

 "(對比)
 20
 100
 ,

 가
 ,
 가
 ."
 100
 ,

Moving
〔上)

Icograda Millennium Congress Oullim 2000 Seoul

October 24 to 27, 2000 Seoul, Korea

Icograda (International Council of Graphic Design Associations) is holding a special international congress in Seoul, Korea to mark the new millennium. Organized broadly around the theme of Oullim, a Korean word meaning 'great harmony,' the congress features three days of presentations and seminars with prominent members of the world design community. In addition to the main program, exhibitions and other events will be held in conjunction with the congress. This historic gathering will be a remarkable opportunity for visual communicators from around the world to herald in the new millennium by reflecting on the past century of design, assessing the present, and exploring visions for the future.





Wednesday October 25, 2000 | The Oullim of East and West

The first full day of the congress will feature presentations by eight speakers under the theme of The Oullim of East and West. The theme will explore ways in which the rationalist design traditions of the West and naturalist traditions of the East can be harmoniously merged. In the spirit of Oullim, the two great traditions can be the source of a new paradigm and a new starting point for design.

Garry Emery | Australia



Garry Emery CI&BI,

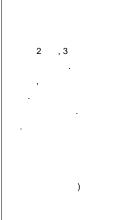
(Emery Vincent Design) 2000 2D 3D

Royal Australian Institute of Architect <Emery Vincent Design> (AGI)

Garry Emery is an internationally recognized designer. With awards for both two-dimensional and three-dimensional design. Emery is also the recipient of the President 's Award from the Royal Australian Institute of Architects for his contributions to architecture as a graphic designer. Currently, Emery is design director of Emery Vincent Design, an Australian-based international design practice that specializes in corporate and brand identity, environmental graphic design, and new media design. Significant commissions by the firm include the signage and graphics programs for the Parliament House of Australia, the Australian embassies in Tokyo and Beijing, Kuala Lumpur City Center and the Sydney Opera House. Currently, the firm is working on signage programs for the Sydney 2000 Olympic Games and the city of Putrajaya, the new administration center for Malaysian government.



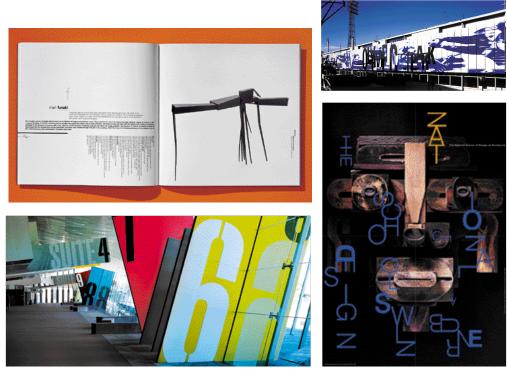




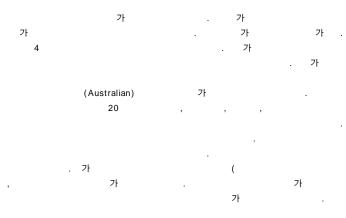
Into digital

4

a concern with design process, rather than a style. Design Melbourne August 2000







I have never seen our design practice as part of the mainstream, nor as part of the avant garde, but as occupying some new kind of curious middle ground, with a keen interest in new media and the digital future of graphic design. We are generalists rather than specialists. We work with equal pleasure on two-dimensional, three-dimensional and increasingly also on four-dimensional design projects. Our scope of operations is similarly wide-ranging and varies literally from the size of a postage stamp to the scale of a whole city. One thing: we operate in both the commercial and the cultural worlds, and we endeavour to bring to all our commercial projects a cultural dimension. I am not sure that the work of Emery Vincent Design can be identified as being specifically Australian. Certainly we are eclectics: we draw on ideas and references from modernism and the seminal art movements of the twentieth century, from technology, from popular culture, from contemporary architecture ... Our work is often categorised as minimalist, but we are uncomfortable with this label. If there is an abstracted quality in our designs, it comes from

The process of distilling information and searching for a precise, concise way of saying something is basic to how we operate. But I cannot deny that minimalism exerts on me a powerful attraction. If I could have been someone else, I would have been Tadao Ando, Donald Judd or Richard Serra - prominent design figures who have all been labelled minimalists. The role of typography is to express the functional and emotive meanings of text, to engage the reader, to enhance meaning, to extend understanding, to express contemporary values. That definition extends to all forms of design, and with it in mind, I am curious to experiment with a digitally-driven, four-dimensional presentation of our work to the lcograda Millennium Congress. Garry Emery, Emery Vincent

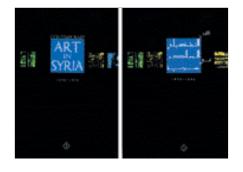
Leila Musfy Lebanon

가



American University CI, , , , CD 7, . IBDAA 99 , (Future television design and art) 7, .

Born in 1956 in Lebanon, Leila Musfy studied design at Kansas City Art and received her MFA from the Cranbrook Academy of Art, USA. Since 1991, Musfy has focused on book designs, brochures, catalogs, signage CD covers and recently on the web. Musfy 's design work has been recognized with many international awards and has been featured in numerous international design magazines and books, e.g. «Novum» «Output» «Al raida». Currently, Musfy serves as Director and professor of the Graphic Design Program, Department of Architecture & Design, American University of Beirut. She alsp sits on juries and panels including ibdaa 99 design competitions, Ministry of Tourism Beirut Poster Competition, IAA/Phoenix Award, IAA/Arab Ad Print Award, and agfa competition.





- 3 가

(American University of Beirut)

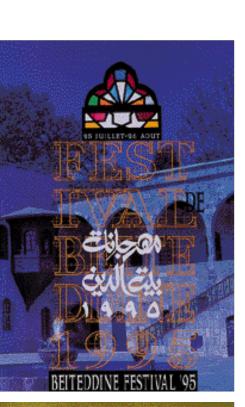
Universal Language Versus Identity- The Struggle of Third World Countries in Keeping Up.

My topic will mainly focus on the Design Issues that East and West confront, as in imitation, staying up to date with the new technology, the loss of identity and so on. My speech will be based on Design Education in Lebanon Focusing mainly on the trends we adopt in our program at the American University of Beirut. My speech will be illustrated with my personal work and some of my student's work.













The BEITEDDINE FESTIVAL

•

Cho Young-che Korea



CDR



, 1993 (Rhode Island School of Design), C.I. (Tokyo Pan Pacific Design Congress) (Morisawa Awards) 98

Cho Young-Jae is currently a professor in the Faculty of Design, College of Fine Arts at Seoul National University. From 1973 to 1995, Cho served as creative director of CDR Inc. During his lengthy career, he has held many prestigious consulting positions including consultant for the City of Seoul, the ' 88 Seoul Olympics Organizing Committee, Korean Ministry of Communications and the 1993 Taejon International Expo Organizing Committee. In addition, he has been active in professional associations including ICOGRADA, Japanese Society for Science of Design, Visual Information Design Association of Korea (VIDAK) and the Korean Federation of Design Associations. He is also a frequent guest speaker at conferences and seminars around the world.





SEOUL





038FiD

Coordinating Dreams and Reality



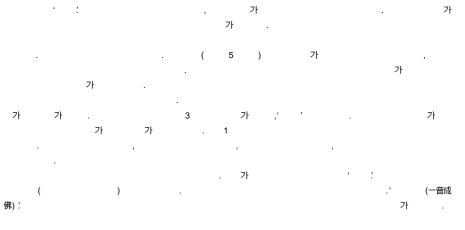


Sugiura Kohei | Japan



1932 1951~55 1964~67 (Hochschule fuer Gestaltung Ulm) , 1968~70 (東京造形大學) 1989 (Mandala - Now You See Now You Don f)? 66 1980)," (Asian Cosmology . 1982)." Cosmos+Mandalla) (Floral Cosmology - Traditions in Dyeing, Weaving, and Ornaments)"(, 1992)," (Florescent Chrysanthemum)"(IDA , 1969) <Visual Commnication>(1976) <Asian Cosmology Cosmos+ Mandala>(1982) <The Cosmology of Written Word>(1985) <3-D Stars>(1986), <Asian and Japanese Forms and Designs>(1994) <Art and Technology of Harmonious Circle>(1995) <Spirits of Forms and Designs>(1997) <Swallowing up the Universe>(1999) <The Tree of Life: Floral Cosmology>(2000) (1962), (1971), (1982),

(1982), Born in 1932 in Tokyo and educated at Tokyo University of Arts in architecture, Kohei Sugiura is a visual designer whose design works consistently involving aspects in East Asian decorative design and its traditions. He has been invited from Hochschule fuer Gestalting Ulm. Germany as a guest professor during 1964-67. He took up a position as an assistant professor at Tokyo Zokei University (1968-70), and has been professor at Kobe Design University from 1989 to present. He has been an active designer and planner of several exhibitions, including "Mandala-Now You see, Now You Don't"(Seibu Museum, Tokyo, 1980), "Asian Cosmology-Cosmos+Mandala"(Laforet Museum, Tokyo, 1982), "Floral Cosmology Traditions in Dyeing, Weaving, and Ornaments" (Laforet Museum, Tokyo, 1992), "Florescent Chrysanthemum"(ICA Gallery, London, 1969), as well as other numerous projects for posters, books, magazines, exhibitions catalogues, postal stamps, diagrams, maps, and etc. His works have been recognized from several awards, and among them are Mainichi Newspaper Prize for Design and Industry(1962), Noma Publishing Cultural Award(1971), Leipzig Book Design Fair (Gold Prize, 1982), Award in the Arts from Ministry of Education(1982), and Mainichi Newspaper Prize for Art.

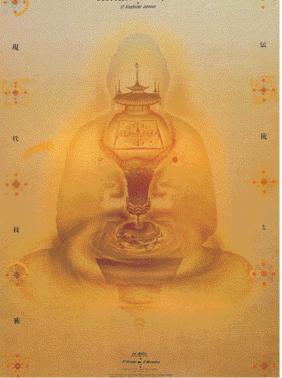


Cosmology of Keongo

Korean traditional percussion instrument Keongo is adorned with wonderous decorational elements. Keongo at first glance appears untypical to be a percussion instrument which also suggest a unique aspects of Korean design. Korean traditional music played for various ceremonies in the palace is characterized by deep resonace and grand scale, in gratitute for the great nature and in the earnest longing for the prosperity of the dynasty. The origin of Korean traditional music dates back to ancient Chinese music during the Han dynasty(5 centry B.C.) intended to be offered to the God. The music was played by an orchestrated group of instruments often accompanied by performing shamans. This foreruuner of modern symphony orchestra recreated the sounds of the great mother nature and its ways. Ancient Chinese music was transferred to Japan via Korea. Having influenced by Chinese music, both Korea and Japan have developed their own style of music throughout the history.

The instruments used in Korean traditional music often have unique decorative traits that defies assumed functions. The design of Keongo is a striking example of such kinds. Standing 3 meters in height, this ceremonial percussions is located at the center of percussions row. The 1 meter-diameter drum sits on a long pole and is decorated with a mountain-shaped cap and an open-wing crane. Four dragon heads stick out at the corners of the cap. Lions and tigers, intertwined with one another. Such an extravagance in the adorment of a drumming instrument is to serve Keongo's role symbolizing the center of the universe. This explains why Keongo is used once (or a few times) during an entire performance. The great nature is sympblized by the one resonating sound of Keongo. "One note achieves the way of Buddha"-Keongo embodies the symbolism of the great nature





TRADITION OF NOUVELLES TECHNIQUES

Henry Steiner | Hong Kong

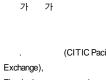


1961 1964 (Steiner & Co.) , <The Asia Magazine> (AGI)

1995 <Cross-Cultural Design: Communicating in the Global Marketplace: IBM.

Henry Steiner was born in Vienna, raised in New York and educated at Hunter College, Yale University and the Sorbonne. He moved to Hong Kong in 1961 and founded Graphic Communication Ltd. (now Steiner&Co.) in 1964. His work has had a major impact on design in the Pacific Rim and has received worldwide recognition. A past president of AGI, he is a member of numerous design organizations including the American Institute of Graphic Arts, the New York Art Directors 'Club and a Fellow of the Chartered Society of Designers. Mr. Steiner lectures and serves on design juries internationally.





Fleming), Paper,

Two cultural forces in the world, one centripetal, one centrifugal, appear to be in conflict. The first is represented by the armies of homogenization: McDonalds, Coke, jeans, shopping malls with their designer brands, Disneylands and Guggenheims, the Three Tenors and Titanic. Opposing are the forces of diversity based on language, religion, or land, among them separatist Bretons, Basques and Catalans, the tribal warfare in Ireland, Israel and Sri Lanka, the fragmentation of Yugoslavia and the Indonesian archipelago. One line of research uncovers our genetic commonality - even race, the great divider, is accounted for by less than .01% of our genes. Yet other science indicates that culture not only shapes our different languages but even the way our brains themselves work. We are presented with challenges to understanding as seemingly fundamental ideas such as 'East' or 'brotherhood' or 'rational' can be deconstructed. Five years ago the book Cross-Cultural Design presented the credo: Business is global. People are different. Communication means survival. It remains so. If products are common, the people who buy them are not. More than ever designers must clarify their messages, avoiding blandness or blending, striving instead for articulation and contrast. These standards have always characterized successful design and will continue to do so. As professionals we need to discriminate between when design solutions may be appropriately cross-cultural and when they should communicate in a more universally acceptable manner. We'll look at visual examples of work, some culturally specific, some globally understood, and some which enjoy that special transformation when two or more cultures fuse and interact.







Tongmun Sodap (East question: West answer)





David Carson | USA

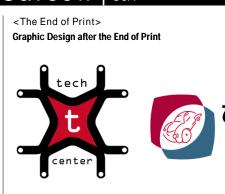


R/GA . 1989 < (Beach Culture)> 1993 11 (Marvin Scowt Jarrett) (Ray Gun)> <

' The Art and

199 (John Kao)

Discipline of Creativity David Carson is creative director and designer at R/GA and principal of David Carson Design in New York. Among his major projects are advertising campaigns for Microsoft and Georgio Armani and TV commercials for Lucent Technologies. He has also collaborated on a documentary. The Art and Discipline of Creativity, with Harvard Business School professor John Kao. Formerly art director of <Ray Gun> and <Beach Culture> magazines, Carson is also a published author. His book <The End of Print> is now in its fifth printing and has sold over 125,000 copies worldwide.





Netscape: CMG Registration Demo Home Brint Security Sta Loostion: & ______ & Hy Yacol & Viriel News & Verity your Yah & HotVired: Velmo & Hao 00 Ru





Erik Spiekermann | Germany



ff Meta ' ' itc Officina ' 1981 Berthold . 1988 Linotype. onShop , 1990 (Uli Mayer) (Hannes Kruger) 250

(Bremen Academy of Arts) (German Design Council) . IIID (The International Institute for Information Design) < (Stop Stealing Sheep)>()

4 Erik Spiekermann designs information systems and typefaces. Some of his latest typefaces, including ' ff Meta ' and ' itc Officina ', have already been lauded as contemporary classics. Spiekermann is the founder of MetaDesign, Germany 's largest design firm with offices in Berlin, San Francisco and London, and a staff of over 250. Currently, Spiekermann is also a professor at the Bremen Academy of Arts, Vice President of the German Design Council and President of IIID (The International Institute for Information Design). He has written four books about type and typography in German and English including <Stop Stealing Sheep> for Adobe Press and has lectured throughout the world.

Information Information



MetaDesign













Wang Xu | China

<Graphis>



(Wang-Xu) (Guangzho) Fine arts College) . 1995 Wang-Xu & Associates 가 <Print> <IDEA> <High Quality> (Museum fuer Kunst und Gewerbe), (Brandenburgische Kunstsammlungern Cottbus), (Dansk Plakatmuseum), (Die Neue Sammlung) < (Design Exchange Magazine)> 14

(Graphic Designers ' Design Life)>

Born in Guangdong, China, Wang Xu is a graduate of the design department of the Guangzhou Fine Arts College. After working for over ten years as a graphic designer in Hong Kong, Wang founded Wang Xu & Associates Ltd. in Guangzhou, China in 1995. The recipient of numerous design awards, Wang participates actively in juries and exhibitions. His work has been featured in publications such as <Print> <IDEA> <High Quality> <Graphis>. His works are part of the collections of the Museum fur Kunst und Gewerbe, Brandenburgische Kunstsammlungen Cottbus, Dansk Plakatmuseum and Die Neue Sammlung. In addition, Wang has edited 14 issues of <Design Exchange Magazine> and numerous volumes of the book series <Graphic Designers 'Design Life>.





Uwe Loesch | Germany

1959

Bya



Wuppertal TDC(Type Directors Club)

(Museum of Modern Art, New York)

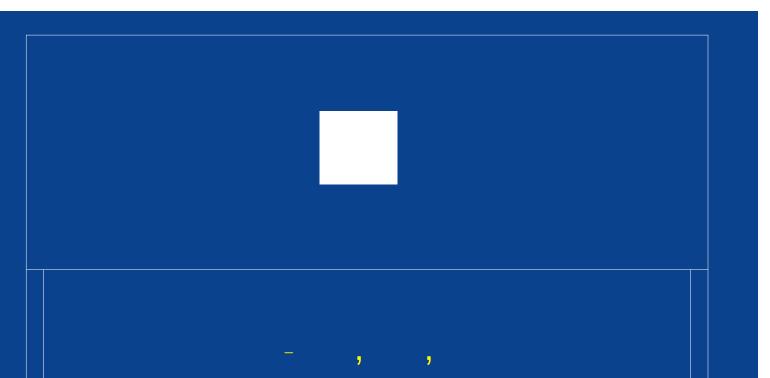
1960

27

The Practice of Cross-cultural Design East Meets West (with Garry Emery)

가 . 1990 ' Icograda Excellence Award ' ' Grand Prix ' AGI(AGI), ADC(Art Directors Club)

Born 1943 in the East of Germany, Uwe Loesch studied Communication-design in Duseldorf. He got numerous awards at the international biennials in East and West and had more than 30 one-manexhibitions around the world. He was honored two times with the ICOGRADA Excellence Award and the Grand Prix in Lahti and Colorado. Since 1990 he has a professorship for Communication-design at the University of Wuppertal. He was invited to lectures and workshops at academies and universities in 27 countries in East and West, but never in Korea. His work is collected by the most important museums in East and West. Since 1983 his work is represented in the Museum of Modern Art New York. He is member of the AGI AGI, the ADC Art Directors Club for Germany and the TDC Type Directors Club New York.



가 21 가 가21 가,), 2 (), 3 (32), 4 () 8

Thursday October 26, 2000 | The Oullim of Nature, Humans and Technology

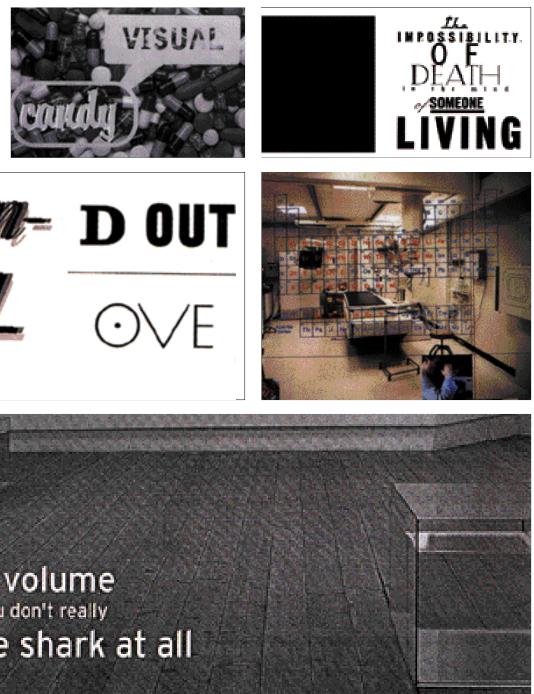
The second day of the congress features thirty-two parallel sessions enabling participants to meet in small groups to discuss a variety of topics related to the theme of The Oullim of Nature, Humans and Technology. The start of the new millennium calls for an earnest examination of our relationship with nature and technology. Through the small group sessions, participants will have the opportunity to explore the issue of how humans, nature and technology can co-exist in a symbiotic relationship of harmony and examine the role of design in achieving this goal.

Jonathan Barnbrook | U.K



10 (Exocet), (Prozac) (Millenium Dome)

Typography, Barnbrook Virus-Typefaces & Artistic Collaboration Over his ten-year career, Jonathan Barnbrook has developed a reputation for leading one of the most innovative designers on the UK graphic design scene. At the forefront of a new generation of graphic designers, Barnbrook constantly attracts international attention for his provocative and exciting work. His studio takes on diverse projects ranging from a collaboration with contemporary artist Damien Hirst on an award-winning monograph to advertising projects for clients such as Nike, Toyota, Mazda and Guinness. Barnbrook has also released a number of fonts including Mason, Exocet and Prozac. Currently, his studio is completing a book for the British government-sponsored Millennium Dome about writing at the end of the millennium.





(Damien Hirst)

.

(Mason),

<One to One>, <Always>

Michel Bouvet | France



(Ecole Superieure d Arts Graphiques) . 1955 (Fine Art School in Paris) (Vchek Cartel) 가 <Graphis> <IDEA> <Novum>

Born in 1955, Michel Bouvet is a prominent French graphic artist. After studying painting at the Fine Art School in Paris, Bouvet became influenced by European designers of the time. Impressed by the graphic world of the psychedelic universe and Vchek Cartel encountered on trips to San Francisco and Prague, Bouvet switched to design. Since then, he has held exhibitions around the world and won numerous awards for his design work. Among these are the Grand Prize for a cultural poster for the Bibliotheque Nationale in Paris, First Prize at the International Poster Biennale at Fort Collins, USA, and Second Prize at the International Biennale of Theater Posters in Rzeszow, Poland, Currently, Bouvet is a professor at the ESAG (Ecole superieure des arts graphiques) in Paris.







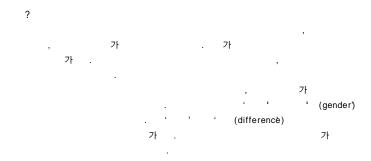
Sheila Levrant de Bretteville | U.S.A



가 California College of Arts and Craft Moore College of Art and Design 가 (Walke

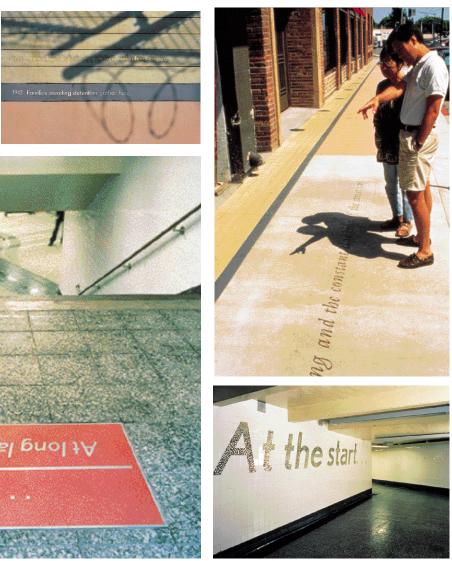
Art Center (Corcoran Gallery) 가 1990 <Print> <IDEA> <Eye> <The Lure of the Local>

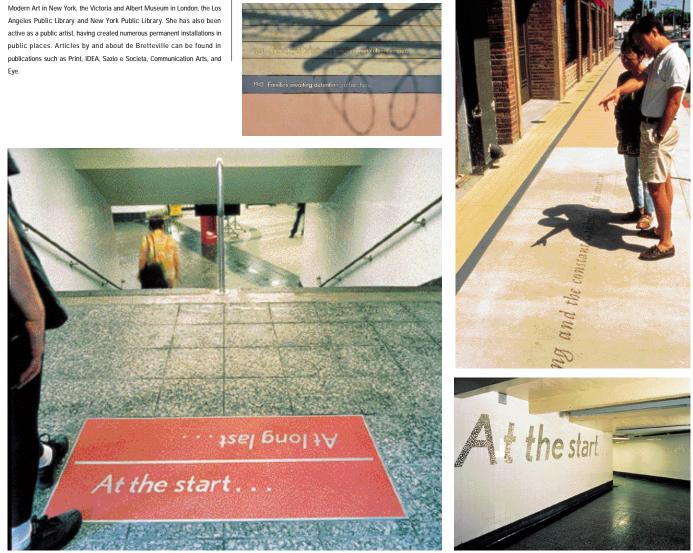
<Architecture of the Everyday> Sheila Levrant de Bretteville received her BA in Art History from Barnard College, Columbia University and MFA in Graphic Design from Yale University, Since 1990, she has been Professor and Director of Graduate Studies at Yale University's School of Art. She has previously held teaching positions at Otis Art Institute of Parsons School of Design in Los Angeles and California Institute of the Arts, where she co-founded The Women 's Building. Her works can be found in collections such as the Museum of



different?

The graphic design profession can be seen as having developed a deeply porous and sometimes rather local, gritty, material edge as well a global, glossy electronic media center. From within one of graphic design's material peripheries are professional practices such as my own, practices focused on representing particular places, and reflecting the participation of everyday citizens, each with their complex subjectivities and contradictions intact. The process by which such a practice as mine proceeds involves a process of seeing challenges as opportunities, making an active choice to work with seemingly dead urban space to discover its hidden history, enliven its surfaces so that they speak and restore to memory people and issues that have been invisible. Such a project can attempt to call into question normative notions attached to mobilizing signs "ethnicity" "democracy" "gender." Specifically, the challenge of "women" as a category can be seen as an opportunity to rethink difference. It is this project of seeing challenges as opportunities to speak. The spirit of a place, as represented by a few specific works and the questions they raise, that will be the subject of my presentation.



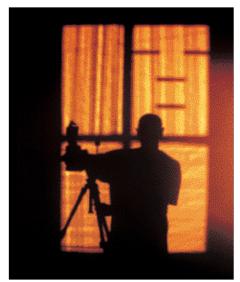


Vladimir Chaika Russia

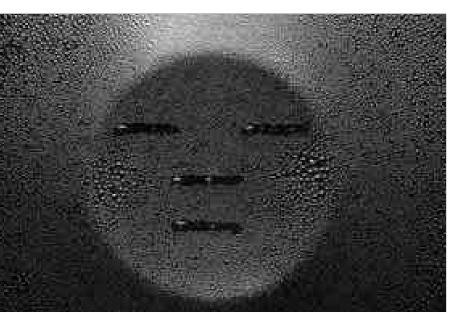


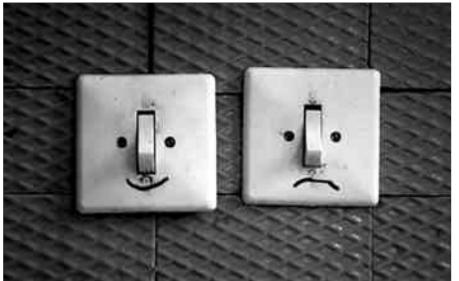
Art School 1 Stroganov Higher School of Arts and Crafts , 1988 , 1994), (, 1995), 가 1995 2000) , 1998 가 3 (DDD),' 20 3 (, 1997)

Vladimir Chaika is a freelance graphic designer living and working in Moscow. He got numerous awards at the international biennials, such as Brno Biennale of Graphic Design. (1988, 1994), Helsinki International Poster Biennial in Finland (1995), Colorado International Invitational Poster Exhibition (1995) and the most recently at the Golden Bee Moscow International Biennale (2000). He also had several exhibitions around the world, e.g. Three Dimensions of Russian Graphic Design (Trojika, 1998) and Exhibition of Three Russian Graphic Designers (DDD Gallery, Osaka, Japan.), and Culture of Twentieth Century. International Poster Exhibition (Pantin, France, 1997).











Chang Dong-ryun | Korea

2002

가

DC & A

,



BFA MFA 1991 CI DC&A CI , m.net BI , 2002

Chang Don-Ryun received a BFA from Parsons School of Design in New York and an MFA from the California Institute of the Arts in Los Angeles. Chang worked for several international design companies including Henry Steiner & Partners, The Infinite, and Design Focus before establishing his own design firm in Korea, Interbrand DC&A. Currently, as CEO of Interbrand DC&A, Chang specializes in corporate and brand identity projects. Hotel Silla, Hansol Oak Valley, M-Net, and Maeil Business Newspaper are among his clients. Chang also lectures at Hongik and Seoul National Universities and is artistic advisor for the World Cup Korea 2002.

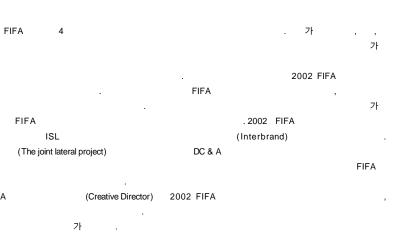






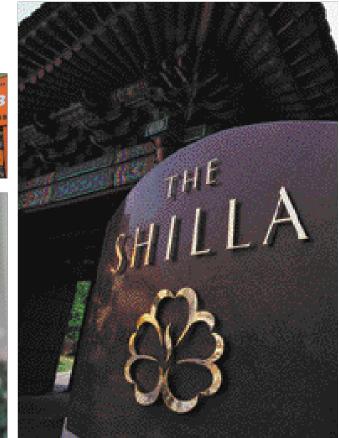






Creating a Global Brand for the 2002 World Cup

The FIFA World Cup in the past several decades has evolved to become more than an international sporting event that is played out every four years. As football is the quintessential team sport that transcends beyond cultures, races, continents, religions and languages the event epitomizes the pursuit of nations to achieve the highest standards of excellence. With the advancement of media and technology, marketing the World Cup is now a massive global endeavor with branding perhaps the most major component to effectively channel the excitement and emotions leading to the tournament. The 2002 FIFA World Cup to be held in Korea and Japan in many ways will add exciting new dimensions from their forerunners. Beyond the symbolic fact that it is the first FIFA World Cup of the new millennium, it is the first to be held in the Asian continent, as well as being the first to be co hosted. This brings many exciting branding challenges as how to strategically communicate the cultural attributes of the two countries as well as integrating them with the spirit of FIFA. The branding phase for the 2002 FIFA World Cup is part of an extensive marketing effort co-ordinated by ISL with Interbrand, the world's leading international branding consultancy. The joint lateral project is currently being conducted by Interbrand DC & A in Korea, Interbrand Japan and Interbrand UK. In what may be considered the first branding implementation of a major international sporting event an innovative approach was taken to capture and maintain the universal appeal of the FIFA World Cup.



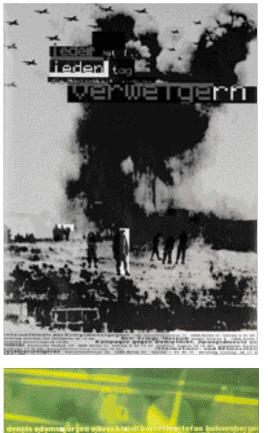
Cyan Germany



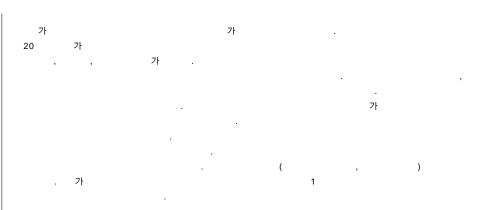
1992 (Detlef Fiedler)가 (Daniela Haufe) (Radio Free Berlin), 1996

. <Eye> <Novum> <IDEA> (Cyanpress) . 1992~98 100 1995

Cyan was founded in 1992 by Daniela Haufe and Detlef Fiedler. The studio 's projects include books, magazines, film and multimedia works for clients in the cultural sector. Among Cyan 's clients are the Berlin State Opera, Radio Free Berlin, Bauhaus Dessau Foundation, The Academie of Fine Arts in Berlin and various galleries and publishing houses. The studio also designed a multimedia stage set for Kurt Weill and a videofilm-slide combination for Aaron Copland. Their work has been featured in publications such as Eye, Idea and Creative Review, Among their awards are the European Regional Design Award and the 100 Best Posters Award for six consecutive years (1992-1996). They also founded Cyanpress, designing and publishing their own books.

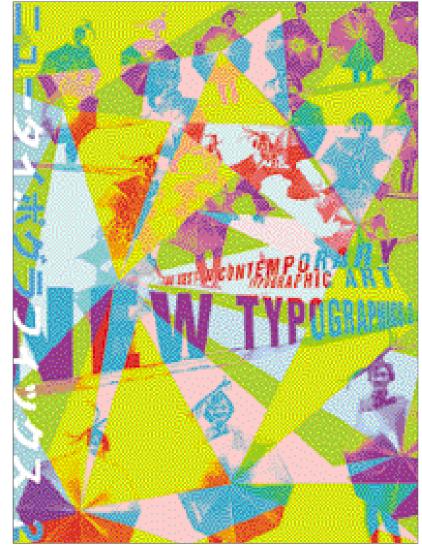






Sounding the Visual

Pneumatic drills, hooting cars, screaming children, barking dogs - living in the centre of Berlin we couldn 't get away from sound if we wanted to. The building site around us intrudes on and influences our inner building site. From the material lying around in a mess, unformed, something new arises and sound is an integral part of this. Nothing was ever built silently. We ve always been fascinated by the interrelations between sound and visual forms. Is typography audible? Are sounds visible? Do sounds alter pictures and vice versa? Such questions have been constantly in the back of our minds as we have pursued our projects - books and posters for opera houses, corporate design for sound-art festivals, multi-media for the theatre stage etc., as well as teaching graphic design students. New technical means have blurred the borders between the arts and enabled designers to work independently in the low or no-budget sector, overseeing all stages of production in a way which was previously impossible. We will be showing examples of our work from over the last ten years, together with sound and film.



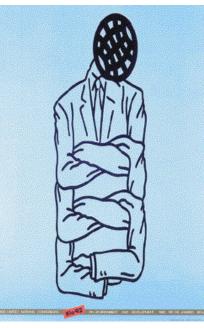
Fukuda Shigeo | Japan

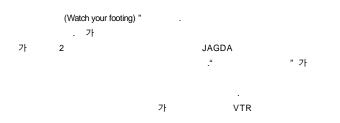


Warsaw International Poster Biennial(1972) ' Colorado International Poster Biennial(1979) , ' Moscow International Poster Biennial (1985) (1970) (1998) ' (1992. - 150),' An Artist of Visual Wit " (1997.)' AGI, RDI, TADC

Since graduating from the Design Department at Tokyo National University of Arts and Music in 1956, Fukuda has been active as a graphic designer, garnering numerous awards at competitions and exhibitions around the world including the Japan EXPO ' 70 Official Poster Competition, the Warsaw International Poster Biennial, Helsinki International Poster Biennial and the Paris International Poster Exhibition. He has also been named to the New York ADC 's Hall of Fame and held several solo exhibitions. Formerly a vice president of Icograda, he is currently the Vice President of the Japan Graphic Design Association and a guest professor at the Tokyo National University of Arts and Music.







Discord Versus Harmony: The Central Role of Disruption in Creative Design

The Playful Eye We have a Japanese saying that goes, "Watch your footing" which in a broad sense instructs one to behave knowing his/her position, role, and won self. I think this precept is also a philosophy of life that can be understood by any people in any country on earth. Today I am a member of JAGDA, a Japanese organization for graphic designers with 2000 memberships, and a guest professor at Tokyo National University of Arts and Music. Last but not least, I am an active graphic designer. "Watching my own footing", I would like to talk about how I considered, created, and challenged graphic design that cannot be created by anyone but myself, that expresses my personality, and that gives me a confidence and a pride in my profession. I would also like to report my thoughts on the importance of graphic design in society, and on graphic design as a creation that makes life and culture fun to live, using slides and VTR.



William Harald-Wong Malaysia



William Harald - Wong & Associates 1

가

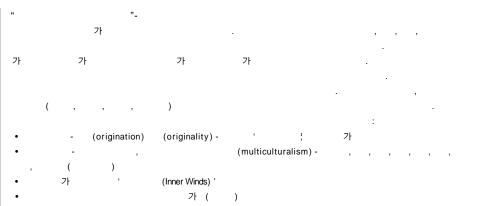
(Moment Font Studio)

7

, 가 ' (1995 33 (1997 (1997) (National Art

Gallery in Malaysia)

William-Harald Wong is a CI and art design consultant in the Asian market. He is also a director and desisgn researcher of William-Harald Wong Associates, based in Kuala Lumpur, Malaysia. Locating a high value in rediscovering and understanding of Asian and visual traditions, he also heads the Moment Font Studio, where he conducts research and collects data on the aesthetics of Southeast Asian and its cross-cultural aspects of visual phenomena. The traditional Balenese dancers and muscians, also known today as the "forgotten" generation is his lastest topic for research. Wong's investigation and implecation of Southestern visual arts into comtemporary design have long been seeded from his early career experience working for clients of various nations, including the Netherlands, France, Vietnam, Laos, India, Singapore, Australia, not to mention Malaysia. As a nationale of Malaysia, a country at the cross point of cultures from as close as India and China and as far as Arab and Europe, Wong works to combine the best of the all these cultures.



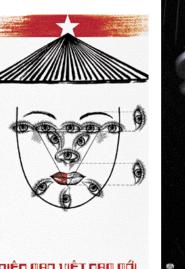
"We are the Nagas, not Dragons" - Graphic Design at the Cultural Crossroads of Southeast Asia

Southeast Asia was one of the world's original multicultural melting pots. For centuries, interactions between the indigenous cultures of the region with Indian, Chinese, Arab and European traders have engendered the continuing cross-fertilisation of local traditions and external forces. In Malaysia, as in other Southeast Asian nations, ancient values are being challenged by the values of mass consumption. Everything points to a future that is overly consumer-oriented, generic and banal - not least because Southeast Asians desire this change, equating it with being modern. But this cultural conflict and richness in cultural plurality offer great opportunities for the creation of graphic design that is meaningful and vital - works that are imbued with a sense of pride and place (geographical, historical, psychological, communal), and this will encourage all of us to re-examine our own multicultural realities. The following topics will be explored, from a Southeast Asian perspective, in a presentation of slides taken from around the region, and illustrated with examples of works from William Harald-Wong & Associates and Moment Font Studio:

- Image and Symbol- origination, originality, the "bestowed blessings" of appropriated designs; the influence of Islamic principles on contemporary logo creation.
- · Language and Text the perplexity of diversity, the Asianisation of the English language; propaganda.

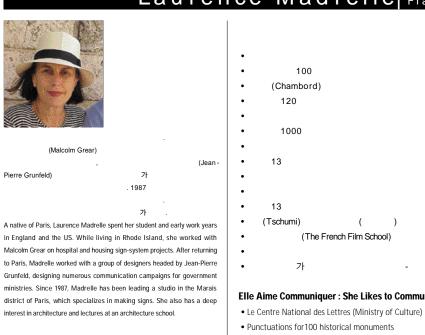
• Multiculturalism - harmony amidst tensions, the inextricable linkage of politics, religion, race, culture, language and education, • and Ancient Arts - the ritual of creation; the concept of "Inner Winds" which flowed from the artist or performer to the creation. Nagas (cobras), nesting in the soul of Southeast Asia.





οιệπ προ νιệτ πρη πάι Shaping the New Face of Vietnam 10000





Chambord

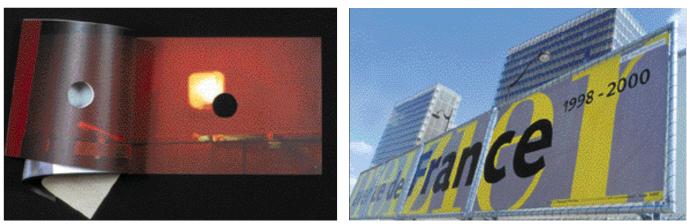
• A newspaper above a garage

• A town in the north of Paris

The French Film School







Laurence Madrelle France

가

() (The French Film School)

(Dale Chihuly

Elle Aime Communiquer : She Likes to Communicate

• A network of 120 historical cities • The French museums administration moves across the Louvre • A sign system for 1000 museums in France

• A public library on the street corner in the 13th arrondissement • For a close relationship in the fight against aids

• Paris13th arrondissement Urban signals to mark a territory under construction • Waiting for Tschumi 's building (a sign system)

• Elle aime communiquer avec d'autres graphistes • Elle aime communiquer avec un artiste (work with Dale Chihuly)





2000.9+10 053

Huang Yung Sung | Taiwan



(黃永松) 1943 1967 (Taipei Commercial Film) . 1968 (Long Life Film Company) (I Don't Dare to Tell You)> 70 (Central Motion Picture Company) 가 < (ECHO)> , < (Han Sheng Magazine)</p> (ECHO Production Company)

가 . <UP>(, 1966~67), <Energy of Asian Design>(가 14 , , , 1997~99), <When Installation Art Meets Up with the Artistic Heritage Handed Down Through the Ages from Mother to Daughter>((Contemporary East Asian Calligraphic Design Exhibititon)>(

>(, , 1998~99), 1998), < <Pawn>(. 1999~2000) Huang Yung-sung was born in Taiwan in 1943. Upon gradating from National Academy of Art in Taipei, Taiwan in 1967, he worked as an assistant to the Director at Taipei Commercial Film. In 1968 he became the artistic director for the feature film titled <I Don't Dare to Tell You> at Long Life Film Company in Taipei. During the 70s Huang worked as an assistant art director and photographer at Central Motion Picture Company in 1970. From 1971-75 he worked as the art director for ECHO Magazine and became the publisher and art director in 1975. Since 1978 to present, he has been the art director and publisher at Han Sheng Magazine Company. He is also currently the creative director and the chairman of the board of directors at ECHO Publications Company since 1994. Huang's past exhibitions include <UP^>(Avant-garde conceptual art group founded by Huang, exhibited at The National Museum of History, Taipei, The National Academy of Art, Xi Men Ding Art Gallery, 1966-67), <The Energy of Asian Design-14 Asian Graphic Designers>(Organized by Japan Graphic Designers Committee, Tokyo, 1997 99), <When Installation Art Meets up with the Artistic Heritage Handed Down through the Ages from Mother to Daughter>(Chinese folk art and crafts. Taipei, 1998), <Comtemporary East Asian Calligraphic Design Exhibition>(Seoul, 1998), <Huang Yung-sung:Taiwan's Book Designer>(Tokyo, 1998-99), <Pawn>(Tour Exhibition in Qeens Museum of Art New York, U.S. Europe, and Asia, 1999-2000).

(從設計的原點出發-談母親的藝術)

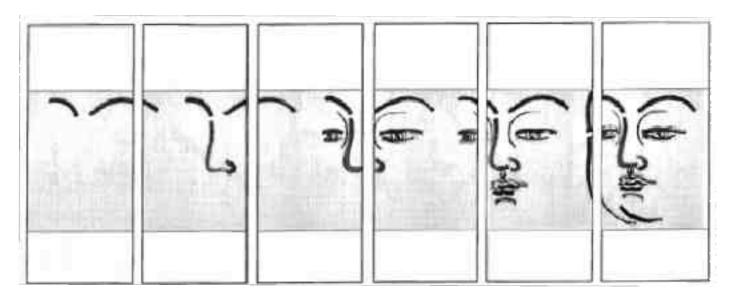
가 1 8 가 ? 가 가 (mother aspect) 가 가 가

A Look at Chinese Design Beginning from its Point of Origin - Artistic Heritage Handed Down Through the Generations from Mother to Daughter

From the time of our birth, everything we wear - from the clothes that cover our body, the hat we wear on our head, the shoes we wear on our feet, the quilts we use to keep us warm when we sleep - are all made or given to us by our mothers. Either by way of weaving, dyeing, sewing, knotting, or cutting with a pair of scissors, our mothers have used their hands to created a world of beauty, a world filled with beautiful shapes and colors. These artifacts made with love are in fact the artistic designs of our mothers, and it is through these artifacts we- all of us- first come into contact and learn about design.

The earliest design are the designs made by the hands of mothers. The earliest extant needle discovered dates back to 16,000 years ago and was excavated in Beijing Zhoukoudian Shandingdong. From this bone needle, we can picture the mothers of Shandingdong sewing furs together to make robes for their family. Together with the bone needle were found pebbles and animal teeth drilled with holes. These we can surmise were strung together as decorative accessories. The concept of design was already in existance, as each artifact was created by the hands of mothers.

Where we have gone from this point of origin - how we can further expand and grow from this point of origin? The art created by mothers, whether they be weaving, dyeing, sewing, embroidery, knotting, paper cutting, baking, or toy-making, were all originally created for the family. Gradually this was expanded to cover all aspects of folk life and culture. This art form we now refer to as folk art. Because folk art is an extension of the art created by mothers, the 'mother aspect' is inherent in all expressions of folk art. This 'mother aspect' is the basis of all higher and more sophisticated forms of art. In contemporary society, folk art is the source of all modern design. Modern design has been enriched by the great diversity and power of folk culture. This is why we say the art created by mothers, the art that is handed down from mother to daughter is the point of origin of design today.



Amrik Kalsi | Kenya



Mazingira Institute System Design (UN Centers for Human Settlements)

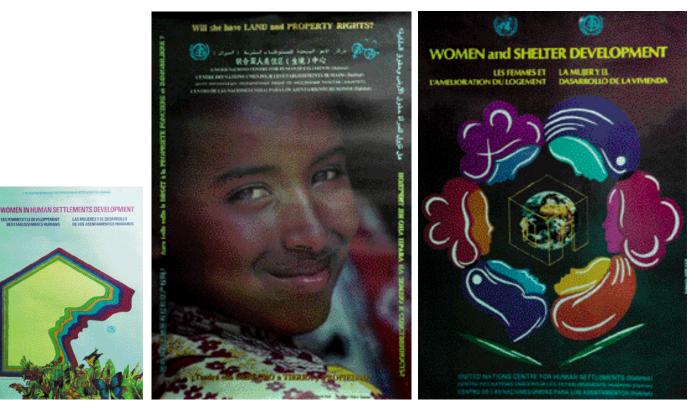
With a BFA in Design, MA in Visual Communication and additional graduate degrees in Management and Administration, Amrik Kalsi has been working in the field of design and development for many years. After teaching at the Faculty of Architecture, Design and Development at the University of Nairobi, Kalsi became a founding member and director of the Mazingira Institute, an NGO based in Kenya that works on development issues. He also served as Managing Director of Systems Design Ltd., a management, design and marketing consulting firm, before taking up his current position as Human Settlements Information Officer at the World Headquarters of the United Nations Centre for Human Settlements (Habitat) in Nairobi, Kenya. In his current position. Kalsi is in charge of design, publications and special events. He also participates actively in international conferences and seminars.

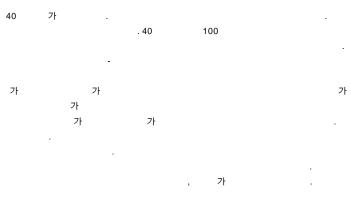
IAS MUJERE



Oullim - Vision for the Future

destroy humanity 's only means of survival.





It is estimated that life has existed on this planet for about 4billion years. The last millennium has seen great progress in scientific and technological development; economies and societies have advanced and developed around the world; 100 years is a mere tick in comparison. Yet in this short period in the name of development and progress human activities have damaged and depleted the natural beauty and resources that took millions of years to develop. Thanks to science and technology - not to mention advertising and marketing - more people are consuming a more amazing array of worldly goods than at any time in history. A world of consumption has scarred the land and stained the seas, eating away at the foundations of nature and threatening to

We have and are learning how fragile the earth is and that most of the problems know no boundaries. The modern industrial nations in the North due to their immense consumption of energy and raw materials have contributed to high volumes of waste and environmental pollution. While the developing countries in the South, due to the pressures of poverty and population growth are leading to degradation of forests, soils and water.

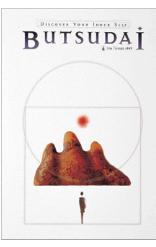
Our planet 's life is too precious to squander - The United Nations plays an indispensable role in efforts to reverse these trends, supporting efforts to make development essential for overcoming poverty, and sustainable environment to protect our world. If we are to protect and pressure our planet on a global scale, we must do our part, as nations, as families and as individuals. The need for awareness creation has never been greater and the opportunity for us to make a difference is just as greet. Design can and has a vital role to play to make a difference. If we practice and communicate the right kind of information and commitment for our planet, it will continue not only to bring us its natural gifts, but also bring us Oullim.

Kan Tai Keung|Hong Kong



.1976 * Mercury Award * Clio Award * , 1 1991 7ł . <Creation> <Graphis> <NOVUM> <Communication Arts> <IDEA> 7ł 100 , , , , ,

Born in China in 1942, Kan Tai Keung moved to Hong Kong in 1957. After spending 10 years as an apprentice and tailor, he took up design studies at the Department of Extramural Studies at the Chinese University of Hong Kong. From 1967, Kan started his career as a designer and he received immediate recognition with numerous awards. In 1976, he founded his own design company. Kan has continued to produce award-winning works. Most recently, he has been the recipient of an Outstanding Achievements Award and Honour of Bronze Bauhinia Star. Kan has been featured in numerous publications including https://wrw.communication.arts-site site selection of 100 graphic designers of the world. His works can be found in museums around the world. Kan also takes an active role in art and design education and in promoting the profession of art and design.

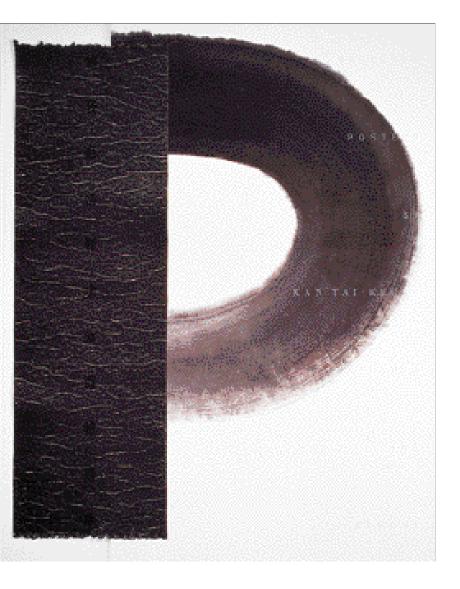


Communication Arts



Men - Culture - Design

Hong Kong is an important commercial city located in the East. Having an open economy and advanced communication networks, Hong Kong is standing between the Chinese and Western cultures. Tracing back to 60s and 70s, cultural development in Hong Kong was totally affected by Chinese and Western civilizations. With self-introspection and influence from concurrent social development in Hong Kong in the past three decades, designers started to develop a distinctive culture in their design works. In collaboration with various organizational or governmental groups, designers play a significant role in promoting cultural activities. Our designers emphasize propelling communications design via these channels and eventually enriching the life of Hong Kong people. Being a part of culture, design has its intrinsic artistic value. With cultural characteristics, communications design is not only a channel for promoting culture, but also a piece of artistic work discovering culture within culture.



Kim Su-Zung | Korea



IDS

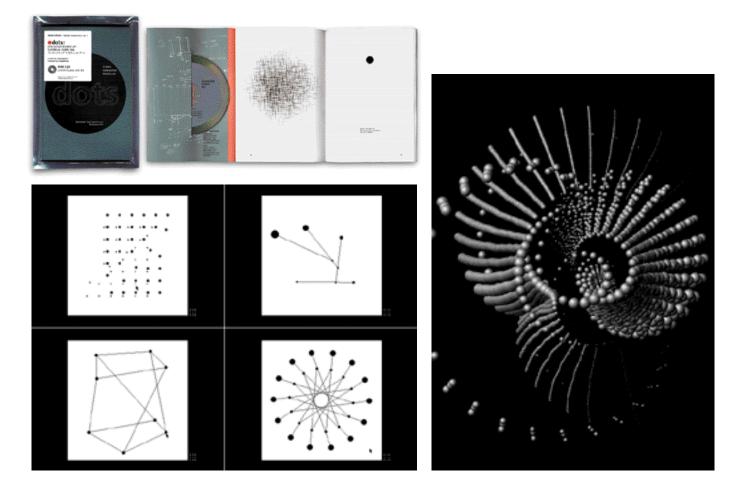
School of

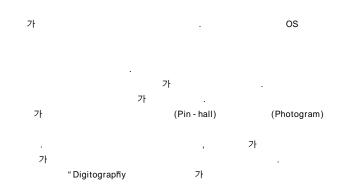
Kim Su-Zung received his BFA and MFA from Seoul National University and continued his studies in New York at the School of Visual Arts where he focused on interactive multimedia. While operating his own design studio ' Arim ', Kim oversaw projects such as the creation of a children 's art education CD-Rom for LG Media, CIP design for Song Won Co. and package design for guitarist Lee Byung-Woo. More recently, Kim has been working on image processing for feature films. The winner of numerous awards including the Macromedia People 's Choice Award and prizes sponsored by Communication Arts and ID magazines, Kim 's work has also been shown in various exhibitions in Korea and abroad. Currently, Kim lectures at Seoul National and Hongik universities and at Korea National Art School. Digitography : The bridge No time in the history, have or computer technologies, includi this period. Designers began t in drastically different ways experienced deterioration of t digital design is in its enrichme activities to link the bridge be of the two fields will help furt photograms have been derived its new territory with help of p logics, designs, and artistic cre emerging graphic design style.

가

21

10





Digitography : The bridge between digital machine and graphic arts

No time in the history, have computers been more influential in the production of designs than past ten years. Highly applicable computer technologies, including user interface-oriented OS, graphics programs, interactive media, internet have emerged during this period. Designers began to explore the computers, the new digital machine that allowed designers to create form and color in drastically different ways using mathematical logics. Along with the virtue of the digital advancement, designers also experienced deterioration of the design quality due to insufficient discreetness and blind application of the technology. Today, digital design is in its enrichment phase due to active research

activities to link the bridge between computer engineering and principles of traditional design. More research on the shared part of the two fields will help further created new values for the design of the 21st century. As unique style of pin-hall photos and photograms have been derived from the technology of early photography, essence and characteristics of digital material will find its new territory with help of principles of graphic design. In the future age, we will notice designers equally-trained in computer logics, designs, and artistic creativity who will open up a new world of digital design. In this presentation, I will name the newlyemerging graphic design style as "Digitography, "and we will look at some examples of it.

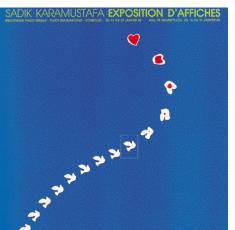
Sadik Karamustafa| Turkey



(The State Fine Arts Academy in Istanbul) (Sadik Karamustafa) 1979 IIDE 98 ' Poster from Turkey', , , 7t . 1997 1999 . 1981 36 7t . 1989 (the Mimar Sinan University) , Grafist AGI

Sadik Karamustafa studied graphic design at the State Fine Arts Academy in Istanbul. After working for advertising agencies and publishing houses for some years, he founded his own design studio in 1979. Since 1989 he is a teacher at the Mimar Sinan University in Istanbul. He organized IIDE 098 (Istanbul International Design Encounters) and curated an exhibition titled ' Posters from Turkey ', which was shown in Canada, Germary, the United States and Israel. Furthermore, he coordinated lcograda World Graphics Day projects from 1997 until 1999. Karamustafa worked for the Turkish Society of Graphic Designers as board member, secretary general and president, which then followed by his position as vice-president of Icograda from 1995 10199. Since 1981 he has won 36 national awards for his designs. Sadik Karamustafa is an experienced international jury member. Currently Karamustafa is project manager for Grafist, Istanbul International Graphic Design Week and a member of AGI. Sadik Karamustafa's Presentation in Oullim Congres will be on 1) TOMORROW, TODAY, YESTERDAY, DAY BEFORE YESTERDAY with subtopics on "Unchain my brain," "Designer as pace-maker," "Roses are red," "Take care of your dreams." With a metaphorical approach and by telling stories, Karamustafa will discuss, past, present and future roles of graphic and design and designer in society. 2) On the next topic A TYPOGRAPHIC ODYSSEY, Sadik Karamustafa will speak about the role of typography and lettering in his works; creating new letterforms for different projects; sources of influences; joy of playing with letter forms; conveying meaning and emotion through words; interaction between type and image; language and alphabets. 3) DESIGNER-TRAVELLER: "This is the first time in my life, I am driving a bus." Karamustafa has travelled a lot in recent years. He organized exhibitions, gave lectures, conducted workshops, attended loograda board meetings, worked as juror in international competitions and worked in various locations as Buenos Aires, Sydney, Johannesburg, Moscow, New York, and Tehran. He will show images of his journeys; cities, people, life, graphic design work etc. "To say that Sadik Karamustafa's posters have a distinct style is to understate the case. With his colorful, multi-angled presentations and creative uses of typeface, Karamustafa has established a leading reputation among European poster designers," remarked <Print>. "When I was a kid, I loved walk around the city and to look at the shop signs, created by local sign painters. How colorful and fantastic letterings they had been! When designing a poster for the 8th Istanbul Film Festival, I was influenced by the typography of huge hand-painted cinema posters and shop signs made by the artisans." In 1968, as a young design student, he had the chance to work for theatres. "It was that time, when I really began to understand what type is. We had to print the Istanbul Municipal Theatre's posters with wooden or metal type blocks and cliches that I cut out from linoleum. It was a great experience, to work with real material, to smell printing ink and to learn from real people." Same year he created posters for the street theatre, "DIHT: Theatre for Revolutionary Action". "I learned to use collage technics and simple silkscreen printing, which were necessary for fast and cheap production". In 1979 he began receiving commissions from Egemen Bostanc, a famous show-biz producer of Turkey. "It was a real business and we had to attract the attentions of minumum a thousand people and persuade them to come to the theatre every night. Poster was one of the best instruments to achieve this task." In his big size posters for concerts and plays, he created diverse, colorful, provocative letterings for the titles, to be able to avoid the monotony and dullness of using ready fonts.









Hara Kenya|_{Japan}



7ł 7ł 'im product ' . <a book> . ' ArchitecttMacaron)' Takeo Paper Show ,'' Umeda Hospital Sign

System Project ', 'EXPO Japan 2005 '

Hara Kenya is an active designer whose work covers a wide field of design from graphics to spatial art, representing the maturity of contemporary graphic design. His projects include advertising for Issei Miyake 's im product, package design for major companies such as Nikka Whiskey and Ajinomoto General Foods, art direction for a monthly magazine called <a book > published by Asahi Shinbun Publishing Company, and book cover designs. Hara opened up the new field of spatial design with his work on exhibitions such as the Japan Institute of Architects 'Architects 'Macaroni, Takeo Paper Show and Umeda Hospital Sign System Project. Hara also increasingly participates in international events. He is currently art director of the EXPO Japan 2005 Project and was responsible for designing the official pamphlets for the opening and closing ceremonies of the Nagano Olympic Games.

EXPO 2005



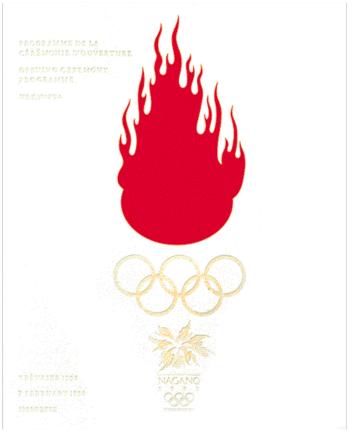
inter/national

058FiD

EXPO Japan 2005

Hara will consider roles of design in the changing circumstances and eras, and transitions of communication design, examining the present situation of graphic design in Japan, which experienced three Olympic Games and is about to host a World Exposition for the second time. He was responsible for designing the official pamphlets for the opening and closing ceremonies of the Nagano Olympic Games in 1998, and currently, as a member of Design Committee for EXPO Japan 2005, is being involved in the present situation of communication design in international events. From such point of view, he wishes to talk about the roles and various issues of communication design.





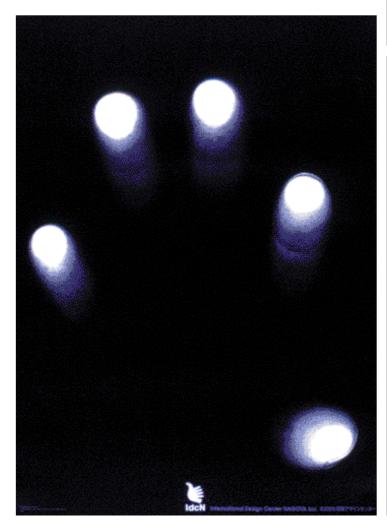
Sato Koichi | Japan



1982 1982 - 2 <Seven> , 1985 1990 <Koichi Sato> 1995 (JAGDA)

Tokvo Art Director s Club. Tokvo Type Club. AGI

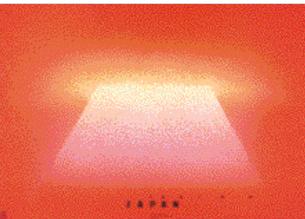
Born in Takasaki City in 1944, Sato graduated with a degree in visual design from the Tokyo National University of Fine Arts and Music. After working for the advertising department of Shiseido Co., Ltd., Sato worked as a freelance designer while lecturing at Tokyo National University of Fine Arts and Music from 1982 to 1987. In 1986, Sato held a solo exhibition About Box-2 at the Ginza Graphic Gallery. Two volumes have been published about his works. <Seven> (Graphic-sha, 1985) and <Koichi Sato> (Rikyuo-sha, 1990). His works belong to the collections of major museums around the world. In addition to being director of JAGDA (Japan Graphic Designers Association), he is a member of the Tokyo Art Directors Club, the Tokyo Type Directors Club, Japan Design Committee, and AGI (AGI). Since 1995, he has been a professor at Tama Art University.



가 가

HINOMARU : The Rising Sun Flag

As is widely recognized, the Japanese flag, dubbed Hinomaru in Japanese, has a red circle right in the center of white background. It bears a certain similarity to the Korean national flag, still, I think it's quite unique when compared with national flags of other countries across the globe. Being burdened with unfortunate incidents in the past, Hinomaru can strike up unfavorable feelings both at home and abroad. However, a closer look into the design itself will reveal that it can be viewed as a reflection of the different aspects of Japanese concept of beauty. I would like to analyze Hinomaru as one of the few essences of Japanese aesthetics which is the source of the contemporary Japanese graphic design. Let's see where this analysis will take us.

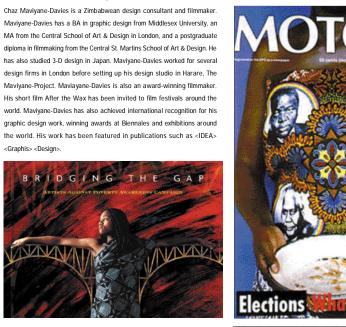


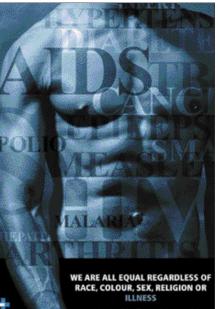


Chaz Maviyane-Davies Zimbabwe

가

Even before globalization as we know it came into being, I believe that in our quest for ' progress ' we have relegated huge chunks of our cultures into the recesses of our subconscious, as opposed to using them to define our role in the world we want to live in. This is true of most developing countries. From an image point of view - this means that any icons or visual manifestations of our traditions and past are way laid and considered inferior as we readily adopt the global (Western) lifestyles and attitudes that surround us. In a world saturated with mundane similarity, searching for, and creatively extracting and adapting aspects of our past, that are seemingly lost and using them as vehicles for communication, not only creates newer and refreshing images and icons but can hopefully revitalize our ways of seeing. This can also help us to become more tolerant and understanding of each other, tomorrow.





Central School of Art and Design

Chaz Maviyane-Davies is a Zimbabwean design consultant and filmmaker.

3D

1998

1986 1

40

<ID가

<Graphis> <Design>

Using Yesterday 's Images Today for a Better Tomorrow

가

가



Lucille Tenazas | U.S.A



7ł . Zalifornia College of Arts and Crafts

(Rhode Island School of Design), (California Institute of Arts), (Yale University)

Award For Design Innovation '

. 1996 1998 , AGI . . Educated in Manila, Philippines, Lucille Tenazas continued her studies at the

California College of Arts and Crafts (CCAC) and received her MFA from the Cranbrook Academy of Art. After working as a graphic designer in the Philippines and New York, Tenazas established her own firm in San Francisco. Her clients include Rizzoli International, Apple Computer, the National Endowment for the Arts and the San Francisco International Airport. With a deep interest in design education, Tenazas has conducted workshops in schools throughout the US and abroad. She is currently a professor affiliate at the CCAC and director of its new MFA in Design Program. She is also active in the American Institute of Graphic Arts (AIGA) and was invited to represent the US as a member of the AGI (AGI).



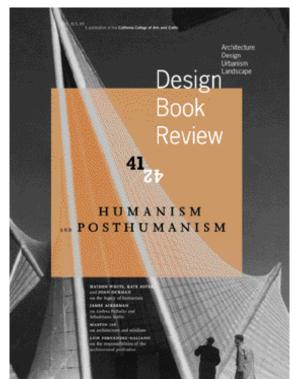
<Vital Curriculum> Providing a Resource for the Activities of Teaching, Learning and Visual Exploration

In 1998 I produced <Vital Curriculum>, a small publication made in an effort to encapsulate ideas, philosophy and curriculum I've developed over the last 14 years of teaching at California College of Arts and Crafts. I will refer to <Vital Curriculum> as it explores ideas of authorship, process, and the relevance of personal experience in graphic design.

My lecture will also address the importance of empathy as a dynamic condition in the designer's assessment of their role in culture. <Vital Curriculum> outlines projects and challenging questions designed to promote new investigation, the book provides teachers and students with a mechanism to reconsider and transform their thinking and form-giving practice. In response to <Vital Curriculum>'s emphasis on the designer's necessary development of empathy and personal voice, Lorraine Wild wrote:

"The other reason that I think <Vital Curriculum> is so important is that Tenazas explicitly describes a teaching process that deals with the issues of "personal voice" or authorship within the discipline of graphic design. Tenazas has gone far in articulating a methodology that allows the development of the personal voice in design practice, but which still insists upon communication with an audience as a goal."







Tomato | U.K

(Dirk Van Dooren)



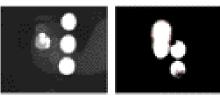
(Steve Baker),

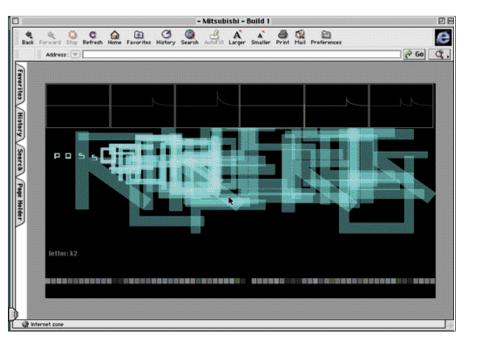
1991

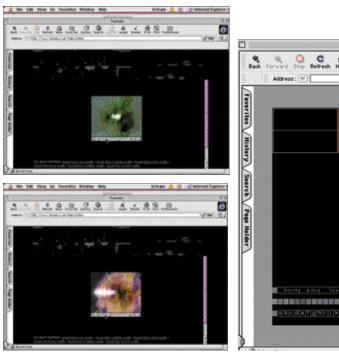


. MTV, BBC, UK Channel 4, , , , , , IBM, , . 가 7난 7난

In its nine years of existence, Tomato has built an international reputation for creative excellence in many different media. In November 1999, Thames and Hudson published <Process: A Tomato Project>, a visual and textual primer on the nature of discourse and exploration within Tomato. The book has received both critical and commercial success and is already in its second printing. Underworld, one of Britain 's most respected, innovative and successful dance bands, is also part of Tomato. The band 's single ' Born Slippy ' was featured in the film ' Trainspotting '. The combination of Underworld 's music and Tomato 's projected visuals turn any concert into an installation piece. MTV, BBC, Levi 's, Nike, Adidas, Philips and Heineken are among Tomato 's endless list of clients.









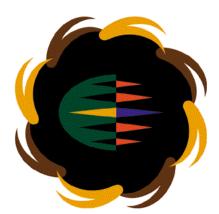
			-	Mitsub	ishi - I	Build 1					 	ÐE
(crime	Favor ites	() History	Search	Addrill	A	A Smaller	Print	Mail	Preferences			e
											 🤗 Go	¢,
								_				
				1		~ <						
					(g٢						
					1	٦	2					
	good (danger			8888		5 C 18] 1938 - 1993	-
	0[p]q[t]1]									10 00 107 237		

Garth Walker | South African Republic



1970		. 16			
	1995	(Orange			
Juice Design)	가				
Ogilvy & Mather		(Durban)			
(Capetown)	(Johannesburg				
가					
, South African Breweries, Deloitte & Touche					
<i -="" jusi=""></i>		60 가			

Garth Walker trained as a graphic designer in Durban in the 1970s. After working at a small design studio for 16 years, Walker established Orange Juice Design (OJ) in 1995. Started with only one computer, OJ was acquired by Ogilvy&Mather (South Africa) as its design brand. OJ now has a staff of 22 and offices in Durban and Capetown with plans for a new branch in Johannesburg in the near future. The company 's clients include many of the nation 's biggest brands such as Volkswagen, South African Breweries, Unilever and Deloitte & Touche. OJ also publishes a non-commercial studio magazine, <i-jusi> (zulu for juice), which aims to promote and encourage a local design language rooted in South African experience. Walker 's design work has been recognized with over 60 international awards and has been featured in numerous international design magazines and books.

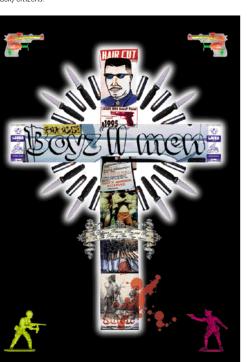


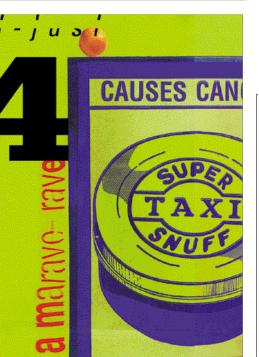


가 가

African Blood Mixture: The Power of Graphic Design to Unite the People of South Africa

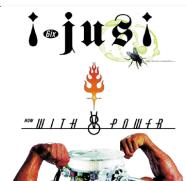
The presentation will show how design from the streets and townships of South Africa can create the building blocks for a true and unique African design style. South African design is very Eurocentric. The big debate in local design is how to create a local design style. I think there already is one... OJ has South Africa's best (and probably only) collection of graphic design, signage and architectural images from all over SA. These photos show the incredible magic of African creativity as practiced by ordinary (black) citizens.



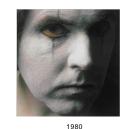










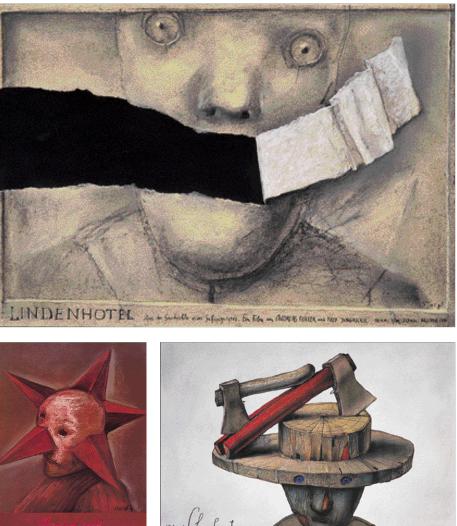


, , , , Danish Museum of Poster Spicchi dell Est Gallery, GGG 가 Warsaw British Museum (MOMA) Museum of Applied Ar 가

Born in Lithuania, Stasys Eidrigevicius studied at the Fine Arts Academy in Vilnius, Lithuania and moved to Warsaw in 1980. Eidrigevicius' work covers a wide spectrum of arts including painting, graphics, sculpture, photography, book illustration, posters, drawing and performance. His works have been featured in a long list of solo exhibitions around the world and can be found in numerous prestigious collections including the National Museum in Warsaw, British Museum in London, Ginza Graphic Gallery in Tokyo, Museum of Modern Art in New York and the Vatican Museum in Rome. Eidrigevicius is the recipient of numerous awards and a long-time member of the Polish Visual Artists Union and IAA AIAP UNESCO.

Between Two Lines

When I look to the Icograda Millennium Congress logo, there is a circle and 4 moments like signs. My life is like that circle. And around: Lithuania and Poland, graphic design and visual arts. My father was Polish, mother, Lithuanian. My artistic way - between posters, illustration and painting, graphics and sculpture. I put my painting in book art, in poster art. I became-poster painter. On the other side I brought my poster language to painting - going to the simplicity. Little by little, I left storytelling and I went to the language of power. Power of the image. Image connected with my handwriting calligraphy. Some words were in miniature graphic-exhibitions. There was the name of the person and word-exlibris. In posters, written-title, place and date. The poster belongs to open art, street art, belongs to thousands of people. But the main sense of the image is similar - it must leave a short message, an original message. And it must express my personality, my feelings, my thoughts. All my art was and is connected to my personal life, with my biography. For me, where I was born and where I grew up have always been important places. I express it in my works, not making big walls between design and visual arts. It's my way, it's my voice.





064 FiD

Stasys Eidrigevicius Poland

		4 .	
	,		
. 가	,	, , , .	
		(story - telling)	
	(ex-libris) .	, , 가	,
.,	. 가	, 가	
		· , ·	

2000.9+10 065

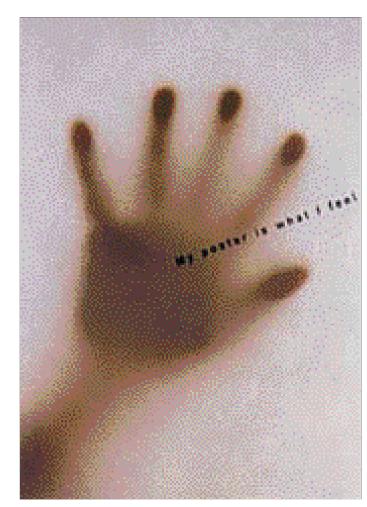
Alain Le Quernec| France



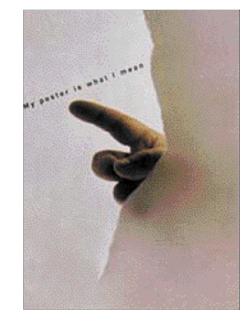
1944 가 가 가 (過猶不及) 가 68 Henryk Tomaszewski (street poster action) 가? 가 25 가 가 가? 가 .

Poster design in nowhereland. History of an utopia

As everyone, graphic designers belong to a time and to a place. Born in 1944, I have developped my action in a far little town in a wild country at the very land s end of Europe. Since my childhood I have been attracted and fed with the posters of loupot and Savignac, then when studying art in Paris I only remember two experiences : the polish school of poster that demonstrated the artistic freedom of expression a poster can have and the protest posters of the student revolution in Paris in 68 that demonstrated that poster is action. Beside this formation of my own I spent one year in Warsaw with professor Henryk Tomaszewski that taught and demonstrated me that in poster art, less is more. I had decided to develop a street poster action, alive, social, political, and ultural? So I did and so I am still doing. My work evoluated with appearance of new techniques and new technologies and my small posters wildly sticked in the streets became framed billboard posters. After 25 years of intensive production, the question for me is/ What use is graphic design ? behond a local success what does it demonstrate, I have the feeling that all that was illusion and that graphic design has nothing to do with my experience....Infortunatly, for me I must continue my utopia.....







Peter Cho (USA) | U.S.A



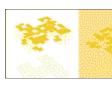
Imaginary Forces (conceptual film), (MIT) (Media Arts and Sciences) (John Maeda 가 MIT <the Aesthetics and Computation Group>

1998 <ID> Interactive Media Review . 2000 Tokyo Type Directors Club Interactive Design Award <Print> 2000 New Visual Artists Review

Peter Cho is a graphic designer and computer programmer. He works at Imaginary Forces, a conceptual film, broadcast, and environmental design firm in Hollywood, California. Cho holds a Master of Science degree in Media Arts and Sciences and a Bachelor of Science in engineering from the Massachusetts Institute of Technology. As a member of the Aesthetics and Computation Group at the MIT Media Laboratory, led by Professor John Maeda. Cho worked on independent research projects to explore the possibilities for interactive and temporal typographic forms.

His honors include a gold award in the 1998 ID Magazine Interactive Media Review, the 2000 Tokyo Type Directors Club Interactive Design Award, and inclusion in Print Magazine 's 2000 New Visual Artists Review.





Bernd Schmitt | U.S.A



Brand>

The Center on Global Brand Leadership CEO <How to Get Customers to SENSE, FEEL, THINK, ACT and RELATE to Your Company and . 2001 <eXbusiness: Parables and Blueprints for the Brand - Focused Innovation - Driven eBusiness>

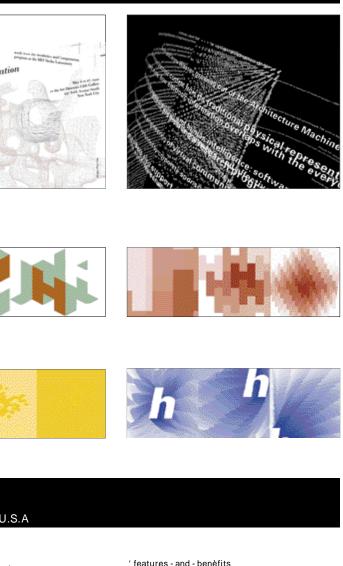
, BBC, CNBC, CNBC -Asia, CNN, NHK

Bernd Schmitt (Ph.D., Cornell University) is Professor of Business at Columbia Business School in New York and the Founder and Executive Director of the Center on Global Brand Leadership, At CEIBS in Shanghai, he holds the first endowed marketing chair of its kind in China. Schmitt is the author and co-author of numerous articles and several books including the best-selling <Experiential Marketing: How to Get Customers to SENSE, FEEL THINK, ACT and RELATE to Your Company Brands> (The Free Press, 1999). He is a frequent keynote speaker at national and international conferences, and he has worked with clients around the world including Cathay Pacific. Estee Lauder, Motorola, Sony, Vogue Magazine, and Volkswagon.

가 , **Experiential Marketing**

oriented organization.

066^{FID}



가? ? 2 5가 , , , .

Experiential marketing is everywhere. More and more, marketers are moving away from traditional "features-and-benefits" marketing toward creating experiences for their customers. Yet, what is an experience? Are there different types of experiences? And how can experiences be managed? Using numerous cases from a variety of industries, this talk provides a strategic framework for how managers can use "experience providers" to manage five types of experiences: SENSE, FEEL, THINK, ACT and RELATE. The talk also addresses the ultimate goal of experiential marketing, which is to create HOLISTIC experiences for customers. The creation of these experiences raises a range of strategic issues and the key organizational issue of how to build an experience-

Thomas Mueller U.S.A

1



Creating User Experience

CONTRACT In the discussion link lane

starthant a

Mark Mark

(Simon Johnston) AFI . ' Liquid Typography ' Understanding Concrete Poetry

. /

<I.D> <Multimedia Graphics> <The Digital Designer> <Type in Motion> ' One Club ' ' The Society for Publication Designers AT&T, CBS, , ,

Thomas Mueller holds a BA in graphic design from University of Munich and an MFA in communications and new media design from the Art Center College of Design in Pasadena. Currently, he is Creative Director of Razorfish where he has driven successful design solutions for clients such as AT&T. America Online, CBS, Microsoft, Sony, The Smithsonian Institution, and Time Warner. Prior to joining Razorfish, Mueller worked at Praxis Design in Los Angeles. Other design projects by Mueller include Liquid Typography and Understanding Concrete Poetry (winners of numerous design awards), and commemorative stamps for the German government. In addition to his work at Razorfish, Mueller lectures on design at conferences and Internet industry events





Lee Sung-Pyo Korea



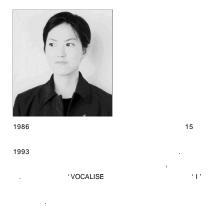
LG . 2

Lee Sung-Pvo received his BFA and MFA from Hongik University. After working as a designer for the Publishing Department at the JoongAng Daily News Co., Lee undertook a diverse range of projects on his own as a designer and illustrator. Major projects have included a poster for the Seoul Arts Center, cover designs for the Monthly JoongAng, a mural for the Samsung Children 's Museum, and illustrations for the recently published <Dictionary of Design>. Lee has taken part in numerous exhibitions, including his recent solo exhibition, ' Language and Reality in Korean Illustration ' at the Seoul Arts Center. He is also the author of several books including <Poetry by Drawing> (1996), and most recently, he translated <The Business of Illustration> (2000) by Steven Heller into Korean. Currently, Lee heads Nikao, a studio specializing in illustration, and lectures at Hongik University. He is also a vice president of the Visual Information Design Association of Korea (VIDAK).

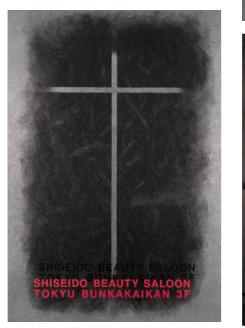




Hirano Keiko|Japan



Hirano Keiko began her career as a freelance graphic artist in 1986. After spending a few years in Paris (1993 to 1996), she returned to Japan to establish Hirano Studio Inc. With awards from the New York Art Directors Club and Tokyo Art Directors Club, Hirano has been gaining attention with her packaging and logo designs. Notable projects have been a CD jacket for Kenji Ozawa and projects for Shiseido including her design for the perfume Vocalize.

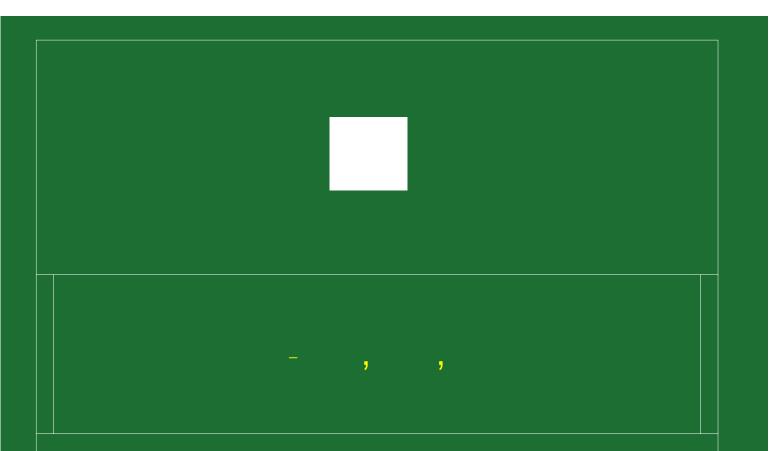




, Type Directors' Club, American (California Institute of the Arts) Institute of Graphic Arts 2D E.C.A.L (Lewis Blackwell) <Where is Here> MTV, 2000 10 ,' Addiction + Meditations ' With an undergraduate degree from UC Berkeley, Laurie Havcock Makela continued with graduate studies at the Rhode Island School of Design and earned her MFA at Cranbrook Academy of Art. Formerly, design director of the Walker Art Center in Minneapolis and lecturer at the California Institute of the Arts and Otis Art Institute, Haycock Makela has created books and posters for clients such as The Getty Center for the History of Art and the Humanitites, the Los Angeles County Art Museum, and the Museum of Contemporary Art. Currently, she is co-chair of 2D design at Cranbrook Academy of Art, partner of Words and Pictures for Business and Culture, and adjunct professor at ECAL, Lausanne, Switzerland. Most recently, Haycock Makela co-authored a 192-page survey of global visual communication, <WHERE IS HERE>, and released a new music CD, Addictions + Meditations.



Laurie Haycock Makela | U.S.A





Friday October 27, 2000 | The Oullim of Past, Present and Future

The congress will conclude with presentations by eight speakers and a closing ceremony. On this final day, speakers will examine the theme of The Oullim of Past, Present and Future, delving into questions about how design can emerge from the rational tradition of modernism and address the new social needs and paradigms of life in the new world.

Kveta Pacovska| Czechoslovakia



1928 (Academy of Applied Arts, Prague) (artists book) , 1961 50 가 . 1960 3 . 1992 1993 . 1995 1997 가 (Chihiro Art Museum) (garden project) ' . 1999 (Kingston

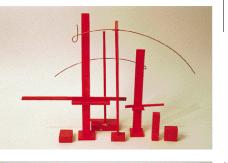
University) Born in Prague in 1928, Kveta Pacovska is a graduate of the Academy of Applied Arts in Prague. She works mainly in the fields of free graphic arts, painting, conceptual art and books. Since 1961 her works have been shown in over 50 exhibitions. Since the 1960s she has been developing the picture book as a tactile and three-dimensional art object. Her large paintings and paper sculptures have been exhibited at museums and galleries around the world. Her books have been translated into German, English, Japanese, French, Italian, Portuguese, Danish, Finnish, Dutch and Chinese. From 1992 to 1993, she lectured at the Academy in Berlin as a guest professor. Between 1995 to 1997, she realized her garden project at the Chihiro Art Museum in Nagano, Japan. In 1999, she received an honorary doctorate degree in design from Kingston University in the UK.

가? AAA AAAA AAA - ' A ' 가 가 .

strong as any in fine art. We could look at each letter. Touch each letter. Read aloud each letter.

Read silently each letter. And listen to each letter. Each letter has its own sound. Its own form.

> Its own duration. And its own colour.









Alphabet : The Architecture of Pleasure

Pictures in picture books for the smallest children could be big, large, small, narrow, round, straight, checkered, long, serious, earnest, ridiculous, bright, funny - the making of which involves no compromises. They have an aesthetic and artistic message as

It is a book: It could be deconstructed and divided: This book could be said aloud and silently. Who is the hero in this book? Is it possible to read anything in this book? All and anything is possible in this book.

- Perceive the shape of each letter.

AAA AAAA AAA - What is the sound of the letter 'A'? What is the colour of this sound? How long do you need to read it? How long do you need to say it? Say the letter 'A' out loud to fill your space. You can say it quickly or slowly.

- Which of the letters are most important? All the letters are most important.
- Notice the difference if you see it, if you say it, and if you listen to your own sound.

Mizuguchi Tetsuya | Japan



his R&D section of Sega.

1990 Sega Enterprises 1003 (Megalopolis) 1994 Sega Rally Championship, 1996 Sega Touring Car Championship 가 (Virtual Experience)

Space Channel 5 (Dreamcast Game Console 1999 12

Sega R&D United Game Artists Tetsuva Mizuguchi is regarded as one of the game industry 's most ive minds. Since joining the ranks of Sega Enterprises Ltd., in 1990, Mizuguchi has constantly pioneered new visions in digital interactive entertainment. In 1993, he produced Megalopolis which was the first ever CG movie created for a motion-ride arcade machine which then became presented in Siggraph (U.S.A.) the same year, and also was featured in the concert of Japanese techno-band YMO. In 1994, the first arcade game project he produced. Sega Rally Championship was a massive success worldwide. His following projects were virtual experience bike machine game Manx TT (1995), and Sega Touring Car Championship (1996). In March of 1998, his last racing project, Sega Rally 2 was released. Once this project was completed, he changed platforms from arcade to the Dreamcast consumer game console. His first project for the Dreamcast is Space Channel 5, which has been continually praised by the mainstream media since its release in December 1999. Recently, Mizuguchi is the president of the United Game Artists which was established as a separate company by



1992~99 - 가 2(Sega Rally 2) (soul)

가 10 5 (Space Channel 5)

The Search for the Soul of the Game Tetsuya Mizuguchi

Video Games are a form of art that transcends all language and cultural barriers. Through the creation of video games, we can communicate creatively with people around the world. That's the beauty of this industry? That our games can touch and excite people everywhere. ... One of the things that interests me the most is technology. Technology has improved so much in the past decade, and while we cannot make games without technology, I've learned that my best games don't rely solely on the latest and greatest technology. What makes people truly love a game and play it over and over is a core element that's more important than the fastest graphics. It's finding a common theme that inspires people and this is what I call creating "soul" in a game... It takes teamwork to create great games. The best development teams share creativity among all project members? both junior and senior staff -- and work with good management to achieve the same objective of creating a superior quality product. ... Space Channel 5 Project - We knew it would feature 60s style music and that the heroine would be a reporter at a TV station in space. In these early stages, we were mainly working with deconstruction and reconstruction processes. At this point, we had many discussions about what we'd do with the game. But we all agreed that the key to the game, or the soul of it, was to have fun, while maintaining a few basic elements, including what motivates the character, the music and the dancing. We spent a lot of time on this stage of development. Overall, I consider games to be a "sponge of human desire". Unless you create some driving force in the game that people really, really want, they will never fully enjoy it. So when I start to create a game, I begin with a search for a rtheme" -- a theme that fulfills peoples desires. I search for a key word, which seems to be the most important factor, and then add in additional elements to support these key words or themes. This keyword should be a feeling or emotion that is universal and something that people around the world share. To come up with this process, I have designed a method to help us define a key word. ...To make the game interesting to consumers, I think of this process as building an atom and selecting all of the molecules that must be in place. This building process starts with the smallest element and then the player acquires more and more traits to be complete and reach the end desire, which in this case is to be the heroine. That's the feeling of accomplishment that makes you want to play the game. I never begin to develop anything until this foundation is established and I've determined the soul of the game. I spend a lot of time developing and creating this balance of making the game fun and exciting to play, yet difficult enough to be challenging, while still including the basics that make you want to keep playing and coming back for more. I equate it to the basic human desire of wanting to fall in love. Everybody wants to fall in love, yet it doesn't always happen every day and there's no guarantee that its going to last forever. Love is something humans crave and are constantly searching for. I try to think of the similarities of falling in love, not only by the human desire element, but also as a test of people's threshold for pain. A good video game pushes people to their limits and tests the lengths they'll go to achieve success. ...It's easy to play the game. You use rhythm, groove and your memory to mimic the dancing Morolians (the funny and invading aliens) and then shoot them. This again reaffirmed my belief that it's not advanced technology and CG technicians that necessarily make the best games. I started to recognize when I first got involved in the consumer software business, is the "message" that a game sends to the consumer. I am now reaching the age and point in my career that I must feel social responsibility. I believe we are entering an era when game creators must consider alternatives to violence when developing games. With this in mind, I have poured the message of "love, peace and happiness" into Space Channel 5. I will continue to make games that are filled with peace and happiness and leave people feeling good about themselves and towards others. As developers, we must take responsibility for our creations and strive to make the game community and the world a better place."





MIT software creature Affective Synthetic Characters МІТ ACM . 6 International Conference on Autonomous Agents

Yoon Song-Yee has received so much media attention for her remarkable research and professional experiences as well as for her fast-track education background. Yoon had marked the record as the fastest graduate in the history of KAIS (Korea Advanced Institute of Science and Technology), finishing its four-year curriculum in three years. This year, she has received Ph. D. at MIT(Massachusetts Institute of Technology) Computational Neuroscience Program at the age of 24. Since her KAIST years, she has focused on combining neuroscience and robotics, and developed a microrobot soccer team which won the first prize of ' 96 Micro Robot Soccer Tournament, Working in the Synthetic Characters Group, Media Laboratory of MIT, she participated in developing three interactive characters with distinctive personality, and in ' sWAMPED ' project, a three dimensional interactive computer graphics environment. Currently, Yoon works as a business consultant for McKinsey and Company (Seoul Office) developing strategic implementation plan for companies to cope with changes due to technological advancement.



Daniel Boyarski | U.S.A



Multi-culture, Art, Sensibility, New Technology

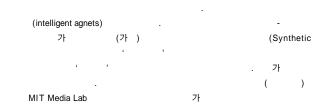
Bloomington) (University of Louisville) . AT&T. IBM

(American Institute of Graphic Arts), ACM (Association for Computing Machinery) Daniel Boyarski received his RA in Art and Design from St. John 's University in Minnesota and his MFA in Granhic Design from Indiana University. He continued his studies with post-graduate work at the School of Design (Kunstgewerbeschule) in Basel, Switzerland. Boyarski has had a lengthy teaching career, holding posts at Indiana University, University of Louisville and Carnegie Mellon University where he is currently Director of Graduate Studies for the Department of Design. Boyarski has also remained professionally active as a partner in Boyarski/Boyarski Design Consultants. Some of the company 's major clients include AT&T Global Information Solutions, the Australian Tax Office, IBM, Mitsubishi, Sony and Samsung.

Yoon Song-Yee| Korea

Characters)

settinas



Interactive Synthetic Characters

New environment demands new paradigm. Our time characterized by prevalent digital media and mutual interactivity provided its presence commands the need for character paradigm. Within the character paradigm, intelligent beings that constitute responsive and intelligent environment, no matter they are virtual or physical, are modeled as 'characters' that can act and react in a believable manner and participate in the full interaction. To be a compelling character, it should be able to comfortably communicate with human participants in a transparent and adaptive manner. Character paradigm, which has been developed to effectively build this type of character, models a character's operation as governance by its 'creature kernel'. Creature kernel is modeled as a sum of four main parts -- the perception, motivation, behavior and motor systems and characters build based on this framework are called "synthetic characters". Especially within the context of a 'story', not only actors but also other components such as music, camera and story itself as an intelligent and responsive being that can be viewed as synthetic characters. The speaker will show a couple of video clips that demonstrate these intelligent beings in real time interactive



Kunstgewerbeschule

(Film Animation) . 1979

(Indiana University Bovarski/Bovarski Design Consultants ACD (American Center for Design) AIGA

Hospital Albert Schweitze

ډ ب 40 Kim Young-Oak (Korea)

. Kim Young Oak earned a masters degrees in philosophy from Taiwan National University and another one from Tokyo National le continued his study of Eastern philosophy at Harvard University where he received his Ph. D. As a professor of philosophy at Korea University. Kim rose to prominence through his prolific writing. After resigning from his post at Korea University, Kim enrolled in the Department of Oriental Medicine at Won Kwang University, Currently he works as a doctor of oriental medicine but continues to remain active, lecturing at diverse venues.

Cutting Edge International Festival

. , , · , , , (1 , Quick Time, 1 MPEG) 6 5000 . . . 35

, CD .

Designit Exhibition (111)

2000 10 22 29 ' 1998

(Tomorrowing Transport), (Information and Communication), (Recycling and Reusing), (Space for the Community), (Fashion and Identity), (New Materials) 6

,

.

, .

Icograda Regional Meeting

.

.

21 2000 10 23

KIDP, VIDAK, KECD, Shanghai GDA, JAGDA, Nipon Design Center, GDA, DPC, CETRA, TGDA, 가 Tamasek Polytechnic School of Design, AGDA, DIA, IIT , , , , , , , , , , , 6

가

.

Icograda Visual Communication Today Exhibition

2000 10 22 29 42 61 " 가 , , . , , 가 , 가 (, , , ,

,)가 .

, ,' , . 가

, .

4 ,

East Asian Posters Exhibition

4 , 2000 10 23 29 (KIDP) .' ' (350 , 100 , 100 , 70)

.

Icograda Graphic Design Education Manifesto

. , 가 , 2000' 가 가 가 4 ,

21 20 . , 6 . ,

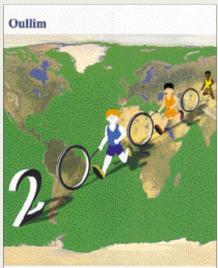
가 . , 4 (GUI Bondship, ,), (Daniel Boyarsky, ,),

(Esther Liu,), (Marianne D. Sauthoff, , ,), (,) '

100 () 2 . 1 2000 3 17 18

Gui Bonsiepe (Univ. of Applied Sciences Cologne ,), Esther Liu(Hong Kong Polytechic Univ. ,), Marianne Sauthoff(Univ. of Pretoria ,), Kirti Trivedi (Indian Institute of Technology Indsutrial Design Center), 5 가 .6 16 18 2 Sharon Poggenpohl (IIT), Jan van (Jan van Eyck Academy), Frank Barral (Escola Superior de Desenho Industial),

(, lcograda) 가. 2 '

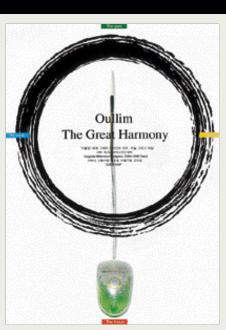


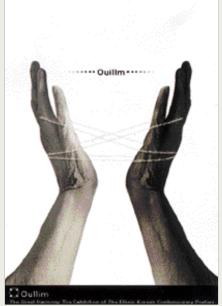
LIGHT OF THE WORLD

9



THE GRET HARMONY OF WORLD





100 ' 000 10 27 ,' 2000'3	, , Oullim Poster Aperto					
	2000 8 18 8 25					
	, 400					