



设计

台湾创意百科 商业设计

TAIWAN CREATIVE GRAPHIC ARTS COMMERCIAL DESIGN

嶺南美術出版社



台湾创意百科

TAIWAN
CREATIVE
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ARTS







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主编：杨宗魁

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编辑组织

Editorial Organization

召集人 王士朝

编选顾问 杨夏蕙 林腾杰

总编辑 杨宗魁

编选委员 何清辉 柯鸿图 林磐耸

苏宗雄 龙冬阳 王炳南

林宏泽 陈清文

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十年寒窗读设计

——1991年到2001年，台湾平面设计生态的变化及影响之初探

状元已远，秀才何在？十年寒窗无人问，一举成名天下知。中国的古往今来，寒士总是期待着苦读的结果是要出人头地、光宗耀祖，也因此一切的困苦都能在独占鳌头时烟消云散，获得慰藉及满足。

十年的光阴是不算短的日子，成长、成熟、成就、成果，都能在这十年中个个展现。如何把握十年？如何创造黄金岁月？十年之间足矣！台湾平面设计界的黄金十年是否表现得亮丽？是否发挥了十足的影响力？今朝回顾，是仰首或汗颜？在此提出一些简要的现象。

一、在设计教育的专业领域中。新成立的或原有的大学院校增加了很多设计相关科系及硕士班、博士班，对于青年学生的深造或已在业界工作多年的资深设计人之再教育，都提供了各种入学新管道，只要大家有心努力向学，这些新机会都等着你去争取。因此，年轻人有了海阔天空的学习环境，成年人有了终生学习的机制，对设计学术与设计实务都产生了相辅相成的正面功效，这是培育优秀新人才及重新打好根基的良方，只要大家懂得珍惜把握，更上一层楼是指日可待。

二、在设计产业的经营环境中。走入全面电脑化已是百分之百的成功，从业人员的素质普遍提高不少，但整体的用心程度尚嫌不足，好逸恶劳成了通病。新公司、旧公司都有分分合合的重组，人事成本高过所有的设备，业务收入反而每况愈下，恶性竞争挫伤了同业的成长，有完整规模的大公司培植不起来，七零八落的小公司却处处在苟延残喘。曾几何时，高超的创意尚火热，

但永续经营的雄心壮志何在？只好奉劝你我经营者，赶快重新拟订策略，再出发，再团结，以期待第二春的来临。

三、在设计社团的交流活动中。不论是台湾或国际的设计比赛、展览、会议、参访，台湾已从早期的单枪匹马渐渐结合为团队行动。申请加入国际设计组织，参加各种国际设计比赛或国际间设计作品展览，出席国际设计会议，拜访国外设计大师或著名设计公司，与国外设计社团交流，并邀请国外名家来访、演讲或提供作品来参展。这期间台湾也成立了一些新的设计团体，并在各地举办了不止台湾设计大赛、国际海报大赛等等，其中更获得不少国际大小奖项。这都让台湾的设计力量渐渐地被国际所肯定，但是路还很长，奖还不多，因此只有再更加卖力才行。

四、在设计图书的出版发行中。以出版设计类图书为主的公司增加了多种设计题目之出版，而一般的出版公司或设计社团也偶有设计类图书之出版，不论是设计人的个人作品专辑或同类设计作品合辑，市面上都有，图书的种类是多了，但销售量却递减，更惨的是相关设计杂志一直无法起色，原因何在？是书种太多？内容太差？同质性太高？售价太贵？进口书太多？或者最悲哀的是想读书的人太少？不求长进的人太多？这些“为什么？”一时也说不清，只是对出版好书的公司太委屈了，也直接降低了出版意愿及勇气。

五、在设计思维的社会解构中。随着民主发展、自由风潮、经济开放、个人意识、多元变化等等新时代大浪潮的推动，以往禁锢的脑袋在一夕之间全都冒出了各种不同的自由花朵。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 Taiwan's 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

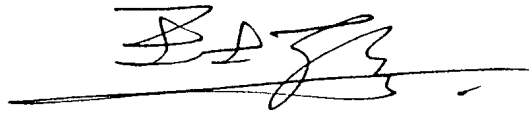
个家庭中的父母子女、兄弟姐妹、夫妻亲友，同一个公司、团体、单位的各个分子，大家都有了自己的想法。正与反、敌与友、黑与白、是与非，都随个人的认知而争论不休，没有永远的朋友与敌手，没有明确的正义与邪恶，更没有谁大与谁小，可以为理想辩护，也可以为私利强夺，处处都百家争鸣，也时时都混乱一团，是好吗？不见得好，但却展现了自由民主的风气，设计师们自然也百无禁忌地表现出各种不同思维的创意，这就是好的。几百年来中国社会所想要的，今天台湾有了，所以我们的设计创意应该还会更好。

六、在设计板块的推移重组中。1999年一场“921台湾大地震”把台湾的地理板块做了无情的撕裂推移重组。在两岸四地华人社会中，设计表现的创意、实力、机会也逐渐在推移重组中。大陆的平面设计表现在十几年前尚未开发，后来受了香港的某些影响，接着再受到台湾的大量刺激，最近更以日本、美国、欧洲为模仿对象。但不论是设计图书的编辑出版、设计比赛、展览、设计社团组织模式、设计活动主题构想、设计业务策略、设计创意发想等等相关范畴，处处都可见到台湾设计模式的影子。台湾设计界及广告界的朋友在这十年间提供了不少设计资源给了他们，他们也很拼命地站了起来。两岸四地的内地、港、澳、台在设计板块的推移中互有消长，但是谁也挡不住大陆的巨大吸力。不必再过八九年，他们将会达到设计大国的水平，台湾如果再不好好善用原有的优势，那就永远追不上了。

最后回头说到“台湾创意百科”的出版，自1991年、1995年、1998年到2001年这十年间，我们出版了四次共19册（广告

创作、商业设计、包装设计各4册，形象设计3册，插画创作、专业摄影各2册），总计刊出的设计作品有11453件，有简历介绍的设计人有2415人次，只有名录的设计相关者有1317人次，提供作品的设计、广告公司有1177家次，四次的台湾原版书共发行了18600套即88300单册。对于台湾优秀平面设计史迹资料的保存及推广设计活动的影响，将不下于数万人及数十年。我们自信地说绝对有贡献，甚至海外地区、尤其大陆更是风靡不已。这就是我们辛苦了十年而提出来的一点小成绩，我们觉得身为设计人、出版人、台湾人，能对得起我们心爱的工作并于台湾设计历史上有个交代。

十年寒窗真是苦，读起设计更累人。熬过了这十年，也见到了台湾平面设计生态的变化，它的影响无法以数据量称，只有在世代的运行中继续发酵，也期待在新世纪的开端再勇往直前。最后对这十年间共同用心参与打造台湾优良设计业的同行及帮助“台湾创意百科”问世的好友们，致上万分的谢意。但是责任未了，因为还有十年、百年正期待大家再创新境。



王士朝 / “台湾创意百科”召集人

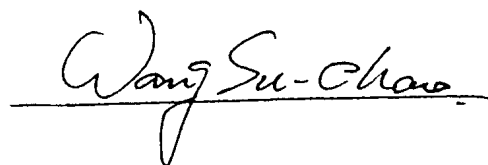
friend, right and wrong have their own space to coexist. There is no forever friend or enemy, no precise justice or evil, no superior or inferior. Everyone stands for them own. You can speak for individual concerns, for ideology or whatever. There are different sounds, but also noisy. Is it better? Though 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 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 U.S.A. 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 tries hard to absorb it. The ecology in areas of Mainland, Hong Kong, Macao, and Taiwan has been changing. There is not possible to resist the growing of Mainland. No more than 8 or 9 years, Mainland 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 vo-

lumes in Corporate Identity System and 2 volumes each in Illustration and Professional Photograph. Total publish art works are 11453 pieces with 2415 brief introductions to designers, 1317 related designing name listed. There has 1177 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. 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 T.C.G.A.

做好设计，从“心”开始

——从执编“台湾创意百科”看台湾设计

每执编完成一套“创意百科”，或办理一次设计竞赛展览活动，除了汇整台湾杰出创作发表和替台湾设计留下一些史迹资料外，也是让人们检视自我发展的一个最佳时机。

这次从承办2000年台北国际视觉设计展到2001年台湾创意百科作品征集、编选期间，即有许多编委和设计界朋友认为“这几年来台湾的设计是有进步，平均质也确有提升，但真正令人心动的作品实在不是很多”，同时就与对岸大陆的设计进展和国际间交流比较下，更直言对台湾的设计、设计人、设计环境颇感失望，且就其原因提出诸多批评。

●**台湾设计人自视太高。**许多稍具资历或偶有优异表现者，往往自以为本事高人一等、天下第一，作品不被评比、不热

衷相关活动，或参与任何作品征选、展览竞赛就应获选得奖不可，否则即认为评审不公、评委素质不够不具代表性等等，缺少尊重别人、承办单位与谦卑之心。

●**台湾设计自我经营不够。**平常大都只顾营利赚钱、应付客户，缺少自我要求和求新创作精神，尤其许多年青一代设计人不够敬业，只懂得追求舒心、钱多、工作少，无心利用时间汲取新知充实自己，而减低了自我表现和在大环境中之竞争能力。

●**台湾设计社团山头林立。**好的方面来说，可以促进局部性的观念沟通、情谊交流；但对大环境而言，却容易造成本位主义，各社团间自主性过强，各执其事，以至于资源分散，

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 Taiwan's 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 respectful 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

而缺乏良性互动，甚至产生排挤效应，无形中对台湾整体设计发展造成莫大的阻碍。

●**台湾设计教育“专业”挂帅。**由于现行政府教育政策与制度缺乏专业研判，只一味注重师资学历程度，完全漠视专业实务，加上在校专职教学者缺乏与业界的互动，无法吸收实际经验，造成学习与应用脱节，学生毕业后无法满足社会实际需要，产生职前学习时程上的浪费。

●**台湾政府不关心设计。**往往许多有益台湾设计发展的活动，在没有相关单位重视、争取企业赞助不易、缺乏经费之情形下，无法推动或有效地持续办理，使得本业整体发展缓慢，并错失不少与国际间的交流、相互增长的机会。

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 Taiwan's 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.

这些观感，事实也是许多忧心台湾设计前景的朋友们一再呼吁，但始终未得改善的现象。因此藉由本执编序之讨论，希望提醒更多设计人多加重视，在自我经营之余，也能对本业的共同发展多付出一分心力。无论是提升创作表现、改善设计环境，或为台湾在国际间建立好的形象，只要有心、用心，凡事都不嫌太迟。要使台湾的设计明天更好，期许大家从“心”开始。

杨宗魁/“台湾创意百科”总编辑

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 T.C.G.A.

创意起飞，拓展设计新视野

——“台湾创意百科”《商业设计》编选评析

刚进入了新世纪的初端，面对的却是纷纷扰扰的政治、经济、社会等诸多问题，不仅是台湾，国际亦然。但一进入设计思域，却是一处世外的乐土，在其中寻求新的创意而获得许多满足。

尤其，每次参与“台湾创意百科”的评选，都有深刻的感受，它是台湾设计界的缩版，可以一窥短期的变化。不过，每回都看到质与量不断地大幅提升。作品里展现着众多的风格，于设计上是一种互补，藉此相互观摩交流，避免固步自封。大家虽在各项竞技上产生压力，但若将压力转化为动力，作品自然不会停滞不前，否则再优秀的设计家其声名最后也将只能被“供着”罢了。

近十年来，台湾平面设计界产生了一些质变：一是留学生回流从事设计实务者众，设计圈里多了一些激荡，也说明

研究所的背景不再仅是担任教职的晋身阶。新的设计观念与理论、视野，自然能产生良好的发酵作用。其次，平面设计有了更多元的呈现，非仅传统由本科系毕业生所从事，现在有来自建筑科系、印刷学系等领域，扩大了参与层面。因为掌握了独自的特质或结合周边的专业技术，形成另种新鲜的面貌，提供了可资探讨的题材。

获选的作品中，明显看到文化意识的抬头，如同亚洲邻近的日本、韩国，在国际化中不忘本土素材的运用。事实上，大陆在热烈追逐西风后，经过一番沉淀已开始重视文化优越性的取材创作。只是，各国都面临本土文化如何国际化，两者之间如何获得平衡是个重要思考课题，因为它涉及到区域文化的认知落差，非仅靠以英文沟通即可称之为国际化。

Free the Creativeness to Develop New Designing Vision.

——Screening submissions for “Creative Commercial Design” T.C.G.A.

It is only beginning of the new century, but then it is stuffing with problems in politics, economy, and social, not only in Taiwan but also in international society. Fortunately, there is left paradise to find enjoyment, which is to look for creativeness in designing.

Especially being involving in the screening and evaluating work for Taiwan Creative Graphic Arts, it seems always to see the microfilm of Taiwanese designers changes in short period of time. Gladly to say, there are continuously improvements in quality and quantity. Various styles present in different works created compensatory in design and result chances to opening up and learn from each other. It is always pressure in the competition; however, it is motivation for progress as well. Otherwise, stagnant creativeness will bury famed reputation sooner or later.

For the past ten years, Taiwan's designing field has joined new members returned from overseas study. They had created some weaves also caused some changes in this field. This explains new design concept, theory, and vision will result positive feedback naturally; and proves only with graduate

study background will not guarantee teaching position. Besides, there are added various presenting in the graphic design; which comes not only from the traditional designing major, but also from architecture, printing and related fields. These participants deploy personal characteristics or link with professional technology has created completed new look to the work and provided new issues for explosion and discussion.

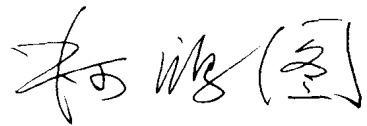
From the qualified works obviously to sense the awakening of culture awareness, especially many artists from Japan and Korea try to deploy local material to express internationalization. In fact, Mainland have started paying attention to create from cultural superiority after their earlier focus on westernization. Only left one important subject to review, which is how to balance internationalization and localization. Since this internationalization issue relates to cognitive differences in regional culture and is more than communication in English.

In my personal opinion, the most basic thing is to aggressively participate international exchange occasions to enrich

我想，积极参与国际交流，吸取各方的经验，是起码的基础。2000年10月，我与数位设计界友人代表台湾海报设计协会，参加在汉城举行的ICOGRADA（国际平面设计社团协会）千禧年国际设计大会，目睹了韩国政府为此项国际设计会议投注庞大的心力，无论在软件、硬件上，令人留下深刻印象，心中不免有“韩国能，台湾能吗？”的质疑。大会的数月前，韩国派出主管产业经济、负责品牌规划的官员，偕同设计教授，分赴世界各地推动邀请与会，他们为了让设计走入国际世界，积极的作为也令我们耳目一新。来访官员称，韩国大统领体认，在全球经济低潮之际，运用设计与塑造品牌将是成功之道。韩国自1988年历经奥运之后，带动设计的突飞猛进，举办国际性活动、增加国际视野，有助于设计历练与提升。他山之石，可以攻玉。希望政府也能关注设计，

因为“设计是所有事务的公分母”，有什么事情无需依靠规划设计来达成目标？更何况，商业设计对社会大众生活美学的影响是毋庸置疑的，甚至远超过纯艺术的贡献，绝对有过之而无不及。

迈向21世纪，台湾的设计界一起加油吧！




柯鸿图 / “台湾创意百科” 编选委员

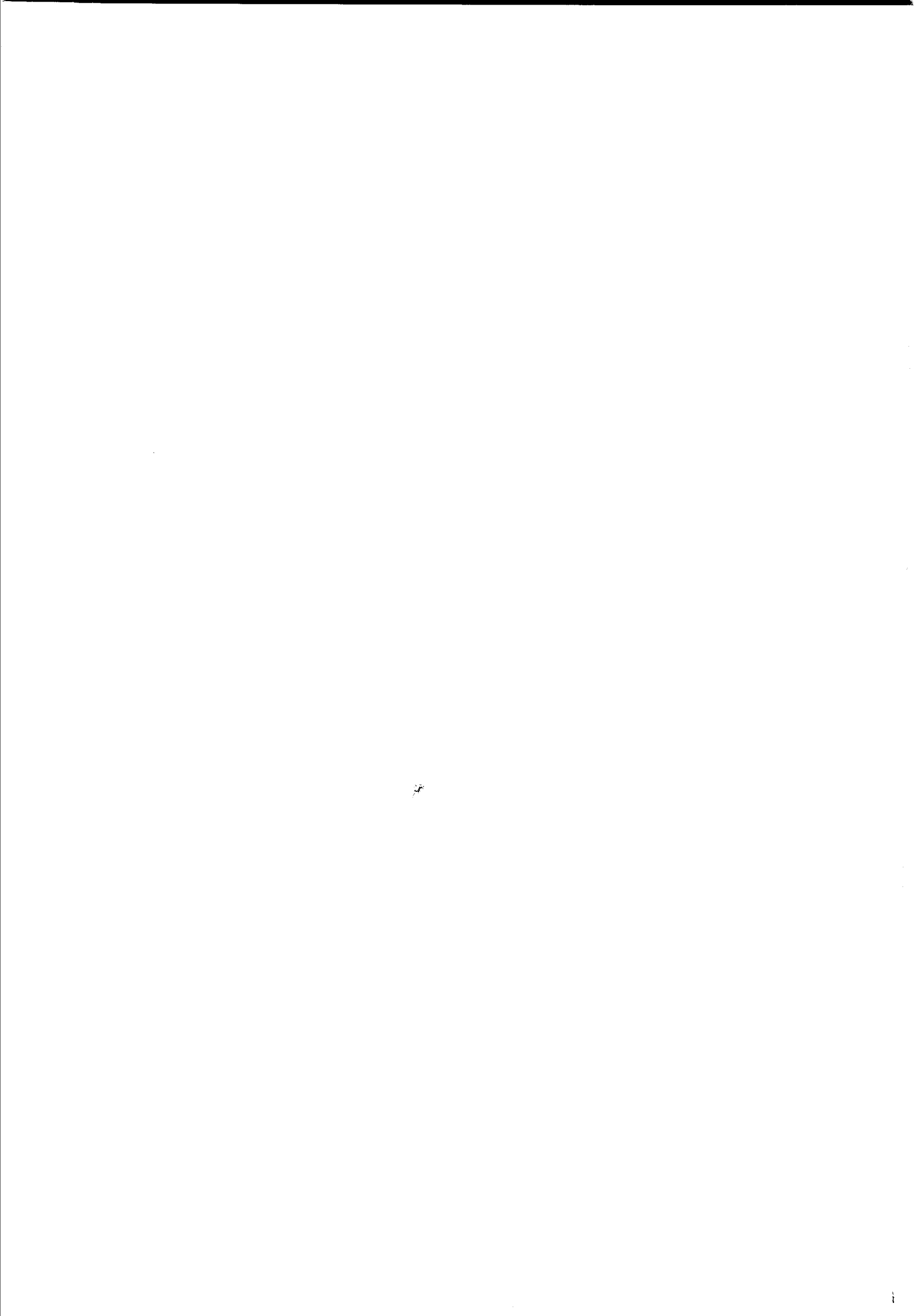
experiences. Few friends from designing and I represented Taiwan Poster Design Association to attend ICOGRADA Millennium Congress, Oullim 2000 in Seoul by ICOGRADA (International Council of Graphic Design Association) in Oct. 2000. I was impressed and witnessed amount works no matter in software or hardware from the South Korean government spent for this fair. This really made me wonders "this happens in Korea, will it happen in Taiwan, too?" Korean government had assigned officers in charge of industry's economy and brand planning together with professors from academic to different places in the world to promote this fair. They try aggressively involving domestic design to international society. They claimed the Korea governor believes to deploy design and brand name building is the key to be successful in the global recession. Korea has been promoting design, hosting international events to increase exposure after the Olympic Game in 1988. They believe this will enrich experiences and enhance standards. I sincerely suggest our government to learn from Korean's experience. Anyway, "design is the common denominator of all

matters". What can be achieved without planning and design? Besides, it is needless to say commercial design has great influences to the beauty appreciation of the society. Even sometimes its contribution exceeds fine arts.

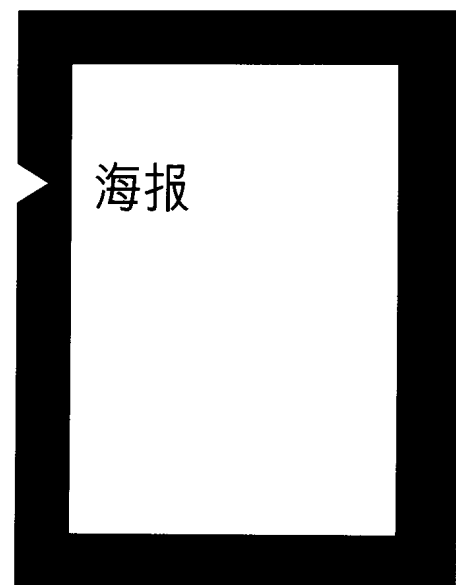
Let's go for the Taiwanese designing industry in the 21st century!



ko, Hung-Tu / Screening Committee of T.C.G.A.



Posters



海报

故事精靈的夏天

圖畫書之旅

主辦單位/新竹縣文化局
協辦單位/格林文化事業有限公司、財團法人毛毛蟲兒童哲學基金會、臺灣麥克股份有限公司、鞋子兒童實驗劇場、新竹縣十一鄉鎮市圖書館

活動日期/八十九年六月十日—七月十六日

〈書香市集〉收書日：6月10日、7月9日、新竹縣文化局及十一鄉鎮市圖書館 交換日：7月16日（日）
 7月1日（六）15:30 寶鄉劇場自由入場 〈新竹縣圖說故事〉 7月1日、7月16日（每週六、日）14:00 圖書館兒童自由入場 〈繪本圖書插畫展〉 展期：7月1日、7月16日（每週三、六、日）14:00及15:00各一場 圖書館兒童自由入場 〈兒童研習〉 親子研習會、全場研習會
 7月2日（日）14:00 寶鄉劇場（兒童研習） 7月2日（日）14:00 寶鄉劇場（兒童研習） 7月9日、13、16、30 美崙節S3研習室（兒童研習） 親子研習會、全場研習會
 7月6日、7月8日（每日9:30、12:00、13:30、16:00） 寶鄉劇場（兒童研習） 親子研習會、全場研習會

〈家庭日〉 7月1日、7月16日（每週六、日）14:00 圖書館兒童自由入場 〈繪本圖書插畫展〉 展期：7月1日、7月16日（每週三、六、日）14:00及15:00各一場 圖書館兒童自由入場 〈家庭日〉 不快樂的天巨人、互動繪本故事、五感兒童劇團
 7月2日（日）14:00 寶鄉劇場（兒童研習） 親子研習會、全場研習會
 7月6日、7月8日（每日9:30、12:00、13:30、16:00） 寶鄉劇場（兒童研習） 親子研習會、全場研習會

〈繪本圖書插畫展〉 展期：7月1日、7月16日（每週三、六、日）14:00及15:00各一場 圖書館兒童自由入場
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