



#聚落行為

接下來，就交給你了

族群聚集自然會產生獨具一格的文化，正是因為歷史的堆積才能成就現在，運用設計的潤飾，讓過往雲煙能夠幻化成嶄新的樣貌再現輝煌。

any settlement has its own unique culture in a natural way. The past history results in the current situation. The previous events can be transformed into a brand new glorious appearance via design retouch.



整體展覽則是依據螞蟻的五種群體行為，劃分為不同的展示主題，分別為交哺、利他、聚落、氣嗅、警戒行為，展現每隻懶螞蟻對於不同議題，所提出的設計見解。

The overall exhibition is based on five group behaviors of ants and divided into different display themes, including trophallaxis, altruistic, settlement, sniff and alert behaviors. Every lazy ant proposes his/her own design opinions about various issues.

#交哺行為

永遠永遠，把最好的留給你

反覆地咀嚼知識，將資訊濃縮成最為精華的設計創作，信息藏匿於交流的互動之中，將所有想要傳遞的內容，以傳承的姿態溫柔地展現出來。

Digesting knowledge repetitively to concentrate information to become elite design creations. Messages are hidden in communication interactions. Contents that are expected to express are passed on and manifested in a gentle way.





看見，但你看還不夠清楚

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透過設計創作反映問題，能夠具有相對的警世效果，提醒社會大眾一同關注；倘若每個人都能投入自身的力量，微薄之力也將成為銅牆鐵壁，保衛我們自身所處的環境與弱勢的族群。

Problems are revealed via design creation, which can achieve alert effect relatively and catch the eye of the general public. If everyone is devoted, a great force will be formed to protect our surroundings and those disadvantaged groups.

別人跟隨潮流，我創造潮流！

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日常經歷的積累與沉澱，不僅僅只是解決諸多不便，更有機會能夠藉由設計的巧思，在平凡之中製造一些意想不到的驚喜，讓生活不止於平淡。

Things accumulated in daily life can not only solve inconveniences merely, but also have opportunities to create some unexpected surprises through design ingenuity to add colors to dull life.



在哪裡？真相，到底在哪裡？

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敏銳地觀察周遭發生的社會問題，將設計化作發聲的助力工具，抱持著無私的心情為他人福利著想，用最溫暖的能量訴說這些被忽略的故事。

Social issues around us need to be observed keenly and design should be developed to become a helpful tool to voice. The benefits of others need to be considered selflessly and those neglected stories should be told with the warmest energy.









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系形象

川 京 省 自 馬 自 鑒

「誰說我們懶，我們只是比別人觀察得更多！」
We're not lazy. We just observe more than others!

當眾人埋頭於職責本分時，身於設計圈內的我們，嘗試透過以設計的角度，將日常所「觀察」到的問題，反映至各處角落。而設計人正如同螞蟻群體中的「懶惰份子」，悠哉是旁觀者對我們的誤解，實際上我們只是稍緩腳步，企盼能夠帶著獨具一格的想法看清問題全貌，展現自己與眾不同的設計觀點。

When people devote themselves to their duties and jobs, we, as designers, try to reflect the problems we observe every day to each aspect of life through the perspective of design. Designers are just like the lazybones in a group of ants ignoring the misunderstanding of spectators towards us. As a matter of fact, we just slow down a little bit hoping to look through the problems with a unique view and present a special and different design aspect of our own.





當眾人埋頭於職責本分時，身於設計圈內的我們，嘗試透過以設計的角度，將日常所「觀察」到的問題，反映至各處角落。而設計人正如同螞蟻群體中的「懶惰份子」，悠哉是旁觀者對我們的誤解，實際上我們只是稍緩腳步，企盼能夠帶著獨具一格的想法看清問題全貌，展現自己與眾不同的設計觀點。透過「看似懶惰」，將原本代表負面形象的字詞拆解其真正意義和表層狀態，點出大眾對設計人思考模式的常態誤解，驅使觀眾好奇，進而加以詮釋「懶螞蟻」和設計人之間的關係。同時，期許化作螞蟻的我們，都能夠運用各自獨樹一格的創作解決問題，在一次次挑戰過後，逐漸磨練成為一位獨立思考的領導人。



The real significance and the surface status of words that represent a negative image originally are disintegrated through looking like laziness. We point out a normal misunderstanding of the general public towards the thinking pattern of designers, which not only makes the audience curious, but also further interprets the relationship between lazy ants and designers. Meanwhile, we expect to apply distinctive creation of each individual to solve problems under the camouflage of ants and gradually become leaders with independent thinking by facing challenges on after another.



標準字



色彩系統



PANTONE 280 C
CMYK : C100 M100 Y55 K5
RGB : R20 G40 B105



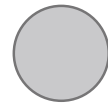
PANTONE 1788 C
CMYK : M95 Y75
RGB : R210 G40 B55



K 80



K 65



K 30

字體

思源黑體

Bold / Medium / Regular / Thin

國立雲林科技大學 視覺傳達設計系109級畢業展

國立雲林科技大學 視覺傳達設計系109級畢業展

國立雲林科技大學 視覺傳達設計系109級畢業展

國立雲林科技大學 視覺傳達設計系109級畢業展

Noto Sans CJK

Bold / Medium / Regular / Thin

National Yunlin University of Science and Technology

National Yunlin University of Science and Technology

National Yunlin University of Science and Technology

National Yunlin University of Science and Technology

使用組合

01



02



字體應用



國立雲林科技大學

視覺傳達設計系109級畢業展

National Yunlin University of Science and Technology

109th Graduation Project of Visual Communication Design



院形象

BINGO

一方一格都有無限可能
Any jot or tittle has infinite possibilities

「BINGO」是一種填滿格子以達成連線的遊戲，在遊戲中第一位成功者以喊「BINGO」表示取勝而得名；同時也能表示答對、猜中了，或是成功地做到某件事情，用以表達成功的興奮與喜悅之情。人生總有許多巧合，平行線也可能有交會的一天！來自五個不同的起點，在大學生涯裡打了一場令人難忘的遊戲，透過不同設計領域的相互聯繫、交疊過後會有什麼樣的火花呢？

The real significance and the surface status of words that represent a negatiBingo is a game that requires filling in the blanks to form a line and it was thus named because the first winner shouted “BINGO,” which also implies somebody has or guesses the right answer or does something successfully to express the exciting and joyful emotions of success. There are always plenty of coincidences in life and two parallel lines might meet some day. Fiver different starting points play an unforgettable game in the university. What kinds of sparks can be ignited through mutual communications and overlaps among various design fields?ve image originally are disintegrated through looking like laziness. We point out a normal misunderstanding of the general public towards the thinking pattern of designers,which not only makes the audience curious, but also further interprets the relationship between lazy ants and designers. Meanwhile, we expect to apply distinctive creation of each individual to solve problems under the camouflage of ants and gradually become leaders with independent thinking by facing challenges onafter another.



標準字

色彩系統



字體

小塚ゴシックPro
B / H / M / R

國立雲林科技大學 設計學院109級畢業展

國立雲林科技大學 設計學院109級畢業展

國立雲林科技大學 設計學院109級畢業展

國立雲林科技大學 設計學院109級畢業展

Arial
Regular / Italic / Bold

NATIONAL YUNLIN UNIVERSITY OF SCIENCE AND TECHNOLOGY

NATIONAL YUNLIN UNIVERSITY OF SCIENCE AND TECHNOLOGY

NATIONAL YUNLIN UNIVERSITY OF SCIENCE AND TECHNOLOGY

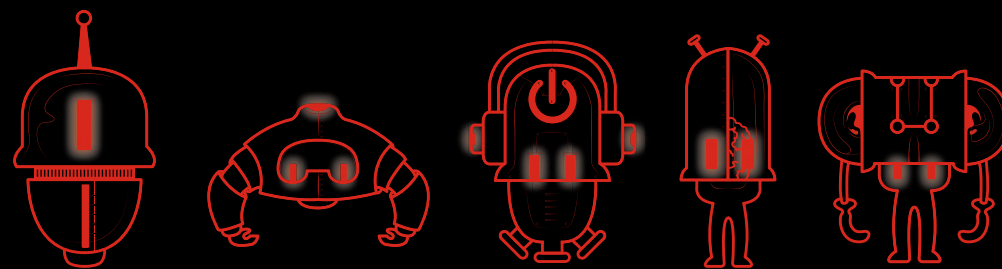
使用組合



五系標準字設計

視覺傳達設計系
工業設計系
數位媒體設計系
創意生活設計系
建築與室內設計系

五系代表物設計





在策畫展場時，除了考慮到動線規劃、燈光照明等基本架構，也得思考該如何吸引大眾的目光，使人們願意停留，才能進一步與展覽達成連結。除了在視覺上需下足功夫，在形象牆上更是該製造亮點，能與觀展人產生互動並同時了解展覽內容，是我們認為需優先考量的。

When curating the exhibition, besides the consideration for some basic infrastructures such as flows planning and lighting, how to attract the public's attention is needed to take into account. Visitors can further connect with the exhibition only when they are willing to stop to appreciate. In addition to put in time and effort visually, the highlight is even more essential to make on the image wall. The priority we think is to interact with visitors whom also can simultaneously understand the essence of the exhibition.

形象牆設計

我們期望形象牆不只是為了呈現展覽的主視覺，而是能帶領觀展人更加了解展覽內容。形象牆上設置了觸控螢幕及按鈕，只要按下按鈕，便能觸發螢幕顯示出子題介紹及有關展覽之問答，若答對題目便能獲得展覽之周邊商品。

入口設計

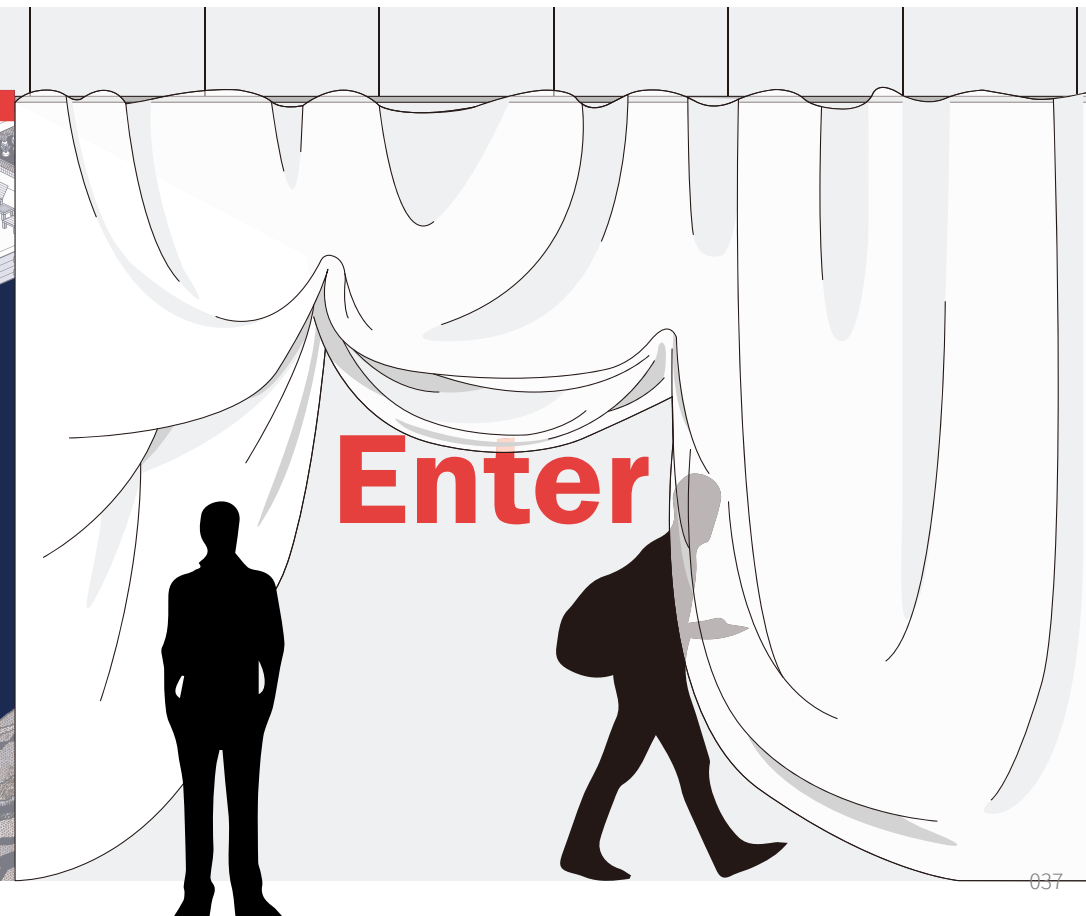
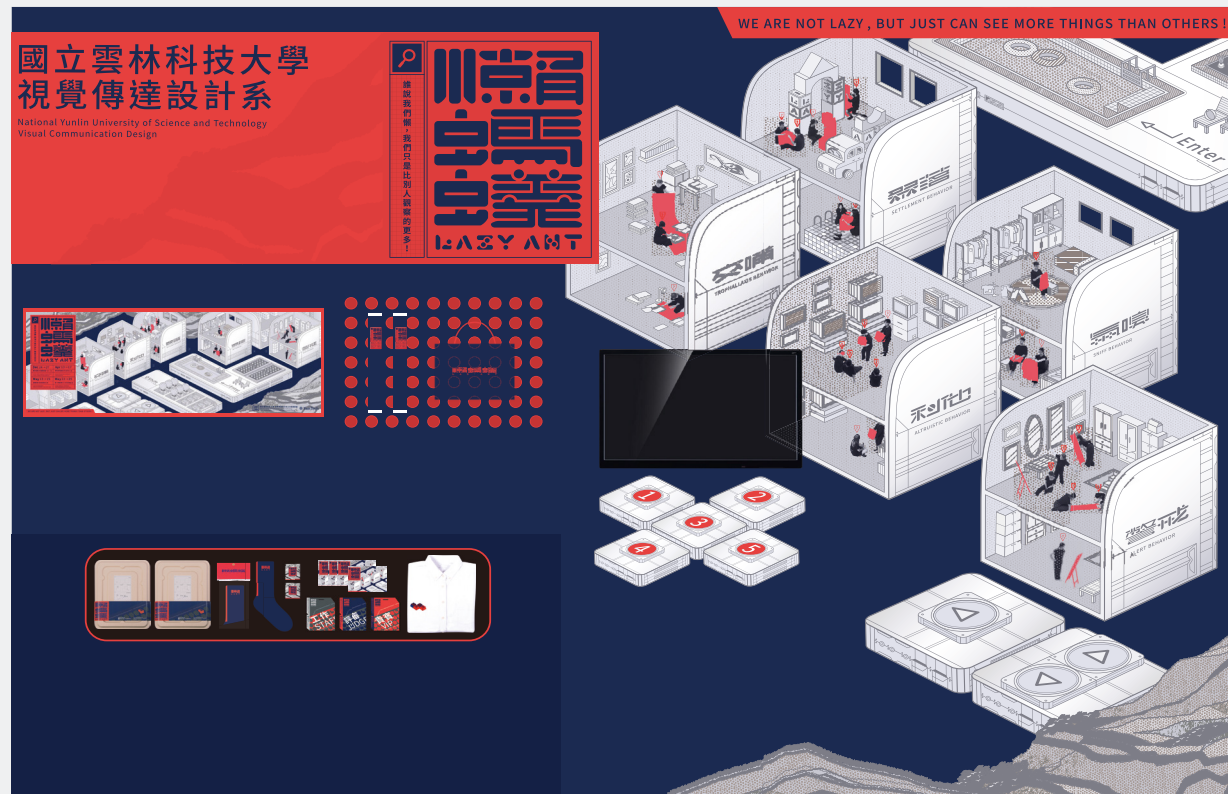
於入口處天花板懸掛一層層的布條，藉此減少光線，在入口牆面的兩側循環投影子題形象影片，並介紹展覽之概念。引導觀展人在踏進展場時，如同穿越蟻窩隧道，一步步地了解展覽核心，進入懶螞蟻的世界。

The Entrance Design

Many strips of cloth are hanged layer by layer on the ceiling of the entrance to reduce the light. The image videos of subtopics and the introduction of the exhibition concept are projected in a loop on both sides of the entrance wall, which leads visitors know the core of exhibition stage by stage, as if passing through the tunnel of a formicary when stepping into scene, and get into the lazy ants' world.

The Design of Image Wall

We expect that the image wall not only presents the main visual design but also guides visitors to comprehend the exhibition more. Touch screen and button are set up on the image wall. While pushing the button, the screen will operate to show the introduction of subtopics and quizzes about the exhibition. If answering correctly, visitors can gain the merchandise.



展場設計

歷屆的形象企劃在展櫃設計上多是以一個展桌及展板為基本架構，但在展覽中各組展出的作品並不只是涵蓋平面設計，同時也橫跨了立體包裝、影像媒體等複數類別。為配合多樣性的設計內容，我們思考該如何跳出框架，找出適合各組的展示方法，才能呈現出作品的最佳樣貌。

因此，今年的展場設計我們以「白色」為整體的結構，在展櫃上選擇不做多餘的裝飾，並由各組自行設計出最能突出自身作品的展櫃，期望呈現出創新且多變的展示形式。

The Exhibition Design

The image planning in all previous sessions was presented by platforms and backdrops as the basic infrastructure in the majority of exhibition booths design. But the works of each team in the exhibition comprise not just the graphic design but also some complex categories such as stereoscopic package and image media. In order to match up the diversified design contents, we try to find out the suitable displaying way fitting in each team out of the frame to present the best manifestation for every work.

Thus, we choose the color of white as the integral composition for the exhibition design this year. There are no extra decorations in exhibition booths, but rather than the ones designed by each team to stand out their own works for showing the innovative and variable formats of display expectantly.

