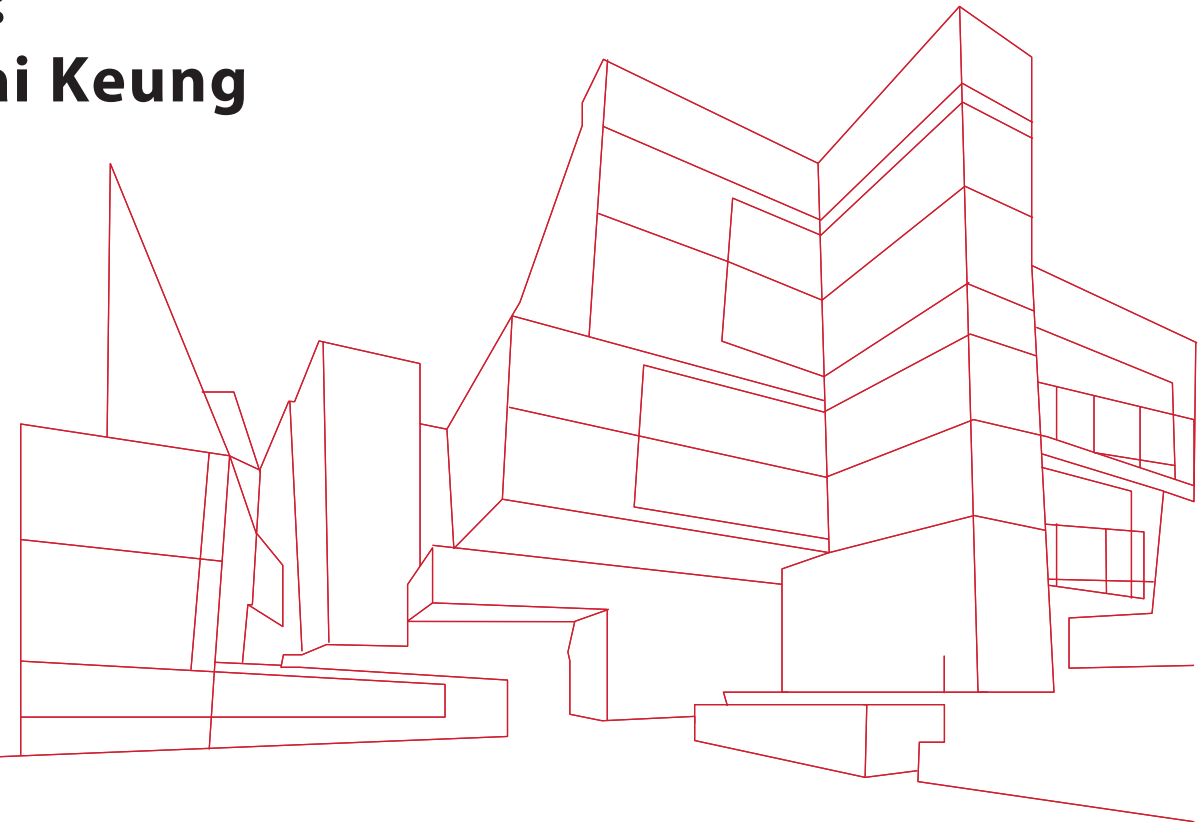


Hong Kong

**Graphic designers as cultural innovators:
Case studies of Henry Steiner and KAN Tai Keung**

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The Hong Kong Polytechnic University



Introduction

- Chinese graphic design frequently copies
- Masters are still able to use Chinese culture in a creative way.
- Definition of 'masters'

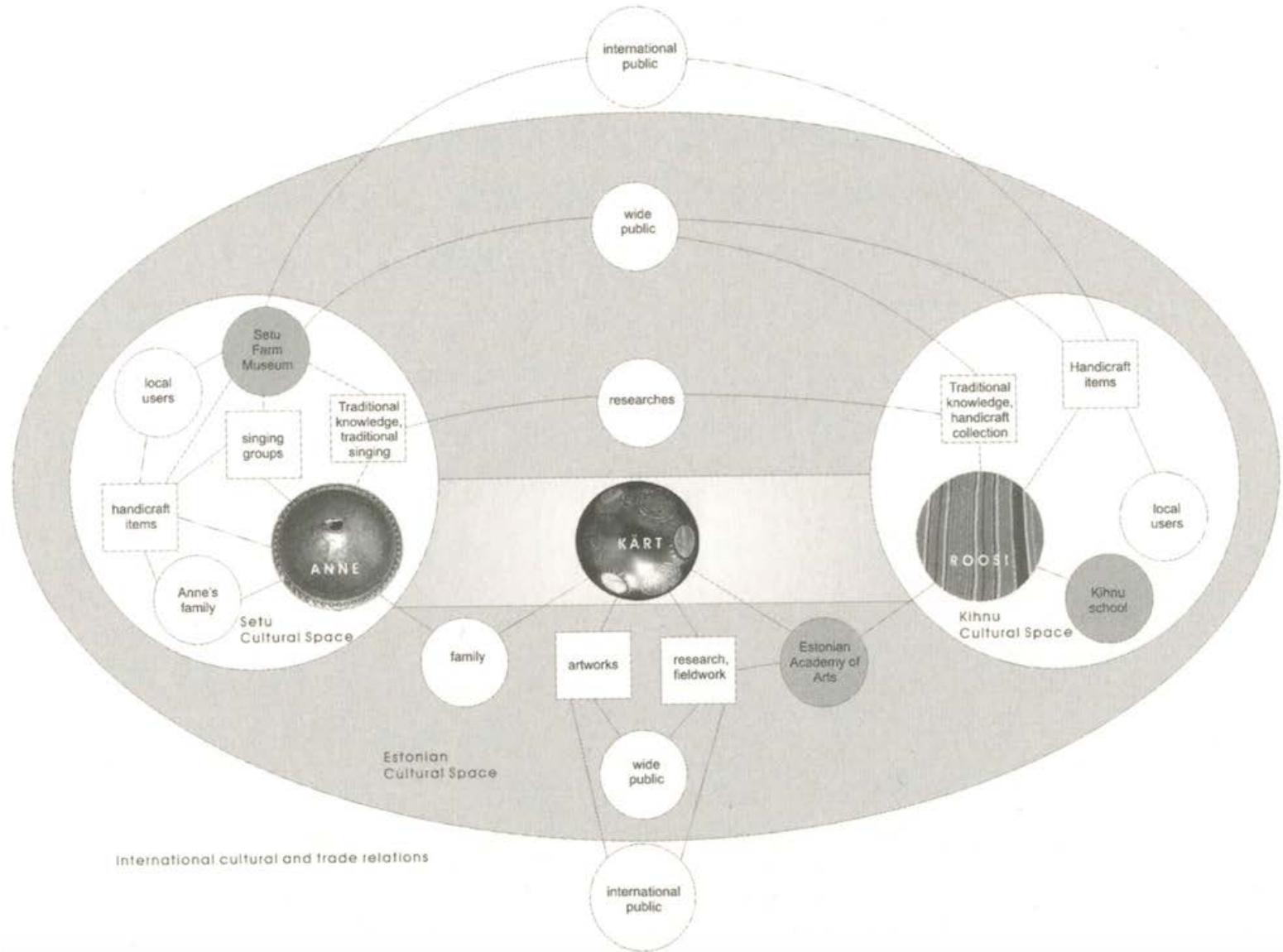


Designers as Innovators of culture

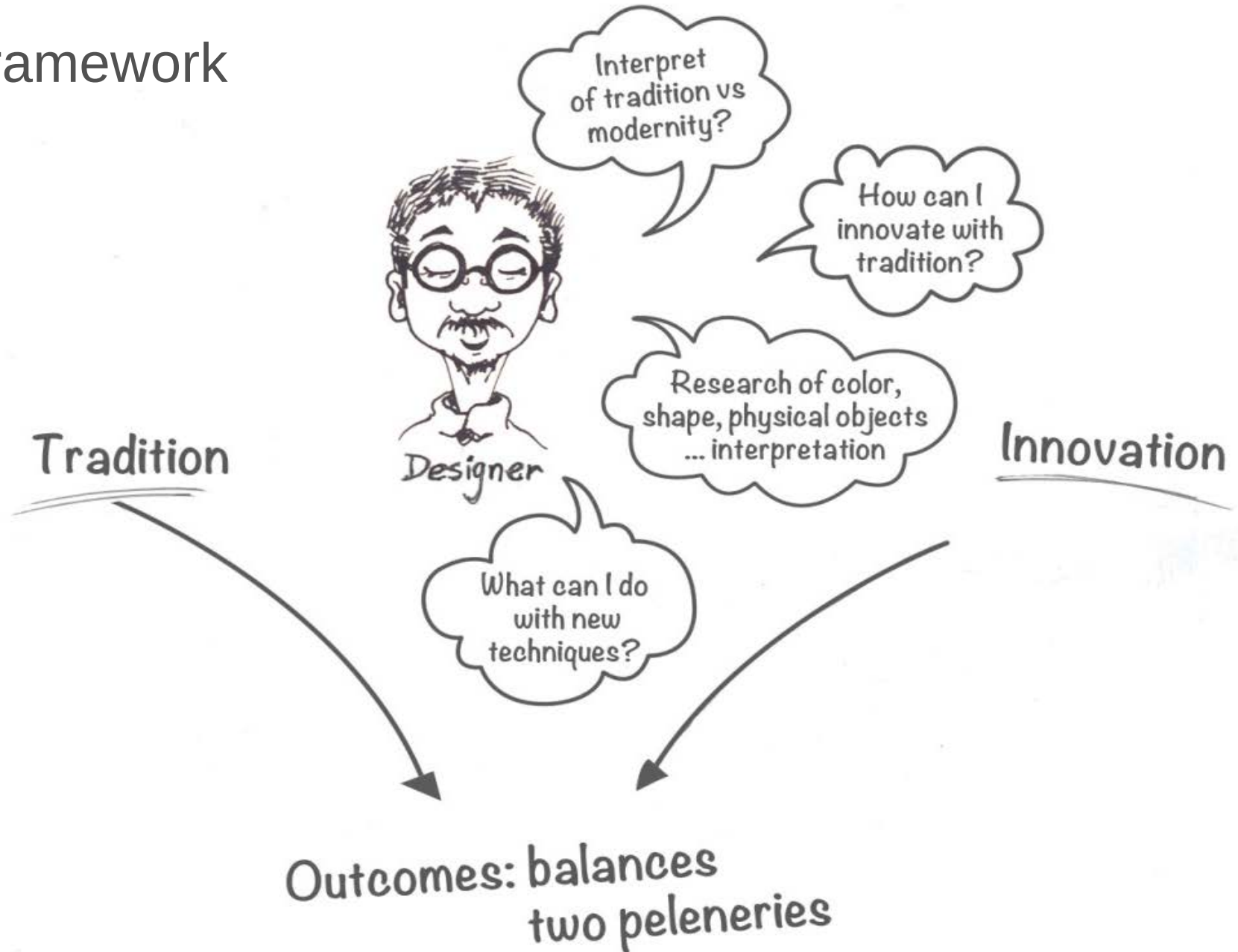
- The designer's role in culture-based innovation
- The theoretical framework:
The designer as an interpreter of culture

The designer's role in culture-based innovation

- The author devotes in this research from the artist's perspective
- The relationship between informant and artist or scholar
- Innovation in folk culture



The theoretical framework



Methodology

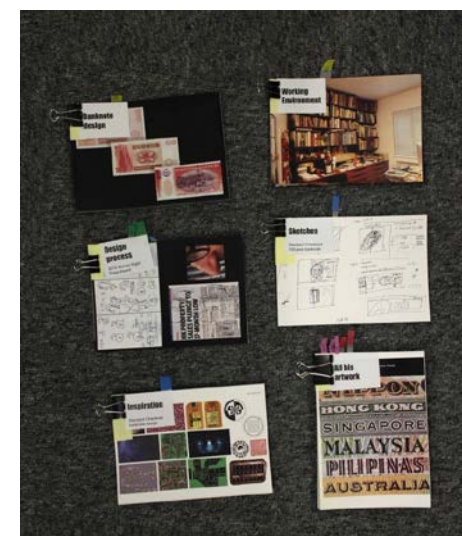
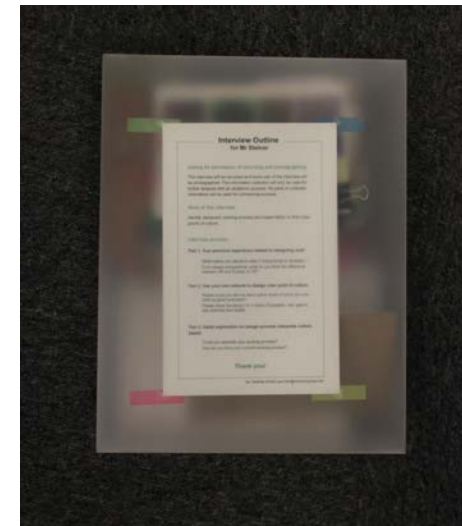
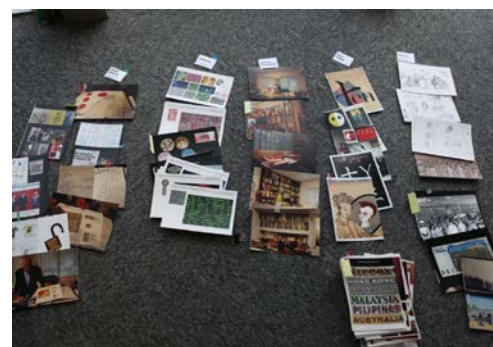
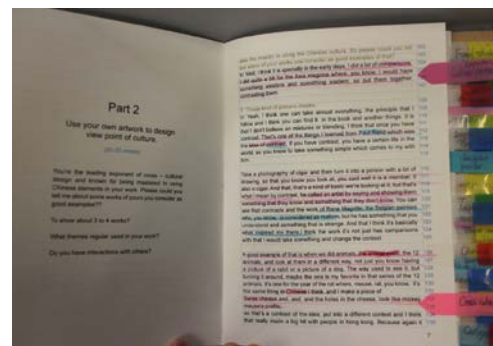
- Research methods
- Guiding assumption
- Analytic induction

Research methods-data collection

- Snowball sampling
- Secondary materials
- **Interviewing**
- Photographs and videos



Research methods-data sorting and analysis





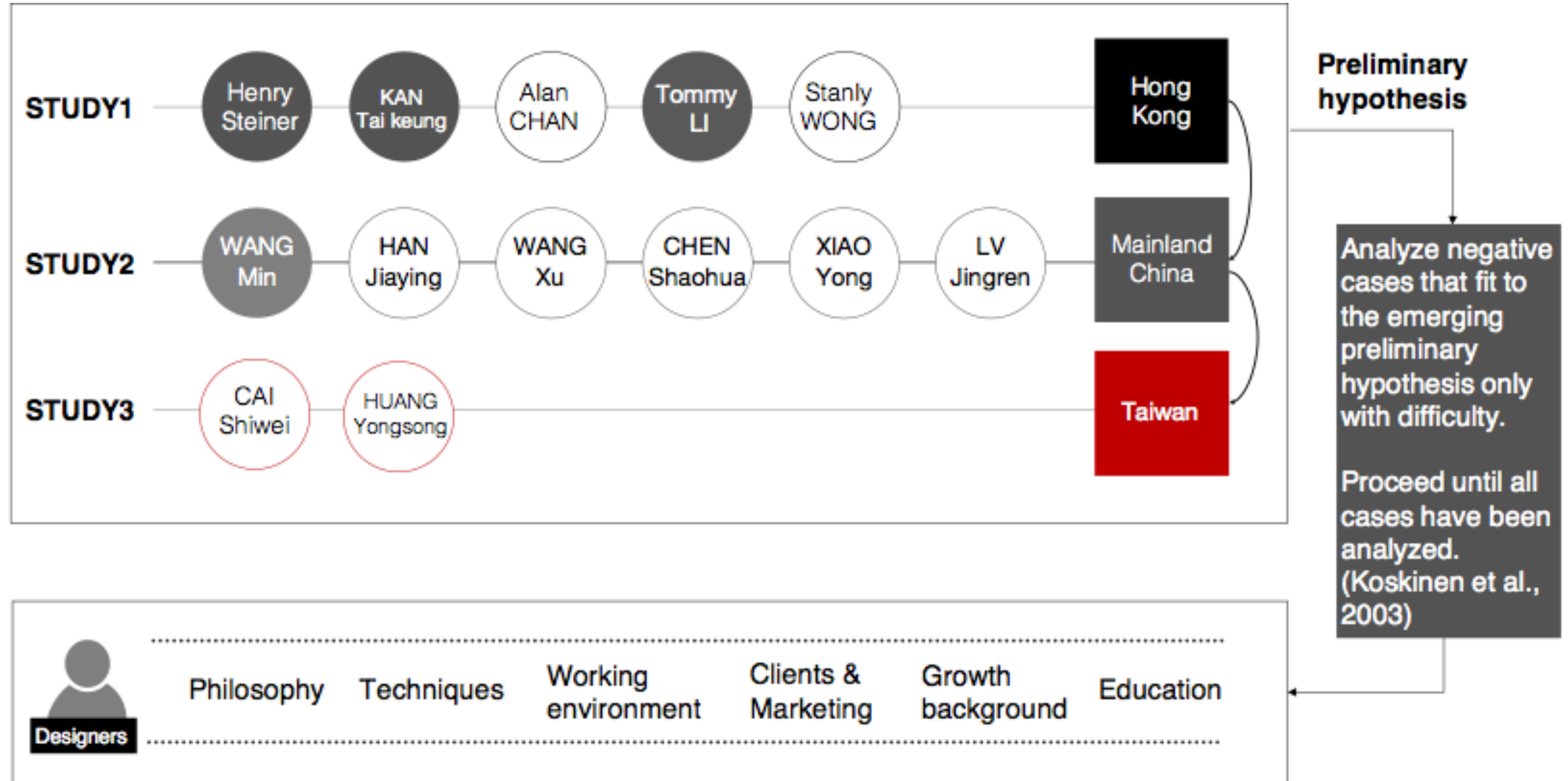
Guiding assumption

Culture could be a significant inspiration to arouse designer's innovation.

No relevance of designer masters' method of **culture interpretation** and their **location**.

Design **philosophy**, teacher **relationship**, growth **background** and working **environment** will influence ...

Analytic induction



Case study 1 - Henry Steiner

‘The king of graphic design’
in Hong Kong.

- 1934 BORN INTO a middle-class Jewish family in Austria
- BA: Majored in science fiction, Hunter College,
- MA: Majored in graphic design, Yale University, taught by Paul Rand
- Working: New York's Madison Avenue, Paris, New York, Hong Kong in 1964.

Henry Steiner's client list through the years has included Asiaweek, Citic Pacific, Dah Sing Bank, Dow Jones, Duty Free Shoppers, the Far Eastern Economic Review, The Hong Kong Jockey Club, Hongkong Land, IBM, Lane Crawford...

Humorous
Gentle

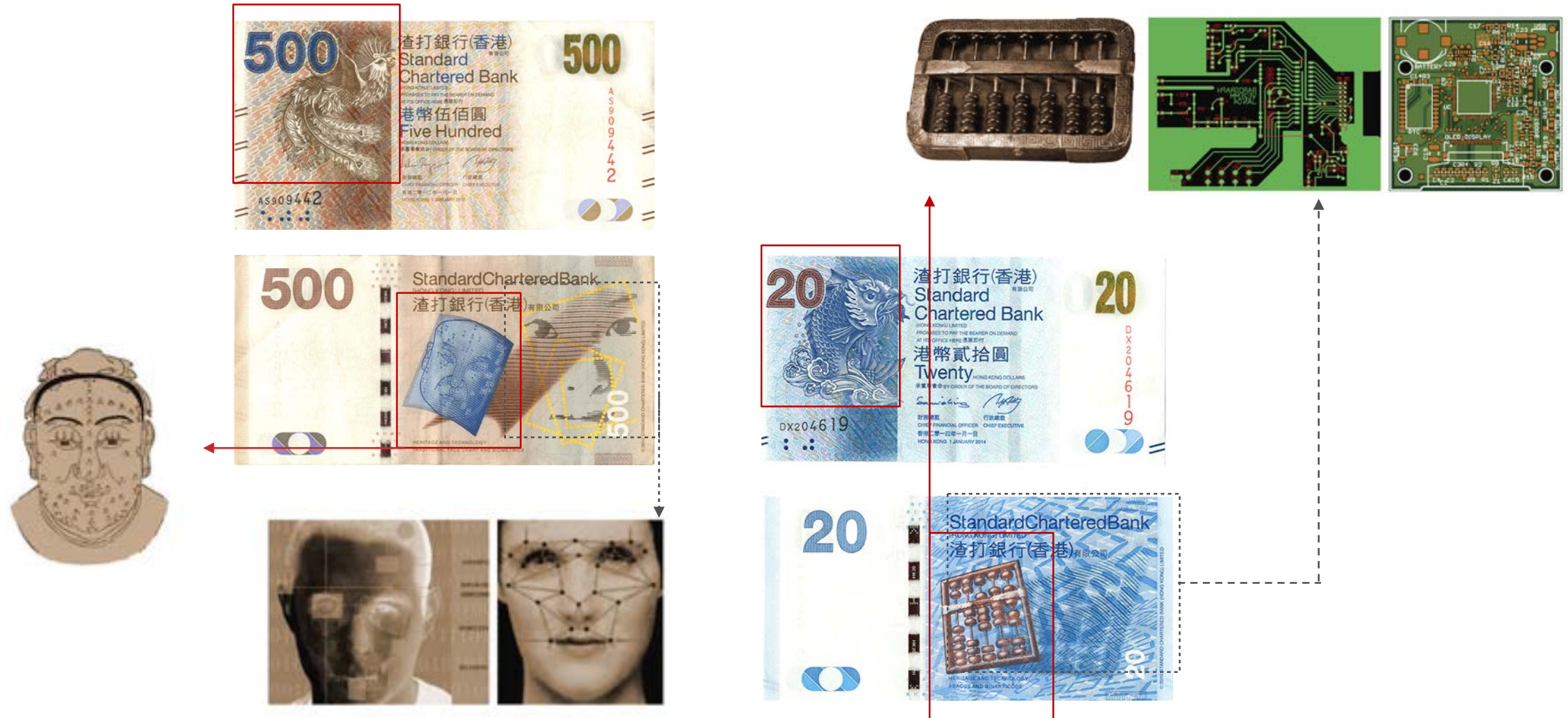
1 minute Video

<https://www.youtube.com/watch?v=tY2wQvn9x04>

Collections



The formation of his design philosophy: Contrast



Reference from Henry Steiner's talk- 'How to make money?'

Case study 2 – KAN Tai Keung

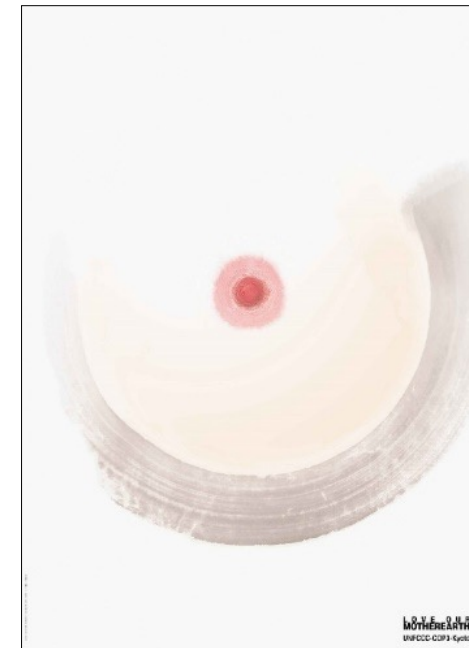
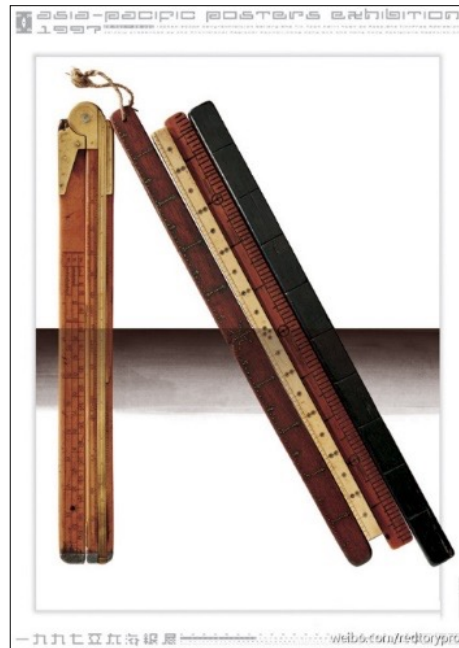
Professor KAN was proficient in traditional Chinese culture and philosophy.

- 1942 BORN INTO an art family in Fanyu, Guangdong province, CHINA
- He used to be a tailor and learn graphic design in evening school
- 1957 Settled in Hong Kong, and study graphic design in The Hong Kong Chinese University from LV Shoukun and Wang Wuxie

KAN Tai Keung 's client list through the years has included China Bank, Wastons, Chongqing City Brand, Qingdao Beer, Hong Kong Zodiac Stamps and Series ink painting posters...

The relationship between design philosophy and Chinese culture

- Confucianism, Buddhism and Taoism
- Western philosophy: humans masters /controllers of nature
Eastern philosophy : humans are viewed as part of nature
- A feeling of 'stability';
To show the attitudes of the Chinese people towards life





Emerging hypothesis

Culture is **a situation-specific source** of a designer's innovation, and its role is located in and built on by the nature of the work.

A designer's educational experience and growth background form the foundation of the design philosophy that is **hidden in his or her artwork.**

Design masters have their **own unique design philosophies** that persist for many years;

The working environment, collections, relationships or personalities all have **reference value** for studying how designers are inspired.

However, in the actual design of a project, other factors may be given primary consideration, such as **the needs of the customers or the market.**

Discussion and Conclusion

Contributions

- In terms of design, it helps to draw a clear map for designers to know **how** they gain inspiration, and **why** the master designers' innovative work wins them excellent reputations all over the world.
- For society, **the categories of innovation** are continuously updated and their scope is further expanded.

Future work

- The next stages of this research will involve a focused approach to further **define the constructs of innovation, the meaning of culture** and the tension between tradition and innovation for the design masters.

Thanks!

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