



2001
台灣創意百科
TAIWAN CREATIVE GRAPHIC ARTS
商業設計年鑑
CREATIVE COMMERCIAL DESIGN

設計



2001

台灣創意百科

TAIWAN
CREATIVE
GRAPHIC
ARTS





廣告創作年鑑

Creative
Advertisement
Design



商業設計年鑑

Creative
Commercial
Design



形象設計年鑑

Creative
Corporate
Identity



包裝設計年鑑

Creative
Package
Design

2001 台灣創意百科

商業設計年鑑

TAIWAN CREATIVE GRAPHIC ARTS
Creative Commercial Design

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商業設計年鑑

Creative
Commercial Design

英文縮寫本義
 English Abbreviations
 DT 創作日期 Date
 PL 企劃 Planner
 CD 創意指導 Creative Director
 AD 藝術指導 Art Director
 D 設計 Designer
 C 文案 Copywriter
 P 攝影 Photographer
 I 插畫 Illustrator
 CG 電腦繪圖 Computer Graphic
 AG 代理公司 Agency
 CL 客戶 Client

作品選錄統計表 Statistics on Requests for Works

冊別 Categories	參選件數 Entries	登錄件數 Selected	選錄比率 Percentage
廣告創作 Advertisement Design	1011	425	42%
商業設計 Commercial Design	1472	545	37%
形象設計 Corporate Identity	2358	991	42%
包裝設計 Package Design	905	326	36%
合 計 Total	5746	2287	40%

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十年寒窗讀設計

～1991到2001，台灣平面設計生態的變化及影響之初探

狀元已遠，秀才何在？十年寒窗無人問，一舉成名天下知。中國的古往今來，寒士總是期待著苦讀的結果是要出人頭地、光宗耀祖，也因此一切的困苦都能在獨占鰲頭時，化為煙消雲散，獲得慰藉及滿足。

十年的光陰是不算短的日子，成長、成熟、成就、成果，都能在這十年中個個展現。如何把握十年？如何創造黃金歲月？十年之間足矣！台灣平面設計界的黃金十年是否表現得亮麗？是否發揮了十足的影響力？今朝回顧，是仰首或汗顏？在此提出一些簡要的現象。

一、在設計教育的專業領域中。新成立的或原有的大專院校增加了很多設計相關科系及碩士班、博士班，對於青年學生的深造或已在業界工作多年的資深設計人之再教育，都提供了各種入學新管道，只要大家有心努力向學，這些新機會都等著你去爭取。因此，年輕人有了海闊天空的學習環境，成年人有了終生學習的機制，對設計學術與設計實務都產生了相輔相成的正面功效，這是培育優秀新人才及重新打好根基的良方，只要大家懂得珍惜把握，更上層樓是指日可待。

二、在設計產業的經營環境中。走入全面電腦化已是百分之百的成功，從業人員的素質普遍提高不少，但整體的用心程度尚嫌不足，好逸惡勞成了通病。新公司、舊公司都有分分合合的重組，人事成本高過所有的設備，業務收入反而每況愈下，惡性競爭挫傷了同業的成長，有完整規模的大公司培植不起來，七零八落的小公司卻處處在苟延殘喘。曾幾何時，高超的創意尚火熱，

但永續經營的雄心壯志何在？只好奉勸你我經營者，趕快重新擬訂策略，再出發，再團結，以期待第二春的來臨。

三、在設計社團的交流活動中。不論是國內或國際的設計比賽、展覽、會議、參訪，台灣已從早期的單槍匹馬漸漸結合為團隊行動。申請加入國際設計組織，參加各種國際設計比賽或國際間設計作品展覽，出席國際設計會議，拜訪國外設計大師或著名設計公司，與國外設計社團交流，並邀請國外名家來訪、演講或提供作品來參展。這期間台灣也成立一些新的設計團體，並在各地舉辦了不少國內設計大賽、國際海報大賽等等，其中更獲得不少國際大小獎項。這都讓台灣的設計力量漸漸地被國際所肯定，但是路還很長，獎還不多，因此只有再更加賣力才行。

四、在設計圖書的出版發行中。以出版設計類圖書為主的公司增加了多種設計題目之出版，而一般的出版公司或設計社團也偶有設計類圖書之出版，不論是設計人的個人作品專輯或同類設計作品合輯，市面上都有，圖書的種類是多了，但銷售量卻遞減，更慘的是設計相關雜誌一直無法起色，原因何在？是書種太多？內容太差？同質性太高？售價太貴？進口書太多？或者最悲哀的是想讀書的人太少？不求長進的人太多？這些「為什麼？」一時也說不清，只是對出版好書的公司太委屈了，也直接降低了出版意願及勇氣。

五、在設計思維的社會解構中。隨著民主發展、自由風潮、經濟開放、個人意識、多元變化等等新時代的大浪潮推動下，以往禁錮的腦袋在一夕之間全都冒出了各種不同的自由花朵。同一

Ten Years Hard Study in Design

～Preliminary Study of the Ecology Changing and Its' Influences in Taiwanese Graphic Design from 1991 to 2001.

Oh, where is the first prize from the ancient imperial examination, not even mentioning the secondary one! It was often a situation that many scholars spent more than ten years hard study without being noticed, but soon after past the imperial examination. The fame is waiting in the front! So many ancient Chinese scholars would put their life time hope in this chance to glory their family name, to earn an official position, it seemed all hardness disappeared when the hall of fame shows.

Ten years is long enough to experience stages of growing-up, mature, achievement, and enjoying the fruits. How to utilize this ten-year? How to create golden life? Ten-year is more than enough! The ten-year in Taiwanese graphic design is good to be claimed as golden, too? Does it elaborate the power of influences? While we try to review these, are we dared to be proud or shame about ourselves? The writer here would like to outline some phenomenon.

1. There are many schools add up graduate studies in designing professional education, no matter in master or doctor degrees. This provides opportunities to many professionals in the practical work has a life time learning channel to go back to schools upgrading themselves, and for younger generation to have a new aspect of learning environment, too. So long as individuals are interested in self-fulfillment, there is a way. This really enhances integration for designing in academic and practical fields. Education is always important in raising young talents and upgrading professionals. The only thing is to grasp the chance.

2. In the designing operation, a hundred percent automation is quite successful. The average personnel quality in profession has been improved, too. However, the total effects are not good enough. It seems to earn easy money has become so popular. New joint venture, merge, reorganization, and so on have all caused personnel expenses higher than the cost for equipment, but with the business going down. Vicious competition has hurt the industry's

growth. The result becomes difficult to form companies with scale, and there are everywhere some little unqualified studios in the market. It seemed the ambitious was ever owned yesterday, but it seems has gone today! The only encourage to each other is to rest a new strategy, work together to create a brand new tomorrow.

3. For domestic or international designing exchange activities, no matter the competitions, exhibitions, meetings, conferences, or visiting, representatives of the industry from Taiwan have transformed from respective individuals to groups strategy. Many have joined international designing organizations, international competitions, exhibitions, or attended international conferences, visited international famous designing masters. Some have formed new design related groups, host domestic competitions and international poster competition, etc.; there are some winning prizes, too. These have been gradually recognized internationally. However, there is still a long way to go, more efforts are still needed.

4. There are more varieties of designing publications, not only in the book volume, but also the increasing of the individuals and companies joined. Some designing groups also took initials to publish individual work or in group edition by categories or artists. The fact is though the publishing increased, but the sales decreased. The worst thing is the terrible sale of the designing magazine. Why? Is it too many variety, too poor content, too much homogeneity in content, too expensive, too many import books, or too less readers? All these whys need answers. It is not a single reason. The only concern would be companies publishing good books have to keep on struggling, too.

5. Thoughts of designing under the social structure, as the democracy movement progress, liberties, opening of economy, individualism, multi changing have all released past imprisonment. Individuals from the same family, company, group, has their own idea, positive and negative, black and white, enemy and

個家庭中的父母子女、兄弟姊妹、夫妻親友，同一個公司、團體、單位的各個份子，大家都有了自己的想法。正與反、敵與友、黑與白、是與非，都隨個人的認知而爭論不休，沒有永遠的朋友與敵手，沒有明確的正義與邪惡，更沒有誰大與誰小，可以為理想辯護，也可以為私利強奪，處處都百家爭鳴，也時時都混亂一團，是好嗎？不見得好。但卻展現了自由民主的風氣，設計師們自然也百無禁忌地表現出各種不同思維的創意，這就是好的。幾百年來中國社會所想要的，今天台灣有了，所以我們的設計創意應該還會更好。

六、在設計版塊的推移重組中。1999年一場「921台灣大地震」把台灣的地理版塊做了無情的撕裂推移重組。在兩岸四地華人社會中，設計表現的創意、實力、機會也逐漸在推移重組中。中國大陸的平面設計表現在十幾年前尚未開發，後來受了香港的某些影響，接著再受到台灣的大量刺激，最近更以日本、美國、歐洲為模仿對象。但不論是設計圖書的編輯出版，設計比賽、展覽，設計社團組織模式，設計活動主題構想，設計業務策略，設計創意發想等等相關範疇，處處都可見到台灣設計模式的影子。台灣設計界及廣告界的朋友在這十年間提供了不少設計資源給了他們，他們也很拼命地站了起來。兩岸四地的中、港、澳、台在設計版塊的推移中互有消長，但是誰也擋不住中國大陸的巨大吸力，不必再過八、九年，他們將會成為設計大國，台灣如果再好不好善用原有的優勢，那就永遠追不上了。

最後回頭說到「台灣創意百科」的出版，自1991、1995、1998到2001這十年間，我們出版了四次共19冊的年鑑（廣告創

作、商業設計、包裝設計各4冊，形象設計3冊，插畫創作、專業攝影各2冊），總計刊出的設計作品有11,453件，有簡歷介紹的設計人有2,415人次，只有名錄的設計相關者有1,317人次，提供作品的設計、廣告公司有1,177家次，四次的台灣原版書共發行了18,600套即88,300單冊。對於台灣優秀平面設計史跡資料的保存及推廣設計活動的影響，將不下於數萬人及數十年。我們有自信的說絕對有貢獻，甚至海外地區、尤其中國大陸更是風靡不已。這就是我們辛苦了十年而提出來的一點小成績，我們覺得身為設計人、出版人、台灣人，能對得起我們心愛的工作及給台灣設計歷史上有個交代。

十年寒窗真是苦，讀起設計更累人，熬過了這十年，也見到了台灣平面設計生態的變化，它的影響無法以數據量稱，只有在世代的運行中繼續發酵，也期待在新世紀的開端再勇往直前。最後對這十年間共同用心參與打造台灣優良設計業的同行及幫助「台灣創意百科」問世的好友們，致上萬分的謝意，但是責任未了，因為還有十年、百年正期待大家再創新願景。



王士朝 / 2001台灣創意百科召集人

friend, right and wrong have their own space to coexist. There is no forever friend or enemy, no precise justice or evil, no superior or inferior. Everyone stands for them own. You can speak for individual concerns, for ideology or whatever. There are different sounds, but also noisy. Is it better? Though it is hard to judge, at least it presents the democratic air. However, designers in today could express their different thoughts ignoring any taboos. This is precious. For hundred years, what the Chinese society always wanted to have, we have it now here in Taiwan. Therefore, we should expect ourselves to be better.

6. In the reorganization of the designing field, the "921 Taiwan Earthquake" in 1999 has merciless destroy the island and torn down the reorganization geographically. For cross straits the Chinese society, has had designing industry reorganizing in creative, capability and opportunities. The graphic design in Mainland China were not developed ten years ago, but gradually influenced by Hong Kong. Later on, plenty of stimulation from Taiwan, even now from Japan, Europe, and USA. No matter from the designing publication, competition, organization formulation, activities theme design, business strategies or creativity are existing shadows of these places, especially Taiwan. Interactions cross strait in designing industry have also becoming frequently in these ten years. Taiwan tries to provide resources and experiences, Mainland China tries hard to absorb it. The ecology in areas of China, Hong Kong, Macao, and Taiwan has been changing. There is not possible to resist the growing of Mainland China. No more than 8 or 9 years. China will be leading the world in designing, Taiwan has to maintain competitive strength to catch up.

As far as the publishing of CREATIVE GRAPHIC ARTS edition, there has been 4 times between these ten years from 1991,1995, 1998 to 2001. There are 19 volumes, with 4 volumes respectively in Advertisement Design, Commercial Design, Package Design, 3 vol-

umes in Corporate Identity System and 2 volumes each in Illustration and Professional Photograph. Total publish art works are 11,453 pieces with 2415 brief introductions to designers, 1317 related designing name listed. There has 1171 times of advertisement agency or designing studio providing designs or art work. There are 4 times of original publications with 18600 set and 88300 volumes. This has provided great material preserving to Taiwanese graphic design and promotion activities and will have great influences to the whole industry. We are so proud say we do have contributions further to overseas, especially Mainland China. This is the transcript we earned for the past ten years. We are proud to be a designer, publisher, Taiwanese. We believe we can answer to the people, the country and the history.

Ten years hardship, it is harder in the designing industry. After these ten years we have seen the ecology change in graphic design in Taiwan and its huge impacts, which will last among the new generation. At last, we would like to show our appreciations to dear friends whoever have ever help the publication of CREATIVE GRAPHIC ARTS. Thousand thanks will still not enough to express out appreciations. However, we could only work harder for the next ten and hundred years to achieve new vision for the future.



Su-chao Wang / Screening Coordinator of 2001 T.C.G.A.

做好設計，重「心」開始

～從執編台灣創意百科看台灣設計

每執編完成一套創意百科，或辦理一次設計競賽展覽活動，除了彙整國內傑出創作發表，和替台灣設計留下一些史蹟資料外，也是讓國人檢視自我發展的一個最佳時機。

這次從承辦2000台北國際視覺設計展到今年2001台灣創意百科作品徵集、編選期間，即有許多編委和設計界朋友認為“這幾年來台灣的设计是有進步，平均質也確有提昇，但真正令人心動的作品實在不是很多”，同時就與對岸大陸的设计進展和國際間交流比較下，更直言對台灣的设计、设计人、设计環境頗感失望，且就其原因提出諸多批評。

●**台灣设计人自視太高**，許多稍具資歷或偶有優異表現者，往往自以為本事高人一等、天下第一，作品不被評比、不熱

衷相關活動，或參與任何作品徵選、展覽競賽就應獲選得獎不可，否則即認為評審不公、評委素質不夠不具代表性等等，缺少尊重別人、承辦單位與謙卑之心。

●**台灣设计自我經營不夠**，平常大都只顧營利賺錢、應付客戶，缺少自我要求和求新創作精神，尤其許多年青一代设计人不夠敬業，只懂得追求舒心、錢多、工作少，無心利用時間汲取新知充實自己，而減低了自我表現和在大環境中之競爭能力。

●**台灣设计社團山頭林立**，好的方面來說，可以促進局部性的觀念溝通、情誼交流；但對大環境而言，卻容易造成本位主義，各社團間自主性過強，各執其事，以至於資源分散，

To be Good at Design, Starting from "Hearty "

～Taking a look at Taiwan's designs after carrying out the screening of T.C.G.A.

It is always a great chance for the people in this island to review self development progress, to integrate outstanding domestic artists' creation as well as to preserve some historical material for the designing industry whenever finishes a set of Creative Graphic Arts edition, host a design competition or exhibition activity.

Since Undertook the International Exhibition of Visual Design, Taipei 2000 to this year in inviting and editing 2001 Taiwan Creative Graphic Arts, there are many friends in this field and the editing committee fell that "the overall designing industry in Taiwan has been making progress and the average quality has improved, too. However, it is still a lack of bountiful touching works." Meanwhile to compare with the progress from cross-strait and exchange from international opportunities, it is quite disappointed to the Taiwanese design industry, professionals, and the environment. Following are some critics to the causes of this phenomenon.

●Taiwanese professionals in designing are too arrogant.

Some individuals may have just presented few good works accidentally or with a bit experience and exposures then started to feel superior and believe they are better than others. They will not attend any work competition or review, never interested in related activities. In any case they do attend these activities and do not win any prizes, they would claim unfair evaluation or blame on the committee is not representative enough. They often lack of humbleness and respect to others.

●The designing filed in Taiwan has not making enough self-cultivation. Too many designers are looking for making profits, fooling clients, lack of self-demanding and innovation. Especially, too many young generations concentrate too much on fame, profits and easy life. They show less interest in learning new knowledge in return they lost their chance to expose themselves or competitiveness.

●The designing groups in this industry have been going on their own way. From the positive aspect, to review it is good to enhance respective concentrations in communications or

而缺乏良性互動，甚至產生排擠效應，無形中對國內整體設計發展造成莫大的阻礙。

●**台灣設計教育「專業」掛帥**，由於現行政府教育政策與制度的缺乏專業研判，只一味注重師資學歷程度，完全漠視專業實務，加上在校專職教學者缺乏與業界的互動，無法吸收實際經驗，造成學習與應用脫節，學生畢業後無法滿足社會實質需要，產生職前學習時程上的浪費。

●**台灣政府不關心設計**，往往許多有益國內設計發展的活動，在沒有相關單位重視、爭取企業贊助不易、缺乏經費之情形下，無法推動或有效的持續辦理，使得本業整體發展緩慢，和錯失不少與國際間交流、相互增長機會。

interactions. However, to overview from the macro environment, it is easy to form departmental egoism, lack of integration of resources. Then might result edging out situation and become obstacles in the progressions of the designing field.

●The designing education in Taiwan concentrates too much on degrees. Current official education policy and system lacks of professional judgment, and cares on teachers' degree much more than their actual practical experiences. Besides, the scholars are short of interacting with professionals from the filed, these result them short of practical experiences to apply in teaching. Students are often graduated with enough knowledge and skill to fulfill actual demands and cause wasting of education.

●The government does not care about design industry. There are often many domestic designing activities could be beneficiary, however lack of related units, enterprises sponsorship have made difficulties to persistently host or join these activities. This caused slow progress in this industry and interactions internationally.

這些觀感，事實也是許多憂心台灣設計前景的朋友們一再呼籲，但始終未得改善的現象。因此藉由本輯編序討論，希望提醒更多設計人多加重視，在自我經營之餘，也能對本業的共同發展多付出一分心力，無論是提昇創作表現、改善設計環境，或為台灣在國際間建立好的形象，只要有心、用心，凡事都不嫌太遲，要使台灣的設計明天更好，期許大家重「心」開始。

楊宗魁 / 2001 台灣創意百科總編輯

This is actually not personal opinion; many senior professionals in designing field have the same sigh with emotions. However, with many hopes of publishing this edition to awake some professionals in designing field to spend more efforts in self fulfillment, to contribute a bit to the profession in upgrading performance, improving designing industry environment and establish good professional image internationally for Taiwan. It is never too late to start so long as we have the same goal to create a brighter future. Let's start from our "mind setting", with deep expectancy between each other for a better designing industry in Taiwan.

Tzung-kuei Yang / Managing Editor of 2001 T.C.G.A.

創意起飛、拓展設計新視野

~2001台灣創意百科「商業設計年鑑」編選評析

剛進入了新世紀的初端，面對的卻是紛紛擾擾的政治、經濟、社會等諸多問題，不僅是台灣，國際亦然。但一進入設計思域，卻是一處世外的樂土，在其中尋求新的創意而獲得許多滿足。

尤其，每次參與「創意百科」的評選，都有深刻的感受，它是台灣設計界的縮版，可以一窺短期的變化。不過，每回都看到質與量不斷地大幅提昇。作品裡展現著眾多的風格，於設計上是一種互補，藉此相互觀摩交流，避免故步自封。大家雖在各項競技上產生壓力，但若將壓力轉化為動力的助力，作品自然不會停滯不前，否則再優秀的設計家其聲名最後也將只能被「供著」罷了。

近十年來，國內平面設計界產生了一些質變：一是留學生回流從事設計實務者眾，設計圈裡多了一些激盪，也說明

研究所的背景不再僅是擔任教職的晉身階。新的設計觀念與理論、視野，自然能產生良好的醞釀作用。其次，平面設計有了更多元的呈現，非僅傳統由本科系畢業生所從事，現在有來自建築科系、印刷學系等領域，擴大了參與層面。因為掌握了獨自的特質或結合周邊的專業技術，形成另種新鮮的面貌、提供了可資探討的題材。

獲選的作品中，明顯看到文化意識的抬頭，如同亞洲鄰近的日本、韓國，在國際化中不忘本土素材的運用。事實上，大陸在熱烈追逐西風後，經過一番沈澱已開始重視文化優越性的取材創作。只是，各國都面臨本土文化如何國際化，兩者之間如何獲得平衡是個重要思考課題，因為它涉及到區域文化的認知落差，非僅靠以英文溝通即可稱之為國際化。

Free the Creativeness to Develop New Designing Vision.

~Screening submissions for "Creative Commercial Design" 2001 T.C.G.A.

It is only beginning of the new century, but then it is stuffing with problems in politics, economy, and social, not only in Taiwan but also in international society. Fortunately, there is left paradise to find enjoyment, which is to look for creativeness in designing.

Especially being involving in the screening and evaluating work for Taiwan Creative Graphic Arts, it seems always to see the microfilm of Taiwanese designers changes in short period of time. Gladly to say, there are continuously improvements in quality and quantity. Various styles present in different works created compensatory in design and result chances to opening up and learn from each other. It is always pressure in the competition; however, it is motivation for progress as well. Otherwise, stagnant creativeness will bury famed reputation sooner or later.

For the past ten years, domestic designing field has joined new members returned from overseas study. They had created some weaves also caused some changes in this field. This explains new design concept, theory, and vision will result positive feedback naturally; and proves only with graduate

study background will not guarantee teaching position. Besides, there are added various presenting in the graphic design; which comes not only from the traditional designing major, but also from architecture, printing and related fields. These participants deploy personal characteristics or link with professional technology has created completed new look to the work and provided new issues for explosion and discussion.

From the qualified works obviously to sense the awakening of culture awareness, especially many artists from Japan and Korea try to deploy local material to express internationalization. In fact, Mainland Chinese have started paying attention to create from cultural superiority after their earlier focus on westernization. Only left one important subject to review, which is how to balance internationalization and localization. Since this internationalization issue relates to cognitive differences in regional culture and is more than communication in English.

In my personal opinion, the most basic thing is to aggressively participate international exchange occasions to enrich

我想，積極參與國際交流，吸取各方的經驗，是起碼的基礎。2000年10月，我與數位設計界友人代表台灣海報設計協會，參加在漢城舉行的ICOGRADA（國際平面設計社團協會）千禧年國際設計大會，目睹了韓國政府為此項國際設計會議挹注龐大的心力，無論在軟體、硬體上，令人留下深刻印象，心中不免有「韓國能，台灣能嗎？」的質疑。大會的數月前，韓國派出主管產業經濟、負責品牌規劃的官員，偕同設計教授，分赴世界各地推動邀請與會，他們為讓設計走入國際世界，積極的作為也令我們耳目一新。來訪官員稱，韓國大總統體認在全球經濟低潮之際，運用設計與塑造品牌將是成功之道。韓國自1988年歷經奧運之後，帶動設計的突飛猛進，舉辦國際性活動、增加國際視野，有助於設計歷練與提昇。他山之石，可以攻錯。希望政府也能關注設計，

因為「設計是所有事務的公分母」，有什麼事情無需依靠規劃設計來達成目標？更何況，商業設計對社會大眾生活美學的影響是毋庸置疑的，甚至遠超過純藝術的貢獻，絕對有過之而無不及。

邁向21世紀，台灣的設計界一起加油吧！



柯鴻圖 / 2001台灣創意百科編選委員

experiences. Few friends from designing and I represented Taiwan Poster Design Association to attend ICOGRADA Millennium Congress, Oullim 2000 in Seoul by ICOGRADA (International Council of Graphic Design Association) in Oct.2000. I was impressed and witnessed amount works no matter in software or hardware from the South Korean government spent for this fair. This really made me wonders "this happens in Korea, will it happen in Taiwan, too?" Korean government had assigned officers in charge of industry's economy and brand planning together with professors from academic to different places in the world to promote this fair. They try aggressively involving domestic design to international society. They claimed the Korea governor believes to deploy design and brand name building is the key to be successful in the global recession. Korea has been promoting design, hosting international events to increase exposure after the Olympic Game in 1988. They believe this will enrich experiences and enhance standards. I sincerely suggest our government to learn from Korean's experience. Anyway, "design is the common denominator of all matters".

What can be achieved without planning and design? Besides, it is needless to say commercial design has great influences to the beauty appreciation of the society. Even sometimes its contribution exceeds fine arts.

Let's go for the Taiwanese designing industry in the 21st century!



Ko, Hung-Tu / Screening Committee of 2001 T.C.G.A.

