

形象

台灣創意設計公司 形象設計部 編
2001 TAIWAN CREATIVE GRAPHIC ARTS CREATIVE CORPORATE IDENTITY





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

形象設計年鑑

TAIWAN CREATIVE GRAPHIC ARTS
Creative Corporate Identity

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形象設計年鑑

Creative
Corporate Identity

英文縮寫本義
English Abbreviations

DT 製作日期 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

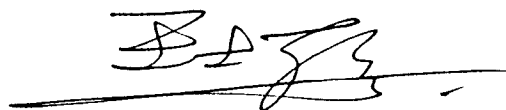
個家庭中的父母子女、兄弟姊妹、夫妻親友，同一個公司、團體、單位的各個份子，大家都有了自己的想法。正與反、敵與友、黑與白、是與非，都隨個人的認知而爭論不休，沒有永遠的朋友與敵手，沒有明確的正義與邪惡，更沒有誰大與誰小，可以為理想辯護，也可以為私利強奪，處處都百家爭鳴，也時時都混亂一團，是好嗎？不見得好。但卻展現了自由民主的風氣，設計師們自然也百無禁忌地表現出各種不同思維的創意，這就是好的。幾百年來中國社會所想要的，今天台灣有了，所以我們的設計創意應該還會更好。

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，台灣如果再好善利用原有的優勢，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

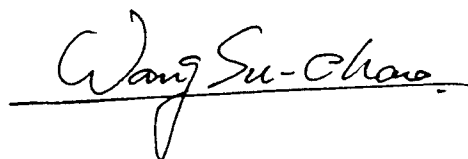
friend, right and wrong have their own space to coexist. There is no forever friend or enemy, no precise justice or evil, no superior or inferior. Everyone stands for them own. You can speak for individual concerns, for ideology or whatever. There are different sounds, but also noisy. Is it better? Though 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 mercilessly 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够敬業，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。

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

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.

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.

你在讀序言嗎？

～寫給憂心台灣設計的朋友

在跨越新舊世紀的轉折之後，「2001台灣創意百科」出版了！想必傳來一陣陣的慶賀稱頌之辭，在講求錦上添花的現實社會中，這種現象總是不能客套免俗。但是有誰會深入地瞭解一套書的問世，充滿多少艱辛困難？是否大家會珍惜這套叢書中的一文一圖呢？是否大家會關心這套書為何會相隔這麼久的時間才出版呢？因為隨著自己年歲增長、閱歷豐富之後，總希望在熱鬧翻滾的世俗現象之中，想讓自己保有思慮清明的心境，更加冷靜的看清事物沈澱後的事實真相。因此，往往在眾人熱鬧風光的場合，總會退後一步或轉身回頭，但是常常不經意地看到不堪觸碰的辛酸背後，而讓自己百感交集。

當然身為台灣的設計人，都應該感謝中華民國美術設計協會與設計家文化事業有限公司的堅持不懈，才有本套叢書的問世。更感謝該協會邀請本人擔任「台北國際視覺設計展創作金獎」評審，從中看到了台灣視覺設計的現況與風貌，也同時體認到台灣設計的存在現象與生成原因；而設計家文化公司邀約本人為「台灣創意百科」撰寫「形象設計年鑑」的序言，讓我得以藉著這篇序言聊表寸心，表達本人憂心於

台灣設計的存在問題與發展前景；祇不過是一篇序言終究祇讓一本書多些篇幅，更何況我總是認為台灣設計界看書的人並不多，會仔細閱讀序言的人更是少之又少（指閱讀文字內容為主，而非參考圖片者），其實書中有無序言對於某些讀者而言事不關己，這個看似簡單但是卻頗為有趣的問題，是一直放在我心而又百思不解的問題，一直想借個機會和大家聊一聊，只希望有心關切台灣設計的朋友或許能夠藉此相互共勉。

您讀序言嗎？

當然，究竟有多少人在翻閱圖書的時候，曾經用心仔細地閱讀前面的序言，以增加對於書中內容的認識？其實讀不讀序言並不重要，重要的是反映出作為讀者面對一件事情的態度，才是我所關心台灣設計前景的關鍵。因為在講求速食文化的當今社會之下，許多設計界的朋友往往是購買圖鑑多於文集，大家需要的是一張張可以觀看、欣賞或參考的圖片，而非一篇篇必須細讀、沈澱與思考的文章；在視覺傳達直觀的影像之中，直接去掌握圖片內的題材、造型、色彩…等元素，自己看圖說故事，但是卻很少用心細讀內文說明，

Are You Reading the Preface?

～To Friends Who Worry About the Taiwanese Designing Industry

The "2001 Taiwan Creative Graphic Arts" finally publishes while in the transaction of this old and new century. It is expected to see the celebration, hearing the congratulations. We can't help but to follow all these customs in today's snobbish society. However, how many men have tried to understand all the hardship in publishing a set of book? Whether there will be someone appreciate one article or any single picture in the books? Will there be anyone cares why it takes so long to get published? I have been trying to remain clear mind to uncover the truth in a calmer manner. Hence, I often back off a bit in the crowds, there I come across with all the tiresome glances and let myself buried together with all past difficulties.

As members of Taiwanese designer should be grateful to the persistence of The Graphic Design Association of the Republic of China and Designer Publisher, Inc. to realize this set's publication. I am thankful to the Creative Gold Award of International Exhibition of Visual Design; Taipei invites me as the assessor to have chances to overview the current Taiwanese visual designing situation, also to understand the causes of Taiwanese designing and its phenomenon. Designer Publisher, Inc. invites me writing preface for the Corporate Identity section in this set of book. This grants me a great opportunity to communicate myself with Taiwanese designing for existing problems and possible development. It's only

a preface adding few more pages in a book and there may be only few readers read it after all (indicating those focus on reading contents, in stead of referring to pictures). It is also a fact to some readers do not care whether there is preface or not. This simple but interesting question keeps in my mind, and I do not have answer for it. However, I still would like to take this opportunity to express my sincerity to friends who concern about Taiwanese designing industry to encourage each other.

Do you read preface?

Sure! I wonder how many readers had ever carefully read preface to enhance understandings of the book while flapping pages. It is not that important to read preface or not but what matters is this behavior reflect readers' attitude toward something. This is what I really concern to Taiwanese designing future. Since in today's fast food society, many friends from designing field often purchase graphic books than anthology. It seems everyone needs books with all the pictures to refer to instead of essays to read through, to think over. People cares for the direct message from the visual impact, readers prefer to interpret material, stylish, colors, of the picture but seldom to read contents, descriptions to understand writers' intentions of creativity.

It is a common situation in Taiwanese designing presenting this fast food attitude. From the working attitude and

以獲得作者真正的創作意圖。

這種追求速食、不求甚解的心態反應出台灣設計界普遍存在的現象，就作事的態度與方法而言，或許可以說成微不足道的小事一樁，但是台灣若要朝向更精緻、更深入的層次發展，您說設計人行為舉止的點點滴滴究竟重不重要？因為就此所延伸的許多事情，大都反映出台灣設計所處的窘境，例如：讀書進修、參觀訪問、看展覽、聽演講...等，這些老生常談的充電機會被刻意忽略了，但是偏偏大家又將之合理化的解釋與寬容了！

您看展覽嗎？您聽演講嗎？您想自我成長嗎？

近年來，台灣設計界引進諸多國際設計界優秀的作品展覽，但是從事實務工作的設計人，肯撥空前來觀賞者卻是屈指可數。常常聽到大家抱怨沒有時間出國充電，但是當近年來國際設計名家來台演講時，卻看不到他人的蹤影。每次看著台下年輕的學生殷殷期盼的眼光，不禁為短視近利的設計人感到悲哀；也常常想著如果缺乏這批未來台灣設計希望的支持，恐怕主辦單位早就失去繼續堅持下去的精神動力，如果老是熱臉貼在冷屁股上，這是多麼令人憂心的結果啊！

從讀書不看序言的方式，可以了解台灣設計界「不求甚解，囫圇吞棗」的現象；從買書不看內文的風氣，可以知道台灣設計界「只看圖片，不知意涵」的窘境；從展覽不去觀摩的習慣，可以解讀台灣設計界「自視甚高，目空一切」的心態；從演講不願屈坐於下位，可以感受台灣設計界「寧為雞首，不為牛後」的做法；當然，因為關心台灣設計的發展，才有這樣的牢騷；因為憂心於台灣設計的前景，才會這樣的呼籲。不過看到這篇序言的朋友們，請您笑一笑吧。因為還有更多的人沒有看到這篇序言，大家不也都還活得好好的呀！台灣的明天還是需要設計，只是明天台灣的設計會是什麼面貌？請您想一想？用心想一想呀！

林磐鐘 / 2001台灣創意百科編選委員

methodology point of view, it may not be a big deal. However, if Taiwan considers developing toward deeper level, these reflecting Taiwanese designers' details may have different aspects of importance! Since, these indicate embarrassments Taiwanese designing industry is facing. For example, chances to enrich a person like going further study, visiting, interviewing, attending exhibitions, and lectures are purposely neglected, still people finding excuses to fool each other.

Do you visit exhibitions? Do you attend lectures?

Do you want to enhance yourself?

Recently, Taiwanese designing industry starts introducing international designing works for exhibitions. However, there are only few visitors are designers involving practical work. It is often to hear complaints for no time for overseas studying, but these people are also absent from international designers' lectures in Taiwan. Whenever I see young students' eager eyes in these lectures, I feel sorry for those shortsighted designers. I always think the organizers would have already lost their passions and persistence if there had not supports from these youngsters. They would have given up if hopes to receive supports from those absent designers. This makes me worry!

From not reading preface reflects Taiwanese designing industry "fast food" attitude and situation. From readers buy-

ing books do not care for description to sense Taiwanese designing industry's embarrassment of "knowing pictures but not contents"! From not attending exhibitions interprets snobbish Taiwanese designing industry. From not going to lectures explains Taiwanese designing industry's looks down on others. All these complaints are caused by worries to Taiwanese designing industry's future. My dear friends while you read this preface please read it with smile, since there are still more people out there do not even know about this preface at all. Taiwanese designing industry is still needed, I am just wondering about how is it going to present itself? What do you think? Please do think it all over again!

Apex Lin, Pang-soong / Screening Committee of 2001 ICDA

