

如今，接受中文的視覺項目委託或許不再受地域限制。而長期處於中文語境的西方設計師則更能通過中西方的視覺與觀念融合帶來跨文化的交流。他們不僅能更深入地了解中文和中國文化，其作品也成為中國環境的一部分，成為傳播與溝通的媒介。

在這個部分，Design360° 對話平面設計師石漢瑞、字體設計師羅小弟和國際設計工作室 Lava 北京。他們由於工作的契機來到中國，多年以來一直從事中文的設計項目。上世紀六十年代，平面設計師石漢瑞將歐美現代設計帶到香港，促進了中文平面設計的萌芽與發展。他宣導跨文化概念，將東方傳統文化與西方現代設計相融合，創作嶄新的中文平面設計。德國字體設計師羅小弟在中國創作的「老外宋」和「港街黑」兩款中文字體真正進入了漢語地區，被人們使用。來自荷蘭的Lava在北京成立工作室，將荷蘭的設計方法論應用於中文平面設計，創作了許多獨特的設計作品。

儘管在中國的長期生活，讓他們日益了解中文和中國文化，但他們認為對中文理解的深淺並不影響其做中文的平面設計。他們對中文和中國文化保持新鮮感，並自信地將他們所在的地域文化融入其中。這些外國設計師的作品不僅豐富了基於漢字的平面設計的形式和表達，也促進了多地域的跨文化交流與融合。

Today, accepting visual projects related to Chinese characters may no longer be restricted by geographical boundaries. Western designers who have long been immersed in a Chinese language context can contribute to cross-cultural communication through the fusion of Eastern and Western visual concepts. They gain a deeper understanding of Chinese language and culture. Their works become part of the local environment, serving as a medium for communication and expression among the locals.

In this section, Design360° engages in a dialogue with graphic designer Henry Steiner, type designer Roman Wilhelm, and international design studio Lava Beijing. They came to China due to work opportunities and have been engaged in Chinese design projects for many years. In the 1960s, graphic designer Henry Steiner brought modern design to Hong Kong, fostering the emergence and development of Chinese graphic design. He advocated for cross-cultural concepts and integrated Eastern traditional culture with Western modern design, creating innovative Chinese graphic designs. German type designer Roman Wilhelm created the Chinese typefaces "Laowai Sung" and "Hong Kong Street Face" during his time in China, which have truly entered the Chinese-speaking regions and widely used. Lava, originating from the Netherlands, established a studio in Beijing, where they applied Dutch design methodologies to Chinese graphic design and created numerous unique design works.

Despite their long-term living experience in China, which has led to a growing understanding of the Chinese language and culture, they believe that the depth of their understanding of Chinese does not affect their ability to use Chinese characters in graphic design. They maintain a fresh perspective on the Chinese language and culture and confidently incorporate their regional culture into their works. The creations of these foreign designers not only enrich the forms and expressions of graphic design with Chinese character but also promote cross-cultural exchanges and integration across different regions.



▲ fig.1
石漢瑞在「石漢瑞的圖語世界」展覽，2021年
Henry Steiner at "Look: The Graphic Language of
Henry Steiner" Exhibition, 2021

360° 你在上世紀六十年代來到香港，一直在此工作、生活。如今你的中文水平怎樣？你喜歡中文以及用中文做設計嗎？

HS 到目前為止都還好。我從1961年就在香港了。我覺得一切都很好。唯一的問題是，考慮到我都在這裡住了這麼久，我的中文水平並沒有好到讓人詫異，但我的同事說到目前為止都還不錯。我認為我更擅長用視覺來表現中文而不是回應或是說漢語。

360° 作為香港第一代平面設計師，你將西方的設計方法與設計思維引入到中文語境。作為平面設計師，初到香港時，你如何觀察漢字，並將它們當作視覺元素運用在設計上？

HS 我最喜歡的例子之一是我在日曆上注意到十二生肖中不同的動物。多年來，它們在日曆上一直被畫成標準的模樣。我覺得這很有趣，為什麼不用來玩點什麼？在這個會用一個動物來代表每一年的地方，從來沒有人這樣做過。我們給每一個生肖都設計了卡片，風格各不相同，結果很受歡迎。我認為某種程度上我一直是這樣做設計的，讓中國的視覺元素變得與之前不同，而不是沿用舊的。做中國的設計時我一般是用一個「鬼佬」^[1]的視角，以新的而不是舊的方式去看。回到生肖這個例子，我不僅僅是接受它們，而是看到不一樣的形式。也許有點久，但每年都設計新的生肖形象，這12年裡我們從中獲得了很多樂趣。我們用這個設計做了些文具，讓我們自己、客戶和同事等等都感到很興奮。所以我認為這種感覺，我不知道是否可以稱之為一個「鬼佬」的無知，但這是一種看待中國傳統文化的新視角，也能樂在其中。我在做這些事情時是很愉快的，因為我可以從陌生的角度去觀察，而這是原本就浸潤在這種文化中的人所無法擁有的。而這種態度反過來被中國人欣賞，並促進了跨文化理念的產生與發展。

360° 漢字的結構與其文化背景如何影響你的設計？同時中文的書寫系統與西文完全不同，從你的角度來看，在設計中你如何考慮這些不同？

HS 讓我們以香港希爾頓酒店的LOGO為例，它讓你想起或者至少讓我想起了《易經》。我參

360° You came to Hong Kong in the 1960s and have been working and living there ever since. How is your proficiency in Chinese now? Do you enjoy working with Chinese and designing in the language?

HS Lately over here is so far so good. I've been in Hong Kong since 1961, and overall, things are fine. The only problem is that my proficiency in Chinese is not very striking given how long I lived here, but my colleague here says so far so good. I think I am better at visualizing in Chinese than in corresponding or speaking Chinese.

360° As one of the first generation of graphic designers in Hong Kong, you introduced western design methods and thinking into the Chinese context. As a graphic designer, how do you observe Chinese characters when you first arrived in Hong Kong and how did you use them as visual elements in your design?

HS One of my favorite examples is the observation I made on calendars, specifically the depiction of the different animals in the 12-animal cycle. There were standard drawings for calendars, which have been used for years. I thought that's quite interesting. Why aren't we play with that? No one had ever assigned an animal to each year before, so we took that concept and created cards for each animal, ensuring that each design was unique. It turned out to be highly popular. I think that's in a way with I've been doing with the Chinese visual language, making it different rather than using the same old. I think with Chinese design in general just having a view of the "gweilo" ^[1], and view things in a new light rather than simply accepting them. Go again to the animals, to see them in a different form, not just accept them and we had a lot of fun with that series for over 12 years, perhaps a little longer. Each year we created designs featuring the different zodiac animals, producing exciting stationary items. Our clients, colleagues, and others found it quite thrilling. So I think this sense of, I don't know if you would call it ignorance of a "gweilo," but it's a fresh eye on Chinese traditions and playing with them a little bit. And that's something that I do very happily because I see things freshly where the people in Hong Kong say just sort of accept them and I look at them with a stranger's eyes. And that

[1] The Cantonese slang term "gweilo" in Hong Kong usually refers to foreigners.

考了《易經》中的概念設計了這個LOGO，因為《易經》在60年代的所有嬉皮士中都有名。這很酷，但對我來說更多是新鮮。這個項目最開始叫美國酒店，但酒店差不多完工時改名叫希爾頓酒店 (Hilton Hotel)，於是代表它的符號就該是HH而不是AH。不過這兩個H不是按照英文的習慣橫向排列，而是以中文直書寫法交疊在一起。這樣就很容易解釋，這個設計是基於《易經》中的「乾卦」，同時象征著有著長壽之意的漢字。這將我和人們聯繫在一起。而這就是跨文化設計，我始終從陌生而新鮮的角度來看待異國文化。因此，你可以像這個例子一樣創造靈感，雖然它在開始時並沒有朝著這個方向，但最終變成了「乾卦」。

360° 在你看來，學習中文會不會影響你的設計結果？你認為做中文設計一定要學習中文嗎？

HS 我不這麼認為。這很不一樣。設計是基於視覺的，重點在它看起來是怎樣的。不學習中文也可以獲得很多關於中國文化的信息。最初幾年，我們做了很多LOGO和設計，它們都基於中國的圖像和漢字。比如香港的大新銀行，你可以看到它的LOGO看起來像中文的「大」字，而且它看起來也很像算盤。對一家香港的銀行來說，它很合適，甚至我會說它適用於世界任何地方，因為它很容易被記住。我發現最重要的是能夠向你的客戶解釋你所做的事情，然後等你的客戶回到家也能很輕鬆地和他們的家人解釋。而我認為設計背後的故事，比你說「我這樣做是因為這樣很好看」，或是其他什麼理由，要重要得多。

360° 漢字在圖形屬性以外，還有表意的信息傳達功能。如何在不學習中文的前提下，保證信息傳達的有效性？

HS 這是因為我沒有先入之見。不管我的中文是好是壞，我可以看到漢字。我觀察人們如何使用它。我可能經常對我的員工提問，甚至讓我顯得有些煩人，「這是什麼？」「這是什麼意思？」「它傳達的是什麼含義？」這就是我所做的，這也是為什麼我的書叫《圖語》。「圖語」一度是我們公司的名稱 (Graphic Communication Ltd.)。但有一天有人過來說，「我試圖在通訊錄裡找你的聯繫方式，但在S欄裡找不到Steiner這個名字，所以

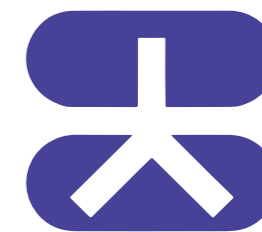
in turn is appreciated by the Chinese to initiate and develop cross-cultural concept.

360° What do you think of the structure of Chinese characters as in a square and its cultural background? Also the Chinese writing system and western language system are completely different, so how do you think this kind of structural difference affected your design?

HS Let's take the logo of the Hong Kong Hilton as an example, which reminds you or at least they reminded me of the *Yi Jing*, which was quite popular among the hippie culture in the 1960s. It was cool, but for me it was something fresh. Initially, the hotel was named the "American Hotel" then later changed to the "Hilton Hotel" when it was nearing completion. Consequently, the initials "AH" transformed into "HH," giving rise to the symbol that can be associated with the Qian hexagram, symbolizing longevity. This sort of led to something that people associate with me, which is cross cultural design where you look at something from a stranger's eyes, not something you've grown up with, but something that comes to you fresh. Therefore, you can create ideas with it like this example of something that turned into what could have been the Qian, even though it didn't start that way.

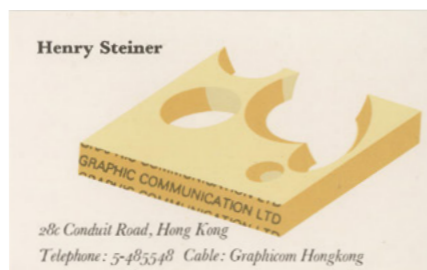
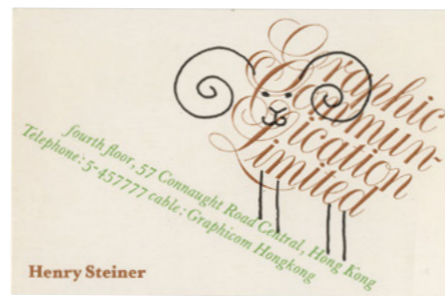
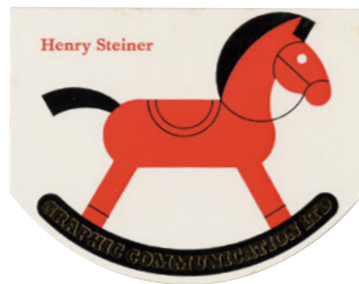
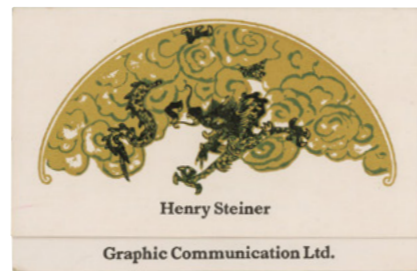
360° Do you believe that learning Chinese would impact your design outcomes? Is it necessary to learn Chinese in the field of Chinese design?

HS I don't think so. It's very different. It's a vision. What does it look like? You can acquire a lot of information about Chinese culture without learning Chinese. We did a lot logos and designs in our first few years and all of them are based on Chinese images and figures. For example, we designed a logo for a bank in Hong Kong called Dah Sing, which resembled a Chinese character meaning "big" and also looks like an abacus. It's appropriate

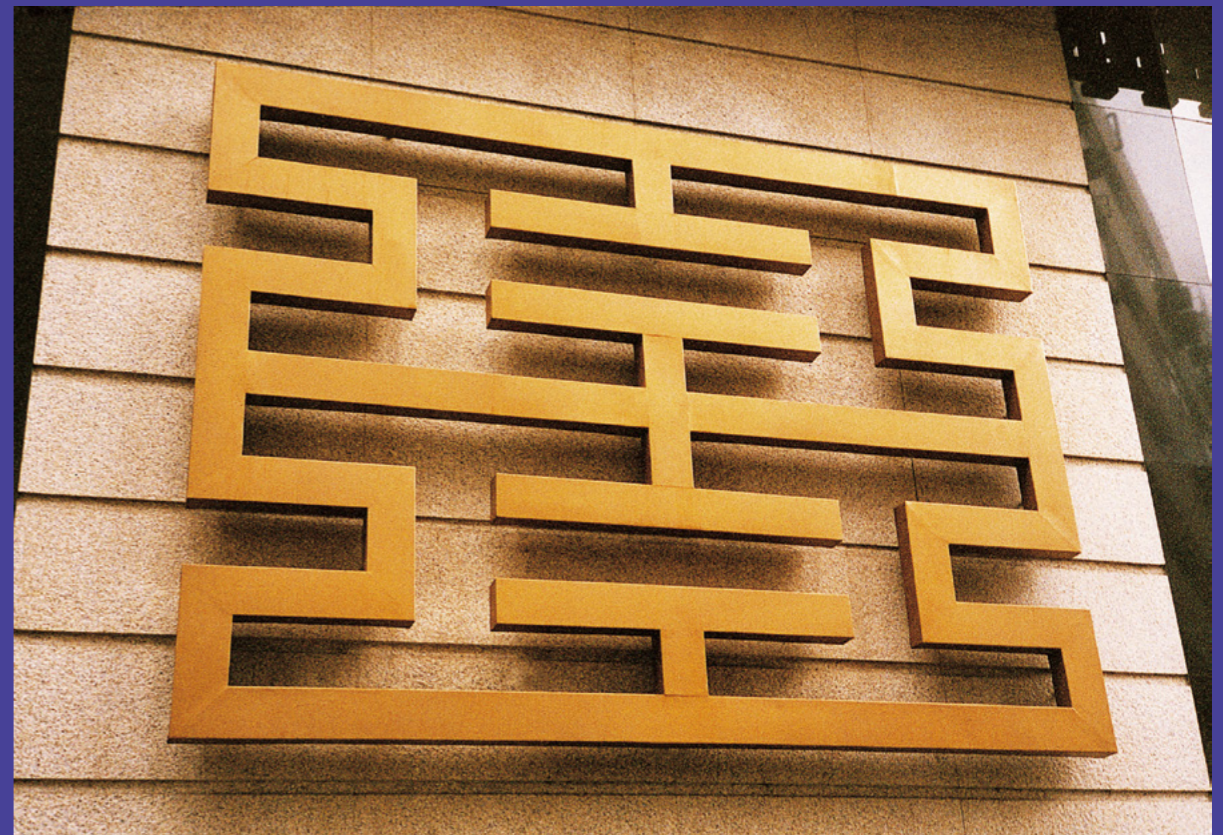


▲fig.2
大新銀行LOGO，1980年
Logo for Dah Sing Bank, 1980

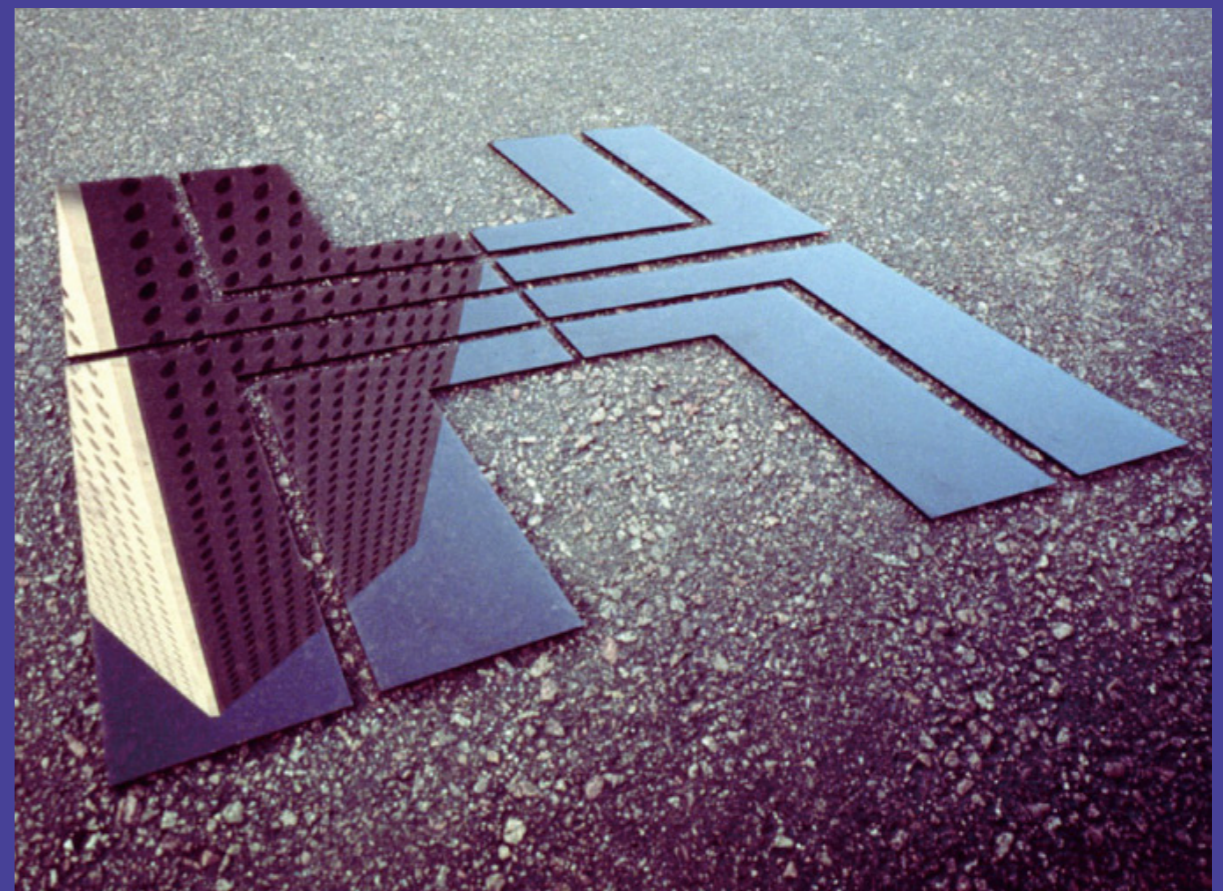
for a bank in Hong Kong but also for any bank worldwide, as it's visually memorable. I find the most important thing is to be able to explain



▼ fig.3
石漢瑞所創立的圖語設計有限公司以文具的形式重新演繹十二生肖，1974-1986年
Zodiac Stationery for Graphic Communication Established by Henry Steiner, 1974-1986



▲ fig.4
香港希爾頓酒店 LOGO，1962年
Logo for Hilton Hotel Hong Kong, 1962



▲ fig.5
香港地 LOGO，1968年
Logo for Hongkong Land, 1968



▼ fig.6-7
大新銀行 LOGO，1980年
Logo for Dah Sing Bank, 1980



我沒辦法聯繫你。這讓我覺得我最好把我的名字放進公司名裡，但它的精神仍然是用平面來傳達，通過眼睛和作品中的視覺對象、符號、LOGO，進行交流。

360° 在很長一段時間裡，香港都是一個中英雙語並行的社會。這兩種語言的差異性，會在你使用雙語做設計時帶來新的可能性嗎？你如何平衡這兩種不同的語言？

HS 這取決於你所討論的是聽它們還是看它們。這兩種語言聽起來的分量差別不大。但在看的情況下，我注意到中文只有英文佔比的一半。在同樣的欄寬下，兩欄的英文對應著一欄的中文。這樣的例子還有很多。這意味著中文作為一種書面語言要緊湊得多。這很有趣。我是第一個運用這個並引起人們關注的人。而且你經常會發現許多排版裡的中文和英文試圖佔據同樣的版面，然而並不怎麼起作用。要么是中文結束了而英文還在繼續，要么會造成設計上別的困難。不過二比一的原則讓這一切變得容易起來，也就是兩倍英文或是一半中文。

360° 在你看來，對中國文化的深入理解是否是做好中文設計的前提？由於全球化而設計趨於同質的今天，你認為中文設計還有它的視覺獨特性嗎？

HS 這取決於項目的內容。更簡單地說，明確你在賣什麼，然後你可以用任何合適的方式來做設計。如果你試圖傳播一個面向中國的產品理念，那麼你得讓比方說廣告看起來是中國的。如果你想把它展示為西方的，那麼你就按照那套語言來做。這是一個取決於你的受眾是誰的問題。我認為重要的是要記住我們是在為客戶工作，而不是在自我表達。像任何建築、醫學或平面設計等領域的專業人士一樣。平面設計不是自我表達。它是人與人之間交流的一種途徑。在過去，中國是神秘的，有著和西方截然不同的行事方式，並且被神秘化了。隨著越來越多的交流，我們彼此之間會更加相似。比如我們現在都在用第二語言來交談，但交流本身是一樣的。

360° 你的作品在香港十分經典而普及，某種程度上內化為香港社會與文化的一種視覺經驗。作為一位外國設計師，你是如何看待你的作品對香港社會的塑形？以及如何看待外國人用中文做設計這個現象？

▲ fig.8
耶魯大學香港校友會標誌，1988年
Logo for Yale Club of Hong Kong, 1980



what you've done to your client and making it easy for them to convey that explanation to their families. Having a story behind what you do is much more important than saying while I did that because it looked nice, or you say the reason I did this is, whatever.

360° Besides their graphic features, Chinese characters carry meanings and serve a semantic function. So if you haven't learned Chinese, how do you ensure the semantic function of the Chinese characters in your designs?

HS It's because I have no preconceptions. I was not for better for worse educated in Chinese, but I can see it. I observe how Chinese characters are used and I asked questions. I maybe made a nuisance of myself that I constantly say to my staff "what is this?" "How would you explain it and get it?" "What the communication is?" That's what I do, and that's why my book was called *Graphic Communication*. And *Graphic Communication Limited* for a while was our company name. But one day somebody came by and said: "I tried finding you in the telephone book and I looked under S for Steiner and I couldn't find you." It made me think I'd better change it to a Steiner company, but the spirit is still of graphic communication — communicating visually through the eyes with the help of visual objects, symbols, and logos in the works.

360° For a very long time Hong Kong has always been a Chinese-English bilingual society. Do the differences between these two languages bring new possibilities when you use bilingualism in your designs? How do you balance these two very different languages?

HS It depends whether you're talking in terms of hearing or seeing. In terms of hearing there more or less equal in volume. But in terms of seeing, I noticed that the written Chinese occupies only half the space compared to English. If we have two columns of English text, we can get one Chinese column in the same width. There are many samples of that



▲ Fig.9-10
《icographic》雜誌
icographic Magazine

of one column for Chinese and two columns for English or the width of two columns in Chinese. It means that Chinese is much more compact as a written language. And I find that is very interesting. I was the first person to play with this and bring it to people's attention. And it's very often you find the Chinese and English occupying the same volume, but it doesn't work well. Either the Chinese ends short while the English continues, or it creates difficulties in design. However, adhering to the 2 to 1 principle — twice the size in English or half the size in Chinese, makes it all easy.

360° Do you think that a profound understanding of Chinese culture is a prerequisite for designing in Chinese? With the international exchange, the design across the world is getting more and more similar. Do you think Chinese design still retains its unique visual characteristics?

HS It depends on what the project is about. To put it more simply, what are you selling and then you use whatever is appropriate for that. If the goal is to convey the idea of a Chinese product, then incorporating Chinese visual elements would be appropriate. If your intention is to present it as Western, then you follow that route. I would say it's a question of what your audience is. I think what's important here is to bear in mind that we are working for clients. We aren't involved in self-expression. It's like any sort of professional who gets involved with whether it's architecture or medicine or graphic design. Graphic design is not self-expression, but facilitating communication between people. In the past, China was often portrayed as mysterious, with distinct practices that differed from the West. However, with more and more communication, we resemble each other more completely. So that I look at what we're doing. We're talking in a second language, but the communication is the same.

360° Your design works have garnered immense popularity and have become iconic, contributing to the visual landscape of Hong Kong's society and culture. As a foreign designer, how do you perceive your role in shaping Hong Kong's society through your designs? What are your thoughts on the phenomenon of foreigners designing in Chinese?

HS As for design works, Chinese or foreigner can look at it and recognize it. Hong Kong, being a unique city that was once a



HS 對於設計作品，不管是中國人還是外國人，都能看到也能看懂。而且，香港如此特別，不僅因為它是一個雙語社會，也因為曾是英國的殖民地，它對香港的文化和生活方式有很大的影響。所以當我受邀擔任《亞洲週刊》設計總監的時候，我其實用了很多整個遠東亞太地區的文化和設計元素。作為一個外國人，我會關注一些當地人認為是理所當然的事情。這是你無知的優勢，因為你不會因為「你不能這樣做，你不能那樣做」而受到阻礙。我職業生涯的樂趣之一就是質疑一些一般人不會參與的東西，用它玩耍，並展示出來，實際上這可能也是人們想看到的。

我一直在回想一句中國俗語「一圖勝千言」。這句話當然被大家所接受。我一直覺得做一張圖片比寫篇一千字的文章要容易得多。也許這就是為什麼我成為了視覺設計師而不是寫文字的人。一幅圖可以瞬間理解，但讀一千個字卻需要相當長的時間。所以展示你在做什麼，總比單純描述你所做的東西更好。

我可以從陌生的角度去觀察，而這正是原本就浸潤在這種文化中的人所無法擁有的。而這種態度反過來被中國人欣賞，並促進了跨文化理念的產生與發展。

I see things freshly where the people in Hong Kong say just sort of accept them and I look at them with a stranger's eyes. And that in turn is appreciated by the Chinese to initiate and develop cross-cultural concept.

British colony and now a bilingual society, has been influenced by various cultures and lifestyles. When I was invited to join the *Asia* magazine as a design director, I actually used a lot of the culture elements of the whole Far East and Asia-Pacific regions into my designs. As a foreigner, I can see things that native take things for granted in some way. It's the advantage that you have by being ignorant because you're not held back by you can't do this or that. One of the joys of my career has been showing that you can play with things that you can ask questions where normal people say don't get involved with that but actually that can be what you want to see.

I think the thing that I keep flowing back on is to say one picture is worth 1,000 words which I heard attributed to China. It certainly accepted by everybody. I've always felt it was a lot easier for me to do one picture than to write a thousand words. Maybe that's why I'm a visual designer rather than somebody who writes words. One can appreciate instantaneously one picture, whereas reading a thousand words takes quite a while. So it's always better to show what you're doing rather than describe what you're doing.

石漢瑞
石漢瑞在耶魯大學藝術學院取得碩士學位，1961年定居香港。他是一位廣受國際讚譽的平面設計師，並創立了石漢瑞設計公司，在世界品牌設計諮詢公司中佔據重要地位。他是大中華地區首位國際平面設計聯盟 (AGI) 會員，並曾擔任 AGI 主席。2012年，他被香港設計中心授予設計終身成就獎。2017年，他被奧地利共和國總統頒授金級榮譽勳章。聯合著有《跨文化設計：國際市場的溝通及交流》。

Henry Steiner
Henry Steiner holds a Master's degree from the Yale School of Art. Resident in Hong Kong since 1961, he is an internationally acclaimed graphic designer and head of Steiner&Co., one of the world's leading strategic brand design consultancies. He is the first member of Alliance Graphique Internationale (AGI) in Greater China Area, and was the past President of AGI. He received the 2012 Design for Lifetime Achievement Award by the Hong Kong Design Centre, and was awarded the title of Professor by Federal President of Austria in 2017. He is the co-author of *Cross-Cultural Design: Communicating in the Global Marketplace* (1995, Thames and Hudson).