HKDI GALLERY

石漢瑞的圖語世界

Look: *The Graphic Language of Henry Steiner*

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Foreword
前言

Hong Kong Design Institute's mission is to develop creative talents who are not only competent practitioners in their respective fields, but also thinking professionals who are future-ready. We believe that an active process of looking and reflecting is important for the growth of any creative practitioner. Our gallery exhibitions provide an educational experience that does precisely that.

The work of Henry Steiner needs little introduction. The ubiquitous HSBC symbol around the street corner, the Standard Chartered banknotes in our wallet – his work is an integral part of our everyday lives. As a sojourner who escaped from Austria to New York and ultimately Hong Kong in 1961, Steiner was responsible for introducing graphic design as a profession to Hong Kong.

Look: The Graphic Language of Henry Steiner celebrates the achievements of VTC Honorary Fellow Henry Steiner's storied career. Through the curatorial process, we attempt to extrapolate what makes his work outstanding: how does his active process of looking transform into graphic communications that are powerfully persuasive? In showing you Henry Steiner's iconic work, we attempt to ask questions that pique your curiosity to look closer, look further and be inspired to continue your journey of creativity.

Dr Lay Lian Ong
Principal, Hong Kong Design Institute

香港知專設計學院以培養創意人才為使命，讓他們不僅成為各領域中出色的人才，更能蛻變成高瞻遠矚的專業人士。觀察和反思對於任何創意人才的成長尤其重要，而我們的展覽正正提供所需的教育體驗。

石漢瑞的作品不需多費筆墨介紹。無處不在的滙豐銀行標誌、大家錢包中的渣打銀行紙幣都出自他的手筆，已經成為我們日常生活不可或缺的一部分。石漢瑞兒時從奧地利逃難到紐約，1961年移居香港，繼而為我們確立平面設計作為一門專業的地位。

《石漢瑞的圖語世界》展示了職業訓練局榮譽院士石漢瑞先生充滿傳奇的職業生涯。策展過程中，我們嘗試解構為何他的作品能拔萃出群：他積極的觀察如何轉化為強而有力的圖像設計？展覽既展示了石漢瑞的標誌性作品，同時提出多個問題，以激發好奇心，促使大家觀察得更仔細、目光放得更長遠，帶着新的啟發繼續創意之旅。

王麗蓮博士
香港知專設計學院院長

About the Exhibition
展覽簡介

'Looking is not seeing,' said graphic designer Henry Steiner. To him, looking is an active quest for solutions. We look to uncover. Since Steiner's arrival in Hong Kong in 1961, his keen eye for local visual language has opened a new horizon in the field of graphic communication, contributing to Hong Kong's visual culture in transformative ways.

He once expressed that only when we are mindful in our looking do we become aware of the visual elements around us. To make your way here to this exhibition, you most certainly made use of different design elements – shapes, images, colours, and typography; on social media, printed matter, and in the environment. This vocabulary, as part of graphic language, is arranged for us to understand and navigate the world around us.

Beyond clear communication of information, graphic language persuades. Steiner discovers concepts and develops rhetoric to influence the audience. Like speech, rhetoric can be used visually, through symbols, contrast, stories, appropriation, and systems. These approaches are not mutually exclusive, but are used in combination to bridge communications that are efficient and, in Steiner's eyes, intelligent.

Looking is not only seeing, but also an active process of questioning. Throughout this exhibition, we pose questions through Henry Steiner's work and ways of thinking, and provide opportunities to challenge assumptions in our everyday experiences with graphic language. Go ahead: look, ponder, and create.

平面設計師石漢瑞道:「視有別於見」。他認為有意識地觀看周遭的事物,是為了主動尋找解決問題的方法。有了這種意識,才有機會真正「看見」。也就是說,我們仔細觀看,是為了有所發現。自1961年石漢瑞抵達香港以來,他對本地視覺元素的敏銳眼光開闢了傳意設計的新領域,為香港視覺文化帶來革命性的影響。

他說過,用心才能察覺,才能意識到四周的視覺符號。在你來臨展覽的旅程中一定牽涉到某些設計元素:無論在社交媒體、印刷品或周遭環境中,各種形狀、圖像、顏色和文字設計。這些圖像與文字結合起來,便是平面設計中的詞彙,構成我們習以為常的視覺語言,好讓我們解讀周遭的圖語信息,清晰理解世界。

除了能有效地傳遞資訊,視覺語言更能說服觀眾。石漢瑞將新意念發展成相應的視覺元素來感染觀眾。視覺語言彷如文字,也有其專屬的修辭手法,例如象徵、對比、說書、借用和系統的運用規範,此等技巧可以靈活共用,讓溝通更為有效,或對石漢瑞來說,更精明。

在「看見」的過程中,我們不但需要用心細閱,還需要積極尋問。藉此展覽,我們透過展示石漢瑞的作品與思考方式提出詰問,挑戰在生活中對視覺訊息的固有觀念。來吧,讓我們繼續好好觀察、思考和創作。

Henry Steiner
石漢瑞簡歷

Austrian–Jewish by descent, Henry Steiner was born in Vienna, Austria in 1934. In 1939, Steiner and his family fled from Baden near Vienna to New York during the Anschluss. He studied painting at Hunter College in New York City, and later received a master's degree in graphic design at Yale University studying under Paul Rand. In 1958, Steiner received a Fulbright fellowship to further his studies at the Sorbonne in Paris. Upon his return to New York, Steiner began his career in advertising, and later as design director of *The Asia Magazine*. In 1961, Steiner accepted a nine-month contract to be posted in Hong Kong for the magazine's launch. He has since made Hong Kong his home.

In 1964, Steiner established Graphic Communication Limited, now Steiner&Co., a leading design consultancy that focuses on branding and corporate identity. He brought the Western notion of 'graphic design' as a profession to Hong Kong where, at the time, only 'commercial art' existed as a trade. Prolific and pioneering in his approach, Steiner has created some of the most iconic graphic designs that shaped Hong Kong's visual landscape. His identity systems for corporations such as HSBC, Hongkong Land, Dairy Farm, and Hong Kong Telephone Company communicate a no-nonsense pragmatism and refinement that is modern, efficient, and international during Hong Kong's economic boom. His Standard Chartered banknotes pay homage to Hong Kong's Chinese cultural heritage and at the same time present Hong Kong's pole position as a progressive, global city. His witty, incisive graphic language combines a modern sensibility with keen observations of local culture, enriching his work with additional layers of meaning.

石漢瑞1934年出生於維也納，擁有奧地利猶太血統。1939年德奧合併期間，五歲的石漢瑞逃離家園，從鄰近奧地利維也納的巴登前往紐約。他在紐約市亨特學院學習繪畫，其後在保羅·蘭德的指導下，於耶魯大學取得平面設計藝術碩士學位。1958年，石漢瑞獲得傅爾布萊特獎學金，前往巴黎索邦大學深造。回到紐約後，石漢瑞開始了他的廣告職業生涯，後來擔任《The Asia Magazine》雜誌的設計總監。1961年，他接受了公司的派遣，計劃到香港逗留九個月，負責雜誌的正式發行。讓他始料未及的是，他從此便以香港為家。

1964年，石漢瑞設立了圖語設計有限公司，後易名為石漢瑞設計公司，專營品牌和企業形象設計，為世界頂尖的設計顧問公司。當時，香港只有「商業藝術」這門專業，沒有西方所謂的「平面設計」。石漢瑞一手將「平面設計」作為一門專業的定位引入香港，為往後業界發展奠定基礎。石漢瑞是業界的先鋒，多年來創造了眾多別具代表性的設計，塑造了深入民心的香港視覺景觀。他為滙豐銀行、香港置地、牛奶公司和香港電話公司設計的識別系統，富現代感、言簡意賅而國際化，充分反映香港經濟起飛時期對實用和精緻的追求。他設計的渣打銀行鈔票既保留香港的傳統文化特色，同時表現出香港與時並進、放眼全球的一面。總括而言，他的作品睿智而精準，既富現代感，同時反映本土文化的底蘊，內涵豐富，歷久常新。

Steiner received numerous accolades. In 2002, he was included in Icograda's list of the Masters of the 20th Century, and was named a World Master by *Idea* magazine. He was awarded the Golden Decoration of Honour of the Republic of Austria for design achievement and service to the Austrian community in Hong Kong in 2006 and the title of Professor by The Federal President of Austria in 2017. He received the DFA Lifetime Achievement Award from the Hong Kong Design Centre in 2012, and an honorary fellowship from the Vocational Training Council in Hong Kong in 2013. He was awarded an honorary doctorate by the Hong Kong Baptist University, and holds honorary professorships at the Hong Kong Polytechnic University and the University of Hong Kong. He is a member and past-president of the Alliance Graphique Internationale (AGI), Fellow of the American Institute of Graphic Arts, the Chartered Society of Designers, and the Hong Kong Designers Association.

石漢瑞獲獎無數，於2002年獲國際平面設計社團協會 (Icograda) 選入「二十世紀大師榜」，又獲日本《創作理念》(Idea) 雜誌譽為世界級大師。2006年，他獲奧地利共和國頒發金級榮譽勳章，以表揚他的設計成就及對在港奧地利社群的貢獻，2017年更獲奧地利總統頒授「教授」榮譽稱號。石漢瑞在2012年獲香港設計中心頒發亞洲設計終身成就大獎，2013年獲職業訓練局 (VTC) 頒發榮譽院士銜頭。石漢瑞同時獲香港浸會大學頒授榮譽博士學位，亦是香港理工大學及香港大學的名譽教授。石漢瑞是國際平面設計聯盟前會長及會員、美國平面設計學會會員、特許設計師協會及香港設計師公會資深會員。

Symbols

Symbols are all around us. Being part of our daily visual language, they are not mere decorations, nor depictions of objects. They go beyond their face value. To Steiner, symbols are powerful carriers of meanings on multiple levels, and they drive concepts visually. He uses symbols as cultural representations of a city, as connections to specific landmarks when designing for some of the prominent clients in Hong Kong.

From the 1960s to the 1990s, Hong Kong's economy had rapidly transformed from manufacturing high-value goods for Western markets to tourism and later international banking. With Steiner's approach, Hong Kong is represented as a modern, global metropolis, with familiar symbols embedded with rich metaphors. They can be seen in the design for the Hongkong Hilton Hotel, Standard Chartered Bank, and HSBC.

Moreover, Steiner also draws both locals' and visitors' attention to some of the iconic landmarks in Hong Kong, such as the identity design for Ocean Terminal, and The Peak Tower; and the adaptation of Victoria Harbour on the Standard Chartered's banknotes in 2003. Through symbols, Steiner entices our affinity to specific landmarks by giving personality to places in the city.

象徵

無處不在的符號是日常視覺語言的一部分。它們不僅是裝飾，也不只是物體的如實描述。符號的意義超越表面。對石漢瑞而言，符號是具有多層意義的強大載體，在視覺上承載著設計概念。從一些香港知名客戶的設計案例可見，他應用符號作為一座城市的文化象徵，或代表特定地標。

六十至九十年代期間，香港主要經濟活動由為西方市場生產高價出口商品，迅速轉營為旅遊業，再緊接發展蓬勃的國際銀行業。石漢瑞的設計將香港呈現為現代化國際大都會，充滿熟悉的符號而隱喻處處。在香港希爾頓酒店、渣打銀行和滙豐銀行的設計中均可找到同類手法。

同時，石漢瑞把香港人和遊客的目光聚焦到香港不同的地標上，例如海運大廈及山頂爐峰塔（現為凌霄閣）的視覺識別設計和渣打銀行2003年發行紙幣上的維多利亞港景色等。透過符號，他賦予城市個性，為地標建立親切感。

HSBC annual report cover jacket 　　　　　　1980
滙豐銀行　年報封套

1980 marked an important milestone for HSBC when the bank bought the controlling stake of Marine Midland Bank in New York City. HSBC was in need of a visual representation that could easily be understood and recognised by its investors around the world. Steiner adopted the familiar symbols in their annual report by placing a pearl next to an apple – an often employed visual rhetoric where contrast is created by giving symmetrical balance to a layout. The result is the 'Pearl of the Orient' meeting the 'Big Apple' – an unusual pairing yet popular metaphors that are found often in tourism promotion and popular culture in the 1950s through 1980s.

1980 年，滙豐銀行取得紐約海豐銀行（Marine Midland Bank）的控制權，是一項重要的發展里程碑。因此，滙豐急需新的視覺識別以面對一眾國際投資者。在年報封套上，石漢瑞通過對稱的排列來對比兩個熟悉的符號，以「東方之珠遇上大蘋果」為題。這種配搭新鮮的對比手法常被石漢瑞採用，而「珍珠」和「大蘋果」（紐約市的別稱）作為文化符號亦在五十至八十年代的旅遊宣傳品和大眾文化中經常出現。

HSBC annual report 　　　　　　1984
滙豐銀行　年報

Often symbols are a depiction of the physical world, embedded with metaphors to represent abstract ideas. On the cover of the 1984 HSBC's annual report, a seven-year-old girl was portrayed as the future generation of the city. The girl was the symbol of the arrival of the digital age, the future of Hong Kong back in 1984.

What symbol can we use to represent the future?

符號常包含著隱喻，用以傳遞某些想法。在 1984 年滙豐銀行年度報告封面上，一位七歲的女孩象徵着數碼化時代的來臨，這封面對當時來說代表著對 1997 年來臨的想像。

今天我們可用甚麼符號來代表未來呢？

Standard Chartered Bank banknotes
渣打銀行 鈔票

The symbols used on banknotes are representation of a place. They mark the first impression even before we arrive at the destination. Steiner faced the challenge of finding suitable symbols to represent Hong Kong when he first designed the banknotes in 1978. Political or cultural figures were deemed inappropriate. The solution was to adopt Chinese mythological animals, from aquatic, amphibious, terrestrial to celestial. Each mythical figure functions not only to identify the denomination, but also its hierarchy in Chinese myths.

Symbols on banknotes can also develop special meaning to local residents. They can build affinity over time. When Steiner was asked to design a new set of banknotes in 2003, respective views from Victoria Harbour and the Peak in 1850, 1890, 1930, 1970, and 2003 were featured for each denomination. Hong Kong is presented on the banknotes through its ever-changing landscape. In Steiner's eyes, the view of Victoria Harbour from Lugard Road remains an iconic representation of Hong Kong.
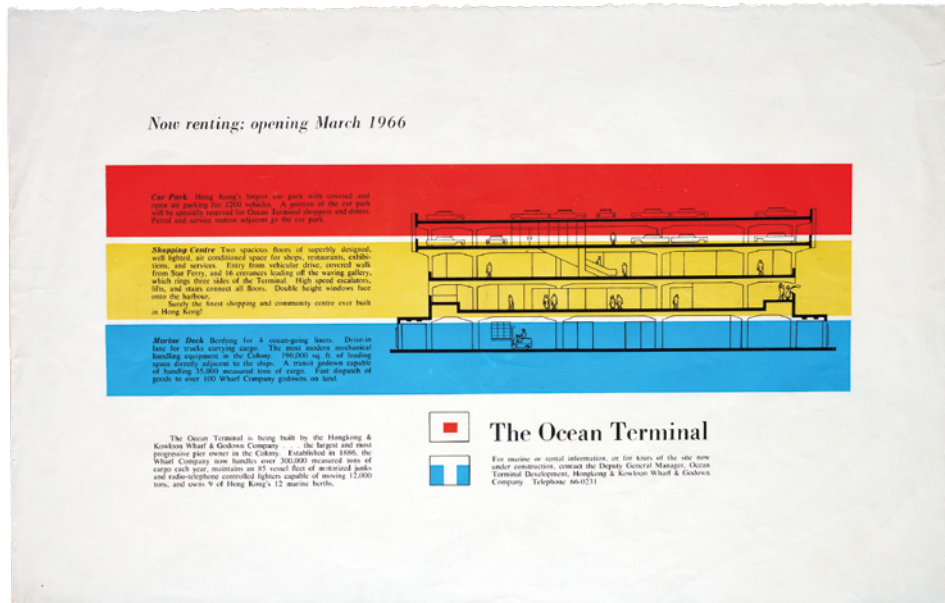
What makes a landmark symbolic for you?

鈔票上的符號代表着一個地方。往往還未親身到境，憑著鈔票上的圖像已留下第一印象。石漢瑞於1978年初次設計鈔票時，遍尋合適的符號。他認為無論政治或歷史文化人物都不適合代表香港，最後他採用了中國神獸，從水生，兩棲，陸上到天體都有。每種神獸的功能不僅用作識別面額，神獸間的等級關係亦暗示著各面值的等位。

鈔票上的符號也能對大眾產生特殊意義，隨著時間建立親切感。2003年石漢瑞再次被邀請設計新一套渣打銀行鈔票，今次他選擇於每種面額分別印上1850年、1890年、1930年、1970年和2003年維多利亞港和山頂的景貌，呈現出香港地貌的急速轉變。他認為從盧吉道眺望維多利亞港的景色一直是香港的重要標記。

你認為一個地標需具備什麼條件？

Henry Steiner: 'The banknotes before my design had nothing related to the bank or to Hong Kong; they were dominated by the mythological figures of Greece or Rome.'

石漢瑞：「所有在我之前設計的鈔票跟發行銀行或香港都沒有關係；它們只交代了古希臘或羅馬的神話故事。」

Now renting: opening March 1966

Car Park Hong Kong's largest and largest car park with covered and open air parking for 1200 vehicles. A portion of the car park will be specially reserved for Ocean Terminal shoppers and diners. Petrol and service station adjacent to the car park.

Shopping Centre Two spacious floors of superbly designed, well lighted, air conditioned space for shops, restaurants, exhibitions, and services. Entry from vehicular drive, covered walk from Star Ferry, and 16 entrances leading of the waving gallery, which rings three sides of the Terminal. High speed escalators, lifts, and stairs connect all floors. Double height windows face onto the harbour. Surely the finest shopping and community centre ever built in Hong Kong!

Marine Deck Berthing for 4 ocean-going liners. Drive-in lane for trucks carrying cargo. The most modern mechanical handling equipment in the Colony. 190,000 square ft. of loading space directly adjacent to the ships. A transit godown capable of handling 35,000 measured tons of cargo. Fast dispatch of goods to over 100 Wharf Company godowns on land.

The Ocean Terminal is being built by the Hongkong & Kowloon Wharf & Godown Company . . . the largest and most progressive pier owner in the Colony. Established in 1886, the Wharf Company now handles over 300,000 measured tons of cargo each year, maintains an 85 vessel fleet of motorized lighters and radio-telephone controlled lighters capable of moving 12,000 tons, and owns 9 of Hong Kong's 12 marine berths.

The Ocean Terminal

For marine or rental information, or for tours of the site now under construction, contact the Deputy General Manager, Ocean Terminal Development, Hongkong & Kowloon Wharf & Godown Company Telephone: 66-0231

If the arcades in Ocean Terminal were placed end to end, they would run the length of Nathan Road from the Peninsula to the Miramar Hotel. (extract from press release)

如果把海運大廈中的拱廊首尾相連、一字排開，它們的總長度將相等於由彌敦道半島酒店到美麗華酒店的距離。（翻譯自英文新聞稿）

ONE MONTH TO OPENING

Ocean Terminal Development Hongkong & Kowloon Wharf & Godown Co., Ltd., Hongkong, Telephone 660231, ext. 257

Ocean Terminal visual identity system
海運大廈 視覺識別系統

1966

Can you recall a special place that you grew up with? Ocean Terminal was an important landmark first opened in 1966. Back then it was a symbol of progress and modernisation for visitors and locals alike. It was proudly announced as a major waterfront transformation project of the Hong Kong and Kowloon Wharf and Godown Company. It was an international cruise terminal in the region, one of the few fully equipped piers in Asia, the first air-conditioned shopping complex with a car park, and a transport hub where cruise ships, Star Ferries and the Kowloon–Canton Railway trains converged.
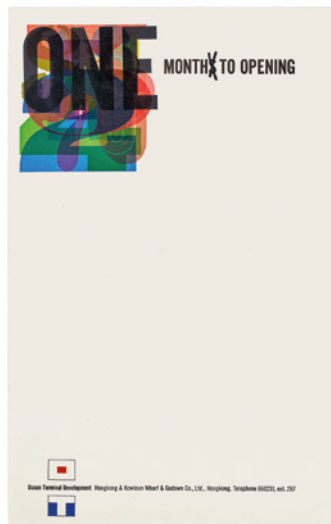
To highlight the significance of this meeting point, Steiner references marine flag signals as the symbol for the identity design to suggest its connection to the regions nearby and beyond. Anticipation for the landmark's opening was built through a series of 12 monthly letterheads, with monthly countdowns overprinting on top of each other in a variety of typefaces and vibrant colours, used for press releases and announcements.

你能記起成長中一個重要的地方嗎？海運大廈 1966 年揭幕時是一個重要的地標，對遊客和香港市民來說是進步與現代化的象徵。由香港九龍碼頭及貨倉有限公司興建的海運大廈，當時是手屈一指的海傍發展計劃，當中的國際郵輪碼頭為亞洲少數設備齊全的碼頭；它也是全港第一個設有停車場的空調購物中心；以及交通樞紐，連接遊輪、天星渡輪和九廣鐵路火車。

為了突出此會合點的重要性，石漢瑞以船旗信號作為地標設計的符號，意旨不論遠近，都能與各方聯繫。他於海運大廈的揭幕預告新聞稿和公告文件上，從開幕倒數一年間，每月特意印了不同的信紙設計。各種字體配以鮮豔顏色互相重疊，逐個月倒數，讓人熱切期待。

Look closer 放大鏡

📖 'Governor to Open Ocean Terminal in March'

〈港督三月份主持海運大廈開幕〉

▶ The Opening Ceremony of Ocean Terminal

歷史時空：海運大廈揭幕儀式

Contrast

What gives life to a design is contrast, according to Steiner. Contrast is about the comparison of things that are unlike each other or are opposites. There are many ways to make visual contrast: size, colour, shape, direction, dimension, etc. Sometimes the elements may look different but conceptually similar, where Steiner forms comparisons by making a split-image or montage from diverse cultural groups. Other times, the differences might be subtle.

Steiner's comparisons can be uncanny at times, achieving an eclectic mix of familiarity and foreignness simultaneously, such as the cover design of Jones Lang LaSalle Property Auction Prospectus.

對比

石漢瑞認為「對比」賦予設計生命。所謂對比，是比較不同或相反的事物。視覺對比有很多方法包括大小、顏色、形狀、方向、維度等。有時比對雙方看起來不同，但概念上相近，就如石漢瑞以分割影像或蒙太奇形式比較不同文化般。有些時候，對比只有微妙的差異。

石漢瑞的對比有時卻是耐人尋味，既熟悉又陌生，不能言傳，只能意會，就如仲量聯行房地產拍賣宣傳冊的封面設計。

新舊的對比
香港是進步神速的社會,無論環境與人物都爭趨潮流,亞洲週刊就是適應現代仕女需要的最新讀物.

The Asia Magazine advertisement
《The Asia Magazine》廣告

Imagine being at the forefront of a new wave. You attained college education; you use Western cosmetics. You have become the 'new Asian woman'.

When designing the house advertisement for *The Asia Magazine*, Steiner was tasked to catch the attention of the growing group of affluent readers who were interested in topics on travel, arts, business, and social issues. Founded by Adrian Zecha and partner, *The Asia Magazine* began as a weekend colour supplement to an English-language newspaper. It was printed in Japan and circulated in Asia, from Pakistan to Japan since 1961. Steiner presented the sharp transformation by using one of his favourite visual rhetoric: the split image. An ancient woman is contrasted against a fashionable and contemporary one. The imagery alluded to a modernised lifestyle, a liberation that many working class women would aspire to under the influence of the mass-media and tourism promotion in the 1960s.

試想像自己身處於新浪潮的最前線 :你上過大學、用進口化妝品。你是一位劃時代的「亞洲新女性」。

石漢瑞為《The Asia Magazine》設計自家廣告時,其首要目標是要吸引持續增長的富裕讀者群,他們對旅遊、藝術、商業和社會等議題特別關心。《The Asia Magazine》由 Adrian Zecha 與拍檔創立,初期只是一份英語報紙的週末彩頁副刊,1961 年起在日本印刷,並在亞洲各地發行,從巴基斯坦到日本都能找到它的足跡。石漢瑞用上他最喜歡的其中一種視覺手法以呈現社會急劇的轉變:分割圖像。廣告內頁中,古代與時尚現代女性的影像形成鮮明對比,啟示現代化的生活方式,也反映六十年代許多工人階級婦女在大眾媒體和旅遊業推廣的影響下渴望實現的解放。

The Site

The site is irregular in shape and has a total area of 105,007 sq.ft. The site is divided by a narrow slice of Crown Land used for a storm water drain, over which the Crown Lessee has a right of way.

The Buildings

Eucliff is probably one of the best known properties in Hong Kong because of its unusual design and prominence. The property was constructed during the late 1920's and was completed in 1931 and was designed to provide a large single family residence. Access to the

property is from Repulse Bay Road opening on to a large courtyard.

The main house which is of complicated design has basically two storeys. The accommodation on the ground floor comprises two halls, two reception rooms, a dining room, summer house, kitchens, servant quarters and integral double garage and on the first floor three bedroom suites, a number of storerooms, and some secondary bedrooms.

In addition to the main house, there are a number of out-buildings of various sizes and designs which are not for habitation purpose and there is a large swimming pool and a tennis court.

港灣

該地段呈不規則形狀，約共105,007平方呎，在地段中間有一段用水溝渠園之中央皇家地，但需皇家人在該皇家地上有一通道權。

建築物

淺水灣余園是全國以其特別之地點及設計而著名的。該建築物建於二十年代末期開始建造，於一九三一年

完成，設計是適合大眾家庭居住。

該建築物的入口與Repulse Bay Road相連，開向一個大型的前院。

該建築物共分兩層，地下包括兩個大廳、兩個客廳、飯廳、避暑室、廚房、工人房及雙位停車房，二樓有三個大型睡房，多間貯物室及其他睡房。

除該大屋外，在該物業之內還附有其他各種居住用途之建築物，另有一個游泳池及一個網球場。

Jones Lang LaSalle auction prospectus
仲量聯行 宣傳冊

A curious Gothic castle once stood on 58 Repulse Bay Road in Hong Kong, with a collection of European armours inside the building.

It was no fairy tale. Built in 1931, the Eucliffe belonged to the Malaysian Chinese tycoon, Eu Tong Sen, who owned businesses across Southeast Asia, including the notable Eu Yan Sang, the traditional Chinese medicine Company. Though Eu lived a relatively Europeanised lifestyle, he was influenced by his grandfather, a feng shui master, to believe that living in castles would assure his longevity. Steiner's design for the prospectus features an ornate Chinese character 'Yu', rendered in Songti typeface. It resembles an illuminated initial capital letter of a medieval manuscript by William Morris during the Gothic Revival period in the nineteenth century. The contrast hints at the eclectic cultural influences of the Chinese *nouveau riche* from Southeast Asia during the early twentieth century.

香港淺水灣道58號曾經聳立一座奇特的歌德式城堡，收藏著一系列歐洲盔甲。

乍聽下確是匪夷所思：淺水灣余園建於1931年，由馬來西亞華裔大亨余東旋擁有。余東旋的生意遍佈東南亞，其中包括大家熟悉的余仁生中藥行。儘管余東旋的生活已相對歐化，但受到風水師祖父的影響，他相信住在城堡裡可以保佑長壽。在石漢瑞的設計中，華麗的「余」字以宋體寫成，帶有十九世紀歌德復興時代由威廉・莫里斯設計的金彩手抄本影子。他應用了這種對比映射二十世紀初發跡的東南亞華人帶來的折衷文化。

Look closer 放大鏡

📖 Eucliffe – Eu Tong Sen's mansion
   淺水灣余園——余東璇別墅

📖 Medieval Manuscript
   'William Morris: Literature and Book Design'
   歐洲中世紀裝飾手抄本：
   〈威廉・莫里斯：文學與書籍設計〉

Look further 望遠鏡

A word–picture puzzle, also known as rebus, is one of the many ways to create contrast in design. It gives a familiar visual cue against something unfamiliar. As noted by the American graphic designer Paul Rand, respected teacher of Steiner, the dual reading of a rebus puzzle not only *informs*, but also *amuses*. A visual pun engages us, bringing some inner smiles.

把圖像和文字拼合一起，猶如把熟悉的視覺元素與陌生的事物重構起來形成對比，是眾多設計技巧之一。石漢瑞最尊崇的師長，美國平面設計師保羅‧蘭德曾指出圖語蘊含雙重解讀，傳遞資訊之餘可堪玩味。視覺上一語雙關，吸引我們會心微笑。

Paul Rand's Use of Rebuses and Visual Puns

保羅‧蘭德對圖語的應用

One of the joys of learning to read and write Chinese characters is figuring out the visual forms they represent. Many Hanzi characters today are still pictographic, resembling the physical things they depict. When two or more pictograms are connected, or when they are combined with signs that denote pronunciation, they form new meanings. Fascinated by the writing system, Steiner contrasts characters or letters with objects to form word–picture puzzles for readers to decipher.

When asked to introduce himself to the Shanghai design community by a graphic design magazine, Steiner used a word–picture puzzle to tell his story. He adopted a calendar poster from Shanghai in the 1930s as the backdrop, picturing himself as a Viennese–Jew in Shanghai in 1934. The face of Ruan Lingyu, the calendar's subject, is obscured by a black stone resting on a piece of paper with the Hebrew letter ﬥ written in reverse, making up the Chinese character 石. Together they read as Steiner's surname in Chinese (石), as well as the meaning of rock in German language.

嘗試理解漢字所代表的圖像，是學習讀寫漢字的樂趣之一。今天，很多漢字依然是象形文字，文字的形狀跟它們所代表的事物相似。當兩個或多個象形文字連接在一起，或與標示發音的符號結合時，就會形成新的意思。石漢瑞著迷於這套書寫系統，他把文字或字母與物件進行對比，形成圖語，供讀者解謎。

石漢瑞受《海平面》設計雜誌邀請，向上海設計界介紹自己。他把圖像和文字拼合來講述自己的故事。他先以三十年代上海的月份牌廣告畫作為背景，將自己呈現為1934年身處上海的維也納猶太人。月曆主角是阮玲玉，她的臉被一張色紙遮蓋，紙上有塊黑色石頭和一個以反方向寫成的希伯來語字母「ﬥ」，合成了一個「石」字。既道出了石漢瑞的中文姓氏，同時代表了德語中「Stein」作為「石頭」的意思。

Stories

Steiner asserted that 'the challenge is not to make a picture of something, but a picture'. For him, pictures are stories while designers are narrators. Although annual reports and corporate publications are usually seen as monotonous documents for shareholders or potential investors, Steiner turns the seemingly stale information into visual narratives and themes with rich, symbolic metaphors.

When looking at HSBC's annual reports from 1967 to 1984, you will notice how Steiner narrated through diverse perspectives for the same client over the span of 18 years. For the Hongkong Land annual reports, he portrays the day and night activities of the Central District through the lens of Hongkong Land. We are engaged to turn the page like a storybook.

For publications such as *The Asia Magazine* or the corporate brochure for the MAC Group, Steiner reveals absorbing stories through vivid collages of objects that are embedded with metaphors. What allures us into the story is the visuals in the picture – the way Steiner arranges, puts together, and connects objects to form a unique entity that speaks about simplicity, clarity, and interest.

Look further 望遠鏡

Today we often talk about creating brand stories on social media. Different from traditional narratives, we have much less time to engage our readers as the story disappears from the feed after 24 hours. How do designers create 'a picture' and not a 'picture of something' in the world of social media? How may brand stories be understood when they become fragmented moments within a branding strategy?

當下我們經常用社交媒體建構品牌故事。跟過往截然不同的是，所有媒體資訊24小時後就會消失，鋪排敍事的時間大大減少。究竟在社交網絡世界中，設計師如何建立一幅有故事的作品，而不只是「重繪已知的事物」？如何運用零星碎片建構一個完整的品牌故事？

說書

「在設計中最大的挑戰不在於重繪已知的事物，而是彰顯圖像本身的意念。」石漢瑞認為圖像設計就像說故事；設計師便是說書人。雖然年報或公司刊物等通常只供股東或投資者閱讀，內容較為單一，但石漢瑞都把沉悶的資訊轉化為圖像故事，充滿豐富的比喻。

從1967年到1984年的滙豐銀行年報中，大家或會留意到石漢瑞如何在十八年間替同一客戶從不同角度說故事。同樣，香港置地的年報也在石漢瑞精心設計下，透過描繪企業的一天，側寫中環的日與夜。石漢瑞把年報設計成故事書一般，吸引我們翻開一頁又一頁。

從《The Asia Magazine》以及 MAC Group 企業宣傳冊所見，石漢瑞透過拼貼充滿比喻的圖像來說故事。他的各種構圖方式建立出一個獨立完整的載體，簡約、清晰而可堪玩味，引人入勝。

Look further 望遠鏡

During Steiner's postgraduate studies at Yale, he had the opportunity to work with the renowned conceptual artist Marcel Duchamp, and was fascinated by his idea of the 'ready-made'. Duchamp's 'readymade' is a conceptual thinking process in which he selects objects from everyday life, and puts them in new contexts as works of art to challenge traditional art practice. Steiner appropriates this concept in his graphic design work by thoughtfully selecting and rearranging familiar objects to create new narratives.

石漢瑞於耶魯大學進修期間，有機會跟著名概念藝術家馬塞爾‧杜象合作，對其「readymade」（現成物）概念深感興趣。馬塞爾‧杜象的「readymade」概念旨在批判傳統藝術手法，他透過轉換普通物件所處的日常環境，賦予新意義。石漢瑞在傳意設計中借用此手法，細心選取日常物件，從新舖排，創作新的敘事方式。

📖 Marcel Duchamp: the readymade

馬塞爾‧杜象：現成物

Imagine yourself as Marco Polo, making a journey across Asia in the twentieth century. You probably need a map, some money, and a colourful Chinese abacus to do the maths? Oh, and a pair of sunglasses to boot!

It was the late 1950s when commercial jets began to take flight. The January 1962 issue of *The Asia Magazine* was a special edition for travel-hungry, jet-age Westerners who were keen to explore Asia. Being the design director of the magazine, Steiner orchestrates a story of an exciting voyage in Asia. Founded by Adrian Zecha and partner, *The Asia Magazine* began as a weekend colour supplement to an English-language newspaper circulating in Asia, covering travel, arts, business, and social issues in the region. The story of Marco Polo is narrated by thoughtfully selecting a plethora of travel memento collage. The picture speaks for itself: it lures our interest and sparks our curiosity.

若你是馬可孛羅，於二十世紀再一次橫越亞洲，你可能需要地圖、錢和一個色彩豐富的算盤？還要一副太陽眼鏡吧！

五十年代後期，商務客機相繼啟航。1962年一月期號的《The Asia Magazine》特別為渴望乘飛機探索亞洲的西方旅客而設。作為雜誌的設計總監，石漢瑞精心策劃一趟精采的亞洲之旅。《The Asia Magazine》由Adrian Zecha與拍檔一起創立，初期只為英語報章內的週末彩色印刷副刊，流通亞洲各地，專門報導相關地區的旅遊、藝術、商業和社會等議題。石漢瑞以大量旅遊紀念品拼貼來重塑馬可孛羅的故事。圖像沒有多加說明，藉此引發大家的興趣和好奇心。

ANNUAL REPORT OF THE HONGKONG AND SHANGHAI BANKING CORPORATION

20

21

The cover of this annual report is a bronze lion with an S-shaped keyhole in its mouth, resembling a dollar sign, and representing the word 'security'. This fearsome lion is a traditional French locking system from the eighteenth century. The identifier functions like fingerprint recognition today, only that the person with the wrong key will find their wrist clamped by the lion's jaws.

年報封面上的銅獅的口中有「S」型鎖孔，像錢幣的符號，又代表著「security」（安全性）。這頭令人敬畏的獅子是十八世紀法國的銅鎖系統，當中的防偽功能有如現代的指紋識別系統，可是如有人誤用其他鎖匙，手腕就會被獅子的大口夾住。

HSBC annual report
滙豐銀行 年報

Imagine you are given a problem and you are to come up with 101 ways to solve it. Between 1967 to 1984, Steiner developed story-based themes each year for HSBC's annual report. Even without counting the many trials, sketches, and mind-maps, his solutions to the same project must have exceeded well over a hundred still!

For HSBC's 1982 annual report, Steiner developed the theme 'Security, A Modern Paradox' where traditional and modern symbols are compared to unfold the story of security at HSBC. From cover to inside spreads, visuals such as the traditional bronze lion locking system, keys, money boxes, and banknotes are used to symbolise security and guardianship. Further meanings of convenience, advancement, and reliability are added when Steiner inserts modern images on the lower right as comparison.

The use of familiar symbols therefore plays a very important role in storytelling. Their representations shape how an organisation is perceived. The power of visuals storytelling in annual reports should never be undermined.

你能夠為一個難題想出一百零一種的解決方案嗎？從 1967 年至 1984 期間，石漢瑞每年都為滙豐銀行年報構思不同的主題。多年來不計實驗、草稿和構想圖，他得出的解決方案也超過一百個！

石漢瑞為 1982 年滙豐銀行年報點題「Security, A Modern Paradox」（安全性，一個現代的悖論），對比傳統與現代，講述有關滙豐提供保障的故事。從封面到內頁，銅獅鎖頭系統、鎖匙、錢箱、銀紙等象徵著安全和守護，而右下方的圖像則代表著便利、先進和可靠。

耳熟能詳的符號，在說故事中扮演着重要的角色，這些符號影響一個團體給予大眾的印象。在年報中，圖像來在敍事中的重要性不能小覷。

Picture and text support each other in the design of annual reports. While text is usually more emphatic in comparison, pictures often invite interpretations. What about diagrams, graphs, and charts? In the age of infographics, what responsibilities should designers take and what cautions should they heed?

年報設計中圖像和文字相輔相成。文字的表達比較黑白分明；圖像卻可引起多重詮釋。那圖表又如何呢？在資訊圖表（Infographics）當道的年代，設計師該如何處理？

THE MAC GROUP
Management
Consulting Services
in Asia

マネージ
メントア
ナリシス
センター

Look closer 放大鏡

On the cover design, you can see three carefully selected objects resembling the game rock paper scissors. This includes a pair of Chinese-style scissors, a piece of paper with the name of the company in Katakana characters, and a *lingam*, an abstract representation of Hindu deity. They illustrate the three countries where the MAC Group operated in Asia.

封面設計上，包剪揼的格局中排列出三件細心選取的物件：一把中式剪刀、一張以片假名印上公司名字的紙張和「林伽」，代表印度教神明之物，指出MAC Group於亞洲營運的三個據點。

Get ready, three players are about to start the game rock paper scissors!

When designing the cover for the corporate brochure of the MAC Group, Steiner carefully selects objects to represent players from China, Japan and India, staging them from plan view on a white board with breathing space around. The design begins with one of his favourite visual strategies: storytelling through object photography.

Steiner highlighted the expertise that the MAC Group offered to businesses from the US and Europe when corporate management was relatively new in Asia. The MAC Group's Asia Pacific office in Hong Kong was to offer expert advice and analysis, from business strategies, joint ventures set-up to marketing plans. The environment of managing Asian subsidiaries was like playing a game of Go versus chess, both involving strategies but with different gambits.

準備，包剪揼遊戲即將開始！

創作MAC Group顧問公司冊子的封面時，石漢瑞細心選取分別能代表中國、日本以及印度的物件，以俯視角度排列於白色背景上，並適當地留白。這是他最喜歡的方法：用物件說故事。

當企業管理在亞洲還未普及，他希望突出MAC Group早已在歐美建立的專長。MAC Group設於香港的亞太分部，在營商策略、成立合資企業或行銷計劃等方面提供專業建議及分析。當時歐美公司要管理亞洲分部，猶如棋局上一方是西洋象棋，另一方卻是圍棋；同樣有策可依，但走法完全不同。

Appropriation

Can imitation breed originality?

Graphic designers often appropriate masterpieces by borrowing familiar visual vocabulary and adopting it in their own work. For Steiner, the debate on appropriation, traditionally defined as borrowing and altering existing creatives, rests upon a thorough understanding and conscious nod to the inspiration source, and the ability to transform beyond mimicry to create a new meaning.

During the transformation process, Steiner often studies the masterpiece against the new design – to shape its intended message and the intended viewers. For example, in the work of Design '98 Poster, he borrows from a renowned painting to provoke Hong Kong's design community; while in the poster for Morisawa, he pays homage to the history of Eastern and Western writing by collaging historical inscriptions for promoting a typesetting equipment company in Japan.

Look further 望遠鏡

On social media, we frequently encounter images borrowed from masterpieces, often with frivolous and satirical undertones. Imitation has already become a part of our internet culture. For designers, does imitation or appropriation empower or undermine communication in the age of memes?

在社交媒體上，我們經常會看到網民不加思索或譏諷地借用大師作品。模仿已成為日常文化的一部分。對於設計師而言，身處「網絡二次創作」的年代，到底模仿或挪用會增強還是削弱視覺傳意的能力？

借用

模仿能激發創意嗎？

平面設計師經常挪用大師作品中為人熟悉的視覺元素詞彙，套用在自己的作品中。挪用，一般定義為抄襲或更改現成的創意作品。對石漢瑞而言，挪用是否恰當，在於能否透徹理解原作，洞悉其意念，並在這個基礎上超越單純模仿，創造新意念。

在這個轉化過程中，他經常研究新作與原作之間的關係，審視創作能否帶出相應訊息給目標受眾。例如，在香港設計師協會「98設計展海報中，他借用了一張名畫以挑釁一眾本地設計師。在為森澤字體公司設計的海報中，他透過排列兩組的書法墨跡，向東西方文字致敬，並藉此推廣該日本排版設備公司。

Look further 望遠鏡

Visual elements from everyday tech-nology can be borrowed to become a wellspring for new creations. This phenomenon can be easily seen since the adaptation of emojis as a means of communication on messaging platforms. While vocabulary of such can be visual mnemonics for effective communication of ideas, they can also turn dull over time. How should designers approach borrowed 'style' in their creative projects?

日常科技中出現的視覺元素往往被借用為新作品的靈感。表情符號（emoji）於各大媒介的興起和普及為一明顯例子。雖然這類「視覺詞彙」有效幫助傳達思想，但隨時間流逝，也可能變得乏味。設計師應如何在項目計劃中採用借來的「風格」？

🖹 Designed with Kare: Influential
Graphics of Apple's Early
Macintosh Computers

早期蘋果電腦中具影響力的設計
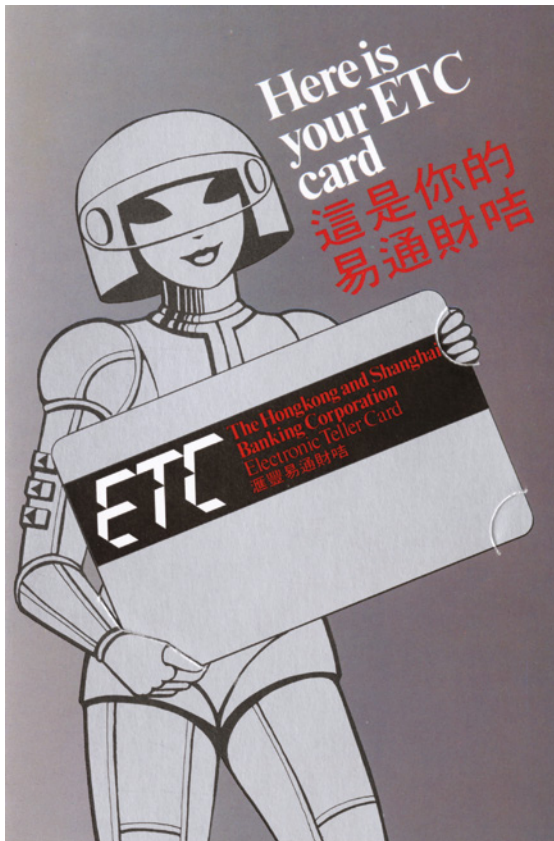
The development of communication and computa-tion tools continue to have reverberating impacts on the evolution and application of graphic vocabulary – from the woodblock types to pixelated icons on the first Apple MacIntosh's monitor. When Steiner designs the logotype for ETC (Electronic Teller Card), he borrows the visual characteristics of typeface seen on alphanumeric LED displays. By transform-ing this specific typeface, along with the use of silvery colour and the robotic imagery, the cam-paign had successfully promoted the advancement of technology in the future banking systems.

通訊技術和電腦的發展對視覺語言的演變有着源源不絕的影響──從雕版印刷到第一個部蘋果電腦顯示屏幕的像素化圖示。石漢瑞設計易通財（電子櫃員卡）的標誌時，借用了電子器材顯示屏幕（LED）的字體特徵，加上宣傳設計中運用的金屬銀色主調和機械人圖像，成功帶動銀行在科技系統發展中與時並進。

森澤字體公司 海報
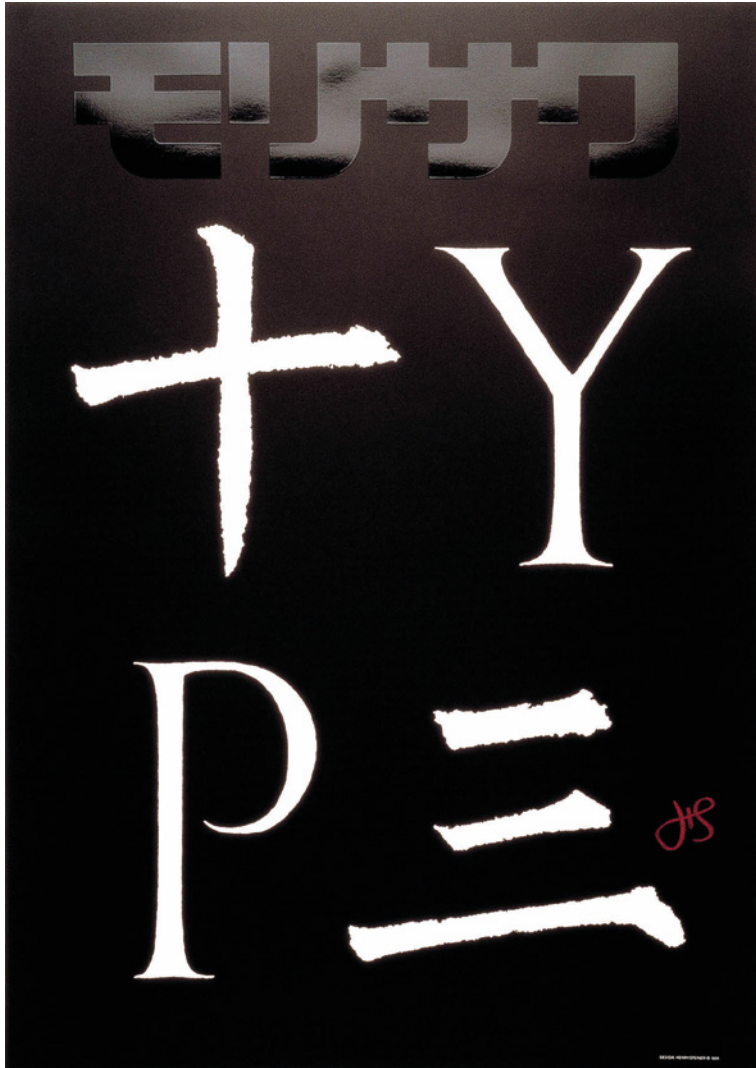
Can we pay tribute to past accomplishments while celebrating present advancements? In this poster designed for Morisawa Inc., Steiner applauds past calligraphic achievements to celebrate the advancements in typesetting technology of the 1990s.

Morisawa was a pioneer in typesetting technology in the twentieth century. The company pushed the limitation of letterpress printing and patented the first multilingual photographic typesetting machine in Japan in 1925. The technology uses an optical process to expose letterforms on photographic paper, enabling Latin, Chinese and Japanese characters to be arranged in combination for publishing.

This poster was designed in the 1990s when digital typesetting was at its infancy. Interplay between the Latin and Chinese scripts is achieved with the characters 十 (meaning 'ten') and 三 ('three') that are in visual parity with the letters 'T' and 'E' respectively to make up the word 'TYPE'. The poster highlights the success of the company's digital multilingual publishing system by paying homage to the calligraphic work of two masters, Liu Gongquan of Tang dynasty China and Giovanni Francesco Cresci of sixteenth century Rome.

我們能否透過向前人致敬,凸顯眼下的成就?在森澤字體公司的海報中,石漢瑞透過展示歷史書法家的成就來表揚九十年代排版技術的躍進。

森澤公司領導二十世紀的排版技術。早在1925年,他們已經打破活字印刷的局限,為全球第一部多語言照相植字機申請了專利。該技術使用光學原理,能把拉丁、中文和日文字符互相組合,沖印於相紙上然後進行印刷出版。

海報設計於九十年代,正值數碼排版初期。中文字「十」和「三」拼上英文字母「T」和「E」,從而構成了「TYPE」一詞,帶出「字體」的意思,亦印證着拉丁文字和中文字的容和調合。石漢瑞借用唐朝的柳公權和十六世紀羅馬的 Giovanni Francesco Cresci 的墨寶,向兩位書法大師致敬,再而突出森澤公司的數碼多語言印刷系統的成功。

Look closer 放大鏡

📄 Morisawa, a legacy of working with type

森澤,字體傳統的瑰寶

Look further 望遠鏡

📄 Desktop publishing – a collaboration between Morisawa and Adobe

桌面出版——森澤與 Adobe 的合作

Can you provoke new thoughts by borrowing works of others? Look right into her eyes, and she looks back with her confident gaze!

When designing the poster for the award design exhibition, Steiner borrows from the *Naked Maja* by the Spanish artist Francisco Goya. This renowned piece is among the earliest Western art to depict a female nude directly returning the viewers' gaze, which was obscene in the royal court in the eighteenth century. Steiner recontextualises the scene by foreshortening a Chinese brush before the famous Western nude inside the palette silhouette. By drawing your eyes from her gaze to the tip of the brush, such focal points aroused heated responses from the public and among the design community in the 1990s.

你能透過借用別人的作品而激發新思維嗎？如果你凝視她的眼睛，就會發現她自信滿滿地跟你四目交投！

石漢瑞於得獎設計展的海報上借用西班牙藝術家法蘭西斯科·哥雅的作品〈裸體的馬哈〉。這幅著名的畫作是最早期描繪裸女直視觀眾的西方藝術作品之一，於十八世紀宮廷是被視為淫穢的。他為作品換上新的場景，並在裸女前拼上一支毛筆。我們的視線立刻從她凝視的目光轉移到筆尖上，這一筆在九十年代公眾和設計界間引起了熾熱迴響。

Henry Steiner: 'I've felt for a long time there is a genteel quality in Hong Kong design which is indirect and evades confrontation.'

石漢瑞：「我一直感受到香港的設計很文雅、間接和避免敵對的風氣。」

Look closer 放大鏡

▶ Goya: *The Naked Maja* and *The Clothed Maja*

哥雅：〈裸體的馬哈〉和〈穿衣的馬哈〉

▶ The Female Nude in Western Art History: Manet, *Olympia*

西方藝術史中的裸女：馬奈，〈奧林比亞〉

Systems

A building functions as a system where one can identify visible connections amongst columns, beams, floors, and so on. Look around the cluster of items in the exhibition, graphic designers also create visual systems. A coherent brand system consists of a structure of colours, shapes, lines, typography, etc, with interrelated parts to give new meaning. What unifies a brand therefore goes beyond a single logo. For years, Steiner has been shaping prominent brands in Hong Kong by constructing systems through two identifiable means.

The majority of Steiner's identity works centre around a monolithic symbol, like the HSBC brand identity where the hexagon symbol is the focal point from which other elements and visual conventions are built. Another approach that Steiner uses is more flexible. For example, the identity for I Club, the central element – the letter 'I' – constantly morphs and re-adapts itself to different visual and application contexts in an open system.

系統

建築物的結構有一套明確系統，我們不難看出不同部分之間的關係，包括柱子、橫樑、地板等。若細心觀看展品，你便會發現平面設計同樣有一套視覺系統。品牌形像是由顏色、形狀、線條、字型等連貫組成，每部分互相呼應，共同創造新意念。因此，一套貫徹的視覺識別系統不單只是一個標誌。多年來，石漢瑞透過兩大手法塑造香港知名品牌。

石漢瑞大部分作品都從一個基本符號出發，例如滙豐銀行的品牌形象以六角形為中心，在這個基礎上加入其他元素建構一套模式。另外一種手法則比較靈活，例如在I Club的品牌設計中，英文字母「I」經常隨不同應用而改變，形成一種開放式的視覺系統。

39

We grew up with heraldic emblems of various kinds. They identify organisations such as schools and institutions.

Before 1983, HSBC was represented by a heraldic crest resembling the former colonial arms. At the top, there is a lion and a unicorn, bearing the motto 'God and My Right' (*Dieu et Mon Droit*). Since the bank entered its era of global expansion in the 1980s, Steiner reckoned the urgency to communicate a very different identity to the financial world.

Steiner introduces HSBC to the world with an abstract symbol: the hexagon. Transformed from the St Andrew's cross that the company had been using, the symbol gave a subtle nod to its Scottish origin while appearing modern and multinational. The identity system is implemented through a unified set of guidelines for consistent application in its global communication.

我們與各式各樣的徽章一同成長,這些標記代表了學校和機構等不同組織。

1983年前,滙豐銀行以殖民地時代的盾形紋章為標記,上方有一隻獅子和獨角獸,刻著「我權天授」(Dieu et Mon Droit) 的格言,即君權神授的意思。八十年代滙豐積極拓展全球市場,石漢瑞認為滙豐急須向全球金融界呈現一個截然不同的身分象徵。

他採用了一個抽象符號:六角形。這個形狀取自滙豐銀行過往一直沿用在紋章中的「X」型十字架(聖安德烈十字),暗示與蘇格蘭的淵源,同時突顯其現代和跨國性的一面。這套視覺識別系統有相應的指引,以確保在各地均被嚴格遵守及應用,以達致品牌形像在全球的連貫性。

Look further 望遠鏡

Like the written or spoken words, our interpretation of visual language is heavily influenced by our culture and upbringing. When you look at the hexagon symbol today, you may interpret it as an opened 'red packet' from Chinese New Year. More than its intended commercial value, an identity can become a cultural symbol, with its interpretative meaning changes through time.

跟文字或語言一樣,我們對視覺語言的詮釋很受各自的文化和背景影響。今天當你看到滙豐的六角形時,你可能聯想到農曆新年期間拆開的利是封。除了既定的商業價值外,視覺識別設計成為了一種文化象徵,其含義隨着時間而遞變。

Hong Kong Telephone Company visual identity system   1978
香港電話公司 視覺識別系統
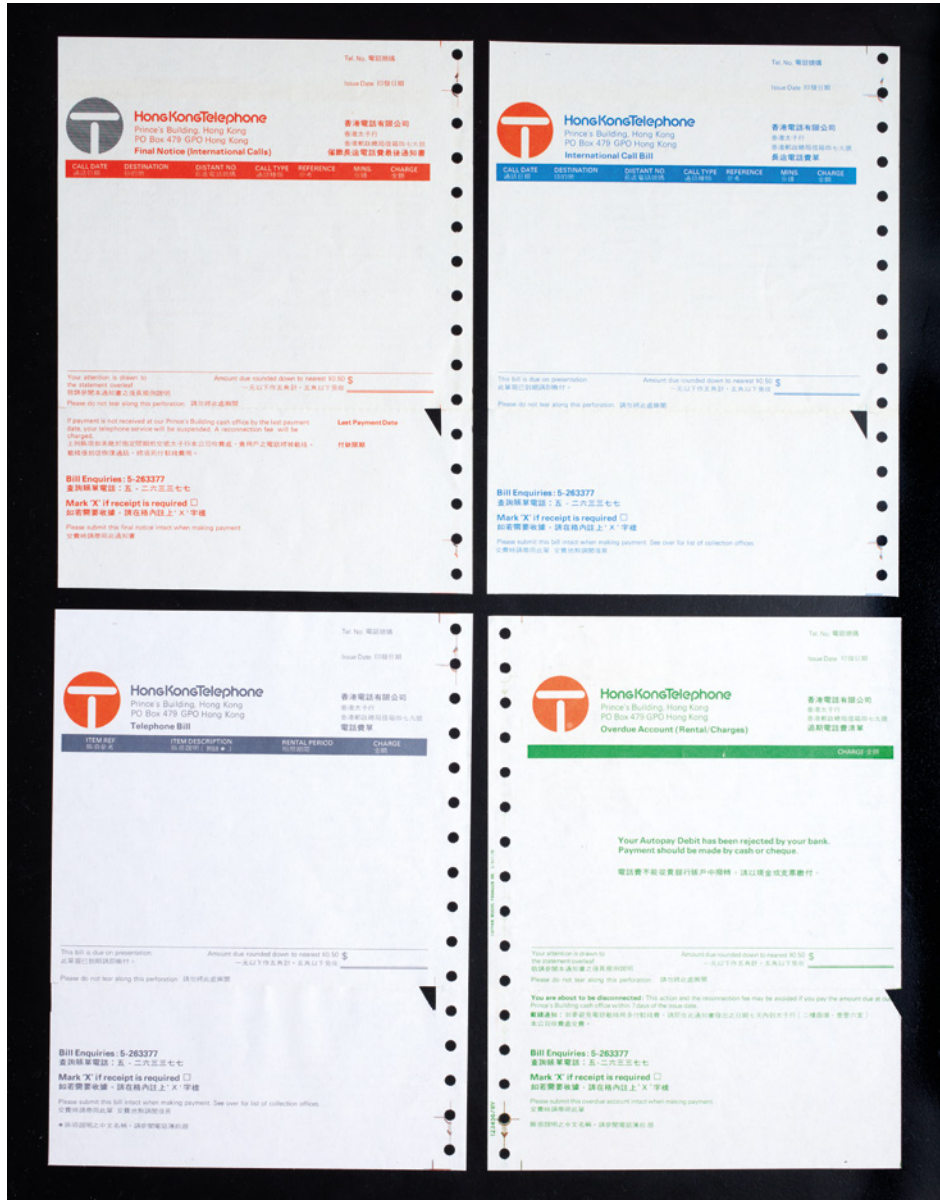
When Steiner designs the identity for The Hong Kong Telephone Company, he identifies the connection between a telephone and a round bell, both of which functions to transmit sound waves to our eardrums through vibration. The negative space – the hollow ground – found in the round bell is then substituted with the capital letter 'T' to stand for the name of the company.

The visual identity does not just stop at the symbols. A coherent brand identity consists also of an integrated usage system for graphic elements such as colours, shapes, lines, and typography. The challenge for Steiner is to define a consistent system that can function across a wide range of applications, from telecom box, outdoor booth, home telephone, to telephone bill. The billing template is also systematically designed where colours and lines are applied differently to identify their payment status.

石漢瑞為香港電話公司設計視覺識別系統時，他聯想到電話和圓形響鈴之間的共通之處，兩者都以振動來傳達聲波到我們的耳膜。他在響鈴內的空白位置 (負空間) 填上大寫字母「T」，代表公司英文名稱。

視覺識別不僅僅停留在符號的設計上。貫徹的品牌識別系統還需要為各式各樣的設計元素，如顏色、形狀、線條和字體等來製作一致性的方案。真正的挑戰在於能訂立一套在不同範疇內也可靈活應用的系統，包括電訊箱、電話亭、家居電話以至賬單。電話帳單上的格式甚至經過整合設計，運用顏色和線條的轉變來識別不同的付款狀況。

Alfred Siu: 'I will bring the best in art and entertainment, to Hong Kong from around the world.'

蕭永豐：「我會把來自世界各地最好的藝術和娛樂帶給香港。」

The I Club, conceived by structural engineer and art collector Alfred Siu, was a radical idea in Hong Kong in the 1980s. This private club was not only an entertainment venue, but also a place for viewing modern art and design from abroad, including the artworks by Andy Warhol and interior design by Joe D'Urso. A rare and forward thinking concept. Steiner responds by creating an open identity system. The letter 'I' is represented as distinct members of the club, morphing in infinite shapes and forms, suggesting individualism and transformative lifestyle of the time.

I Club 誕生於香港的八十年代，此前衛理念出自結構工程師兼藝術收藏家蕭永豐的構思。這私人俱樂部不僅是娛樂場所，也是觀賞來自海外的現代藝術和設計的地方，包括安迪‧華荷的藝術作品和 Joe D'Urso 的室內設計。石漢瑞為它設計了一套開放的識別系統，以回應這個罕見又具前瞻性的創見。字母「I」以無限的形狀和形式變換，代表俱樂部一眾會員，以及當時盛行的個人主義和生活方式的轉變。

Look further 望遠鏡

The flexible identity system, like that of I Club, becomes one of the popular design approaches we witnessed over the past decade – one can look at Google Doodle or MIT Media Lab. With the ever-evolving applications on digital platforms and the call for public participation, what are the alternative approaches that designers can take forward?

像 I Club 一樣，開放式的視覺識別系統已成為過去十年間常用的設計手法，可見於 Google Doodle 或 MIT Media Lab 等。隨著數碼平台的應用不斷轉變，而對公眾參與的要求不斷增加，設計師有更另類的手法嗎？

System tells stories:
Google Doodle

以系統說故事：Google Doodle

System with variations:
MIT Media Lab

開放式系統：MIT Media Lab

Exhibition team
展覽工作團隊

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Video and multimedia production 影片及多媒體製作	Zung Jing Production Studio 縱映社
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Special acknowledgements
特別鳴謝

Sandy Choi 蔡楚堅	Graphic designer 平面設計師
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Marisa Yiu 姚嘉珊	Design Trust 信言設計大使

Acknowledgements to exhibition front-end evaluation participants 鳴謝參與前置式展覽評量

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About us
關於我們

HKDI Gallery

Affiliated with the Hong Kong Design Institute (HKDI), HKDI Gallery is a dynamic exhibition space with a unique vision. We engage with parties at home and abroad, including internationally acclaimed museums, designers and curators. With contemporary design as the cornerstone, we present a series of top-notch exhibitions every year ranging from graphic design, architecture, fashion to product design, multimedia and so on. Conjoining the design expertise of Hong Kong Design Institute, HKDI Gallery inspires tomorrow's creative talents and promotes design education and creativity to everyone by staging museum-standard exhibitions and education workshops.

Centre for Communication Design

The Centre for Communication Design is an applied research and consultancy hub dedicated to the advancement of knowledge in all areas of graphic communication. As a knowledge exchange platform between students, staff and external partners, the work of the Centre tightly integrates research, learning and outreach activities. As part of the Centre, the Hong Kong Graphic Archive seeks to investigate how visual conventions and aesthetic preferences evolve. Through the collection and study of historical artefacts, the Archive examines how communication happens within social, cultural and economic contexts, and how communities identify themselves through visual expressions across time and geography.

Department of Communication Design

Studies in Communication Design prepare graduates to become creative practitioners who are versed in using visual language to communicate purposefully, strategically as well as creatively. Study areas include Advertising Design, Illustration, Visual Arts and Culture, and Visual Communication with pathways in Brand Design, Information Design, Publishing Design and Print Media and User Experience Design.

HKDI Gallery

隸屬香港知專設計學院 (HKDI)，HKDI Gallery為一充滿活力及視野的展覽場地。每年我們均會與 海內外不同單位，如國際知名博物館、設計師、策展人等合作，以當代設計為議題，舉辦涵蓋平面設計、建築、時裝、產品設計及多媒體等類別的一系列頂 尖展覽。我們結合學院於設計教育的專長及優勢，秉承著向廣大市民推廣設計的重任，以展覽及工作坊形式，拓闊大眾及學界的視野，刺激設計思維。

傳意設計研究中心

傳意設計研究中心為應用研究和專業顧問團隊，致力擴展傳意設計中各領域的知識。傳意設計研究中心匯聚了研究、教學及外展活動，是學生、教職員與合作機構間的知識交流平台。隸屬傳意設計研究中心，香港視覺傳意資料館透過收藏和分析具歷史意義的文物，探究視覺文化與審美偏好的演化；視覺訊息如何在不同的社會、文化和經濟背景下應運而生；以及各社群怎樣在不同的時間和地域，以視覺傳意來建構文化身份。

傳意設計學系

傳意設計學系的各個課程，訓練學生純熟使用視覺語言的能力，使畢業生成為能將目的、策略和創意融匯的創意專才。學系課程包括廣告設計、插畫設計、視覺藝術與文化、及視覺傳意 (分流包括品牌設計、信息設計、出版設計及印刷媒體和用戶經驗設計)。

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