



2000

“ (對比) 20 가 , 가 ” (Icograda Millennium Congress, Oullim 2000 Seoul )

Borders) 1997 (Oullim) 10 24 (ExChange) 1999 5 (Viewpoint in Time) 2003 3 50 가, 가 (Moving 1995 가 (紙上) 8 25

### 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.





# Leila Musfy | Lebanon



American University  
C.I.  
IBDAA 99  
(Future television design and art)

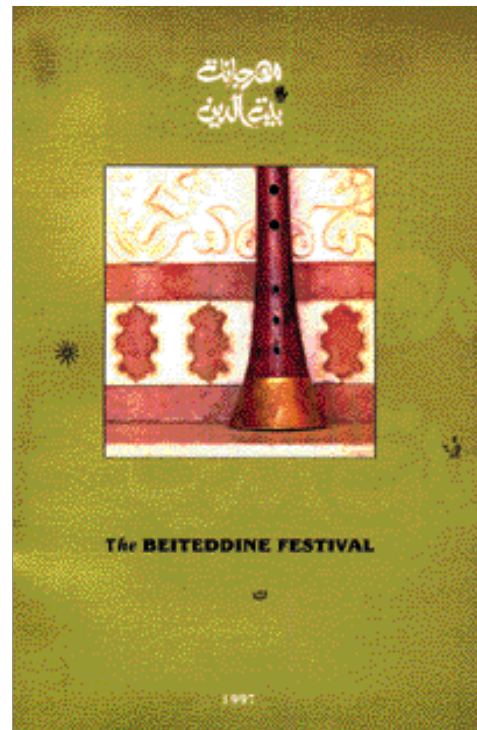
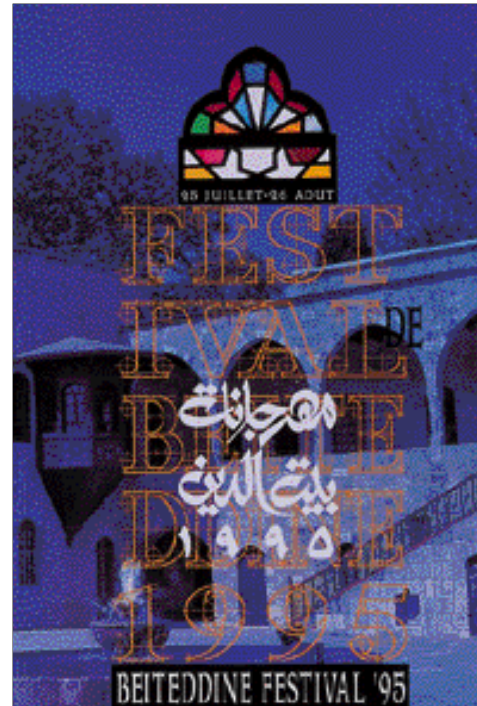
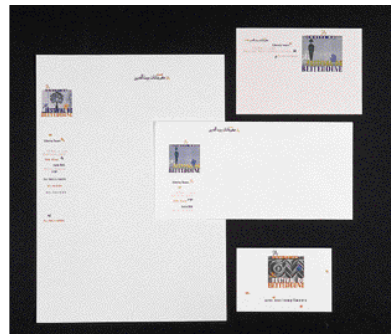
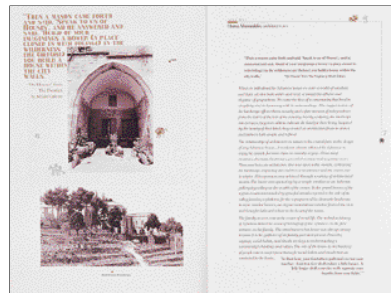
Born in 1956 in Lebanon, Leila Musfy studied design at Kansas City Art and received her MFA from the Cranbrook Academy of Art, USA. Since 1991, Musfy has focused on book designs, brochures, catalogs, signage CD covers and recently on the web. Musfy's design work has been recognized with many international 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 also 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.



# Cho Young-che | Korea

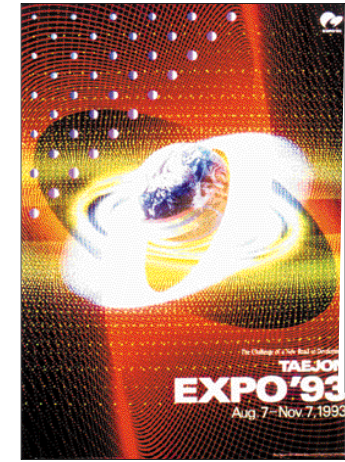
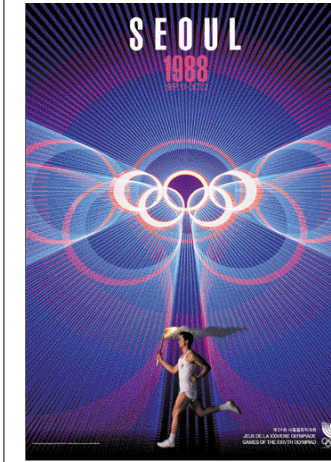


CDR (1973-1995) 1988  
, 1993  
(Rhode Island School of Design), C.I.  
(Tokyo Pan Pacific Design Congress)  
(Morisawa Awards)  
'98

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.



## Coordinating Dreams and Reality





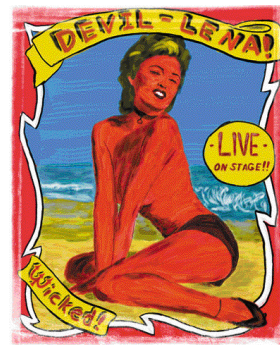
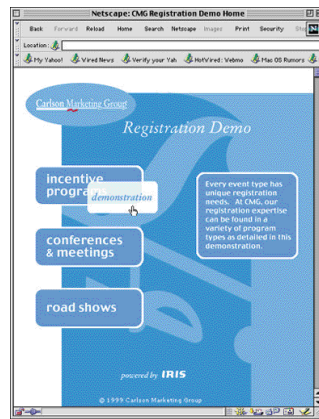
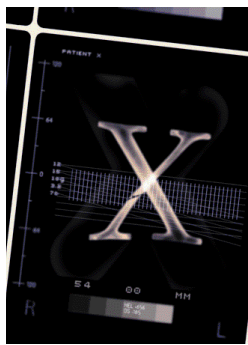
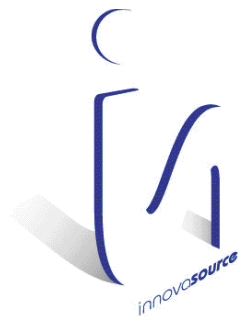
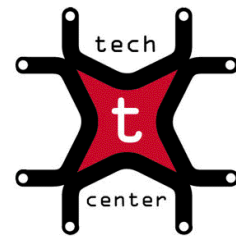




# David Carson | USA

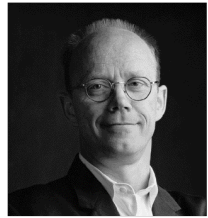


<The End of Print>  
Graphic Design after the End of Print



R/GA  
1989 < (Beach Culture)>  
1993 11 (Marvin Scout Jarrett)  
< (Ray Gun)>  
1998  
(John Kao) 'The Art and 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 Giorgio 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.

# Erik Spiekermann | Germany



Information, Information



'ff Meta' 'ffc Officina'  
1981 Berthold,  
Linotype, 1988 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 'ffc 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.

# Wang Xu | China



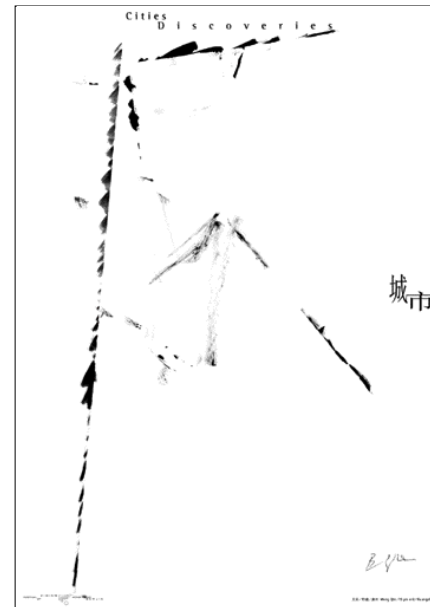
The Practice of Cross-cultural Design East Meets West (with Garry Emery)

(Wang-Xu) (Guangzhou)  
Fine arts College) .1995  
Wang-Xu & Associates  
가 <Print> <IDEA> <High Quality>  
<Graphis> (Museum fuer Kunst und Gewerbe), (Brandenburgische Kunstsammlungen 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>.

when the well is dry we know the worth of water

是 我 当  
多 们 井  
么 才 水  
的 知 枯  
珍 道 干  
贵 水 时



# Uwe Loesch | Germany



1943 1959 1960 30  
(Museum of Modern Art, New York) ' IcoGRADA Excellence Award ' ' Grand Prix ' 1990  
Wuppertal 27 AGI(AGI), ADC(Art Directors Club)

Born 1943 in the East of Germany, Uwe Loesch studied Communication-design in Dusseldorf. He got numerous awards at the international biennials in East and West and had more than 30 one-man-exhibitions 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.



10

(Exocet), (Prozac)  
(Millenium Dome)

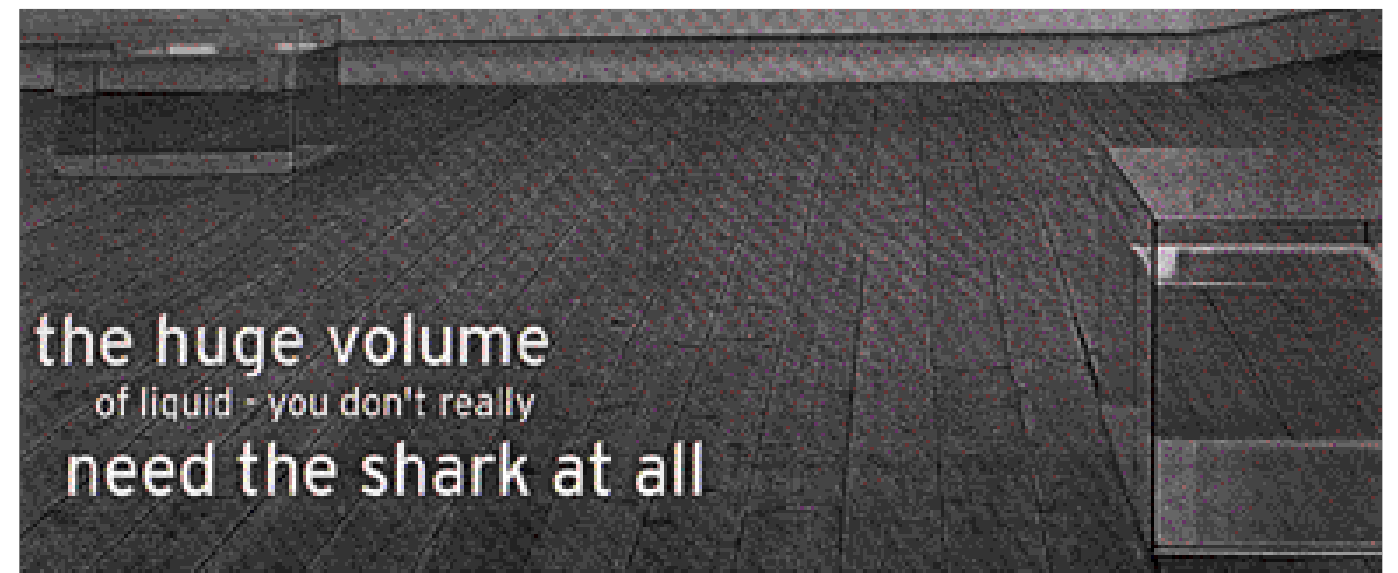
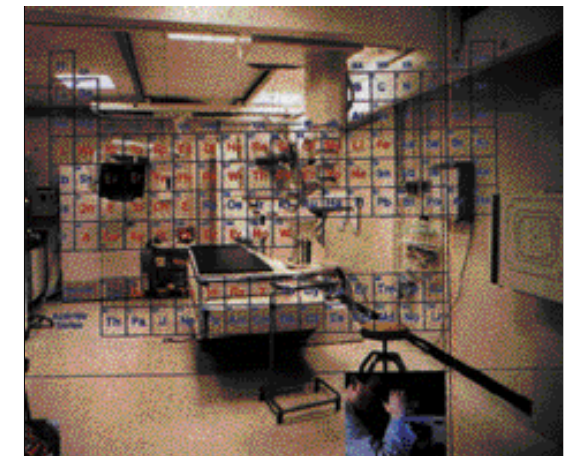
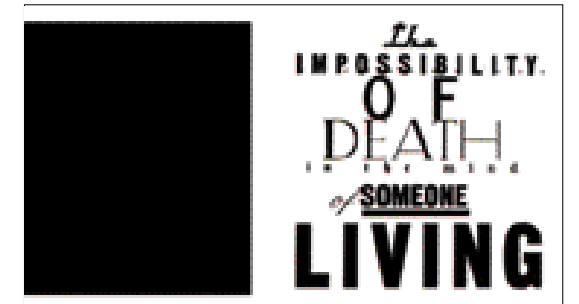
<One to One>, <Always>

(Damien Hirst)

(Mason),

**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.



**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.



# Michel Bouvet | France



(Ecole Supérieure d'Arts Graphiques)  
1955

(Fine Art School in Paris)

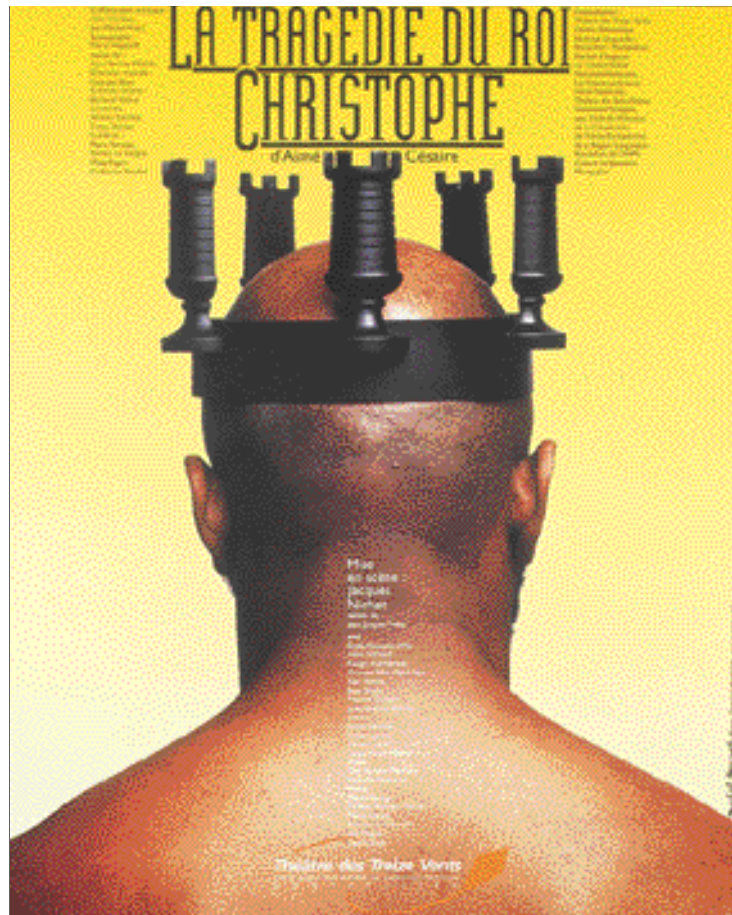
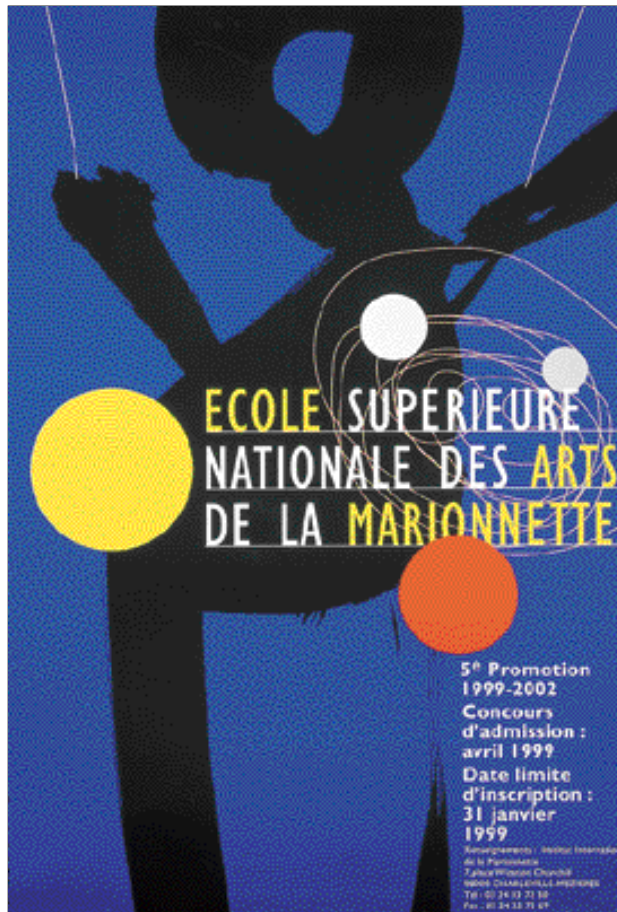
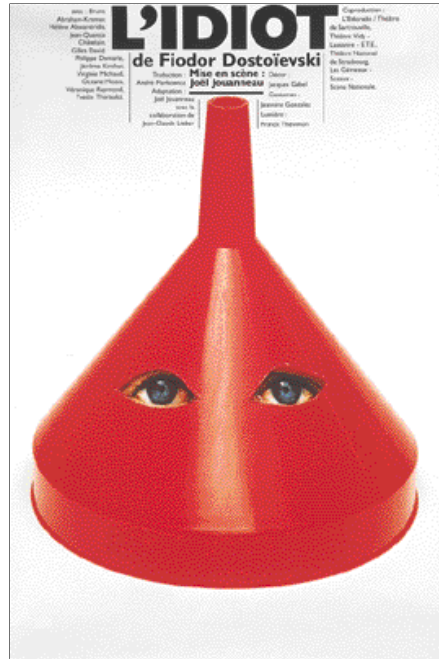
(Vchek Cartel)

가

2

<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 Bibliothèque 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 supérieure des arts graphiques) in Paris.



# Sheila Levrant de Bretteville | U.S.A

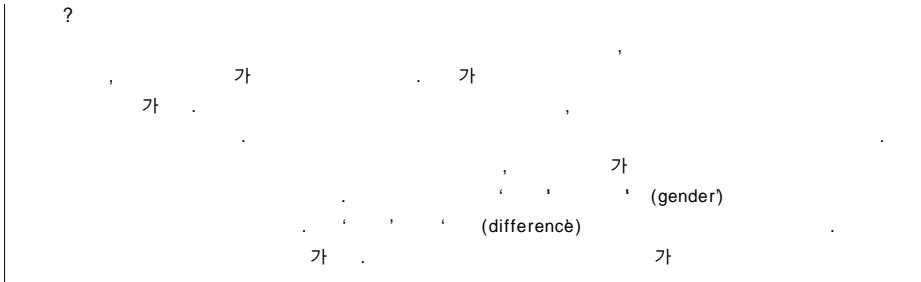


California College of Arts  
and Craft Moore College of Art and Design

Art Center (Walker  
(Corcoran Gallery),

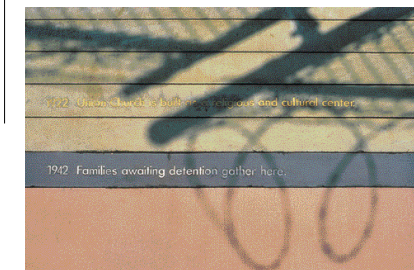
1990  
<Print> <IDEA> <Eye> <The Lure of the Local>  
<Architecture of the Everyday>

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 Modern Art in New York, the Victoria and Albert Museum in London, the Los Angeles Public Library and New York Public Library. She has also been active as a public artist, having created numerous permanent installations in public places. Articles by and about de Bretteville can be found in publications such as Print, IDEA, Sazio e Societa, Communication Arts, and Eye.



## different?

The graphic design profession can be seen as having developed a deeply porous and sometimes rather local, gritty, material edge as well as 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.





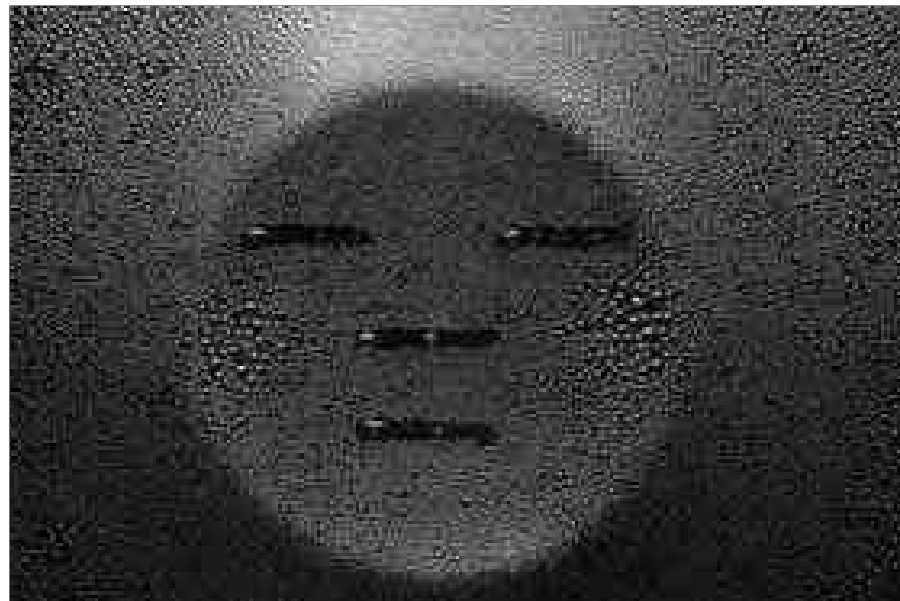
# Vladimir Chaika | Russia



Art School 1 Stroganov Higher School of Arts and Crafts

(1988, 1994), (1995), (1995), 가 (2000) 가 3 (1998) 3 (DDD); 20 (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 (Trojka, 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



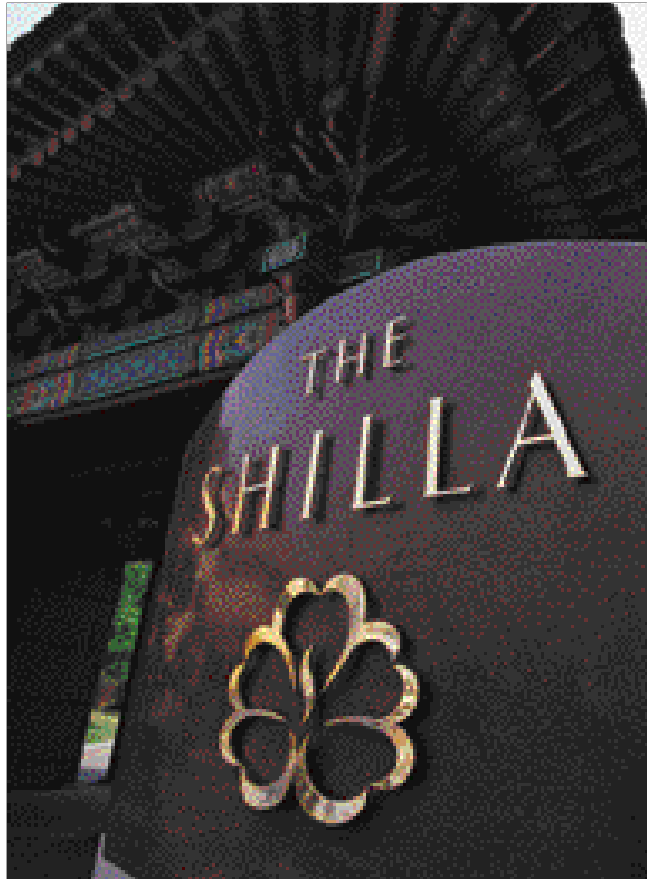
BFA MFA & DC&A m.net CI BI, 2002

Chang Dong-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.

2002 FIFA 4 가 가 2002 FIFA FIFA 가 FIFA .2002 FIFA (Interbrand) ISL DC & A (The joint lateral project) FIFA DC & A (Creative Director) 2002 FIFA 가

## 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.







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

1996

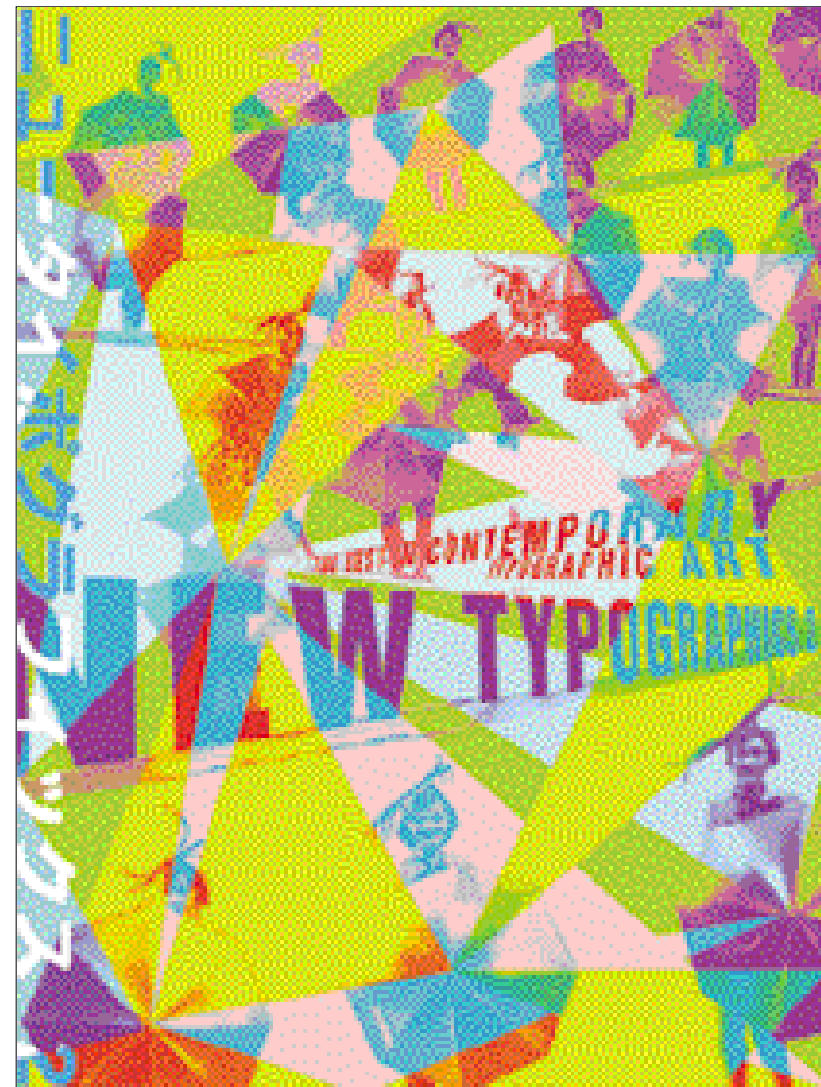
(Cyanpress) <Eye> <Novum> <IDEA> , 1992-98

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 Akademie 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.

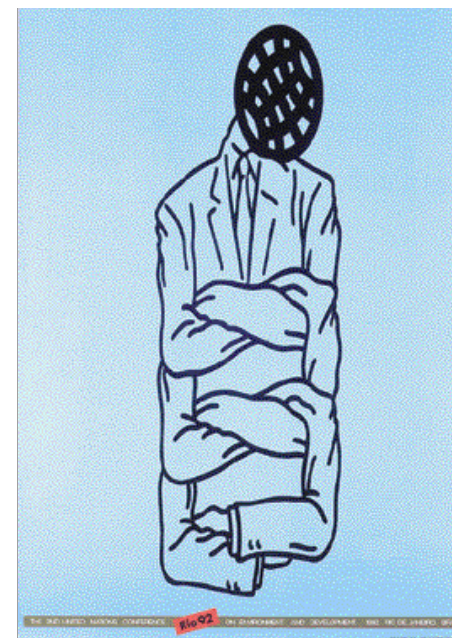
**Sounding the Visual**

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.



' Warsaw International Poster Biennial(1972) ' ' Colorado International Poster Biennial(1979) ' ' Moscow International Poster Biennial (1985) ' (1970 ) (1998 ) (1992, ) ' ' 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 Icoquadra, 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.



" (Watch your footing) " 가 2 JAGDA 가 VTR

**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.





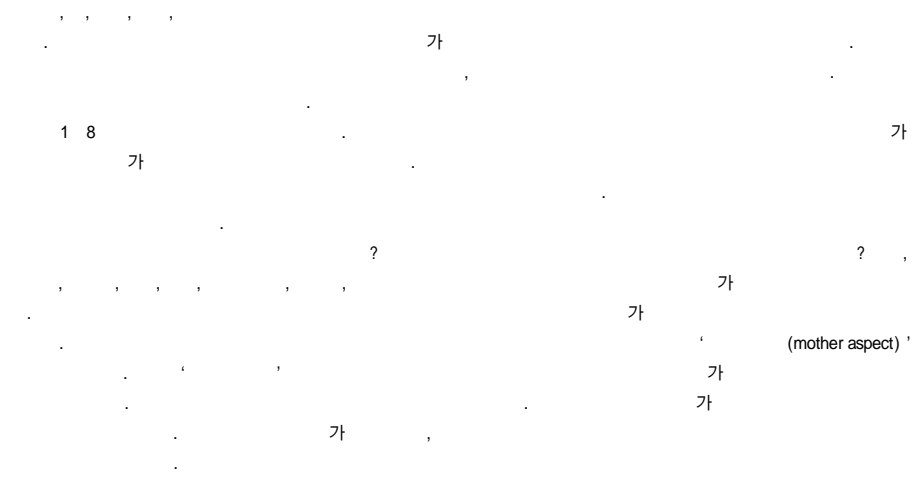






(黃永松) 1943  
 .1967 (Taipei Commercial Film)  
 .1968 (Long Life Film Company) <  
 (I Don't Dare to Tell You)> .70  
 (Central Motion Picture Company) 가,  
 <(ECHO)> <(Han Sheng Magazine)>  
 (ECHO Production Company)  
 가 .<UP>( .  
 .1966-67), <Energy of Asian Design>( 가  
 14 . .1997-99), <When Installation Art  
 Meets Up with the Artistic Heritage Handed Down Through the Ages from Mother  
 to Daughter>( .1998 ),<  
 (Contemporary East Asian Calligraphic Design Exhibition)>( .  
 1998), < .>( .1998-99),  
 <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), <Contemporary East Asian Calligraphic Design  
 Exhibition>(Seoul, 1998), <Huang Yung-sung: Taiwan's Book Designer>(Tokyo,  
 1998-99), <Pawn>(Tour Exhibition in Oeens 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)

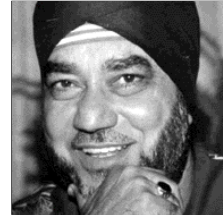
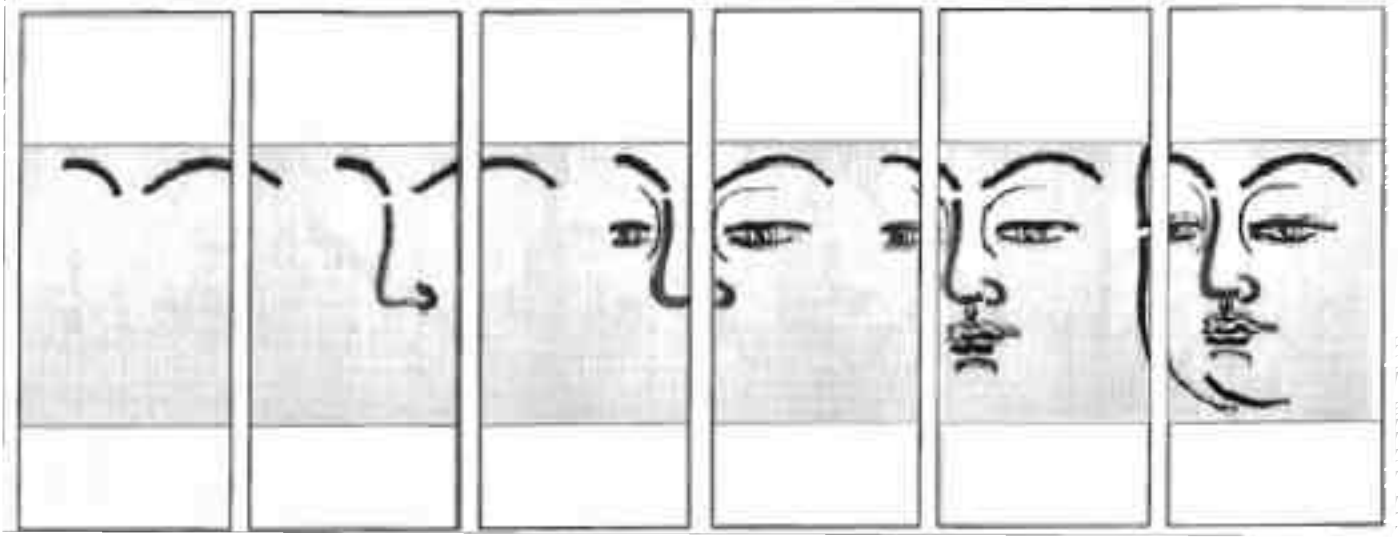


**A Look at Chinese Design Beginning from its Point of Origin - Artistic Heritage Handed Down Through the Generations from Mother to Daughter**

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 create 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.

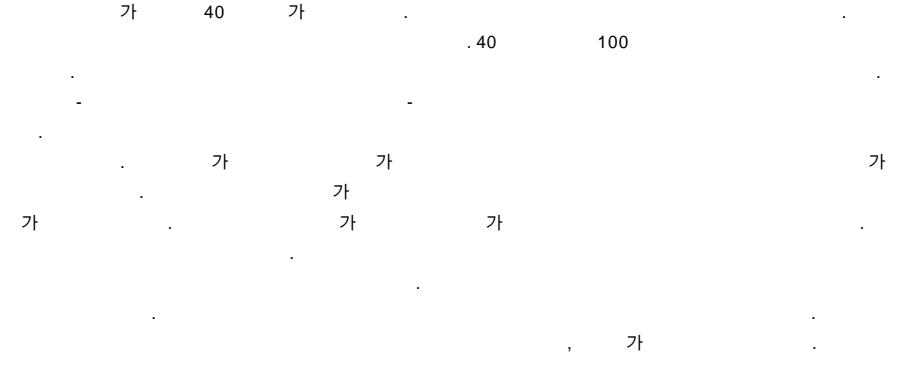
The earliest design are the designs made by the hands of mothers. The earliest extant needle discovered dates back to 16,000 years ago and was excavated in Beijing Zhoukoudian Shandingdong. From this bone needle, we can picture the mothers of Shandingdong sewing furs together to make robes for their 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 existence, 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.



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.

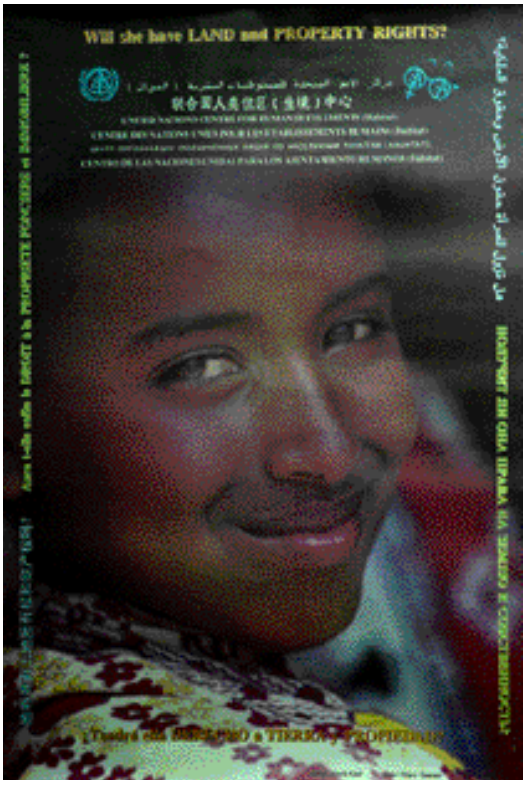


**Oullim - Vision for the Future**

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 destroy humanity's only means of survival.

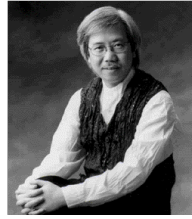
We have and are learning how fragile the earth is and that most of the problems know no boundaries. The modern industrial nations in the North due to their immense consumption of energy and raw materials have contributed to high volumes of waste and environmental pollution. While the developing countries 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 great. 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.





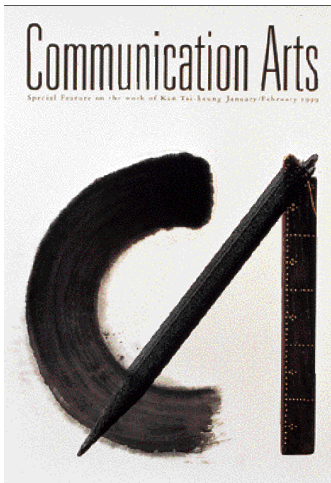
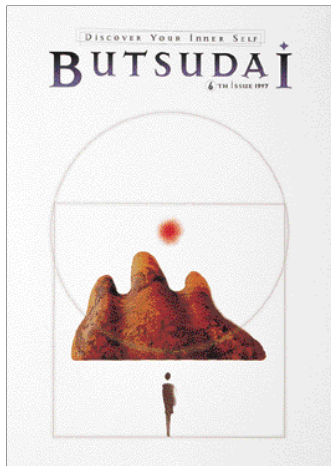
# Kan Tai Keung | Hong Kong



1976  
Mercury Award 'Clio Award'

1991  
가 <Creation> <Graphis> <NOVUM>  
<Communication Arts> <IDEA>  
가 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 <Creation> <Graphis> <Communication Arts> <IDEA> which included him among their 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.



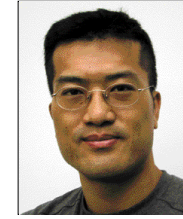
## Men - Culture - Design

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

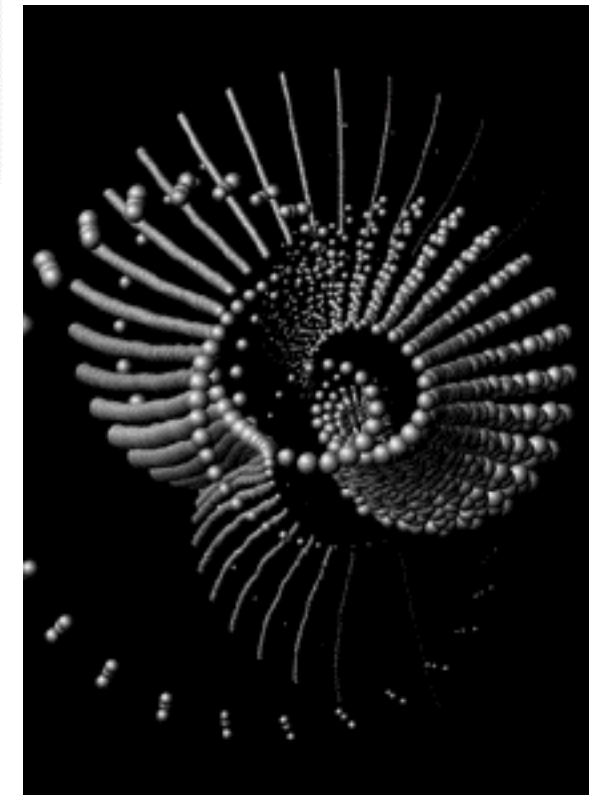
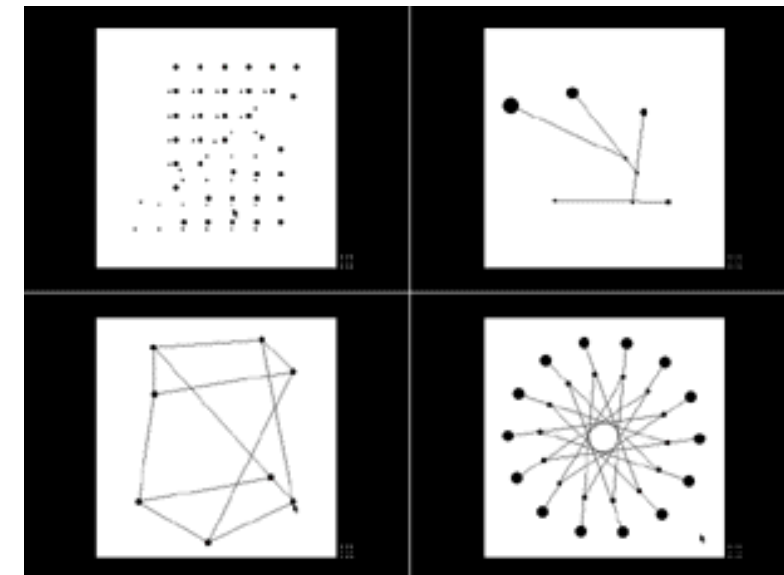
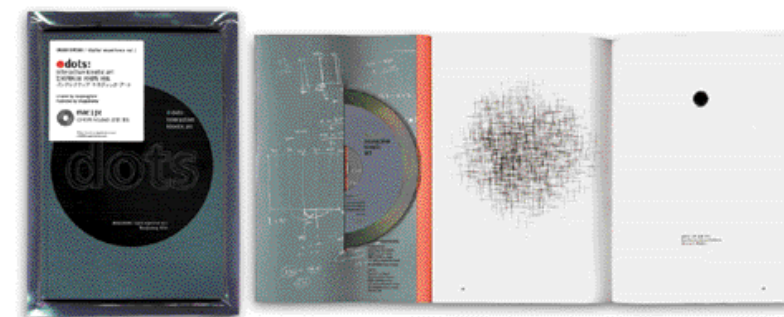


Visual Arts  
CD-I CIP  
가  
School of  
21 가 (Pin-hall) (Photogram)  
가 가  
"Digitography" 가  
IDS

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 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 discretion 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 newly-emerging graphic design style as "Digitography," and we will look at some examples of it.









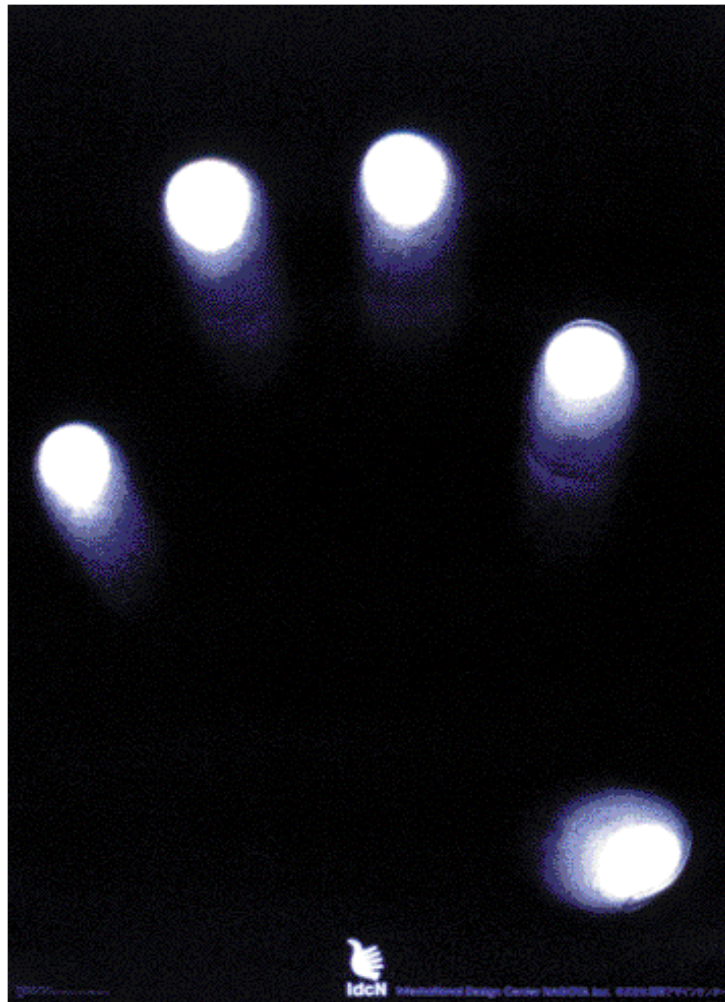
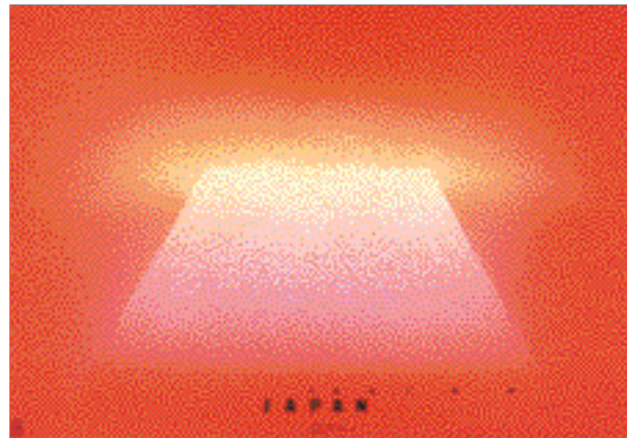


1982  
1985  
1990 <Koichi Sato>  
1995  
(JAGDA)

Tokyo Art Director's Club, Tokyo 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.

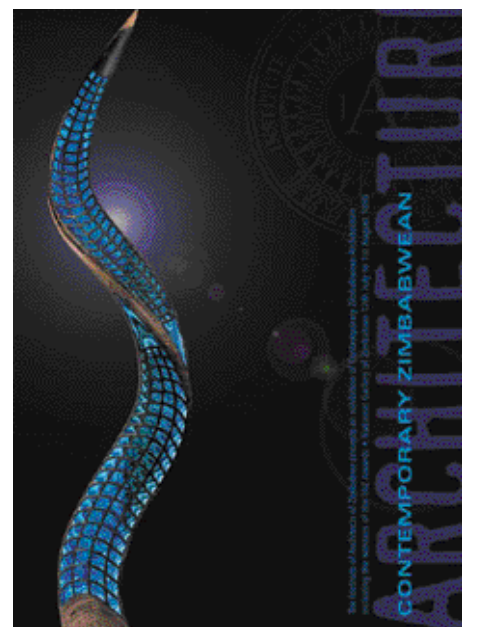
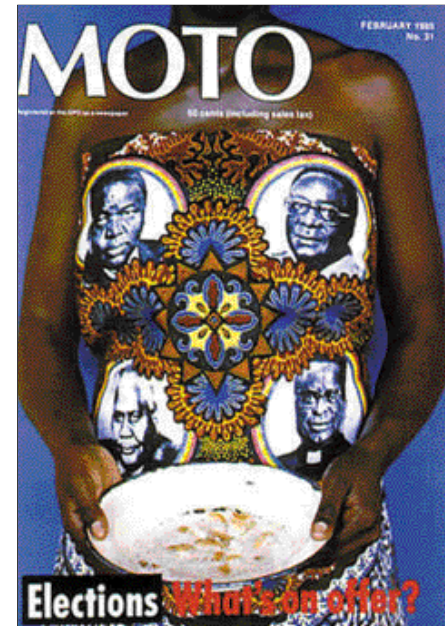
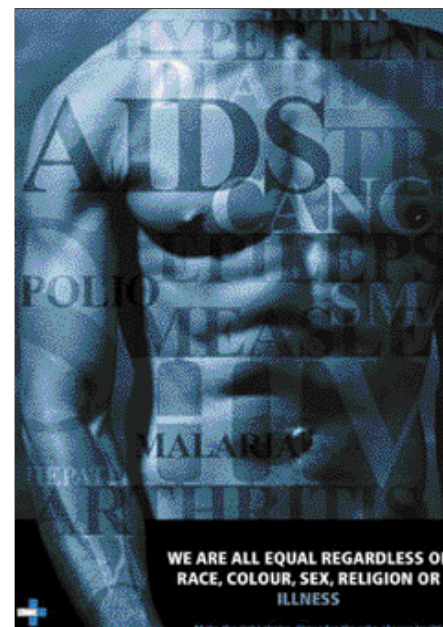
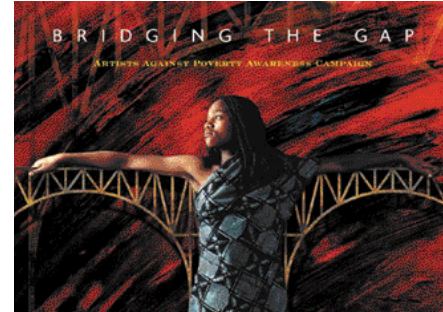
**HINOMARU : The Rising Sun Flag**

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.



Central School of Art and Design  
1986 1 3D  
1998  
40

Chaz Maviyane-Davies is a Zimbabwean design consultant and filmmaker. Maviyane-Davies has a BA in graphic design from Middlesex University, an MA from the Central School of Art & Design in London, and a postgraduate diploma in filmmaking from the Central St. Martins School of Art & Design. He has also studied 3-D design in Japan. Maviyane-Davies worked for several design firms in London before setting up his design studio in Harare, The Maviyane-Project. Maviyane-Davies is also an award-winning filmmaker. His short film After the Wax has been invited to film festivals around the world. Maviyane-Davies has also achieved international recognition for his graphic design work, winning awards at Biennales and exhibitions around the world. His work has been featured in publications such as <IDEA> <Graphis> <Design>.





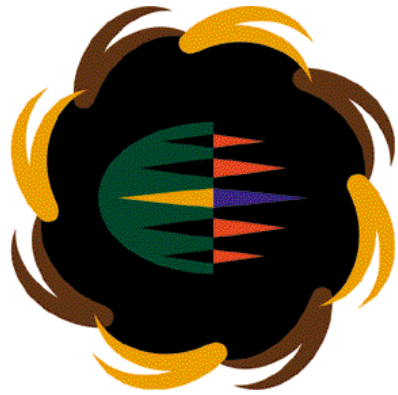






1970 16 (Orange)  
 1995 가 (Durban)  
 Juice Design) 가 (Johannesburg)  
 Ogilvy & Mather (Capetown)  
 가 South African Breweries, Deloitte & Touche  
 <i>i-jusi</i> 60 가

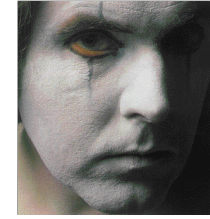
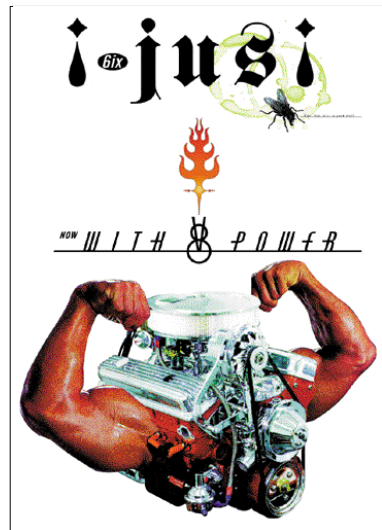
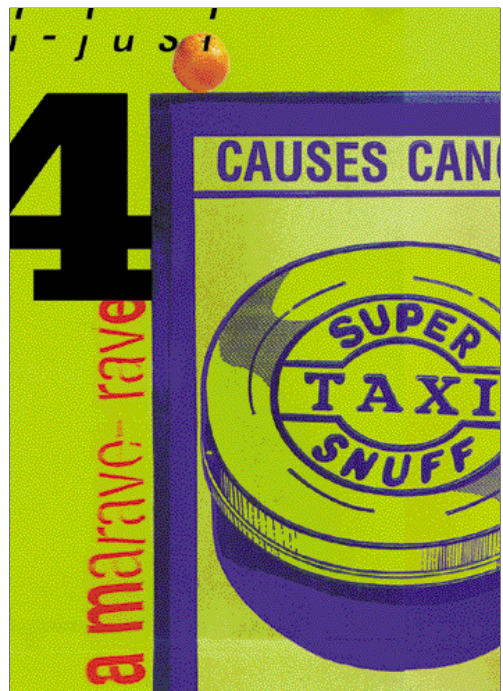
Garth Walker trained as a graphic designer in Durban in the 1970s. After working at a small design studio for 16 years, Walker established Orange Juice Design (OJ) in 1995. Started with only one computer, OJ was acquired by Ogilvy&Mather (South Africa) as its design brand. OJ now has a staff of 22 and 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>i-jusi</i> (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.



1980  
 Danish Museum of Poster, Spicchi dell'Est Gallery, Warsaw  
 GGG 가 (MOMA), Museum of Applied Art  
 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.

가 (story - telling)

(ex - libris) 가

가 가

**Between Two Lines**

When I look to the Icoagrada 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.





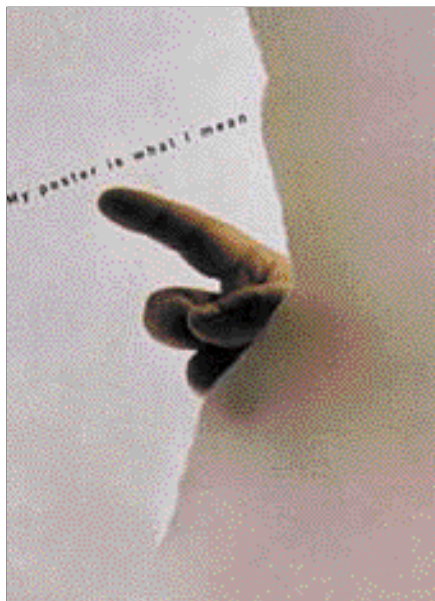
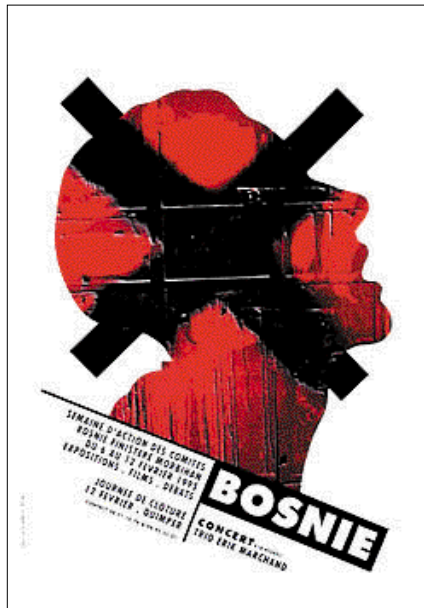
# Alain Le Querneq | France



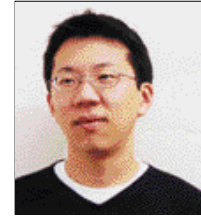
1944  
 가 가 가  
 68 (過猶不及) 가 Henryk  
 (street poster action)  
 가 가 가 25 가 가?  
 가 가 가? ...

## 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 developed 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 cultural? So I did and so I am still doing. My work evolved with appearance of new techniques and new technologies and my small posters wildly stuck in the streets became framed billboard posters. After 25 years of intensive production, the question for me is: What use is graphic design? Behind 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... Unfortunately, for me I must continue my utopia.....



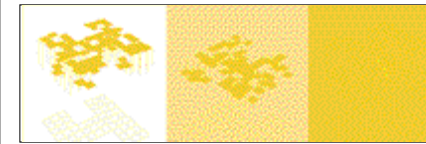
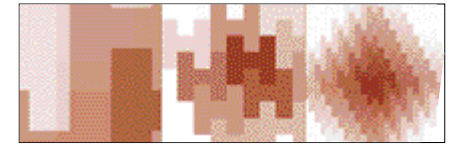
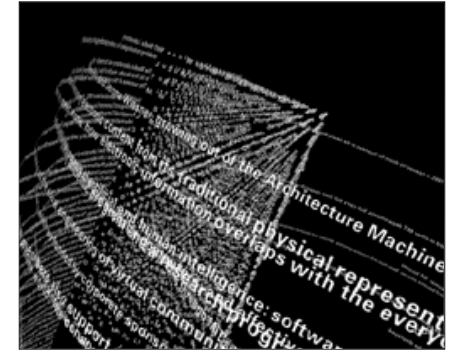
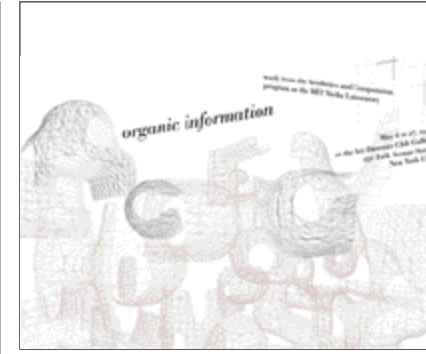
# Peter Cho (USA) | U.S.A



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



The Center on Global Brand Leadership  
 CEO  
 <How to Get  
 Customers to SENSE, FEEL, THINK, ACT and RELATE to Your Company and  
 Brand> 2001 <eBusiness: 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 Volkswagen.

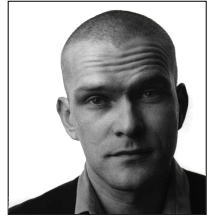
features - and - benefits ?  
 가 가?  
 5가 ?

## Experiential Marketing

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-oriented organization.



# Thomas Mueller | U.S.A



(Simon Johnston)  
AFI, 'Liquid Typography'  
'Understanding Concrete Poetry'  
<ID> <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.

## Creating User Experience



# Lee Sung-Pyo | Korea

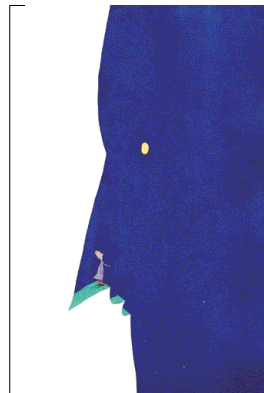


LG

>가 < >< >( )

2

Lee Sung-Pyo 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



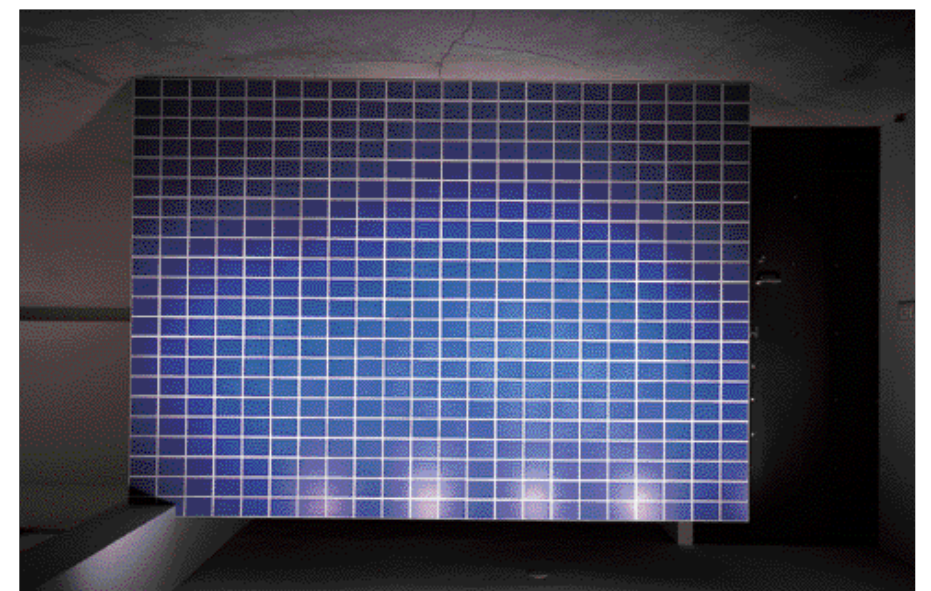
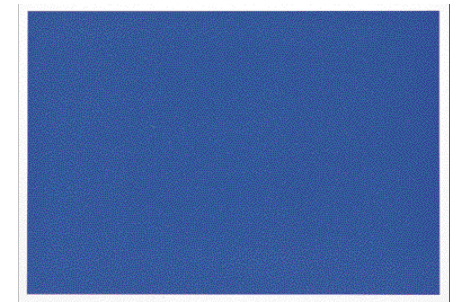
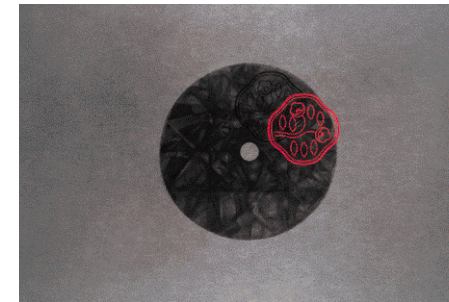
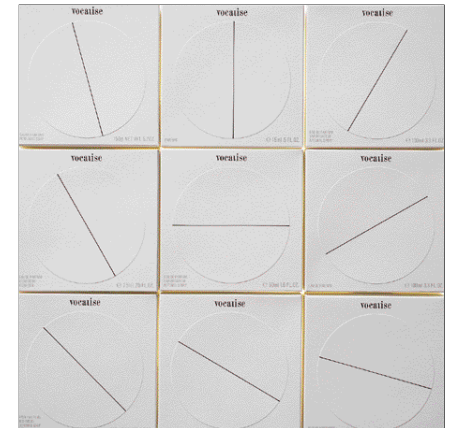
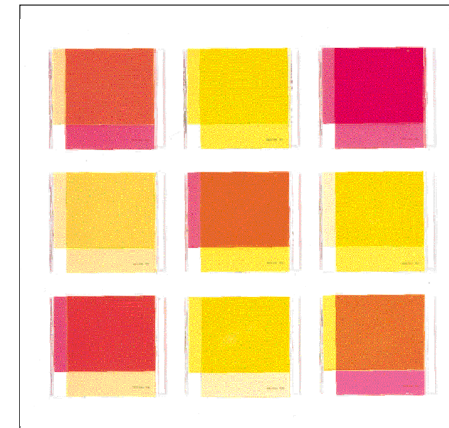
1986

15

1993

'VOCALISE'

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.



# Laurie Haycock Makela | U.S.A

(California Institute of the Arts)  
Institute of Graphic Arts

2D

E.C.A.L

(Lewis Blackwell)

Type Directors Club, American

2000 10

'Addiction + Meditations'

MTV,

<Where is Here>

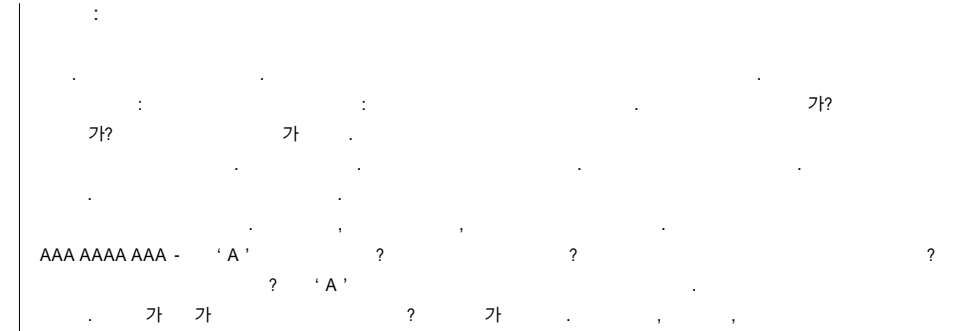
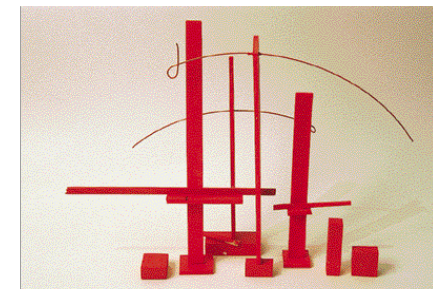
With an undergraduate degree from UC Berkeley, Laurie Haycock Makela continued with graduate studies at the Rhode Island School of Design and earned her MFA at Cranbrook Academy of Art. Formerly, design director of the Walker Art Center in Minneapolis and lecturer at the California Institute of the Arts 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 Humanities, 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.





1928 (Academy of Applied Arts, Prague)  
 1961 50 가 (artists book)  
 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.



**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 strong as any in fine art.

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.

We could look at each letter. Touch each letter.

Perceive the shape of 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.

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.



가 가 가 가

**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.







