



TAIWAN CREATIVE GRAPHIC ARTS

設計

商業設計年鑑

CREATIVE COMMERCIAL DESIGN

98 台灣創意百科





1998

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



1998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
P	攝影	Photographer
I	插畫	Illustrator
C	文案	Copywriter
AG	製作公司	Agency
CL	客戶	Client
FD	導演	Film Director
SV	監製	Supervisor
PD	製片	Producer
PR	影片製作	Production
CG	電腦繪圖	Computer Graphic

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	986	474	48 %
商業設計 Commercial Design	1351	500	37 %
形象設計 Corporate Identity	2434	876	36 %
包裝設計 Package Design	878	360	41 %
合 計 Total	5649	2210	40 %

- CF作品按每支影片為一件計。
- Calculations on television advertisements for each movie

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## 求新、求變、求根本

～在新世紀來臨前，台灣設計人應有的功課

二十世紀已進入尾聲，世界各地的各行各業都在整理本世紀內所發生的大事，以便回顧歷史及展望未來。因為，面對著西元2001年的「21世紀」之開始，人類到底要如何再走下去？而從事創意設計工作的朋友們又將如何去迎接新的挑戰？尤其是生活在台灣的我們，應該要怎樣準備呢？在此提出一些個人的看法以就教同行朋友。

台灣設計的現代化、國際化，在這近十年中有明顯的進展，不論是立體空間或平面印刷等等設計表現，都常有令人讚賞的佳作出現，也鼓舞了不少同行的向上心情。但是如果只有欣賞的態度，而不知提昇整體的水準，那麼佳作的出現就只是曇花一現而已。因此，台灣設計界的朋友如果有心要走上國際舞台，目前有五種重要的功課要去加強。

一、外語能力的增進：台灣比之香港、新加坡在英語表達上遜色不少，要想和國際同步，必須先有熟練的外語能力才行，否則在溝通、閱讀各種先進前衛的資訊就落後一步，

而自己的想法也說不出去，這是雙方的損失。

二、電腦技能的熟悉：新一代的設計技巧幾乎已由電腦操作所取代，如果要在設計界永續經營下去，對電腦技能的了解及操作，必須要能駕輕就熟才行。但是傳統的手繪基礎能力也不能荒廢，如此相互應用才能相得益彰。

三、專業特色的深入：設計的面向很多，要想樣樣精通不太容易，所以要先了解自己有什麼專長特色是別人無法取代的。如色彩應用、文字造型、標誌設計、版面規劃、插畫風格、包裝結構等等，如此才會取得業界的肯定。

四、人文藝術的修養：做為一個優秀的設計人，除了要能完成適當的設計作品外，還必須要擁有充足的文化認知、哲學思潮、藝術鑑賞等等人文方面的修養。這樣才不會使設計出來的作品，只是充其量的美化而無深厚的內涵生命。

五、市場營銷的觀念：有了好的設計能力，如果不懂得溝通彼此，不了解市場的賣點利基和盲點陷阱，那麼常會有

## Seek the new, seek changes, and seek the very root

～The homework Taiwan's designers should work on the brink of a new century

The end of the 20th century is nigh upon us, and people all over the world from all walks of life are sorting out the major events that happened during this century, so as to be able to look back at history, and forward into the future. Now that we are facing the onset of the "21st century" with AD 2001, how will mankind actually go on? And how will my friends engaged in creative design go and meet this new challenge? Especially for those of us living in Taiwan, how should we go about preparing for this? Here I would like to raise a few views of my own for the friends in my fellow profession to mull over.

Over the last 10 years, the modernization and internationalization of Taiwanese design has made clear progress. Be it in the sphere of 3-dimensional space, plane printing or something else, an outstanding piece appears which leaves people gasping with appreciation, and inspires a progressive mood amongst many in the same industry. But if all there were an attitude of appreciation without any knowledge of how to up the whole standards, then the appearance of such a work of art would be nothing more than a flash in the pan. So if my Taiwanese designer friends intend to take part on the international stage, then there are five important pieces of homework that they must work hard on.

1. *Improvement in foreign language ability* — The ability of Taiwanese to express themselves in English is somewhat inferior to people from Hong Kong or Singapore. Therefore they have to first have a proficiency in a foreign language if they wish to develop in synch with the international design

world. If they don't, they'll always be one step behind in terms of receiving and reading about the very latest advanced material, and they'll have difficulty propagating their own views. This would be a loss for both sides.

2. *Proficiency with computer technology* — The craftsmanship of the new generation of designers has almost been replaced by computer applications. So if designers want to keep on operating in the design field, they have no choice but to be familiar with the application and understanding of computer technology. That said, it's important they don't neglect their basic ability in traditional techniques, so only by coupling these two aspects together can they benefit.

3. *Focus on a particular specialty* — The design world has so many avenues, so it's not easy to be proficient in every single one of them. So the first thing to consider is what particular specialist skill you the designer possess that can't be replaced by anyone else. For example there's color application, character molding, symbol design, lay-out planning, illustrative style, and packaging composition....only in this way will the designer receive his trade's affirmation.

4. *Cultivating human arts* — As well as being able to design pieces that completely match requirements, being an outstanding designer also requires cultivating certain human aspects such as cultural knowledge, philosophical trends, and artistic appreciation. Only in this way will the pieces of work designed not be beautified at best, or slant toward superficial vitality.

5. *Perception of selling in the market* — Even if you're an able



懷才不遇的鬱悶，做起設計也就無法順利圓滿。如此必定會降低工作意願、折損設計生命，對自己是最大的傷害。

有了以上五種功課的完成，在從事設計工作時也要注意個人獨特風格的塑造，這樣才能表現出每位設計人的特色面貌，讓自己的精神、品味有別於他人，也才不會有一窩風的雷同作品，分不出是誰在模仿誰。

因此，站在台灣的立場，設計的表現在內涵上要有本土的精神，在構圖上要有國際的技巧，如此的手法才能突顯出台灣的特色並獲得國際的青睞，這也就是設計界常常談論的「本土情、國際觀」的方式。

而一個成熟的設計人，除了自己的作品能獲得肯定外，對於同行或其他相關行業的作品，我們也要培養出懂得去欣賞、讚美、表揚他人優秀的作品。以大公無私的心態去接納他人的優點，改善自己的缺點，大家互相切磋勉勵，以提昇全體台灣設計界的水準為職責，進而和國際並駕齊驅。

designer, if you don't understand how to have your ability interact with the market, if you are unaware of the basics of selling, and the blind pitfalls to avoid, then you will often get disheartened from yearning but failing to attain, from carrying out a design, but being unable to accrue full satisfaction without any kind of hitch. This will inevitably reduce your will to work, and you will lose your vitality to design; and that would be the most damaging aspect for yourself.

As well as carrying through the above five pieces of homework, in his designing the designer should also pay attention to the portrayal of his individual and unique style. Only in this way can each designer display his particular features, and let his own spirit and taste differs from others. Otherwise there will be lots of identical pieces of work based on one style, and it will be impossible to determine who imitated whom.

For this reason, as far as Taiwan is concerned, the expression of Taiwanese design must possess a native spirit in intention, and international craftsmanship in composition. Only this method can break through to reveal the unique features of Taiwan, and obtain an international flavor. This is also the "native sentiment, international perspective" often discussed within the design world.

And as well as the works of an experienced and successful designer receiving recognition and approval, we must also foster an understanding to appreciate, eulogize, and praise outstanding works of others either in the same field or in related fields. By selflessly accepting others' virtues, and im-

proving their own faults, everyone will help and encourage each other, and will feel duty-bound to raise the standards of the whole field of design in Taiwan, and put it on a par with international design.

For those of us engaged in the business of design, since we have already embarked on this design path from which we cannot turn back, we have taken the principle of "a life-long commitment to practicing design" as our adopted responsibility without complaint or regret. We aren't going to casually change profession at a whim. We must take those international masters whom at the age of 70 or 80 are still engaged in the display of design as our models. Those who have been engaged in design for their whole life and accumulated precious experience can be used as a reference for the less-advanced designers. Only in this way will Taiwan's designers be qualified to gloriously confront history, and say modestly: "I use design to present, with all respect, Taiwan."

王士朝 / 1998台灣創意百科召集人

Su-chao Wang / Screening Coordinator of 1998 T.C.G.A.



## 一年大一寸!?

～從執編台灣創意百科看台灣設計

《台灣創意百科》的出版，除了彙整編錄國內傑出設計創作發表，提供給同業觀摩、交流和相互參考使用，以及替台灣設計史蹟留下一些珍貴紀錄外，也是本業檢視自我發展之最佳驗證資料。以執編三套台灣創意百科出版為例：

1991年，我們首次規劃編印台灣第一套創意百科，內容包括廣告、設計、包裝、插畫及專業攝影五本年鑑，當時參選作品僅以「不錯，可以」即可刊錄為原則，共蒐錄有國內364家公司、843位創作者之3857件作品介紹。

1995年，第二套台灣創意百科，編印內容增加了形象設計，全套共六本年鑑，參選作品亦提升到必須「很好，富有新意」才給予刊錄，也蒐錄有392家公司、783位創作者之3099件作品介紹。

今年，1998台灣創意百科，編訂版本改為僅保留廣告、設計、形象和包裝等四本純創意性年鑑，同時並追求以「優

異、令人欣賞」的作品為選錄標準，而蒐錄了229家公司、1018位創作者之2100件作品介紹。

從以上三階段不同選錄標準比較，可顯見這幾年來台灣的純設計創作表現確有相當的進步，也足可在國內創意舞台上自我炫耀一番。但如仔細分析，就人在敬業態度的成長和普及化之整體發展進度而言卻仍嫌不足；例如設計人本身自我經營用心不夠、求知創新精神不夠，以及自然關愛服務本業之熱忱不夠……等。

以本輯執編作業和承辦相關活動過程略舉提供參考：

1. 設計人主動爭取認可及自我宣傳之積極度不夠，應邀展出或參選作品、資料都須經由承辦單位三催四請，和多次電話連絡才得收件使用。
2. 部份從業者自視太高，自認作品不被評比，或抱著無所謂心態，未提供作品參選而錯失推銷自己機會。

## One step forward per year !?

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

Besides being a publication of a compilation of outstanding Taiwanese design creations, being used to provide an example for designers in the same field to view and emulate, and an exchange and mutual reference, as well as leaving some precious record of Taiwan's design history, the publication of *Taiwan Creative Graphic Arts* (T.C.G.A.) is also the most outstanding tested and verified material that this company has checked and developed by itself. I will give examples from the 3 publications of T.C.G.A. for which I carried out the screening:

In 1991 we planned to compile and print for the first time the first edition of T.C.G.A. Its contents included five volumes of advertisement, commercial design, package, illustration, and professional photograph. At that time, the selection criteria for each piece was based on the principle of "not bad," or "all right," to pass. All together, we collected 3857 introductions to pieces of work from 843 designers and 364 companies.

For the second edition of T.C.G.A. in 1995, the corporate identity of the contents compiled and printed had been increased, and the whole edition consisted of 6 volumes. The selected works had also improved to the level of "very good," or "possessing innovative design," to qualify for publication. This time, we collected all together 3099 introductions to pieces of work from 783 designers and 392 companies.

This year's edition of 1998 T.C.G.A. was altered to only 4 volumes devoted purely to creativity, and retained categories such as advertisement, commercial design, corporate identity and package. At the same time, we strove for a selection standard of "outstanding," or "compelling others to appreci-

ate it" for the pieces of work, and we collected 2100 introductions to pieces of work from 1018 designers and 229 companies.

It is plainly clear from a comparison of the different selection criteria of the above three periods that Taiwan's design in pure creative expression has indeed made relative progress, and is sufficient to be able to show itself off in the creative arena in Taiwan. But if we look more carefully, people still complain that, as far as the rate of progress of the whole development of popularizing design and the growth of respect for the trade is concerned, it isn't enough. For example there is not enough intent on the part of designers to run their own affairs, there is not enough of the innovative knowledge-seeking spirit, and there is not enough popular concern to naturally take care of and service their own operation...and so on.

In the process of carrying out the editing work and undertaking related activities for this compilation, I would briefly like to raise several points which the parties concerned have to improve upon:

1. The degree of aggressiveness with which the designers seek approval on their own accord and popularization through their own efforts is insufficient. A piece of work will only be invited for display or publication after the designer has gone through every avenue to make requests to the undertaking units, urging them, and getting in touch with them by telephone.
2. A section of the designers have an opinion of themselves way above their station, and they don't accept their works being appraised and compared. Or they have an indifferent



3. 平常不重視收集自己作品，和拍攝非平面印件不易收集之相關系列創作存檔，等須使用時無法提供，或隨便的以提案色稿充數應選。
4. 對自己作品之正片攝製不夠用心，或根本不懂得如何安排拍攝，以致因為佈局、背景、燈光等掌控不當，而影響其應選條件及整體表現效果。
5. 捨不得投資花錢攝製120或4×5正片，而只以自己拍攝的135小正片或印刷物參選，其結果不是被淘汰、割捨，就是因放大品質不良，而使得好作品無法做大版面刊介使用。
6. 缺少自我要求與嘗試創作精神，未能累進自己專業表現及作品鑑賞能力，往往提出一堆普通商務印件，卻難有少數得以獲選刊錄。
7. 共同參與本業推展事務意願不高，也吝於提供相關經費襄助，缺乏與同業交流和相互增長機會。

attitude, and their mistakes constrain their opportunities.

3. Frequently, they pay no attention to collecting their own pieces of work, and they place on file the set of prints of pictures which aren't plane. So when they actually need them, there's no way they can provide them, or else, they casually respond by selecting drafts as stopgaps.
4. They don't pay enough attention to producing their positives, or they have absolutely no idea how to set up to take a picture, with the result that because their mastery of the layout, background or lighting is not appropriate, it then has an effect on their selection criteria and the whole expressive result.
5. They hate investing money into producing 120, or 4"x5" positives; they just use their own 135 small slide or printing materials to make their selections. The result isn't that they are eliminated or given up, but that the quality of the enlarged picture isn't very good, so this influences their selection criteria and the whole effect of the display.
6. They lack the self-demanding and creative spirit to try anything, and they fail to make progress in their ability to appreciate their own particular manifestations and pieces of work. They frequently pick out a selection of standard commercial prints, but unfortunately only a few can get selected for periodicals.
7. Their willingness to take part in the activity promoted by this company is not high, and they are very miserly in their provision of relevant assistance funds. They are lacking in exchanges amongst themselves, and in mutually increasing their opportunities.
8. A lot of them are only concerned with a minor love, and

8. 許多人只顧小愛缺少大愛，平常辦活動、做交流，出發點似乎都以塑造自己形象或拓展公司業務為主要目的，而較少同時真正兼顧整體台灣設計之心。

事實上，前述幾項缺點，始終是國內設計界十幾年來普遍存在且未能有效改進的現象，也是長期影響本業整體發展的重要因素之一。因此，就編者個人看法，欲見台灣設計水準能普及快速提昇，除了有心加強純創作表現外，首要亦應從「人、心態」根本改善做起。如此，設計界的明天才能更好，及期待邁向「一暎大一寸」之成長進度發展。

楊宗魁

楊宗魁 / 1998 台灣創意百科總編輯

not a greater love. Often when they carry out an activity or some kind of exchange, their starting point seems to take molding their own image or expanding their company's business as their principle goal. There are relatively few who simultaneously truly also care about the heart of the whole of Taiwanese design.

In fact, for the last 15 years or so, the above-mentioned shortcomings have existed all along across the board in Taiwan's world of design, and a phenomenon to effectively improve these has failed to materialize. This is also one of the important factors which has had a long-term influence on the whole development of this company. For this reason, as far as I the editor am concerned, I would like to see the standards of Taiwan's design be able to rise rapidly, and as well as conscientiously strengthening the manifestation of creativity, it must also first be carried out starting with a complete improvement in "the person, and the attitude." Only in this way will Taiwan's design world make progress, and reach the hoped for "one step forward every day" development of a growing rate of progress.

T. K. Yang

Tzung-kuei Yang / Managing Editor of 1998 T.C.G.A.



## 帶著台灣的表情昂首闊步

~1998台灣創意百科「商業設計年鑑」編選評析

二十世紀的台灣即將邁入歷史，在這紛爭不斷的20世紀裡，台灣從一個被遺棄的孤島，演變成爲國際上最富生命力的地區，它所憑藉的只是島民不死的強韌生命力和海盜性格。在20世紀的末期，它開創了泡沫式的奇蹟，也在這種有錢就能妝扮的條件之下，「文化」就如同村姑頭上的大花簪一樣，被政府和企業，隨著政策推行和商品市場化，而推入尋常百姓的常民生活之中；白蘿蔔(菜頭，好采頭)和波羅(鳳梨，旺來)曾幾何時也瞬間成了檯面上的象徵符號，隨著政府首長高貴的身段，而堂堂搖身一變，成了符號中的上上之選。這就是台灣的「文化」，也是代表台灣的象徵符號無可奈何的產生途徑。

在這樣紛雜擾攘的社會裡，台灣將隨同20世紀進入歷史。在台灣的设计小社會中，不難發現還有少數的一群創作者，孤獨的在生存與文化之間，企圖留下少許記錄，與歷史一同邁入不朽。他們在工作中屈就現實，在文化的無奈中，選擇熟悉的題材創作。在沒有機會的島上，他們將代表台灣的符號，推向國際，漸漸的也有了些許的機會和回應。這些作品，幾乎和台灣的文化現實無關，和商業行爲無關，但的確爲這個島嶼，開拓了一片視野，也攻佔了一方小小的位置。這是面對20世紀，將被埋葬的最後日子裡，台灣的设计現實——不願缺席。

台灣生存環境的荒謬與無奈，世所皆知。所謂人文元素

## Holding their heads high and making big strides with Taiwan's expression

~Screening submissions for "Creative Commercial Design,"1998 T.C.G.A.

Taiwan will take up a prominent position in the history of the 20th century. During a century full of endless conflicts, Taiwan was transformed from an abandoned solitary island into a place full of vitality. What it relied on was the people's stubbornly strong vitality and their sea-roving traits. At the end of the 20th century, it has initiated a frothy miracle, and under these kinds of conditions by which one can dress up when one has money, "culture", just like the flower hair-pin in the hair of the village girl, has seeped into the lives of the common people through promotions and commercialization initiated by government and enterprises' policies. Not long after, white turnips (representing the top of the plant, or to be in high spirits), and bo-luo (pineapple, or future prosperity) also became the symbol of Taiwan, and together with the noble posturing of the senior government officials, and these symbols' frequent sudden change of identity, they became top choice symbols. So this is Taiwan's "culture," and it is also symbolic of Taiwan's route of production, for which the island had no alternative.

In this confusing and bustling society, Taiwan will enter

history in unison with the 20th century. In the small society designed by Taiwan, it's quite easy to notice that there remain a few artists and designers, on their own between life and culture, attempting to leave behind a few records, and entering immortality along with history. In work, they condescend to accept reality, and in the culture for which there is no other alternative, they select familiar themes for creation. In an island with no opportunity, they represent the symbol of Taiwan, and promote it abroad in a way that is gradually creating opportunities and responses. These works have almost no relation with the reality of Taiwan's culture or with the island's commercial behavior. However, they have opened up a field of vision for these islands, and have occupied a very small place. This is the way they confronted the 20th century, and in the last day when it is buried, Taiwan's design reality...will not be absent.

The whole world knows about the lack of any other alternative and the absurdity of Taiwan's existing environment. The so-called human element, the background of society, and the unique qualities of culture are the five flavors mixed



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、社會背景與文化特質，更是五味雜陳、冷暖自知。「新台灣人」的身份認同與角色定位，將更紛擾著創作者長期對於母體文化的依賴性與寄生關係。地理分隔的現實與社會生態的演變，將主控日後創作者的探索方向；思想構建的迷思與創作語彙的滯障，也將是近程文化現象的主軸。在這樣大紛亂的局面中，台灣的设计工作者，一方面要擺脫生存的現實，再方面企圖邁入另一層次的創作境界，到底這要祭出怎樣的尚方寶劍，才能掌握現實，突破問題的核心，去解決創作的盲點呢？

「後台灣圖騰」時代已幡然來臨，建構台灣美學，除了赤足猛踏之外，別無他法。台灣的表情，無論是豔俗或冷峻

，都必然通過迷亂、探索、沉潛、過瀟與蛻變等手段，來抽離與拆解母體文化中的元素，重新組裝與創建。台灣的设计創作者，在特有的文化現象與社會特質中，吸取養分；在傳統與創新的思維激盪中探索方向；在對待圖騰與符號的表達上，時時刻刻不斷的實驗與辯證，以追求更精確的圖象，才能淋漓盡致的表達台灣的表情，昂首闊步，邁向21世紀的新世代。

王行恭

王行恭 / 1998台灣創意百科編選委員

up together, with the change in temperature self-evident. The identity and role of the "new Taiwanese person" is going to further disturb the designers' long-term reliance on and parasitic relation with their mother culture. The reality which geography separates, and the change in the ecology of society will later fully control the direction the creators explore. The confused thinking of the thought components and the sluggish hindrance of the creators' words, will be the main shaft of the short term cultural phenomenon. In such a chaotic situation, some of Taiwan's designers will want to get rid of the reality of existence, while others will attempt to break into another creative boundary. In the end, it's a question of how to wield the imperial sword before reality can be mastered, and the crux of the problem can be broken in order to lighten up the blind spot of the designs.

"The post-Taiwan totem" is suddenly upon us, constructing Taiwan's fine arts. And apart from being a bare foot's violent stamp, there is no other use for it. No matter whether it be her beautiful customs or her harshness, the expression of Taiwan has inevitably passed through several means, such as

confusion, exploration, immersion, filtration and transformation, to release and twist the elements in her mother culture, to form and recreate anew. Taiwan's designers have absorbed the nutrients that exist in the phenomenon of a particular culture, and the special qualities of society; when their minds were overflowing with the confusion of traditional and new thoughts, they probed for a direction; in their treatment of the expression of the totem and the symbol, they tested and argued constantly, in order to seek an even more accurate symbol. And only then could they express free from any inhibition the feeling of Taiwan; they could stride proudly ahead, into the new era of the 21st century.

David Wang

David Wang / Screening Committee of 1998 T.C.G.A.



