

However, a major problem with design methodology is accessibility.<sup>14</sup> Practicing professional designers may have difficulty in rapidly translating and using the methods listed in the Methods Lab, particularly across the cultural boundaries of the design disciplines. A need still exists to group, organize, and make data-gathering methods usable and readily accessible to communication designers. One approach, adopted by i-design, is to track and log case studies of how research about the audience can be conducted to identify the beliefs and behaviors of those who will interpret the visual messages. The case studies are demonstrable examples of choice and application of research methods. By creating empathy with viewers, designers are freely empowered to become active agents in the communication of the message.

How have communication design firms directly involved the audience in the research, design, and making of the communicated message? Both Wire Design, a small firm in the United Kingdom, and BIG, a brand integration group within the worldwide advertising agency Ogilvy and Mather, have realized the vision of asking viewers to examine their own beliefs and, where needed, to make a change in their behavior. The outcomes of the work of these forward-thinking firms have enabled both designers and viewers to create new beliefs and to engage in new experiences as a result of designed communications.

#### Wire Design: Design With a Point

In 2000, Damilola Taylor, an eight-year-old resident of Peckham, South London, was stabbed to death near his home. The nature of his death and the repercussions that followed led to community debate about youth safety and the knife-carrying culture in Britain's inner cities.

The Southwark Council and the Metropolitan Police were faced with the problem of how to communicate and resolve issues related to the untimely death of a young boy. The local community in Peckham needed communications on two levels: community assurance about safety, and dialogue with youth about the issues related to carrying knives. To do so, the Council turned to Wire Design, a ten-person design firm founded in 1997.

#### The Company and the Vision

Located in Northeast London, Wire Design had a history of work with clients including Nokia, the Barbican, and the New York City-based firm Digital Vision. Wire Design Director John Corcoran felt that, since the client list had grown over the past five years, and the staff worked furiously to meet client deadlines, the firm was forced to focus exceedingly on the decoration of messages.

However, upon being commissioned to develop a new corporate identity for the Lewisham Council, a government organization of ten thousand employees, the firm began to witness a change in the way that they worked with clients. There was a marked difference in the way that the Council asked for Wire's input in the communication problems that they wanted to address. Wire had the freedom and ability to both design the content as well as the visual language of the dialogue, and it was liberating.

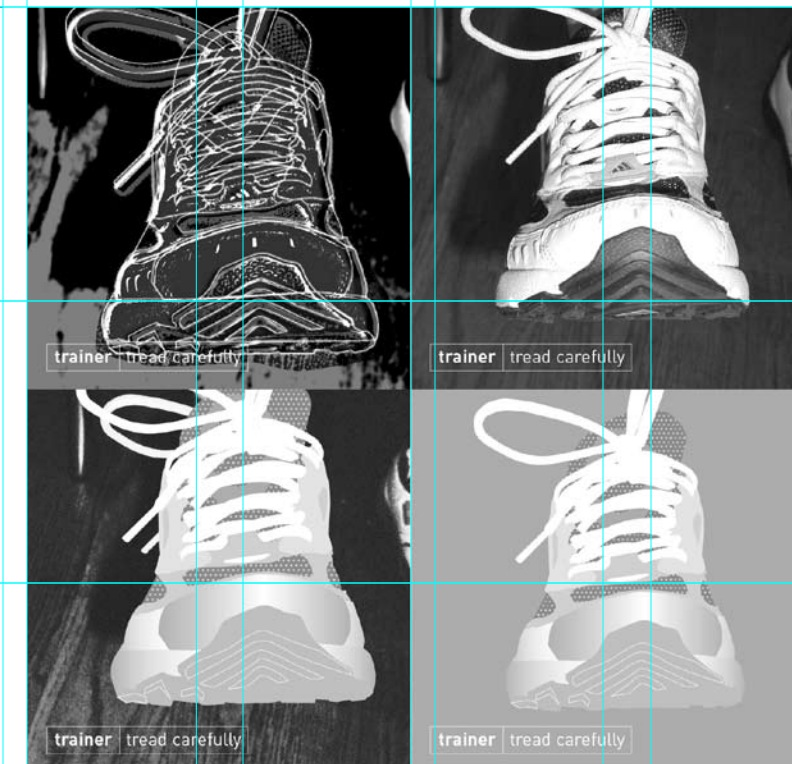
Inspired by the success of the work with the Lewisham Council, Metropolitan Police and the Southwark Council approached Wire Design to create communications for a knife safety campaign. Based on his learning experience with Lewisham, Corcoran frankly told the Southwark clients that the firm could not begin to generate solutions to the problem at hand until they could gain a better understanding of the audience they were designing for: youth and knife carriers. Wire recognized the need to reframe the problem in terms of values, rather than the client's objectives. Based on their work with the Lewisham Council, Corcoran knew that the appropriate images, language, and style would be unattainable without a thorough understanding of what would resonate with the audience.

To move ahead from their basic assumptions, Wire Design began their research with the South London police. They reviewed statistical data on knife attacks, and listened to the assumptions and beliefs of local police officers about what the communications campaign should do. For example, police had perceived a change in the age and reasons for young teenagers carrying knives in the street. Since the death of Taylor, children as young as age nine were carrying knives out of fear. Police felt strongly about delivering a positive message, as well as reinforcing the strength of the community, without delivering threats to youth or making promises to those concerned about safety. The message would be delivered in public spaces and primary schools, and serve as a discussion point with parents, grandparents, and teachers. The message could neither glamorize or dramatize knife carrying.

Wire Design worked with Lebbon, a researcher at the Helen Hamlyn Research Center to create an effective research strategy for developing empathy with the various constituencies of the audience. Corcoran felt that it would be critical to choose the most appropriate visual language for understanding a teenager's perspective and beginning a dialogue.

Corcoran and Lebbon made two visits to a Southwark school. The goal of the first visit was to get a sense of what visual languages and messages might be most appropriate for an audience of 13- and 14-year-olds. Wire developed a fictional band, "Trainer" and created twelve CD covers in a variety of visual styles (fig. 1). Students were asked to associate each example with a particular age group. The second visit took the form of a group interview with the goal of understanding the students' perceptions, attitudes, beliefs, and language related to knife carrying and safety. Additionally, students evaluated image boards in the light of conversations that they had (fig. 2).

Figure 1.  
Middle school students evaluated CD covers for a fictional band called "Trainer."



## Victor Margolin and Sylvia Margolin A “Social Model” of Design: Issues of Practice and Research

### Introduction

When most people think of product design, they envision products for the market, generated by a manufacturer and directed to a consumer. Since the Industrial Revolution, the dominant design paradigm has been one of design for the market, and alternatives have received little attention. In 1972, Victor Papanek, an industrial designer and, at the time, Dean of Design at the California Institute of the Arts, published his polemical book *Design for the Real World* in which he made the famous declaration that “[t]here are professions more harmful than industrial design, but only a very few of them.”<sup>1</sup> The book, initially published in Swedish two years earlier, quickly gained worldwide popularity with its call for a new social agenda for designers. Since *Design for the Real World* appeared, others have responded to Papanek’s call and sought to develop programs of design for social need ranging from the needs of developing countries to the special needs of the aged, the poor, and the disabled.<sup>2</sup>

These efforts have provided evidence that an alternative to product design for the market is possible, but they have not led to a new model of social practice. Compared to the “market model,” there has been little theorizing about a model of product design for social need. Theory about design for the market is extremely well developed. It cuts across many fields from design methods to management studies and the semiotics of marketing. The rich and vast literature of market design has contributed to its continued success and its ability to adapt to new technologies, political and social circumstances, and organizational structures and processes. Conversely, little thought has been given to the structures, methods, and objectives of social design. Concerning design for development, some ideas have been borrowed from the intermediate or alternative technology movement, which has promoted low-cost technological solutions for problems in developing countries, but regarding the broader understanding of how design for social need might be commissioned, supported, and implemented, little has been accomplished.<sup>3</sup> Nor has attention been given to changes in the education of product designers that might prepare them to design for populations in need rather than for the market alone.

The field of environmental psychology has attempted to respond to the environmental needs of the vulnerable. Those working in this field use an interdisciplinary approach to research, and implement solutions that create better living spaces for such populations as the mentally ill, the homeless, and the aged.<sup>4</sup> Architects, psychologists, social workers, occupational therapists, and others have worked together to explore the intersection of people’s psychological needs and the landscapes, communities, neighborhoods, housing, and interior space that increase feelings of pleasantness, arousal, excitement, and relaxation, and decrease feelings of fear and stress.<sup>5</sup> There has not been a similar effort in the field of product design.

See, for example, Julian Bicknell and Liz McQuiston, eds., *Design for Need: The Social Contribution of Design* (Oxford: Pergamon Press, 1977). This volume is a collection of papers from a conference of the same name held at the Royal College of Art in April 1976.

There is an extensive literature on appropriate technology. For a critical introduction to the subject, see Witold Rybczynski, *Paper Heroes: A Review of Appropriate Technology* (Garden City, NY: Anchor Press/Doubleday, 1980).

See Jack L. Nasar, “The Evaluative Image of Places” in *Person-Environment Psychology: New Directions and Perspectives*, 2nd ed., W. Bruce Walsh, Kenneth H. Crain, and Richard H. Price, eds. (Mahwah, NJ: Lawrence Erlbaum Associates, 2000).

Victor Papanek, *Design for the Real World; Human Ecology and Social Change*, 2nd ed. (Chicago: Academy Chicago, 1985), ix. We have used Papanek’s 1985 revised edition rather than the original one of 1972 because he made a number of changes from one edition to another, and we wanted to draw on his most current thinking. For a discussion of Papanek’s concept of socially responsible design, see Nigel Whiteley, *Design for Society* (London: Reaktion Books, 1993), 103–115.

The intellectual histories of thirteen first-generation thinkers in environment and behavior studies are presented in *Environment and Behavior Studies: Emergence of Intellectual Traditions*, Irwin Altman and Kathleen Christensen, eds. (New York and London: Plenum Press, 1990).

This same perspective is used in environmental psychology.

### A “Social Model” of Design Practice

In this paper, we want to begin a new discussion of design for social need by proposing a “social model” of product design practice and suggesting a research agenda that would examine and develop it in the same way that comparable research has supported design for the market and environmental psychology. Although many design activities can be considered as socially responsible design—sustainable product design, affordable housing, and the redesign of government tax and immigration forms, for example—we will limit this paper to a discussion of product design within a process of social service intervention. Although we base our discussion on the intervention model used by social workers, a similar model could also be applied to collaborations with health care professionals in hospitals and other health care settings, as well as to joint projects with teachers and educational administrators in school settings. The model could work as well with teams of experts engaged in projects in developing countries.

The primary purpose of design for the market is creating products for sale. Conversely, the foremost intent of social design is the satisfaction of human needs. However, we don’t propose the “market model” and the “social model” as binary opposites, but instead view them as two poles of a continuum. The difference is defined by the priorities of the commission rather than by a method of production or distribution. Many products designed for the market also meet a social need but we argue that the market does not, and probably cannot, take care of all social needs, as some relate to populations who do not constitute a class of consumers in the market sense. We refer here to people with low incomes or special needs due to age, health, or disability.

To develop a “social model,” we will draw on the literature of social work, a practice whose principal objective is to meet the needs of underserved or marginalized populations. Central to social work theory is the ecological perspective.<sup>6</sup> Social workers assess the transaction that occurs between their client system (a person, family, group, organization, or community) and the domains within the environment with which the client system interacts. Various domains that impact human functioning are the biological, psychological, cultural, social, natural, and physical/spatial.<sup>7</sup> The physical/spatial domain, which concerns us in this paper, is comprised of all things created by humans such as objects, buildings, streets, and transportation systems. Inadequate or inferior physical surroundings and products can affect the safety, social opportunity, stress level, sense of belonging, self-esteem, or even physical health of a person or persons in a community. A poor fit with one or more key domains may be at the root of the client system’s problem, thus creating a human need.

For example, some preschool children are misbehaving. An initial diagnosis blames their parents for having poor child-rearing skills. A social worker is asked to organize the parents into a group in order to teach them better child-rearing practices. The assumption here is that the parents will apply these skills, and their children’s behavior will improve. When the group meets, the social worker learns that the parents are under tremendous stress due to multiple problems: lack of money because of the inability to find a job; low wages in available jobs; scarce transportation to get to work in distant places; unsafe surroundings; broken playground equipment on a cement lot; and inadequate and unsafe elevators in their apartment buildings. It is clear that the issues with which the parents are dealing go beyond poor child-rearing skills, thus requiring that other factors, including those in the physical/spatial domain, be addressed.

See L. Allen Furr, *Exploring Human Behavior and the Social Environment* (Boston: Allyn and Bacon, 1997), 3–12 and C.B. Germain and A. Gitterman, “The Life Model Approach to Social Work Practice Revisited” in *Social Work Treatment: Interlocking Theoretical Approaches*, Francis J. Turner, ed. (New York: The Free Press, 1986), 618–643.

Andrew Weed  
**The Bicycle, Cross, and Desert**



I ride my bicycle for transportation and pleasure in the Sonoran Desert. The formal silence of the desert brings clarity to objects and pedaling brings clarity to perception. On a bicycle, thought can deepen into contemplation. I become less of an observer and more of a participant. The bicycle does for my mind what the camera does for the photograph. It provides a frame of reference, a lens, a process of looking that determines what is seen.

I had noticed the cross before, in the Sonoran and other deserts, keeping vigil at roadside shrines. Now I began to notice this simple indicator of human form in unexpected common objects. Questions arose: Is it an accident that a post is the same weight as the mark on its sign? Do telephone poles need horizontal bars? Fascinated with the proportion of the cross, I made these photographs, hoping to show the beauty I find in simple common objects.

Revealing what I found fascinating about the cross and common objects made decisions about the overall format critical. Dividing the medium format camera prism into 16 squares, I selected a 3:5 ratio of object to photograph plane with the cross intersection in the center. While excited with this composition, I found the overall format still lacked vertical balance. Extending the bottom edge of the format achieved balance and helped to show the relationship between the seven objects.

Discovering unexpected relationships and translating them with words is commonly called poetry. The German language makes a clear distinction between translating with words: Übersetzung and translating with form: Umsetzung. I would suggest that translating these relationships with form is design. ■

Photos were produced by exposing Kodak Technical Pan 120 mm/25 ASA film in a Hasselblad 500C with a 50mm Carl Zeiss lens and Hasselblad polarizing filter for 1 second at F32 on a tripod by A. Weed. Negatives were enlarged to 17.25 x 17.25" and printed on 24 x 20 inch Ilford paper by Michael Lundgren.

Richard Buchanan

## Human Dignity and Human Rights: Thoughts on the Principles of Human-Centered Design

As I walked on the shore of Cape Town to the opening ceremonies of a conference on design in South Africa, I saw through the rain and mist a small sliver of land in the bay.<sup>1</sup> Naively, I asked my host if it was part of the peninsula that extends south of the city or an island. With what, in retrospect, must have been great patience, she quietly explained that it was not “an” island, it was “the” island. I was embarrassed, but I knew immediately what she meant. I spent the rest of the evening thinking about the political prisoners who were held on Robben Island, human rights, and the irony of a conference within sight of Table Bay that seeks to explore the reshaping of South Africa by design.

I was helped in these thoughts by the address of the Minister of Education, Dr. Kadir Asmal, who opened the conference by exploring the meaning of design, the need and opportunities for design in South Africa, and, most importantly, the grounding of design in the cultural values and political principles expressed in the new South African Constitution. I have never heard a high government official anywhere in the world speak so insightfully about the new design that is emerging around us as we near the beginning of a new century. Perhaps everyone in the audience was surprised by how quickly and accurately he captured the core of our discipline and turned it back to us for action. Many of his ideas were at the forward edge of our field, and some were further ahead than we are prepared to admit. For example, I believe we all recognized his significant transformation of the old design theme of “form and function” into the new design theme of “form and content.” This is one of the distinguishing marks of new design thinking: not a rejection of function, but a recognition that unless designers grasp the significant content of the products they create, their work will come to little consequence or may even lead to harm in our complex world.

I was particularly surprised, however, by Dr. Asmal’s account of the creation—and here he deliberately and significantly used the word “design”—of the South African Constitution. He explained that after deliberation the drafters decided not to model the document on the familiar example of the United States Constitution, with an appended Bill of Rights, but rather to give central importance from the beginning to the concept of human dignity and human rights. Though he did not elaborate the broader philosophical and historical basis for this decision, it is not difficult to find. Richard McKeon, co-chair of the international committee of distinguished philosophers that conducted a preparatory study for the Universal Declaration of Human Rights, explains that the historical development and expression of our collective understanding of human rights has moved through three periods.<sup>2</sup> Civil and political rights were the focus of attention in the eighteenth century; economic and social rights were the focus in the nineteenth century; and cultural rights—formally discovered in the preparatory work for the Universal Declaration—became the focus in the twentieth century. The U.S. Constitution begins with a statement of political rights, and the appended Bill of Rights is a statement of civil rights protected from government

<sup>1</sup> This essay is based on a paper delivered at a national conference organized by the Design Education Forum of Southern Africa, “Reshaping South Africa by Design,” held in Cape Town from June 22 to June 24, 2000.

<sup>2</sup> Richard McKeon, “Philosophy and History in the Development of Human Rights,” in *Freedom and History and Other Essays: An Introduction to the Thought of Richard McKeon*, ed. by Zahava K. McKeon (Chicago: University of Chicago Press, 1990).

interference. The document was properly suited to the historical development of human rights in the late eighteenth century, and in subsequent evolution the United States has gradually elaborated its understanding of economic and social rights as well as cultural rights. The South African Constitution begins with a statement of cultural rights, suited to the current historical period in the development of human rights. It seeks to integrate civil and political rights, as well as economic and social rights, in a new framework of cultural values and cultural rights, placing central emphasis on human dignity. The result for South Africa is a strong document, suited to a new beginning in new circumstances. The opening article of the Constitution, quoted by Dr. Asmal, reminded me of the Preamble of the Universal Declaration of Human Rights, which announces “recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family.”

Dr. Asmal’s account was both historically important and a conscientious reminder of the cultural context of the conference. However, the next step of his argument brought the room to complete silence. He made the connection between practice and ultimate purpose that is so often missing in our discussions of design, whether in South Africa, the United States, or elsewhere in the world. Design, he argued, finds its purpose and true beginnings in the values and constitutional life of a country and its peoples. Stated as a principle that embraces all countries in the emerging world culture of our planet, design is fundamentally grounded in human dignity and human rights.

I sensed in the audience an intuitive understanding of the correctness of this view, though the idea itself probably came as a surprise because we often think about the principles of design in a different way. We tend to discuss the principles of form and composition, the principles of aesthetics, the principles of usability, the principles of market economics and business operations, or the mechanical and technological principles that underpin products. In short, we are better able to discuss the principles of the various methods that are employed in design thinking than the first principles of design, the principles on which our work is ultimately grounded and justified. The evidence of this is the great difficulty we have in discussing the ethical and political implications of design and the consequent difficulty we have in conducting good discussions with students who raise serious questions about the ultimate purpose and value of our various professions.

The implications of the idea that design is grounded in human dignity and human rights are enormous, and they deserve careful exploration. I believe they will help us to better understand aspects of design that are otherwise obscured in the flood of poor or mediocre products that we find everywhere in the world. We should consider what we mean by human dignity and how all of the products that we make either succeed or fail to support and advance human dignity. And we should think carefully about the nature of human rights—the spectrum of civil and political, economic and social, and cultural rights—and how these rights are directly affected by our work. The issues surrounding human dignity and human rights provide a new perspective for exploring the many moral and ethical problems that lie at the core of the design professions.

Wendy Siuyi Wong

## Detachment and Unification: A Chinese Graphic Design History in Greater China Since 1979

### Introduction

The history of modern Chinese design is virtually unknown due to its relatively late development compared to design in the West. Not until recent decades, since the opening up of China in 1979, has a unifying Chinese graphic design history started to form. This was assisted by China's rapid economic development and interactions with Hong Kong, Taiwan, and Macau; which, together with mainland China, make up the Greater China region. Traditionally, in academic practice, it was common to separate the investigation of these individual Chinese societies. Matthew Turner, one of the few Western historians to examine Chinese design, notes that the history of Hong Kong design prior to the 1960s "simply was believed not to exist."<sup>1</sup> Chinese-trained design scholar Shou Zhi Wong<sup>2</sup> emphasizes that there has been very little written about modern design in mainland China, because design activity under the communists before the start of the Open Door Policy in 1979 was mostly in the service of party propaganda.<sup>3</sup> Both Turner and Wang, as well as Scott Minick and Jiao Ping, published their works on Chinese design history before a number of key economic and political changes in China and Hong Kong took place.

With the return of Hong Kong and Macau to Chinese sovereignty in July 1997 and December 1999, respectively, it now is possible, and even preferable to consider a unified history of Greater China rather than simply the individual histories of these regions. In addition, during the past decade, important political solidification has taken place, and the various locales within Greater China have been engaged in increasing levels of cultural and economic exchange. Thus, it makes little sense at this time to consider each locale as a separate entity. Although Greater China cannot be considered a single entity for the purpose of writing a political history, a great deal of cultural similarity and creative cross-fertilization that has taken place throughout many decades in spite of political shifts of great magnitude. Arguably, then, the history of Chinese graphic design can be understood more meaningfully as encompassing the whole region rather than as a set of discrete local histories.

This article takes the potentially controversial position that Chinese design history should be studied as one unified whole rather than individual studies of several separate entities. It argues that the development of graphic design in the Greater China region since 1979 involves shared common ground among the locales within the region such that their histories cannot easily be separated. This article will focus specifically on graphic design, examining artistic and commercial visual communication activities other than Communist Party propaganda. Its objective is to uncover the history of Chinese graphic design, and to begin to build the foundations of this history from a unified regional perspective.

### Origins and Development Before 1979

Many of the influences that shaped modern design throughout Greater China had their origins in centuries-old Chinese arts and crafts traditions. These traditional elements later were combined with foreign influences to form dynamic modern design styles. The most prominent example of Chinese modern design may be found in the Shanghai style of the 1920s and 1930s. Design works produced in Shanghai during this period reflect various outside influences in large part due to the existence of numerous foreign concession zones in the city. As Minick and Jiao note, "[c]oming to a culture with such a strong decorative heritage, the geometric and patterned compositions of art deco only succeeded in fueling further the renewed interests in China's own past."<sup>4</sup> They refer to the "masterful synthesis"<sup>5</sup> characterizing Chinese design works at this time.

1. Matthew Turner, "Early Modern Design in Hong Kong" in Dennis P. Doordan, ed., *Design History: An Anthology* (Cambridge: MIT Press, 1995), 212. This article was first published in *Design Issues*, 6:1 (Fall 1989): 79-91; also Matthew Turner, "Development and Transformations in the Discourse of Design in Hong Kong" in Rajeshwari Ghose, ed., *Design and Development in South and Southeast Asia* (Hong Kong: Centre of Asian Studies, University of Hong Kong, 1990), 123-36.

2. The translation of the Chinese names used in this paper is based on the Chinese system in which the family name is first and the given name last. English names are used if they have been established by individual designers. The system of translation of Chinese names to English used in this article is based on the Romanization of Cantonese for Hong Kong and Macau designers, or the Romanization of Mandarin for mainland China and Taiwanese designers, and the Romanized names already established by individuals.

3. Shou Zhi Wang, "Chinese Modern Design: A Retrospective" in Dennis P. Doordan, ed., *Design History: An Anthology* (Cambridge: MIT Press, 1995), 213-41. This article was first published in *Design Issues*, 6:1 (Fall 1989): 49-78; also Shou Zhi Wang, "The Internationalization of Design Education: A Chinese Experience" in Rajeshwari Ghose, ed., *Design and Development in South and Southeast Asia*, (Hong Kong: Centre of Asian Studies, University of Hong Kong, 1990), 267-76.

4. Scott Minick and Jiao Ping, *Chinese Graphic Design in the Twentieth Century* (London: Thames and Hudson, 1990), 38.

The Shanghai period represented both the beginning of Chinese modern design and the best of this emerging form before the Second World War. Creative design work of the quality produced in Shanghai could not be sustained during the war, and after the Communists gained power in 1949 commercial graphic design was seen as a symbol of "Western lifestyle" and said to be a "waste of national resources" because it encouraged the consumption of unnecessary products.<sup>6</sup> However, the Shanghai spirit of commercial graphic design continued under the capitalist economic system and British colonial rule in Hong Kong after the war.

The level of talent and quality of creative production in Hong Kong before 1950 was never equal to that of Shanghai, nor was the direction of development begun in Shanghai continued after this time. From the period after the war through the 1960s, commercial graphic design developed at a steady pace in Hong Kong. Turner argues that Hong Kong was able to maintain its modern Chinese design style until at least the 1960s, through the contributions of both mainland and Hong Kong designers.<sup>7</sup> He attributes a rapid fading of Hong Kong modern design style after 1960 to the influx of American companies and to government assistance for American design specialists, rather than local designers. Local Chinese designers previously trained in Guangzhou and Shanghai had to gradually alter their style to fit into the new commercial environment dominated by American companies, and to meet the standard set by American-trained designers.<sup>8</sup> This transition was significant to the history of Hong Kong design, because it brought Western design theory and principles directly into contact with Chinese culture.

Among the newly arrived American designers during the early 1960s, Henry Steiner has been the most influential.<sup>9</sup> A graduate of Yale who arrived in Hong Kong in 1961, Steiner demonstrated new possibilities in incorporating Chinese cultural symbols and written characters into his otherwise Western-style designs. A student of Paul Rand, he practiced what he had learned about two important design principles, "the primacy of concept" and the use of contrast to "give life" to a design.<sup>10</sup> In Hong Kong, he established the principle of cross-cultural design,<sup>11</sup> successfully adapting the generally understood concepts of Western design into the Hong Kong/Chinese context. For example, in his poster for the Hong Kong International Music Festival in 1969 (figure 1), Steiner places the graphic presentation of the body of a butterfly between two ears, which function visually as the wings. The addition of pearl earrings adds the final symbolic reference, representing Hong Kong as the "Pearl of the Orient" to most local viewers. Steiner introduced the basic design principle of "concept" to Hong Kong design. His work brought local design closer to the international design style of the times, something that had not yet been accomplished by locally trained designers. It is difficult to know the extent to which the works of Henry Steiner provoked local Chinese designers to turn their thinking in the direction of Chinese cultural symbols and meanings. It certainly is the case that elements of response to the unique local environment in Hong Kong can be found in his work in the late 1960s. For example, in a 1972 logotype Steiner designed for Jade Creations (figure 2), the Chinese character for jade is used to form the final "E" in the company name. Thus, the name can be read in both English and Chinese by the Chinese reader. This innovative combined use of written languages can be seen in Steiner's work from the early 1970s forward, including in much work produced throughout the 1990s.

JAD 玉  
Jade Creations Ltd.

5. Minick and Jiao, *Chinese Graphic Design in the Twentieth Century*, 38.

6. Wang, "Chinese Modern Design: A Retrospective," 230.

7. Matthew Turner, *Ersatz Design: Interactions Between Chinese and Western Design in Hong Kong, 1950s-1960s* (Unpublished Ph.D. dissertation, Royal College of Art, London, 1993). His dissertation provides a detailed account of the interactions of modern Hong Kong design with Chinese, British, and United States traditions in the 1950s through 1960s.

8. Turner, "Early Modern Design in Hong Kong," 209.

9. Henry Steiner graduated from the Art and Architecture School at Yale University with an MFA in Graphic Design in 1957. Before starting his career in Hong Kong, he worked in Paris and New York in various graphic design positions. He arrived in Hong Kong in 1961, and established his own company, Graphic Communication Limited, in 1964. He is the first designer based in Hong Kong to receive international attention and recognition. See Wang Xu, ed., *Henry Steiner: A Graphic Designer's Design Life* (Beijing: Chinese Youth Publishing, 1999). [In Chinese]

10. Henry Steiner and Ken Haas, *Cross-Cultural Design: Communicating in the Global Marketplace*, (London: Thames and Hudson, 1995), 2.

11. The elements of cross-cultural design that Steiner generated in the book are "iconography," "typography," "symbolism," "split imagery," and "ideography." The book provided directions for designers to achieve a harmonious juxtaposition and interaction with their own culture and new surroundings. See Henry Steiner and Ken Haas, *Cross-Cultural Design*.