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AN ORAL HISTORY STUDY OF FOREIGN DESIGN EXPERTS’ INFLUENCE ON

TAIWANESE EARLY DESIGN EDUCATION FROM 1963 TO 1966

A Dissertation in

Art Education

by

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ABSTRACT

There are documented accounts of the influential role of U.S. aid in the development of Taiwanese design education. Missing from the historical records of design education, however, are the perspectives of local design practitioners who participated in the design workshops during the period of U.S. aid to Taiwan, 1963 to 1966. Using face-to-face interviews, this study draws upon the insights and perspectives of workshop participants. Specifically, this research explores selected participants’ learning experiences, personal interpretations, and private thoughts regarding the workshops and how the workshops impacted their thinking and influenced their professional practice.

The study finds that the design workshops from 1963 to 1966 were part of the U.S. global strategy of economic assistance through design during the Cold War era. The design workshops incubated a number of design talents to either fulfill the needs of newly established design institutes or devote themselves to the local design industry. In addition to providing instruction for the design workshops, these foreign design experts also planned a curriculum as the basis for industrial design departments at the university level. Overall, the local early industrial design education benefited most from these design experts, whereas the local industry did not gain as much of an advantage as its leaders had expected.
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It has been a long journey towards completing my dissertation and fulfilling the requirements for a doctorate degree in the United States. My journey began in 1998 when I decided to go to the Massachusetts Institute of Technology (MIT) as a research fellow in their Media Arts and Sciences Program. While at MIT, I became aware of the Art Education Program at the Pennsylvania State University and I applied to the program. Surprisingly, I received an immediate response to my application from then program head of the Art Education program, Dr. Brent Wilson. Dr. Wilson told me that he was interested in my research background and he would like to offer me a telephone interview. After the interview, I was invited to visit the art education program and I had an opportunity to speak with other art education faculty members. It was Thanksgiving, 1998, when I drove a car with my family from Boston all the way to State College with the intent of starting my Ph.D. journey.

Thank, God! I received notice of my acceptance to the program as soon as I returned from State College. I was the only doctoral student who entered the art education program in the Spring Semester of 1999. Since my background was graphic design and advertising, initially, I did not adjust very well to art education. Even so, several professors guided me, and their notions of art education opened my eyes to fundamental theories of art education. I was also able to
explore the ideology of pedagogy and curriculum design in art education. Moreover, I learned some basic strategies for being a good teacher in the classroom. Despite having had ten years teaching experience at the university level in Taiwan, my experiences in the Art Education program helped me gain confidence in my teaching as well as helped me gain knowledge and skills to design a better curriculum based on the needs of students.

In 2000, after passing my candidacy examination and being formally admitted to the art education program, my father passed away. In addition, my university in Taiwan would not allow me to be absent from my position any longer. I was in a difficult situation, and my two daughters were still young. With increasing pressure, I decided to abandon my graduate studies and return to Taiwan. I thought this set of circumstances would preclude me from ever obtaining my doctorate.

In 2009, I decided to resume my doctoral studies; therefore, I applied to return to the Art Education Program. I was elated that the graduate school and the art education program granted my request to continue my studies. I returned to Penn State in 2010. The Program had changed significantly in the decade, while I was away. New faculty members had joined the program and the digital movement influenced thoughts and theories regarding art education in the 21st Century. Coming back to school during middle age was a great challenge for me as I had to adjust to studying and to fitting into student life again. Moreover, I had to choose a new
In 2011, I finally passed the comprehensive examination, and my adviser informed me unexpectedly that she was going to retire at the end of the semester in 2011. Fortunately, Dr. Wanda B. Knight stepped in to serve as chair and adviser of my dissertation. I appreciate, very much, her willingness to give me a hand just in time, and I recall frequently that I could not have achieved my doctorate without her assistance. In addition, my committee members, Dr. Karen T. Keifer-Boyd, Dr. Patricia Amburgy, Dr. Mary Ann Stankiewicz, and Professor William Kelly, also offered very good comments and suggestions regarding my research and this dissertation.

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CHAPTER ONE

INTRODUCTION

In the postwar era of the 1960s, Taiwan was engaged in political and socioeconomic reconstruction. For nearly 15 years, the United States provided economic and military aid to Taiwan beginning in 1951 and ending in 1965, to stabilize the conditions following a period of instability. While, most studies of U.S. aid to Taiwan focus on the overall social, political, and economic outcomes derived from U.S. assistance, few studies focus on U.S. aid devoted to developing the Taiwanese design industry. These few studies lack descriptions of how foreign design experts from the United States and other countries contributed to Taiwanese design education, especially design experts’ involvement in instructing design workshops, as well as the learning experiences and perspectives of local participants.

Foreign design experts, such as Wright, Girardy, Koike, Yoshioka, Okabayashi, Otamaru, Glasenapp, and Sander, came to Taiwan to assist in the development of Taiwanese design education and its design industry under the auspices of United States aid (Lin, 2008; Yang, 2010). These design experts, invited by both the Taiwanese government and the Joint Commission of U.S. Aid to Taiwan, not only incubated abundant design
talents for the newly established design institutes, but they also introduced a series of modern design theories and philosophies to build a solid foundation for Taiwanese early design education.

These design experts assisted Taiwanese design education for nearly a decade (1955~1966) and were especially helpful in forming a series of annual design workshops from 1963 to 1966 to prepare Taiwanese designers. According to Lin (2008), the influence of the design workshops was essential for both Taiwanese early industrial design education and graphic design education. More than seven design institutes were established in Taiwan during the decade following the U.S. aid as a result of the influence and contributions of the workshop series.

Two hundred and fifty (250) local Taiwanese design participants, both from design industry and design institutes, participated in design workshops (Lin, 2008; Yang, 2010). Some of the participants later became leaders in design education and made significant contributions to the development of Taiwanese design education, thus making their memories of learning experiences at the design workshops worthy of critical study and investigation. The design workshops exposed Taiwanese designers to modern design theories and practices. Therefore, how did local participants embrace the modern design theories and later apply these theories to their professional practice? Because the
perspectives of actual participants are not included in historical accounts of design education in Taiwan, we do not know the specifics of how participants in the design workshops transformed foreign design theories and philosophies into local design practices and disciplines. Moreover, we do not know how they handled and overcame the political, economic, and social challenges they encountered to foster early design education in Taiwan. In order to understand the full story of the contributions by foreign design experts to Taiwanese design education, it is imperative that we consider the views of those who were involved in the process. As a result, the purpose of the study is to investigate the influence of foreign design experts on Taiwanese early design education from the perspectives of participants in the U.S. lead workshops from 1963 to 1966.

This gap in Taiwanese history is what motivated me to examine primary sources, which include the oral history data gathered through a series of face-to-face interviews with participants of U.S. sponsored design workshops from 1963 to 1966. Examining the Taiwanese workshop participants’ memories and interpretations of their experiences (both good and bad) and their attitudes (both negative and positive) concerning the design workshops and the record of the stories of learning derived from the experiences with foreign design experts offer explicit data and initiates a comprehensive historical account of the foreign design experts’ contributions to Taiwanese design education. With the assistance
of foreign design experts, local design talents were able to expand design horizons and learned innovative design techniques and concepts, which in turn helped design education in Taiwan move forward into a new era. Together with governmental archives and other references, this study provides evidence and insights of workshop participants’ previously undocumented accounts of their interpretations and their memories of the workshops.

Specifically, this research explores the participants’ learning experiences and looks at how they transformed Western design theories acquired from the workshops and later applied them in their professional work.

This study is intended to contribute to three aspects of needed research on Taiwanese early design education. First, it offers primary data to increase understanding of the breadth of lived experience of the workshop participants interviewed. This research is timely, particularly when it is becoming increasingly clear that these witnesses (workshop participants), who were directly impacted by early design education in Taiwan, are now retired elders or have already passed away. Secondly, this study provides first-hand historical accounts (from the perspectives of those interviewed) of the role played by the foreign design experts in the design workshops from 1963 to 1966. Finally, the study is intended to not only enhance understanding of the contributions of U.S. aid design experts from the perspectives of previous workshops participants, but it also serves as a means to
gather knowledge of this historical context for further research in the field of local early design history and other areas as well.

Three research questions guide this study:

1. What was the historical significance of foreign design experts sponsored by U.S. aid to Taiwan for Taiwanese early design education from 1963 to 1966?

2. As local design talents participated in the design workshops from 1963 to 1966, what indicates shifts in design concepts and techniques that influenced the development of Taiwanese design education?

3. How did participants interpret the value of the design workshops held between 1963 and 1966?

1.1 Definition of Key Terms

There are several key terms that warrant clarification in this study. They include:

1.1.1 U.S. Aid to Taiwan

On June 25, 1950, the Korean War broke out suddenly when North Korean forces attacked the South by crossing the Thirty-Eighth Parallel. Taiwan’s status just as suddenly became important as it played a vital role for the free world to maintain its security. Under
the Marshall Plan and the Mutual Security Act, the U.S. government believed that U.S. assistance to Taiwan would contribute to U.S. security by helping to create world order when Taiwan’s economy grew stronger (Jacoby, 1966). Two days after the outbreak of the Korean War, United States President Harry Truman ordered the 7th Fleet to patrol the Taiwan Strait, because “the occupation of Formosa [Taiwan] by Communist forces would be a direct threat to the security of the Pacific area and to the United States performing their lawful and necessary function in that area” (Manthorpe, 2005, p. 195). Thus, the U.S. government decided that it was worth intervening to prevent the spread of communism to Taiwan. U.S. aid to Taiwan began in fiscal year 1951, and ended on June 30, 1965. The objectives of U.S. economic aid were to support the needs of Taiwan’s economy and to maintain its social stability, which included economic stability, support of the U.S. Military effort, and improving Taiwan’s capacity for self-support.

1.1.2 Design

The term “design” comes from the Italian, disegno, and, as used in the early Renaissance, denoted drawing. According to the Oxford English Dictionary, which dates the noun design to 1565, the word was used for a plan or scheme conceived in the mind and intended for subsequent execution. The verb design goes back to ca. 1398 and means to
point out or represent by some distinctive sign, mark, or token; to indicate or signify.

In the United States, the term “design” was coined as early as 1834. An art historian, William Dunlap, used “design” in two different senses in his book, *A History of the Rise and Progress of the Art and Design in the United States*. Dunlap defined design as “conceiving” and “planning” in a broad sense, but in a narrow sense for “drawing” (Thomson, 1997, p. 3). Dunlap further explained that design incorporated the forms of the visual arts, “the art of representing form” that includes: sculpture, painting, engraving, and architecture (Thomson, 1997, p. 3). According to Thomson, Dunlap’s book was the earliest book of art history published in the United States, from which we can infer that design emerged in the early nineteenth century in the United States. Currently, the notion of design is widely used in different fields, such as architecture, engineering, commerce, and art; design practitioners utilize a set of creative processes to develop a simple idea or object with different goals in mind.

1.1.3 Design Workshop

In order to promote Taiwan’s economy, the CPTC (China Productivity and Trade Center) decided to hold a series of design trainings. Under the recommendation of the Japanese design professor, Shinji Koike, the CPTC invited the Japanese design expert,
Michitaka Yoshioka, and the German design expert, Jörg Glasenapp, to plan the annual design training classes from 1963 to 1966 under sponsored of U.S. aid. In this study, I use the phrase “design workshop” instead of “design program,” because “workshop” was the term used by Yoshioka in his unpublished report.

The CPTC held four annual design workshops with five intensive classes for the local design industry. The workshops offered basic, advanced, and special classes for 250 participants, based on their abilities and experiences. The courses within the workshops included package design, product design, graphic design, and print design, which covered both industrial design and graphic design disciplines. At the end of each design workshop, the participants demonstrated their learning outcomes to the public. The design workshops were a significant influence on local early design education.

1.1.4 Design Education

Design was practiced as early as the 19th century, but design education did not become a formal field of study until Walter Gropius founded the Bauhaus School in Weimar in 1919. Prior to the opening of the Bauhaus School, prospective designers were trained either as apprentices in type foundries or print shops. McCoy describes the processes of training designers in the early days simply as “students repeatedly practiced on
increasingly complex projects until they acquired the skills of the master” (McCoy, 2005, p.4).

The fundamental design courses of the Bauhaus curriculum began with abstract problems to introduce an ideology of universal principles before students proceeded to practice programmatic design problems that were used in different designs. These basic design principles provided them with the fundamental knowledge for all design disciplines. It was the first institution to be involved in the development of a method to train designers of mass-products for industry. The Bauhaus’s famous theoretical model was grounded in the philosophy of “Art and Technology: A New Unity,” which was introduced by Gropius in 1923. The overall purpose of the Bauhaus’s design curriculum was to instruct students in all practical and scientific areas of creative works, including crafts, drawing, painting, science, and theory. The Bauhaus theory and curriculum were subsequently modified many times. For example, the Hochschule für Gestaltung (HfG) at Ulm claimed that design as applied aesthetics had been replaced by a new theoretical model that characterized design as an applied (human and social) science (Findeli, 2001).

The theories of today’s design education mainly came from two influential schools of style: (1) the Bauhaus style of geometric abstraction and (2) constructivism, the expression
of Russian revolutionary theory. The prominent thinkers who developed these theories were Oskar Schlemmer in Germany and Varvara Stepanova in the Soviet Union (Smith, 1988), respectively. In the late 1970s, modernist theory was being challenged in design education, and many forms emerged in the design industry, such as “postmodernism” and “new wave.” Design education began to lead rather than to follow professional practice (McCoy, 2005). In the past two decades, design educators have witnessed a dramatic change in the way we think about design education. Technology has changed both the format and platform for designers to generate their messages. Pullman redefined design education in the following way:

A good education is one that gives you the resourcefulness to solve the problem you haven’t anticipated. It should provide experiences that give you the ability to express yourself in a variety of media. And with the inevitability of change in both the tools and the scope of design, it should probably keep focusing back on the fundamental mechanisms that control what makes an experience authentic, accessible, and understandable. (Pullman, 1998, p. 112)
1.1.5 Economic Aid through Design

In the postwar era, U.S. foreign policy was aimed at preventing communist power from expanding into non-communist countries. In 1955, the International Cooperation Administration (ICA) was established under the Eisenhower Administration. The ICA was responsible for all U.S. foreign assistance programs, including U.S. aid to Taiwan. In the same year, the Hoover Commission proposed to allocate the U.S. Mutual Security Program budget to an economic aid program for developing countries. The new program for developing countries focused on the development of local handicrafts and small industries as well as explored ways to increase their potential products in internal and external markets, particularly in the U.S. market. Five design organizations were selected by the ICA to provide assistance for those developing countries. “The countries assigned to them were Russel Wright Associates (Hong Kong, Formosa/Taiwan, Thailand, Cambodia, and Vietnam), Walter Dorwin Teague Associates (Greece, Jordan, and Lebanon), Dave Chapman’s Design Research Incorporated (Pakistan, Afghanistan, Mexico, Surinam, El Salvador, Jamaica, and Costa Rica), Smith, Scherr and McDermott (South Korea), and Peter Müller-Munk Associates (Israel, Turkey, and India)” (Er, Korkut, and Er, 2003, pp. 22-23). In 1955, Russel Wright and his associates first came to Taiwan, and helped to form the Handicraft Promotion Center, which proved to be quite successful in assisting the local
handicraft industry.

1.1.6 Foreign Design Experts

More than $35 million of U.S. technical assistance to Taiwan was spent on education, public administration, and public health during the U.S. aid period. Manifold transfers of U.S. expertise influenced and interacted with local factors of modernization (Jacoby, 1966). Several professional designers were invited to assist local industry under the program of U.S. aid to Taiwan. In 1955, the China Productivity Center and the Taiwan Provincial Handicraft Research Institute were also established through the assistance of these foreign design experts. Both the China Productivity Center and the Taiwan Provincial Handicraft Research Institute played an important role in promoting Taiwanese industry. Russel Wright and his associates first came to assist the Taiwanese handicraft industry and to help establish the Taiwan Provincial Handicraft Research Institute. Based on Wright’s recommendation, the Taiwanese government first began sending students to study design in the United States in 1958. In 1959, after Wright’s contract ended, another U.S. designer, Alfred B. Girardy, replaced Wright in Taiwan. Girardy concentrated his work on teaching and instructing Taiwanese design practitioners. Later, at the suggestion of Girardy, the China Productivity and Trade Center began to invite a number of Japanese and German
designers, including Koike, Yoshioka, Okabayashi, Otamaru, Glasenapp, and Sander, to serve as instructors in the Taiwanese design industry from 1963 to 1969. These foreign design experts were sponsored by the program of U.S. aid to Taiwan, due to their specialties in graphic design and industrial design.

1.2 Overview of Chapters

The first chapter of this dissertation introduces the influential role of U.S. aid to Taiwan in the development of Taiwanese early design education and how I determined that its missing important historical records represented a significant gap in early design education history in Taiwan. This unknown history made a profound impression on me, particularly the perspectives of participants in design workshops. In the first chapter, I define critical terms, outline the research questions that guide this study, highlight the purpose of the research, and point out the significance of my study.

The second chapter presents a literature review on the following perspectives: the historical background of U.S. aid to Taiwan from 1951 to 1965, economic aid provided by its design policy, and foreign design experts assisting local design in the 1950s. This literature review gives a fundamental structure to my research project.

Chapter Three describes my theoretical framework from the conception of design
history and methodologies applied in the study. I discuss an oral history as an approach to collect primary data, and I describe the techniques and processes of oral history within this chapter.

Chapter Four provides an overview of the design workshops from 1963 to 1966 sponsored by U.S. aid to Taiwan including theories and skills. Also addressed are individual works of participants recorded in government archives or personal collections. In this chapter, I present an analysis of documents consisting of workshop materials and the personal collections of instructors and participants not previously presented in public.

Chapter Five contains narrative accounts of four previous workshop participants who played distinctive roles in the workshops. The period from 1963-1966, when the design workshops were held, was the time the interviewees started working professionally; consequently, the workshop experiences impacted their professional careers, as clearly indicated in the interviewees’ reminiscences.

In Chapter Six, I describe Glasenapp and Sander’s assistance in forming an industrial design department at the university level and how workshops impacted Taiwanese early design education. Particularly, I analyze the concepts, skills, and methods that foreign designers brought to Taiwan and used to shape local design education.

In Chapter Seven, I posit my findings and I answer my research questions by
revisiting my research questions and summarizing the analyses in Chapters Five through Seven. At the same time, I suggest ideas for future research in the field of design education, particularly, as it relates to Taiwanese design education.
CHAPTER TWO

LITERATURE REVIEW

This review of literature offers a historical background of U.S. aid to Taiwan from 1951 to 1965; economic aid through design policy; design assistance in other countries; and an overview of foreign design experts assisting local design during the period of U.S. aid to Taiwan. Moreover, this review constructs a historical context and provides background information for the theoretical structure of this research. I did not attempt to offer a critical examination of the strengths and weaknesses of relevant scholarly work, since previous studies largely failed to look at this history of U.S. aid assisting Taiwan’s design education.

2.1 Postwar Reconstruction, Taiwan’s Circumstance Prior to U.S. Aid

After the Japanese colonial government left Taiwan in 1945, the technical and professional leadership, nearly 30,000 Japanese people, also departed. Their departure caused widespread disorganization in Taiwan’s society, politics, and economy. Because of the corruption and inefficiency of the military government sent by Chinese mainland authorities after the surrender of Japan, Taiwan’s society was in a state of disorder, and not surprisingly, the economy collapsed. A large financial deficit and inflation caused the
Consumer Price Index (CPI) to spin out of control. According to Manthorpe (2005), the price of food and clothing rose nearly 25,000 percent, and the scarce supply of seed and fertilizer led to the high cost of living. The situation became even worse when the civil war in mainland China continued to spread, and Taiwan was called upon to support the war on the mainland.

On the other hand, the “mainlanders” in China had begun to settle on the island, so the conflicts between the Taiwanese and the mainlanders occurred with increasing frequency and soon reached the boiling point. In 1949, Martial Law was declared after the Two-Two-Eight incident, the date of the outbreak of hostilities on February 28, 1947, resulting in the deaths of at least 28,000 people at the hands of the Kuomintang’s military. The incident was once considered as the highest confidential record in the Kuomintang government and released only recently for public scrutiny. The incident caused the Kuomintang’s government to initiate a campaign of “White Terror” that lasted for nearly forty years, coming to an end in 1987. The incident aroused hostile feelings between Taiwanese and mainlanders, and the wounds inflicted on the nation by the incident have not completely healed, even after half a century (Davison, 2003; Jacoby, 1966; Lee, 1999; Lin, 2008; Manthorpe, 2005).

By the time Chiang Kai-shek’s government formally moved the capital of the
Republic of China to Taiwan in late 1949, there were nearly two million mainlanders on the island, including 600,000 surviving military members of the Kuomintang after their defeat by the Chinese Red Army. The situation in Taiwan declined, hitting rock bottom with two million mainlanders crowded onto the small island. According to Manthorpe (2005), the U.S. government managed to walk away from Taiwan and Chiang’s government and expected that Communist China sooner or later would take over Taiwan.

Under the Marshall Plan and the Mutual Security Act, the U.S. government believed that U.S. assistance to Taiwan would contribute to U.S. security by helping to create world order when Taiwan’s economy grew stronger (Jacoby, 1966). Two days after the outbreak of the Korean War, President Truman ordered the 7th Fleet to patrol the Taiwan Strait, because “the occupation of Formosa [Taiwan] by Communist forces would be a direct threat to the security of the Pacific area and to the United States performing their lawful and necessary function in that area” (Manthorpe, 2005, p. 195). Thus, the U.S. government decided that it was worth intervening to prevent the spread of communism to Taiwan. U.S. aid to Taiwan began in fiscal year 1951 and ended on June 30, 1965.
2.2 The Economic Growth of Taiwan under the Assistance of U.S. Aid

The objectives of U.S. economic aid were to support the needs of Taiwan’s economy and maintain its social stability, which included economic stability, support of the U.S. Military effort, and improving Taiwan’s capacity for self-support. The results of U.S. aid were far greater than expected. During the fifteen-year period of aid, Taiwan maintained a higher overall rate of economic growth than any other country in East Asia except Japan. According to Jacoby’s study (1966), the exceptionally steady nature of the economic growth reached the peak of 12.3 per cent of the GNP in 1952. Jacoby indicates “without aid, rapid inflation would have continued, and domestic savings would have been reduced to a point that would have made economic growth almost impossible” (1966, p. 151). United States aid contributed $1.4 billion to Taiwan, and was successful in helping the country achieve self-sustaining economic progress (Jacoby, 1966).

2.3 Taiwan’s Land Reform Program

During the first stage of reconstruction from 1951 to 1955, U.S. advisers helped frame the land reform program as well as infrastructure developments and industrial policy. One of the most essential elements in Taiwan’s reconstruction was land reform, and later its success helped the island become one of the industrial “miracle” states of Asia. The
The astonishingly successful nature of land reform had two major economic effects. First, it provided the majority of Taiwan’s farmers with the ownership of the land they worked, by reducing their rent and enhancing incentives to agricultural production and capital formation. The second effect of land reform was to foster industrialization, by helping landlords to use their compensation funds to invest in industrial and urban construction (Jacoby, 1966; Manthorpe, 2005; Wu, 1988; Lee, 1999). Land reform in Taiwan was accomplished smoothly with the technical and financial assistance of the U.S. Aid Joint Commission. The successful land reform was the first step of Taiwan’s economic reconstruction, and also demonstrated the effects of U.S. aid in the postwar period. After land reform, at least two million Taiwanese became landowners, farmers’ income doubled, and “productivity had increased by 50 percent by 1963” (Manthorpe, 2005, p. 202).

In addition to loans and financial aid, U.S. agricultural commodities were also an important part of U.S. aid. The U.S. Congress had mixed disposal and aid motives in enacting the law in 1954. The legislation provided that appropriations could be made to purchase surplus agricultural commodities; thus, these commodities could be disposed of abroad, either by grant or by sale for U.S. dollars or the local currency of the recipient country. These surplus agricultural commodities sometimes went through church missionaries for delivery in the rural areas. As I recall when I attended Sunday school in the
neighborhood church in the 1960s, the priest always packed flour, milk, or other commodities for us to take home after worship. These commodities not only provided support to Taiwanese people in meeting their economic needs, but also provided basic nutrition for Taiwanese children. During the period of U.S. Aid, 1951-1965, the Taiwanese government concentrated on economic reconstruction and expended large sums on its huge military forces, but consumer goods and commodities still were in short supply (Jacob, 1966).

2.4 Social and Political Development during the Period of U.S. Aid

After completing the first stage of the U.S. aid mission in the mid-1950s, Taiwan was ready to start a new age as a semi-developed country. Several major newspapers were founded, such as Free China Post in 1949, Dawa News and National News in 1950, and United News in 1951 (Cheng, 2008). The use of mass media in communication on Taiwan soared, and “the circulation of daily newspapers more than doubled in the period 1957-63 from 350,000 to 750,000” (Jacoby, 1966, p. 106). Exposure to the mass media was a major agent and indicator of modernization. The increase of newspaper circulation stimulated private corporations to use newspapers as their promotional tool, and many major advertising agencies were founded after the end of the first stage of U.S. aid.
During the aid period, the Taiwanese government also promulgated its Four-Year Economic Plans for 1953-56, 1957-60, 1961-64, and 1965-68, and the U.S. aid mission also contributed advice and assistance upon request. As Jacoby indicated (1966), “through the Joint Commission Program, U.S. technical assistance penetrated to the grass roots of society. Technical assistance to the Republic of China, particularly in the human resources sector, had high visibility” (p. 163). The economic transformation directly influenced the society of Taiwan, especially with respect to Taiwanese public education. In 1950 there were only 1,504 schools serving the needs of 1,054,927 students, and by 1961 the figures stood at 3,095 schools for 2,540,665 students. In 1968, the government expanded the public education system by extending the years of compulsory education from six to nine (Rubinstein, 1999).

By the end of the U.S. aid period, the Taiwanese government was placing strong emphasis on the expansion of its foreign exports. U.S. technical assistance was provided to improve the quality of Taiwanese products, so that the products could be distributed to Latin America, Africa, and other continents. In 1965, right after the end of U.S. aid, a tax- and duty-free industrial processing zone was established in the Kaohsiung harbor, in Southern Taiwan, and two U.S. Bank branches were licensed to open in Taipei (Lee, 1999). In order to attract international corporations to invest and open assembly branches in its
tax- and duty-free export processing zone, the Taiwanese government helped to recruit
unemployed laborers or low-paid labors to work for the foreign corporations, especially for
U.S. and Japanese corporations. According to Jacoby (1966), Taiwan suffered from rising
unemployment during 1951-65, when the unemployed population reached 500,000, or
nearly 10 percent of all laborers. Because of the successful land reform of the 1950s,
egricultural production was increasing, and the number of agricultural workers decreased
by seven percent. However, schooling was compulsory for only six years, and many female
students came into the work force in the export processing zone, supporting their male
family members to continue their middle school education.

Because of the economic development during the aid period, private enterprise began
to emerge and play a dominant economic role in Taiwan. An enormous increase in the
private enterprise work force testified to the vigor of the private sector. Most of the private
enterprises established in the aid period were either medium or small businesses, with the
number of business corporations rising from 1,000 to 11,000 (Jacoby, 1966). In the late
1960s, the Taiwanese government promulgated the “Statute for the Encouragement of
Investment,” and in the process of rapid industrialization, promoted the handicraft industry
in the private sector. Later, Taiwan’s provincial governor, Hsieh Tung-min, announced the
implementation policy of “living room factories,” which encouraged civilians to have
sideline businesses in their own households (Cheng, 2008). After the government implemented the policy, many household living rooms had been remodeled into productive factories. The policy was quite successful, because the family members who stayed at home could make extra money.

2.5 Economic Development in the Post-U.S. Aid Period

After the end of U.S. aid, the policy of U.S. assistance had changed to “Trade—not aid,” when, for example, formal or informal quotas were imposed on Taiwan exports. Thus, Taiwanese textile goods ran into tens of millions of U.S. dollars yearly. Formal or informal quotas also included sugar, canned mushrooms, and other products. The U.S. government agreed to support Taiwanese products to explore both the U.S. domestic and the international market (Jacoby, 1966). Before the end of U.S. aid, assistance had been provided to help the Taiwanese government free up its domestic market and expand the private sector. Since the government administrators were from the mainland and lacked the knowledge and experience to kindle the fire of private enterprise, the final stage of U.S. aid was designed to support individual corporate businesses and provide instruction in modern commercial practices. For example, through the support of U.S. aid, the China Productivity Center continued to hold industrial design workshops for several years, and helped to set up
Taiwanese design education.

During the aid period, the United States provided about $100 million in nonmilitary support to Taiwan, and Taiwan also offered the United States significant benefits in return. Taiwan became an important section of the wall set up to contain communism and established a proxy military operative against the Communists. Taiwan controlled the Chinese seat in the United Nations for two decades and maintained good relations with African countries largely through the economic and technical assistance it provided. This reduced China’s opportunities to gain influence in Africa and supported the U.S. global strategy (Roy, 2003).

2.6 Summary of the Social, Political, and Economic Conditions During the Aid Period

The Second World War and the retreat of the Chinese government to Taiwan almost destroyed the basis of living facilities and infrastructure, and caused Taiwan’s economy to suffer from increasing unemployment and hyperinflation. Taiwanese society had to be restarted after World War II. With the assistance of U.S. aid and the government’s land reform, the country began to revive, and the economic reconstruction was making great progress. Therefore, the market soon needed more practitioners with art or design backgrounds to practice commercial design. The overview of the historical context
presented in this chapter shows the linkage between foreign design experts assistance in Taiwanese design education and the political, social, and economic circumstances of the 1960s.

During the post Korean War era, U.S. aid revived Taiwan’s economy from the brink of collapse, and this successful assistance later became an important factor in creating the Taiwanese economic miracle in Asia. Due to the progress of economic development, the design profession and education became a field to support the Taiwanese government’s economic policy and meet the demands of the industry. In my review of the studies by Lin (2008) and Yang (2010), the U.S. aid program which once assisted the Taiwanese design profession and education was barely mentioned.

By the 1960s, Taiwan was in the midst of an economic boom and had reached the status of a semi-developed country. A number of local TV stations, advertising agencies, and new private enterprises were established one after another during this period. The market then demanded a large quantity of talented individuals with art, illustration, and design backgrounds; thus the arts and crafts departments in schools became the cradle for incubating design talent. A transforming society requires many people with backgrounds in design to enter the design and advertising industry’s work force. Schools and institutions echoed their demands to develop design curricula to prepare students to meet design
education requirements.

2.7 Design Assistance of the U.S. Aid in Other Countries

Reviewing the literature of the history of design education in Taiwan (Lin, 2008), I found that some of the foreign design experts came to instruct local design industry and education under the auspices of the U.S. aid to Taiwan program. I was curious as to why these design experts came to assist local design education. Were there any other countries or districts that had also received the design support from the U.S. government? Why did the U.S. government decide to provide the design assistance for these countries? Several studies indicate that industrial design had become a profession and discipline after World War II, and under the ideology of “industrialization” and “modernization,” the U.S. government used industrial design to promote several developing countries’ economies, especially, peripheral countries allied with the U.S.. This was a well-known “containment” strategy of U.S. foreign policy to prevent Soviet power from expanding into non-communist countries during the Cold War era. Under the big umbrella of containment policy, Taiwan received U.S. aid from 1951 to 1965, as mentioned previously (Er, Korkut, and Er, 2003; Pulos, 1988).

Besides providing the aid program to Taiwan, U.S. government also initiated both
military and economic aid to other countries. As Er, Korkut, and Er expressed in their study, “in March 1947, after Britain announced that it could no longer provide economic and military aid to Turkey and Greece, U.S. president Harry Truman request[ed] a joint session of Congress that the U.S. provide the necessary aid” (2003, p. 19). In 1948, U.S. Congress approved the Foreign Assistance Act for Turkey, Greece, and not-yet-communist China (Taiwan), so Taiwan and these two other countries started to receive the U.S. aid in 1951. The foreign aid programs were directed by the International Cooperation Administration (ICA), later renamed Agency for International Development (AID) in 1962, to provide a variety of financial and non-financial aid mechanisms including design assistance. Design assistance was initiated in the mid-1950s of the U.S. aid to Taiwan program (Figure: 2.1).

<table>
<thead>
<tr>
<th>Stage I</th>
<th>Stage II</th>
<th>Stage III</th>
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<tr>
<td>Economic &amp; political stability</td>
<td>Private sector expansion, export promotion, aid phase-out</td>
<td>Change Taiwanese view of U.S. aid, mutual aim</td>
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Figure 2.1: Different objectives in the program of U.S. aid to Taiwan

Since Taiwan and the other developing countries were not fully recovered from World War II, the design assistance focused on the development of handicrafts and small industries and explored various means to increase the commercial potential of those
products internally and in the U.S. marketplace. The first president of the International Council of Societies of Industrial Design (ICSID), Peter Müller-Munk, served as an advisor to the ICA program and recommended design assistance for the developing countries that received U.S. aid. The U.S. Design Assistance Program in the Periphery was a new State Department agency under ICA, and the program was set up to “keep unstable countries of periphery on the U.S. side of the political fence by stimulating their economics” through design assistance (Er, Korkut, and Er, 2003, p. 22).

The ICA program assigned the five design organizations to assist the peripheral countries. They were Russel Wright Associates for assisting Hong Kong, Formosa/Taiwan, Thailand, Cambodia, and Vietnam; Walter Dorwin Teague Associates for Greece, Jordan, and Lebanon; Dave Chapman’s Design Research Incorporated for Pakistan, Afghanistan, Mexico, Surinam, El Salvador, Jamaica, and Costa Rica; Smith, Scherr and McDermott for South Korea; and Peter Müller-Munk Associates for Israel, Turkey, and India. The ICA program issued the missions for these design organizations, which included: promoting and marketing selected and or local handicrafts in the U.S. through exhibition, trade fairs, or trade centers; training local instructors or craftsmen through training centers or professional design offices set up in the assigned countries; and teaching design related courses in local universities (Er, Korkut, and Er, 2003).
The missions of the U.S. Design Assistance Program were quite successful in some countries. For example, the Handicraft Promotion Center was set up in 1957 under the assistance of Wright Associates. The China Productivity Center (later renamed the China Productivity and Trade Center, CPTC) was also established to promote the local design industry. The Demonstration Center in Seoul was established under the assistance of Smith, Sherr and McDermott and Müller-Munk’s Haifa design office in Israel (Er, Korkut, and Er, 2003). On the other hand, the design program also taught design-related courses in the local universities, e.g., Smith, Sherr and McDermott’s design courses at local universities in South Korea, and the industrial design education at the Middle East Technical University (METU) in Turkey formed by Peter Müller-Munk’s help, beginning in 1957. Taiwan also received those design courses, and Alfred Girardy once taught “design fundamentals” at the National Institute of Art and National Taiwan Normal University in Taipei. These design teaching courses continued to be offered until the end of U.S. aid. Particularly, the design workshops in Taiwan from 1963 to 1966 were also directed by the U.S. Design Assistance Program and had a significant influence on local design education.

The design assistance for the peripheral countries directed by the Design Assistance Program not only provided the grants and assistance to instruct local design talents, but it also conducted a survey for the development of design education in Taiwan. At the end of
design assistance, these design experts offered their suggestions and portrayed a blueprint for the future needs of Taiwan design education. I discuss this matter in Chapter Six. Er’s study inspired me to examine the design assistance from a global perspective. Pulos indicates in his book, *The American Design Adventure: 1940-1975*, that most of the ICA projects fell short of broad political objectives, but Taiwan, South Korea, and Israel grew close to the U.S. in political and economic ideology. Munro, the project director in Smith, Scherr, and McDermott’s four-year mission in South Korea once commented on Russel Wright’s work in Taiwan:

Russ had a pretty good model going in Taipei; I visited once. It was prior to our big push in Korea. I am not sure if he had a counterpart activity in the U.S. however, but he certainly had the right idea. . . . In 1957 many famed designers toured the world on State Department grants with the predecessor of AID called ICA (International Cooperative Association [sic]). There was a race on to garnish lucrative development contracts and the prestige that went along with them. I was in the thick of things in ‘57 but my impression of the Muller-Munk is that, for many reasons, it never materialized beyond the survey phase. Many went that way, I remember clearly Iran dried up very fast and I cannot remember the design team at this moment. (Er, Korkut, and Er, 2003, p. 24)
Based on Pulos’ and Munro’s statements, although design assistance for foreign service in 1950s to 1960s was very popular in the U.S. industrial design industry and became what Pulos called an “economic diploma,” (1988, p. 237) many well-known design organizations devoted their efforts to these peripheral countries, yet only very few design teams succeeded, and Taiwan’s extraordinary experience was among them.

The emergence of industrial design education in some peripheral countries such as Turkey, South Korea, and Taiwan in the late ‘50s to ‘60s was a result of the U.S. aid program, which was instrumental in U.S. foreign policy to contain the communist threat during the Cold War. Although the use of design assistance was to meet the U.S. government’s interests, for some peripheral countries, the design assistance still had significant implications for emerging design education. Pulos (1988) and Er, Korkut, and Er’s (2003) studies contributed to expanding knowledge regarding design education in Taiwan, which had strong connections with the U.S. aid program. Therefore, it is necessary to examine the influence of U.S. global strategy and its foreign policy in the 1950s to 1960s.
2.8 Overview of Foreign Design Experts Assisting Design Education in Taiwan

In this section, I describe the movement of foreign design experts assisting Taiwan’s design education during the aid period. This description provides the historical background for understanding the design workshops from 1963 to 1966.

2.8.1 Design Education Prior to the Assistance of U.S. Aid to Taiwan

Although several studies, such as Lai (2002), Lin (2008), and Yang (2010) have indicated that design education in Taiwan started in the 1960s, were there any design-related courses taught in the art department prior to the 1960s? According to Lai (2002), formal Taiwanese design education began in art departments in the 1960s, but some courses were taught before the 1960s. Since the term “設計 design” did not exist before the 1960s, people generally used the term “圖案 graphics” for design. “Design” was first taught in the Department of Drawing and Handicrafts at Taiwan Provincial Normal College. In 1947, the Taiwan Provincial Normal College established the Drawing and Handicraft Department and recruited teachers from Ishikawa Kinnichiro’s students. The first graduates of the department were very influential in early design education and included Shih Tsue-Feng, Kao Ching-Chung, Yiu Hsiang-Chi, Sung Chih-Hsiung, and so on. Shih Tsue-Feng served as the head of the Arts and Crafts Department at the National Arts Institute for eight years,
beginning in 1964. He later became the head of the Art Department at the Chinese Culture College for five years, greatly influencing early design education. Kao Ching-Chung (also a participant of the 1965 design workshop) taught in the Industrial Design Program at the Taipei Institute of Technology. Yiu Hsiang-Chi taught in the National Arts Institute, and Sung Shih-Hsiung worked in relevant industry. They were the pioneers of design education in Taiwan after the colonial age. In 1949, the Department of Drawing and Handicrafts was renamed the Department of Art. Mao taught color theory and instrumental drawing from 1947 to 1960. The famous artist Chen Hui-Kun graduated from Tokyo Art University and taught graphics from 1947 to 1965. Color theory, graphics, and instrument drawing became the earliest design courses in Taiwan (Lai, 2002; Lin, 2008).

Early Taiwanese marketing design works such as posters, packages, print advertisements, logos, brochures, billboards and even textiles were done by Normal College graduates who had backgrounds in art. Before the establishment of the Arts and Crafts Department of the National Arts Institute and the Art Department at the Chinese Culture University, graphics was the only course directly related to the field of design. Since design was not one of the core subjects in the art department, the instructor of the design course came from some other field of art. Most of the people with an art background
thought that they could practice design, although they had only limited knowledge about modern design.

Lai (2002) and Lin (2008) regarded the early 1960s as the pioneering era for design in higher education. During this period of time, many design programs in the universities added graphic design, commercial design, and 3D design to the existing “graphics” curricula. A transforming society requires many people with backgrounds in design to work in it. However, Normal Colleges were established for incubating art teachers, whose expertise did not enable them to address the needs of the commercial design industry. This led to the emergence of arts and crafts departments in schools. Arts and crafts departments not only developed commercial design experts but also advocated the handicraft industry in accord with government policies, adding courses such as pottery, dyeing, metallic crafts, woodworking, and interior design to their curriculum. These courses integrated the training offered by art departments and responded to social demands, gradually forming a model of design education from the field of arts and crafts. In the early 1960s, apart from the Arts and Crafts Department of the National Arts Institute and the Chinese Culture University, many design-related departments were established under the assistance of U.S. aid foreign design experts. The economic environment in that period demanded a large number of designers, and this was the reason why most arts and crafts programs and commercial
design programs in vocational schools appeared one after another beginning in the 1970s, a peculiar phenomenon in the history of Taiwan’s vocational education.

In the 1960s, the country was moving toward modernization, and education was employed to support the authoritarian government’s needs and requirements. In this context, the disciplines of graphic design and industrial design began to emerge. According to Lai (2002), design courses were taught at the art departments of the Normal Colleges, and most of the instructors in these colleges were: (a) graduates of Taipei Normal College in the Japanese colonial period or students of other Japanese painters, such as Ishikawa Kinnichiro and Yan Yue Tao Fu; (b) artists who had formerly studied abroad in Japan, and (c) a number of Chinese painters who had retreated to Taiwan together with the Chinese national government. Some of these exiled Chinese painters had been the students of Hsu Bei-Hong of the Peking Arts College, students of Liu Hai-Su of the Shanghai Arts College, and graduates of the Hangzhou Arts College. After the 1950s, due to a political shift, painters from Mainland China gradually took over control of art education in Taiwan, devoting the entire curriculum of art education to Chinese ink painting. Such an atmosphere indirectly affected the development of design education; for example, as indicated previously, Chinese ink painter, Zheng Yue-bo, once taught a “graphics” course in the art department. This circumstance made the students of the art department unhappy, and they
decided to bring it to the attention of the university. Based on the requirement of both
design education and industry in Taiwan, the design workshops formed by the U.S. aid to
Taiwan design experts were initiated finally in 1963.

2.8.2 Initiating the Design Assistance Program in Taiwan

The objectives of U.S. economic aid were to support the needs of Taiwan’s economy
and maintain its social stability including economic stability, the U.S. military support, and
Taiwan’s capacity for self-defense. The results of U.S. aid were far greater than expected.
After completing the first stage of the U.S. aid mission in the mid-1950s, Taiwan was ready
to start a new age as a semi-developed country. The Industrial Development and Investment
Center (IDIC) and the China Development Corporation were founded to expand the private
sector of Taiwan, and later the China Productivity Center and the Taiwan Provincial
Handicraft Research Institute were established by IDIC in 1955 and 1957. According to Lin
(2008), Wesley C. Haraldson was the Director of the United States Operations Mission
(USOM), and he was in charge of the U.S. aid project in Taiwan. He invited United States
industrial designer, Russel Wright (1904-1976), who was best known for colorful U.S.
modern dinnerware, to instruct Taiwanese handicraft and product design. The Taiwanese
ceramic industry, in particular, was established with his assistance. In December 1955,
Russel Wright first came to Taiwan with Ramy Alexander, who was a craft specialist, and Josette Walker, an expert in women’s clothing and accessories. After a survey trip of Southeast Asia, Wright and his associates returned to the U.S. with the examples of craft products, motion pictures of craftsmen at work, and information and capabilities of craftsmen. Wright organized an exhibition at the New York Coliseum in June 1956. Together with the International Housewares Trade Show, the exhibition attracted public attention and received a great number of trade inquiries (Pulos, 1988). In 1959, after Wright’s contract ended, another U.S. designer, Alfred B. Girardy, replaced Wright in Taiwan.

Figure 2.2: Russel Wright (center) and his associates, Ramy Alexander (left) and Josette Walker (right), first arrived in Taipei in December 1955.

Girardy first concentrated his work on teaching and instructing Taiwanese design practitioners and later assisted the China Productivity Center to help private corporations
with visual design. To cite several examples, he designed the packaging of Mt. Jade Tobacco and Wine sold by the Taiwan Tobacco & Liquor Corporation, the can labeling and the packaging of bottle juice sold by the Taiwan Pineapple Corporation (Figure 2.3), the packaging of medicine for the China Chemical & Pharmaceutical Co., Ltd., and many other products (Hsiao, 1979). Mr. Girardy also had a profound influence on Taiwanese design education. He taught “Fundamental Design” in the National Arts College and was the first to introduce Bauhaus theory in Taiwan. Taiwanese industrial design education was also established according to his plan and with his assistance (Lin, 2008).

Figure 2.3: Mr. Girardy designed several packages for the Taiwan Tobacco & Liquor Corporation.
Russel Wright visited Taiwan the next year, in 1958, suggesting the government send delegates overseas to learn or invite experts to Taiwan for the purpose of instructing Taiwanese designers. Wright also recommended that the Taiwanese government establish a formal design education program at the university level. Later, the Taiwanese government invited Mr. Girardy and Professor Koike of Chiba University from Japan to assist in promoting industrial design in Taiwan. Needing to develop the country’s economy, the Taiwanese government first focused its attention on the advancement and education of industrial design with the assistance of U. S. aid.

During the period of U.S. aid (1951-1965), the Taiwanese government struggled to modernize its society. Coincidentally, design education was developed to support
governmental policy. As Jacoby indicated (1966), “through the Joint Commission Program, U.S. technical assistance penetrated to the grass roots of society. Technical assistance to the Republic of China, particularly in the human resources sector, had high visibility” (p. 163).

As a report of the Joint Commission Program (1965) indicated, 372 Taiwanese technicians were sent to the U.S., where they received one year of training. These Taiwanese technicians included several young design students who were sent to learn industrial design in the United States. As indicated in the previous paragraph, based on Wright’s recommendation, the Taiwanese government began to send students to the United States to learn design. The Project continued to support Taiwanese technicians to study abroad for many years. By the end of 1979, 50 young Taiwanese designers were sent overseas; of this number, 22 design students studied in Japan, 14 in the U.S., 10 in West Germany, 2 in Britain, and 2 in France (Lin, 2008).

In addition to sending young Taiwanese designers overseas to learn modern design skills, the aid project supported Taiwanese design practitioners and design faculty training workshops in teacher-training institutes in Taiwan. The China Productivity and Trade Center organized the training with the assistance of United States design expert, Alfred B. Girardy. In 1961, Girardy completed his contract with the Taiwan Provincial Handicraft Research Institute, and he was assigned to assist the China Productivity Center to instruct
Taiwanese design practitioners. Girard taught the “Fundamental Design” course at the Taiwan Art Institute in 1962. In 1963, Girard and the China Productivity Center began to initiate a series of design workshops, which continued to take place every summer until 1966. Based on the recommendation of Girard, the Japanese design professors, Shinji Koike, Michitaka Yoshioka, Mutsuo Okabayashi, Kaoru Otamaru, and the German designer, Jörg Glasenapp, came to instruct Taiwanese designers from 1963 to 1966.

Although the design workshops lasted for only a few years (1963~1966), they had multiple influences on the Taiwanese design education movement. First, the workshops were a first attempt for both the Taiwanese design industry and academia to embrace Western modern design theory and practice. Second, through the assistance of foreign design experts, Taiwan’s government began to realize that design was an important profession to promote the Taiwanese economy. Third, the summer design workshops served as a pilot program for integrating a formal design program into higher education in Taiwan. The workshops were held both in the South and North regions of Taiwan, and overall more than 250 participants began to learn modern design skills. These workshops had an important influence on Taiwanese early design education. The participants mainly came from the design industry or came from faculty ranks of the design programs in local institutes. The topics of the workshops included “Basic Design,” “Three-Dimension
Design,” “Typography,” “Package Design,” and “Graphic Design.” After the completion of the workshops, industrial design programs began to bloom in Taiwan’s higher education, resulting in several design programs being established with the assistance of foreign design experts.

Lin (2008) and Yang (2010) noted that the design workshops (1963~1966) assisted by the U.S. aid project not only had a significant influence on Taiwanese early design education, but they also regarded the U.S. aid as a turning point that moved local design education forward. For instance: Ming Chi College of Technology established the first industrial design department (a five-year curriculum) in Taiwan in 1964, having recruited painter Yeh Huo-Cheng as its first department head. Yeh was one of the participants in the design workshop held in 1965. In that same year, Taipei College of Technology also established an industrial design department (a 2-year curriculum) and further divided the department into an architecture division and a product design division. Industrial design departments established subsequently were those in Tatung College of Technology in 1966, in St. John’s College of Science and Technology in 1967, in Nan Joen Institute of Technology in 1969, and others, officially initiating industrial design education in Taiwan.

On the other hand, a graphic design program was founded in Chinese Culture University in 1963; the Program of Home Crafts in Tainan Woman’s College of Arts and Technology
was established in 1965 (later changed to the Arts and Crafts Program in 1970); the
Program of Arts and Crafts in the Tung Fang Institute of Technology was founded in 1966,
and the Program of Commerce Promotion in Ming Chuan College of Commerce (renamed
as the Commercial Design Program in 1972) was established in 1968. Several design
programs were also founded at the Trade and Vocational High School level.

Table 2.1: Design experts sponsored by U.S. aid to Taiwan

<table>
<thead>
<tr>
<th>Time</th>
<th>Experts</th>
<th>Activities in Taiwan</th>
</tr>
</thead>
<tbody>
<tr>
<td>1955</td>
<td>Russel Wright¹ (USA)</td>
<td>• Assists in the development of the Taiwanese handicraft industry</td>
</tr>
<tr>
<td>1956</td>
<td>Russel Wright (USA)</td>
<td>• Assists in the development of the Taiwanese handicraft industry, and helps to establish the “Taiwan Handicraft Promotion Center”</td>
</tr>
<tr>
<td>1957</td>
<td>Russel Wright (USA)</td>
<td>• Assists in the development of the Taiwanese ceramic industry and the local handicrafts industry</td>
</tr>
</tbody>
</table>
| 1958  | Russel Wright (USA)            | • Assists in the development of the Taiwanese ceramic industry and local handicrafts industry
       |                                | • Recommends Taiwanese students to study design in the USA                             |
| 1959  | Alfred B. Girardy² (USA)       | • Instructs Taiwanese design practitioners                                           |
| 1961  | Alfred B. Girardy (USA)        | • Serves as design consultant for the “China Productivity and Trade Center”          |
       |                                | • Offers a “Fundamental Design” course at the National Art Institute                  |
| 1962  | Alfred B. Girardy (USA), Shinji Koike³ | • Designs Mt. Jade Tobacco and Wine packages for Taiwan Tobacco & Liquor Corporation, and can |

¹ Russel Wright (1904-1976), graduate of the Art Academy of Cincinnati was best known for American modern dinnerware design.
² Alfred B. Girardy (1916-2004) was an industrial designer.
³ Shinji Koike (1901-1981), Japanese industrial design educator, graduated from Art History Department, Tokyo
<table>
<thead>
<tr>
<th>Year</th>
<th>Persons</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1963</td>
<td>Michitaka Yoshioka, Shinji Koike (Japan)</td>
<td>- Presents speeches and conducts an industry survey</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Instructs at the first design workshop (35 Taiwanese participants)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Proposes “Promoting Taiwan Design Plan”</td>
</tr>
<tr>
<td>1964</td>
<td>Michitaka Yoshioka, (Japan)</td>
<td>- Instructs at the second design workshop (66 Taiwanese participants)</td>
</tr>
<tr>
<td>1965</td>
<td>Michitaka Yoshioka, Mutsuo Okabayashi, Kaoru Otamaru (Japan)</td>
<td>- Instructs at the third design workshop (69 Taiwanese participants)</td>
</tr>
<tr>
<td>1966</td>
<td>Jörg Glasenapp, Egbert Ronnefeldt (German), Michitaka Yoshioka, Kaoru Otamaru (Japan)</td>
<td>- Instructs at the spring design workshop, evening class (44 Taiwanese participants)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Instructs at the summer design workshop (36 Taiwanese participants)</td>
</tr>
<tr>
<td>1967</td>
<td>Jörg Glasenapp</td>
<td>- Instructs local students at Taipei Institute of Technology and Min Chi Institute of Technology.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Plans curriculum for industrial design education at the university level</td>
</tr>
<tr>
<td>1968</td>
<td>Jörg Glasenapp, Frank Sander</td>
<td>- Works in the Metal Industry Research and Development Center</td>
</tr>
<tr>
<td>1969</td>
<td>Frank Sander</td>
<td>- Continues Glasenapp’s work in Taiwan</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Instructs design at several design institutes</td>
</tr>
</tbody>
</table>

Sources: Lin (2008) and Yang (2010)

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4 Michitaka Yoshioka (1924-1995), Japanese industrial design educator, earned his master degree from the Illinois Institute of Technology in 1958. Yoshioka was the first Japanese who had studied design in the United States.
5 Mutsuo Okabayashi, born in 1931, graduated from the Illinois Institute of Technology in 1959 and later entered Dentsu Advertising Agency in 1963. His professional fields covered both industrial design and advertising design.
6 Jörg Glasenapp (1933-1990), German industrial designer, graduated from the Department of Industrial Design, Folkwang University. Glasenapp instructed design at the Pratt Institute and the Rhode Island School of Design before coming to Taiwan in 1966.
7 Egbert Ronnefeldt was Glasenapp’s assistant.
8 Kaoru Otamaru, born in 1921, graduated from Tokyo University of Art. He came to instruct modeling courses.
2.9 Theories of the Research in Design History

Based on a review of Western theories of design education, the history of design could be articulated from four different perspectives (Heller & Pettit, 2000). The first perspective is that of theoretical development. For example, the history of design can be explored from the development of design history and from the perspective of design education. The history of design can also discuss how education in schools affects the industry, or how the design education system is affected by the design industry. Through analysis of oral history data, I identify the theory and philosophy that were brought into Taiwan by the experts who instructed the design workshops.

The second perspective for the history of design is chronicle research. Chronicles are usually presented in the form of chronology and are categorized by types of events. The references or sources for this type of research mainly come from newspapers, magazines, professional journals, records, and publications from private societies or relevant books, and so on, containing a wide range of options. The advantages of chronicle research are the explicit and coherent records of events, allowing researchers to familiarize themselves with the development of events in a straightforward manner. In addition, for scholars who are new to the field of design history, chronicle research is an introduction for beginners. However, research on chronicles is restricted by the content of the literature or references.
As a result, the depth of the research is relatively less presentable, and the analyses and comments devoted to a particular event cannot be fully expressed. These are the disadvantages of chronicle research. However, there are some good examples in the research on Western chronological design history, such as Philip Meggs’s *A History of Graphic Design* published in 1983, which was an important study of design history. Meggs revised the book in 1998 and supplemented the development of digital design after the 1980s. Richard Hollis’s *Graphic Design – A Concise History* published in 1997 and recently translated into Chinese in Taiwan, aligned design works with styles starting from 1890 in the form of literature. The works came from Russia, Germany, Switzerland, the Netherlands, France, the United Kingdom, the United States and Japan.

A recent publication is Steven Heller and Elinor Pettit’s *Graphic Design Timeline – A Century of Design Milestones*, which was published in 2000. It categorizes the topics addressed into graphic design, advertisement, industrial design, design education, culture and arts, technology, politics, commodity, and designers’ chronology, the last mentioned providing a record of significant design activities in the 20th century. This book documents design education and other fields relevant to design, offering not only indices and handiness for data sorting but also a broader perspective for research on the history of design.

The third type of research focuses on designers’ unique characteristics and styles, i.e.,
provides an anecdotal history. The entire history of design can be said to be a living record of designers and the development of design trends in which designers or design educators are the persons to be researched. The second and third types of design research introduce design education and the design industry in the early years of their development by listing important design events as well as bringing forth the lives of distinguished designers in the design industry. I adopted the method of collecting oral histories for anecdotal research, and the interviewees mainly came from the individuals mentioned in relevant literature or recommendations by the interviewees.

The last type of research for the history of design considered in this study is that of episodic memory. The difference between episodic memory and anecdotal research is determined by whether or not the events not mentioned in the literature can be uncovered, and they are usually directed towards design-related fields such as arts, literature, mass communications, and so on. Of course, direct findings will also be made in the content of the interview. Anecdotal research locates a specific person recorded in the literature and further conducts an in-depth interview with that person, thereby expressing the whole story of the event instead of simply stating it. Episodic research, on the other hand, explores research fields for the history of design and is relatively more difficult to conduct. Usually experiential researchers are more confident in conducting episodic research. Since episodic
research in the history of design is based on the interviewee’s memory or experience, experiential researchers usually know where to locate the clue(s) for further investigation. In addition, episodic research is presented aesthetically.

Looking back at the changes and development of Taiwanese local design education in the 1960s, I found only a few relevant studies that examined the stories of foreign design consultants assisting with local design education; consequently, only events and activities were recorded. There were no further discussions on how the design workshops happened during that period of time, nor were there discussions or statements on the development of theories, design philosophies, and cultural activities from the perspectives of the participants. Therefore, there is an urgent need to explore the history of design in the period of U.S. aid to Taiwan. The passing of time will deprive us of more and more individuals involved in this history, making historical data collection in the future even more difficult to achieve. This is one of my primary motives in conducting a dissertation study on this topic.
CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Framework and Qualitative Approach in Design Education

This study used an oral history methodology to examine Taiwanese design education, particularly focusing on Taiwanese design talents’ learning experiences in the annual design workshops that were held from 1963 to 1966. Because there have been only a few studies that have looked at Taiwanese design education in the early stage, I examine the theories of art education history and design history from Heller & Ballance (2001), Meggs (1998), and Heller and Pettit (2000) to establish a conceptual framework for my study. Since the theories of design history are more suitable to frame this study than the theories of art education, I decide to use the theories of design history, particularly the Heller & Pettit (2000) theory.

In this study, I used a historical research methodology in design education, which included collecting relevant literature, publications, collections from public or private collectors, and oral history interviews with four subjects who were participants of the workshops from 1963 to 1966.

Based on the above discussion, this study uses the conception of anecdotal research.
The anecdotes focus on the event of foreign design experts assisting local design education sponsored by the U.S. aid to Taiwan and how I reconstruct this period of Taiwanese design history based on the interviewees’ memories and interpretations toward the event. In addition to the oral history method along with primary and secondary sources that I collected from varied governmental archives and personal collections, I apply art education historian Mary Ann Stankiewicz’s historical research processes to construct my research framework. The processes consist of the three steps that follow:

1. Select a topic to research

   (1) Look for gaps and anomalies in written histories of art education

   (2) Choose a topic that is personally meaningful and significant to the field of art education

2. Compile facts from primary and secondary stories

   (1) Read written sources; listen to oral testimonies; look at pictures, ephemeras, objects, and artifacts

   (2) Establish the authenticity and credibility of the sources

   (3) Prepare chronologies, i.e., charts showing what happened and when

3. Write a narrative that interprets the facts through a meaningful story that will hold a reader’s interest (Stankiewicz, 1997, p. 59).
For my study, the most notable portions of Stankiewicz’s approach are derived from the 2nd step of reading written sources and listening to oral testimonies. Because previous studies did not focus on this history of foreign design experts assisting Taiwan’s design education, conducting oral history interviews with previous design workshops participants became a critical component in the process of contextualization. In addition, private collections of design workshops photos and course materials as well as personal reports by workshops instructors were primary sources for this research.

Another important step that influenced my study was the 3rd step, which suggests the outcome of the data analysis should be presented as a compelling and engaging narrative. In the study, I use narrative words to describe participants’ interpretations of their memories and workshop experiences. In order to present interviewees’ interpretations artistically, I demonstrated participants’ design works with their design ideologies and their processes of learning design. Through the stories of participants’ unusual experiences, I lead the readers into the design workshops that took place 50 years ago. The diagram of Figure 3-1 describes my theoretical framework and research processes.
● Design history study focused on the anecdotes of Taiwanese designers
● Oral history methodology

● Design workshops from 1963 to 1966 sponsored by U.S. aid to Taiwan
● Political, economic, and social significance of the workshops

● Previous studies largely fail to address the workshops in detail
● No Taiwanese participants’ interpretations of the workshops
● No evidence that the workshops were beneficial to participants

● What was the historical significance of foreign design experts for Taiwanese early design education?
● What design concepts and techniques influenced Taiwanese design education?
● How did participants interpret the value of the design workshops?

Figure 3.1: Diagram of theoretical framework and research processes
3.2 Oral History as a Methodological Approach

3.2.1 Significance of Oral History for This Study

In review of the current studies (Lin, 2008; Yang, 2010) devoted to this topic of foreign design experts assisting the design workshops from 1963 to 1966, I found that these studies mainly use the literature review to build a research framework. Thus, I would argue that secondary sources sometimes are difficult to evaluate, and readers challenge their validity. Besides the literature review, I use oral history interviews in this research. Since the existing literature on this topic is limited, more in-depth data can be collected through in-depth interviews together with a literature review. Such methods allow the historical data to come alive. Though only a few studies make note of the design workshops held nearly a half century ago, there are still quite a few witnesses to render accounts on the foreign design consultants assisting Taiwanese early design education. Thus, it is important to recover and preserve significant aspects of participants’ experiences that would otherwise go undocumented.

I selected interview subjects mainly from relevant literature written about the workshops or based on the recommendation of prospective interviewees. Though the process of conducting oral interviews is time-consuming, significant amounts of valuable
evidence and results can be gathered. Some of the greatest advantages from compiling an oral history of design workshops are not only the descriptions of first-hand accounts given by the subjects interviewed, but also eye-opening artworks and privately collected materials provided by them. Their experiences of witnessing the event are little known or rapidly vanishing if no one continues to devote efforts toward this topic. As Williams states, “oral interviews are a significant historical source, because the historian can examine a witness to events who is living, not dead” (2003, p. 37). Because the history of the design workshops goes back to the 1960s, many participants who attended the design workshops are still available and willing to be the subjects of my oral interviews. As an historian, I can compile a multitude of evidence from the collected resources, materials, and interviews to reconstruct them into a tapestry that makes sense of some conflicting evidence (Ritchie, 2003).

Their combined contributions along with the government’s support to the design industry enhanced the entire industry in Taiwan, and “design” was able to become a new discipline by gradually separating itself from the field of arts and crafts. Throughout the development of design, stories from the design industry or academia provide topics worth exploring by researchers. The collection of these historic materials helps bring the history of design education to life, facilitating the entry of subsequent researchers or young
scholars into the field of design history.

3.2.2 Data Analysis and Interpretation of Oral Interviews

In the data analysis and the interpretation of the oral interviews, I trace the social and economic background of Taiwan in the early stages of U.S. aid to Taiwan. The discussion starts with the activities of the U.S. aid to Taiwan with respect to foreign design experts assisting local design education and follows with the establishment of design workshops and the learning experiences of Taiwanese students and their perspectives toward the workshops. In order to “reveal originality” of the oral history, oral or vernacular accounts are quoted to express this history; thus, part of the interview contents are comprised of interviewees’ personal experiences to give readers a more explicit idea of history. For example, according to the literature, a subject entitled “mechanical or instrumental drawing” was offered in the workshops. Based on the descriptions of the course given by the interviewees, it was as if I had returned to the classrooms of 50 years ago, in which students were compelled to undergo the harsh learning process required for “drawing.” Such intense emotions would be all but impossible to experience merely from studying the literature. By conducting oral interviews with participants from 50 years ago, I was able to examine and analyze the processes of learning “mechanical or instrumental drawing” and other design
courses that no longer exist in current Taiwanese design curriculum.

3.2.3 The Reliability of the Interviewee’s Memory and Experience

The main criticisms of oral histories concern the reliability and validity of memory. Critics have raised doubts about the reliability of the memory of interviewees, arguing that oral history is not a reliable source compared to scientific evidence, and interviewees may suffer from an inconsistent memory when memories are retrieved through the re-experiencing of information or events (e.g., Hobsbawn, 1997; Roberts, 2002).

The workshop participants that I interviewed were just starting their design careers in the 1960s. Since nearly fifty years have passed, an interviewee may not clearly recall people and events from the 1960s, or the details of his/her experience may begin to fade away with time. However, Richie (2003) states, “since people remember best what was most exciting and important to them, their most vivid memories are often of the earliest days of their careers, when events were fresh and invigorating, even if their status at the time was relatively insignificant” (p. 32). Also, Thompson (2000) argues that memory is accurate and reliable when the question interests the interviewee. Because interviewees regularly reevaluate and re-explain their past decisions and events, it is similar to historians who rewrite history to include new evidence, use different theories to reshape their history.
and make new sense out of past experiences (Richie, 2003). Because the U.S. aid to Taiwan project assisting Taiwanese design education has evolved over 50 years, distant events as well as secondary sources are more susceptible to bias influenced by politics and value systems. By contrast, direct, dramatic, and emotional situations tend to produce more fixed and lasting memories. To better achieve reliability, I selected subjects carefully for oral history interviews, and cross-checked the results from the oral history interviews with written documents. The interviewees in this study have devoted decades of their lives to design education; therefore, these oral history interviews helped me examine how new experiences are remembered and interpreted by different interviewees and helped me to understand their learning experiences in the design workshops that were conducted from 1963 to 1966.

Some historians tend to regard oral history as subjective, and are still skeptical of its validity. Richie has stated that, “Some social historians have accused oral historians of swallowing whole the stories that informants tell them” (Richie, 2003, p. 27). For a long period of time, mainstream historiography refused to accept interviewees’ personal memories as valid sources; nevertheless, oral history finally became established as a special area of historiography around 1980 (Halbmayr, 2009). Conventional historians believe that history must be based on statistical analysis and other objective criteria rather than the lived
experience of an interviewee, considered only a subjective individual testimony. However, Portelli (1981) suggests that oral history research is capable of not only focusing on “facts,” but also on the interviewee’s perception and interpretation (Portelli, 1981 cited in Roberts, 2002, p.105; Batty, 2009). I argue that interviewees speak from their own experiences, and no two persons have the same story about a single event; therefore, oral history is a valid source as long as the researcher elaborates effective interview techniques and understands what is important to take into account in data collection. Abrams (2010) further explains in his book that all historical sources are subjective because they identify people’s standpoints and interpretations of the sources. As Abrams states, subjectivity is defined “as the quality of defining or interpreting something through the medium of one’s mind—is what oral history is” (Abrams, 2010, p. 22). The oral history researcher is looking for the emotional response, the political insights, and the subjectivity of lived human existence. Oral history researchers ask not merely “what happened?” but seek to know the feelings of the interviewee, and his/her personal reflections of the historical events within a particular social and cultural context. The subjective views derived from the interviewees are what Abrams (2010) calls “the bread and butter of oral history” (p. 22).

According to Richie (2003), a good oral historian will always leave room for the interviewee to speak his/her own mind and will not try to lead the subject into any
particular kind of mind-set or imagery. Because no single piece of data or material should be trusted completely, all sources need to be tested against other evidence. Thus, those whom I interviewed are from various universities who performed different roles in the 1960s. Their witnesses, experiences, and testimonies concerning the foreign design experts assisting Taiwan’s early design education served as an essential supplement to other conventional sources, such as literature reviews, publications, portfolios, and private collections of the interviewees. The interviewees who shared their valuable memories to enrich the history of the design workshops from 1963 to 1966 served as a bridge between the past and present; they handed down experiences that remind us of past events and provided us with representative examples of the social phenomena that took place in the period of U.S. aid to Taiwan. As Assmann (2009) states, “Historical research needs memories for assessing significance and value. Memories need historical research for verification and collection” (p. 202, cited in Halbmayr, 2009).

**3.2.4 Subjects for the Oral History Interview**

People invited to the interviews for the study included Kuo Shu-Hsiung, Chen Tun-Hwa, Ho Pin-Chi, and Hsieh Mu-Min. As far as my dissertation study is concerned, I introduce stories of my interviewees who were previous participants of the design
workshops, making the stories more explicit by conducting interviews with these interviewees. For example, in 1967 Kuo Shu-Hsiung designed Formosa Plastics Corporation’s company logo, which was considered to be the earliest corporate identity case in Taiwan, although Kuo Shu-Hsiung never claimed to be a graphic designer. Inspired by the foreign design experts’ design philosophies, Chen Dun-Hwa and the other workshop participants, Wang Chao-Kuang, Hsiao Sung-Ken, and Yang Ying-Feng, decided to form the Chinese Industrial Design Association and the Chinese Graphic Arts Association.

I conducted face-to-face interviews so I could interact with the interviewees on a personal level. At the same time, I used a voice recorder to tape the interviewee’s voice for making transcripts and for analyzing them. Interviewees’ responses helped to verify the records published in the literature as well as to elicit further historical data. These transcriptions can be used as references for subsequent studies or to conduct more interviews.
3.2.5 Profiles of the Interviewees

3.2.5.1 Kuo Shu-Hsiung

Born in 1933, Kuo was a 1958 graduate from the National Taiwan Normal University. Through the recommendation of Professor Shinji Koike, Kuo entered the School of Science in Chiba University, Japan in 1961 and later attended the Pratt Institute in New York to study industrial design. Kuo was the first Taiwanese industrial design student to study abroad. After completing his studies abroad, he taught industrial design in the Ming Chi Institute of Technology and established an environmental design company. In 1967, he designed the visual identity for the Formosa Plastics Corporation, which was the first corporate identity design in Taiwan. Kuo served as a teaching assistant for the Japanese instructor, Yoshioka, in the design workshops from 1963 to 1966.

Among my interviewees, Kuo was the only one who participated in the design workshops completely from 1963 to 1966, so he had witnessed the entire event. After the design workshops ended in 1966, Kuo continued to run the design workshop without the assistance of foreign design experts. In the study, Kuo clearly provided me with the story of the foreign design experts assisting Taiwanese design education. In particular, Kuo described the story of Chiba University’s design educators and how they participated in the
design workshop.

3.2.5.2 Chen Dun-Hwa

Chen was a 1960 graduate of the Graphic Art Department of the National Art Institute and participated in the First Annual Design Workshop in 1963. Chen provided me with many valuable personal collections including: the workshop entrance examination, course materials, course notes and participants’ works. These primary resources helped me to analyze the Japanese design expert, Michitaka Yoshioka’s teaching method and his personal design philosophy.

Chen was a graphic designer. His works were influenced by industrial design concepts and principles. Chen explained that after finishing the design workshop in 1963, his design notion was influenced by the modern design theories that he received from the instructor Michitaka Yoshioka. Later, he published *Printing Design*, which was the only textbook in Taiwan in 1970s. Chen had good memory and explained his experience very clearly. This proved Richie’s theory that I mentioned earlier “people remember best what was most exciting and important to them, their most vivid memories are often of the earliest days of their careers” (2003, p. 32).
3.2.5.4 Ho Pin-Chi

Ho was a 1962 graduate of the Art Department of National Taiwan Normal University and the winner of an industrial design scholarship awarded by Carl Duisberg Gesellschaft (CDG), West Germany. Ho and Wang Lian-Deng were the first design students to study in Europe. Affected by the “May” and “Tung Fang” painting societies, Ho focused on abstract painting in his early years; he was particularly interested in shape movement after studying in Germany. While in Germany, Ho studied with Jörg Glasenapp’s father, Werner Glasenapp, who was the Head of the Industrial Design Department in the Folkwangschule fuer Gesfatung, so he had witnessed German design education. For this study, Ho shared his experiences and memories enabling me to describe the German instructor’s design concepts. From Ho’s perspective, I could clarify their teaching methods applied in the design workshops and identify their influences on early design education in Taiwan.

Ho was a senior design educator and a professional interior designer. He taught industrial design in several design institutes such as: the Ming Chi Institute of Technology, the Tatung College of Technology, Ming Chuan University and National Taiwan Normal University. He was also the director of the Industrial Design Association in Taiwan and helped the Taiwanese design industry to participate in world trade shows several times.
during the 1980s. Though retired, Ho was still very active in the design society at the time of this interview.

3.2.5.4 Hsieh Mu-Min

Born in 1932, Hsieh graduated from the Department of Mechanical Engineering of National Taiwan University. Hsieh was an overseas Chinese. He had lived in Vietnam before studying at National Taiwan University. Hsieh had an industrial engineering background and used to work in the CPTC before participating in the design workshops from 1963 to 1965.

Hsieh served as a coordinator for the design workshops, and he was in charge of administration when the foreign design experts came to instruct local design education from 1963 to 1965. In 1962, the Japanese design expert Shinji Koike came to Taiwan to investigate industrial development in Taiwan so that he could offer his proposal to Taiwan government to promote industrial design. Hsieh served as Koike’s assistant and interpreter. Recommended by Koike, Hsieh came to study in the Department of Industrial Design at Chiba University in 1965. Thus, Hsieh was very familiar with the Japanese design curriculum. In 1969, Hsieh left CTPC to form his design firm with his ex-colleague and at the same time taught design in several universities.
3.2.6 Examples of Oral History Interview Questions

Ideally, I intended to mix two types of questions, open-ended question and specific closed-ended questions, to conduct my interviews. Attempting to focus on the interviewees’ experiences and their memories of foreign design experts’ assisting Taiwanese early design education during the period of U.S. aid to Taiwan, interviewees’ experiences and memories of the design workshops were able to serve as important primary resources for my study. In framing an open-ended question for my interviewees, a two-sentence format worked best for my study (Ritchie, 2003). In the first sentence, I stated my research problem, and then posed the question: “The records show you participated in the design workshops from 1963 to 1966. What was the nature of your experience in learning from these foreign designers?”

“According to the literature, foreign design experts assisting the design workshops first occurred in 1963. What situation allowed foreign design experts to begin assisting local design practitioners and students?” Questions related to specific events were intended to jolt the interviewees’ memories on topics referred to in the literature.

The questions for the interviewees focused on the following topics, which are directly related to my research.

1. Briefly describe your education background. How did you become involved in the workshops?
2. According to a previous study, you once participated in the design workshops sponsored by the U.S. aid to Taiwan from 1963 to 1966. Describe how and to what extend you participated in these design workshops.

3. What theories did they teach and what skills did they inculcate in you as a design practitioner or student? How were the courses and workshops designed?

4. How would you evaluate those courses? What adjustments in courses and workshops did you have to make to take on both the challenge and opportunity of the design workshops?

5. Please describe your memories of how you felt as a participant in the workshop learning design from foreign design experts? Are there any stories or experiences from your participation in the workshops that you would like to share with others?

6. During the years of the design workshops from 1963 to 1966, at what professional level were you in terms of design education in Taiwan? Did these foreign design workshops influence your professional career? If so, how and to what extent?

7. How do you evaluate the outcomes of the design workshops? Do you remember any specific stories about your learning experience?
8. Some of the studies indicate that the design workshops conducted by the foreign design experts made a significant contribution to the local early design education. If you agree, what specific influence did they exert on Taiwanese early design education? In general, what are your views or thoughts with respect to the aforementioned statement?
CHAPTER FOUR

THE PROGRESS OF THE DESIGN WORKSHOPS 1963-1966

In this chapter, I examine the theories and skills that were taught in the design workshops from 1963 to 1966 and also discuss the foreign design experts’ notions and their personal evaluation of the design workshops. I divide my focus into two parts: one is to examine the Japanese design expert Michitaka Yoshioka’s curriculum design and his opinion of the workshop training, and the other is the course design of the German design expert Jörg Glasenapp and his personal observation of the design workshops. At the end of the workshops, both Yoshioka and Glasenapp made the suggestion to promote local industrial design education to the CPTC and to the Taiwan Educational Authority. In what follows, I interpret their influences on the development of local design education.

4.1 Michitaka Yoshioka’s Conception of Workshop Curriculum Design

Originally, Shinji Koike, who was the Head of the Industrial Design Department at Chiba University in Japan, formed the design workshops. In 1962, after Koike had finished investigating the potential abilities of Taiwan Industries, he returned to Japan and assigned his colleague, Michitaka Yoshioka who had just received a Master’s Degree in Industrial
Design at the Illinois Institute of Technology, to form an instructional team. Yoshioka’s contract with the CPTC indicated “all the assigned works were to be performed under the general supervision of the Council for United States Aid of the Government of the Republic of China” (Yoshioka, 1963, p. 1). Yoshioka indicated in his report that this ten-week design workshop was to foster product design specialists in the field of mechanical production and non-mechanical production as well as condensed industrial design for educators and practitioners.

Yoshioka’s idea for this design workshop was not to adopt the appearance and style of design modeled on that of other countries, nor did he intend to modernize Chinese traditional art. He tried to preserve the original Chinese values and culture and, at the same time approach the development of “Chinese future industrial design and abundant chances” (p. 16). Since the actual number of training days had been changed to 49 days within the ten weeks, Yoshioka divided the workshop into four sessions. The design workshop began on July 24 and ended on September 30, 1963. In the first session, Yoshioka provided the participants with the understanding and experience of basic aesthetics through three-dimensional forms and structures. During the second session, Yoshioka introduced and demonstrated basic product design. During the session, he presented human and artifact topics along with various techniques and descriptive presentations.
In the third session, Yoshioka divided the participants into two groups based on their career plans and interests. As Yoshioka indicated in his report, the first group was aimed at fostering the participants to become product designers in the mechanical and non-mechanical field; the other group was to integrate the fundamentals of visual design problems so the students could concentrate on graphic design or product design (Yoshioka, 1963).

4.1.1 1963 Workshop Curriculum Design

I examined Yoshioka’s class notes and his unpublished report, and I interpret that his course plan was to expand the participants’ creative thinking through organized lectures and studio practices. Within the first session (Table 4.1), Yoshioka gave lectures on the historical review of the industrial design movement and conducted creative experiments with three-dimensional forms and structural elements in design. During this session, the participants had to develop certain abilities: analytical, perceptive, organizational, decision-making, and synthesizing through a series of studio practices (Yoshioka, 1963).

As the workshop moved to the second session (Table 4.2), the participants received lectures and practices on design theories and methods of descriptive presentation and basic product design. The participants were asked to express their ideas in two- and
three-dimensional ways, a very basic method of designing. During the third session (Table 4.3), the participants were categorized into two groups, and each group was assigned a group project, creating ideas for a recent development of industrial design in a Japanese corporation. In the afternoon of the third session, mechanical and non-mechanical subjects were practiced through conventional processes. At the same time, the participants participated in a creative experiment to achieve visual fundamental design. When the third session ended, the program concentrated on basic graphic design, and the participants were asked to solve the visual problems of real cases such as: record jacket design, package design, and print advertising design.

Table 4.1: Course Design of Session 1 (from July 26 to August 6, 1963)

<table>
<thead>
<tr>
<th>Course</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lecture</strong></td>
<td>1. Introduction to industrial design</td>
</tr>
<tr>
<td></td>
<td>Every morning, the instructor gave a one-hour lecture,</td>
</tr>
<tr>
<td></td>
<td>and used color slides to demonstrate simple product analysis.</td>
</tr>
<tr>
<td></td>
<td>2. Fundamentals of design</td>
</tr>
<tr>
<td></td>
<td>Focused on designing three-dimensional forms and structural elements.</td>
</tr>
<tr>
<td><strong>Studio work</strong></td>
<td>1. Basic training and experiment in designing a three-dimensional form</td>
</tr>
<tr>
<td></td>
<td>and structural elements. During this session, the participants would use</td>
</tr>
<tr>
<td></td>
<td>different materials and develop various abilities of creative</td>
</tr>
<tr>
<td></td>
<td>experimentation. Participants were assigned to practice</td>
</tr>
</tbody>
</table>
the projects with different materials. Projects included: paper joint, wire joint, plastic, wood, paper structure, hand tool, and straw structure.

2. These practices were designed to inculcate the participants with the following abilities: analytical attitude, perceptive ability toward natural objects and artifacts from the perspective of material, structure and function, organizational ability, synthesizing ability, and selective ability (aesthetics).

Yoshioka explained his paper joint project in a personal note, writing that participants were led to observe various existing cores of joint, function, materials used, derivative form, structure, and relation to human use. Each participant had to judge the results of his/her study and also had to create his/her own paper material for use in experimentation (Yoshioka, 1963). Near the end of the first session, Yoshioka wrote down his observations in his notes and indicated that the participants were very enthusiastic and the results of their works were far beyond the expected outcomes, although everyone, including the instructing team, suffered from a shortage of time during the sessions. My interviewee, Chen Dun-Hwa, also had the same perspective, since he mentioned in the interview that the subjects had been very new and interesting to the participants, and they had barely slept during the workshop period. Yoshioka also pointed out that several participants had difficulties in regard to the lectures and practicing basic studio training (Yoshioka, 1963).
Table 4.2: Course Design of Session 2 (from August 7 to August 19, 1963)

<table>
<thead>
<tr>
<th>Course</th>
<th>Contents</th>
</tr>
</thead>
</table>
| **Lecture**     | 1. Theory and method of descriptive presentation in product design: Yoshiokas taught participants perspective drawing, techniques of two- and three-dimensional visualization.  
                  | 2. Basic product design: Package design included graphic and packaging techniques. Methods of transformation from drawing presentation, clay mold to wooden mold. |
| **Studio work** | 1. Basic product design projects included: Simple package, handle, wire product, bottle and can package design.                               |
| **Aptitude test** | 1. This test was designed to find the participants’ potential abilities in perception, analysis, imagination, and memory. The score results would help participants as a guide in the forthcoming session. |

At the end of this session, Yoshioka found too much time was spent on mechanical and instrumental drawing, because some of the participants lacked previous experience and were unable to catch up. On the other hand, several participants failed to apply their basic training skills on the advanced level, so they did not perform very well in the second session. Chen Dun-Hwa indicated that the training courses were so condensed. Because the participants came from different fields and some of the participants lacked previous experience in related field, most of the people had not understood what industrial design was all about.
Table 4.3: Course Design of Session 3 (from August 21 to September 5, 1963)

<table>
<thead>
<tr>
<th>Course</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture</td>
<td>1. Method of analysis and conceptual organization</td>
</tr>
<tr>
<td></td>
<td>In the lecture, Yoshioka introduced ten methods of</td>
</tr>
<tr>
<td></td>
<td>analysis in designing a product. These methods were:</td>
</tr>
<tr>
<td></td>
<td>different thoughts on industrial design activities, making</td>
</tr>
<tr>
<td></td>
<td>tools, generating an idea, design and engineering, organic</td>
</tr>
<tr>
<td></td>
<td>approach,…etc.</td>
</tr>
<tr>
<td></td>
<td>2. Analysis and survey of product and product design</td>
</tr>
<tr>
<td></td>
<td>3. Cores of product design programming</td>
</tr>
<tr>
<td></td>
<td>4. Industrial progress of Japan related to industrial design</td>
</tr>
<tr>
<td></td>
<td>In this topic, Yoshioka introduced the development of Japanese industry</td>
</tr>
<tr>
<td></td>
<td>and explained the characteristics of demand and new products in Japan.</td>
</tr>
<tr>
<td></td>
<td>5. Industrial management and design development</td>
</tr>
<tr>
<td></td>
<td>The fundamentals of marketing were introduced in the lectures. The</td>
</tr>
<tr>
<td></td>
<td>participants learned to promote corporate products.</td>
</tr>
<tr>
<td></td>
<td>6. Visual fundamentals in design</td>
</tr>
<tr>
<td></td>
<td>Graphic design and print advertising design were taught.</td>
</tr>
<tr>
<td></td>
<td>7. Color</td>
</tr>
<tr>
<td></td>
<td>Color theory and color planning in design process were</td>
</tr>
<tr>
<td></td>
<td>taught in the lectures.</td>
</tr>
<tr>
<td>Studio work</td>
<td>1. In the session, the participants were assigned to three groups.</td>
</tr>
<tr>
<td></td>
<td>The first group undertook the design of flashlights and pencil</td>
</tr>
<tr>
<td></td>
<td>sharpeners; the second group designed aluminum products and plastic</td>
</tr>
<tr>
<td></td>
<td>products; the third group concentrated on fundamental graphic design.</td>
</tr>
<tr>
<td></td>
<td>They worked on graphic composition and drawing, use of symbol, shading</td>
</tr>
<tr>
<td></td>
<td>and composition, and icon design for weather signs.</td>
</tr>
</tbody>
</table>

75
In this session, Yoshioka pointed out that “most of the participants had been able to grasp the significance of this integrated training . . . and when we do not have sufficient time for this type of training (integrated training of plastic arts), the participants tend to acquire only formalistic instead of creative ability” (Yoshioka, 1963, p. 24). From Yoshioka’s point of view, he was not satisfied with the outcome of the first design workshop because of the shortage of time and facility supplies, yet the participants still benefitted from this workshop training based on Chen’s memory.

Table 4.4: Course Design of Session 4 (from September 6 to September 20, 1963)

<table>
<thead>
<tr>
<th>Course</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lecture</strong></td>
<td>1. Educational process on industrial design</td>
</tr>
<tr>
<td></td>
<td>In the lecture, Yoshioka introduced the curriculum design of Chiba University and explained how industrial design has become a field in higher education.</td>
</tr>
<tr>
<td></td>
<td>2. Graphic design in Japan</td>
</tr>
<tr>
<td></td>
<td>The instructor introduces the graphic design movement in Japan.</td>
</tr>
<tr>
<td><strong>Studio work</strong></td>
<td>1. Product design I (mechanical)</td>
</tr>
<tr>
<td></td>
<td>Selective projects: electric clock, cleaner, heat plate and pan set, electric pan, etc.</td>
</tr>
<tr>
<td></td>
<td>2. Product design II (non-mechanical)</td>
</tr>
<tr>
<td></td>
<td>Selective projects: lunch box, furniture folding chair, meat grinder, etc.</td>
</tr>
<tr>
<td></td>
<td>3. General design (visual design)</td>
</tr>
<tr>
<td></td>
<td>Selective projects: TV animation design, poster design,</td>
</tr>
</tbody>
</table>
4.1.2 Yoshioka’s Self-evaluation of the 1963 Workshop

In this session, each participant carried out his (her) project design according to the individual selective subject. At the closing ceremony, the participants showed and demonstrated their works to the public. After completing the first design workshop in September, 1963, the Japanese design expert Michitaka Yoshioka expressed his opinion in his report. He pointed out several problems such as: the difficulty of purchasing various supplies and materials in Taipei; the need to shorten the period of training (from 64 days to 49 days); adding graphic design training (since Yoshioka’s specialty was industrial design, he was unable to provide instruction in advanced graphic design), and, especially, there were no participants from such important industries of Taiwan as aluminum and plastics. In addition to these problems pointed out by Yoshioka, during the workshop period several difficulties had also emerged from among the participants. Because the participants came from different fields and some of them lacked previous experience in art and design, they were unable to practice the subject of mechanical and instrumental drawing. Due to the shortage of time, the instructor could not provide them with adequate training. It was the first annual design workshop, and the CPTC hosted the workshop without previous
experience. Facilities, supplies, and materials were often in short supply during the workshop period (Yoshioka, 1963).

Yoshioka also found that some of the participants between the ages of 35 and 45 had previously developed concepts of plastic art through their own professions and jobs; therefore, the workshop training could devote more time to the foundational courses. In addition, with little previous workshop experience, the instructor also encountered a great challenge in bringing up the three different professions of mechanical\(^9\), non-mechanical, and educational. Although the participants had to pass an entrance exam before they could participate in the workshop, the instructor still found that some participants were unsuited for this type of creative training and further professional plans. He suggested that the CPTC announce and recruit the participants in accord with future plans. Because the field of industrial design was a unique and integrated subject, some people had a poor understanding of it during the workshop. Yoshioka suggested that the CPTC develop industrial design very slowly, in accordance with the promotion of industry in Taiwan, by collaborating with government officials, engineers, practitioners, artist, educators, and many other specialists (Yoshioka, 1963).

\(^9\) In the 1963 design workshop, the participants had varied backgrounds. Some were mechanical engineers, commercial artists, and the others were faculty members of art departments in the local institutes.
4.2 The Second Annual Design Workshop (from July 6 to September 5, 1964)

Based on the previous year’s experience, Yoshioka revised the 1963 workshop’s curriculum design and made some adjustments. He also invited his colleagues, Junzo Watanabe and three assistants, to Taiwan. Because the 1963 design workshop was quite successful and also aroused public attention, several corporations, such as Wei-Chuan Food Corporation, Y. F. Chemical, China Man-made Fiber Corporation, and Chung Hsin Electric and Machinery Corporation, sent their employees to participate in the 1964 design workshop, and they provided grants to support the workshop. According to Yoshioka’s report (1964), 47 individuals participated in the basic program, and 19 participants, who had complete previous workshop training, attended the advanced program.

Based on the 1963 workshop curriculum design, the 1964 design workshop emphasized both a theoretical approach and studio skills in the basic program. The curriculum design basically followed the previous courses, so the courses were divided into four sessions: graphic design, three-dimensional design, design method, and group project design. The lectures added mechanical drawing, color theory, art appreciation, ergonomics, and marketing topics. The advanced program divided the participants into a graphic design group and a product design group, the curriculum being designed for three sessions. The first session (from July 6 to July 18) focused on individual studio skills, the second session
(from July 20 to August 7) worked on group assignments, and the third session (from August 10 to September 5) offered selective projects. Yoshioka offered the lectures on graphic design, which were devoted to visual communication, semiotics, and marketing research. Studio works included package design, logo, poster, illustration, and print advertising design. The lectures for product design included case studies, design plans, and management. Studio works measured tool design, transportation vehicle design, household goods design, teaching appliance design, and display design (Yoshioka, 1964).

As the 1964 design workshop came to its end, Yoshioka wrote down his evaluation in his report. He felt that the second design workshop had made great progress and the outcome of the workshop was much better than that of the previous year. After the 1964 design workshop had come to its end, the CPTC held an exhibition to showcase the participants’ works to the public, which attracted the public’s attention. The concepts of industrial design and learning design had become popular issues in Taiwanese industry. Yoshioka also believed that the 1964 workshop had reached its goal of creating a new trend of industrial design for Taiwanese industries (Yoshioka, 1964).

4.3 The Third Annual Design Workshop in 1965

The Third Annual Design Workshop was held from July 12 to September 11, 1965.
Yoshioka invited his colleagues, Mutsuo Okabayashi and Kaoru Otamaru, to teach in the design workshop. The design workshop in 1965 accepted many participants from different industries, especially from the Program of Industrial Design. Min-Chi Institute of Technology had sent its faculty members to participate in the workshop to learn studio skills for their future teaching needs. Kuo Shu-Hsiung also mentioned to me in the interview that “Yeh Hou-Chen, the Chair of the Industrial Design Program, also participated in the workshop in person, and that was the reason he knew Yeh” (Kuo S. H., personal communication, November 2, 2012). After the design workshop, Kuo Shu-Hsiung started to teach at Min-Chi Institute of Technology.

Because the Third Annual Design Workshop expanded training, it accepted the largest number of participants among the workshops from 1963 to 1966. Many local design experts and CPTC staff members had come to assist the workshop. Based on previous experience, Yoshioka divided the participants into three groups: the fundamental group, the advanced group, and the special topic group. The participants of the fundamental group received the same training as those from the previous years’ design courses including: fundamental design (from July 12 to July 18), graphic design (from July 19 to July 24), three-dimensional design (from July 25 to August 17), and a group project (from August 18 to September 7). The advanced group focused on graphic design, product design, and
selective topics. Their studio projects included package design, corporate identity design, textile design, and print advertising design. In the product design session, they practiced furniture design, pencil sharper design, and telephone design. In the final session, the participants could focus on their companies’ real projects and try to modify or redesign their products based on the theories and skills they had gained from the design workshop (Yoshioka, 1965).

4.3.1 The Outcome of 1965 Design Workshop

After completing the 1965 Annual Design Workshop, the CPTC held an exhibition of participants’ works for the public on September 4th-6th. Yoshioka noted in his report that the exhibition had been successful: not only had the workshop accepted a maximum number of participants, but it also displayed plenty of styles of participants’ works to the public. Due to the cost of developing photos, Yoshioka did not attach any image to his report to the CPTC. According to Hsieh Mu-Min’s interview, the participants’ final projects featured furniture design, corporate identity design, stationery design, and product design.
4.4 1966 The Fourth Annual Design Workshop

The design workshop of 1966 was the last one sponsored by U.S. aid to Taiwan. The CPTC invited German design expert Jörg Glasenapp to Taiwan. From April 4 to June 24, 1966, Glasenapp held a design workshop evening class program. The evening workshop was planned and organized by Glasenapp and accepted a total of 44 participants. As Ho Pin-Chi indicated in his interview, Glasenapp’s curriculum design basically followed the philosophy of his father, Werner Glasenapp, and the course design in the Industrial Design Department of Folkwangschule für Gestaltung. Glasenapp’s idea for training qualified industrial designers was to place emphasis on the subjects of technology, creativity, presentation, research and planning. In addition to these subjects, a qualified designer also needed to know ergonomics, product planning, marketing and management. Thus, his design curriculum basically included these areas (Glasenapp, 1967).

The aim for this evening workshop was to focus on fundamental design training. Glasenapp divided his curriculum into three sessions. The first session focused on graphic design, and the courses included: typography, black and white composition, record jacket design, and basic design elements. For the second session he taught color theory and color planning in design. In the third session, Glasenapp personally instructed students in studio practice, and the subjects included three-dimensional design with various materials such as:
paper, plastic, steel wire and mold (Figure 4.1). In the workshop, the participants could experience the different textures of the materials (Glasenapp, 1967). Ho Pin-Chi described his learning process and how he interpreted his learning experience in his interview.

4.4.1 The Outcome of the 1966 Spring Evening Design Workshop

On June 24 when the evening workshop came to its end, the CPTC held an exhibition as had been the case in the previous years’ workshops. They invited previous design experts to critique the participants’ works. At the same time they selected 15 qualified design talents from 44 participants to attend the advanced design workshop in the summer. Ho Pin-Chi, one of the workshop participants, indicated in his interview that Glasenapp used very simple material to encourage participants to experiment with the basic design concept. I remembered that Ho described his experience of using steel wire to make circles, straight forms, and other forms. In the workshop, Glasenapp tried very hard to inspire students to come up with their own original designs using various materials (Figure 4.2).
Figure 4.1: The German designer, J. Glasenapp, instructing participants in the 1966 Spring Design Workshop. *Photo courtesy by Hsieh Mu-Min*

Figure 4.2: The CPTC staff assisted the participants in demonstrating their works to the public. *Photo courtesy by Hsieh Mu-Min*
4.4.2 1966 Annual Summer Design Workshop

According to the CPTC’s report, the summer design workshop was held from July 4 to September 10, 1966. Since it was the last workshop instructed by the foreign design experts, it had reached the “peak” of industrial design training. Both the Japanese design expert and the German design expert instructed the summer design workshop. The participants were the previous year’s workshop participants or senior design practitioners. There were no fundamental courses in this workshop, and a total of 36 participants took part in the workshop.

The German expert and the Japanese expert instructed participants in separate courses. The courses were divided into two sessions. The first session was devoted to marketing research, with an investigation of non-mechanical, mechanical, transportative, consumptive, and household products. They investigated and analyzed consumers’ needs and their behaviors. In addition to marketing research, they also practiced fundamental design in the first session. The participants cooperated with the Hua-Lian Marble Factory and designed several marble sculptures (Figure 4.5) (Glasenapp, 1967).

In the second session, the participants began to learn the skill of blow molding, and at the same time, the German instructor taught container design. This skill later could be applied to shampoo bottles, kettles, and gas containers. The second session focused on
selective projects that were led by both the Japanese and German instructors. Workshop participants could select the projects based on their needs and interests.

4.4.3 The Results of the 1966 Summer Design Workshop

The 1966 Summer Design workshop ended on the 10th of September, and as usual, the CPTC held an exhibition devoted to participants’ works. Since the Japanese and the German instructors conducted the workshop separately, their students revealed different styles of works. As the CPTC’s report (1967) indicated, the instructors had added a marketing research course in the workshop, the participants demonstrated their consumer research and used different charts to analyze their data and research findings in their final projects exhibition. In the second session, led by different instructors, the participants exhibited their various outcomes. For the group instructed by the German instructor, the students demonstrated the skill of “blow molding” and applied the skill on living goods design (Figure 4.6-7). The outcomes of the selective projects had included tap-water faucet design (Figure 4.8-9), public clock design (Figure 4.10), multifunctional electric fan design (Figure 4.11), bamboo weaving product design (Figure 4.12), street sale motor design (Figure 4.13), school furniture design (Figure 4.14), and pesticide sprayer modified design (Figure 4.15). The other team led by the Japanese instructor, Yoshioka, and their outcomes
included: aluminum cooking pan design (Figure 4.16), milk package design (Figure 4.17),
teapot design (Figure 4.18), and TV set design (Figure 4.19). The interviewees, Ho Pin-Chi and Kuo Shu-Shiung, asserted that the 1966 workshop had greater impact compared with the previous years’ workshop training. The interviewees further pointed out that one of the projects, a pesticide sprayer, designed by Lian Yu-Chao and Wei Chu-Shang, had been selected by the U.N. and ICSID (International Council of Societies of Industrial Design) as one of the best thirty industrial design works in the world. The works of some of the participants were influenced by the style of Modernism as instructed by the German instructor Glasenapp; these works attracted the public’s attention (Glasenapp, 1967).

The participants’ works demonstrated a strong style of simplicity and purity with a contemporary image, differing from the conventional style found in Taiwanese design industry. As I examined their design works, they presented what the interviewees expressed, namely, that “the designs were based on consumers’ needs and also fitted into the perspective of ergonomics; thus they brought a new look for the audience with their skillful techniques of blow molding and a precise marketing plan” (Ho P. C., personal communication, Nov. 20, 2012). When the design workshop formally came to its end in September 1966, the industry and Taipei design academia were aware of the impact made by the German and the Japanese design experts and received great benefit from their
modern design methods and their precise product design planning. Therefore, many local design talents were influenced by them and decided to continue studying design abroad; for instance, one of my interviewees, Ho Pin-Chi, was influenced by them and decided to study industrial design in a German design institute. On the other hand, other participants received modern design concepts and skills from foreign design experts and later applied their design theories and skills to their own design teaching and practical design careers.

4.5 Summary

In this chapter, I portrayed the entire processes of design workshops based on the design experts, Yoshioka and Glasenapp’s unpublished reports to the CPTC, and the CPTC’s internal archives provided by Hsieh Mu-Min. These first-hand resources were previously unpublished, and some of them were missing due to organizational changes and their age. Fortunately, through personal collections, interviewees’ interpretations, and their memories, I was able to describe the workshops in a general overview. More specifics of participants’ learning experiences are presented in the next chapter.
Figure 4.3: Faculty and participants took a picture together after the end of the 1966 Summer Design Workshop. Image provided by Hsieh Mu-Min.

Figure 4.4: The Japanese design expert, Michitaka Yoshioka, instructed the design workshops from 1963 to 1966. Image provided by Hsieh Mu-Min.

Instructed by the German instructor, Glasenapp, the participants applied the blow mold skill on living goods design. *Resource: CPTC, 1966.*
Figure 4.7: Other examples of how the participants applied blow mold skills to living goods design. *Resource: CPTC, 1966.*

Figure 4.8: Also instructed by German instructor Glasenapp, workshop participant, Wang Lian-Den, produced different tap-water faucet designs. *Resource: CPTC, 1966.*
Figure 4.9: This figure demonstrated that the participant, Wang Lian-Den, carefully planned his product in the design process emphasized by the German Instructor. *Resource: CPTC, 1966.*

Figure 4.10: Public clock designed by Jiang Tai-Xin and Chen Wei-Yuan. *German*
instructor, Glasenapp, was the instructor for this project. *Resource: CPTC, 1966.*

Figure 4.11: Multi-functional electric fan designed by Chu Fu-Lai. German instructor, Glasenapp, was the instructor for this project. *Resource: CPTC, 1966.*

Figure 4.12: Bamboo weaving designed by Kim Fan and Yen Bo-Jei. The participants applied graphic design skills to their craft design. *Resource: CPTC, 1966.*
Figure 4.13: Street sale motor designed by Ho Pin-Chi and Hsu Fu-Yuan. Ho Pin-Chi explained in the interview that he did a lot of research and analyzed the data to make a precise conclusion for this design. He showed his work plan to demonstrate Glasenapp’s teaching methods. *Resource: CPTC, 1966.*
Figure 4.14: School furniture designed by Kou Ted-Hung. The above figure provided evidence that the participant did a lot of research and thought carefully in his project. Resource: CPTC, 1966.
Figure 4.15: Modified pesticide sprayer designed by Liang Yu-Chao and Wei Chu-Shang. The U.N. and ICSID selected this product design as one of the best thirty industrial design works in the world. *Resource: CPTC, 1966.*

Figure 4.16: Aluminum cooking pan designed by Ho Shu-Lin and Yeh Bo-Long. The Japanese instructor, Yoshioka, was their teacher. *Resource: CPTC, 1966.*
Figure 4.17: Milk package designed by Lin Shing Yim. Toshioka was the instructor. 

Figure 4.18: Teapot designed by Lin Jing-Zheng and Guo Fang-Fu. As the interviewee Ho Pin-Chi indicated that some of the participants’ works were influenced by the style of Modernism, these were some of the examples. Resource: CPTC, 1966.
Figure 4.19: TV set design and work plan, designed by Lin Chenh-I. Yoshioka, a Japanese, was the instructor for this project. *Resource: CPTC, 1966.*
CHAPTER FIVE

THE VOICES OF THE PARTICIPANTS

In this chapter, I present my selected interviewees, Kuo Shu-Hsiung, Chen Tun-Hwa, Ho Pin-Chi, and Hsieh Mu-Min, who participated in the design workshops in different years. Their memories and experiences have helped me to portray the history of foreign design experts who assisted in the development of local design education from 1963 to 1966. Kuo Shu-Hsiung was a student of the Japanese design expert, Michitaka Yoshioka, from Chiba University. Yoshioka earned his master’s degree in industrial design from the Illinois Institute of Technology and came to provide instruction in the design workshops from 1963 to 1966. Kuo Shu-Hsiung served as interpreter and teaching assistant for Yoshioka, so his perspective provides this study with knowledge of Yoshioka’s course design and teaching methods. Chen Tun-Hwa participated in the first design workshop in 1963, a time when industrial design was not yet part of the curriculum. Chen Tun-Hwa came from the print industry at the beginning of his career. His personal experience represents a participant’s perspective on the modern design theory and skills introduced by Japanese design expert Yoshioka.

Ho Pin-Chi participated in the 1966 workshop, the last year in which foreign design
experts assisted in Taiwanese design education. Unlike the other interviewees, Ho Pin-Chi studied under the German design expert Jörg Glasenapp. Once the design workshops came to an end, Ho was selected by the Taiwanese government to study industrial design in Folkwang University, West Germany. Notably, Ho studied with Jörg Glasenapp’s father, Werner Glasenapp, who had been the Head of the Industrial Design Department, so he became familiar with Germany design philosophies, which were incorporated into local design education. Ho Pin-Chi’s personal experiences can serve as profound sources to identify differences between German and Japanese design education. Hsieh Mu-Min’s role in the design workshops was very significant for this research. He was employed as staff of the China Productivity and Trade Center and was in charge of the administrative work for these foreign design experts; he also participated in the design workshops as a student from 1963 to 1965. Hsieh had personal contact with the design experts during their stay in Taiwan. He provided me with many rare documents and items from his personal collections, which enlivens this dissertation. Through face-to-face interviews with these four workshop participants, I have been able to understand and articulate the value of their personal experiences and how the design workshops shaped their professional lives. Furthermore, these interviews shed light on how these particular events impacted Taiwanese early design education and later become a model for local design institutes to construct their own design
curricula.

5.1 Kuo Shu-Hsiung

Kuo Shu-Hsiung is a legend in the history of Taiwanese graphic design. He designed a company logo for the Formosa Plastics Corporation in 1967 that was considered to be the earliest corporate identity case in Taiwan (Lin, 2008), although Kuo Shu-Hsiung never claimed to be a graphic designer. My first meeting with Kuo was over ten years ago when I was conducting a study on the history of local early graphic design. I interviewed him because of his famous logo design for the Formosa Plastics Corporation.

Kuo was very active both in design academia and design industry. He was the first Taiwanese industrial design student to have studied abroad, having earned his master’s degree from the Pratt Institute in the United States. After completing his studies, he taught in the Industrial Design Program in Ming Chi Institute of Technology and established the Environmental Design Company. The company soon transformed itself into an interior design firm, because Taiwan’s industries had not yet reached the level that required industrial designers to improve their products. Kuo Shu-Hsiung told me that he had very few industrial design works and most were done early in his career without mass production. Since he is the first industrial designer with a foreign accredited degree, he was
often invited by many universities to offer design courses. Thus, teaching design in the universities also played an important role in his professional life. Kuo immigrated to the United States after he retired. I had lost contact with him for a few years; but, I finally reunited with him through his cousin, Ho Pin-Chi.

5.1.1 Educational Background

Kuo was born in 1933 to a wealthy family in the Japanese Colonial Era. His father was a medical doctor, as were his sister and brother. His artistic talent was inspired by his high school art teacher, Kang Man-Nong, who had graduated from Hangzhou Art College and was only nine years older than Kuo. Kang Man-Nong taught him painting and also introduced modern design to him. Although Kang had a rough knowledge about design and lacked practical experience, Kuo still received a notion of design from him. Due to his poor academic performance, Kuo was barely admitted into the Art Department of National Taiwan Normal University. His father worried about him, fearing he would be unable to make a living as an artist. In the 1950s, only the National Taiwan Normal University had an Art Department and offered art courses in Taiwan.

Kuo recalled that “my father worked very hard, and sometimes, I felt I was a son lacking in filial piety, because I did not live up to my father’s expectations” (Kuo S. H.,
personal communication, November 2, 2012). In most Taiwanese traditional families, people believed that artists were incapable of earning a living, so most of the families sent their children to vocational schools. Kuo Shu-Hsiung remembered that the instructor of his drawing course was Chu Ted-Chun. Chu always asked students to imitate his style. Kuo said that he was good at imitating his style, and received grades in the 90s, the highest grades given in the class. As Kuo continued studying art into his junior year, his father still worried about his future. Kuo decided to discontinue his major, and spent most of his time in the library. Kuo mentioned “I was inspired by Japanese Craft News magazines, and became familiar with industrial design, which was a brand new field to me” (Kuo S. H., personal communication, November 2, 2012).

In Kuo’s junior year, he entered a package design competition for Banana Cigarette Brand held by the Taiwan Tobacco and Wine Monopoly Bureau. More than 50 competitors entered the competition, and he took second place. Kuo mentioned that he did not apply any design technique and still won the prize. He was so happy about winning, not to mention the NT$5,000 prize. Kuo said he had barely known about design and still won second-place prize, so he believed that he must have had design talent. After having completed his two-year military service, he continued to be interested in design and decided to study in Japan:
When I was studying in Japan, I needed to be admitted into a university to enter the program. Generally, the Japanese National University did not offer admission to foreign students, thus, I decided to apply to a private university. My department chair, Shinji Koike, had the notion of a “Greater East Asia Co-Prosperity Sphere.” He told me that we Easterners should not lose out to Western people, so he accepted my application and told me that we had to work together to promote Eastern industrial design. (Kuo S. H., personal communication, November 2, 2012)

Kuo spent three years studying industrial design at Chiba University. In order to take the fundamental design courses and keep up with his classmates, he started during his sophomore year. After studying at Chiba University, he returned from Japan and served as an interpreter for his professor, Michitaka Yoshioka.

5.1.2 Workshop Participation

While studying in his second year at Chiba University, Kuo’s design theory professor, Shinji Koike, who was very famous in Japan, told him that he had just returned from Taiwan because the Taiwanese government wanted him to help promote industrial design. He went to New Delhi, India, to give a speech at the Asia Productivity Conventional Forum. CPTC’s general manager, Kao Shi-Chin, invited him to help them promote industrial
design in Taiwan, and he agreed. Later, Chiba University approved his request to visit
Taiwan, and he headed to Taiwan to investigate the industrial situation there. He spent two
weeks, and stayed at the Prince Hotel, the biggest hotel in Taipei.

Kuo Shu-Hsiung told his father about Koike’s visit to Taipei. His father was eager to
meet him, because he wanted to know about industrial design. After Kuo’s father realized
industrial design’s capabilities, he had high expectations for his son suddenly. Before he
had thought Kuo would have been unable to make a living, but now he started to change his
mind, and considered it good to learn industrial design.

Mr. Koike made a plan for promoting industrial design in Taiwan. His departmental
colleague, Michitaka Yoshioka, was also Kuo’s mentor at Chiba University. He graduated
from the Illinois Institute of Technology and was also the first Japanese person to study
industrial design in the United States. Yoshioka organized a design consultancy team. With
Kuo serving as his interpreter, he began to participate in the design workshop in 1963.

5.1.3 Workshop Experience

Every year Kuo Shu-Hsiung returned from Japan to serve as Yoshioka’s assistant for
three months. Kuo indicated that the most important course in the Design Workshop was
Design Fundamentals. This course instilled in students an understanding of the processes of
design. “If students did not have a proper understanding, they would encounter many difficulties in their later professional career” (Kuo S. H., personal communication, November 2, 2012). Thus, the instructors endeavored to instruct workshop participants with an appreciation of design fundamentals. Since the workshop placed emphasis on industrial design, the products of industrial design must be capable of being mass-produced unlike handicrafts, which only need to be produced in small quantities. Since the products of design need to be mass-produced, a design practitioner must have a functional design notion; otherwise, he or she would experience many problems, such as poor product structure, weak function, difficulty in handling, and high cost. In addition to a clear design conception, a well-trained designer also needs to select appropriate materials for production. The workshops emphasized design aesthetics theory that discussed ornamentation lacking a functional purpose and the pursuit of the beauty of construction. Based on the design theory promoted in the 1963-66 workshops, utilizing minimum molding and structure improves the product. The outcomes of good designs are simple, sustainable, and affordable products. It is altogether different with handicrafts. Yoshioka emphasized these design notions in the design workshops.

Because a handicraft product is for a limited number of people, it is acceptable to add ornamentation. On the contrary, industrially designed products are produced for mass
consumption. Such products are mass-produced for thousands or even millions of people. Everything in the design should be reasonable. Later, Kuo started his own interior design studio while continuing to teach design at the university, because he wanted to apply his design philosophy to practical design projects: “I applied industrial design theories on my interior design projects, which were different from those of other interior designers. I did not add any ornamentation without functional purposes. Any ornamentation must be simple and durable, and the color and structure should be reasonable; therefore, the outcome of my design, including space planning, would be beautiful” (Kuo S. H., personal communication, November 2, 2012). Kuo’s design philosophy was developed from the concepts of industrial design. He always made prudent use of the clients’ budgets; at the same time they would have a comfortable environment.

5.1.4 Personal Opinion in the Design Workshops

Due to the contributions made by foreign design experts, Taiwan’s design education started to bloom after the design workshops had come to an end. The workshops were quite successful, yet the notion of industrial design had not been fully developed in Taiwan’s design industry. Taiwan’s industrial base had not reached an adequate level for industrial design to be needed in most of the local industries. People did not require well-designed
products at the time; only relatively recently have industries finally realized the necessity of upgrading their industrial design level to gain global recognition.

Kuo continued to help foreign design experts promote local design education from 1963 to 1966. After the end of U.S. aid to Taiwan, Kuo continued to instruct young Taiwanese design talents without the foreign design experts’ assistance. Kuo stated that even without foreign assistance he thought that the Taiwanese could instruct Taiwanese students by themselves, although this idea was only expressed in 1967. Kuo felt deeply that the Taiwanese failed to promote industrial design in practical industries after the foreign design experts had left Taiwan. Fortunately, their design theories and philosophies later helped to incubate Taiwanese design institutes. Many participants joined the faculties of Taiwanese design institutions. Frankly speaking, their contributions to Taiwan’s design academia were more significant than those made to the practical industry, since foreign design experts were design professors at universities.

Most of the participants came from corporations, and some were faculty members at design institutes. Kuo remembered that Acer’s president, Stan Shih, had also participated in a workshop, but he was too busy to complete it. When the workshops were being held in Taiwan, many people became curious about industrial design and came to understand what it entails. Kuo recalled that some of the design institutes’ department chairs personally
participated in the workshops and recruited participants to join their faculty once the workshops ended. These design workshops made a significant impact on Taiwanese early design education because many participants later taught in university design programs and introduced the design workshops’ curricula into the programs. On the other hand, some of the participants began to become increasingly familiar with industrial design and continued to study design in foreign countries.

Figure 5.1: Kuo Shu-Hsiung, photographed by the author after being interviewed.
Figure 5.2: Kuo Shu-Hsiung’s early industrial design work: school bus designs for Ming-Chi Institute of Technology.
5.2 Chen Tun-Hwa

At the Taiwan Graphic Design Association’s annual meeting in 2011, I met Chen Tun-Hwa who was a guest speaker at the meeting. I asked Chen if he happened to know anyone who had participated in the 1963 Design Workshop. Since it had been the first design workshop, I was having difficulty locating its participants. Chen replied that he had been one of the participants.

I asked Chen about his opinion and evaluation of the design workshop instructed by the Japanese design expert, Yoshioka. He replied that the Japanese design expert’s design notion and teaching style were unforgettable. He considered the Japanese instructor’s strict style impressive. He had tried to squeeze three years of coursework into a three-month workshop. Chen participated in the First Annual Design Workshop in 1963. He recalled that Yoshioka’s design courses had been mainly focused on fundamental studio training. He used paper to create different geometric forms, and he had plastic casts and carpentry training. He emphasized the notion of design experience. As we discussed the topic of Yoshioka’s teaching method, Chen repeatedly addressed the importance of paper formation. In addition to paper formation, the package design course was also an important focus of the workshop.

Coming from different industries, most of the participants studied very hard and felt
they had the responsibility to upgrade the level of Taiwanese design. Chen admitted that he had personally benefited in many ways from participating in the design workshop. The Workshop also influenced Chen’s attitude toward teaching and a practical career. Overall, Chen’s evaluation of the design workshop was high. Not only had the instructor, Yoshioka, been very enthusiastic in assisting participants’ learning, but the two teaching assistants, Hiroshi Ishikawa and Kuo Shu-Hsiung, had also done their best in helping the participants. Therefore, Chen considered the design workshop sponsored by U.S. aid to be a milestone for the development of Taiwanese early design education. Without this series of design workshops, it would have been impossible to initiate Taiwanese design education as early as the 1960s.

Based on the inspiration of the design workshop, Chen was able to develop his personal corporate identity theory in 1972. He believed that design could be used to integrate visual aesthetics and strategic thinking. Chen’s professional career later concentrated on corporate identity, real estate agency advertising design, and package design for the Taiwan Liquor and Tobacco Corporation. He retired when he was 70 years old. His professional career was devoted to advertising, print and graphic design.
5.2.1 Educational Background

Chen Tun-Hwa, born in 1940, was among the first graduates of the Graphic Arts Program in the National Institute of Art (1955~1960). When the institute was set up in the 1950s, the program of Graphic Arts intended to become independent of the Fine Arts Department, and the program was formally established the following year. Chen recalled that the program had very few instructors with applied art backgrounds, so he studied photography with the famous Chinese photographer Lang Ching-Shan, learned water color painting from the famous artist Ma Pai-Shui, and took a sculpture course with Yang Ying-Feng. “I didn’t figure out until I graduated from the school when I finally realized that what I had learned in school was design” (Chen T. H., personal communication, November 13, 2012). At first Chen had expected to apply to the Fine Arts Department, but was accepted into the Graphic Arts Department. The Department combined the disciplines of art and lithography. In the institute, the school offered studies in Drama, Film, and the Performing Arts, and the Graphic Arts Program was to incubate students to work with poster, package, and other graphic arts. The Art Department of the National Taiwan Normal University did not offer design courses. Sometimes Chen was confused about studying different arts and finally realized what he had learned was to apply arts to both commerce and industry. Chen did not understand this until he had practically graduated from school.
Chen noted that in the late 1950s the university administration had not had a clear mission about its disciplines, so it hired many artists to offer art courses in the Graphic Arts Department.

5.2.2 Workshop Participation

Chen’s first job was as a mechanical artist in the China Printing Corporate, after having fulfilled his military service. The salary in 1960s was a mere NT$750 (about US$20) a month.

Chen started a mechanical arts department in the China Printing Corporate, and later recruited some students from his institute to join his department. In 1963, CPTC announced the opening of a design workshop for the public. Chen’s company, the China Printing Corporation, also received an announcement. It indicated that CPTC would train design practitioners for Taiwanese industries. Chen was aware that the workshop was intended to prepare local talents to develop design skills for industry, though there was no industrial design program in Taiwan at the time. The announcement stipulated that the workshop would accept anyone from any field who was interested in industrial design. Chen was encouraged by his employer and applied for entrance into the workshop. Chen remembered what his boss said to him: “Yes! You can participate in the workshop, and I will still pay
you while you are away! It’s a very good chance for you to learn modern design” (Chen T. H., personal communication, November 13, 2012).

Chen remembered that the applicants had come from varied industries and some of the applicants had had no previous design-related background. Each applicant must pass the entrance exam before participating in the formal design training. As a result, only 35 applicants took part in the first design workshop in 1963. As I examined the entrance test provided by Chen, I found that the test focused on questions of basic geometric and graphic formations. The interviewee, Chen Tun-Hwa, repeatedly emphasized the importance of design philosophy behind the test, and he also adopted this conception into his later curriculum design. The workshop took place at the Department of Industrial Education, National Taiwan Normal University. The workshop started with the course of Design Fundamentals.

“This course material is very precious. I use it for my course design. I think Michitaka Yoshioka’s teaching was very important, and his course projects could inspire you to come up with new ideas” (Chen T. H., personal communication, Nov. 13, 2012).

Each subject in this exam was meaningful, and all the participants had to pass the exam before participating in the workshop. The workshop took place in the practical wood factory belonging to the Industrial Education Department, because the course needed a few
lathes to make molds. The purpose of the workshop was to train and incubate young industrial design talents to practice industrial design for the country’s future development. Taiwan did not have industrial designers of their own at the time, so they invited Japanese design experts to come to assist in creating a local design industry.

Figure 5.3: Chen Tun-Hwa explains the workshop entrance examination that participants needed to identify differences among patterns.
5.2.3 Learning Experience

“I was very impressed by Michitaka Yoshioka’s teaching method, and his conception for training design practitioners was deeply rooted in my mind” (Chen T. H., personal communication, November 13, 2012). I asked Chen what he remembered about the Japanese instructor. Chen immediately replied that Yoshioka was very strict and had high expectations of the participants. Chen remembered that their course schedules were very tight, and that the instructor seemed to squeeze a three-year design curriculum into three months. Every evening instructor gave us an assignment, and requested the participants to complete it by the following morning. Chen’s impressive memory of Yoshioka was his assignments given each afternoon around 4 p.m. He asked each participant to hand them in the next morning at 8 o’clock. Chen emphasized, “each and every day!” None of the participants were able to complete them, because we simply did not have enough time to do the homework. The participants asked Yoshioka, how we were supposed to finish them in such a short time? Yoshioka replied: “That is your business, and I want it tomorrow!” Chen said that he barely slept during the workshop period. Sometimes he went to sleep at 3 or 4 o’clock in the early morning and even at 5 o’clock. Thus, Chen said he was very impressed.
by him: “I have never seen any instructor like him” (Chen T. H., personal communication, November 13, 2012). He emphasized that it was the way that Japanese instructors trained their students! So Chen felt that if Japanese students could complete their assignments, he thought he could make it, too. Thus, most of the participants managed to complete their assignments on time. After the participants handed in the assignments, Yoshioka assessed the participants’ works right away. Participants received his comments and knew how to improve in the future. I was curious about Yoshioka’s course material, but Chen was not able to find that. He only remembered that they had paper formation at the beginning and later had training in sculpture: “We used plaster to make molds, and they were three-dimensional formations. Later, we had carpentry training, and Yoshioka asked us to experience the entire processes for ourselves and not simply observe” (Chen T. H., personal communication, November 13, 2012). Chen Tun-Hwa also mentioned that Yoshioka’s teaching assistant, Ishikawa, was a well-trained staff member, and he always guided the participants to go through the entire processes. Ishikawa was perfect and familiar with the projects for all the courses. He was able to solve whatever problems we encountered. Chen also mentioned that Kuo Shu-Hsiung served as an interpreter.

Since most of the participants came to the workshop without previous design experience, I wondered how Chen overcame this and made adjustments to embrace modern
design. Chen told me that his specialty was package design, so he concentrated his energies on the paper formation course. Another subject, which also impressed Chen, was animation. Therefore, Chen told the instructor that some of the participants came from advertising agencies. Yoshioka offered an animation course and said that animation was related to advertising, though the instructor’s specialty was not in advertising. He mentioned that animation is a series of continuous images. For instance, a story needs to be analyzed into different steps, one, two, three steps . . . , to create the entire story.

Yoshioka did not concentrate on a specific graphic subject, but he applied his industrial design theory to graphic design. Most of the participants did many package designs and also poster designs. I inferred that was for the package design course set up for marketing. Chen confirmed my point that the CPTC intended to promote skills in industrial packaging design, since local packaging design was so poor. Thus, the workshop offered packaging design, poster design, and other printing design courses. Chen told the instructor that he needed a printing design course, and the instructor tried to meet each participant’s needs and requests, and provided some further information for him. Yoshioka offered his comments from the perspective of industrial design, so Chen learned numerous basic structures, such as machine illustrations. Chen was able to design the look of a machine, but assembling it was not his specialty. The courses were designed from the perspective of
industrial design, but Yoshioka provided Chen with the concept of color control and management, which proved very valuable to him. Later, Yoshioka introduced several famous lithography companies in Japan to Chen, and asked him to visit them, when he had the chance. After Chen finished the design workshop, his company sent him for training in a Japanese printing company for a month. After he returned from Japan, Chen’s overall conception of design had radically improved, and he felt that he had derived a great deal of inspiration from the industrial design workshop. Later, some of the participants began to form an industrial design association, and a lithography association was also founded after the workshop had come to an end. Many new design ideas had been stimulated by the design workshop, and so Chen thought the Japanese instructor had made a significant contribution to Taiwan’s design movement: “We would have been far behind developed countries without the assistance of the foreign design experts” (Chen T. H., personal communication, November 13, 2012).

5.2.4 Influence on Professional Career

Chen recalled that most of his college professors had come from different backgrounds without previous design experience. They were photographers, painters, and architects. It was very similar to the early Bauhaus School in Germany. The Bauhaus
School offered many art courses in the beginning, and later developed their own theories. After Chen graduated from the school, he found that he had learned design. Three years after he graduated, his department head at the National Art Institute asked Chen to offer a course in the department. Chen started his career as a mechanical artist. After having participated in the workshop he could combine Yoshioka’s design theories with his practical experiences. Chen told me that he had benefited from the design workshop, and later he introduced Yoshioka’s theories to his colleagues. Chen’s general manager also asked him to offer a formal course in the company, and he requested every division to send individuals to learn from Chen. “This experience encouraged me to offer a mechanical art course in some design institutes, including my own school, the National Art Institute” (Chen T. H., personal communication, November 13, 2012).

I asked Chen why he entered an advertising agency. He replied that he had not expected to work in an advertising agency. On one occasion, Mr. Jien Xi-Kuei, who worked in the Eastern Advertising Agency, came to his company to have his designs printed. They were chatting when Jien asked him, “Are you from Nan-Tao?” and Chen said, “Yes I am!” He was from Chu-Shan next to Nan-Tao. Then Jien continued to say, “They need people like you” (Chen T. H., personal communication, November 13, 2012). None of Jien’s staff knew the printing process, and Chen knew both design and printing. Jien’s staff painted a
large number of works, but they were unable to get them printed. Chen told Jien that Jien’s staff did not know how to go about making mechanical art. Because most of the staff members in the agency were from the Art Department of National Taiwan Normal University, they did not know the processes of mechanical art. Later, Jien became the chief of the Production Division in the agency, and he asked Chen to join his team. He offered Chen three times the salary he was earning at the printing company. Chen was making only NT$ 750 a month, whereas Jien offered him NT$ 2,100 a month. Chen was about to get married, so he decided to go to Jien’s advertising agency.

At first Chen worked as Jien’s design assistant. As soon as he knew the advertising design process, Jien began to let him handle the design independently. Chen was in charge of the entire mechanical art works, because most of the designers did not know how to make mechanical art. They created ideas, and Chen transformed the ideas into mechanical art for printing. At first Chen only focused on mechanical art; later he also began to help them with design. As the agency business grew, he began to hire people who had also graduated from the Graphic Arts Program of the National Art Institute to join his advertising agency. Because Chen performed very well in the agency, he believed that he would benefit from the design workshop. “It changed my notion and attitude about a career in design. I was able to combine industrial design with my commercial design career. I had
worked in the Eastern Advertising Agency for seven years, and started my design firm. I felt that I wanted to be a designer instead of an advertising practitioner” (Chen T. H., personal communication, November 13, 2012).

5.2.5 Influence on Teaching

Hsiao Zu-Hieh, Chair of the Commercial Design Department at the Ming-Chun Commercial Institute knew that Chen had been a workshop participant, so he invited Chen to offer a “Printing Design” course in his school, which marked the beginning of his teaching career. Chen asked permission from his boss at the Eastern Advertising Agency to let him teach at Ming-Chun Institute, and the boss agreed to a leave of absence. Chen’s employer, Mr. Wen, responded: “Surely, you can go, and I won’t deduct anything from your salary!” Chen told him the course would be offered only once per week, and it would not influence his regular work in the agency. He taught print design in the five-year program, and later the Institute formed a three-year program and wanted him to continue teaching the course there as well. Chen made a decision to leave the advertising agency because he wanted to concentrate on his teaching and his own design studio. Chen recalled that he had used many materials from the workshop in the beginning of his teaching career; for instance, he used those key patterns to teach students to identify differences among patterns.
Based on design theories, a person capable of identifying patterns’ graphic differences have more design potential and a greater design sense. “I think it is very difficult to identify graphic patterns which look virtually the same. I applied this concept to my teaching references. I still feel his [the Japanese instructor] design philosophies are important in learning contemporary design” (Chen T. H., personal communication, November 13, 2012).

Chen mentioned his concept of curriculum design or teaching design. From the narrative, I was able to sense his enthusiasm about teaching and his strenuous efforts to modify his courses. Chen would design a class assignment by using Arabic numbers to rearrange a variety of patterns. His students were stimulated by the different possibilities and came up with many innovative creations. The projects of students’ course works were very interesting and attractive, and the images looked very different from the original ones. Typically Chen would give an assignment, and students had a week to complete their project. Chen would critique and assess the projects after they had handed them in. His students welcomed such projects. Sometimes, he posted students’ works on the blackboard, and asked them to present their ideas. Students were eager to explain their bright ideas and demonstrated their processes. In this way, students received inspiration from their classmates.

Chen Tun-Hwa remembered that one time a design professor from the United States
had visited his Institute and had seen his students’ works. The professor was very impressed by a particular assignment that used Arabic numbers to arrange different patterns. The United States visitor had never seen this type of arrangement before. He spoke to the department’s staff that he would apply this subject in his course design in the United States. He was planning to meet Chen. Unfortunately, Chen was meeting with an important client and unable to leave right away! As a matter of fact, this assignment was inspired by Yoshioka’s design curriculum, too. Later, Chen’s design business became very busy, but he still maintained his teaching at several universities, such as Chung Yuan Christian University, National Cheng Kung University and Ming Chun University.

Chen published his first book, *Printing Design*, in 1972, which was the first book in the field in Taiwan. “Many schools used my textbook, *Print Design*, and it was the only print design textbook in the market, so they asked me to teach the course in their institutes” (Chen T. H., personal communication, Nov. 13, 2012). Chen collected his practical art works in the book, and the book was quite popular in the 1970s, since Chinese design books were still very scarce at the time.
5.2.6 The Workshop’s Impact on Local Design Education

Chen participated in the first annual workshop, and later he and the other workshop participants decided to form a Chinese Industrial Design Association and Chinese Graphic Arts Association, since their ideas to form a design society were inspired by the foreign design experts’ design philosophies. “We thought we needed to have our own design society” (Chen T. H., personal communication, November 13, 2012). A few years later in 1970, workshop participants also formed the Chinese Package Design Association with the assistance of the CPTC:

After participating in the workshop, I felt I had the responsibility to transfer their design philosophies to my students. The design workshop not only provided me with the opportunity to improve my design skill and vision, but also guided me to create my own teaching materials and implement previous curriculum design. (Chen T. H., personal communication, November 13, 2012)

The CPTC worked very hard to prepare the design workshop, and the outcomes were significant. Chen believed that the design workshops sponsored by U.S. aid could be a milestone in Taiwanese early design education. He was stimulated by the workshops in his professional career. In addition to practical designs, such as, graphic design and publishing, he devoted his efforts to corporate identity design in his later career. In 1972, Chen offered
a speech at the China External Trade Development Center and inspired the center’s idea to promote corporate identity design in Taiwan. The CTPC invited experts from different fields to offer a series of speeches for the training of staff members, and Chen’s lecture on design served to clarify that design needed corporate vision to communicate its new image.

In the speech Chen presented his theory of corporate identity by stating that design was a profession to promote a corporate image. Chen has addressed his notion in his book that corporate identity must include visual identity, mind identity, and behavior identity. Later in his design career, he was devoted very much to the design of corporate identity, especially visual identity design. After his lecture, the CPTC felt his theory was very important for the industry, so they invited him to offer a series of training programs. His first corporate identity case was the Ho-May brand established in 1980.

The Ho-May Corporation was located in Tainan and was a major wholesale outlet in Southern Taiwan. Chen designed the corporation’s logo and brand identity, which continues to be used today. The company started as a daily commodities dealer and later expanded to develop its own factories. Chen told company leaders to establish their own brand identity, since their business was growing quickly and they needed a new brand image to unify different sectors. Thus began his first corporate identity case. After finishing the Ho-May brand identity, Chen was contacted by many corporations to design their corporate image,
including the Acer Computing Corporation and the Foxconn Corporation.

As a graphic designer, Chen’s profession integrated advertising, print, and design industries, so he could reach out to clients from different fields. He mentioned several times that he had been very lucky to have participated in the design workshop in terms of his professional career, and Yoshioka’s design theory and attitude toward the design profession had rooted in his mind deeply. Later, Chen had also devoted himself to teaching “Print Design” in several universities. He thought that his enthusiasm for teaching design in the universities must have been influenced by the attitude of his previous workshop instructor, Yoshioka. Chen retired at the age of seventy years old, in 2012. Chen started preparing for his memoirs writing project, so I had a chance to witness his personal collection and portfolio, which was very helpful for me to clarify Chen’s narrations and understand the story of his participation in the workshop.
Figure 5.5: Chen Tun-Hwa shows his industrial design works made in the design workshop.

Figure 5.6: Chen Tun-Hwa explains his corporate identity designs which he made later in his career.
5.3 Ho Pin-Chi

My interest in studying the history of Taiwanese design started in the late 1990s. As I reviewed some of the publications from the 1960s, I found several articles discussing the modern design movement in Europe, all of which were written by Ho Pin-Chi. He was a design talent and had been sent to study in Germany under the sponsorship of U.S. aid to Taiwan. I attempted to interview him in order to appreciate his learning experiences at the German design institute. Ho Pin-Chi’s latter career kept him mostly in New York, so initially I was unable to conduct interviews with him face-to-face. However, when he retired from his position and returned to live in Taipei, in 2012, I finally had the opportunity to speak with him.

Unlike the other three interviewees who learned from a Japanese design expert, Ho Pin-Chi’s workshop experiences was his study with the German design expert Jörg Glasenapp. In particular, Ho was selected by the CTPC to study in the Folkwangschule fuer Gesfatung for two years after he had completed his workshop training in 1966. While staying in Germany, Ho studied with Jörg’s father, Werner Glasenapp, who was the Head of the Industrial Design Department at the Folkwangschule fuer Gesfatung, so he had witnessed German design education. For this study, Ho shared his experiences and memories, enabling me to describe the German instructor’s design concepts. From Ho’s
perspective, I could clarify the German’s teaching methods applied in the design workshops and identify their influences on early design education in Taiwan.

5.3.1 Educational Background

Ho Pin-Chi graduated from the Department of Art of the National Taiwan Normal University, a program primarily designed to incubate art teachers for middle schools in Taiwan. Both art and handicrafts were their core subjects. During Ho’s junior year his cousin entered Chiba University in Japan to study design. While Kuo was studying at Chiba University in Japan, he always shared his learning and experiences with Ho. Kuo’s enthusiasm and contemporary design concepts inspired Ho to change his major, when he was a junior at the university, and study design. Coincidently, one of Ho’s professors in the university, Wang Chang-Jie, introduced basic design concepts to both Ho and Kuo.

Wang graduated from the Hangzhou National College of Art, the first comprehensive art academy in China. Wang recalled that many Russian artists had immigrated to China prior to the Second World War; some of these Russian artists later stayed at the school and introduced modern design courses there. Wang described how his Russian professor had shown the students many examples of Greek architecture and told them that the architectural sites embodied the original conception of Western Art. Later
Wang shared these ideas with his students, indicating that Ho had a rough idea about modern design at that time.

5.3.2 Workshop Participation

Ho participated in three industrial design workshops, the first being in 1966. Since most of the participants had to work during the day, the workshop was held during evening hours. It provided basic training, and it was the first time for instructor Jörg Glasenapp to come to Taiwan. Sponsored by U.S. aid to Taiwan, the CPTC coordinated and sent many workshop announcements to advertising agencies, handicraft centers, and design institutes. Ho saw the information and thought it was a good opportunity to learn design, so he participated in the design workshop in Spring 1966. Because he had to fulfill his military service, Ho missed workshops conducted by the Japanese design experts from 1963 to 1965. Ho graduated in 1962 and spent a year of practical training for teaching middle school, so he entered the military in 1963. After fulfilling his military service, he got a job at the Eastern Advertising Agency. In Spring of 1966, Glasenapp and his assistant, Ronnefeldt, came to instruct the fourth design workshop, which no longer had the Japanese design experts. This workshop was also sponsored by U.S. aid. Later in the summer, the workshop included an advanced level, and many faculty members from design institutes participated.
in the workshop. After completing the 1966 design workshop, the U.S. decided to
discontinue sponsorship of the design workshop and recruited young Taiwanese design
talents for study in Germany to learn design.

5.3.3 Personal Learning Experience

When I asked what skills and design theories Ho had learned from the design
workshop, he replied immediately that it was a good question for him. “We felt the subjects
in the design workshop were quite new” (Ho P. C., personal communication, November 20,
2012). The most impressive thing was that the German instructor, Glasenapp, gave each
person steel wire, about 15 centimeters in length. Since the wire was cut from a bundle, it
was not straight. Glasenapp asked each participant to try to make it as straight as possible
by hand. He did not care how the participants managed to do it. His goal was to make each
participant understand the concept of “learning by doing.” He further explained that as a
designer you must know how to imagine something and also how to complete it by hand.
Later, Glasenapp gave each person three steel wires to be used for different purposes, the
first wire was to be straight, the second wire curved, and the third wire to be shaped into a
circle. Glasenapp requested that the curved wire be very beautiful and neat. Ho thought the
most difficult aspect of the required tasks was that of shaping the straight wire into a circle.
Ho recalls that he tried very hard to knead the steel wire, as it was only 0.2 centimeter thick.

Subsequently, Ho had a chance to study industrial design in Germany, and found that the Germans, fundamentally, had the same design subjects. Jörg Glasenapp’s father, Werner Glasenapp, had been the Head of the Industrial Design Department at Folkwangschule fuer Gesfatung, and the son introduced his father’s design curriculum into the design workshop in the Spring of 1966. Ho retained a very fresh impression of the teaching philosophy, which combined a designer’s imagination and handmade technique. In addition to the teaching philosophy, the instructor requested the students to undertake a significant amount of data collection and analysis for each project.

### 5.3.4 Learning Experiences and Evaluation

Ho Pin-Chi personally felt the German’s teaching methods were quite interesting. The instructor offered participants a product’s concept without fully describing a specific product name. For example, when designing a chair, he would not confirm whether it was a four-legged chair. On the contrary, participants would find many chairs without four legs, if they had searched out previous data. A bending curve could serve as a chair’s legs or a couch could be considered a chair if it fit ergonomics. The German instructor asked that
each participant’s idea be original to avoid imitating previous models. “His design teaching philosophy was to train students to engage in innovative thinking; thus, he usually would not give you a direct answer. He would only provide a direction for you to improve your design concept” (Ho P. C., personal communication, November 20, 2012).

Ho personally approved of his teaching method in the design workshop. Everyone received his prototypical concept, but had varied outcomes in the end. If the participants followed the instructor’s idea too closely, then it would limit their own creative development. Such results would be similar to previous chairs with four legs. Although the workshop in which Ho participated merely lasted a few months, he could still appreciate the attitude toward its design philosophy of originality. According to his observation, Ho also found that the German instructor’s teaching method was different from that of the previous Japanese workshop instructor. The Japanese teaching method focused on students’ visual representations, but the German instructor tended to train his students in terms of modeling. “Besides visual representation, we were required to practice modeling, usually by making a proportional model in the workshop training. I experienced their individual differences in the workshops” (Ho P. C., personal communication, November 20, 2012).

Since the Japanese instructor had been educated in the U.S., his teaching method and curriculum design were adopted from a U.S. design institute (the Japanese instructor,
Michitaka Yoshioka graduated from the Illinois Institute of Technology in 1958). So Ho felt that it was good to have the chance to develop his skills under the tutelage of a German design expert. In addition to rendering the design concept, the participants also learned how to use a model to demonstrate their concept. On the other hand, Ho observed that European marketing was different from Japanese or U.S. marketing, thus their design representation appeared in various styles.

5.3.5 Effect on Personal Career

Later, Ho visited Italy, and he found that Italian design education was similar to that of Germany. As a matter of fact, the Germans “use both hands and brain” design concepts, which were also employed in Italy. Italian design education trained students to have good skills in modeling. In the 1960s, while Ho was studying in Germany, Italy had yet to establish its own design institute. The Italians trained design practitioners in architectural studios or furniture factories. The Bauhaus established design education in Germany in 1912, but Italy and other countries had influenced them. When Ho examined the outcomes of the 1966 design workshop, he found the design styles had really varied from those of the previous Japanese design workshops. Thus, Ho spoke to Shaw Yew-Hwai (Director of the Product Improvement Division, CPTC), informing him that Taiwanese participants had
greatly benefited from the Germany design expert and that in his opinion the results of design workshops had been brilliant. Taiwanese design education would benefit from the great diversity of outcomes, and Taiwanese design education would not model itself after a single country’s education system. After his participation in the design workshop, Ho received a CDG scholarship to study design in Germany.

The summer design workshop in 1966 was divided into two groups: the German expert and the Japanese expert taught their students separately. Ho was in Glasenapp’s group. At the end of the design workshop, Glasenapp recommended that Ho study in the German design institute, Folkwangschule fuer Gesfatung. As Ho mentioned previously, he was trained to use steel wire to develop his modeling skills, an essential features of the course design that allowed Ho to appreciate the instructor’s philosophy of design. J. Glasenapp encouraged the participants to think carefully about the design processes and pay attention to detail. “No matter how your design turned out, he thought the most important thing was the thought process involved in design” (Ho P. C., personal communication, November 20, 2012). This was the design philosophy that Ho greatly benefited from. Consequently:

I am very careful to look at the design processes of my projects and have hardly
missed one single important step. I always do a lot of research and analyze the data, then make a precise conclusion. I think this important work experience could be attributed to Glasenapp’s influence. (Ho P. C., personal communication, November 20, 2012)

Ho saw people making mistakes very often, because they failed to pay attention to the details of processes. For instance, safety is very important in practicing interior design. We live in small houses in Taiwan, yet our possessions increase day by day. If a designer designs a closet for the living room, he has to consider its function and decide how to install its door. Jörg learned industrial design from his father, Werner Glasenapp, so he was greatly influenced by his father. He constantly reminded the participants that he did not care how their final designs turned out. What he cared about was the participants’ devotion to process. He would check every step of design processes to see whether anyone had missed something or not. Ho remembered that he had been very busy in Germany, and hardly had any free time. Later, when Ho practiced design in the industry, he seldom missed important points. He believed this professional attitude of precisely checking every important step was influenced by Glasenapp’s design philosophy.

Because Ho spent two years in Germany, with six months for training in spoken
German, he later stayed in CDG organization training. There was no design education in Taiwan, so he had to learn from their design institute and understand how design education was practiced in Germany. Glasenapp recommended Ho for his father’s design institute, Folkwangschule fuer Gesfatung. It has been forty years since Ho returned from Germany. Ho still felt that what he had learned in the design workshop had proven very useful for his design career. Because he insisted on following Glasenapp’s design philosophy, later in his career Ho hardly missed any important steps of design processes. Ho thought that this was the major benefit he gained from the design workshop.

5.3.6 Impact on Local Design Education

Ho highly praised the design workshops’ courses for being personally very useful for him. After he had studied in the German design school, he found that the courses of the design workshop in 1966 were borrowed directly from this school. He thought that European design education was quite different from U.S. or Japanese design education, although both U.S. and Japanese design education were influenced by Europe. Since U.S. and Japanese marketing varied from European marketing, companies seemed to pay more attention to presentation skills to please their clients. On the other hand European design was more realistic; thus, they preferred to train students to practice modeling skills, from a
one-to-one ratio to a one-to-twenty-five ratio. They simulated a given product’s model to their client’s needs.

Ho had received both types of education and observed their differences from the perspectives of their social and economic environment. Ho thought Taiwanese early design education received benefits from both Japanese experts and German experts who took part in the design workshops from 1963 to 1966. On the other hand, he also felt that the CPTC contributed significantly to local design education as well. Generally speaking, design education, such as graphic design, industrial design, interior design and architecture design, all benefited from the 1963-1966 design workshops. Recently, young Taiwanese design talents have won many international design competitions, such as IF, Red Dot, Good Design, and even the Grammy Best Album Design. Meanwhile, the Taiwanese automobile industry has developed its own new brand, design, and manufacturing in Taiwan. So the CPTC has made a profound contribution to Taiwanese design education, starting from local design education under the auspices of U.S. aid to Taiwan. Although the design workshops from 1963 to 1966 had several drawbacks, overall they were successful in developing local design education.

Taiwan design education authorities applied foreign design experts’ ideologies in developing local design education. Since the model of local design education derived from
different cultures and systems, our design education has become multicultural, and we have gradually developed our own distinctive philosophy. As Ho concluded our interview, I found that he had devoted his entire career to the interior design industry, even though his design education was in industrial design. In 1971 he published a book entitled *Modern Interior Design* and also wrote a few journal articles, all were published in *Artists and Interior Design*.

Figure 5.7: Ho Pin-Chi (center) and Wang Lian-Deng (also a 1966 workshop participant, right) speaking with Jörg Glasenapp (left). *Photo courtesy by Ho Pin-Chi.*
Figure 5.8: Participants show their works in a hallway. *Photo courtesy by Ho Pin-Chi.*

Figure 5.9: Ho Pin-Chi, photographed by the author after interviewing.
5.4 Hsieh Mu-Min

When I spoke with my interviewee Kuo Shu-Hsiung about my interview questions, he recommended a person who could represent and speak for the CPTC. The person was Hsieh Mu-Min, a former staff member of the CPTC, who also participated in the workshop from 1963 to 1965. Unlike the other interviewees with an art background, Hsieh Mu-Min had a mechanical engineering background, so his experiences and memories could offer me with a different perspective. Hsieh provided me with many valuable primary sources, although he did not talk as much as the other interviewees.

5.4.1 Educational Background

Hsieh Mu-Min was born in 1932 and graduated from the Department of Mechanical Engineering of the National Taiwan University. He finished high school studies in Vietnam, and then came to study at the National Taiwan University. While he was in Vietnam, he did better in his art, math, and physics courses than in the other subjects. Hsieh was thinking of studying in the field of art, but he decided to study mechanical engineering to help build Taiwan industry in the future. He spent three to four years in heavy mechanical design after graduating from the university.
While Hsieh was in his sophomore year and not overloaded with homework, he participated in the Student Fine Arts Association at the university. He once took first place in a university sponsored art competition. When the UNDP (United Nations Development Programme) intended to promote Taiwanese industries, it decided to focus on metallic technology and helped to establish the Metal Industries Development Centre. This included different metal industries and later many techniques were derived, such as machinery molding. To achieve these techniques, the UN sent many experts to provide assistance. Hsieh was to serve as an assistant for these experts and worked as their coordinator.

To assist a single industry, it was not enough to rely on only one skill. The UN also sent industrial engineering experts. Most of the experts were able to cooperate not only with local experts but with industrial design experts as well. Thus, they were searching for a person who had a combined engineering background with art talent. Consequently, Hsieh was selected to study in the United States. He later worked in the Metal Industries Center.

5.4.2 Workshop Participation and Observation

Hsieh Mu-min worked at the Fu-Kuo Electric Fan Company and later came to work in the CPTC. He came to help Michitaka Yoshioka start the design workshop in 1963.
Hsieh mentioned that there was a design expert, Girardy, who came to help Taiwanese design and handicrafts sponsored by the U.S. aid prior to the design workshop in 1963. Girardy first came to help the Taiwanese handicraft industry and later worked for the CPTC after finishing his contract with the Handicraft Research Center.

“When the foreign design experts came, I was working in the CPTC and needed to assist them to instruct the participants. I found some interpreters to translate for them. I was the only staff member in charge of most of the administrative work during the period of the design workshops.” (Hsieh M. M., personal communication, November. 30, 2012) In addition to his administrative contact with foreign design experts, he also had many chances to interact with them privately. On the contrary, Hsieh did not spend much time learning from them. He came from a technical background, as he used to work in an electrical fan factory. He had some practical experience before he participated in the workshops. Since Hsieh already had some experience in making products, those experts’ design theories helped him solve his practical problems in the industry. Because Hsieh spent most of his time with design experts and listened to their lectures on basic industrial design, he benefited greatly from working with them. Hsieh personally felt that the foreign design experts’ main contribution was introducing design theories and design fundamentals to Taiwan. Most of their courses were academically oriented. Later he came to realize that
both Shinji Koike and Michitaka Yoshioka had graduated from U.S. design institutes and had adopted U.S. experiences for promoting the Japanese design industry. As a matter of fact, they were from academic professions, and so they contributed most to the fundamental development of the local design industry. On the other hand, the Taiwanese design industry did not benefit as much as the design academic university circles.

5.4.3 Learning Experience

Hsieh participated in the design workshops from 1963 to 1965. The design workshop of 1963 was devoted to basic design education, such as basic aesthetics, basic graphic design, three-dimensional design, and design thinking. For Hsieh, basic design is fundamental for any advanced courses, besides aesthetic training. Further, design is practiced by purposeful and goal-oriented individuals. So based on these considerations, a designer is able to think innovatively and seek out different possibilities for solving problems. Under certain limitations and conditions for adjustment, a designer can derive many solutions from the process of “divergent-convergent.” The fundamental conception of design education is to solve human problems, especially from a functional perspective.

Hsieh had been taught by both Japanese and German design experts. I asked him if there were any differences between the Japanese and German experts in their design
philosophies. Hsieh replied that, basically, their theories were similar. There were two important design institutes in Germany: Ulm and Folkwangschule für Gestaltung. German design philosophy was to solve problems. He thought their fundamental theories were similar. German design was inherited from the Bauhaus. Later, Bauhaus theory was introduced into the Illinois Institute of Technology. Bauhaus theory was also introduced into another design institute, Ulm, located in Southern Germany. In attempting to identify their differences, Hsieh thought German design was more concentrated on the notion of learning by doing and making hand-made molds. They would teach students basic design theories, then practice studio subjects.

5.4.4 Effect on Professional Career

After Hsieh participated in the design workshops from 1963 to 1965, he spent three to four years working in heavy mechanical design. He said that Taiwan used to depend on its island economy and needed to export its products. Thus, he felt industrial design was very important for industry. There was a library in the U.S. Press Office in Taiwan during the period of U.S. aid to Taiwan. Hsieh found many materials there relating to industrial design. He spent a great deal of time searching for information on industrial design. Hsieh believed that design was capable of solving problems, and his methods depended on studies of user
needs rather than previous experience. In his professional career, Hsieh always thought about corporate or product service by employing design concepts, and he analyzed the needs of his target audience. A decade ago, the Taiwanese industrial design industry focused on aesthetics, and later it gradually shifted its focus to innovation design that was human oriented.

Hsieh had a university degree with four years of work experience before he participated in the design workshop. He had experience from working with the German design expert, Jörg Glasenapp. As he recalled “I started from brushed gypsum powder and later knew how to design molds to demonstrate the power of my imagination” (Hsieh M. M., personal communication, November 30, 2012). When the design workshop came to an end, Hsieh was invited by Professor Kuo to teach at the Taipei Institute of Technology. Kuo also participated in the design workshop with Hsieh from 1963 to 1965. Kuo was from the Architecture Program of the Vocational High School and attended the Art Department of National Taiwan Normal University. Professor Kuo thought teaching the course of industrial design was very important for his institute and asked Hsieh to join his faculty. Hsieh felt he had received great benefit from the foreign design experts, and he wanted to share his experiences with students, thus this position started his teaching career.
In addition to teaching at the Taipei Institute of Technology, Hsieh also founded his own design firm in 1978. He found both practical and teaching experiences were important to him. “I felt that the notion of learning by doing was important to industrial design, and I could practice this notion in a practical industry” (Hsieh M. M., personal communication, November 30, 2012). Currently, Hsieh still teaches in the Min-Chi Technology University (previous Min-Chi Institute of Technology) and also serves as design consultant for many corporations in Taiwan. Although many of his colleagues have left or retired from the design industry, at the age of 81, Hsieh is still very active both in the design academe and design industry.

Figure 5.10: Hsieh Mu-Min describing his assistance to the foreign design experts.
Figure 5.11: Hsieh Mu-Min (right) served as Shinji Koike’s interpreter in 1962 when Hsieh initially joined the CPTC.
CHAPTER SIX

DESIGN ASSISTANCE IN THE POST U.S. AID ERA

In this chapter, I describe the design assistance offered by two foreign design experts, Jörg Glasenapp and Frank Sander, in the post U.S. aid era. After the design workshops came to an end in 1966, Jörg Glasenapp stayed on until 1967. During his stay, Glasenapp was assigned to plan a curriculum for an industrial design department at the university level. Glasenapp’s report was an important primary resource for understanding his notion about university-level industrial design education, which had not been fully studied before. Glasenapp’s report was proof of his contribution to shaping local industrial design education in higher education. Glasenapp left Taiwan in 1967, and another German designer, Frank Sander, came to continue Glasenapp’s work in Taiwan. Sander assisted in the formation of the Industrial Design Program at the Simpoo Institute of Technology in 1968. Because Sander did not instruct in the design workshops, his contribution was barely mentioned in previous studies. He remained in Taiwan until 1969, and the design assistance program finally came to its end. In this chapter, I discuss and analyze both Glasenapp and Sander’s curricula plans and their suggestions with regard to the local design education. At the end, I summarize these foreign design experts’ significant influences on the
development of local early design education.

6.1 Design Assistance from 1967 to 1970

6.1.1 Glasenapp’s Curriculum Design for Local Universities

Glasenapp came to Taiwan in 1965 and instructed in the 1966 spring and summer design workshops. In addition to his work in the design workshops, Glasenapp also traveled to North, Central, and South Taiwan to investigate the development of design education. After his investigative field trips, Glasenapp proposed his ideal model of industrial design education for local universities and also adopted the educational model of his father, Werner Glasenapp, in West Germany. This prototype for his industrial education model was designed for the university level, which was included in his report to the Design Assistance Program of U.S. aid. This instruction model was based on Taiwan’s economic development and the needs of the local design industry, although the government did not officially publish the report. In 1969, the CPTC closed its Division of Product Promotion, and Glasenapp’s report was brought out by its staff members as an important reference for promoting industrial design education. This unpublished report is a primary resource for this study and was provided by Wang Lian-Tung, a previous workshop participant.
In the 1960s, a few industrial design institutes were emerging in Taiwan. Students usually attended these design institutes at age 16 to 20. In order to incubate local industrial designers, Glasenapp strongly advocated establishing industrial design departments at the university level. He also designated three universities, one each in South, Central, and North Taiwan, for the formation of industrial design departments, i.e., the National Taiwan Normal University in Taipei, Tung Hai University (a university formed by the U.S. Christian Union Church) in Taichung, and the National Cheng Kung University in Tainan. His notion of industrial design education at the university level was to emphasize the aspects of technology, creativity, presentation, research and planning (Glasenapp, 1967).

In addition to these emphases, the design program also needed to offer courses in ergonomics, product planning, marketing and management because Glasenapp thought the graduates of university level programs would be able to practice industrial design immediately in the industry. After completing the program, students would receive their bachelor’s degree in design. For the current industrial design education at the institutional level, Glasenapp suggested that institutions provide adequate instructional facilities, including workshops and qualified faculty personnel, assuring the responsible and successful implementation of the curriculum design. Additionally, institutional education should concentrate on practical design, model building, and presentation of mechanical and
electrical products, technical packaging and container design, plastics industry household utensils and other technical products. All these products were manufactured at local major industries in the 1960s.

Glasenapp thought that two institutions in Taiwan should be provided support in offering industrial design curricula for industrial design assistants with a liberal educational emphasis on technology, creativity, and presentation. The two institutions that Glasenapp recommended were the Taipei Institute of Technology and the Min Chi Institute of Technology.

In his report, Glasenapp estimated the future needs of Taiwan industries would be in the form of industrial design human resources in the coming decade. Based on a survey implemented by the CPTC, general statistical materials, the Taiwan Government’s Fourth Four-Year Economic Plan, and personal observations, Glasenapp calculated a need for approximately 200-300 university level industrial design graduates by 1975. Because no industrial design departments at the university level had been established in the 1960s, he expected only 140-180 graduates at this level in the subsequent 8 years. In order to meet the needs of the industry, he suggested the remaining number of designers be recruited from related professions and provided with additional short-term training or would have studied industrial design abroad. For the instructional level of industrial design education,
approximately 600-800 graduates would be needed to fill available industry positions in the following 8 years, and obviously it would be difficult to achieve this goal (Glasenapp, 1967).

Glasenapp advocated the importance of promoting industrial design education at the university level, and he also suggested some possible sources of qualified faculty personnel for Taiwan’s educational authorities to recruit. In the 1960s, design education in Taiwan was just taking root, so the recruitment of teaching personnel was the most difficult and crucial factor for establishing an industrial design department at universities and institutes of higher learning. Glasenapp realized that neither the social status nor the salary of such a position would attract qualified designers to apply for available positions in design departments. In the late 1960s, a full time professor’s salary was around NT$5,000-6,000 a month which was equivalent to US$175-200. Therefore, he suggested that potential candidates could be from industries or organizations in executive positions. He further pointed out that ideal candidates would be:

1. Engineers with creative, artistic and educational abilities.
2. Architects with experience in mass-production and prefabrication and a sound knowledge of industrial processes.
3. Craftsmen and artists working in applied design fields related to industrial
design, with additional training in technology, including production methods, materials and mechanical drawing.

4. Industrial designers with additional education from recognized institutions in foreign countries, including sufficient practical experience in industry. 

(Glasenapp, 1967, p. 17)

Glasenapp considered the immediate needs of design education, so he recommended CPTC staff members, qualified fellowship returnees (previous technicians sent by the U.S. aid program) and the participants of previous design workshops as the most promising personnel to be recruited as faculty members for design courses in universities and institutes. According to my interviewees’ statements, most of the workshop participants later taught design at either the university level or the institutional level. Some of the participants even became full-time professors within educational organizations, so one short-term outcome of the design workshop was to provide the important human resources needed to fill university-level teaching positions.

6.1.2 Industrial Design Education at the University Level

The economy improved in the late 1960s, and Glasenapp predicted that local enterprises would need many qualified designers to participate in the emerging marketplace.
He believed that the training of executive industrial designers at the university level had become urgent, and he would not tolerate any delay in the establishment of industrial design departments. In his report, he urged the Ministry of Education to support and erect industrial design departments in three universities: the National Cheng Kung University, Tung Hai University, and the National Taiwan Normal University. Although Glasenapp left Taiwan in 1967, and later the Division of Product Promotion at the CPTC was shut down in 1969, Glasenapp’s recommendation was heeded, and the National Cheng Kung University was formally able to establish the first industrial design department at the university level in 1973. Subsequently, in 1982, the National Taiwan Normal University formed its Industrial Design and Craft Education Department, and in 1989 Tung Hai University followed suit. The Industrial Design Department at the National Cheng Kung University recruited the 1963 design workshop participant, Tseng Tung-Bou, as the head of the department. At the same time, Tseng also invited three previous workshop participants to join the faculty (Glasenapp, 1967).

In his report, Glasenapp also suggested the establishment of a “Southeast Asia Industrial Design Training Center” (p. 22) on the campus of the National Cheng Kung University, although he did not explain the reason for forming this center. Ultimately, the design center never came into being. In the development of industrial design education at
the National Taiwan Normal University, they began with 60 semester hours of industrial orientation lectures, which led to an independent design section within the industrial education department. In 1982, the Industrial Design and Craft Education Department was formally founded.

In his report, he expressed two objectives of industrial design education. One objective was to stimulate, explore, and cultivate students’ creative abilities, and the other was to transmit the knowledge of information and data analysis abilities. Glasenapp expected students would have the abilities to research, analyze, invent, develop, and finalize their design projects. In addition, prospective students would need to develop their critical and cooperative attitude in their future practice in the industry. He further explained that design education at the university level should include two components: 1) general professional study in elementary design training and 2) experimental design training incorporated with industry. Glasenapp expressed that his curriculum plan for Taiwan’s design education was based on both the recommendations for the future by the International Council of Societies of Industrial Design and his education experiences at International Institution, the Folkwangschule für Gestaltung in Germany. He also incorporated his curriculum design into the Taipei Institute of Technology and the National Taiwan Normal University. Glasenapp presented a detailed curriculum plan in his report (see Table 6.1-6.5).
The National Cheng Kung University later adopted this curriculum design at an early stage.

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<td>Two-dimensional presentation techniques I</td>
<td>2-4</td>
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<td>Applied mathematics</td>
<td>4</td>
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<td>Mechanical drawing I</td>
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<td>Art history I</td>
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<td>Chinese</td>
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<td>Philosophy of Dr. Sun Yat-Sen</td>
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<td>Military training</td>
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**2nd Semester**

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<td>Military training</td>
<td>2</td>
</tr>
</tbody>
</table>
Glasenapp explained the contents of his course design. For example, in the two-dimensional presentation techniques course, he would introduce abstract and concrete elements of design, black and white composition, calligraphy, color theory, color circle, color planning, and color composition. Students would practice graphic design in logos, poster design, and record jacket design at the end of the semester. In the second semester, students would begin to practice three-dimensional basic design exercises, including wire bending, free clay and plaster sculptures, frottage exercises, wood jointing, wire jointing, and morphology. According to Ho Pin-Chi, these design exercises were very important in the beginning of industrial design education.

The course design of the first year was very similar to the Spring Workshop in 1966, which concentrated on the fundamentals of design. I think that the aim of these exercises was to stimulate the students by experimenting with various materials and techniques, thereby inspiring their creative abilities within a given framework. The second part of their exercises was designed to lead students through a realistic design project such as container design, packaging bottles using blow mold techniques, structural elements, and the possibility of prefabrication.
Table 6.2: 2\textsuperscript{nd} year design curriculum

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial design I</td>
<td>6-12</td>
</tr>
<tr>
<td>Two-dimensional presentation techniques III</td>
<td>1-3</td>
</tr>
<tr>
<td>Model building techniques materials I</td>
<td>1-4</td>
</tr>
<tr>
<td>Mechanical drawing III</td>
<td>1-3</td>
</tr>
<tr>
<td>Technology I</td>
<td>4</td>
</tr>
<tr>
<td>Art history III</td>
<td>2</td>
</tr>
<tr>
<td>Military training</td>
<td>2</td>
</tr>
</tbody>
</table>

2\textsuperscript{nd} Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial design II</td>
<td>4-12</td>
</tr>
<tr>
<td>Two-dimensional presentation techniques IV</td>
<td>1-3</td>
</tr>
<tr>
<td>Model building techniques materials II</td>
<td>1-3</td>
</tr>
<tr>
<td>Mechanical drawing IV</td>
<td>1-3</td>
</tr>
<tr>
<td>Art history IV</td>
<td>2</td>
</tr>
<tr>
<td>Technology II</td>
<td>4</td>
</tr>
<tr>
<td>Ergonomics (human engineering)</td>
<td>2</td>
</tr>
<tr>
<td>Military training</td>
<td>2</td>
</tr>
</tbody>
</table>

In this session of curriculum design, students were required to be involved with real projects, with instruction in advanced techniques. In order to connect with the local industry, students had field trips to visit some major domestic corporations. In the technology course,
guest speakers from local industry were invited to offer lectures on practical experiences.

Various media were demonstrated in the class, so the students would get a realistic impression and understand the problems in industrial production.

Table 6.3: 3rd year design curriculum

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial design III</td>
<td>4-12</td>
</tr>
<tr>
<td>Two-dimensional presentation techniques V</td>
<td>1-3</td>
</tr>
<tr>
<td>Photography I</td>
<td>1-3</td>
</tr>
<tr>
<td>Mechanical drawing V</td>
<td>4</td>
</tr>
<tr>
<td>Technology III</td>
<td>4</td>
</tr>
<tr>
<td>Modern history of design I</td>
<td>2</td>
</tr>
<tr>
<td>Military training</td>
<td>2</td>
</tr>
</tbody>
</table>

2nd Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial design IV</td>
<td>4-12</td>
</tr>
<tr>
<td>Two-dimensional presentation techniques VI</td>
<td>1-3</td>
</tr>
<tr>
<td>Photography II</td>
<td>1-3</td>
</tr>
<tr>
<td>Mechanical drawing VI</td>
<td>1-3</td>
</tr>
<tr>
<td>Modern history of design II</td>
<td>2</td>
</tr>
<tr>
<td>Marketing</td>
<td>2</td>
</tr>
<tr>
<td>Military training</td>
<td>2</td>
</tr>
<tr>
<td>Seminar</td>
<td>2</td>
</tr>
</tbody>
</table>
In the third year of the industrial design curriculum, photography was introduced with the techniques of lighting, exposure, processing and printing. Marketing was also taught in the third year, so the students would receive a detailed understanding of the subject including marketing planning, channels of distribution, merchandising, promotion and theories of organization and management. The history of modern design was taught. The course mainly focused on foreign examples of product design, mainly created by German designers. Since the curriculum design was undertaken as early as the 1960s, I did not see many theories and critiques on the professional design movement.

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental Industrial design</td>
<td>6-18</td>
</tr>
<tr>
<td>Pattern law</td>
<td>2</td>
</tr>
<tr>
<td>Product planning</td>
<td>2</td>
</tr>
<tr>
<td>Introduction to psychology</td>
<td>2</td>
</tr>
<tr>
<td>Technology V</td>
<td>4</td>
</tr>
<tr>
<td>Military training</td>
<td>2</td>
</tr>
<tr>
<td>Seminar</td>
<td>2</td>
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</tbody>
</table>

2\textsuperscript{nd} Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial design research studio</td>
<td>12-20</td>
</tr>
<tr>
<td>Advertising principles</td>
<td>2</td>
</tr>
</tbody>
</table>
In the 4th year, students were familiarized with fundamental design theories and studio skills, and experimental industrial design was introduced to solve practical design problems. Glasenapp explained that the aim of this course was to stimulate students in developing elemental new ideas. It included basic research, product planning, invention and the development of new products by analyzing specific conditions and situations emerging from social, environmental, technical and economical perspectives. Glasenapp further suggested that students could be assigned to several groups, and each group had to solve various design problems. Students could work closely with individuals from relevant industries and gain practitioners’ insights for their projects.

Table 6.5: 5th year design curriculum

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial design research studio</td>
<td>12-20</td>
</tr>
<tr>
<td>Principles of economics</td>
<td>2</td>
</tr>
<tr>
<td>Seminar</td>
<td>2</td>
</tr>
<tr>
<td>Electives</td>
<td>2</td>
</tr>
</tbody>
</table>

2nd Semester
Industrial design diploma project  8-18
Professional practices  2-4
Industrial management  2
Seminar  2
Electives  2

Glasenapp’s proposal for forming an industrial design department at the university level was accepted by the Ministry of Education, and the first such department to be introduced locally was the Industrial Design Department at the National Cheng Kung University in 1973. Later, the local university system changed the curriculum structure of the industrial design department from a five-year program to a four-year program.

6.1.3 Frank Sander’s Assistance to Local Industrial Design Education

Frank Sander was the last individual to assist Taiwan’s industrial design education sponsored by the design assistance program of U.S. aid. His missions were to assist the CPTC to form the National Council of Industrial Design and improve Taiwan’s industrial design education. In addition, he also advocated industrial design to domestic industries and investigated several special cases for further research.

Sander’s major contribution was to assist Taiwan’s industrial design education in its
early stage. Similar to the other design experts, Sander’s assistance was based on the mission of the Design Assistance Program. During his visits in 1968, the assistance of U.S. aid was terminated, making it impossible for him to hold another large-scale design workshop. He was invited to instruct industrial design in the newly established Industrial Design Program at the Taipei Institute of Technology (the ID Program was formed in 1966), and the Simpoo Institute of Technology (the ID Program was formed in 1967). Sander taught design courses in these two institutes and helped the programs plan their curricula until he left Taiwan in June 1969.

When he first came to Taiwan, Sander with Mr. Tsen Bor-Sow, a staff member of the CPTC, instructed courses in design at the Taipei Institute of Technology. According to his report, Sander taught several subjects on the history of modern design, the philosophy of design, definition of industrial design, and systematic methods for designers. In addition to offering lectures to industrial design students, he also instructed their practical projects, such as the design of shopping carts, gas fueled cookers, desk lamps, and stationery. In the second semester of 1969, he led and instructed students to improve the environmental design of Taipei streets by redesigning telephone booths, bus stations, fire hydrants, street signs and boards, and street lighting. These student works were later exhibited to the public at the National Science Museum and the Design Studio of the CPTC (Sander, 1969).
In the winter semester of 1968, Sander and the other two staff members of the CPTC, Mr. Yuan Guo-Chen and Mr. Tsen Bor-Sow, were assigned to hold industrial design training for Simpoo Institute of Technology. Sander instructed the two courses, “two-dimensional design” and “principle of forms,” for the first and second year students. Since the previous design expert, Glasenapp, had advocated industrial design education at the university level, Sander continued to promote Glasenapp’s unfinished work after Glasenapp left Taiwan in 1967. Sander thought that industrial design education at the institutional level had been on track after several years’ assistance offered by these foreign design experts and the CPTC. Because the mission of industrial design education at the institutional level was to prepare design assistants, Sander believed that local industries would require advanced designers in the near future. In addition, these design assistants would need to study advanced industrial design at the university level. After investigating the development of industrial design in local industries, Sander urged Taiwan’s educational authorities to form an industrial design department at the university level as soon as possible.

When the Ministry of Education rejected the proposal of forming an industrial design department at the university (the Ministry of Education finally approved the proposal to form an Industrial Design Department at National Cheng King University in 1973), Sander changed his proposal to focus on improving the current industrial design education at the
institutional level. Since the local university was unable to establish an industrial design department in a short period of time, Sander thought it necessary to promote industrial design education at the institutional level. The advanced courses would train students by having them work on industrial design projects independently, thus graduates would serve not only as design assistants or be limited in their practical knowledge to model-making. Sander further pointed out that most of the design courses in Taiwanese institutions were transferred from the field of mechanical engineering without consideration of the implications of industrial design education, so he strongly recommended that Taiwan’s educational authorities reevaluate the curriculum design of industrial design education (Sander, 1969).

Sander reviewed the curriculum of the industrial design program and believed the major problem of Taiwan’s design education was the lack of qualified instructors in its institutions. Although the annual summer design workshops had incubated a number of design talents, it did not fulfill the need for industrial design educators in the local institutions. Furthermore, Sander also pointed out that many instructors in the design institutions required further preparation due to their insufficient industrial design training during the short-term of the summer design workshop. In order to solve the problem of insufficient training of instructors, he made the following suggestions:
1) Increase the quota of scholarship awards. After the end of the design workshops in 1966, the government began to send design talents recommended by Glasenapp to study design in West Germany. Every two years only two outstanding design talents were eligible to receive the scholarship, so Sander suggested increasing the quota of scholarship award winners. According to the statement offered by my interviewee, Ho Pin-Chi, the scholarship awards were terminated in 1971, and the government sent only six design talents to study design in West Germany due to the shortage of funds.

2) Invite more foreign design experts to instruct in Taiwanese design institutions. As Glasenapp indicated in his report, industrial design education was quickly emerging in Taiwan. He recommended that Taiwan’s education authorities, at least, invite three foreign design experts to provide instruction in the newly formed design institutes. When Sander came to Taiwan in 1968, he was assigned to render assistance to the Taipei Institute of Technology, the Min-Chi Institute of Technology, the Tatung Institute of Technology, and the Simpoo Institute of Technology. In southern Taiwan, there were three newly formed design institutions, Kung San, Nan Yuang, and the Far East Institute of Technology, that needed more foreign design experts to teach their classes. Unfortunately, Frank
Sander was the last foreign design expert to assist Taiwan local industrial design education.

3) Restore the annual design workshop. Since the previous 1963-1966 design workshops were quite successful, and were halted in 1967 due to the large expenses and insufficient funds, Sander suggested that the government invest the required budget to continue the summer design workshop in the near future (Sander, 1969).

Once the design assistance program was initiated in Taiwan in the 1960s, industrial design began to merit public attention. Seven industrial design programs were quickly established, one after the other. Sander was critical of the fact that some of the institutions formed their industrial design program without having qualified instructors. Because industrial design was a young profession in the 1960s, Sander provided the above-mentioned suggestions to the educational authorities to reinforce the teaching methods and skills of the current instructors.

In addition to improving the quality of the instructors, both Glasenapp and Sander indicated in their report that the Ministry of Education should restrict the numbers of students enrolled in these seven industrial design institutes. Since the current industries required senior designers to practice their professions in the industries right away, the
graduates of these design institutes were not able to meet industry requirements (Glasenapp, 1967; Sander, 1969). Therefore, Taiwan’s educational authorities stopped giving their approval for the formation of industrial design programs at the institute level and changed their policy to establish an industrial design department at the university level.

In the late 1960s and early 1970s, local society was striving to develop its economy, and education was to serve as a means of providing human resources for industry. On the other hand, the political atmosphere was severely harsh in its anti-communist position, and it seemed that the will of the authorities was directed at pushing the country to the level of an economically developing country. In a setting dominated by “white terror,” education became an important channel for supporting the government’s will. The country was moving toward modernization, and education was employed to support the authoritarian government’s needs and requirements. In this context, the discipline of design began to emerge in the island.

Particularly in 1974, due to the impact of the Oil Shock, the government began to launch ten major construction projects. The Ministry of Education assigned the programs involving arts and crafts together with design in all disciplines as fields for promoting economic prosperity in support of the country’s overall vision. This vision with respect to design education was not intended for the benefit of individual growth and development,
but rather it was focused on promoting the country’s economic growth. Many of the statements of design institutes outlining their visions and missions, first and foremost, addressed their support of the country’s needs in striving to provide a viable workforce for industry. By the 1980s, more than a hundred institutes were offering design programs in Taiwan, and the number of design programs continued to increase as the field expanded to graphic design, industrial design, product design, visual communication, digital media design, and digital contents design.

6.2 Summary of Foreign Design Experts’ Major Influences

6.2.1 Incubation of Numerous of Design Talents for Local Design Institutions

Industrial design became a profession in many developed countries after World War II; Taiwan, meanwhile, was struggling to recover from the war. In order to promote the economy of Taiwan, foreign design experts thought that the country needed a large number of design talents to work in the local industries. The foreign design experts came to instruct local design talents and recommended strongly that the Taiwan government establish design institutes of higher education. Thus, Lee Kuo-Dien, Minister of the International Economic Cooperation and Development Commission, asked local entrepreneurs to set up
industrial design programs in institutes of higher education; the president of the Formosa Plastics Cooperation, Wang Yun-Ching, was the first to echo the government’s policy and established the first Industrial Design Program at his Min-Chi Institute of Technology in 1964.

From 1964 to 1969, seven design institutes were established, and these institutes needed numerous design specialists to fill their teaching positions. Thus, the participants of the design workshops became their recruitment targets, and many of them later taught design in the design institutes. As I indicated in the previous chapter, Yeh Ho-Cheng, the Head of the Industrial Design Department at Min-Chi Institute of Technology, together with his faculty members participated in the 1965 design workshop. My interviewees confirmed this inference. The four interviewees for this study have/had outstanding careers in their professions, and they all devoted themselves to teaching design at the various design institutes. Chen Dun-Hwa expressed his feelings to me about his teaching career in enthusiastic terms, and I was strongly attracted by his lively descriptions. After the interviews, I discovered that all my interviewees had engaged in part-time teaching, and these particular experiences had become extraordinary memories for them. During the interviewing process, I was inspired by their vitality, and through their trembling voices, proceeding slowly, they took me back to the days that they were learning design in the
workshops. Indeed, I was affected by their enthusiasm in devoting themselves to design education.

6.2.2 Encouragement and Recommendation of Local Young Design Talents to Study Abroad

Originally, the Design Assistance Program was set up to assist peripheral countries that were allies of the U.S. to have the capabilities of producing their crafted products for market. In order to have our own design talents participate in the design industry, these foreign design experts came to instruct local design education sponsored by U.S. aid. Since the annual summer design workshops were held for just a few years, these design experts strongly recommended that Taiwan’s government send those design talents who had excellent performances in the workshops to study abroad. From 1964 to 1975, the Taiwanese government sent twenty persons to study abroad under the sponsorship of the U.S. aid program. Two of my interviewees, Ho Pin-Chi and Hsieh Mu-Min, were among those sent. In the 1966 design workshop, Ho was instructed by the German design expert, Jörg Glasenapp, and after completing the workshop, Jörg recommended that Ho study design under his father, Werner Glasenapp, the Head of the Industrial Design Department at the Folkwangschule für Gestaltung. On the other hand, Hsieh Mu-Min went to study at
Chiba University under the assistance of the Japanese design expert, Michitaka Yoshioka.

While finishing his work at the CPTC, Hsieh went on to study with Professor Shinji Koike who maintained a good relationship with Taiwan and was very familiar with the design development in Taiwan. My interviewee, Kuo Shu-Hsiung, mentioned that after completion of the design workshops, many participants decided to learn industrial design overseas because the resources of industrial design were limited in Taiwan.

6.2.3 Impact of Industrial Design on Local Industrial Leaders

In 1966, after the design workshops came to their end, most of the participants believed that these foreign design experts had prepared local design talents to establish a solid foundation for Taiwan’s design industry. As a result, they inspired workshop participants to form a design society in Taiwan. On December 12, 1967, workshop trainees formed the China Industrial Design Association (CIDA). The CIDA promoted industrial design after U.S. aid came to an end in June 1965. The members of CIDA held the design workshop in 1967 without U.S. assistance, the instructors of which were primarily previous participants or staff members of the CPTC. The CIDA also invited foreign design experts to instruct local design education for short-term periods. For example, in 1968, Kohara Jiro, professor of Chiba University, came to present a keynote speech on ergonomics, and Hsieh
Mu-Min served as an interpreter. Later, Australian design expert, Anthony K. Russel, and German design expert, Frank Sander, also came to Taiwan for short stays.

In 1969, the “Division of Product Promotion” in the CPTC had been cut by the government, and the mission for promoting the local design industry had formally come to its end, yet the members of the division continued to promote design without government assistance. They either taught design at universities or formed design firms to assist local industries to upgrade their product design. After the completion of the design workshops, the local major industries began to appreciate the importance of industrial design, and many corporations began to develop their own product designs. For example, the Formosa Plastics Corporation formed the first Industrial Design Program in their Min-Chi Institute of Technology to incubate young design talents practicing design in that corporation.

Da-Tung Electronics & Appliances also followed in the footsteps of the Formosa Plastics Corporation by establishing its own Industrial Design Program in the Ta-Tung Institute of Technology. Program graduates practiced design in their respective corporations and designed many quality electronics products that have since been marketed to the world (Hsiao, 1979).
6.2.4 Participation in the International Design Organization

After forming the China Industrial Design Association (CIDA) in 1967, workshop participants also planned to join international design organizations. Since the annual design workshops had raised the public’s awareness of the importance of industrial design, members of the CIDA were also motivated by these foreign design experts and were eager to serve as advocates for the world design society. In 1965, the Council for Economic Cooperation (an organization formed by U.S. aid in the post-aid era) sent Fan Xiang-Sun, a staff member of the CIDA, to participate in the Fourth Annual Meeting of the International Council of Societies of Industrial Design (ICSID) as an observer.

The following year, the CPTC and the China Industrial Design Association submitted their member application to the ICSID and also sent Xiao Yu-Huai and Yuan Kuo-Chuan, who were staff members of the CPTC, to participate in Ottawa’s design conference. In 1967, Taiwan became an official member of the ICSID (Yuan, 1967). In reviewing this reference, I was surprised to learn that Taiwan had participated in this international design society as early as the 1960s. Without a doubt, it was inspired and came about by these foreign design experts. The interviewees indicated that when the design workshops came to an end in 1966, many corporations were very interested in design and sent staff members to learn design, either in foreign countries or in domestic design institutes. Yet in 1969, when the CPTC
closed its Division of Product Promotion, the government began to focus on the affairs of foreign exports. The Taiwanese government discontinued promoting industrial design, and the staff members of the CPTC mostly joined the faculties of design institutes. Some of the workshop participants began to practice their professions in the design industry (Yang, 2010).

From the 1970s to the 1980s, the Taiwanese government began to shift its policy from promoting local handicraft and small-scale products to exporting the products of original equipment manufacturers and invited foreign corporations to establish assembly factories. At the same time, local corporations gradually transformed their business models to manufacture products made by foreign corporations. Thus, these industries did not require many qualified industrial designers to market their products; rather, local factories relied on foreign design and gradually lost their innovative thinking and originality in terms of product development. Industry limited its focus to production skills and techniques, and this did not change until the Taiwanese government began to support design again in the late 1980s.
CHAPTER SEVEN

CONCLUSION

In the previous chapter, I analyzed four interviewees’ oral history interviews with a literature review and a review of unpublished primary sources as well as summarized the contributions of the foreign design experts and their significant influence upon early design education in Taiwan. Based on the results of what I learned from this process of investigation, I answered the questions raised in my research. I also clarified ambiguous statements appearing in the previous literature and offered my recommendations for future research in the field of design education in Taiwan.

As I went through the entire research process, I reviewed and examined the interview transcriptions and found that most of the feedback and evaluations were positive. Did all the participants benefit from the 1963-1966 design workshops? In the study, I interviewed four previous participants among 250 participants, and my four interviewees continued to remain in the design industry with outstanding performance records after the end of the design workshops. Thus, they provided positive feedback about the workshops. I wonder what were the opinions of the other workshop participants? Based on Chen Tun-Hwa’s personal interview, most of the participants continued to devote themselves to the design
industry, forming the Chinese Industrial Design Association (CIDA). Some of the workshop participants later left the industrial design industry. Based on the interviewees’ interpretations, the foreign design experts significantly impacted Taiwan’s early industrial design education.

Among my interviewees, Hsieh was the one who did not completely agree with the overwhelming positive accounts of foreign design experts’ contribution. Since Hsieh represented the status of both workshop participant and CPTC staff member, he confessed that the policy of “economic assistance through design” was not quite as successful as the Taiwan government had expected. Taiwan’s government decided to change its policy focus to exporting and original equipment manufacturing, and the Division of Product Promotion was shut down in 1969. Both Kuo Shu-Hsiung and Ho Pin-Chi were pioneering Taiwanese industrial figures, and they all shifted their professions to the interior design industry. Obviously, industrial design education received the most benefit in its early development stage. During the aid period, the foreign design experts introduced modern design theories and design teaching methods to Taiwan, thus industrial design education emerged in the 1960s. Taiwan’s design education began to imitate the Western design education model when the design workshops came to their end. In the 1990s, Taiwan’s economy had grown stronger, and the industrial design industry finally began to be welcomed by the
government. Gradually, Taiwan’s industrial design began to emerge with its own own unique characteristics in the international design society.

7.1 Re-defining the Value of the Foreign Design Assistance Program

For decades, the U.S. aid program assisting local design education had seldom been mentioned in the history of design education in Taiwan, and it was a missing chapter in the official report to the U.S. government. Originally, my research context was to focus on U.S. economic assistance after the outbreak of the Korean War. In order to secure Taiwan’s status in the Far East and at the same time to protect against an invasion of Taiwan by Communist China, the U.S. government decided to offer both military and economic assistance. The U.S. government believed that Taiwan would become one of the peripheral countries to support the U.S. government’s foreign policy as Taiwan’s economy grew stronger. Thus, design assistance came with other forms of U.S. technical assistance to Taiwan.

My notion of the design assistance program and the design workshops from 1963 to 1966 was limited by the understanding that this history was only a part of the U.S. economic assistance program. This changed when I reviewed the studies of Er, Korkut and Er (2003) and Pulos (1988). I found that the U.S. government had also provided design
assistance to other countries, such as Korea, Japan, Turkey, and several in the Middle East, and South America. The Design Assistance Program was a tactical approach of the U.S. government’s foreign and military policy to ensure its “containment” strategy in the peripheral countries and their support of the U.S. This policy not only promoted the prosperity of U.S. domestic industrial design organizations, but it also helped them to expand the design industry worldwide. Obviously, some of the peripheral countries benefited from this policy, and the concept of modern design was introduced into these countries. In addition to preventing the spread of communist power, “American” culture and the notion of design education also successfully took root in Taiwan. Although, currently, Taiwan does not have diplomatic relations with the U.S. government, the U.S. continues to provide both military and economic assistance as stipulated in the Taiwan Relations Act of 1979.

Based on the literature review and the outcomes of my study, I have a clear vision and comprehend this history of U.S. aid assisting Taiwan’s design education from a macro-perspective. After completing the processes of a qualitative approach, I am able to define this history precisely and clarify some misunderstandings and ambiguous notions of the previous historical accounts. Although the design assistance in Taiwan was only a part of the U.S. foreign assistance program that was closely linked with the U.S. global
economic assistance program during the Cold War, this design assistance not only opened the gate for Taiwan’s industrial design education, but also established a solid foundation for teaching industrial design at the university level. These foreign design experts not only outlined a blueprint of curriculum design for local industrial design education, but also assisted members of Taiwan’s design society to participate in international design organizations.

This unanticipated finding led me to change my previous agenda and expand the scope of my research framework. I am able to redefine its significant value and essential influence upon Taiwan’s early design education. For many years, our conception of history was limited to the understanding that these foreign design experts came to instruct Taiwan’s design education as part of the U.S. economic assistance to Taiwan. Previous studies failed to recognize that the successful Taiwan design assistance case was only part of U.S. global economic strategy for peripheral countries, as Er, Korkut and Er (2003) indicated in their study “Economic Aid through Design Education” (p. 22). According to previous studies, several countries also had experiences similar to Taiwan’s. This finding answered my question of why so many design experts came to Taiwan, an unstable island in the 1960s. It also expanded my notion about this history and clarified previous ambiguous statements in the literature. From my perspective, this research will be a major contribution towards
studying the history of early industrial design education in Taiwan and will provide a historical portrait of the design society.

As one who has devoted himself to the study of the history of foreign design experts assisting local design education during the U.S. aid period and the first to interpret the stories and memories offered by previous workshops participants, the analysis of the workshop participants’ oral interview data will be an important reference for future researchers with interests in studying the history of Taiwan’s early design education in the 1960s.

7.2 Research Questions and Answers

1. What was the historical significance of foreign design experts sponsored by the U.S. aid to Taiwan for Taiwanese early design education in the period 1963-1966?

The answer to this question is as follows:

7.2.1 Introduction of modern design concepts to Taiwan

The most significant contribution of the foreign design experts was to introduce modern design theories (especially industrial design) and studio skills into local education and industry. The general public was lacking in knowledge of “design” in the 1960s, and
through the design workshops held from 1963 to 1966 not only did the local industries come to realize the importance of industrial design, but the workshops themselves also incubated a great number of design talents.

**7.2.2 Assistance provided to local educational authorities to establish industrial design program at both the institute level and the university level**

After the foreign design experts arrived in Taiwan, they encouraged local industries to appreciate the development of industrial design. Under the recommendation of these foreign design experts, one of the local major corporations, Taiwan Plastics Corporation, first echoed the Taiwanese government’s policy and established the first industrial design program in its Min-Chi Institute of Technology. Within several years, six industrial design programs had been established in various institutes as a consequence of the influence of the foreign experts. After the design workshops came to an end in 1966, German design expert Jörg Glasenapp remained in Taiwan and helped to work out an industrial design curriculum for the university level. This curriculum design later was adopted by the National Cheng Kung University and operated smoothly in their Industrial Design Department. After Glasenapp’s contract came to an end in 1967, another German design expert, Frank Sander, came to continue Glasenapp’s work in Taiwan. Sander first taught industrial design at the
Taipei Institute of Technology and later helped establish the industrial design program at the Simpoo Institute of Technology. In the late 1960s, while design had not formally become an academic field in local universities, industrial design under the assistance of foreign design experts was ready to take root in the local university.

**7.2.3 Assistance in training the first generation of Taiwanese design talents**

According to the interviewees’ statements, the workshop participants came from different fields, such as graphic design, printing, architecture, and mechanical engineering, and later these participants had excellent performance records in their professions. Some of the participants continued to study design in foreign countries and devoted themselves to local design education, while others went on to practice their industrial design profession in the design industry. These 250 participants had in effect become the pioneers of the industrial design profession in Taiwan.

The foreign design experts brought the philosophy of modern design into the design workshops from 1963 to 1966, and later the participants successfully transferred their design conceptions into local industrial design curricula. Taiwan industrial design education started as early as the 1960s, and without a doubt, foreign design experts inspired these efforts. Industrial design was a new field in the 1960s and attracted the attention of
industries, yet only a very few major corporations such as Taiwan Plastics, Tai Tung Electrical Engineering, Taiwan National (Panasonic), and Sampo placed any kind of importance on industrial design. Most of the local industries limited themselves to manufacturing industrial raw materials or exporting Original Equipment Manufacturing products and did not use industrial design processes. The situation worsened when the government decided to close the Division of Product Promotion of the CPTC in 1969. Therefore, the influence of the design workshops from 1963 to 1966 was very limited at the local industry level, unlike the local industrial education that had benefited greatly from these foreign design experts.

2. *As local design talents participated in the design workshops from 1963 to 1966, what indicates shifts in design concepts and techniques that contribute to the development of Taiwanese design education?*

The interviewee, Chen Dun-Hwa, pointed out that most of the workshop participants had to pass an entrance exam before being allowed to participate in the workshop; even so, a few people came to the workshop without previous experience in either art or design. Due to the limitations of the facilities and studio space, the success of the 1963 design workshop was limited, and Yoshioka indicated this in his report (Yoshioka, 1963). For the 1964
design workshop, the instructor decided to divide the curriculum into a fundamental class and an advanced class, and both classes demonstrated great progress. It was the first time for most of the participants to embrace modern design concepts, and, especially, the ideology behind the fundamental course. Based on the four interviewees’ personal experiences, they highly praised the fundamental courses that provided students with training in various materials that developed their studio skills with respect to blow-mold, free clay, and sculpture. This fundamental design training served as the basis for all design disciplines and replaced the course in drawing.

Chen Dun-Hwa and Ho Pin-Chi described their learning processes and stated that this fundamental training was based on the Bauhaus instructional model, which was required for all design disciplines. This fundamental training deeply affected participants’ perception of the design profession. Afterwards, many participants entered design academia and transferred the philosophy of fundamental design into the classroom. Their ideology of modern design was mainly influenced by these foreign design experts and became an important model in the early stages of industrial design education in Taiwan.

3. In what aspects do workshop participants benefit from foreign design experts’ assistance, and how did participants interpret the value of the design workshops held
between 1963 and 1966?

Although the design workshops had significant influence on local design education, each participant benefited differently from the workshops. Kuo Shu-Hsiung followed in the footsteps of Japanese instructor Michitaka Yoshioka and comprehended Yoshioka’s instruction methods and curriculum design. He was able to adopt Yoshioka’s theories and skills in the workshops and continued to organize the 1967 design workshop without any assistance from foreign design experts. As Kuo pointed out in the interview, he benefited greatly from serving as Yoshioka’s interpreter. This extraordinary experience proved useful in his later studies in the U.S. where he earned his Master’s degree in Industrial Design at the Pratt Institute. He was also the first industrial designer in Taiwan to receive a Master’s degree.

Chen Dun-Hwa participated in the first design workshop in 1963. Despite limited facilities and experiences, Chen still received great benefit from the workshop and commented on his personal experience by saying that “the Japanese design expert’s design notion and teaching style were unforgettable” (Chen T. H., personal communication, November 13, 2012). Since it was the first design workshop that took place in Taiwan, the Japanese design expert was somehow able to squeeze their three-year curriculum into a ten-week workshop. Thus, it was a big challenge for both the instructor and the participants.
to overcome that intensive nature of the workshop learning experience.

After the design workshop came to its end, Chen went to the Toppan Printing Corporation in Japan for practical training under the recommendation of Yoshioka. Chen was impressed by Yoshioka’s teaching method and his curriculum design for fundamental design training. Yoshioka’s instructional method later inspired Chen when he taught design in several design institutions, and he was proud that his curriculum design was praised by a foreign professor of design. Chen’s major contribution to Taiwan’s design education was to publish a textbook entitled *Printing Design* in 1972. Chen was a graphic designer throughout his career. He was so inspired by Yoshioka that he felt that he needed to share his experiences as an instructor. As he indicated in the interview, the workshop not only changed his attitude toward the design profession, but it also aroused his passion in teaching design in the classroom. Chen concluded that if he had not participated in the design workshop, he would not have had the motivation and the skills to teach design in the design institutes.

On the other hand, Ho Pin-Chi was inspired by German design expert Jörg Glasenapp and his instructional concept of “learning by doing” (Ho P. C., personal communication, November 20, 2012). Ho described his learning experience, that is, how the design workshop expanded his perception of modern design ideology. After completing his
workshop training, Ho was recommended by Glasenapp to further his studies and became the first Taiwanese fellowship recipient to study industrial design in West Germany. He experienced and witnessed the orthodox design curriculum that was the legacy of the Bauhaus. Ho had a great esteem for the design workshop’s fundamental training, and this precise training made him practice his design profession in his interior design career. He took such great care that he hardly ever made any mistakes in his career. While studying in West Germany, he translated many articles related to Bauhaus design education, and these were very useful for the early design education in Taiwan.

The last interviewee was Hsieh Mu-Min. Since he was working at the CPTC during the workshop period, he developed a close relationship with the foreign design experts. Because of his mechanical engineering background, he had a different perspective from the other three interviewees. Hsieh noted that the foreign design experts taught design courses in various universities but did not practice design in industry. Thus, the design curriculum was mainly adopted from their universities; most of the courses were fundamental design subjects, and practical subjects or limited applied design topics. Based on Hsieh’s observations, the foreign design experts’ curriculum design was very suitable for the early stage of Taiwan’s design education. Most of the participants adopted their teaching methods and course materials for their class teaching later, but these courses were insufficient for
participants to practice design in their profession. Hsieh recalled that when the design
workshop was initiated in 1963, industry was very curious about industrial design. At the
end, however, the benefits received by industry were not as significant as those received by
design education.

7.3 Limitations

Through all of the qualitative research processes, the major difficulty of this study
was to find qualified oral history interviewees. According to the CPTC records, nearly 250
individuals participated in various design workshops. Since the workshops took place half a
century ago, most of the participants either left the industry or retired from their profession;
some have passed away. In the study, I found four previous workshop participants who
were able to serve as my oral history interviewees, with Kuo Shu- Hsiung and Hsieh
Mu-Min in their eighties. Although the interviewees have contributed much significant
value to my study, their memories and experiences cannot be representative of the
participants as a whole. In addition, the interviewees mostly spent their careers in Taiwan’s
design institutes, and I did not collect much data from the perspective of the design
industry.
7.4 Implications for Future Research

This study mainly focuses on the design workshops from 1963 to 1966 that were instructed by foreign design experts under the auspices of the U.S. aid program. Some of the topics in the early stages of the U.S. aid design assistance program are worth investigating further. For example, the design experts, Russel Wright and Alfred B. Girardy, had previously provided instruction in the local handicraft industry from 1956 to 1960. Russel Wright was the first U.S. design expert to provide instruction for local handicrafts, and this important event is yet to be investigated. The successful outcomes of Wright’s assistance were reported in both Er, Korkut & Er (2003) and Pulos’ studies (1988). I believe that it would serve as a good research topic in the field of early design history in Taiwan, especially for the researcher interested in the U.S. aid design assistance program.

As I examined the photos of participants practicing in the studio, I discovered that a few women had participated in the design workshops. If they are still alive, it would be a good research topic to look at their learning experiences and hear their interpretation of the design workshops.

7.5 Implications for the Broader Field

Originally, the research context was framed around Taiwan’s early design history in
the era of the U.S. aid to Taiwan. The design workshops from 1963 to 1966 were directly linked with the social and economic background of Taiwan after World War II. Furthermore, the design workshops were the result of the U.S. global political and diplomatic policy. Thus, the issue of the study became increasingly complex, and it could not be examined merely from the perspective of design education history. This suggests that Taiwanese government and its people were struggling to improve the economy. Obviously, Taiwan’s status and its importance to the U.S. global policy were highlighted through studying the history of U.S. aid in assisting Taiwanese local design education.

Also, during the aid period, more than $35 million of U.S. technical assistance was spent on education, public administration, and public health (Jacoby, 1966). Manifold transfers of U.S. expertise influenced and interacted with local factors of modernization. These fields that received the U.S. assistance will also need further investigation.
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