

WAN
MAGE

A COLLECTION OF TAIWAN IMAGE DESIGN POSTER

台湾印象海报设计全集





TAIWAN
IMAGE

【台湾印象海报设计全集】

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自1991年台湾五位师大美术系同学，集结众志，成立了“台湾印象海报设计联谊会”，经数年的设计探索，创造出令人颇堪称许的成果，在业界的反应赞赏不已。我身为同行，特别是曾在北京主办过两次《台湾印象海报设计》展，在相聚交流中，对大家这一自动自发、全心全意地热爱设计、投身设计、关心社会的热忱，自然十分感动和由衷的钦佩。

去年底，我与林磐耸先生商定，共同编辑《台湾印象海报设计全集》，以此记录他们数年的设计行程，希望

印象也如画一

海报是文化含量最高的设计，海报是一面镜子，海报文化通过人类的前瞻后顾而不断发展，继承和学习传统，使根基更深。探索和创造未来使翅膀更宽。我们希望《台湾印象海报设计选》的出版，是台湾设计史上，也是中国设计史上的一个重要图记，记录著一群锲而不舍地热爱设计，为弘扬和保护现代艺术做出了杰出的贡献的朋友们，在此时此地所努力的事迹。

此书定稿后，林磐耸先生嘱我作序。义不容辞，我

风俗如画，希望如画，

总编辑 何跃华



真情如画，印象也如画

给同行一份礼物。年初，我便高兴的从林磐耸先生手里接过整理好的台湾印象海报历年的全部资料，在情绪相当激动的状态下，编辑制作这部400多页的画册。这些作品，处处充满“热爱台湾、重视文化、关心设计”的深刻寓意，迎面散发着迷人色彩，深蚀心灵，令人遐想：

风俗如画一

每个民族都有自己特殊的情感，每个民族也都有许多种理由喜爱自己的文化。观台湾印象海报，从1991年“台湾之美”到1992、1993年的“台湾印象”从1994年“环保”到1995年“汉字”、“反毒”主题，以及1996年“色彩”、“观光”主题和1997年的“沟通”主题，作品既反映出中国的历史悠久、文化灿烂，质朴的东方文化，又真实地反映出时代的精神，感染社会。

希望如画一

在设计的诉求中，希望的力量是重要的，而精神则是希望的基石，以热爱我们的传统文化、弘扬中华民族之精粹出发，以台湾本土文化的特质与图像为题材，透过设计表现出传统所具存的拙朴美感之无限生趣，表现民族的精神与博大的文化。

真情如画一

设计是离不开感情的，有情的设计才是富有的、充实的、快乐的设计！在设计的过程中，真挚的情感，自然流露无遗。于是，有人因此而欢乐，有人为此而痛苦。然而，不论是欢乐抑或痛苦，不论是爱抑或是后来的恨，真诚的情感总是给作品带来了更丰富的内涵，让人情不自禁地去追寻它；美好的感情总会让人留下一段难忘的回忆，让人不断地怀念它、思念它，直到永远……

便将编辑制作此书后的一些感想写出来，是为序。

一九九八年十一月于北京

Since the start-up of the "Taiwan Image Poster Design Association" by five classmates from the Fine Arts Department, National Taiwan Normal University, after several years of searching for their own design directions, they have come up with rather admirable results and the industry looked highly upon their works.

Being a participant of the same trade and having hosted two "Taiwan Image Poster Design" Exhibitions in Beijing, through these interactions, I came to be very impressed with and deeply admired their self motivation, devotion, care for the society and their whole-hearted love toward design.

At the end of last year, I made an agreement with Mr. Apex Lin, Pang-Soong to co-edit the "Taiwan Image Poster Design" collection, with which

ries on people's mind toward which they will always digress, think over, till eternity.

The Images are Picturesque

Posters are designs of utmost cultural content and like a mirror. The civilization of posters continue to its development through people's reflections and outlooks, heritage and learning tradition, to deeply lay down its foundation; exploring and creating the future will further broaden its wings.

We hope that the publication of the "Taiwan Image Poster Design" collection will be an important event in the Taiwanese design history as well as the Chinese design history, which records the hard works and efforts put in by a group of friends who ceaselessly and passionately love design

The Customs Are Picturesque, So Are the Hopes, Emotions, and Images



Technical Support

He Yue-hua

we shall mark their design process in the past several years; it will also serve as a gift from me to several respectable people in the same trade.

Therefore, at the beginning of this year, I happily received from Mr. Apex Lin Pang-Soong the whole set of compiled data of the Taiwanese Image Posters, and started editing this album which ran for more than 400 pages under my somewhat excited mood. All these designs are full of the strong intention of "love for Taiwan, emphasis on localism, and care for design", they demonstrated charming colors, emanated warm feelings and triggered wandering fantasies.

The Customs are Picturesque

Every nation has its own special feelings; every nation also has many reasons to love its own culture.

I observed the development of Taiwan Image Posters, from the "Beauty of Taiwan" in 1991, to "Taiwan Image" in 1992 and 1993, to "Environmental Protections" in 1994, "Chinese Characters" & "Anti-drugs" in 1995, "Colors" & "Tourism" in 1996, finally to "Communications" in 1997, all their works reflected the long-running history of our nation and splendid culture, expressed the spirits of oriental civilization, yet faithfully reflected the spirits of the contemporary age and deeply touched the general society.

The Hopes are Picturesque

In the pursuit of design, the power of hope is very important, and spirits is the foundation of hope. Starting from our love toward our traditional culture and the desire to develop the essence of Chinese nation, using the special qualities and visions of Taiwanese local culture as topics, through the endless livelihood of simple beauty inherent in our tradition expressed via design, we wish to demonstrate our national spirits and boundless civilization.

The Emotions are Picturesque

Design can not part from feelings, only designs with emotions can be rich, fulfilling and happy designs.

In the process of designing, true feeling will definitely show with no reservations. As a result, some people will rejoice and some people will suffer for it. However, be it rejoicing or suffering, love or hate, true feelings always being richer contents to the work toward which people could not help but pursue. Wonderful feelings always leave unforgettable memo-

work and have made excellent contribution toward the promotion and maintenance of modern art.

Upon the completion of the book, Mr. Apex Lin Pang-Soong asked me to write a preface for it, so here I have put forward a few thinking and observations of mine.

在天寒地冻的北京，交付 400 余幅海报作品的幻灯正片给何跃华先生，脑海中顿时浮现“寒天饮冰水，点滴在心头”的冷暖自知之深切感触。不堪回首来时路，想著七年多来的过往情事，一群义无反顾的设计同好投注心血于“台湾印象海报设计联谊会”的创作与活动，一幕一幕的画面有如电影场景的快速飞跃、进入退出、若隐若现。“台湾印象”从无到有、由少到多、在地而至海外、以至于即将结集出版的事实，不免令自己兴起为“台湾印象”的发展历程作个阶段性的总结之想法。

年表大事计，高思圣及夫人徐薇英忙收集会员作品与简历，登泰设计顾问公司（Apex Design Consultant Corp.）协助众多的行政事务，还有我的家人对于我为了本会的交流及为本书的沟通联系多次往返海峡两岸，及参与各地华人设计活动，疏忽对于家庭的照顾，想必当她们看到这么一册厚实的全集呈现在眼前，心中的缺憾与不足将会踏实丰厚起来。我想这也是所有会员及其家人所乐见分享的一点点成绩与喜悦。

一块奠基的石头

主编 林磐耸



就我个人从本会创设，以迄逐渐发展推演至转型成为社团组织的一路参与与个起步。或许也可以严苛的判定“台湾印象”距离提出设计主张、开创设计风格、引领设计走向或影响设计发展的“设计运动（Design Movement）”尚有一段长远的距离，但是至少它已为华人设计发展的出路，设下一块小小的砖头，奠定一点小小的基础。但愿激发各地华人设计家的共鸣与参与，人人均得在此基础之上继续地堆砌积垒。

手上拿著这本“台湾印象海报设计选”，其厚重扎实的份量或许真的有如一块砖头。对于本书的发行问世必需感谢许多长期关心本会的同好。谨代表“台湾印象海报设计联谊会”历年来所有的会员，对于各界的支持与爱护致上最诚挚的谢意。其中特别要感谢北京设计博物馆何跃华先生多年来的支持与关心，将本会发展的历程作一次阶段性的总结整理，催生了这块华人设计史上的小小砖头；黑龙江科学技术出版社（Hei Long Jiang Science & Technology Press）应允出版，本书才有机会具体成形且公诸于世；本会荣誉会员与海外会友的多年的参与活动、提供作品、交流往来，使得本会会员常保有“德不孤、必有邻”的信心与勇气，以继续奋进。

当然，历年来所有的会员不计工作业务与家庭生活的双重压力，自动自发的投注心血、无私的创作与热忱的交流，才有今日这块砖头的存在。尤其是历任会长：林磐耸（1991、1996）游明龙（1992、1997）高思圣（1993）柯鸿图（1994）王士朝（1995）负责当年会务的辛劳奉献，其劳苦功高，确实难以只字片语来表示谢意，不过想必每人都乐于贡献、甘之如饴。最后要感谢柯鸿图认真负责本书的美术编辑，王士朝与吴雪瑛用心整理本会

On a cold winter day in Beijing, I turned over 400 slides of various poster designs to Mr. He Yue Hua. Reflecting back to the arduous seven years during which many friends devoted all their efforts in the "Taiwan Image Poster Design Association," everything is flashing back before my eyes.

From non-existent to existent, from insignificant to significant, from indigenous to international, the "Taiwan Image" has come a long way which should be summarized at this point.

From my own personal observation from the founding of the Association to its present status as part of a community organization, if I must pass on a carefully evaluated and totally objective judgement of its success or failing, I have to admit the "Taiwan Image" is just a tiny step. But if this



A Foundation Stone

Executive Editor
Apex Lin, Pang-soog

focus is on how it has maintained its sovereignty in cooperative creativity and promoted self-initiated work, and how it has established itself in the Chinese design community as a well-planned and lasting movement, it deserves to be well credited. Exploring the quality of the works and campaigns, or the depth and width of its influence, we may only take this conscientious movement as a start. Perhaps this "Taiwan Image" is still far from a design movement with definitive principle, original style, and the substance to lead the design trend. Nevertheless, it has laid down a foundation stone for the development of Chinese design and planted a small seed. May Chinese designers everywhere be able to join this movement and continuously build on top of this foundation.

This "The Collect of Taiwan Image Poster Design" is as thick and heavy as a stone. It owes its publication to many people who care for our association. On behalf of all members from "Taiwan Image Poster Design Association", I thank their caring support sincerely. I especially would like to thank Mr. He Yuehua of Beijing Design Museum for his many years of support. He organized our Association's work and acted as a catalyst to this foundation stone in Chinese design history. Heilongjiang science and Technology Press kindly agreed to publish this book. The continuous support from honorary and overseas members has given us the faith and courage to keep on working.

Of course, our members' dedication, design their other duties from work or family, is what made the existence of this foundation stone possible. Our past chairpersons, Apex Lin, Pang-Soong (1991, 1996), Yu Ming-Lung (1992, 1997), Kao Szu-Sheng (1993), Ko Hung-Tu (1994), Wang Su-Chao (1995), devoted all of themselves in running this Association; their contribution are simply undeniable. Last but not least, I would like to thank Ko Hung-Tu who is the editorial design of this book, Wang Su-Chao and Corine Wu who coordinated the work plan, Kao Szu-Sheng and his wife, Hsu Wei-ying, who collected members' works and biodata, Apex Design Consultant Corporation which assisted in administrative work, and my family who tolerated my busy schedule which prevented me from fulfilling my family duties. But I believe they will surely understand the worth of their sacrifices when they see this book. It is the reward for all our members and their families to share and to cherish.

这本全集的问世发行，必须要感谢许许多多……首先要感谢北京设计博物馆何跃华先生及黑龙江科学技术出版社 (Hei Long Jiang Science & Technology Press)，让本会多年的心血结晶得以具体呈现在世人的面前。

也要感谢北京、上海、杭州、武汉、深圳、香港、澳门、新加坡的设计界同行，多年来的相互提携、交流联谊，这一路走下来的点点滴滴，确实值得大家屡屡回首与回味再之。感谢历年来参与本会活动的各界同好与未

除了感谢，还是感谢

编辑委员会



知名的朋友，在他们以实际行动支持、赞助本会或者仅仅是出席捧场、鼓掌喝采的欣赏与勉励，都是使我们更有持续奋进的动力与勇气。

同时还要感谢许多年来来自不同角度不同声音鞭策本会、激励我们在陶醉于作品展览及活动交流中，保有深思反省的空间而不致迷失方向，并且深知自己不足，而应更加努力精进。

当然，更要藉此机会感谢本会历年的会长，当大家手上拿著这本厚重结集的全集时，大家多年来奉献心力的点点滴滴所累积而成。翻阅这一页一页的作品与画面，纸面浮现的不仅是造型符号、文字、色彩，每一幅的背后尽是大家的坚持与执著。而由于这种可爱的傻劲，使得我们虽然流泪播种，终于欢欣收获。

或许，我们也要感谢生长在这样的个时代，身处于设计不够成熟的环境、条件不够优越的社会，反而是位居在一种真空的状态与转型的契机。迫使大家必须群策群力、共创未来，必须携手并进，以构筑一个美好良善的设计梦土。

最后，要感谢购买这本全集的读者，在您选购本书的同时，不仅代表了对于华人设计发展的肯定与支持，更象征了华人设计创作表现的可行性与发展性，正有着更多的人在关注与爱护著。您说，我们可以不再努力下去吗？谢谢！谢谢！

I would first like to thank Mr. He Yue Hua of the Beijing Design Museum and Heilongjiang Science and Technology Press through both of whose effort this Association's hard work can be presented to the world.

I would then like to thank colleagues in the design worlds from Beijing, Shanghai, Hangzhou, Wuhan, Shenzhen, Hong Kong, Macau and Singapore. For many years we have helped each other professionally to make each other more successful in his or her own right.

My gratitude also extends to all who have participated in our events throughout the years. They actively support us either financially or morally, giving us the courage and determination to move on.

I must certainly thank members of this Association. This thick volume



Words of Thankfulness & Gratitude

Committee of Editorial

of our complete work is the result of everybody's contribution and hard work.

Page by page, what is presented is not just the beautiful and colorful words and layout, but also everybody's dedication and persistence. We have finally prevailed; this is our harvest.

Perhaps we ought to be appreciative of living in this time and place where design is not yet mature. The present void provides for excellent ground for innovation. Everyone is forced to work together to build a dream future in which real design thrives.

Finally, anyone who buys this book needs to be thanked. By buying this book, you not only showed your faith in Chinese design work, but also proves its feasibility and potential growth. With so many people who care, how can we not work even harder? Thank you, thank you indeed.



The Collection of "The Beauty of Taiwan"
Poster Design in 1991

1991

一九九一年台灣之美海报



俗语说：“一人得道，鸡犬升天。”以这句话来形容一个国家形象若能提升且获得世界各国的肯定与赞同，则该国的企业、产品甚至自然景观与风土民情，均能受到世人的认同与接受。当然，在提升国家形象的策略与作法有着不同的方向与工具，而各种产业与专业领域必须投注心力于完善自我、追求卓越，始能发挥整个国家所有的环节与机件，均能和谐活性的力动起来，才有可能完成全面性提升国家形象的目标。以邻近的韩国、日

1919年创立于德国威玛的包浩斯(Bauhaus)首任校长葛罗佩斯(Walter Gropius)曾说：“设计是所有事物的公分母。”此言确实不错，世界存在的各种事物现象均与设计产生密切的关系。设计家应当是国家的公营与社会的良心，必需充分发挥其活动力与影响性，用以改善其所生长存活的斯土斯民。“台湾之美”海报设计展只是五个人的一点心与小小一步，希望能为台湾设计业提供一个省思的机会，并带给其它不同专业领域的一点触媒，

以「台湾之美」提升「台湾形象」

林磐耸



本设计家为例，他们均曾以国家形象为主题，举办专题性海报展览以提升国家形象。1986年韩国出版的“Graphie4”以韵律、线条、脸、精神四个主题，表达韩国独特的人文精神与传统文化。同年的“Graphikorea”由八人联展作品出版中，也能看出其用心提升国家形象与文化特质的取向。日本自1986年开始，每年由日本平面设计师协会JAGDA主办，进行一系列的“和平海报展”；1990年并以“JAPAN”为主题展开大规模的国家形象海报的世界巡回展。有鉴于此，由台湾师大美术系设计组五位同班同学共同筹设设计组织，并计划以“台湾之美”为主题，进行专题海报的创作展。此项活动完全是由五位从事设计教育且又兼设计实务的同好，深省自身的责任与功能，并非由客户委托或是考虑利益因素的自发情况之下，希望将我们心目中的台湾形象，透过海报创作的形式加以表现传达给社会大众；更希望经由这样的展出能唤起更多的同业响应，并激发不同行业的有志之士，均能略尽绵薄、共为台湾形象贡献心力。

在“台湾之美”设计展中，我们揭了“热爱台湾、重视本土、关心设计”的主题。因为台湾是我们安身立命之所在，我们热爱斯土斯民。而大学时期的教授王建柱老师曾勉励我们“以民族为本位，以生活为重心，以时代为导向”作为艺术创作的指标，并不断提醒大家在追求西方、前卫的艺术表现形式之后，必需重新审视本土素材的重要性，更应将民族传统的设计资源，加以发扬光大，始能不负先民前贤。另外，设计是为经世致用之学，如果加以善加运用，将能发挥无远弗届的力量。因此，在致力提升台湾形象的宏伟目标之下，设计人应当思考如何运用设计去贡献一己之力量。

祈愿大家携手并进为提升台湾形象而努力。

(本文原刊载於经济日报展览报导，配合本次出版加以摘要改写之。)