

在專題製作發想初期，原先是從運動相關之穿戴式人因設計為出發點去延伸並抓取議題與素材，位於斗六的雲科大，周邊就有著許多民間飼養鴿子用的鴿舍，在因緣際會下我們組接觸到了賽鴿運動及其文化，也曾赴台南新營與當地「鴿苓」玩家進行訪談，之後在垂直深度挖掘文本資料時發現了台灣賽鴿海翔賽事引發爭議的議題，知曉其中不人道處後，我們決定用專題設計為台灣賽鴿發聲。

賽鴿的動保與人道在台灣為小眾議題，成為其較封閉的賽事圈子所致，參與賽鴿的民眾數量或參與方式不直接，再加上在數百公里外海舉辦的賽事活動難以觸及，導致一般民眾對賽鴿的認知只停留在高額賞金這一塊，因此在議題操作上必須達到吸引注目並實際行動的兩大目標，視覺傳達再加上科技藝術手法便是我們最終所定下的策略，透過四年所學之視覺設計能力營造具張力美感與創意概念意義的主視覺，將觀者帶入議題情境，再透過虛擬實境的沉浸式體驗動畫，讓觀者對議題有更深度的認識與體悟，藉以提高議題關注度，關注度提高後我們便邀請民眾取得我們設計的風箏，一同讓天空再次翔起鴿子，對台灣賽鴿訴諸未來的期望，也為我們本次專題製作畫下完整的收尾。

以《落粉鳥 The lost pigeon》為主題的體驗設計製作，當中「落」有天落、流落之意，「粉鳥」為鴿子的台語發音，全設計項目切合其名圍繞著鴿子大量死亡之「鴿雨」執行，希望能為台灣賽鴿發聲盡一份心力，我們認為人類之賭性與貪婪，不該由無

辜鴿子生命承擔，透過沉浸式體驗之虛擬實境設計，將這場海外 300 公里外的悲劇以藝術化之畫面展現，讓非日常得以呈現在民眾之日常，後以風箏造型設計，大眾能讓落下的鴿子再次翱翔，緬懷已逝去的生命同時期許台灣賽鴿有朝一日能變得更人道更正向，一同努力停下這場鴿雨，我們不希望這項賽事文化從台灣消失，而是在比賽觀賞性商機與人道定義之間取得一良好的平衡，只願鴿雨不再下，天不再有落粉鳥。

Our original idea for this project related to wearable sports-inspired fashion from the perspective of human factors and ergonomics and we expanded from there to collect materials and identify issues. Located in Douliu City, Taiwan, National Yunlin University of Science and Technology has many pigeon lofts nearby that are owned by the local people. In doing research for our project, we happened to discover and familiarize ourselves with pigeon racing and its culture. At one point, we went to the Xinying District of Tainan City to interview the people involved in pigeon racing who use pigeon whistles. After then exploring the relevant literature in depth, we found the controversial issues regarding Haixiang pigeon racing. We learned that the racing is not humane, so we decided to design a project that creates a voice for an increase in humane animal treatment in Taiwan's pigeon racing.

Animal protection and animal welfare for pigeon racing are

niche issues in Taiwan because the pigeon racing community is relatively small. The number of people participating in pigeon racing and the ways to join the sport are not straightforward, and the activity itself is held hundreds of kilometers offshore making it hard to reach. As a result, most people's impression of pigeon racing is only that there is a big prize. Therefore, we believe that when we raise awareness of these issues, we should have two goals: one, the project should quickly attract people's attention, and two, people can take action and really make a difference to this issues. Our final design for the project uses visual communication with technological and artistic techniques. With the visual communication skills that we have learned over the past four years, we can create a main visual identity that has tension, beauty, and creative conceptual meaning. The visual identity would guide the audiences into a situation that shows the issues mentioned above. The animation in virtual reality would allow audiences to have an immersive experience and obtain a deeper learning which would increase general awareness of the issues. Additionally, we invite peoples to fly the pigeon kite that we design, to make pigeons soar in the sky again , appeal the hopes of Taiwan's pigeon racing to the future together.

Our project is titled *Luo Fen Niao*. The English translation of the project title is THE LOST PIGEON. In

# 落粉鳥

陳葉翰 黃閔萱 黃勁陵

但願鴿雨不再下，  
天不再有落粉鳥。

## The Lost Pigeon

Chen Yeh-Ha Huang Min-Hsuai Huang Jing-Ling



Mandarin, *Luo* means falling from the sky and wandering, and in Taiwan-ese, *Fen Niao* is the pronunciation of pigeon. All the items in this project are designed to match the title because a great number of pigeons die in racing.

Ge (pigeon) Yu (rain) in mandarin is the term to describe when a large number of pigeons die in racing. We hope this project would contribute to more humane animal treatment in Taiwan's pigeon racing because we believe that the innocent pigeons should not be sacrificed for the sake of humans' greed and the desire to gamble. With the virtual reality that allows for an immersive experience, this project artistically brings the tragedies that happen 300 kilometers overseas closer to Taiwan' public by presenting an unusual scene that could take place in the public's daily life. Then through kite design, people can make these pigeon fly in the sky again .Remembrance the lifes that lost and wish Taiwan's pigeon racing will one day be more positive and humane at the same time ,we do not want the pigeon racing culture to disappear but would like to stop Ge (pigeon) Yu (rain) in Taiwan. We wish that the pigeon racing would obtain a good balance between the business of racing and animal welfare. We are wishing for no more pigeons to fall from the sky and for no more Ge (pigeon) Yu (rain).

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Animal protection and animal welfare for pigeon racing are niche issues in Taiwan because the pigeon racing community is relatively small. The number of people participating in pigeon racing and the ways to join the sport are not straightforward, and the activity itself is held hundreds of kilometers offshore making it hard to reach. As a result, most people's impression of pigeon racing is only that there is a big prize. Therefore, we believe that when we raise awareness of these issues, we should have two goals: one, the project should quickly attract people's attention, and two, people can take action and really make a difference to these issues. Our final design for the project uses visual communication with technological and artistic techniques. With the visual communication skills that we have learned over the past four years, we can create a main visual identity that has tension, beauty, and creative conceptual meaning. The visual identity would guide the audiences into a situation that shows the issues mentioned above. The animation in virtual reality would allow audiences to have an immersive experience and obtain

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