



2001  
台灣創意百科  
TAIWAN CREATIVE GRAPHIC ARTS  
廣告創作年鑑  
CREATIVE ADVERTISEMENT DESIGN

廣告

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18  
:2001(1)



廣告創作年鑑  
Creative  
Advertisement Design

M3170 C2

2001台灣創意百科

## 廣告創作年鑑

TAIWAN CREATIVE GRAPHIC ARTS  
Creative Advertisement Design

企劃編輯：印刷與設計雜誌社

總編輯：楊宗魁 編輯指導：王士朝

業務總監：夏喜勳

印務指導：王忠賢 張瑞泰

執行編輯：林榮松 吳亮 張銀碧

美術編輯：楊景方 王維德 陳思傑

資料彙整：許麗華

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發行人：王士朝

郵撥帳號：12833753設計家文化公司

地址：台北市師大路159-2號7樓(100)

電話：886-2-23656268

傳真：886-2-23676500

E-mail：dpgcmg@ms18.hinet.net

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■承製協力廠商

分色製版：吉璐國際 02-82269997

印刷製作：

〔廣告創作〕科樂印刷 02-22235783

〔商業設計〕沈氏藝術印刷 02-22706161

〔形象設計〕今日彩色印刷 02-22489168

〔包裝設計〕紅藍彩藝印刷 02-22401141

裝訂製作：聿成裝訂 02-22226913

封面布材：虹陽天然麻布

虹陽國際 02-23064615

封面用紙：瑞典300g／m<sup>2</sup>單面壹級卡

恆成貿易 02-22186542

扉頁用紙：維納斯170g／m<sup>2</sup>備紋紙

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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  
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English Abbreviations  
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作品選錄統計表 Statistics on Requests for Works

| 冊別<br>Categories          | 參選件數<br>Entries | 登錄件數<br>Selected | 選錄比率<br>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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| 電器用品    | 41  | Electrical Products                         |
| 交通      | 50  | Automotive                                  |
| 金融、保險服務 | 67  | Financial and Insurance Service             |
| 電腦、通訊事務 | 80  | Computer, Communication and Office Supplies |
| 食品飲料    | 94  | Food and Beverages                          |
| 通路服務    | 118 | Retail Service                              |
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編輯組織  
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中國文化大學美術系／副教授  
Art Consultant／The Lemon Yellow, Inc.  
Associate Professor／Dept. of Fine Arts, Chinese Culture University

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外貿協會設計推廣中心商業設計組／組長  
中華民國美術設計協會／顧問  
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Lecturer／Dept. of Commercial Design, Ling-Tung Institute of Technology  
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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學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