

专访石汉瑞：以“跨文化设计”连接东西方

INTERVIEW WITH HENRY STEINER: CONNECT EAST AND WEST WITH CROSS-CULTURAL DESIGN



石汉瑞

石汉瑞设计公司创始人
香港平面设计之父

“跨文化设计的最终目标是和谐共存；它更多的是不同文化之间的相互交流与互动，而非合成。”

“The goal of cross-cultural design is to achieve a harmonious juxtaposition; more of an interaction than a synthesis.”

汇丰银行logo、香港赛马会会徽、渣打银行钞票、香港置地集团logo、香港希尔顿酒店logo……走在香港的街头，在不经意间，你可能便与石汉瑞的设计相遇。1961年，27岁的石汉瑞接受《亚洲杂志》的邀请，从纽约赴港进行短期工作，却没想到，这一待就是57年。半个多世纪以来，石汉瑞创作了无数深入人心的设计作品，对香港乃至整个亚洲平面设计产生了举足轻重的影响，被誉为“香港平面设计之父”，也被公认为中国当代平面设计启蒙人物。

1934年，石汉瑞出生于奥地利维也纳；5岁时随父母移居纽约；青年时期在纽约市立大学亨特学院学习美术；后在耶鲁大学攻读艺术硕士课程，师从设计大师保罗·兰德；之后石汉瑞又获得富布赖特奖学金，赴巴黎索邦大学深造。来到香港后，石汉瑞于1964年设立了石汉瑞设计公司(Steiner & Co.)，致力于企业形象设计、企业宣传资料设计、建筑图形设计、产品设计、包装设计、书籍和杂志设计以及钞票设计等，除了为香港本土知名的企业和机构提供设计服务，还为印度、印度尼西亚、日本、韩国、菲律宾、新加坡、泰国、美国、中国大陆、中国澳门和中国台湾等国家和地区设计过重要项目。

多年来，石汉瑞曾担任香港设计师协会主席，国际平面设计联盟(AGI)主席、美国平面设计学会会员、英国特许设计师协会会员等，并荣获无数香港本地及国际殊荣，包括香港年度设计师大奖、香港设计中心主办的亚洲最具影响力奖之终身成就奖、日本Idea杂志“世界大师”荣衔、荣登国际平面设计协会联合会Icograda“二十世纪大师榜”等等；他还曾被奥地利共和国授予黄金荣誉勋章，以表彰他在设计方面的成就。

在中西方多地生活、学习和工作的经历，使石汉瑞的作品跨越了文化之间的界限，形成了“跨文化设计”特色。石汉瑞在自己与Ken Hass合著、1995年出版的《跨文化设计：国际市场的沟通与交流》一书中，便深入探讨了文化差异环境下的挑战和收获。现在虽然已到耄耋之年，石汉瑞依旧不遗余力地分享“跨文化”的设计手法。在今年四月深圳设计周的AGI China展主题论坛活动上，他在谈到跨文化设计时表示：“在做跨文化设计的时候，最理想的情况是，设计师是自身文化的代表，然而他们可以适应新的环境。”而石汉瑞正是在自己几十年的设计生涯中，以其独特的跨文化设计手法，为东西方文化的互动与交流架起了桥梁。

本期《包装&设计》对石汉瑞进行了专访，邀请他分享了他独特的设计理念及经典优秀设计作品，以飨读者。

The logo of HSBC, the mark of Hong Kong Jockey Club, the banknotes of Standard Chartered Bank, and the logos of Hong Kong Land, CITIC Pacific, and the Hong Kong Hilton... Walking down the streets of Hong Kong, you might encounter Henry Steiner's design works anywhere. In 1961, Steiner went to Hong Kong from New York on a short-term assignment for *The Asia Magazine*. Unexpectedly, the short-term stay turned into permanent residence that has now spanned 57 years. For over half a century, Henry Steiner has created numerous outstanding designs that have exerted a marked influence on graphic design in Hong Kong and on Asia as a whole. He has been called the "Father of Hong Kong Graphic Design" and has been recognized as the enlightenment figure of contemporary Chinese graphic design.

Born in Vienna, Austria, in 1934, Henry Steiner moved to New York with his family when he was five years old. He attended Hunter College and then Yale University, where he studied with Paul Rand, as well as the Sorbonne on a Fulbright scholarship. After moving to Hong Kong, Steiner in 1964 established Steiner & Co., specializing in corporate identity programs, corporate literature, architectural graphics, product design, packaging, book and magazine design, and banknotes. He has executed projects for well-known companies not only in Hong Kong but also in India, Indonesia, Japan, Korea, the Philippines, Singapore, Thailand, the United States, mainland China, Taiwan China, and Macau China.

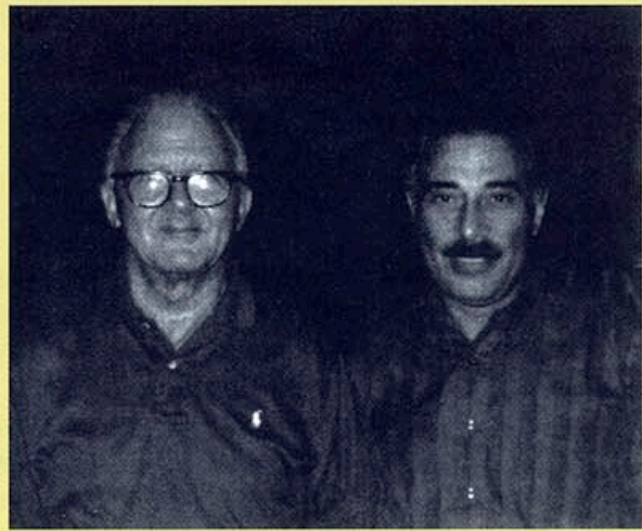
Over the years, Steiner has been the president of the Hong Kong Designers Association and of the Alliance Graphique Internationale, as well as a fellow of the American Institute of Graphic Arts and of the Chartered Society of Designers. He has won numerous awards and commendations, including Hong Kong Designer of the Year; *Design for Asia's* Lifetime Achievement Award; and designation as a World Master by Japan's *Idea* magazine, as one of Icograda's Masters of the 20th Century. He was also awarded the Golden Decoration of Honor of Republic of Austria for his design accomplishments.

Living, studying, and working in the West and in the East have allowed Steiner to transcend the limitations of different cultures and to form his own approaches to cross-cultural design. He co-authored a book with Ken Haas titled *Cross-Cultural Design: Communicating in the Global Marketplace*, which was published in 1995. The book discusses the challenges and dividends against a backdrop of cultural differences. Now an octogenarian, Steiner still spares no effort to share the cross-cultural approach. During Shenzhen Design Week in April, 2018, he gave a speech at the forum of AGI China Exhibition in which he noted, "When designing across cultures, ideally, designers are representative of their own culture yet can adapt to new surroundings." Over a design career spanning decades, Steiner has been building communication bridges between the East and the West with his unique cross-cultural design approaches.

For this issue, *Package & Design* conducted an exclusive interview with Henry Steiner and invited him to share his design philosophy and approaches along with his excellent design works with our readers.



石汉瑞童年照



石汉瑞与保罗·兰德合照
(由石汉瑞的耶鲁同学李金门从三人合照中截取制作) (1990)

► 问:《包装 & 设计》 ► 答:石汉瑞,香港平面设计之父、石汉瑞设计公司创始人

问:您1934年出生,那时正是战乱时代。能谈谈您的童年时代和求学之路吗?

答:1939年9月,我和家人从维也纳搬到了纽约,后来一直在纽约生活。高中毕业后,我就读于曼哈顿的亨特学院。当时(上世纪50年代中期)亨特学院就已经有艺术系了, Richard Lippold、Dong Kingman、William Baziotos、Robert Motherwell等一批后来的抽象主义派系的艺术家们,都曾在那里任教。还有就是 Gabor Peterdi——我的版画导师,同时也是我的良师益友,他觉得我肯定不是做艺术家的料子,就建议我去他当时任教的耶鲁大学攻读平面设计研究生。我问他:“平面设计?那是什么?”

问:您曾在耶鲁大学师从保罗·兰德。请问保罗·兰德在您眼里是怎样一个人?他给您最深的印象是什么?您从他身上学到的最重要的东西是什么?

答:保罗·兰德在我大学二年级的时候开始在耶鲁任教,听到这个消息后,我非常兴奋,我高中的时候就拜读过他的专著《设计的思考》一书。他在课堂上直截了当地强调,做任何设计都需要有特定的想法。他还教会我们,视觉对比是平面传达的核心所在,没有对比的设计就像是墙纸式作品,乏味浅薄,可能令人愉悦,但不能引起关注。

问:您上个世纪六十年代初来香港时,香港的设计状况是怎样的?譬如,香港市场对设计的重视程度如何?设计师在设计上的追求和生存状况如何?

答:上世纪60年代,香港社会普遍对“平面设计”还没有多少认识,只有所谓的“商业艺术”,这些商业艺术作品大多装饰过度,实现起来很费力,风格则暴露了其受到上世纪40年代英式广告的影响。

问:您曾于1973年参与创立香港设计师协会。能谈谈当时的情况吗?譬如怎么会想到要发起这个协会的?创立协会的宗旨是什么?协会刚成立时有多少人?成员主要来自哪些设计领域?是否得到了政府的支持等等。

答:创办香港设计师协会的初衷是支持香港的设计师们,同时提高香港公众对平面设计的认识。协会创办人包括我、Christopher Chow、Marshall Corazza、Bernard “Nardi” Navetta、Ken Shimazaki,当时我们得到了香港制造商协会 Susan Yuen 的支持,不过我不记得是否有得到过政府的直接支持。

问:您在香港居住过的过去57年里,所感受到的香港设计界的变化是什么?

答:与过去相比,如今在香港有更多的设计师从业人员,同时香港民众对设计的认识也提高了很多,现在当我以“平面设计师”的身份做自我介绍时,人们早就不会再问:“那是什么啊?”这或多或少要归功于罗仲荣的努力,归功于他一手创办的香港设计营商周。另外,如今所有高等学院都开设了平面设计课程。电脑和网络对当代设计产生了巨大影响。很多本土设计师的作品都非常优秀,有时还会展现一些独特的“高深莫测”的设计元素。

问:您认为跨文化设计的关键点是什么?

答:我想从我所著的《跨文化设计》一书中节选一段话来回答这个问题:跨文化设计的最终目标是和谐共存;它更多的是不同文化之间的相互交流与互动,而非合成。……结合、混合、融合——这些都是无用的概念,它们只会让你的创作陷入泥沼。香港的茶餐厅供应一种独特的饮品——鸳鸯,即奶茶和咖啡的混合,这种饮品喝起来跟你想象的差不多:融合后,奶茶和咖啡的缺点都被放大了。在太极(阴阳标志)中,黑白两种元素并没有相融合,它们分别代表着正负、男女、光明与黑暗,它们是互补的,同时也是相互独立的。

问:能否谈谈包豪斯对您的影响?

答:我在耶鲁读书的时候,受到了包豪斯的强烈影响。但我对来自伦敦、曼哈顿和好莱坞的当代设计手法更感兴趣。我想说的是,除了保罗·兰德之外,我的早期创作还受到索尔·巴斯(Saul Bass)、亨利·沃尔夫(Henry Wolf)、罗伯特·布朗约翰

The Hongkong and Shanghai Banking Corporation
Annual Report 1980
Review of Operations and Essay



汇丰银行年报封面设计(1980)



汇丰银行企业形象设计 (1983)

(Robert Brownjohn)、伊万·切尔马耶夫 (Ivan Chermayeff)、雷蒙·萨维那 (Raymond Savignac)、赫伯特·卢平 (Herbert Leupin)、阿明·霍夫曼 (Armin Hofmann)、卡尔·加里斯特纳 (Karl Gerstner) 等人的影响。

问：您的很多作品除了是跨文化的图像结合，还有很多的是富于创造性的字体设计，以及独特的实物与文字结合。请问您并不懂中文，那是如何很好地将中文文字运用在您的跨文化设计当中的？

答：尽管我不懂那些中文的意思，但我很喜欢中文文字，我就是这样凭感觉创作的——当然，就像我如何对付自己的色盲一样：我会找朋友们帮一些小忙。

问：您的设计总是能用简单直接的方式，为企业最大程度降低视觉认知成本。请问您接手一个项目时，做设计的流程是怎样的？您的创作灵感通常从何而来？

答：我的方法是：首先做调研，收集尽可能多的相关资料；仔细研究这些资料；然后开始创作。但我很多重要灵感的产生都是因为交稿的截止日期要到了。

问：您的经典作品之一——汇丰银行logo自1983年创作以来一直广受赞誉。能否谈谈您当时创作这个logo的灵感、手法及寓意？

答：直到上世纪80年代，汇丰银行的旗帜一直都是从苏格兰

圣安德鲁的十字旗演化而来的，就像大部分苏格兰式的“行”的标志旗帜那样：旗帜中央的十字架划分出了两个白色三角形，这样的设计没有办法用在印刷品上，除非给它加上一个轮廓。

于是我用一个正方形将两个白色三角形框了起来，并在左右两边各加了一个红色三角形，这样这个logo的上下左右都有了明确的轮廓。（这解释起来有点复杂，看图更容易理解，谁让我是一名平面设计师呢。）由于这个标志（或者说是六角形）是由一个封闭的红、白图形所构成的，它可以在任何颜色背景中展示，当然，在红色背景上可不行。

问：您在实际项目的操作中，与客户合作模式是怎样的？需要客户自始至终都参与吗？还是客户完全交给您不管？您会向客户提案多稿还是一稿？

答：如果我同时有几个想法、举棋不定的话，我就会初步和客户分享我的想法。大部分情况下我主要跟客户方的一个高级决策人进行交流对接。

问：您认为在当下的互联网时代做品牌设计，与以往应该有什么不同？您曾经在1995年出版《跨文化设计——国际市场的沟通与交流》(Cross-Cultural Design: Communicating in the Global Marketplace)一书。如果现在邀您重新编写这本书的话，有哪些内容是一定要改变的？

答：品牌设计的根基是不会变的。数字网络只是另一种工具而已。



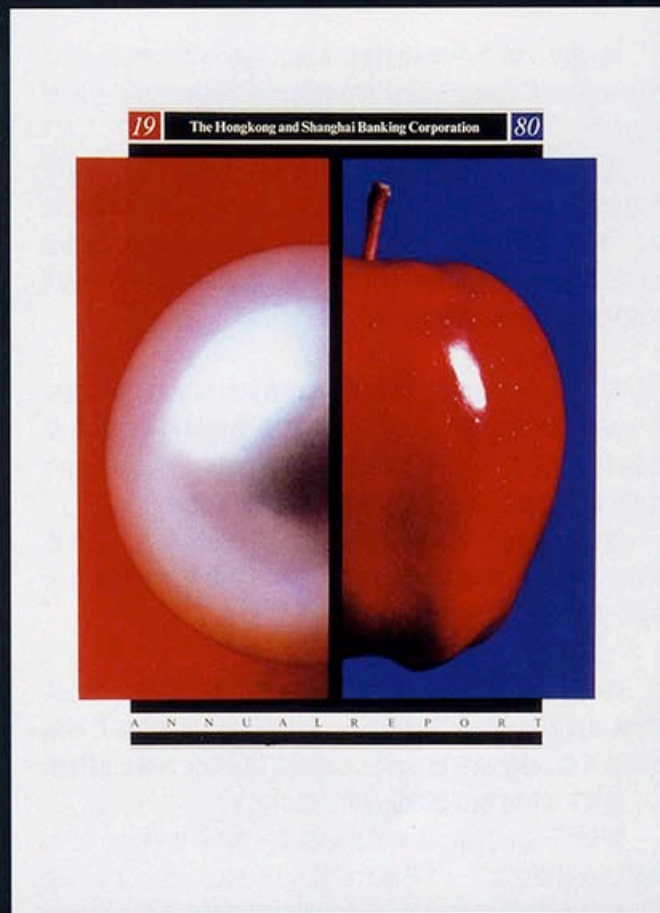
汇丰银行百元港币设计，正反面 (1973)



汇丰银行年报封面设计 (1974)



汇丰银行年报封面设计 (1976)



汇丰银行年报封面设计 (1980)



新加坡Millenia企业形象设计 (1994)



问：您认为当下中国设计师在为进入国际市场的中国品牌和产品设计时，在跨文化设计方面做得如何？有哪些方面是需要改进的？

答：很多中国品牌和产品的形象在视觉上显得笨拙，常常缺乏原创性，反映出客户方普遍缺乏一定的审美素养（我猜是这样）。当然，有很多中国年轻设计师们的作品都非常优秀，我相信他们的客户都将会更加见多识广。在跨文化方面，我觉得中国客户应该学会打开眼界，把目光放远一点。

问：中国地大物博、历史悠久、有丰富的文化传承，但中国在各个设计领域却缺乏世界级的大师。您认为这其中最根本的原因是什么？我们存在的最大问题是什么？未来该朝什么样的方向发展？怎样才能创造出自己独特的、被世界尊重的设计？

答：我觉得最大的问题在于客户方，无论是政府客户还是私人客户。还有，我猜很多设计选择的过程常常会受到裙带关系的影响，而不是公平竞争，我认为这也是一个问题。

问：当下的中国，平面设计的价值不能充分被客户和市场认同，譬如很多设计师会说我的logo设计很值钱，但客户却并不愿意高价买单。这让很多设计从业人员很苦恼。您认为该如何突破这个困境？如何才能让客户认可设计的价值？

答：对于企业来说，最贵的恐怕就是一个“便宜的logo”了。如果企业贪便宜买了一个不怎么样的logo，那么以后一定会为这一决策付出无可比拟的代价。强大的视觉形象是许多企业成功的关键因素，例如苹果、索尼、宝马、星巴克等公司的logo。在logo

上省钱肯定是不明智的决策。设计是一种职业，是一种值得被尊重的职业。品牌设计的价值不像一栋栋实际的建筑物那样可以衡量，品牌设计的价值是无形的。

问：您认为品牌的本质是什么？中国现在正在积极倡导从OEM到OBM的转变，您觉得这其中的难点和关键是什么？设计师如何才能通过设计帮助中国本土品牌建立自己的独特个性、走向世界呢？

答：关键在于要设立首席项目官。品牌设计的本质在于其可识别性、独创性，以及与企业业务的关联度。

问：过去多年来，您一直生活在香港，香港恰恰是东西方文化交融之地。有没有想过假如您没有来香港，一直在纽约或其它西方城市，您的设计会朝着什么样的方向发展？

答：我依然会一直保持着好奇心，在外寻找同行，坚持与客户企业的决策者直接沟通。我也会打磨我的作品，以适应客户的业务。我的设计风格和设计哲学是不会变的。

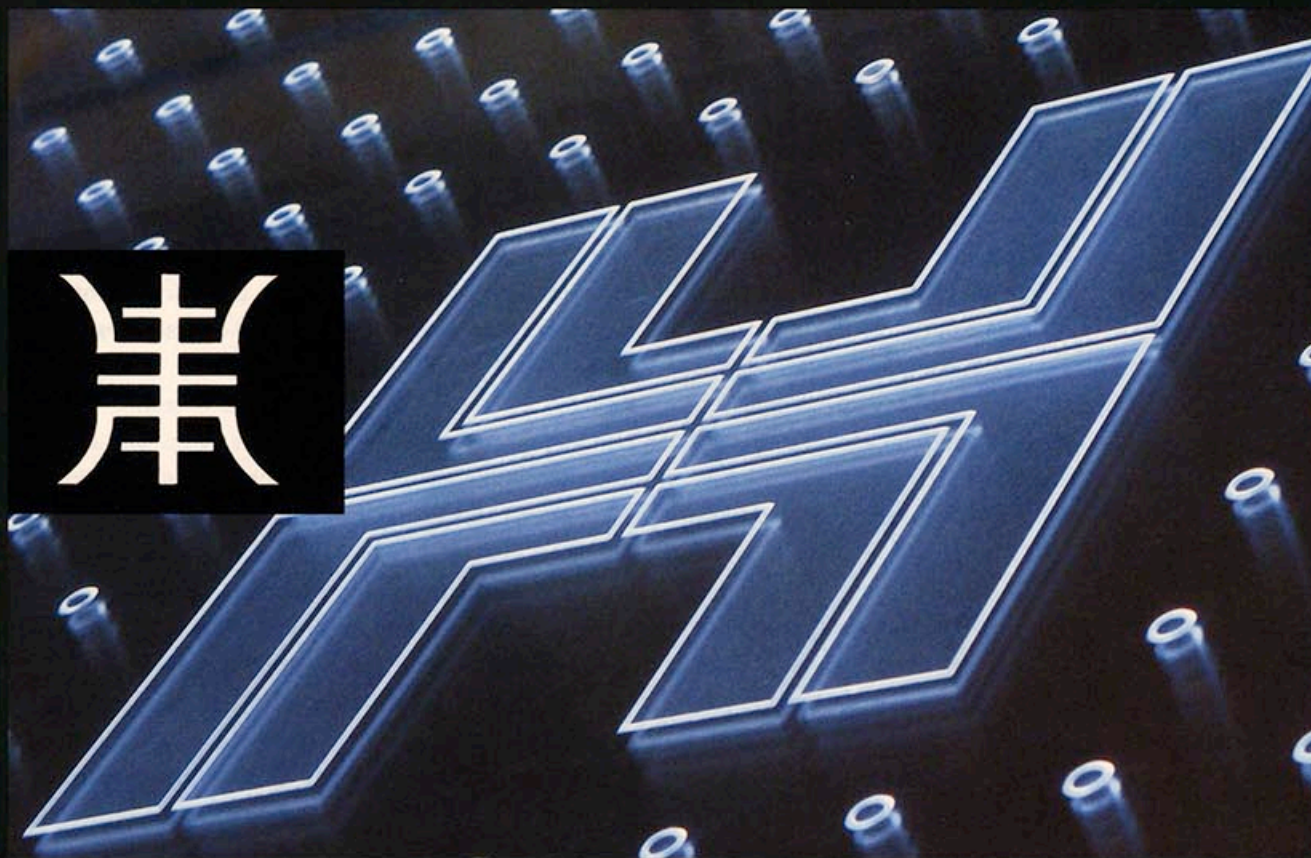
问：能跟我们分享一下您现在的生活状态吗？日常生活中的兴趣爱好是什么？喜欢阅读什么书籍？

答：现在我每天的大部分时间还是待在办公室。目前，我们正忙于将我之前大量的作品进行归档，对于这些由我经手的繁衍产物，我竟然有一点腼腆的感觉。

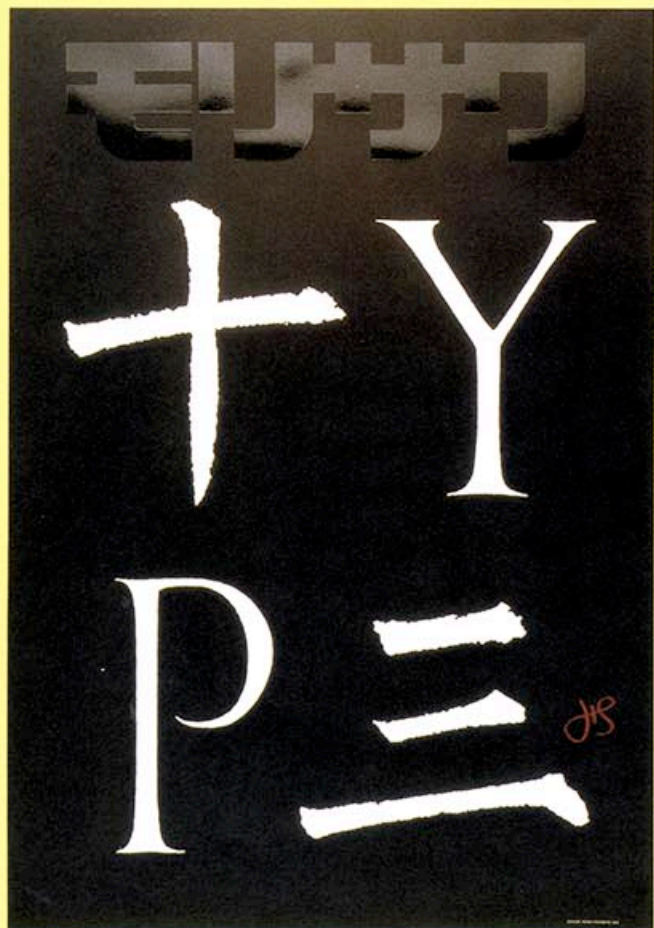
我喜欢的书籍类型经常会变化——就如我的客户们的业务那样。



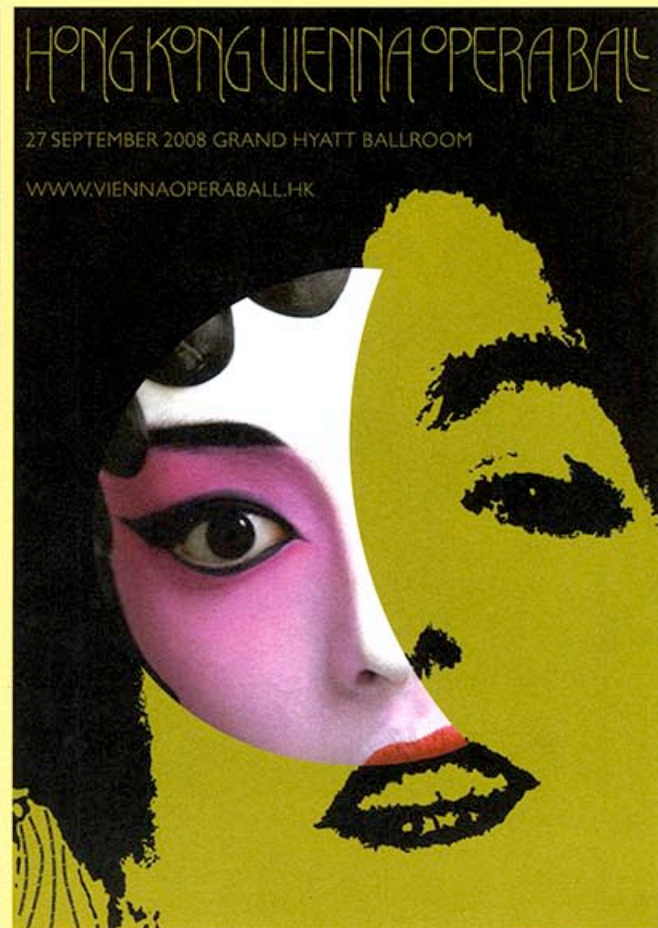
上海世贸商城企业形象设计 (1995)



香港置地企业形象设计 (1968)



Morisawa字体海报设计, 日本 (1991)



香港维也纳歌剧院舞会海报设计 (2008)



香港地下铁路公司年报封面设计 (1989)



“地球：塑料的凯旋”海报设计, 京都 (1997)

► Q: *Package & Design* ► A: Henry Steiner, Father of Hong Kong Graphic Design, Founder of Steiner & Co.

Q: You were born in 1934, just before the War and the Anschluss and the Holocaust. Could you please talk about your childhood and your educational path in designing?

A: I left Vienna with my family in September 1939 and grew up in New York City. After high school I attended Manhattan's Hunter College. At that time (mid 50s) it had an Art Department which was a hotbed of Abstract Expression, with artists like Richard Lippold, Dong Kingman, William Baziotis and Robert Motherwell teaching there. Also, there was my printmaking instructor and mentor, Gabor Peterdi, who agreed that I was definitely not cut out to be an artist and suggested I go for an MFA in graphic design from Yale where he was also teaching. "Graphic design, what's that?" I asked.

Q: When you were studying at Yale University with Paul Rand, what was he like? What aspect of him impressed you the most? What were the most important things you learned from him?

A: I was thrilled when Paul Rand started teaching at Yale in my second year. I had read his *Thoughts on Design* while in high school. He was plain spoken and stressed that an idea needed to precede any design. He also taught that visual

contrast is central to graphic communication; design without contrast is wallpaper.

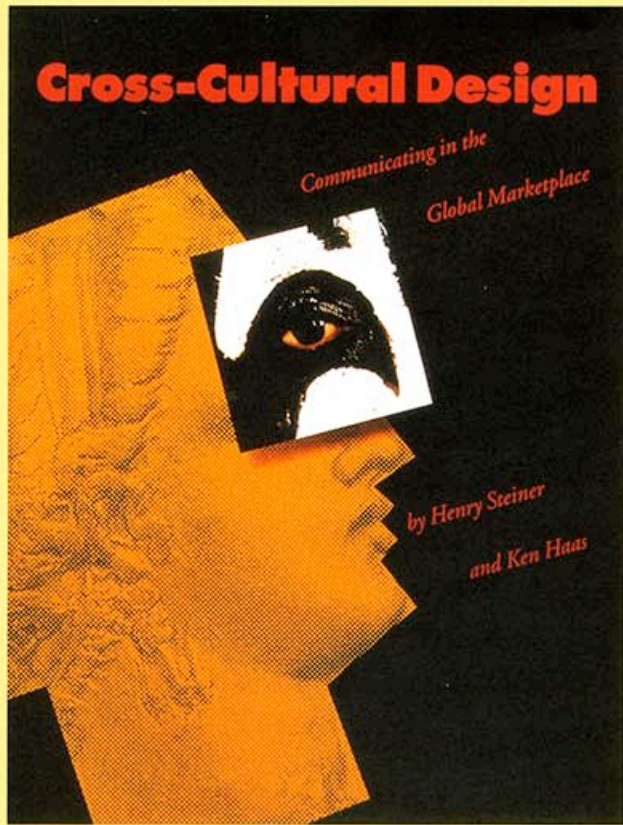
Q: What was the design situation like in Hong Kong when you first went there in the early 1960s? For example, how did the Hong Kong market value the importance of design? What was the living situation of designers back then? What style did designers pursue at that time?

A: In the 1960s there was no awareness of graphic design in Hong Kong, only what was called Commercial Art, laboriously executed and over decorated, with a style betraying the influence of 1940s British advertising.

Q: You participated in the founding of the Hong Kong Designers Association in 1973. Could you please talk about the situation back then? For example, how did you come upon the idea of founding such an association in the first place? What was the mission of the Association? How many charter members of the association were there? Did the Association receive any support from the government back then?



生力啤酒年报封面封底设计 (1989)



《跨文化设计》书籍护封设计 (1995)

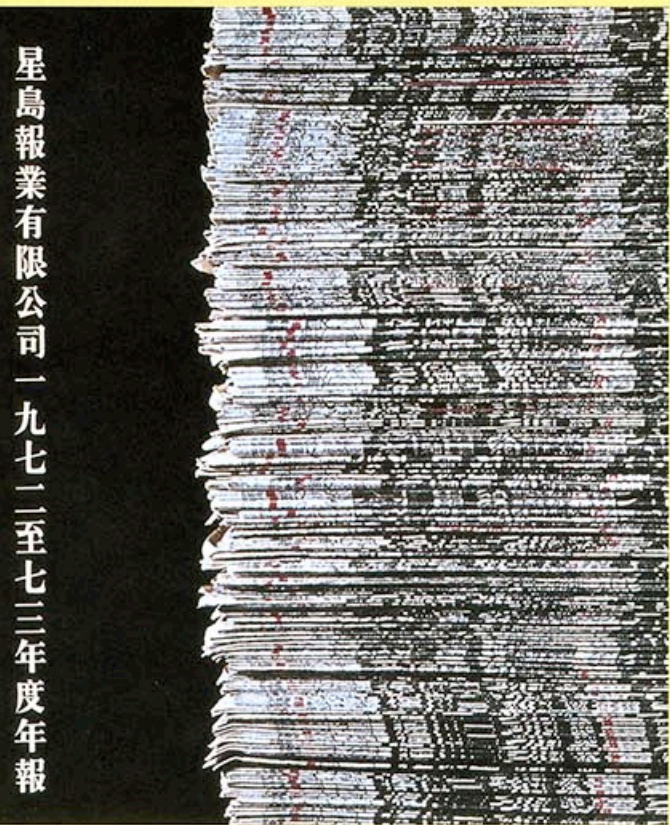
A: The mission was to support designers and create general awareness of graphic design in Hong Kong. Among the founders were Christopher Chow, Marshall Corazza, Bernard "Nardi" Navetta, Ken Shimazaki and myself. We had support from Susan Yuen of the Hong Kong Manufacturers' Association. I don't remember much direct Government support.

Q: As you look back upon the 57 years you've been living in Hong Kong, what changes have you seen take place in the design industry of Hong Kong?

A: There are more designers working here than ever before as well as some public awareness thanks in part to the efforts of Victor Lo who started Business of Design Week. Graphic Design is taught at all the higher academic institutions. The computer and the internet have been major influences on contemporary design. Locally originated design can be quite impressive, with an exotic "inscrutable" element sometimes. People here no longer say "what's that?" when I give my profession as graphic designer.

Q: What do you think are the key points in cross-cultural design?

A: To quote from my book *Cross-Cultural Design*: The goal is to achieve a harmonious juxtaposition; more of an interaction than a synthesis... Combination, mixture, blending — these are useless concepts as they will result in a kind of mud. Street stalls in Hong Kong serve an understandably unique beverage



星岛报业年报封面设计 (1973)

called Yun Yeung, a combination of tea and coffee. It tastes as you would imagine: the worst characteristics of both are enhanced. In the Tai Chi (the Yin Yang symbol) the elements don't merge, they stand for positive/negative, male/female, light/dark, and they are complementary, yet discrete.

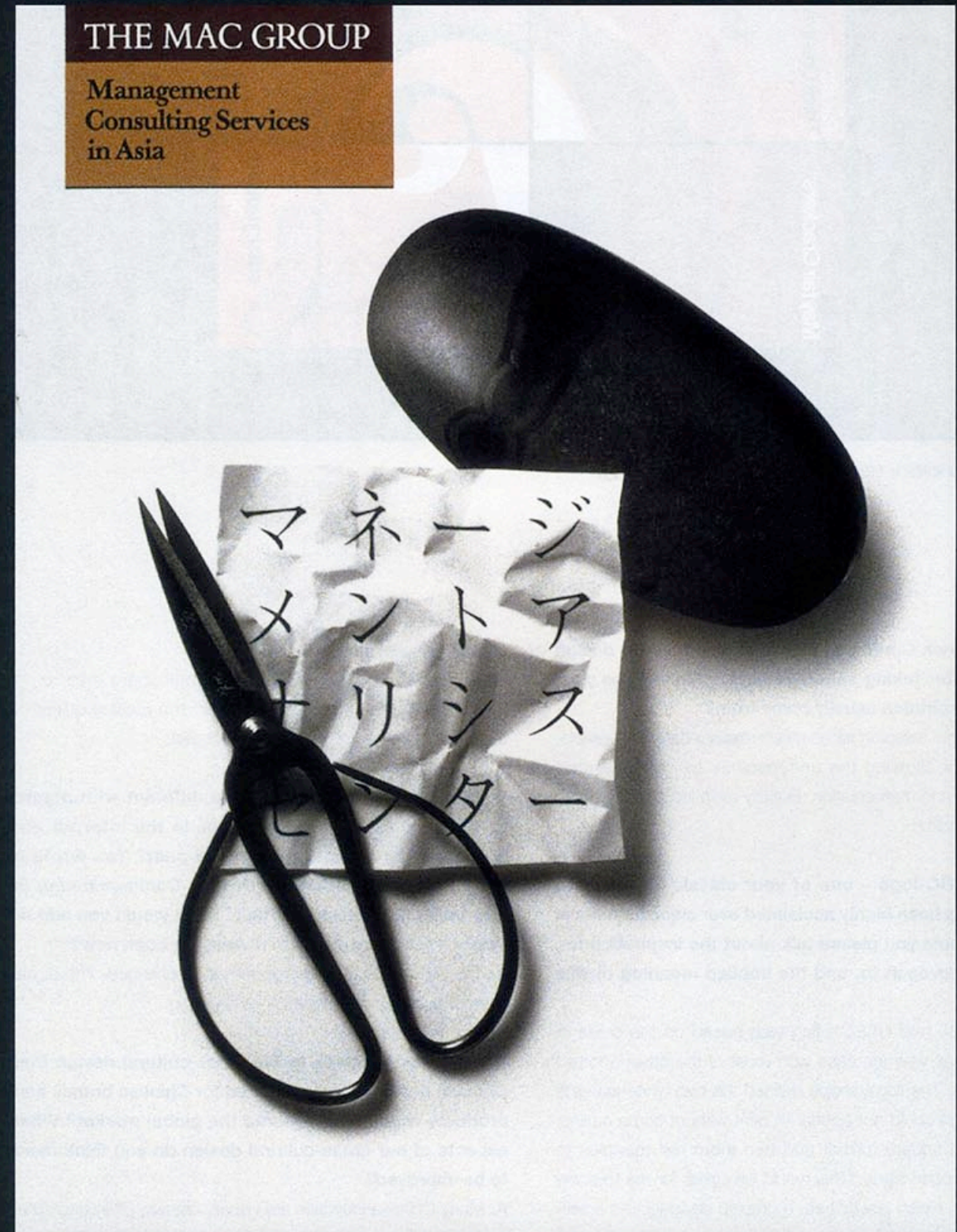
Q: Could you talk about how the Bauhaus influenced you?

A: We were made aware of the Bauhaus' influence at Yale but I was more interested in the contemporary approaches coming from London, Manhattan and Hollywood. (I should mention that in addition to Rand, my early influencers were Saul Bass, Henry Wolf, Robert Brownjohn, Ivan Chermayeff, Raymond Savignac, Herbert Leupin, Armin Hofmann and Karl Gerstner, to cite a very few.)

Q: Besides combining images of different cultures, your design works also include many creative Chinese logotype designs as well as creative combinations of physical objects and Chinese characters. As you don't speak or read Chinese, how did you manage to apply Chinese characters to your cross-cultural design so well?

A: I work — with my ignorance of Chinese characters' meaning and my love of their appearance — as I deal with my color blindness: I get by with a little help from my friends.

Q: Your designs are always able to minimize the visual identity cost of your clients' brands in a simple and



MAC管理咨询有限公司封面设计 (1986)



太平洋饼干logo及包装设计 (1970年代)



太古糖包装设计 (1960年代)



Chabot Armagnac包装设计 (1975)

direct manner. Could you please talk about your design process after taking over a project? Where does your creative inspiration usually come from?

A: My method: research for as much relevant data as available; gestation or allowing the unconscious to mull over that information; and then creation. But my main inspiration comes from the deadline.

Q: The HSBC logo – one of your classic logo design works – has been highly acclaimed ever since its release in 1983. Could you please talk about the inspiration for, creative approach to, and the implied meaning of this logo?

A: Until 1980, the HSBC's flag was based on the cross of St Andrew, as was the case with most of the other Scottish "hong" flags. The flag's shape defined the two white triangles so the design could not appear in print without some outline. I adopted a square format and two more red triangles to block those open sides. (This would be easier for me to show than explain, which is why I am a graphic designer.) As a self-contained red form the mark, or Hexagon, can now be shown against any color, except red of course.

Q: What's the cooperation model between you and your clients in actual products like? Do your clients always participate in the creative process with you or would they leave that up to you? Do you usually propose a single solution or several solutions from which your

clients can choose?

A: If I'm torn between several ideas I'll share them on a preliminary basis. Mostly a senior decision-making officer of the client's company is my point of contact.

Q: What do you think should be different with regard to the brand design approaches in the internet era nowadays as compared with the past? You wrote a book called *Cross-Cultural Design: Communicating in the Global Marketplace* in 1995. What would you add or delete if you were asked to rewrite the book now?

A: The basics of brand design remain unchanged. The digital internet is just another tool.

Q: What do you think of the cross-cultural design that Chinese designers have created for Chinese brands and products which have entered the global market? What aspects of our cross-cultural design do you think need to be improved?

A: Many Chinese identities are visually clumsy, often unoriginal and generally reflect what I suspect is a lack of sophistication on the client's side. I am impressed by the work I have seen from younger Chinese designers and trust their future clients will also be more informed. In cross-cultural terms, I believe Chinese clients should learn to become much less parochial.

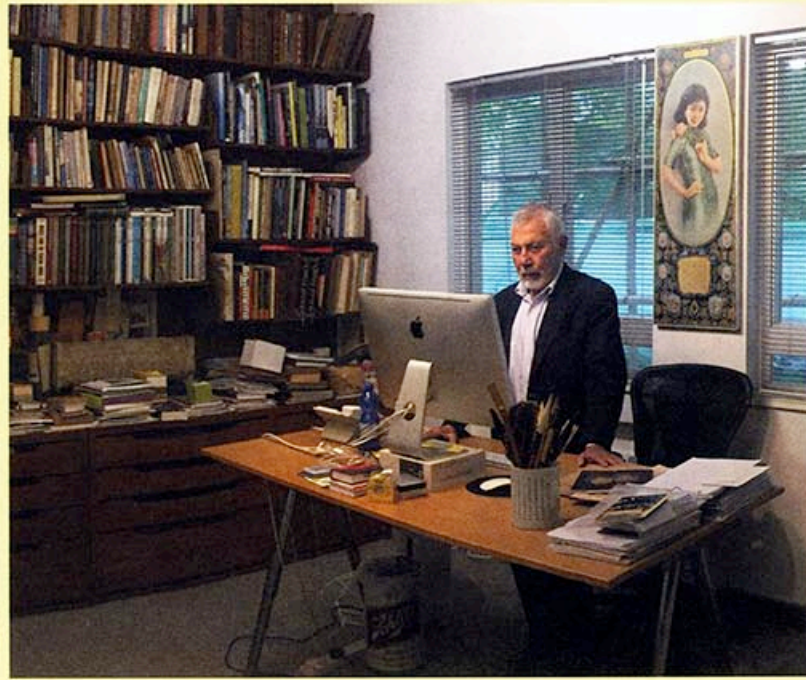
Q: China has a vast territory, abundant resources, and a long history and cultural heritage, but there are few



淘化大同公司花生油包装设计 (1979)



《自画像2》农历新年贺卡设计 (1992)



石汉瑞的办公室

preminent masters in the different fields of the design industry. What do you think is the fundamental reason for this? What is the biggest problem for the Chinese design industry? What future direction do you think Chinese design development should take in order to create our signature design whose worth will be respected by the world?

A: The problem is with the client, whether government or private. I also suspect that crony favoritism, rather than competence, is often behind the design selection process.

Q: In China these days, the value of graphic design is not fully recognized by clients and by the market. For example, many designers would say their logo design is worth a great deal, yet the clients won't pay much for it. This has been a perplexing situation for the practitioners of this industry. What do you think we could do to solve this dilemma and make clients appreciate the value of graphic design?

A: There is nothing more expensive than a cheap logo. Strong visual identification is a key factor in the success of companies like Apple, Sony, BMW, Starbucks, etc. Saving money on a logo is always a poor decision. Design is a profession and deserves to be treated with respect. But unlike say, architecture, the value of branding is more intangible than that of buildings.

Q: What do you think is the essence of brands? China is now actively promoting the transition from OEM to

OBM. What do you think are the difficulties and the key points in this transition? How could designers help domestic brands build up their distinctive identities and go global with design?

A: The key is to set up a chief project officer. The essences of a brand are recognizability, originality and relevance to the business.

Q: Over the years, you have been living in Hong Kong — a typical meeting point of eastern and western cultures. Have you ever thought about what would have happened to your design style if you hadn't come to Hong Kong and had lived in some Western city like New York instead?

A: I would still have been inquisitive, searched out colleagues, insisted on direct contact with the client company's decision maker. I would also tailor my cloth to suit the lining of my clients' business. My design style and philosophy would be the same.

Q: Could you tell us about your life right now? What are your hobbies? What kinds of books do you usually like to read?

A: The office continues to be where I spend most of my time. At the moment, we are preoccupied with archiving the vast amount of work of which I, to my surprise, have been guilty. My choice of books is as unpredictable as the businesses of my clients.



嘉里建设企业形象设计 (1996)



香港美国商会品牌形象设计 (2005)



中信泰富企业形象设计 (1993)



伯藜助学金形象设计 (2013)



香港电台“Radio 3”品牌形象设计 (2004)



奥地利商会品牌形象设计 (2004)



香港Yale Club (耶鲁俱乐部) 形象设计 (2014)