



# 台灣文創 璀璨世博

憋了159年的悶氣，蓄勢待發的中國，終於藉著舉辦世博，再度站上全球聚焦的高峰；而對於一水之隔的我國，本屆世博除了是睽違40年後的登場舞台外，也是向世人展現台灣創意與軟實力，並且進一步拓展國際市場的絕佳契機。

正因為有這樣的考量，放眼上海世博，處處可見台灣文創產業操刀著墨的身影——站在上海大街小巷的世博吉祥物「海寶」，是台灣設計師巫永堅的作品；設置在園區主幹道「世博軸」上，可倚可坐而深受遊客歡迎的9座山型石雕「座千峰」，是由台灣藝術家黃致陽所創作；走進「上汽—通用汽車館」，是曾經極一時的知名主持人曹啓泰擔任展演內容的創意總監；世博會主秀

「城市之窗」，則是由台北藝術推廣協會藝術總監陳琪所率領的台灣團隊，擔起製作與表演的重責……。

在這群發光發熱的台灣人中，最受媒體關注者，莫過於同時擔任兩岸國家館創意總監、展示策劃的躍獅影像科技公司執行創意總監姚開陽與其團隊；還有一舉攻下「非洲聯合館」、「中國航空館」與台灣企業「震旦館」等多項展館規劃工程的卡爾吉特國際集團。

究竟這兩家台灣團隊如何能在上海世博萬分激烈的國際競圖中力克群雄？這些經驗又能帶給其他有志進軍國際的台灣團隊何種啓發？

*After 159 years of pent-up frustrations, rapidly developing China is finally having its moment in the spotlight and showcasing its charms to the world through the World Expo. For Taiwan as well, it is a return to the expo after 40 years and a chance to further open international markets by showing Taiwan's creativity and soft power to the world.*

*That's just the reason why the Shanghai Expo bears the mark of Taiwan's creative industries everywhere you look—the mascot Haibao, which can be found all around the city, is the work of Taiwanese designer Wu Yoken; the nine sculpted mountains that visitors can sit or lean on*

文史底蘊極深的姚開陽，為中國館規劃的「清明上河圖智慧長河」多媒體展示，畫中所有人物都會活靈活現地「動」起來，深受觀眾歡迎。（達志影像提供）  
Yao, who has a love of history and the arts, designed the multimedia exhibit "The Wisdom of Along the River During the Qingming Festival" in which all the figures of the original painting come to life. It's been a big hit with visitors. (courtesy of Top Photo Group)



# A Show of Taiwanese Creativity at the Expo

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◆版面設計 · 魏錦華 layout by Wei Chin-hua

along the Expo Axis are the creations of Taiwanese artist Huang Zhiyang; the creative director for the content in the SAIC-GM "Drive to 2030" pavilion was the popular former talk show host Cao Qitai. The thematic show of this year's expo, "Windows of the City," was organized by a Taiwanese team headed by Taipei Arts International Association artistic director Serina Chen.

Of these bright Taiwanese creative teams, the ones that have received the

most attention from the media are YAOX Edutainment Co. Ltd. executive creative director Crayon Yao and his team, which directed and planned the China and Taiwan pavilions; and Cogitoimage, which planned several pavilions, including the Africa Joint Pavilion and the pavilions of Air China and the Taiwanese company Aurora.

How will these two Taiwanese teams fare in the intense heat of the international competition at the Shanghai Expo? And what sort of inspiration will they be able to provide to future Taiwanese contenders?





# 打造台灣阿凡達—— 躍獅影像

## YAOX Edutainment—Avatar, Taiwan-style

（左）躍獅為台灣館規劃了玻璃天燈、LED燈球與全天域幕劇場的三重展演，創新的多媒體效果令各界驚豔。圖為台灣館「虛擬天燈」的祈福展演。（外貿協會提供）  
(left) For the Taiwan Pavilion, YAOX designed a three-level experience, with a glass sky lantern, an LED globe, and an immersive theater. The innovative multimedia show has awed visitors. Spectators watch as the "virtual sky lanterns" begin their skyward ascent. (courtesy of TAITRA)

（右）擅長創意發想的姚開陽（左立者）與極具業務手腕的吳菊，是事業與人生的絕佳拍檔，在他們合作無間的經營下，躍獅已成為兩岸三地最具影響力的立體影院規劃公司。圖中的影院特殊座椅，以及兩人所配戴的立體眼鏡，都是出自該公司的設計。（林格立攝）  
(right) Crayon Yao, with his creativity, and Wu Ju, with her experience in the industry, make a perfect team. Under their direction YAOX Edutainment has become the most influential 3D theater designer in the Greater China region. The special seats and 3D glasses pictured here are the company's designs. (photo by Jimmy Lin)

**關**於躍獅，曾有這樣一個有趣傳言，據說國民黨榮譽主席連戰某次至大陸拜會中國國家主席胡錦濤時，胡錦濤特別跟他提到：「中國館這次的展演設計者是台灣人喔，你們台灣的創意真了不起！」與有榮焉的連戰，連忙詢問這家「了不起」的公司名稱，豈知卻是他從未聽聞也一無所知的「躍獅影像科技」，尷尬的連戰只好以微笑帶過。

「這個傳言當然無法證實，不過別說是連先生了，大概多數國人在上海世博之前，都不曾聽過躍獅的名號吧！」躍獅執行創意

總監姚開陽語帶自嘲地笑說。

### 深藏不露的夫妻檔

成軍已二十多年的躍獅影像科技，是國內少見以製作立體電影起家的企業，由姚開陽與妻子吳菊共同創辦。

個子不高、微胖身型，這對年過半百的夫妻，行事之低調就宛如周星馳電影《功夫》中身處大雜院卻深藏不露的房東夫婦——看似平凡卻是難得的頂尖高手，兩人在廣告業界都曾是叱吒一時的「大咖」，從崛起、轉換跑道到展出新頁，在在都是傳奇。

先談姚開陽。輔大大傳系畢業的他，退伍後就進入廣告圈打轉，1970~80年代，年輕人在廣告界工作並非易事，他也磨練成從發想、寫文案、選角勘景、執導腳本都可一手包辦的全方位高手。例如讓眾多五、六年級生印象深刻——「鼻子尖尖、鬍子翹翹，手上還拿著根釣竿」的波爾茶廣告，就出自姚開陽的創意，他還在客戶「強烈」要求下，半推半就飾演片中拷問嫌犯的警探！

特別喜歡鑽研文史書籍的姚開陽，也是國內少見的中國海軍史



There was a funny story about YAOX going around. It was said that when the KMT's honorary chairman Lien Chan went to China to meet with Chinese president Hu Jintao, Hu made a point to mention to him, "The designer of the exhibit in this year's China Pavilion is a Taiwanese.... The creativity of you Taiwanese is really something!" Full of pride, Lien was quick to ask the name of this company that was "really something." But when Hu replied "YAOX Edutainment," Lien could only smile awkwardly—he'd never heard of it.

"There's no way of knowing whether this happened or not, but

never mind Mr. Lien—most Taiwanese had never heard of YAOX before the Expo," says YAOX creative director Crayon Yao with a self-deprecating smile.

#### Hidden masters

YAOX Edutainment, which has been in business for more than 20 years, is one of a very few local companies that make 3D films. It was started by Yao and his wife Wu Ju.

Not too tall, a little round around the waist, and over 50, the couple are reminiscent of the landlords in the Stephen Chow movie *Kung Fu Hustle*—they look quite ordinary but they are actually grand masters of their game. The two were big

names in the advertising industry, and the stories of how they rose and how they changed their career paths are legends.

Crayon Yao, a graduate of Fu Jen Catholic University's Department of Mass Communication, entered the advertising world after completing his military service. The 1970s and 80s were not easy for young people in advertising, but he learned to develop concepts, write copy, choose casts and locations, and write and direct scripts, becoming an old hand at all the steps in the process. For example, the Green Time Tea commercial still remembered by 30- and 40-somethings that went, "A big nose, a bushy moustache, and a fishing pole in the hand..." was his concept. At the insistence of a client, he even reluctantly played the role of a detective questioning a suspect!

Yao, who loves to read literature and history, is also a rare expert on the history of Chinese navies and battleships. For three years he wrote a column for the magazine *Defence International* on Chinese battleships, and he was once invited to the Chinese University of Hong Kong to give a paper at a conference on modern Chinese naval defense. Jumping from out-of-the-box advertising to serious military history, Yao can do it all—it's a testament to his uncanny abilities.

Wu Ju is no less talented than her husband. The daughter of a poor family, at 15 she started working her own way through school before going to work for the then-popular *Sisters Pictorial* as an illustrator. A gifted visual artist, her price per illustration rose from NT\$20 to NT\$200, and she was hired as an illustrator for advertisements as well.

The good money coming in from illustrating allowed Wu to attend night-school courses in management at the College of Law and Business of National Chung Hsing University (the college is now National Taipei University) and to study



與軍艦史專家，他曾在「全球防衛雜誌」撰寫整整3年的「中國軍艦史」專欄，也曾受邀至香港中文大學舉辦的「中國近代海防學術研討會」進行專案報告；從追求跳盪出格的商業廣告到硬裡子的軍艦史，姚開陽遊刃有餘，其「鬼才」可想而知。

吳菊的多才多藝亦不輸給老公，由於家境不佳，吳菊15歲就半工半讀自籌學費。頗有繪畫天份的她，高中時開始幫暢銷一時的婦女雜誌「姐妹畫報」畫插畫，稿酬從每幅僅新台幣20元，一路增加至200元，也曾受邀為廣告腳本畫插圖。

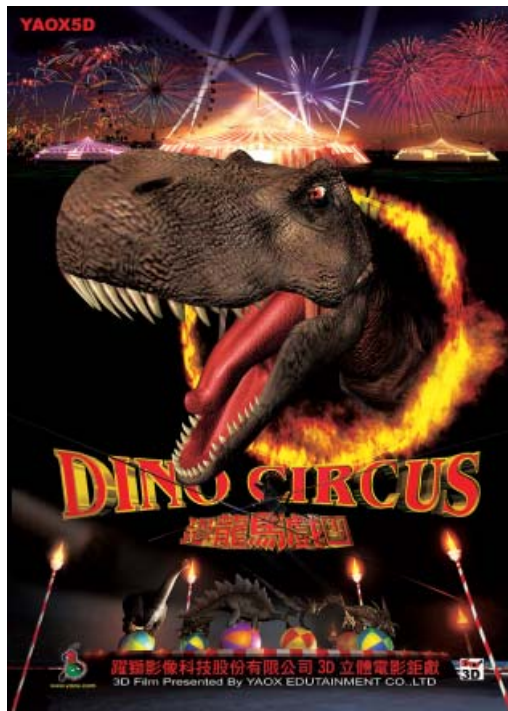
插畫帶來的豐厚收入，讓吳菊得以進入中興法商學院企管系夜間部就讀，更遠赴日本進修1年，回台後進入當時台灣最大的廣告製片公司「達達電視電影製作公司」就職，她和姚開陽也就在這裡相識而相戀。

### 從廣告跨足立體電影

博學多聞、擅長天馬行空發想的姚開陽，與兼具美術天份及業務行銷手腕的吳菊恰好互補，組成成為事業與人生的雙重絕佳拍檔。這對夫妻從二十七、八歲就開始獨立創業，陸續成立協同影視、輝格影視、太極數位影音等公司，製作過數百支廣受各界歡迎的廣告影片。

然而在廣告界打滾多年後，他們領略到廣告終究是「為別人產品作嫁」的「代工」業，為了開拓自我品牌價值，這對夫婦在年近40歲時毅然揮別廣告業，在1994年成立了躍獅影像。

原本聚焦動畫製作的躍獅，起初業績並不特出。常在迪士尼、環球影城等各地主題樂園流連忘返的吳菊，於是建議姚開陽鎖定研發主題樂園中常見的3D立體電



影。經過數年努力及工研院團隊的技術支援下，這家公司終於在2001年完成台灣第一部自製立體動畫電影《紙飛機》。

這部取材自每個人兒時經驗的7分鐘短片，帶領著觀眾隨著紙飛機上天下地、重新認識大自然。片中有紙飛機「奇遇」小蜜蜂、小熊等討喜設計，也有紙飛機在陽光下閃爍、鑽入湛藍天空、綿延花海、清澈河流等令人心情愉悅的場景。雖然是台灣第一部立體電影，但技巧已相當成熟。

其後躍獅又陸續推出《假如我是一隻蟲》、《恐龍馬戲團》、《大法師》等寓教於樂的3D動畫；2002年《深海迷航》影片，奪得「台灣優質數位內容產品獎」，這部斥資新台幣800萬元、片長13分鐘的作品，以二戰激烈的海空戰爭為題材，是姚開陽結合個人興趣下的傑作，對於飛機及軍艦的場景特別考究，加上巧遇「鄭和下西洋」船隊等穿越時空的橋段，無論在故事性及影像構圖都極為精緻，不但受邀

至欣欣晶華影城進行商業放映，也成為台中國立自然科學博物館中，第一部全由國人自製的常態放映立體動畫電影。

### 從立體電影到全方位的展館規劃

在立體影像世界闖出一片天的躍獅，並不以此為滿足，他們反而從單純的影片製作，逐步進階至硬體的影院建置、博物館及主題樂園3D互動體驗區的規劃，最後則是將博物館、博覽會展館的全館展示規劃「整碗捧去」。

為何跨足完全陌生的硬體？姚開陽坦言，再好的作品，如果沒有可以對應的硬體設備配合，就無法打開行銷市場；為了提高客戶的購買誘因，只好幫他們把後端的展演問題一併解決。

在這對夫妻「要做就做最好



躍獅製作的立體動畫作品內容生動有趣，又富有教育意涵，因此廣受歐、日、韓、中及東南亞各國的博物館歡迎，堪稱是台版的「阿凡達」推手。（躍獅影像提供）The 3D animation flicks of YAOX Edutainment are both entertaining and educational, which makes them big favorites at museums in Europe, Japan, Korea, China, and Southeast Asia. They are often described as Taiwanese versions of Avatar. (courtesy of YAOX Edutainment)

abroad in Japan for one year. When she returned, she began working at Taiwan's then-largest advertising company, Dada Film Production. That's where she met Yao.

### From commercials to 3D

With Yao's wide-ranging knowledge and unbounded creativity and Wu's artistic ability and business savvy, they made for a perfect pair in business as well as in life. The couple have been creating independently since they were 27 or 28 years old, starting the companies Xietong Film and Television, Huige Film and Television, and Digimax, and producing hundreds of acclaimed commercials.

But after several years in the industry, they felt that in making commercials they were always working for someone else's brand as subcontractors. In order to develop the value of their own brand, at nearly 40 the couple bade the advertising world goodbye and started YAOX Edutainment in 1994.

YAOX, which was originally geared toward producing animation, did not get off to a promising start. Wu, a frequent visitor to theme parks around the world such as Disneyland and Universal Studios, suggested to Yao that they try to dominate the market in the sort of 3D films frequently featured in such attractions. After several years of la-

boring and with assistance from teams from the Industrial Technology Research Institute, the company produced Taiwan's first 3D animated film, *Paper Plane*, in 2001.

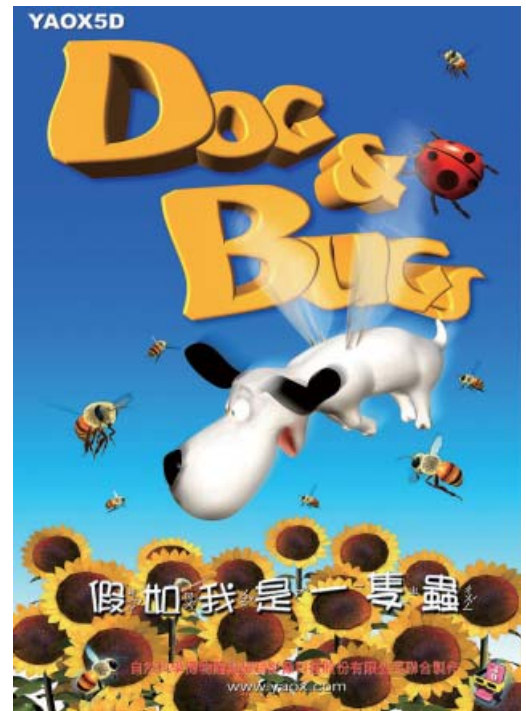
The seven-minute film based on an experience everyone remembers from childhood takes audiences along with a paper airplane as it flies through the sky, and reintroduces them to nature. In the film, the plane meets other cute characters such as a bee and a little bear. It soars through the blue sky over a sea of flowers and a pristine river. Though Taiwan's first 3D film, it was quite advanced technically.

Since then YAOX has made several more educational and entertaining 3D films, such as *Dog and Bugs*, *Dino Circus*, and *Dr. NaRam*. In 2002, their film *U-Boat Adventure* won Taiwan's Digital Content Product award. That NT\$8 million, 13-minute short about a World-War-II air and sea battle brought together Yao's two interests. It is especially particular in its depictions of aircraft and battleships and features a segment involving the travels of Zheng He's fleet. In both its storytelling and its visual effects, it is finely crafted. Not only was it invited for an industry screening at Shin Shin Showtime Theater, it was also the first locally produced 3D film to be shown regularly at Taichung's National Museum of Natural Science.

### From 3D films to buildings

For all its success in the world of 3D film, YAOX is not satisfied to stop there. The company advanced step by step from simply producing films to designing hardware for 3D experiences in theaters, museums, and theme parks, and finally to creating entire museums and expo pavilions.

Why move into hardware, a completely different area? Yao says bluntly that without properly equipped theaters, there is no way for the market to expand no matter how good the films get. In order to get more customers to buy YAOX's films, the

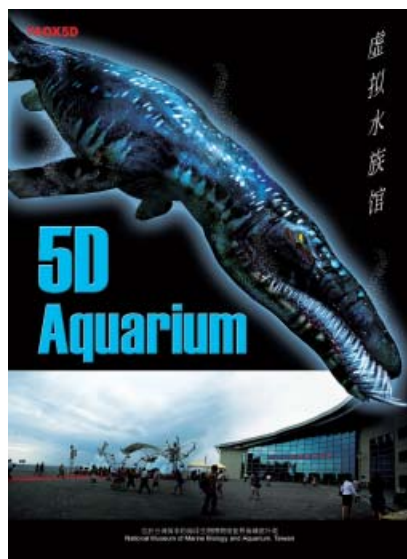


company needs to get the projection facilities to them first.

With the attitude of "If you're going to do it at all, do it best," YAOX succeeded in putting together a team of domestic and foreign manufacturers of projectors, 3D glasses, special-effect theater seats, and immersive projection systems as well as construction and design groups. Together they are a manufacturing chain that can create an entire theater from inside to outside in one go.

The complete integration allows YAOX 3D theaters to be produced quickly in a standardized, "modular" manner. That means construction time and manpower costs are greatly reduced. "For example, the 200-seat 4D theater in the China Science and Technology Museum originally would have taken at least three months to build, but we were able to finish in just one month. The officials in charge were all amazed at the efficiency," Yao says.

The ability to provide both content and hardware, and the lack of similarly skilled competitors, has made YAOX Taiwan's top creator of 3D films, 3D theaters, and museums.



的」理念下，躍獅成功整合了國內外多家生產投影機、立體眼鏡、影院特效座椅、環幕播放系統等設備的廠商，以及建築施工裝修的團隊，形成「由裡到外、一氣呵成」的產業鍊。

上、中、下游的完美結合，使得躍獅立體影院的規劃工程，得以用標準流程的「模組化」方式快速複製，如此一來，就能大幅縮減施工時間與人力成本。「像中國科技館可容納200人的4D大型立體影院，原本至少需要3個月的工期，我們只要一個月就可完工，效率之快，連館方都嘖嘖稱奇！」姚開陽說。

同時能供應播放內容及硬體設備的優勢，再加上市場少有同等份量的競爭者，躍獅在短短數年內，就發展成國內立體電影、影院及博物館整體規劃的佼佼者，不但影片行銷至歐洲、日、韓、中國、中東及東南亞等地，硬體規劃更是成績斐然。

像是相當受到大、小朋友歡迎的台灣海洋生物博物館「古代海洋區」的立體虛擬互動系統（內有多種遠古時期大型魚類及海生爬蟲類組合而成的「虛擬水族館」，可與觀眾互動，又能進行獵食、繁殖等生物行為），以及科學工藝博物館、台北市政府探索館、高鐵探索館，甚至包括中國航海博物館及科技館在內的多座大陸博物館及主題樂園的立體影院或互動體驗系統，均是出自躍獅設計。

### 世博會中揚眉吐氣

本屆世博則為躍獅創下另一個事業高峰。身為萬中選一的中國館創意總監，姚開陽笑說：「其實我們本來只是想參與中國館的多媒體影院工程而已。」

原本抱著「試試自己實力」的躍獅，在2008年參加了中國館展示概念設計的國際競標，與來自

全球的64個頂尖團隊進行「肉搏廝殺」。

「在第一輪比賽中，中國館只給了『自強不息、厚德載物、師法自然、合而不同』等16字箴言，要求所有團隊據此去發想創意，很多老外一看到就當場傻眼！」姚開陽回憶。

扣連文化脈絡的創作，沒有難倒精研中國歷史的姚開陽。經過層層「PK」後，他所策劃的「3億農民工進城」、「清明上河圖智慧長河」與「黑暗騎乘」等展示構想，全都獲得中國館採用（見「霸氣之冠——中國館」），姚開陽與其團隊，也順理成章取得該館創意總監頭銜、展示深化設計與工程承包商資格。

起步較晚的台灣館，則是在2009年下半年才進行展館整體競標，躍獅與李祖原建築師事務所提出的「山水心燈」方案，因建築外觀與展示方式極富創意而獲得貿協青睞，姚開陽也同時成為兩岸主展館的創意總監。

令人欣羨的頭銜背後則是「絕不能失敗」的巨大壓力，例如為了讓台灣館創新的「全天候球幕劇場」達到最好的播映效果，躍獅還在公司裡搭建了一個四方型的木造劇院反覆測試，團隊成員甚至連農曆過年都得到公司加班。

雖然過程艱辛，但中國館及台灣館的多媒體展示屢受外界好評，身為幕後推手的躍獅也身價大漲，來自國內外的客戶已蜂擁而至，躍獅也趁勢在上海打造廣達5,000平方公尺的立體影院展示中心，計劃在中國因電影《阿凡達》而掀起的立體影院熱潮中搶下大餅，預估2011年營業額可望突破新台幣8億元，將成為跨足兩岸最耀眼的設計團隊之一。

「十年寒窗無人問，一舉成名天下知」，正是這家公司的最佳寫照。 □

Its films have been marketed in Europe, Japan, Korea, China, the Middle East, and Southeast Asia, and its hardware business is taking off as well.

There is, for example, the virtual interactive display in the National Museum of Marine Biology's Ancient Oceans exhibit, a "virtual aquarium" with various kinds of large ancient fish and sea reptiles that hunt, breed, and interact with visitors. There are also 3D theaters and virtual exhibits in the National Science and Technology Museum, the Discovery Center of Taipei, and the Taiwan High Speed Rail Museum, and even a number of 3D theaters in mainland theme parks and museums including the China Maritime Museum and the China Science and Technology Museum—all designed by YAOX.



### Expo pride

This year's World Expo is another peak for YAOX. On being given the one-in-a-million chance to act as the creative director for the China Pavilion, Yao says with a laugh, "Actually, we originally just wanted to take part in the construction of the pavilion's multimedia theater!"

YAOX, which has always tried to push its own limits, entered the international bidding process for the China Pavilion in 2008. It was one of 64 firms from around the world that took part in the intense competition.

"In the first round, the China Pavilion's guidelines consisted of only 16 Chinese characters: 'Striving for self-improvement, great virtue encompassing all things, imi-

tating nature, united but distinct,'" Yao recalls. "They wanted teams to take inspiration from this. A lot of foreigners saw it and just froze!"

An assignment that touches upon culture was not too much for Yao, a student of Chinese history. After the rounds of bidding, his proposals "300 Million Farm Workers Enter the City," "The Wisdom of *Along the River During the Qingming Festival*," and "Dark Ride" were all accepted (see "Crown Jewel: The Chinese Pavilion"). Yao was awarded the title of creative director, and his team was appointed as exhibit design developers and engineering contractors.

The Taiwan Pavilion got off to a later start, with bidding opening in the second half of 2009. The proposal from YAOX and the office of

the architect C.Y. Lee, "Mountain, Water, & Lantern of the Heart," was favored by Taiwan External Trade Development Council (TAITRA) because of the high level of creativity shown in the facade and its mode of exhibition. Yao became the creative director for both the China and Taiwan Pavilions.

Behind the impressive title is the pressure of a job where failure is not an option. For example, to get the best results from the Taiwan Pavilion's innovative immersive theater, YAOX created a replica at the company to test it repeatedly. The team even worked over the Lunar New Year holiday.

Though it was a difficult process, the multimedia elements of the China Pavilion and the Taiwan Pavilion have been well received. And as the force behind the scenes, YAOX has grown in stature. Visitors from all over the world are swarming the pavilions, and YAOX is grabbing the chance to establish a 5,000-square-meter 3D theater in Shanghai. It plans to establish itself in the market while China is swept with 3D fever in the wake of the Hollywood blockbuster, *Avatar*. It is expected to gross NT\$800 million in 2011 and become one of the hottest design teams in China and Taiwan.

After years of relative obscurity, this company can truly be said to have become famous overnight. □

(Lin Hsin-ching/  
tr. by Scott Gregory)



躍獅在台北與上海的分公司，均設置可讓客戶即時體驗播放效果的立體影院，標準流程的客製化設計，可大幅縮短影院的施工時間，極受業界好評。(林格立攝)  
YAOX's branch offices in Taipei and Shanghai have 3D theater installations so clients can experience them firsthand. The customized designs are created according to a standardized procedure, which greatly reduces the installation time needed. They have received high praise from industry professionals. (photo by Jimmy Lin)





相較於多數空間規劃及會展產業負責人，多半擁有行銷、傳播或設計背景的學歷加持，但在本屆世博聲勢大漲的「卡爾吉特國際集團」，創辦者卻是由輔大哲學系畢業的劉永明。和業界中口若懸河、談起生意經頭頭是道的同行相較，很少面對媒體的劉永明顯得靦腆許多，卻也多了一分跨國公司老闆罕見的人文氣息。

輔大畢業後即在會展產業打滾的劉永明，1993年時，因為厭倦國內會展業務視野常停留在「幫客戶賣產品」，或僅屈居為各種展覽中的「攤位設計者」，因此決定創立卡爾吉特。

這家以法國哲學家笛卡兒名言「我思故我在」(Cogito, ergo sum)為名的公司(卡爾吉特英文名稱為Cogitoimage)，一開始的經營邏輯即為「以思考為本、創意為先、執行到位，打造世界性品牌」，在眾多目光僅鎖定台灣市場的會展產業中，顯得獨樹一格。

### 空間品牌管理

「我們是和台灣的IT產業一起成長的，」劉永明如此表示。1990年代以降，台灣的資訊產業發展一日千里，為了拓展國際業務，這些科技公司必須積極參加

在台灣、日本、德國、新加坡及上海等地均有據點的卡爾吉特國際集團，網羅了來自各國的頂尖人才。圖右為曾獲「中國會展業最佳創意設計師20強」的新加坡籍設計師邢福麟、居中者為創辦人劉永明。(林格立攝)

Cogitoimage, located in Taiwan, Japan, Germany, Singapore, and Shanghai, hires top talent from around the world. At right in the photo is Singaporean designer Ying Fook Lin, named one of the top 20 creative designers in the Chinese exhibition and convention industry. Third from right is founder David Liu. (photo by Jimmy Lin)



## 販賣客戶夢想的 卡爾吉特

### Merchant of Dreams— Cogitoimage International



卡爾吉特為非洲國家聯合館設計的大型立體泥雕表演舞台，其上的非洲各族群臉孔立體浮雕，均是以真人面孔為創作原型，因此表情看起來栩栩如生。(典匠資訊提供)  
For the Africa Joint Pavilion, Cogitoimage designed a large stage of sculpted clay, upon which faces of the continent's various ethnicities are carved. Most were modeled after the faces of real people, so their expressions are very lifelike. (courtesy of imageDJ)

各種國際大型展覽來爭取曝光；有志成為這些產業「幕後推手」的卡爾吉特，也在1995年後，陸續在新加坡、香港、日本、德國、中國等地成立分公司，吸納各國優秀人才，同時也為客戶深入國際市場布局。

幫助客戶經營全方位的「空間

品牌管理」規劃，是卡爾吉特與傳統只專注於產品和攤位本身的會展業者的最大不同點。

何謂「空間品牌管理」？劉永明解釋，當卡爾吉特接觸新客戶時，會先徹底瞭解該公司的企業文化、品牌形象以及對未來營運展望的「夢想」；此後再針對該



Interior designers and convention industry people typically have degrees in marketing, advertising, or design. By contrast, David Liu, founder of Cogitoimage, graduated from Fu Jen Catholic University's Department of Philosophy. Most in the industry are big talkers who love to discuss business, but Liu seldom makes media appearances and is noticeably more shy. But he also has a sophisticated air about him that is rare among executives in the international business world.

After graduating from Fu Jen, Liu began working in the exhibition and convention industry. By 1993, he'd grown tired of the local industry limiting itself to the idea of "helping the client sell products" or being "booth designers" for various conventions, and decided to start Cogitoimage.

This company, whose name derives from Descartes' famous saying "Cogito, ergo sum" ("I think, therefore I am"), has from the beginning

taken as its motto, "Taking thought as the core, putting creativity first, and carrying through to make a world-class brand." Amid the domestic exhibition and convention industry, which is largely aimed toward the Taiwan market, Cogitoimage is truly unique.

#### **Space branding management**

"We developed along with Taiwan's IT industry," Liu says. Since the 1990s, Taiwan's technology industries have been growing rapidly, and in order to establish an international presence, tech companies have had the need to attend big international conventions to gain exposure. In 1995, Cogitoimage, which seeks to be the force behind the scenes for these companies, began setting up branch offices in Singapore, Hong Kong, Japan, Germany, and China, hiring talented people in those localities and establishing a broad international presence for its clients.

Helping clients with full-service "space branding management" is what

sets Cogitoimage apart from others in the industry, who traditionally focus only on the product and the booth.

What is "space branding management"? Liu explains that when Cogitoimage takes on a new client, it first makes a complete study of the client's corporate culture, brand image, and "dreams" for future development. Then, it makes a detailed survey of the client's current main market, the convention space, and the competition. Only then does it make a design suited to these circumstances.

KYMCO, which has worked with Cogitoimage for more than 15 years, is a perfect example.

Fifteen years ago KYMCO wanted to move into the European market, so it hired Cogitoimage to design a convention space. After completing a thorough analysis of KYMCO, Cogitoimage found that this local brand's image was dependable, lively, and full of energy. The problem was, Europe is different from Taiwan—domestically, KYMCO's big



公司此次主打的市場、展覽空間、競爭同業等細節進行詳盡調查，最後才推出符合需求的設計。

與卡爾吉特合作超過15年的「光陽工業」就是最佳實例。

15年前，有志進軍歐洲市場的光陽，找上了卡爾吉特擔任佈展規劃。卡爾吉特徹底精研光陽後，認為這家本土企業的品牌形象應是「踏實、活潑且能量充沛」的，問題在於歐洲不是台灣——光陽在國內主打的50cc輕型機車，與青春洋溢略帶土味的行銷路線，在台灣市場吃得開（如多年前「誰說我不在乎」廣告，當時在片中遭女友潑水而騎機車苦追的郭富城，後來一躍而成家喻戶曉的偶像明星，光陽也因而熱賣），但這種形象策略在保守沈穩的歐洲卻可能行不通。

在卡爾吉特設計師建議下，光陽不論在歐洲參展或成立據點，一律改走明亮色彩搭配極簡線條的空間規劃，特別強調品牌的實用性和設計感，更因應當地市場需求，主打重型機車、沙灘車及保健車等產品線。這樣的策略果然大受歡迎，發展至今，光陽機車每年銷往歐洲的總數已超過12萬輛，市占率逼近10%。

### 從世博走上高峰

卡爾吉特這套「空間品牌管理」理念顯然頗受業界認同，成軍17年來，除了光陽外，包括Acer、BenQ、ASUS、EPSON、SONY、OSIM、微軟、捷安特、可口可樂等國內外知名企業，都是該公司的死忠客戶；該公司的規劃方案也曾多次獲得「德國CeBIT優良會展公司獎」、「日本最佳都市設計規劃大賞」、「台灣市內設計大獎商業空間類金獎」、「中國會展業最佳創意設計20強」等設計大獎。

在會展攻城略地之後，2006年後卡爾吉特就把重心鎖定在上海

世博，「因為世博會是會展產業的最高峰，如果卡爾吉特的創意能在這裡獲選，對我們來說將是最難得的榮譽！」劉永明說。

也因此，卡爾吉特積極參與世博園區各展館的工程競標，經過與其他團隊重重關卡的PK對決，終於贏得了中國航空館（建築外型設計）、非洲國家館（內部展示規劃）及台灣企業震旦館（全館規劃）等重要工程。

在這些重要競標工程中，最為團隊人員津津樂道者，莫過於中國航空館的建築設計。卡爾吉特上海分公司客務總監、來自新加坡的林明暖指出，在競標之初，館方只提出了展館必須符合「飛行讓城市變得更美好」的籠統理念，就讓來自德國、日本等40家國際團隊去自行演繹創意。

經過串連旗下各分公司頂尖幹部的腦力激盪後，卡爾吉特提出「捕捉空中翅膀」方案，以「飛機機翼」造型設計展館，也在層層比稿後順利進入前二強。但就在最後關頭，館方通知他們決定採納另一家日本團隊的設計，希望他們就該方案提供報價。

「我們覺得很不甘心，如果就這樣認輸，那前面的辛苦豈不是都白費了？」林明暖回憶說。

堅信自己才是最瞭解客戶需求的卡爾吉特，於是決定不按牌理出牌，在設計人員不眠不休地激盪創意下，終於從象徵「無限大」的數學符號「∞」中找到靈感，他們以孫悟空「筋斗雲」的

由數學符號「∞」發想靈感的中國航空館，兼具「中國傳統雲紋」及「無限寬廣」等多重意涵，再配合「飄浮在黃浦江邊的一朵白雲」的優美敘事，相當打動人心，也是卡爾吉特「反敗為勝」的關鍵。

（典匠資訊提供）  
The Air China Pavilion, which was inspired by the mathematical symbol for infinity (∞), features themes of traditional Chinese cloud patterns and infinite vastness. These and the beautiful description of it as "a cloud by the Huangpu River" are highly emotive, and were key to Cogitoimage's turning of defeat into victory. (courtesy of imageDJ)

飛弧雲紋造型來設計展館，既有「無限寬廣」的意涵，又可扣連中國文化的想像，這個「黃浦江邊一朵白雲」的創新設計，果然深得館方讚賞，也一舉踢下原本內定的方案成功獲選。

其他像是取材自簡體字「礼」右半部而設計的震旦館，由層次漸進的5個展區演繹玉與中國文化深厚的淵源；以及取材自非洲多元族群、地理景觀、豐富物產等元素設計的非洲聯合館，館內以大型立體泥雕舞台、色彩鮮豔的集市，與茅草屋、木雕、石造建築等極具「非洲特色」的佈置來凸顯該地區的多元文化。雖然不像其他展館強調的高科技多媒體展演，但其「與非洲體溫接近」的人文色彩設計基調，卻更能觸發參觀者的共鳴。

劉永明更透露，為了贏得競圖，卡爾吉特的設計人員曾至震旦博物館上了3個月的「古器物學」課程；也曾遠赴非洲的坦尚尼亞、尚比亞、肯亞及南非等國考察，才能精確抓住這些展館的核心精神加以演繹。

「我們的成功並非偶然！」正如同劉永明所言，卡爾吉特付出了超過對手的深耕努力，才能在世博戰役中勝出，他們的大放異彩，不也正是「永不服輸的台灣精神」之最佳展現！ □



hit was its 50-cc scooters, and its youthful, local marketing was a success in Taiwan's market (for example, the famous "Who says I don't care" commercial from several years back, in which Aaron Kwok's girlfriend throws water in his face and he chases after her on his scooter, made a star out of Kwok and a hot brand out of KYMCO). But in more conservative and serious Europe, this might not play well.

Because of this, Cogitoimage designers suggested that whether KYMCO attended the convention or established an outpost in Europe, it should go for spaces with bright colors and sleek lines in order to highlight the brand's practicality and sense of design. Even more important, it suggested KYMCO meet the European market's demand for motorcycles, ATVs, and motorized three-wheeler carts. This plan was well received and is still in implementation today. KYMCO now sells more than 120,000 vehicles a year in Europe, with a market share of around 10%.

### The peak

Cogitoimage's space branding management concept has been largely accepted by the industry. In addition to KYMCO, in its 17 years the company has worked with famous domestic and foreign companies such as Acer, BenQ, ASUS, Epson, Sony, OSIM, Microsoft, Giant, and Coca Cola, all of whom are now its loyal customers. The company's plans have won many awards, including a German CeBIT award for best exhibitor,

a Japanese award for best city planning, a Taiwan Interior Design gold medal for industrial space planning, and a ranking in the Top Twenty Best Creative Designers in the Chinese Convention Industry.

After conquering exhibitions and conventions, in 2006 Liu set his sights on the Shanghai Expo. "The World Expo is the peak of the exhibition and convention industry," he explains, "so if Cogitoimage creations could be selected for it, that would be a great honor!"

For this reason, Cogitoimage submitted bids for various expo pavilions and, after several elimination rounds, finally won with its proposals for the Air China Pavilion (facade design), the Africa Joint Pavilion (interior exhibit design), and the Aurora Pavilion (entire pavilion).

The bid that the team members love to talk about the most is the design for the Air China Pavilion.

Singaporean Ming Lim, account director of Cogitoimage's Shanghai branch, says that in the early stages of the competition the call for bids only said the proposals had to fit the concept of "Flying makes the city better." Teams from 40 countries, including Germany and Japan, went off to develop ideas.

After brainstorming sessions involving the whole company, Cogitoimage came up with their proposal "Catching the Wings in Flight," with a building shaped like an aircraft's wings. The proposal made the top two after several rounds of competition. In the end, the officials decided to use a Japanese team's

design but hoped Cogitoimage could provide a cost estimate for building it.

"We weren't resigned to it, though," Lim recalls. "If we accepted defeat at that point, wouldn't it all have been for nothing?"

Believing that they best understood the client's needs, Cogitoimage stepped outside the bidding rules to try again. The designers worked around the clock and came up with a design inspired by the infinity symbol,  $\infty$ . They modeled the pavilion's shape on the monkey king Sun Wukong's somersault cloud, symbolizing "boundless vastness." This new "cloud by the Huangpu River" design won praise from the clients and was accepted over the original winning design.

The others include the Aurora Pavilion, which was based on part of the simplified Chinese character for "ritual" and was developed from the deeply rooted role of jade in Chinese culture; and the Africa Joint Pavilion, which is inspired by the various ethnicities, geographic features, and rich resources of Africa, and features a giant three-dimensional stage carved of clay, a colorful market, and other bits of "African flair" such as thatched huts, wood carvings and stone buildings, all showing the multicultural aspects of the continent. Though it doesn't show off high-tech multimedia like other pavilions, the humane warmth of its design strikes a sympathetic chord in visitors' hearts.

Liu reveals that in order to create winning bids, Cogitoimage designers spent three months studying ancient relics at the Aurora Museum and made exploratory trips to Tanzania, Zambia, Kenya, and South Africa. That's how they were able to grasp the spirit behind these pavilions and draw it out.

"It was no accident that we won!" says Liu. Just as he says, Cogitoimage was able to claim victory at the expo because its diligence surpassed the competition's. And isn't the glory they achieved a perfect expression of Taiwan's "never-give-up" spirit? □

(Lin Hsin-ching/tr. by Scott Gregory)

