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1998

台灣創意百科

TAIWAN
CREATIVE
GRAPHIC
ARTS



北方工业大学图书馆



00489653





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

形象設計年鑑

TAIWAN CREATIVE GRAPHIC ARTS
Creative Corporate Identity

指導單位 行政院文化建設委員會

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形象設計年鑑

Creative
Corporate Identity

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英文縮寫本義

English Abbreviations

DT	事件日期	Date
H	合夥	Partner
CD	創意總監	Creative Director
AI	藝術指導	Art Director
D	設計	Designer
P	攝影	Photographer
I	插畫	Illustrator
C	文案	Copywriter
AG	廣告公司	Agency
C	客戶	Client
TD	導演	Film Director
SV	監製	Supervisor
PC	製作	Producer
PP	影片製作	Production
CG	電腦繪圖	Computer Graphic

作品選錄統計表 Statistics on Requests for Works

類別 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算
- Calculations on television advertisements for each movie

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柯鴻圖 Andy Ko

編室視覺設計有限公司創意總監

Creative Director, H T Graphic Design Co., Ltd.

求新、求變、求根本

~在新世紀來臨前，台灣設計人應有的功課

21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、閱讀各種先進碩碩的資訊就落後一步，

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，要怎樣樣通才太容易，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，那麼常常會

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 be considered 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, layout 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

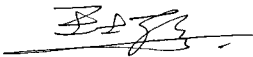
懷才不遇的鬱悶，做起設計也就無法順利圓滿。如此必定會降低工作意願、折損設計生命，對自己已是最大的傷害。

有了以上五種功課的完成，在從事設計工作時也要注意到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「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，設計的表演在內涵上要有本上的精神，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，大家互相砥礪鼓勵，以提升全體台灣設計界的水準為職責，進而和國際並駕齊驅。

身為從事設計工作的我們，既然已經走上了設計的這條不歸路，就要無怨無悔的以「終身力行設計」為抱負，不要見異思遷的隨便更換行業。要以國外高齡七、八十歲仍堅持從事設計表現的大師們為榜樣，終身奉行設計來累積寶貴的經驗以為後進者參考，如此台灣的設計人才才有資格、光榮地面對歷史，謙虛地說：「我以設計奉獻台灣」。



王士鵬 / 1996年國際設計大師華人

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.

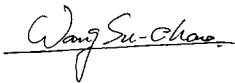
As well as carrying through the above five pieces of homework, in his designing the designer should also pay attention to the portrayal of his individual and unique style. Only in this way can each designer display his particular features, and let his own spirit and taste differs from others. Otherwise 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 lifelong 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."



Su-chow Wang / Steering Committee of 1996 T.C. SA

一年大一寸！?

~從軌橋台灣創意百科看台灣設計

《台灣創意百科》的出版，除了彙編登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，以及替台灣設計史積留下一些珍貴紀錄外，也是本案檢視自我發展之最佳驗證資料。以軌橋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。

以本輯軟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取件使用。
2. 部份從業者自視太高，自認作品不被評比，或指著無所謂心態，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 designers after carrying out the screening of "TCGA"

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 previous record of Taiwan's design history, the publication of *Taiwan Creative Graphic Arts* (TCGA) 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 TCGA for which I carried out the screening.

In 1991 we planned to compile and print for the first time the first edition of TCGA. Its contents included five volumes of advertisement, commercial design, package, illustration, and professional photography. 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 TCGA, in 1995, the corporate identity of the contents compiled and printed had 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 TCGA 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. 捨不得投資金錢攝製120或4×5in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，未能累積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。

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「一吸大一寸」之成長進度發展。

楊吉雲

楊吉雲 / 1980年獲選首屆台灣設計獎

- 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

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 1988 ICGA

為了走更長遠的設計路——博學、審問、慎思、明辨、篤行

~1998台灣創意百科「形象設計年鑑」編選評析

《台灣創意百科》出版了！又是一次台灣設計界心血結晶與成果展現的收穫季節，也是台灣設計界趁機整理幾年下來的點點滴滴，為自己的青春歲月與設計生涯留下彌足珍貴的足跡，更應該是在得意豐收之餘，大眾冷靜思考未來的發展與去向？如此的台灣創意百科，就不僅止於記錄作品的出版功能，更是促進台灣設計界不斷省思的精神泉源與內在的驅動力。

有關本次台灣創意百科中「形象設計」所蒐錄的作品內容與風貌，展現了近年來台灣各大企業、機構、活動對於形象的重視程度與運用方法，藉著此項工具以建立良好的企業形象或品牌形象。台灣設計界近年來在形象設計的案例與經驗，均已有著豐富可觀的寶藏。然而每次有機會參與國內各項設計比賽的評審時，或是拿著台灣的設計出版品，每當我看著擺在眼前及手中的作品，總會不自覺的想要將之與國外所見、接觸或書籍所看的作品加以分析比較，真的很想從中為國內的作品，找找它們放在國際設計天平的客觀位置，究竟台灣設計界的朋友經過多年的努力奮鬥後，大家不眠不休、加班熬夜、好不容易搞出來的那些些值得令人陶

醉的作品，其真實的斤兩與價值究竟是多少？

尤其是台灣設計界經由多年的摸滾成球，確實也有著自己一套存活的生存法則，從滿足客戶導向，以求溫飽的基本需求，以工匠等同的「美工」身份委曲求全；逐漸成長到獲得客戶信任，得以獨立自主的專業表現，進而創造自己的風格特色，更積極建立起專業「設計師」的形象地位，以贏得社會大眾的認同與肯定；至於能否在單一設計領域傲視群倫、引領風騷，成為一時之選，而成為該項領域的大家風範之「設計家」尊稱與雅號，則是無法預期的事實，但是，設計家的封號卻也在台灣設計界，屢屢被濫用而顯得不足珍惜。

而其中顯得最嚴重的是在國際設計活動的參與、接觸、推廣、交流……等方面缺乏經驗，偏倚國內設計界的朋友閉關自守者、祭出民族大義者、羞於見人者……大有人在，致使各種設計作業老是本著民族自尊的保守心態來看待自己與對世界。須知即將到來的千禧年、21世紀、加入WTO、資訊化時代……等全球化的趨勢，勢必引發更大規模的產業結構與市場行銷模式的結構性革命，也會帶來現代設計觀念、風格、作業……等方面更高戲劇性與急遽化的變革。其中

Going down an even longer road for design — a learned temperament, a questioning nature, careful thought, arguing concisely, and acting sincerely

~Screening submissions for 'Creative Corporate Identity' 1998 I.C.G.A

Journal Creative Graphic Arts has been published! It's that season again of displaying the crystallization and results of Taiwan's designers' painstaking care. It's also the time when Taiwan's designers take the opportunity to arrange the outs from the last few years, and to leave a wholesome and precious foot print for their own youth and career. They should definitely do this with the pride of a bumper season, but shouldn't everyone examine soberly the future development and direction of design? Something like *Taiwan Creative Graphic Arts* is not simply a publishing function for the record of designers' works. It's greater aim is to spur on Taiwan's designers to persist in the spiritual source of contemplative thought, and the inherent power of being inspired on.

The style, feature and content which I have looked for in the works in "Creative Corporate Identity" in this year's edition of *Taiwan Creative Graphic Arts* has enhanced the importance given to and use of image for Taiwan's large enterprises, corporations and activities over the last few years, and they have used this tool to create a fine corporate or brand image. Over the last few years, the experience and cases of Taiwan's designers have been enriched and have grown greatly in size and quality. And so every time I have the opportunity to take part in the judgment of a design competition in Taiwan or whenever I pick up a publication on Taiwan design, as soon as I see a piece of work in front of my eyes and in my hands, I always subconsciously want to make an analytical comparison with the pieces of work I've seen, come into contact with or seen in a publication abroad. I would so love to pick out those pieces produced in Taiwan, and place them in an objective location for the comparison of international design. After all, if we look at those few works which blow a person's mind away for which the friends of Taiwan's design had gone through so many years of hard work and struggle with nobody sleeping or resting, and everyone doing overtime until late and which were so hard to make, how

much are they really worth?

This was particularly the case in the fumbling growth over many years of Taiwan's designers. They truly had a collection of basic rules for their own subsistence, from satisfying the directives of the client so as to meet their own basic needs to stooping to compromise by adopting the artisan-like identity of a mere "draftsman", for example. They gradually developed to the extent that they earned the trust of their clients, so they could use their own independent expression and create their own unique style and characteristics. They began to establish even more ardently the image status of specialist "design master" in order to win over the general public's acknowledgment and approval. The single domain of design showing disdain for public morals and seeking excellence became the choice of the period, and it became the practice of everyone to use the title "design specialist" as the respectful title and proper name for specialists in that field, a fact that could not have been anticipated. However, amongst designers in Taiwan, this title has been successively misused, and now doesn't seem to carry much worth.

The most serious problem for Taiwan's designers is their lack of experience in various aspects such as participating in and coming into contact with international design activities, popularizing their work and exchanges. Those friends of the local designers are the ones who close the country to international intercourse, who worship the righteous cause of the people, who are too shy to see people. There are lots of these people around, which results in every single design task treating itself in line with the protective attitude of the self-respect of the people, and confronting the world. It should however be noted that the trends all over the world, with the imminent beginning of the new millennium (A.D.2000), the 21st century, entry into the WTO, the era of mass communication, will inevitably result in an even larger-scale industrial struc-

關係設計此一橫跨經營管理與傳播設計的行銷利器，本身即是牽涉國際市場行銷規律，滿足消費者生活形態的設計產物。在設計規劃的過程中特別強調市場通路、產品定位、傳播策略與未來生活趨勢，若僅以台灣的角度從事設計規劃所產生的風貌與現象，究竟與國際發展趨勢有無異同之處？其間觀念的落差、風格的殊異與對於未來的走向……等問題之掌握，必然會影響到形象設計的成功與否，更將成為台灣形象設計能否轉型升級與國際設計主流同步的取決關鍵。

「設計」是綜合型的學問，是講求資源整合與團隊作業的行為模式，位處在資訊時代的關鍵時刻，未來掌握競爭優勢在於擁有多少專業知識與獨特資源，而當大家同時面對國際化的資訊網路、豐富多元的資訊、快速便捷的操作工具以及更加經濟有效的作業模式，究竟台灣設計界的朋友們是否已經準備好迎接下一波的競爭？在今天的台灣，我們可以在一彈指之間，透過電腦資訊網路，快速的掌握到全球的活動，甚至於目標明確的取得西元兩千年的國際上各項設計活動的資訊，從中取得未來設計的作品面貌與風格樣式。當然，同時間台灣以什麼心態、什麼面貌去面對世界、去接觸未來

，是所有設計界的朋友應該要仔細思考的課題。

宋代理學強調的學問之道在於格物致知，一種追求事物真實本質的務實精神，更將「博學、審問、慎思、明辨、篤行」作為心性養成的重要進階，我個人認為位處在新舊時代的轉折過程中，把老祖宗的智慧拿出來溫習一番，常會令人有一種直指人心、明心見性的驚嘆。在作為一個最為基本的「設計人」，要成為勝任自如於專業領域的「設計師」，進而成為人人稱羨的「設計家」的過程，也許在面對國際化的同時，不妨也找找老祖宗的智慧，作為內在修煉的前進動力，如此下來，走更長遠的設計路應該會更勝任愉快才是！

林敏發

林敏發 / 812台灣新聞百科編譯顧問

ture, and a structural revolution in marketing style. It will also give rise to an even more rapid revolution rich in drama with the spread of contemporary design concepts, styles, and works. Some of the image designers concerned have stretched over operational management and are popularizing design as an efficient marketing tool. This in itself requires following international marketing rules, design products that satisfy consumers' living patterns, and in the process of the design plan laying particular emphasis on the market route, product position, propagating tactics, and future living trends. Supposing there were the phenomenon and features of products for which design planning was engaged in only from the Taiwanese perspective, would it actually have any similarities with international development trends? Grasping these problems, such as the tip of a concept, the similarities and differences of style, and its future direction, will inevitably influence the success or failure of image design, and will become even more depend on whether Taiwan's image design can rise to a higher level and join the main stream of international design.

The term "design" is an aspect of learning that comes in multiple shapes. It pays attention to the conformity of natural resources and the behavioral pattern of group operation, and its position is in the key period of the communications era. Its ability to master future competitive superiority will lie in how much specialist knowledge and unique natural resources it makes use of. And when everyone confronts the operating tools of the internationalizing communications network, the increasingly varied communications, and rapidly and convenience, as well as an even more economically effective operating style, have the trends of the Taiwanese designers actually already prepared themselves for this next wave of competition? In Taiwan today in a flash we can get to know the affairs of the whole world via the Internet. Indeed it is so powerful we can obtain through this form of communication every

international design activity over the last two thousand years, and select from them the features and style of future designs. So the question all Taiwan designers' friends should consider very carefully is with what state of mind, and what features is Taiwan going to confront the world and engage the future.

The way of learning the metaphysical school in China during the Song Dynasty (A.D. 960-1279) was to be found in studying the phenomena of nature in order to acquire knowledge. It was a way of dealing with the spirit by pursuing the essence of an object. Even more important was the use of "a learned temperament, a questioning nature, careful thought, arguing concisely, and acting sincerely" as important steps towards cultivating one's spirit. I personally believe that it is in the middle of the transition process between the old and new times. Moulding over the knowledge of ancestral worship often elicits in people an exhortation to instruct the people well directly, and to have a clear perception. Someone who is the most basic "designer" wants himself to become a person as qualified as the "design master" of the specialist domain. And in the process of becoming a universally respected "design specialist" or at the same time as confronting the process of internationalization, he might as well acquire the wisdom of ancestral worship, as an advanced power to cultivate his intrinsic spirit, and if he carries on like this, he can join the long road of design, and should become even more happily qualified!

Apex Lin

Apex Lin / Scanning Committee of 1998 TCU GA

