



SHIH CHIEN UNIVERSITY

# 實踐

**NEWSLETTER 02**  
June 2022



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## 2021 臺灣國際學生創意設計大賽 (TISDC) 工設系吳郁心榮獲年度大獎（獲獎率 0.3%）

工業產品設計學系校友 吳郁心

2021 年個人有幸獲得 TISDC 年度大獎，感謝老師的指導與評審的肯定。在這次作品的完成過程中，最大收穫是悟出「相信現在努力的自己」的個中含意，也因此使我在畢業後至求職期間，心情平靜，充滿自信，減緩了社會新鮮人可能出現的待業焦慮與迷茫。

很開心藉由此文，與在學的學弟妹或是即將踏出校門的畢業生分享：「不用太在意能不能得獎，而是要先知道自己在哪裡；再努力為使用者找出解決問題的各種可能性，這是設計師的特質。」當目標與眼光放得更遠時，獲獎就是設計過程中，隨之而來的小小勉勵。

提及我的設計方法，其實和大家一樣，都是受惠於學校老師的教導，只是每個人在結合自己的經驗後，設計出來的作品各有不同。在設計過程中，我發現自己專業的不足，於是多方充實並內化為個人獨特的經驗，累積信心，確實實踐後，慢慢摸索出一套設計模式，日後也能游刃有餘地運用在不同的情境中。

上面所述，相信大家都知道，但人在茫然於該做什麼，或在學習產品設計產生困惑時，還是會希望有人能指引大方向。我的看法是，這沒有正確答案，得靠你當下想知道什麼，然後勇於嘗試。

想當年還是菜鳥設計師的我也非常害怕，為求及早了解更全面的設計專業知識與業界要求，我參加校外實習直到畢業。實習期間，學到最多的不是設計，而是設計以外的實務經驗，如客戶的預算限制設計方向、市場需求、商業模式、工廠量產方式與限制、品牌、行銷、各領域產品的知識等，讓我在思考如何解決使用者問題時，能以更完善的思維使作品更貼近真實，進而發掘出下一個問題。



每位設計師的經驗與思維，都是獨一無二、不可取代且有魅力的。在設計領域中，發現問題與解決問題是永無盡頭的旅程，持續「為人設計」，比獲獎更艱難、更複雜。

祝福明日的大設計師們，繼續保持初衷，習慣探索，學習與不確定的因素和平共處，它也是未來工作上的日常。在設計這條路上，遇到徬徨焦灼時，請先把自己設計好，再為他人設計。

附上本次獲獎作品與說明：

### Inflatable Stretcher

急救充氣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，可應用在緊急救護、水域救援等各種場所災害傷員的搶救，以及於居家、體育場地、救護車運送傷員。

設計初期是以老人在家中發生意外後的處理狀況做發想題目。觀察意外發生時，傷患及照顧者應變的行為及情緒在前、中、後期都有可設計的問題點，發現他們其實有一些連貫性，且並不只有居家才會發生這種情境，所以打算以一個可以整合這些問題的產品發想，結合現有醫療器材與專業的救護流程知識，慢慢發展成現在的急救充氣擔架，並期望除了居家使用外，也能與公共 AED 共同放置，並適用各種戶外情境。



## Rescue process

1. Assess the risk of injury.
2. Determine whether to move.
3. Perform bandaging fixation.
4. Expand the inflatable stretcher.
5. Relocate and wait for an ambulance.



## Design

急救充氣擔架是依照專業的急救流程步驟，並融入以下分析結果設計而成：

1. 考量傷患嚴重程度：因在不同情境下造成不同受傷程度，急救充氣擔架未展開的狀態下，貼心的根據創傷種類、嚴重程度，對應需要的緊急急救器材做分層及是否需再展開設計。以包包前面、背面、展開後的功能依序為：急救包處理傷口、護木固定變形四肢、展開擔架搬移。
2. 善用共同功能：以一個電動充氣機即可完成充氣護木與充氣擔架的固定需求。並利用擔架本體的側邊把手及固定扣帶，同時作為收納後的手提及開關部位，減少多餘的細節設計。
3. 小巧輕便、操作簡單：折疊後體積約在  $40 \times 30 \times 10\text{cm}$ ，便於手提攜帶及保管，環保 PU 材質使用安全易消毒。60 秒內即充氣完成，充氣後體積約在  $190 \times 60 \times 15\text{cm}$ ，適合救護車擔架尺寸，並在上方清楚印刷收折方式說明，以利再次使用。充氣方式減輕衝擊，在搬運中面對崎嶇山路、牆壁、樓梯等障礙物的撞擊時，避免對人員的頸椎及腰椎損傷，同時於水上救護也可當救生浮力擔架。
4. 易上手好閱讀：除了提供評估意識的流程與法律責任告知，也在不同醫療器材上印刷操作說明，如急救包依傷口種類做處理步驟、充氣機如何充氣護木與擔架之使用說明，以增加施救者在處理傷患時的流暢與正確性。

如果有任何問題或需交流討論，歡迎透過我的Behance([https://www.behance.net/ginawu\\_design](https://www.behance.net/ginawu_design))與我聯絡。



## 2021 Taiwan International Student Design Competition (TISDC) Wu Yu-Hsin from the Department of Industrial Design Won the TISDC Grand Prix (with 0.3 Percent of Winning the Award)

Alumna of the Department of Industrial Design Wu Yu-Hsin ( 吳郁心 )

I am grateful for winning the TISDC Grand Prix in 2021 and would like to express my gratitude to my instructor and the judges. During the process of creating this design, what I've learned is to trust myself, which helped me stay calm and confident. When I was looking for a job after graduation, I was spared the anxiety and confusion most people would experience fresh out of college.

That's why, when I was invited to share my experience of winning the award, I wanted to share with students, especially those about to graduate: Instead of focusing on winning prizes, first go figure out where you are and strive to find the possibilities of solving the problems for your users. This is the essential trait of a designer. When you aim high, winning a prize will come as a very satisfying bonus during the process.

The same as everyone else, my design method comes from what I've learned in university. Combining a design method with each individual's experience, every designer produces different results. During this journey, you will learn about what you still need to improve and turn it into your own unique experience. When you become more confident about your design and put your ideas into practice, you'll slowly discover your unique design method and easily apply it to different scenarios.

I believe that most of you already know this. However, when people are at a loss or become confused in the process of product design, they would still like to follow some guidance. My advice remains the same: there is no right answer. You need to discover and experiment.

I remember I was so scared when I first started designing. To more quickly develop expertise and learn about industry requirement, I started an internship while at university. During those years, instead of just honing my design skills, I learned more about other aspects of the industry: how client budgets can limit design, market demand, business models, types of mass production and their limitations, branding, marketing, product knowledge in different fields, etc. These experiences helped me gain a more comprehensive view when I design, so I work to ensure my design is practical to the real needs of users. This also enables me to become aware of the problems I need to tackle in the next step.

Each designer's experience and mindset are unique, irreplaceable and full of charm. In the field of design, finding and solving problems is an ongoing task. How to continue to "design for people" is a more challenging and complex issue than winning an award.

I wish you, all potential star designers, to always remember how you started, continue to explore and live at peace with uncertainties, which is a norm in your future work life. I also encourage you, when you feel anxious and confused, to design for yourself before you design for others.

My work:

### Inflatable Stretcher

“Inflatable Stretcher” is an emergency stretcher bag that integrates the various medical equipment required for an emergency rescue process. It provides everything the rescuer needs to handle wounds, making the rescue process more intuitive and systematic, and, as a result, preventing any injury caused by panic or misjudgment.

In addition, the compact and lightweight inflatable stretcher can be used in various emergency rescue scenarios and disasters, including water rescue, and can be used for carrying the wounded in homes, sports venues, or in ambulances.

The design started from a scenario of an old person having an accident at home. Further observation of how the injured and caretakers respond to different stages of accidents showed various design points to be dealt with. I realized there is a commonality among these problems, which are not only limited to the home environment. Therefore, I decided to develop a product that solves all these problems. Employing existing medical equipment and a professional rescue process, the product was developed into its final version, which can be used in the home environment, placed along side public Automated External Defibrillators (AED) or outdoors.



### Rescue process

1. Assess the risk of injury.
2. Determine whether to move.
3. Perform bandaging fixation.
4. Expand the inflatable stretcher.
5. Relocate and wait for an ambulance.



## Design

The Inflatable Stretcher was designed according to a professional rescue process incorporating the results of the following analyses.

1. Assess the severity of the injury: According to the severity of the injury in different scenarios, the stretcher can be unfolded depending on the type and severity of the injury. The front, back and unfolded bag serves the following functions: first-aid bag, fracture fix guard, stretcher.
2. Maximize common functions: A single electric air pump can inflate both the fix guard and the stretcher. The side handle and buckle of the stretcher can double as the handle and closure system of the bag, reducing unnecessary details.
3. Compact, lightweight, and easy to use: The product measures 40x30x10cm when folded. This size is easy to carry around and store away. The product, made of polyurethane, is safe and easy to disinfect. The entire stretcher can be inflated in 60 seconds. The inflated size is around 190x60x15cm, a standard size to be carried onto an ambulance. The folding instructions are also printed on the product. The inflated stretcher can reduce the impact on the neck and lumbar vertebra for those who carry it on a mountain road or in environments with other obstacles. It can also be used as a water floatation stretcher.
4. Instructions are easy to read: In addition to providing ways to assess consciousness and informing of legal responsibilities, the product also has information on how to use the equipment, such as steps to deal with different injuries, ways to use the air pump, and other information to make the rescue process smooth and correct.



For more information or discussion, feel free to leave a comment on my Behance profile:  
[https://www.behance.net/ginawu\\_design](https://www.behance.net/ginawu_design).

2020 實踐大學媒體傳達設計學系所畢業展 | 傳達：COMMUNICATIONs  
展覽設計 / 視覺設計 / 書籍與包裝設計等榮獲美國傳達藝術年度設計獎  
Communication Arts Award (CA Award) 之設計卓越獎“Award of Excellence”

美國傳達藝術年度設計獎(Communication Arts Design Annual Award)  
創立於 1959 年，迄今已有 60 年以上的歷史，每年超過 50,000 件作品投  
稿，是國際上視覺傳達設計領域最具影響力的大獎之一。歷年獲“Award of  
Excellence”卓越獎之設計包含：NASA 標誌、NIKE 企業識別、Apple 麥金  
塔電視廣告、FedEx 包裝識別系統、Mini Cooper 平面廣告、經濟學人平面  
廣告及 3M 安全玻璃戶外廣告等。

實踐大學媒體傳達設計學系所於每年舉辦畢業展覽，展覽將呈現當  
年度應屆畢業生的畢業作品，並舉辦一系列衍生活動，同時釋出當年度畢業  
生作品之印刷書籍。畢業展由六位老師擔任指導，學生須獨力完成畢業作  
品，並由全體學生共同組織策展，力求在展覽中呈現出優秀的設計作品與  
系所高昂的設計能量。

2020 年的策展主題為「傳達：COMMUNICATIONs」，闡述萬物皆是  
媒體、媒體即是訊息的概念。「傳達」的成立，來自我們對於所有元素的  
精心安排，再與有共識基礎的公眾進行溝通，身為設計者的我們，總殷切  
尋覓著如何切入以及詮釋。在一次次的發散、收斂中，給予我們乘載訊息  
的嶄新可能，並賦予框架中的媒材新的意義。在這個展覽中，重要的不只  
是看到作品(媒體)，更是感受我們連結兩主體的方式，即「媒體傳達設計」。



媒體傳達設計學系碩士班研究生 薛凱、王東岳、李其修 / 主任 陳威志

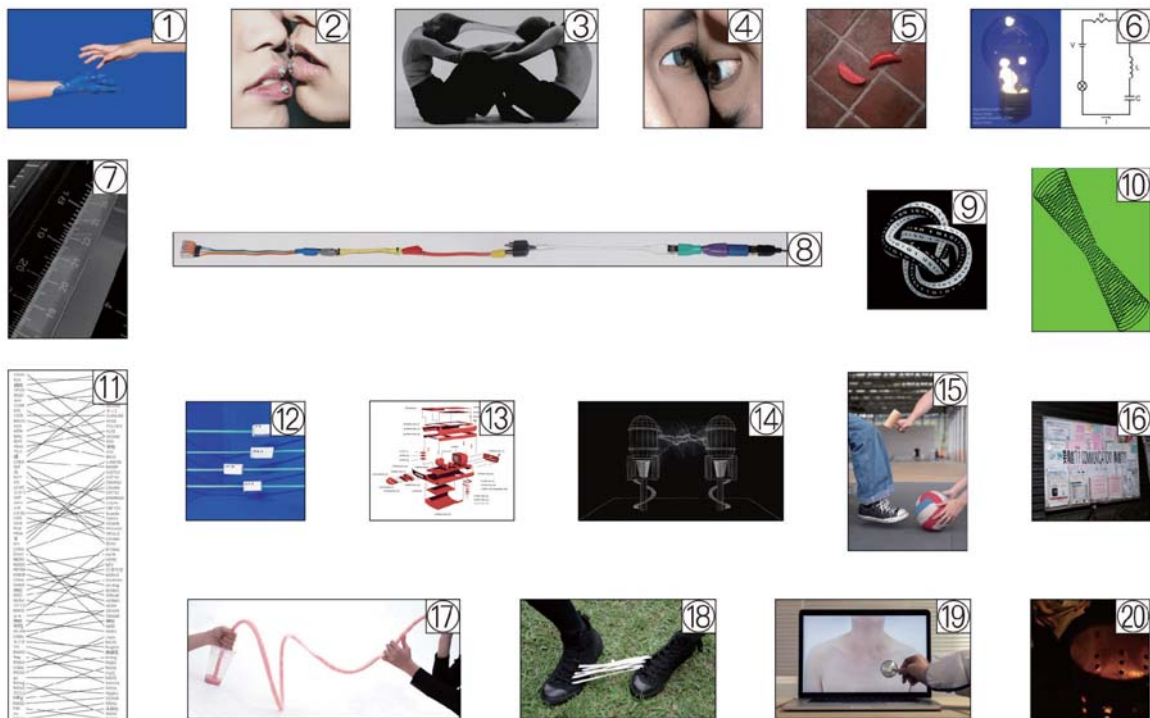


2020 年 5 月，當時臺灣仍然維持著 Covid-19 全球防疫資優生的狀態，無確診的日子司空見慣，然而在零星確診者陸續出現之後，民眾對防疫的氛圍逐漸升溫，與 2022 年的現在不可同日而語。當時配合政府謹慎防疫的政策，促使新一代設計展宣布改為線上展，各個展覽場地也在當時的氛圍中陸續停辦各項實體活動，防疫雖然尚未提升至三級，卻讓無數設計相關的年輕學子們開始猶豫，抉擇是否忍痛取消實體畢業展覽。

媒傳系有著不斷挑戰過去、追求卓越的傳統價值，畢業班師生經過不斷的討論與沙盤推演，最終決議將展覽的規劃移到尚未封閉的校園，將設計修改為能在校園場地最優化的版本，以嚴守防疫為核心訴求，秉持最謹慎的態度舉辦不留遺憾之校內展覽。為

了在校內場地能完整傳達本次的主題概念，將主視覺設計中的大量文字與圖像，運用光雕投影至東閱紀念大樓的裡外，甚至天花板，混合大型實體輸出海報與帆布等，將大樓的入口、中庭，延伸到敏初廳，以包覆性的視覺設計，將展覽視覺概念結合實踐大學的特色建築，重新發掘習以為常的校園空間之美，打造入校門即入美術館之展覽氛圍，進而交織成媒傳系所歷年來最獨一無二的實體設計展。

2021 年隨著疫情趨緩，畢業生也早已離開校園，從美國捎來獲獎的好消息，為當年無畏困境且謹慎堅持的畢業生們，增添無可取代的回憶與榮耀。



「傳達：COMMUNICATIONS」展覽主視覺海報  
COMMUNICATIONS Key Visual Poster





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3	

1. 「傳達：COMMUNICATIONS」展覽主視覺影片部分畫面  
Part of COMMUNICATIONS Key Visual Video
2. 美國傳達藝術年度設計獎獎座與獲獎畢業專刊  
CA Award's Trophy and Graduate Catalog
3. 美國傳達藝術年度設計獎獎座局部  
Details of CA Award's Trophy
4. 「傳達：COMMUNICATIONS」展覽現場  
Site of COMMUNICATIONS Graduate Exhibition

COMMUNICATIONS: 2020 SCCD Graduate Exhibition's curation / visual design / book and packaging design, etc., won the "Award of Excellence" in the Communication Arts Award (CA Award).

The Communication Arts Design Annual Award was founded in 1959. It has a history of more than 60 years and more than 50,000 works are submitted every year. It is one of the most influential awards in the field of visual communication design in the world. Designs that have won the "Award of Excellence" over the years include the NASA logo, NIKE corporate identity, Apple Macintosh commercials, FedEx packaging identification, Mini Cooper print ads, the Economist print ads, 3M safety glass outdoor ads, etc.



美國傳達藝術年度設計獎證書  
CA Award's Certificate

# SCCD Graduate Exhibition Won the CA Award, the Highest Honor in the Field of Visual Communication in the U.S.

Master Students of the Department of Communications Design Xue Kai (薛凱),  
Wang Dong-Yue (王東岳), Lee Chi-Hsiu (李其修) · Chair Rex Takeshi Chen (陳威志)



「傳達：COMMUNICATIONS」產品一覽  
List of COMMUNICATIONS Products





「傳達：COMMUNICATIONs」展覽現場(含展覽回顧影片 QR Code)  
Site of COMMUNICATIONs Graduate Exhibition (with QR Code of Review Video)

The SCCD Graduate Exhibition is held annually, demonstrating the graduates' work along with a series of events, the portfolio catalogue and more. The exhibition is completely curated and organized by graduates, who are also required to complete their own work individually, striving to present excellent work and the spirit of the department.

“傳達：COMMUNICATIONs” is the topic of the 2020 SCCD Graduate Exhibition, which was held at Shih Chien University in June 2020. The major concept of the exhibition is “communication”, which is to re-establish the main ethos of the department, to demonstrate the basis of students' creativity and to review past graduate exhibitions to search for new possibilities. From a design perspective, it reorganizes the essence of a graduate exhibition, using communicating intuitively as the main curatorial purpose, but keeping the declarative spirit in curation.

As of May 2020, Taiwan was one of the countries best at dealing with Covid-19. However, with the numbers of people diagnosed with Covid-19 starting to increase, public awareness of epidemic prevention began to rise. To cooperate with the government's strict zero severe cases policy, the Young Designers' Exhibition was changed from a physical exhibition to an online exhibition. Looking back to 2020, the present situation seems to be completely different. Although exhibition sites started to cancel physical exhibitions, the country didn't raise its nationwide level 2 alert to level 3. This meant design students wavered back and forth about whether to cancel their one and only graduation exhibition.

With the tradition of challenging the past and exceeding excellent traditional values, graduates and professors went through endless discussions. The final answer was to move the exhibition into the





open campus, changing designs to best match the campus's sites. With strict epidemic prevent policies, the main appeal goal was to hold an unforgettable inside campus exhibition with the most cautious attitude. To fully convey the complete idea of the exhibition inside the campus, large numbers of characters and images were projected all over the Tung-Min Memorial Building; also large-scale posters and canvases were placed throughout the entrance, the square and the Shieh Min-Chu Memorial Gallery, to mix the exhibition's key vision and the distinguishing architectural design of Shih Chien University together. Rediscovering the beauty of the campus that we are used to and creating a museum atmosphere once you walked through the entrance, it became one of the most unique physical exhibitions that the SCCD has ever held.

As the epidemic was slowing down in 2021, those graduates provided great news from the USA, giving those fearless and committed students another irreplaceable honor and memory.

1	2
	3

1. 獲獎學生手持美國傳達藝術年度設計獎獎座  
Winning students holding the trophy.
2. 「傳達：COMMUNICATIONS」畢業專刊  
COMMUNICATIONS Graduate Catalog
3. 「傳達：COMMUNICATIONS」簡介  
Brief Introduction of COMMUNICATIONS

8



傳達是一主體通過某個載體 / 媒體，使另一主體接收到訊息的行為。

5



傳達：COMMUNICATIONs

二〇二〇

實踐大學  
畢業展覽

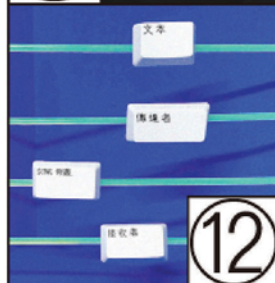
媒體傳達設計學系所

“COMMUNICATION” IS  
THE ACT OF ONE SUBJECT  
IMPARTING INFORMATION  
TO ANOTHER THROUGH  
CERTAIN MEDIUM.

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SHIH CHIEN UNIVERSITY

DEPARTMENT OF

COMMUNICATIONS DESIGN

2020

GRADUATE EXHIBITION



16

實踐大學台北校區  
東閔紀念大樓

A棟  
一樓二樓

六月六日到六月九日  
上午十一點到下午八點

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時尚設計學系學生蔡又軒榮獲潛力設計新秀獎作品「Command loop」

Best New Talent Award for “Command loop”, a series from the Department of Fashion Styling and Design Communication. (Designer: Tsai Yu-Hsuan)

## 2022 臺北時裝週

### 服設系 / 時尚系 / 服經系三系聯展

### 實踐大學榮獲最佳展演學校

文化與創意學院院長 林恒正

2022 年臺北時裝週在文化部主辦下，於 3 月 25、26 日在臺北松山文創園區魅力登場。由獲選的實踐大學、嶺東科技大學、樹德科技大學及輔仁大學四校攜手演出，在 101 位新興學子的無限創意概念下，展演發表共 198 套時裝作品，有奇幻意象的互動科技、疫情之於生活的警醒反思和社群媒體的「濾鏡」構想，透過大膽跳色、抽象印花、在地思維之復古印象重塑等非對稱設計，完美演繹新生代對於未來的念想及渴望。

在這四所學校當中，風格多變的實踐大學以「智能無界未來 UNBOUNDED FUTURES」命題，聯合臺北與高雄兩校區共三個相關學系的新興學子，攜手共演 50 套新銳時裝。在廣大群體中，每一位設計者皆為獨立完整的個體，擁有自身的品味與調性。此次時裝透過「ENDLESS SPECTRUM」、「FUSHION 無界」、「I'll X 前往未知」三個章節的串連，以服裝設計學系、服飾設計與經營學系、時尚設計學系各自不同的視角，細品「衣」與「人」之間的依存關係，運用大量墊肩、棋盤格紋搭配鮮豔色系、多元材質的創意嘗試，以活潑新穎的造型表述，探索內心最理想的答案。



為鼓勵學校培育人才並用心參與臺北時裝週，此次的校際展演特別評選出表現最好的學校，而實踐大學服裝設計學系、服飾設計與經營學系以及時尚設計學系共同策劃，以「智能無界未來」為命題，「跨界」結合數位影像創作與服裝造型設計，製作兼容三系教學特色的展演。指涉在廣大的群體之下，每一位參演學生設計師皆為獨立存在的單元個體，風格迥異多元，各自針對所謂「服裝」的想像與解讀，探索自我的理想解答，在 2022 年 3 月 26 日於臺北松山文創園區完整呈現，獲各界肯定，並由臺北時裝週所組成的專業評審團，評選為「最佳展演學校」。

時尚設計學系學生蔡又軒榮獲潛力設計新秀獎作品  
「Command loop」

Best New Talent Award for “Command loop”, a series from the Department of Fashion Styling and Design Communication.  
(Designer: Tsai Yu-Hsuan)



文化部李連權次長頒發最佳展演學校獎，林恒正院長代表領獎。

Vice Minister Lee Lien-Chuan of the Ministry of Culture presented Best Performance Award in Young Talent-Student Show to Prof. Lin Heng-Cheng, Dean of the College of Culture and Creativity.

在學生作品表現方面，除了實踐大學高雄校區服飾設計與經營學系饒文濤、張喬盈作品獲得網路票選人氣潛力設計新秀之外，來自於成立僅 15 年的時尚設計學系參演學生蔡又軒，從電腦的 command 鍵為靈感，以「Command loop」為題，將鍵盤擬人化成軍隊構想而成，在服裝色澤上選用較為低調的墨綠、灰色、黑色，胸口的鏤空花形設計與包款配件 Logo 相互輝映配搭，使該系列兼具優雅、實穿與設計感，得到多家媒體的關注與報導，並獲得本季臺北時裝週評審團的青睞，盛讚為極具商業潛能的作品。蔡又軒繼 2021 高雄時尚大賞勇奪「最佳商業價值大獎」後，再次於參展的四所服裝與時尚相關校系共計 198 套作品中脫穎而出，備受專業評審團的肯定，獲選「潛力設計新秀」。

文化部常務次長李連權指出，臺北時裝週秉持「越在地越國際」的理念，攜手臺灣優秀設計師，讓更多人看見臺灣豐富的文化內涵，並提供設計師們更多的舞臺，培育新秀，「不斷求新、求變、求突破」，相信臺灣設計師的豐沛能量，一定會在國內、國際發光發熱。

實踐大學全體作品，左起：時尚設計學系、服裝設計學系、服飾設計與經營學系。

All participating designs from Shih Chien University: (from left to right) the Department of Fashion Styling and Design Communication, the Department of Fashion Design and the Department of Fashion Design and Merchandising.



The 2022 Taipei Fashion Week, hosted by the Ministry of Culture, finally made its way to Songshan Cultural and Creative Park on March 25th and 26th. Students from four universities were selected to present their ideas head-to-head, including Shih Chien University, Ling Tung University, Shu-Te University, and Fu Jen Catholic University. A total of 101 students unleashed their creativity on stage with as many as 198 fashion items, showcasing ideas that drew inspirations from futuristic interactive technology, lessons from COVID-19, the “filter” effect of social media and so on. Through asymmetric design, including bold color contrasts, abstract prints, and the reshaping of the local retro image, the impressive array of ideas perfectly captures the next generation’s imagination and expectations of the future.

Among the four universities, USC, renowned for its varied styles, chose “Unbounded Futures” as its theme. Students from three different departments, across the campuses in Taipei and Kaohsiung, presented a total of 50 avant-garde outfits. Every designer is unique in their own way, with their own taste and preference. Through three connected subthemes - “Endless Spectrum”, “Fashion”, and “I’ll X Unknown” - students from the Department of Fashion Design, the Department of Fashion Design and Merchandising and the Department of Fashion Styling and Design Communication contemplate the relationship between clothes and humans from different perspectives. They used a large amount of shoulder pads, checkered patterns with bold colors and a variety of fabrics to explore the ideal answer.



**Taipei Fashion Week AW22: Joint Presentation  
by the Departments of Fashion Design /  
Fashion Styling and Design Communication /  
Fashion Design and Merchandising  
Shih Chien University Won Best Performance  
Award in Young Talent-Student Show**

Dean of the College of Culture and Creativity Lin Heng-Cheng ( 林恒正 )



One university was selected from all the participating universities in this year's inter-university competition for an award, in recognition of the effort and time it devoted to nurturing talent and participating in the Taipei Fashion Week 2022. USC won the competition with the topic of "Unbounded Futures". The three contributing departments, as mentioned above, ingeniously integrated digital image creation with fashion design, with the results showing each department's specialties and characteristics. The university foregrounded the concept of students being independent individuals, bringing to the stage not only their own styles but also their imaginations, interpretations, and explorations of what "clothes" mean and entail. Students representing Shih Chien University debuted their achievements on March 26th, 2022, in Songshan Cultural and Creative Park. They received high accolades from all around and were given the award of "Best Performance Award in Young Talent-Student Show" by the award committee.

In terms of individual students, Rao Wen-Tao (饒文濤) and Chang Chiao-Ying (張喬盈) from the Department of Fashion Design and Merchandising (Kaohsiung Campus) were voted online as the most popular new designer with great potential. Moreover, Tsai Yu-Hsuan (蔡又軒) from the Department of Fashion Styling and Design Communication, a young department with a history of only 15 years, presented a product that is, according to the award committee, commercially invaluable. Tsai drew inspiration from the command key on the keyboard, using "Command loop" as the title and transforming the keyboard metaphorically into an army. His designs chose low-key colors including dark green, gray and black. The hollowed-out flower pattern echoes the logo on the bags, rendering a sense of elegance, practicality and style to the series. Tsai's design garnered the attention of several media outlets and was given the most commercially valuable award. Tsai also won the young talent award with his outstanding presentation.

Vice Minister Lee Lien-Chuan (李連權) of the Ministry of Culture pointed out that Taipei Fashion Week believes that "local is the new global". It supports emerging designers to demonstrate Taiwan's unique culture to the world by offering a platform for designers and nurturing new talent. He is confident that Taiwan's design will be seen and sought after both at home and on the global stage.



1	1. 服飾設計與經營學系網路票選人氣潛力設計新秀獎作品 The design from the Department of Fashion Design and Merchandising was voted online as the most popular new designer with great potential.
2	2. 實踐大學榮獲 2022 臺北時裝週最佳展演學校證書 Certificate of Achievement: Shih Chien University was given the Best Performance Award in the Young Talent-Student Show.



# 電腦動畫學士學位學程 產學案《未來宅急便》 獲第 56 屆金鐘獎最佳動畫節目獎

電腦動畫學士學位學程助理教授 彭鳳珠

大約 10 年前，我與 Studio2 動畫公司有過短暫的合作，直到 2019 年 9 月初，該公司製片來信，詢問我能否協助製作 3D 動畫電視影集分鏡腳本與動態分鏡(Storyboard and Animatic)，每集 11 分鐘，總共兩季 26 集，因此再度開啟與該公司的合作契機。由於製作時間非常緊迫，當時第一屆動畫學程的學生剛升四年級，正好藉此機會檢驗學生三年來的學習成果，也可協助該公司緩解製作進度的壓力。於是我挑選 12 名合適的學生，2 人一組，負責 1 集分鏡設計與繪製，就此，本學程大二至大四共三班學生陸續參與《未來宅急便》前期與中期的製作。



第 56 屆金鐘獎最佳動畫片邱立偉導演(後排左一)與動畫學程師生團隊合影  
The 56th Golden Bell Awards - with Director Chiu Li-Wei (second row, first from left).

此產學案是本學程自 2016 年成立以來，橫跨動畫製作領域的代表作，大致分為三大階段：前期企劃為分鏡腳本設計、3D 角色動態表演(Animation)、2D 部分角色表演及特效繪製。分鏡腳本設計是動畫影片製作之鑰，講求的是影像創作、運鏡設計、繪圖技巧、表演指示、鏡頭下的透視，以及鏡頭時間節奏的設定等要素和專業能力。我當然會擔心學生無法達成這些專業的要求，所以先接 11 集的工作量，帶著學生全力以赴。歷經近 7 個月的製作，很感謝邱立偉導演耐心教導學生此系列影片運鏡的設計與需求，雖然學生在停修課程中學習磨練，卻也如期順利完成這項任務，獲得導演和動畫公司的信任，衍生出下一階段的製作合作，即 3D 角色表演製作。

分鏡腳本確定後，時間進入 2020 年 4 月，接下來是密集的製作工程，進程同樣緊迫，需要更多的 3D Animation 人才協助消化工作量。我推薦本學程陳奕辰老師帶領數名大四學生，接手 1 集 11 分鐘的工作，耗時約 2 個月順利完成。2020 年 8 月，26 集系列影片進入中期製作尾聲，每集都需要製作大量的 2D 動畫特效，基於前兩階段的順利合作及公司方的信任，我安排大二至大四約二班學生，通力執行共 24 集的 2D 動畫及特效繪製，於 2021 年 4 月完成。

以上三階段的產學合作，費時近 2 年，在本學程二位老師的帶領下，經歷三屆學生共同締造佳績。學生除了真正實習實作、賺取工讀金，也能幫助業界消化產能，可說一舉數得。然而最重要的是專業學習，學生學習如何配合並達到公司技術面的品質要求，體認團隊合作、相互協調的重要性，學會時間管理與調整進度觀念等，每一階段各個環節都必須做到完美，以獲得公司方的肯定與信任，自然賦予更多的工作機會，亦能發揮產學合作的最佳效益。



BaJie_IP20					32410					Page 102/129				
Seq	Scene	Duration	Panel	Duration	Seq	Scene	Duration	Panel	Duration	Seq	Scene	Duration	Panel	Duration
	110	05:15	3	03:00		111	01:15	1	01:15		112	01:15	1	01:15
Dialog 八戒：給老大跟我造成一大堆麻煩——					Dialog					Dialog 八戒：喂——				
Action Notes 八戒又發脾，指著史尼爾地					Action Notes					Action Notes 八戒嫌百地胸著肚子。				

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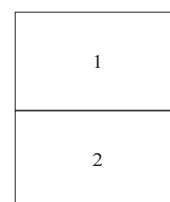
- 邱立偉導演蒞校出席產學案會議  
Director Chiu Li-Wei attended the university-industry collaboration meeting at Shih Chien University.
- 分鏡腳本  
Storyboards



# Bachelor Program in Computer Animation Produced TV Series “Pigsy Express”, a University-industry Collaboration, Won the Golden Bell Awards for Best Animation Program

Assistant Professor of Bachelor Program in Computer Animation Rachel Pong (彭鳳珠)

It has been more than a decade since I last worked with Studio2. In early September 2019, I received an email from a producer at the company, asking if I could help create a storyboard and animatic. The project was a 3D animated TV series of 26 episodes (two seasons, with each episode lasting 11 minutes). At the time, our first batch of students from the Bachelor Program in Computer Animation were in their senior year. It was time to test what they had learned over the previous three years and an opportunity to help the company as its production schedule was delayed. I decided to pick 12 qualified students and assigned them into groups of two, with each group responsible for the storyboard of one episode. In the end, a total of three classes from the sophomore to senior years participated in the early and middle stages of the production of the animated TV series.



1-2. 上色圖片  
3D Animation

This university-industry collaboration is the largest one since the program was set up in 2016. The collaboration was divided into three stages: 1. Planning: creating the storyboard; 2. Animation; 3. Creating parts of 2D characters and special effects. However, the storyboard is the key to the production of an animated film. It takes the ability of image creation, designing camera shots, drawing skills, performance instructions, camera perspectives and rhythm in camera to create a storyboard. Naturally I was worried about whether my students were able to deliver results which were to be scrutinized by professionals. Therefore, I decided to have them work on only 11 episodes. During the seven months of production, I strived my best with my students. I was also grateful to Director Chiu Li-Wei (邱立偉) for his patience. The students gained excellent experience and training during the process and completed the task. Moreover, their effort paid off as the director and the studio decided to continue the collaboration for the next stage of the project.

In April 2020, we had the storyboard ready. What came next was more intense work and more help was needed. I then recommended lecturer Chen Yi-Chen (陳奕辰) to support a couple of senior students to work on a 11-minute episode, which took about two months to complete. In August 2020, the total of 26 episodes were at the end of the middle stage of production. Each episode required a large amount of 2D special effects. With the mutual trust built previously, I was able to recruit two classes with students ranging from sophomore to senior years to work on 24 episodes and completed the task at the end of April 2021.

The three stages of this university-industry collaboration took nearly two years. With the guidance of two lecturers, three different years of students were able to deliver satisfying results. While the students gained experience in the industry and were paid for their work, the studio also got timely support as they struggled with the workload. It was truly a win-win experience for all. More importantly, the students learned about how people work in the industry, such as how to collaborate to deliver the required quality and results, communication, the importance of schedule and time management. They learned that every detail has to be perfect to deliver satisfying results. And once they gained the trust of clients for their hard work, naturally more job opportunities will come knocking.



動畫學程師生團隊至 Studio2 公司  
參加產學案會議  
Meeting in Studio2





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1. 《未來宅急便》產學案得獎海報  
Poster of the award-winning university-industry collaboration animated program "Piggy Express"

2-3. Studio2 《未來宅急便》分鏡實習  
Studio2 "Piggy Express" storyboard internship



丁斌首校長於 2021 年樂器銀行記者會致詞  
President Ting Pin-Shou delivered a speech at MIB press conference (2021).

## 藝術與教育雙贏的大學社會責任： 教育部樂器銀行

教育部樂器銀行專案研究經理 蔣仲杰

音樂不該是昂貴的藝術 而是貼近生活的禮物

為了支持偏鄉孩子的音樂夢，教育部委託實踐大學成立全球第一個「樂器銀行」，利用網路平臺將各級學校的閒置樂器清點並集合起來，透過媒合、維修與交換，同時結合產官學界資源，藉由閒置樂器統整、民間團體捐贈以及樂器產業界支援等三方資源，讓二手樂器不再是放在角落布滿灰塵，而是透過修理後再利用，送到其他更需要的孩子手上，成為一份最棒的禮物。這項行動也教會孩子們要愛物惜物、減少浪費，以及透過音樂重新看待自己的生命，探索內心、表達自我。

樂器銀行也接受一般民眾及企業界的捐贈，鼓勵更多領域的音樂愛好者，將自己對音樂的情感延續到下一代的身上。所募集到的樂器會優先開放給偏鄉學校登記使用，透過平臺機制讓捐贈人可以了解樂器的流向，並能查詢目前的使用者。受贈的學校也可以進一步了解樂器的來源以及維修紀錄等，讓樂器履歷更完整。





- |   |                                                                                                    |
|---|----------------------------------------------------------------------------------------------------|
| 1 | 1. 計畫主持人歐陽慧剛教授於 2019 年記者會受訪<br>Dr. OuYang Hui-Kang was interviewed at MIB press conference (2019). |
| 2 | 2. 2018 年樂器銀行舉辦營隊參訪國家音樂廳<br>MIB held a camp and visit to the National Concert Hall (2018).         |



不再共用一把琴 鼓勵孩子勇敢追夢

樂器銀行計畫主持人同時也是實踐大學音樂學系專任教授歐陽慧剛表示，自 2016 年起至今，已收到大約 3,000 件樂器，媒合將近 2,000 件樂器，並且有近 300 所學校接受樂器銀行的捐贈。教育部每年年底皆會舉辦「樂器銀行成果發表記者會」，邀請過去與樂器銀行合作的偏鄉小學擔綱演出。其中曾參加演出的學校，如新北市平溪區菁桐國小、宜蘭縣壯圍鄉大福國小、雲林縣古坑鄉草嶺生態地質國小，這三所都是人數不到百人的偏鄉迷你小學，由這些受贈學校的孩童們進行樂器表演，而捐贈閒置樂器的學校也一起受邀參加，雙方見面更是分外開心。

參與演出的菁桐國小，原本學生必須要共用提琴，也無法帶琴回家練習。當樂器銀行將小提琴送到學校時，低年級小朋友迫不及待的試拉新琴，歡天喜地的表示終於不需要再共用一把樂器。有了足夠的樂器，讓弦樂學習成為菁桐國小全校重要的共同目標。2021 年暑假，孩子們首度在新竹高鐵站快閃表演，吸引往來遊客的圍觀拍照、駐足欣賞，大大提升了孩子的自信心與學習專注力，感人的過程被以影像記錄下來，還獲得新北市藝術教育月微電影金藝獎最佳影片。

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- 1. 鋼琴運抵澎湖七美國小  
Piano shipping to Cimei Elementary School
- 2. 2021 年新北市柑林國小樂器媒合活動  
Ganlin Elementary School received musical instruments from MIB (2021).



其他得到樂器銀行支持的學校，如臺中市大甲區東明國小，學校地處偏遠，學生多半來自弱勢家庭。透過樂器銀行的媒合，終於解決了長期以來苦無器材使用的窘境，並在遠見文化未來親子教育平臺舉辦的「未來親子野餐日」中，於臺中市民廣場演出，東明國小弦樂團以精湛的提琴演奏博得全場喝采，讓師生、家長都倍感驕傲。

樂器銀行還將大型鋼琴透過船運，送到 470 公里以外、澎湖最南端的二級離島一七美國小。這裡的師生人數僅約 60 人，學校樂器不全且老舊致無法使用。因此這臺鋼琴的到來，承載了離島孩子們滿滿的期待。當鋼琴一送抵學校，經拆箱、調音後，小朋友們成群結隊等待彈奏，更在鋼琴旁手舞足蹈，珍惜這份得來不易的禮物。

目前樂器銀行收到申請需求量非常大，以提琴、木管、銅管樂器居多，雖然有不少熱心民眾響應捐贈，但供給量仍然不足。為了幫助更多偏鄉的孩子，教育部與實踐大學共同鼓勵大家一起發揮善行，成為圓夢天使。

樂器銀行計畫得以順利推行，是產官學三方共同努力的成果，實踐大學未來仍會持續促進各界緊密合作，以提升國民藝術與美感教育素養為永續發展的重要目標。



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- 1. 2017 年偏鄉學童三人共用一臺古箏  
Students using a zhang at the same time (2017).
- 2. 學童練習清潔自己的樂器  
Student practicing cleaning his own musical instrument.



# A University’s Social Responsibility That Benefits both Art and Education: Musical Instrument Bank

Project Manager of the Ministry of Education Musical Instrument Bank Tomas Chiang ( 蔣仲杰 )

## Music should be a gift for everyday life, not an ostentatious art form

In order to support the musical ambitions of rural youth, the Ministry of Education entrusted Shih Chien University (hereinafter USC) to establish the world’s first Musical Instrument Bank (hereinafter MIB) to revitalize idle music instruments by gifting them to rural students in need. MIB receives government grants and donations from both schools and the private sector. Through matchmaking, refurbishment, and exchange, these idle instruments are able to reach the children in need, rather than collecting dust in storage. This project also reduces waste, while allowing the students to explore and express themselves through the art of music.

Music enthusiasts and the music industry are encouraged to donate and pass on their love of music to the next generation. Rural schools will have priority in registering and using the collected instruments. Through the MIB online platform, donors are able to see where their instruments are being used. At the same time, the recipient schools can also learn the source of the instruments and servicing records.

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- 1. 2022 年嘉義市垂楊國小管樂團防疫裝置  
Epidemic prevention devices at Chuiyang Elementary School (2022)
- 2. 樂器銀行維修服務  
MIB repair service





No longer sharing instruments Encourage students to pursue their dreams

Dr. OuYang Hui-Kang, director of the MIB program and USC Music Department professor, stated that since 2015, nearly 3,000 instruments have been received while nearly 2,000 have been sent to those in need. Almost 300 schools have benefited from the MIB program. The Ministry of Education holds the “Musical Instrument Bank Conference” at the end of every year, inviting rural schools that have collaborated with MIB to perform. Schools that have participated in such performances include Jingtong Elementary School (Pingxi District, New Taipei City), Dafu Elementary School (Zhuangwei Township, Yilan County), and Caoling Ecology and Geology Elementary School (Gukeng Township, Yunlin County). All of these are small rural elementary schools with fewer than 100 students, and the children were all overjoyed to be invited to the performance.

Jingtong Elementary School did not have enough instruments for students. The limited number of violins had to be shared among the students, preventing them from practicing at home. When MIB sent violins

to Jingtong, the students were ecstatic to learn that they no longer had to share violins. Having enough instruments is of upmost importance to the foundation of improving music education in schools. Last summer, the students of Jingtong Elementary School organized a flash mob performance at the Hsinchu Rail Station, which garnered high praise from passengers and tourists, greatly improving the students’ confidence and their desire to learn. The performance and preparations were filmed and made into a documentary that won best picture at the New Taipei City Golden Art for Arts Education Micro-Film Award.



1	1. 雲林華山國小學童檢視自己的琴弓 Students checking their bows at MIB lecture (2020).
2	2. 雲林華山國小弦樂保養講座，學童認真檢視。 Student examining his violin carefully at MIB lecture (2020).

Many schools that have collaborated with MIB are similar to Dongming Elementary School (Dajia District, Taichung City), being located in remote areas with students from financially disadvantaged families. Through the MIB matchmaking program, solutions can be offered for their long-term struggles with having insufficient instruments. MIB provided them with the instruments to perform at the “Future Parent-Child Picnic Day” event hosted by Vision Culture’s Future Parent-Child Education Platform at Taichung Civic Plaza. Dongming’s string ensemble received great applause for their outstanding performance.

MIB has also shipped a piano to Cimei Elementary School, located at the southernmost tip of Penghu, an outlying island 470 km away from Taiwan. Combining faculty and students, the school has a total of 60 people, and their instruments were dated and unusable. The arrival of the piano was exciting news for the students. They waited in line to take turns playing the piano and were all filled with joy.

Currently, the demand for instruments at rural schools is quite high. The requests MIB receives are mostly for string, woodwind, and brass instruments. Though there have been many donations from generous people, the supply could still not meet the demand. To help these children gain access to better music instruments, the Ministry of Education and USC

strongly encourage all to donate instruments that are currently not in use. The success of the MIB project relies greatly on the generosity of our donors. Looking ahead, USC will continue to work closely with all parties with the goal of providing higher quality art education.



定音鼓座維修  
Timpani repair

實踐大學

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