

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

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TAIWAN CREATIVE GRAPHIC ARTS
Creative Commercial Design

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總編輯：楊宗魁 編輯指導：王士朝

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印務指導：王忠賢 張瑞泰

執行編輯：林榮松 吳亮 張銀碧

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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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廣告創作年鑑
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Advertisement
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Creative
Commercial
Design



形象設計年鑑
Creative
Corporate
Identity



包裝設計年鑑
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Design

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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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期刊	96	Periodicals
型錄、卡片	102	Catalogs Cards
型錄、簡介	104	Catalogs and Introductions
卡片、請柬	140	Cards and Invitations
郵票、行事曆表	158	Stamps and Event Calendars
廣告資訊	175	Advertisements

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編輯組織

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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

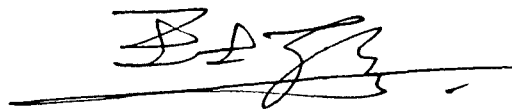
個家庭中的父子女、兄弟姊妹、夫妻親友，同一個公司、團體、單位的各個份子，大家都有了自己的想法。正與反、敵與友、黑與白、是與非，都隨個人的認知而爭論不休，沒有永遠的朋友與敵手，沒有明確的正義與邪惡，更沒有誰大與誰小，可以為理想辯護，也可以為私利強奪，處處都百家爭鳴，也時時都混亂一團，是好嗎？不見得好。但卻展現了自由民主的風氣，設計師們自然也百無禁忌地表現出各種不同思維的創意，這就是好的。幾百年來中國社會所想要的，今天台灣有了，所以我們的設計創意應該還會更好。

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，台灣如果再不好好善用原有的優勢，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

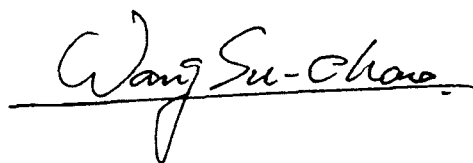
friend, right and wrong have their own space to coexist. There is no forever friend or enemy, no precise justice or evil, no superior or inferior. Everyone stands for them own. You can speak for individual concerns, for ideology or whatever. There are different sounds, but also noisy. Is it better? Though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