

# 悠然 感山水之心

## Image Architect of National Parks

### 專訪國家公園美的推手霍榮齡

Interview with Rong-ling Huo

**推**開一扇厚重的鐵門，走進「阿霍的工作室」，古琴清韻悠然，迴盪在典雅古樸的空間當中，頓時令人心神俱靜，忘卻一分鐘前門外的都市煩囂。起身相迎的纖瘦短髮女子，正是國內著名的資深美術設計師霍榮齡。

她曾擔任國內許多著名雜誌的美術指導，也為眾多繪畫、戲劇、音樂、舞蹈等藝術表演，如雲門舞集、文建會、國家劇院設計海報、簡介 DM 等，並為多齣舞蹈、劇場及電影設計服裝及造型。此外，歷史博物館、國立史前博物館、故宮的諸多重要出版品，以及大眾最熟悉的全套金庸作品集，前後三套版本，封面及內頁的設計皆出自霍榮齡之手。

這樣一位充滿藝文氣息的藝術工作者，卻在二十多年前與以自然保育為宗旨的國家公園結下了不解之緣。她主編的《玉山之美》，在當時眾多官方出版品當中獨樹一格，她將攝影師鏡頭中的自然大美，透過藝術手法編排呈現，展現出令人耳目一新、簡單卻恆久的美學風格。

#### 親炙玉山之美

談起這部與國家公園合作的最初作品，霍榮齡仍記憶猶新。「我當時覺得，我一定要去看看玉山長什麼樣。」身體並不強健，也無任何高山攀登經驗的她，為了編好這本書，堅持爬上這座東亞第一高峰。



Sitting behind a heavy iron gate, “Huo's Studio” is permeated with the sound of an ancient Chinese stringed instrument and an air of tranquil elegance—a marked contrast to the hustle of the city outside. Its owner, a short-haired slim lady, is no other than Rong-ling Huo, the renowned Taiwanese senior art designer.

Huo boasts an impressive resume, having served as art director for many of Taiwan's prestigious magazines. She is also responsible for poster and flier design in numerous art performances, and for costume design in various movies and theatrical works. In addition, the cover and inner page layouts of many major publications from museums, as well as all three versions of Jin Yong's widely read novels, were all designed by Huo herself.

It is remarkable that an art professional so steeped in humanities would have a relationship for more than 20 years with national parks, where the science of conservation is the focus. Huo's first work on the theme, *The Beauty of Yushan*, was one of a kind among governmental publications at the time. Huo managed to present the beauty of nature in a refreshing way, exhibiting a style that is simple but timeless.

### Seeing the Beauty of Mt. Jade Firsthand

Huo still has vivid memories about it, her first collaboration with a national park. “I just thought that I must see Mt. Jade firsthand,” Huo recalls. Neither athletic nor with any experience in mountaineering, Huo insisted on climbing the highest peak in East Asia, just for the sake of the book.

層巒疊翠的山景，是渾然天成的水墨畫 / 李文賢攝  
Piles of fantastic mountain scenes are natural ink paintings. / by Wen-xian Li

「玉山是台灣的龍脈，是台灣的脊梁，廣大的腹地生長了眾多的動植物，生態非常豐富。」霍榮齡秉著對大自然的虔敬之心登上玉山，也體驗到徜徉在自然當中，心胸無比開闊的暢達。

她將這趟玉山行的感動與體悟，完全融入編書的過程中，例如她將玉山的凜然大氣，以及玉山圓柏生長在越高處卻越是匍匐謙卑的生趣，告訴為封面題字的潘清芬。最後凝結濃縮成「玉山之美」四字，果然雄偉蒼勁，玉山精神盡在其中。她並同時在台北美術館布置了大型的攝影展，將玉山的美麗與都市分享。

隨後，陽明山國家公園也延請霍榮齡幫忙設計CIS（企業識別系統）。霍榮齡原本不願再重複做類似案子，但後來想想卻接受了這項挑戰，「只有在我手裡不能模仿自己做第二個山，我要把台灣的國家公園做出不同風貌，呈現出小而美的台灣其實是很豐富的。」

“Mt. Jade is the lifeblood and the backbone of Taiwan. The entire region sustains a multitude of animals and plants. It's so rich in biodiversity.” In complete awe of nature, Huo climbed the mountain, and had a spiritually uplifting experience.

Huo incorporated all the experiences and inspirations from that trip into the editing process, sharing stories of the magnificence of Mt. Jade and the humility of its junipers with Cing-feng Pan, the calligrapher. And Pan consequently distilled the spirit of Yushan into the inscription of the book's title. Besides, Huo held a Yushan-themed photography exhibition at Taipei Fine Arts Museum, introducing its beauty to the entire city.

Afterwards, Yangmingshan National Park, also contacted Huo for the design of their Corporate Identity System (CIS). Huo wasn't interested at first, but took the challenge on second thought. “I can't repeat myself and produce another Yushan. I want to express the different faces of Taiwan's national parks, so that people would know this small island is actually rich in natural delights.”



霍榮齡為玉山之美攝影展所設計的海報。霍榮齡的設計理念是，海報上玉山的「玉」字那一點，誠如玉山上的日出，與山形的壯闊相輔相成 / 霍榮齡提供

This is the poster that Huo has designed for The Beauty of Yushan Photo Contest. The idea of this design is that the dot of the character “(玉) Yu” symbolizes the sunrise on Yushan, and the dot perfectly matches the magnificence of the mountain. / Photo provided by Rong-ling Huo



陽明山本是霍榮齡熟悉的郊遊之地。她認為，玉山是台灣最大的山，高不可攀，但陽明山卻是一個最小的山，是一座可愛的山，一日可及。故而包括識別標誌、野外背心、帽子T恤以及口袋書等一系列設計，都環繞著陽明山和靄可親的特色。「陽明山國家公園」標準字也是秀氣溫柔，當中矮矮的「山」字更顯示出陽明山的平易近人。

而後，墾丁、太魯閣、金門國家公園，也都紛紛邀請霍榮齡擔任各種出版品與平面設計的統籌。譬如名攝影師王慶華的海底寫真《海洋奇觀》和《珊瑚之美》，生態攝影家廖東坤所拍攝的《風中之舞—金門的鳥》、《天地靜好—金門》，原本都是一張張精采絕倫的照

Huo has always been familiar with Yangmingshan, which, unlike the towering and inaccessible Yushan, is small, likable, and ideal for a day's trip. So Huo decided to base the design of its logo and all related commercial products on the theme of "friendliness and accessibility." Even the inscription of its title looked endearing, with the character "shan" (mountain) appearing short and amiable.

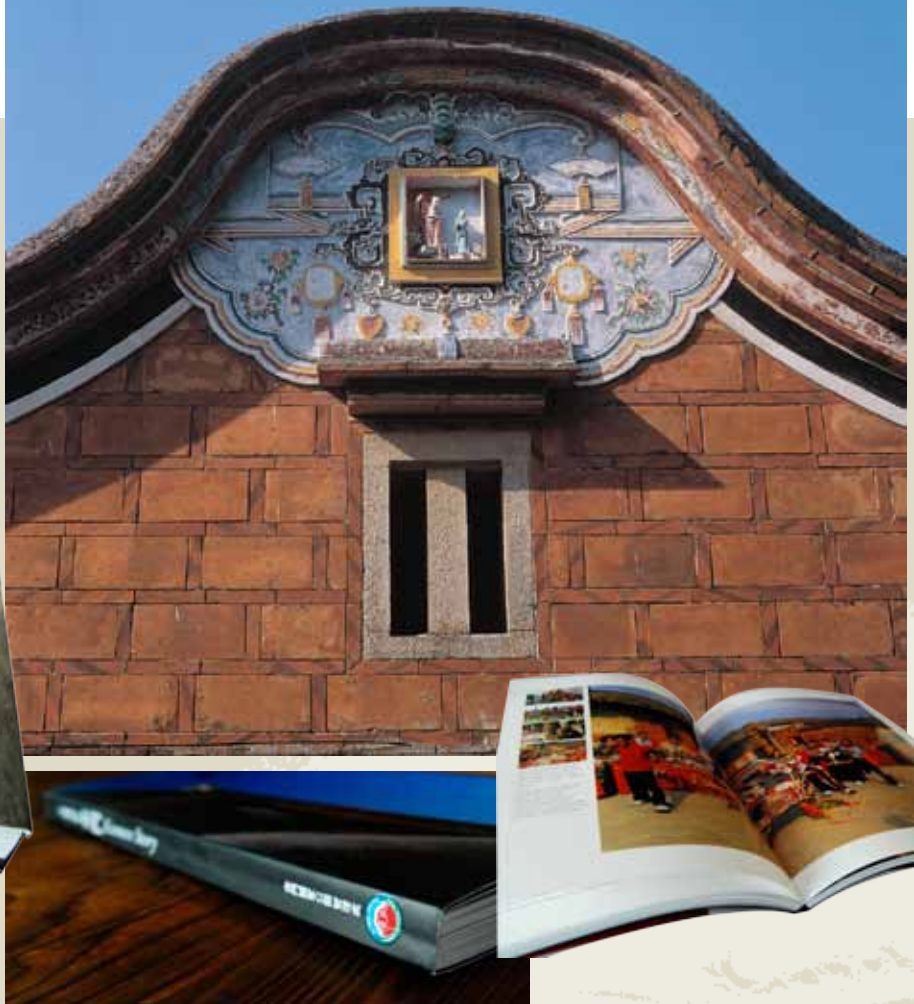
Requests from other national parks soon followed. National Parks of Kenting, Taroko and Kinmen all asked Huo to help with the design of their publications. Huo, for example, worked with notable photographers Ching-hwa Wang and Dong-kun Liao on the beauties of the ocean and corals of Kenting, birds of Kinmen respectively. Working under the principle of "letting every spread page tell its own

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- 霍榮齡於1986年為玉山國家公園設計的書籍及行事曆，素雅設計至今仍不落俗套 / 謝瑞珍提供  
Thess are the book and the calendar that Huo has designed for Yushan National Park in 1986, the elegant style of them are still very popular until now. / Photo provided by Ruei-jhen Sie
- 工作室內透著東方風情 / 賴宛靖攝  
There is an Eastern feeling in the studio. / by Wan-ching Lai
- 霍榮齡為國家公園所設計之出版品，為政府出版品奠下質感高雅的設計風格 / 賴宛靖攝  
Huo has designed countless publications for national parks and also established the noble and graceful style for government publications. / by Wan-ching Lai



片，經由霍榮齡花費許多心思，依著「每翻開一跨頁都要有它的故事」的原則，將之組合編輯成為耐人尋味的曠世傑作。

她並在2009年重新規劃金門國家公園的CIS。有別於其他國家公園以自然生態為重，她以金門建築金型的馬背為標誌，明確地點出金門以人文歷史為主調的特色。

她特地從台灣飛到金門，實地走訪古厝觀察屋脊設計、砌牆的老磚頭。她特別提起金管處解說課長黃子娟帶她到慈湖海邊，仰望金門湛藍無雲的天空，看著優游嬉戲的候鳥。

充分感受到金門神采的霍榮齡，將原本 Logo 裡代表老厝馬背的磚紅色改深、代表天空的藍色改漸層、再加上雲紋修飾，簡單調整卻大大展現了金門的韻味。

堅持傳統，不見得就是跟不上腳步，如果沒有前人那一步一腳印的堅持，國家公園無法能有今日的發展；而未來同樣也得秉持這份堅持，才能讓國家公園的設計物在穩健的腳步中，走出自己的路。

story,” Huo turned mere collections of one great picture after another into well-edited and integrated masterpieces of art.

In her 2009 project of redesigning CIS for Kinmen National Park, Huo chose as a logo the horseback-style structure commonly seen in local buildings, rather than any natural symbol, in order to feature the cultural and historical characteristics of Kinmen.

For the sake of this assignment, she flew to Kinmen to observe firsthand the ridge design and building materials of local ancient houses. She was especially impressed with the blue cloudless sky and the carefree migratory birds she saw at Ci Lake.

Having fully grasped the beauty of Kinmen, Huo turned the original logo into a greatly enhanced symbol of the Park by making simple adjustments, such as deepening the color of the brick-red horseback-style structure, representing the sky in gradient blue, and adding cloud-shaped lines. To her, sticking to conventions doesn't necessarily mean backwardness. Without them, the national parks wouldn't be where they are today. And for all future designs to have a style of their own, they must be firmly rooted in these conventions.

## 東方人文設計思維

與國家公園合作過程中，霍榮齡從不願以設計師自居。她說，「山和水是不能設計的，是你要去親近它，讓它進入你的思維。」

為此，霍榮齡堅持每次只接一個國家公園的案子，並且一定親臨當地探訪，觀察感受現場自然環境與人文的氛圍和色彩。因而她總能充分掌握每個國家公園獨特的個性，展示出不同地域各自令人驚嘆的美。墾丁優美的海、金門端麗的建築、太魯閣磅礴的山石……經由她的手，一一躍然紙上，目眩神迷猶如電影搬演。

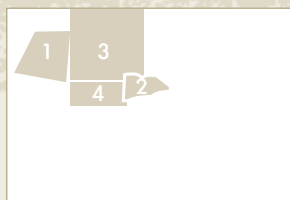
仔細品味這些作品，不難發現在設計上的兩大特點。一是雋永的書法，二是大塊的留白。

霍榮齡解釋，「中國的水墨，本身就是自然，所有書法當中都有山有水，字中有畫，畫中有詩。」毛筆字的深沈韻致，與鮮麗影像互相映襯，抽象與具象的疊合，衍生出更多觀看的趣味。

而留白，更是中國傳統山水畫當中最重要的一門學問。「重點其實不在我做了什麼，而在於我沒做什麼，」霍榮齡微笑道出留白的玄機。確然，看似無形卻千變萬化的留白，就像隱形的橋，或像是音樂的休止符，擴展出餘韻無窮的想像空間，讓觀者去填白。

霍榮齡認為，台灣的自然特色不像美國的黃石公園或優勝美地那般博大宏偉，而在於小小面積卻精緻豐富。她希望藉由東方氣息的设计手法，能讓台灣的國家公園出版品展現出不同於西方國家公園的風格，同時也隱藏著自然與人文和諧交融的蘊涵。

2007年她為太魯閣國家公園設計的《無名天地》套書，最能體現她的東方人文設計思維。全書分為《山》、《水》、《木石》、《花鳥》四冊，書名引自老子《道德經》：「無名天地之始，有名萬物之母。」封面與封底，一邊是銀底加上大書法字，一邊則是飽含畫意與哲思的影像。霍榮齡還特別請來藝文名家蔣勳為精采攝影照片配上詩文，令這套書跳脫一般政府出版品格局，躍升成為極具藝術典藏價值的作品。



1-2. 霍榮齡剛為金門國家公園所設計的攝影集——《天地靜好——金門》/ 賴宛靖攝  
This is the photo album that Huo just designed for KMNP. / by Wan-ching Lai

3-4. 金門國家公園的人文氣息感動了霍榮齡，屋宇馬背融入金管處 logo 中 (圖 4)，創造出經典品味 / 金管處提供

Moved by KMNP's culture, Huo has decided to integrate the horseback-style structure into KMNP's logo (picture 4), thus create the classical taste for Kinmen. / Photo provided by KMNP

## Oriental Philosophy of Design

During her collaborations with national parks, Huo never sees herself as a designer. "You can't design mountains and rivers. You just incorporate them into your thinking," she says.

Therefore, Huo never worked on more than one project from national parks at the same time. And she insisted on visiting the park in person to get a feel of the environment, both natural and cultural. So she always managed to capture the unique qualities of each park, and expressed their astonishing beauties accordingly. Page after page she made the scenes of Kenting, Kinmen and Taroko come to life, dazzling as if in a movie.

Two distinct qualities of Huo's design can be easily found in her works: timeless calligraphy, and the extensive use of blank space.

"The art of Chinese calligraphy is in itself a representation of nature in ink. There is a picture in each character, and poetry in each picture," Huo explained. The combination of the abstract with the concrete, the calmness of calligraphy with the vividness of photos, enriches the viewing experience.

The use of blank space has always been at the core of traditional Chinese landscape paintings. "It is not what I did, but what I didn't, that matters," Huo mused smilingly. Indeed, the blank parts are like invisible bridges, connecting the pictures with viewers' imagination, and leading to infinite possibilities.

Huo states that the beauty of Taiwan's natural environment lies not in grandeur, as Yellow Stone Park and Yosemite do, but in its compact and delicate diversity. It is her hope to present Taiwan's national park publications in a uniquely oriental style, while expressing, in a subtle way, the ideal of a harmonious union between nature and humanity.

Her oriental design philosophy was most clearly reflected in her 2007 project for Taroko National Park. The four-book series were titled *Nameless Heaven and Earth*, which was based on *Tao Te Ching* by Laozi. Its front cover featured Chinese calligraphy on silvery background, while artistic, thought-provoking pictures were used for the back cover. Huo also invited the celebrated poet Hsun Chiang to write for these extraordinary pictures. And the end product far exceeded the usual artistic levels of governmental publications, becoming a work of art itself.

### 山石有心，天地與我同根

霍榮齡也揭露了一個小秘密，那就是她在設計這些攝影集時，每到尾聲總會放一張有人在其中的照片，用意即是要讀者飽覽自然之美後，回歸思索人與大自然的關係。

她提到金門國家公園參訪的經驗。用三百倍望遠鏡看到眾多可愛鳥兒成群飛舞，和看到古雅的閩南式建築和洋樓穿越時空並存，那喜悅與感動同樣豐足心靈。鳥兒們悠閒停在老房子屋角上的畫面，更是人文與自然並重的金門最特殊的風景。

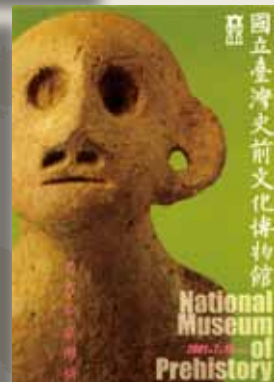
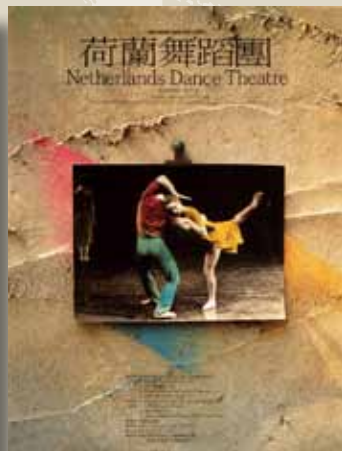
「人和鳥兒一樣，都是自然界的一份子。」霍榮齡深覺，大自然就在人的周圍，我們攝影、畫圖、寫

### At One with Nature

Huo shares a little secret about her style of design: always placing a picture in which a person can be seen in the final pages of the photo collections, so as to provoke readers to think about the relationship between Nature and human beings.

She recalls her experiences in Kinmen National Park, where she saw, through 300x binoculars, flocks of lovely birds flying, as well as the co-existence of traditional architecture and western buildings, both of which enriched one's mind with joy and inspiration. The scene of birds perching comfortably on the roof of old houses perfectly symbolized the harmony between man and Nature — a most special trait of Kinmen.

“Just like birds, human beings are a part of Nature,” Huo notes. People are surrounded by Nature, which provides all



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1-7. 霍榮齡的美學表現，亦展現於各經典文藝創作中 / 霍榮齡提供

The representation of Huo's aesthetics also appears in other art and literature classics. / Photo provided by Rong-ling Huo

8. 金門盎然生態，感動了霍榮齡，激盪出無限的創作靈感 / 金管處提供

The lively ecology of Kinmen has touched Huo and inspired her to create countless artistic works. / Photo provided by KMNP



字，取材都是源於自然。刻意去遠方尋找極光，不如好好珍愛身邊的螢火蟲。

性格一向封閉低調的霍榮齡，在大自然中卻是全然地打開心胸。「面對自然就不必害羞了，就讓風吹進來，就讓海進到眼睛，就去聽山的聲音。」每一次設計，她都是用最清淨和平常的心重新感受，愛上這一切，再用最專注的心沉浸工作。

因為真心，所以動人。盼望台灣的山水與生態之美透過這番認真的體悟與闡現，在一冊冊書頁翻動之間，也同時牽動世人對大自然的寶惜與敬愛之意。 (圖)

the source materials of their photography, painting and writing. So instead of seeking distant polar lights, why not cherish the fireflies nearby?

An introvert by personality, Huo is completely open to Mother Nature. "There is no need to be shy in front of her. Just let the wind blow in, let the sea flow in, and just listen to the sound of the mountains." She approaches each task with sheer simplicity, first falling in love with it all, and then submerging herself into the project.

The key to her appeal? Sincerity. It is her earnest hope that the beauty of Taiwan, genuinely explored and expressed in the pages, can inspire in readers a sense of appreciation and respect toward Nature. (圖)

## 霍榮齡簡介 Profile of Rong-ling Huo

國立藝專美工科畢，長期從事設計創意工作，除為陽明山國家公園、太魯閣國家公園及金門國家公園設計 CIS，亦擔任台灣許多重要出版品開創系列風格，如天下雜誌、文建會、雲門舞集等。並為國家公園設計規劃多本攝影集，如墾丁國家公園《詩文攝影集》，玉山國家公園《玉山之美攝影集》、陽明山國家公園《青山見我》畫冊、太魯閣國家公園《無名天地》攝影集、金門國家公園《天地靜好——金門》等。

Huo was graduated from Department of Fine Arts and Craft, National Taiwan University of Arts. She has been doing the design of creative works. Except the design of CIS for YMSNP, TNP and KMNP, Huo was also responsible for many important publications in Taiwan. Huo has also designed and planned many photo albums of national parks, such as *KTNP in Photography and Poetry and Photo Album of the Beauty of Yushan*.