



Name : C.J. Yeh

姓名：葉謹睿

C.J. Yeh is a designer, artist, educator, and published author. Yeh's research interests include the practices, theories, and history of digital art. C.J. Yeh has published seven books to date, and several of these texts have been adopted by universities in Taiwan as textbooks including *The History and Development of Digital Art* (2005) and *The Principles of Interaction Design* (2010). Yeh has won several teaching awards including the FIT Excellence Award, the SUNY Chancellor's Award for Excellence in Teaching, and the Adobe Educator's Choice Award. He is currently an Associate Professor and the Assistant Chair of the Communication Design Department at FIT.

葉謹睿身兼設計師、藝術家、教師、作家，研究領域涵蓋數位藝術的實作、理論及歷史。葉謹睿至今出版七本著作，其中一些著作獲臺灣的大學選為教科書，包括《數位藝術概論》(2005年出版)與《互動設計概論》(2010年出版)等等。葉謹睿榮獲許多教育獎項，包括「紐約時尚設計學院教學卓越獎」、「紐約州立大學系統教學楷模獎」、「Adobe 優異教師獎」等等。他目前擔任紐約時尚設計學院傳播設計系的副教授兼副主任。

Yeh has lectured and exhibited his creative work internationally, including countries such as Canada, Italy, Taiwan, and the United States. Yeh's prolific exhibition schedule includes showings at the National Taiwan Museum of Fine Arts (Taichung), the Queens Museum of Art (New York), MAXXI Museum (Roma), and the Museum of Contemporary Art (Taipei). His work has been introduced and reviewed by publications such as *The New York Times*, *World Journal*, and *NY Arts*. Yeh's work can also be found in public art collections such as the MAXXI Museum Net Art Archive and The Joan Flasch Net Art Collection.

葉謹睿多次在世界各國舉辦講座，並展出個人創意作品，足跡遍及加拿大、義大利、臺灣、美國。葉謹睿海內外展覽無數，包括國立臺灣美術館（臺中）、皇后美術館（紐約）、二十一世紀國家美術館（羅馬）、臺北當代藝術館（臺北）。

他的作品受到各大報章媒體的介紹與評論，包括《紐約時報》、《世界日報》、《紐約藝術雜誌》，而「二十一世紀國家美術館網路藝術資料庫」和「芝加哥藝術學院 Joan Flasch 網路藝術收藏館」等各大藝術典藏機構，皆可見到他的創作。

In 2012, C. J. Yeh founded Cynda Media Lab, an interdisciplinary design studio focusing on innovative design solutions as well as a post-digital design philosophy of using technology creatively to serve human needs. Cynda Media Lab's works with venerable clients around the globe: from the Disney music legend, Alan Menken, to the start-up fashion brand, Orac, to technology giant, Google.

2012 年，葉謹睿創辦跨領域設計工作室「Cynda Media Lab」，重點放在創新設計解決方案與後數位設計哲學，發揮創意利用科技來滿足人們需求。Cynda Media Lab 與全球的可敬客戶和品牌合作，包括迪士尼動畫片的音樂傳奇人物亞倫·孟肯（Alan Menken）、時尚品牌 Orac、科技界巨擘谷歌（Google）等等。

Topic: Design Education in the Age of Creative Visionaries

演講題目：創意夢想家時代的設計教育

Abstract

演講摘要

The rapid advancement of digital technology has ignited a creative revolution around the globe. New tools, resources, and technology, such as 3D printing, open-source microcontrollers, and open standard programming languages help facilitate a vibrant, collaborative community of global problem-solvers. This new generation of creative visionaries migrated from myopic design assignments such as designing a logo and has moved toward conceiving systems, products, services, and experiences that influence, transform, or even redefine our contemporary life style.

數位科技的快速發展點燃全球創意革命，3D 列印、開放源微控制器、開放標準的程式語言等新技術、新資源、新科技有助於促成專門解決問題的社群，這種社群活力十足，通力合作，成員來自世界各地。新一代的創意夢想家跳脫「設計商標」等缺乏遠見的設計委託案，邁向構思能影響、改變、甚至重新定義當代生活方式的系統、產品、服務。

The role of a designer has been challenged since the invention of digital design in the late-1980s. The Internet revolution further pushed the definition of graphic design into peril by not only redefining the design paradigm, but also presenting the option of replacing the traditional “custom design on commission” with the abundance of “design templates ready for customization.” In the age of ready-made design solutions,

a designer is unnecessary if you know what you need and want. Most of the visual communication problems can be solved with "good enough" designs that are available anytime, anywhere for low cost. Therefore, designers today have to go far beyond the passive functions of consulting, styling, and formatting.

自 1980 年代晚期數位設計發明以來，「設計師」的角色受到威脅。網路革命不僅重新定義設計典範，還以豐富的「現成客製化設計範本」取代傳統的「委託客製化設計」，平面設計的定義因而進一步陷入危機。在現成設計解決方案的時代，如果顧客瞭解自己的需求，就不需要設計師了。隨時隨地可取得的低價好設計能解決大多數的視覺傳達問題。因此，現在的設計師必須跳脫「諮詢」、「設計」、「製版」的被動功能。

Creative problem-solving remains as the core value of the profession; however, solving merely visual or stylistic problems is no longer a valid argument for the job to exist. Designers today have to be willing to enter the world of technology, business, and leadership; equip themselves with a broad based skill set and become strategists, innovators, and visionaries that are capable of using both left and right sides of their brains.

發揮創意解決問題仍是設計界的核心價值。然而，光是解決視覺或風格的問題不再是設計師存在的有力理由，當今的設計師必須願意進入科技、商業、領導能力的世界，讓自己具備廣泛的技能，善於策劃，勇於創新，具有遠見，成為左右腦都能開弓的人。

Unfortunately, in today's design curriculum, students often learn how to be creative in design classes and then spend time in technical courses learning how to use computers to actualize their ideas. Compartmentalizing creativity and technology in this way has subordinated the role of technology, perhaps to the detriment of both. Digital technology has, more often than not, been relegated to being a mere assemblage of tools or production skills. The unfortunate result is that students often learn to master software applications while failing to grasp the fundamental principles that underlie the technology they utilize with such apparent proficiency. More significantly, the possibilities inherent in digital technology are rarely explored because it is generally not being presented as an area in which creative expression is solicited or even welcomed.

遺憾的是，當今的設計課程裡，學生往往在課堂上學習如何發揮創意，然後花時間在技術課程學習用電腦實現想法。如此區隔創意和科技會讓科技的角色屈居次位，或許對兩者都不利。數位科技往往被降格為工具或生產技術的組合而已。學生往往精通軟體應用，顯然能嫻熟運用科技，卻無法掌握背後的基本原理，這個結果令人遺憾。更重要的是，數位科技固有的可能性鮮少受到探討，這是因為

此領域通常不求創意表達，甚至不歡迎創意表達。

The current conceptual disconnect between technology and creativity in design education seems to be predicated on the idea that those who master technology cannot be creative and that true designers cannot and need not extend their creativity to the technological arena. In order for the new generation of designers to gain a complete command of the technology they are using, and to thus become capable of applying creativity to the technological arena, we must begin to take concrete steps to integrate art and technology in the design curriculum. This presentation discusses the challenges, introduces samples of meaningful integration of creativity and technology in college design courses, and presents ideas for future possibilities.

當前的設計教育裡，科技與創意的區隔似乎是根據下述概念：精通科技的人就不可能有創意，真正的設計師無法也無需將創造力延伸到科技領域。為了讓新一代設計師完全掌握自身運用的科技，從而能將創意運用於科技，我們必須開始採取具體步驟，將藝術與科技融合在設計課程。本演講將討論這種做法的挑戰，介紹大學設計課程裡深具意義的創意與技術整合範例，並提出對未來展望的想法。



Name : Christie Shin

姓名：申惠媛

Christie Shin has more than twenty years of professional experience as an educator, creative consultant, and graphic designer specializing in digital media, including typography, web interface design, digital publishing, and motion graphics. With her expertise, she founded Christie Shin Design LLC, whose clients include the Hearst Corporation, Kaplan Inc., and Sony BMG Music Entertainment.

申惠媛身兼教師、創意顧問、平面設計師，擁有超過二十年的專業經驗。專長是數位媒體設計，包括文字造形設計、網站介面設計、數位出版和動態圖像。她憑著專業，創辦「Christie Shin Design LLC」，客戶包括赫斯特集團（Hearst Corporation）、卡普蘭教育集團（Kaplan Inc.）、新力博德曼音樂娛樂股份有限公司（Sony BMG Music Entertainment）等等。

As a creative consultant, in 2010, she was awarded the Outstanding Website Award from the Web Marketing Association for the web design of TapIt, a free water bottle refilling network in major cities in the U.S. She also designed the website of the Hearst Corporation, one of the nation's largest media companies that owns *Seventeen*, *Cosmogirls*, and *Countryliving*. In 2014, her interactive educational app, Little Finder, won several awards including "How" Design Award and Design Communicator Award.

2010年，身為創意顧問的她榮獲網路行銷協會（Web Marketing Association）頒發傑出網站獎，得獎作品是全美各大城市免費裝水網絡「TapIt」的網站設計。她還為美國赫斯特集團設計網站，赫斯特集團是大型媒體公司，出版刊物包括著名的雜誌《17》（*Seventeen*）、《嬌點》（*Cosmogirls*）、《鄉村生活》（*Countryliving*）等等。2014年，她的行動裝置互動教育應用程式「Little Finder」贏得數個獎項，包括《HOW 雜誌》國際設計獎及設計傳達獎。

Her most recent research project, "Digital Media and Cognitive Learning," was presented at Ubiquitous Learning: An International Conference 2011 in Berkeley, CA. The project was also published in a highly reputable Korean arts magazine, *Art & Criticism*.

The practical solution of her research was published as an iPad application.

她最近的研究計畫「數位媒體與認知學習」發表於「無所不在的學習：2011年柏克萊加州大學國際研討會」，同時刊登在南韓極富聲望的藝術雜誌《藝術與評論》(Art & Criticism)。她研究裡的實用解決方法已開發成 iPad 應用程式。

Currently, Shin is an Assistant Professor at Fashion Institute of Technology, specializing in Digital Graphics. Before joining FIT, she taught Digital Design and New Media Courses at the Pratt Institute Graduate School and Hofstra University. She received a BFA, a MS, and a MFA from the Pratt Institute.

目前，申惠媛在紐約設計流行學院（FIT）擔任助理教授，專長領域是數位繪圖。進入 FIT 任教之前，她在普瑞特學院研究所與霍夫斯特拉大學教授數位設計與新媒體等課程。她從普瑞特學院取得藝術學士、傳播碩士、藝術碩士的學位。

Topic: Powerful Approaches to Digital Storytelling in Visual Communication

演講題目：視覺傳達的有效數位敘事方法

Abstract

演講摘要

Visual storytelling is a powerful communication channel that expresses images and emotions. It creates interactions between storyteller and an audience to communicate events and/or subjects. Storytelling engages an audience on a personal level and it evokes a specific emotional response through experience. More recently, digital storytelling has emerged, and various areas in Communication Design have adapted storytelling using digital media because it provides richer and more dynamic experience to the audience. The experience becomes a part of the audience. This is a phenomenon unique to storytelling.

視覺敘事是傳達圖像與情感的有效溝通管道，創造說故事的人與觀眾之間的互動，傳達事件與/或題材。敘事需要觀眾親自參與，它透過經驗而激起特定的情緒反應。最近，數位敘事潮流已經出現，而傳達設計的諸多領域也採用數位媒體的敘事，這是因為數位媒體為觀眾提供更豐富、更生氣蓬勃的經驗。這種經驗成為觀眾的一部分，這是敘事獨有的現象。

The lecture will begin with an analysis of effective storytelling experiences in case studies, and provide insight into future digital design trend.

這場演講一開始將分析個案研究的有效敘事經驗，並提供對未來數位設計趨勢的洞見。