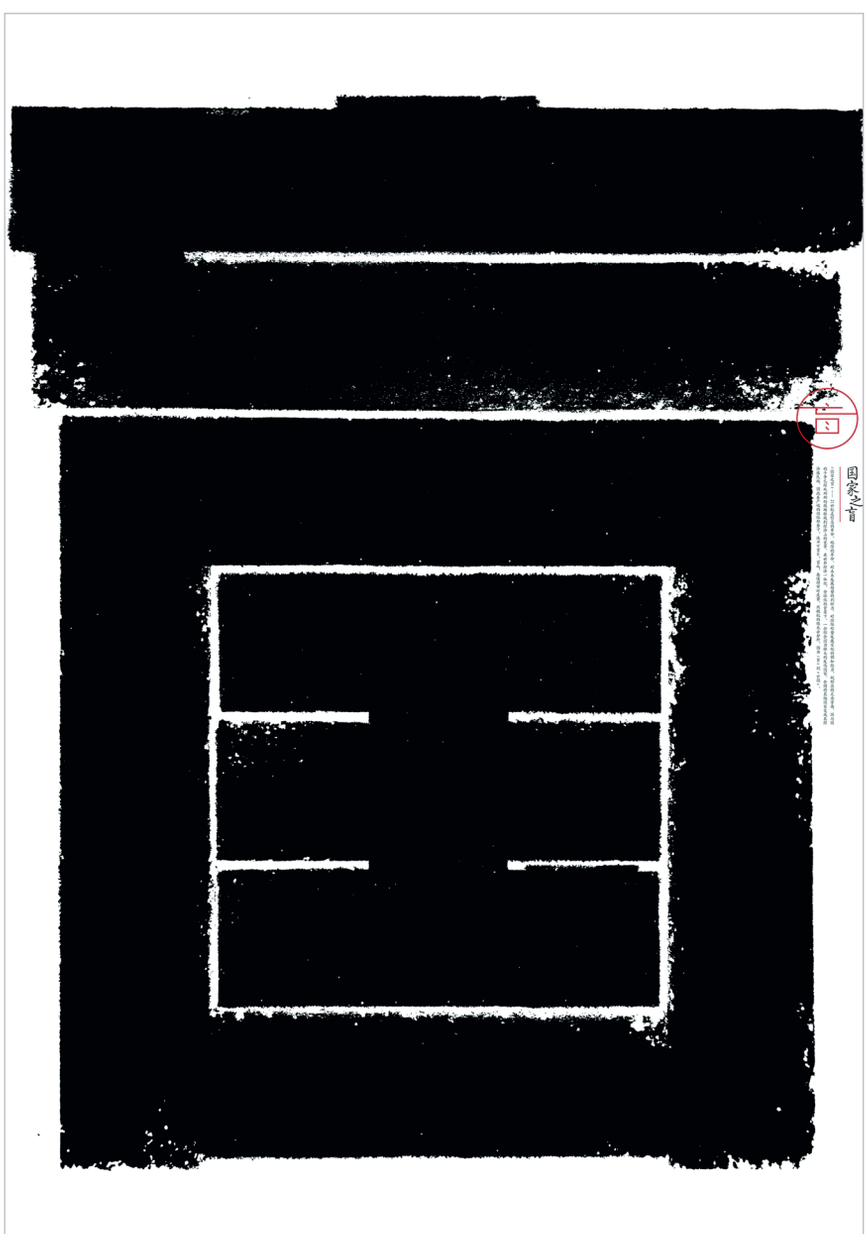
2016 年
視覺設計類
Visual Design Category
金獎
Gold Prize

學校 School(s)
江蘇師範大學
Jiangsu Normal University

指導老師 Instructor(s)
崔浩
Hao Cui

隨著社會形態的發展，人變得越來越現實、浮誇，盲目的追求著金錢、物質、權利、地位，被它們遮住了雙眼，迷失在人生道路上。作品站在相反的一面向人們發出警示，用開放的視野，開放的心胸迎接未來，切勿在現實中迷失了自己。對於自己，對於國家都是如此。

With the development of social forms, people become more and more realistic, exaggerated, blind pursuit of money, material, power, status, were they covered his eyes, lost in life on the road. Works standing opposite a people-oriented alert, with an open field of vision, an open mind to meet the future, do not lose yourself in reality.



2016

The Moon is Essentially Gray

創作者 Designer(s)
Hannah Roman

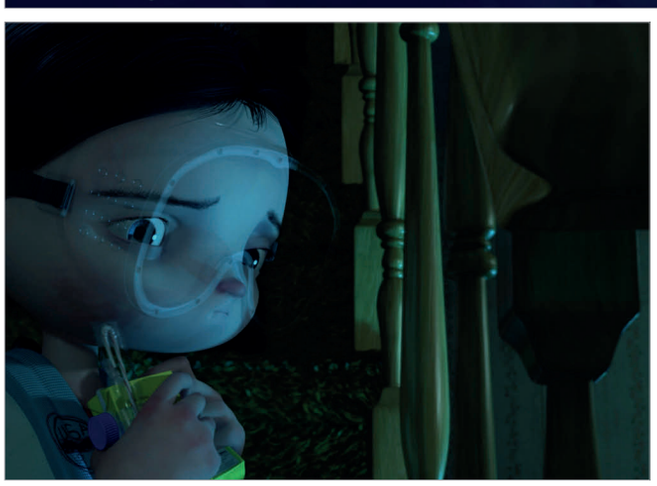
2016 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

學校 School(s)
紐約視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Carl Edwards, Trilby Schreiber

這是關於一個小孩和她的簡易火箭，還有她飛到月球上的驚奇之旅。這部電影探討對於遭到忽略或遺棄的孩子來說，避現實在他們生命中扮演的角色，最終探討或重新獲得個人的力量、喜悅和自由的掙扎過程。

Hannah Roman's CG animated short is about a young child, her makeshift rocket, and her fantastic flight to the moon. The film explores the role escapism plays in the lives of children who suffer some form of neglect or abandonment by their caregivers, and is ultimately about the struggle to gain (or regain) personal power, joy, and freedom. "The Moon Is Essentially Gray"was produced by Hannah Roman as part of her thesis work in the MFA Computer Art program at New York's School of Visual Arts.



剝削
Exploitation

創作者 Designer(s)
黃士銘、王昱超
Shi-Ming Huang, Yu-Chao Wang

2016 年
新加坡設計業總商會特別獎
DBCS Green Design Award

學校 School(s)
樹德科技大學
Shu-Te University

指導老師 Instructor(s)
楊裕隆
Yu-Lung Yang

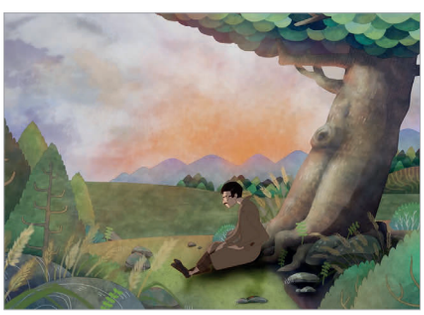
鬼點子
Astray Ghost

創作者 Designer(s)
陳藝、周秉琮、譚宇智、林晏瑞、田毓翎、楊茜婷
Yi Chen, Bing-Tsung Chou, Yu-Chih Tan, Yan-Rui Lin, Yu-Ling Tian, Chien-Ting Yang

2016 年
香港設計總會特別獎
FHKDA Special Award

學校 School(s)
亞洲大學
Asia University

指導老師 Instructor(s)
魏子彬、陳慧霞
Tze-Ping Wei, Hui-Hsia Chen



排水的桶蓋
Drainage of Bucket Cover

創作者 Designer(s)
張捷、張馨月、王傳印、王璇
Jie Zhang, Xin-Yue Zhang, Chuan-Yin Wang, Xuan Wang

2016 年
澳大利亞優秀設計協會特別獎
GDA Special Award

學校 School(s)
大連民族大學
Dalian Nationalities University

指導老師 Instructor(s)
包海默、許坤、喬松
Hai-Mo Bao, Kun Xu, Song Qiao

2016

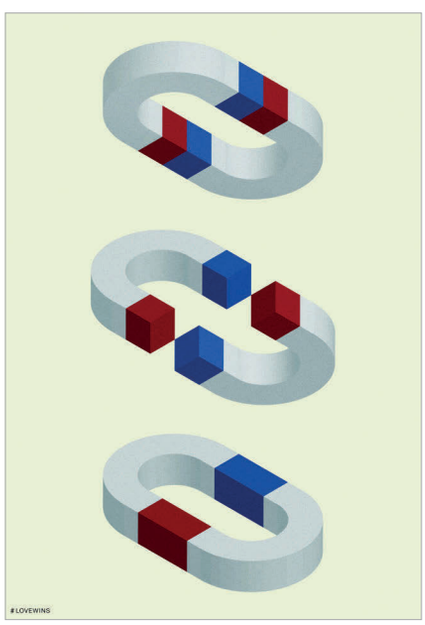
愛的形狀
The Shapes of Love

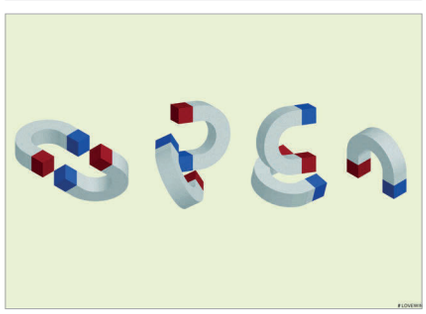
創作者 Designer(s)
陳品丞
Ping-Chen Chen

2016 年
國際設計社團協會特別獎
ico-D Excellence Award

學校 School(s)
武藏野美術大學
Musashino Art University

指導老師 Instructor(s)
小林昭世
Akiyo Kobayashi





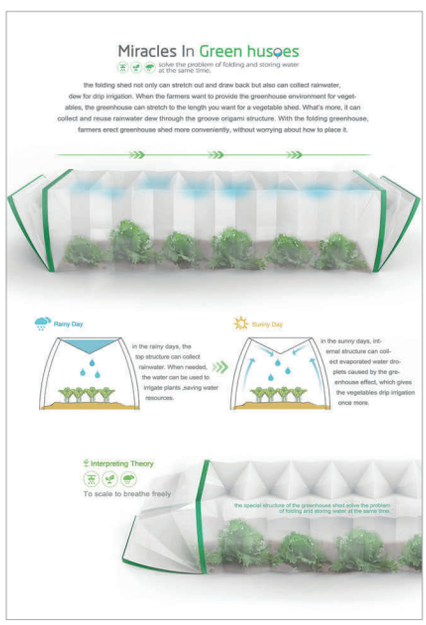
折疊儲水溫室
Miracles in Green Husoes

創作者 Designer(s)
趙帥、溫爾剛、趙海波、張倩、劉禹
Shuai Zhao, Er-Gang Wen, Hai-Bo Zhao, Qian Zhang, Yu Liu

2016 年
丹麥皇家設計組織特別獎
INDEX Special Award

學校 School(s)
大連民族大學
Dalian Nationalities University

指導老師 Instructor(s)
劉雪飛、方迪
Xue-Fei Liu, Di Fang



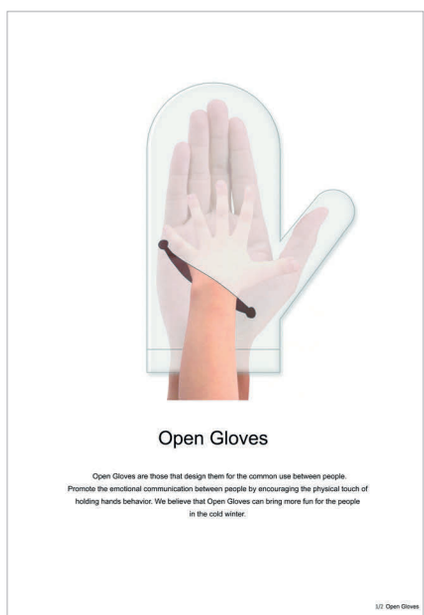
開放手套
Open Gloves

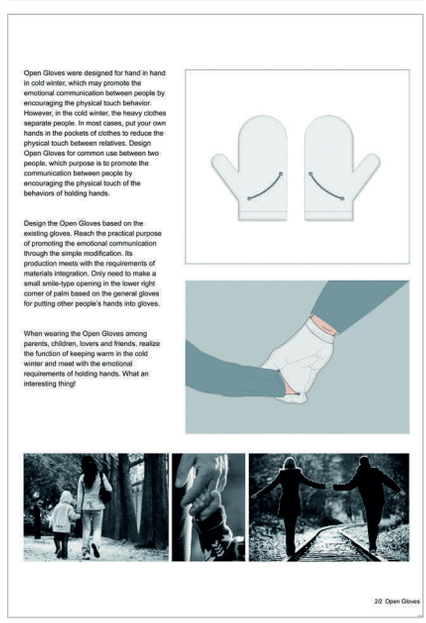
創作者 Designer(s)
張小戀、李冰
Xiao-Lian Zhang, Bing Li

2016 年
日本設計振興會特別獎
JDP Special Award

學校 School(s)
浙江大學
Zhejiang University

指導老師 Instructor(s)
陶冶、姚琤、應放天
Ye Tao, Cheng Yao, Fang-Tian Ying





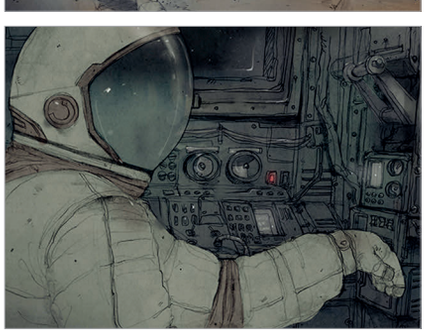
探索者號
Explorers

創作者 Designer(s)
周建安
Chien-An Chou

2016 年
澳門設計師協會特別獎
MDA Special Award

學校 School(s)
國立臺北藝術大學
Taipei National University of the Arts

指導老師 Instructor(s)
史明輝
Ming-Huei Shih



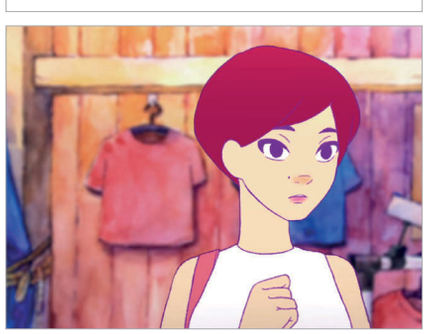
覓香
The Sense of Spice

創作者 Designer(s)
曾意如、謝孟夏、江心平
Yi-Ju Tseng, Meng-Hsia Hsieh, Hsin-Ping Chiang

2016 年
泰國創意設計中心特別獎
TCDC Special Award

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
陳建宏、楊東岳、劉家伶
Chien-Hung Chen, Tung-Yueh Yang, Jia-Ling Liu



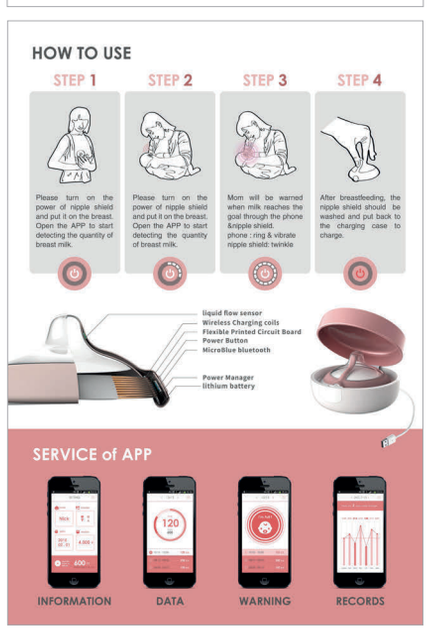
好餵
Feeding Care

創作者 Designer(s)
楊怡馨、黃庭亞、李胤愷
Yi-Sin Yang, Ting-Ya Huang, Yin-Kai Lee

2016 年
印度設計委員會特別獎
IDC Special Award

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
鄭金典
Jin-Dean Cheng



2016

18th Cinema on the Border Film Festival

創作者 Designer(s)
Cichy Iwona

2016 年
墨西哥國際海報雙年展協會特別獎
IPBM Special Award

學校 School(s)
卡托維治西里西亞大學
University of Silesia in Katowice

指導老師 Instructor(s)
無
None

歐北人生 One Egg to Hell

創作者 Designer(s)
徐斌華、王仁傑、黃造銘、鄭圓衛、施至威、傅勗喆
Ping-Hua Hsu, Ren-Jei Wang, Zao-Ming Huang, Yuan-Wei Zheng, Zhi-Wei Shi, Xu-Zhe Fu

2016 年
韓國現代設計協會特別獎
KECD Special Award

學校 School(s)
南臺科技大學
Southern Taiwan University of Science and Technology

指導老師 Instructor(s)
牟彩雲
Tsai-Yun Mou

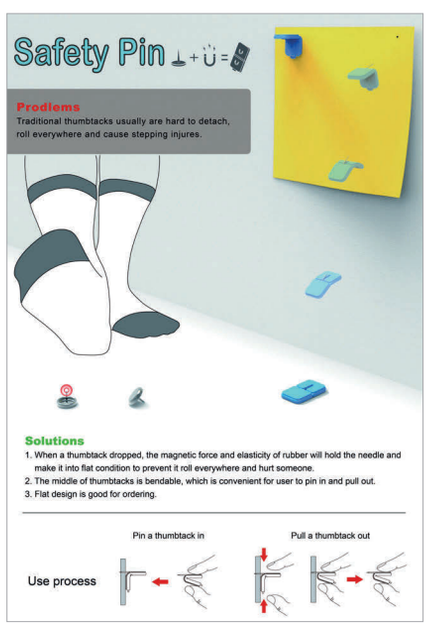
安全圖釘 Safety Pin

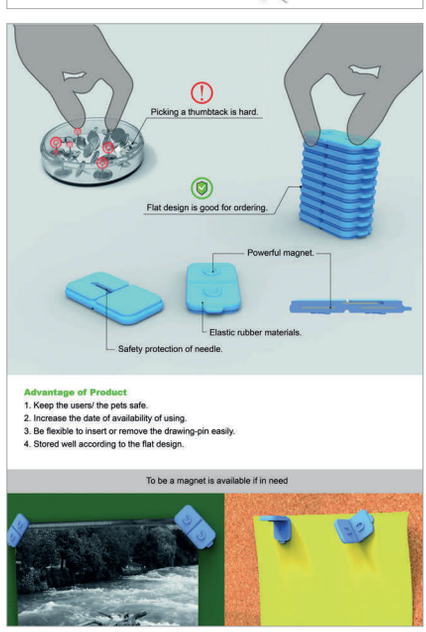
創作者 Designer(s)
陳宏杰
Hung-Chieh Chen

2016 年
台灣創意設計中心最具商品化潛力獎
TDC Greatest Market Potential Award

學校 School(s)
國立雲林科技大學
National Yunlin University of Science and Technology

指導老師 Instructor(s)
陳啟雄
Chi-Hsiung Chen





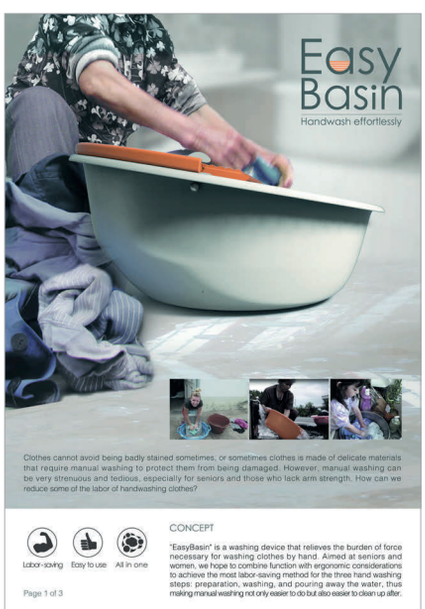
易傾洗
EasyBasin

創作者 Designer(s)
陳裕升
Yu-Sheng Chen

2016 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
鄭孟淙
Meng-Cong Zheng



衡
Heng: Balance Lamp

創作者 Designer(s)
李贊文、崔悅
Zan-Wen Li, Yue Cui

2016 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
廣州美術學院
Guangzhou Academy of Fine Arts

指導老師 Instructor(s)
張劍
Jian Zhang

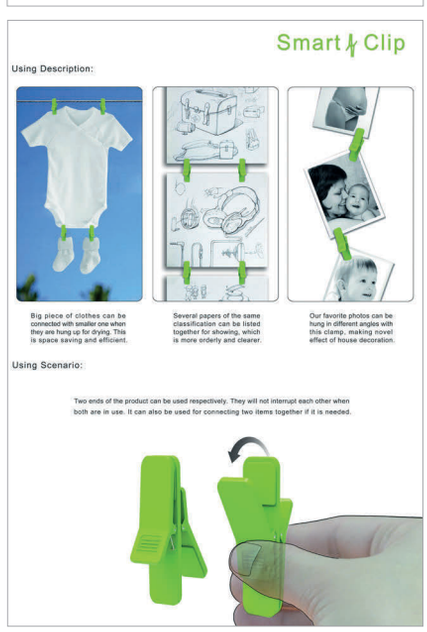
聰明的夾子
Smart Clip

創作者 Designer(s)
陳瑜、侯佳樂
Yu Chen, Jia-Le Hou

2016 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
大連民族大學
Dalian Nationalities University

指導老師 Instructor(s)
包海默、喬松、許坤
Hai-Mo Bao, Song Qiao, Kun Xu



2016

消逝
Elapse

創作者 Designer(s)
魏啟翀
Qi-Chong Wei

2016 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
廣州美術學院
Guangzhou Academy of Fine Arts

指導老師 Instructor(s)
張劍
Jian Zhang

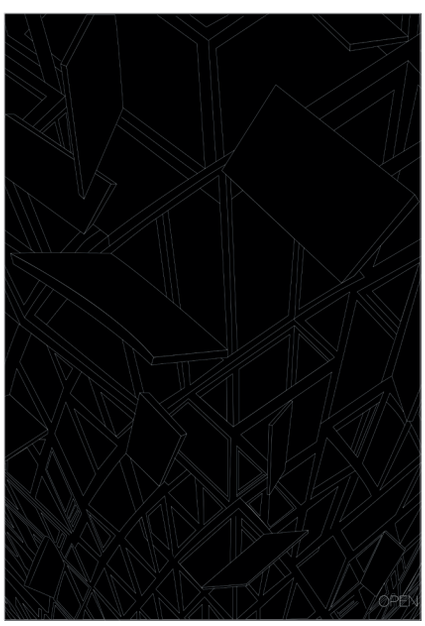
Open

創作者 Designer(s)
Yasuharu Saito

2016 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
京都嵯峨藝術大學
Kyoto Saga University of Arts

指導老師 Instructor(s)
Osamu Takeuchi



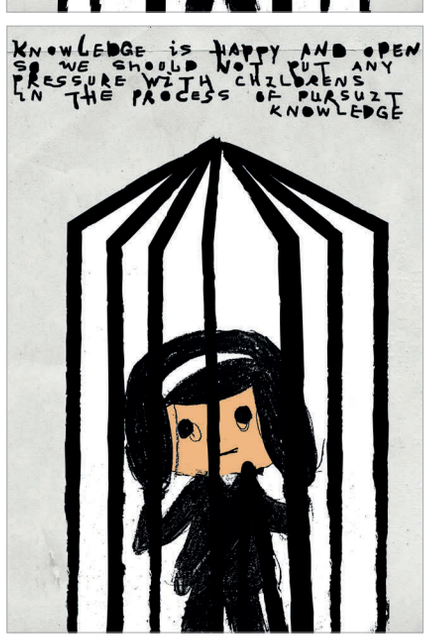
牢籠教育
Prison Education

創作者 Designer(s)
胡彥
Yan Hu

2016 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
廈門大學
Xiamen University

指導老師 Instructor(s)
戚躍春、白金男、張文化
Yue-Chun Qi, Kumnam Baik, Wen-Hua Zhang



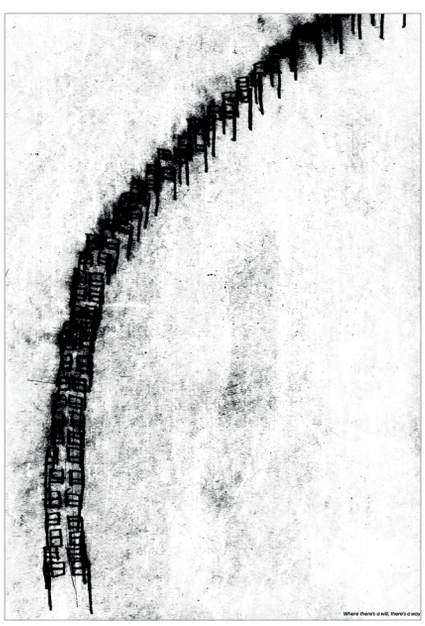
Way

創作者 Designer(s)
大谷陽一郎
Yoichiro Otani

2016 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
東京藝術大學
Tokyo University of the Arts

指導老師 Instructor(s)
無
None



打開一片天
Open the Sky

創作者 Designer(s)
詹維哲
Wei-Zhe Chan

2016 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
張晴雯
Ching-Wen Chang

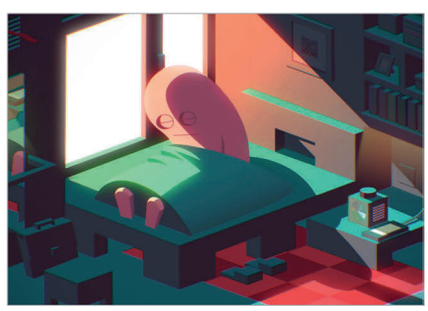
Again

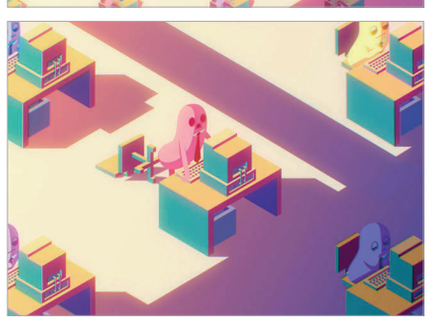
創作者 Designer(s)
Chang Gao

2016 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
紐約視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Federico Muelas, Anney Bonney,
Darius Daftary





2016

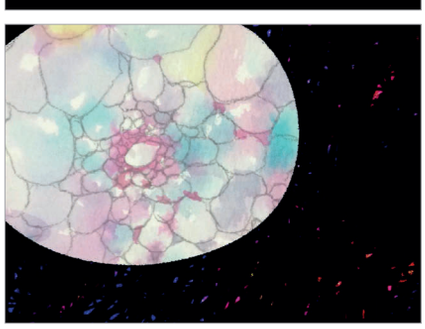
生命線
Lifeline

創作者 Designer(s)
劉璐、魏西紫、李靖文
Lu Liu, Xi-Zi Wei, Jing-Wen Li

2016 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
天津科技大學
Tianjin University of Science & Technology

指導老師 Instructor(s)
麻曉楠
Xiao-Nan Ma



視線
Voyant

創作者 Designer(s)
余聿
Yu Yu

2016 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
南加州大學
University of Southern California

指導老師 Instructor(s)
Trixy Wattenbarger

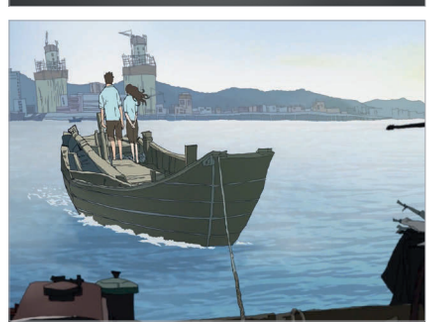
萬家燈火
Myriad Lights

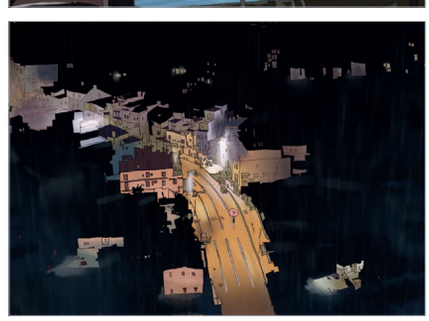
創作者 Designer(s)
王超
Chao Wang

2016 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
福州大學廈門工藝美術學院
Xiamen Academy of Arts and Design, Fuzhou University

指導老師 Instructor(s)
黃曉瑜
Xiao-Yu Huang





畢業之後

我與陳聖勛、陳昭名憑藉著畢業作品《霓虹 neon》獲得了很多觀眾的喜愛和獎項。這部短片帶我們去了很多地方也交了很多朋友、遇到無數個貴人，真的是我人生中最幸福的時刻。最後影展征途也劃下了句點。所幸看過作品的人在某些時刻會想起我們，邀請我們參與各種有趣的合作或是放映。

離開大學後，我進入了 Mixcode 混合編碼影像工作室實習，後期也幸運的製作《金曲 29- 最佳國語女歌手獎入圍影片》，當時老闆希望工作室的每一個人都參與金曲獎的製作，有了這個頭銜在動態設計界比較容易被看見。真的很感謝他們提攜後輩的心，也理解到成就一支影片需要非常多人的努力。在工作室的兩年中除了磨練專業能力外，慢慢認知「人脈」的重要性、還有具備「溝通」能力的必要性。

「溝通」在團隊工作中扮演非常重要的角色。工作方面需要了解 3D、2D、AE 的專有名詞與語彙知道各自的製作流程，這樣在每個不同技能的同事、老闆還有外包之間才能沒有隔閡、做事更有效率。

「人脈」即是自己交朋友、與人友好的能力，不管是大學時期的交友、到工作後的合作夥伴、抑或是在板上分享自己的作品與其他人互動，這些都是很好的機會，有的時候要鼓起勇氣厚著一些臉皮，未來在不同的工作室、公司工作都有可能會合作到。像我大學系排認識的學弟進入 Bito 甲蟲創意公司後介紹案子讓我有機會合作。還有就算離開工作室後也還是持續接受到 Mixcode 合作案子的關愛，製作了《 Gogoro VIVA- 宣傳片尾 logo 動畫》、《2022 金曲獎 - 入圍影片》……。

在 Mixcode 工作後期，當時因為對製作廣告的限制與自由度感到迷茫，加上《霓虹 neon》之後一直有想再做短片的衝動，此時剛好接到 2019 台中國際動畫影展製作宣傳片的邀請，當時我跟聖勛、昭名決定組成團隊繼續接案做創作。之後我們成為自由接案者，一起分工製作案子，也透過朋友的介紹慢慢接觸到不同的公司跟客戶。其中當然不乏雷客戶或是不如意的案子，所以在此提醒大家學習簽合約、開報價單跟了解稅務知識的重要。

2020 年開始，我和聖勛找了朋友胡藝勻，投入《 裸體早餐 naked breakfast 》原創動畫短片的製作，經歷了一年發想概念與撰寫企劃，終於申請到了國藝會的視聽補助。中間經歷經費的不足與成員替換，我們還是努力催生完成了劇本，預計明年會參與影展跟大家見面。

回首畢業後的五年，慶幸我們努力完成的畢業製作能得到大家的喜愛，讓我們後續多了很多機會與合作。不覺得自己是成功或是需要大家仿效的對象，但希望大家能在我的經驗中找到一些養分，持續朝自己喜歡的事物前進，並且快樂、努力的生活著。

盤思妤
Sz-Yu Pan

2017 年

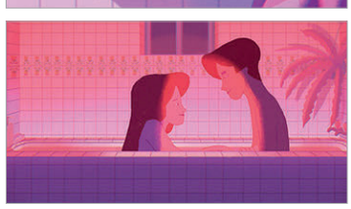
數位動畫類
Digital Animation Category

金獎
Gold Prize

臺灣
Taiwan

- 動畫短片《霓虹 neon》獲獎：
  2017 金點新秀設計獎 數位媒體類－年度最佳設計獎
  2017 臺灣國際學生創意設計大賽 數位動畫類－金獎
  2018 台北電影節－最佳動畫獎
- 2017-2019 任職於 mixcode 混合編碼影像工作室擔任動畫設計師

- Awards won by Animated short film "Neon" :
  (2017) Golden Pin Design Award Digital Media Category - Best Design of the Year
  (2017) Taiwan International Student Creative Design Competition Digital Animation Category - Gold Award
  (2018) Taipei Film Festival - Best Animation Award
- (2017-2019) Worked at mixcode video studio as an animation designer



得獎作品《霓虹》
Neon

2017

After graduation

Sheng-Xun Chen, Zhao-Ming Chen and I won much love and accolades from the audience with our graduation work "Neon." This short film took us to many places, made many friends, and met countless helpful people. It was truly the happiest moment in my life. Finally, the film festival journey has come to an end. Fortunately, people who have seen our work will think of us at some point and invite us to participate in various interesting collaborations or screenings.

After leaving university, I interned at Mixcode Studio, and later I was lucky enough to work on the video for "The 29th Golden Melody Awards-Best Mandarin Female Singer Award Finalist." At that time, my boss wanted everyone in the studio to participate in the production, with this experience, it is easier to be seen in the motion graphic design field. I really appreciate for their mentorship and their support to younger generations, and I also understand that making a film requires the efforts of many people. During the two years in the studio, in addition to honing my professional skills, I gradually realized the importance of "connection" and the necessity of "communication" skills.

"Communication" plays a crucial role in teamwork. In terms of work, it's essential understand the technical terms and vocabulary of 3D, 2D, and AE and know their respective production processes. This way, there will be no barriers between colleagues, bosses, and outsourcers with different skills, making work more efficient.

Having "connection" is your ability to make friends and be friendly with others. Whether it's making friends in college, working as a partner, or sharing your work on the board to interact with others, all are great opportunities; sometimes you need to have the courage to be cheeky, as you may probably collaborate with different studios and companies in the future. For example, the junior classmate whom I met in the university department joined Bito Beetle Creative Company Studio and introduced projects to me, gave me an opportunity to work together. Even after leaving Mixcode Studio, I continued to receive care and cooperation projects from them, we produced "Gogoro VIVA-Promo Film" and "2022 Golden Melody Award-Shortlisted Film"...

In the later stages of working at Mixcode, I started to feel confused and lost due to the restrictions in making commercial films. Since "Neon", I had been feeling the urge to make short films. At that time, I received an invitation to produce a promotional video for the 2019 Taichung International Animation Festival, at that time Sheng-Xun, Zhao-Ming and I decided to form a team and continue to take on the project. We became freelancers after that, we worked together on projects, and gradually met different companies and clients through introductions from friends. Of course, we had difficult clients or unsatisfactory experience, so I would like to remind everyone of the importance of learning to contract signing, quotation preparation, and tax knowledge.

Starting in 2020, Sheng-Xun, Zhen-Yun Hu and I invested in the production of the original animated short film "Naked Breakfast." It took a year to brainstorm concepts and write the proposal, we finally got the audio-visual subsidy from the National Culture and Arts Foundation. Despite facing financial constraints and the changes of the team, we worked hard to complete the script. We are looking forward to seeing you at the festival next year.

Looking back on the five years since graduation, I am glad that our graduation project, which we worked hard to complete, has been appreciated by many, providing us more opportunities for collaboration. I don't consider myself successful or a role model to others, but I hope that people could find something useful in my experience, continue to move towards the things they like, and live a happy and hard-working life.

Asish Mohandas

2017 年

日本設計振興會特別獎
Japan Institute of Design Promotion Special Award

印度
India

- 創辦醫療器材公司，主要開發預防壓力傷害和防止臥床病人跌倒的技術產品。我們研發的方案—協助患者解決翻身，已獲得許多資金和獎項
- 目前已開發超過 6 種不同類型的產品，部分產品也量產讓客戶使用

- Founded a medical device company developing technology products in the domain of pressure Injury Prevention and fall prevention in bedridden patients
- Recipient of multiple Grants and Awards for the patient turning solutions we are developing
- Developed more than 6 different types of products, with end users already using it for some of the products

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

得獎創意概念「Maattam」(在馬拉雅拉姆語中意為「轉移」) 是一套創新的改造系統，旨在實現患者在各種休息區域 (包括床和手術台) 之間的無縫轉移。Maattam 以降低二次傷害風險和減輕醫療人員負擔，徹底改變患者的轉移方式。與傳統方法不同的是，傳統方法需要滑動、滾動或拖拉患者，可能會引起不適和疼痛，Maattam 則保障患者安全舒適的轉移。

得獎後對您進入學界 / 業界的影響

榮獲享譽國際的 TISDC 獎項，讓我研發的醫療院所使用的 Maattam 設備獲得國際認可。得獎後，我收到世界各地對這款產品的熱情回饋，顯示它對使用者和病人的重要功用。感受到這類設備的龐大需求，加上家人和導師的寶貴支持，我決定投入開發醫療設備。隨後，我獲得醫學開發獎學金，用於成立醫療器材公司。該公司主要為臥床者提供解決方案。TISDC 不僅是我的靈感來源，也是奠定我職涯發展的關鍵。

給 TISDC 的建議

TISDC 作為一個卓越的平臺，讓學生以創意嶄露頭角，並藉此肯定他們，獲得全球目光的機會。

我想對 TISDC 提出以下建議：
1. 支持創意實踐：每年都有數以百計的優秀創意入選。若 TISDC 能夠支持某些創意，轉為具體且實際的產品，不但能使大量客戶受益，同時讓這些提案的學生踏上創業之路。
2. 導入「影響力類」：由於某些創意和產品已對現實世界產生影響，我建議設立「影響力類」，用來表揚為日常生活帶來重大改變的解決方案，進而擴大其觸及率和影響力。

What is the creative concept behind the award-winning works in TISDC?

The award-winning creative concept, Maattam (meaning 'to transfer' in Malayalam), introduces an innovative retrofit system designed for seamless patient transfers between various resting units, including beds and operating tables. Maattam revolutionizes patient transfers by mitigating the risk of secondary injuries and reducing the physical strain on healthcare workers involved in the process. Unlike traditional methods that involve sliding, rolling, or dragging patients, which can cause discomfort and pain, Maattam ensures the safe and comfortable transfer of patients.

Could you share the impact of winning on your entry into the academic/professional field?

Receiving the prestigious TISDC Award has catapulted Maattam, a hospital-used device, to international recognition. Following its recognition, individuals from diverse regions around the world enthusiastically offered their feedback on the product, highlighting its profound utility both for themselves and their patients. Acknowledging the significant need for such devices and the invaluable support from my family and mentors, I made the pivotal decision to embark on a career in medical device development. Subsequently, I was selected for a medical development fellowship, which paved the way for the establishment of a medical device company with a focus on providing solutions for bedridden individuals. TISDC has undeniably served as a profound source of inspiration and a cornerstone in shaping the trajectory of my professional journey.

Do you have any future recommendations for TISDC?

TISDC stands as a remarkable platform for students to present their innovative ideas to a global audience, offering unprecedented recognition and exposure.

In light of this, I would like to propose the following recommendations for TISDC:
1. Supporting Idea Implementation: There are hundreds of great Ideas that gets selected every year. If TISDC can support a few of those ideas to transform into tangible, real-world products, it can benefit a substantial number of end-users, while empowering the students behind these projects to embark on their entrepreneurial journey.
2. Introduction of an 'Impact Category': In recognition of the real-world impact that some ideas and products have already generated, I suggest the creation of an 'Impact Category.' This category would specifically acknowledge and celebrate the solutions that have made a significant difference in the lives of their users, thereby extending their reach and influence.

來臺參與 TISDC 頒獎典禮
Attending TISDC Award Ceremony in Taiwan.

2017

Water Mask Dispenser

創作者 Designer(s)

Hyunsu Park, Hyungjun Koo, Jaeyon Kim, Seonggon Jin, Minseop Woo, Hanna Lee, Chanmi Kim, Wansik Jang

2017 年
年度大獎
Grand Prix

學校 School(s)

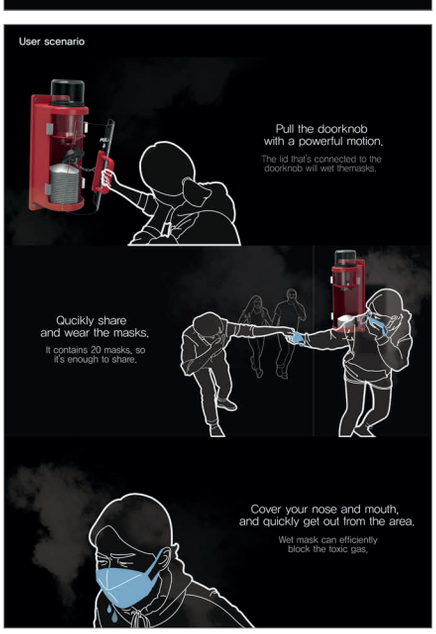
國民大學
Kookmin University

指導老師 Instructor(s)

無
None

這是一道緊急裝置，在火災發生時能夠拯救民眾的性命。在火災演習中，我們學習到的逃生方法之一是拿濕毛巾遮掩口鼻。然而， 在捷運、辦公室和學校裡頭有時很難找到水源，而戴上防毒面具又很花時間。透過這個濕面罩供應裝置，只要「 拉 」一下就有機會拯救許許多多的生命。

Emergency device that can save people's lives in the event of fire. One of the fire drill methods is to cover your nose and mouth with the wet towel. But it's hard to find water in the subway, office, and school, also it takes long time to wear gas mask. Water mask dispenser is able to save lots of lives with just one "pulling" motion.



Folks Kitchenware for the Blind

創作者 Designer(s)
Chiam Yong Sheng Kevin

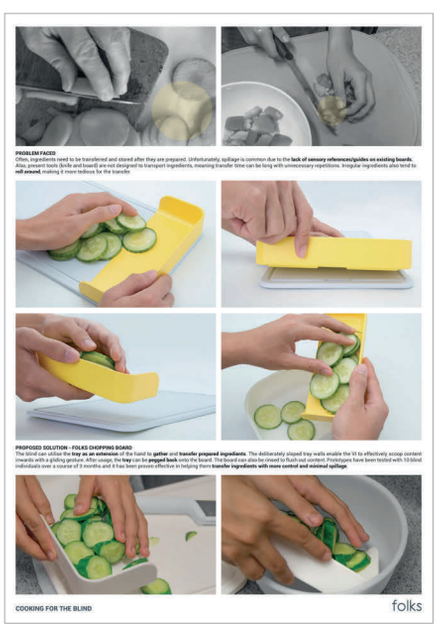
2017 年
產品設計類
Product Design Category
金獎
Gold Prize

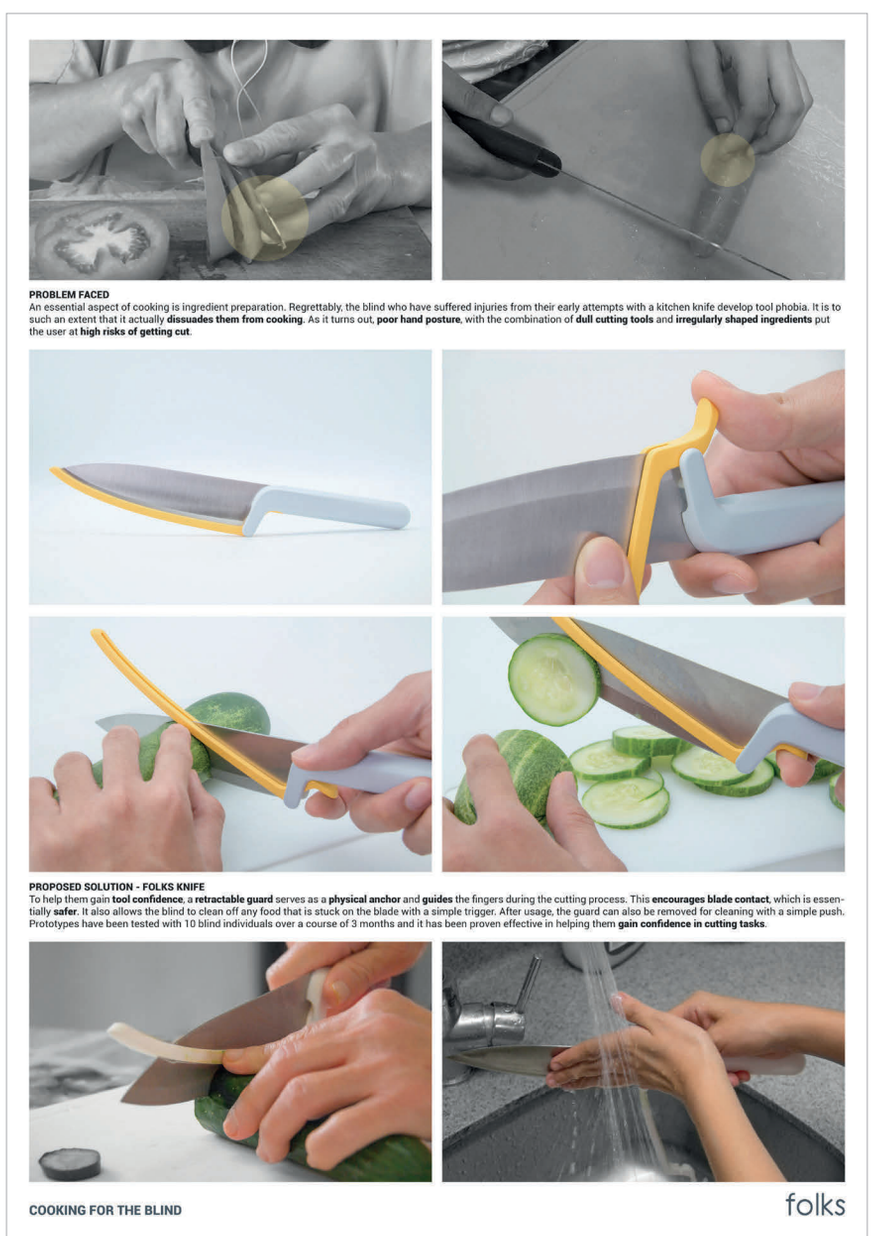
學校 School(s)
新加坡國立大學
National University of Singapore

指導老師 Instructor(s)
Song Kee Hong

即便是對視覺正常的人而言，烹飪都可能令人心生畏懼，更何況是看不見的人。對失明者來說， 由於他們得面對各種潑灑的不確定性，以及割傷／燒傷等受傷的危險，於是烹飪便成了一大挑戰。民族學研究顯示， 這些差錯之所以發生，原因出在缺乏感官線索而導致的空間判斷不良。為了克服這一點，Folks Kitchenware 利用自然、感官的反饋以及觸覺的線索， 讓失明者能有機會安全地烹飪，同時懷抱著自信與尊嚴。

Even with sight, cooking can be daunting, much less without vision. For the blind, preparing food becomes challenging as they cope with the uncertainties of spills and injuries like cuts/burns. Ethnography research shows that these slips happen due to poor spatial judgements caused by a lack of sensory references. To overcome this, Folks kitchenware leverages on natural, sensory feedback and tactile cues so that they can have the opportunity to prepare food safely with confidence and dignity.





2017

字蹟
Finding Taiwan Old Street_Three Scenic Views of Lukang

創作者 Designer(s)
黃聖軒、吳承諭
Sheng-Syuan Huang, Cheng-Yu Wu

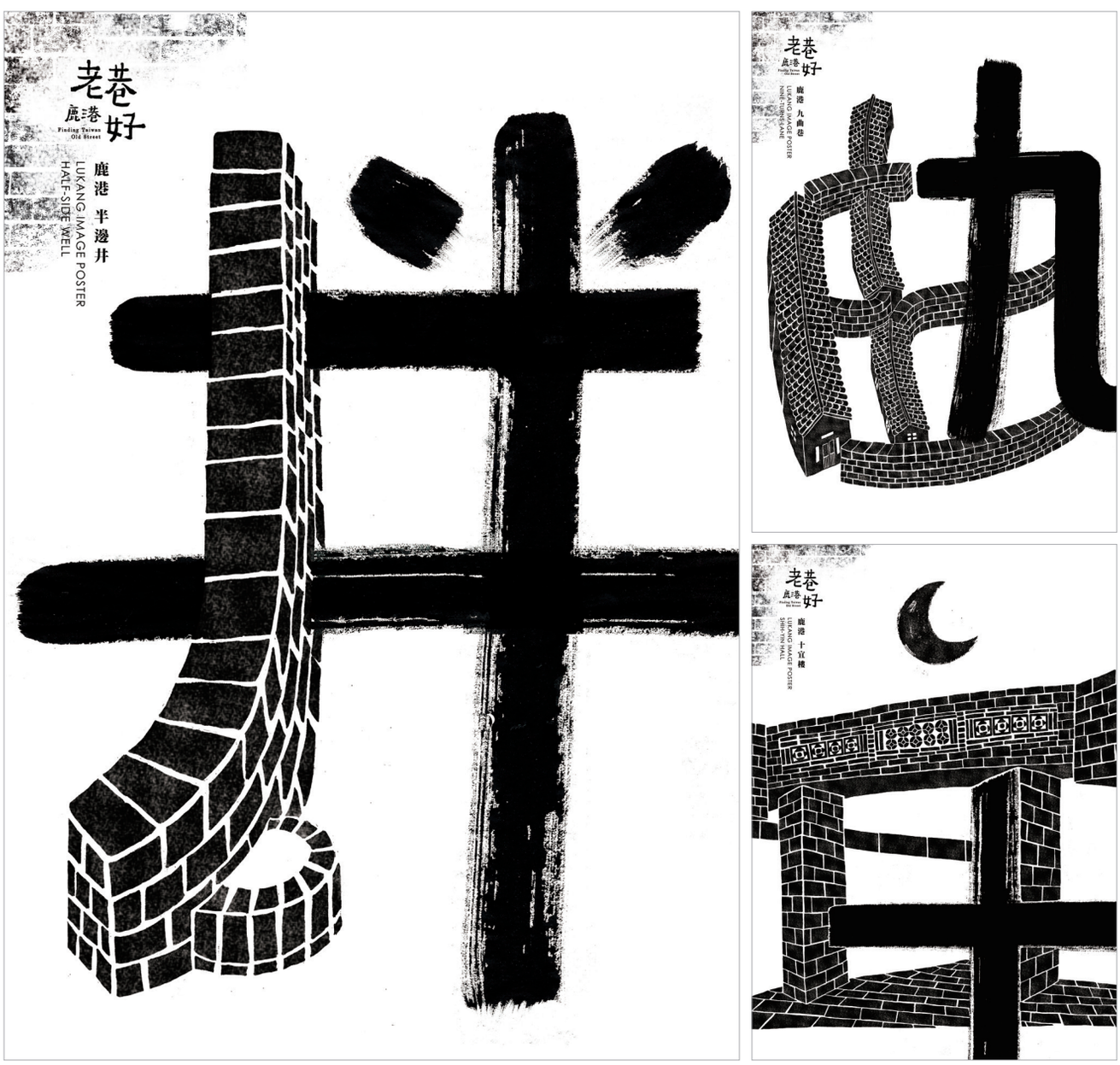
2017 年
視覺設計類
Visual Design Category
金獎
Gold Prize

學校 School(s)
亞洲大學
Asia University

指導老師 Instructor(s)
游明龍
Ming-Lung Yu

在早期「半邊井」的設計， 是為了供給沒有能力鑿井的人汲水取用。蜿蜒的「九曲巷」則為防盜賊侵入，並防止九降風肆虐，因此將巷道築成迂迴曲折狀。而在巷弄間的樓橋「十宜樓」，則是昔日文人雅士吟風弄月、品茗吟詠之所。藉由鹿港當地三大景點的圖像，結合漢字的筆畫做出巧妙的排列組合，讓觀者見古蹟，思情意，悠遊在漢字與古蹟之間，欣賞傳統之美。

Follow our posters to find Taiwan old streetthree scenic views of Lukang, like Half-sided Well, Nine-turn Lane, Shih-Yih Hall. Hope you can find the interesting combination between graphic and traditional Chinese characters. For example, We combine Nine and turn, these two traditional Chinese words together, and add image of lane's graphic in Lukang to create this poster. Hope you can find the interesting in graphic and traditional Chinese characters, and know more about Lukang.



Pick and Throw

創作者 Designer(s)
王尹伶
Yin-Ling Wang

2017 年
法國設計師聯盟特別獎
AFD Special Award

學校 School(s)
國立臺灣師範大學
National Taiwan Normal University

指導老師 Instructor(s)
林俊良、施令紅
Chun-Liang Lin, Ling-Hung Shih

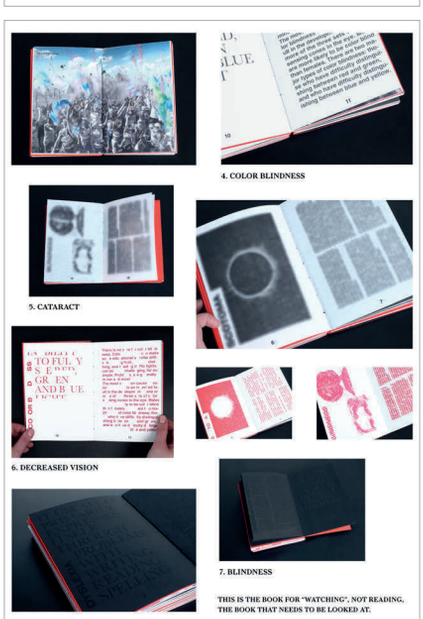
Book about Eyes

創作者 Designer(s)
Anna Dmitrieva

2017 年
捷克布魯諾雙年展協會特別獎
SBB Special Award

學校 School(s)
國立高等經濟大學－藝術與設計學院
HSE Art and Design School

指導老師 Instructor(s)
Stefan Lashko, Ivan Yakushev



The Dumb Elephant

創作者 Designer(s)
Farhana Hossain

2017 年
新加坡設計業總商會特別獎
DBCS Green Design Award

學校 School(s)
紐約視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Hsiang-Chin Moe

2017

小事
RUKI

創作者 Designer(s)
林瑋群、章芸甄
Wei-Chun Lin, Yun-Jen Jang

2017 年
澳大利亞優秀設計協會特別獎
GDA Design Innovation Award

學校 School(s)
東海大學
Tunghai University

指導老師 Instructor(s)
葉文凱
Wen-Kai Yeh

Wooden Crutches

創作者 Designer(s)
Aleksandra Zeromska

2017 年
德國國家設計委員會特別獎
GDC Special Award

學校 School(s)
洛桑藝術學院
Ecole cantonale d'art de Lausanne (ECAL)

指導老師 Instructor(s)
Daniel Zieliński

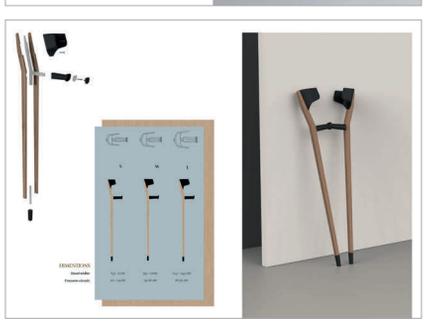
KCLOC

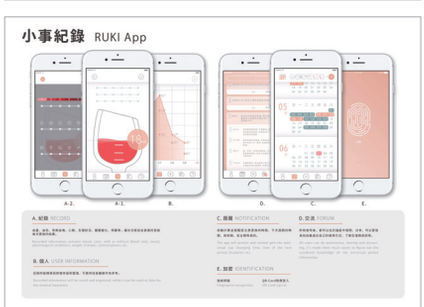
創作者 Designer(s)
Ninaad Kulkarni

2017 年
香港設計總會特別獎
FHKDA Special Award

學校 School(s)
紐約視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Terrence Masson





Verge

創作者 Designer(s)
Ching-Tien Chu

2017 年
國際設計社團協會特別獎
ico-D Excellence Award

學校 School(s)
紐約視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Hsiang-Chin Moe, Terrence Masson, Trilby Schreiber, Michael Tanzillo

彈珠輸液袋
Marble Infusion Bag

創作者 Designer(s)
何靜
Jing He

2017 年
印度設計委員會特別獎
IDC Special Award

學校 School(s)
天津理工大學
Tianjin University of Technology

指導老師 Instructor(s)
龐月
Yue Pang

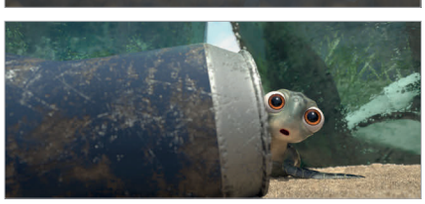
米好！
Millet Malahok

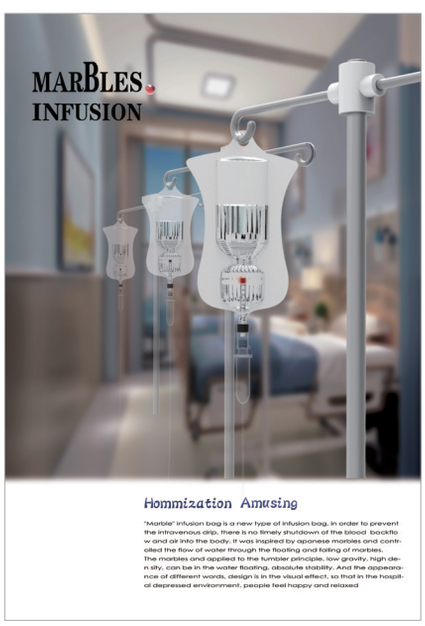
創作者 Designer(s)
黃天韻、王穎婷、黃心如、曾子容、張巧妍、羅詩雅
Tien-Yun Huang, Ying-Ting Wang, Hsin-Ju Huang, Zih-Rong Zeng, Chiao-Yen Chang, Shi-Ya Luo

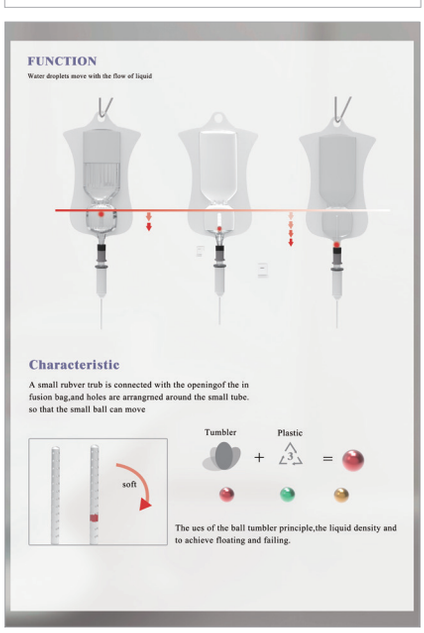
2017 年
墨西哥國際海報雙年展協會特別獎
IPBM Special Award

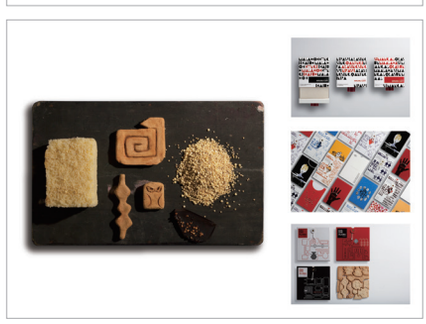
學校 School(s)
國立臺中科技大學
National Taichung University of Science and Technology

指導老師 Instructor(s)
涂以仁
Izen Tu









2017

是開放還是限制？
OPEN or RESTRICT?

創作者 Designer(s)
爐宏文
Hong-Wun Lu

2017 年
韓國現代設計協會特別獎
KECD Special Award

學校 School(s)
國立雲林科技大學
National Yunlin University of Science and Technology

指導老師 Instructor(s)
曹融
Jung Tsao

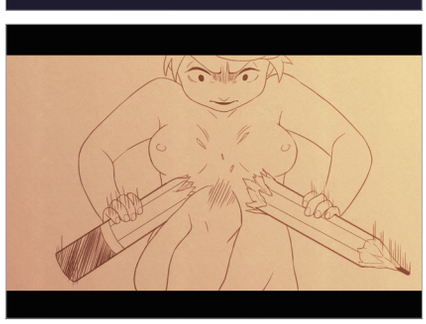
Retouch

創作者 Designer(s)
許雅媛、王意姍、林郁儒、李怡軒、黃筱涵
Ya-Yuan Hsu, Yi-Shan Wang, Yu-Ru Lin, Yi-Hsuan Lee, Xiao-Han Huang

2017 年
澳門設計師協會特別獎
MDA Special Award

學校 School(s)
朝陽科技大學
Chaoyang University of Technology

指導老師 Instructor(s)
馮偉中
Wei-Jung Feng



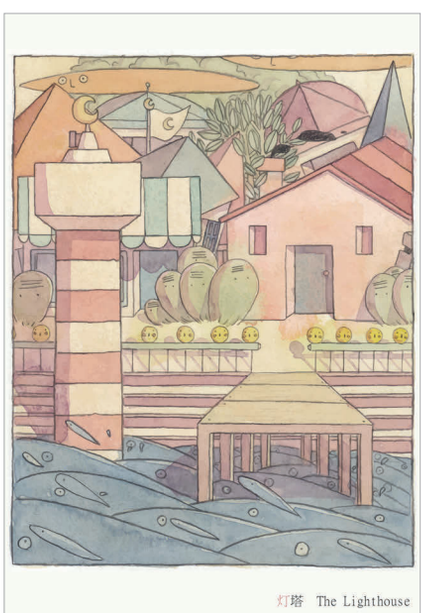
燈塔
The Lighthouse

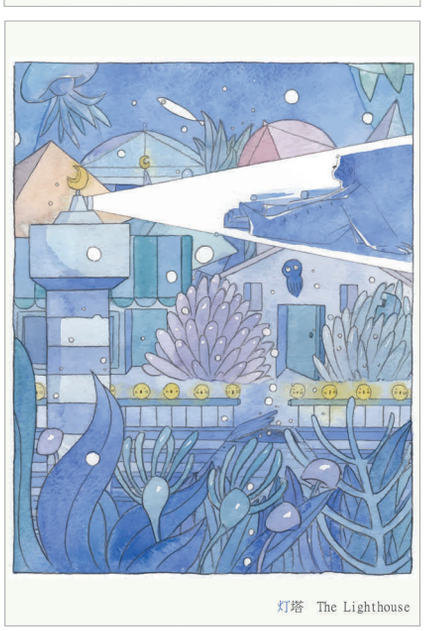
創作者 Designer(s)
康超
Chao Kang

2017 年
泰國創意設計中心特別獎
TCDC Special Award

學校 School(s)
福州大學廈門工藝美術學院
Xiamen Academy of Arts and Design, Fuzhou University

指導老師 Instructor(s)
黃曉瑜
Xiao-Yu Huang


灯塔 The Lighthouse


灯塔 The Lighthouse

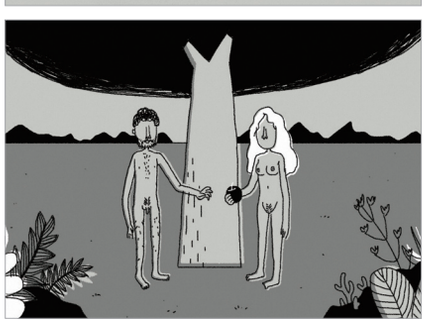
基石
Fundamental

創作者 Designer(s)
邱士杰、張明潔、林孝親、林思妤
Shih-Chieh Chiu, Ming-Chieh Chang, Hsiao-Chin Lin, Szu-Yu Lin

2017 年
亞洲設計連特別獎
tDA Asia Special Award

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
鐘世凱
Shih-Kai Chung



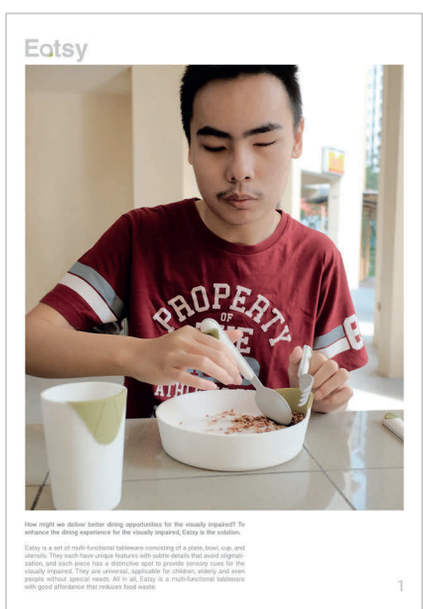
Eatsy

創作者 Designer(s)
Jexter Lim Sen Ye

2017 年
臺灣創意設計中心最具商品化潛力獎
TDC Greatest Market Potential Award

學校 School(s)
新加坡國立大學
National University of Singapore

指導老師 Instructor(s)
Song Kee Hong



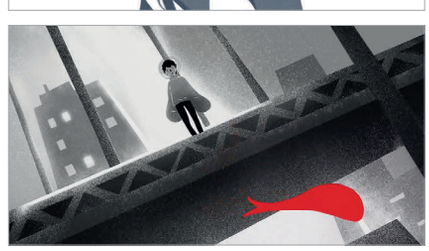
孤獨症
Autism

創作者 Designer(s)
趙丹婷、張丹妮
Dan-Ting Zhao, Dan-Ni Zhang

2017 年
紐西蘭設計師協會特別獎
DINZ Best Design Special Award

學校 School(s)
中國美術學院
China Academy of Art

指導老師 Instructor(s)
郭磊
Lei Guo



2017

門閂鎖
DoorBolt

創作者 Designer(s)
徐文鑫、王子健、歐陽雪欣
Wen-Xin Xu, Zi-Jian Wang, Xue-Xin Ouyang

2017 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
武漢理工大學
Wuhan University of Technology

指導老師 Instructor(s)
湯軍、李翔
Jun Tang, Xiang Li

線 - 跨越
Across Line

創作者 Designer(s)
陳子捷、袁千涵
Zih-Jie Chen, Chien-Han Yuan

2017 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Scienc and Technology

指導老師 Instructor(s)
陳彥廷
Yan-Ting Chen

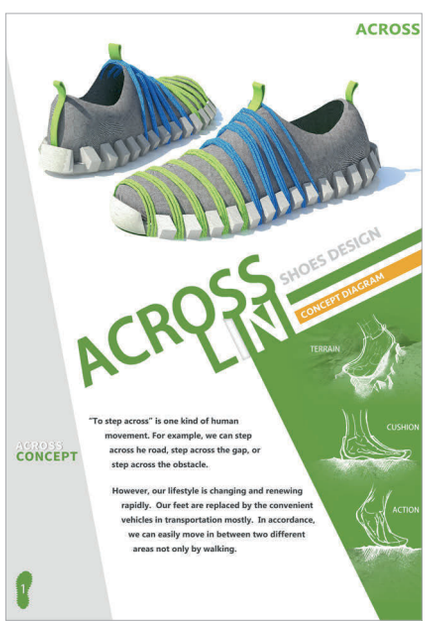
漂浮護欄
Float Barrier

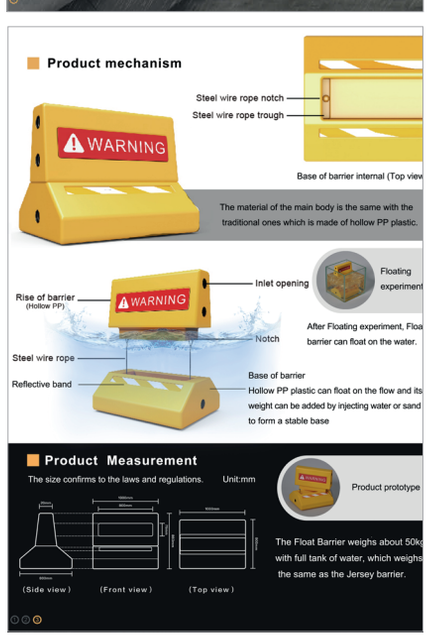
創作者 Designer(s)
陳彥廷、陳彥廷、陳冠廷
Yen-Tin Chen, Yen-Ting Chen, Guan-Tin Chen

2017 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
陳文印、黃子坤
Wen-Yen Chen, T. K. Philip Hwang





2017

Aero

創作者 Designer(s)
Janis Beinerts, Susanne Duswald

2017 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
優密歐大學
Umeå University

指導老師 Instructor(s)
Thomas Degn

數說年齒
Title of Age in Ancient China

創作者 Designer(s)
姚凱倫
Kai-Lun Yao

2017 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
中國美術學院上海設計學院
Shanghai Institute of Design-China Academy of Art

指導老師 Instructor(s)
韓緒、林俊良
Xu Han, Chun-Liang Lin

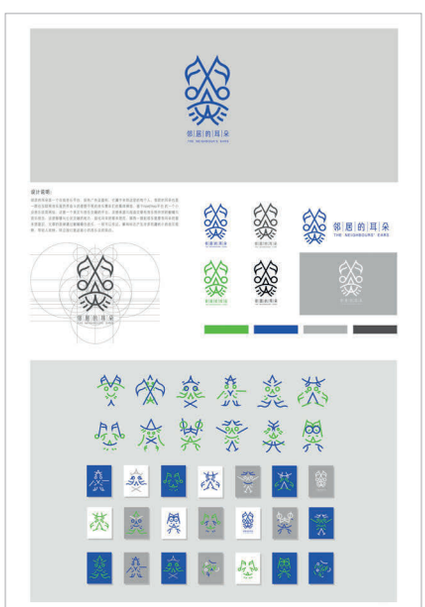
鄰居的耳朵線上音樂平臺—線下音樂會視覺設計
Neighbor's Ear Vision Design

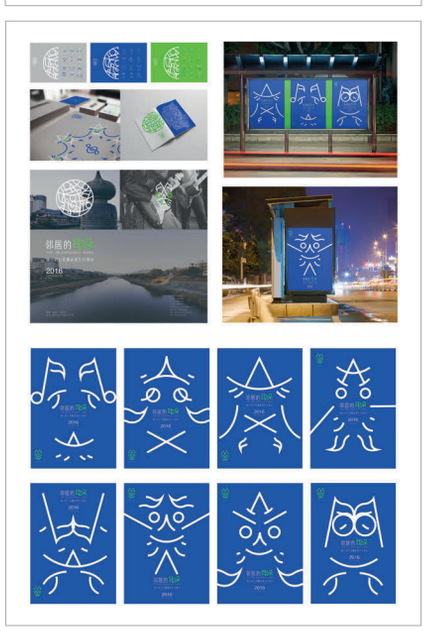
創作者 Designer(s)
朱天航
Tian-Hang Zhu

2017 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
南京藝術學院
Nanjing University of the Arts

指導老師 Instructor(s)
姚翔宇
Xiang-Yu Yao





2017

小日字
Shiou Li Ji

創作者 Designer(s)
林倢均、楊采莛、楊雅筑
Jie-Jun Lin, Tsai-Ting Yang, Ya-Chu Yang

2017 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
南臺科技大學
Southern Taiwan University of Science and Technology

指導老師 Instructor(s)
蘇沛琪、童鼎鈞
Pei-Chi Su, Ting-Chun Tung

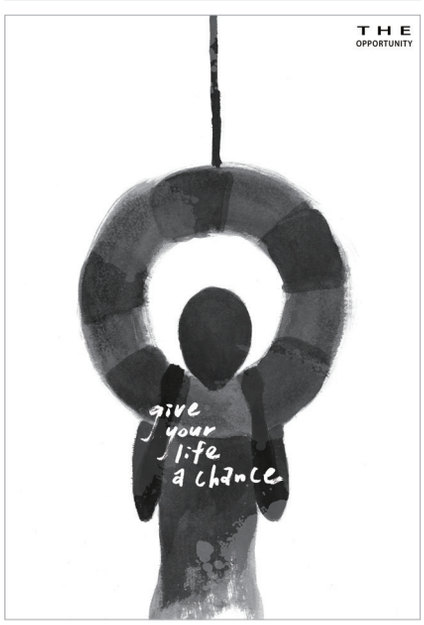
生機
Give Your Life a Chance

創作者 Designer(s)
鄒云岱
Yun-Dai Zou

2017 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
亞洲大學
Asia University

指導老師 Instructor(s)
游明龍
Ming-Lung Yu



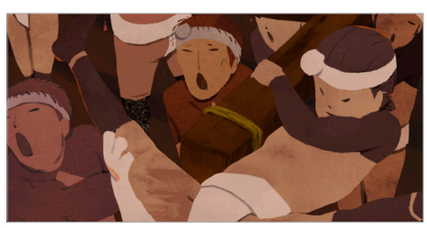
The Fire Celebration at Kurama

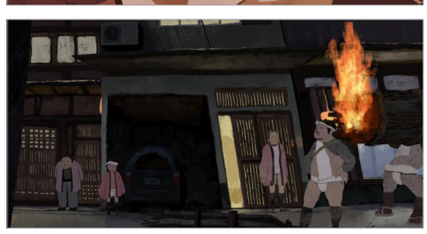
創作者 Designer(s)
Yosuke Tani

2017 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
東京藝術大學
Tokyo University of the Arts

指導老師 Instructor(s)
Mitsuko Okamoto





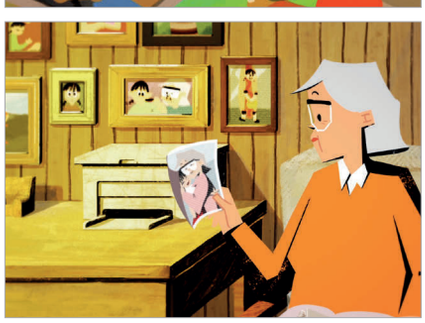
Flipped Out

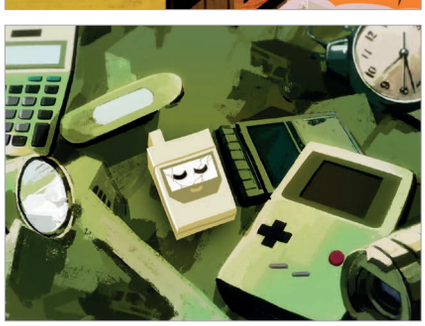
創作者 Designer(s)
Jihyeon Bae

2017 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
紐約視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Hsiang-Chin Moe





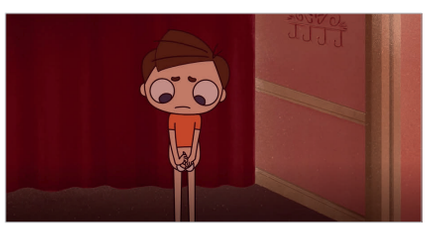
蛋蛋的煩惱
Go Nuts

創作者 Designer(s)
楊凱雲、王堉萍、花婉齊
Kai-Yun Yang, Yu-Ping Wang, Wan-Ci Hua

2017 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
石昌杰、陳建宏、王尉修
C.Jay Shih, Chieh-Huang Chen, We-Xiu Wang



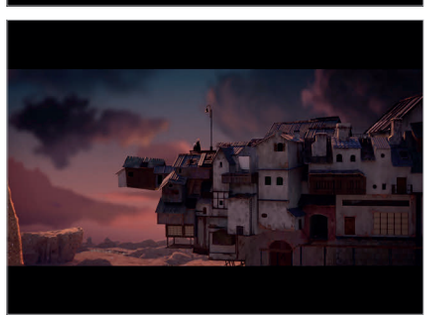
Harry

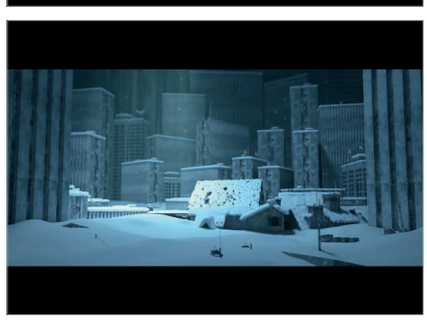
創作者 Designer(s)
周浩然
Harry Zhou

2017 年
數位動畫類
Digital Animation
銅獎
Bronze Prize

學校 School(s)
同濟大學
Tongji University

指導老師 Instructor(s)
柳喆俊
Ellon Leo





2018

劉晏呈
Yen-Chen Liu

2018 年

數位動畫類
Digital Animation Category

年度大獎
Grand Prix

法國
France

- 2012 動畫短片《無常》
- 2018 動畫短片《阿公》
- 2019 美國 3x3 國際插畫大賽「首獎」
- 2019 AnimEDU 臺灣國際兒童暨青少年影展共童玩創短片競賽「首獎」
- 2019 里斯本動畫電影節「最佳學生動畫短片」
- 2019 首爾國際動漫節 / 學生短片類「特別優秀獎」
- 2019 賽普勒斯帕福斯 animattikon Project / 國際學生動畫短片類「評審特別獎」

- (2012) Animated short film "Life is unpredictable"
- (2018) Animated short film "A Gong"
- (2019) American 3x3 International Illustration Competition "Best of Show"
- (2019) AnimEDU Taiwan International Children's Film Festival Short Film Competition "Grand Prize"
- (2019) MONSTRA-Lisbon Animated Film Festival "Best Student Animated Short Film"
- (2019) Seoul International Cartoon & Animation Festival / Student Short Film Category "Special Excellence Award"
- (2019) Cyprus Paphos animattikon Project / International Student Animated Short Film Category "Special Jury Award"

2018 年從 Gobelins 畢業後我陸續參與了不同的動畫專案執行，2019 年受國美館邀請指導的動畫短片《Momo 默默》把館內典藏藝術品結合反毒製成宣傳短片並創建了 Momo 原創 IP。2020 年與其他 6 組藝術家共同製作指導炎亞綸《 摩登原始人 Metropolis 》MV、臺中市政府新聞局動畫製作計畫短片《 轉啊！ Spinning 》。2021 年拍謝少年《 百百人生 》MV 美術設計、臺灣民俗魔幻動畫《 毛神 Moosina 》美術指導與角色設計、龍崎光節：空山祭 - 惡地伏流動畫短片《 伏流 》，2022 年香港獨立動畫短片《 金魚 Goldfish 》角色設計等專案。接著會針對《 轉啊！ 》及《伏流 》兩部動畫短片從美術設計的方面來分享。

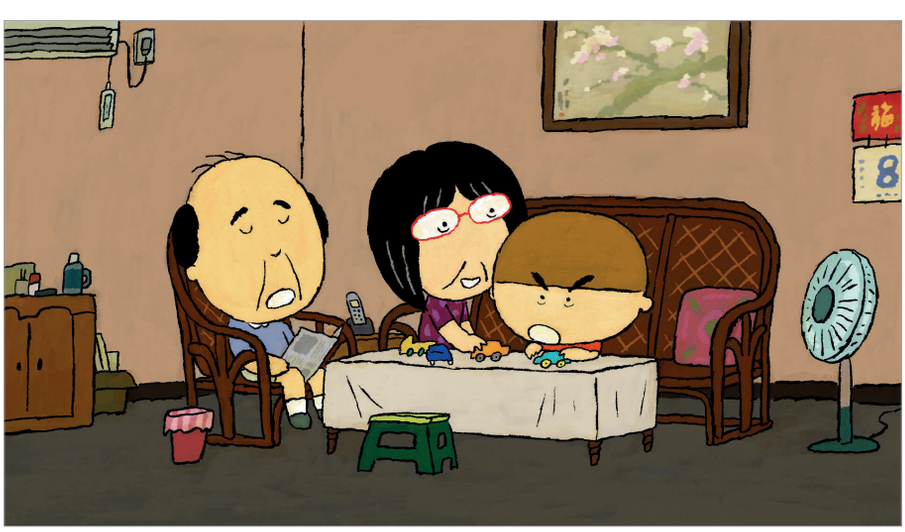
這兩部動畫短片都是與獨立動畫導演楊子新所執導的，我在其中負責了美術指導，還有所有的角色設計及背景繪製。在《轉啊！》當中，導演使用他們一家人來當作動畫主角，採取輕快說唱的敘事方式，用姪子與阿公阿嬤童趣的對話口吻介紹臺中的人文小吃名勝古蹟，基於這個片子的風格調性前提，在初期美術風格的討論中就蠻快決定要以比較童趣、活潑可愛、非寫實、顏色飽滿這些方向去執行。因應故事需求主要角色會有多個不同年齡在片中出現，所以在設計上造型是簡單以短小五五身的方式去設計，藉由小地方的髮型配件服裝來區分，這樣的設計在年齡漸變的動態製作上也較為方便，背景也是簡化過希望用最精準的原素就可以呈現各個古蹟景點的特徵讓觀眾一目瞭然。外框線條則使用不規則不停抖動的風格讓整部片子更童趣、輕鬆也有種在呼應片中一直在轉啊、轉啊、轉啊的動感。另外一點想分享的是雖然歌曲與動畫美術是同步進行的但最後兩者分別完成再搭在一起時卻莫名的合適。

第二部作品《伏流》算是一個需要在戶外而且是晚上投影播放的作品，一開始主辦方也有提供其他光景藝術裝置作品在晚上的實景照片，所以在美術風格上我們也把繽紛、霓虹、螢光當作《伏流》的基調。動畫以龍崎三鼠為主角，講述他們往地底下探索找到水源的故事。角色方面因為故事沒有對於個性沒有過多的描述，設計上採用大中小形體上的差異去區分三隻主角，加上部分特徵的不同，大的耳朵，較粗的尾巴希望觀眾快速的分辨其為三隻不同的角色但在身體顏色材質上卻為同一種代表他們在片中也可視為生物的總體。顏色在此部作品中算蠻重要的特點，影片總共切割為三個段落分別在展場中的不同地點播放，在色彩分配上也故意使每個段落能有強烈差異性加強故事的走向流程及發生在不同的場景，希望觀眾因為強烈的色彩而對故事留下印象，霓虹的色調在夜晚投射的效果也更加好了！

After graduating from Gobelins in 2018, I successively participated in many different animation projects. In 2019, I was invited by the National Taiwan Museum of Fine Arts to direct the animated short film "Momo", which combined the museum's collection of artworks with an anti-drug campaign to create a promotional short film and established an original IP for Momo. In 2020, co-produced and directed Aaron Yan's "Metropolis" MV with 6 other groups of artists and produced short film "Spinning" for Taichung City Government Information Bureau for animation production project. In 2021, I participated in MV art design for "Walks of Life" by Sorry Yough, the art director and character design of Taiwanese folk magic animation "Moosina", Longci Light Festival titled "Void Mountain Festival-Bad Lands and Hidden Waters" animated short film "The Hidden Flow" and Hong Kong independence in 2022 Projects such as character design for the animated short film "Goldfish." Then we will focus on two short films "Turn!" and "The Hidden Flow" to share from the perspective of art design.

Both films were directed by independent animation director Zi-Xin Yang, and I was responsible for the art directing, as well as all character design and background drawing. In "Turn!", Director Yu uses his family as the protagonists of the animation; introduce Taichung's cultural snacks, historical sites, and cultural attractions through a playful dialogue between the nephew and grandma in rap-style narrative approach. Based on the style and tonality of this film, the initial discussion on the art style quickly settled on a direction that is more childlike, lively and cute, non-realistic, and colorful. In order to meet the needs of the story, the main characters will appear in the film at different ages, so the design of the body shape is simplified in a short and petite manner, and to differentiate by small parts such as hairstyle, accessories and clothing. This kind of design is also more convenient in the dynamic production of age gradients. The background is also simplified. It is hoped that the most accurate elements can be used to present the characteristics of various historical sites and scenic spots so that the audience can see them clearly immediately. The outer frame lines use an irregular and constantly shaking style to make the whole film more playful, relaxed and responses to a sense of movement that keeps turning in the film. Another thing I want to share is that although the producing process of songs and animation art were progressed respectively, but when we put them together, they seemed inexplicably match.

The second film "The Hidden Flow" is designed to be projected outdoors and viewed at night. At the beginning, the organizer provided of other light art installations that would be part of the nighttime scenery. Therefore, in terms of the art style, we combined colorful, neon, fluorescence to be foundational theme of the film. The animation features three curious mice from Longci as the protagonists, it is a story of their exploration underground to find water source. Due to the story did not have too much description of their personality, so we used the differences in size, large, medium and small to distinguish the three, and to add more different features on each, such as bigger ears or thicker tail, so that the audience would quickly identify them; however, these three have the same body color and texture, which represents a collective entity of the creatures within the film. The Color in this film is a very important characteristic. The film is cut into three sections and played at different locations in the exhibition hall. In terms of color allocation, each paragrap is deliberately made to be strongly different to enhance the flow of the story and places taken in different scenes. We hope the audience will be impressed by the story because of the bold colors, the neon colors have a better effect when projected at night!



得獎作品《阿公》
A Gong

2018

萬向欣
Xiang-Xin Wan

2018 年

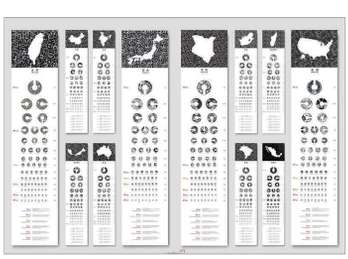
視覺設計類
Visual Design Category

金獎
Gold Prize

臺灣
Taiwan

- 2018 德國紅點傳達設計獎
- 2018 金點概念設計獎
- 2018 臺灣國際學生創意設計大賽｜金獎
- 2018 臺北設計獎｜銅獎
- 2018 臺北文創天空創意節｜好點子獎
- 2020 台中喜德盛眼鏡 二樓展覽空間
- 2021 臺灣文博會
- 2020 — 2024 總統府一樓常設展｜府 POWER TO THE PEOPLE

- 2018 German Red Dot Design Award, Communication Design Award
- 2018 Golden Pin Design Award
- 2018 Taiwan International Student Design Competition ｜ Gold Award
- 2018 Taipei Design Awards ｜ Bronze Award
- 2018 TNH Creative Festival ｜ Good-idea Award
- 2020 HITOMI Optical Taichung, 2nd Floor Exhibition Space
- 2021 Creative Expo Taiwan
- 2020-2024 Permanent Exhibition on the First Floor of the Presidential Hall ｜ POWER TO THE PEOPLE



得獎作品《瀕危 1.0》
Under 1.0

【 自身設計案例分享 】

「對我而言，比賽並非比較，而是開啟未來機會與可能性的門票」——— 萬向欣

設計案例一：
《 菊花如何夜行軍 》書籍封面設計、章節頁插畫設計

封面設計｜
一隻鯨魚的死亡，不是終點，而是滋生。牠的屍體緩緩落下，沉至海底，在這緩慢的——「鯨落」過程中，形成孕育其他生命的生態系統。牠的滋養可長達百年，如同一場文化運動起滅的尺度。由夜行軍的菊花所勾勒出的鯨魚，逐漸沉落，也綻放新生，好似作者描繪的臺灣農民與農村風貌，隨著農業擠壓而消逝，卻仍是這塊土地厚實的底蘊，指引人們一條穿越深海迷途的航道。 此外，也為這本書的 5 部章節頁繪製了專屬插畫，分別是「 我心目中與想像的美濃地圖」、「野狼 125」、「Bob Dylan 專輯」、「日光燈下的菊花田」、「都市的黃昏」 。

作者簡介｜
出生於美濃菸農家族，為詩人、作詞人、音樂製作人及文化工作者。曾任美濃愛鄉協進會總幹事、高雄縣水利局長、嘉義縣文化局長、臺北市客委會主委及臺北市文化局長，現為國立臺北藝術大學主祕。曾獲二〇〇〇年金曲獎最佳製作人獎，二〇〇五、〇七年金曲獎最佳作詞人獎。二〇一四年入圍金曲獎最佳作詞人獎，二〇一七年以《圍庄》專輯獲金音獎及金曲獎評審團獎。

作者｜鍾永豐
出版｜春山出版有限公司
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責任編輯｜莊舒晴
行銷企畫｜甘彩蓉
內頁排版｜張瑜卿

設計案例二：
《 臺北文創名家觀點： 25 位創意名家的原力思辨 》書籍封面設計、章節頁插畫設計

封面設計｜
2015 年，臺北文創開闢《名家觀點》線上專欄，訪問設計、藝文、影視、音樂百位創作者，2021 年，推出「25 位創意名家的原力思辨」一書，精選 25 位名家專訪內容，回歸最具溫度的紙與墨！《名家觀點》呈現創作者的憧憬、夢想、現實與深刻。 在書籍封面設計，以針筆手繪技法，將代表受訪者的創意元素及藝文、設計、影視、音樂四大領域相關物件元素細膩地融入臺北文創 Logo 之中，象徵著臺北文創作為一個創意平台，與文化創意界共融、共榮的關係。

四大領域名家｜
1. 設計｜方序中、包大山、洪釭堂、詹朴、 豪華朗機工、顏伯駿、羅申駿
2. 藝文｜江賢二、胡晴舫、劉若瑀、劉冠吟、 蔡瑞珊、鄭宗龍、鍾秉宏
3. 影視｜ Lulu 黃路梓茵、王小棣、許智彥、 麥覺明、連俞涵、鄭芬芬、嚴藝文
4. 音樂｜陳建騏、陳珊妮、黃玠、閻奕格

作者｜財團法人臺北文創基金會
發行人｜蔡明忠
總編輯｜劉麗惠
編審總監｜張雅齡
採訪撰稿｜詹致中、蔡瑞伶、翁浩原
編務協力｜黃如意
劃編輯｜張靜怡
美術編輯｜張曉君

[Sharing of personal design cases]

"The competition isn't about comparison to me, but a ticket to unlocking future opportunities and possibilities. " - Xiang-Xin Wan

Design Case I:
"How the Night Chrysanthemums Began to March"
Book Cover design, Chapter page illustration design

Cover Design ｜
The death of a whale is not an end, but a growth. Its body slowly fell and sank to the bottom of the sea. In this slow process of "whale fall", an ecosystem that nurtured other life forms was formed. It's nurturing can last for centuries, much like the scale of rise and fall of a cultural movement. The whale outlined by the chrysanthemums marching at night gradually sinks and blooms with new life, just like the Taiwanese farmers and rural landscapes described by the author, they may disappear with the squeeze of agriculture, but rich heritage of this land remains, and guide people through on the lost pathway of the deep sea. Moreover, I also drew exclusive illustrations for 5 chapter pages of this book, they are: "The Map of Meinong in My Mind and Imagination", "Wild Wolf 125 Scooter", "Bob Dylan Album", and "Chrysanthemum Fields Under Fluorescent Light" , "Urban Twilight."

About the author ｜
Born into a family of tobacco farmers in Meinong, a poet, lyricist, music producer and cultural worker. He once served as the director-general of the Meinong Hometown Promotion Association, Director of Kaohsiung County Water Resources Bureau, Director of Chiayi County Culture Affair Department, Chairman of Taipei Hakka Committee and Director of Taipei Cultural Affair Department. Currently the Chief Secretary of the National Taipei University of the Arts. Won the Best Producer Award at the 2000 Golden Melody Awards and the Best Lyricist Award at the 2005 and 2007 Golden Melody Awards. In 2014, was shortlisted for the Golden Melody Award for Best Lyricist. In 2017, won the Golden Music Award and the Golden Melody Award Jury Award for his album "Village Besieged."

Author ｜ Yong-Feng Zhong
Publishing ｜ Spring Mountain Publishing Co., Ltd.
Chief Editor ｜ Rui-lin Zhuang
Managing Editor ｜ Shu-Qing Zhuang
Marketing Planning ｜ Cai-Rong Gan
Inner page layout ｜ Zhang Yu-Qing Zhang

Design Case II:
"Taiwan Experts View: 25 Innovative Stories from Masters of Culture and Creativity"
Book cover design, chapter page illustration design

Cover Design ｜
In 2015, Taipei New Horizon launched the "Experts' Views" online column, interviewing hundreds of creators in design, art, film, television, and music. In 2021, the book "25 Innovative Stories from Masters of Culture and Creativity" is published, carefully selected 25 exclusive interviews with famous experts, the warmth of paper and ink has returned! "Experts' Views" presents the aspirations, dreams, reality and profundity of creators. In the book cover design, using a pen and brush technique, the creative elements representing the interviewees and the related object elements from the four major fields of art, design, film and television, and music were delicately integrated into Taipei New Horizon Logo, symbolizing the culture and creativity of Taipei. It is a creative platform that fosters a harmonious and prosperous relationship with the cultural and creative industry.

Famous experts in four major fields ｜
1. Design ｜ Xu-Zhong Fang, Da-Shan Bao, Yu-Tang Hong, Pu Zhan, Luxury Logico, Bo-Jun Yan, Shen-Jun Luo
2. Arts | Xian'er Jiang, Qing-Fang Hu, Ruo-Yu Liu, Guan-Yin Liu, Rui-Shan Cai, Zong-Long Zheng, Bing-Hong Zhong
3. Film and Television | Lulu Huang LuZiYin, Xiao-Di Wang, Zhi-Yan Xu, Kuo-Ming Mak, Yu-Han Lien, Fen-Fen Zheng, Yi-Wen Yan
4. Music ｜ Jian-Qi Chen, Shan-Ni Chen, Jie Huang, Yi-Ge Yan

Author ｜ Taipei New Horizon Foundation
Publisher ｜ Ming-Zhong Cai
Chief Editor ｜ Li-Hui Liu
Editorial Director ｜ Ya-Ling Zhang
Interview and writing ｜ Zhan Zhizhong, Cai Ruiling, Weng Haoyuan
Editorial Cooperation ｜ Huang Ruyi
Edited by Jing-Yi Zhang
Art Editor ｜ Xiao-Jun Zhang

2018

郭家伃
Jia-Yu Guo

2018 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

臺灣
Taiwan

· 分鏡師、菜逼八導演
· 2018 臺灣國際學生創意設計大賽 金獎
· 2021 兒童動畫頻道的分鏡師兼導演
· 2022 持續創作中

· Storyboard Artist; newbie Director
· 2018 Gold Prize of Taiwan International Student Design Competition (TISDC)
· 2021 Double as a storyboard artist and director in the children's animation channel
· 2022 Consistently engaging in creative endeavors

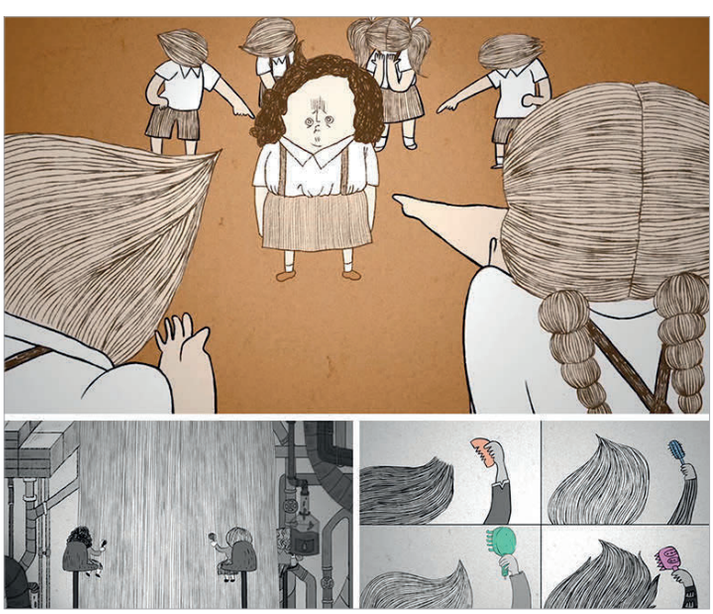
Breakthrough and Innovation

記得 2018 年參加的 TISDC 主題為「 Breakthrough and Innovation 」，總覺得這個題目無形的常伴在我身邊，我想對每個設計人來說「突破與創新」是永遠不變的課題；回想學生時期對這個題目的看法與我現在的想法，似乎有很不同的感受。

很喜歡《 楚門的世界 》這部電影，覺得大學就好比我是被保護在一個大型溫室裡的楚門，學校的老師、同學都非常重視學生創作上的想法與理念，每天熱血的思考著自己的作品要如何呈現，那種感覺真的很美妙，所以我永遠記得初踏入職場時，被「技術」兩個字狠狠打臉的挫折感；難得進到一間傳統動畫公司，發現原來我的畫技、鏡頭語言、透視概念…等，都像在幼兒園的階段，連電繪筆都拿不好，領悟到職場與學校很不一樣的地方—追求專業技術大於創意很多很多；我開始每天被公司的老師們「嚴格」教導，就像每個社會新鮮人會經歷的—加班、爆肝、自我懷疑、生無可戀 (笑)，社會的大漩渦吞噬著我的熱情，在苦苦磨練技術時，我深怕我腦中的靈感會被框限。簡歷中 2018 到 2021 消失的這三年，只能用昏天暗地來形容，我臣服在社會所需要的專業之下；但還是感謝這段經歷，回到楚門的世界，如果有人跟我說外面的世界令人好奇，但會遭受無法想像的磨難，我還是會跨出那個溫室 (廢話，不然怎麼畢業哈哈哈)，我想每個人都不得不向學生時期的自己謝幕，並面對社會中種種的現實與矛盾。

出社會後的一大突破，是從第二份工作辭職時，我給自己一個待業的底線，省慎思考如何達到有時間創作的生活，在找到下一份工作前試著創作、接案；很幸運在 8 個月後，找到一份性質相符且富有創造性的工作，還有餘裕讓我下班時創作，算是熬過了黑暗期，總算在社會中找到平衡的節奏；現在回想把學生時期的火力全開放在職場中實在青澀，體悟職場上的專業並不是事事衝一波的短跑競賽，而是長長一段需要找到自己呼吸節奏的馬拉松，需要汲取沿途的經驗，不操之過急的享受過程，即便是痛苦的，那也是突破之前的必經道路；真的很複雜，但也滿浪漫的，沒錯吧？

以前覺得「突破與創新」是很反骨、證明自己很獨特的代名詞，現在的我覺得「突破與創新」是在擁抱與接納這個社會的種種後，慢慢推敲、溝通出與社會間不同的可能性；帶著熱血的小火苗，最近開始玩起 LINE 貼圖，我把創新放在「宣傳片」上，玩了一些不一樣的表現手法，對我來說是一個訓練自己創作量的手段，畢業 4 年來了解自己的惰性 (大笑) 是非常需要設定目標才有動力執行；祝福大家都能找到自己在社會中的節奏，跟社會跳一場華爾滋，然後冷不防地把社會甩出去 (?)。



得獎作品《一坨糟》
A Mess

Architectural Design Competition DNA Creation Theory

I still remember when I participated in TISDC in 2018, where the theme was "Breakthrough and Innovation." I felt this theme always lingered with me because "Breakthrough and Innovation" is something that designers spend their whole life to pursue. However, it has a very different meaning between the student me and me now.

I really love The Truman Show. I feel like Truman, sheltered within the protective confines of a vast greenhouse during my university days. The teachers and students all value creative ideas, allowing me to immerse myself in passionately thinking about how to present my work day after day-that's a fantastic feeling. On my first job, however, I felt extremely frustrated because I finally could get into a traditional animation company, but it was a huge slap in the face for me due to my poor skills. I was like a newbie in drawing techniques, camera language, perspective drawing and other different aspects. It seemed like I barely know how to hold a stylus. The transition from university to the industry revealed a stark truth-proficiency in skills far outweighs mere creativity. During that period, my mentors were very strict and demanding to me. I went through all the common newbie struggles-working overtime, pulling all-nighters, dealing with self-doubt, and having no hopes in life (lol). The harsh reality gradually drowned out my passion. When I focused on honing my skills, I was afraid that my inspiration would be limited. From 2018 to 2021, I was swamped with work, submitting myself to the relentless pursuit of skills. But now I still have to say thanks to that period. Back to The Truman Show, if someone tells me the outside world is intriguing, but once you step outside, you could encounter enormous difficulties, I would still choose to step out of the bubble (nonsense, otherwise I couldn't graduate lol) because everyone has to wave goodbye to their student selves, and tackle the messy, paradox-filled reality ahead.

After entering the workforce, I made a breakthrough when I quitted my second job. I decided to give myself some time to think about how to shape a life with ample time for creating and designing. I continued my creative pursuits as a freelancer while searching for the next job. Fortunately, after eight months, I found a job full of creativity, allowing me to pursue creation endeavors after work. Finally, I sailed through that dark period and found a balance between life and work. Reflecting on my student self, pouring all my time into work seems quite immature now. I've come to realize that launching your career isn't a sprint where you run full speed in everything. It's more like a marathon, where finding your pace and managing your endurance for the long haul is crucial. You can accumulate experiences along the way. No rush; just savor the journey. Even though you might experience some level of pain, that is something you need to conquer for the next breakthrough. It sounds a bit tricky, but romantic, right?

I used to view"Breakthrough and Innovation" as a symbol of rebelliousness, or a proof of uniqueness. Now I think it means exploring, communicating, and embracing all aspects of society so as to unleash different possibilities. Recently, I've been all about Line stickers, trying to spice up the promo clip with some different innovative approaches and vibes. It's like my way of getting some design practice in. Four years after graduation, I finally realized my laziness(lol). Figured out I gotta set some goals to kick myself into gear. All in all, I wish everyone could find your own tempo in the society, dance a waltz with it, and surprisingly turn around, throw a big goodbye!

2018

Artipon Deewongkij

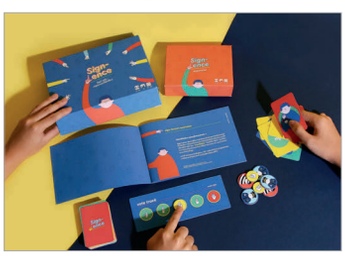
2018 年

巴西中央設計協會特別獎
Centro Brasil Design Special Award

泰國
Thailand

- 朱拉隆功大學工業設計 (B.I.D.) 二等榮譽學士
- 2019 iF 設計人才獎年度最佳獲獎者
- 聯昌國際泰國銀行 UXUI 設計師 / 設計系統主管

- Bachelor of Industrial Design (B.I.D.) 2nd Class Honours, Chulalongkorn University
- Winner, Best of The Year, iF Design Talent Award 2019
- UXUI Designer/Head of Design System, CIMB Thai Bank



得獎作品《Sign-Lence: Boardgame for Learning Thai Sign Language》
Sign-Lence: Boardgame for Learning Thai Sign Language

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

想像一個世界，溝通順暢無阻、彼此互相理解。這正是我設計「Sign-lence：泰語手語 學習 (TSL) 桌遊」背後的創作理念和願景。核心目標是解決泰國聽障者普遍面臨的溝通障礙問題，並促進聽障者與社會大眾的交流和理解。許多人並不了解，手語與口語一樣，並非通用語言，而是因地而異。例如，美國手語 (ASL) 屬於美國、日本手語 (JSL) 屬於日本。因此，我們便能理解泰語手語 (TSL) 的獨特性及其與泰國文化的深厚淵源。「Sign-lence」的首要目標是在社會上提高對 TSL 的認知，並消除「手語是通用語」的誤解。透過展示 TSL 的獨特特徵，增進人們理解聽障者及其面臨的特殊挑戰。「 Sign-lence 」挑戰傳統思維，為促進更包容的社會提供一個平台。藉由多元藝術和設計形式，TISDC 的參與者盼能提高泰國社會對聽障者的包容和提供機會。這個創意概念轉化連結與同理心，促進聽障者與不熟悉 TSL 的人之間的理解和交流。最終，「Sign-lence」 為建立一個更包容、富有同情心的社會做出貢獻，在這裡聽障者可以與更多的社群互動並相互了解，打破長久以來隔離他們的障礙。加入我們，將這願景化為現實。支持「Sign-lence」，分享這個資訊，讓我們攜手促進多元共融和理解，創造一個以溝通為橋樑，毫無障礙的社會。

得獎後對您進入學界 / 業界的影響

贏得 TISDC 國際設計協會特別獎是我設計歷程中的重大時刻，也深深影響我的學術和職業生涯。這項榮譽不僅是對我個人的認可，在專業上，這個獎項肯定我的設計專業能力，為我打開通往國際之門，讓我能參與全球設計專案並分享我的見解。這不僅提升我的專業形象，也展現設計的廣泛影響力。這項肯定也激發我指導和支持設計新秀的決心，強化啟發、指導下一代的責任。總之，這個獎項重塑我的職業和學術生涯，肯定我的技能，拓展我的視野，並激發培養新銳設計人才的熱情。這不僅是一項榮譽，它更象徵著設計的無限潛力與啟發創新。

給 TISDC 的建議

贏得 TISDC 國際設計協會特別獎是我設計歷程中的重大時刻，也深深影響我的學術和職業生涯。這項榮譽不僅是對我個人的認可，在專業上，這個獎項肯定我的設計專業能力，為我打開通往國際之門，讓我能參與全球設計專案並分享我的見解。這不僅提升我的專業形象，也展現設計的廣泛影響力。這項肯定也激發我指導和支持新銳設計師的決心，強化啟發、指導下一代的責任。總之，這個獎項重塑我的職業和學術生涯，肯定我的技能，拓展我的視野，並激發培養新銳設計人才的熱情。這不僅是一項榮譽，它更象徵著設計的無限潛力與啟發創新。

What is the creative concept behind the award-winning works in TISDC?

Imagine a world where communication knows no barriers, where understanding is universal. This vision drives the creative concept behind my project, 'Sign-lence: A Board Game for Learning Thai Sign Language (TSL).' At its core, the project aims to tackle the pervasive issue of communication barriers faced by the hearing-impaired community in Thailand and to bridge the gap between this community and the broader society. Many are unaware that sign language, like spoken languages, is not universal. Instead, it adapts to specific regions. American Sign Language (ASL) belongs to the United States, and Japan Sign Language (JSL) to Japan. This realization underlines the uniqueness of Thai Sign Language (TSL) and its deep-rooted connection to the Thai context. The primary goal of 'Sign-lence' is to raise awareness in our society and dispel the misconception that sign language is a one-size-fits-all solution. By showcasing the distinct features of TSL, the project aims to foster a deeper understanding of the hearing-impaired community and the unique challenges they face. 'Sign-lence' challenges conventional thinking and serves as a platform for promoting a more inclusive society. Through diverse forms of art and design, participants in TISDC aspire to enhance inclusivity and accessibility for the hearing-impaired in Thai society. The creative concept acts as a catalyst for connection and empathy, promoting understanding and communication between the hearing-impaired and those unfamiliar with TSL. Ultimately, 'Sign-lence' aims to contribute to a more inclusive and compassionate society, where the hearing-impaired can interact and be understood by the broader community, breaking down barriers that have isolated them for far too long. Join us in making this vision a reality. Support 'Sign-lence,' share the message, and become part of a movement that fosters greater inclusivity and understanding. Together, we can create a society where communication is a bridge, not a barrier.

Could you share the impact of winning on your entry into the academic/professional field?

Winning the International Design Association Special Prize at TISDC was a pivotal moment in my design journey, leaving a profound impact on both my academic and professional endeavors. This accolade was more than just recognition. Professionally, the award validated my design expertise and opened doors to international exposure, allowing me to participate in global design projects and share my insights. This not only elevated my professional profile but also showcased the universal influence of design. Moreover, the recognition fueled my commitment to mentoring and supporting emerging designers. It underscored the responsibility to inspire and guide the next generation. In summary, this award reshaped my career and academic path, affirming my skills, broadening my horizons, and instilling a passion for nurturing emerging design talents. It's not merely an accolade; it's a symbol of design's boundless potential and a call to inspire innovation.

Do you have any future recommendations for TISDC?

For the future of TISDC, I recommend a focus on diversity and inclusivity, promoting sustainability in design, expanding mentorship programs, fostering collaborations and partnerships with industry players, establishing a feedback and evaluation system, enhancing global exposure, offering scholarships and grants, improving online accessibility, conducting long-term impact assessments, and introducing real-world design challenges. These measures can collectively elevate TISDC, making it a more inclusive, environmentally conscious, and globally recognized competition that supports emerging designers and contributes to the broader design community's growth and innovation.

江惠欣
Wai-Yan Kong

2018 年

韓國現代設計協會特別獎
Korea Ensemble of Contemporary Design Special Award

香港
Hong Kong

- 駐英國及香港的接案平面設計師
- 香港中文大學哲學系碩士生
- 客戶包括新力音樂(香港)、華納音樂(香港)、香港藝術中心等

- Self-Employed Graphic Designer based in England and Hong Kong
- Student of MA in Philosophy at The Chinese University of Hong Kong
- Clients included Sony Music HK, Warner Music HK, Hong Kong Art Centre and others

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

得獎作品為我的畢業設計。我創立一個名為「斗白棧」的品牌，這是一家注重農業倫理和倡導自給自足、公平貿易的產地餐廳。目標是改善目前產地農業不滿的情況。相較於進口產品，產地農產品在新鮮度、品質安全控管等方面具有優勢，這些優勢不僅造福顧客，也對農民、環境和當地經濟有利。然而，我發現產地農民的農產品一直被低價收購，導致大量食物浪費和產業衰退。我們加以運用追求健康、素食生活方式的趨勢以及產地日漸高漲自給自足的意識，將目標客群設定為重視農業倫理和產品品質的人，他們通常願意支付更高的價格購買產品。「斗白棧」提高零售價格，以確保有足夠的預算支付給產地農民。在設計方向上，我從建築和農民的辛勤工作中尋找靈感，因此採用傳統工藝 - 木版畫作為主題，木頭象徵大自然，而這種技術即代表農民辛勤勞動。此外，上色有瑕疵呼應自然界中未經化學處理、不完美的一面。至於顏色主題，我選擇淺棕色搭配黑色，這在新鮮農產品品牌中很少見。品牌目的是提醒消費者關注重要議題，採用接地氣、清新的色塊，與他牌相比，更能突顯我們的使命。

得獎後對您進入學界 / 業界的影響

首先，這個獎項無疑豐富我的作品集，提升我的市場價值。此外，得獎者有機會參加在臺灣舉行的頒獎典禮，與許多才華洋溢的設計師、導師和設計與學術界的專業人士共聚一堂。雖然我不在亞洲而無法參加典禮，但這仍是絕佳的交流機會，有助於我的職業發展和繼續深造。這個獎項對我最重要的影響，是它全然改變我的職涯。我把這個獎項視為一種肯定，它給我追求夢想的信心和勇氣。我認為設計師不只是一份工作，品牌本身也不僅是商業策略，更是一種獲得大眾關注、促進社會進步的方法，或至少可以推廣我所相信的價值，就像我得獎項目的使命一樣。因此，在不同工作和設計公司累積經驗和人脈之後，我決定成為自由平面設計師。這個轉換讓我更自由，得以進行喜歡的計畫，例如與當地獨立藝術家、文化和非營利組織合作等。接案的自主性讓我可以輕鬆安排行程，創造空閒時間，讓我能進一步學習我最感興趣的哲學。此外，我還可以成為數位遊牧者，在世界各地遠距工作，開闊視野。

給 TISDC 的建議

可以增加應屆畢業生如何進入業界、在業內建立人脈的主題。若 TISDC 能夠舉辦更多活動就更棒了。

What is the creative concept behind the award-winning works in TISDC?

The awarded project was presented for my graduation project. I created a brand named TauBok Zaan（斗白棧）which is a local ethical restaurant and advocates self-sufficiency and fair trade. We aim to improve the existing state of dissatisfaction with local agriculture. Local produce holds advantages over imported, particularly in terms of freshness, safety control and others. These advantages benefit customers, farmers, the environment and the local economy. However, I found that local farmers were being underpaid by organisations, leading to substantial food waste and industry recession. Leveraging the trend of a healthy, vegan lifestyle and the increasing awareness of local self-sufficiency. Our target customers, comprising those who prioritise ethical reasons and the quality of products are normally willing to pay a premium. TauBok Zaan aimed to scale its retail price up, so to ensure a sufficient budget to pay for local farmers. For the design direction, I sought inspiration from architecture and the hard work of farmers. Therefore, I adopted traditional craftsmanship – woodboard printing as the main theme. Wood symbolises nature and the technique itself represents the diligent work of farmers. Additionally, the imperfection painting echoed the non-chemicalised, imperfect aspect found in nature. For the colour theme, I opted light brown pairing with black which is rarely applied to a fresh produce brand. Since the brand mission is to remind our customers to confront a serious topic, a grounded and clean colour palette would be the most effective choice to underscore the mission when compared to other brands.

Could you share the impact of winning on your entry into the academic/professional field?

Firstly, the award has no doubt enriched my portfolio, which increased my market value. Furthermore, the recipient had the chance to join the ceremony held in Taiwan, alongside lots of talented designers, instructors and professionals who work in the design and academic industry. Although I'm unavailable to join cause I'm away from Asia, still, it was an excellent networking opportunity, which is good for career growth and further studies. For me, most importantly was an indirect impact which changed my whole career path. I treat this award as a recognition, it gave me the confidence and courage to pursue my dreams. I believe that being a designer is not merely a work, branding itself is not just a commercial strategy, but also a means to gain public awareness for societal improvement, or at least, promote the value that I believe, like the mission of my awarded project. Therefore, I decided to be a freelance graphic designer after gaining some experience and connections in different companies and design firms. This transition provides me more freedom to work on some preferable projects, such as working with local independent artists, and cultural and non-profit organisations. The autonomy of self-employment offered me easy schedule adjustments to create some spare time, so as to have further study in my interest, philosophy. Besides, I can also work remotely around the world as a digital nomad, broadening my horizons.

Do you have any future recommendations for TISDC?

Topics about how a fresh graduate enter to the design industry, networking in design industry, and would be good if TISDC can organise more event.

得獎作品《斗白棧品牌設計》
TauBok Zaan Brand Identity

2018

Panan Mahasarinunt

2018 年

澳門設計師協會特別獎
Macau Designers Associations Special Award

泰國
Thailand

- 《Inheritor》獲得 Sea Kre8tif! 金獎和評審團大獎 2019
- 團隊成員擔任泰國蘭實大學老師，目前服務於 Yggdrazil Group Co., LTD
- 團隊成員獲邀參與 Riff Studio 製作的泰國動畫電影「咒語武士：八月傳說」，擔任模特兒和材質藝術家

- "Inheritor"as Gold Winner and Juray Award in Sea Kre8tif! 2019
- One of the team is a tutor at Rangsit University. Currently working at Yggdrazil Group CO.,LTD
- One of the team have an opportunity to be a part of a Thai movie project "Mantra warrior The Legend of The Eight Moons" as a model & texture artist, an animated movie made by Riff Studio

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

《 Inheritor》(繼承者) 是部動畫短片，以大多數人可能會遇到的典型亞洲家庭為發想。大多數的亞洲孩子總背負家人的期待。因此，我們認為這想法可以讓觀眾了解這部動畫中的角色。

得獎後對您進入學界 / 業界的影響

贏得 TISDC 對我的團隊進入學術或專業領域產生重大影響。它帶給我們信譽和認可，提供寶貴的交流機會。得獎也強化我的自信和動力，促進個人和職涯更上一層樓。得獎為我在學術或業界中成功的重要基石。

給 TISDC 的建議

TISDC 致力培養學生卓越的創意和設計。最令人讚許的是推動競賽中的多元化、導師制和永續發展。若能更進一步舉辦工作坊並進行導師指導，由經驗豐富的設計師與有想法的參賽者配對，促進知識共享與技能成長。也可舉辦業界專家主持的線上工作坊或研討會，幫助參賽者提升技能和理解設計概念。還可以擴大競賽主題的範圍，涵蓋更多設計領域，以結合各方多元志趣的參賽者。

What is the creative concept behind the award-winning works in TISDC?

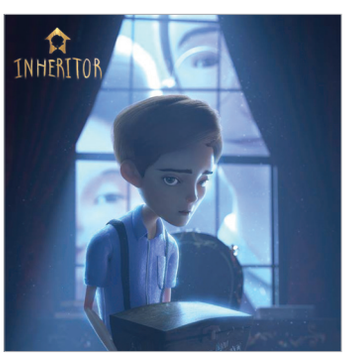
"Inheritor" is an animated short based on the concept of a typical Asian family that most people might encounter. Most Asian children are expected to be what their families think they are. We therefore think that this idea might be something that will make people who watch it understand the characters of this animation.

Could you share the impact of winning on your entry into the academic/professional field?

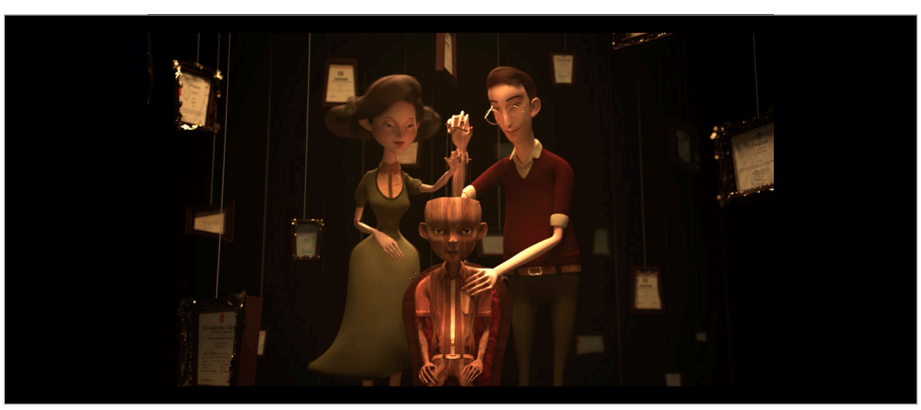
Winning TISDC can make a significant impact on my team entry into the academic or professional field. It gives we credibility and recognition, opens up valuable networking opportunities. Additionally, it can boost my self-confidence and motivation, leading to further personal and career growth. Ultimately, winning can be a significant stepping stone to success in my chosen academic or professional journey.

Do you have any future recommendations for TISDC?

TISDC has shown great commitment to fostering creativity and design excellence among students. Its dedication to promoting diversity, mentorship, and sustainability in design competitions is truly commendable. If you can add more, I think you can implement mentorship programs to hold workshop sessions to pair experienced designers with aspiring participants, fostering knowledge sharing and skill development on the execution or organize online workshops or webinars led by industry experts to help participants enhance their skills and understanding of design concepts. You can expand the range of competition themes to cover a broader spectrum of design fields, catering to a wider range of interests and talents.



得獎作品《Inheritor》
Inheritor



女性難民隨身廁所
Safe Cloak

創作者 Designer(s)
古捷宇
Jie-Yu Gu

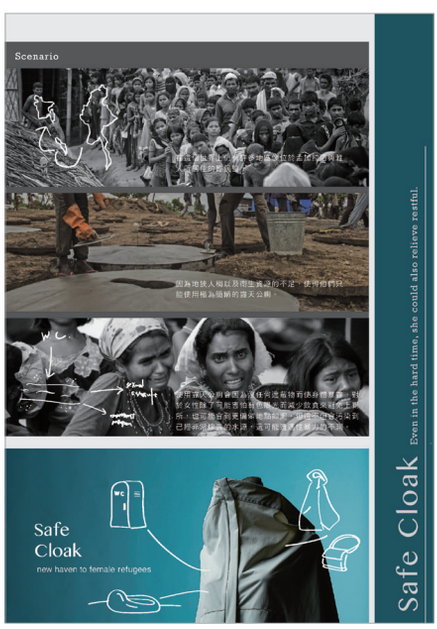
2018 年
產品設計類
Product Design Category
金獎
Gold Prize

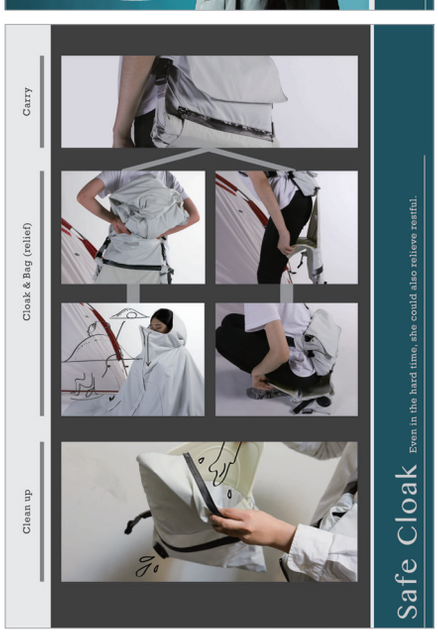
學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
何信坤
Quen Ho

各種因素必須流落於他國邊境的女性難民，在現有的露天公廁或偏僻處如廁會使身體外曝進而有遭遇性暴力的可能。為了讓她們安心的如廁，因此透過擷取廁所所需的兩要素：遮蔽及便桶，以防水布料、軟材重製成不受天氣影響的如廁斗篷與可妥善回收排泄物的便袋之背包，讓深受困境的女性擁有能自主選擇使她們安心的地點進行便溺。

Female refugees at the borders of other countries may encounter sexual violence when using open-air public toilets.Made with waterproof fabrics and soft materials, the weather-resistant toilet cloak and the bag enable the women to use toilet safely ,choosing comfortable places to carry out their feces.





2018

洗衣球
Washing Ball

創作者 Designer(s)
郭雨薇、宋汶師、林森、崔佳琪、 張桐、葉陽
Yu-Wei Guo, Wen-Shi Song, Sen Lin, Jia-Qi Cui, Tong Zhang / Yang Ye

2018 年
義大利工業設計協會特別獎
Industrial Design Association Special Award

學校 School(s)
瀋陽理工大學
Shenyang Ligong University

指導老師 Instructor(s)
王成玥、陳峰
Cheng-Yue Wang, Feng Chen

記憶終點站
The End of Memory

創作者 Designer(s)
高婉竹
Wan-Chu Kao

2018 年
歐洲設計協會特別獎
BEDA Special Award

學校 School(s)
中國文化大學
Chinese Culture University

指導老師 Instructor(s)
蘇哲甫、呂兆民
Che-Fu Su, Zhao-Min Lu

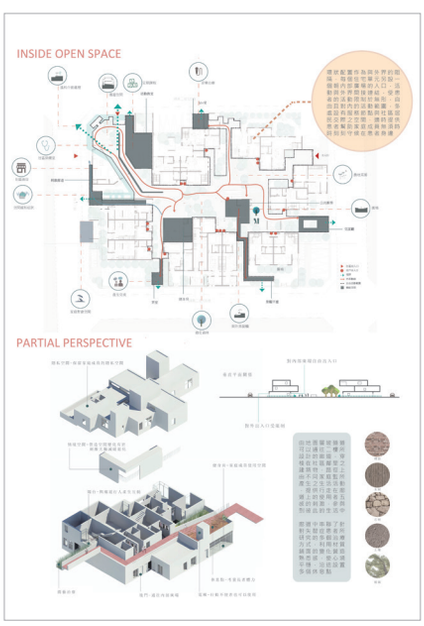
田町河聲
Tian-Ting Memory of River

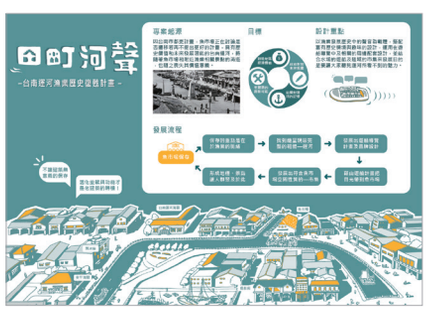
創作者 Designer(s)
王艾婷、張子薇、陳香霓、謝欣庭
Ai-Ting Wang, Zi-Wei Zhang, Xiang-Ni Chen, Hsin-Ting Hsieh

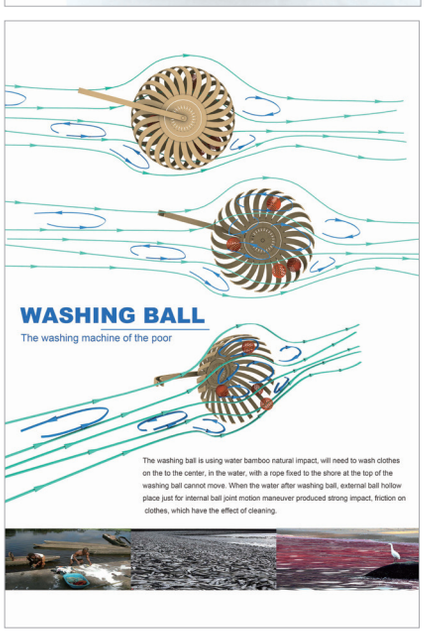
2018 年
新加坡設計業總商會特別獎
Design Business Chamber Singapore Special Award

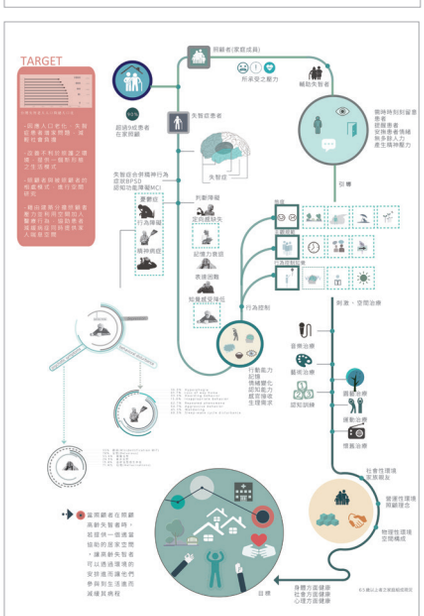
學校 School(s)
南臺科技大學
Southern Taiwan University of Science and Technology

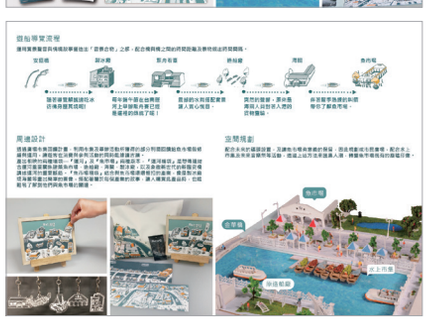
指導老師 Instructor(s)
陳一夫
Yi-Fu Chen











2018

愛的束縛
Bonded love

創作者 Designer(s)
張珮瑜
Pei-Yu Zhang

2018 年
紐西蘭設計師協會特別獎
The Designers Institute of New Zealand Special Award

學校 School(s)
四川美術學院
Sichuan Fine Arts Institute

指導老師 Instructor(s)
呂曦、葉育男
Xi Lv, Yuan Yeh

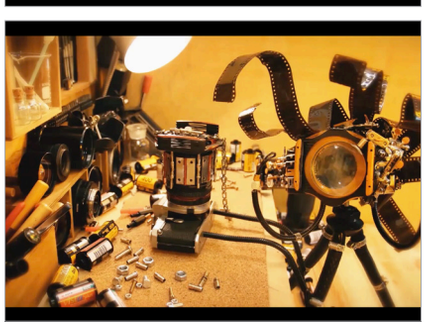
菲索
Fisso

創作者 Designer(s)
劉靜怡
Jing-Yi Low

2018 年
香港設計總會特別獎
Hong Kong Federation of Design Associations Special Award

學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
陳威志
Rex Takeshi Chen



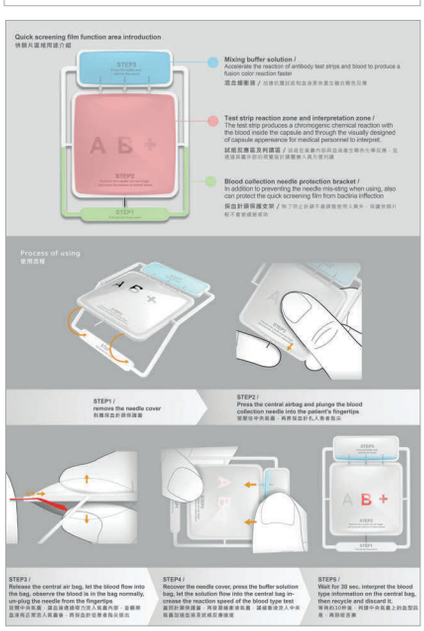
血型快篩片
RBTT (Rapid Blood Type Test)

創作者 Designer(s)
黃雅筠、陳乃瑄
Ya-Yun Huang, Nai-Xuan Chen

2018 年
澳大利亞優秀設計協會特別獎
Good Design Australia Special Award

學校 School(s)
明志科技大學
Ming Chi University of Technology

指導老師 Instructor(s)
李鍇朮
Kai-Chu Li



2018

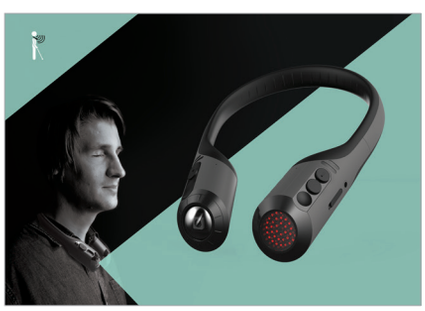
Cles, Clever Seek

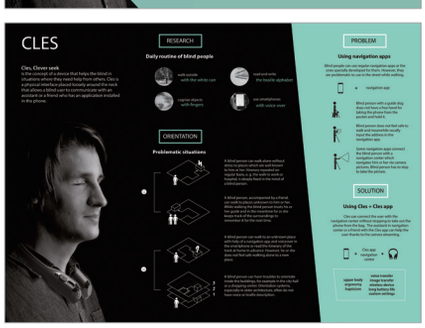
創作者 Designer(s)
Tereza Vacková

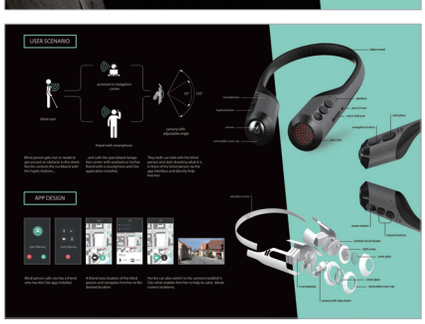
2018 年
德國國家設計委員會特別獎
German Design Council Special Award

學校 School(s)
布拉格捷克理工大學
Czech Technical University in Prague

指導老師 Instructor(s)
Martin Tvaružek, Petr Fiala







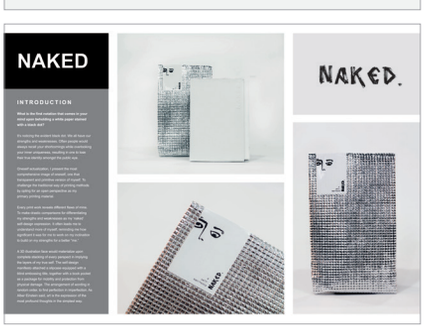
裸
Naked

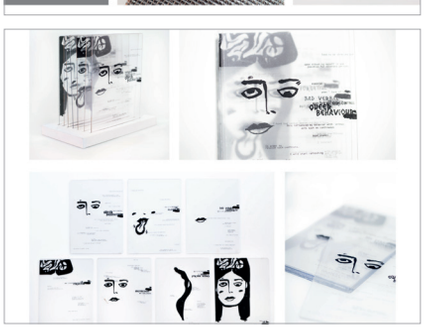
創作者 Designer(s)
趙慈欣
Ci-Xin Chao

2018 年
莫斯科國際平面設計雙年展金蜂獎特別獎
Moscow Global Biennale of Graphic Design Golden Bee Special Award

學校 School(s)
吉隆坡萊佛士高等學院
Raffles College of Higher Education Kuala Lumpu

指導老師 Instructor(s)
黃善莉
Shan-Li Wong





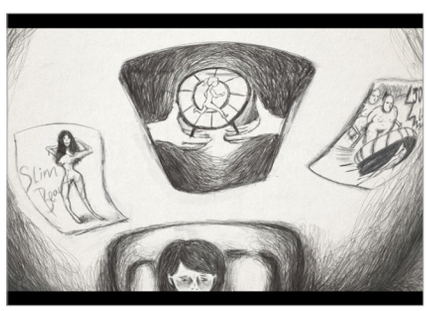
食鬱
Desire

創作者 Designer(s)
羅貽甄、陳映樺、譚秀妮、黃琬雯、 洪靜菲
Yi-Jen Luo, Ying-Wa Chan, Xiu-Ni Tam, Woan-Mun Wong, Ching-Fei Ang

2018 年
國際設計社團協會特別獎
ico-D Excellence Award

學校 School(s)
朝陽科技大學
Chaoyang University of Technology

指導老師 Instructor(s)
馮偉中
Wei-Jung Feng



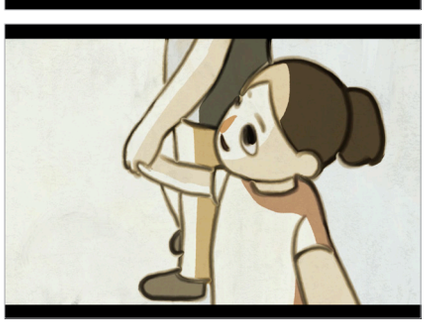
Pause

創作者 Designer(s)
Lydia Fransisca

2018 年
印度設計委員會特別獎
India Design Council Special Award

學校 School(s)
南洋藝術學院
Nanyang Academy of Fine Arts

指導老師 Instructor(s)
無
None



童年
Childhood

創作者 Designer(s)
崔思雨
Si-Yu Cui

2018 年
墨西哥國際海報雙年展協會特別獎
International Poster Biennial in Mexico Special Award

學校 School(s)
廈門大學
Xiamen University

指導老師 Instructor(s)
戚躍春
Yue-Chun Qi

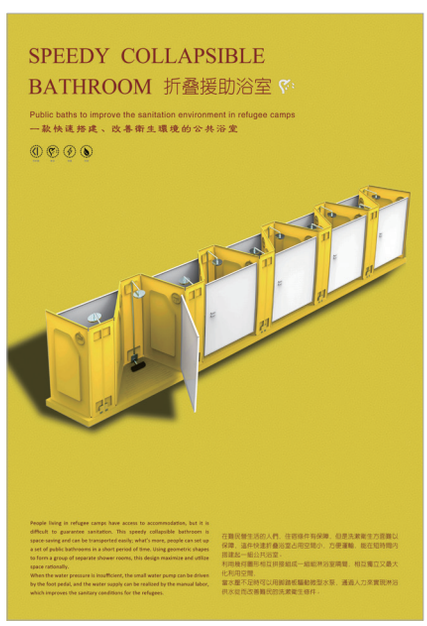
折疊援助浴室
Speedy Collapsible Bathroom

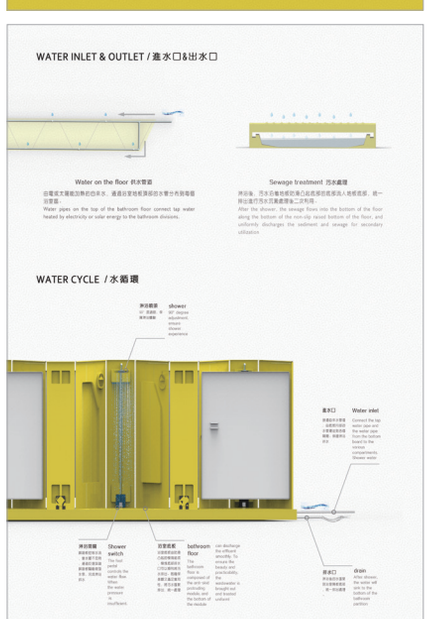
創作者 Designer(s)
張浩杰、莫澤鴻、吳云妹
Hao-Jie Zhang, Ze-Hong Mo, Yun-Mei Wu

2018 年
日本設計振興會特別獎
Japan Institute of Design Promotion Special Award

學校 School(s)
大連民族大學
Dalian Minzu University

指導老師 Instructor(s)
劉雪飛、方迪
Xue-Fei Liu, Di Fang





2018

歹味窪橋
Dai Wei Wa Qiao

創作者 Designer(s)
李鐸、干慶青
Duo Li, Qing-Qing Gan

2018 年
芬蘭拉赫第國際海報三年展特別獎
Lahti International Poster Triennial Special Award

學校 School(s)
大連工業大學
Dalian Polytechnic University

指導老師 Instructor(s)
張子健、張嘉銘
Zi-Jian Zhang, Jia-Ming Zhang

The Last Drop of Life

創作者 Designer(s)
劉怡希
Yi-Xi Liu

2018 年
捷克布魯諾雙年展協會特別獎
Brno Biennale Association Special Award

學校 School(s)
廣西藝術學院
Guangxi Arts University

指導老師 Instructor(s)
喻湘龍
Xiang-Long Yu

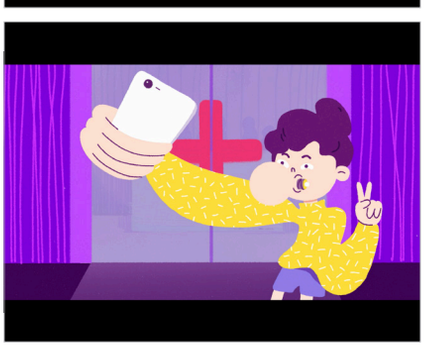
#BulbInMouth

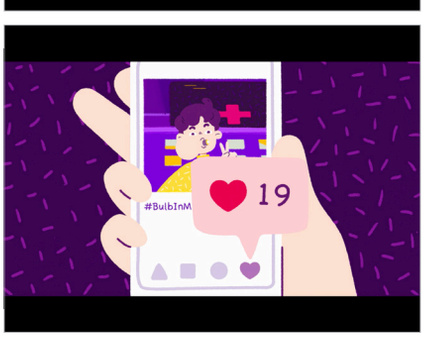
創作者 Designer(s)
李靜秋
Jing-Qiu Li

2018 年
泰國創意設計中心特別獎
Thailand Creative & Design Center Special Award

學校 School(s)
紐約視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Hsiang-Chin Moe





Squatt

創作者 Designer(s)
Conrad Anthony Bosco DCruz, Rutajeet Mukherjee

2018 年
台灣設計聯盟特別獎
Taiwan Design Alliance Special Award

學校 School(s)
印度理工學院 (坎普爾)
Design Programme, Indian Institute of Technology Kanpur

指導老師 Instructor(s)
Jhumkee Lyengar

兔子
Tu Zi

創作者 Designer(s)
韓葉銘、唐若凡、程思月
Ye-Ming Han, Ruo-Fan Tang, Si-Yue Cheng

2018 年
亞洲設計連特別獎
The Design Alliance Asia Special Award

學校 School(s)
中國美術學院上海設計學院
China Academy of Art Shanghai Institute of Design

指導老師 Instructor(s)
郭磊
Lei Guo

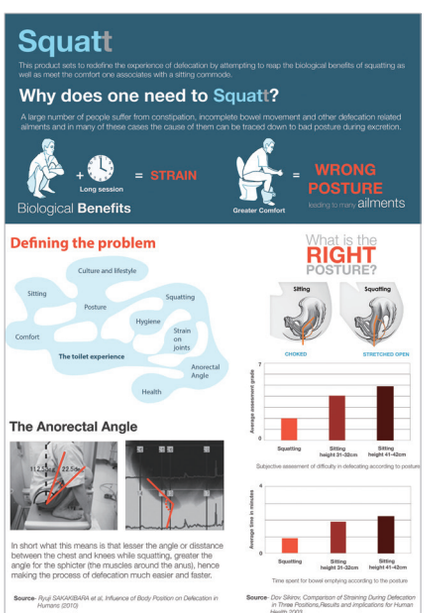
綠 / 濾化隔音護欄
Breathing Barrier

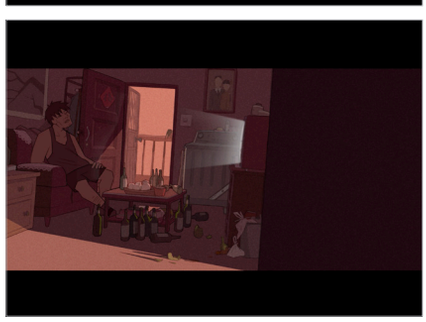
創作者 Designer(s)
謝宗穎、黃宣庭
Tsung-Ying Hsieh, Hsuan-Ting Huang

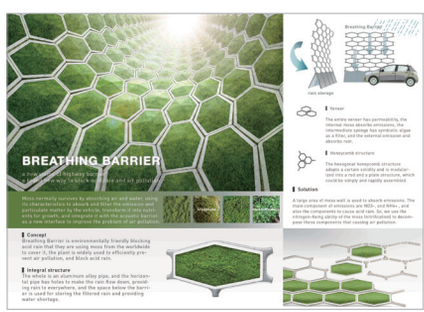
2018 年
產品設計類
Product Design Category
銀獎
Silver Prize

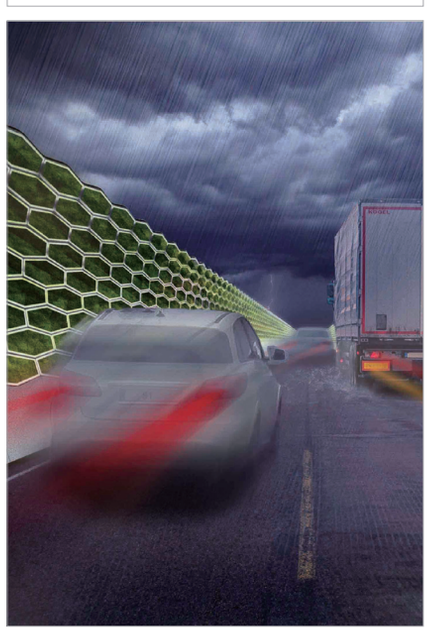
學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
陳彥廷
Yan-Ting Chen









2018

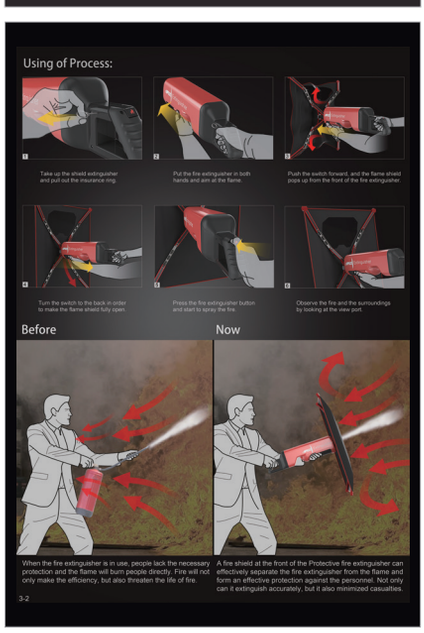
安全防護
Safety Protection

創作者 Designer(s)
李智、趙佳媛、王允卿、柳思
Zhi Li, Jia-Yuan Zhao, Yun-Qing Wang, Si Liu

2018 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
大連民族大學
Dalian Minzu University

指導老師 Instructor(s)
包海默、許坤、喬松
Hai-Mo Bao, Kun Xu, Song Qiao



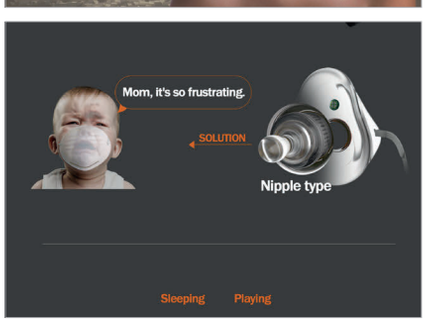
Nipple Dust Mask

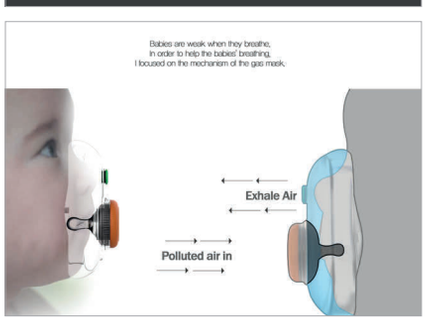
創作者 Designer(s)
Jin-Ho Chae / Na-Yeun Kim

2018 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
韓國產業技術大學
Korea Polytechnic University

指導老師 Instructor(s)
金億
Euck Jin





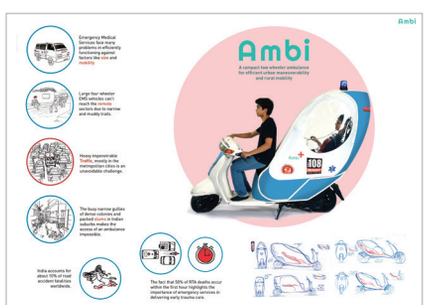
Ambi- A Compact Two Wheeler Ambulance

創作者 Designer(s)
Dishant Pradhan

2018 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立設計學院 (艾哈邁達巴德)
National Institute of Design, Ahmedabad

指導老師 Instructor(s)
無
None



Advertising campaign #slowdownworld

創作者 Designer(s)

Alexandra Parkhomenko

2018 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)

國立高等經濟大學－藝術與設計學院
HSE Art and Design Schoo

指導老師 Instructor(s)

Stefan Lashko, Ivan Yakushev

鑄記 The Casting

創作者 Designer(s)

顏承澧
Cheng-Li Yen

2018 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)

嶺東科技大學
Ling Tung University

指導老師 Instructor(s)

涂以仁
Yi-Jen Tu

漢字動物節 Chinese Character Animal Festival

創作者 Designer(s)

杜浩瑋、劉佳蓉、陳若潔
Hao-Wei Du, Jia-Rong Liu, Ruo-Jieh Chen

2018 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)

國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)

李根在
Ken-Tsai Lee

2018

2017 創新人博覽會
Innovators Expo 2017

創作者 Designer(s)
陳品丞
Ping-Chen Chen

2018 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
武藏野美術大學
Musashino Art University

指導老師 Instructor(s)
陳明石
Ming-Shih Chen

我的小學校
My Little School

創作者 Designer(s)
楊暘
Yang Yang

2018 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
福州大學廈門工藝美術學院
Xiamen Academy of Arts and Design, Fuzhou University

指導老師 Instructor(s)
黃曉梅
Xiao-Mei Huang

雛菊
Daisy

創作者 Designer(s)
余聿
Yu Yu

2018 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
南加州大學
University of Southern California

指導老師 Instructor(s)
Sheila Sofian

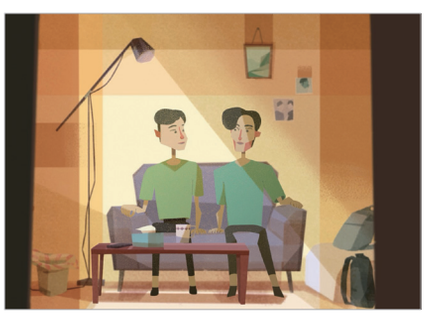
搬家日
A Moving Day

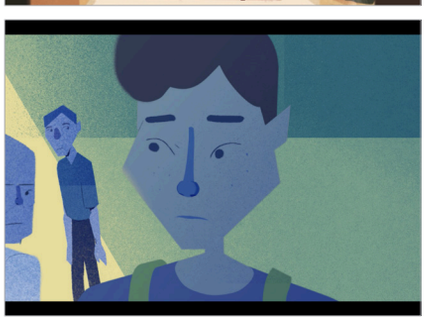
創作者 Designer(s)
陳思蒨、呂庭儀、梁雅雯
Ssu-Chien Chen, Ting-Yi Lu, Ya-Wen Liang

2018 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
張維忠、陳建宏、吳至正、王尉修
Wei-Chung Chang, Chieh-Hung Chen, Sheep Wu, Wei-Xiu Wang





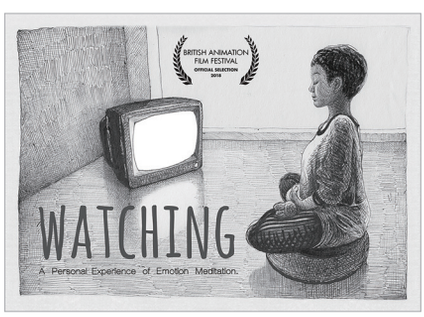
觀
Watching

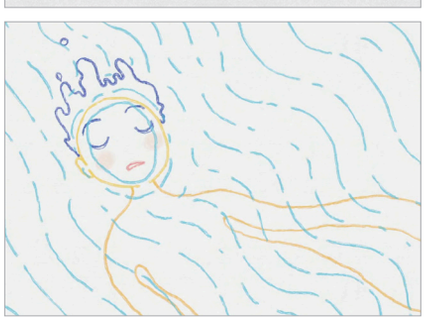
創作者 Designer(s)
黃園原
Yuan-Yuan Huang

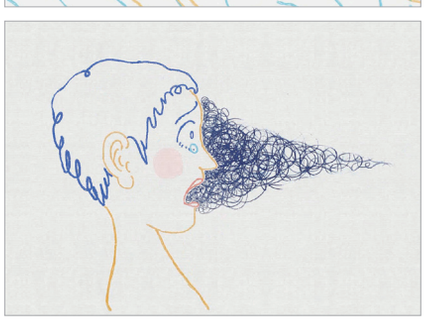
2018 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
佛光大學
Fo Guang University

指導老師 Instructor(s)
葉茉俐
Mo-Li Yeh







2019

楊子鳳
Zi-Fong Yong

2019 年
視覺設計類
Visual Design Category
年度大獎
Grand Prix

新加坡
Singapore

- 2020 年紅點新人獎紅點品牌暨傳達設計最佳設計獎
- 2019 年臺灣國際學生創意設計大賽年度大獎
- 2019 年 ACM 國際多模態互動會議最佳 Demo 獎
- 傳播藝術雜誌第 26 屆互動年度競賽得獎者

- Winner of Red Dot: Junior Prize and Red Dot: Best of the Best in the Red Dot Award: Brands & Communication Design 2020
- Winner of Grand Prix of 2019 Taiwan International Student Design Competition
- Best Demo award at ACM International Conference of Multimodal Interaction 2019; and Winner of Communication Arts
- Magazine 26th Interactive Annual Competition

得獎作品《The Dyslexperience》
The Dyslexperience

閱讀障礙患者體驗

自從我和 Ailing 帶著 Dyslexexperience 參加 TISDC 以來，至少可以說，這是一次溫暖人心、收穫滿滿又激勵人心的經驗。當我們看到評論說影片對全球各地閱讀障礙患者產生了莫大的影響時，我們的心充滿了喜悅。我們收到了家長們暖心的訊息，讓他們能「了解孩子正在經歷但無法用語言表達的事情」，也有朋友因此決定接受測試，讓他們能更理解並應對學習差異。當我們的作品得到包括紅點獎在內的多項國際競賽的認可時，更是喜上加喜。

但最重要的是，我們非常感謝這兩個組織。首先是新加坡讀寫障礙協會給予我們的肯定。他們為改善閱讀障礙患者的生活所做的努力是如此深遠，我們希望能為這項有意義的使命做出貢獻。其次，感謝 TISDC 提供我們傳播訊息的平台，並在我們還是學生時就給予肯定。

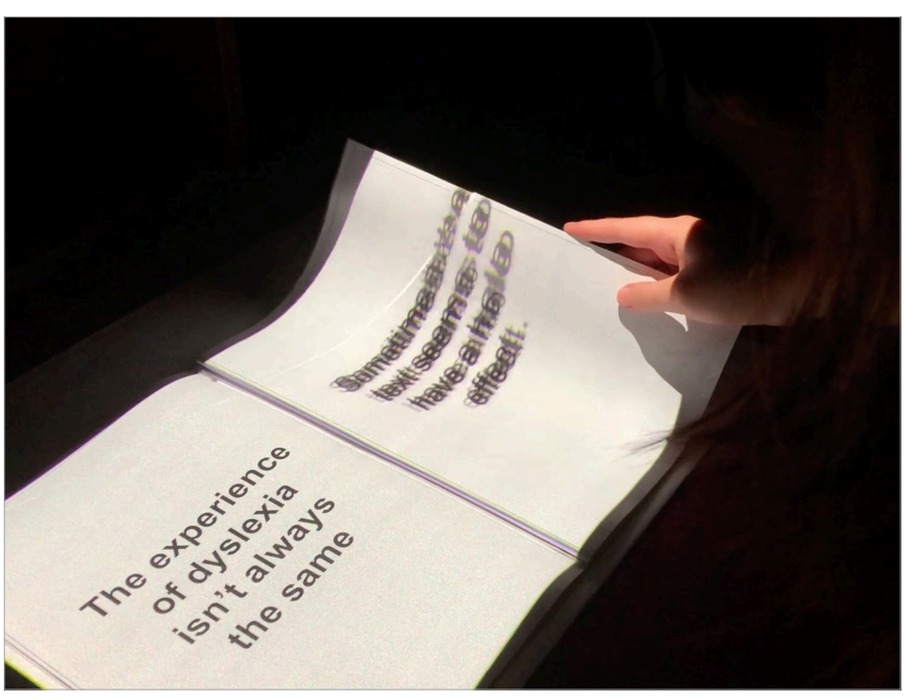
能夠為提升閱讀障礙患者需求的意識盡一份力是我們所希望的，我可以很肯定地說，Ailing 與我將繼續努力，無論是志工或職涯的服務或技術，終將透過設計為改善世界盡綿薄之力

如果您懷疑自己或您所愛的人患有這種學習困難的可能，請與當地的閱讀障礙協會聯繫並進行評估，我們可以共同創造一個更有同理心的社會。

關於我們：
楊子鳳與黃愛伶 Ai Ling Ng 是畢業於新加坡國立大學工業設計（榮譽）學士學位的設計二人組。在學校接觸到各類設計領域後，都有著透過設計專長，有意義地使用科技技術為社會公益貢獻的熱忱。他們的作品曾獲得 2019 臺灣國際學生創意設計大賽年度大獎、2019 ICMI 最佳人氣獎，以及《傳播藝術》雜誌第 26 屆年度互動競賽的獲獎者。

您為未來的職涯設定了哪些目標？
我們倆都熱衷創造有意義的數位體驗，為公眾利益服務。作為千禧世代，從我們的行動、溝通以及生活方式，科技已經成為我們生活的一部分。我們希望透過科技強大的潛能來賦予並激勵社會大眾。

是什麼啟發妳們的靈感？
我們周圍看似平凡的事情卻以某種方式適應生活的變化，從亞洲媽媽如何利用她們僅有的一點點東西、改變我們的舊衣服到新加坡路樹的葉子在日落或下雨前折起來保持濕潤。每當我們設計遇到挑戰或問題時，這些小時刻都會激勵我們，有志者事竟成。



The Dyslexperience Experience

Ever since Ailing and I participated in TISDC with Dyslexperience, it has been such a heartwarming and fruitful adventure, to say the least. Our hearts bursted with joy when we saw comments on how much the video has impacted people with dyslexia around the world. We received heartwarming messages of parents who got a glimpse to 'understand what their child was going through but was unable to put to words', and of friends who have decided to go for an assessment to better understand and cope with their learning differences. It was also a cherry on top when our work was also recognized by several international competitions, including Red Dot.

But most of all, we will love to give thanks to these 2 organisations. Firstly, Dyslexia Association of Singapore for giving us their endorsement. What they do to improve the lives of people with dyslexia is so profound and we hope we were able to contribute to this meaningful mission. Secondly, TISDC for giving us the platform to spread our message and recognizing it when we were only just students.

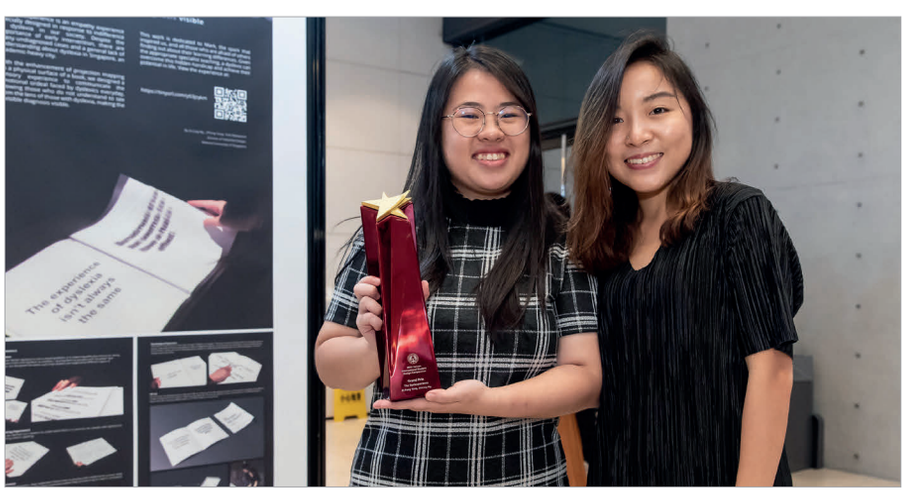
To be able to play a little part in spreading awareness about the needs of people with dyslexia is all we hoped for and I think it's safe to say that both Ailing and I will strive to continue using design to improve the world in small little ways, from volunteering to our careers in service and tech.

If you suspect yourself or your loved ones who might be suffering from this learning difficulty, get an assessment done with your local dyslexia association and together we can create a more understanding society.

About us:
Ai Ling Ng and Zi Fong Yong are a design duo who graduated with a BA (Hons) degree in industrial design from the National University of Singapore. After being exposed to a wide spectrum of design in school, both of them discovered a similar passion for creating design for social good by using tech meaningfully. Their work has received the coveted Grand Prix at the Taiwan International Student Design Competition 2019, the Best Demo Award at the International Conference on Multimodal Interaction 2019 and was also a winner in the 26th Annual Interactive Competition of the Communication Arts Magazine.

What goals have you set for your future career?
Both of us are passionate about creating meaningful digital experiences that serve the public good. As millennials ourselves, technology has already become part and parcel of our lives, from the way we move to the way we communicate and live. We want to take advantage of tech's tremendous potential to empower and inspire a widespread audience.

What inspires you?
Seemingly mundane occurrences around us that somehow adapt to cope with changes in life, from the way our Asian mums make do with what little they have, altering our hand-me-downs, to seeing how the leaves of the rain trees lining our Singaporean streets fold just before sunset and before rainy weather to retain moisture. Whenever we are stuck with a design challenge or problem, these little moments inspire us that where there's a will, there's a way.



2019

梶谷文雄
Fumio Kajitani

2019 年

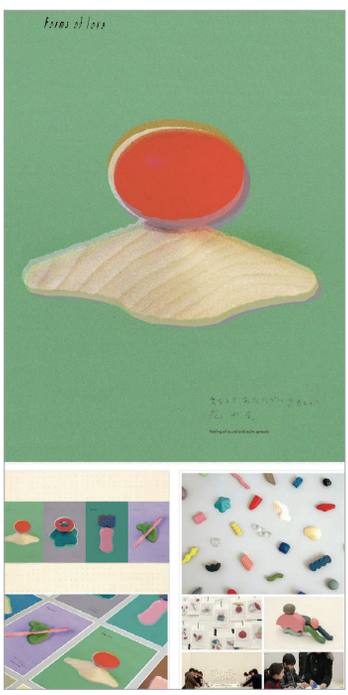
視覺設計類
Visual Design Category

金獎
Gold Prize

日本
Japan

· 日本東京藝術大學設計碩士
· 榮獲臺灣國際學生創意設計大賽(TISDC)金獎
· 日本東京藝術大學設計學士

· Master of Design Tokyo university of the Arts, Tokyo Japan
· Award Gold prize, Taiwan International Student Design Competition (TISDC)
· Bachelor of Design, Tokyo university of the Arts, Tokyo Japan



得獎作品《Forms of Love》
Forms of Love

我經常思考「結局」。這是因為我們有很多機會說再見，從每天倒垃圾到熟人的去世。儘管我們很積極致力於研發，卻漠視結局。

我參與了這個探討結局的專案，相信正式結局可以成為思考如何生活的動力。

我相信一切都有始有終。在我們的日常生活中，也有開始和結束。例如，購買報紙是開始，將報紙回收是結束。我將這一系列事件定義為「物品生命週期中的活動」。例如「報紙的生命週期」在歷史上一直是文化的一部分（在日本有專門回收報紙的收集日，可以作為再生紙再次利用。）因此，我們可以毫無負擔地閱讀報紙。

在人們與花的關係中，一開始就是向送花的人表達感激、愛或歉意。在這樣的背景下，我會感到「物品的生命週期」以豐富的方式呈現了；像是包裝紙、小紙條。這就是大眾常想的那種以為的設計，另一方面，花與人的結局是孤獨的，枯萎的話從花瓶中取出後丟進垃圾桶。這種關係的「結局」完全不是設計出來的。我為死去的花感到傷心並且猶豫著要不要丟掉。這種經驗讓我想設計一種用來結束花與人之間關係的方式。

我思考花與人之間的一系列關係可以以什麼樣的形式來創造豐富的「物品生命週期」。這項活動的其中一樣是我製作了特殊的紙張（海報與包裝紙）來包裝已經完成任務的花。我把這張紙稱為「Tsutoshi」(一個由「苞片」及「紙」兩個字組成的新字)。豐富「物品的生命週期」活動，從日常生活中賞花的人們展示鮮花和包裝紙，再用包裝紙包覆枯萎的花，整個過程就是一個過程。這個項目為製造人們可以面對花朵生命結束的機會，並沒有使用枯萎的花朵扔進垃圾桶的傳統做法。我想，將枯死的花包在 Tsutoshi 的行為，可以讓那些欣賞花的人有一種告別的感覺。這就是使用 Tsutoshi 背後的設計理念。

這個設計的出發點是意識到有一定人數的人不擅長與花互動。我想為那些不知道如何插花，或者不能很好地處理花朵並容易讓它們很快枯萎的人找到設計解決方案。在創作這件作品的過程中，我對攝影師鈴木理作的採訪（2019 年 4 月 15 日《BRUTUS》）中的 " 花朵提醒了我生命的存在 " 這句話產生了共鳴，我想如果我提出一個作品讓人覺得花是有生命的，不會再遇到對花束手無策的問題，但在這個作品的過程中，我意識到人與花的關係不僅包括我們覺得自己活著，同時也感受到開始、過程最後感覺到結束。只要生命存在，三者缺一不可。

我們相信，這個活動專案為愛花的人們建立了一個思考「結局」的框架，同時我們也能感受到花是有生命的。

我相信設計的力量之一就是讓人們有意識並思考他們所注意到的東西。在這個專案中，我透過主導花朵的結局創造了一個思考結局的機會。

我不認為這個「結局設計」活動能成為設計潮流。但生命的死亡及事務的結束必然會發生在我們的生命中。我相信設計師們可以透過思考並提議這樣的終了來創造更好的結局以及新的生活方式。

I often think about "endings." This is because we have many opportunities to say goodbye, from taking out the trash on a daily basis to the death of an acquaintance. We tend to be careless about the end and turn our eyes away from it, even though we are proactive in our creation and development.

I worked on this project exploring about the design of an end, believing that confronting the end can be a motivation to think about how to live at the same time.

I believe that everything has a beginning and an end. In our daily lives, too, there are beginnings and endings. For example, purchasing a newspaper is the beginning, and putting it out for recycling is the end. I define this sequence of events as "activities in the lifetime of things." The "lifetime of newspaper" for example has historically been part of the culture (in Japan, there is a trash collection day specifically for newspapers, and then become usable again as recycled paper.) Therefore, we can read newspapers without any sense of discomfort.

In the relationship between flowers and people, the beginning is to express gratitude, affection, or apology toward the person who gives them. In this context, I felt that "lifetime of things" took form in a rich way such as wrapping paper, message cards. This is the kind of "design" often imagined by the public. On the other hand, the end of the relationship between flowers and people is a lonely one: the dead flowers are taken out of the vase and thrown in the trash. The "end" of the relationship is not designed at all. I hesitate to throw away the dead flowers and feel very sad. This experience made me want to design a way to end the relationship between flowers and people.

I thought about what kind of shape the series of relationships between flowers and people could take to create a rich "lifetime of things." As part of this activity, I created a special paper (poster and wrapping paper) to wrap flowers that had finished their roles. I called this paper "Tsutoshi"(a coined word consists of two words, "bracts" and "paper"). The program of activities to enrich the "lifetime of things" consisted of a process from the display of flowers and wrapping paper by people who enjoy flowers in their daily lives to the wrapping of dead flowers with the wrapping paper. Instead of the conventional practice of throwing dead flowers in the trash, the program created an opportunity for people to face the end of the life of flowers. I thought that the act of wrapping dead flowers in Tsutoshi would allow those who enjoyed the flowers to have a sense of farewell to them there. This was the design concept behind the activity using the Tsutoshi.

The starting point for this design was the realization that there are a certain number of people who are not good at interacting with flowers. I wanted to find a design solution for people who do not know how to arrange flowers, or who cannot handle flowers well and tend to let them wither quickly. In the process of creating this work, I sympathized with the words "flowers that remind us of 'life'" in an interview with photographer Risaku Suzuki (in the April 15, 2019 issue of BRUTUS), and I thought that if I proposed a work that made people feel that flowers are living things, they would not suffer from the same problems that they have with flowers. However, during the process of this work, I realized that the relationship between people and flowers consists of not only the time when we feel alive, but also the beginning, the time in between, and finally, the end. As long as there is life, none of the three is indispensable.

We believe that this activity program created a framework for people who enjoy flowers to think about "the end" and by doing so, we can also feel that the flower was alive at the same time.

I believe that one of the powers of design is to enable people to become aware and to think about what they have noticed. In this project, I created an opportunity to think about the end by directing the end of flowers.

I do not think that my "end design" activity will ever become a trend in design. However, the death of life and the end of things are certain to occur in our lives. I believe that designers can create better endings and new ways of living by thinking about and proposing such endings.

2019

何昀蓁
Yun-Zhen Ho

2019 年

數位動畫類
Digital Animation Category

金獎
Gold Prize

臺灣
Taiwan

TISDC 是一個非常有代表性的國際學生設計比賽，還記得當年的頒獎典禮在松山文創園區舉辦，整個過程非常流暢且盛大，讓我留下非常深刻的印象。

我和導演薛芳沂、劉雅晴一起製作的畢業作品《房裡的海》，是一部關於性侵議題的動畫片。

我記得當時在提出性侵的第一版故事的時候，我的手是在發抖的，這是一個非常殘忍的議題。最初的發想是這樣的：想用同樣是做愛的畫面，但卻是痛苦的表情來傳達性侵與性愛的差異。這是因為有些加害人似乎不明白這件事對被害人帶來的痛苦，甚至完全沒意識到這是性侵。而近幾年出現了很多「我們不該譴責受害者」的話題，我也看了許多受害者的自白，想著如果能傳達一些關於受害者是無法輕易反抗逃離的事實，是不是大家對他們的輿論會少一些，畢竟有許多受害者至今仍活在壓力與恐懼之中。

重新思考之後，確定了我們希望傳達的是：受害者的處境——凍僵反應。
“性侵事件的受害者有時在受害當下會出現凍僵反應，這使他像是靈魂出竅般目睹事件的發生，卻無法控制身體做出反抗。”如果能夠傳達出這樣無能為力的狀態與強烈的痛苦感，是不是就不會再有人問說：「你為什麼不反抗？」這類的話呢？

然而，肯定還有更多我們無法想像的心理與生理的失控反應，凍僵反應只是其中一種。
我們是這樣想的，若是這部動畫能夠稍微改變大家對於性侵的想法，那對我們來說會是最有意義的一件事。

最終版的故事內容是這樣的：女孩拉著行李箱離開家，在寒冷的車站上車，旅途中，她一件一件的褪去身上的衣服，最後搭到溫暖且熱鬧的海邊，看著遼闊的大海她，露出了微笑，然而，父親的大手將她拉回現實…

整部動畫沒有對白，讓觀者更能專注在女孩的行動以及思緒，我們也在分鏡與美術上安排了非常多的細節，一步一步地去暗示：女孩的心神離開了房間，到了她嚮往的大海，然而身體依然待在房裡。而這樣的狀態就是我們想傳達的「凍僵反應」。《房裡的海》非常榮幸的獲得當年 TISDC 的動畫類金獎，我們也期盼著透過像 TISDC 這樣的大型比賽，讓更多人看到這部動畫想傳達的內容，關注這類的議題。

在《房裡的海》的展覽期間以及各個比賽中，也遇到了一些對這部動畫有共鳴的人，他們說：「謝謝你們做出這部動畫，讓更多人關注這個議題。」也有人提到自己也曾是性侵事件的受害者，看完這部動畫後，覺得好像能夠放下了。

我們聽到的當下都傻住了，不知道該回應什麼，從來沒有想過自己的作品能夠給他人帶來正面的影響力。我想，這是我們做出這部動畫後，得到最珍貴的事情。

房裡的海
The Sea Within the Room

TISDC is a highly representational international student design competition. I still remember that the award ceremony was held in Songshan Cultural and Creative Park. The whole process was very smooth and thumping, which left a great impression on me.

The graduation film that I created with Director Fang-Yi Xue and Ya-Qing Liu titled "The Sea Within the Room" is an animation film about sexual assault.

I remember my hands were shaking when I presented the first version of the story about sexual assault. It was such a harrowing issue.The initial idea was this: I wanted to use scenes of making love but with painful expressions to convey the difference between sexual assault and consensual sex. Because some assaulters don't seem to understand the pain this brings to the victims or may not even realize that it was sexual assault. In recent years, there has been a lot of discussion about " Victims should not be blamed." I also have read many testimonies of victims, and I thought if I could convey some of the fact that victims cannot easily resist and escape, maybe the public opinion about them would be less harsh? After all, many victims are still living under pressure and fear.

After giving another thought, we decided that we want to deliver: the situation of the victims - the freezing-up reaction.
"Victims of sexual assault sometimes experience a freezing response at the time of this happens, which makes them witness the incident as if their souls were out of body, unable to control the body to resist." If such a helpless state and intense feelings can be delivered, will people stop saying: "Why didn't you resist?"

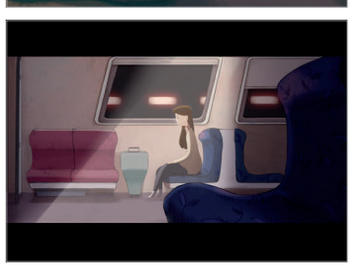
However, there are certainly more psychological and physiological responses that we cannot imagine, the freezing reaction could be just one of them.
We think, if this animation can slightly change people's thoughts about sexual assault, it would be the most meaningful thing for us.

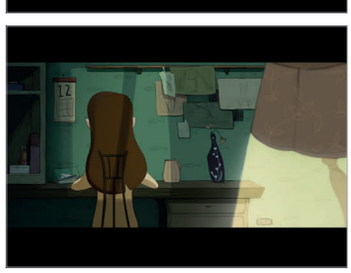
The final version of the story is as follows: the girl left home with her suitcase and boarded a train at a station where the weather was cold. During the journey, she gradually took off her clothes one by one; later, she arrived at a warm and lively beach, she looked at the vast ocean and smiled at the end. However, her father's large hands pulled her back to reality...

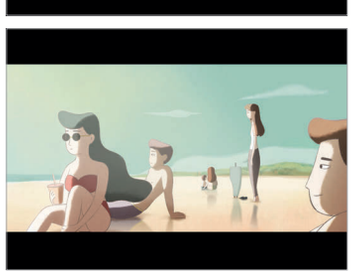
There is no dialogue in the entire animation, allowing the audience to focus on the girl's actions and thoughts. We have also arranged a lot of details in the storyboarding and art to give clues step by step: the girl's heart and mind has left the room and arrived at the sea she longs for while her physical body was in the room. This delivers the situation of freezing reaction. "The Sea within in the Room" is very honored to win the gold prize in the animation category of TISDC that year. We also look forward to letting more people see what this animation wants to convey through large-scale competitions like TISDC and pay attention to such issues.

During exhibitions and various competitions of "The Sea Within the Room," I met some people who resonated with this animation. They said: "Thank you for making this animation and bringing attention to this issue." There are also some people who resonate with this animation. One person mentioned that he/she had been a victim of sexual assault, and after watching this animation, he/she would be able to let of some of the burdens.

We were stunned when we heard it, not knowing what to react. We never thought that our works could have a positive influence on others. I think this is the most precious thing we gained after making this animation.







房裡的海
The Sea Within the Room

2019

Svetlana Sergeeva

2019 年

莫斯科國際平面設計雙年展金鋒特別獎
Moscow Global Biennale of Graphic Design Golden Bee Special Award

俄羅斯
Russia

- 曾任俄羅斯重要房地產開發公司
- Samolet 的藝術總監與俄羅斯媒體公司 RBC 的首席設計師，在任期間，團隊榮獲 ADCR 獎項
- 俄國知名學府莫斯科國立高等經濟學院（HSE）藝術與設計學院的講師和導師

- Became an art director of a major real estate development company Samolet
- Working as a lead designer in russian media company RBC (while working there our team won a prize in ADCR Award)
- Being a lecturer and tutor in the leading design school — HSE Art and Design School in Moscow

得獎作品《Freegan Promotion Campaign》
Freegan Promotion Campaign

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

TISDC 重視那些具備社會責任或創新概念的作品企劃。這比賽讓設計師透過作品展現自己的與眾不同。得獎的設計作品，無論是回應社會挑戰或推動創新，同時也兼具美學，並為社會帶來益處。那年，我參加的主題是「同理心」。在我看來，最值得注意的作品集中在工業設計領域。印象最深刻的作品是著眼於理解讀寫障礙者對字母和文字的感知方式。我的作品也深入探討生活中的一個關鍵 - 消費，解釋不消費主義（倡導非過度消費和合理使用資源的運動）的現象。我認為這是我最好的作品之一。

得獎後對您進入學界 / 業界的影響

參加臺灣國際學生創意設計大賽（TISDC）是很特別的機緣，除了見識到全球設計界的驚人才華之外，還為個人成長和職涯發展提供跳板。在我個人學術和專業領域上，大賽得獎所帶來的影響十分深遠。TISDC 對我的肯定，成為各種機會的敲門磚，而這些機會在以前幾乎是遙不可及。TISDC 讓我能進入一家頂尖設計公司任職，並在設計專業上更加投入，引起更廣泛的共鳴。當我成為藝術總監後，開始主導設計案的創意方向，除了具備美感之外，還需精準了解社會脈動。從才華洋溢的設計師到策略主導者，更顯示 TISDC 在培養和提升設計新秀人才方面所扮演的重要角色。

給 TISDC 的建議

展望未來，我建議繼續培養具有社會關懷或創新優勢的專案。鼓勵參賽者探索未知領域，藉由設計解決迫切的全球性問題，提升競賽水準之外，還能為世界帶來正面的影響。此外，拓展 TISDC 與業界頂尖人才間的合作管道，可為參賽者提供更多實質專業成長的機會，縮減學術研究與現實世界間的鴻溝。也許將學生競賽轉變成真正的商業加速器，讓設計新秀能將自己的設計案付諸實踐並進一步發展。我相信，許多創新設計均可實踐，為改善我們每個人的生活做出貢獻！

What is the creative concept behind the award-winning works in TISDC?

One of the defining characteristics of TISDC is its emphasis on projects with a social conscience or innovative ideas. The competition serves as a beacon for designers who aspire to make a difference through their creations. Winning designs are those that not only captivate aesthetically but also contribute to the greater good, addressing societal challenges or pushing the boundaries of innovation. The topic of the year of my participation was Empathy. In my opinion, the most notable projects on this theme were in the field of industrial design. The most memorable project focused on dyslexia, shedding light on how individuals with this condition perceive letters and texts. My project, too, delved into a crucial aspect of our lives-consumption, shedding light on the phenomenon of freeganism (a movement advocating life without overconsumption and rational use of resources). I still believe that it was one of my best projects.

Could you share the impact of winning on your entry into the academic/professional field?

Participating in the Taiwan International Student Design Competition (TISDC) was a watershed moment that not only showcased the immense talent within the global design community but also provided a springboard for personal and professional growth. The impact of winning a coveted spot on my journey into the academic and professional realms cannot be overstated. The recognition garnered from TISDC opened doors to opportunities that seemed elusive before. Notably, it played a pivotal role in securing a position in a leading company in the design market, where I was able to contribute meaningfully to projects that resonated with a broader audience. From being a participant, I evolved into an art director, entrusted with steering the creative direction of projects that demanded not only aesthetic prowess but also a keen understanding of the societal pulse. This transformation, from a talented designer to a strategic leader, underscores the invaluable role that TISDC plays in nurturing and elevating emerging design talents.

Do you have any future recommendations for TISDC?

Looking ahead, I would recommend a continued commitment to fostering projects with a social or innovative edge. Encouraging participants to explore uncharted territories and address pressing global issues through design will not only elevate the competition but also contribute to a positive change in the world. Additionally, expanding the avenues for collaboration between TISDC and industry leaders could provide participants with more tangible opportunities for professional growth, bridging the gap between academic excellence and real-world impact. Perhaps it's worth transforming the student competition into a real business accelerator, where budding talents could bring their projects to life and further develop them. I believe that many innovative projects could be implemented, contributing to making our lives better for everyone!

2019

Sima Demir

2019 年

日本設計振興會特別獎
Japan Institute of Design Promotion Special Award

土耳其
Turkey

- 2021 年至今於土耳其伊斯坦堡—Trendyol 公司擔任使用者體驗及使用者介面設計師
- 2020 年阿拉伯聯合大公國杜拜—杜拜設計週中東及北非畢業展 (MENA Grad Show) 展出作品
- 2019 年土耳其伊斯坦堡—榮獲土耳其設計獎的概念設計獎

- (2021 - now) UX & UI Designer at Trendyol - istanbul, Turkey
- (2020) Dubai Design Week MENA Grad Show 2020 - Dubai, Arab Emirates The project was exhibited in the design week exhibition
- (2019) Design Turkey - istanbul, Turkey Conceptual Design Award

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

此次得獎的提案實際上是我大學的畢業專題，即為我們選擇的專業顧問公司進行設計。我將重點放在複雜的健康領域。這專題特別挑出兒童在健康領域中所面臨的挑戰。我們整合理論知識和實際應用，為幼兒在該領域遇到的特殊困難，提供細緻的解決方案。此案的創意方法融合學術和實用，強調創新和實際效用的重要性。

得獎後對您進入學界 / 業界的影響

當你於全球與在地知名平台得獎，特別是剛開始入行時，你就比其他設計師領先一步。對方對你的尊重和期望也會隨之提高。我認為這對設計師來說非常重要；因為期望越高，越能激發在業界成功的決心和渴望。

給 TISDC 的建議

設計產業的 AI（人工智慧）。在科技日新月異的時代，了解 AI 對設計與設計師的正面和負面影響是非常重要。建議 TISDC 能撰寫分析文章，揭開 AI 與設計之間錯綜複雜的關係，探討道德問題、設計師角色的潛在轉變以及有效利用 AI 技術的新策略。將 AI 導入設計流程，並展開對話，不但能深化我們理解此模式的發展，還能促進設計界進行前瞻的對話。我們在設計上，擁抱 AI 的同時，仍須兼顧倫理道德，開拓未來設計前景。

What is the creative concept behind the award-winning works in TISDC?

My award-winning project was actually my university graduation project. I had to make a design under the consultancy of a company working in the field we chose. I directed my focus towards the intricate realm of health. What set this project apart was the deliberate choice to address challenges faced by children in this domain. This creative venture involved a seamless integration of theoretical knowledge and practical application, offering a nuanced solution to the unique difficulties encountered by young children in the health sector. The intersection of academia and practicality formed the core of my creative approach, emphasizing both innovation and real-world impact.

Could you share the impact of winning on your entry into the academic/professional field?

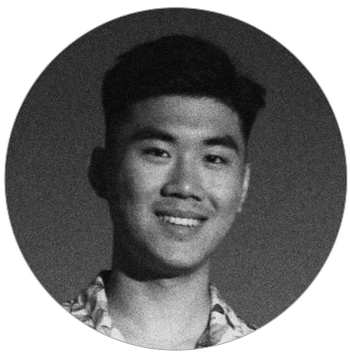
When you are a designer who has received awards from both local and global reputable platforms, you are one step ahead of other candidates, especially in your first professional job process. The respect and expectations of the other person towards you also increase accordingly. I think this is very critical for a designer, because the higher the expectations, the higher the determination and desire to succeed in that field.

Do you have any future recommendations for TISDC?

AI (Artificial Intelligence) on the design sphere. In an era where AI is gaining prominence, understanding its positive and negative effects on design and designers is paramount. I propose that TISDC dedicates insightful articles to unravel the intricate relationship between AI and design, probing into ethical considerations, potential shifts in the role of designers, and innovative strategies to harness this technology efficiently. Initiating conversations on the responsible integration of AI into design processes will not only deepen our understanding of this evolving paradigm but also foster a forward-thinking dialogue within the design community. Embracing the complexities of AI in design could pave the way for a more technologically informed and ethically conscious design landscape.

來臺參與 2019TISDC 頒獎典禮
Attended 2019TISDC Award Ceremony in Taiwan

2019



林宗良
Lim Chung Leong

2019 年

數位動畫類
Digital Animation Category

銀獎
Sliver Prize

馬來西亞
Malaysia

- 2021 年英國設計與藝術指導獎 (D&AD)· 黃鉛筆新秀獎
- 2022 年英國設計與藝術指導獎 (D&AD)· 木鉛筆獎
- 2023 年紐約藝術指導協會獎 (ADC) 銀獎

- D&AD New Blood Award 2021 Yellow Pencil
- D&AD Award 2022 Wood Pencil
- ADC Award 2023 Silver Cube

得獎作品《透過她的眼》
Seeing Through Her Eyes

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

這次競賽指定的主題是「同理心」。得獎作品探索人們用正面或負面看待同件事情上。正向的人分享觀點時，他們的世界充滿美麗、喜悅及鮮豔的色彩。這樣美妙的啟發強調萬物皆美、一切充滿愉悅且多采多姿，完全取決於用何種心態看待事物。

得獎後對您進入學界 / 業界的影響

獲得這個獎令我信心大增。知道我的藝術作品受到眾多經驗豐富的專家肯定，這是重要的成就。這份肯定激發我內心強烈的動力去更專注提升自己的技藝及個人成長。我堅信我們的感官經驗，一切所見、所觸、所聽、所嗅，對我們的創作皆有深遠的影響。身為藝術家，從各式各樣的來源尋找靈感，豐富我們的創作、跨越個別研究的領域是極為重要的。我的創作之旅，始於平面設計的背景，此教育背景賦予我敏銳的眼光得以分辨美學的好壞，也增進我解決問題的能力。我對於動畫的熱愛則引領我踏上一條新的道路，如今我獨立經營一間動畫工作室。這些年來，我在眾多藝術表現中尋找靈感，借鑑 70 年代科幻漫畫令人回味的風格、70 年代蘇聯動畫迷人的魅力以及明暗對比的技法，我將這些元素融合成獨特的動畫風格，令我自己與客戶皆深受吸引。創造出我獨有的動畫風格是趟蛻變的旅程。藉由結合真正令我著迷的元素，讓我能為我的作品注入活力。我的動畫風格與客戶產生共鳴，包含愛馬仕(Hermès)、Hulu、Adult Swim、海譜（HYBE），因為他們欣賞每一個創作中所散發出的熱忱和獨特性。不斷學習是我在職涯上的原則，我深信追求知識是成長及進步的無窮泉源。擁抱新技術、探索不同媒介並緊跟產業趨勢，不僅推進著我的工作也拓展我的藝術視野。像我在 2021 年為吉隆坡藝術書展設計的孔版動畫，榮獲 2022 年 D&AD 大獎的木鉛筆獎。身為一名動畫藝術家，在競爭激烈的產業中脫穎而出非常重要。我致力於創作獨特的作品，這些作品反映出我對 70 年代美學和永恆的明暗對比魅力的熱愛，這讓我的創作與眾不同。客戶深受我的動畫的原創性和獨特性所吸引，追求獨特視覺體驗，尋尋覓覓後都能在我的工作室獲得滿足。總而言之，我的創作之旅受到一個信念所指引，也就是我們的感受和靈感形塑我們創造出來的美。擁抱過往的多元影響及不斷追求新知，一直是我發展獨特動畫風格的關鍵。懷抱堅持創意與進步，未來我熱切期盼充滿創新又迷人的創作，這些創作激勵著自己也激勵著我的觀眾。

給 TISDC 的建議

我認為訪問過去的得獎者，就如同現在出版的年刊一樣，是很有價值的事情。主題可以包括過去那些得獎者如何鍛鍊他們的技巧及發展自身的觀點等，能夠激發年輕一代培養自己的技能。

What is the creative concept behind the award-winning works in TISDC?

The theme of the given brief was "Empathy." The award-winning artwork explored how one person perceives things negatively, while another sees the same things positively. As the positive person shared their perspective, they revealed a world full of beauty, joy, and vibrant colors. This delightful revelation emphasized that everything can be beautiful, enjoyable, and colorful, depending solely on how a person perceives them.

Could you share the impact of winning on your entry into the academic/professional field?

Receiving this award has boosted my confidence tremendously. Knowing that my artwork was recognised by numerous experienced professionals is a significant achievement. This recognition has ignited a strong motivation within me to further concentrate on enhancing my craft and personal growth. I firmly believe that our sensory experiences – everything we see, touch, hear, and smell – play a profound role in shaping our creative endeavors. As artists, seeking inspiration from a diverse range of sources is essential to enrich our work beyond the confines of individual research. My journey in the creative realm began with a background in Graphic Design. This education endowed me with a keen eye for discerning between good and bad aesthetics, and enhanced my problem-solving skills. However, my passion for animation led me to embark on a new path, where I now solely run my independent animation studio. Over the years, I have found inspiration in a multitude of artistic expressions. Drawing upon the evocative style of 70s sci-fi comic art, the mesmerizing allure of 70s Soviet animation, and the artistic technique of Chiaroscuro—the treatment of contrast between light and shade in drawing, I have woven these influences into a distinctive animation style that captivates both me and my clients. Creating my unique animation style was a transformative journey. By combining elements that truly fascinate me, I have been able to breathe life into my work. My animation style resonates with my clients such as Hermès, Hulu, Adult Swim, HYBE, as they appreciate the passion and individuality that radiate from each creation. Continuous learning has been my guiding principle throughout my career. I firmly believe that the pursuit of knowledge is an infinite wellspring of growth and progress. Embracing new techniques, exploring different mediums, and staying abreast of industry trends have not only propelled my work forward but also expanded my artistic horizons. Such as the resograph animation I created for the first Kuala Lumpur Artbook Fair in 2021, which has awarded a wood pencil in D&AD Award 2022, As an animation artist, standing out in a competitive industry is crucial. My dedication to creating unique works that reflect my passion for the 70s aesthetic and timeless Chiaroscuro allure sets my creations apart. Clients are drawn to the authenticity and originality of my animations, making my studio a sought-after destination for those seeking distinctive visual experiences. In conclusion, my creative journey has been guided by the belief that our perceptions and inspirations shape the beauty we create. Embracing diverse influences from past eras and continually seeking knowledge have been crucial in developing my unique animation style. With unwavering dedication to creativity and self-improvement, I eagerly look forward to a future filled with innovative and captivating creations that inspire both myself and my audience.

Do you have any future recommendations for TISDC?

I believe that interviewing past award winners, just like the current publication, is a valuable initiative. Topics such as how the past award winner developed their skills and their perspectives can inspire younger generations to nurture their own set of skills.

Anna Degoeva

2019 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

俄羅斯
Russia

· 2020 畢業於 HSE 藝術與設計學院
· 2020 入選 Rijksstudio 決選名單
· 2023 迄今 擔任 Context Festival 平面設計師

· (2020) Graduate of HSE Art and Design School
· (2020) Rijksstudio shortlist
· (since 2023) Graphic designer at Context Festival

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

我認為得獎作品擁有豐富的創意自由，這是專業作品有時所缺乏的。TISDC 等類似比賽幫助學生建立自信並鼓勵他們迎接新的創意挑戰、勇於表達自我。

2019 年 TISDC 的主題「同理心」與我自己的學生專題相符，因此決定參加這次比賽。對我來說，既是挑戰也十分興奮，有趣的是我的作品名稱是「HERE I AM」，不僅闡述作品理念，也藉此向國際設計界「展示自我」。我把這巧合視為好兆頭！

得獎後對您進入學界 / 業界的影響

2019 年於 TISDC 獲獎，是我職涯中的里程碑，讓我在平面設計領域更有自信，邁向新目標。除了為母校爭光，同時也讓我的同學們知道這比賽並鼓勵他們參加。

現為平面設計師的我，深深懷念那個時期，我當時是充滿熱情的學生，敢於 TISDC 參賽，展現我的作品。更懷念比賽的美好氛圍，國際學生、老師、主辦單位大家笑容滿面。TISDC 將永遠留在我心中，成為一段充滿亮麗和激勵的回憶。

給 TISDC 的建議

TISDC 給予學生更多信心和在國際上成功的遠景。我希望 TISDC 今後能繼續茁壯。

What is the creative concept behind the award-winning works in TISDC?

I believe that the award-winning works have a great amount of creative freedom which professionals' works sometimes lack. And the fact that there are such competitions as TISDC greatly contributes to building up students' confidence and encourages them to move on, be open to new creative challenges and dare to express themselves.
The theme of TISDC 2019 — Empathy — corresponded to one of my student projects, so I decided to take part in the competition. I felt both excited and scared because it was a challenge for me. It's a funny fact that my project title was «HERE I AM» and although it revealed the idea of the project, it also matched with my «self-presentation» to the international community. I considered this coincidence as a good sign!

Could you share the impact of winning on your entry into the academic/professional field?

Becoming one of the TISDC winners in 2019 was an important step in my professional formation and gave me a lot of confidence to set new goals in the field of graphic design. It helped me to contribute to the reputation of my alma mater and also to inform my fellow students about TISDC so that they could take part in it as well.

Being a practicing graphic designer now, I realise how I miss that period of my life when I was an enthusiastic student who dared to show her works at TISDC. I miss that wonderful atmosphere of the competition with shining faces of international students, teachers, organisers. TISDC will always stay in my heart as something bright and extremely encouraging.

Do you have any future recommendations for TISDC?

TISDC has given many students the confidence and vision to succeed internationally. I hope that TISDC will continue to grow and develop in the future.

得獎作品《Here I Am》
Here I Am

2019

西野朝來
Asaki Nishino

2019 年

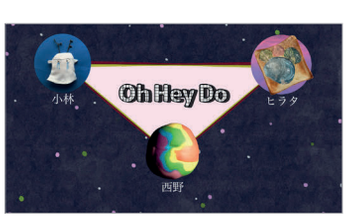
數位動畫類
Digital Animation Category

銅獎
Bronze Prize

日本
Japan

- 2022 亞洲數位藝術獎、日本福岡—最佳亞洲數位藝術獎、學生 / 動態影像大獎
- 2022 Star Film Fest，克羅埃西亞希薩克—最佳學生電影獎
- 2022 東京藝術大學電影與新媒體研究所畢業

- (2022) Asia Digital Art Award, FUKUOKA, Japan - Best Asia Digital, Art Award, Grand Award of Student / Moving Images
- (2022) Star Film Fest, Sisak, Croatia - Best Student Film Award
- (2022) Graduated Tokyo University of the Arts GraduateSchool of Film and New Media Department of Animation



參加臺灣國際學生創意設計大賽的得獎作品創作理念？

這部影片講述的是迷失於現實與數位世界裡。我每天花很多時間玩手機；在 Twitter 和 Instagram 上隨時充斥著龐雜的評論、圖片和影片，毫無脈絡可言。當我看 YouTube 時，會突然播放廣告；有時我一邊看電視，一邊又用手機上看東西。我們現在的日常生活中參雜著大量不相關的訊息。這作品源於我的感受：現實有如螢幕中的影片，我的意識在繁複訊息中載浮載沉。透過不連貫的場景互相疊加，試圖讓觀眾感到困惑。

得獎後對您進入學界 / 業界的影響

此次得獎的提案實際上是我大學的畢業專題，即為我們選擇的專業顧問公司進行設計。我將重點放在複雜的健康領域。這專題特別挑出兒童在健康領域中所面臨的挑戰。我們整合理論知識和實際應用，為幼兒在該領域遇到的特殊困難，提供細緻的解決方案。此案的創意方法融合學術和實用，強調創新和實際效用的重要性。

給 TISDC 的建議

TISDC 給予學生更多信心和在國際上成功的遠景。我希望 TISDC 今後能繼續茁壯。

What is the creative concept behind the award-winning works in TISDC?

This film is about getting lost between the worlds of reality and digital.
I spend a lot of time playing with my smartphone every day.
On Twitter and Instagram timelines, lots of comments, images and videos appear without any context. Advertisements suddenly start playing when I'm watching YouTube.
Sometimes I'm looking at something on my smartphone while watching TV.
I think seeing a huge quantity of disconnected information is now part of our everyday lives.
This work is based on my experience when it felt like even reality was also a video within the screen while my awareness went in and out of the loads of information passing by. In addition, I tried to puzzle the audience by nesting the disconnected scenes within one another.

Could you share the impact of winning on your entry into the academic/professional field?

My award-winning project was actually my university graduation project. I had to make a design under the consultancy of a company working in the field we chose. I directed my focus towards the intricate realm of health. What set this project apart was the deliberate choice to address challenges faced by children in this domain. This creative venture involved a seamless integration of theoretical knowledge and practical application, offering a nuanced solution to the unique difficulties encountered by young children in the health sector. The intersection of academia and practicality formed the core of my creative approach, emphasizing both innovation and real-world impact.

Do you have any future recommendations for TISDC?

TISDC has given many students the confidence and vision to succeed internationally. I hope that TISDC will continue to grow and develop in the future.

Node Furniture Series

創作者 Designer(s)
黃麗蓓
Winny Widodo

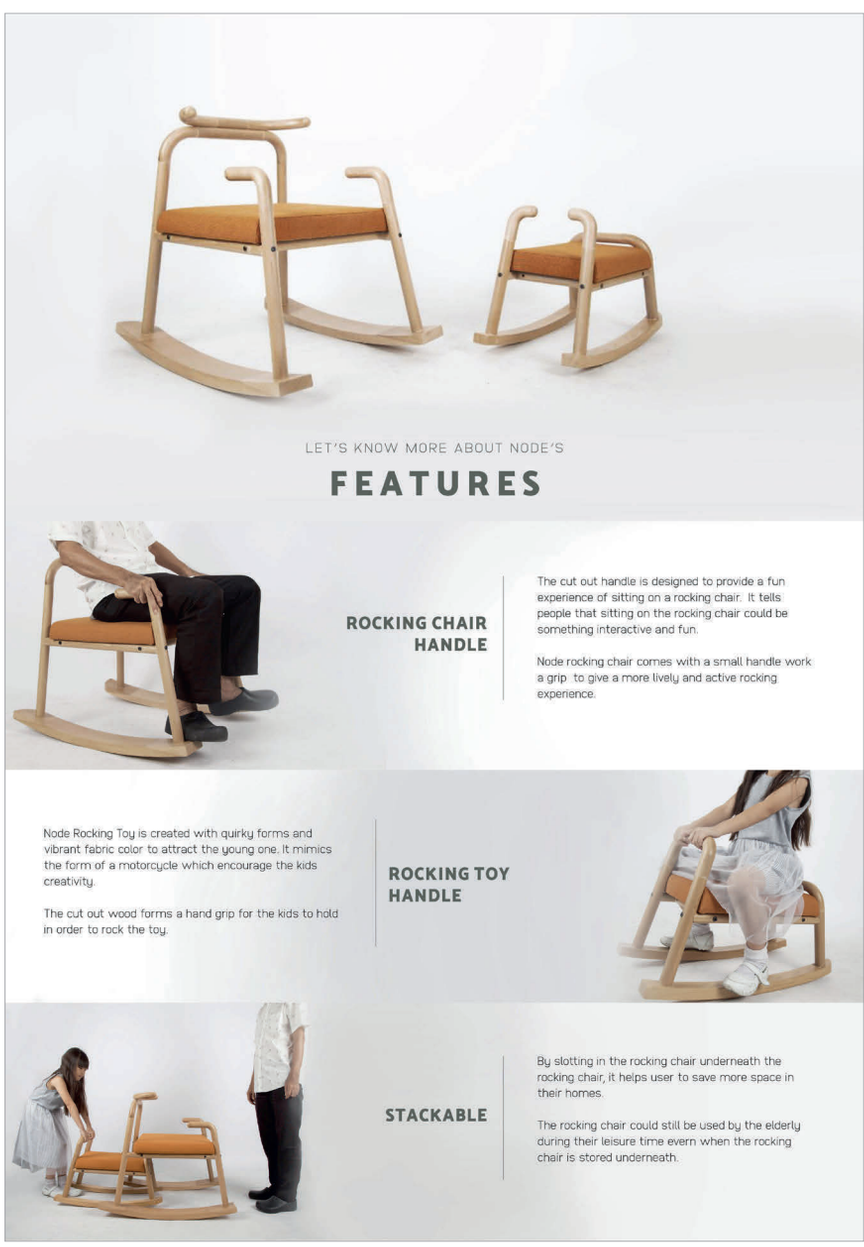
2019 年
產品設計類
Product Design Category
金獎
Gold Prize

學校 School(s)
南洋藝術學院
Nanyang Academy of Fine Arts

指導老師 Instructor(s)
中山雄太
Yuta Nakayama

Node 的設計宗旨是結合生活中光譜兩端的人一同互動。年邁的老人整天坐在搖椅上，而孩子們愛在木馬上搖來搖去，這個簡單的畫面是整個系列家具的靈感開端。除了在居家環境中提供一個可以窩著的、不佔去多餘空間家具以外，更要打造出兩代共存的的概念目標。

Node is a series of furniture designed to bring people from the opposing stage of life to interact with each other. This series starts with a simple inspiration from the elderly's lifestyle of spending their day sitting on a rocking chair and kid's interest in riding a rocking horse. Besides providing a nesting feature to save space in a home environment, the conceptual aim is to create a sense of togetherness between two generations.



2019

人類祭品
Human Sacrier

創作者 Designer(s)
蘇韻柔
Yin-Rou Saw

2019 年
紐約藝術指導協會年度獎特別獎
The One Club for Creativity / ADC Awards Special Award

學校 School(s)
達爾尚藝術學院
Dasein Academy of Art

指導老師 Instructor(s)
月樂、謝佩雯
Yue Yue, Pei-Wen Cheah

Hope

創作者 Designer(s)
Siddharth UR

2019 年
義大利工業設計協會特別獎
Association for the Industrial Design Special Award

學校 School(s)
國立設計學院古魯格舍德拉分校
National Institute of Design Kurukshetra

指導老師 Instructor(s)
Nachiketa Charakwal

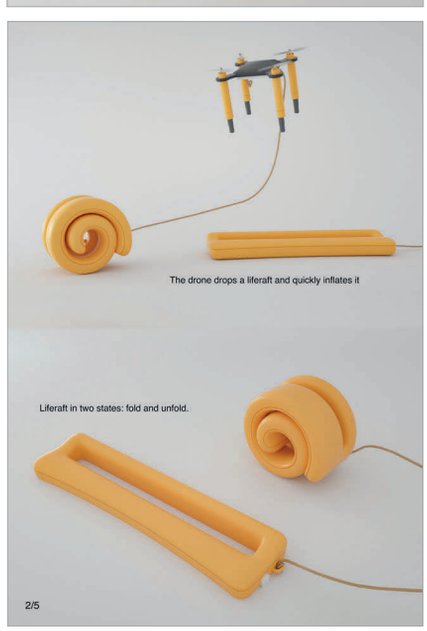
洪水救援無人機 - 氣囊系統設計
Flood Rescue Drone and Liferaft System Design

創作者 Designer(s)
王鈞
Jun Wang

2019 年
歐洲設計協會總局特別獎
The Bureau of European Design Associations Special Award

學校 School(s)
河北工業大學
Hebei University of Technology

指導老師 Instructor(s)
楊培
Pei Yang



為共用的懷孕體驗而做的設計
Bove - For A Shared Pregnancy Experience

創作者 Designer(s)

張新宇

Xin-Yu Zhang

2019 年

巴西中央設計協會特別獎

Brazil Design Center Special Award

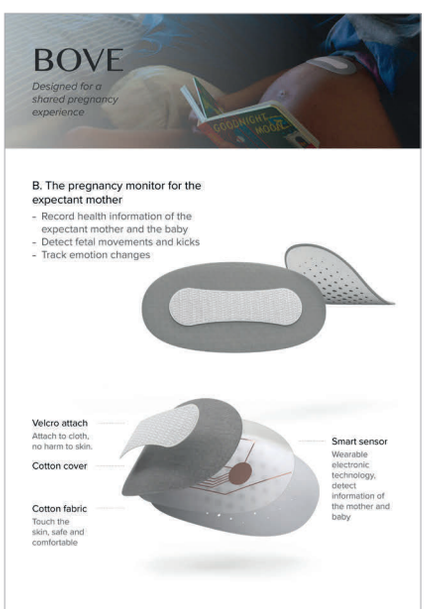
學校 School(s)

伊利諾伊大學厄巴納香檳分校

University of Illinois at Urbana Champaign

指導老師 Instructor(s)

Suresh Sethi



線魂
Line Soul

創作者 Designer(s)

陳炳坤、黃海標

Bing-Kun Chen, Hai-Biao Huang

2019 年

泰國創意經濟局特別獎

Creative Economy Agency Special Award

學校 School(s)

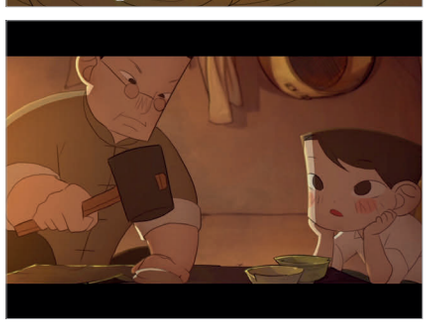
福州大學廈門工藝美術學院

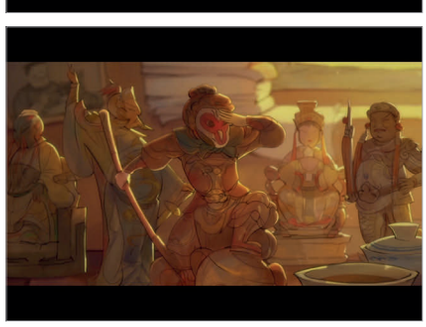
Xiamen Academy of Arts and Design, Fuzhou University

指導老師 Instructor(s)

黃曉瑜

Xiao-Yu Huang





再留下來一晚
Stay One More Night

創作者 Designer(s)

陳郁宜

Yu-I Chen

2019 年

國際藝術設計院校聯盟特別獎

International Association of Universities and Colleges of Art, Design and Media Special Award

學校 School(s)

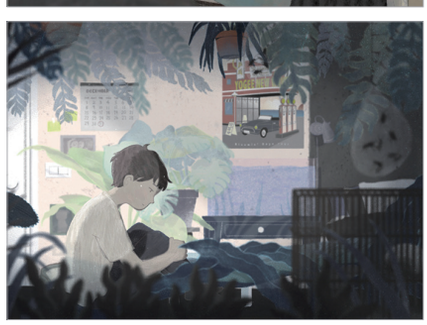
國立臺北藝術大學

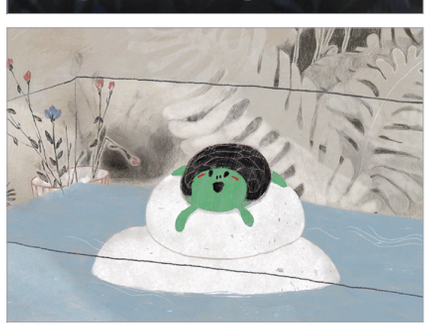
Taipei National University of the Arts

指導老師 Instructor(s)

史明輝、王綺穗

Ming-Huei Shih, Chi-Sui Wang





2019

大地信紙
Earth Lette

創作者 Designer(s)
王佩詩、秦依琳、王振昌、 彭琥茜、
黃偵雅、邱筱真
Pei-Shi Ong, Yee-Ling Chin, Ching-Chang Ong, Hu-Qian Peng, Jen-Ya Huang, Xiao-Zhen Qiu

2019 年
新加坡設計業總商會特別獎
Design Business Chamber Singapore Special Award

學校 School(s)
Special Award
嶺東科技大學

指導老師 Instructor(s)
冷以仁
Izen Tu

紙上中山
Zhongshan on Paper

創作者 Designer(s)
符薇淇
Vanissa Foo

2019 年
紐西蘭設計師協會特別獎
The Designers Institute of New Zealand Special Award

學校 School(s)
立萬國際美術學院
The One Academy

指導老師 Instructor(s)
顏立文
Li-Wen Yan

Hero

創作者 Designer(s)
陳宥仁
Yu-Jen Chen

2019 年
香港設計總會特別獎
Hong Kong Federation of Design Associations Special Award

學校 School(s)
帕森設計學院
Parsons School of Design

指導老師 Instructor(s)
Aya Karpinska, Barbara Morris, Chris Romero, Ethan Silverman

BOU

創作者 Designer(s)
Sian Hosking Berge

2019 年
澳大利亞優秀設計協會特別獎
Good Design Australia Special Award

學校 School(s)
梅西大學
Massey University

指導老師 Instructor(s)
Lyn Garrett, Jason Mitchell, Rodney Adank

Tipot

創作者 Designer(s)
Stephen Ow

2019
德國國家設計委員會特別獎
German Design Council Special Award

學校 School(s)
新加坡國立大學
National University of Singapore

指導老師 Instructor(s)
Kee-Hong Song

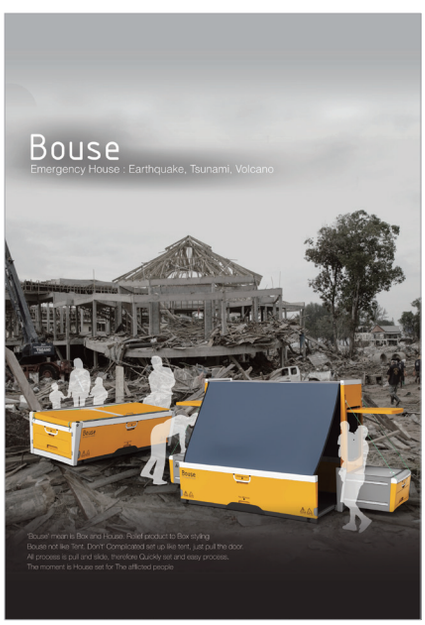
Murk

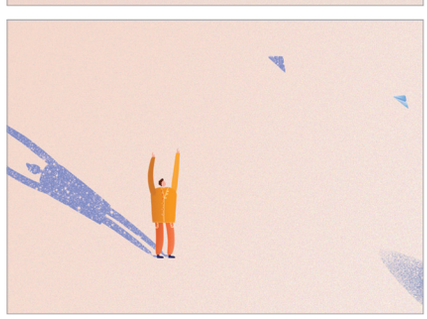
創作者 Designer(s)
Xuchen Aurora Wang

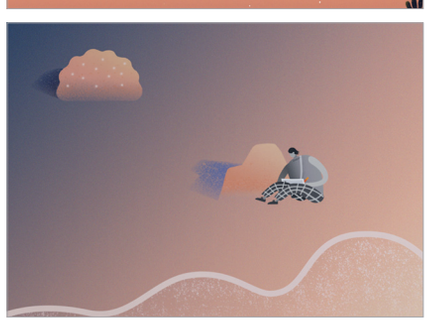
2019 年
國際設計社團協會特別獎
International Council of Design Excellence Award

學校 School(s)
視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Terrence Masso







2019

Sudden Sleeper

創作者 Designer(s)
Phatdanai Jeedaeng

2019 年
印度設計委員會特別獎
India Design Council Special Award

學校 School(s)
朱拉隆功大學
Chulalongkorn University

指導老師 Instructor(s)
Suchawadee Jarak, Oat Montien

字在風情，台灣
Scenery of Typography, Taiwan

創作者 Designer(s)
閔意庭、劉承翰
Yi-Ting Min, Cheng-Han Liu

2019 年
墨西哥國際海報雙年展協會特別獎
International Poster Biennial in Mexico

學校 School(s)
亞洲大學
Asia University

指導老師 Instructor(s)
游明龍
Ming-Lung Yu

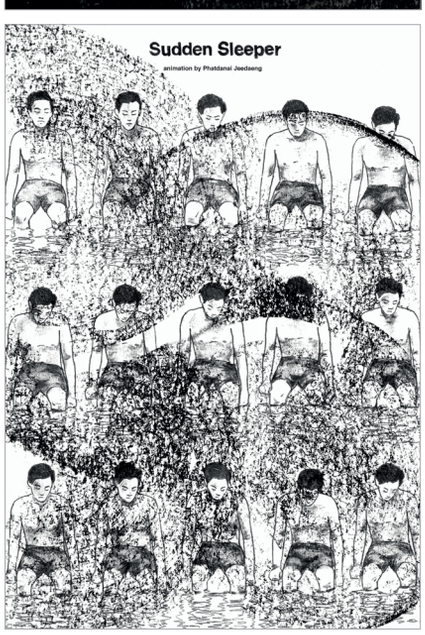
輕行老人助步車
Carta

創作者 Designer(s)
陳築萱
Chu-Hsuan Chen

2019 年
韓國設計振興會特別獎
Korea Institute of Design Promotion Special Award

學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
孫崇實
Chung-Shih Sun



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創作者 Designer(s)
崔思雨
Si-Yu Cui

2019 年
芬蘭拉赫第國際海報三年展特別獎
Lahti International Poster Triennial Special Award

學校 School(s)
廈門大學
Xiamen University

指導老師 Instructor(s)
戚躍春
Yue-Chun Qi

生活記號
Life Mark

創作者 Designer(s)
李鐸、干慶青
Duo Li, Qing-Qing Ga

2019
澳門設計師協會特別獎
Macau Designers Association Special Award

學校 School(s)
大連工業大學
Dalian Polytechnic University

指導老師 Instructor(s)
張子健
Zi-Jian Zhang

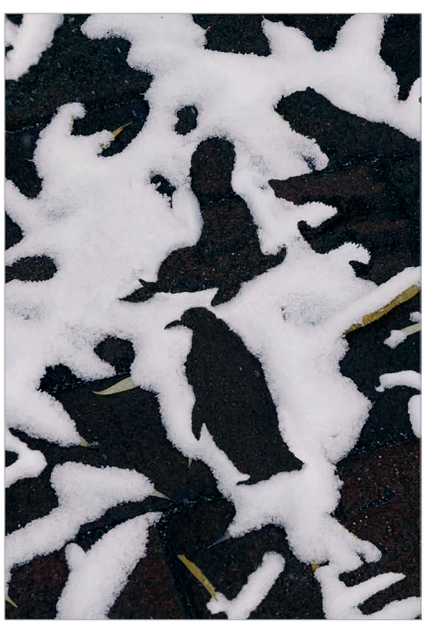
之下
Under

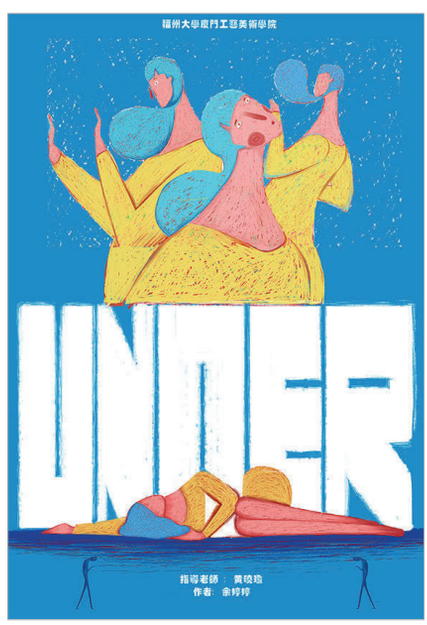
創作者 Designer(s)
余婷婷
Ting-Ting Yu

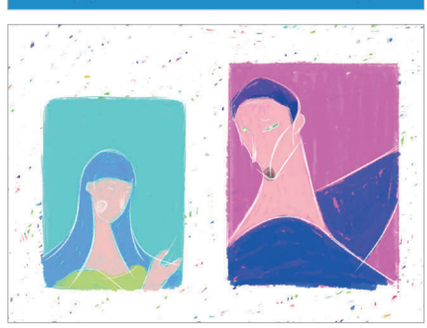
2019 年
台灣設計聯盟特別獎
Taiwan Design Alliance Special Award

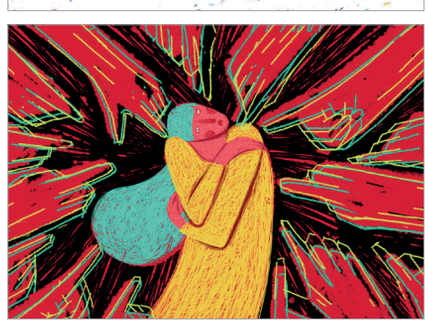
學校 School(s)
福州大學廈門工藝美術學院
Xiamen Academy of Arts and Design, Fuzhou University

指導老師 Instructor(s)
黃曉瑜
Xiao-Yu Huang









2019

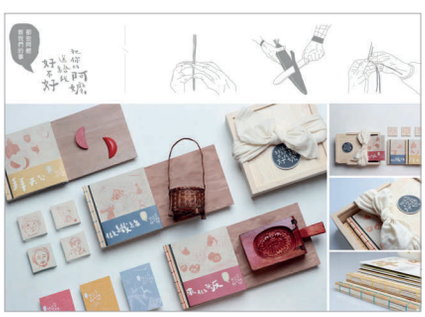
把你的阿嬤送給我好不好
A Ma Knows Best

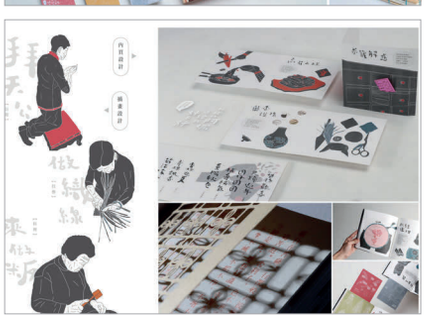
創作者 Designer(s)
吳志豪、劉育如、張譽瀚、 劉芸瑄
Chih-Hao Wu, Yu-Ru Liu, Yu-Han Chang, Yun-Xuan Liu

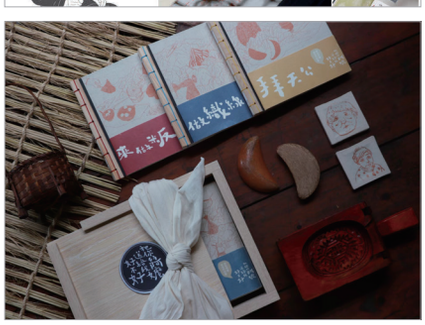
2019 年
亞洲設計連特別獎
The Design Alliance Asia Special Award

學校 School(s)
中國科技大學
China University of Technology

指導老師 Instructor(s)
張盛權、王建堯、陳建勳
Sheng-Chuan Chang, Chien-Yao Wang, Chien-Hsun Chen







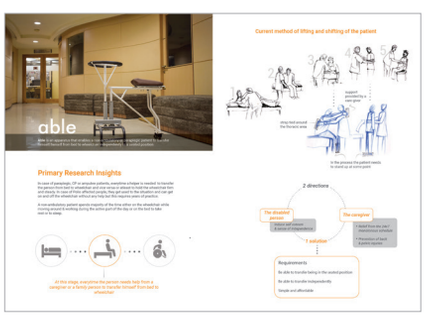
ABLE: Independant Transfer for Non-Ambulatory Patients

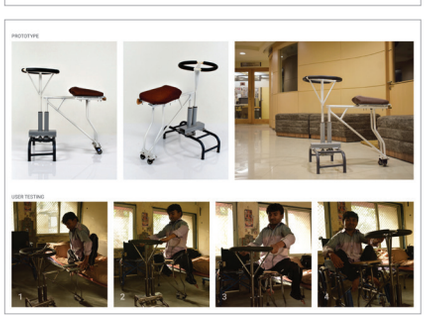
創作者 Designer(s)
Binayak Mondal

2019 年
世界設計組織特別獎
World Design Organization Special Award

學校 School(s)
國立設計學院
National Institute of Design

指導老師 Instructor(s)
Dr Vikram Singh Parmar





下水道守護員
Sewer Protector

創作者 Designer(s)
陳昱仁、張幻柔、黃雷洋
Yu-Ren Chen, Huan-Jou Chang, Lei-Yang Huang

2019 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
明志科技大學
Ming Chi University of Technology

指導老師 Instructor(s)
吳田瑜
Tian-Yu Wu

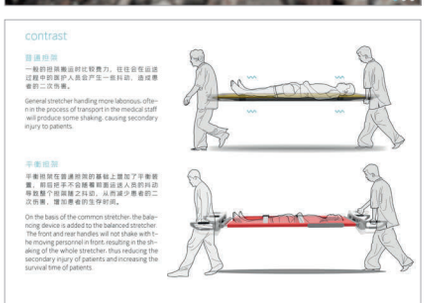
平衡擔架
Balance the Stretcher

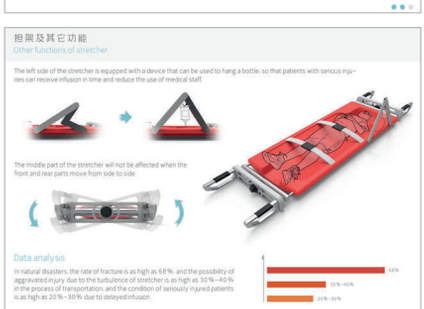
創作者 Designer(s)
俞澳、周治辰、閆石
Ao Yu, Zhi-Chen Zhou, Shi Yan

2019 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
天津科技大學
Tianjin University of Science and Technology

指導老師 Instructor(s)
劉琳琳、徐守超
Lin-Lin Liu, Shou-Chao Xu





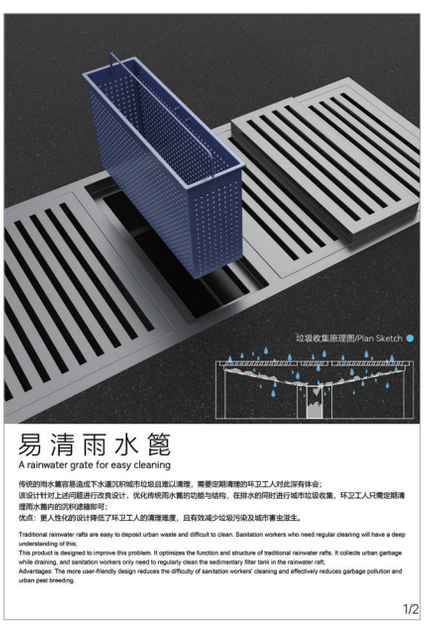
易清雨水篦
A Rainwater Grate for Easy Cleaning

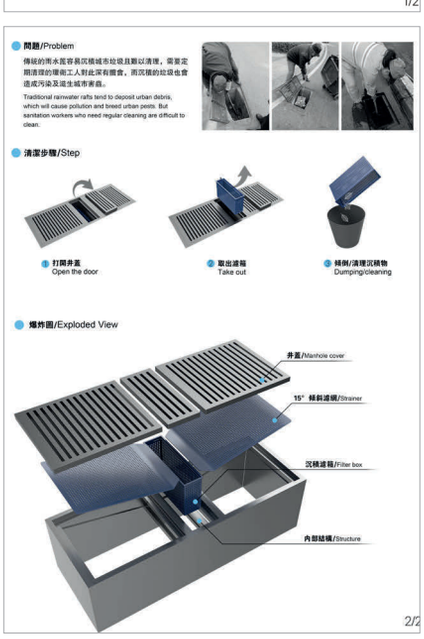
創作者 Designer(s)
鄧宜樂、謝珊羚
Yi-Le Deng, Shan-Ling Xie

2019 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
廣東工業大學
Guangdong University of Technology

指導老師 Instructor(s)
無
None





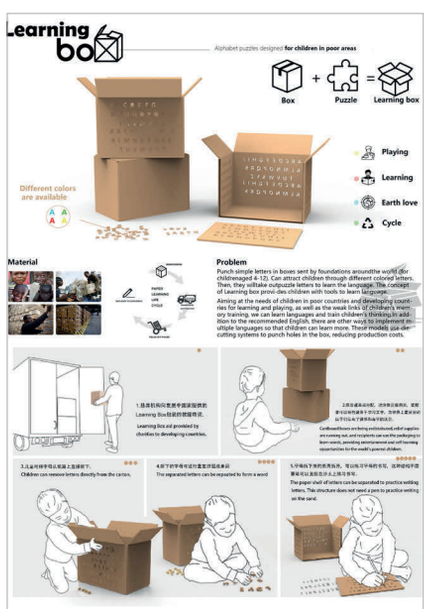
貧困兒童學習紙箱
Learning Box

創作者 Designer(s)
崔佳琪、王俊陽、趙茜婷、 佟越、王晨竹
Jia-Qi Cui, Jun-Yang Wang, Xi-Ting Zhao, Yue Tong, Chen-Zhu Wang

2019 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
瀋陽理工大學
Shenyang Ligong University

指導老師 Instructor(s)
陳峰、王成玥
Feng Chen, Cheng-Yue Wang



2019

Nothing Left, No-Waste Cooking

創作者 Designer(s)
Soo Bao Rui

2019 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
淡馬錫理工學院
Temasek Polytechnic

指導老師 Instructor(s)
無
None

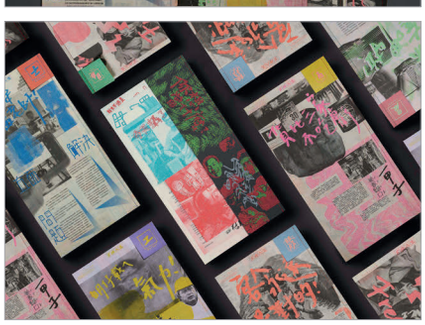
方格人生
Thinking Out of Box

創作者 Designer(s)
詹翊慈、廖庭葦、陳思羽、 許梓寧、
羅際承、鄒國明
Yi-Tzu Chan, Ting-Wei Liao, Szu- Yu Chen,
Tzu-Ning Hsu, Chi- Cheng Lo, Kuo-Ming Tsou

2019 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
嶺東科技大學
Ling Tung University

指導老師 Instructor(s)
陳健文
Chien-Wen Chen



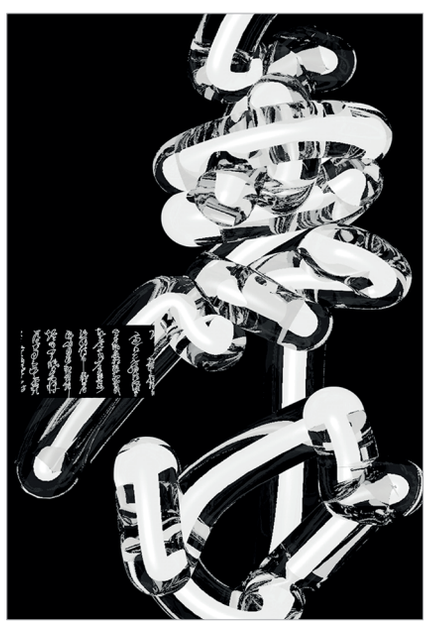
千字文
The Thousand Character Classic

創作者 Designer(s)
王星都
Xing-Du Wang

2019 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
福建師範大學
Fujian Normal University

指導老師 Instructor(s)
吳王韜
Wang-Tao Wu



溝溝
Cipher

創作者 Designer(s)
蔡香蘭、周依汝
Hsiang-Lan Tsai, Yi-Ju Chou

2019 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
吳至正、張晴雯、陳建宏、 劉家伶、王尉修
Zhi-Zheng Wu, Ching-Wen Chang,
Chieh-Hung Chen, Cha-Lin Liu, Wei-Xiu Wang

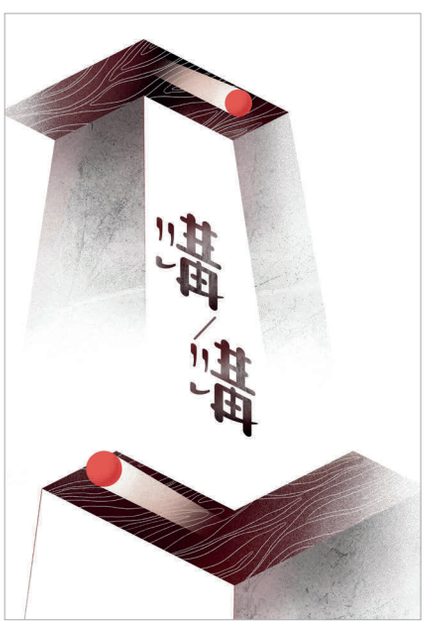
The Anthurium

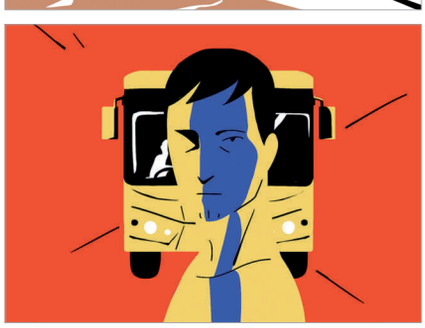
創作者 Designer(s)
Sasi Tanyanurak

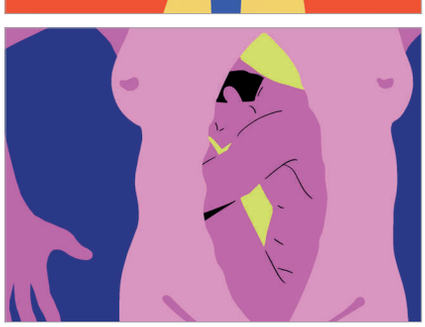
2019 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
朱拉隆功大學
Chulalongkorn University

指導老師 Instructor(s)
無
None







2020

Samriti Gosain, Neeraj R Jawale

2020 年

巴西中央設計協會特別獎
Brazil Design Center Special Award

印度
India

Samriti Gosain (左)
· 擔任 Ikokas Digital Technologies 和 Vector3 Digital 的設計總監。
· 2022 年榮獲紅點設計大獎 - 最佳設計，展現設計方面的卓越成就。榮獲 LIT 照明設計大獎「2020 年度新興照明產品設計師」。目前領導設計團隊並作為設計學院外部評審團成員參與其中

Neeraj R. Jawale (右)
· 擔任 Bajaj Auto 的助理設計經理。
· 帶領團隊為我們的 Project ORI 贏得紅點設計大獎 - 最佳設計獎和 LIT 設計大獎。建造了一個自由工作者社群，並與國際汽車 OEM 和製造商合作

Samriti Gosain(Left)
· Head of Design at Ikokas Digital Technologies & Vector3 Digital.
· (2022) Achieved the prestigious Red Dot Design Award - Best of the Best, showcasing excellence in design. Earned the title of 'Emerging Lighting Product Designer of the Year 2020' at the LIT Lighting Design Award. Currently leading a design team and participating as an external jury panel member for design schools

Neeraj R Jawale(right)
· Assistant Design Manager at Bajaj Auto.
· Winning the Red Dot Design Award - best of the best and the LIT Design Award for our Project ORI. Established a Freelancers community and collaboratively worked for International automotive OEM and manufacturers. Currently working as a assistant manager on a project in Bajaj Auto, India

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

人們經常以先入為主的印象看待產品，就像送禮能夠引發深厚情感一樣，而 PET 寶特瓶則被視為廢棄物。每年我們生產超過 3 億噸的塑膠廢棄物，其中僅有 14% 得到回收再利用，其餘的被掩埋在土地裡或流入海洋。在這些廢棄物中，塑膠瓶佔據絕大部分。「Plus」是一種瓶子的設計，旨在改變人們對 PET 瓶的觀感，從廢棄物轉變為實用的產品。這些瓶子的靈感來自於樂高積木。使用「 Plus 」瓶時，它們可以互相連接形成一個積木，這些積木可用於製作小型傢俱甚至是大型的強化結構。「Plus」瓶不僅僅是一種商品，更是一種概念，透過對瓶子形狀微小卻大膽的改變，能夠帶來顯著的變革。

得獎後對您進入學界 / 業界的影響

贏得臺灣國際學生創意設計大賽 (TISDC) 和榮獲巴西中心設計特別獎是一次深具轉折意義的體驗，對我們的專業和學術追求產生了深遠的影響。在專業層面上，TISDC 的認可，使我們躍升至全球舞台，成為受肯定的創意力量，使我們有機會與國際知名的設計師和業界合作。同時，在學術層面上，我們在 TISDC 的成功大幅提升我們的學術聲望，成為具有創新思維和解決問題能力的新銳設計師。這種肯定不僅激勵我們的夥伴，展現辛勤工作和創新，並獲得全球肯定，同時也開啟深造和深入研究的大門，讓我們能夠為設計教育領域做出貢獻。 總體而言，得到 TISDC 的肯定，促使我們在專業和學術領域成長，堅定我們想突破設計界的信念，同時持續形塑我們對職涯和學術的追求。我們在 TISDC 的歷程見證了轉變的力量，也預示著向專業學術領域開拓的可能性。

給 TISDC 的建議

以下是我們對 TISDC 應該涵蓋的主題提出的一些建議：
1. 為實現永續未來進行設計，無論是有形或無形的方面 2. 融入包容性和可觸及性的設計
3. 進行跨領域設計的合作 4. 設計倫理和責任 5. 人性化設計 6. 替代體系對我們日常生活的影響

What is the creative concept behind the award-winning works in TISDC?

People Often treat products the way they see them, like gifted products are always treated with affection and in case PET bottles as a potential waste. We produce more than 300 million tons of plastic waste annually out of which only 14% gets recycled. The rest ends up in landfills and oceans. The product that makes up most of the plastic waste is plastic bottles. Plus is a bottle designed to change the perspective towards PET bottles from potential waste to a useful product. These bottles are inspired from lego blocks. Plus bottles when used can be connected together to foam a block. These blocks can be used for creating small furniture to large reinforcements. Plus bottles is not just a product but an idea that a small and radical change in the form of a bottle can bring a big difference.

Could you share the impact of winning on your entry into the academic/professional field?

Winning the Taiwan International Student Design Competition (TISDC) and clinching the prestigious Centro Brazil Design Special Award was a transformative experience that significantly influenced our professional and academic pursuits. On the professional front, the recognition we received through TISDC catapulted us onto the global stage. It provided a seal of approval for our creative abilities, allowing us to collaborate with renowned designers and industry leaders on a global scale. This international exposure not only expanded our professional network but also offered us opportunities to work on diverse and challenging projects that showcased our design skills to a broader audience. Simultaneously, academically, our TISDC victory had a profound impact. It bolstered our credibility as emerging designers, positioning us as talents capable of innovative thinking and problem-solving. This recognition served as an inspiration to our peers, demonstrating that hard work and creative innovation could lead to global acclaim. Moreover, it opened doors to further educational pursuits and research opportunities, enabling us to contribute to the field of design education.In essence, TISDC's recognition served as a catalyst for our growth in both professional and academic domains. It reinforced our commitment to pushing the boundaries of design, while the opportunities it provided continue to shape our careers and educational aspirations. Our TISDC journey is a testament to the transformative power of recognition and its potential to open doors to new horizons in both professional and academic fields.

Do you have any future recommendations for TISDC?

Some of the suggestions we would like to make on the topics that should be covered in TISDC are:
1. Designing for a sustainable future both Tangible and intangible. 2. Inclusive and Accessible design 3. Cross-disciplinary collaboration in Design 4. Design ethics and Responsibility.
5. Humane Design 6. Alternate system and its impacts on our day to day interaction

Rafealla Peres Eleuterio

2020 年
亞洲設計連特別獎
The Design Alliance Asia Special Award

巴西
Brazil

· 服務設計顧問
· 設計研究員
· 社會及影響力企業碩士

· Service Design Consultant
· Design Researcher
· MBA in Social and Impactful Business

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

我從小就聽著祖母講述她當咖啡農婦的經歷。她認識許多女性咖啡農，她們既要照顧生意和農場，又要相互幫助種植咖啡。但我卻找不到印有女性農夫名字的咖啡包裝，只有男性的名字。我想到我可以提高自己所在的附近地區女性生產者的知名度，所以我與另一位設計師合作，決定將其命名為 "Pioneiras"。在葡萄牙語中，"Pioneiras" 意為 " 開拓者 "，代表我祖母成長的北部拓荒區。

得獎後對您進入學界 / 業界的影響

2020 年參加亞洲設計聯盟 (TDA) 並榮獲特別獎，這是贏得我們國家的肯定並且提升重視女性咖啡種植者最好的方法。這影響廣泛，包含我的職涯及社會設計在國際上能獲得肯定。身為服務設計師和研究員，我在著手設計企畫前得先拿掉我的濾鏡，盡可能從自身經驗中抽離，才能以中立、不受影響及體驗的方式完成最終作品。我們有多少次在過程中得妥協減少自己的意見呢？ 2020 年，我們以「Pioneiras - 女性產製咖啡」計畫獲得亞洲設計聯盟 (TDA) 的特別獎，Pioneiras 是由女性共同創建的咖啡品牌。該品牌主要增加女性咖啡種植者的能見度，因這些婦女的名字無法顯示在自己的產品上。我們相信這個品牌能對巴西生產咖啡過程中，常見的男性沙文主義提出挑戰。農人、設計師及咖啡師透過「女性產製咖啡」計畫參與此工作。品牌靈感則來自祖母孩提時代教我的農事，以及我們與農婦在巴西特定地區的共同經驗。這項計畫的誕生，並不是我特意保持距離或中立，而是擁抱我是誰、我來自哪裡，身為一名設計師選擇讓這些種植知名巴西咖啡的女性歷史被看見。我們必須去除偏見並從彼此的觀點中學習。此外，在社會影響計畫中，我想知道若我不以女性為主、不採取拉丁美洲人的觀點，要不是祖母傳承她孩提時期在咖啡農場的親身經歷給我，我們的計畫如何能在產品和設計的連結上產生意義、關懷與認同感呢？若非有文化傳承以及與該地方民眾協作所產生的連結而留下的特殊印記，我們的計畫結果仍會相同嗎？我會繼續運用我的喜好及我們合作的婦女觀點，確保拉丁美洲人民和農村婦女這些年來的權益得到重視。我承認在這類問題上，我並不想尋求中立的觀點，更不可能期望社會計畫是純潔不受汙染的白布，也不可能要求參與的每個人中立，因為這就是我們的現實，這是我個人關心的人們所面臨的挑戰。我相信當你選擇站在奮鬥的一方，你便選擇了你想要看到的問題，選擇道出他們的重要性，並致力以道德標準來解決問題。因此，若你閱讀這篇文章是為了找到建議來放掉你的歷史重擔，以便成為觀點中立的設計師，我的職涯建議是：擁抱你是誰，你的社區，擁抱你來自哪裡，並運用你渴望改變現實創造更多具影響力的事物。

給 TISDC 的建議

設計會如何影響我們的計畫？永續設計有哪些新面向？

What is the creative concept behind the award-winning works in TISDC?

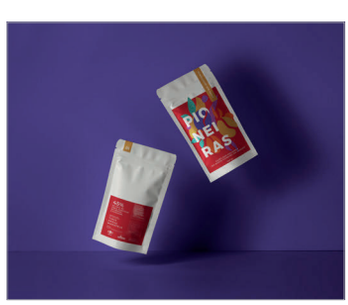
I grew up listening to my grandmother's stories about what it was like to be a woman who grew coffee. Meeting women who took care of their businesses and farms and still somehow managed to help each other with the planting. But I couldn't find packages of coffee with women's names printed on them, I only found men's names. I realized that I could raise awareness to the women producers in my region, so in partnership with another designer, we decided to call it Pioneiras, which in Portuguese means pioneer woman, representing the northern pioneer region, where my grandmother grew up.

Could you share the impact of winning on your entry into the academic/professional field?

Taking part and winning the special award in 2020 from TDA Asia was certainly a great way of achieving recognition in our country and raising awareness of the work of women coffee growers. The impact was systemic, both on my career and on the credibility of showing that Social Design could be recognized internationally.As a service designer and researcher, I have always been advised to remove my lenses before embarking on a design project, to remove myself as much as possible from the experience, in order to print a final work that is neutral and almost utopically impartial of all my baggage and history. How often have we learned about reducing our point of view in these processes? In 2020, we received the Special Award from TDA Asia about the "Pioneiras - Coffee made by women" project, Pioneiras is a co-created coffee brand created by women. With the aim to empower the visibility for women coffee growers that had their names erased from their own products. We believe this brand can question the chauvinist process of coffee production in Brazil. Rural workers, designers and baristas participated in this work, through the project Women Produce Coffee. The brand was inspired based on the stories that my grandmother taught me about rural work as a child and by the experiences we shared with other rural women that live in this particular area of Brazil. This project was raised not by my distance and impartiality, but embracing who I am and where I'm from, including as a designer choosing to show the history of the women that grow our famous Brazilian coffee. Clearly, we have to erase our biases and learn from each other's perspectives. Furthermore, in a social impact project, I wonder if it weren't the process of take up my perspective as a woman, a Latin American, if it weren't for my grandmother's legacy on the coffee plantations since she was a child, how would our project be able to imprint meaning, care and identity on the products and connections we design? If it weren't for some of the specific marks that the cultural baggage and the connection with the region, the land and the people that collaborated, would our project and results be the same? Throughout here, I continue to use my partiality and perspectives of many women who have collaborated with us to ensure that the rights of Latin American and rural women have been respected over the years. I confess that this is a type of problem that I do not want to seek an impartial viewpoint. It's impossible for a social project to be an untouched empty canvas and for each person who takes part in the project to seek neutrality, because here it's our reality and the challenges of people that I care about personally. I believe that when you choose the side of the struggle, you choose the problems you want to see, choose to say they matter, and commit to solving them as an ethical choice.So, If you started reading this article looking for some advice to clean your historic baggage, in order to do a perfect impartial project as a designer, all I have as a career advice technique is: embrace who you are, your community, where you came from, and use your desire to change the reality to create something impactful.

Do you have any future recommendations for TISDC?

How design will impact our plane from now on? What are the new frontiers for sustainable design?



得獎作品《Pioneiras - Coffee Made by Women》
Pioneiras - Coffee Made by Women

2020

Maria Kuranova

2020 年

視覺設計類
Visual Design Category

銅獎
Bronze Prize

俄羅斯
Russia

· 莫斯科國立研究型大學高等經濟學院
· 傳播、媒體與設計學院藝術指導研究所（碩士學歷）
· 俄國網路媒體「PostNews」擔任藝術指導

· National Research University Higher School of Economics, Moscow
· Faculty of Communications, Media and Design, Art direction (master's degree)
· work as an art director at the russian online publication PostNews

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

我認為得獎作品有幾個共通點。首先，獲獎的題材與競賽主題相符。其次，作品藉由顏色、形狀、字體等設計方法展現強烈隱喻。最後，所有細節必須系統性清楚呈現。因此，參賽者好好研究主題並全神貫注投入競賽是很重要的。

得獎後對您進入學界 / 業界的影響

贏得比賽讓我對自己的專業技巧信心大增，這也是高度肯定，我把它列入履歷表。對新手設計師而言，實質獎金可用於購買新的設計課程及設備。

給 TISDC 的建議

在現今世界，設計競賽扮演著至關重要的角色，為天賦異稟的藝術家和設計師搭建舞台，任他們盡情揮灑。透過競爭過程所引發的激烈競爭，最終促使創新並提升設計品質。近年來，設計競賽對弱勢群體以及人工智慧的發展日益引起關注。那麼，人工智慧又是如何影響設計發展，以及它在設計競賽中為參與者提供了哪些機會呢？人工智慧對設計發展產生了深遠影響。它能夠創造新的設計案，優化現有方案，並協助處理例行工作。機器學習有助於設計師分析數據，找到新的思路，並優化流程。這使得設計師能夠專注於創意和技能的發展，而非花費時間處理單調的任務。所有這些人工智慧的特點都可以用來改善弱勢群體的生活，提高對他們的關注，透過藝術創造新的體驗。

對弱勢群體的關注是設計競賽發展的重要趨勢。越來越多的組織和公司意識到，建立一個共融的環境、為所有參與者提供平等的機會至為重要。設計競賽已逐漸發展出多元共融的機制，為多元族群和弱勢群體提供機會，展現他們的才華和想法。促使藝術和設計更能廣泛擴展，鼓勵在創意過程中吸納多元的觀點和經驗。以人工智慧為例，能有助於身心障礙人士實現一些難以做到的事，例如模擬視覺障礙者看世界的方式，或者根據需要將語言翻譯成手語，以利無法說話者溝通。人工智慧也可以成為盲人的導引，帶領他們理解世界的樣貌。像 TISDC 這樣的設計競賽有助於喚起人們對生活中重要領域的關注。參與競賽的年輕設計師提出更為優越的理念，創造出極具實用價值的設計案。同時，人工智慧的進展也對設計競賽產生深遠影響。它協助設計師塑造清晰獨特的概念，加速推動開發進程，並讓不同能力群體間有了新的互動方式，包括那些較為弱勢的群體。

What is the creative concept behind the award-winning works in TISDC?

I think award-winning works have several things in common. Firstly, the currently selected topic corresponds to the theme of the competition. The work should have a strong metaphor for the project, which is revealed through design tools (color, shape, font..) And all these details must work in a system with a clean presentation. It is important that the participant researches on the topic and does everything with soul.

Could you share the impact of winning on your entry into the academic/professional field?

Winning the competition gave me great confidence in my professional skills. This is a great virtue. I use this on my work resume. For a beginning designer a material prize is an excellent investment in additional design courses and equipment.

Do you have any future recommendations for TISDC?

Design competitions play an important role in today's world, providing a platform for talented artists and designers to showcase their skills. This process stimulates competition in the field and ultimately promotes innovation and improved design quality. In recent years, design competitions have gained particular importance for marginalized groups and a focus on the development of artificial intelligence. So how does artificial intelligence influence the development of design and what opportunities does it provide to participants in design competitions? AI has a high impact on design development. Artificial intelligence is capable of creating new design solutions, optimizing existing ones and helping with routine tasks. Machine learning algorithms help designers analyze data, find new ideas, and optimize processes. This allows designers to focus on creativity and developing their skills rather than wasting time on mundane tasks. All of these qualities of AI can be used to improve the lives of marginalized groups, to raise awareness and create new experiences for these people through art.

Paying special attention to marginalized groups is one of the key trends in the development of competition in design competitions. Many organizations and companies recognize the importance of creating an inclusive environment and providing equal opportunities for all participants. Design competitions become mechanisms for inclusion, where diverse communities and marginalized groups are offered the opportunity to showcase their talents and ideas. It promotes expanding the boundaries of art and design, and encourages the inclusion of diverse perspectives and experiences in the creative processes. For example, Artificial Intelligence capabilities can help people with disabilities replicate things they would never be able to do themselves. AI can generate how a person with vision problems sees the world. Or, on request, artificial intelligence can translate a person's speech in the present tense into the sign language of a person who cannot speak. AI can become a guide for blind people and tell them what reality is like around them. Design competitions like TISDC help truly bring attention to issues in important areas of life. Young designers in competition come up with better ways, designs that become very useful in the real world. Moreover, the development of artificial intelligence is also having a significant impact on competition in design competitions. It helps designers create clear and unique concepts, speeds up the development process, and provides new ways to interact with consumers of different abilities including disadvantaged or less empowered groups.

PostNews 網站
一篇關於無父家庭的文章插圖
PostNews Website
illustration from a longread about fatherless families

草莓糖
Strawberry Candy

創作者 Designer(s)
李念澤
Nianze Li

2020 年
年度大獎
Grand Prix

學校 School(s)
東京藝術大學
Tokyo University of the Arts

指導老師 Instructor(s)
山村浩二
Yamamura Koji

她有一個難以說出口的秘密。隨著漸漸變得稀薄的記憶，小女孩不知道哪裡是夢、哪裡是現實了。

She has an unspeakable secret. While the memory is gradually fading out, the little girl is no longer certain if it was a dream or reality.

2020

HanDo 兒童義肢
HanDo Prosthetics for Kids

創作者 Designer(s)
林瑞苓、李永琪、莫于寬、鄭仲凱、鄭逢甲、彭凱嶸、李宣諺、高偉銘
Jui-Ling Lin, Yong-Qi Li, Yu-Kuan Mo, Zhung-Kai Zheng, Feng-Jia Zheng, Kai-Jung Peng, Hsung-Yen Li, Wei-Ming Kok

2020 年
產品設計類
Product Design Category
金獎
Gold Prize

學校 School(s)
南臺科技大學
Southern Taiwan University of Science and Technology

指導老師 Instructor(s)
歐陽昆
Yang-Kun Ou

肘下斷肢為一種肢體障礙，而斷肢兒童面臨許多配戴義肢的困難：成長快速的汰換問題和經濟負擔，偏遠地區甚至沒有專業管道取得義肢，以及義肢功能不足等問題，因此我們設計 HanDo 來解決斷肢兒童的困難。HanDo 是專為 6~12 歲單側斷肢兒童設計的義肢，透過 3D 列印、模組化的設計，可獨立更換部件，解決頻繁汰換整支義肢產生的經濟問題，並具備抓握功能及擴充套件，輔助生活、學習與運動的需求。另外，HanDo 可以換上孩子喜歡的造型外殼，讓孩子更有自信、健康快樂成長。我們也設計了 HanDo 網路平臺提供線上訂購義肢服務，並連結需求者、學術單位、企業與社會大眾，使學術研究真正落實，並從台灣出發讓服務無遠弗屆。

HanDo is a prosthesis designed for below-elbow amputee children aged 6 to 12 years old. By use of 3D printing and modular design, parts can be replaced, which can solve the financial problems of entire prosthesis replacement. HanDo has the grasping function, and offers extended kits to assist living, learning, and sports needs. In addition, kids can change the shells, so they can be more confident.We've also designed a website to make the service far-reaching.

數鯤島
Numbers of Tainan Coast

創作者 Designer(s)
何芝螢、謝欣潔、盧芷吟、黃庭怡、曾怡瑄、林育誠
Chic-Ying Ho, Xin-Jie Xie, Zhi-Yin Lu, Ting-Yi Huang, Yi-Hsuan Tseng, Yu-Cheng Lin

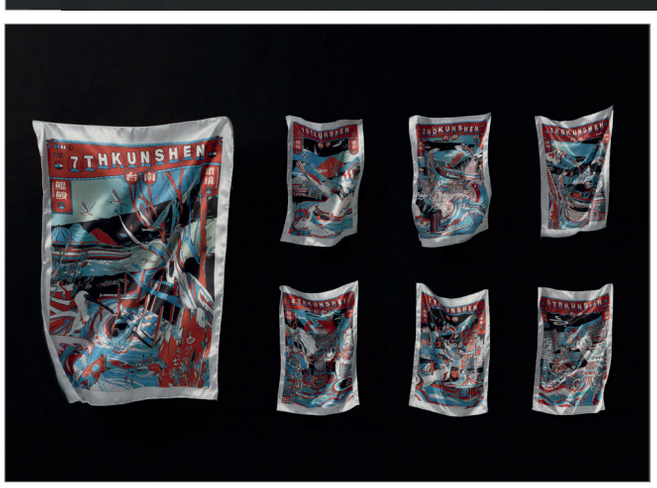
2020 年
視覺設計類
Visual Design Category
金獎
Gold Prize

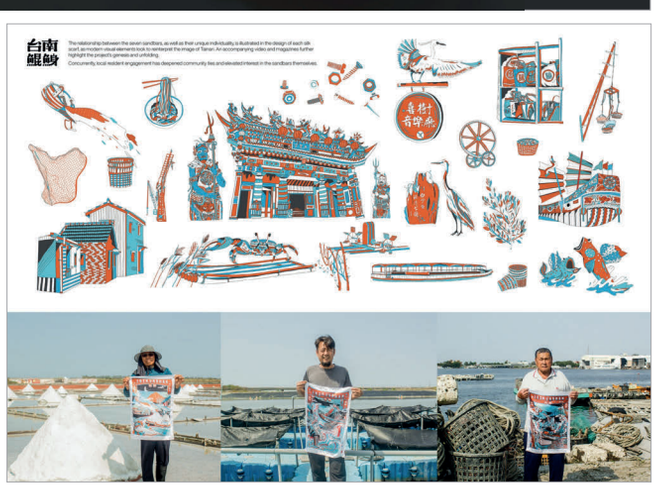
學校 School(s)
嶺東科技大學
Ling Tung University

指導老師 Instructor(s)
秦安慧、黃煒仁
An-Hui Ching, Wei-Jen Huang

鯤鯓為臺灣特殊地形，海中之沙洲，不知是地靈人傑，還是圍城護海一直守護著台南。相同的地理發展中有著不同的面貌，在這我們細數鯤鯓數百年來所承載的豐厚歷史。以七鯤鯓上的人事時地物為主軸，密不可分的關係利用插畫的形式做畫面上的串聯，勾勒出屬於各個鯤鯓當地的特色，運用絲巾柔和的材質代表著人與人之間的情感交流，也代表著遊子打包歸鄉後的情感投射，絲巾不只是一個包覆的材質，更是繫上了對家鄉的敬重，並結合現代感的外包裝形式，將線條、交織、堆疊三大要素運用在整體材質及視覺上，並結合影片記錄職人的心路歷程，另運用專刊的方式記載著這七個故事，藉此讓更多人瞭解及探訪這片土地，利用「數鯤島」這個品牌注入當地，帶動七個鯤鯓。

Kun-shen is the name given to a particular shape of sandbar, something unique in Taiwan. As for the seven Kunshen that lay off the coast of Tainan,artists are working to bring awareness for the need to protect these unique topographical features. Each piece of eye-catching fabric brims with the visual elements of lines, intersections,and stacks. Also included is a short lm and seven magazines filled with fullpage photos and in-depth background stories highlighting the efforts of involved parties.





2020

一條魚在我床上
A Fish on My Bed

創作者 Designer(s)
張心語、林佩儀、許嘉珊、歐俊廷、劉耘菲、莊晴
Hsin-Yu Chang, Pei-Yi Lin, Jia-Shan Shu, Chun-Ting Ou, Yun-Fei Liu, Qing Zhuang

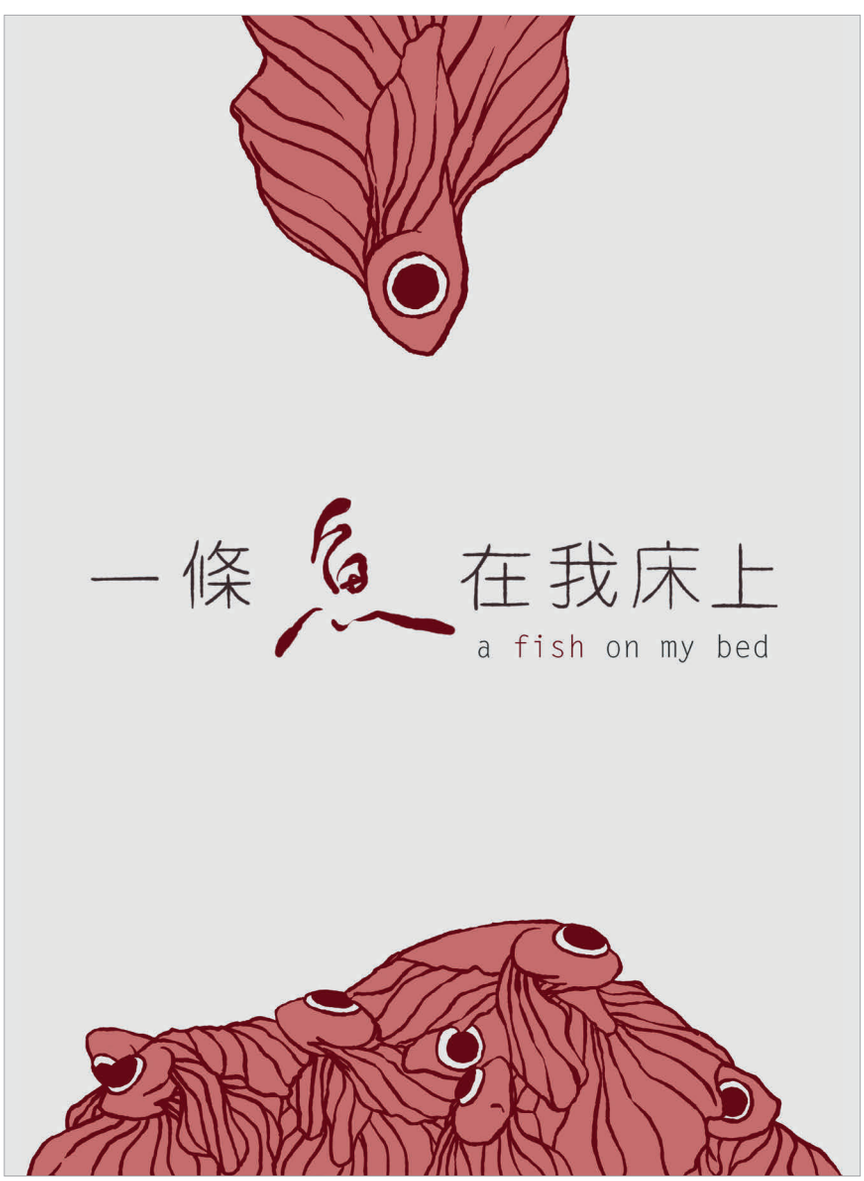
2015 年
數位動畫類
Digital Animation
金獎
Gold Prize

學校 School(s)
國立臺北商業大學
National Taipei University of Business

指導老師 Instructor(s)
魏子彬
Zi-Bin Wei

故事背景為現代台灣，主角方棋年齡設定為大學生。月經是每位女性必經的生理狀況，我們設定主角年齡與自己相符，讓我們更能揣摩角色的內心與個性。在台灣，因為月經感到羞恥的表現經常可見，即使月經這現象很正常，我們總不願面對這躲不了的宿命。

The story is set in modern Taiwan with a college student being the protagonist.While menstruation is an inevitable physical process, it's not difficult to find Taiwanese girls ashamed of this natural cycle. Girls may feel reluctant to accept menstruation, even if it's a normal physical phenomenon.



廢棄之種
Abandoned Seed

創作者 Designer(s)
呂逸飛
Edward Lyu

2020 年
紐約藝術指導協會年度獎特別獎
The One Club for Creativity / ADC Awards Special Award

學校 School(s)
上海交通大學
Shanghai Jiao Tong University

指導老師 Instructor(s)
王煒
Wei Wang

S.D.F. Car 稻草碳化肥料車
S.D.F. Car Fertilizer Soil Improving Machine

創作者 Designer(s)
蔡旻樺、李懿芸、蔡宜倢、邱郁晴
Min-Hua Tsai, Yi-Yun Li, I-Jie Tsay, Yu-Ching Chiu

2020 年
義大利工業設計協會特別獎
Association for the Industrial Design Special Award

學校 School(s)
國立臺北教育大學、國立臺灣科技大學
National Taipei University of Education / National Taiwan University of Science and Technology

指導老師 Instructor(s)
李鍇朮
Kai-Chu Li

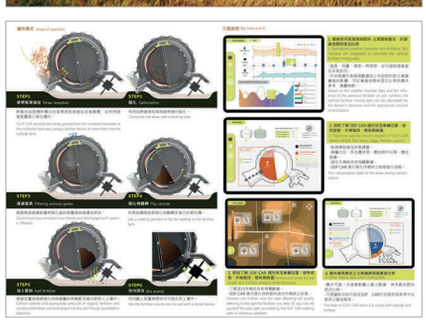
«Elixir» Re-Act for Our Water

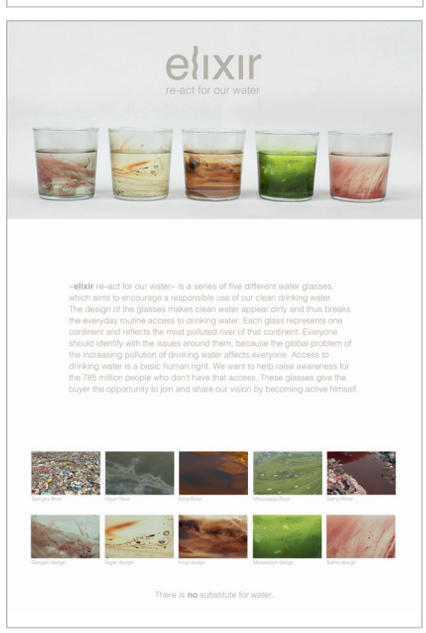
創作者 Designer(s)
Henrike Mohr, Esther Grünewald

2020 年
歐洲設計協會總局特別獎
The Bureau of European Design Associations Special Award

學校 School(s)
明斯特設計學院
Münster School of Design

指導老師 Instructor(s)
Dipl.-Des. Steffen Schulz





2020

光撲撲
Pursuing

創作者 Designer(s)
江蓁蓀、陳玟潔、蘇亮鍠、王琪惠、
許巧穎、方嘉翊
Zhen-Sun Jiang, Wen-Chieh Chen,
Liang-Huang Su, Qi-Hui Wang,
Ciao-Ying Syu, Jia-Yi Fang

2020 年
泰國創意經濟局特別獎
Creative Economy Agency Special Award

學校 School(s)
崑山科技大學
Kun Shan University

指導老師 Instructor(s)
陳浩煬
Hao-Yang Chen

Channa

創作者 Designer(s)
Rishav Kumar

2020 年
印度工業聯合會
Confederation of Indian Industry Special Award

學校 School(s)
斯特雷特設計學院
Strate School of Design

指導老師 Instructor(s)
Vivek Radhakrishnan, Mandar Kale

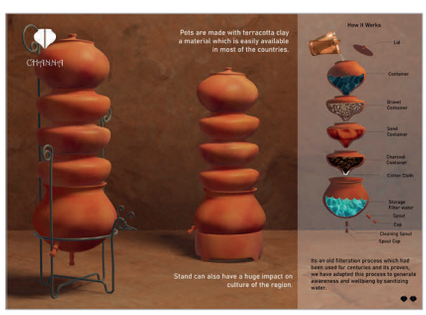
無限生跡
Protected Species in Taiwan 2020

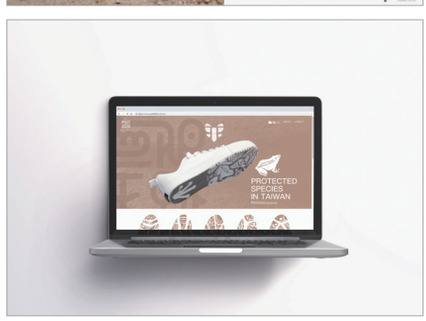
創作者 Designer(s)
許嘉峻、陳思妤、邱建翊、魏嘉興、
闞皎綱、陳家蓁
Chia-Chun Hsu, Shih-Yu Chen, Chien-Hung Chiu,
Chia-Hsing We, Jiao-Gang Kan, Chia-Wei Chen

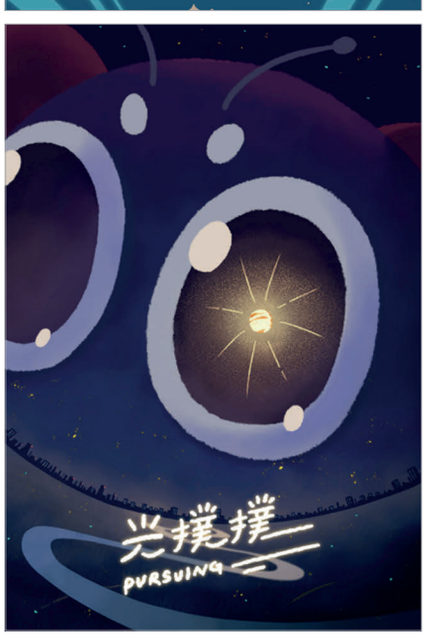
2020 年
新加坡設計業總商會特別獎
Design Business Chamber Singapore Special Award

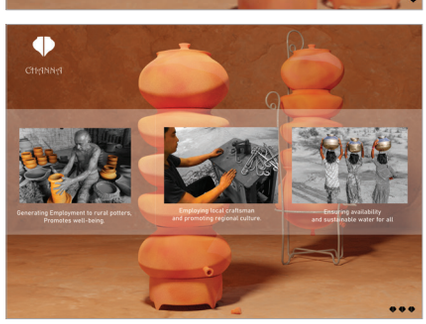
學校 School(s)
輔仁大學
Fu Jen Catholic University

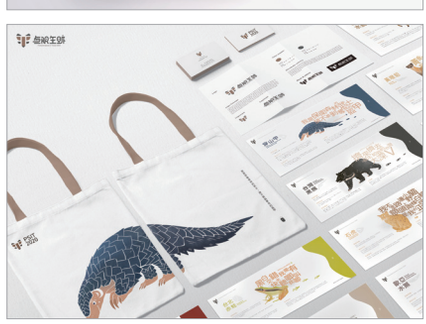
指導老師 Instructor(s)
胡發祥、余佳穎
Fa-Xiang Hu, Chia-Yin Yu











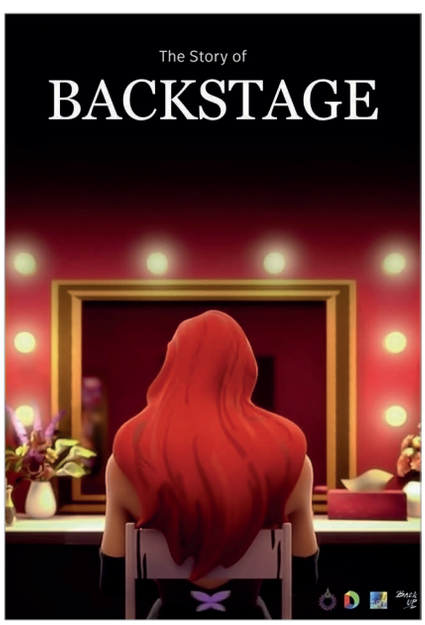
Backstage

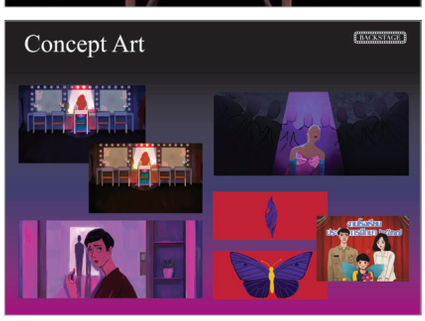
創作者 Designer(s)
Pajaree Sato, Chitawadee Sriruk, Wasinee Rugsasutee

2020 年
紐西蘭設計師協會特別獎
The Designers Institute of New Zealand Special Award

學校 School(s)
蘭實大學
Rangsit University

指導老師 Instructor(s)
Phanas Phokthavi





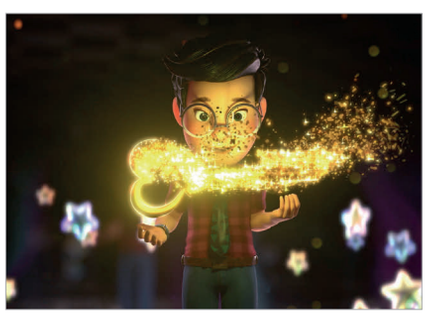
The Organized Life

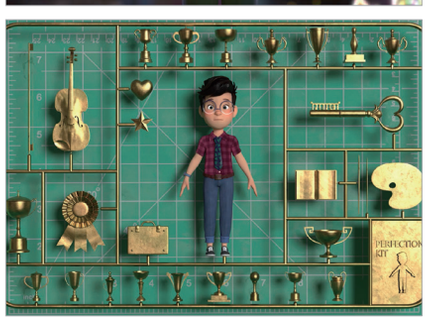
創作者 Designer(s)
Patrick Yu Wang

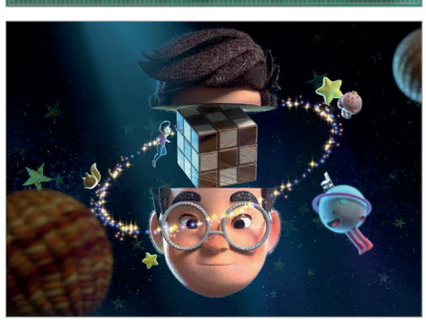
2020 年
香港設計總會特別獎
Hong Kong Federation of Design Associations Special Award

學校 School(s)
視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Lotte Marie Allen, Rob Kohr







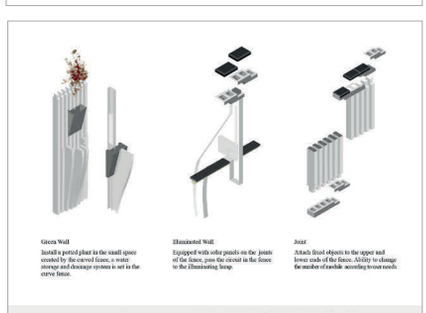
城中浪
Wave

創作者 Designer(s)
張瑄祐、陳裕群、杜其燁
Xuan-Yo Zhang, Yu-Chun Chen, Chi-Yeh Tu

2020 年
澳大利亞優秀設計協會特別獎
Good Design Australia Special Award

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
陳彥廷
Yan-Ting Chen



2020

Easy-Cargo

創作者 Designer(s)
蔡旻樺、蔡宜倢、邱郁晴、李懿芸
Min-Hua Tsai, I-Jie Tsay, Yu-Ching Chiu, Yi-Yun Li

2020 年
德國國家設計委員會特別獎
German Design Council Special Award

學校 School(s)
國立臺北教育大學、國立臺灣科技大學
National Taipei University of Education / National Taiwan University of Science and Technology

指導老師 Instructor(s)
李鍇朮
Kai-Chu Li

求救信號
Distress Signal

創作者 Designer(s)
林澤瑩
Ze Ying Lin

2020 年
莫斯科國際平面設計雙年展金蜂獎特別獎
Moscow Global Biennale of Graphic Design Golden Bee Special Award

學校 School(s)
廈門大學
Xiamen University

指導老師 Instructor(s)
楊雙飛
Shuang-Fei Yang

停止童兵
Stop Child Soldiers

創作者 Designer(s)
黃心薔、張曉樺
Hsin-Chiang Huang, Hsiao-Hua Chang

2020 年
國際設計社團協會特別獎
International Council of Design Excellence Award

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
無
None

禁止捕捉，禁止獵殺
Don't Catch Don't Kill

創作者 Designer(s)
蒙桂鑌
Gui-Bin Meng

2020 年
墨西哥國際海報雙年展協會特別獎
International Poster Biennial in Mexico Special Award

學校 School(s)
廣西藝術學院
Guangxi Arts Institute

指導老師 Instructor(s)
李娟
Juan Li

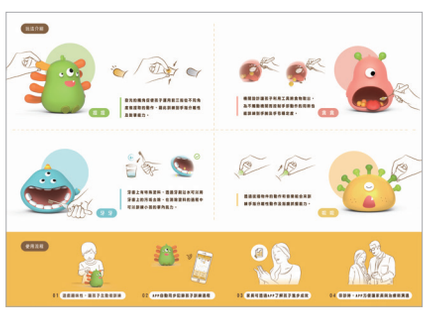
T³ Monster - 手部發展遲緩兒童之訓練教具
T³ Monster

創作者 Designer(s)
劉涵瀞、曾郁玲、趙玟瑄、王映捷
Han-Chin Liu, Yu-Ling Tseng, Wen-Hsuan Chao, Ying-Chieh Wang

2020 年
日本設計振興會特別獎
Japan Institute of Design Promotion Special Award

學校 School(s)
南臺科技大學
Southern Taiwan University of Science and Technology

指導老師 Instructor(s)
歐陽昆
Yang-Kun Ou



「勿」霾
"Don't" Haze

創作者 Designer(s)
黃笑柳、羅彩俠、簡慧
Xiao-Liu Huang, Cai-Xia Luo, Hui Jian

2020 年
韓國設計振興會特別獎
Korea Institute of Design Promotion Special Award

學校 School(s)
廣西藝術學院
Guangxi Arts Institute

指導老師 Instructor(s)
夏輝璘
Hui-Lin Xia

2020

Feminism in Action

創作者 Designer(s)
Anastasia Lipyagovskaya

2020 年
芬蘭拉赫第國際海報三年展特別獎
Lahti International Poster Triennial Special Award

學校 School(s)
HSE 藝術與設計學院
HSE Art and Design School

指導老師 Instructor(s)
Stefan Lashko, Ivan Yakushev

隱形暴力
Stealth Violence

創作者 Designer(s)
王佳敏
Jia-Min Wang

2020 年
澳門設計師協會特別獎
Macau Designers Association Special Award

學校 School(s)
醒吾科技大學
Hsing Wu University

指導老師 Instructor(s)
翁永圳
Yung-Chun Wong

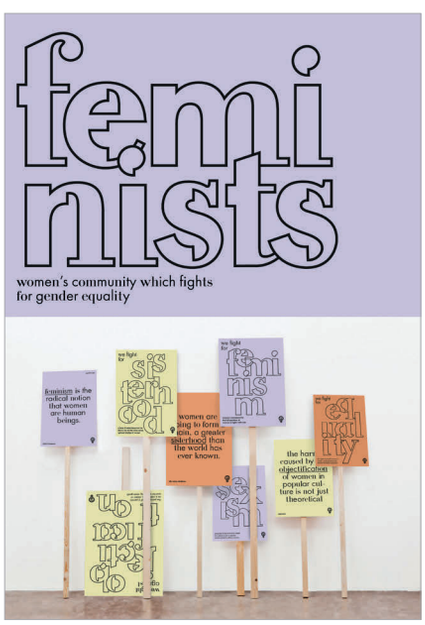
我的
Mine

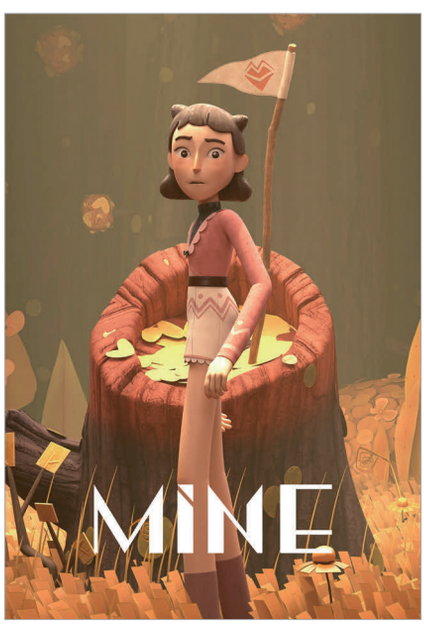
創作者 Designer(s)
邱靖芬、徐華璟
Ching-Fen Chiu, Hwa-Chin Hsu

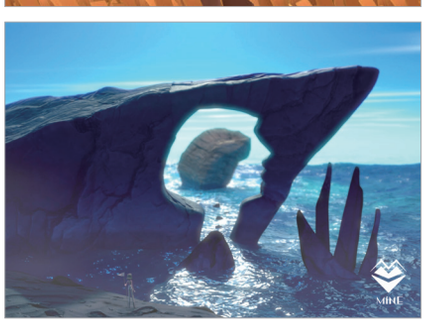
2020 年
台灣設計聯盟特別獎
Taiwan Design Alliance Special Award

學校 School(s)
國立雲林科技大學
National Yunlin University of Science and Technology

指導老師 Instructor(s)
劉景程
Ching-Cheng Liu







造雨氣球
Raining Balloon

創作者 Designer(s)
陳柏燊、張乃文
Po-Shen Chen, Nai-Wun Jhang

2020 年
世界設計組織特別獎
World Design Organization Special Award

學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
劉維公
Wei-Gong Liou

海中油汙收集機
Osc+

創作者 Designer(s)
王韋婷、洪嘉駿、吳育昕
Wei-Ting Wang, Chia-Jun Hung, Yu-Hsing Wu

2020 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
明志科技大學、國立臺灣科技大學
Ming Chi University of Technology / National Taiwan University of Science and Technology

指導老師 Instructor(s)
李鍇朮
Kai-Chu Li

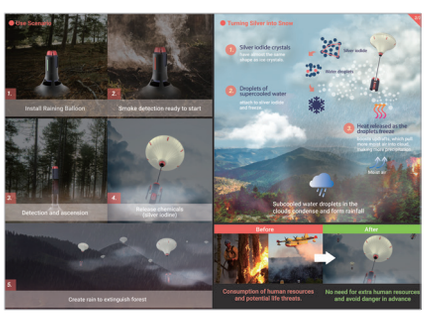
未來居家蟋蟀農場
Cricket Farm

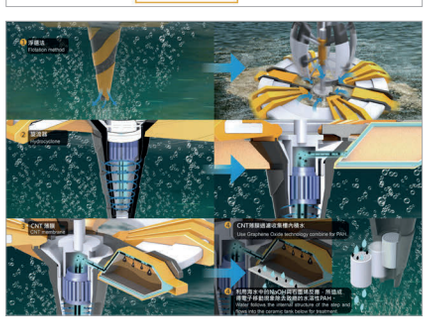
創作者 Designer(s)
呂明真
Ming-Chen Lu

2019 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
伍大忠
Da-Chung Wu





2020

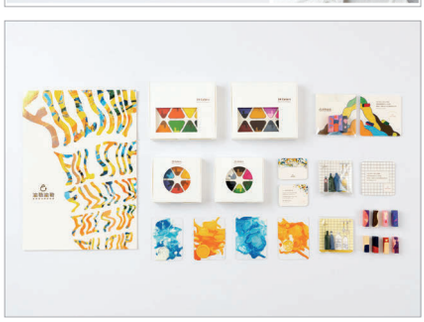
油勒油勒 - 食用廢油再製蠟筆
Youlei_Youlei

創作者 Designer(s)
陳盈蓁、郭靜、曾宏宇、孫子婷
Ying-Chen Chen, Ching Kuo, Hong-Yu Zeng, Ztu-Ting Sun

2020 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
銘傳大學
Ming Chuan University

指導老師 Instructor(s)
高志尊、王瓊芬
Chih-Chuan Kao, Chiung-Fen Wang



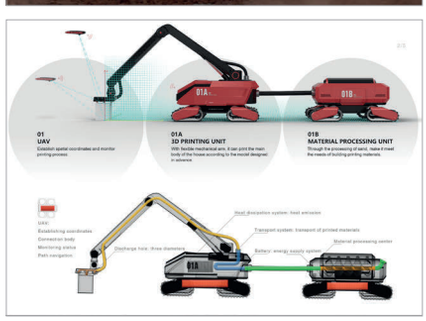
三維建造車
3D Construct Vehicle

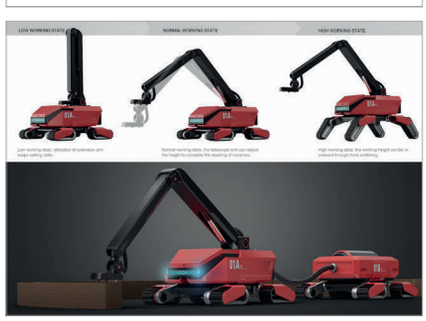
創作者 Designer(s)
劉思堯
Si-Yao Liu

2020 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
湖南大學
Hunan University

指導老師 Instructor(s)
無
None





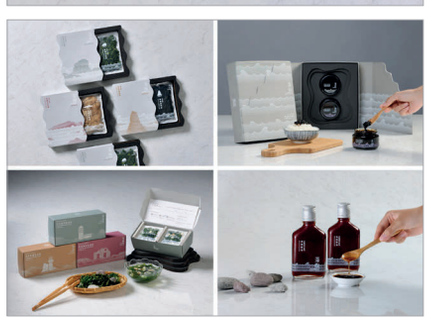
藻嶼
Taiwan Seaweed

創作者 Designer(s)
許書綺、徐啟嫚、李欣諭、林佳均
Shu-Chi Hsu, Chi-Man Hsu, Sin-Yu Li, Jia-Jun Lin

2020 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
中國科技大學
China University of Technology

指導老師 Instructor(s)
陳建勳、李政達
Chien-Hsun Chen, Cheng-Ta Lee



真相之書
The Book of Truth

創作者 Designer(s)
顧嘉欣
Jia-Xin Gu

2020 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
廣州美術學院
Guangzhou Academy of Fine Arts

指導老師 Instructor(s)
馬良華
Liang-Hua Ma

O&R Tissue

創作者 Designer(s)
肖琪媛
Qi-Yuan Xiao

2020 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
四川美術學院
Sichuan Fine Arts Institute

指導老師 Instructor(s)
詹文瑤、孫可
Wen-Yao Zhan, Ke Zhan

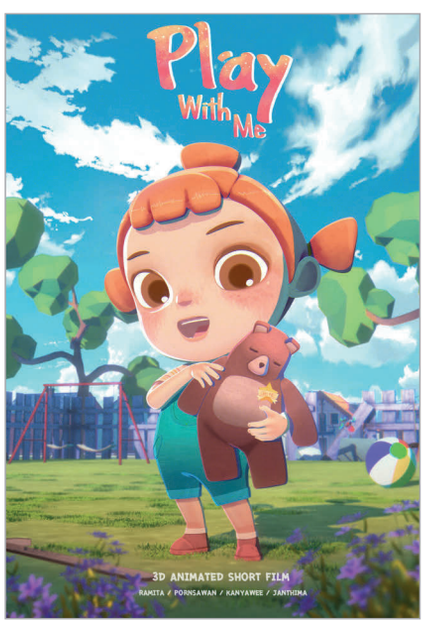
Play With Me

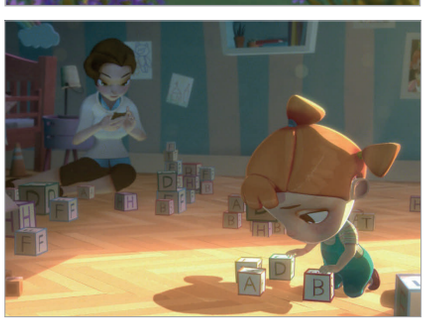
創作者 Designer(s)
Pornsawan Rittiruth, Janthima Saengsri,
Ramita Daomanee, Kanyawee Sulaiman

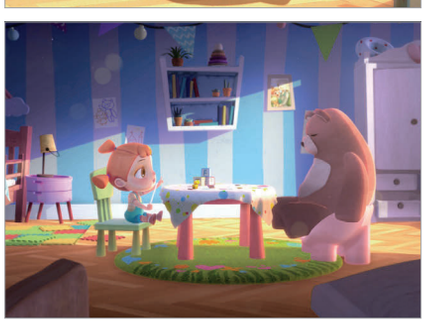
2020 年
數位動畫類
Digital Animation Category
銀獎
Silver Prize

學校 School(s)
吞武里國王科技大學
King Mongkut's University of Technology Thonburi

指導老師 Instructor(s)
Chanon Vilaiyuk, Wisit Supangkaratana







2020

浮標
Buoy

創作者 Designer(s)
張家寧、沈莉臻、黃芊華
Chia-Ning Chang, Li-Chen Shen, Chien-Hua Huang

2020 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
陳建宏、楊蕾、黃睿烽
Chien-Hung Chen, Lea Yang, Ruei-Feng Huang

顛倒鏡界
Irreversible

創作者 Designer(s)
張喬
Chiao Chang

2020 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
蕭勝文
Sheng-Wen Hsiao

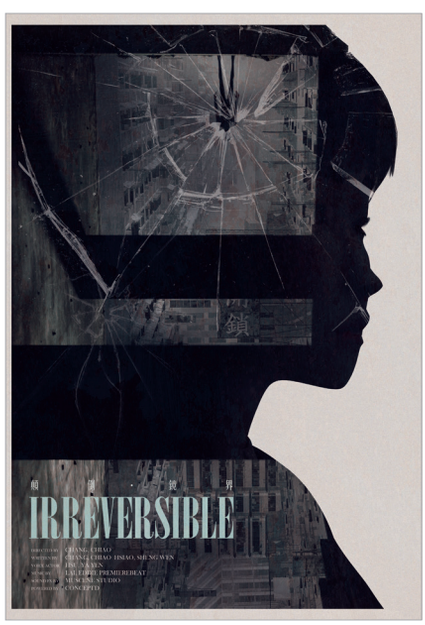
千禧頻道
The Millennials

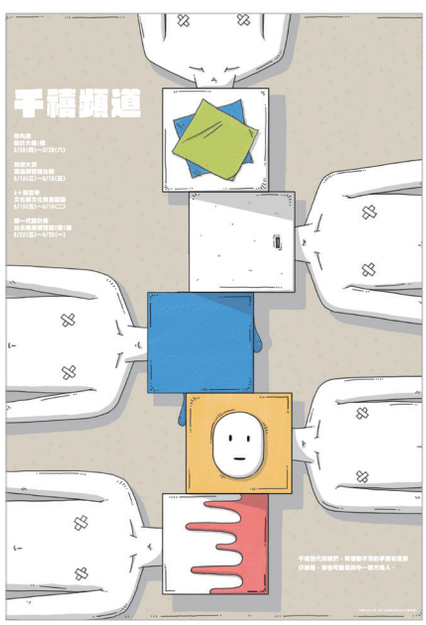
創作者 Designer(s)
呂少宇、邱冠霖、李雅紳
Shao-Yu Lu, Kuan-Lin Chiu, Ya-Shen Lee

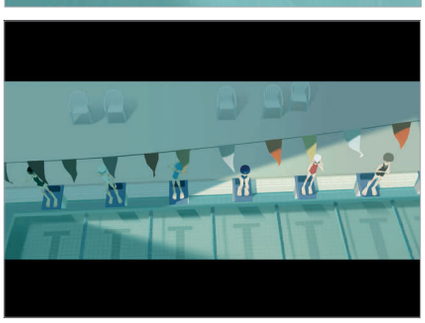
2020 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

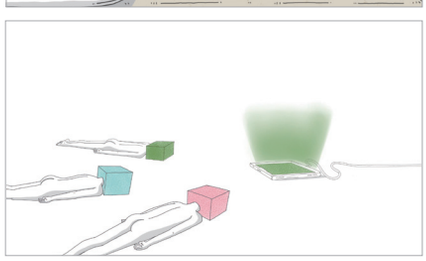
學校 School(s)
朝陽科技大學
Chaoyang University of Technology

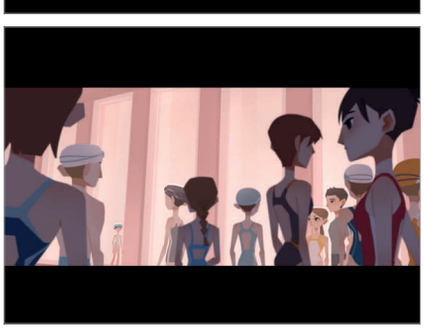
指導老師 Instructor(s)
馮偉中
Wei-Jung Feng

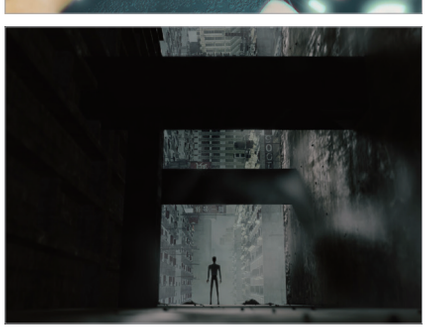


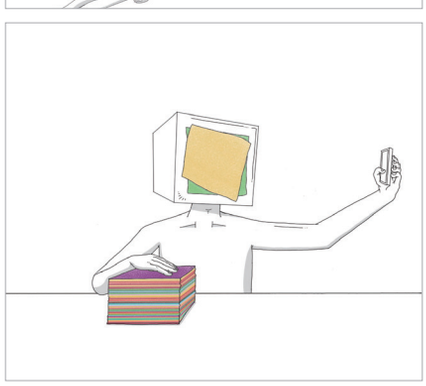












海報設計的創作過程

大家好，我是我是魏佑霖，生於台灣基隆市，畢業於天主教輔仁大學文創設計。想要在這邊跟大家分享我在 2020 年創作海報的製作過程，有很多心得想要與大家分享，或許對正在創作的你有一些幫助。

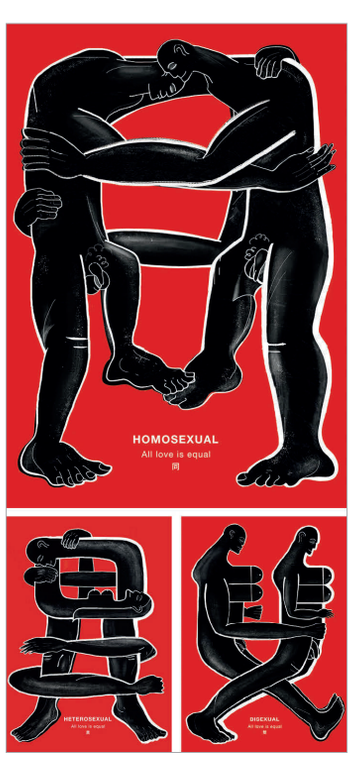
在大學四年中，我在輔大夜間部完成我的學業，白天在設計公司擔任設計工讀生。當時，我總是在做商業性的設計，其實我心中非常厭惡自己要隨著商業隨波逐流。於是當時我辭掉了原本的工作，我想要在大學中留下自己內心深處的作品，不想要刻意去服務誰，只想要在作品中畫出我自己的樣貌，或許是可以找到自己存在的方式吧。當時，我很容易卡在要做什麼主題才能得獎，是要做保護動物議題還是全球暖化議題呢？最後，我傾聽自己內心的聲音，我想要自私地為我人生刻畫出一幅作品－性別平等的海報。或許只是純粹想要感受到我還活著，所以很抓緊可以揮霍與創作的時間，很快地在紙上打好草稿，就決定好創作主題的方向及呈現方式。

在創作過程中，我本身對於漢字是非常眷戀的，他帶給我很多遐想空間及記載歷史演變得過程與傳承文化，所以立刻採用漢字與人的肢體相互擁抱去創作。一開始，創作其實並不順利，遇到很多瓶頸，會讓人看不懂是什麼漢字，或者是人的肢體太過於死板，無法讓大家理解。海報畫面中的表現技法常常與說明文字完全不相符，捉摸很久，曾經也有想過要放棄的念頭，但後來我不斷地跟上帝禱告，然而我在 Instagram 上面無意間發現到一位法國藝術家－ ONIE Jackson。我看到他的作品之後，發現他對於人體肢體的表現是非常獨特的，我在他作品裡面中看到他那放蕩不羈、奔放狂野、不受到束縛的風格，直接衝擊到我內心深處的靈魂。另外，我接觸到葉永鋕的故事以及聽到「玫瑰少年」這首歌，我心中充滿許多共鳴，因此我最後以紅色與黑色表達出我想吶喊的靈魂及聲音。我由衷地感謝這些生命中不完美的存在，因為有這些故事，才能讓這世界對於性別認同更完美一些。

我本身創作靈感的來源，會去看許多展覽、旅遊、將自身的經歷與感受創作出來、跟朋友聊他們的故事、去發掘許多國內外的藝術家及設計師、不斷地練習軟體操作、提升自我的美感、設立自己的目標、對自己要求高的精神，這些使我在創作過程中會有很多的幫助。每一次創作的瓶頸都是一個轉捩點，這會迫使你我更加進步。在創作的過程中，希望大家不要想著要如何拿到獎項，而是請正視自己內心深處想要創作什麼作品或是想為了什麼議題去發聲。我認為創作沒有對或錯，只要將藏匿心中的思緒圖像化表現出來，每一幅都會是很好的作品。即便最後沒得獎或是輸給別人，那又怎樣？只要挖掘自己存在與作品的價值，反覆沉澱自己的思緒，不斷地挑戰自己，不急著討好所有人，追求你眼中的自己，就不會有任何遺憾。

文章結束，感謝你們的閱讀，希望能與更多設計師交流，也期望未來能跟大家一起創作玩設計，謝謝你們！

搵豆油
Wun Do You



在愛裡，我們都一樣
All Love is equal

魏佑霖
You-Lin Wei

2021 年
視覺設計類
Visual Design Category
金獎
Gold Prize

臺灣
Taiwan

· 自由職業者

· Freelancer

The creative process of poster design

Hello everyone, I am You-Lin Wei. I was born in Keelung, Taiwan. I graduated from Fu Jen Catholic University in Cultural and Creative Design. I want to share the production process of my poster creation in 2020 with you. I have a lot of experiences that I want to share with you, which may be of some help to those of you who are currently creating.

During my four years in college, I completed my studies in the evening department and worked as a part-time designer in a design company during the day. At that time, I had to do commercial designs all the time and I hated it; so, I quit. I wanted to create a work for myself during my time in college, one that can be kept deep in my heart; I didn't want to serve anyone on any purpose, I just wanted to express my true self in my work. Perhaps that was a way for me to identify my existence. At that time, I often got stuck on what topic I should do to win awards, or should I do animal protection or global warming? But at the end, I listened to my inner voice, and I wanted to selfishly create a work for my life - a poster for gender equality. Maybe I just wanted to feel alive, so I seized the time that can be spent on creation, I sketched out my ideas on paper, and the direction and presentation methods of the theme has soon decided.

I have a deep attachment to Chinese characters during my creation. They provided me a lot of imaginative spaces and recorded the historical evolution and cultural inheritance. So, I immediately chose to create with Chinese characters embracing human bodies. In the beginning, the creation was not smooth, there were many obstacles. People could not understand the Chinese characters, or the human body language was too rigid to understand. The visual technique in the poster often not matches the captions. I had been trying to solve the problem for a long time, I even wanted to give up; but I kept praying, and then I found a French artist on Instagram = ONIE Jackson. After seeing his works, I found that his expressions of human body parts are unique. I saw unrestrained, wild and free-spirited styles in his work, styles that are boundless, which hit my heart directly. In the other hand, I came across the story of Yong-Zhi Ye and the song "Rose Boy", my heart was filled with resonance. Thus, I expressed the voice and the soul that I wanted to shout out by using red and black at last. I sincerely appreciate the imperfections in my life, because of them, the world became a more perfect place for gender identity.

The source of my creative inspiration comes from seeing many exhibitions, traveling, creating based on my own experiences and feelings, chatting with friends about their stories, discovering more domestic and foreign artists and designers, constantly practicing software operations, and improving my own sense of beauty, setting goals and having high demands on myself helped a lot in creating. Every obstacle in the creating process is a turning point, which pushes you and me to make further progress. In the process, I suggest you not to think about award winning, see the work you want to create or the issue you want to speak out in your heart. I think there is no right or wrong in creation. If the thoughts hidden in the heart are expressed graphically, every piece of work is a good work. Even if you don't win the prize or lose to someone else, so what? You have to see your own value and works, collect your thoughts, go beyond yourself, don't have to be all things to all people, and pursue the real you, then you won't have any regrets.

The end of my essay. Thank you for reading. I hope to communicate with more designers, and to create and have fun with you in the future. Thank you!

Megan Lincoln

2021 年

歐洲設計協會總局特別獎
The Bureau of European Design Associations Special Award

英國
United Kingdom

- 高盛銀行使用者體驗設計師
- 《SONA》榮獲臺灣國際學生創意設計大賽〈TISDC〉歐洲設計協會特別獎、獲得國際商業機器公司〈IBM〉認證為「必看作品」及贏得 2021 年古馳〈GUCCI〉贊助的全球設計畢業展工業設計類大獎
- 《Meal Snap》創新即食餐的包裝，目標為減少食物浪費，則榮獲世界包裝組織的「世界學生之星包裝獎」及「世界學生之星惜食倡議獎」

- UX Designer at Goldman Sachs
- "SONA" was awarded 'The Bureau of European Design Associations Special Award' from TISDC, 'One to Watch' from IBM and the Winner of the Industrial Design Category at the Global Design Graduate Show 2021 sponsored by GUCCI
- "Meal Snap" an innovative ready meal packaging format seeking to reduce food waste, was awarded 'Worldstar Student Packaging Winner' & 'Worldstar SAVE FOOD Initiative Award' from the World Packaging Organisation

得獎作品《SONA》
SONA

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

每有一名女性成功對抗乳癌，大約就有三名女性被診斷出罹患這種本來不具生命威脅的癌症。初期乳癌採用積極監控療法有望扭轉這種情況，不過治療過程仍有改善之處。檢查報告得耗時一周才拿到，造成病患等待期間承受難以言喻的壓力。病患往往每次遇到的超音波檢查師都不同，導致難以信任醫護人員，而且英國國民保健署〈NHS〉資源緊繃程度更甚以往，因此我找到可發揮所長之處。我的畢業設計專題《 SONA 》是個醫療設備，讓即便不是專科醫師也能有信心進行乳房超音波檢查，並利用人工智慧立即掌握病人情況。對於想選擇非侵入性方式來檢查乳癌的女性，《SONA 》讓地方醫院就能提供檢測，並可由同一位醫護人員提供熟悉且連續的照護，檢查報告立即出爐，大幅降低焦慮感。

得獎後對您進入學界 / 業界的影響

得到歐洲設計協會特別獎不僅對我的設計職涯影響深遠，也提升我對設計能力的自信，讓我更堅定作品價值的信念。國際舞台上受到肯定，使得身為新手設計師的我更有信心進入業界，我真的非常感激。比賽也給我機會認識業界主流資深設計師，希望有朝一日，我能擁有像他們一樣的工作、熱忱及設計能力。

給 TISDC 的建議

英國設計產業女性只占 22%，2004 年至今只從 18% 上升 4%，大學設計相關科目報考人數，高中畢業女性占將近 7 成，但這個占比並未轉換成設計產業的勞動力，女性人數依然遠比男性少。臺灣國際學生創意設計大賽 (TISDC) 在年輕女性設計師職涯起步階段，提供直接協助，讓她們較容易進入設計產業。我知道這個比賽對我踏入設計產業有多大幫助，我很樂見持續增加對年輕女性設計師的幫助。唯有共同努力，我們才能讓設計產業變得更加兼容、性別上也更平衡。

What is the creative concept behind the award-winning works in TISDC?

For every woman whose life is saved from Breast Cancer it is estimated 3 women are diagnosed and treated for a cancer that would never have become life threatening. Active Surveillance a program of close monitoring for low grade breast cancers is hoping to change that, however there are still shortfalls with the proposed treatment's patient experience. Results can take up to a week to come back, resulting in untold stress for patients awaiting their result. Patients can often see different sonographers at each scan, limiting their ability to build a relationship with their care provider and with the NHS (National Health Service) more resource pressurised than ever before, I had identified the design opportunity I was passionate to work on. My final year project 'SONA' is a medical device enabling non-specialist clinicians to carry out a breast ultrasound with confidence, utilising AI to receive instant feedback on the patient's condition. For women opting for non-invasive monitoring of their breast cancer, Sona provides the opportunity to receive treatment from a local facility with the same clinician, providing familiarity, continuity of care and a reduction in anxiety through instant results.

Could you share the impact of winning on your entry into the academic/professional field?

Winning the Bureau of European Design Associations Special Award was influential in not only my design career trajectory, but it was central to growing my own confidence in my design ability and conviction in the value of my work. Being recognised in an international forum significantly helped my credibility as a junior designer entering the industry, for which I am incredibly grateful. Furthermore, the competition provided me the opportunity to meet and network with industry leading senior designers, whose work, passion and design prowess I hope to one day embody.

Do you have any future recommendations for TISDC?

In the UK only 22% of our Design Workforce are women, a figure that has only increased by 4% since 2004 from 18%. At A-Level (高級中學畢業證書) girls currently make up almost 70% of entrants for design-heavy subjects, but this uptake is not feeding into the design workforce of today, where women are still significantly underrepresented. TISDC is in a unique position of working directly with young female designers at the very start of their professional career, attempting to make their way into the industry. I know how much this competition supported me in getting my 'foot in the door' of design and I would love to see this investment in young female designers continue and grow. Only together can we work toward making our design industry a more inclusive, balanced place for both men and women.

2021

Seohyun Yoo

2021 年

世界設計組織特別獎
World Design Organization Special Award

韓國
Korea

- 第 58 屆韓國國際設計大獎中，榮獲產品設計特別獎
- 2023 年光州設計雙年展上首次亮相，展出與生成 AI 合作製作的海報
- 水原市主辦的水原國際海報設計展上展出設計作品

- Special prize in product design at 58th KOREA INTERNATIONAL DESIGN AWARD
- Debut at '2023 Gwangju Design Biennale' by exhibiting poster worked with generative AI
- Exhibit design work at Suwon International Poster Design Exhibition hosted by Suwon City

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

主要發想概念是以創意的方式重新詮釋日常物品。對我來說，「創意的方式」代表一種設計，足以解決我們感受到的問題。以 2021 年獲得 WDO 特別獎的「 節水器 R.U.A 」為例，我的靈感來自家中的洗衣機。透過觀察洗衣機刻度顯示漂洗的次數，我設計三個漂洗水箱。此外，今年獲得銅獎的 Memomeal 也是我觀察韓國兒童玩的矽膠玩具「 pop it 」時，獲得的靈感。看到孩子們輕易將玩具翻轉並重複使用後，即以草圖設計可供視障者重複使用的蓋子。我認為設計師的職責在於：以創意的方式，重新詮釋日常物品的某些原理或功能，進而解決社會問題。

得獎後對您進入學界 / 業界的影響

2021 年獲得臺灣國際學生創意設計大賽（TISDC）特別獎後，我能夠與更多有實力的設計同事一起工作。由於我贏得具有國際影響力的設計競賽（TISDC），越來越多人對我的設計發想過程及其他作品感興趣。此外，過去兩年來與不同設計經驗的人交流擴展我的視野，並有時間探討影響未來深遠的設計與研究。因此，我目前滿懷信心夢想明年去國外攻讀設計研究所。

給 TISDC 的建議

我支持 TISDC 倡導永續設計理念，以及每年提出的各種主題。這給予學習設計的學生機會，讓他們意識到未來若擔任設計師在社會上所扮演的角色。因此，我希望 TISDC 能夠為得獎者提供許多交流機會。如今，學生在設計上使用更先進的設計工具，包括生成式 AI。然而，我認為隨著科技的進步，更重要的是人類使用科技的成熟度。因此，建議 TISDC 在頒獎典禮或後續的交流場合中鼓勵年輕學生須具備正確的設計倫理和責任感。

What is the creative concept behind the award-winning works in TISDC?

The key concept is reinterpreting everyday objects in a creative way. To me, 'creative way' means a design that can solve the problem that we can all relate to. In the case of the 'water saver R.U.A' , which I won a special award from WDO in 2021, I was inspired by the washing machine at home. After looking at the numbers indicating the number of rinses on the washing machine dial, I designed the three rinse water tanks. Also, in the case of the 'Memomeal', which won a bronze award in this year, I came up with an idea while observing a silicone toy called 'pop it' that young children play with in Korea. Seeing children easily flip it in the opposite direction an reuse it, I sketched a lid that could be reused for blind people. I think it's the designer's role to reinterpret certain principles or functions of everyday objects so that designer can solve the social problems in a creative way.

Could you share the impact of winning on your entry into the academic/professional field?

After winning a special award at the TISDC in 2021, I have been able to work with more competent design colleagues. The reason is, I won an internationally influential design competition(TISDC), more and more people are interested in my design thinking process and another works. Moreover, communicating with people with different design experiences than I have, I have been able to broaden my perspective over the past two years and have times to talk about design and research that are essential for the future. Therefore, now I am dreaming of going abroad to graduate school of design next year with confidence.

Do you have any future recommendations for TISDC?

I support the sustainable design that TISDC aims for and the various topics that are presented every year. It gives students who study design a chance to realize their role in our society as designers in the future. Therefore, I hope that TISDC will make many opportunities for students to communicate with each other who won the contest. Also, students work on their designs using more advanced design tools these days, including generative Ai. However, I think that as technology progresses, what becomes more important is the maturity of humans using it. Therefore, I recommend that TISDC encourage young students to have the right design ethics and responsibility at awards ceremonies or later communication venues.

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

在 TISDC 中，我分別以《Blink in the Desert》(2021 年) 和《House Rattler》(2018 年) 獲頒香港設計聯盟協會 (FHKDA) 獎和銀獎。《House Rattler》講述被淡忘的幽靈與惡魔的暗黑文化，影片中穿插一位老婦人的影像，她因人口減少和高齡化而逐漸被現代社會拋棄。這些問題與光影文化衰落成正比。該片在一幢 80 多年歷史的老屋中拍攝，結合真人和定格動畫。當我為定格動畫製作木偶時，有時會覺得它們有如空殼、內心空虛、外表脆弱。但木偶動起來時，好似有了生命。我的木偶從各地蒐集材料製成，例如布、黏土、玻璃和毛皮，但它們不過是一堆擬人化的材料，若無「膠水」將其黏接，則給人一種不連貫感。為避免這種情況，我有時刻意讓木偶看起來破舊，例如在《House Rattler》(中，故意將廣島縣呉市祖母家的灰塵沾到木偶的衣服上，使其與場景融為一體。把 80 年老屋的灰塵放到木偶上，我感覺到木偶首次適應它們所處的世界。《House Rattler》(的木偶刻意製成看不出來自某個國家，只有這一個木偶形塑成有頭髮的人樣，以鮭魚皮為衣服，我小心翼翼不讓它們太日式，以免被觀眾輕易辨認其時代或國家。人造木偶一開始「了無生氣」，經著色並親自觸摸它們以賦予人類情感後，遂逐漸展現獨特的生命感。我將這融入我的影片故事中，例如，在實地考察時，我所見所聞的真實事物大大影響故事本身。不僅是我這位藝術家會經歷這些變化，連木偶本身也會感同身受，在這些流動中，木偶的表情也會隨之改變，進而影響故事。

得獎後對您進入學界 / 業界的影響

臺灣國際學生創意設計大賽 (TISDC) 是亞洲最大的學生設計競賽。很遺憾的是，因當年疫情的關係，我無法出席頒獎典禮，但我記得在隔離期間能夠透過線上參與是多麼令人感到振奮。亞洲文化與民俗研究是我創作的基石，在這樣一個以亞洲為中心的國際比賽中獲得肯定，讓我知道原來自己也能對亞洲動畫的發展有所貢獻。

給 TISDC 的建議

過去幾年，來自各地的得獎者在臺灣相聚。我認為這是一個絕佳的機會，可以分享彼此的文化。競賽舉辦的長久之計，是盼能有長期支持的體制，讓我們能在臺灣研究及創作，以獎項做為成果。

What is the creative concept behind the award-winning works in TISDC?

At TISDC, I won the FHKDA (Hong Kong Federation of Design Associations) award for "Blink in the Desert" (2021) and the Silver award for "House Rattler" (2018). "House Rattler" is about the culture of shadows associated with these spectres and demons that is gradually being forgotten, juxtaposed with the image of an old woman who is gradually being left behind in modern society due to depopulation and raging. These problems occur in proportion with the decline of the culture of shadows and lights. The film was shot in an 80+ year old house, combining live action and stop motion animation.When I create puppets for my stop-motion animation, I sometimes feel the body as a container, as if it has a body but is lifeless. It is like a pot, hollow and empty inside but fragile outside. But when I make them animate the puppets acquires a sense of life through some kind of movement. My puppets are made from a composite of materials collected from various places with different contexts, such as cloth, clay, glass, and fur, but they are nothing more than a mass of materials gathered together to resemble the human figure, and without some kind of "glue" to connect the materials together, the doll and the world seem to drag along the impression of a disconnect.To avoid this, I sometimes intentionally stain my dolls to make them look worn out. For example, in "House Rattler," which was shot at my grandmother's house in Kure, Hiroshima, I intentionally transferred the dust of the place to the doll's clothes so that it would fit in with the place. By transferring the dust from the 80-year-old house to the dolls, I felt that the dolls were becoming accustomed to their world for the first time. The puppets in "House Rattler" were intentionally made to look as if they were not from any country, and only this one was sculpted to look human with hair. I used salmon skin for clothing, and was careful not to make them too Japanese, so that it would be difficult to identify the historical period or country behind it. The puppets are, of course, artificial, so they are very "bland" at first. By staining them and actually touching them to give them human emotions, the puppets develop a unique sense of life. I incorporate this into the stories of my films. For example, when I do fieldwork, the story is greatly influenced by the real-life things I see and hear there. Not only I, the artist, but also the puppets themselves will experience these changes, and in the midst of these changes, the puppets' expressions will also change, bringing changes to the story.

Could you share the impact of winning on your entry into the academic/professional field?

TISDC is one of the largest student design competition in Asia. Unfortunately, I was unable to attend the award ceremony due to the global pandemic in the year, but I remember how encouraging it was to be able to participate by online during the isolation.My work is based on research of Asian culture and folklore, and I felt that I was able to contribute to the development of animation expression in Asia by being recognized in such an international competition centered on Asia.

Do you have any future recommendations for TISDC?

I have heard that in past years, award winners from various countries have gathered in Taiwan. I think it is such a great opportunity to share each other's culture and I hope it would make it even more wonderful if there were a long-term support system that would enable us to conduct research and stay in Taiwan to create works, hopefully as a result of winning a prize in this competition.

Shinobu Soejima

2021 年

數位動畫類
Digital Animation Category

銀獎
Sliver Prize

日本
Japan

- 2022 年，在第 68 屆奧伯豪森國際短片影展上，影片《反烏托邦：從記憶中過渡》獲得了天主教評審團的特別提名
- 入圍 2022 年 SSFF & ASIA (短片電影節 & 亞洲) 競賽，並在東京 Art Front Gallery 展出

- The 68th The International Short Film Festival Oberhausen, Special Mention by Ecumenical Jury
- SSFF & ASIA 2022 (Short Short Film Festival & Asia)Dystopia: Transition from Memory, Art Front Gallery, Tokyo Japan

得獎作品《Against Animal Abuse》
Against Animal Abuse

2021

急救充氣擔架
Inflatable Stretcher

創作者 Designer(s)
吳郁心
Yu-Hsin Wu

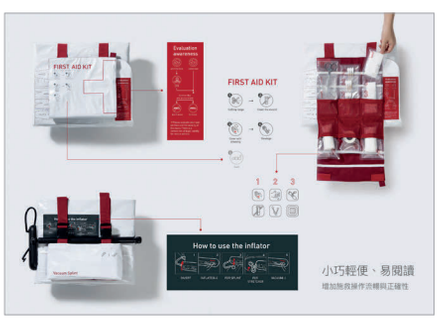
2021 年
年度大獎
Grand Prix

學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
朱旭建
Hsu-Cheng Chu

充氣急救擔架是整合緊急救護流程所需之各項醫療器材的急救擔架包，提供充足的器材給施救者處理傷患傷害部位，讓施救過程更直覺、系統性操作，防止驚慌誤判造成二次傷害。此外，充氣式擔架小巧輕便且可應用在各種場所的緊急救護、水域救援等各種災害傷員搶救，以及居家、體育場地、救護車運送傷員。

INFLATABLE STRETCHER '' is an emergency stretcher bag that integrates the various medical equipment required for the emergency rescue process. It provides sufficient equipment for the rescuer to deal with the injured part, so that the rescue process is more intuitive and systematic, and it prevents the accident caused by panic injury. In addition, the inflatable stretcher is small and light. It can be used to rescue the wounded in various disasters such as emergency rescue and water rescue in



紙漿鞋
Re-pulp

創作者 Designer(s)
林雅筑
Ya-Zhu Lin

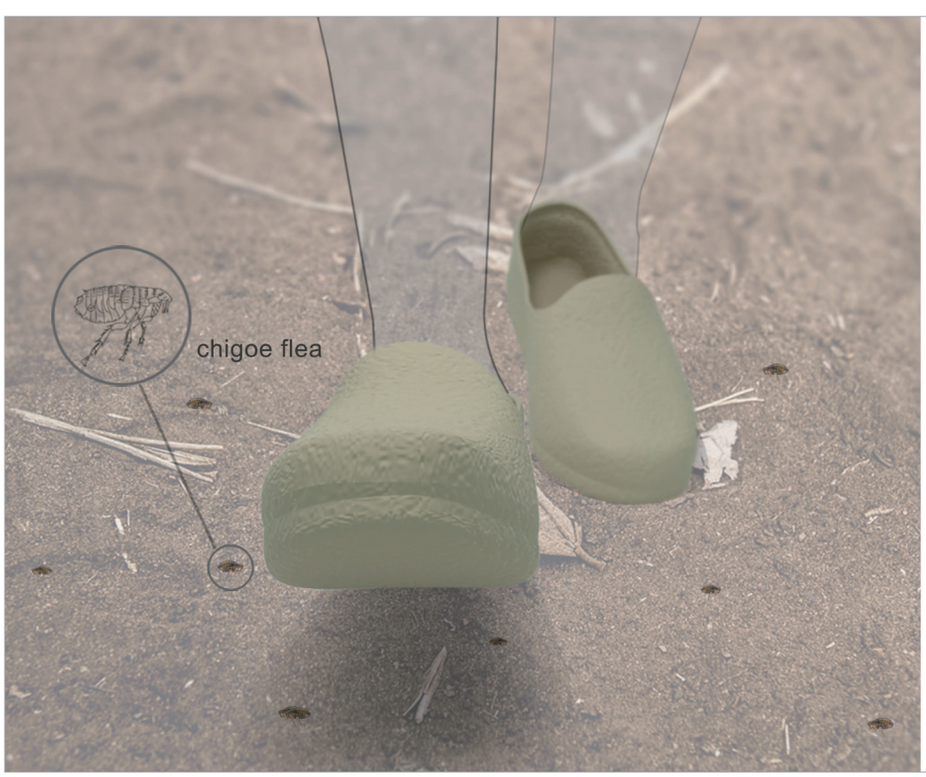
2021 年
產品設計類
Product Design Category
金獎
Gold Prize

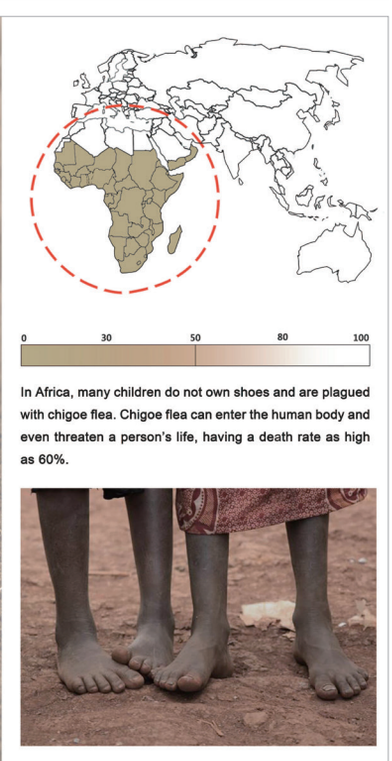
學校 School(s)
國立臺灣科技大學、銘傳大學
National Taiwan University of Science and Technology /
Ming Chuan University

指導老師 Instructor(s)
駱信昌、陳振甫、莊慶昌、陳如薇
Hsin-Chang Lo, Chen-Fu Chen, Ching-Chang Chuang, Vii Chen

在非洲很多兒童沒有鞋可穿，常因此感染沙蚤病。沙蚤入侵人體並危及性命，死亡率高達 60%。Re-pulp shoes 利用運送資源後留下來的廢棄紙箱，加入水後經簡單加工製作成紙漿，透過 Re-pulp shoes 的鞋模，再生成數千雙環保再製鞋，讓每個孩子都有鞋穿，從以不再受沙蚤病的困擾。

In Africa, many children do not own shoes and are plagued with chigoe flea. Chigoe flea can enter the human body and even threaten a person's life, having a death rate as high as 60%. Re-Pulp Shoes recycle used paper boxes and turn them into paper pulp through a simple processing technique with water. The pulp is then put through Re-Pulp Shoes' molds to produce thousands of recycled shoes. This invention enables every child to have a pair of shoes, putting an end to the problem of chigoe flea.





2021

Final Deathtination

創作者 Designer(s)
Marika Tamura

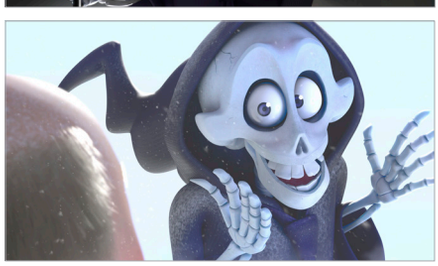
2021 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

學校 School(s)
瑞格林藝術與設計學院
Ringling College of Art and Desig

指導老師 Instructor(s)
Paul Downs

在這動盪不安的時刻，我選擇以「 再創自我 」為題。透過這部影片，除了討論自殺這項嚴肅議題外，我想傳達「 只要還有一口氣，就可以找到新的快樂和活著的目的 」。當然，不是人人都能旅行；我想強調的是，並不是每個人都必須走出去遊覽世界，才能克服低潮；日常生活中的小事情，也可以帶來喜悅和希望。

In these challenging times, I took the theme, "Regenerate" as regeneration in one's self. While the film explores the serious topic of suicide, I created this film to share the message that "as long as you are alive, you can find a new joy and purpose to live". Traveling is not possible for everyone. My intention is not to say that everyone should go outside and see the world to overcome your depression. It can be any small things in daily life that give you a little joy and hope.



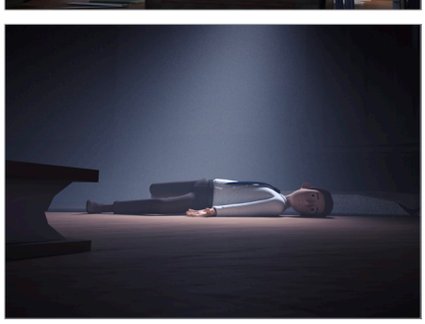
玩具
Toy

創作者 Designer(s)
王世恒、李煒琦、付贇、趙晴、陳祖誠
Shi-Heng Wang, Wei-Qi Li, Yun Fu, Qing Zhao, Zu-Cheng Chen

2021 年
紐約藝術指導協會年度獎特別獎
The One Club for Creativity / ADC Awards Special Award

學校 School(s)
中國傳媒大學
Communication University of China

指導老師 Instructor(s)
洪汎
Fan Hong



蝗蟲 —— 食物轉化機
From Locust to Nutrition

創作者 Designer(s)
汪啟韜、鄭小涵、陳文靜、謝曉文
Qi-Tao Wang, Xiao-Han Zheng, Wen-Jing Chen, Xiao-Wen Xie

2021 年
義大利工業設計協會特別獎
Association for the Industrial Design Special Award

學校 School(s)
廣東工業大學
Guangdong University of Technology

指導老師 Instructor(s)
陳朝杰
Chao-Jie Chen

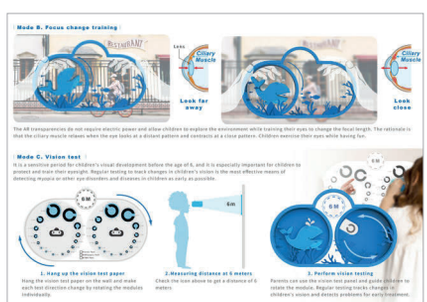
E-YES 兒童弱視訓練器
E-YES Amblyopia Trainer

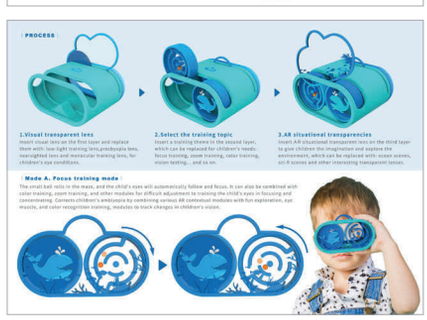
創作者 Designer(s)
賴謙忱、許芳萍
Chien-Chen Lai, Fang-Ping Hsu

2021 年
巴西中央設計協會特別獎
Brazil Design Center Special Award

學校 School(s)
明志科技大學
Ming Chi University of Technology

指導老師 Instructor(s)
李鍇朮
Kai-Chu Li





2021

空 . 白
Blank

創作者 Designer(s)
孫道霖、張姝
Dao-Lin Sun, Shu Zhang

2021 年
泰國創意經濟局特別獎
Creative Economy Agency Special Award

學校 School(s)
大連工業大學
Dalian Polytechnic University

指導老師 Instructor(s)
張子健、叢瑜伶、侯天航
Zi-Jian Zhang, Yu-Ling Cong, Tian-Hang Hou

Ujala Bench

創作者 Designer(s)
Ashutosh Vashishtha

2021 年
印度工業聯合會
Confederation of Indian Industry Special Award

學校 School(s)
國立設計學院
National Institute of Design

指導老師 Instructor(s)
無
None

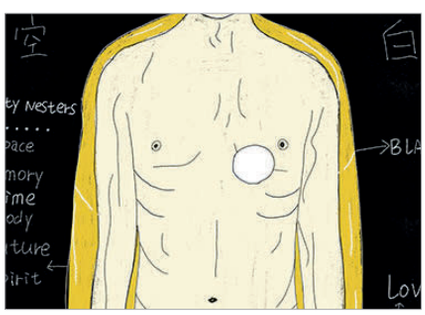
Crush on

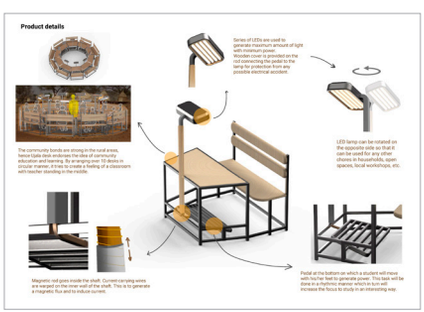
創作者 Designer(s)
曲書毓
Shu-Yu Chu

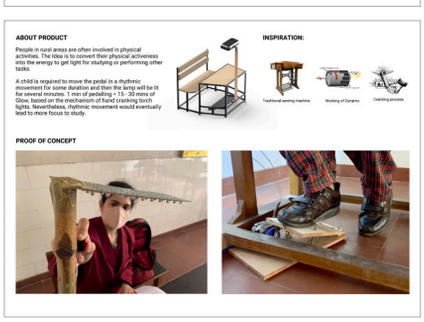
2021 年
國際藝術設計院校聯盟特別獎
International Association of Universities and Colleges of Art, Design and Media Special Award

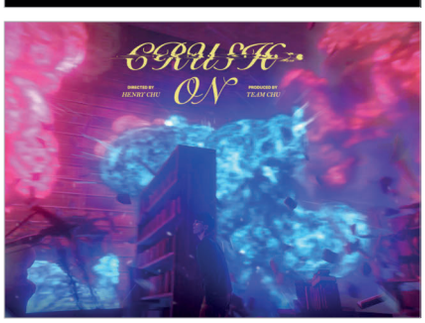
學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

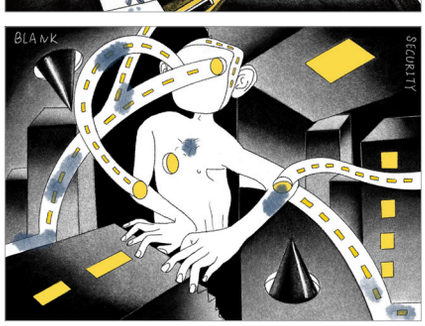
指導老師 Instructor(s)
蕭勝文
Sheng-Wen Hsiao











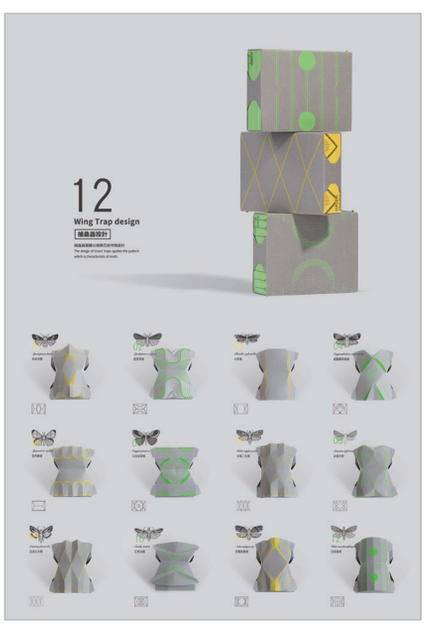
日日春
Naturally

創作者 Designer(s)
夏友慈、洪明萱、曾筱婷、楊蕙綺
You-Cih Shia, Ming-Hsuan Huang, Xiao-Ting Zeng, Wai-Che Yang

2021 年
新加坡設計業總商會特別獎
Design Business Chamber Singapore Special Award

學校 School(s)
嶺東科技大學
Ling Tung University

指導老師 Instructor(s)
秦安慧、黃煒仁
An-Hui Ching, Wei-Jen Huang



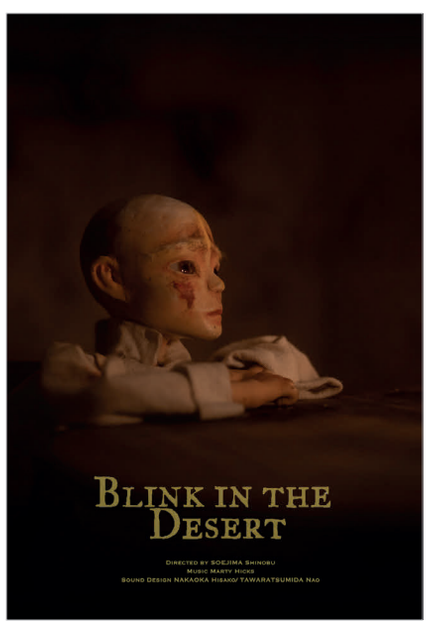
Blink in the Desert

創作者 Designer(s)
Shinobu Soejima, Hisako Nakaoka / Nao Tawaratsumida

2021 年
香港設計總會特別獎
Hong Kong Federation of Design Associations Special Award

學校 School(s)
東京藝術大學
Tokyo University of the Arts

指導老師 Instructor(s)
Yuichi Ito



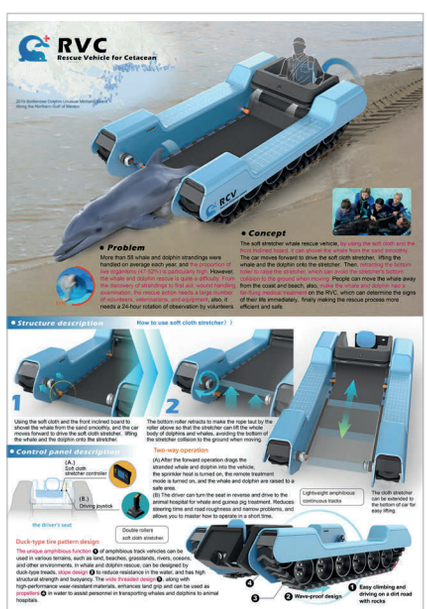
鯨豚救援車
RCV(Rescue Cetacean Vehicle)

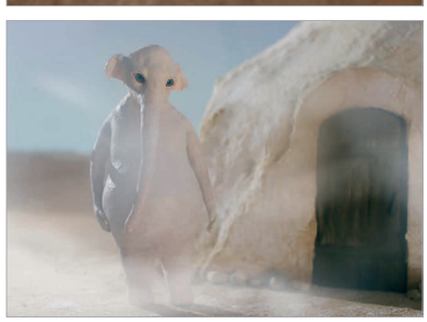
創作者 Designer(s)
許芳萍、賴謙忱
Fang-Ping Hsu, Chien-Chen Lai

2021 年
澳大利亞優秀設計協會特別獎
Good Design Australia Special Award

學校 School(s)
明志科技大學
Ming Chi University of Technology

指導老師 Instructor(s)
李鍇朮
Kai-Chu Li





2021

智能邊桌購物車
Smart Shopping Cart Combined with Standing Table

創作者 Designer(s)
沈宏
Hong Shen

2021 年
德國國家設計委員會特別獎
German Design Council Special Award

學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
陳禧冠
Shi-Kuan Chen

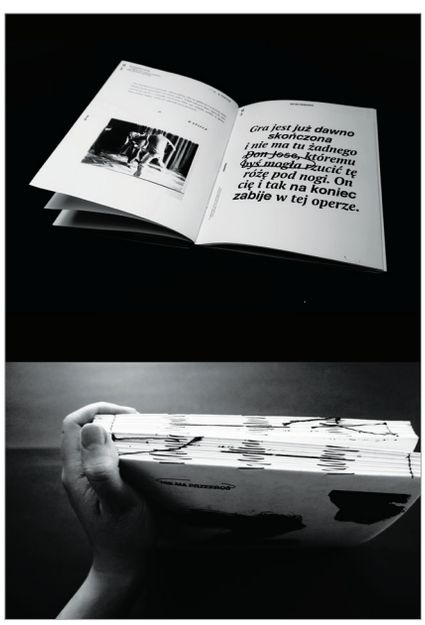
There's no Excuse' -Book Project

創作者 Designer(s)
Katarzyna Wit

2021 年
莫斯科國際平面設計雙年展金蜂獎特別獎
Moscow Global Biennale of Graphic Design Golden Bee Special Award

學校 School(s)
波茲南美術大學
University of Fine Arts in Poznań

指導老師 Instructor(s)
Grzegorz Nowicki, Krzysztof Molenda



原蛙年代
Native Era

創作者 Designer(s)
蘇莘淇
Xin-Qi Su

2021 年
國際設計社團協會特別獎
International Council of Design Excellence Award

學校 School(s)
中國科技大學
China University of Technology

指導老師 Instructor(s)
陳建勳
Chien-Hsun Chen

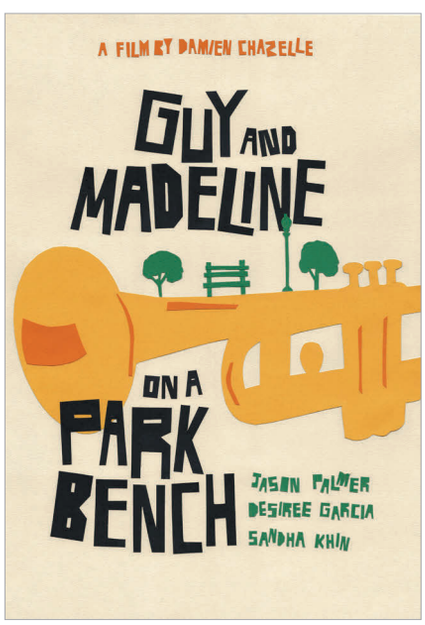
Movie Posters

創作者 Designer(s)
Shira Cohen

2021 年
墨西哥國際海報雙年展協會特別獎
International Poster Biennial in Mexico Special Award

學校 School(s)
比撒列藝術設計學院
Bezalel Academy of Arts and Design

指導老師 Instructor(s)
Orit Bergman, Dar Laor



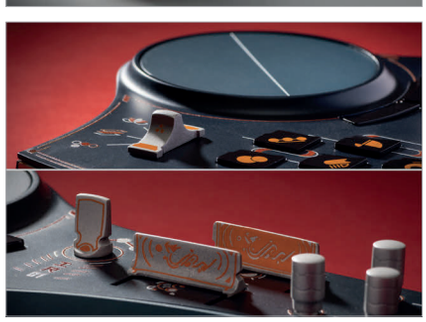
工尺 -01
Gongche-01

創作者 Designer(s)
王駿騰、陳錡淵
Chun-Teng Wang, Chi-Yuan Chen

2021 年
日本設計振興會特別獎
Japan Institute of Design Promotion Special Award

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
施皇旭、陳建雄
Huang-Hsu Shih, Chien-Hsiung Chen



Kill Me Protect Me

創作者 Designer(s)
趙雅雯、朱鈺欣
Ya-Wen Zhao, Yu-Xin Zhu

2021 年
韓國現代設計協會設計獎
Korea Ensemble of Contemporary Design Special Award

學校 School(s)
蘇州科技大學
Suzhou University of Science and Technology

指導老師 Instructor(s)
方敏
Min Fang

2021

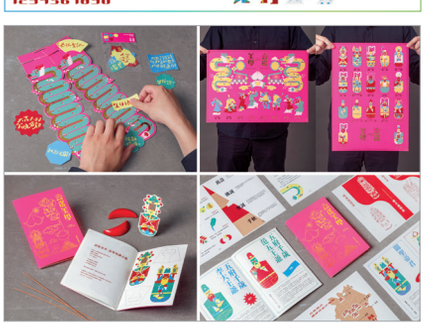
壽塔美學
Tribute to the Gods

創作者 Designer(s)
吳國榮、陳力緯、洪嘉良
Guo-Rong Wu, Li-Way Chen, Jia-Liang Hong

2021 年
澳門設計師協會特別獎
Macau Designers Association Special Award

學校 School(s)
正修科技大學
Cheng Shiu University

指導老師 Instructor(s)
黃郁升、賴岳興
Yu-Sheng Huang, Yueh-Hsing Lai



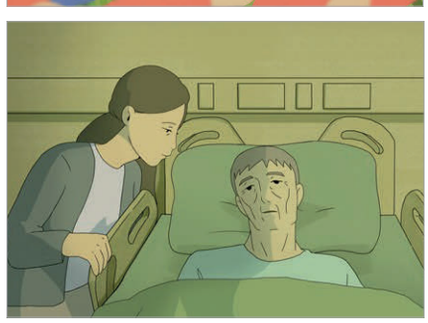
安熄
Candle

創作者 Designer(s)
葉恆君、彭子芸、黃婕妮、徐思婷
Heng-Jun Ye, Zi-Yun Peng, Jie-Ni Huang, Sih-Ting Syu

2021 年
泛非洲設計協會特別獎
Pan-Afrikan Design Institute Special Award

學校 School(s)
台南應用科技大學
Tainan University of Technology

指導老師 Instructor(s)
楊崧正
Sung-Cheng Yang



手捏子
The Handkerchief

創作者 Designer(s)
孟彣芯、李冠霖、張容慈、呂佳穎、曲湣梃、陳祥裕
Wen-Hsin Meng, Guan-Lin Lee, Rong-Ci Zhang, Chia-Ying Lu, Min-Ting Chu, Hsiang-Yu Chen

2021 年
台灣設計聯盟特別獎
Taiwan Design Alliance Special Award

學校 School(s)
南臺科技大學
Southern Taiwan University of Science and Technology

指導老師 Instructor(s)
劉千凡
Chian-Fan Liou

自殘
Self-Harm

創作者 Designer(s)
塗芷妤
Chih-Yu Tu

2021 年
亞洲設計連特別獎
The Design Alliance Asia Special Award

學校 School(s)
亞洲大學
Asia University

指導老師 Instructor(s)
游明龍
Ming-Lung Yu

零距椅
Zerogap

創作者 Designer(s)
李彥寬
Yan-Kuan Li

2021 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
孫崇實
Chung-Shih Sun

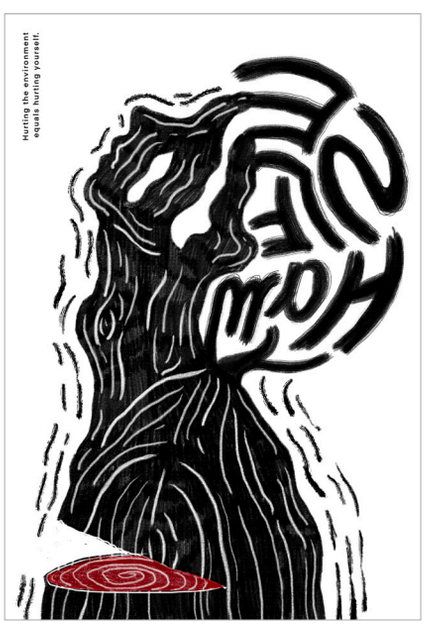
自由自載
Balance Wheelbarrow

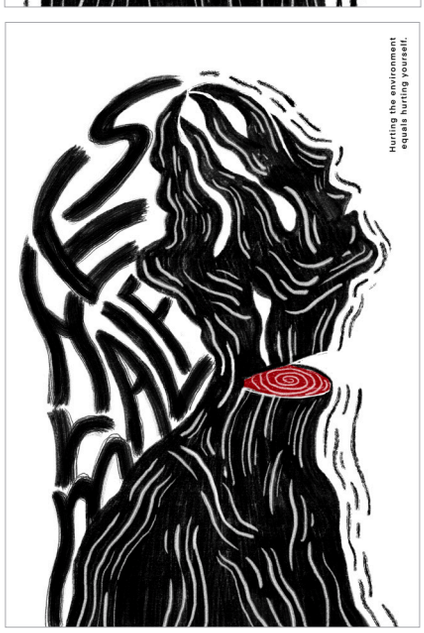
創作者 Designer(s)
吳胤銓、周志軒、蔡昱丞、廖培雯
Yin-Chuan Wu, Zhi-Xuan Zho, Yu-Cheng Tsai, Pei-Wen Liao

2021 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
台南應用科技大學
Tainan University of Technology

指導老師 Instructor(s)
林成發
Cheng-Fa Lin





2021

Faux Button

創作者 Designer(s)
Neil Barnabas

2021 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立設計學院
National Institute of Design

指導老師 Instructor(s)
Nachiketa Charkhwal

指觸 Finger Touch

創作者 Designer(s)
屈沖、尼少淵、葛蓉
Chong Qu, Shao-Yuan Ni, Rong Ge

2021 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
廣東工業大學
Guangdong University of Technology

指導老師 Instructor(s)
王金廣
Jing-Guang Wang

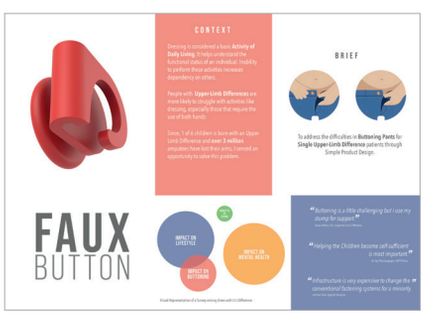
尺-度 Dimension

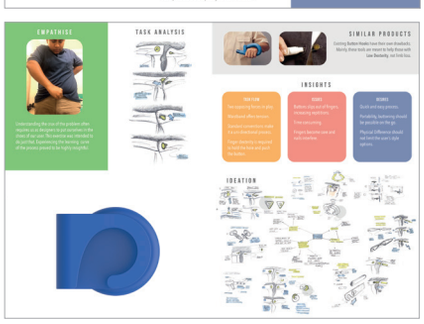
創作者 Designer(s)
張凡
Fan Zhang

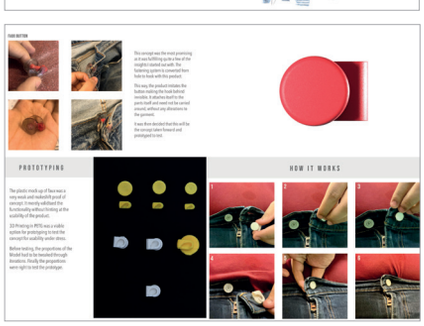
2021 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

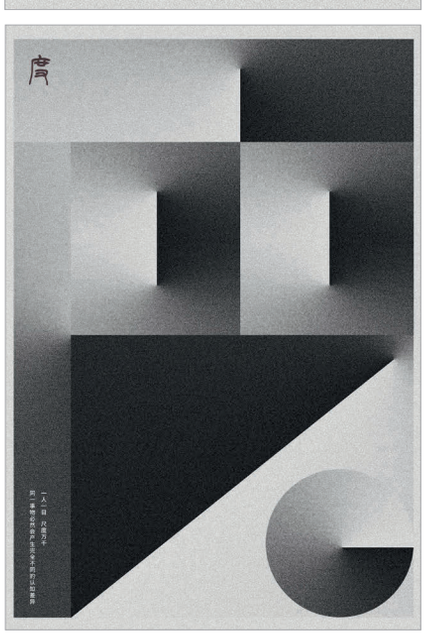
學校 School(s)
西安石油大學
Xi'an Shiyou University

指導老師 Instructor(s)
吉穎
Ying Ji









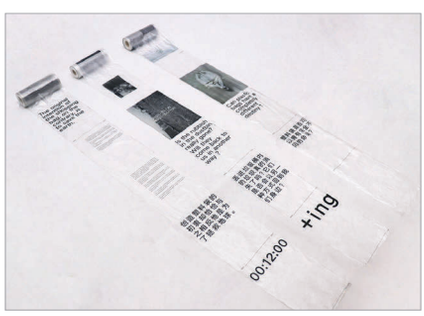
十二分鐘
Twelve Minute

創作者 Designer(s)
梁國健、龐燁、向冰姿、彭玲
Gring Liang, Ye Pang, Bing-Zi Xiang, Ling Peng

2021 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
中國美術學院
China Academy of Art

指導老師 Instructor(s)
毛雪、蔡文超
Xue Mao, Wen Cao Cai



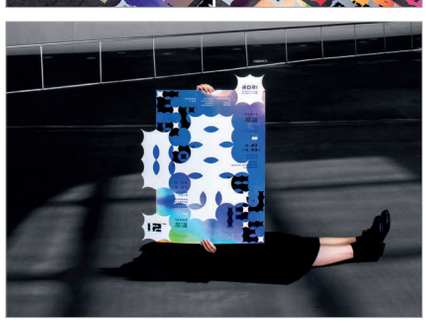
曝
Exposure

創作者 Designer(s)
張祖豪、胡芊慧、朱冠丞、劉立淇、李品蓁
Zu-Hao Zhang, Chien-Hui Hu, Guan-Cheng Zhu, Li-Chi Liu, Pin-Chen Li

2021 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
國立高雄師範大學
National Kaohsiung Normal University

指導老師 Instructor(s)
吳仁評
Ren-Ping Wu



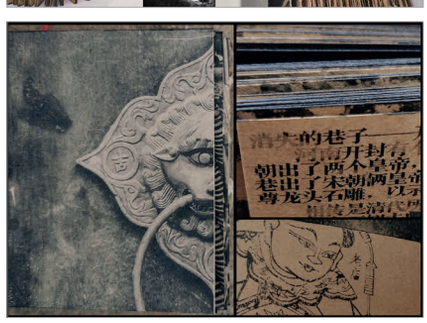
《城牆腳下》
Kaifeng City

創作者 Designer(s)
張紫微
Zi-Wei Zhang

2021 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
廈門大學
Xiamen University

指導老師 Instructor(s)
張文化
Wen-Hua Zhang



2021

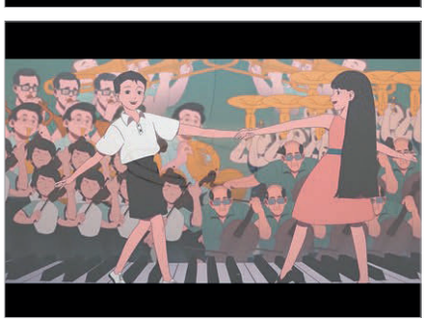
琴語
Resonance

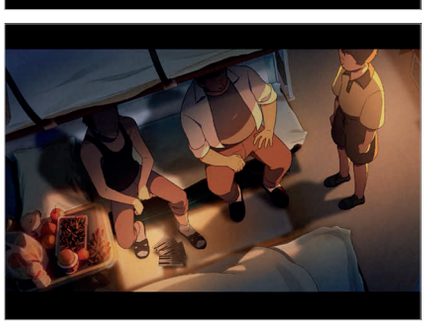
創作者 Designer(s)
呂天韻、歐亞菲
Tian-Yun Lv, Ya-Fei Ou

2021 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
中國傳媒大學
Communication University of China

指導老師 Instructor(s)
陳天任、艾勝英
Tian-Ren Chen, Sheng-Ying Ai





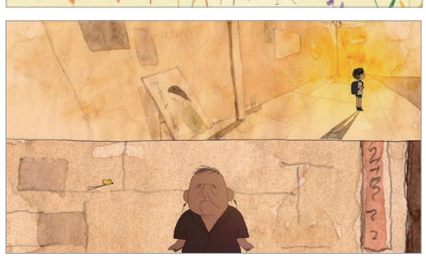
蜉蝣日記
Dayfly

創作者 Designer(s)
張珂瑞
Ke-Rui Zhang

2021 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
中國傳媒大學
Communication University of China

指導老師 Instructor(s)
艾勝英
Sheng-Ying Ai



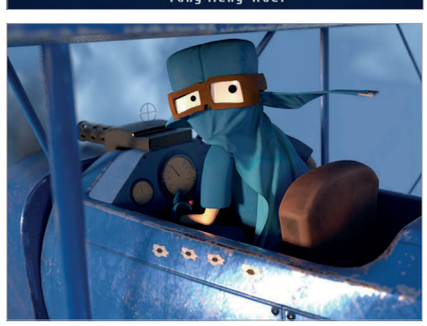
交戰
Fighters

創作者 Designer(s)
董恆瑞
Heng-Ruei Dung

2021 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
實踐大學
Shih Chien University

指導老師 Instructor(s)
劉邦耀
Bang-Yao Liu



Nathanich Chantharojwong

2022 年
泰國創意經濟局特別獎
Creative Economy Agency Special Award

泰國
Thailand

- 畢業於朱拉隆功大學美術與應用藝術學系，主修傳播設計
- 2022 年，執導動畫短片《Opened》，並獲得 2022 年 TISDC 泰國創意經濟局特別獎
- M2 動畫工作室的分鏡藝術家

- Graduated Bachelor of Fine and Applied Arts, Communication Design, Chulalongkorn University
- Directed the Film "Opened" and received CEA Special Award in 2022 TISDC
- Storyboard Artist at M2 Animation Studio

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

現今社會我們常有這樣的迷思：很多孩子會挑食，這種習慣是他們成長過程中的一個「階段」，之後就會消失。但實際上，如果我們不正視挑食議題，即使他們長大成人，這些問題仍會存在。這個提案主要目的是提高人們對此議題的認識，讓他們明白挑食不僅是暫時性問題，還可能成為長期困擾。其傳達重點是「為了讓孩子擁有開放的進食態度，父母也必須以開放的心態接受改變」。

《 Opened 》是一部動畫短片，講述父母和環境因素如何影響孩子的飲食行為。目的是希望協助父母更深入理解孩子的挑食行為，以及如何更有效解決這些問題。故事描述一對父母不希望他們的小男孩長大後繼續挑食。他們多次強迫孩子吃蔬菜，但孩子始終無法改變。經過多次嘗試後，他們決定把孩子送到一所嚴格的學校，期望他能戒除挑食的毛病。但學校造成的壓力更大，讓情況變得更糟。最後，他們意識到給予孩子壓力並不是正確的解決辦法，於是嘗試給予更多情感支持，孩子終於開始不那麼挑食了。

得獎後對您進入學界 / 業界的影響

在獲得臺灣國際學生創意設計大賽（ TISDC ）的獎項之前，我已經找到工作，所以對我個人影響並沒有很大。然而，我相信對社會肯定具有影響力。首先影響較大的是其他仍在攻讀動畫及設計領域的學生。有來自其他大學的學生聯繫我，一起討論我的動畫製作，甚至要我對他們的創作提供建議。有些人則以我的動畫進行個案研究，作為學術練習。另一群則是從我個人的社群媒體和 TISDC 線上平台看到作品的廣大觀眾。我也非常感激與開心，知道許多人肯定我並從我的作品中獲得感動。

給 TISDC 的建議

我希望看到 TISDC 能成為一個更大的國際社群，有許多來自世界各地國際學生，讓他們討論 TISDC 主辦的設計主題，這是促進國際交流的最佳方式。

What is the creative concept behind the award-winning works in TISDC?

In the current society, we have myths that many kids are picky eaters, and this habit will go away naturally because it is just a 'phase' that many kids will experience. However, the truth is, if the picky eating habit is not treated correctly, the issues can still be with the person even if they already grew up into an adult in which I have also experienced myself as an extreme picky eater. The primary purpose of this project is to raise awareness on how picky eating is not just a phase but could become a long-term issue. The core message is "For a kid to eat with an open mind, parents must also be open to changes".

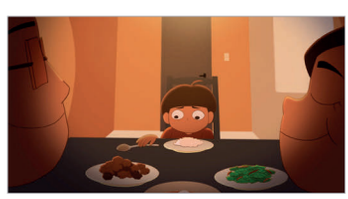
Opened is an animated short film about how parenting and environmental factors influence a kid's eating behavior. The project aims to help parents understand more about kid picky eaters and how to deal with them more efficiently. The story is about the parents who don't want their young boy to be a picky eater when he grows up. They force their kid to eat vegetables countless times, but he never gets rid of the habit. After several attempts, they decided to send him to a strict school, hoping that his pickiness would be gone. However, because there was even more pressure at school, the situation worsened. In the end, they realized that pressuring their kid to eat is not the correct solution and tried to give more emotional support. The kid finally started to become a bit less picky.

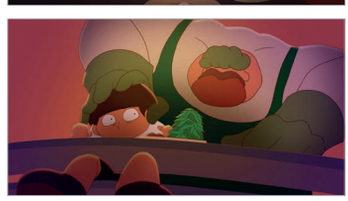
Could you share the impact of winning on your entry into the academic/professional field?

Since I already got a job before receiving the award at TISDC, there is not that much impact on myself. However, I believe that there is an impact towards society. The first group of people who have gained more impact are other students who are still studying in animation and design fields. Some students from other universities contacted me to discuss the production of my animation, and some tips to improve their personal creative work. Some also did a case study on my animation as a part of their academic practice. The second group of people would be the general audiences online who saw my work through my personal social media account and TISDC online platform. This makes me feel very appreciated and happy that many people recognize and gain benefit from my work.

Do you have any future recommendations for TISDC?

I would love to see TISDC become a wider community internationally. Since there are a lot of international students from around the world, having them discuss the design topics hosted by TISDC would be a great way to promote engagement internationally.





得獎作品《Opened》
Opened

2022

Vanabud Chaiprakorb

2022 年

國際設計社團協會特別獎
International Council of Design Excellence Award

泰國
Thailand

- 目前就讀於比利時盧卡藝術學院的圖像敘事碩士課程
- 2022 獲得 TISDC 國際設計社團協會特別獎
- 2018-2022 取得泰國朱拉隆功大學傳播設計學士學位

- (2023) to Present - Master in Graphic storytelling, LUCA school of Arts, Belgium
- (2022) TISDC International Council of Design Excellence Award
- (2018-2022) Bachelor of Communication Design, Chulalongkorn University, Thailand

得獎作品《Muay's Diary》
Muay's Diary

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

創作概念源自我看自己的居住地不斷改變的過程。我更加了解自己的現況與周遭環境過去的樣貌，並開始質疑環境如何影響我、家人和整個社區。身為一名插畫家，我想要透過在地的視角，向世界展現我的故事。這個概念最終為「大眾傳播媒體操縱我們，讓我們相信越來越多的公寓和商場是文明的象徵；但實際上，有些人卻因『都市化』的副作用而被拋在後面，而卻鮮少提及這些副作用。」Muay's Diary 是一部圖像小說，鼓勵我們以三代都居住在此的本地人視角來探索都市化議題，以及經濟價值外，人親土親的在地連結。

得獎後對您進入學界 / 業界的影響

參加比賽為我帶來許多機會，也讓世界有機會看到我的作品。獲得臺灣國際學生創意設計大賽 (TISDC) 的獎項給予我信心，激勵我繼續提升自己的設計專案，同時我的作品及能力也獲得專家讚賞與信賴。過去一年，我攻讀比利時的圖像說故事碩士課程，還受邀成為泰國播客的來賓並表達我對城市化和中產階級議題的關切。我參加 TISDC 很多年了，不得不承認有幾次沒有獲獎，但這從未阻礙我，依然保持熱情。我總是在心裡問自己：「如何自我精進？」

給 TISDC 的建議

近年來，我看到 TISDC 在全球的知名度大幅提高，特別是在泰國。然而，我搬到比利時讀碩士學後，卻很少聽到有關 TISDC 的消息。因此，我希望在不久的將來，TISDC 能觸及更多國際學生，甚至舉辦線上研討會來激發我們的創造力。這樣一來，我們便能茁壯擴大，匯集全球各地的設計創作，並藉此邀請專家評審欣賞自己的作品。

What is the creative concept behind the award-winning works in TISDC?

The creative concept sprung from my own perspective toward my changing neighborhood. More and more I had started to emerge myself to where I am and what it has used to be and started questioning about how it affected me, my family, and the whole community. Since I am an illustrator, I would love to visually portrait my story to the world through a local point of view. The concept had finally been solidified as 'Mass media have manipulated us into believing that the increasing number of condos and malls are the sign of civilization when in fact, some people are left behind with the side effects of 'urbanization' that are rarely mentioned. Muay's Diary is a graphic novel that encourages us to explore urbanization through the point of view of locals from three generations and the bonding they have with the area beyond its economic values.'

Could you share the impact of winning on your entry into the academic/professional field?

Taking part in competitions has given me numerous opportunities and given the world a chance to assess my work. Winning an award at TISDC has given me confidence and motivated me to continue advancing my project. Additionally, it gives credibility to both my work and my abilities. Throughout the year, I have enrolled in the master program in Graphic Storytelling in Belgium and was invited to be a guest in one of Thai's podcasts to express my concern towards urbanization and gentrification. I have submitted my work to TISDC for many years and have to admit that I have failed to win prizes a few times, but that never stops me from pursuing my passion. One question I always keep in mind is 'How can I improve myself?"

Do you have any future recommendations for TISDC?

Over the years, I have seen TISDC's global recognition grow significantly, particularly in Thailand. However after moving to Belgium to pursue my master degree, I rarely heard of TISDC. For this reason, I am hoping that in the near future, TISDC will reach out to more international students and perhaps even organize online seminars to exercise our creativity. By doing so, we will be able to anticipate a wider range of artwork from around the world and have the opportunity to have our own pieces viewed by expert juries.

Jiawen Liang

2022 年
數位動畫類
Digital Animation Category
銀獎
Sliver Prize

美國
United States of America

· 2023 年，我的畢業設計作品獲選參加在洛杉磯舉行的 SVA 首映
· 該作品入選於布魯克林電影節上放映
· 擔任 Riot Games 農曆新年短片的造型開發藝術家

· (2023) My thesis project was selected to attend SVA premiere at Los Angeles
· My thesis project was selected and screened at Brookyln film festival
· (2023) I worked as looking development artist in short animation Riot Games Lunar New Year

參加臺灣國際學生創意設計大賽的得獎作品創作理念？

這是我當研究生時最後一個提案，也是最重要的作業。題目是：製作一部重要動畫作品，並收錄在我求職作品集裡。既然是作業，就必須確保品質且按時完成。同時，為了滿足未來找工作的需求，必須展示這兩年研究所期間學到的知識。為了吸引招募者的注意，作業內容和風格必須符合主流趨勢。對於藝術學生來說，給自己施加限制是痛苦的決定，尤其是當這些限制影響到創造力並壓抑自我表達的自然傾向。然而，在攻讀碩士的過程中，我意識到想完成 3D 動畫，妥協是必要的，尤其在個人技能不足的情況下。我仔細審視自己在製作動畫時的優勢和劣勢。我發現：自己沒有團隊，時間不到一年，缺乏製作複雜特效的專業 3D 軟體知識。說故事和攝影也是我的弱項。主要的優勢則是全面掌握 3D 動畫製作過程中所需的軟體，也非常了解相關科技。考慮這些優勢和劣勢，我最終將動畫長度限制在一分鐘左右。除了角色動畫和一些像是模擬等技巧，我儘量減少投入時間在其他方面，比如我簡化角色和環境設計、幾乎放棄故事講述等。我先解決技術難題，再來考慮藝術創作；這不同於大多數人製作個人專案的基本邏輯。儘管如此，我還是努力將許多夢想融入作品中，表達出逃避現實的超現實願望。例如，一隻老鼠在喝珍珠奶茶、我在無止盡的樓梯上奔跑、四個古怪的自己在一個空間裡對話等。就當時的條件，這件作品是我能創作出最好的作品。

得獎後對您進入學界 / 業界的影響

得獎這件事情大幅增加我的自信心，讓我更相信自己，並且準備好以全新的勇氣來面對工作中的挑戰。有時候並非技術不足，而是心態影響表現。得獎的成就讓我未來更能面對個人設計案：完善的計劃並學會妥協。

給 TISDC 的建議

我非常喜歡藝術家分享他們創作背後的故事。同時，我也很樂於看到他們談論創作過程中遇到的挑戰，以及他們如何克服這些障礙。

What is the creative concept behind the award-winning works in TISDC?

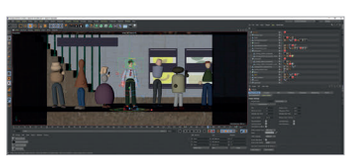
I approached this project as the final and most crucial assignment during my graduate studies. The topic was to create an animation that would become a key component of my portfolio for job hunting. Since it was an assignment, it had to be completed on time while ensuring quality. Simultaneously, to meet job search requirements, the project needed to showcase the knowledge I acquired during my two years of graduate studies. To capture the attention of recruiters, the content and style of the assignment needed to align with mainstream trends.For art students, imposing restrictions on oneself is a painful decision, especially when those limitations affect creativity and suppress the natural inclination for self-expression. However, progressing through my graduate studies, I realized that compromise is often necessary in completing 3D animation projects, particularly when personal skills are lacking. I'm attempting to take a closer look at my strengths and weaknesses for making an animation project. I found that I had no team members, less than a year's time, lacked proficiency in specialized 3D software knowledge for creating sophisticated effects. Storytelling and cinematography were also my weaknesses. But my major advantage was a comprehensive understanding of all the software required for the 3D animation process and a thorough grasp of the associated technologies.Considering these advantages and drawbacks, I restricted the final animation duration to approximately one minute. Apart from character animation and some other techniques like simulations, I minimized the effort invested in other aspects: simplified character and environment design, almost giving up storytelling and so on. I placed my considerations for artistic creativity after addressing all the technical challenges, contrary to the basic logic followed by most individuals creating personal projects. Nevertheless, I made an effort to incorporate many dreams I had into the work, expressing a surreal desire to escape reality. Examples include a mouse drinking bubble tea, me running up endless stairs, and four eccentric versions of myself engaged in a conversation within a space.Given my circumstances at the time, this piece represents the best work I could produce.

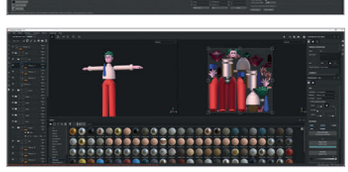
Could you share the impact of winning on your entry into the academic/professional field?

The impact of winning the award gave me a massive confidence boost, making me feel surer of myself and ready to tackle work challenges with newfound courage. Sometimes, it's not about lacking skills; it's more about how your mindset affects your performance. This achievement also showed me the ropes for approaching future personal projects—having a solid plan and learning how to compromise.

Do you have any future recommendations for TISDC?

I really enjoy artists sharing the background stories of their creations. At the same time, I appreciate seeing them talk about the challenges they encountered during their creative process and how they overcame those obstacles.





得獎作品《9:30 AM》
9:30 AM

2022

違禁品
Outlaw

創作者 Designer(s)

彭皓暘、凌豫靖、劉家姍、盧永華、楊于樺
Hao-Yang Peng, Yu-Ching Ling, Chia-Shan Liu, Yung-Hua Lu, Yu-Hua Yang

2022 年
年度大獎
Grand Prix

學校 School(s)

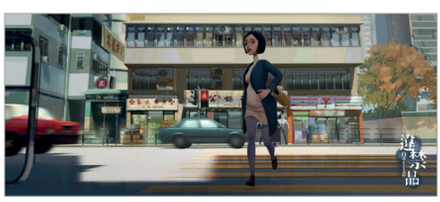
國立臺灣藝術大學
National Taiwan University of Arts

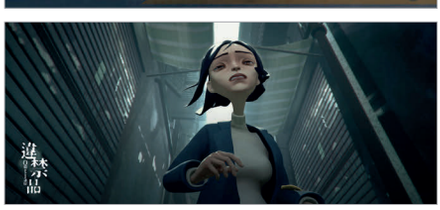
指導老師 Instructor(s)

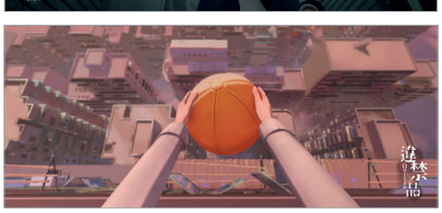
李俊逸、楊蕾、吳至正、黃睿烽、黃楷迪
Chun-I Lee, Lei Yang, Chih-Cheng Wu, Ruei-Feng Huang, Kai-Ti Huang

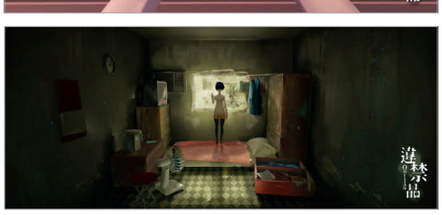
一位違法孕婦在一次出門採買用品時遇到員警臨檢，擔心會被拘捕，頂著孕肚及陣痛穿梭街巷，躲避追捕。孕婦在壓力與絕望之下，意識朦朧之中，堅持或者放棄 ... 她必須做出選擇。

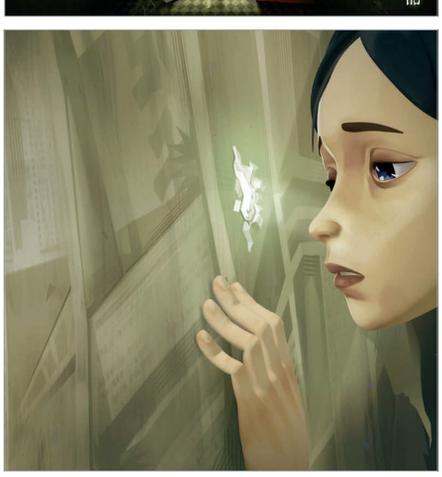
A pregnant woman who violated the law encountered a police inspection when she went out to buy supplies.She was worried that she would be arrested.Under pressure and despair, pregnant women persist or give up...She has to make a choice.











NGTF

創作者 Designer(s)
邱士軒
Shih-Hsuan Chiu

2022 年
產品設計類
Product Design Category
金獎
Gold Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

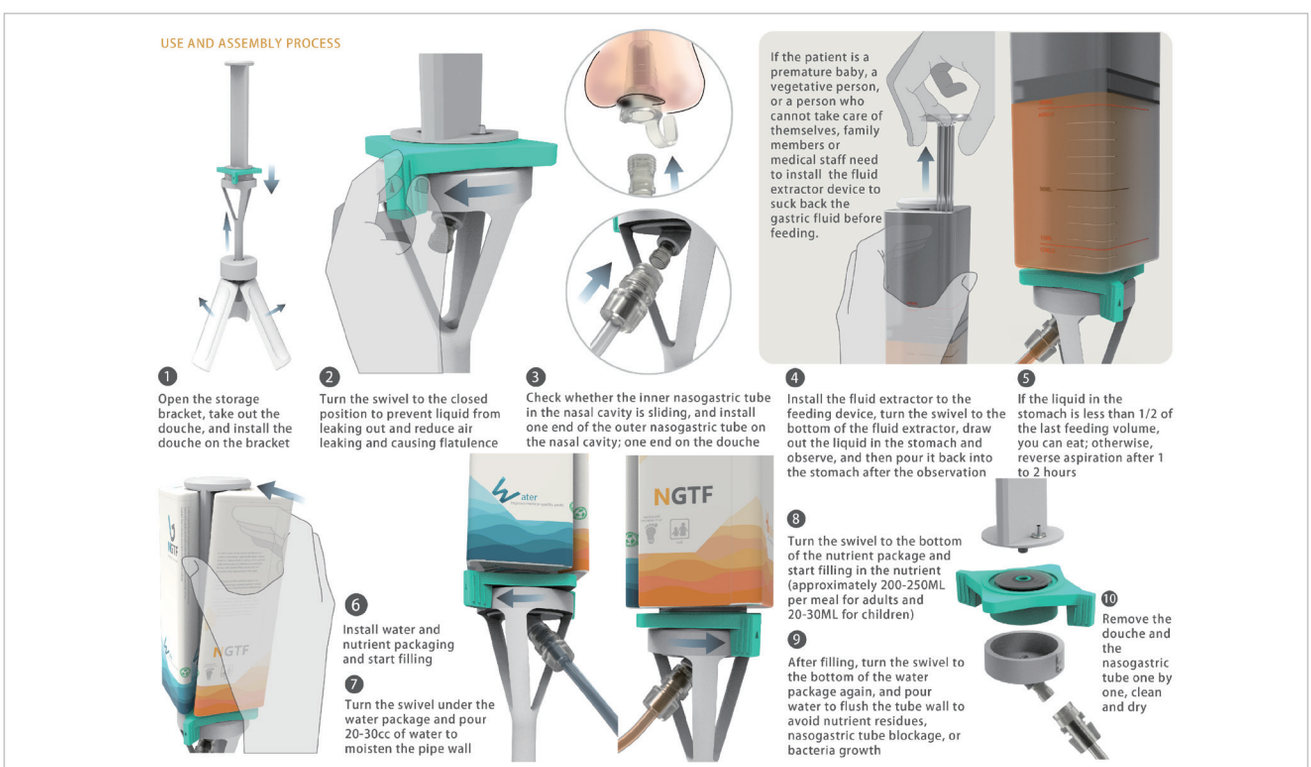
指導老師 Instructor(s)
李錡朮
Kai-Chu Li

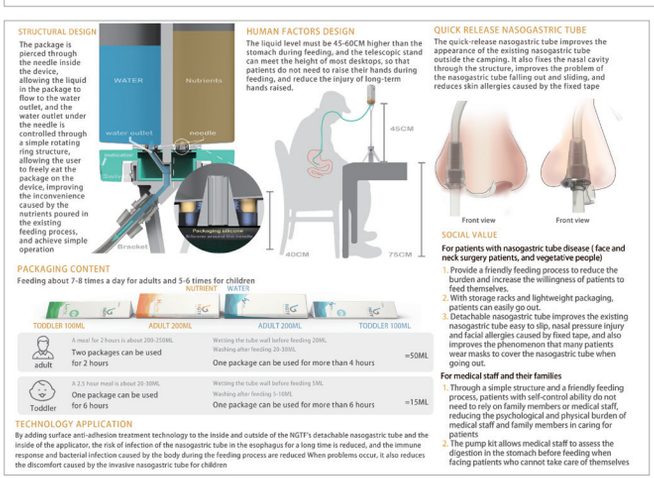
NGTF 是款友善餵食流程的灌食器套件，包含快拆的鼻胃內外管、灌食架、鋁箔包裝的營養素與水及抽液器。NGTF 的鋁箔包裝可快速安裝於灌食架上進行灌食，減輕家屬與醫護在灌食時手部高舉和需雙手操控的負擔；而可收合與自行組裝並灌食的設計，讓病患能方便攜帶，減少外出的不便。

NGTF 可固定於鼻腔的內管及可拆卸的鼻胃外管設計，改善現有鼻胃管露出和容易滑動的問題，提升病患接受度和自信心，降低鼻腔壓傷與病菌侵入的問題。
NGTF 並可搭配抽液器，來為早產兒與無法自理的病患進行灌食前的胃內狀況評估。

NGTF is a feeding process friendly force feeder kit that includes quick release nasogastric and external tubes, a feeding rack, nutrients and water in aluminum foil, and a liquid aspirator.

NGTF's aluminum foil packaging can be quickly installed on the force-feeding rack for force-feeding, reducing the burden of raising hands and requiring hands to control during force-feeding. It is easy to carry and reduces the inconvenience of going out.





2022

識野。所
WILD VEGETABLES'

創作者 Designer(s)
楊舒琪、張鈴慈、蕭綵慈、林品瑄、張宇沛
Shu-Qi Yang, Ling-Ci Zhang, Tsai-Tzu Hsiao, Pin- Xuan Lin, Yu-Pei Chang

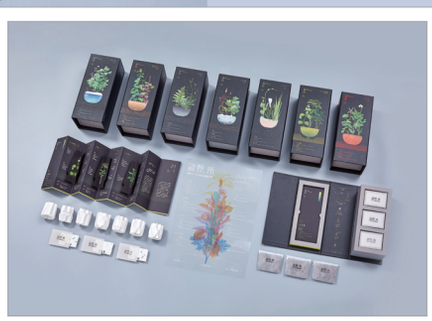
2022 年
視覺設計類
Visual Design Category
金獎
Gold Prize

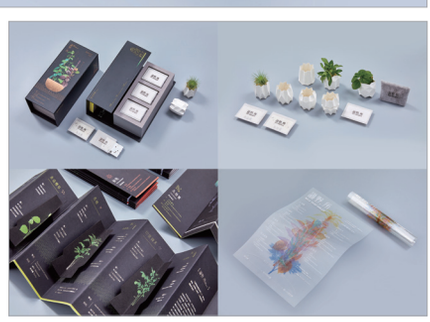
學校 School(s)
朝陽科技大學
Chaoyang University of Technology

指導老師 Instructor(s)
莊國民
Kuo-Min Chuang

對於現今而言大眾皆不太瞭解台灣原生蔬菜，原生蔬菜不受氣候土壤影響，努力滿足人們的味蕾。藉此專案推廣本土原生蔬菜，期望人們不僅認識台灣原生蔬菜的野性之美，也從中感受野性的溫潤感。針對七類氣候變遷類型設計植栽包，內含手工種子紙與紙材盆栽，讓人們除了閱讀，也能從栽種的過程中更認識原生蔬菜。本專案引用台灣農委會在 APEC 提出，針對氣候變遷的七種惡地環境，各選出三種原生蔬菜，將二十一種原生蔬菜知識帶入你我生活當中。除了讓人們學會如何辨識，也更能領會原生蔬菜的美好價值，期待人們能從中體驗到「野性的溫柔、吃在地食原生」。

This project selects three kinds of vegetables for the seven different environments of climate change and brings the knowledge of twenty-one kinds of indigenous vegetables into life. The planting package is designed based on the seven different environments of climate change, and it includes handmade seeded papers and paper-folded pots. That allows us to understand indigenous vegetables better through the planting process. Let people learn how to identify, and understand its value of it.





這間賓館有螞蟻
Ant Hotel

創作者 Designer(s)
鄧又瑄、張嘉珈、陳萬謙、陳祺萱、林明璇
Yu-Hsuan Teng, Jia-Jia Chang, Yu-Chien Chen, Ci-Syuan Chen, Ming-Hsuan Lin

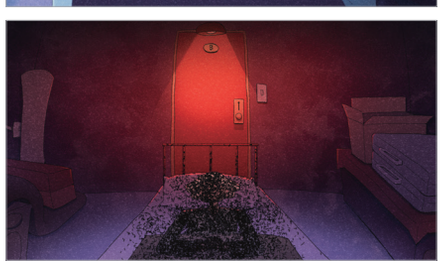
2022 年
數位動畫類
Digital Animation Category
金獎
Gold Prize

學校 School(s)
國立臺灣藝術大學
National Taiwan University of Arts

指導老師 Instructor(s)
李俊逸、石昌杰、黃楷迪、吳至正、黃睿烽
Chun-I Lee, C. Jay Shih, Kai-Ti Huang, Zhi-Zheng Wu, Ruei-Feng Huang

一間破舊的四樓小賓館內，有一位在櫃台服務的小弟，以及今日前來光顧的三組客人。一位女子與男伴親密交纏，事後竟頓時對自我的性慾感到罪惡不安。一位男子叫了性感的應召女郎卻只與她喝咖啡對視。一位失去摯愛的老人，不停追尋新的對象仍無法填補性慾的空缺感。而螞蟻們貫穿全片，象徵揮之不去的慾望。不分種族、膚色、性別，性慾是全人類共有的身體本能。每個人與自我的性慾之間都有不同的相處模式：有的人排斥它的存在、有的人可以透過與性相關以外的方式排解、而有的人必須藉由特定人事物才能面對。但無論如何，性慾是永遠存在於人類心中的。希望能透過這些角色的故事經歷，呈現每個人生活中對性的渴望。

Somewhere midst this rain-pouring city, there is a tiny hotel with one counter staff. On this day, three sets of guests came by, along with some annoying ants that never go away. No matter one's ethnicity, color, or sex, sexual desire is a body instinct that all humans on this planet contain. Every individual has a way of dealing with lust. Some reject it, some resolve it with non-sexual methods, and some confront it with the help of a certain someone. However, this feeling will never disappear.



2022

融融
FELIX

創作者 Designer(s)

許育瑄、蔡宜家、楊毓晴、陳紫涵、連婕羽

Yu-Hsuan Hsu, Yi-Chia Tsai, Yu-Ching Yang, Tzu-Han Chen, Jie-Yu Lien

2022 年

紐約藝術指導協會年度獎特別獎

The One Club for Creativity / ADC Awards Special Award

學校 School(s)

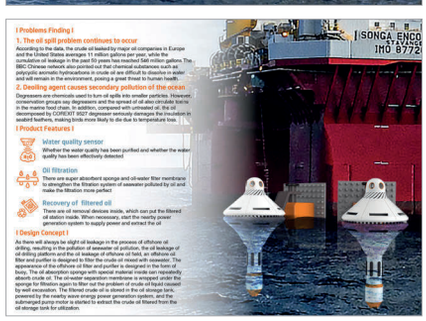
國立臺灣藝術大學

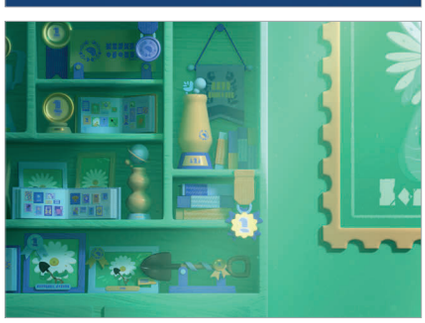
National Taiwan University of Arts

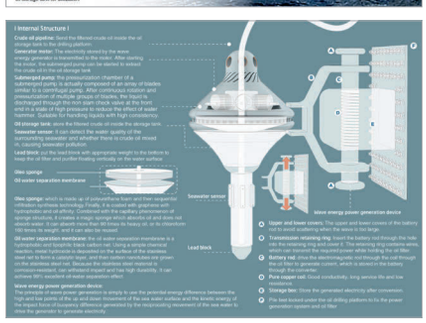
指導老師 Instructor(s)

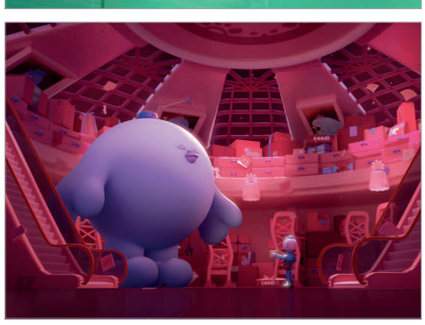
李俊逸、張晴雯、黃楷迪、吳至正、黃睿烽

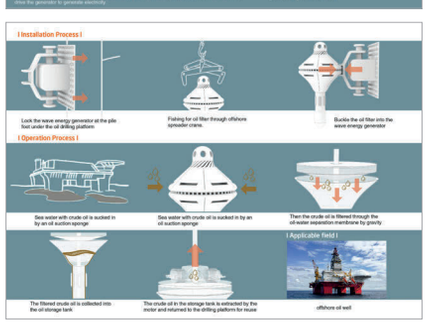
Chun-I Lee, Ching-Wen Chang, Kai-Ti Huang, Sheep Wu, Ruei-Feng Huang











海上濾油淨化機
Offshore Oil Filter

創作者 Designer(s)

陳昱廷

Yu-Ting Chen

2022 年

義大利工業設計協會特別獎

Association for the Industrial Design Special Award

學校 School(s)

國立臺北教育大學

National Taipei University of Education

指導老師 Instructor(s)

李鍇朮

Kai-Chu Li

Love Pose (Mi osne Wygibasy)

創作者 Designer(s)

陳昱廷

Yu-Ting Chen

2022 年

歐洲設計協會總局特別獎

The Bureau of European Design Associations Special Award

學校 School(s)

卡托維茲美術學院

Academy of Fine Arts in Katowice

指導老師 Instructor(s)

Justyna Kucharczyk

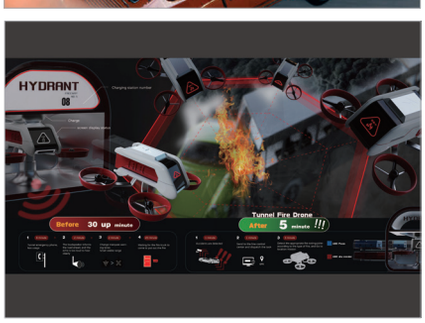
隧道消防無人機
Tunnel Fire Drone

創作者 Designer(s)
洪允昀、沈筠雅
Yun-Yun Hung, Yun-Ya Shen

2022 年
巴西中央設計協會特別獎
Brazil Design Center Special Award

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
王鴻祥、鄭孟淙、朱莉蕎、黃孟帆
Hung-Hisang Wang, Meng-Cong Zheng, Li-Chiao Chu, Meng-Fan Huang



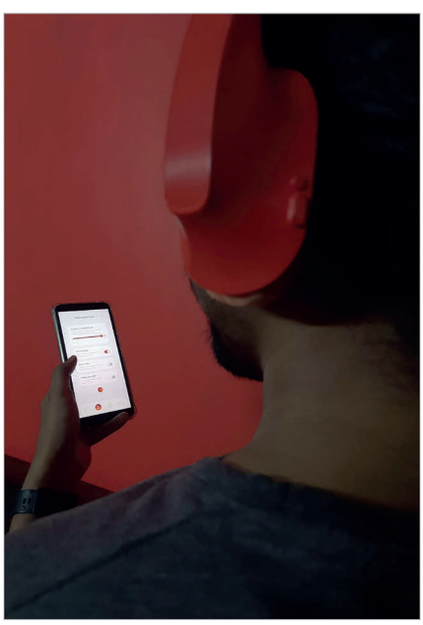
Spectrum

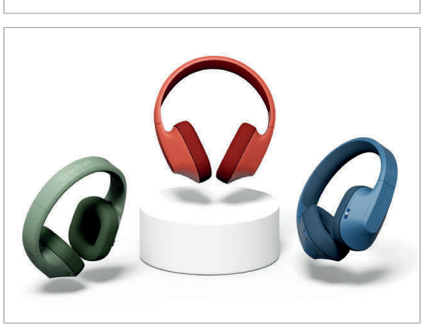
創作者 Designer(s)
Monica Bhyrappa

2022 年
印度工業聯合會
Confederation of Indian Industry Special Award

學校 School(s)
國立設計學院
National Institute of Design

指導老師 Instructor(s)
無
None





Water is Life

創作者 Designer(s)
張思文
Siwen Zhang

2022 年
新加坡設計業總商會特別獎
Design Business Chamber Singapore Special Award

學校 School(s)
湖南工業大學
Hunan University of Technology

指導老師 Instructor(s)
陳豔球
Yanqiu Chen

2022

顛倒男孩
Blue Wall

創作者 Designer(s)
鍾宛妤、涂育誠、陳俐潾
Wan-Yu Chung, Yu-Cheng Tu, Li-Lin Chen

2022 年
香港設計及創意產業總會特別獎
Hong Kong Federation of Design and Creative Industries Special Award

學校 School(s)
國立雲林科技大學
National Yunlin University of Science and Technology

指導老師 Instructor(s)
李子強
Tzu-Chiang Li

蔚藍三角：非洲廁所援助企劃
Blue Triangle: African Latrine Aid Program

創作者 Designer(s)
鐘雲浩
Yunhao Zhong

2022 年
澳大利亞優秀設計協會特別獎
Good Design Australia Special Award

學校 School(s)
哈爾濱工業大學
Harbin Institute of Technology

指導老師 Instructor(s)
無
None

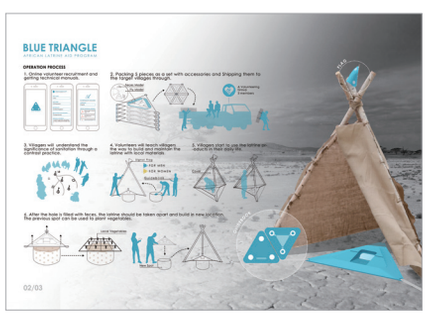
落水救援無人機設計
Drone Design for Drowning Rescue

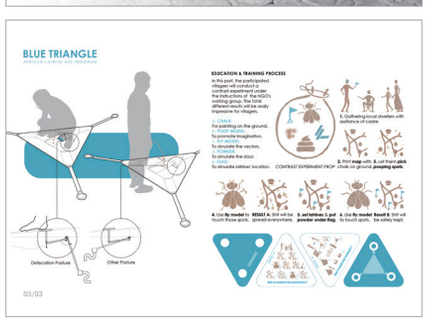
創作者 Designer(s)
曹媛
Yuan Cao

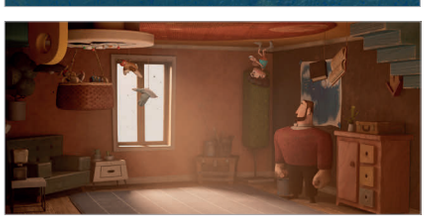
2022 年
德國國家設計委員會特別獎
German Design Council Special Award

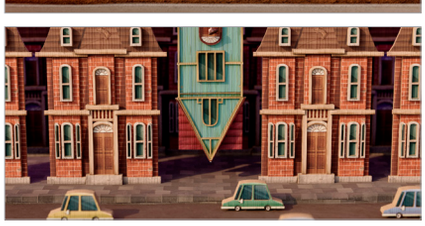
學校 School(s)
合肥工業大學
Hefei University of Technology

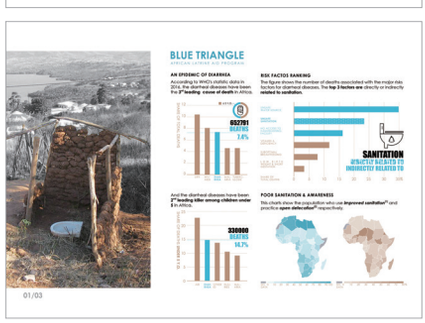
指導老師 Instructor(s)
無
None











Muay's Diary

創作者 Designer(s)
Vanabud Chaiprakorb

2022 年
國際設計社團協會特別獎
International Council of Design Excellence Award

學校 School(s)
朱拉隆功大學
Chulalongkorn University

指導老師 Instructor(s)
Wittamon Niwattichai, Nicolas Verstappen

WhiteNoise

創作者 Designer(s)
張育玲、黃玟綺、林珈宇、邱柔瑄、
余采璇、黃品方
Yu-Ling Chang, Wen-Chi Huang, Jia-Yu Lin, Rou-Xuan Qiu, Tsai-Hsuan Yu, Pin-Fang Huang

2022 年
墨西哥國際海報雙年展協會特別獎
International Poster Biennial in Mexico Special Award

學校 School(s)
中國科技大學
China University of Technology

指導老師 Instructor(s)
林恩盈、張盛權
En-Ying Lin, Sheng-Chuan Chang

Hemi-Go | 偏癱移動新「行」態
Hemi-Go | A Mobile Vehicle for the Hemiplegic

創作者 Designer(s)
范瑀文、鄭有希
Yu-Wen Fan, You-Xi Zheng

2022 年
日本設計振興會特別獎
Japan Institute of Design Promotion Special Award

學校 School(s)
國立成功大學
National Cheng Kung University

指導老師 Instructor(s)
洪郁修
Yu-Hsiu Hung

2022

醬顏所
Sauce Artist

創作者 Designer(s)
盧鼎傑、曾羽萱、李茂宇、林泠
Ting-Chieh Lu, Yu Hsuan Tseng, Mao-Yu Li, Ling Lin

2022 年
韓國現代設計協會特別獎
Korea Ensemble of Cotemporary Design Special Award

學校 School(s)
輔仁大學
Fu Jen Catholic University

指導老師 Instructor(s)
胡發祥、余佳穎
Fa-Hsiang Hu, Chia-Yin Yu

Kid ≠ Punching Bag

創作者 Designer(s)
黃奕淳
Yi-Chun Huang

2022 年
芬蘭拉赫第國際海報三年展特別獎
Lahti International Poster Triennial Special Award

學校 School(s)
輔仁大學
Fu Jen Catholic University

指導老師 Instructor(s)
游明龍
MIng-Lung Yu

33 號白日夢 -AR 動態藝術公益展覽海報
Daydream No.33 Exhibition-A Public-Welfare AR Dynamic Art Exhibition by Autism & Dementia Patients

創作者 Designer(s)
趙敏君、溫承宇
Min-Jun Zhao, Cheng-Yu Wen

2022 年
澳門設計師協會特別獎
Macau Designers Association Special Award

學校 School(s)
樹德科技大學
Shu-Te University

指導老師 Instructor(s)
陳政昌
Cheng-Chang Chen

照耀你，照耀我
Shine on Us

創作者 Designer(s)
江尚晏、溫孟展、永谷拓巳、林至謙、吳幼恩
Shang-Yan Jiang, Meng-Zhan Wen, Takumi Nagaya, Zhi-Chien Lin, Yu-En Wu

2022 年
泛非洲設計協會特別獎
Pan-Afrikan Design Institute Special Award

學校 School(s)
崑山科技大學
Kun Shan University

指導老師 Instructor(s)
劉勇明
Yung-Ming Liu

紐西蘭鈔票設計
New Zealand Banknote

創作者 Designer(s)
沈彤、楊嘉甄、徐偉傑
Tung Shen, Chia-Jen Yang, Wei-Chieh Hsu

2022 年
捷克布魯諾雙年展協會特別獎
Brno Biennale Association Special Award

學校 School(s)
亞洲大學
Asia University

指導老師 Instructor(s)
方曉瑋
Hsiao-Wei Fang

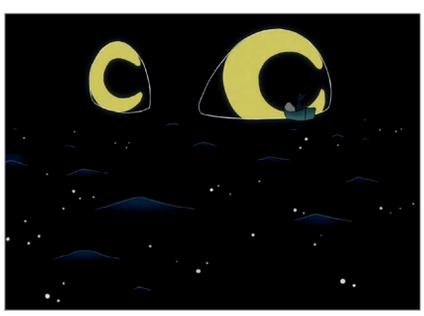
The Boy and the Moon

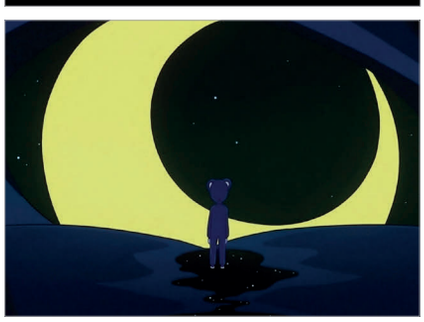
創作者 Designer(s)
Christopher Cuthrell

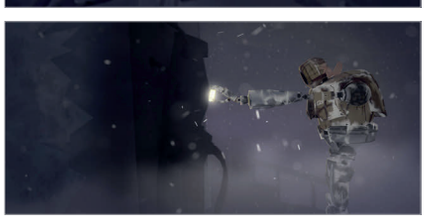
2022 年
台灣設計聯盟特別獎
Taiwan Design Alliance Special Award

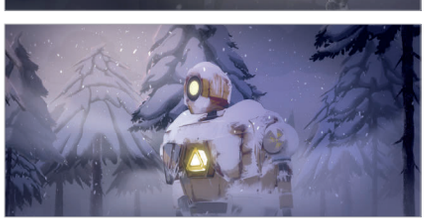
學校 School(s)
視覺藝術學院
School of Visual Arts

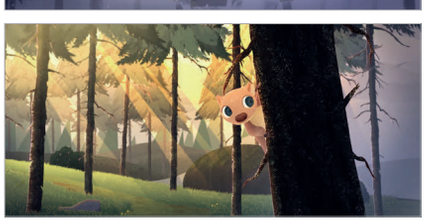
指導老師 Instructor(s)
Lisa Labracio

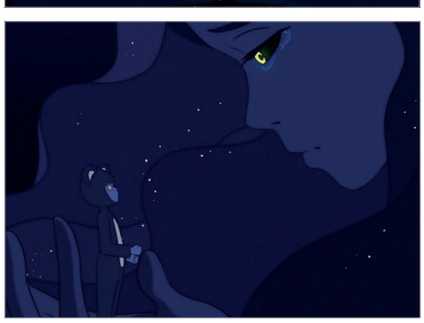


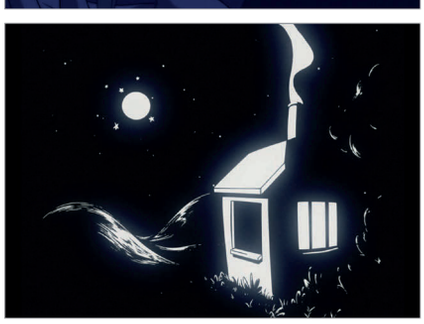












2022

框
Frames

創作者 Designer(s)
谷佩慈
Pei-Tzu Ku

2022 年
亞洲設計連特別獎
The Design Alliance Asia Special Award

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
鄭司維
Civi Cheng

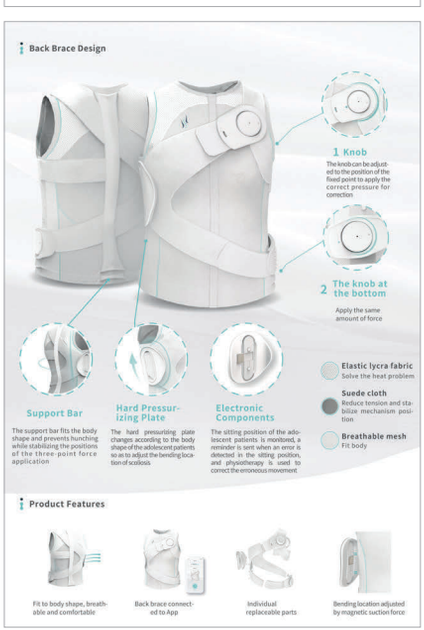
脊立
Spineup

創作者 Designer(s)
王堇慈、林瑞苓、何堉楨、蘇沛洋、莫于寬
Chin-Tzu Wang, Rui-Ling Lin, Yu-Chen He, Pei-Yang Su, Yu-Kaun Mo

2022 年
世界設計組織特別獎
World Design Organization Special Award

學校 School(s)
南臺科技大學
Southern Taiwan University of Science and Technology

指導老師 Instructor(s)
歐陽昆
Yang-Kun Ou



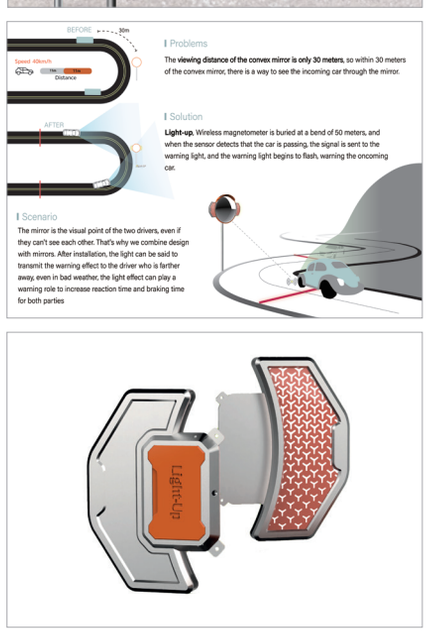
Light-UP 盲彎壓綫感測器
Light-UP Blind Curve Warning System

創作者 Designer(s)
施奕均、林美潔
Yi-Chun Shih, Mei Jie Lim

2022 年
產品設計類
Product Design Category
銀獎
Silver Prize

學校 School(s)
國立臺北科技大學
National Taipei University of Technology

指導老師 Instructor(s)
范政揆
Cheng-Kuei Fan



Geminus

創作者 Designer(s)
Lingjie Meng

2022 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
普瑞特藝術學院
Pratt Institute

指導老師 Instructor(s)
Chamille Thayer

Ept

創作者 Designer(s)
Ashique Shaji

2022 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立設計學院
National Institute of Design

指導老師 Instructor(s)
無
None

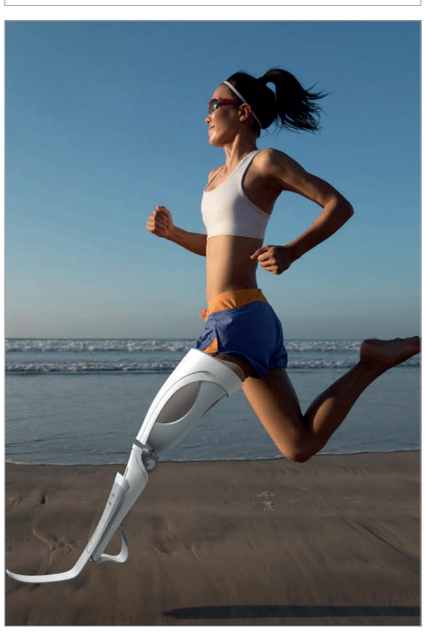
簡易行
Easy Go

創作者 Designer(s)
游基綺、吳孟庭
Qi-Ji You, Meng-Ting Wu

2022 年
產品設計類
Product Design Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
林銘煌、劉嘉勝、李建佑
Ming-Huang Lin, Jia-Sheng Liu, Jian-You Li



2022

與水共存
Coexistence with Water

創作者 Designer(s)
吳晨筠、趙欣斯、莊瑀涵、許佳玲
Chen-Yun Wu, Sin-Sih Jhao, Yu-Han Chuang, Jia-Ling Xu

2022 年
視覺設計類
Visual Design Category
銀獎
Silver Prize

學校 School(s)
中國科技大學
China University of Technology

指導老師 Instructor(s)
李政達、陳建勳
Cheng-Ta Lee, Chien-Hsun Chen

苗染
Miao Batik

創作者 Designer(s)
王慕藍
Mulan Wang

2022 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
西安美術學院
Xi'an Academy of Fine Arts

指導老師 Instructor(s)
韓家英
Jiaying Han

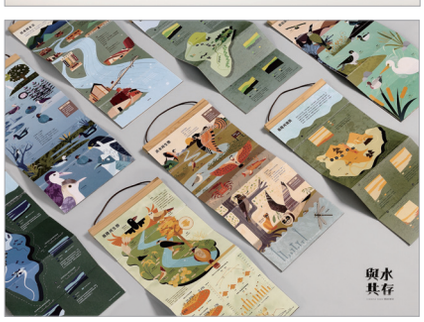
觸發計畫專刊
Plan Trigger Special Issue Concept

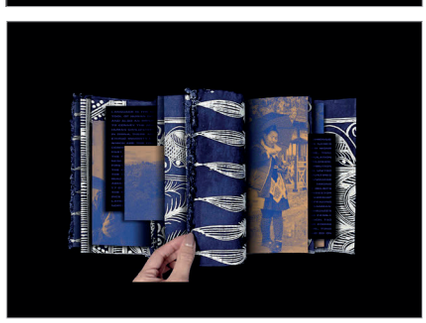
創作者 Designer(s)
謝心怡、葉千瑜、黃靖涵、蔡佳君
Hsin-Yi Hsieh, Chian-Yu Ye, Jing-Han Huang, Jia-Jyun Tsai

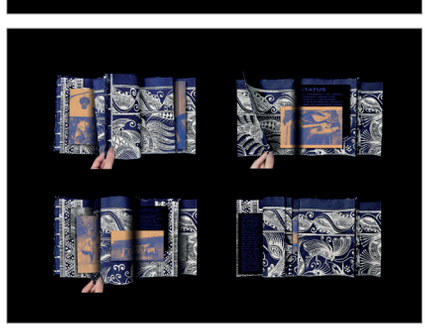
2022 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

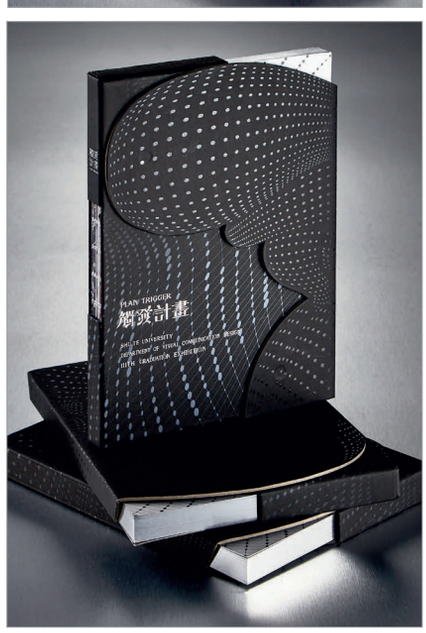
學校 School(s)
樹德科技大學
Shu-Te University

指導老師 Instructor(s)
楊裕隆
Yu-Lung Yang









Future

創作者 Designer(s)
羅明軍
Mingjun Luo

2022 年
視覺設計類
Visual Design Category
銅獎
Bronze Prize

學校 School(s)
清華大學
Tsinghua University

指導老師 Instructor(s)
張寶華
Baohua Zhang

An Autumn Dusk's Dream

創作者 Designer(s)
Shaoxiong Song

2022 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
視覺藝術學院
School of Visual Arts

指導老師 Instructor(s)
Lotte Marie Allen

奧
Ikigai

創作者 Designer(s)
楊子霏
Tzu Fei Yang

2022 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)
國立臺灣科技大學
National Taiwan University of Science and Technology

指導老師 Instructor(s)
蕭勝文
Sheng-Wen Hsiao

2022

老貓兒
Return to Go

創作者 Designer(s)

陳可欣、董唯珂、徐嘉希、王翀、文予恬
Kexin Chen, Weike Dong, Jiaxi Xu, Chong Wang, Yutian Wen

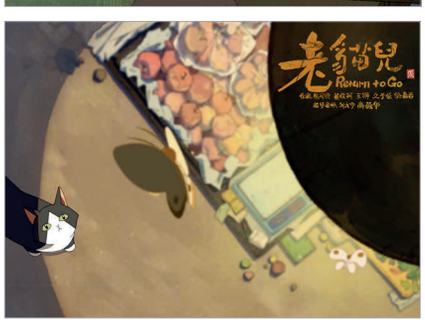
2022 年
數位動畫類
Digital Animation Category
銅獎
Bronze Prize

學校 School(s)

中國傳媒大學
Communication University of China

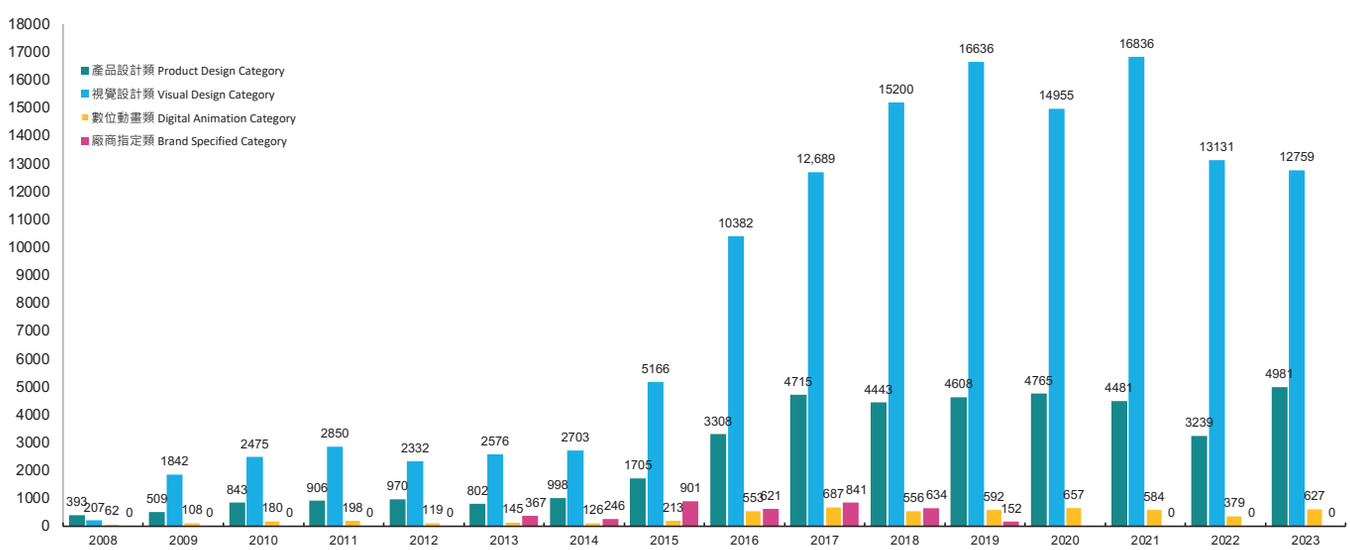
指導老師 Instructor(s)

劉大宇、高薇華
Dayu Liu, Weihua Gao



歷屆報名收件數 Entries Statistics Over the Years

年度 Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023
主題 Theme	出入 In/Out	復甦 Restore	根 Fundamental	NEXT	轉化 Transform	聽·見 Signts & Sounds	生生 Circles of Life	擁抱 Embrace	OPEN	Opportunity	Breakthrough and Innovation	Empathy	Action	Regenerate	One World	Compassion
參賽總件數 Total Quantity	662	2,459	3,498	3,954	3,421	3,890	4,073	7,985	14,864	18,932	20,833	21,988	20,377	21,901	16,749	18,367
參賽學校系所數 Total School Department	83	130	249	369	516	553	721	790	882	910	895	810	860	981	867	1,161
報名國家地區數 Total Country / Region	9	13	24	31	35	37	43	46	69	71	66	66	64	59	66	56
臺灣 Taiwan / 國外 Overseas	84:16	82:18	73:27	71:29	68:32	56:44	47:53	42:58	39:61	37:63	24:76	18:82	27:73	23:77	36:64	27:73
臺灣件數	559	2,038	2,545	2,815	2,315	2,179	1,930	3,360	5,726	6,966	4,931	3,981	5,559	5,106	6,082	4,944
國外件數	103	421	953	1,139	1,106	1,711	2,143	4,625	9,138	11,966	15,902	18,007	14,818	16,795	10,667	13,423



大事紀要

Major Events

2008 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	臺灣 Taiwan	1004	559	64	26
	中國 China	93	83	6	2
	印度 India	9	6	2	1
	澳門 Macau	5	5	3	2
	韓國 Korea	4	0	0	0
	日本 Japan	2	2	1	0
	香港 Hong Kong	1	0	0	0
歐洲 Europe	英國 United Kingdom	2	2	1	0
	德國 Germany	2	2	0	0
	捷克 Czech Republic	1	0	0	0
	瑞士 Switzerland	2	2	0	0
美洲 America	美國 U.S.A	1	1	1	0
參賽作品總數 Number of Participating Works		1126	662	78	總計 Total 31
參與國家總數 Number of Registered Countries		12	9	7	

2008 年臺灣國際學生創意大賽獲獎名單
2008 Taiwan International Design Competition Winners list

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
連勤和 Lien, Chin-Hu	風來了 The wind is coming	銀獎 Sliver Prize	國立台灣科技大學 National Taiwan University of Science and Technology	張文智 Chang, Wen-Chih
王郁閔 Wang, Yu-Min	CPR 急救工具 2 Heart-Emergency Kits	銀獎 Sliver Prize	國立台灣科技大學 National Taiwan University of Science and Technology	張文智 Chang, Wen-Chih
王沛元、江冠逸、鄧國揚 Wang, Pei-Yuan / Cheng, Kuan-Yi / Tern, Ko-Yin	一週間的記錄 A Good Diet Habbit	銅獎 Bronze Prize	大同大學 Tatung University	李福源 Li, Fu-Yuan
陳軒德 Chen, Shiuan-Te	MULK	銅獎 Bronze Prize	銘傳大學 Ming Chuan University	
郭家瑋、蔡易成 Kuo, Chia-Wei / Tsai, Yi-Cheng	意境山水 Prospect of Landscape	銅獎 Bronze Prize	大同大學 Tatung University	李福源 Li, Fu-Yuan

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
李凱楹、王嘉寶、陳健麟 Lei Hoi Ieng / Inacio Vong Ka Pou Jaquelina / Chan Kin Lon	in/out 雜誌 In/out magazine	金獎 Gold Prize	澳門理工學院 Macau Polytechnic Institute	李澄暲 Lei Cheng Cheong
王彥蘋 Wang, Jeng-Ping	出宅吧 Leave the house	銀獎 Sliver Prize	中國文化大學 Chinese Culture University	楊勝雄 Jack Yang, Shen-Hsiung
翟文思、梁秀川 Zhai, Wen-Si / Liang, Xiu-Chuan	時刻 Time	銅獎 Bronze Prize	中央美術學院 China Central Academy of Fine Arts	肖勇 Xiao, Yong

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
莊禾 Chuang, Ho	人 · 觀 Human Subjective	金獎 Gold Prize	亞洲大學 Asia University	顏名宏 Yen , Ming-Hung
丁婉芷、陳怡璇、陳宜謙 Ting, Wan-Chih / Chen, Yi-Hsuan / Chen, Yi-Chien	祕境 Secret	銀獎 Sliver Prize	輔仁大學 Fu Jen Catholic University	王年燦、廖崇政 Wang, Nien-Tsan / Liao, Chung-Cheng
袁胜群、劉楊武、周蕾、陸葉楠、周玥 Yuan, Sheng-Gun / Liu, Yang-Wu / Zhou, Lei / Lu, Ye-Nan / Zhou, Yue	4'01	銅獎 Bronze Prize	浙江工商大學 Zhejiang Gongshang University	錢博弘 Qian, Bo-Hong

頒獎典禮馬英九總統致詞
Address by President Ma Ying-Jeou at 2008TISDC Awards Ceremony

教育部吳財順次長與獲獎學生合照
Photo of Wu Tsai-Shun, Administrative Deputy Minister, Ministry of Education and the Awarded Students at the Awards Ceremony

獲獎作品展覽於台南蕭壠文化園區設計夢競館
Winner Exhibition at Tainan Hsiao-Long Cultural Park, Design Dream Area

獲獎作品展覽於台南蕭壠文化園區設計夢競館
Winner Exhibition at Tainan Hsiao-Long Cultural Park, Design Dream Area

決選評選實況
Final Selection

決選評選實況
Final Selection

初選大合照
Group Photo Taken in the Preliminary Selection

初選評選實況
Preliminary Selection

2009 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	臺灣 Taiwan	3773	2038	70	24
	中國 China	918	329	13	5
	新加坡 Singapore	55	29	4	1
	日本 Japan	37	21	5	1
	澳門 Macau	36	18	3	0
	馬來西亞 Malaysia	23	1	1	1
	印度 India	13	9	1	0
	香港 Hong Kong	9	1	0	0
	韓國 Korea	3	0	0	0
歐洲 Europe	英國 United Kingdom	10	3	0	0
	西班牙 Spain	4	5	1	0
	捷克 Czech Republic	4	2	1	0
	法國 France	4	0	0	0
	斯洛伐克 Slovakia	1	1	1	1
	德國 Germany	1	0	1	1
	波蘭 Poland	1	1	0	0
美洲 America	美國 U.S.A	12	0	0	0
	墨西哥 Mexico	1	0	0	0
大洋洲 Oceania	澳大利亞 Australia	4	1	0	0
參賽作品總數 Number of Participating Works		4923	2459	101	總計 Total 34
參與國家總數 Number of Registered Countries		19	13	11	

2009 年臺灣國際學生創意大賽獲獎名單
2009 Taiwan International Design Competition Winners list

產品設計 Product Design				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
王菁禪、楊雅婷 Ching-Chan Wang / Ya-Ting Yang	鵝卵橡皮 Pebble-Eraser	金獎 Gold Prize	大葉大學 Dayeh University	謝堅銘 Chien-Ming Hsieh
許智榕 Chih-Jung Hsu	光·逃生門 Light-Emitting Door	銀獎 Sliver Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	范振能 Jeng-Neng Fan
范承宗、王伯晉 Cheng-Tsung Feng / Bo-Jin Wang	巢 Nest	銅獎 Bronze Prize	國立雲林科技大學 National Yunlin University of Science and Technology	游元良、游萬來 Yuan-Liang You / Man-Lai You
視覺設計 Visual Design				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
賴奕菇、楊家豪 Yi-Ru Lai / Chia-Hao Yang	更生 Reborn	金獎 Gold Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	柯志祥、林品章 Chih-Hsiang Ko / Pin-Jhang Lin
Carla Isabel Stockheim	Human footprints	銀獎 Sliver Prize	Intituto Europeo di Design (IED Barcelona)	Eric Olivares
黃顯勳 Hsien-Hsun Huang	無垠的承諾 Green Dream	銅獎 Bronze Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	林品章 Pin-Chang Lin
數位動畫 Digital Animation				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
嚴偉家 Wei-Chia Yen	紅巷 Red Alley	銀獎 Sliver Prize	銘傳大學 Ming Chuan University	陳振輝 Chen-Hui Chen
俞元宵、諶娟、沈佳妮、沈寅 Joanne / Queenie / Jia-Ni Shen / Rebecca	該死的證件 Dame License	銅獎 Bronze Prize	浙江工商大學 Zhejiang Gongshang University	林松 Song Lin

教育部陳益興次長與獲獎學生合照
Photo of Chen I-hsing, Administrative Deputy, Minister of Ministry of Education and the Awarded Students at 2009TISDC Awards Ceremony

得獎同學全體合照
Photo of Winners at 2009TISDC Awards Ceremony

教育部陳益興次長與得獎者於獲獎作品展覽合照
Photo of Chen I-hsing, Administrative Deputy, Minister of Ministry of Education and the Awarded Students in Winner Exhibition

獲獎作品展覽於臺灣設計博覽會新銳設計館
Winner Exhibition at 7th Taiwan Design Expo, Young Generation Design

初選大合照
Group Photo Taken in the Preliminary Selection

決選大合照
Group Photo Taken in the Final Selection

國際設計大師系列講座
International Design Masters Lecture Series

國際設計大師系列講座
International Design Masters Lecture Series

2010 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	臺灣 Taiwan	4830	2545	98	18
	中國 China	979	419	19	4
	日本 Japan	164	88	14	5
	新加坡 Singapore	98	39	6	1
	馬來西亞 Malaysia	53	23	0	0
	香港 Hong Kong	26	8	0	0
	南韓 South Korea	21	18	6	2
	澳門 Macau	13	9	1	0
	以色列 Israel	2	1	0	0
	巴基斯坦 Pakistan	2	0	0	0
歐洲 Europe	西班牙 Spain	35	25	7	0
	英國 United Kingdom	20	2	2	0
	義大利 Italy	4	3	0	0
	捷克 Czech Republic	4	2	0	0
	德國 Germany	3	2	1	0
	法國 France	3	2	0	0
	瑞士 Switzerland	2	2	1	0
	葡萄牙 Portugal	2	0	0	0
	波蘭 Poland	2	0	0	0
	克羅埃西亞 Croatia	1	1	1	1
	比利時 Belgium	1	1	0	0
	荷蘭 Netherland	1	1	0	0
	挪威 Norway	1	0	0	0
美洲 America	美國 U.S.A	58	21	2	0
	加拿大 Canada	17	3	1	0
	巴西 Brazil	4	2	2	0
	薩爾瓦多 El Salvador	4	1	0	0
	尼加拉瓜 Nicaragua	3	0	0	0
	宏都拉斯 Honduras	1	0	0	0
大洋洲 Oceania	澳大利亞 Australia	9	2	0	0
	紐西蘭 New Zealand	1	0	0	0
非洲 Africa	獅子山國 Sierra Leone	1	0	0	0
	南非 South Africa	1	0	0	0
參賽作品總數 Number of Participating Works		6492	3498	161	總計 Total 31
參與國家總數 Number of Registered Countries		34	24	14	

2010 年臺灣國際學生創意大賽獲獎名單
2010 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
趙紹綸、林宏榮、崔恩銓 Shao-Lun Chao / Hung-Jung Lin / En-Chuan Tsui	掘 After Turn off	年度大獎 Grand Prix	國立臺灣科技大學 National Taiwan University of Science and Technology	張文智 、梁容輝 Wen-Chih Chang / Rung-Huei Liang

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
陳彥廷、葉鑫 Yan-Ting Chen / Hsin Yeh	防卡水溝蓋 Smooth Cover	金獎 Gold Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	鄭金典、陳建雄 Jin-Dean Cheng / Chien-Hsiung Chen
賴忠平、黃品甄、葉銘泓 Chung-Ping Lai / Pin-Chen Huang / Ming-Hong Yeh	Fundamental Information	銀獎 Sliver Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	范振能 Jeng-Neng Fan
蔡佳君、陳欣瑜、李婕伶、林雅惠、丘妍妍 Jia-Jun Cai / Hsin-Yu Chen / Jie -Ling Li / Ya-Hui Lin / Yan-Yan Qiu	Air Impossible	銅獎 Bronze Prize	環球科技大學 TransWorld University	陳昱丞、陳俊霖 Yu-Cheng Chen / Chun-Linn Chen

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Orin Ivan Vrkas	What We Think, We Become	金獎 Gold Prize	Faculty of Architecture, School of Design, Croatia	
山內丈弘 Takehiro Yamauchi	The Origin	銀獎 Sliver Prize	名古屋學藝大學 Nagoya University of Arts and Sciences	岡本滋夫 Sigeo Okamoto
佐竹美波 Satake Minami	Judge	銅獎 Bronze Prize	名古屋學藝大學 Nagoya University of Arts and Sciences	Ken Morimoto

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
張徐展、陳彥瑋、羅時豪 Mores Zhan / Yan-Wei Chen / Shih-Hao Lo	Renew / The Future Not Future	金獎 Gold Prize	致理技術學院 Chihlee Institute of Technology	趙瞬文 Shun-Wen Zhao
何橋 Qiao He	休止符 A rest	銀獎 Sliver Prize	汕頭大學 ShanTou University	鄺志文 Zhi-Wen Guang
鄭景豪、程怡婷、陳柏翰 Ching-Hao Cheng / Yi-Ting Chen / Po-Han Chen	鴨美 Yummy	銅獎 Bronze Prize	輔仁大學 Fu Jen Catholic University	廖崇政、王年燦 Chung-Cheng Liao / Nien-Tsan Wang

教育部何卓飛司長與貴賓合照
Photo of Zhuo-Fei He, Department Director of Ministry of Education and Guests at 2010TISDC Awards Ceremony

教育部何卓飛司長與獲獎學生生合照
Photo of Zhuo-Fei He, Department Director of Ministry of Education and the Awarded Students at the Awards Ceremony

獲獎作品展覽於臺灣設計博覽會新銳設計館
Winner Exhibition at the Taiwan Design Expo in the Young Generation Design

初選評選實況
Preliminary Selection

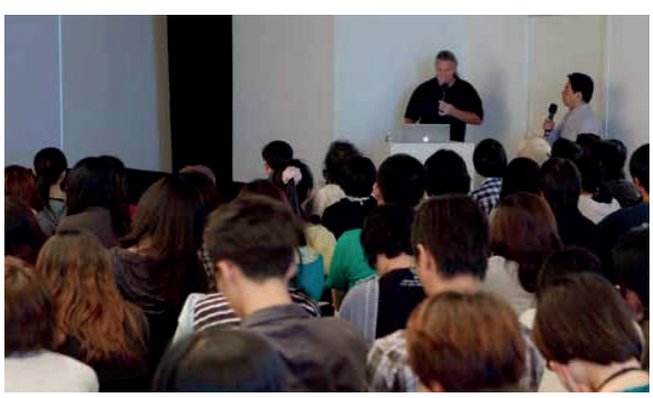
初選大合照
Group Photo Taken in the Preliminary Selection

決選評選現況
The final selection evaluation

決選評選現況
The final selection evaluation

決選大合照
Group Photo Taken in the Final Selection

國際設計大師系列講座
International Design Masters Lecture Series



國際設計大師系列講座
International Design Masters Lecture Series

獲獎作品於臺灣設計博覽會新銳設計館展覽
The award-winning works are exhibited at the Taiwan Design Expo in the Young Generation Design

2011 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	臺灣 Taiwan	2755	2815	76	29
	中國 China	393	456	5	1
	日本 Japan	166	275	6	3
	馬來西亞 Malaysia	135	97	2	0
	新加坡 Singapore	111	137	3	0
	南韓 South Korea	15	17	1	0
	香港 Hong Kong	6	9	0	0
	印度 India	3	4	0	0
	澳門 Macau	2	4	0	0
	印尼共和國 Indonesia	1	0	0	0
	以色列 Israel	1	0	0	0
	伊朗 Iran	1	0	0	0
	敘利亞 Syria	1	0	0	0
	越南 Vietnman	1	0	0	0
歐洲 Europe	西班牙 Spain	13	16	0	0
	波蘭 Poland	10	10	0	0
	英國 United Kingdom	7	2	1	0
	德國 Germany	3	2	0	0
	奧地利 Austria	2	2	0	0
	愛爾蘭 Ireland	2	1	0	0
	芬蘭 Finland	2	0	0	0
	立陶宛 Lithuania	1	5	1	0
	斯洛伐克 Slovakia	1	4	1	1
	瑞士 Switzerland	1	1	0	0
	法國 France	1	1	0	0
	挪威 Norway	1	1	0	0
	瑞典 Sweden	1	1	0	0
	拉斯維尼亞 Slovenia	1	0	0	0
	波士尼亞和赫芝格維納 Bosnia and Herzegovina	1	0	0	0
美洲 America	美國 U.S.A	43	21	0	0
	加拿大 Canada	6	3	0	0
	巴西 Brazil	4	2	1	0
	墨西哥 Mexico	1	1	0	0
大洋洲 Oceania	紐西蘭 New Zealand	4	4	0	0
	澳大利亞 Australia	3	3	0	0
	薩摩亞 Samoa	1	1	0	0
非洲 Africa	南非 South Africa	19	14	0	0
	剛果 Congo	1	1	0	0
	辛巴威 Zimbabwe	1	1	0	0
參賽作品總數 Number of Participating Works		3766	3954	97	總計 Total 34
參與國家總數 Number of Registered Countries		40	31	13	

2011 年臺灣國際學生創意大賽獲獎名單
2011 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
楊書府、石艾玄、林彥妤、薛玉翎、林志翔、游佳華、林晏羽、鍾劭瑄 Shu-Fu Yang / Ai-Hsuan Shin / Yen-Yu Lin / Yu-Ling Hsueh / Jhih-Siang Lin / Chia-Hua Yu / Yan-Yu Lin / Shao-Hsuan Chung	吃電怪物 The Light Eater	年度大獎 Grand Prix	崑山科技大學 Kun-Shan University	鄧偉炘、林子邦 Wei-Hsin Teng / Chi-Pong Lam

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
李胤愷、蔡富羽、許碩仁 Yin-Kai Li / Fu-Yu Cai / Shou-Ren Syu	波浪油漆桶 Wave painting bucket	銀獎 Sliver Prize	國立臺北科技大學 National Taipei University of Technology	范政揆 Eric Fan
林禹承 Yu-Cheng Lin	轉機 _ 防震門設計 XEREO_Earthquake-Proof Door	銅獎 Bronze Prize	國立臺北科技大學 National Taipei University of Technology	楊博顯、葉雯玓 Po-Hsien Yang / Wen-Dih Yeh

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
西野圭一郎 Keiichiro Nishino	Next Come True!	金獎 Gold Prize	名古屋學藝大學 Nagoya University of Arts and Sciences	岡本滋夫 Shigeo Okamoto
歐展言 Chan-Yen Ou	寶特瓶之後 The next of Bottles	銀獎 Sliver Prize	國立土庫商工 National Tuku Vocational High School of Commerce and Industry	蔡璽琳 Hsi-Lin Tsai
森 汐美 Shiomi Mori	I want must to tell it from parents to the child	銅獎 Bronze Prize	名古屋學藝大學 Nagoya University of Arts and Sciences	小谷恭二 Kyoji Kotani

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
王妤安、陳志育、羅鈺樺、曾斯含 Yu-An Wang / Chih-Yu Chen / Yu-Hua Lo / Ssu-Han Tseng	紅球 Red Ball	金獎 Gold Prize	大葉大學 Da-Yeh University	馮偉中 Wei-Zhong Feng
林敬智、朱祥溥 Zing-Zhi Lin / Xiang-Pu Zhu	小屁孩大世界 Seeing The World From Two Feet Hgih	銀獎 Sliver Prize	國立雲林科技大學 National Yunlin University of Science and Technology	劉家伶 Char-Leen Liu
馬彩柔、陳妍君 Tsai-Jou Ma / Yan-Jyun Chen	爹地 PAPA	銅獎 Bronze Prize	國立臺灣藝術大學 National Taiwan University of Arts	楊東岳、陳建宏 Dung-Yue Yang / Cian-Hung Chen

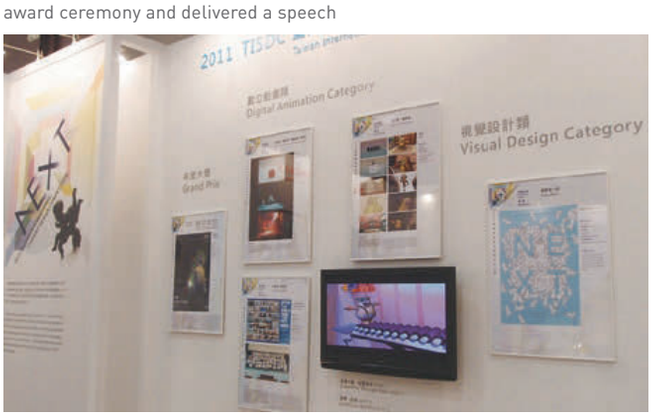
教育部吳清基部長與貴賓合照
Photo of Ching-Ji Wu, Minister of Education and Guests at 2011TISDC Awards Ceremony

教育部吳清基部長頒發年度大獎
Grand Prix winners were awarded by Ching-Ji Wu, Minister of Education

頒獎典禮
The award ceremony scene

國立臺灣師範大學張國恩校長致詞
President of National Taiwan Normal University, Kuo-En Chang attended the award ceremony and delivered a speech

獲獎作品展覽於臺灣設計博覽會新銳設計館
Winner Exhibition at the Taiwan Design Expo in the Young Generation Design

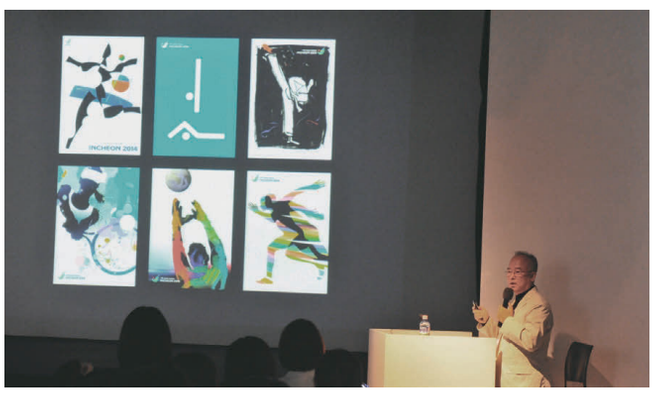


獲獎作品展覽於臺灣設計博覽會新銳設計館
Winner Exhibition at the Taiwan Design Expo in the Young Generation Design

初選大合照
Group Photo Taken in the Preliminary Selection

決選大合照
Group Photo Taken in the Final Selection

國際設計大師系列講座
International Design Masters Lecture Series



國際設計大師系列講座
International Design Masters Lecture Series

獲獎作品展覽於臺灣設計博覽會新銳設計館
Winner Exhibition at the Taiwan Design Expo in the Young Generation Design

2012 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	臺灣 Taiwan	x	2315	52	24
	中國 China	x	729	20	8
	日本 Japan	x	115	8	2
	馬來西亞 Malaysia	x	85	1	0
	印度 India	x	46	3	0
	新加坡 Singapore	x	18	1	0
	香港 Hong Kong	x	17	0	0
	南韓 South Korea	x	11	0	0
	伊朗 Iran	x	6	1	1
	阿富汗 Afghanistan	x	3	0	0
	澳門 Macau	x	2	0	0
	汶萊 Brunei Darussalam	x	1	0	0
	沙烏地阿拉伯 Saudi Arabia	x	1	0	0
	埃及 Egypt	x	1	0	0
	以色列 Israel	x	1	0	0
	印尼 Indonesia	x	1	0	0
歐洲 Europe	義大利 Italy	x	8	3	0
	荷蘭 Netherland	x	7	0	0
	烏克蘭 Ukraine	x	6	0	0
	英國 United Kingdom	x	4	0	0
	德國 Germany	x	4	0	0
	俄羅斯 Russia	x	4	0	0
	捷克 Czech Republic	x	2	2	0
	波蘭 Poland	x	2	0	0
	瑞士 Switzerland	x	1	0	0
	克羅埃西亞 Croatia	x	1	0	0
	保加利亞 Bulgaria	x	1	0	0
	奧地利 Austria	x	1	0	0
	法國 France	x	1	0	0
美洲 America	美國 U.S.A	x	19	8	3
	美國威爾京島 United States Virgin Islands	x	1	0	0
	哥倫比亞 Colombia	x	1	0	0
非洲 Africa	南非 South Africa	x	2	0	0
	中非共和國 Central African Republic	x	1	0	0
大洋洲 Oceania	澳大利亞 Australia	x	3	0	0
參賽作品總數 Number of Participating Works		x	3421	99	總計 Total 38
參與國家總數 Number of Registered Countries		x	35	10	

2012 年臺灣國際學生創意大賽獲獎名單
2012 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
余子驥 Joe Yu	新標本 NEW SAMPLES	年度大獎 Grand Prix	廣東輕工職業技術學院 - 設計學院 Guan-Dong Industry Technical College	沈卓婭 Zhou-Ya Shen

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
魏楷軒、留宗逸 Kai-Hsuan Wei / Zong-Yi Liu	加電 i Power	銀獎 Sliver Prize	國立臺北科技大學 National Taipei University of Technology	葉雯玓、施皇旭 Wen-Di Ye / Huang-Xu Shi
游全益、賴俞任、許瑋玲 Cyuan-Yi You / Yu-Ren Lai / Wei-Ling Hsu	提醒口罩 Reminding mask	銀獎 Sliver Prize	國立臺北科技大學 National Taipei University of Technology	陳殿禮、黃子坤 Tien-Li Chen / Philip Hwang
潘亨利、陳奕穎 Henry Pan / Yi-Ing Chen	夾鏈線 Wire zip	銅獎 Bronze Prize	大同大學 Ta-Tung University	

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
郭瑋婷 Wei-Ting Guo	束縛或是自由 Fetters or Freedom	金獎 Gold Prize	台南應用科技大學 Tainan University of Technology	游明龍 Ming-Lung Yu
羅丹 Pansy Lo	生命之源 The source of the life	銀獎 Sliver Prize	西安美術學院 Xi-An Academy of Fine Arts	柯建軍 Jian-Jun Ke
Takagi Emiri	DEADLY TRANSFORMATION	銅獎 Bronze Prize	名古屋學藝大學 Nagoya University of Arts and Sciences	小谷恭二 Kyoji Kotani

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
羅鈺樺、李佳容、林靖凡、陳芝妤 Yu-Hua Luo / Jia Rung Lee / Jing-Fan Lin / Zhi-Yu Chen	鹿角女孩 THE GIRL WITH ANTLERS	金獎 Gold Prize	大葉大學 Da-Yeh University	馮偉中 Wei-Zhong Feng
陳普、謝孟成 Pu Chen / Meng-Chen Tsei	朝露 ephemeral	銀獎 Sliver Prize	實踐大學 Shih-Chien University	謝大立、王世偉 Ta-Lih Shieh / Vick Wang
張晉維、簡嵐淇、紀盈如 Chin-Wei Chang / Lan-Chi Chien / Ying-Ju Chi	呼忽 HUHU	銅獎 Bronze Prize	台南應用科技大學 Tainan University of Technology	蔡旭晟 Shiu-Cheng Tsai

頒獎典禮大合照
Group Photo Taken in 2012TISDC Awards Ceremony

教育部高教司馬湘萍副司長頒發年度大獎
Grand Prix winner was awarded by Hsiang-Ping Ma, Deputy Director of Department of hight Education

獲獎作品展覽於誠品書店敦南店 B2 藝文空間展
Winner Exhibition at B2 Cultural Space of Eslite's Dunhwa Branch

獲獎作品展覽於誠品書店敦南店 B2 藝文空間展
Winner Exhibition at B2 Cultural Space of Eslite's Dunhwa Branch

國際設計大師系列講座
International Design Masters Lecture Series

國際設計大師系列講座
International Design Masters Lecture Series

初選大合照
Group Photo Taken in the Preliminary Selection

決選大合照
Group Photo Taken in the Final Selection

2013 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	臺灣 Taiwan	1679	2174	123	15
	中國 China	1104	1472	38	11
	日本 Japan	50	56	14	3
	馬來西亞 Malaysia	34	29	0	0
	新加坡 Singapore	34	26	2	0
	香港 Hong Kong	24	18	1	0
	南韓 South Korea	10	10	2	0
	印度 India	9	10	1	0
	澳門 Macau	7	3	1	0
	伊朗 Iran	2	1	0	0
	阿曼 Oman	1	1	0	0
	阿富汗 Afghanistan	2	1	0	0
	印尼 Indonesia	2	1	0	0
	土耳其 Turkey	1	1	0	0
	巴基斯坦 Pakistan	1	1	0	0
	阿拉伯聯合公國 United Arab Emirates	1	0	0	0
	菲律賓 Philippines	1	0	0	0
歐洲 Europe	英國 United Kingdom	15	17	6	2
	法國 France	4	7	4	2
	義大利 Italy	4	6	0	0
	德國 Germany	3	2	0	0
	立陶宛 Lithuania	2	2	2	0
	葡萄牙 Portugal	2	2	2	0
	荷蘭 Netherland	1	6	0	0
	阿爾巴尼亞 Albania	1	0	0	0
	捷克共和國 Czech Republic	1	0	0	0
	瑞典 Sweden	1	0	0	0
美洲 America	美國 U.S.A	18	23	12	3
	墨西哥 Mexico	4	2	0	0
	尼加拉瓜 Nicaragua	2	1	0	0
	厄瓜多 Ecuador	1	1	0	0
	阿根廷 Argentina	1	0	0	0
	加拿大 Canada	1	0	0	0
	妥內瑞拉 Veneauela	1	0	0	0
大洋洲 Oceania	紐西蘭 New Zealand	2	0	0	0
	澳大利亞 Australia	1	0	0	0
參賽作品總數 Number of Participating Works		3028	3890	210	總計 Total 37
參與國家總數 Number of Registered Countries		37	27	14	

2013 年臺灣國際學生創意大賽獲獎名單
2013 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Chanon Treenet	Neither Lit Nor Dark	年度大獎 Grand Prix	中央聖馬丁藝術與設計學院 Central Saint Martins College of Arts and Design	Steve Roberts / Birgitta Hosea

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
李思誼、曾郁程 Hsi-I Lee / Yu-Cheng Tseng	槓桿翹翹板遊戲 Balance Lever Seesaw Game	金獎 Gold Prize	佛光大學 Fo Guang University	文蜀嘉、羅光志 Shu-Chia Wen / Guang-Jhih Luo
蘇暐恩、陳志軒 Wei-En Su / Chih-Hsuan Chen	聞森笛 WoodSong Flute	銀獎 Sliver Prize	崑山科技大學 Kun Shan University	曾薰誼 Hsun-Yi Tseng
魏啟翀、劉慧強 Qi-Chong Wei / Hui-Qiang Liu	GT Thimble	銅獎 Bronze Prize	廣州美術學院 Guangzhou Academy of Fine Arts	

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Emi Yamaguchi	The Earth Drying Up	金獎 Gold Prize	名古屋學藝大學 Nagoya University of Arts and Sciences	小谷恭二 Kyoji Kotani
鄭雅榕 Ya-Rong Zheng	聽見 • 廈門印象 Sight and Sound - The Image of Xiamen	銀獎 Sliver Prize	廈門大學 Xiamen University	戚躍春、林磐聳、張文化 Yue-Chun Qi / Apex Pang-Soong Lin / Wen-Hua Zhang
廖書城 Leo Liao	視而不見，聽而不聞 Don't Look, Don't Listen	銅獎 Bronze Prize	中國美術學院 China Academy of Art	何見平 Jian-Ping He

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Daniel Sierra	Oscillate	金獎 Gold Prize	視覺藝術學院 School of Visual Arts	
王善揚 Wade Wang	回憶回憶的回憶 Memories	銀獎 Sliver Prize	中國美術學院 China Academy of Art	于瑾、余本慶 Jin Xu / Ben-Qing Yu
魏閣廷、朱晉明、楊詠亘、辜餘瑩、劉秋蘭、陳昱伶、李志青、陳柏宇、林讌如、簡士閎、李賢慧 Ho-Ting Wei / Jim-Ming Ju / Yung-Ken Yang / Chih-Ying Ku / Chiu-Lan Liu / Yu-Ling Chen / Chih-Ching Li / Po-Yu Chen / Yan-Ru Lin / Shih-Hung Chien / Xian-Hui Li	圈地遊戲 Mapping Game	銅獎 Bronze Prize	國立臺南藝術大學 Tainan National University of the Arts	余為政 We-Chen Yu

廠商指定 - 瑞嶺 Brand Specified-OMNIFOCUS

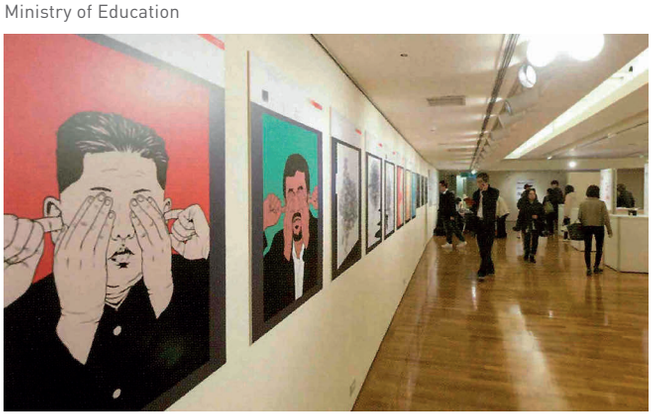
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
洪唯軒 Wei-Hsuan Hung	實現夢想 Make Money And Go Travel	瑞嶺一首獎 OMNIFOCUS First Prize	國立臺北教育大學 National Taipei University of Education	陳淳迪 Chun-Di Chen
申若錚 James	定時筆 Timing Pen	瑞嶺一優勝 ChinPaoSan Second Prize	南昌大學 Nanchang University	

廠商指定 - 金寶山 Brand Specified-Chinpao San

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
張怡荃 Yi-Chuan Chang	落葉 • 輕喚 Fallen Leaf, Whispering	金寶山一首獎 ChinPaoSan First Prize	國立臺灣藝術大學 National Taiwan University of Arts	蘇佩萱 Pei-Hsuan Su
吳箏 Chen Wu	緣因 • 原音 系列 -1 Fate · Sound -1	金寶山一優勝 ChinPaoSan Second Prize	國立臺灣師範大學 National Taiwan Normal University	廖偉民、蘇文清 Melvyn Liao / Wen-Qing Su

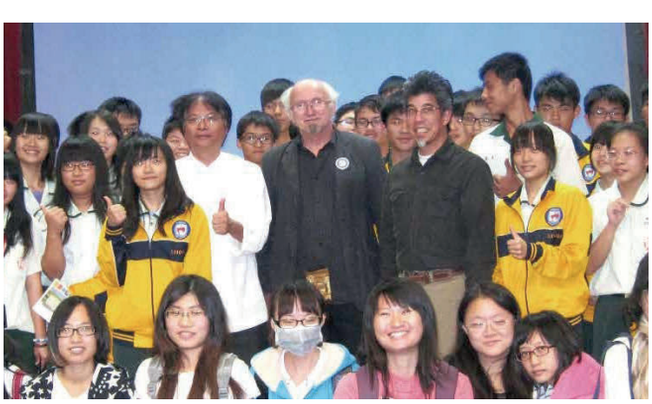
教育部陳德華次長頒發年度大獎
Grand Prix winner was awarded by Der-Hwa Chen, Political Deputy Minister, Ministry of Education

頒獎典禮大合照
Group Photo Taken in 2013TISDC Awards Ceremony



獲獎作品展覽於誠品書店敦南店 B2 藝文空間展
Winner Exhibition at B2 Cultural Space of Eslite's Dunhwa Branch

獲獎作品展覽於誠品書店敦南店 B2 藝文空間展
Winner Exhibition at B2 Cultural Space of Eslite's Dunhwa Branch



國際設計大師系列講座
International Design Masters Lecture Series

決選大合照
Group Photo Taken in the Final Selection

教育部代表、初選評審及執行小組代表合影
2019 Group Photo Taken in the Preliminary Selection

2014 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	臺灣 Taiwan	x	1930	142	25
	中國 China	x	1923	98	20
	伊朗 Iran	x	37	4	0
	南韓 South Korea	x	24	5	1
	日本 Japan	x	23	4	1
	馬來西亞 Malaysia	x	18	1	0
	印度 India	x	17	2	1
	澳門 Macau	x	16	1	0
	香港 Hong Kong	x	10	0	0
	新加坡 Singapore	x	5	1	0
	印尼 Indonesia	x	4	0	0
	土耳其 Turkey	x	2	0	0
	黎巴嫩 Lebanon	x	1	0	0
	喬治亞 Georgia	x	1	0	0
	阿富汗 Afghanistan	x	0	0	0
	葉門 Yemen	x	0	0	0
歐洲 Europe	義大利 Italy	x	13	3	0
	德國 Germany	x	8	1	1
	英國 United Kingdom	x	5	1	1
	捷克共和國 Czech Republic	x	2	0	0
	保加利亞 Bulgaria	x	2	1	0
	俄羅斯 Russia	x	2	0	0
	亞蘭群島 Aaland Islands	x	1	0	0
	希臘 Greece	x	1	0	0
	法國 France	x	0	0	0
	匈牙利 Austria	x	0	0	0
	奧地利 Austria	x	0	0	0
	烏克蘭 Ukraine	x	0	0	0
	黑山 Montenegro	x	0	0	0
美洲 America	美國 U.S.A	x	10	2	1
	加拿大 Canada	x	8	2	1
	巴西 Brazil	x	1	0	0
	厄瓜多 Ecuador	x	1	0	0
	墨西哥 Mexico	x	1	0	0
	哥倫比亞 Colombia	x	1	0	0
	烏拉圭 Uruguay	x	1	0	0
	多明尼加共和國 Dominican Republic	x	0	0	0
大洋洲 Oceania	澳大利亞 Australia	x	1	0	0
	紐西蘭 New Zealand	x	0	0	0
非洲 Africa	突尼西亞 Tunisian Republic	x	2	0	0
	中非共和國 Central African Republic	x	1	0	0
	南非 South Africa	x	1	0	0
	埃及 Egypt	x	0	0	0
參賽作品總數 Number of Participating Works		x	4073	268	總計 Total 52
參與國家總數 Number of Registered Countries		x	43	15	

2014 年臺灣國際學生創意大賽獲獎名單
2014 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
黃睿烽 Ruei Feng Huang	紅斑點 RED SPOT	年度大獎 Grand Prix	國立臺灣藝術大學 National Taiwan University of Arts	張維忠、黃楓堡 Wei Chong Chang / Aomay Huang

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
江偉傑、柳翔宇、周寅瑄 Virgil Kong / Xiang-Yu Liu / Yin-Xuan Zhou	立盆 Standing Basin	日本設計振興會特別獎 JDP Special Award	南京藝術學院 Nanjing Arts University	
鄧培志 Pei-Chih Deng	空氣鯨魚 Whale	台灣創意設計中心最具商品化潛力獎 TDC Greatest Market Potential Award	國立臺北科技大學 National Taipei University of Technology	鄭孟淙 Meng-Cong Zheng
吳玲丹 Ling-Dan Wu	祈 Prayer	icograda 特別獎 icograda Excellence Award	廈門大學 Xiamen Unviersity	戚躍春、游明龍 Yue-Chun Qi / Ming-Lung Yu
林俊安、黃孟為、蘇子琳、許庭瑋 Chun-An Lin / Meng-Wei Huang / Tzu-Lin Su / Ting-Wei Hsu	後人類 Post-Human	澳門設計師協會特別獎 MDA Special Award	輔仁大學 Fu Jen Catholic University	方彩欣、王年燦 Tsai-Shin Fong / Nian-Tsan Wang

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
林思安、廖俊勝、黃瑩君 Si-An Lin / Jun-Sheng Liao / Ying-Jun Huang	盲人指環 Highlight Ring	金獎 Gold Prize	廣州美術學院 Guangzhou Academy of Fine Arts	張劍 Jian-Zhang
李胤愷、王思馨 Yin-Kai Lee / Szu-Hsin Wang	容量警示點滴架 Weight-Drip Stand	銀獎 Sliver Prize	國立臺灣科技大學 National Taiwan Unviersity of Scinece and Technology	鄭金典、陳健雄 Chin-Tien Cheng / Chien-Hsiung Chen
Rutul Satish Shah	Glass Bottle Brick-A unit for transparent construction	銅獎 Bronze Prize	National Institute of Design	Rashmi Korjan / Neelima Hasija
張政文、邱彥璋 Cheng Wen Chang / Yen-Chang Chiu	NATURE COOLER- 源自物質循環再生的城市美化降溫方案 NATURE COOLER- A nature cooling curtain for the old building	銅獎 Bronze Prize	實踐大學 Shih Chien University	朱旭建 Hsu-Cheng Chu
曾穎生 Ying-Sheng Zeng	生生不息 Circle of Life	銅獎 Bronze Prize	台南應用科技大學 Tainan Unviersity of Technology	張振銘 Jhen-Ming Jhang

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
游藝彬 Yi-Bin You	新農民曆 New Lunar Calendar	金獎 Gold Prize	廈門大學 Xiamen Unviersity	游明龍、張文化 Ming-Lung Yu / Wen-Hua Zhang
黃宏穎 Hong-Ying Huang	環境汙染 Environmental Pollution	銀獎 Sliver Prize	亞洲大學 Asia University	游明龍 Ming-Lung Yu
林怡玟 Yi Wen Lin	捕捉換現金？ Catch for Cash?	銅獎 Bronze Prize	台南應用科技大學 Tainan Unviersity of Technology	賴岳興、林文彥 Yue Sing Lai / Wun Yan Lin
沈圖 Tu Shen	生生 Circle of Life	銅獎 Bronze Prize	奧芬巴赫設計學院 Hochschule für Gestaltung Offenbach	克勞斯·海瑟 Klaus Hesse
洪澤俊 Ze Jun Hong	生命的高度與寬度 The Height and Width of Life	銅獎 Bronze Prize	衢州職業技術學院 Quzhou College of Technology	

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
劉乃瑋 Nai-Wei Liu	Something Important	金獎 Gold Prize	School of Visual Arts	Adam Meyers

數位動畫 Digital Animation				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
葉旭新、唐一卉、江豔英、王馥婷 Xu-Xin Ye / Yi-Hui Tang / Yang-Ying Jiang / Fu-Ting Wang	又做錯了嘛？ Wrong Again?	銀獎 Sliver Prize	中國美術學院 China Academy of Art	韓暉、楊邁 Hui-Han / Mai-Yang
侯海薇 Hai-Wei Hou	冬 冰雪連天霜滿地 Vernal Equinox	銅獎 Bronze Prize	Simon Fraser University	Mark Komza
詹凱勛、陳威元、張世楷 Eden Chan / Wei-Yuan Chen / Shih-Kai Chang	游出自我 Swim Your Way	銅獎 Bronze Prize	國立臺北藝術大學 Taipei National University of the Arts	葉安德 Ander Yeh
李凌霄 Ling-Xiao Li	游往星空的魚 Go to My Home	銅獎 Bronze Prize	吉林動畫學院 Jilin Animation Institute	張小春 Xiao-Chun Zhang
廠商指定－金寶山送行文創設計獎 Brand Specified - ChinPaoSan Farewell Creative Design Award				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
鄭曜德 Yao-De Jheng	奧秘 Mysteries	首獎 First Prize	復興商工 Fu-Hsin Trade & Arts School	劉威志 Wei-Chih Liu
韓立豔 Li-Yan Han	雲淡 Cloud Light	優勝 Second Prize	廈門大學 Xiamen University	陳益 Yi Chen
鄭如涵 Ju-Han Cheng	夕陽無限好 Beautiful Sunset	優勝 Second Prize	東方設計學院 Tung Fang Design Institute	楊欽榮 Chin-Jung Yang
黃莉庭 Li-Ting Huang	綻放・永恆 Eternal Bloom	優勝 Second Prize	國立臺灣師範大學 National Taiwan Normal University	廖偉民 Melvyn Liao
廠商指定－正修科大創新設計獎 Brand Specified - Cheng Shiu University Creative Design Award				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
陳慶安 Ching-An Chen	CSQ	首獎 First Prize	國立臺灣師範大學 National Taiwan Normal University	
張竹君、林依潔 Chu-Chun Chang / Yi-Jei Lin	夢 Yume	優勝 Second Prize	臺北市立士林高級商業職業學校 Taipei Municipal Shilin High School of Commerce	李佳珍 Jia-Jeng Lee
鮑昀 Yun Pao	桑比 Sun Bi	優勝 Second Prize	國立臺灣藝術大學 National Taiwan University of Arts	廖偉民 Melvyn Liao
方智弘 Chih-Hung Fang	樹寶 Tree Bou	優勝 Second Prize	國立臺灣師範大學 National Taiwan Normal University	廖偉民 Melvyn Liao

計畫主持人林磐聳教授介紹本大賽宗旨
The Host of the Project, Professor Apex Lin, Introduced the Purpose of TISDC

教育部政務次長林思伶，頒獎給年度大獎得主黃睿烽同學
The Grand Prix winner Ruei Feng Huang, was awarded by Dr. Lucia S. Lin, Political Deputy Minister, Ministry of Education

教育部政務次長林思伶致詞
Address by Dr. Lucia S. Lin, Political Deputy Minister, Ministry of Education

頒獎典禮大合照
Group Photo Taken in 2022TISDC Awards Ceremony

獲獎作品展於築空間
Winner Exhibition at ARKI GALÉRIA

獲獎作品展於上海戲劇學院
Winner Exhibition at Shanghai Theatre Academy

初選大合照
Group Photo Taken in the Preliminary Selection

決選大合照
Group Photo Taken in the Final Selection

國際設計大師系列講座
International Design Masters Lecture Series

國際設計大師系列講座
International Design Masters Lecture Series

2015 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	中國 China	4298	x	162	21
	臺灣 Taiwan	3361	x	193	42
	新加坡 Singapore	65	x	6	0
	南韓 South Korea	53	x	3	1
	日本 Japan	40	x	7	4
	香港 Hong Kong	25	x	0	0
	馬來西亞 Malaysia	19	x	0	0
	印度 India	13	x	1	0
	澳門 Macau	5	x	0	0
	泰國 Thailand	4	x	0	0
	印尼 Indonesia	3	x	0	0
	北韓 North Korea	3	x	0	0
	菲律賓 Philippines	3	x	0	0
	土耳其 Turkey	1	x	0	0
	越南 Vietnman	1	x	0	0
	吉爾吉斯 Kyrgyzstan	0	x	0	0
	蒙古 Mongolia	0	x	0	0
	巴基斯坦 Pakistan	0	x	0	0
歐洲 Europe	英國 United Kingdom	23	x	4	0
	伊朗 Iran	10	x	1	3
	德國 Germany	9	x	2	1
	以色列 Israel	5	x	0	0
	俄羅斯 Russia	5	x	0	0
	阿拉伯聯合公國 United Arab Emirates	3	x	0	0
	捷克共和國 Czech Republic	2	x	0	0
	波蘭 Poland	2	x	0	0
	保加利亞 Bulgaria	1	x	0	0
	立陶宛 Lithuania	1	x	0	0
	斯洛伐尼亞 Slovenia	1	x	0	0
	西班牙 Spain	1	x	0	0
	亞蘭群島 Aaland Islands	0	x	0	0
	愛沙尼亞 Estonia	0	x	0	0
	芬蘭 Finland	0	x	0	0
	希臘 Greece	0	x	0	0
	荷蘭 Netherland	0	x	0	0
	阿曼 Oman	0	x	0	0
	烏克蘭 Ukraine	0	x	0	0
美洲 America	美國 U.S.A	18	x	7	0
	加拿大 Canada	3	x	0	4
	巴西 Brazil	0	x	0	0
	智利 Chile	0	x	0	0
	多米尼克 Dominica	0	x	0	0
大洋洲 Oceania	澳大利亞 Australia	2	x	1	1
	聖誕島 Christmasc Island	2	x	0	0
	多哥 Dominica	0	x	0	0
非洲 Africa	中非共和國 Central African Republic	1	x	0	0
參賽作品總數 Number of Participating Works		7985	x	387	總計 Total 77
參與國家總數 Number of Registered Countries		46	x	11	

2015 年臺灣國際學生創意大賽獲獎名單
2015 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
石田、孔慶晗、楊易軒 Tian Shi / Qing-Han Kong / Yi-Xuan Yang	開心的一天 ZhongZhong's Wonderland	年度大獎 Grand Prix	中國傳媒大學 Communication University of China	李智勇、付龍 Zhi-Yong Li / Long Fu

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
黃昱潔 Yu-Jie Huang	擁抱恐懼 Embrace Your Phobia.	捷克布魯諾海報雙年展協會特別獎 BBA Special Award	亞洲大學 Asia University	陳怡潔 Yi-Chieh Chen
蕭學哲 Hsueh-Che Hsiao	快乾雨衣 Spring Cape	香港設計總會特別獎 FHKDA Special Award	國立臺北科技大學 National Taipei University of Technology	孫崇實 Chung-Shin Sun
高千雅 Chien-Ya Kao	Culture and Nature	國際設計社團協會特別獎 ico-D Excellence Award	皇家藝術學院 Royal College of Art	
曾郭鈞、歐陽宏柏、吳昌儒 Chun Tseng-Kuo / Hung-Po Ou-Yang / Chung-Ru Wu	萬花眼藥水 KALEIDO DROPS	印度設計委員會特別獎 IDC Special Award	國立臺北科技大學 National Taipei University of Technology	陳殿禮 Tien-Li Chen
張雨潔 Yu-Chieh Chang	你看得到他們嗎？ Need a Magnifier?	墨西哥國際海報雙年展協會特別獎 IPBM Special Award	亞洲大學 Asia University	游明龍 Ming-Lung Yu
倪僑駿、卡洛斯 Chiao-Chun Ni / Nuila Carlos	UP- 貼心繃帶裝置 UP-Ergonomic Bandage Dispenser	日本設計振興會特別獎 JDP Special Award	國立臺北科技大學 National Taipei University of Technology	范政揆、黃子坤 Cheng-Kuei Fan / T. K. Philip Hwang
陳變法 Bian-Fa Chen	摘月記 Catch the Moon	韓國現代設計協會特別獎 KECD Special Award	國立臺灣藝術大學 National Taiwan University of Arts	張維忠 Wei-Chung Chang
陳姿羽、陳柏謙、鍾念恩 Tz-Yu Chen / Po-Chien Chen / Nien-En Zhong	根 · 更 Tear · Down	澳門設計師協會特別獎 MDA Special Award	國立臺灣藝術大學 National Taiwan University of Arts	劉家伶、陳建宏、石昌杰 Cha-Lin Liu / Chieh-Hung Chen / C.JAY Shih
許奕柔、匡瀅錡、洪蕙君、王逸群、李佩蓉、李依軒 Yi-Rou Hsu / Ying-Chi Kuang / Hui-Jun Hong / Yi-Qun Wang / Pei-Rong Li / Yi-Syuan Li	咕咕啾 Cuckoo Chu	泰國創意設計中心特別獎 TCDC Special Award	崑山科技大學 Kun Shan University	鄧偉炘 Wei-Hsin Teng
Shin, Jeongho	Bouse	台灣創意設計中心最具商品化潛力獎 TDC Greatest Marketing Potential Award	全北大學校 Chonbuk National University	Hong, Jeongpyo

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Okyu Choi	Heart 2 Heart	金獎 Gold Prize	筑波大學 University of Tsukuba	SeungHee Lee (Ph.D)
李育陞、陳姮蓁 Yu-Sheng Lee / Ming-Chen Chen	公共保暖提燈 Caring Lamp	銀獎 Sliver Prize	國立臺北科技大學 National Taipei University of Technology	黃銘智 Ming-Chih Huang
魏啟翀 Qi-Chong Wei	虛擬牆 Virtual Wall	銅獎 Bronze Prize	廣州美術學院 Guangzhou Academy of Fine Arts	張劍 Jain Zhang
李書韻、李靜、張蕾、韓笑林、李聖楠 Shu-Yun Li / Jing Li / Lei Zhang / Xiao-Lin Han / Sheng-Nan Li	滴管藥瓶 Easy Drink	銅獎 Bronze Prize	大連民族大學 Dalian Nationalities University	劉雪飛、方迪 Xue-Fei Liu / Di Fang
楊屹沐、許清美 Yi-Mu Yang / Qing-Mei Xu	盲文儲存機 Braille Storage	銅獎 Bronze Prize	同濟大學 Tongji University	陳勇軍 Yong-Jun Chen

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
鄭禕芬 Yi-Fen Cheng	韻 Archaic	金獎 Gold Prize	廈門大學 Xiamen University	張文化、游明龍 Wen-Hua Zhang / Ming-Lung Yu
黑田 紗也佳 Kuroda Sayaka	Hate is Over	銀獎 Sliver Prize	日本設計師藝術學院 Nippon Designer Geijutsu Gakuin	Okamoto Shigeo

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
周博 Bo Zhou	擁抱 Embrace	銅獎 Bronze Prize	福州大學廈門工藝美術學院 Xiamen Academy of Arts and Design, Fuzhou University	張明 Ming Zhang
吳玲丹 Ling-Dan Wu	黑白樂章 Black and White Music	銅獎 Bronze Prize	廈門大學 Xiamen University	戚躍春、張文化 Yue-Chun Qi / Wen-Hua Zhang
Arashiro Yukari	Some Day	銅獎 Bronze Prize	日本設計師藝術學院 Nippon Designer Geijutsu Gakuin	Okamoto Shigeo

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Maria Cecilia Pugliese / Yijun Liu	Shift	金獎 Gold Prize	紐約視覺藝術學院 School of Visual Arts	Ramon Lopez Seco De Herrera / Hector Godoy Garcia
常晨 Chen Chang	Tiny Power	銀獎 Sliver Prize	紐約視覺藝術學院 School of Visual Arts	Steve Rittler / Jony Chandra / Melvin Tan
鄭家和 Ka-Wo Cheang	Soul Walker	銅獎 Bronze Prize	紐約視覺藝術學院 School of Visual Arts	Adam Meyers
魏閤廷 Ho-Ting Wei	風從遠方來 Somewhere in the Wind	銅獎 Bronze Prize	國立臺南藝術大學 Tainan National University of the Arts	邱立偉 Li-Wei Chiu
楊珈瑋、葉柏豪、古宛真、鄭芷函、莊宛琳 Jia-Wei Yang / Po-Hao Yeh / Wan-Jhen Gu / Chih-Han Cheng / Wan-Lin Chuang	聞見 TheScent	銅獎 Bronze Prize	嶺東科技大學 Ling Tung University	蔣世寶 Shyh-Bao Chiang

廠商指定類 A ー看見台灣基金會文化創意獎 Brand Specified Category A - iSee Taiwan Foundation Cultural and Creative Awards

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
周沛均 Pie-Chun Chou	時尚台灣 Taiwan Fashion	金獎 Gold Prize	亞洲大學 Asia University	游明龍 Ming-Lung Yu
林玠里 Chieh-Li Lin	樂音 - 北管樂 / 南管樂 Taiwan Traditional Music	銀獎 Sliver Prize	國立臺灣師範大學 National Taiwan Normal University	林俊良 Chun-Liang Lin
陳彥 Yen Chen	臺灣印象 - 辦桌 Taiwan Charm_Banto	銅獎 Bronze Prize	亞洲大學 Asia University	李新富 Shin-Fu Lee
陳湘雲 Sheng-Yun Chen	台灣印象 TAIWAN IMAGE	銅獎 Bronze Prize	亞洲大學 Asia University	謝省民 Sheng-Min Hsieh
林玠里 Chieh-Li Lin	茄芷袋 Taiwan Plastic Bag	銅獎 Bronze Prize	國立臺灣師範大學 National Taiwan Normal University	林俊良 Chun-Liang Lin
顏伶 Lin Yan	天佑臺灣 Gold Bless Taiwan	銅獎 Bronze Prize	東方設計學院 Tung Fang Design Institute	方曉瑋 Hsiao-Wei Fang

廠商指定類 B ー看見台灣基金會創新設計獎 Brand Specified Category B - iSee Taiwan Foundation Innovative Design Awards

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
黃一心 I-Hsin Huang	人合 Together	金獎 Gold Prize	大同大學 Tatung University	陳彥廷 Yan-Ting Chen
陳宣妤、王韻雯 Syuan-Yu Chen / Yun-Wen Wang	舞獅 Lion Dance	銀獎 Sliver Prize	臺北市立士林高級商業職業學校 Shilin High School of Commerce	陳彥廷 Yan-Ting Chen
洪遠志、邵天啟 Yuan-Zhi Hong / Tian-Qi Shao	果然如此 Fruit Year	銀獎 Sliver Prize	廈門大學 Xiamen University	戚躍春、游明龍 Yue-Chun Qi / Ming-Lung Yu
李虹蓁、留晴妤、黃鈺菱、周季蓉 Hong-Zhen Li / Ching-Yu Liu / Yu-Ling Huang / Ji-Rong Chou	結圓 Become Attached	銅獎 Bronze Prize	正修科技大學 Cheng Shiu University	黃郁升 Yu-Sheng Huang
陳詠霖 Yung-Lin Chen	回春 Reborn	銅獎 Bronze Prize	臺北市立士林高級商業職業學校 Shilin High School of Commerce	謝明機 Ming-Chi Hsieh
帖鑫 Xin Tie	猴年大吉 Hou Nian Da Ji	銅獎 Bronze Prize	四川美術學院 Sichuan Fine Arts Institute	呂曦 Xi Lu

教育部部長吳思華致詞
Address by Dr. Se-Hwa Wu, Minister of Education

頒獎典禮大合照
Group Photo Taken in 2015TISDC Awards Ceremony

獲獎作品展於台灣創意設計中心創意劇場
Winner Exhibition at Taiwan Design Center Creativity Theater

獲獎作品展於第 8 屆廈門文博會
Winner Exhibition at The 8th Cross-strait (Xiaman) Cultural Industries Fair

初選大合照
Group Photo Taken in the Preliminary Selection

決選評選實況
Final Selection

國際設計大師系列講座
International Design Masters Lecture Series

國際設計論壇設計工作坊大合照
Group Photo Taken in International Design Seminar and Design Workshop

2016 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	中國 China	8048	7907	215	29
	臺灣 Taiwan	5726	5018	111	26
	南韓 South Korea	151	128	10	0
	印度 India	147	111	3	0
	日本 Japan	84	56	6	4
	澳門 Macau	79	68	0	0
	香港 Hong Kong	70	58	2	1
	馬來西亞 Malaysia	64	58	1	0
	新加坡 Singapore	63	55	7	1
	伊朗 Iran	62	49	2	1
	越南 Vietnman	17	4	0	0
	泰國 Thailand	11	9	1	0
	菲律賓 Philippines	8	4	0	0
	約旦 Jordan	2	2	0	0
	北韓 North Korea	2	0	0	0
	寮國 Lao	2	0	0	0
	卡達 State of Oatar	1	1	1	0
	孟加拉共和國 Bangladesh	1	1	0	0
	汶萊 Brunei	1	1	0	0
	印尼 Indonesia	1	1	0	0
	伊拉克 Iraq	1	1	0	0
	巴基斯坦 Pakistan	1	1	0	0
	柬埔寨 Cambodia	1	0	0	0
	以色列 Israel	1	0	0	0
	科威特 Kuwait	1	0	0	0
	尼泊爾 Nepal	1	0	0	0
	土耳其 Turkey	1	0	0	0
歐洲 Europe	義大利 Italy	26	24	2	0
	俄羅斯 Russia	25	22	2	0
	立陶宛 Lithuania	18	18	4	0
	波蘭 Poland	18	17	1	1
	英國 United Kingdom	16	14	1	0
	斯洛伐克 Slovakia	12	12	1	0
	葡萄牙 Portugal	7	6	0	0
	捷克共和國 Czech Republic	6	5	1	1
	克羅埃西亞 Croatia	6	4	2	0
	匈牙利 Austria	6	4	1	0
	德國 Germany	5	5	1	0
	法國 France	3	3	0	0
	希臘 Greece	3	3	0	0
	白俄羅斯 Belarus	2	2	1	0
	瑞典 Sweden	2	2	1	0
	芬蘭 Finland	2	2	0	0
	賽爾維亞 Serbia	2	2	0	0
	賽普勒斯 Cyprus	2	0	0	0
	奧地利 Austria	1	1	0	0
	荷蘭 Netherland	1	1	0	0
	羅馬尼亞 Romania	1	1	0	0
	西班牙 Spain	1	1	0	0
	安道爾共和國 Andorra	1	0	0	0
	哈薩克 Kazakhstan	1	0	0	0
	烏克蘭 Ukraine	1	0	0	0
美洲 America	美國 U.S.A	50	44	6	3
	墨西哥 Mexico	42	28	0	0
	薩爾瓦多日 Salvador	8	8	1	0
	加拿大 Canada	8	8	0	0
	秘魯 Peru	7	7	0	0
	巴西 Brazil	5	3	0	0
	厄瓜多 Ecuador	2	2	0	0
	哥倫比亞 Colombia	1	1	0	0
	智利 Chile	1	0	0	0
	妥內瑞拉 Veneauela	1	0	0	0
大洋洲 Oceania	澳大利亞 Australia	18	15	1	0
	紐西蘭 NewZealand	1	1	0	0
	聖誕島 Christmasc Island	1	0	0	0
非洲 Africa	貝南 Benin	1	0	0	0
	中非共和國 Central African Republic	1	0	0	0
	南非 South Africa	1	0	0	0
	辛巴威 Zimbabwe	1	0	0	0
參賽作品總數 Number of Participating Works		14864	13799	385	總計 Total 67
參與國家總數 Number of Registered Countries		69	51	26	

2016 年臺灣國際學生創意大賽獲獎名單
2016 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Hana Stehlíková	Borderlines	年度大獎 Grand Prix	布拉格電影及電影表演藝術學院 Film and TV School of Academy of Performing Arts in Prague	

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
陳宇薇 Yu-Wei Chen	走出 Leave	捷克布魯諾海報雙年展協會特別獎 BBA Special Award	國立臺灣藝術大學 National Taiwan University of Arts	傅銘傳、張之玲 Ming-Chuan Fu / Chih-Ling Chang
黃士銘、王昱超 Shi-Ming Huang / Yu-Chao Wang	剝削 Exploitation	新加坡設計行業總商會特別獎 DBCS Green Design Award	樹德科技大學 Shu-Te University	楊裕隆 Yu-Lung Yang
陳藝、周秉琮、譚宇智、林晏瑞、田毓翎、楊茜婷 Yi Chen / Bing-Tsung Chou / Yu-Chih Tan / Yan-Rui Lin / Yu-Ling Tian / Chien-Ting Yang	鬼點子 Astray Ghost	香港設計總會特別獎 FHKDA Special Award	亞洲大學 Asia University	魏子彬、陳慧霞 Tze-Ping Wei / Hui-Hsia Chen
張捷、張馨月、王傳印、王璇 Jie Zhang / Xin-Yue Zhang / Chuan-Yin Wang / Xuan Wang	排水的桶蓋 Drainage of Bucket Cover	澳大利亞優秀設計協會特別獎 GDA Special Award	大連民族大學 Dalian Nationalities University	包海默、許坤、喬松 Hai-Mo Bao / Kun Xu / Song Qiao
魏啟翀 Qi-Chong Wei	掃盲者 The Literacy	德國國家設計委員會特別獎 GDC Special Award	廣州美術學院 Guangzhou Academy of Fine Arts	張劍 Jian Zhang
陳品丞 Ping-Chen Chen	愛的形狀 The Shapes of Love	國際設計社團協會特別獎 ico-D Excellence Award	武藏野美術大學 Musashino Art University	小林昭世 Akiyo Kobayashi
楊怡馨、黃庭亞、李胤愷 Yi-Sin Yang / Ting-Ya Huang / Yin-Kai Lee	好餵 Feeding Care	印度設計委員會特別獎 IDC Special Award	國立臺灣科技大學 National Taiwan University of Science and Technology	鄭金典 Jin-Dean Cheng
趙帥、溫爾剛、趙海波、張倩、劉禹 Shuai Zhao / Er-Gang Wen / Hai-Bo Zhao / Qian Zhang / Yu Liu	折疊儲水溫室 Miracles in Green Husoes	丹麥皇家設計組織特別獎 INDEX Special Award	大連民族大學 Dalian Nationalities University	劉雪飛、方迪 Xue-Fei Liu / Di Fang
Cichy Iwona	18th Cinema on the Border Film Festival | Catalogue	墨西哥國際海報雙年展協會特別獎 IPBM Special Award	卡托維治西里西亞大學 University of Silesia in Katowice	
張小戀、李冰 Xiao-Lian Zhang / Bing Li	開放手套 Open Gloves	日本設計振興會特別獎 JDP Special Award	浙江大學 Zhejiang University	陶冶、姚琤、應放天 Ye Tao / Cheng Yao / Fang-Tian Ying
徐斌華、王仁傑、黃造銘、鄭圓衛、施至威、傅勗喆 Ping-Hua Hsu / Ren-Jei Wang / Zao-Ming Huang / Yuan-Wei Zheng / Zhi-Wei Shi / Xu-Zhe Fu	歐北人生 One Egg to Hell	韓國現代設計協會特別獎 KECD Special Award	南臺科技大學 Southern Taiwan University of Science and Technology	牟彩雲 Tsai-Yun Mou
周建安 Chien-An Chou	探索者號 Explorers	澳門設計師協會特別獎 MDA Special Award	國立臺北藝術大學 Taipei National University of the Arts	史明輝 Ming-Huei Shih
黃靖 Jing Huang	動物解放 Animal Liberation	南非國家標準局設計院特別獎 SABS Special Award	南華大學 University of South China	明蘭 Lan Ming
曾意如、謝孟夏、江心平 Yi-Ju Tseng / Meng-Hsia Hsieh / Hsin-Ping Chiang	覓香 The Sense of Spice	泰國創意設計中心特別獎 TCDC Special Award	國立臺灣藝術大學 National Taiwan University of Arts	陳建宏、楊東岳、劉家伶 Chien-Hung Chen / Tung-Yueh Yang / Jia-Ling Liu
陳宏杰 Hung-Chieh Chen	安全圖釘 Safety Pin	台灣創意設計中心最具商品化潛力獎 TDC Greatest Market Potential Award	國立雲林科技大學 National Yunlin University of Science and Technology	陳啟雄 Chi-Hsiung Chen

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Lim Tian Hwee Loren	Oneware	金獎 Gold Prize	新加坡國立大學 National University of Singapore	Song Kee Hong
陳裕升 Yu-Sheng Chen	易傾洗 EasyBasin	銀獎 Sliver Prize	國立臺北科技大學 National Taipei University of Technology	鄭孟淙 Meng-Cong Zheng
李贊文、崔悅 Zan-Wen Li / Yue Cui	衡 Heng: Balance Lamp	銅獎 Bronze Prize	廣州美術學院 Guangzhou Academy of Fine Arts	張劍 Jian Zhang
陳瑜、侯佳樂 Yu Chen / Jia-Le Hou	聰明的夾子 Smart Clip	銅獎 Bronze Prize	大連民族大學 Dalian Nationalities University	包海默、喬松、許坤 Hai-Mo Bao / Song Qiao / Kun Xu

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
魏啟翀 Qi-Chong Wei	消逝 Elapse	銅獎 Bronze Prize	廣州美術學院 Guangzhou Academy of Fine Arts	張劍 Jian Zhang

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
胡雨然、唐銳 Yu-Ran Hu / Rui Tang	盲 Blind	金獎 Gold Prize	江蘇師範大學 Jiangsu Normal University	崔浩 Hao Cui
Yasuharu Saito	Open	銀獎 Sliver Prize	京都嵯峨藝術大學 Kyoto Saga University of Arts	Osamu Takeuchi
胡彥 Yan Hu	牢籠教育 Prison Education	銅獎 Bronze Prize	廈門大學 Xiamen University	戚躍春、白金男、張文化 Yue-Chun Qi / Kumnam Baik / Wen-Hua Zhang
大谷陽一郎 Yoichiro Otani	Way	銅獎 Bronze Prize	東京藝術大學 Tokyo University of the Arts	
詹維哲 Wei-Zhe Chan	打開一片天 Open the Sky	銅獎 Bronze Prize	國立臺灣藝術大學 National Taiwan University of Arts	張晴雯 Ching-Wen Chang

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Hannah Roman	The Moon is Essentially Gray	金獎 Gold Prize	紐約視覺藝術學院 School of Visual Arts	Carl Edwards / Trilby Schreiber
Chang Gao	Again	銀獎 Sliver Prize	紐約視覺藝術學院 School of Visual Arts	Federico Muelas / Anney Bonney / Darius Daftary
劉璐、魏西紫、李靖文 Lu Liu / Xi-Zi Wei / Jing-Wen Li	生命線 Lifeline	銅獎 Bronze Prize	天津科技大學 Tianjin University of Science & Technology	麻曉楠 Xiao-Nan Ma
余聿 Yu Yu	視線 Voyant	銅獎 Bronze Prize	南加州大學 University of Southern California	Trixy Wattenbarger
王超 Chao Wang	萬家燈火 Myriad Lights	銅獎 Bronze Prize	福州大學廈門工藝美術學院 Xiamen Academy of Arts and Design, Fuzhou University	黃曉瑜 Xiao-Yu Huang

廠商指定類－看見台灣基金會創新設計獎 Brand Specified Category - iSee Taiwan Foundation Innovative Design Awards A

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
姚光紅、晁兵操、汪孟娟 Guang-Hong Yao / Bing-Cao Chao / Meng-Juan Wang	映象 - 臺灣 Impression of Taiwan	首獎 First Prize	福州大學 Fuzhou University	金優石、林梓波、李敏 Woo-Seok Kim / Zi-Bo Lin / Min Li
王盈之 Ying-Chih Wang	國色天香 Aromatic	首獎 First Prize	大同大學 Tatung University	林家華 Chia-Hua Lin
陳柏鈞、洪玉芳、吳柏叡 Po-Chun Chen / Yu-Fang Hung / Po-Jui Wu	山碗飯 Rice Bowl of Mountain Scene	首獎 First Prize	國立臺中科技大學 National Taichung University of Science and Technology	黃雅卿、李新富 Ya-Ching Huang / Shin-Fu Lee
林英君、王巧臻、黃禹萱、陳宜家 Ying-Chun Lin / Chiao-Chen Wang / Yu-Xuan Huang / Yi-Chia Chen	好客擂茶 Nice Customer Lei Cha	首獎 First Prize	醒吾科技大學 Hsing Wu University of Science and Technology	翁永圳、王明珠 Jeff Weng / Grace Wang
田文成、王玉雯、崔瑩、魏敏 Wen-Cheng Tian / Yu-Wen Wang / Ying Cui / Min Wei	食間的旅行 Food-Time Travel	首獎 First Prize	安陽工學院 Anyang Institute of Technology	劉丹丹、吳傑 Dan-Dan Liu / Jie Wu
孫文俊 Wen-Jun Sun	遇見臺灣二 Encounter Taiwan 2	優勝 Second Prize	廣州美術學院 Guangzhou Academy of Fine Arts	張海文 Hai-Wen Zhang
范荷蕙、陳智偉、羅仁志、倪劭宇 He-Hui Fan / Zhi-Wei Chen / Ren-Zhi Luo / Shao-Yu Nei	阿都莫 阿美族麻糬 A Doumo Amis Mochi	優勝 Second Prize	醒吾科技大學 Hsing Wu University of Science and Technology	翁永圳、王明珠 Jeff Weng / Grace Wang
林子翔 Zih-Siang Lin	家 Home Tableware	優勝 Second Prize	亞洲大學 Asia University	李新富 Shin-Fu Lee
趙曼、張婷婷 Man Zhao / Ting-Ting Zhang	人月團圓好時節 People and Month Round Good Season	優勝 Second Prize	亞洲大學 Asia University	李新富、林磐聳 Shin-Fu Lee / Apex Lin, Pang-Soong
林國鴻、歐堅裕、何文輝 Guo-Hong Lin / Jian-Yu Ou / Wen-Hui He	三行 Three Behavior of Using Sauce Dishes	優勝 Second Prize	五邑大學 Wuyi University	陳振益 Zhen-Yi Chen

教育部陳良基政務次長致詞
Address by Dr. Liang-Gee Chen, Political Deputy Minister, Ministry of Education

頒獎典禮大合照
Group Photo Taken in 2016TISDC Awards Ceremony

獲獎作品展覽於台灣創意設計中心創意劇場
Winner Exhibition at Taiwan Design Center Creativity Theater

獲獎作品展於印度設計標誌展
Winner Exhibition at India Design Mark

初選大合照
Group Photo Taken in the Preliminary Selection

決選大合照
Group Photo Taken in the Final Selection

國際設計大師系列講座
International Design Masters Lecture Series

廠商指定類設計工作坊
Brand Specified Design Workshop Group Photo

2017 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	中國 China	10252	9206	183	19
	臺灣 Taiwan	6966	5912	120	31
	印度 India	243	149	12	1
	南韓 South Korea	199	169	12	1
	馬來西亞 Malaysia	191	142	12	1
	新加坡 Singapore	105	84	11	2
	越南 Vietnman	95	85	2	0
	香港 Hong Kong	65	49	2	0
	印尼 Indonesia	53	31	2	0
	澳門 Macau	49	39	4	0
	寮國 Lao	47	42	2	0
	菲律賓 Philippines	42	36	1	0
	日本 Japan	37	23	2	1
	伊朗 Iran	32	30	1	0
	泰國 Thailand	24	21	1	0
	斯里蘭卡 Sri Lanka	8	6	1	0
	土耳其 Turkey	5	3	0	0
	黎巴嫩 Lebanon	2	2	0	0
	尼泊爾 Nepal	2	2	0	0
	巴勒斯坦領土 Palestinan	2	0	0	0
	緬甸 Myanmar	1	1	0	0
	約旦 Jordan	1	0	0	0
	敘利亞 Syria	1	0	0	0
	烏茲別克斯坦 Uzbekistan	1	0	0	0
歐洲 Europe	德國 Germany	53	41	9	0
	俄羅斯 Russia	26	20	6	1
	白俄羅斯 Belarus	23	21	1	0
	英國 United Kingdom	20	15	4	1
	捷克共和國 Czech Republic	16	13	0	0
	義大利 Italy	13	12	3	0
	法國 France	12	11	1	0
	波蘭 Poland	6	8	1	0
	喬治亞 Georgia	6	1	1	0
	比利時 Belgium	6	4	0	0
	葡萄牙 Portugal	5	4	0	0
	希臘 Greece	4	4	0	0
	阿拉伯聯合大公國 United Arab Emirates	4	1	1	0
	斯洛伐克 Slovakia	4	4	1	0
	西班牙 Spain	3	2	0	0
	立陶宛 Lithuania	3	2	0	0
	烏克蘭 Ukraine	2	2	0	0
	瑞典 Sweden	2	1	1	1
	荷蘭 Netherland	2	2	0	0
	丹麥 Dammark	2	1	0	0
	愛沙尼亞 Estonia	1	1	0	0
	挪威 Norway	1	1	1	0
	拉脫維亞 Latvia	1	1	0	0
	愛爾蘭 Ireland	1	1	0	0
	阿曼 Oman	1	0	0	0
	保加利亞 Bulgaria	1	0	0	0
	塞普勒斯 Cyprus	1	0	0	0
	瑞士 Switzerland	1	1	1	1
	奧地利 Austria	1	0	0	0
美洲 America	美國 U.S.A	156	129	18	7
	薩爾瓦多 El Salvador	56	48	3	0
	加拿大 Canada	17	12	1	0
	墨西哥 Mexico	6	5	0	0
	巴西 Brazil	1	0	0	0
	哥倫比亞 Colombia	1	1	0	0
	厄瓜多 Ecuador	1	1	0	0
	阿根廷 Argentina	1	1	0	0
	宏都拉斯 Honduras	1	1	0	0
	玻利維亞 Bolivia	1	0	0	0
	秘魯 Peru	1	0	0	0
大洋洲 Oceania	澳大利亞 Australia	23	16	2	1
	聖誕島 Christmasc Island	2	0	0	0
	紐西蘭 New Zealand	1	1	0	0
非洲 Africa	南非 South Africa	10	9	0	0
	辛巴威 Zimbabwe	4	3	0	0
	埃及 Egypt	3	2	0	0
	模里西斯 Republic of Mauritius	1	0	0	0
參賽作品總數 Number of Participating Works		18932	16435	423	總計 Total 68
參與國家總數 Number of Registered Countries		71	58	33	

2017 年臺灣國際學生創意大賽獲獎名單
2017 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Hyunsu Park / Hyungjun Koo / Jaeyon Kim / Seonggon Jin / Minseop Woo / Hanna Lee / Chanmi Kim / Wansik Jang	Water Mask Dispenser	年度大獎 Grand Prix	國民大學 Kookmin University	

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
王尹伶 Yin-Ling Wang	Pick and Throw	法國設計師聯盟特別獎 AFD Special Award	國立臺灣師範大學 National Taiwan Normal University	林俊良、施令紅 Chun-Liang Lin / Ling-Hung Shih
Anna Dmitrieva	Book about Eyes	捷克布魯諾雙年展協會特別獎 SBB Special Award	國立高等經濟大學－藝術與設計學院 HSE Art and Design School	Stefan Lashko / Ivan Yakushev
Farhana Hossain	The Dumb Elephant	新加坡設計行業總商會特別獎 DBCS Green Design Award	紐約視覺藝術學院 School of Visual Arts	Hsiang-Chin Moe
林瑋群、章芸甄 Wei-Chun Lin / Yun-Jen Jang	小事 RUKI	澳大利亞優秀設計協會特別獎 GDA Special Award	東海大學 Tunghai University	葉文凱 Wen-Kai Yeh
Aleksandra Zeromska	Wooden Crutches	德國國家設計委員會特別獎 GDC Special Award	洛桑藝術學院 Ecole cantonale d'art de Lausanne (ECAL)	Daniel Zieliński
Ninaad Kulkarni	KCLOC	香港設計總會特別獎 FHKDA Special Award	紐約視覺藝術學院 School of Visual Arts	Terrence Masson
Ching-Tien Chu	Verge	國際設計社團協會特別獎 ico-D Excellence Award	紐約視覺藝術學院 School of Visual Arts	Hsiang-Chin Moe / Terrence Masson / Trilby Schreiber / Michael Tanzillo
何靜 Jing He	彈珠輸液袋 Marble Infusion Bag	印度設計委員會特別獎 IDC Special Award	天津理工大學 Tianjin University of Technology	龐月 Yue Pang
黃天韻、王穎婷、黃心如、曾子容、張巧妍、羅詩雅 Tien-Yun Huang / Ying-Ting Wang / Hsin-Ju Huang / Zih-Rong Zeng / Chiao-Yen Chang / Shi-Ya Luo	米好！Malahok Millet Malahok	墨西哥國際海報雙年展協會特別獎 IPBM Special Award	國立臺中科技大學 National Taichung University of Science and Technology	涂以仁 Izen Tu
Asish Mohandas	Maattam-Retrofit Patient Transfer System	日本設計振興會特別獎 JDP Special Award	印度理工學院（坎普爾） Indian Institute of Technology, Kanpur	Nachiketa Tiwari
爐宏文 Hong-Wun Lu	是開放還是限制？ OPEN or RESTRICT?	韓國現代設計協會特別獎 KECD Special Award	國立雲林科技大學 National Yunlin University of Science and Technology	曹融 Jung Tsao
許雅媛、王意姍、林郁儒、李怡軒、黃筱涵 Ya-Yuan Hsu / Yi-Shan Wang / Yu-Ru Lin / Yi-Hsuan Lee / Xiao-Han Huang	Retouch	澳門設計師協會特別獎 MDA Special Award	朝陽科技大學 Chaoyang University of Technology	馮偉中 Wei-Jung Feng
康超 Chao Kang	燈塔 The Lighthouse	泰國創意設計中心特別獎 TCDC Special Award	福州大學廈門工藝美術學院 Xiamen Academy of Arts and Design, Fuzhou University	黃曉瑜 Xiao-Yu Huang
邱士杰、張明潔、林孝親、林思妤 Shih-Chieh Chiu / Ming-Chieh Chang / Hsiao-Chin Lin / Szu-Yu Lin	基石 Fundamental	亞洲設計連特別獎 tDA Asia Special Award	國立臺灣藝術大學 National Taiwan University of Arts	鐘世凱 Shih-Kai Chung
Jexter Lim Sen Ye	Eatsy	台灣創意設計中心最具商品化潛力獎 TDC Greatest Market Potential Award	新加坡國立大學 National University of Singapore	Song Kee Hong
趙丹婷、張丹妮 Dan-Ting Zhao / Dan-Ni Zhang	孤獨症 Autism	紐西蘭設計師協會特別獎 DINZ Best Design Special Award	中國美術學院 China Academy of Art	郭磊 Lei Guo

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Chiam Yong Sheng Kevin	Folks Kitchenware for the Blind	金獎 Gold Prize	新加坡國立大學 National University of Singapore	Song Kee Hong
徐文鑫、王子健、歐陽雪欣 Wen-Xin Xu / Zi-Jian Wang / Xue-Xin Ouyang	門閂鎖 DoorBolt	銀獎 Sliver Prize	武漢理工大學 Wuhan University of Technology	湯軍、李翔 Jun Tang / Xiang Li

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
陳子捷、袁千涵 Zih-Jie Chen / Chien-Han Yuan	線 - 跨越 Across Line	銅獎 Bronze Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	陳彥廷 Yan-Ting Chen
陳彥廷、陳彥廷、陳冠廷 Yen-Tin Chen / Yen-Ting Chen / Guan-Tin Chen	漂浮護欄 Float Barrier	銅獎 Bronze Prize	國立臺北科技大學 National Taipei University of Technology	陳文印、黃子坤 Wen-Yen Chen / T. K. Philip Hwang
Janis Beinerts / Susanne Duswald	Aero	銅獎 Bronze Prize	優密歐大學 Umeå University	Thomas Degn

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
黃聖軒、吳承諭 Sheng-Syuan Huang / Cheng-Yu Wu	字蹟 Finding Taiwan Old Street_Three Scenic Views of Lukang	金獎 Gold Prize	亞洲大學 Asia University	游明龍 Ming-Lung Yu
姚凱倫 Kai-Lun Yao	數說年齒 Title of Age in Ancient China	銀獎 Sliver Prize	中國美術學院上海設計學院 Shanghai Institute of Design-China Academy of Art	韓緒、林俊良 Xu Han / Chun-Liang Lin
朱天航 Tian-Hang Zhu	鄰居的耳朵線上音樂平臺—線下音樂會視覺設計 Neighbor's Ear Vision Design	銅獎 Bronze Prize	南京藝術學院 Nanjing University of the Arts	姚翔宇 Xiang-Yu Yao
林倢均、楊采廷、楊雅筑 Jie-Jun Lin / Tsai-Ting Yang / Ya-Chu Yang	小日字 Shiou Li Ji	銅獎 Bronze Prize	南臺科技大學 Southern Taiwan University of Science and Technology	蘇沛琪、童鼎鈞 Pei-Chi Su / Ting-Chun Tung
鄒云岱 Yun-Dai Zou	生機 Give Your Life a Chance	銅獎 Bronze Prize	亞洲大學 Asia University	游明龍 Ming-Lung Yu

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
盤思妤、陳昭名、陳聖勛 Sz-Yu Pan / Zhou-Ming Chen / Sheng-Hsun Chen	霓虹 Neon	金獎 Gold Prize	國立臺灣藝術大學 National Taiwan University of Arts	石昌杰、陳建宏、王尉修 C.Jay Shih / Chieh- Hung Chen / Wei-Xiu Wang
Yosuke Tani	The Fire Celebration at Kurama	銀獎 Sliver Prize	東京藝術大學 Tokyo University of the Arts	Mitsuko Okamoto
Jihyeon Bae	Flipped Out	銅獎 Bronze Prize	紐約視覺藝術學院 School of Visual Arts	Hsiang-Chin Moe
楊凱雲、王堉萍、花婉齊 Kai-Yun Yang / Yu-Ping Wang / Wan-Ci Hua	蛋蛋的煩惱 Go Nuts	銅獎 Bronze Prize	國立臺灣藝術大學 National Taiwan University of Arts	石昌杰、陳建宏、王尉修 C.Jay Shih / Chieh-Hung Chen / Wei-Xiu Wang
周浩然 Harry Zhou	Harry	銅獎 Bronze Prize	同濟大學 Tongji University	柳喆俊 Ellon Leo

廠商指定類－看見台灣基金會創新設計獎 Brand Specified Category - iSee Taiwan Foundation Innovative Design Awards

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
李貞儀 Chen-Yi Lee	製餅食茶 TeaLab	金獎 Gold Prize	實踐大學 Shih Chien University	王俊隆 Rock Wang
張玉樺、呂淑惠 Yu-Hua Jhang / Shu-Hui Lu	80 at-tea 收納式多功能茶具組 80 at-tea Admission Multifunction Tea Set	銀獎 Sliver Prize	亞東技術學院 Oriental Institute of Technology	高繼徽 Ghi-Hwei Kao
田文成、薛邁 Wen-Cheng Tian / Mai Xue	山・茶事 Mountain・Tea Affairs	銀獎 Sliver Prize	安陽工學院 Anyang Institute of Technology	張春蓉、吳傑、劉丹丹 Chun-Rong Zhang / Jie Wu / Dan-Dan Liu
蕭翎軒 Ling-Xuan Xiao	原源不絕 Uninterrupted Flow	銅獎 Bronze Prize	亞洲大學 Asia University	游明龍 Ming-Lung Yu
李玟函 Wen-Han Li	看見 I See	銅獎 Bronze Prize	亞洲大學 Asia University	游明龍 Ming-Lung Yu
徐瑄惠、黃弘宇 Hsuan-Hui Hsu / Hung-Yu Huang	客器 - 五件式茶具組 Kochi Tea Set	銅獎 Bronze Prize	中華大學 Chung Hua University	陳如薇 Ju-Wei Chen
姜標、王新元、李嘉良、陳靜 Biao Jiang / Xin-Yuan Wang / Jia-Liang Li / Jing Chen	若 / 茶則 If/tea	銅獎 Bronze Prize	上海視覺藝術學院 Shanghai Institute of Visual Arts	彭鐘 Zhong Peng

教育部姚立德政務次長致詞
Address by Dr. Leeh-Ter Yao, Political Deputy Minister, Ministry of Education

頒獎典禮大合照
Group Photo Taken in 2017TISDC Awards Ceremony

獲獎作品展於臺大醫院國際會議中心
Winner Exhibition at NTUH International Convention Center

獲獎作品展於國立越南美術大學
Winner Exhibition at Vietnam University of Fine Art

初選大合照
Group Photo Taken in the Preliminary Selection

決選大合照
Group Photo Taken in the Final Selection

國際設計大師系列講座
International Design Masters Lecture Series

新亞洲設計工作坊大合照
Group Photo Taken in New Asia Design Workshop

2018 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	中國 China	14319	14163	294	20
	臺灣 Taiwan	4931	4881	121	30
	印度 India	401	401	26	3
	南韓 South Korea	158	154	4	1
	馬來西亞 Malaysia	157	157	7	2
	新加坡 Singapore	100	100	13	4
	伊朗 Iran	52	42	2	0
	日本 Japan	44	38	7	3
	澳門 Macau	25	25	3	0
	香港 Hong Kong	23	22	4	1
	泰國 Thailand	18	17	3	2
	印尼 Indonesia	16	16	2	0
	越南 Vietnman	10	10	3	0
	孟加拉共和國 Bangladesh	10	10	0	0
	土耳其 Turkey	6	6	1	0
	以色列 Israel	6	6	2	0
	菲律賓 Philippines	6	6	0	0
	斯里蘭卡 Sri Lanka	2	2	0	0
	寮國 Lao	2	2	0	0
	亞美尼亞 Armenia	2	2	0	0
	巴勒斯坦領土 Palestinan	2	2	0	0
	敘利亞 Syria	1	1	0	0
	黎巴嫩 Lebanon	1	1	0	0
歐洲 Europe	俄羅斯 Russia	182	182	5	1
	波蘭 Poland	38	38	2	1
	白俄羅斯 Belarus	22	22	2	0
	德國 Germany	19	19	0	0
	英國 United Kingdom	16	16	5	0
	烏克蘭 Ukraine	12	12	0	0
	立陶宛 Lithuania	7	7	0	0
	義大利 Italy	6	6	0	0
	奧地利 Austria	6	6	0	0
	法國 France	5	5	3	1
	瑞士 Switzerland	5	5	0	0
	芬蘭 Finland	4	4	1	0
	捷克共和國 Czech Republic	4	4	2	1
	斯洛伐克 Slovakia	4	4	1	1
	荷蘭 Netherland	3	3	0	0
	丹麥 Dammark	2	2	1	0
	塞爾維亞 Serbia	2	2	0	0
	希臘 Greece	2	0	0	0
	西班牙 Spain	2	0	0	0
	比利時 Belgium	1	1	0	0
	羅馬尼亞 Romania	1	1	0	0
	匈牙利 Austria	1	1	0	0
	瑞典 Sweden	1	1	1	0
	挪威 Norway	1	1	0	0
	保加利亞 Bulgaria	1	1	0	0
	愛沙尼亞 Estonia	1	1	0	0
	拉脫維亞 Latvia	1	0	0	0
	克羅埃西亞 Croatia	1	0	0	0
美洲 America	美國 U.S.A	61	60	7	2
	墨西哥 Mexico	38	38	1	0
	厄瓜多 Ecuador	36	36	0	0
	巴西 Brazil	32	32	1	0
	加拿大 Canada	1	1	0	0
	阿根廷 Argentina	1	1	0	0
	薩爾瓦多 El Salvador	1	1	0	0
	古巴 Republic of Cuba	1	1	0	0
	秘魯 Peru	1	0	0	0
	牙買加 Jamaica	1	0	0	0
	玻利維亞 Bolivia	1	0	0	0
大洋洲 Oceania	澳大利亞 Australia	14	14	0	0
	紐西蘭 New Zealand	1	1	0	0
非洲 Africa	南非 South Africa	1	1	0	0
	奈尼利亞 Nigeria	1	0	0	0
參賽作品總數 Number of Participating Works		20833	20594	523	總計 Total 73
參與國家總數 Number of Registered Countries		66	58	28	

2018 年臺灣國際學生創意大賽獲獎名單
2018 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
劉晏呈、陳嘉言、鄭煥宙 Tena Galovic、Marine Varguy Yen-Chen Liu / Ellis Kayin Chan / Zozo Jhe / Tena Galovic / Marine Varguy	阿公 A Gong	年度大獎 Grand Prix	戈布林影像學校 Gobelins School of Image	Clément Lefèvre / Etienne Guignard / Lee Delong / Lionel Richerand / Camille Cotte / Lucrèce Andreae / Ugo Bienvenu / Robert Bennett / Victoria Jardine / Nicolas Trotignon / Jean Michel Boesch / Marine Lachenaud / Johanna Goldschmidt / Xavier Ramonede / Antoine Antin / Benjamin Marsaud / Daniel Cacouault / Daniel Callaby / Louis Thomas

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
郭雨薇、宋汶師、林森、崔佳琪、張桐、葉陽 Yu-Wei Guo / Wen-Shi Song / Sen Lin / Jia-Qi Cui / Tong Zhang / Yang Ye	洗衣球 Washing Ball	義大利工業設計協會特別獎 Industrial Design Association Special Award	瀋陽理工大學 Shenyang Ligong University	王成玥、陳峰 Cheng-Yue Wang / Feng Chen
高婉竹 Wan-Chu Kao	記憶終點站 The End of Memory	歐洲設計協會特別獎 BEDA Special Award	中國文化大學 Chinese Culture University	蘇哲甫、呂兆民 Che-Fu Su / Zhao-Min Lu
Artipon Deewongkij	Sign-Lence: Boardgame for Learning Thai Sign Language	巴西中央設計協會特別獎 Centro Brasil Design Special Award	朱拉隆功大學 Chulalongkorn University	Takerng Pattanopas
王艾婷、張子薇、陳香霓、謝欣庭 Ai-Ting Wang / Zi-Wei Zhang / Xiang-Ni Chen / Hsin-Ting Hsieh	田町河聲 Tian-Ting Memory of River	新加坡設計業總商會特別獎 Design Business Chamber Singapore Special Award	南臺科技大學 Southern Taiwan University of Science and Technology	陳一夫 Yi-Fu Chen
張珮瑜 Pei-Yu Zhang	愛的束縛 Bonded love	紐西蘭設計師協會特別獎 The Designers Institute of New Zealand Special Award	四川美術學院 Sichuan Fine Arts Institute	呂曦、葉育男 Xi Lv / Yuan Yeh
劉靜怡 Jing-Yi Low	菲索 Fisso	香港設計總會特別獎 Hong Kong Federation of Design Associations	實踐大學 Shih Chien University	陳威志 Rex Takeshi Chen
黃雅筠、陳乃瑄 Ya-Yun Huang / Nai-Xuan Chen	血型快篩片 RBTT Rapid Blood Type Test	澳大利亞優秀設計協會特別獎 Good Design Australia Special Award	明志科技大學 Ming Chi University of Technology	李鍇朮 Kai-Chu Li
Tereza Vacková	Cles, Clever Seek	德國國家設計委員會特別獎 German Design Council Special Award	布拉格捷克理工大學 Czech Technical University in Prague	Martin Tvaružek / Petr Fiala
趙慈欣 Ci-Xin Chao	裸 Naked	莫斯科國際平面設計雙年展金蜂獎特別獎 Moscow Global Biennale of Graphic Design Golden Bee Special Award	吉隆坡萊佛士高等學院 Raffles College of Higher Education Kuala Lumpur	黃善莉 Shan-Li Wong
羅貽甄、陳映樺、譚秀妮、黃琬雯、洪靜菲 Yi-Jen Luo / Ying-Wa Chan / Xiu-Ni Tam / Woan-Mun Wong / Ching-Fei Ang	食鬱 Desire	國際設計社團協會特別獎 ico-D Excellence Award	朝陽科技大學 Chaoyang University of Technology	馮偉中 Wei-Jung Feng
Lydia Fransisca	Pause	印度設計委員會特別獎 India Design Council Special Award	南洋藝術學院 Nanyang Academy of Fine Arts	
崔思雨 Si-Yu Cui	童年 Childhood	墨西哥國際海報雙年展協會特別獎 International Poster Biennial in Mexico Special Award	廈門大學 Xiamen University	戚躍春 Yue-Chun Qi
張浩杰、莫澤鴻、吳云妹 Hao-Jie Zhang / Ze-Hong Mo / Yun-Mei Wu	折疊援助浴室 Speedy Collapsible Bathroom	日本設計振興會特別獎 Japan Institute of Design Promotion Special Award	大連民族大學 Dalian Minzu University	劉雪飛、方迪 Xue-Fei Liu / Di Fang
江惠欣 Wai-Yan Kong	斗白棧品牌設計 TauBok Zaan Brand Identity	韓國現代設計協會特別獎 Korea Ensemble of Contemporary Design Special Award	香港知專設計學院 Hong Kong Design Institute	任思遠 Si-Yuen Yin
李鐸、干慶青 Duo Li / Qing-Qing Gan	歹味窪橋 Dai Wei Wa Qiao	芬蘭拉赫第國際海報三年展特別獎 Lahti International Poster Triennial Special Award	大連工業大學 Dalian Polytechnic University	張子健、張嘉銘 Zi-Jian Zhang / Jia-Ming Zhang
Panan Mahasarinunt / Watcharapol Panyapitakku / Napatsorn Potranun	Inheritor	澳門設計師協會特別獎 Macau Designers Associations Special Award	蘭實大學 Rangsit University	Chinatip Tangsiripat / Phisut Laohaphitakworn
劉怡希 Yi-Xi Liu	The Last Drop of Life	捷克布魯諾雙年展協會特別獎 Brno Biennale Association Special Award	廣西藝術學院 Guangxi Arts University	喻湘龍 Xiang-Long Yu
Jing-Qiu Li	#BulbInMouth	泰國創意設計中心特別獎 Thailand Creative & Design Center Special Award	紐約視覺藝術學院 School of Visual Arts	Hsiang-Chin Moe
Conrad Anthony Bosco Dcruz / Rutajeet Mukherjee	Squatt	台灣設計聯盟特別獎 Taiwan Design Alliance Special Award	印度理工學院（坎普爾） Design Programme, Indian Institute of Technology Kanpur	Jhumkee Lyengar

國際設計組織特別獎 International Design Association Special Prize				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
韓葉銘、唐若凡、程思月 Ye-Ming Han / Ruo-Fan Tang / Si-Yue Cheng	兔子 Tu Zi	亞洲設計連特別獎 The Design Alliance Asia Special Award	中國美術學院上海設計學院 China Academy of Art Shanghai Institute of Design	郭磊 Lei Guo
產品設計 Product Design				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
古捷宇 Jie-Yu Gu	女性難民隨身廁所 Safe Cloak	金獎 Gold Prize	實踐大學 Shih Chien University	何信坤 Quen Ho
謝宗穎、黃宣庭 Tsung-Ying Hsieh / Hsuan-Ting Huang	綠 / 濾化隔音護欄 Breathing Barrier	銀獎 Sliver Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	陳彥廷 Yan-Ting Chen
李智、趙佳媛、王允卿、柳思 Zhi Li / Jia-Yuan Zhao / Yun-Qing Wang / Si Liu	安全防護 Safety Protection	銅獎 Bronze Prize	大連民族大學 Dalian Minzu University	包海默、許坤、喬松 Hai-Mo Bao / Kun Xu / Song Qiao
Jin-Ho Chae / Na-Yeun Kim	Nipple Dust Mask	銅獎 Bronze Prize	韓國產業技術大學 Korea Polytechnic University	金億 Euck Jin
Dishant Pradhan	Ambi- A Compact Two Wheeler Ambulance	銅獎 Bronze Prize	國立設計學院 (艾哈邁達巴德) National Institute of Design, Ahmedabad	
視覺設計 Visual Design				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
萬向欣 Xiang-Xin Wan	瀕危 1.0 Under 1.0	金獎 Gold Prize	國立臺灣藝術大學 National Taiwan University of Arts	李尉郎、王俊捷 Wei-Lang Lee / Chun-Chieh Wang
Alexandra Parkhomenko	Advertising campaign #slowdownworld	銀獎 Sliver Prize	國立高等經濟大學-藝術與設計學院 HSE Art and Design School	Stefan Lashko / Ivan Yakushev
顏承澧 Cheng-Li Yen	鑄記 The Casting	銅獎 Bronze Prize	嶺東科技大學 Ling Tung University	涂以仁 Yi-Jen Tu
杜浩瑋、劉佳蓉、陳若潔 Hao-Wei Du / Jia-Rong Liu / Ruo-Jieh Chen	漢字動物節 Chinese Character Animal Festival	銅獎 Bronze Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	李根在 Ken-Tsai Lee
陳品丞 Ping-Chen Chen	2017 創新人博覽會 Innovators Expo 2017	銅獎 Bronze Prize	武藏野美術大學 Musashino Art University	陳明石 Ming-Shih Chen
數位動畫 Digital Animation				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
郭家伃、吳念臻、柏玲、廖姿貽、李其龍 Jia-Yu Guo / Nien-Chen Wu / Ling Po / Tzu-Yi Liao / Ki-Lung Lee	一坨糟 A Mess	金獎 Gold Prize	朝陽科技大學 Chaoyang University of Technology	林佳鴻 Chia-Horng Lin
楊暘 Yang Yang	我的小學校 My Little School	銀獎 Sliver Prize	福州大學廈門工藝美術學院 Xiamen Academy of Arts and Design, Fuzhou University	黃曉梅 Xiao-Mei Huang
余聿 Yu Yu	雛菊 Daisy	銅獎 Bronze Prize	南加州大學 University of Southern California	Sheila Sofian
陳思蒨、呂庭儀、梁雅雯 Ssu-Chien Chen / Ting-Yi Lu / Ya-Wen Liang	搬家日 A Moving Day	銅獎 Bronze Prize	國立臺灣藝術大學 National Taiwan University of Arts	張維忠、陳建宏、吳至正、王尉修 Wei-Chung Chang / Chieh-Hung Chen / Sheep Wu / Wei-Xiu Wang
黃園原 Yuan-Yuan Huang	觀 Watching	銅獎 Bronze Prize	佛光大學 Fo Guang University	葉茉俐 Mo-Li Yeh
服務設計 Service Design				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
徐阡芷、陳厚潤、沈萱慈 Chien-Chih Hsu / Hou-Jun Chen / Hsuan-Tzu Shen	漫遊怪獸 Game Creatures-A Service for Teachers to Teach Kids Designing Games	金獎 Gold Prize	國立成功大學 National Cheng Kung University	陳鳳桂 Feng-Kuei Chen
Reetika Patel	Smart Watch	銀獎 Sliver Prize	國立設計學院 National Institute of Design	Aneesha Sharma
Soon-Jiang Wan、陳厚潤 Soon-Jiang Wan / Hou-Jun Chen	Junjun- 性困擾心理服務 Junjun-A Chatbot and In-app Mental Health Service to Help the Sexual Distress	銀獎 Sliver Prize	國立成功大學 National Cheng Kung University	
游硯雅、蔡炘志、洪仕閔 Yen-Ya You / Hsin-Chih Tsai / Shih-Min Hong	CON+: 串連線上與線下管道的創新流浪動物領養流程 Con+: Innovating Pet Adoption Service in Shelters with Online and Offline Channels	銅獎 Bronze Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	唐玄輝 Hsien-Hui Tang
程宇菉、邱柏翰、黃詩雅 Yu-Lu Cheng / Po-Han Chiu / Shih-Ya Huang	順袋 By The Way	銅獎 Bronze Prize	國立成功大學 National Cheng Kung University	謝孟達 Meng-Dar Shieh
鄒孟芸 Meng-Yun Zou	綠洲 Oasis	銅獎 Bronze Prize	重慶大學 Chongqing University	于璐嘉 Lu-Jia Yu

教育部姚立德政務次長致詞
Address by Dr. Leeh-Ter Yao, Political Deputy Minister, Ministry of Education

頒獎典禮大合照
Group Photo Taken in 2018TISDC Awards Ceremony

獲獎作品展於松山文創園區誠品表演廳
Winner Exhibition at Eslite Performance Hall at Songshan Cultural and Creative Park

臺灣駐新加坡代表梁國新大使於新南向（新加坡）初選大合照
Group Photo Taken of Francis Kuo-Hsin Liang, Republic of China (Taiwan)'s Representative to the Republic of Singapore in New Southbound Preliminary Selection in Singapore

臺灣初選大合照
Group Photo Taken in the Preliminary Selection in Taiwan

決選大合照
Group Photo Taken in the Final Selection

國際設計大師系列講座：新加坡場 - 國家設計中心
International Design Masters Lecture Series at the National Design Centre in Singapore

新亞洲設計工作坊大合照
Group Photo Taken in New Asia Design Workshop

2019 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	中國 China	16170	16573	335	14
	臺灣 Taiwan	3981	3915	157	32
	印度 India	386	380	30	3
	馬來西亞 Malaysia	133	132	8	3
	新加坡 Singapore	126	124	17	4
	南韓 South Korea	94	88	4	1
	印尼 Indonesia	87	86	2	0
	日本 Japan	37	36	6	2
	泰國 Thailand	33	33	7	3
	香港 Hong Kong	29	27	4	0
	伊朗 Iran	16	16	2	0
	澳門 Macau	11	9	2	0
	菲律賓 Philippines	7	6	1	0
	土耳其 Turkey	5	5	2	1
	越南 Vietnman	4	4	2	0
	巴基斯坦 Pakistan	2	2	0	0
	以色列 Israel	2	2	0	0
	斯里蘭卡 Sri Lanka	1	1	0	0
	亞美尼亞 Armenia	1	1	0	0
	寮國 Lao	1	1	0	0
	阿拉伯聯合公國 United Arab Emirates	1	0	0	0
	敘利亞 Syria	1	0	0	0
	孟加拉共和國 Bangladesh	1	0	0	0
	科威特 Kuwait	1	0	0	0
歐洲 Europe	俄羅斯 Russia	61	61	5	2
	英國 United Kingdom	21	20	4	0
	德國 Germany	17	17	0	0
	波蘭 Poland	12	12	2	2
	義大利 Italy	11	10	0	0
	斯洛伐克 Slovakia	8	8	0	0
	白俄羅斯 Belarus	6	6	0	0
	捷克共和國 Czech Republic	6	6	1	0
	瑞典 Sweden	4	4	1	0
	西班牙 Spain	3	3	0	0
	丹麥 Dammark	2	2	0	0
	荷蘭 Netherland	2	2	1	0
	瑞士 Switzerland	2	2	0	0
	法國 France	2	2	0	0
	匈牙利 Austria	1	1	0	0
	烏克蘭 Ukraine	1	1	1	0
	拉脫維亞 Latvia	1	1	0	0
	芬蘭 Finland	1	1	1	0
	希臘 Greece	1	0	0	0
	阿爾巴尼亞 Albania	1	0	0	0
	比利時 Belgium	1	0	0	0
	葡萄牙 Portugal	1	0	0	0
	羅馬尼亞 Romania	1	0	0	0
	克羅埃西亞 Croatia	1	0	0	0
美洲 America	美國 U.S.A	48	46	13	5
	墨西哥 Mexico	34	32	0	0
	巴西 Brazil	32	31	0	0
	加拿大 Canada	2	2	1	1
	薩爾瓦多 El Salvador	2	2	0	0
	哥倫比亞 Colombia	1	1	0	0
	阿根廷 Argentina	1	0	0	0
	玻利維亞 Bolivia	1	0	0	0
	委內瑞拉 Veneauela	1	0	0	0
	烏拉圭 Uruguay	1	0	0	0
大洋洲 Oceania	澳大利亞 Australia	17	16	2	0
	紐西蘭 New Zealand	4	4	1	1
非洲 Africa	多哥 Dominica	2	2	0	0
	埃及 Egypt	1	1	0	0
	奈及利亞 Nigeria	1	1	0	0
	肯亞 Kenya	1	0	0	0
	南非 South Africa	1	0	0	0
	摩洛哥 Kingdom of Morocco	1	0	0	0
參賽作品總數 Number of Participating Works		21988	21738	612	總計 Total 74
參與國家總數 Number of Registered Countries		66	49	27	

2019 年臺灣國際學生創意大賽獲獎名單
2019 Taiwan International Design Competition Winners list

年度大獎 Grand Prix				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
楊子鳳、黃愛伶 Zi-Fong Yong / Ai-Ling Ng	The Dyslexperience	年度大獎 Grand Prix	新加坡國立大學 National University of Singapore	中山雄太 Yuta Nakayama
國際設計組織特別獎 International Design Association Special Prize				
創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
蘇韻柔 Yin-Rou Saw	人類祭品 Human Sacrifier	紐約藝術指導協會年度獎特別獎 The One Club for Creativity / ADC Awards Special Award	達爾尚藝術學院 Dasein Academy of Art	月樂、謝佩雯 Yue Yue / Pei-Wen Cheah
Siddharth UR	Hope	義大利工業設計協會特別獎 Association for the Industrial Design Special Award	國立設計學院古魯格舍德拉分校 National Institute of Design Kurukshetra	Nachiketa Charakwal
王鈞 Jun Wang	洪水救援無人機 - 氣囊系統設計 Flood Rescue Drone and Liferaft System Design	歐洲設計協會總局特別獎 The Bureau of European Design Associations Special Award	河北工業大學 Hebei University of Technology	楊培 Pei Yang
張新宇 Xin-Yu Zhang	為共用的懷孕體驗而做的設計 Bove - For A Shared Pregnancy Experience	巴西中央設計協會特別獎 Brazil Design Center Special Award	伊利諾伊大學厄巴納香檳分校 University of Illinois at Urbana Champaign	Suresh Sethi
陳炳坤、黃海標 Bing-Kun Chen / Hai-Biao Huang	線魂 Line Soul	泰國創意經濟局特別獎 Creative Economy Agency Special Award	福州大學廈門工藝美術學院 Xiamen Academy of Arts and Design, Fuzhou University	黃曉瑜 Xiao-Yu Huang
陳郁宜 Yu-I Chen	再留下來一晚 Stay One More Night	國際藝術設計院校聯盟特別獎 International Association of Universities and Colleges of Art, Design and Media Special Award	國立臺北藝術大學 Taipei National University of the Arts	史明輝、王綺穗 Ming-Huei Shih / Chi-Sui Wang
王佩詩、秦依琳、王振昌、彭琥茜、黃偵雅、邱筱真 Pei-Shi Ong / Yee-Ling Chin / Ching-Chang Ong / Hu-Qian Peng /Jen-Ya Huang / Xiao-Zhen Qiu	大地信紙 Earth Letter	新加坡設計業總商會特別獎 Design Business Chamber Singapore Special Award	嶺東科技大學 Ling Tung University	涂以仁 Izen Tu
符薇淇 Vanissa Foo	紙上中山 Zhongshan on Paper	紐西蘭設計師協會特別獎 The Designers Institute of New Zealand Special Award	立萬國際美術學院 The One Academy	顏立文 Li-Wen Yan
陳宥仁 Yu-Jen Chen	Hero	香港設計總會特別獎 Hong Kong Federation of Design Associations Special Award	帕森設計學院 Parsons School of Design	Aya Karpinska / Barbara Morris / Chris Romero / Ethan Silverman
Sian Hosking Berge	BOU	澳大利亞優秀設計協會特別獎 Good Design Australia Special Award	梅西大學 Massey University	Lyn Garrett / Jason Mitchell / Rodney Adank
Stephen Ow	Tipot	德國國家設計委員會特別獎 German Design Council Special Award	新加坡國立大學 National University of Singapore	Kee-Hong Song
Svetlana Sergeeva	Freegan Promotion Campaign	莫斯科國際平面設計雙年展金蜂獎特別獎 Moscow Global Biennale of Graphic Design Golden Bee Special Award	國立高等經濟大學藝術與設計學院 HSE Art and Design School	Ivan Yakushev / Stefan Lashko
Xuchen Aurora Wang	Murk	國際設計社團協會特別獎 International Council of Design Excellence Award	視覺藝術學院 School of Visual Arts	Terrence Masson
Phatdanai Jeedaeng	Sudden Sleeper	印度設計委員會特別獎 India Design Council Special Award	朱拉隆功大學 Chulalongkorn University	Suchawadee Jarak / Oat Montien
閔意庭、劉承翰 Yi-Ting Min / Cheng-Han Liu	字在風情，台灣 Scenery of Typography, Taiwan	墨西哥國際海報雙年展協會特別獎 International Poster Biennial in Mexico Special Award	亞洲大學 Asia University	游明龍 Ming-Lung Yu
Sima Demir	Cloudin	日本設計振興會特別獎 Japan Institute of Design Promotion Special Award	中東科技大學 Middle East Technical University	Bahar Sener Pedgley
陳築萱 Chu-Hsuan Chen	輕行老人助步車 Carta	韓國設計振興會特別獎 Korea Institute of Design Promotion Special Award	實踐大學 Shih Chien University	孫崇實 Chung-Shih Sun
崔思雨 Si-Yu Cui	挽救 Save	芬蘭拉赫第國際海報三年展特別獎 Lahti International Poster Triennial Special Award	廈門大學 Xiamen University	戚躍春 Yue-Chun Qi
李鐸、干慶青 Duo Li / Qing-Qing Gan	生活記號 Life Mark	澳門設計師協會特別獎 Macau Designers Association Special Award	大連工業大學 Dalian Polytechnic University	張子健 Zi-Jian Zhang
余婷婷 Ting-Ting Yu	之下 Under	台灣設計聯盟特別獎 Taiwan Design Alliance Special Award	福州大學廈門工藝美術學院 Xiamen Academy of Arts and Design, Fuzhou University	黃曉瑜 Xiao-Yu Huang
吳志豪、劉育如、張譽瀚、劉芸瑄 Chih-Hao Wu / Yu-Ru Liu / Yu-Han Chang / Yun-Xuan Liu	把你的阿嬤送給我好不好 A Ma Knows Best	亞洲設計連特別獎 The Design Alliance Asia Special Award	中國科技大學 China University of Technology	張盛權、王建堯、陳建勳 Sheng-Chuan Chang / Chien-Yao Wang / Chien-Hsun Chen

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Binayak Mondal	ABLE: Independent Transfer for Non-Ambulatory Patients	世界設計組織特別獎 World Design Organization Special Award	國立設計學院 National Institute of Design	Dr Vikram Singh Parmar

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
黃麗蓓 Winny Widodo	Node Furniture Series	金獎 Gold Prize	南洋藝術學院 Nanyang Academy of Fine Arts	
陳昱仁、張幻柔、黃雷洋 Yu-Ren Chen / Huan-Jou Chang / Lei-Yang Huang	下水道守護員 Sewer Protector	銀獎 Sliver Prize	明志科技大學 Ming Chi University of Technology	吳田瑜 Tian-Yu Wu
俞澳、周治辰、閆石 Ao Yu / Zhi-Chen Zhou / Shi Yan	平衡擔架 Balance the Stretcher	銅獎 Bronze Prize	天津科技大學 Tianjin University of Science and Technology	劉琳琳、徐守超 Lin-Lin Liu / Shou-Chao Xu
鄧宜樂、謝珊羚 Yi-Le Deng / Shan-Ling Xie	易清雨水篦 A Rainwater Grate for Easy Cleaning	銅獎 Bronze Prize	廣東工業大學 Guangdong University of Technology	
崔佳琪、王俊陽、趙茜婷、佟越、王晨竹 Jia-Qi Cui / Jun-Yang Wang / Xi-Ting Zhao / Yue Tong / Chen-Zhu Wang	貧困兒童學習紙箱 Learning Box	銅獎 Bronze Prize	瀋陽理工大學 Shenyang Ligong University	陳峰、王成玥 Feng Chen / Cheng-Yue Wang

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
梶谷文雄 Fumio Kajitani	Forms of Love	金獎 Gold Prize	東京藝術大學 Tokyo University of the Arts	清水泰博、須永剛司 Yasuhiro Kiyomizu / Takeshi Sunaga
Soo Bao Rui	Nothing Left, No-Waste Cooking	銀獎 Sliver Prize	淡馬錫理工學院 Temasek Polytechnic	
Anna Degoeva	Here I Am	銅獎 Bronze Prize	國立高等經濟大學藝術與設計學院 HSE Art and Design School	Natalia Shendrick
詹翊慈、廖庭葦、陳思羽、許梓寧、羅際承、鄒國明 Yi-Tzu Chan / Ting-Wei Liao / Szu- Yu Chen / Tzu-Ning Hsu / Chi- Cheng Lo / Kuo-Ming Tsou	方格人生 Thinking Out of Box	銅獎 Bronze Prize	嶺東科技大學 Ling Tung University	陳健文 Chien-Wen Chen
王星都 Xing-Du Wang	千字文 The Thousand Character Classic	銅獎 Bronze Prize	福建師範大學 Fujian Normal University	吳王韜 Wang-Tao Wu

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
何昀蓁、劉雅晴、薛芳沂 Yun-Zhen Ho / Ya-Ching Li / Fang-Yi Hsueh	房裡的海 The Sea Within the Room	金獎 Gold Prize	國立臺灣藝術大學 National Taiwan University of Arts	吳至正、劉家伶、陳建宏 Zhi-Zheng Wu / Cha-Lin Liu / Chieh-Hung Chen
林宗良 Chung-Leong Lim	透過她的眼 Seeing Through Her Eyes	銀獎 Sliver Prize	立萬國際美術學院 The One Academy	
西野朝來 Asaki Nishino	Indoor Days	銅獎 Bronze Prize	東京藝術大學 Tokyo University of the Arts	Taruto Fuyama
蔡香蘭、周依汝 Hsiang-Lan Tsai / Yi-Ju Chou	溝溝 Cipher	銅獎 Bronze Prize	國立臺灣藝術大學 National Taiwan University of Arts	吳至正、張晴雯、陳建宏、劉家伶、王尉修 Zhi-Zheng Wu / Ching-Wen Chang / Chieh-Hung Chen / Cha-Lin Liu / Wei-Xiu Wang
Sasi Tanyanurak	The Anthurium	銅獎 Bronze Prize	朱拉隆功大學 Chulalongkorn University	

廠商指定－技術創新應用獎 Brand Specified-ITRI Innovative Award

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
陳致帆、胡惠屏、張瑋中 Zhi-Fan Chen / Hui-Ping Hu / Wei-Chung Chang	AI 智慧型消防面罩 AI Oculur	金獎 Gold Prize	國立臺灣科技大學、明志科技大學 National Taiwan University of Science and Technology / Ming Chi University of Technology	李錡朮、陳建雄 Kai-Chu Li / Chien-Hsiung Chen
林植雯 Lam Chek Man	Breastfeeding Massage Bralette	銀獎 Sliver Prize	北卡羅來納州立大學 North Carolina State University	
黃雅筠、陳乃瑄 Ya-Yun Huang / Nai-Xuan Chen	醫療病床移動車 Medical MA	銅獎 Bronze Prize	國立臺灣科技大學、明志科技大學 National Taiwan University of Science and Technology / Ming Chi University of Technology	李錡朮 Kai-Chu Li
劉曜瑋、徐意雯、于紹軒、戴有伶 Yao-Wei Liu / Yi-Wen Hsu / Shao-Hsuan Yu / Yu-Ling Tai	城市保衛者 City Protector	銅獎 Bronze Prize	國立臺北科技大學 National Taipei University of Technology	鄭孟淙 Meng-Cong Zheng
曾鈺婷、鄭巧琪、李郁欣 Yu-Ting Zeng / Chiao-Chi Cheng / Yu-Hsin Li	泌尿感染偵測儀 UTI Detector	銅獎 Bronze Prize	國立臺北教育大學 National Taipei University of Education	李錡朮 Kai-Chu Li

教育部劉孟奇政務次長致詞
Address by Mr. Mon-Chi Lio, Political Deputy Minister of Ministry of Education

頒獎典禮大合照
Group Photo Taken in 2019TISDC Awards Ceremony

獲獎作品展於松山文創園區誠品表演廳
Winner Exhibition at Eslite Performance Hall at Songshan Cultural and Creative Park

新加坡初選大合照
Group Photo Taken in the Preliminary Selection in Singapore

臺灣初選大合照
Group Photo Taken in the Preliminary Selection in Taiwan

決選大合照
Group Photo Taken in the Final Selection

國際設計大師系列講座
International Design Masters Lecture Series

新亞洲設計工作坊大合照
Group Photo Taken in New Asia Design Workshop

2020 年

臺灣國際學生創意大賽參賽作品件數分析表
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洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	中國 China	12100	12090	259	14
	臺灣 Taiwan	5559	5541	189	39
	印度 India	381	379	20	4
	伊朗 Iran	298	298	10	0
	馬來西亞 Malaysia	176	174	2	0
	日本 Japan	167	160	14	2
	印尼共和國 Indonesia	148	138	4	0
	新加坡 Singapore	145	144	8	0
	黎巴嫩 Lebanon	123	123	5	0
	香港 Hong Kong	59	57	4	2
	泰國 Thailand	46	28	6	2
	土耳其 Turkey	33	31	4	0
	澳門 Macau	21	21	3	1
	南韓 South Korea	20	20	2	0
	賽普勒斯 Cyprus	16	16	0	0
	越南 Vietnman	14	12	2	0
	孟加拉共和國 Bangladesh	3	3	0	0
	阿拉伯聯合公國 United Arab Emirates	1	1	1	0
	哈薩克 Kazakhstan	1	1	0	0
	菲律賓 Philippines	1	1	0	0
	以色列 Israel	1	1	0	0
歐洲 Europe	波蘭 Poland	186	186	19	0
	俄羅斯 Russia	166	166	6	3
	德國 Germany	76	76	7	2
	義大利 Italy	58	58	0	0
	英國 United Kingdom	37	37	3	1
	愛爾蘭 Ireland	23	23	0	0
	波士尼亞和赫芝格維納 Bosnia and Herzegovina	21	21	1	0
	葡萄牙 Portugal	15	15	0	0
	匈牙利 Austria	13	13	1	0
	丹麥 Dammark	9	9	1	0
	捷克共和國 Czech Republic	8	8	0	0
	希臘 Greece	7	7	0	0
	烏克蘭 Ukraine	7	7	0	0
	法國 France	6	6	0	0
	白俄羅斯 Belarus	4	4	1	0
	奧地利 Austria	3	3	0	0
	斯洛伐克 Slovakia	2	2	0	0
	塞爾維亞 Serbia	1	1	0	0
	冰島 Iceland	1	1	0	0
	西班牙 Spain	1	0	0	0
	羅馬尼亞 Romania	1	1	0	0
	蒙特內哥羅 Montenegro	1	1	0	0
	保加利亞 Bulgaria	1	1	0	0
	芬蘭 Finland	1	1	0	0
美洲 America	厄瓜多 Ecuador	193	193	1	0
	美國 USA	130	130	9	3
	墨西哥 Mexico	23	23	0	0
	加拿大 Canada	21	21	4	1
	巴西 Brazil	10	10	2	1
	古巴 Republic of Cuba	6	6	0	0
	哥倫比亞 Colombia	4	4	0	0
	阿根廷 Argentina	4	4	0	0
大洋洲 Oceania	澳大利亞 Australia	9	9	1	0
	紐西蘭 New Zealand	2	2	1	0
	聖誕島 Christmasc Island	1	1	0	0
	斐濟 Fiji	1	1	0	0
非洲 Africa	蘇丹 Sudan	2	2	0	0
	奈及利亞 Nigeria	2	2	0	0
	衣索比亞 Ethiopia	2	2	0	0
	剛果 Congo	2	0	0	0
	中非共和國 Central African Republic	2	0	0	0
	肯亞 Kenya	1	1	0	0
	埃及 Egypt	1	1	0	0
參賽作品總數 Number of Participating Works		20377	20298	590	總計 Total 75
參與國家總數 Number of Registered Countries		64	61	30	

2020 年臺灣國際學生創意大賽獲獎名單
2020 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
李念澤 Nianze Li	草莓糖 Strawberry Candy	年度大獎 Grand Prix	東京藝術大學 Tokyo University of the Arts	山村浩二 Yamamura Koji

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
呂逸飛 Edward Lyu	廢棄之種 Abandoned Seed	紐約藝術指導協會年度獎特別獎 The One Club for Creativity / ADC Awards Special Award	上海交通大學 Shanghai Jiao Tong University	王煒 Wei Wang
蔡旻樺、李懿芸、蔡宜倢、邱郁晴 Min-Hua Tsai / Yi-Yun Li / I-Jie Tsay / Yu-Ching Chiu	S.D.F. Car 稻草碳化肥料車 S.D.F. Car Fertilizer Soil Improving Machine	義大利工業設計協會特別獎 Association for the Industrial Design Special Award	國立臺北教育大學、國立臺灣科技大學 National Taipei University of Education National Taiwan University of Science and Technology	李鍇朮 Kai-Chu Li
Henrike Mohr / Esther Grünewald	«Elixir» Re-Act for Our Water	歐洲設計協會總局特別獎 The Bureau of European Design Associations Special Award	明斯特設計學院 Münster School of Design	Dipl.-Des. Steffen Schulz
Samriti Gosain / Neeraj Jawale	PLUS Bottles	巴西中央設計協會特別獎 Brazil Design Center Special Award	國立設計學院 National Institute of Design	
江蓁葐、陳玟潔、蘇亮鍠、王琪惠、許巧穎、方嘉翊 Zhen-Sun Jiang / Wen-Chieh Chen / Liang-Huang Su / Qi-Hui Wang / Ciao-Ying Syu / Jia-Yi Fang	光撲撲 Pursuing	泰國創意經濟局特別獎 Creative Economy Agency Special Award	崑山科技大學 Kun Shan University	陳湜煬 Hao-Yang Chen
Rishav Kumar	Channa	印度工業聯合會 Confederation of Indian Industry Special Award	斯特雷特設計學院 Strate School of Design	Vivek Radhakrishnan / Mandar Kale
Yuta Masuda	Long Live the Cat	國際藝術設計院校聯盟特別獎 International Association of Universities and Colleges of Art, Design and Media Special Award	東京藝術大學 Tokyo University of the Arts	山村浩二 Yamamura Koji
許嘉峻、陳思妤、邱建翊、魏嘉興、闞皎綱、陳家華 Chia-Chun Hsu / Shih-Yu Chen / Chien-Hung Chiu / Chia-Hsing We / Jiao-Gang Kan / Chia-Wei Chen	無限生跡 Protected Species in Taiwan 2020	新加坡設計業總商會特別獎 Design Business Chamber Singapore Special Award	輔仁大學 Fu Jen Catholic University	胡發祥、余佳穎 Fa-Xiang Hu / Chia-Yin Yu
Pajaree Sato / Chitawadee Sriruk / Wasinee Rugsasutee	Backstage	紐西蘭設計師協會特別獎 The Designers Institute of New Zealand Special Award	蘭實大學 Rangsit University	Phanas Phokthavi
Patrick Yu Wang	The Organized Life	香港設計總會特別獎 Hong Kong Federation of Design Associations Special Award	視覺藝術學院 School of Visual Arts	Lotte Marie Allen / Rob Kohr
張瑄祐、陳裕群、杜其燁 Xuan-Yo Zhang / Yu-Chun Chen / Chi-Yeh Tu	城中浪 Wave	澳大利亞優秀設計協會特別獎 Good Design Australia Special Award	國立臺灣科技大學 National Taiwan University of Science and Technology	陳彥廷 Yan-Ting Chen
蔡旻樺、蔡宜倢、邱郁晴、李懿芸 Min-Hua Tsai / I-Jie Tsay / Yu-Ching Chiu / Yi-Yun Li	Easy-Cargo	德國國家設計委員會特別獎 German Design Council Special Award	國立臺北教育大學、國立臺灣科技大學 National Taipei University of Education National Taiwan University of Science and Technology	李鍇朮 Kai-Chu Li
林澤瑩 Ze Ying Lin	求救信號 Distress Signal	莫斯科國際平面設計雙年展金蜂獎特別獎 Moscow Global Biennale of Graphic Design Golden Bee Special Award	廈門大學 Xiamen University	楊雙飛 Shuang-Fei Yang
黃心蔷、張曉樺 Hsin-Chiang Huang / Hsiao-Hua Chang	停止童兵 Stop Child Soldiers	國際設計社團協會特別獎 International Council of Design Excellence Award	國立臺灣藝術大學 National Taiwan University of Arts	
蒙桂鎤 Gui-Bin Meng	禁止捕捉，禁止獵殺 Don't Catch Don't Kill	墨西哥國際海報雙年展協會特別獎 International Poster Biennial in Mexico Special Award	廣西藝術學院 Guangxi Arts Institute	李娟 Juan Li
劉涵瀞、曾郁玲、趙玟瑄、王映捷 Han-Chin Liu / Yu-Ling Tseng / Wen-Hsuan Chao / Ying-Chieh Wang	T³ Monster - 手部發展遲緩兒童之訓練教具 T³ Monster	日本設計振興會特別獎 Japan Institute of Design Promotion Special Award	南臺科技大學 Southern Taiwan University of Science and Technology	歐陽昆 Yang-Kun Ou
黃笑柳、羅彩俠、簡慧 Xiao-Liu Huang / Cai-Xia Luo / Hui Jian	「勿」霾 Don't Haze	韓國設計振興會特別獎 Korea Institute of Design Promotion Special Award	廣西藝術學院 Guangxi Arts Institute	夏輝璘 Hui-Lin Xia
Anastasia Lipyagovskaya	Feminism in Action	芬蘭拉赫第國際海報三年展特別獎 Lahti International Poster Triennial Special Award	HSE 藝術與設計學院 HSE Art and Design School	Stefan Lashko / Ivan Yakushev
王佳敏 Jia-Min Wang	隱形暴力 Stealth Violence	澳門設計師協會特別獎 Macau Designers Association Special Award	醒吾科技大學 Hsing Wu University	翁永圳 Yung-Chun Wong

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
邱靖芬、徐華璟 Ching-Fen Chiu / Hwa-Chin Hsu	我的 Mine	台灣設計聯盟特別獎 Taiwan Design Alliance Special Award	國立雲林科技大學 National Yunlin University of Science and Technology	劉景程 Ching-Cheng Liu
Rafaella Peres Eleuterio / Rafaella de Bona Gonçalves	Pioneiras - Coffee Made by Women	亞洲設計連特別獎 The Design Alliance Asia Special Award	巴拉那聯邦技術大學 Federal University of Technology – Paraná	
陳柏燊、張乃文 Po-Shen Chen / Nai-Wun Jhang	造雨氣球 Raining Balloon	世界設計組織特別獎 World Design Organization Special Award	實踐大學 Shih Chien University	劉維公 Wei-Gong Liou

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
林瑞苓、李永琪、莫于寬、鄭仲凱、鄭逢甲、彭凱嶸、李宣諺、高偉銘 Jui-Ling Lin / Yong-Qi Li / Yu-Kuan Mo / Zhung-Kai Zheng / Feng-Jia Zheng / Kai-Jung Peng / Hsung-Yen Li / Wei-Ming Kok	HanDo 兒童義肢 HanDo Prosthetics for Kids	金獎 Gold Prize	南臺科技大學 Southern Taiwan University of Scienceand Technology	歐陽昆 Yang-Kun Ou
王韋婷、洪嘉駿、吳育昕 Wei-Ting Wang / Chia-Jun Hung / Yu-Hsing Wu	海中油汙收集機 Osc+	銀獎 Sliver Prize	明志科技大學、國立臺灣科技大學 Ming Chi University of Technology / National Taiwan University of Science and Technology	李鍇朮 Kai-Chu Li
呂明真 Ming-Chen Lu	未來居家蟋蟀農場 Cricket Farm	銅獎 Bronze Prize	實踐大學 Shih Chien University	伍大忠 Da-Chung Wu
陳盈蓁、郭靜、曾宏宇、孫子婷 Ying-Chen Chen / Ching Kuo / Hong-Yu Zeng / Ztu-Ting Sun	油勒油勒 - 食用廢油再製蠟筆 Youle_Youlei	銅獎 Bronze Prize	銘傳大學 Ming Chuan University	高志尊、王瓊芬 Chih-Chuan Kao / Chiung-Fen Wang
劉思堯 Si-Yao Liu	三維建造車 3D Construct Vehicle	銅獎 Bronze Prize	湖南大學 Hunan University	

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
何芝螢、謝欣潔、盧芷吟、黃庭怡、曾怡瑄、林育誠 Chic-Ying Ho / Xin-Jie Xie / Zhi-Yin Lu / Ting-Yi Huang / Yi-Hsuan Tseng / Yu-Cheng Lin	數鯤島 Numbers of Tainan Coast	金獎 Gold Prize	嶺東科技大學 Ling Tung University	秦安慧、黃煒仁 An-Hui Ching / Wei-Jen Huang
許書綺、徐啟嫚、李欣諭、林佳均 Shu-Chi Hsu / Chi-Man Hsu / Sin-Yu Li / Jia-Jun Lin	藻嶼 Taiwan Seaweed	銀獎 Sliver Prize	中國科技大學 China University of Technology	陳建勳、李政達 Chien-Hsun Chen / Cheng-Ta Lee
顧嘉欣 Jia-Xin Gu	真相之書 The Book of Truth	銅獎 Bronze Prize	廣州美術學院 Guangzhou Academy of Fine Arts	馬良華 Liang-Hua Ma
肖琪媛 Qi-Yuan Xiao	O&R Tissue	銅獎 Bronze Prize	四川美術學院 Sichuan Fine Arts Institute	詹文瑤、孫可 Wen-Yao Zhan / Ke Zhan
Maria Kuranova	Against Animal Abuse	銅獎 Bronze Prize	國立高等經濟大學 National Research University Higher School of Economics	Stefan Lashko / Ivan Yakushev

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
張心語、林佩儀、許嘉珊、歐俊廷、劉耘菲、莊晴 Hsin-Yu Chang / Pei-Yi Lin / Jia-Shan Shu / Chun-Ting Ou / Yun-Fei Liu / Qing Zhuang	一條魚在我床上 A Fish on My Bed	金獎 Gold Prize	國立臺北商業大學 National Taipei University of Business	魏子彬 Zi-Bin Wei
Pornsawan Rittiruth / Janthima Saengsri / Ramita Daomanee / Kanyawee Sulaiman	Play With Me	銀獎 Sliver Prize	吞武里國王科技大學 King Mongkut's University of Technology Thonburi	Chanon Vilaiyuk / Wisit Supangkaratana
張家寧、沈莉臻、黃芊華 Chia-Ning Chang / Li-Chen Shen / Chien-Hua Huang	浮標 Buoy	銅獎 Bronze Prize	國立臺灣藝術大學 National Taiwan University of Arts	陳建宏、楊蕾、黃睿烽 Chien-Hung Chen / Lea Yang / Ruei-Feng Huang
張喬 Chiao Chang	顛倒鏡界 Irreversible	銅獎 Bronze Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	蕭勝文 Sheng-Wen Hsiao
呂少宇、邱冠霖、李雅紳 Shao-Yu Lu / Kuan-Lin Chiu / Ya-Shen Lee	千禧頻道 The Millennials	銅獎 Bronze Prize	朝陽科技大學 Chaoyang University of Technology	馮偉中 Wei-Jung Feng

廠商指定特別獎 Brand Specified Special Award

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
楊鎮嘉、鄭芸、潘俊宇 Jhen-Jia Yang / Yun Cheng / Chun-Yu Pan	RHITA 永續循環易裝拆行李箱設計 RHITA Sustainability Suitcase	環境永續獎 Environmental Sustainability Award	台南應用科技大學 Tainan University of Technology	陳中聖 Chung-Sheng Chen

教育部劉孟奇政務次長致詞
Address by Mr. Mon-Chi Lio, Political Deputy Minister of Ministry of Education

頒獎典禮大合照
Group Photo Taken in 2020TISDC Awards Ceremony

獲獎作品展於西門紅樓
Winner Exhibition at The Red House

獲獎作品展於日本名古屋的國際設計中心
Winner Exhibition at International Design Centre Nagoya

初選大合照
Group Photo Taken in the Preliminary Selection

決選大合照
Group Photo Taken in the Final Selection

國際設計大師系列講座
International Design Masters Lecture Series

新亞洲設計工作坊大合照
Group Photo Taken in New Asia Design Workshop

2021 年

臺灣國際學生創意大賽參賽作品件數分析表
Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	中國 China	14727	14351	441	22
	臺灣 Taiwan	5106	4909	355	32
	印度 India	878	863	48	2
	日本 Japan	173	165	14	4
	南韓 South Korea	145	139	13	1
	印尼 Indonesia	78	72	11	0
	新加坡 Singapore	66	65	5	2
	馬來西亞 Malaysia	61	59	3	1
	伊朗 Iran	57	56	6	0
	泰國 Thailand	23	22	5	0
	澳門 Macau	20	18	2	0
	土耳其 Turkey	15	14	0	0
	香港 Hong Kong	13	12	4	0
	越南 Vietnam	13	11	2	0
	以色列 Israel	9	8	1	1
	柬埔寨 Cambodia	3	2	0	0
	斯里蘭卡 Sri Lanka	1	1	0	0
	菲律賓 Philippines	1	1	0	0
	阿拉伯聯合公國 United Arab Emirates	1	1	0	0
	巴基斯坦 Pakistan	1	1	0	0
	科威特 Kuwait	1	1	0	0
	沙烏地阿拉伯 Saudi Arabia	1	1	0	0
歐洲 Europe	英國 United Kingdom	87	84	12	2
	俄羅斯 Russia	52	50	4	0
	烏克蘭 Ukraine	25	24	1	0
	義大利 Italy	18	18	4	2
	德國 Germany	15	15	1	0
	葡萄牙 Portugal	13	11	0	0
	捷克共和國 Czech Republic	11	10	2	1
	波蘭 Poland	10	8	1	1
	瑞典 Sweden	8	8	4	0
	西班牙 Spain	7	7	1	0
	比利時 Belgium	7	7	1	0
	愛爾蘭 Ireland	5	5	0	0
	白俄羅斯 Belarus	4	4	0	0
	荷蘭 Netherland	4	3	0	0
	法國 France	2	2	1	0
	斯洛伐尼亞 Slovenia	2	2	1	0
	塞爾維亞 Serbia	2	2	0	0
	斯洛伐克 Slovakia	2	2	0	0
	保加利亞 Bulgaria	1	1	0	0
	匈牙利 Austria	1	1	0	0
	瑞士 Switzerland	1	1	1	0
	希臘 Greece	1	1	0	0
美洲 America	美國 U.S.A	114	110	33	3
	墨西哥 Mexico	28	28	0	0
	巴西 Brazil	25	19	0	0
	加拿大 Canada	13	11	1	1
	玻利維亞 Bolivia	11	11	1	0
	哥倫比亞 Colombia	3	3	0	0
	厄瓜多 Ecuador	2	2	0	0
	智利 Chile	1	1	0	0
	阿根廷 Argentina	1	1	0	0
大洋洲 Oceania	澳大利亞 Australia	10	10	2	0
	紐西蘭 New Zealand	1	1	0	0
非洲 Africa	奈及利亞 Nigeria	16	16	0	0
	摩洛哥 Kingdom of Morocco	2	2	0	0
	迦納 Ghana	2	2	0	0
	埃及 Egypt	1	1	0	0
參賽作品總數 Number of Participating Works		21901	21256	981	總計 Total 75
參與國家總數 Number of Registered Countries		59	59	31	

2021 年臺灣國際學生創意大賽獲獎名單
2021 Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
吳郁心 Yu-Hsin Wu	急救充氣擔架 Inflatable Stretcher	年度大獎 Grand Prix	實踐大學 Shih Chien University	朱旭建 Hsu-Cheng Chu

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
王世恒、李煒琦、付贇、趙晴、陳祖誠 Shi-Heng Wang / Wei-Qi Li / Yun Fu / Qing Zhao / Zu-Cheng Chen	玩具 Toy	紐約藝術指導協會年度獎特別獎 The One Club for Creativity / ADC Awards Special Award	中國傳媒大學 Communication University of China	洪汎 Fan Hong
汪啟韜、鄭小涵、陳文靜、謝曉文 Qi-Tao Wang / Xiao-Han Zheng / Wen-Jing Chen / Xiao-Wen Xie	蝗蟲 —— 食物轉化機 From Locust to Nutrition	義大利工業設計協會特別獎 Association for the Industrial Design Special Award	廣東工業大學 Guangdong University of Technology	陳朝杰 Chao-Jie Chen
Megan Lincoln	SONA – Making Breast Cancer Monitoring More Accessible	歐洲設計協會總局特別獎 The Bureau of European Design Associations Special Award	羅浮堡大學 Loughborough University	
賴謙忱、許芳萍 Chien-Chen Lai / Fang-Ping Hsu	E-YES 兒童弱視訓練器 E-YES Amblyopia Trainer	巴西中央設計協會特別獎 Brazil Design Center Special Award	明志科技大學 Ming Chi University of Technology	李鍇朮 Kai-Chu Li
孫道霖、張姝 Dao-Lin Sun / Shu Zhang	空 . 白 Blank	泰國創意經濟局特別獎 Creative Economy Agency Special Award	大連工業大學 Dalian Polytechnic University	張子健、叢瑜伶、侯天航 Zi-Jian Zhang / Yu-Ling Cong / Tian-Hang Hou
Ashutosh Vashishtha	Ujala Bench	印度工業聯合會 Confederation of Indian Industry Special Award	國立設計學院 National Institute of Design	
曲書毓 Shu-Yu Chu	Crush on	國際藝術設計院校聯盟特別獎 International Association of Universities and Colleges of Art, Design and Media Special Award	國立臺灣科技大學 National Taiwan University of Science and Technology	蕭勝文 Sheng-Wen Hsiao
夏友慈、洪明萱、曾筱婷、楊蕙綺 You-Cih Shia / Ming-Hsuan Huang / Xiao-Ting Zeng / Wai-Che Yang	日日春 Naturally	新加坡設計業總商會特別獎 Design Business Chamber Singapore Special Award	嶺東科技大學 Ling Tung University	秦安慧、黃煒仁 An-Hui Ching / Wei-Jen Huang
Shinobu Soejima / Hisako Nakaoka / Nao Tawaratsumida	Blink in the Desert	香港設計及創意產業總會特別獎 Hong Kong Federation of Design and Creative Industries Special Award	東京藝術大學 Tokyo University of the Arts	Yuichi Ito
許芳萍、賴謙忱 Fang-Ping Hsu / Chien-Chen Lai	鯨豚救援車 RCV(Rescue Cetacean Vehicle)	澳大利亞優秀設計協會特別獎 Good Design Australia Special Award	明志科技大學 Ming Chi University of Technology	李鍇朮 Kai-Chu Li
沈宏 Hong Shen	智能邊桌購物車 Smart Shopping Cart Combined with Standing Table	德國國家設計委員會特別獎 German Design Council Special Award	實踐大學 Shih Chien University	陳禧冠 Shi-Kuan Chen
Katarzyna Wit	There's no Excuse' - Book Project	莫斯科國際平面設計雙年展金蜂獎特別獎 Moscow Global Biennale of Graphic Design Golden Bee Special Award	波茲南美術大學 University of Fine Arts in Poznań	Grzegorz Nowicki / Krzysztof Molenda
蘇莘淇 Xin-Qi Su	原甦年代 Native Era	國際設計社團協會特別獎 International Council of Design Excellence Award	中國科技大學 China University of Technology	陳建勳 Chien-Hsun Chen
Shira Cohen	Movie Posters	墨西哥國際海報雙年展協會特別獎 International Poster Biennial in Mexico Special Award	比撒列藝術設計學院 Bezalel Academy of Arts and Design	Orit Bergman / Dar Laor
王駿騰、陳錡淵 Chun-Teng Wang / Chi-Yuan Chen	工尺 -01 Gongche-01	日本設計振興會特別獎 Japan Institute of Design Promotion Special Award	國立臺灣科技大學 National Taiwan University of Science and Technology	施皇旭、陳建雄 Huang-Hsu Shih / Chien-Hsiung Chen
趙雅雯、朱鈺欣 Ya-Wen Zhao / Yu-Xin Zhu	Kill Me Protect Me	韓國現代設計協會特別獎 Korea Ensemble of Contemporary Design Special Award	蘇州科技大學 Suzhou University of Science and Technology"	方敏 Min Fang
吳國榮、陳力緯、洪嘉良 Guo-Rong Wu / Li-Way Chen / Jia-Liang Hong	壽塔美學 Tribute to the Gods	澳門設計師協會特別獎 Macau Designers Association Special Award	正修科技大學 Cheng Shiu University	黃郁升、賴岳興 Yu-Sheng Huang / Yueh-Hsing Lai
葉恆君、彭子芸、黃婕妮、徐思婷 Heng-Jun Ye / Zi-Yun Peng / Jie-Ni Huang / Sih-Ting Syu	安熄 Candle	泛非洲設計協會特別獎 Pan-Afrikan Design Institute Special Award	台南應用科技大學 Tainan University of Technology	楊崧正 Sung-Cheng Yang
孟彣芯、李冠霖、張容慈、呂佳穎、曲湣梃、陳祥裕 Wen-Hsin Meng / Guan-Lin Lee / Rong-Ci Zhang / Chia-Ying Lu / Min-Ting Chu / Hsiang-Yu Chen	手捏子 The Handkerchief	台灣設計聯盟特別獎 Taiwan Design Alliance Special Award	南臺科技大學 Southern Taiwan University of Science and Technology	劉千凡 Chian-Fan Liou
塗芷妤 Chih-Yu Tu	自殘 Self-Harm	亞洲設計連特別獎 The Design Alliance Asia Special Award	亞洲大學 Asia University	游明龍 Ming-Lung Yu
Seohyun Yoo / Gahye Park / Eunhye Lee	R.U.A, Sustainable Water Saver	世界設計組織特別獎 World Design Organization Special Award	弘益大學 Hongik University	

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
林雅筑 Ya-Zhu Lin	紙漿鞋 Re-pulp	金獎 Gold Prize	國立臺灣科技大學、銘傳大學 National Taiwan University of Science and Technology / Ming Chuan University	駱信昌、陳振甫、莊慶昌、陳如薇 Hsin-Chang Lo / Chen-Fu Chen / Ching-Chang Chuang / Vii Chen
李彥寬 Yan-Kuan Li	零距椅 Zerogap	銀獎 Sliver Prize	實踐大學 Shih Chien University	孫崇實 Chung-Shih Sun
吳胤銓、周志軒、蔡昱丞、廖培雯 Yin-Chuan Wu / Zhi-Xuan Zho / Yu-Cheng Tsai / Pei-Wen Liao	自由自載 Balance Wheelbarrow	銅獎 Bronze Prize	台南應用科技大學 Tainan University of Technology	林成發 Cheng-Fa Lin
Neil Barnabas	Faux Button	銅獎 Bronze Prize	國立設計學院 National Institute of Design	Nachiketa Charkhwal
屈沖、尼少淵、葛蓉 Chong Qu / Shao-Yuan Ni / Rong Ge	指觸 Finger Touch	銅獎 Bronze Prize	廣東工業大學 Guangdong University of Technology	王金廣 Jing-Guang Wang

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
魏佑霖 You-Lin Wei	在愛裡，我們都一樣 All Love is equal	金獎 Gold Prize	輔仁大學 Fu Jen Catholic University	
張凡 Fan Zhang	尺·度 Dimension	銀獎 Sliver Prize	西安石油大學 Xi'an Shiyou University	吉穎 Ying Ji
梁國健、龐燁、向冰姿、彭玲 Gring Liang / Ye Pang / Bing-Zi Xiang / Ling Peng	十二分鐘 Twelve Minute	銅獎 Bronze Prize	中國美術學院 China Academy of Art	毛雪、蔡文超 Xue Mao / Wen Cao Cai
張祖豪、胡芊慧、朱冠丞、劉立淇、李品蓁 Zu-Hao Zhang / Chien-Hui Hu / Guan-Cheng Zhu / Li-Chi Liu / Pin-Chen Li	曝 Exposure	銅獎 Bronze Prize	國立高雄師範大學 National Kaohsiung Normal University	吳仁評 Ren-Ping Wu
張紫微 Zi-Wei Zhang	《城牆腳下》 Kaifeng City	銅獎 Bronze Prize	廈門大學 Xiamen University	張文化 Wen-Hua Zhang

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Marika Tamura	Final Deathtination	金獎 Gold Prize	瑞格林藝術與設計學院 Ringling College of Art and Design	Paul Downs
Shinobu Soejima	House Rattler	銀獎 Sliver Prize	東京藝術大學 Tokyo University of the Arts	
呂天韻、歐亞菲 Tian-Yun Lv / Ya-Fei Ou	琴語 Resonance	銅獎 Bronze Prize	中國傳媒大學 Communication University of China	陳天任、艾勝英 Tian-Ren Chen / Sheng-Ying Ai
張珂瑞 Ke-Rui Zhang	蜉蝣日記 Dayfly	銅獎 Bronze Prize	中國傳媒大學 Communication University of China	艾勝英 Sheng-Ying Ai
董恆瑞 Heng-Ruei Dung	交戰 Fighters	銅獎 Bronze Prize	實踐大學 Shih Chien University	劉邦耀 Bang-Yao Liu

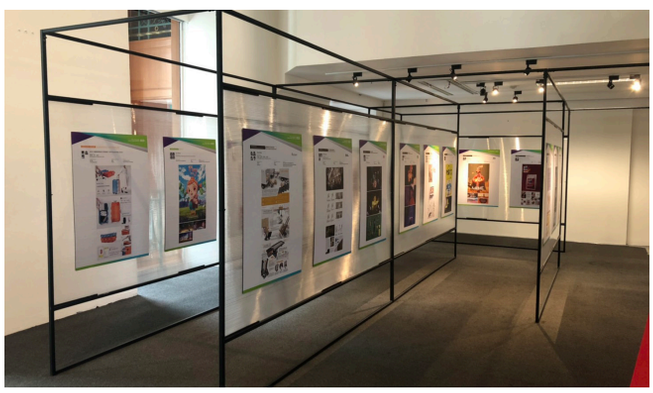
廠商指定特別獎 Brand Specified Special Award

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
邱士軒、徐卉盈、陳湘云 Shih-Hsuan Chiu / Hui-Ying Hsu / Xiang-Yun Chen	海上油井再造計畫 OWR	環境永續獎 Environmental Sustainability Award	國立臺北教育大學、國立臺北科技大學 National Taipei University of Education / National Taipei University of Technology	李鍇朮 Kai-Chu Li
張嘉芸、羅靜怡、鄭廷恩 Chia-Yun Chang / Ching-Yi Lo / Ting-En Cheng	TAIWAN 百態 100 Taiwan 100 - 100 Changes About Taiwan	環境永續獎 Environmental Sustainability Award	國立臺北商業大學 National Taipei University of Business	林育如 Yu-Ju Lin

教育部高等教育司朱俊彰司長致詞
Address by Chun-Chang Chu, Director of Department of Higher Education, Ministry of Education

頒獎典禮大合照
Group Photo Taken in 2021TISDC Awards Ceremony

頒獎典禮現場
Award Ceremony of 2021 TISDC

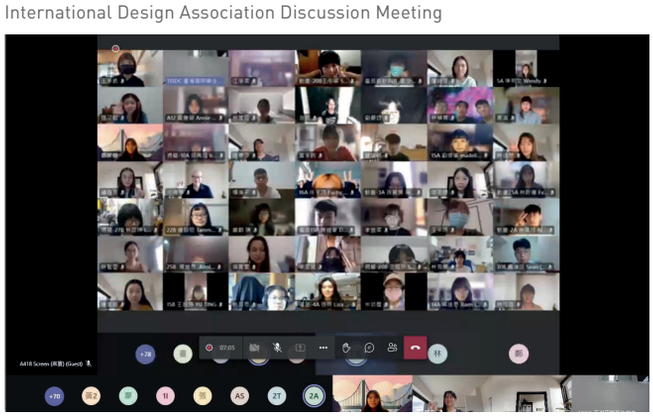


獲獎作品展於泰國創意經濟局
Winner Exhibition at Creative Economy Agency in Thailand

初選召集人聯席會議
Group Photo Taken in Preliminary Selection Joint Meeting

決選評選結果公布暨國際組織交流會議大合照
Group Photo Taken in Outcome Announcement of Final Selection & International Design Association Discussion Meeting

線上國際設計大師系列講座
International Design Masters Lecture Series



新亞洲設計工作坊大合照
Group Photo Taken in New Asia Design Workshop

2022 年

2022 年臺灣國際學生創意大賽參賽作品件數分析表
2022 Taiwan International Design Competition Entries Statistic

洲別 Continent	國家或地區 Country or Region	報名數 Registration Entries	符合資格件數 Qualified Entries	入圍作品總件數 Number of Finalists	得獎總件數 Number of Winners
亞洲 Asia	中國大陸 China	7836	7620	211	18
	臺灣 Taiwan	6082	5794	275	43
	印度 India	633	606	36	3
	馬來西亞 Malaysia	216	210	3	1
	日本 Japan	149	142	4	0
	印尼 Indonesia	145	139	2	1
	伊朗 Iran	141	136	0	0
	土耳其 Turkey	78	78	1	0
	韓國 Korea	74	71	7	1
	新加坡 Singapore	56	55	8	0
	泰國 Thailand	54	50	3	2
	香港 Hong Kong	35	32	0	0
	澳門 Macau	14	14	1	0
	以色列 Israel	6	6	0	0
	越南 Vietnam	5	5	0	0
	孟加拉 Bangladesh	3	3	0	0
	伊拉克 Iraq	1	1	0	0
	敘利亞 Syrian	1	1	0	0
	吉爾吉斯 Kyrgyz	1	1	0	0
歐洲 Europe	波蘭 Poland	179	178	2	1
	俄羅斯 Russia	107	107	1	0
	英國 United Kingdom	38	37	0	0
	波士尼亞及赫塞哥維那 Bosnia and Herzegovina	33	32	0	0
	白俄羅斯 Belarus	25	21	1	0
	德國 Germany	22	19	2	0
	捷克 Czechia	16	16	0	0
	塞爾維亞 Serbia	15	15	0	0
	西班牙 Spain	12	12	2	0
	義大利 Italy	12	12	2	0
	丹麥 Denmark	11	11	1	0
	匈牙利 Hungary	10	10	0	0
	烏克蘭 Ukraine	6	6	1	0
	保加利亞 Bulgaria	4	4	0	0
	荷蘭 Netherlands	4	4	0	0
	法國 French	3	3	0	0
	希臘 Greece	3	3	0	0
	斯洛維尼亞 Slovenia	2	2	0	0
	斯洛伐克 Slovakia	2	2	0	0
	芬蘭 Finland	1	1	0	0
	奧地利 Austria	1	1	0	0
	葡萄牙 Portugal	1	1	0	0
	愛爾蘭 Ireland	1	1	0	0
	比利時 Belgium	1	1	0	0
	蘇格蘭 Scotland	1	1	0	0
	阿爾巴尼亞 Albania	1	1	0	0
	馬約特島 Mayotte	1	1	0	0
美洲 America	墨西哥 Mexico	341	320	1	0
	厄瓜多爾 Ecuador	134	134	0	0
	美國 United States of America	107	105	21	7
	加拿大 Canada	23	22	0	0
	瓜地馬拉 Guatemala	21	21	0	0
	哥斯大黎加 Costa Rica	18	15	0	0
	阿根廷 Argentina	16	16	0	0
	巴西 Brazil	14	13	0	0
	智利 Chile	7	7	2	0
	巴拿馬 Panama	5	4	0	0
	哥倫比亞 Colombia	4	4	0	0
	多明尼加 Dominican	1	1	0	0
	巴拉圭 Paraguay	1	1	0	0
	玻利維亞 Bolivia	1	1	0	0
大洋洲 Oceania	澳大利亞 Australia	4	4	0	0
非洲 Africa	奈及利亞 Nigeria	4	3	0	0
	阿爾及利亞 Algeria	3	3	0	0
	肯亞 Kenya	1	1	0	0
	埃及 Egypt	1	1	0	0
	迦納 Ghana	1	1	0	0
參賽作品總數 Number of Participating Works		16749	16143	587	總計 Total 77
參與國家總數 Number of Registered Countries		66	66	22	

2022 年臺灣國際學生創意大賽獲獎名單
2022Taiwan International Design Competition Winners list

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
彭皓暘、凌豫靖、劉家姍、盧永華、楊于樺 Hao-Yang Peng / Yu-Ching Ling / Chia-Shan Liu / Yung-Hua Lu / Yu-Hua Yang	違禁品 Outlaw	年度大獎 Grand Prix	國立臺灣藝術大學 National Taiwan University of Arts	李俊逸、楊蕾、吳至正、黃睿烽、黃楷迪 Chun-I Lee / Lei Yang / Chih-Cheng Wu / Ruei-Feng Huang / Kai-Ti Huang

國際設計組織特別獎 International Design Association Special Prize

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
許育瑄、蔡宜家、楊毓晴、陳紫涵、連婕羽 Yu-Hsuan Hsu / Yi-Chia Tsai / Yu-Ching Yang / Tzu-Han Chen / Jie-Yu Lien	融融 FELIX	紐約藝術指導協會年度獎特別獎 The One Club for Creativity / ADC Awards Special Award	國立臺灣藝術大學 National Taiwan University of Arts	李俊逸、張晴雯、黃楷迪、吳至正、黃睿烽 Chun-I Lee / Ching-Wen Chang / Kai-Ti Huang / Sheep Wu / Ruei-Feng Huang
陳昱廷 Yu-Ting Chen	海上濾油淨化機 Offshore Oil Filter	義大利工業設計協會特別獎 Association for the Industrial Design Special Award	國立臺北教育大學 National Taipei University of Education	李鍇朮 Kai-Chu Li
Karolina Kruszewska	Love Pose (Mi osne Wygibasy)	歐洲設計協會總局特別獎 The Bureau of European Design Associations Special Award	卡托維茲美術學院 Academy of Fine Arts in Katowice	Justyna Kucharczyk
洪允昀、沈筠雅 Yun-Yun Hung / Yun-Ya Shen	隧道消防無人機 Tunnel Fire Drone	巴西中央設計協會特別獎 Brazil Design Center Special Award	國立臺北科技大學 National Taipei University of Technology	王鴻祥、鄭孟淙、朱莉蕎、黃孟帆 Hung-Hisang Wang / Meng-Cong Zheng / Li-Chiao Chu / Meng-Fan Huang
Nathanich Chantharojwong	Opened	泰國創意經濟局特別獎 Creative Economy Agency Special Award	朱拉隆功大學 Chulalongkorn University	Teema Muekthong / Peerapat Kittivachra
Monica Bhyrappa	Spectrum	印度工業聯合會 Confederation of Indian Industry Special Award	國立設計學院 National Institute of Design	
王芃、余仕翰、莫凱翔、傅品瑄、林禹汝、吳怡臻 Peng Wang / Shawn Yee Shi Han / Wei Xiang Mok / Pin-Hsuan Fu / Yu-Ju Lin / Yi-Zhen Wu	花度 Flower by Man	國際藝術設計院校聯盟特別獎 International Association of Universities and Colleges of Art, Design and Media Special Award	朝陽科技大學 Chaoyang University of Technology	馮偉中 Wei-Jung Feng
張思文 Siwen Zhang	Water is Life	新加坡設計業總商會特別獎 Design Business Chamber Singapore Special Award	湖南工業大學 Hunan University of Technology	陳豔球 Yanqiu Chen
鍾宛妤、涂育誠、陳俐濟 Wan-Yu Chung / Yu-Cheng Tu / Li-Lin Chen	顛倒男孩 Blue Wall	香港設計及創意產業總會特別獎 Hong Kong Federation of Design and Creative Industries Special Award	國立雲林科技大學 National Yunlin University of Science and Technology	李子強 Tzu-Chiang Li
鐘雲浩 Yunhao Zhong	蔚藍三角：非洲廁所援助企劃 Blue Triangle: African Latrine Aid Program	澳大利亞優秀設計協會特別獎 Good Design Australia Special Award	哈爾濱工業大學 Harbin Institute of Technolog	
曹媛 Yuan Cao	落水救援無人機設計 Drone Design for Drowning Rescue	德國國家設計委員會特別獎 German Design Council Special Award	合肥工業大學 Hefei University of Technology	
Vanabud Chaiprakorb	Muay's Diary	國際設計社團協會特別獎 International Council of Design Excellence Award	朱拉隆功大學 Chulalongkorn University	Wittamon Niwattichai / Nicolas Verstappen
張育玲、黃玟綺、林珈宇、邱柔瑄、余采璇、黃品方 Yu-Ling Chang / Wen-Chi Huang / Jia-Yu Lin / Rou-Xuan Qiu / Tsai-Hsuan Yu / Pin-Fang Huang	WhiteNoise	墨西哥國際海報雙年展協會特別獎 International Poster Biennial in Mexico Special Award	中國科技大學 China University of Technology	林恩盈、張盛權 En-Ying Lin / Sheng-Chuan Chang
范瑀文、鄭有希 Yu-Wen Fan / You-Xi Zheng	Hemi-Go	偏癱移動新「行」態 Hemi-Go | A Mobile Vehicle for the Hemiplegic	日本設計振興會特別獎 Japan Institute of Design Promotion Special Award	國立成功大學 National Cheng Kung University	洪郁修 Yu-Hsiu Hung
盧鼎傑、曾羽萱、李茂宇、林泠 Ting-Chieh Lu / Yu Hsuan Tseng / Mao-Yu Li / Ling Lin	醬顏所 Sauce Artist	韓國現代設計協會特別獎 Korea Ensemble of Contemporary Design Special Award	輔仁大學 Fu Jen Catholic University	胡發祥、余佳穎 Fa-Hsiang Hu / Chia-Yin Yu
黃奕淳 Yi-Chun Huang	Kid ≠ Punching Bag	芬蘭拉赫第國際海報三年展特別獎 Lahti International Poster Triennial Special Award	亞洲大學 Asia University	游明龍 Ming-Lung Yu
趙敏君、溫承宇 Min-Jun Zhao / Cheng-Yu Wen	33 號白日夢 -AR 動態藝術公益展覽海報 Daydream No.33 Exhibition-A Public-Welfare AR Dynamic Art Exhibition by Autism & Dementia Patients	澳門設計師協會特別獎 Macau Designers Association Special Award	樹德科技大學 Shu-Te University	陳政昌 Cheng-Chang Chen
江尚晏、溫孟展、永谷拓巳、林至謙、吳幼恩 Shang-Yan Jiang / Meng-Zhan Wen / Takumi Nagaya / Zhi-Chien Lin / Yu-En Wu	照耀你，照耀我 Shine on Us	泛非洲設計協會特別獎 Pan-Afrikan Design Institute Special Award	崑山科技大學 Kun Shan University	劉勇明 Yung-Ming Liu
沈彤、楊嘉甄、徐偉傑 Tung Shen / Chia-Jen Yang / Wei-Chieh Hsu	紐西蘭鈔票設計 New Zealand Banknote	捷克布魯諾雙年展協會特別獎 Brno Biennale Association Special Award	亞洲大學 Asia University	方曉瑋 Hsiao-Wei Fang

年度大獎 Grand Prix

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Christopher Cuthrell	The Boy and the Moon	台灣設計聯盟特別獎 Taiwan Design Alliance Special Award	國視覺藝術學院 School of Visual Arts	Lisa Labracio
谷佩慈 Pei-Tzu Ku	框 Frames	亞洲設計連特別獎 The Design Alliance Asia Special Award	國立臺灣科技大學 National Taiwan University of Science and Technology	鄭司維 Civi Cheng
王董慈、林瑞苓、何堉楨、蘇沛洋、莫于寬 Chin-Tzu Wang / Rui-Ling Lin / Yu-Chen He / Pei-Yang Su / Yu-Kaun Mo	脊立 Spineup	世界設計組織特別獎 World Design Organization Special Award	南臺科技大學 Southern Taiwan University of Science and Technology	歐陽昆 Yang-Kun Ou

產品設計 Product Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
邱士軒 Shih-Hsuan Chiu	NGTF	金獎 Gold Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	李鍇朮 Kai-Chu Li
施奕均、林美潔 Yi-Chun Shih / Mei Jie Lim	Light-UP 盲彎壓綫感測器 Light-UP Blind Curve Warning System	銀獎 Sliver Prize	國立臺北科技大學 National Taipei University of Technology	范政揆 Cheng-Kuei Fan
Lingjie Meng	Geminus	銅獎 Bronze Prize	普瑞特藝術學院 Pratt Institute	Chamille Thayer
Ashique Shaji	Ept	銅獎 Bronze Prize	國立設計學院 National Institute of Design	
游基綺、吳孟庭 Qi-Ji You / Meng-Ting Wu	簡易行 Easy Go	銅獎 Bronze Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	林銘煌、劉嘉勝、李建佑 Ming-Huang Lin / Jia-Sheng Liu / Jian-You Li

視覺設計 Visual Design

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
楊舒琪、張鈴慈、蕭綵慈、林品瑄、張宇沛 Shu-Qi Yang / Ling-Ci Zhang / Tsai-Tzu Hsiao / Pin- Xuan Lin / Yu-Pei Chang	識野。所 WILD VEGETABLES'	金獎 Gold Prize	朝陽科技大學 Chaoyang University of Technology	莊國民 Kuo-Min Chuang
吳晨筠、趙欣斯、莊瑀涵、許佳玲 Chen-Yun Wu / Sin-Sih Jhao / Yu-Han Chuang / Jia-Ling Xu	與水共存 Coexistence with Water	銀獎 Sliver Prize	中國科技大學 China University of Technology	李政達、陳建勳 Cheng-Ta Lee / Chien-Hsun Chen
王慕藍 Mulan Wang	苗染 Miao Batik	銅獎 Bronze Prize	西安美術學院 Xi'an Academy of Fine Arts	Jiaying Han
謝心怡、葉千瑜、黃靖涵、蔡佳君 Hsin-Yi Hsieh / Chian-Yu Ye / Jing-Han Huang / Jia-Jyun Tsai	觸發計畫專刊 Plan Trigger Special Issue Concept	銅獎 Bronze Prize	樹德科技大學 Shu-Te University	楊裕隆 Yu-Lung Yang
羅明軍 Mingjun Luo	Future	銅獎 Bronze Prize	清華大學 Tsinghua University	張寶華 Baohua Zhang

數位動畫 Digital Animation

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
鄧又瑄、張嘉珈、陳萬謙、陳祺萱、林明璇 Yu-Hsuan Teng / Jia-Jia Chang / Yu-Chien Chen / Ci-Syuan Chen / Ming-Hsuan Lin	這間賓館有螞蟻 Ant Hotel	金獎 Gold Prize	國立臺灣藝術大學 National Taiwan University of Arts	李俊逸、石昌杰、黃楷迪、吳至正、黃睿烽 Chun-I Lee / C. Jay Shih / Kai-Ti Huang / Zhi-Zheng Wu / Ruei-Feng Huang
Jiawen Liang	9:30 AM	銀獎 Sliver Prize	視覺藝術學院 School of Visual Arts	Adam Meyers
Shaoxiong Song	An Autumn Dusk's Dream	銅獎 Bronze Prize	視覺藝術學院 School of Visual Arts	Lotte Marie Allen
楊子霏 Tzu Fei Yang	奧 Ikigai	銅獎 Bronze Prize	國立臺灣科技大學 National Taiwan University of Science and Technology	蕭勝文 Sheng-Wen Hsiao
陳可欣、董唯珂、徐嘉希、王翀、文予恬 Kexin Chen / Weike Dong / Jiaxi Xu / Chong Wang / Yutian Wen	老貓兒 Return to Go	銅獎 Bronze Prize	中國傳媒大學 Communication University of China	劉大宇、高薇華 Dayu Liu / Weihua Gao

廠商指定特別獎 Brand Specified Special Award

創作者 Name of Applicant	作品名稱 Title of work	獲得獎項 Awards	學校名稱 Name of School	指導老師 Instructor
Vaishnavi Shiroorkar	Carapace	環境永續獎 Environmental Sustainability Award	珀爾學院 Pearl Academy	Samarth Reddy / Saumitra Vaidya / Shalaka Vaidya
黃毓文、黃琦涵、萬興蕙、蘇子晴、李紓緹、朱宇昂 Yu-Wen Huang / Ci-Han Huang / Sing-Huei Wann / Tzu-Ching Su / Shu-Ti Li / Yu-Ang Zhu	頭島花生會社 Tou Do Lab	環境永續獎 Environmental Sustainability Award	嶺東科技大學 Ling Tung University	郭中元 Chung-Yuan Kuo
蘇聖翔、張耕銓、高穎欣 Sheng Xiang Su / Ken-Chuan Chang / Weng-Ian Kou	Same Old	環境永續獎 Environmental Sustainability Award	國立雲林科技大學 National Yunlin University of Science and Technology	李子強 Tzu-Chiang Li

教育部劉孟奇政務次長致詞
Address by Mr. Mon-Chi Lio, Political Deputy Minister of Ministry of Education

頒獎典禮大合照
Group Photo Taken in 2022TISDC Awards Ceremony

獲獎作品展於松山文創園區誠品表演廳
Winner Exhibition at Eslite Performance Hall at Songshan Cultural and Creative Park

獲獎學生交流會大合照
Group Photo Taken in Winners' Sharing Session

初選召集人聯席會議
Group Photo Taken in Preliminary Selection Joint Meeting

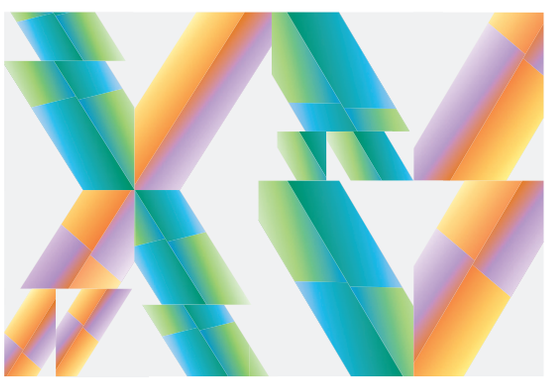
決選評選結果公布暨國際組織交流會議大合照
Group Photo Taken in Outcome Announcement of Final Selection & International Design Association Discussion Meeting

線上國際設計大師系列講座
International Design Masters Lecture Series

新亞洲設計工作坊大合照
Group Photo Taken in New Asia Design Workshop

Taiwan International Student Design Competition

15th Anniversary Special Issue



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