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Look: The Graphic Language of Henry Steiner

《石漢瑞的圖語世界》

The Hong Kong Design Institute (HKDI) and the Hong Kong Institute of Vocational Education (IVE) (Lee Wai Lee) present "Look: The Graphic Language of Henry Steiner" exhibition at the HKDI Gallery, showcasing the iconic works created by renowned designer Henry Steiner.

香港知專設計學院及香港專業教育學院（李惠利）於 HKDI Gallery 舉辦《石漢瑞的圖語世界》，呈獻這位傳奇設計師自 1960 年代便開始為香港著名企業設計的傑出作品。



Austria-born designer Henry Steiner has been calling Hong Kong his home since 1961. For decades, Steiner worked on the frontier of transforming Hong Kong's visual culture. His exceptional creative skills and precise understanding of the local culture made him the designer of choice for numerous industry-leading corporations and conglomerates in Hong Kong, including HSBC, Hong Kong Jockey Club and Standard Chartered Bank.

As a designer, Steiner possesses a diverse portfolio, ranging from logo designs to print and banknote designs. Widely recognized as "the Father of Hong Kong Design", with a unique eye for local visual elements, he has opened up new realms for graphic design that continues to contribute to Hong Kong's visual culture in transformative way. Curated by the HKDI Department of Communication Design, "Look: The Graphic Language of Henry Steiner" offers a retrospective journey into the fascinating works of Henry Steiner in the past 60 years and explores how they have represented the roots of brand image of Hong Kong's prominent corporations.

"The exhibition has one key takeaway: graphic design is a language," says Henry Steiner, "Unlike 'seeing', 'looking' is an active quest for solutions." Divided into five areas, the exhibition navigates visitors through the different layers of Steiner's visual language: *Symbols, Contrast, Stories, Appropriation and Systems*.

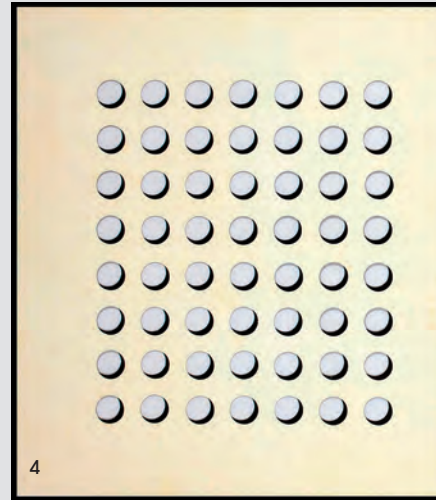
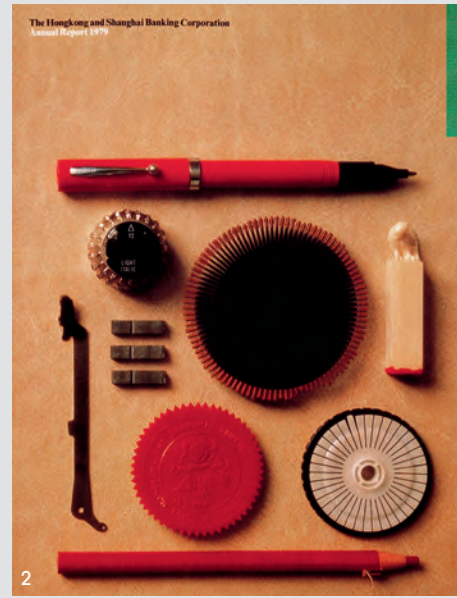
Steiner believes that we become aware of the visual elements around us only when we are mindful of looking. In the exhibition, elements we are largely exposed to on both social media and in print media intertwine. Shapes, graphics, texts and colours all come together and become one visual language. The exhibition prompts visitors to look for the meaning and messages designers aim to communicate behind their creations.

"It is our honour to have Mr Steiner, the Father of Hong Kong Design, to launch his exhibition in Hong Kong at the HKDI Gallery," says Dr Lay Lian Ong, Principal of HKDI & IVE (Lee Wai Lee). "We hope that this exhibition offers design students, designers and the public a lens into Steiner's creative journey in graphic design across different times, drawing focus and inspiration to local design and its overall development."

Exhibition Area 1: Symbols

A fundamental element of graphic design, symbols are powerful in holding multilayered meanings. As Steiner puts it, one must observe closely in order to discover visual symbols and their meanings in the surroundings. His approach to symbols is most apparent from the 1960s to the 1990s when the financial industry was rapidly on the rise. Steiner adopted symbols for corporates looking to build a modern and international identity.

1. Henry Steiner
石漢瑞
2.- 4. Henry Steiner Exhibition
Environment
石漢瑞個人展覽場景



1.- 2. HSBC, Annual Reports in 1973 and 1979 匯豐銀行 1973 及 1979 年報
 3. HSBC, Visual Identity System 1983-1984 匯豐銀行 1983-1984 年度視覺識別系統
 4. Hongkong Land, Connaught Centre Brochure in 1973 香港置地·康樂大廈宣傳冊 1973
 (1.- 4. image courtesy of Steiner & Co. 照片由 Steiner & Co. 提供)
 5. Exhibition Environment 展覽現場環境

Exhibition Area 2: Contrast

"What gives life to a design is contrast," says Steiner. Here, the designer showcases his unique perspectives with an eclectic mix of familiar and strange elements. Using montage and split-image to create subtle but noticeable contrasts has been a distinctive style of Steiner.

Exhibition Area 3: Stories

Steiner believes graphic designs carry stories while designers are the narrators. This section walks visitors through Steiner's process behind visual storytelling.

Exhibition Area 4: Appropriation

Appropriation might partly be borrowing existing visual vocabulary, but it requires designers to have exceptional command of the design language itself. This section showcases Steiner's ability to accurately sample visual vocabularies and in turn create new meanings to existing elements.

Exhibition Area 5: Systems

Design is a creative field, but the rigid systems present in design are equally important. In this section, visitors see the deep understanding the designer

has for visual structure such as colours, shapes, lines and typography, and how he successfully manipulated these elements in order to bring about effective, appealing and coherent designs.

被尊稱為「香港設計之父」的設計師石漢瑞，於今年5月在香港知專設計學院 HKDI Gallery 舉辦個人展覽《石漢瑞的圖語世界》。這位出生於奧地利的設計師自 20 世紀 60 年代起便植根於香港。幾十年來，他的作品受到各界認可，客戶皆為香港大型商業及公營機構如匯豐銀行、香港賽馬會及渣打銀行等，從根本上轉變了香港本土設計以及其在國際上的聲譽。

石漢瑞是香港平面設計業界的先鋒，歷年來創造出多個別具代表性的設計，塑造了深入民心的香港視覺景觀。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。《石漢瑞的圖語世界》由 HKDI 傳意設計系策展，透過展覽，我們不僅能看到設計師本人的精彩作品回顧，了解本土設計文化數十年間的變遷和進步，更見證了他如何從根本上轉變了香港本土設計以及其在國際上的聲譽。

展覽共分五個部分：「象徵」、「對比」、「說書」、「借用」及「系統」，皆為石漢瑞所應用的視覺語言。在「象徵」展區，觀

眾能夠看到平面設計最基本的原理符號，象徵不同的意義和屬於香港邁向金融行業時期的現代國際化形象風潮；「對比」中展出的是設計師獨特的技術對比手法；「說書」讓參觀者領略設計師通過視覺講故事背後的過程；「借用」則通過一些借由已存在視覺語言的案例，展現設計師對設計語言的高度理解，和在這之上進行新創作的才華；而在第五展區「系統」中，觀眾得以見到一向被視為自由創意的設計行業中那些被固定的規範。沒有規矩，不成方圓。設計師通過對顏色、形狀、線條、字體等系統的深入研究和理解，才能最大程度運用它們做最具創意、影響力和有效性的設計。

通過展覽，石漢瑞想要向公眾表達「平面設計是一種語言。」展覽中，觀眾可以看到大量生活中常見的符號、圖像、文字等被交織在一起，構成一個巨大的視覺語言。而石漢瑞則鼓勵大家去仔細觀察，找到設計師在作品背後想要表達的信息。

HKDI 及 IVE (李惠利) 院長王麗蓮博士表示：「我們很榮幸能於 HKDI Gallery 為『香港設計之父』石漢瑞先生舉辦其作品展。希望修讀設計專業的學生、業內人士和公眾皆能夠從他不同年代的平面設計作品中有所體會，認識本地設計行業的發展。」

