國立臺灣藝術大學 100 學年度研究所博士班招生考試試題

系所別：創意產業設計研究所博士班　　　科目：設計原理與研究方法

說明：

一、本試題紙上請勿作答。

二、答案請依序寫在試卷上並標明題號。

三、本試題紙應與試卷一併繳回。

背景： 美國時代雜誌（Time）評選 iPhone 為 2007 年最佳發明。時代雜誌認為： iPhone 優雅的革命性設計，已深深影響整個手機的設計、製造與行銷，評為年度發明當之無愧。時代雜誌並列出了 iPhone 被選上的五項原因： (1) iPhone 優美的設計；(2) iPhone 結合觸控技術與圖形介面，創造出全新的介面；(3) iPhone 促使其他手機廠商加入創新；(4) iPhone 不僅是一部手機，更是一個可擴展的平台；(5) iPhone 不斷追求創新，平價優質的手機，指日可待。請根據上述的背景與試題的參考資料，回答下列問題:

1. 請就上述的五項原因，選擇其中 三個 ，說明 iPhone 設計成功的原因？ (30%)並就您的專業領域引用相關的設計、行銷或創作等原理，舉出另外 兩個 理由，說明 iPhone 暢銷的原因 (20%)。

2. iPhone 成功經驗，極具研究的價值，請以 iPhone 的創意、產業、設計或其他相關的議題，根據研究或設計方法論相關範圍，就您熟悉的專業領域，擬定一個研究計畫。至少包括下列要項：

　　2-1 請自訂題目，並說明其動機、背景與目的。(5%)

　　2-2 請定義研究問題，並說明其重要性。(5%)

　　2-3 請說明研究問題的現況。(10%)

　　2-4 請說明研究架構、方法與進行步驟。(25%)

　　2-5 其他有助本計畫進行的相關事項。(5%)

Invention Of the Year:

The iPhone

By Lev Grossman Thursday, Nov. 01, 2007

（取材自美國時代雜誌網站）

Stop. I mean, don't stop reading this, but stop thinking what you're about to think. Or, O.K., I'll think it for you:

The thing is hard to type on. It's too slow. It's too big. It doesn't have instant messaging. It's too expensive. (Or, no, wait, it's too cheap!) It doesn't support my work e-mail. It's locked to AT&T. Steve Jobs secretly hates puppies. And—all together now—we're sick of hearing about it! Yes, there's been a lot of hype written about the iPhone, and a lot of guff too. So much so that it seems weird to add more, after Danny Fanboy and Bobby McBlogger have had their day. But when that day is over, Apple's iPhone is still the best thing invented this year. Why? Five reasons:

1. The iPhone is pretty

Most high-tech companies don't take design seriously. They treat it as an afterthought. Window-dressing. But one of Jobs' basic insights about technology is that good design is actually as important as good technology. All the cool features in the world won't do you any good unless you can figure out how to use said features, and feel smart and attractive while doing it. An example: look at what happens when you put the iPhone into "airplane" mode (i.e., no cell service, WiFi, etc.). A tiny little orange airplane zooms into the menu bar! Cute, you might say. But cute little touches like that are part of what makes the iPhone usable in a world of useless gadgets. It speaks your language. In the world of technology, surface really is depth.

2. It's touchy-feely

Apple didn't invent the touchscreen. Apple didn't even reinvent it (Apple probably acquired its much hyped multitouch technology when it snapped up a company called Fingerworks in 2005). But Apple knew what to do with it. Apple's engineers used the touchscreen to innovate past the graphical user interface (which Apple helped pioneer with the Macintosh in the 1980s) to create a whole new kind of interface, a tactile one that gives

users the illusion of actually physically manipulating data with their hands—flipping through album covers, clicking links, stretching and shrinking photographs with their fingers.

This is, as engineers say, nontrivial. It's part of a new way of relating to computers. Look at the success of the Nintendo Wii. Look at Microsoft's new Surface Computing division. Look at how Apple has propagated its touchscreen interface to the iPod line with the iPod Touch. Can it be long before we get an iMac Touch? A TouchBook? Touching is the new seeing.

3. It will make other phones better

Jobs didn't write the code inside the iPhone. These days he doesn't dirty his fingers with 1's and 0's, if he ever really did. But he did negotiate the deal with AT&T to carry the iPhone. That's important: one reason so many cell phones are lame is that cell-phone-service providers hobble developers with lame rules about what they can and can't do. AT&T gave Apple unprecedented freedom to build the iPhone to its own specifications. Now other phone makers are jealous. They're demanding the same freedoms. That means better, more innovative phones for all.

4. It's not a phone, it's a platform

When apple made the iphone, it didn't throw together some cheap-o bare-bones firmware. It took OS X, its full-featured desktop operating system, and somehow squished it down to fit inside the iPhone's elegant glass-and-stainless-steel case. That makes the iPhone more than just a gadget. It's a genuine handheld, walk-around computer, the first device that really deserves the name. One of the big trends of 2007 was the idea that computing doesn't belong just in cyberspace, it needs to happen here, in the real world, where actual stuff happens. The iPhone gets applications like Google Maps out onto the street, where we really need them.

And this is just the beginning. Platforms are for building on. Last month, after a lot of throat-clearing, Apple decided to open up the iPhone, so that you—meaning people other than Apple employees—will be able to develop software for it too. Ever notice all that black blank space on the iPhone's desktop? It's about to fill up with lots of tiny, pretty, useful icons.

5. It is but the ghost of iPhones yet to come

The iphone has sold enough units—more than 1.4 million at press time—that it'll be around for a while, and with all that room to develop and its infinitely updatable, all-software interface, the iPhone is built to evolve. Look at the iPod of six years ago. That monochrome interface! That clunky touchwheel! It looks like something a caveman whittled from a piece of flint using another piece of flint. Now imagine something that's going to make the iPhone look that primitive. You'll have one in a few years. It'll be very cool. And it'll be even cheaper.

國立臺灣藝術大學 100 學年度研究所博士班招生考試試題

系所別：藝術管理與文化政策研究所　科目：藝術管理與文化政策

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一、試論當代美國、英國、法國與臺灣藝術文化行政體系之差異。（25%）

二、當代「藝術文化治理」與「藝術文化行政」之概念差異何在？在文化政策的決策體系中，不同行為者（或能動者）所扮演之角色為何？（25%）

三、試述當前我國藝術文化政策中，對於藝文團體直接補助與間接補助的機制為何？而直接補助與間接補助背後之精神與論述差異何在？（25%）

四、請說明文化創意產業政策究竟是「文化政策」或「產業政策」？我國「文化創意產業發產法」之內涵為何？（25%）

系所別：藝術管理與文化政策研究所　　　科目：藝術與文化理論

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1. 藝術常有意無意的被界定為文人雅士的活動，但許多藝術行為卻並非一開始就具有這樣的地位。如此，則一種行為是如何能夠（或不能夠）「變成」藝術的？這個過程與體制化(institutionalization)及公共秩序的關為何？以「塗鴉」(graffiti?) 為例說明之。(25%)

2. 請就傳統藝術與當代生活的結合，提出看法，並舉例說明之。(25%)

3. 請舖陳本段的意旨，並表示意見。

There is no perception which does not involve an unconscious code and it is essential to dismiss the myth of the 'fresh eye', considered a virtue attributed to naïveté and innocence. One of the reasons why the less educated beholders in our societies are so strongly inclined to demand a realistic representation is that, being devoid of specific categories of perception, they cannot apply any other code to works of scholarly culture than that which enables them to apprehend as meaningful objects of their everyday environment. Minimum, and apparently immediate, comprehension, accessible to the simplest observers and enabling them to recognize a house or a tree, still presupposes partial (unconscious) agreement between artist and beholder concerning categories that define the representation of the real that a historic society holds to be 'realistic' (Pierre Bourdieu: *The Field of Cultural Production*)(25%)

4. 請舖陳本段的意旨，並表示意見。

At odds with conventional notions of citizenship, which emphasize universal, albeit formal, applicability of political rights to all members of a nation, Rosaldo posited that cultural

citizenship entailed that groups of people bound together by shared social, cultural, and/or physical features should not be excluded from participation in the public spheres of a given polity on the basis of those features. In a juridical context that enables litigation against exclusion and a cultural-political ethos that eschews marginalizing the "nonnormative" (considered as such from the perspective of the "mainstream"), culture serves as the ground or warrant for making "claim[s] to rights in the public square" (Rosaldo 1997: 36). Because culture is what "create[s] space where people feel 'safe' and 'at home,' where they feel a sense of belonging and membership," it is, according to this view, a necessary condition for citizenship (Flores and Benmayor 1997: 15)···. Consequently, if democracy is to be fostered, public spheres in which deliberation on questions of the public good is held must be permeable to different cultures. (George Yudice: *The Expediency of Culture*) (25%)