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新三輯

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# **Graphic Design in the Czech Republic**

***Eight and half years***

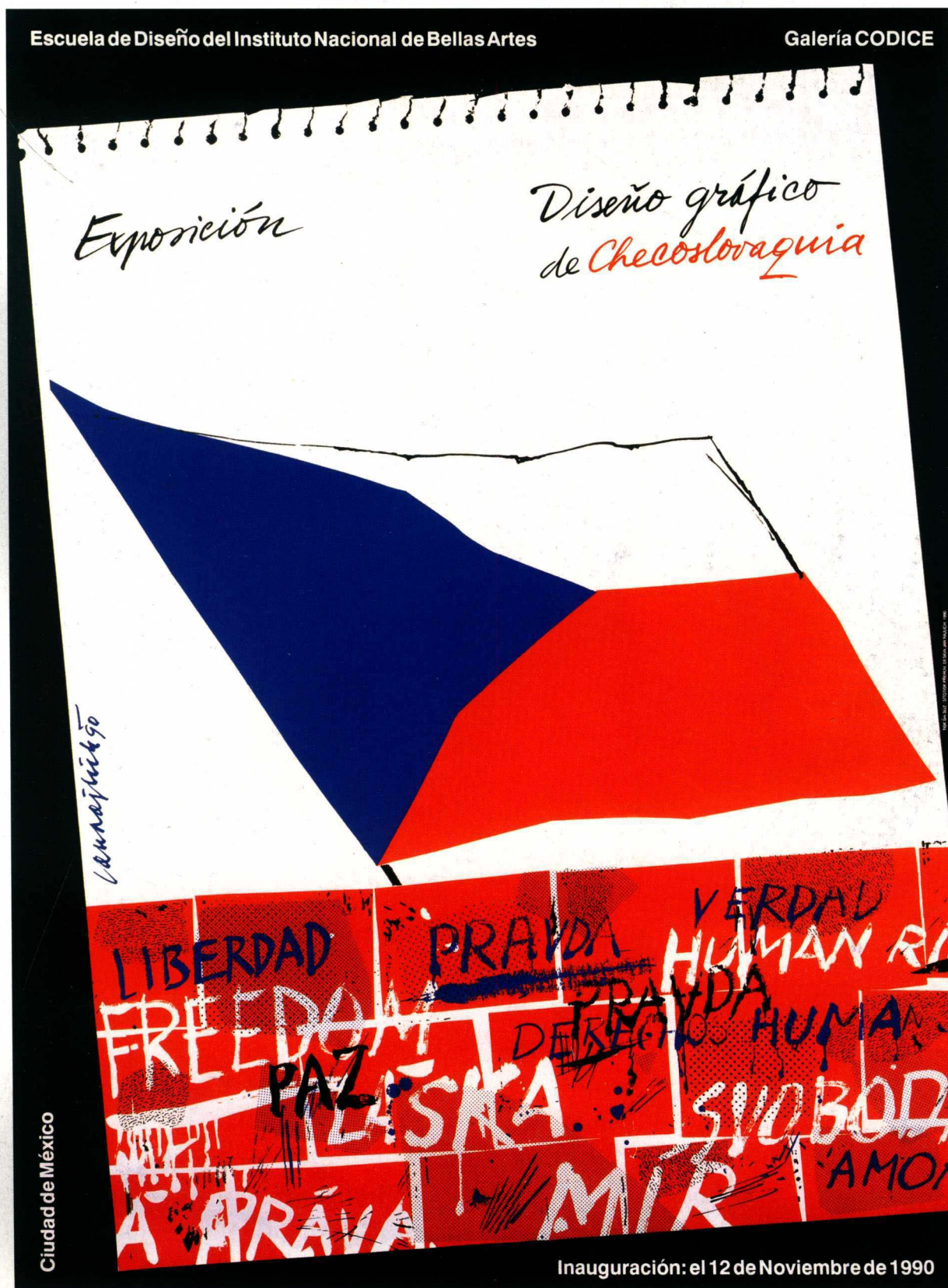
***after the revolutionary change***

The positive response which Czech and Slovak art and design received in the divided world of the 1960s and later was not limited only to film, literature, music or glass making and ceramics, but extended also to most genres of graphic design. Artistic trends were most significantly reflected in book art and typography, and also in cultural poster design. The collapse of the Czechoslovak state regime in November 1989 caused radical changes, above all political plurality and the liberal market economy. Czechoslovakia has split into two separate states - the Czech and the Slovak Republics. All these radical changes have placed Czech graphic designers in a number of contradictory and often paradoxical situations.

The frontiers of the country, which had been almost many years closed, have opened. That and



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Graphic Design from Czechoslovakia, poster for an exhibition in Mexico City, 1990, Jan Rajlich Sr.

在墨西哥城舉行來自捷克斯洛伐克的平面設計展覽海報，1990，Jan Rajlich Sr.



the liberalization of trade came at the time of a worldwide computer invasion in visual communications. The group of original and well-trained Czech graphic designers was also almost immediately expanded by a considerably larger number of computer users. It seems that anybody can become a graphic designer. Hundreds of agencies and studios exploiting the boom of advertising, which followed, are being set up because, unlike in other countries of the world, it is not just the technology, but mainly the customer that has changed in this country. The privatization of state enterprises has brought first of all their disintegration, and the non-fulfilled desire to set up businesses has brought an avalanche of small and medium-sized firms. The technical quality of all design works, as well as the quality of used materials and especially of the final print, has reached within a short time a fully adequate international level. On the other hand, the aesthetic quality of a great majority of



**FEBRUARY 23-APRIL 8**

**19**

**90**



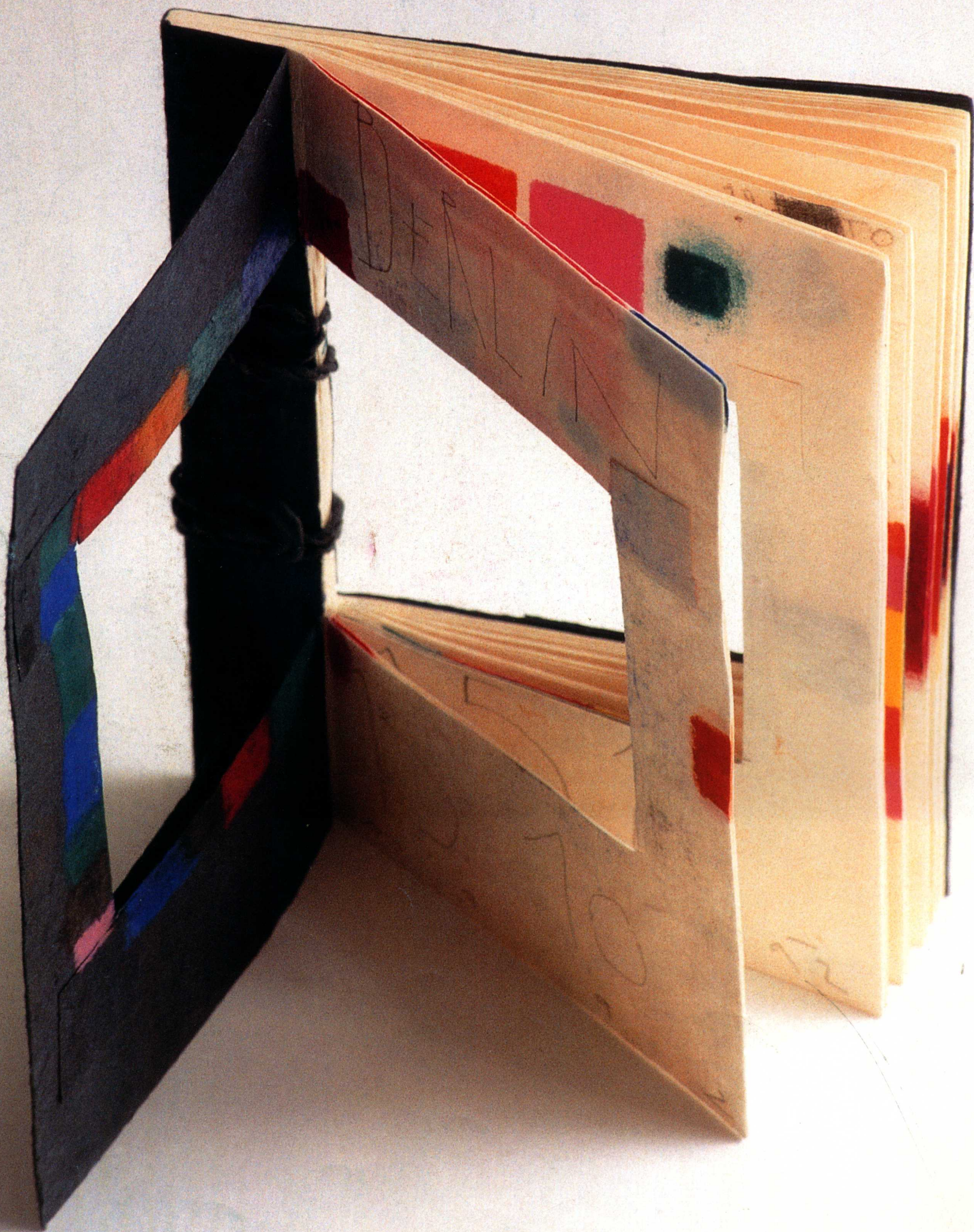
**CONTEMPORARY  
CZECHOSLOVAK  
POSTERS**

**CITY GALLERY OF CONTEMPORARY ART  
RALEIGH, NORTH CAROLINA**

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*FLEJSAR*









XV. Bienále užité grafiky Brno 1992  
Mezinárodní výstava  
ilustrace a knižní grafiky

XV Biennale of Graphic Design  
Brno 1992 • International Exhibition  
of Illustration and Editorial Art

XV. Biennale des Grafik-Designers  
Brno 1992 • Internationale Ausstellung  
der Illustration und Buchgrafik

XV<sup>e</sup> Biennale des Arts graphiques  
Brno 1992 • Exposition internationale  
de l'illustration et du Graphisme du Livre

XV Бъеннале прикладной графики  
Брно 1992 • Международная выставка  
иллюстраций и книжной графики

Moravská galerie v Brně • Husova 14  
Mezinárodní výstava  
17. 6. — 23. 8. 1992 Brno CSFR  
GRAPHIC DESIGNER Jaroslav Sura First International Book Design

Book object, 1992, Kveta Pacovska

書籍設計, 1992, Kveta Pacovska

Poster for the 15th International Biennial of Graphic Design Brno

92, 1992, Jaroslav Sura

第十五屆布爾諾國際平面設計雙年展海報, 1992, Jaroslav Sura



printing products has considerably dropped. The liberty of all action proclaimed by the artists and designers and fully enjoyed at the moment is boomeranging back through free production and distribution of the lowest artistic genres. It is another key factor, which has had an impact on the formation of present-day Czech graphic

捷克共和國的平面設計

革命性轉變之后的八年半

在六十年代那個分隔對立的世界里，捷克和斯洛伐克的藝術和設計所贏得的正面回響并不僅限于電影、文學、音樂、玻璃和陶瓷制品，而是延伸到了平面設計的大多風格流派。最能深刻反映藝術潮流的莫過於書籍藝術和字體設計，當然還有文化海報的設計。□一九八九年十一月捷克斯洛伐克的解體帶來了劇烈的轉變，最為顯著的要數政治上的多樣化和一個自由的市場經

濟。捷克斯洛伐克解體成為兩個分立的國家 — 捷克共和國和斯洛伐克共和國。所有的這些轉變使得捷克的平面設計師置身于種種矛盾甚或荒謬的境地。□ 曾經多年封鎖的國境線，現在開放了，貿易自由化了，這些恰恰發生在電腦在全球範圍內向視覺傳遞領域大舉進軍的時候。一大批的電腦用戶隨之几乎是立即加入了原本屬於那些富于原創性，訓練有素的捷克平面設計師的行列，一下子仿佛誰都可以成為平面設計師。數以百計的廣告公司和設計室如雨後春筍，在廣告業的迅速發展中應運而生。因為這裡不

同于世界其他的國家，改變的不只是技術本身，而主要是國內顧客的轉變。國有企業的私有化導致的首先是這些企業的解體，而后這種創業的失落感造就了遍地的小中型企業。□ 設計作品的技術質量和所用材料，尤其是最終印刷的質量很快地達到了一個從國際角度來說都是令人滿意的水平。而另一方面，大多數印刷品的藝術品質都大大降低了。當時為藝術家和設計師所高聲贊頌、樂之不疲的自由發揮帶來的是低水平的藝術風格通過自由生產和銷售造成的損害。□ 對於現今捷克平面設計的成型頗具影響的

design - the rapid internationalization of the environment. Until now, there are only very few prosperous and rich Czech enterprises. The foreign capital which is received with open arms in this country is followed by foreign advertising agencies, so that some have asked, "Is this help or mere colonization?" Also the organizing structure of graphic designers has considerably changed



c Zdeněk Ziegler '89  
 Rolf Harder  
 Felix Beltran  
 Thomas H. Geismar  
 Bruno Monguzzi  
 Fernando Medina  
 David Hillman  
 Rolf Müller  
 Walter Allner  
 F. Les Mason  
 F. H. K. Hennion  
 Martin B. Pedersen  
 Richard Danne  
 Mortezá Momayez  
 Richard Oskar Blase  
 Stuart B. Ash  
 Mimmo Castellano  
 Jean Widmer  
 Fred Troller  
 Kazumasa Nagai  
 Anton Stankowski  
 Jacques N. Garamond  
 Yusaku Kamekura  
 Herbert W. Kapitzki  
 Takenobu Igarashi  
 Jarošlav Šůra  
 Ivan Chermayeff  
 Deborah Sussman  
 Bruno K. Wiese  
 Mervyn Kurlansky  
 Franco Grignani  
 Pierre Mendell  
 James A. Cross  
 Armando Milani  
 Massimo Vignelli  
 Olle Eksell

The Czechoslovak National AGI Group  
 The Union of Czechoslovak Creative Artists  
 The Moravian Gallery in Brno  
 Rapid Czechoslovak Advertising Agency  
 The Povážská gallery Žilina  
 XIV. Biennale of Graphic Design Brno 1990

The Trade Marks and Symbols by AGI Members

SYMBOL  
 AGI

Znaky a symboly členů AGI

KIV. biennale užité grafiky Brno 1990  
 Československá skupina členů AGI  
 Svatý českých výtvarných umělců  
 Moravská povážská galerie Žilina  
 Rapid, Československá reklamní agentura

2. 11. – 10. 12. 1989  
 Povážská galéria ŽILINA, Gottwaldova č. 2  
 21. 6. – 25. 9. 1990

## The Trade Marks and Symbols by AGI Members

# Znaky α symboly členů AGI

2. 11. – 10. 12. 1989  
Povážská galéria ŽILINA, Gottwaldova č. 2  
21. 6. – 25. 9. 1990

The Trade Marks and Symbols by AGI Members, exhibition poster,

1989, Zdenek Ziegler

國際平面設計聯合會會員商標展海報，1989，Zdenek Ziegler



and still undergoes a transformation process. All organizing activities of professional and interest groups, clubs, associations are limited by complete lack of financial means. Contributions and subventions from state or local resources are getting ever lower.

Professional computer users have not managed to

另一個關鍵因素是設計環境的迅速國際化。至今為止，捷克繁榮富有的企業還是很少。捷克敞開懷抱熱情歡迎的外國投資同時也帶來了外國的廣告公司，于是不禁有人要問：“這到底是援助還是搞殖民地？”同時平面設計師的組織結構也大大改變了，而且還在轉變當中。專業和興趣團體，俱樂部，會社的各種活動都因為資金的極度匱乏而捉襟見肘，來源于國家和本地的各種支助津貼日漸日少。

□ 專業水平的電腦用家仍然沒有控制大局，即便是在

“紫色革命”的八年半過去了的今天，頂級的平面設計師還是要到中年或者較老的一輩人當中去找。他們把自己的創作基于傳統的方法之上，電腦只是作為一種便利工作的工具。他們大多是為那些在文化領域，尤其是劇院活動的客戶工作。曾經在六十年代一度輝煌的捷克電影海報，現在基本上是消失了。捷克的電影市場現在是美國片商的天

下，他們用的都是他們自己那些藝術品質頗為低劣的宣傳品。捷克的平面設計師還能夠找到自己的創作原則，實踐

自己的藝術熱望的另一個地方就是展覽會了，尤其是個人作品展。□ 年輕一代的平面設計師，那些在起步之初就和電腦一同成長的，的確已經出現了。人們可以在一九九六年和一九九八年的布爾諾雙年展上感受到他們嶄露的鋒芒。捷克平面設計的轉型期很快會過去，而一個捷克設計的新浪潮必將很快到來。

**Jan Rajlich Sr.**

take control yet. Even today - almost eight and half years after the “velvet revolution” - top graphic designers are recruited from among the older and middle generation. They keep basing their creation on traditional approach and they use computers rather as means facilitating their work. Mostly they work for customers acting in culture, especially theatre. Czech film poster, once quite famous (in the 1960s), has nowadays been





Small Fortress Terezín 1940-1945, permanent exhibition poster,

Radomir Postl

猶太集中營 1940-1945，永久展海報，Radomir Postl



practically unexisting. The film market in Czechia has been controlled by American production using its own promotion materials of rather poor artistic value. The other domain where Czech graphic artists can check up their creative principles and apply their artistic ambitions, are exhibitions, especially of own works.

Graphic designers of younger generation, who have grown up with the computer since the beginning of their professional career, do already appear. Their take up was felt in Brno at the 1996 and 1998 Biennales. The transition period on the Czech graphic scene will come to a quick end and a NEW WAVE of Czech design is going undoubtedly to take over soon.

*Jan Rajlich Sr.*