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01 接受 OPENTIX 國家兩廳院文化生活專訪 ( 攝影 / 郝御翔 )  
Interview by OPENTIX (Photo by Rex Hao)

## 教學 / 設計 / 競賽，持續在創作與學習的路上

林恒正 | 文化與創意學院院長

在當今快速變化的社會中，教育領域的發展不再僅依賴傳授知識的過程，更多的是關注如何激發學生的創造力、批判性思維與問題解決能力。教師的角色需要不斷進行自我更新與創新，這也是從事設計教育者藉由不斷的設計創作與競賽，成為提升教師專業素養的重要途徑。一路參賽所求無他，只為試煉自己的設計能力與對時尚設計學系學生的交代，因為我要求學系教師都要做個「活的老師」。

### 一切緣起於實踐 逐步實踐踏實中

和實踐的緣分來自於母親，她是實踐家專三年制首屆畢業校友，而我和實踐大學真正的連結，也是由母親協助我投遞履歷資料，因而開啟與實踐超過 25 年的緣分。從小我就喜歡翻閱母親在實踐學習時的作業本，工整娟秀的字體與細膩整理的筆記，讓我對「實踐」二字有深刻的體會。創立時尚設計學系至今已邁入第 18 年，在我看來，設計教學的核心不僅止於知識的傳遞，更在於如何引領學生進入真實的創作世界。設計師的視野與創意來自於對現實世界的感知及洞察，因此，設計的教學必須以設計師的實踐經歷作為支持。我要求時尚設計學系的每一位教師，都不僅是設計領域的學者，更是活躍於設計行業的設計師，這樣才能使學生真正感受到設計的活力與挑戰，並且從實踐中學到最前沿的技術與趨勢。

## 一顆永遠好奇與渴望創作的心

走過 66 個國家，旅行對我而言是創意與視野的啟發，懷著一顆永遠好奇的心，也延伸到我參加的各項競賽。我的作品有幸獲選代表臺灣參加人生百大設計展—布拉格劇場設計藝術四年展 (Prague Quadrennial, 簡稱 PQ)，成為國家館代表作品之一，並贏得 2003 年 (PQ'03) 國家館銀獎及 2007 年 (PQ'07) 國家館金獎。自 2005 年起，我開始參與每四年一次，有「劇場設計界奧斯卡獎」之稱的 WSD (World Stage Design) 世界劇場設計大賽，第一屆在加拿大多倫多舉辦，至今從不間斷，目前也正計畫參與阿聯主辦的 WSD2025。

我在 WSD2009 韓國首爾榮獲服裝設計金獎，作品詮釋愛爾蘭劇作家貝克特的經典名作《終局》(Endgame)。在劇場服裝設計領域的思維模式中，設計的美不一定是所謂的流行時尚或是大眾制式的美。在劇場中，人是可以貌相的，而在其思維裡，所謂好的設計，是一種對的設計、到位的設計及合宜的設計，所以《終局》的人物角色敘述對生命無形桎梏的無奈，就像牆面上長期積累的壁癌一般，侵蝕著人心與意志，終將崩潰瓦解。

在 WSD2022 加拿大卡加利我以新編豫劇《蘭若寺》奪得服裝設計銅獎，這個設計以暈染技法的疊加，代表蘭若寺中眾妖對於人類正氣的吸取，以餵養自身的修煉。反之，我應用所謂褪色的減法，來顯示出人類逐漸喪失的正氣與精力，更將傳統京劇將軍形象的靠旗扮裝，加以解構變形來形塑大樹妖猶如自地底深處復活的妖孽一般，一種破敗但具肅殺之氣的形象油然而生。這些概念的考量與一般時裝設計的思維模式不同，這也是劇場服裝設計師必須更能由人性深處去思考設計創作的特殊之處。於同年度，我也很榮幸獲選國立臺北藝術大學 40 週年傑出校友獎的肯定。

今(2024)年有幸榮獲美國謬思設計大獎 (MUSE Design Awards) 金獎，我以與十鼓擊樂團合作的服裝設計作品「Island Legend」獲獎，設

計上彰顯臺灣民俗慶典與儀式，以及對宗教的嚮往與狂熱。例如當中的「搶孤」舞碼，結合原生麻的材質，藉由黑灰的暈染呈現搶孤者的汗水與孤棚牛油的黑，以黃色系凸顯大量冥紙灑落的意象，再透過代表生命與信仰熱度的紅色系，增添視覺溫度與強化層次感，敘述著屬於島民的島嶼傳說。

## 一直持續學習與努力進步中

設計是一個永無止境的探索過程，無論是對於設計師還是設計教師來說，持續學習都是保持創新與活力的關鍵。我鼓勵時尚設計學系師生積極參加國際競賽，並參與各類設計研討會、講座、藝術節及設計展，以汲取最新的靈感與知識。

教學、設計與競賽，這三者密不可分。作為一名設計師兼教師，我深知自己需要不斷進行自我歷練，才能為學生提供更具價值的教育內涵，也才能在設計領域中不斷保持活力與創意。每一個參賽經歷、每一次的創作挑戰，都是我成長的養分，也陪伴我一同在創作與學習的路上持續前行。■

02 獲頒國立臺北藝術大學 40 週年傑出校友獎  
Lin received the outstanding alumni award at the 40th anniversary of Taipei National University of the Arts.



02



03 「無題島」- 2025 法國設計大獎 - 服裝設計類首獎 - 白金獎作品  
 “The Unnamed Island” -2025 French Design Awards-  
 Fashion Design/Costume Design-Platinum Award

04 2025 French Design Awards 服裝設計白金獎獎座  
 Platinum award trophy

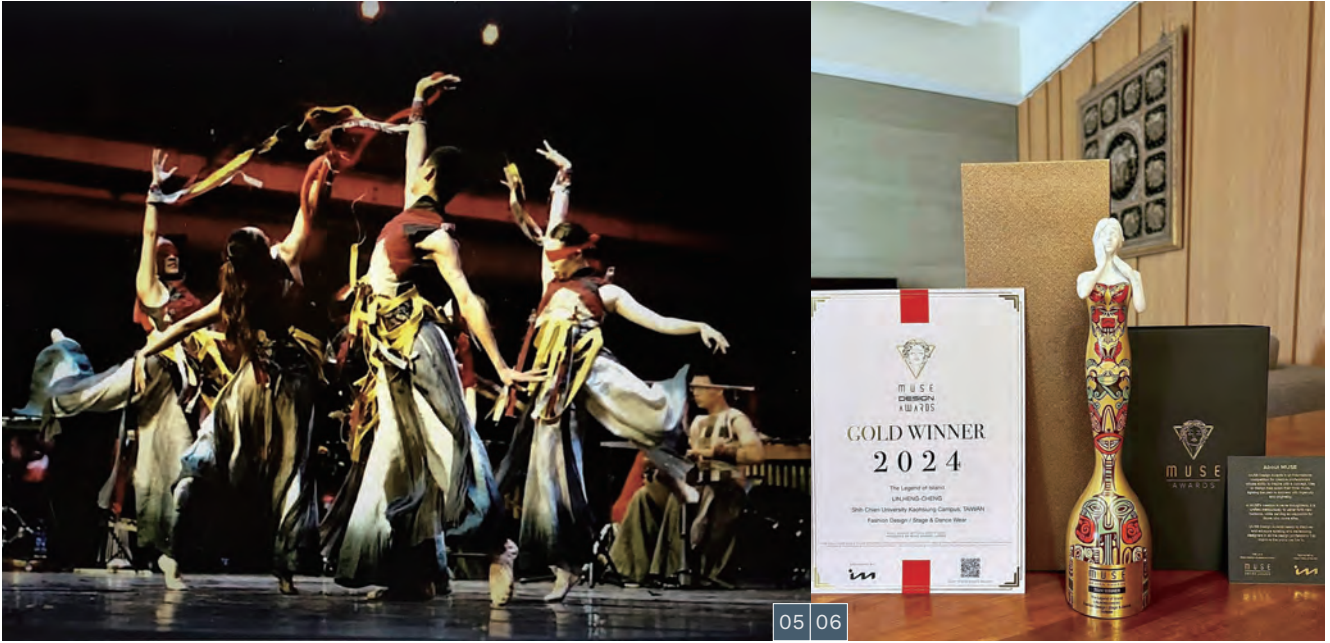
## Teaching/Design/Competition: A Journey of Constant Creation and Learning

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

In a rapidly changing world, the focus of education is no longer about imparting knowledge, but how to stimulate students’ creativity, critical thinking and problem-solving skills. Teachers need to constantly reinvent themselves and be creative. As a design educator, they keep improving their expertise through continuously participating in design projects and competitions. I have been taking part in many competitions, with the aim to always challenge myself and be a role model for my students in the Department of Fashion Styling and Design Communication (FSDC). This is why I ask all our faculty members to constantly learn and improve.

### Where it all began

My relationship with Shih Chien University (SC) could be traced all the way back to my mother, who was among the first graduates of the then three-year college. Specifically,



05 2024 繆思設計大獎服裝設計金獎作品  
Gold award-winning work at 2024 MUSE Design Awards

06 2024 MUSE Design Awards 服裝設計金獎獎座  
Gold award trophy

my solid connection with the university started more than 25 years ago, when my mother helped me deliver my resume to the university. As a child, I enjoyed flipping through my mother’s workbook that she kept when she studied at SC. Her writing was neat and her well-organized notes made a deep impression on me. In the eighteen years since the establishment of FSDC, I have become more confident that the core of design education is not simply about imparting knowledge but how to

help students step into the real world of design. A designer’s perspective and creativity come from his/her experience and insights of the real world. Therefore, the teaching of design must use the real experience of designers. I have asked all faculty members in the FSDC to be both dedicated academics in the field and active designers in the industry. By doing so, they will be able to share with students the energy and challenges of design and help students learn the latest technology and trends through practice.

07 母親就讀實踐家專時期於校門口留影  
Photo of Lin’s mother at the entrance of Shih Chien College



### Stay curious and enthusiastic as a designer

I have visited 66 countries so far, and traveling has broadened my horizons and stimulated my creativity. The experiences keep me curious, which is reflected in my competition performance. Some of my artworks were selected among the ones to represent Taiwan at the **Prague Quadrennial (PQ)** and won the silver prize in 2003 (PQ’03) and gold prize in 2007 (PQ’07). Starting



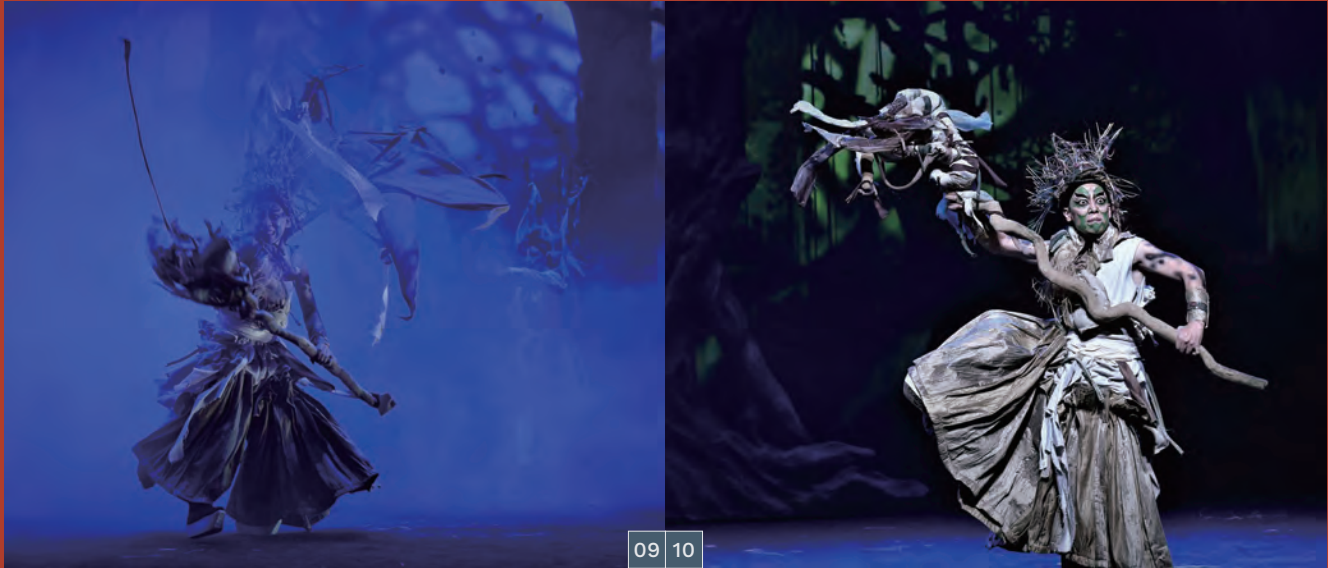
08 WSD2009 世界劇場設計大賽服裝設計金獎作品  
Gold award-winning artwork at WSD2009

from 2005, I have continuously participated in the **World Stage Design (WSD)**, the **Oscars in the world of stage design**. The first edition of the event was held in Toronto, Canada, and the event has been organized once every four years. Currently, I plan to participate in WSD2025 to be held in the United Arab Emirates.

I won the gold award in costume design at WSD2009 in Seoul, South Korea. My work interprets *Endgame*, the classic work of the Irish playwright Samuel Beckett. In the field of costume design, beauty doesn't necessarily conform to popular fashion or beauty standards. In theater, a book can be judged by its cover. Good design means the right design that fits what it should be. In *Endgame*, the characters feel helpless in the face of the invisible constraints in life. It was like the efflorescence accumulated throughout the years on the wall that erodes people's heart and will to a point that everything breaks down.

At WSD2022 in Calgary, Canada, I received the bronze award in costume design for the adapted Henan opera *At Aranya Temple*. The layering, using the blending technique, represents the evil spirits that suck the souls from humans. On the other hand, I used the fading of colors to demonstrate humans losing spirit and energy. I also deconstructed and transformed traditional battle flags to create a dilapidated but austere look of the evil tree spirit. Unlike in the field of fashion design, costume designers must delve into humans to explore the uniqueness of their work. In the same year, I also had the honor to receive the outstanding alumni award from Taipei National University of the Arts at its 40th anniversary.

This year (2024), my design "Island Legend" for the Ten Drum Art Percussion Group became the **gold winner in Fashion Design (Stage & Dancing Wear)** at the **MUSE Design Awards** in the U.S. The



09 10

WSD2022 世界劇場設計大賽服裝設計銅獎作品  
Bronze award-winning artwork at WSD2022

design reflects Taiwan's traditional folk festivals and rituals as well as fervent religious passion. For instance, in the "Chiang Ku" performance, hemp was dyed into grayish black to represent the sweat of the participants and the canopy. Yellow symbolizes the image of the joss money, while red represents life and the religious followers. These colors add visual depth and warmth to the legends that belong to people on this island.

### A constant journey to learn and improve

Design is a never-ending exploration. For both designers and teachers in the field, continuous learning is the key to

stay innovative and energetic. I encourage both the students and faculty members in the FSDC to participate in international competitions as well as seminars, lectures, arts festivals and design exhibitions to keep abreast of the latest inspiration and knowledge.

Teaching, design and competition are all closely related. As a designer and teacher, I know that I must continue enhancing myself to give my best in teaching and keep active and creative in my design. Every competition and challenge met during each project has become a part of my journey in design and learning. ■

