中國傳統繁體字的造字法

來自於形(象形)、聲(形聲)、事(指事)、意(會意)等元素
文字本身所負載的意象豐富多端 引人聯想
因此
將繁體字以 Graphic Design 的現代設計風格加以演繹與詮釋,
形成一種文與圖深度的交融與契合--
文字解構後所表達的「訊息」
坐落在圖像所鋪陳的「境」之中
在「意」「境」相成的異度空間裡
幻化為想像與視覺的盛典

The formation of traditional Chinese characters are derived from such elements as shapes (pictograph), sounds (phonogram), matters (indicatives/Ideogram) and meanings (combined ideogram).
The rich imagery a character carries is beyond imagination.
Hence,
when a traditional Chinese character rendered and interpreted by contemporary styles of Graphic Design, its meaning and shape reach a complete harmony.
The "message" expressed through the deconstructed character
sits in the "scenario" paved with imagery.
In such heterogeneous space, "message" and "scenario" transcend into a feast full of imaginations and visual delights.

色界
在平實的紅、橙、黃、綠、藍、靛、紫之外
中國文字裡有許多表達顏色概念的詞彙
譬如朱墨、珀黃、玄黑
深入詞彙的意境裡
不由得便攝取了隱含於其中的生命力與張力
讓它們油然展開在畫布上
於是開始呈現色彩的層次、明暗、動態、與力道
你可以說是以畫面來演繹詞彙
你也可以說 它是無聲卻更精確的辭彙！

A World of Colors

Aside from unseasoned colors of red, orange, yellow, green, blue, indigo, and purple, diverse phrases in Chinese are used to convey color concepts.
For instance, cinnabar red, amber yellow, and basalt black.

Diving into the imagery of those phrases, one cannot help but absorb the vitality and tension hidden within.
The colors manifest themselves on canvas, presenting gradations, chiaroscuro, dynamics, and strength.
You may refer to them as images that interpret vocabulary.
Or you may address them as voiceless lexicon with more precision.

這些年來逐漸體識到萬物自然界一草一木、一枯一榮都有恆久不變的定論，窗裡窗外，皆為如此。從窗內看窗外的過往雲煙，窗外園中的樹木，在春天萌芽，秋天落葉，看四季更迭、生與死、成長與凋謝，不正是一葉可以知秋的世界！因此，我以正方形來象徵心靈之窗，窗後面的老樹幹，寓意著萬物自然界中，生命短暫的一種表徵。延伸所及「牆」的連作時，回想起自己與七弟生前共度的一個台北盛夏，意外聽到蟬聲。當時七弟說起：蟬要蟄伏地下七年，從幼蟲長大成蟲，但是牠在地面上的歲月，只有那短短的一夏。難怪牠是那麼奮力，竭其所能地把最好的蟬鳴唱出，短暫的生命，因為那嘹亮的唱鳴而永恆不朽，那人類的生命，要表達的是什麼呢？

「牆」的連作中，老樹就宛若我們生活的空間，岩石，仍是我內心深處永恆不變的表徵，但是那一側牆，卻是將親情、友情都橫隔開來，愛、憎、怨、親，在此，都全然割捨。

Over the years, I have come to an understanding, a constant law that every tree and bush blossoms and withers, inside and outside the window panes. Looking out the windows, I have witnessed the passing occurrences. In the garden, the trees sprout their buds in spring, and shed leaves in fall. I have seen the seasons change, life and death, waxing and wining. Isn't this the world where a fallen leaf heralds the arrival of Autumn! I, therefore, use a square to symbolize the window of soul, behind which the old trunk unfolds an allegory of the shortness of life in nature. In association with the polyptych of "Wall," I recalled one midsummer my late seventh younger brother and I spent together in Taipei. To our surprise, we heard cicadas singing. He then remarked, "A cicada lies dormant underground for seven years, from a larva to an adult, but it only lives one summer above the ground. No wonder it strives to buzz out its best. The short-lived life becomes immortal through the resonant concerto. What about human life? What does it want to say?

In the polyptych of "Wall," the old tree resembles our living space. The rock represents the eternity in my heart. But, the wall has separated me from family and friends. It is here that the ties of love, grudge, blame and intimacy have all been severed.

This European Standard specifies the requirements, test methods and performance criteria for point heat detectors for use in fire detection and fire alarm systems for buildings.

歐盟標準明文規範點型感溫探測器之採認標準、測試方法與性能準則，以適用於建築內的火災探測與火警警報系統。

1. Marking
Each detector shall be clearly marked with the following information:
- the number of this standard (i.e. EN 54-5);
- the class(es) of the detector (e.g. A1, A1 R, A1 S, A2, B etc.).
- the name or trademark of the manufacturer or supplier;
- the model designation (type or number);
- the wiring terminal designations;
- serial number or batch code indicating the date or batch and place of manufacture, and the version(s) of any software contained within the detector.

1. 標記
每具探測器均應清楚標記以下資訊：

- 標準編號 （例：EN 54-5）；

- 探測器等級 （例：A1、 A1 R、 A1 S、 A2、 B 等）。

- 製造商或供應商名號或商標；

- 型號 （樣式或編號） ；

- 接線端點說明

- 序號或批號上含有製造或批次日期、產地以及探測器內建之軟體版本。

5.1 Tolerances
Unless otherwise stated, the tolerances for the environmental test parameters shall be as given in the basic reference standards for the test.

5.1 容許差度
除另有說明外，環境測試參數之容許值應符合該測試之基本參考標準。

5.2 Measurement of response time
The specimen for which the response time is to be measured shall be mounted in a heat tunnel as described in annex A. It shall be connected to suitable power supply and monitoring equipment in accordance with 5.2.1.

5.2 反應時間量測
接受反應時間量測的樣品，應架置於附錄 A 中所述之熱通道內，並供以符合 5.2.1 規定之適當電源與監測設備。

Before the measurement, the temperature of the air stream and the specimen shall be stabilized to the temperature specified in the applicable test procedure. The measurement is then made by increasing the air temperature in the heat tunnel

linearly with respect to time, at the rate of rise specified in the applicable test procedure until the monitoring equipment indicates an alarm or until the upper limit of response time for the test is exceeded. During the measurement the air flow shall be maintained at a constant mass flow, equivalent to 0.8 ± 0.1 m/s at 25°C, and the air temperature shall be controlled to within ± 2K of the nominal temperature required at any time during the test. The response time is the time interval between the start of the temperature increase and the indication of an alarm from the monitoring equipment.

在量測之前，氣流與樣本的溫度應穩定至應用試驗程序所規範的溫度範圍內。接著，依據應用試驗程序規範的上升比率，隨著時間線性增加，升高熱通道中的氣流溫度，直到監測設備顯示警示通知，或者超過反應時間上限為止。在量測期間，氣流應維持在相當於 25°C 時，0.8 ± 0.1 m/s 的等流量，而測試全時所需溫度均應控制在± 2K 誤差範圍下。從溫度開始增加到監視設備出現警示的時距，即為反應時間。

FAWAZ GRUOSI
THE STORY OF A PASSIONATE CREATOR
法瓦士葛羅奇
狂熱創作家的精彩人生

1996: Inventiveness rewarded

In 1996, not even a year after Fawaz Gruosi parted company with his two associates, a new chapter opened for de GRISOGONO. Driven by a continuous urge to anticipate trends without fearing to stray from the beaten track, Fawaz Gruosi restored the prestige of black diamonds, which had been neglected by jewellers for decades. Indeed, he discovered a 190 carat gem called "Black Orlov" as he came across it by chance whilst reading. Fawaz Gruosi was literally fascinated by this black diamond. He then decided to dedicate to it an absolutely unique jewellery collection, which met with rapturous acclaim. Only three years after its launching, the per carat price of the black diamond literally exploded on the precious stones market – quite an unprecedented event！ Today, these black diamonds adorn necklaces, earrings, rings, and bracelets, wonderfully enhancing voluptuous pearls, blazing rubies, deep emeralds, or quite simply white diamonds. Encouraged by his unexpected success, Fawaz Gruosi kept trusting his instincts. His jewellery creations, recognizable amongst thousands, seduced the customers and surprised the professionals.

1996：創新終得回報
葛羅奇與另兩位生意夥伴分道揚鑣還不到一年後，在 1996 年，de GRISOGONO 公司便開啟了精彩新頁。數十載以來，黑鑽石並不受珠寶商青睞，但迫切想要引領風潮，不甘平凡的葛羅奇，卻重拾黑鑽石尊榮。透過閱讀，他無意中發現了「黑色奧洛夫」這顆 190 克拉的美鑽。葛羅奇為之著迷，決心為她創立獨一無二的典藏系列，果然贏得無數掌聲讚嘆。在系列發行短短三年之後，每克拉黑鑽石的價格在珍寶市場

有了爆炸性成長，令人始料未及。時至今日，在黑鑽的點綴下，項鍊、耳環、戒指與手鐲的質感倍增，珍珠更豐潤、紅寶石炫目、祖母綠深遂，連白鑽也更顯璀璨。此意料之外的成功，大大鼓舞了葛羅奇，使他持續依直覺創作。他的珠寶創作獨樹一幟，脫穎而出，使尊客深深迷戀，專業人士則驚嘆不已。

An extraordinary creative talent

In 2000, after acquiring considerable experience as a jeweller, Fawaz Gruosi chose to enter the world of watchmaking and presented his first-ever watch at BaselWorld. He called it Instrumento N°Uno. It was only the first in a series of successes. Thanks to Fawaz Gruosi's inventiveness, the de GRISOGONO company launched 17 watch collections between 2000 and 2007, all distinguishing themselves on exclusive and original designs. At the same time, de GRISOGONO's jewellery collections were enriched with new designs using stingray (galuchat), opalescent diamonds – "Icy Diamonds" – or a new shade of gold with a brown glint called "Browny Brown Gold". All these inventions have been praised by the customers and are a testimony to Fawaz Gruosi's insatiable inspiration.

Fawaz Gruosi has always been inventive. Neither gemmologist nor designer, he owes his success in the first place to his passion and curiosity and, no doubt, to his genuine creative talent. Avoiding fashionable gimmicks, he plays with trends, sometimes against the tide, only listening to his inspiration. "Everything I see around me, in nature or in everyday objects, is a source of inspiration", he confides.

超凡的創意奇才

身為珠寶商，葛羅奇在累積了大量寶貴經驗後，於 2000 年勇闖鐘錶世界，並於巴塞爾鐘錶展推出其第一款精品腕錶，名為「Instrumento N°Uno」。初鳴驚人，而這只是一系列成功的開始。本著葛羅奇的創意，de GRISOGONO 公司於 2000 年至 2007 年間共發行了 17 款腕錶，均因其獨特原創設計而別樹一格。在此同時，de GRISOGONO 的珠寶系列也加入了嶄新設計，包括珍珠魚皮與乳色鑽石交織出的「冰鑽」系列，以及用閃著焦糖光澤黃金打造的「布朗尼金」系列。這些創作，不僅備受尊客讚揚，更體現了葛羅奇源源不絕的靈感。

葛羅奇創意無窮。他非寶石學家，亦不是設計師，他的成功首歸功於熱情與好奇，但無疑更因他與生俱來的創作天份。不屑時尚噱頭，他把玩流行趨勢，甚至與潮流逆行，只聽從自己的靈感。「我每日周遭所見，大自然或日常物品，都是靈感來源。」他吐露道。

Introduction

This article emerges from the authors' longstanding belief that media studies has—to its detriment—ignored, under-studied, and undertheorized the role touch plays in using and apprehending media. At the same time, developments around digital media interfacing— including the recent (and rapid) ascendance of touchscreens, gesture-based control schematics for videogames and virtual reality, and increasingly complex vibration feedback systems for mobile and wearable computing—bring changes in the haptic materiality of media that make the need for an engagement with both contemporary and historical aspects of media touch even more pressing. In positing a tradition of haptic media studies (HMS), we are attempting to rectify this situation by arguing for a study of touch that is nested within media studies. Executed successfully and comprehensively, such a move would help reveal the role touch plays in shaping habits of mediatic interaction, by highlighting the structured "techniques of the body" (Mauss, 1973 [1935]) that accrue gradually around media forms. It would show the specific ways in which media are used to encode, store, and transmit not only tactile sensations but also ideations and ideologies of touch. This is to suggest that touch—and, more specifically, the poorly-defined experiential category of "the haptic"—does not exist in a realm unspoiled by and immune to power; instead, we understand touch to have a dynamic cultural life, one marked by its encounters with and expressions through a variety of apparatuses. Our aims for HMS are therefore first genealogical, as we try to situate HMS in broader disciplinary contexts both external and internal to media studies; second disruptive, as we use the HMS framework to argue that touch should be folded into—rather than marginalized from—media studies; and third programmatic, as we lay the groundwork for future structured and cohesive investigations into the relationship between media and touch.

緒論

此篇文章源自作者們長久以來的想法，我們認為在媒體研究範疇中，觸覺在使用與理解媒體上所扮演的角色一直備受忽略、且研究與理論基礎不足，已經對其造成危害。在此同時，數位媒體介面相關研究，包含最近（迅速）竄升的觸控螢幕、在電玩與虛擬實境中所使用的手勢辨識系統、以及手機與攜帶裝置中越趨複雜的震動反饋系統，使觸覺反饋媒體變得更為重要，因此，綜觀整合觸控媒體的當代與歷史面向乃為當前要務。我們在此主張觸覺反饋媒體研究（HMS）有其淵遠傳統，觸覺研究在媒體研究中並未缺席，以正視聽。此番研究若能成功廣泛地執行，藉著使用各類媒體時，有結構性的「人體技巧」（Mauss, 1973 [1935]）累積提升，將有助於得知觸覺在媒體互動使用習慣中所扮演的角色。媒體以特定方式編碼、儲存並傳輸的不只有觸感而已，還有觸覺本身的意念與意識形態。即是，觸覺，或更確切的說，定義模糊的「觸覺反饋」也無法不受他力影響。我們明白觸覺是動態的、有文化的，因著它與諸多裝置相遇而有不同表情。因此，此篇觸覺反饋媒體研究(HMS)，第一目的為尋找系譜，我們試著將HMS放入媒體相關學術研究內與外跨領域脈絡之中，尋找其定位。第二目的為中斷邊緣化，在HMS架構下，我們主張觸覺應該被全然列入媒體研究中，而非被邊緣化；第三目的是提供方法，使未來媒體與觸覺關係之研究得以更有組織與連貫性。

The raising of touch

Our efforts here are not without precedent: in the historical record of scientific, philosophical, aesthetic, and technical writing on touch, there exists a long history of attempts to make touch an analog of vision and hearing. Denis Diderot (1916 [1749]), in his "Essay on the Blind," famously suggested that touch could be made like the senses of seeing and hearing if only it could acquire its own set of socially accepted shared and fixed signs—what would be commonly understood as a "clear and precise language of touch" (p. 90). Edward Bradford Titchener (1901), who served as a crucial figure in the late 19th-century migration of experimental psychology from Leipzig to the United States, offered a definition of haptics as "the doctrine of touch [...] as optics is the doctrine of vision and acoustics that of hearing" (p. 441), attempting to raise touch up from its neglected status relative to the so-called "major" senses of seeing and hearing by passing it through the filter of rational

experimentation. Carl Sherrick (1975), an engineering psychologist who co-founded the Cutaneous Communication Lab at Princeton University with Frank Geldard in 1962, often lamented the paucity of psychological research on touch in comparison to seeing and hearing and called upon psychology to mobilize its vast intellectual resources to rectify this imbalance through pragmatically oriented investigations into the possibilities for skin-based communication. Frances Herring (1949), in pushing back against the longstanding assumption that "touch is inherently unsuited to express the deeper values of life" (p. 215), and therefore lacked its own set of corresponding "tactile art", attempted to reverse the bias against touch by showing that its organ, like those of seeing and hearing, has both an instrumental and an aesthetic function. Haptic human–computer interface designers, from the field's beginning in the 1970s, framed their efforts to making machines that could transmit touch as a means of doing for touch what television had done for the eyes and recorded sound had done for the ears (Noll, 1972; Srinivasan and Basdogan, 1997). In each case, these thinkers were simultaneously identifying a negative condition—the lack of a something for touch (for Diderot, a language; for Titchener, a body of psychological research; for Herring, a dedicated aesthetics; for Sherrick, an electromechanical language transmission system; and for Noll, a computational representational medium)—and calling for a positive response modeled after a visual or audio analog that they took to be aspirational.

觸覺的地位提升

我們此番努力並非前所未有：在科學、哲學、美學與技術性著作的歷史上，將觸覺類比為視覺與聽覺的嘗試，所在多有。Denis Diderot (1916 [1749]) 在其有名的〈論盲散文〉中表示，若觸覺自有一套為社會承認、共用且固定的語言---大家普遍理解的「清楚精確的觸覺語言」(p. 90)，那觸覺便可當作視覺與聽覺使用。十九世紀晚期，實驗心理學由德國萊比錫傳至美國，其重要推手Edward Bradford Titchener (1901) 定義觸覺反饋是「觸覺之道…就如同光學是視覺之道，而聲學是聽覺之道」(p. 441)，他試著以理性試驗的眼光，來提升觸覺在所謂「主流」的視覺與聽覺間被忽略的地位。與Frank Geldard在1962年於普林斯頓大學共創皮膚溝通實驗室的工程心理學家Carl Sherrick (1975)認為，跟視覺、聽覺研究比起來，心理學中關於觸覺的研究十分缺乏，令人惋惜，他更呼籲心理學領域應動員其浩瀚的智識資源，實際調查研究基於皮膚溝通的可能性，以匡正研究不均的問題。「先天上，觸覺便不適合表達生命更深層的價值」(p. 215)，因此也少了其相對應的「觸覺藝術」，為了推翻此由來已久的臆斷，Frances Herring (1949) 則展現觸覺的器官，就如同視覺與聽覺的器官一樣，兼具實用與美感功能，企圖扭轉眾人對觸覺的偏見。運用觸覺反饋於人機介面的設計師們，從1970年代便在此領域努力製造可以傳送觸覺訊號給人的機器，如同電視傳給眼睛、錄音傳給耳朵一般 (Noll, 1972; Srinivasan and Basdogan, 1997)。但這些思想家都同時發現一不利條件---關於觸覺，總少了點什麼（對Diderot而言，少了語言；對Titchener來說，缺了心理學研究支持；對Herring而言，少了美學共鳴；對Sherrick來說，缺了機電語言傳訊系統；對Noll而言，則少了電腦化的再現媒介）---因而他們對比視覺或聽覺研究，盼能有正面迴響。