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Mohm

















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Let there be writing, not about the body,  
but the body itself.  
Not bodihood, but the actual body.  
Not signs, images, or ciphers of the body,  
but still the body.  
- Jean-Luc Nancy, *Corpus* -



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TYPOJANCHI 2017: 5th International Typography Biennale

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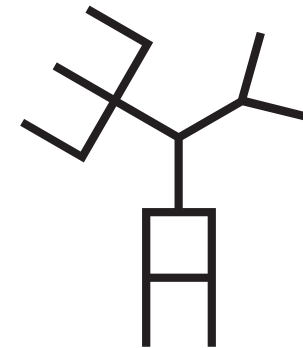
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T Y P O J A N C H I  
E T O P H L X T L X  
International Typography Biennale





Mohm



[illegible]

The International Typography Biennale *Typojanchi* 2017 has shed light on and interpreted letters as a creative medium, and sought exchanges and communication between letter and design culture through typography. I'd like to express my sincere congratulations to *Typojanchi* this year.

The Biennale took its first steps forward in 2001, and is now celebrating its fifth exhibition. With 218 artists(teams) from 14 countries now part of the event, its status as the most prestigious international typography event has now been firmly established.

Serving as the background not only for visual design but for design as a whole, typography delivers linguistic emotions as well as our thoughts through letters, the very basis of culture, and deeply connects various fields of art with people's everyday lives.

It is my true hope that *Typojanchi*, an event where the world of typography is discussed at length, will finally be recognized not only as the world's leading forum of its kind, but also an venue where people learn firsthand all about the uniqueness of Korea, the host country and birthplace of a beautiful written language like Hangeul. At the same time, I know that *Typojanchi* will help promote cultural exchanges and communication through design.

I would like to extend special thanks to ahn sang-soo, head of the Organizing Committee, Ahn Byunghak, Director of *Typojanchi 2017*, Choi Bonghyeon, Director of the Korea Craft & Design Foundation, Yu Jeongmi, Chairperson of the Korean Society of Typography, and everyone else who was involved in making this spectacular event a reality. Furthermore, my genuine appreciation goes out to all the designers and artists from Korea and around the world who made this Biennale possible with their unbelievable works.

I am confident that *Typojanchi* will serve as a one-of-a-kind opportunity for people to engage in the many fields of design, while the public will have an unparalleled chance to rediscover the different meanings of design as a familiar channel in our day-to-day lives and to experience the new direction design will be taking in the future.

Thank you.

Do Jonghwan  
Minister of Ministry of culture, Sports and Tourism





**Letters** are a basic tool for human expression and an important element in helping to form a national identity and in shaping culture. That is why the invention of Hangeul, which has long been praised around the world for its scientific basis, is the perfect symbol to represent Korea's many remarkable cultural assets.

**Letters** are reinvented as elements of beauty through typography, a field in which human philosophy and artistry are reflected by so many highly skilled contemporary artists. The delicate emotions of language within visual design are reinterpreted by these same people in artistic aspects and transformed into a novel communication medium, giving new vitality to our everyday lives.

**Typojanchi 2017** is an international biennale that provides a venue for exchanges and communication between and among people from all around the world. This year marks the 5th time Typojanchi has been held, and this year's biennale has enhanced its level of completion more than ever before. Particularly noteworthy are the cultural discourses from Africa and South America that are being presented along with the culture of characters from Asia, Europe, and North America. This clearly highlights the finer aspects of a truly international biennale that *Typojanchi* has built on since its inception.

**Mohm (Body)**—the theme of this year's exhibition—philosophically examines humankind's basic acts of expression, which are *speaking* and writing. Language expressed from the body becomes a letter, a type of sustainable sign, and all invited artists have explored the meanings of *typography* for the purpose of beautiful communication by adding their own aesthetic value to characters. This will provide the public with a unique chance to experience unconventional inspiration and learning opportunities through works created by these artists. At the same time, visitors will be able to develop their own personal sense and attitude towards letters.

I would like to extend my special thanks to ahn sang-soo, head of the Organizing Committee, Ahn Byunghak, the Biennale Director, and everyone involved with *Typojanchi 2017*. In addition, my sincere appreciation goes out to all the designers and artists who are participating in this event. I hope that *Typojanchi 2017* will be an opportunity for everybody to rediscover new meanings in art and beautiful letters, and ultimately, will help raise the level of culture internationally.

Thank you.

Choi Bonghyeon  
Director, Korea Craft & Design Foundation



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Mom.Moam.letters.

universe.was.born.. time.was.born..

sun.and.soil.bead.was.born.. every.life.was.generated..

and.finally.a.human.being.emerged..

human.being.standing.straight.could.make.use.of.both.its.hands..

and.come.to.think.and.speak..

human.heart.and.mind.wanted.to.solve.secrets.of.the.universe.

and.left.traces.with.tools.like.gestures.and.motions..

it.is.how.letters.were.born..

letters.soon.became.types.

types.changed.into.numbers.yet.again.. in.this.day.and.age..

they.became.an.object..

letters.turning.into.objects..

no.letters.however.are.without.Mom..

letters.are.Mom.and.Mom.is.letters.themselves..

Mom.is.heart.and.heart.is.Mom..

Moam..

Moam.calls.for.letters..

ahn.sang-soo

Chair, Typojanchi Organizing Committee



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The 5th International Typography Biennale is finally here. The fact that the only international typography exhibition is held in Korea—a nation with a glorious cultural heritage and the home of Hangeul—further highlights the meaning of *Typojanchi*.

The Korean Society of Typography, which is co-hosting the International Typography Biennale, was established in 2008 for studies related to letters and typography. Since 2011, we have helped put this event together along with the Korea Craft & Design Foundation.

The entries submitted by artists have continued to improve throughout the years. The main theme of the exhibition this year is “Body and Typography”, and features 218 artists (teams) from 14 countries, including the U.S., Brazil, the Netherlands, and Germany. The body is a communication medium that has existed long before we had letters or signs. This year, the exhibition has a total of ten themes, some of which are *A Chronicle of Writing*, *Write in Read: Where the Mohm (Body) Touches Typography*, *Letter, Images and the Senses*, *The Connected Body and Specific Places*.

I especially want to thank Ahn Byunghak, the Biennale Director, and everyone involved in this biennale. It is my hope that all of you can explore and fully enjoy a variety of interpretations and viewpoints that have emerged through the meeting of bodies and typography.

Yu Jeongmi  
President of the Korean Society of Typography



20	_K 2H Greetings	
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	A Chronicle of Writing: the Present and Beyond	
42	sŸD 0.ÄN 3 Chronicle of WritingO Park Jihoon	
66	sŸD _dO_yf The Present Time of Lettering and Drawing LettersO Jun Kakyung	
92	sŸO_”b Beyond WritingO Moon Janghyun	
116	4q sŸ Write in Red: Where the <i>Mohm</i> (Body) Touches Typography	
118	▷ 5_ LUST	
124	D 5_ Thirst	196 0e i 28_5_+H.3▷ Ä Inhabit a Planet
128	ä_• 3 Han Jeonghoon	198 _ya The Rodina
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138	Ÿ Ö Sohn Beomyoung	162 .O mm_ Le Petit Néant
142	2Oy SEOULRO	166 *X7_1 : 5 Ted Davis
146	Z_.; Golden Tree	172 /” ?= %6 Catherine Anyango Grünewald
150	6O6O3	176 XÄIZ1& Dryden Goodwin
154	/m__Ö Choi Youjin	180 ä³ ² Hahm Junseo
		184 _1_K ü Lee Insu
		188 Ä 9 ,□ Kwon Minho, Lee Suyeon

210	100.z_Dq— 10.z_D :C 100 Daughters, 10 Mothers	
270	Ä Ä11	
272	Essay 1: How is a Jjalbang reproduced? - Lee Kiwon	
274	Ä Ä12 0 ‘□ ‘□□□	
278	Essay 2: Jjalbang: Graphic designs that reflecting the production principles and characteristics of a surplus product - Kim Narae	
304	0 .0 Ä O19r_ ñy &_ Flag (In cooperation with O19 in Ghent, Belgium)	
284	010 X :0 Playground: a Play Made by a Designer	310 00ÄT Anna Kulachek
286	E Vakki	312 ±1/70 d Elke König
290	.Ÿ Bae Minkee	314 Ä 3Ä Erik Brandt
292	.Ÿ Min Byunggeol	316 Ÿ\$ Guang Yu
296	ä /_d□ Kim Hyungjae, Hong Eunjoo	318 _1.; 0 Jiri Oplatek
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		338 Ÿ ,□ Shim Daeki, Shim Hyojun
		340 Z Ÿ Sascha Lobe
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366	:/JXä 3 Richard Niessen	
374	ä 0ä1 Hansje van Halem	



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386	âb_/ Kim Jangwoo	414	5i// dy Yasuda Takahiro	446	/ƒ 7 & Kono Satoshi	548	0p.f /Xc_WW_KAI 3p ny &_ Acting Bodies: from Body to Text (In cooperation with Hyundai Card Design Library)		
388	â 5E Daniel Weismann	416	À d 3è d + Erich Brechbühl	448	/I 5YLI/- Kosugi Koichi	552	àè 5X 3p Gilles de Brock		
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394	.0³ Park Kumjun	422	// è Takaya Ren	460	m ƒ_É Thiago Lacaz	562	_ya The Rodina	590	ƒ à ƒ Contributors
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410	&y &/ 2 B Shiroshita Saori	442	/:p Chae Byungrok	468	0I_I ƒ Hei Yiyang	572	.f À_W_y ƒ ƒ ƒ ,□ Unlimited Imagination of Our Body: Workshop	598	00_K Rebel9
412	%o- I Ahn Samyeol	444	/m_™I Choi Jongyol	470	0ƒ He Jianping	584	? z- k O ,□ Friendly Conversation without a Specific Background: Talk Series	602	_0 Zero Lab
474	0.f ,□ □ Connected Body and the Specific Places (In cooperation with Seoul Art Station project)							604	_W2/O Hyundai Motors
480	â 0 Na Kim	504	.2 0-2 0 Waterain	526	__ ³ Yoo Yoonseok			606	A ƒ™ Doosung Paper
484	0 B 5 Zc B Ore-oh! Studio	506	/ 6À 2 Tabula Rasa	528	9_I Sunday				
486	6:00 Ordinary People	508	â 0 ,□ Kim Hansol, Cho Hyeyeon	530	+ 5_ TEXT				
488	À ±± ,□ Kwon Ahju, Jang Yoonjung	510	.™± Moon Minjoo	532	_I/L 0 Lee Cheonseong	608	8p Appendix		
490	À 02 Kwon Youngchan	512	p I_I %R Hawaiiansalad	534	5v 5 À I Sparks Edition	610	À À ƒ Essay: Do Robots Dream of the Quick Brown Fox Jumps Over the Lazy Dog? - Goto Tetsuya		
492	ƒ Kimgarden	514	3 1/a 3m1s	536	_• 0 ƒ Jung Younghun, Ku Moa	616	À À ƒ Essay: Word Worlds - James Gogglin		
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498	â 3 ,□ Kim Donghoon, Kim Dohyen	520	Ü _K Son Heilin	542	/I/• 5 Corners				
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Everybody has a body, right here, right now. Human beings meet others vis-à-vis their body. A body is meant to see, hear, touch, taste, and feel the world. Thus, the body is the last medium that connects human perception to the world outside. Nevertheless, we always have some kind of discomfort when talking about issues related to the body. Where does this discomfort come from?

The body is both familiar and strange. For many people, it merely refers to a physical body. Though it is the only physical proof of one's existence, throughout history it has either been forgotten in the relationship between the mind and body, or it has consciously suppressed its own potential. In the shadows of reason, it has been re-understood as a physical concept that is compared to a mentality under strong self-restriction.

The body, however, is a substance in and of itself. It is an independent object that cannot ever be controlled by any defined notion or awareness. It produces meaning when it has contact with the world and contributes to the transfer beyond that meaning in relation-focused form. While preparing for *Typojanchi 2017*, I tried to discover the true meaning and aesthetics of the body from the particularities between one body and another body in a time frame that is not of a linear notion, and which is not divided into past-present-future within the space of an arbitrary boundary.

Before starting the actual experiments on the body and letters, we planned the *Typojanchi Pre-Biennale SAISA! 2016–2017* (In-between Typojanchi) in October 2016. The pre-biennale was to apply various ideas and methods connected to the body, letters, and typography to reality. The preliminary experiment consisted of four-day workshops, a two-day open studio, and a one-day seminar and discussion in order to examine how letters could be expanded and interpreted when falling under the theme of “body.” We invited three design teams under the themes of *Letters: Decoded by body motion*, *From shape to graphics: Mechanisms made from memory*, and *The body as a tool: The design of conditions and creation*, and then recruited 15 students and professionals involved in design and visual art, both at home and abroad, to take part in each workshop. The procedures and outcomes of the workshops exhibited at Culture Station 284, where the main exhibition would soon be staged, were made available through an open studio, with people free to share their opinions on the body.

What we focused on for the actual realization of the body with respect to the 2017 main exhibition was the abstractness of that “body” itself. We chose to advocate a variety of suppositions about the body, which instead of being interwoven into one piece going forward were pushed to the extreme. Nothing was prescribed or concluded. We did not decide why these suppositions should be viewed as a “body.” Instead, we wanted to collect different and diverse viewpoints on the body. A wide variety of perspectives and cases were brought together in three books. We arranged workshops in which various ideas on the body were discussed and people could share their own ideas. We encouraged disparate views that were least likely to be raised at the forum as dialogues, and then worked to mix and promote them with and among other points of view. The forums for these dialogues to advance ideas to meet were somewhat small and trivial, and included things like “chats,” “small discussions,” “parties,” “round tables,” “dinners,” “email

correspondences,” and “cooperating with extraneous groups.” Different perspectives that had led to extremes in a casual and informal atmosphere were then shared with random people who wanted to exchange ideas. This included participating artists, designers, curators, audiences, students, and professors.

There were no assumptions such as The exhibition will be like this or that. I believed that true creativity could not be exhibited with predictable or prescribed notions or planning. I intended many things to be credited to curators and artists. I supposed that the role of the director would be just like that of a football head coach or an orchestra conductor, and that the truly meaningful result of the exhibition would be an unpredictable chemical reaction between an artist's motion and that of the audience. Even if it were fleeting, I hoped it would be reproduced as a number of different interpretations and responses. This is how *Typojanchi 2017* was born, and it has since become a space and time of exchanges where we untie the symbolism of the body and letters, and complete them in diversely but loosely connected forms.

Ahn Byunghak  
Typojanchi 2017 Director



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*A Chronicle of VWriting: The Present and Beyond* explores the theme of *Body and Typography* in East Asia. It is our hope that you will experience the past and present, while also imagining the future, through the body features of character “writing” (書), and in particular how Hangeul is viewed in East Asia.

—Park Jihoon, Jun Kakyung, Moon Janghyun

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Although we use state-of-the-art technology, human beings lie at the heart of this project. *READ/WRITE/REWRITE*, which was presented at *Typojanchi 2017*, is a work that notes the difference in the process of a machine's use and a human's use as well as the understanding of words. You are free to explore a new world of language that is systematically organized and infinitely expanded, unlike languages understood by humans today, as outputs of body, sensation and experience.

—LUST

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Typography and drawing have a similar context in terms of communication and understanding. Drawings are expressed by means of continuously gazing at or recalling objects, and then repeated labor. There is also a constant conversation taking place with the target as well as a process of understanding it. From this point of view, I was interested in the process of communication between typography and the body. I recalled how bodies that were restricted by typography expressed themselves by means of drawing to understand them at Culture Station Seoul 284.

— Catherine Anyango Grunewald

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The body of a designer is a action to surface. Designer constantly creates his own messages and puts himself in various media, such as posters, websites, and typefaces. In addition, he tries to communicate with other people through the work, which contains elements of his actions. I invite you to explore my work, a place everyone can be a producer and a creator.

—Tereza Rullerová (The Rodina)



When a “Jjalbang” is created and shared with other users on the Internet, a new context, which is completely different from the existing one, is created, and users start a kind of play on it. This play continuously repeats itself through the same process in which the first shared image is gradually transformed by other users, thereby creating an environment in which Jjalbang can be produced exponentially.

— Kim Narae

$\frac{y}{x} \leq \frac{x}{y}$

As I joined this section with the theme of play and typography, I had many thoughts about what the play meaning to Korean. As I was continue to think about this, karaoke popped in my mind one of most popular hang out place in Korea. Also what caught my attention was that many of people who enjoys karaoke memorize their favorite songs by its designated number to karaoke machine. So I bring this phenomenon to call karaoke and its culture aspect to exhibition, try to create new form of play and share with many people.

—Hong Eunjo

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I thought it would be most truthful to be involved in the subject of Hiroshima by way of labor. For this reason, I decided to use my body to draw all of my works. I find special meaning in this work, which has been completed through my mind and thoughts. Or, put another way, through the active use of my body based on intuition.

—Okumura Yukimasa

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*Connected Body and the Specific Places* reinterprets bus stops and subway transfer stations, with a focus on their locality, sentiment of space as places for meeting and waiting, and their functionality as a social medium of urban transportation—and all through the eyes of a graphic designer. It aims at achieving a new way of communication and connection as passengers wait for transportation and neighboring merchants.

—Kwon Joonho









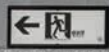




Mattia Bosco  
Alexander Calder  
Jeremy Deller  
Francesca Fornasari  
Gaia Fugazza  
Alexander Heim  
Gary Hill  
Channa Horwitz  
Anish Kapoor

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hrm199 Ltd.  
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Guy Sherwin  
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**Museum Tinguely**  
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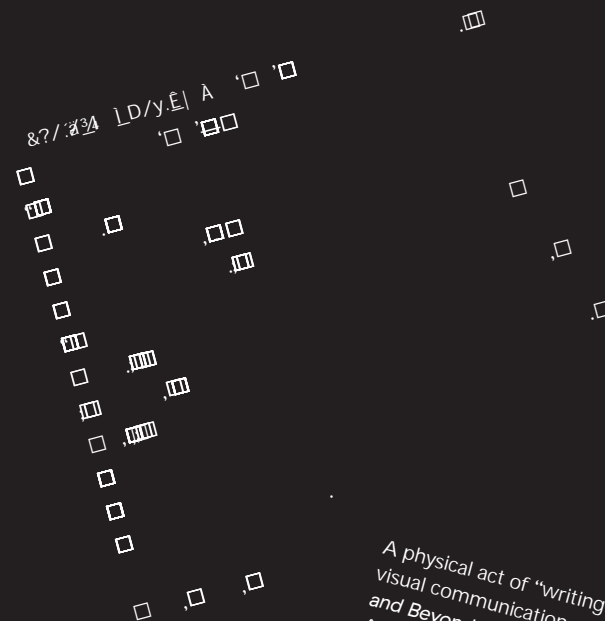


# 쓰기의 시간들

## A Chronicle of Writing: the Present and Beyond

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Curator  
Park Jihoon  
Jun Kakyung  
Moon Janghyun



A physical act of "writing" exists at the starting point of visual communication. *A Chronicle of Writing: the Present and Beyond* examines the past and the present of East Asian typography, imagines its future, and explores bodies of East Asian letters from the perspective of writing. *Chronicle of Writing* archives printed and brush-written types from East Asian traditional media in different regions and eras, and analyzes the interrelation to trace back to the beginning of writing. Through vestiges of types reflected to modern print, audiences can see a chronicle of East Asian letters and writing culture at a glance. *The present time of lettering and drawing letters* interprets phenomena often used in today's posters, such as transcriptions, calligraphy, and lettering, from the perspective of the physical act of writing, and organizes today's Hangeul typography's context with a focus on posters. *Beyond Writing* transforms *Gil-sang Letter* in the East Asian cultural sphere, the symbol of human desire, into Hangeul format, while also experimenting beyond writing and proposing new future writing methods.

Park Jihoon, Jun Kakyung, Moon Janghyun







Chronicle of Writing

The writing in the Chinese cultural area starts with the recording of the shape and meaning of the world and ritualistic meanings. The form imitating the shape of an object was made into a writing symbol, and the various shapes were unified into one character. Unified Chinese characters have been diversified into various forms, such as *Yeseo*, *Choseo*, *Haeseo*, and *Haengseo*. The writing style of *Haeseo*, which is one of the regular writing styles, was applied through the wooden printing technique that was developed in large part during the Tang Dynasty, at which time people also began writing it in various forms. Even though the printing form of the characters changed into a stricter form depending on the nature of the technique, the trend continued so that the form of manual writing styles was applied to the printing form. This kind of phenomenon can be seen not only in Chinese characters, but also in the development of Hangeul (Korean letters) and *Kana* (syllabic Japanese scripts), and even in modern-type printing materials which were introduced from Europe. This trend has been passed down to the present day when type is the standard tool for writing after countless changes in writing over the centuries.

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Park Jihoon is a graphic designer who mainly researches the printing media of East Asia. He studied graphic design at Musashino Art University and also studied semiotics and media. In addition, he runs Park Jihoon Design, which mainly produces books and signage, in Tokyo. He focuses not only on studying the manufacturing and distribution of new types of Hangeul in early modern times and type traces, but also writes about the distribution of types in East Asia. Today, he teaches graphic design and typography at the Paju Typography Institute as a regular faculty member.

## KOREA

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Yoon Sungseo majored in visual design and minored in North Korean studies at Ewha Womans University. She focuses on graphic design work and editing design that is centered on her research. Today, she studies design and is taking a humanities research course at Deobaeogot, Paju Typography Institute. In addition to her humanistic studies in the field of visual design, she has diverse academic interests within the direction of wiring the Hangeul typography and the book and book binding as the media.











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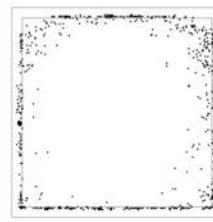
Choose about 100 different letters from each typesetting, and experiment with it, put a dot on each letter at the end of the stroke, to see how each letter works in square box

48

**중국의  
사**

2005年12月，中国商务部副部长、中国贸促会会长、党组书记高燕生率团访问美国，并出席在华盛顿举行的中美贸易与投资论坛。高燕生表示，中美贸易关系在2005年取得长足进步，中美贸易关系在2005年取得长足进步，中美贸易关系在2005年取得长足进步。

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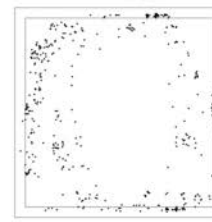


- 一、 아버지, 진지, 잡수셨습니다가.
- 二、 형님, 진지, 잡수셨습니다가.
- 三、 리서방, 진지, 잡수셨소.
- 四、 여보게, 밥 먹었나.
- 五、 슈남아, 밥 먹었느냐.

(練習)

리서방, 잘 잤소.  
복동아, 잘 잤느냐.

1. 本報社址：台北市中正區重慶南路一段 126 號 11 樓  
2. 本報社址：台北市中正區重慶南路一段 126 號 11 樓  
3. 本報社址：台北市中正區重慶南路一段 126 號 11 樓



The result that the rate of capital is constant if there are no shocks to capital will also emerge directly from the above result and will be seen in the next section.

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<b>项目基金号, (F7)</b>	<b>项目编号, (H2)</b>	Project Number(s), Project Name, PI Project Support ID
none	none	Characterize Research Institute, (H2)
		Date:
<b>日期, (G6)</b>	<b>姓名, (I4)</b>	<b>电子邮箱, (I5)</b>
none	none	None

...and it was  
...the first time  
...that I had  
...seen him  
...in such a  
...state of mind.  
...I had never  
...before.



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弘道軒清朝体  
東京日日新聞

1884\_

Newspaper printed with  
Qing-style printing type,  
modern metal type, Kodoken  
Qing-style printing type

output\_𐀀𐀁\_b/-K' 𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫







Compared to the Hangeul-type used by mixing Chinese character *Ming-style printing type*, which is much more stylized than the Song-style, the *Song-style printing type* tends to be closer to the general *square-style of Chinese handwriting*. As such, it is difficult to find type incorporating the styles of *Song-style printing type* in Hangeul (There were some examples in the past, but independent styles could not be created.) However, *Song-style printing type* is one of the most common kinds of Korean and Chinese type of mixed use with Hangeul. Furthermore, when considering that the style of *Song-style printing type* was created in the process that woodblock printing was established, the shared elements can be found in many parts of Hangeul.

Seen from a print-style point of view, if the early image that woodblock printing technology was introduced to character types is the *Song-style printing type*, then *Ming-style printing type* can be seen as one completed through woodblock printing.

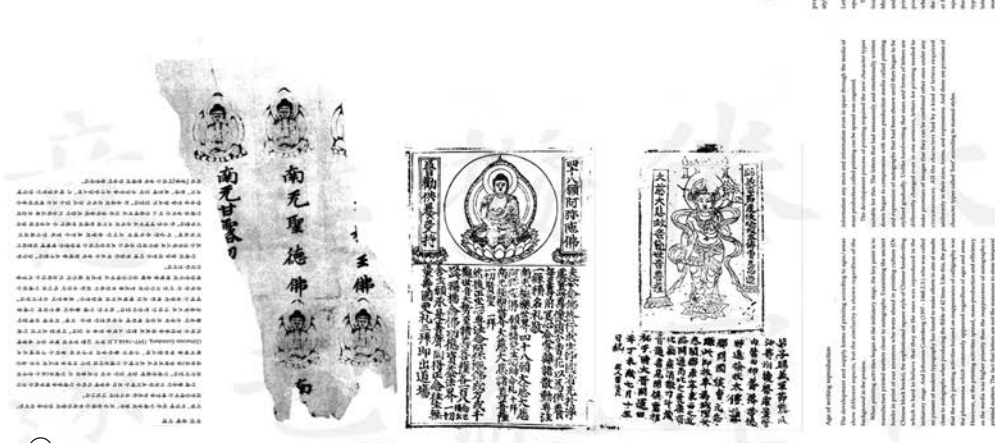
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Yeseo, Choseo, Haeseo  
and Haengseo from modern  
Typeface sample book

z活字書體見本 青山進行堂

The starting point of present-day Chinese character *Ming-style printing type* can be found in Chinese character type produced by scholars and missionaries from Europe that arrived in East Asia after the 18th century. Chinese character type manufactured by Westerners mostly featured print styles of block books on which traces of sculptures were distinctly found. The reason for this is not clear, but the opinion that stylized print similar to the modern style, which was popular back then in Europe, is commonly cited.

Chinese character type manufactured by Westerners was so rapidly introduced to China that missionaries could easily enter the field, especially after China's defeat in the Opium Wars of the mid-19th century. Modern typography grew more stabilized in China, than transferred to Japan in 1869 through Shanghai Meihuashuguan (美華書館) established by American Presbytery. As the type was similar with the letter style of woodblock-printed books in the Ming Dynasty, the term *Ming-style printing type* came into use. In addition, this letter style had an effect on Hangeul when used together. Hangeul type that followed the style of *Ming-style printing type* appeared as print (manufactured by Lee, Won-mo) for the first time at the *Dong-A Daily News* in 1933. It was a style of Hangeul that had never been seen before. This Hangeul style, which people better know as *Sunmyeongjo*, had almost disappeared in present Hangeul typesetting, just been left as the recollective letter style that are often shown in the movies with the background of 1970s and 1980s. On the other hand, this letter style is very often used with North Korean Hangeul, which features *square-style of Chinese handwriting*.





The *Ming-style Hangeul type* (*Myungjoche*) we refer to today is merely the name of the stylized court style of Chinese characters. For 50 years, Hangeul metal type for the calligraphic style manufactured as the main letter style for text from the end of the 19th century to present days. The cases of Hangeul establishing it's independent letter styles were many parts depended on Japan's *Ming-style printing type*. So Hangeul usually commercialized with *Ming-style printing type* Chinese characters manufactured by Japan. The term *Ming-style printing type* was naturally used for Hangeul type, in the process that Hangeul was sold and typeset with *Ming-style printing type* Chinese characters. But there are no relationships can be found from these two font styles.

**Qing-style printing type (清朝體)**  
*Qing-style printing type* is another leading print of *square-style Chinese handwriting* along with *Song-style printing type* and *Ming-style printing type*. The restoration phenomenon related to *square-style Chinese handwriting* was preferred during the Qing Dynasty, as people rejected excessively stylized letter styles with printed matters in the Ming Dynasty. Thus, *square-style Chinese handwriting* was favored in printing matters during the Qing Dynasty. At the time, printing *square-style Chinese handwriting* was called referred to as *Ruantiji* (軟體字) on the orders of Emperor Kangxi (康熙). It is believed that it was his full intention to settle, once and for all, how to write Chinese characters correctly from an educational standpoint at a time when the Han Chinese were the majority ethnicity in the country.

Block books in the Qing Dynasty are not directly connected to present-day *Qing-style printing type*, but it is obvious that print appeared in a similar social aspect of the restoration of *square-style Chinese handwriting*. On the other hand, it cannot be said definitively that they have nothing to do with each other because many parts are in accord with one another in the history (or time period).

Early modern type supplied by Japanese-funded companies was mostly *Ming-style printing type*. However, calligraphic style printing was required for printed matters to ensure a formality and dignity to all official documents, greeting letters, and when writing out names at the time, as people associated a certain grace in writing with brushes. As a result, people began to recognize the necessity of developing calligraphic style type, improving upon new *square-styles* of Chinese writing, and reprinting and selling type of the *square-style Chinese writing* that was manufactured in China.

For calligraphic letter styles manufactured back then, the term *Qing-style printing type* began to be used, while characteristics of the *square-style Chinese writing* were intermingled. Many believe that the Chinese dynasty's name at the time was used to distinguish it from *Ming-style printing type*, or early modern type, rather than following the name of the letter styles in block books in each age like *Song-style printing type* and *Ming-style printing type*. When *Kodoken Qing-style printing type* (弘道軒清朝體) was introduced through the *daily Newspaper* in Tokyo in 1875, it was reported to be the first formal *Qing-style printing type*. However, it is better to understand it as the name to call “the square- style of Chinese writing that has more feeling of the calligraphic style” as an expression like “the *square-style of Chinese handwriting* (楷書)(The Qing Dynasty (清朝))” can actually be found.

In a similar way, *Qing-style printing type* features characteristics that express the force of brush strokes. Furthermore, a stroke's force was emphasized as was the beginning and end of strokes being clearly separated from each other. It was commonplace that *Qing-style printing type* was explained through *text fonts*. This is perhaps due to *Qing-style printing type* was similar with the purpose for developing *text fonts*, and textbooks tended to be printed with the *Qing-style printing type* before *text fonts* was established.

The term *Hangeul Qing-style printing type* is also unfamiliar to many people. However, considering that *Qing-style printing type* was established based on the concept of brushes and writing down characters, early calligraphic Hangeul type

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Yeseo used on wooden tablet

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□ 函 中國書道全集  
第1卷 平凡社

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李陽冰  
767™

Li Yangbing's epigraph  
written with unified Chinese  
characters

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□ 函 中國書道全集  
第4卷 平凡社

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Ming-style printing on sword

吳王光剣, □  
□ 函 中國書道全集  
第1卷 平凡社



Figure 1. The history of printing. The history of printing is a long and complex process that has shaped the way we communicate and share information. It began with the invention of the printing press in the 15th century, which revolutionized the way books and documents were produced. This led to the widespread use of printed matter, which in turn facilitated the spread of knowledge and the development of modern society. The history of printing is a testament to human ingenuity and the power of technology to transform the world.

Figure 2. The history of printing. The history of printing is a long and complex process that has shaped the way we communicate and share information. It began with the invention of the printing press in the 15th century, which revolutionized the way books and documents were produced. This led to the widespread use of printed matter, which in turn facilitated the spread of knowledge and the development of modern society. The history of printing is a testament to human ingenuity and the power of technology to transform the world.

Figure 3. The history of printing. The history of printing is a long and complex process that has shaped the way we communicate and share information. It began with the invention of the printing press in the 15th century, which revolutionized the way books and documents were produced. This led to the widespread use of printed matter, which in turn facilitated the spread of knowledge and the development of modern society. The history of printing is a testament to human ingenuity and the power of technology to transform the world.

Figure 4. The history of printing. The history of printing is a long and complex process that has shaped the way we communicate and share information. It began with the invention of the printing press in the 15th century, which revolutionized the way books and documents were produced. This led to the widespread use of printed matter, which in turn facilitated the spread of knowledge and the development of modern society. The history of printing is a testament to human ingenuity and the power of technology to transform the world.

Figure 5. The history of printing. The history of printing is a long and complex process that has shaped the way we communicate and share information. It began with the invention of the printing press in the 15th century, which revolutionized the way books and documents were produced. This led to the widespread use of printed matter, which in turn facilitated the spread of knowledge and the development of modern society. The history of printing is a testament to human ingenuity and the power of technology to transform the world.



Squared manuscript paper's standard is categorized as 200, 400, and 800 characters. In the process that printed matters are created with type, the

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[illegible]



way letters are selected and collected in which presented by manuscripts is called Munseon (文選). The total quantity of printing is decided according to the number of Munseon boxes used. If a Munseon box is filled with type for text (No. 5), it has total of 800 characters, 20 on width and 40 on length. One column of a two-phased Munseon box is a total 400 characters. Furthermore, the magnification relationship between the number of characters in *squared manuscript paper* and type printing equipment exactly match each other. *Squared manuscript paper* is for entering handwritten (手筆) manuscripts in mechanical systems, while the lines reflect which are used as the device to recognize the quantity to be written to the development of page for printing, not the guide for inducing them to write down. Come to think of it, the guide of *squared manuscript paper* is very similar with a typesetting frame. In addition, the basic grid of a page provided by software for editing (InDesign, etc.) for the Chinese character cultural sphere is also identical to *squared manuscript paper*.

When I learned reading and writing in elementary school, it was more likely that letters written down in *Korean language notebooks* were contents from Korean textbooks rather than what teachers wrote down on the blackboard (the same goes with Chinese notebooks used in Chinese classes). When I recall using *writing paper* (習字紙) during class for practicing writing, I can still vividly feel how the images of letters suggested by elementary school textbooks had a great effect on me writing them down. Letters suggested by Korean language textbook were the samples for writing letters down right, and notebooks containing these letters were teaching materials for making proper examples that were placed and listed in square spaces by practicing them. These could be teaching materials for practicing writing down letters correctly, as they did not suggest the directions of the lines or for spacing words. After liberation, textbooks suggested write laterally. So it would be reasonable to think that exact grid was not for possibility of vertical writing.

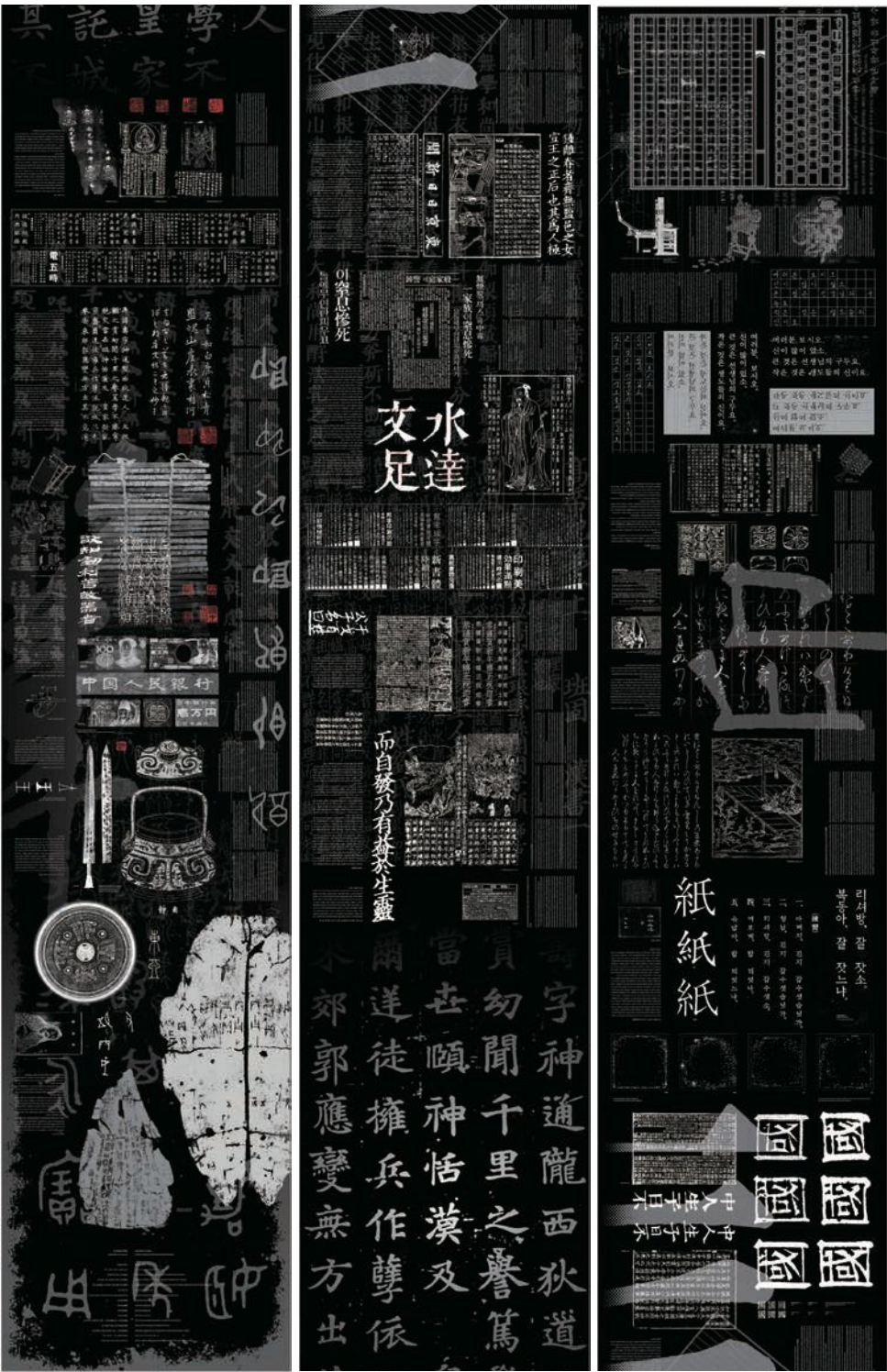
Notebooks for writing Chinese characters have grids both for letters and their meanings underneath. In the case of English notebooks, students mostly write lowercase letters, and its grid consists of an ascender and descender, with x-height at the center. Like this, elementary school notebooks for writing down reflects the characteristics and structures of the letters used in society. For example, Japanese students who write vertically in liberal arts subjects, and do so laterally in the natural sciences, use both vertical and lateral guide notebooks.

As such, the incompatibility and commonality between *squared manuscript paper* and *Korean language notebooks* becomes clearer. *Squared manuscript paper*, a device for inputting handwriting in machines, and *Korean language notebooks*, a device for outputting letters with machines in a handwritten form, each plays a role as a stepping stones that connects writing to printing in their incompatible position.

Today, it is difficult to predict the direction script styles will take as in terms of recording information by writing it down because this action has remarkably decreased. The present characteristics of letters have changed from the media to write down to the media typing, not only in mass production but even in personal life.

Written by. Park Jihoon

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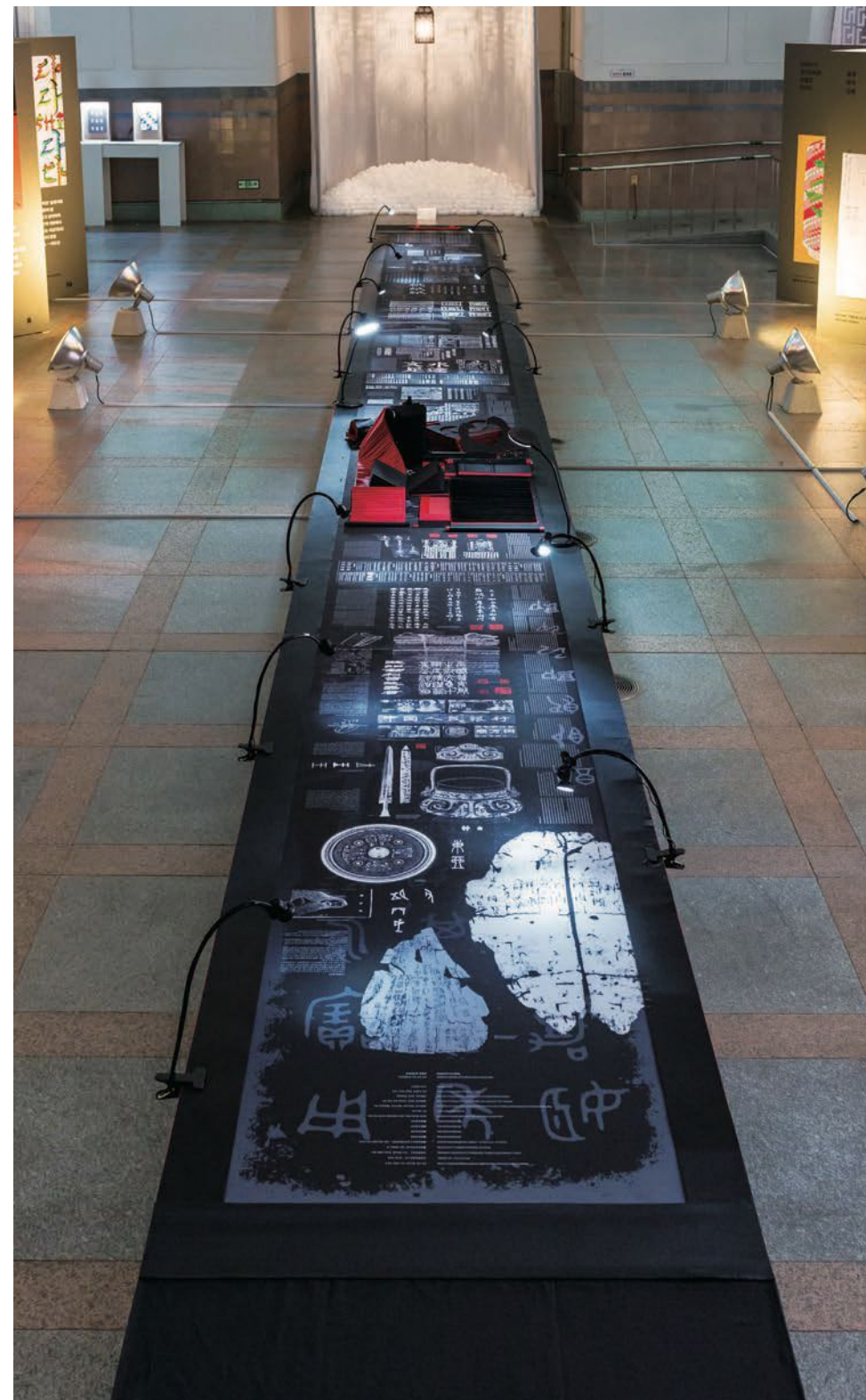


Chronological table, inkjet printing, 120 x 1680cm, 2017



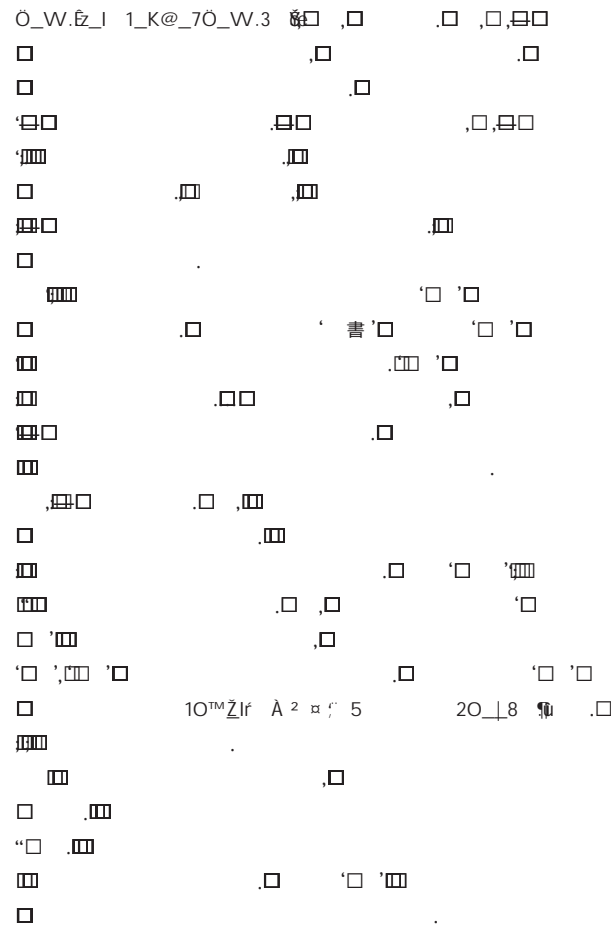








## □ The Present Time of Lettering and Drawing Letters



Since the invention of letters, people have been carving, drawing and writing them onto various materials. Writing tools such as the styloid, brush and pen were invented so the human hand could form strings of letters. Writing is a physical activity that incorporates letters and writing tools.

Technology has affected production and letterforms. The act of writing has always been responsive to technology, and unique writing tools continue to evolve through digital platforms. Looking back, the act of writing has always embraced new technologies. Letters are the byproducts of writing tools, technology, and physical human activity, and are consequently mutually related to each other.

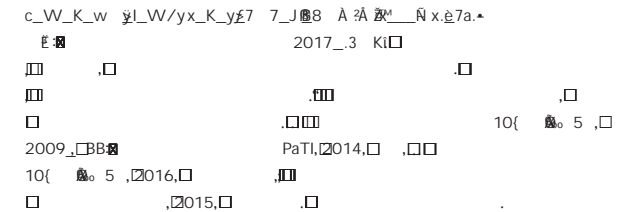
The section *The present time of lettering and drawing letters* revisits writing as an activity and culture through the lens of domestic posters, asking questions such as what kind of formative features does the concept of Asian writing (known as *seo*) have in the contemporary media environment? How is the physical act of writing reflected in letterforms? Are there any formative characteristics embedded in Hangeul in terms of the relationship between letters and the human body? These are the questions presented in this section, with the printing medium of posters chosen as the key example to examine.

Posters were chosen for the following two reasons. First, letters are one of the key graphic elements that make up the overall image of the poster as well as what directly reflects the traits of the designer and the Zeitgeist. It is consequently meaningful to look into posters made today. Second, there has been a trend in expressive typography worth noting in recent Korean graphic design. posters are marked with this trend, so we can think of how letters “express” and “reflect” physical movement. Based on this, 20 Korean posters from a preset timeframe over the last decade were chosen by applying the perspective of writing, with the curator’s commentaries accompanying them.

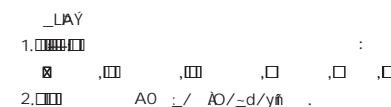
The posters are grouped into nine categories, each under a keyword according to their distinctive typographic features. It should be noted, however, that this classification is only an indicative guideline, and that some posters may fall under multiple categories.

## —yƒ Jun Kakyung

□  
KOREA



Design writer and publisher Jun Kakyung earned her Ph.D. with a dissertation titled *Magazine The Deep-rooted Tree Seen through Its Image and Text Relations* (2017). Her research focuses on the relationship between photography, design and text, while her Aprilsnow Press, a small independent press producing limited photobooks, works as a platform to conduct research in this field. To date, the press has published seven photobooks. Working as a design writer as well, she has contributed a number of articles and essays to various media outlets. She is also the author of several books, among them *BB: From Basel to Bauhaus* (2014, coauthored), *World's Ten Art Directors* (2009), and *World's Ten Book Designers* (2016). She works both in Daegu and Seoul.



Note

1. Captions are written in the following format:  
designer, letterer, title, year of production, client, typeface, and software used.
2. Posters are A0 reproductions of the originals.







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Ahn Mano, *Sincerity, Creativity*, 2014, ahn graphics,  
Handwriting (Ahn Sangsoo) + Adobe InDesign

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*A Doll's House 2016* is a play based on a contemporary take on Henrik Ibsen's 1879 play *A Doll's House*, which tells the story of Nora, a woman who is trying to overcome her struggles with violence, customs and voyeurism. The title lettering of the modern play represents the uncomfortable suppression and customs being forced upon Nora in that they were aligned vertically to accentuate the vertical strokes of each Hangeul character. The letters feature excessive, ornamental strokes that are reminiscent of a corset, an effective representative object for the uncomfortable nature of Nora's suppression.

—Ore-oh! Studio



Ore-oh! Studio, Kang Minkyung (Ore-oh! Studio), *A Doll's House*, 2016,  
Theatre MulKyu, FontLab Studio + Adobe InDesign + Adobe Photoshop



Lettering is similar to *son-meot-geulssi* in that it doesn't rely on typeface. However, it differs in letterforms. The revival of Hangeul lettering that used to be recognized as a cultural heritage in the 1970s and '80s took place in the mid/late 2000s, partly concurrent with the global retro culture revival.<sup>5</sup> The letterings by Kim Kijo for the cover of the debut album of the indie band Kiha and the Faces in 2008 attracted as much spotlight as the music itself. It created a temporary illusion, almost as if the typographic momentum was diverting back to *The Age of Slogans* of the 1970s. It was because the form was just superficial retro and a phrase like "Let's put off until tomorrow what can be done tomorrow" was against the spirit of the Saemaeul Movement, a community development campaign in Korea throughout the 1970s. Hangeul letterings were countercultural appropriation that spread rapidly among students and young designers. Square-format and bold strokes were some of their characteristic features. The magazine *GRAPHIC* (vol.26, 2013) described Hangeul lettering as "drafted letters and incomplete typefaces," and commented that it also lacked in variations. The three exhibited posters, however, feature a variety of lettering techniques adapted in Hangeul lettering.

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*Bodies in the Dark* is a performance that focuses on the very texture of the human body when rendered by a single spotlight in the dark. The concept of the poster was to zoom in and isolate the various photos, making them appear as anything but the human body. The idea was to render the title with a masked photo using a stencil font that had the right amount of weight and a level of contrast which also retained a hint of the human body. Due to the lack of an appropriate Korean font, the bespoke lettering was designed by Yoon Mingoo, and consequently the Korean version seemed to be more successful in expressing the original concept than its English counterpart.  
—Shin Inah



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Shin Inah, Yoon Mingoo, *Bodies in the Dark*, 2016, Elephants Laugh,  
Adobe Indesign + Adobe Illustrator + Adobe Photoshop

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*The Sunshine Paradise* was an exhibition of a photography workshop held in Okinawa which featured the interpretations of tourism photography by 10 photographers. The poster design was based on the same features found in the official tourism brochure of Okinawa prefecture, such as photographic images, distorted Western alphabets, and letterings. The title lettering was inspired by Edo-period letters that were commonly used for display. The original poster is double-sided and provides an exhibition map and work descriptions on the back.  
—Ha Hyeongwon



□□ ,□□ ,□□ □□ □□ □□  
Ha Hyeongwon, *The Sunshine Paradise*, 2017, Team Sunshine Paradise,  
Glyphs + Adobe Illustrator + AdobePhotoshop







박민희 감독力作

아가씨

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Gang Moonsick, *No Longer Gagok LLLonely*, 2011, Park Minhee,  
Modified *Okryuche* + Adobe InDesign

*Hyukpil, Okryuche, Unconventionality*

The modernity of a typeface is normally measured by its contrast to conventional handwriting. This, however, is a unilinear historical view since the meanings of symbols can vary with time;<sup>7</sup> something that is formally traditional can attain a countercultural meaning. Conventionally, *Hyukpil* (rainbow calligraphy) and *Okryuche* are classified as traditional typefaces, whereas in these posters the letters migrate into a new set of deconstruction or subculture, with a semantic provocation being detected. The tradition of brushstrokes has secured a cultural meaning associated with being non-normative. This is an attribute that has resulted from the alienation of these two typefaces from the conventional field of typography.

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**Oyoboshi** ("Going crazy") is a party event organised by Park Daham of Helicopter Records in which people can play their own favourite music from all over the world. This includes, but is not limited to, pop, mainstream, alternative, US, British, Japanese, and Korean music. **Hyekpil** (Rainbow calligraphy) seemed to reflect the crazy party atmosphere very well and was commissioned to Seok San, who works at a street stand near Seoul City Hall. He was asked to use a diverse range of colors and shapes for this project.

—Lee Dozin



□, □, □, 2015, □, □ □□ □□

Lee Dozin, Seok San, *Oyoboshi*, 2015, Park Daham, *Hyukpil* + Adobe InDesign + Adobe Photoshop







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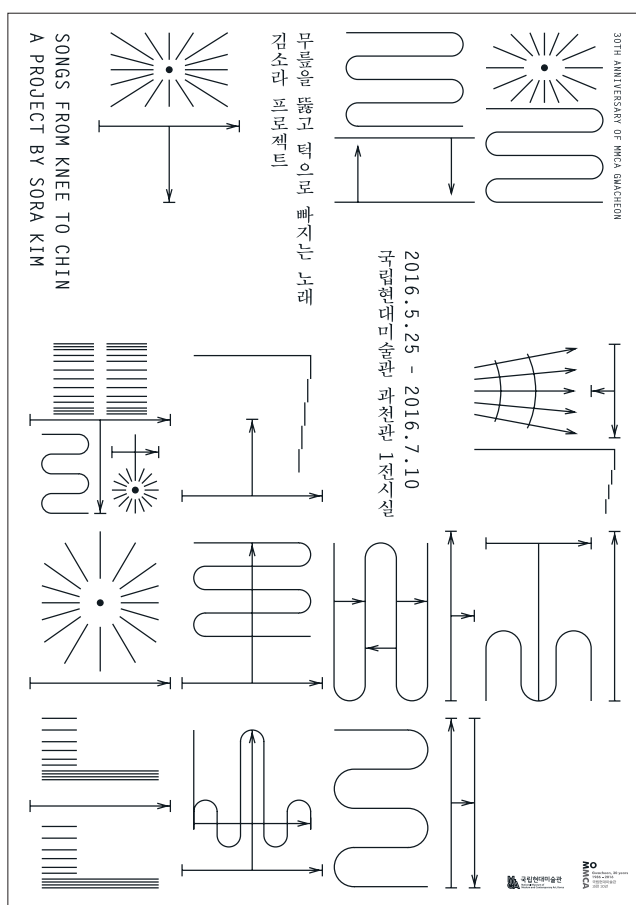
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*Songs from Knee to Chin* is the title to the sound performance exhibition by the artist Kim Sora. Similar to a performance which uses sound as the medium to reorganise space, the initial palette was chosen as a series of sound-related diagrams from which consonants and vowels were extracted to form the title and to clearly reflect the concept of the exhibition. —Everyday Practice



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Everyday Practice, *Songs from Knee to Chin*, 2016, MMCA, Adobe Illustrator

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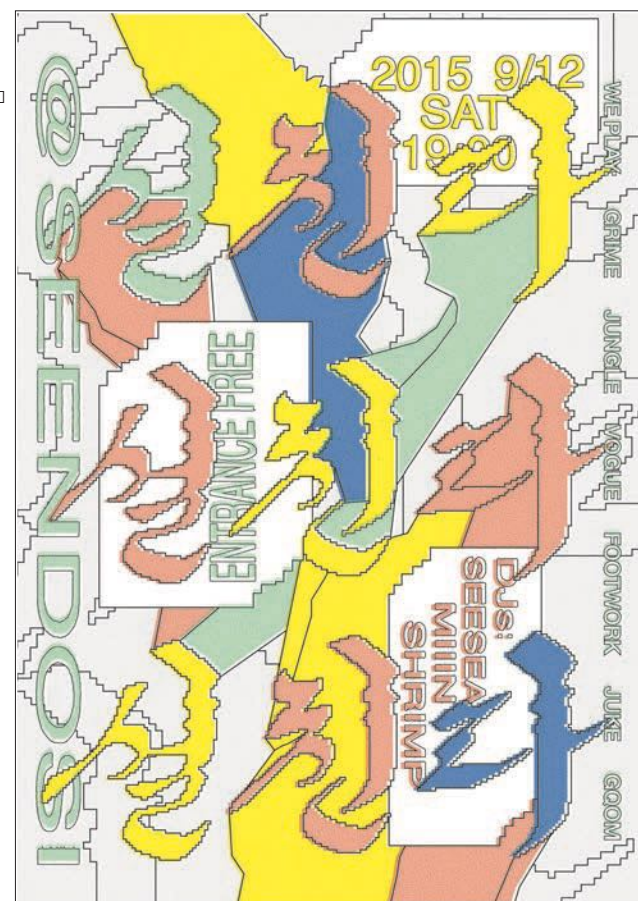
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The poster was designed for a party aimed at the female DJ collective BICHINDA, and where its title, *Sulchinda* (Being Wild), was derived from the feminism movement slogan "Speaking, Thinking and Being Wild." Similar to their strong, bass-driven music, the poster features a typography that is empowered by the sharp, calligraphic strokes of the letters as well as rough, pixelated edges that showcase an overall energetic composition which seems to be more e-ective when using Hangeul. —Shrimp Chung



### Voice, Letter, Body

Letters are graphic symbols created to semi-permanently record oral communication. Primarily driven by efficiency and economy, the characters evolved to typefaces as they were being stripped of their sounds. However, as can be seen in cartoons, placards on the streets, and in protests, letters have always been closely associated to their sounds and therefore acquire a physical quality. Walter Ong once said that writing cannot exist without the orality of language. Letters that visualize sound acquire physical characteristics and can articulate a form of typography that is unique to its sound. The poster designed for a sound exhibition shows the letters based on sound waves. *Sulchinda* was designed for a party which was a parody of a previous party, *Michinda*. To keep its parodiable concept consistent, *Hyukpil* was chosen for both posters, with slight variations.

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Shrimp Chung, *Sulchinda*, 2015, Bichinda, Adobe Illustrator+Adobe Photoshop



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—Sunny Studio (Park Jisung)

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 Hee Jun Kim  
 Studio Corners  
 Dah Lee  
 Studio Kingarden  
 Studio Gomin  
 Sol Lim  
 Soo Young Chang  
 Sang Hyun Lee  
 Jin Woong Yoo  
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 Kyu Hyuk Chung  
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OPEN HOUSE  
201 MULBERRY ST NEW YORK,  
NY 10012

FOUND IN  
TRANSLATION  
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12/04-09/2014  
OPENING NIGHT  
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Neil Summerson  
Drew Melton  
Jason Conino  
David Mcleod  
Tom Lane  
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Rich Tu  
Anthony Rubo  
Tony Di Spigna  
Art Weinhle  
Luke Choice  
Steve Wilson  
Rafael Estévez  
Lauren Hom

The invention of typewriters in the early 20th century marks the beginning of a new form of writing. The advent of media based on typewriters and keyboard was the introduction of new writing grammar. Also, typing introduced a new writing space that was separated from the body. In the digital world, letters become blocks and are assembled. Digital technology brings the illusion of detaching the physical aspects from writing, but this should be regarded as the emergence of a novel form of writing. In these two posters, the modular block diagrams of Hangeul allude more to mechanical typing than physical writing. If we consider machines as the augmentation of our body, then, quite arguably, typed letters can also be said to be handwritten. New technology redefines the human body.

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*Creative Tomorrow* was a festival featuring a series of special exhibitions, round tables, presentations, and various events where visitors could participate. It was hosted in numerous creative hubs, workspaces run by local professionals across the country. Themes such as *creative activities* and *tomorrow* are represented by Hangeul blocks and their assembling sequences in the poster.

—Kimgarden

# 차이의 내일

2014  
 시도문화재단  
 창작공간  
 통합 페스티벌  
 www.sfaa.or.kr

2014.11.27(목) - 30(일)  
서울시청 시민청

A row of logos for various international organizations, including UN Women, UNICEF, UNFPA, UNHCR, WFP, WHO, and others.

□, □□, □ : □, 2014, □, □

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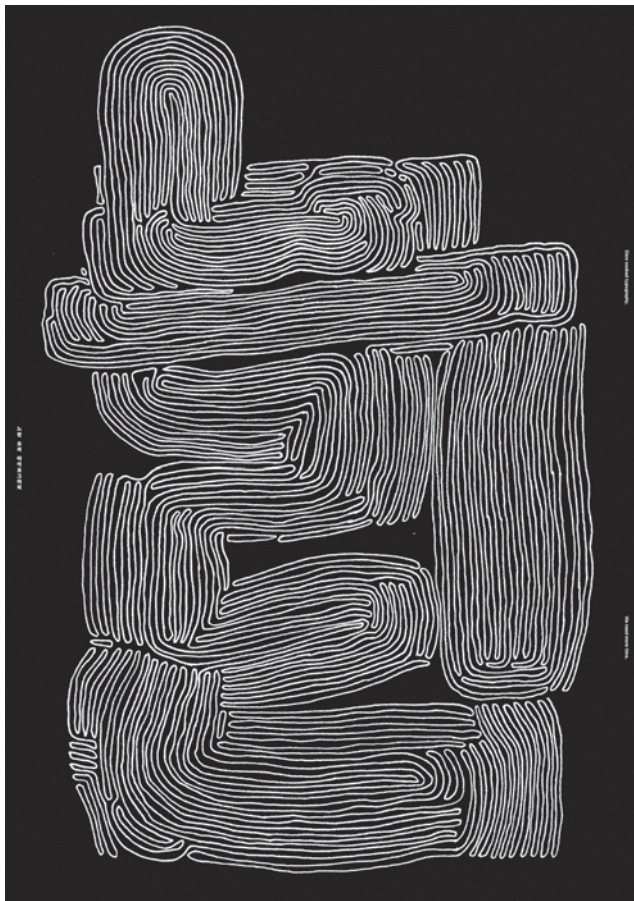
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This project was originally created for the 6th Exhibition of the Korean Society of Typography. At the exhibition, I was fascinated by inefficiency, mistakes, and the human hand. With most design software being manufactured by one corporation and similarly, most computers making design an extremely easy and efficient process, I was curious about the idiosyncratic and unique properties that inefficiency could create. During this time, I created a series of tests exploring type that was made from very slow, inefficient processes. This poster is one of the results from this series of tests.

—Chris Ro



/ü.: 5y,□ ,2013,□ ,□ □□ □□  
Chris Ro, Slow Cooked Typography, 2013, Korean Society of Typography,  
Hand drawing + AdobePhotoshop + AdobeIndesign

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The series *Ornamental Characters* literally focuses on the ornamental aspect and function of characters and consists of highly detailed pen drawings that feature characteristics of drawings and letters. It is a highly labour-oriented work and consequently bears the subtitle *handcrafted graphics*, with a focus on the craft and apprenticeship of scribes in the past. These ornamental characters cannot be drawn without long training and effort, making them more unique and memorable.

—paper press (Park Shinwoo)



### Return of the Handcraft, Hand drawing, Labour

Is the rise of the machines triggering the return of handcrafting? The two posters feature highly labour-intensive drawings which seem to advocate the value of handcraftsmanship. The *Flower* poster resummons the value of handcrafting and drawing with its highly ornate qualities, evoking the analogue from the digital. On the other hand, *Slow Cooked Typography* visualizes the digital and the analogue, and the harmony of two antonymous qualities. The texture and patterns of the hand-drawn drawings allude to an overall digital sensibility. How valid is it to say the following: “Typeface is formal/ Handwriting is informal, Typeface is unemotional/ Handwriting is expressive.”?? The more they are in opposition, the more they tend to copy and influence each other, and their boundary becomes vague.

Written by. Jun Kakyung  
Translated by. Jun Hyunbai

□ ,□ ,2015,□ ,□  
□□ □□

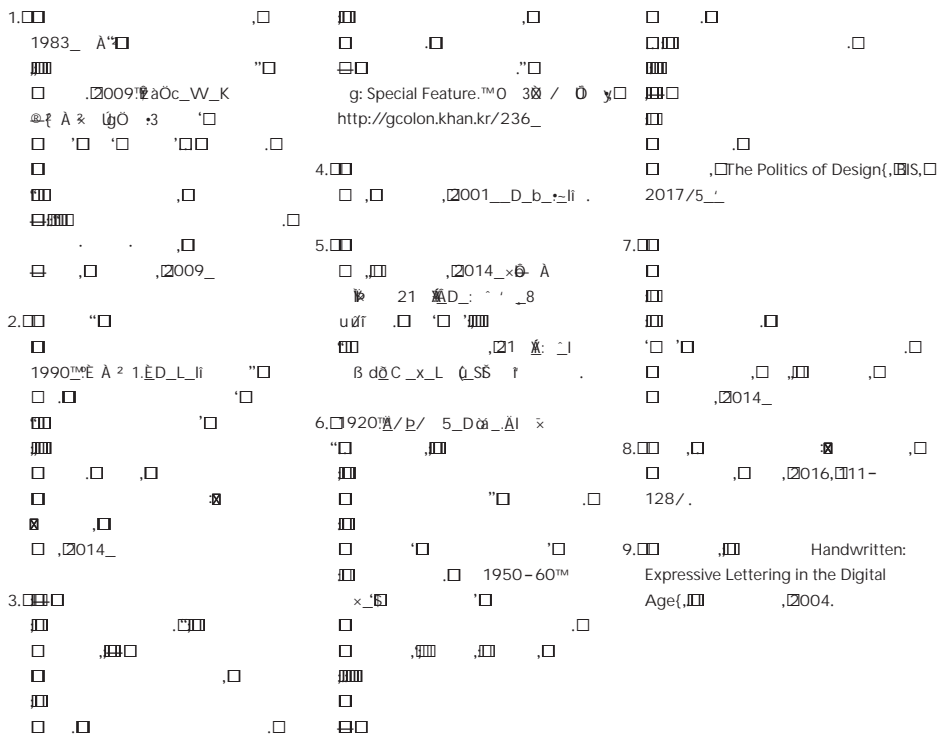
paper press (Park Shinwoo), *Flower*, 2015, Department of Visual Communication  
Design of Ewha Womans University, Hand Drawing with Pen +  
Adobe Photoshop





Installation, poster on installed wall, 2640 x 1320cm, 2017

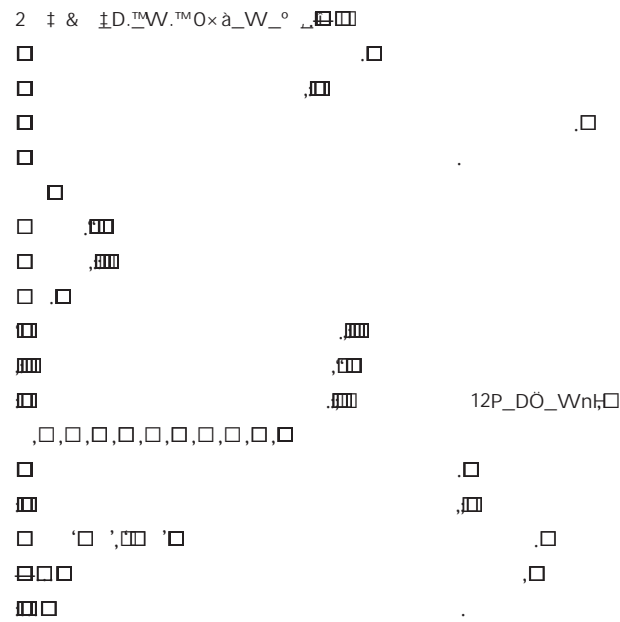




1. Hangeul designer Kim Jinpyung defines *son-meot-geulssi* as “a freeform, expressive lettering style written without any drafting tools” in *Hangeul Lettering* (1983). In 2009, he associated *son-meot-geulssi* with a contemporary, practical style of calligraphy in Hangeul Design which identifies the emotional and expressive aspects of *son-meot-geulssi* as its distinctive features in contrast to the rational aspect of typefaces.  
—Ahn Sangsoo-Han Jaejoon-Yi Yongje, *Hangeul Design*, ahn graphics, 2009.
2. Kim Hojeong wrote that it was after the mid-1990s when designers started to adopt handwritten, handcrafted letterings, and argues that its popularity was triggered by nostalgia for handicrafts in the digital age.  
—Kim Hojeong, *Research for digital script font's chronological change*, master's thesis, Graduate School of Hongik University, 2014.
3. Kim Zhongkun distinguishes *son-meot-geulssi* from calligraphy as follows: “Calligraphy is a foreign term used to describe pen-written letterings in the Western world, whereas calligraphy in the Far East differs in its tools and concept, which is nowadays called *son-meot-geulssi*...With respect to its concept, calligraphy also differs from 書藝 (*seoye*, or ancient Oriental calligraphy), which strictly speaking, should be referred to as *penmanship*.”  
—[http://gcolon.khan.kr/236\\_](http://gcolon.khan.kr/236_)
4. Title of a chapter from Sugiura Kohel's book *The Birth of Forms*, 1997.
5. Simon Reynolds analyses the retro-revival trend in the North American music industry in the 21st century and renders the contemporary music scene as rather conservative based on its addiction with its own past.  
—Simon Reynolds, *Retromania*, 2010.
6. In 1920, Herbert Bayer from Bauhaus argued that the contemporary typeface ought to be designed like modern machines and architecture, as accurate reflections of the times, and was joined by various artists and designers in devising a typeface that was concurrent with such a spirit. The goal to design a style that promotes objectivity and transcends time and nations culminated in the 1950s and '60s as the “International Typographic Style,” which featured lowercase, sans-serif typefaces, asymmetric layouts, and strict grid systems. Ruben Pater challenges and criticizes its notion of objectivity by arguing that Helvetica, the most iconic typeface of the International Style, is in fact closely rooted in Western European modernism and the branding culture of international conglomerates.  
—Ruben Pater, *The Politics of Design*, BIS, 2017.
7. According to Gerrit Noordzij, handwriting had always been a peripheral subject in the history of typography, and consequently its relevant research had been constantly overlooked. He argues that handwriting or “writing” is the basis for all letters.  
—Gerrit Noordzij, *The Stroke*, 2005.
8. Chung Byoungkyoo, *Hangeul's New Horizon: Hangeul Study*, Convergence Humanities, 2016, pp.111-128.
9. Steven Heller, Mirko Illic, *Handwritten: Expressive Lettering in the Digital Age*, Thames & Hudson, 2004.



## Beyond Writing

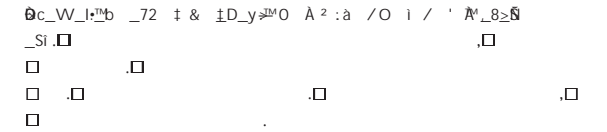


East Asian letters are mostly based on Chinese characters. Chinese characters were originally made in the shape of objects, and the language has been inscribed in culture in distinctive ways. This is especially true for *Gil-sang Letter*, which reflects human desires and is an outstanding form of written letter. Its form is repetitive and requires hard work for people to carve this, not write it, by hand. We focus on the morphological characteristics of the *Gil-sang Letter*.

Recently, young Koreans are creating more and more new words on social media. Those newly created worlds have a totally different meaning from existing ones or onomatopoeia and mimetic words in part can be used to communicate as a syllable unit. These characteristics—word abbreviations and word repetition that lead to meaning extensions—display similar traits with meaning extensions from Chinese characters. We took the main syllables from today's most widely used Korean words and selected 12 words that each have only one syllable. In addition, each word contains a human desire from the original Korean word. The words we selected were: H, x\_œ\_ƒ.Ä, Y, ,œ, E; ,f. The project begins when we transform the 12 Korean syllabic words into *Gil-sang Letter*, which reflects human desire. As Chinese characters (ideographs) can carry meaning in only one radical, we try to transform Hangeul (phonetic letters) into the form of *Gil-sang Letter*, infusing the meaning of desire in each letter. We divide the repeated labor with machinery to make a dense form, which signifies that human beings and machinery will bring about the future world together.

## Moon Janghyun

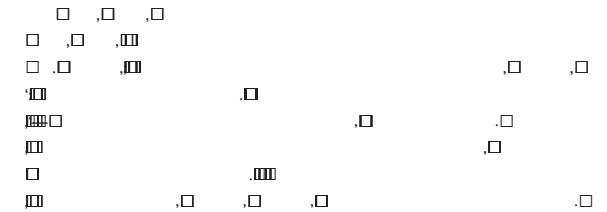
KOREA



Moon Janghyun is a graphic designer who is interested in shapes and forms from East Asian tradition and culture. He takes pleasure in observing a design before the term "design" enters his thoughts, and attempts to graft that into objects. He studied graphic design at Hongik University and then worked as a designer at ahn graphics. He is currently running generalgraphics. In the past, he also designed the *Admission illustration of Crown Prince* and has taken part in the royal court's signage work in Seoul.

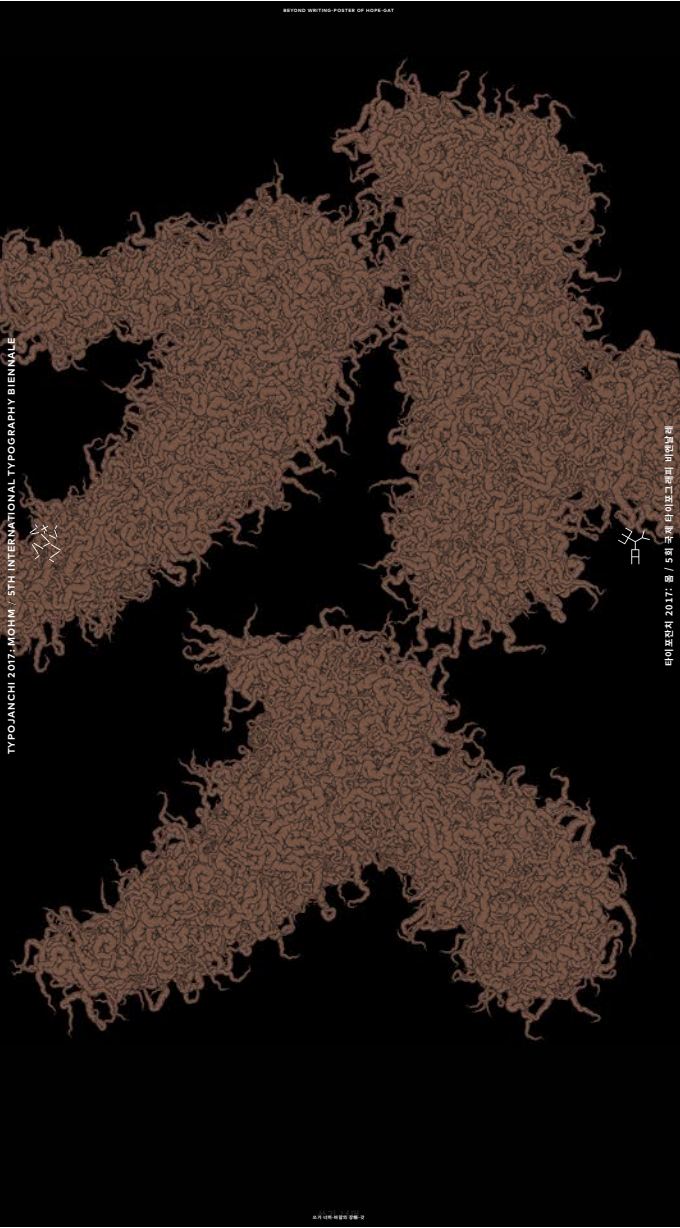
## generalgraphics

KOREA

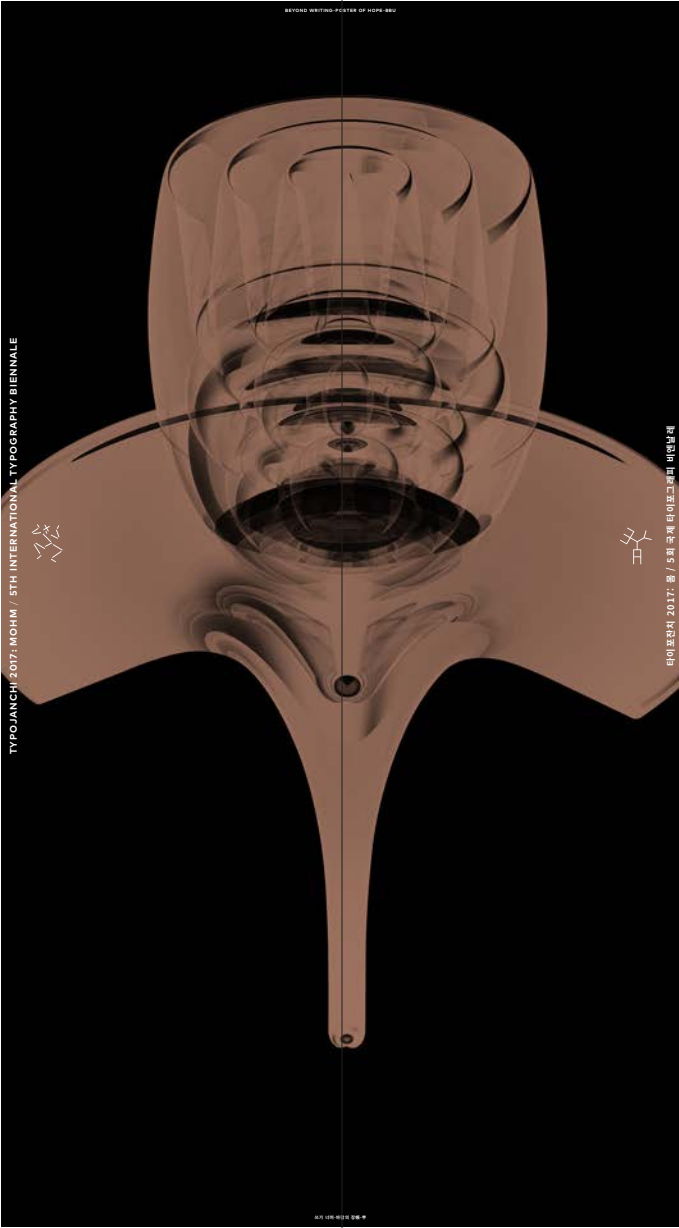


Kwon Hyeon, Hwang Kyusun and Yang Hanseul work at generalgraphics, a graphic design studio, as designers. They are mainly in charge of designing promotional materials related to culture and business. They are interested in numerous fields such as photo direction, video production, and book designing. Kwon Hyeon studied design at Hongik University. Recently, she took part in a brand project and participated in the production, editorial, and book designing aspects of it. Hwang Kyusun studied design at Sookmyung Women's University. She is mainly interested in photo direction, and has been continually participating in the development of various brand images. Yang Hanseul studied interaction design at Korea National University of Arts. She is interested in new media, and works on web design, video editorial, and media art.

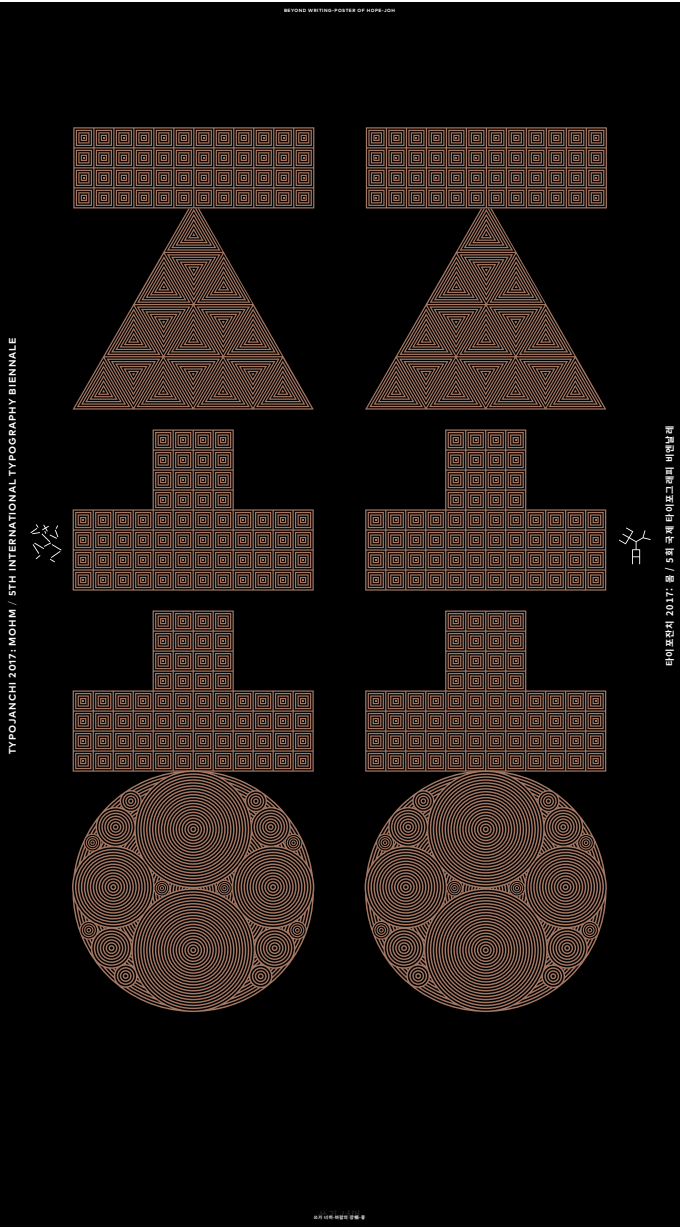




H, 100 x 180cm, 2017  
H, Poster, 100 x 180cm, 2017

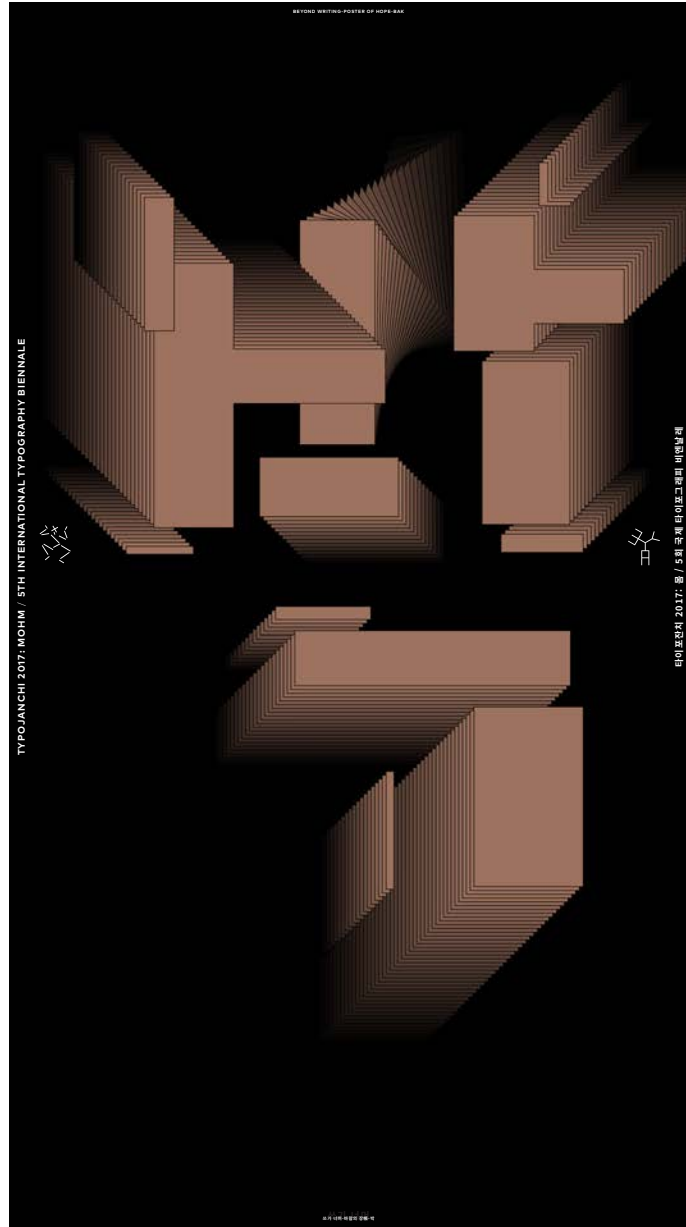


H, 100 x 180cm, 2017  
xPoster, 100 x 180cm, 2017 94

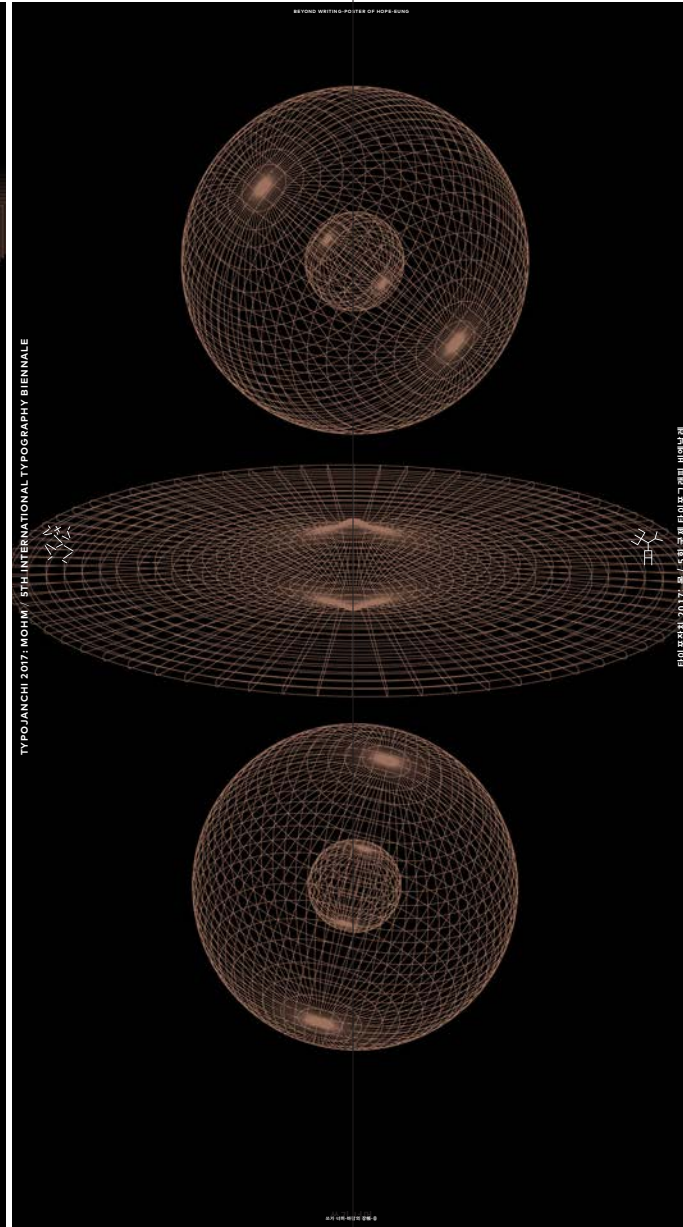


H, 100 x 180cm, 2017  
\_qPPoster, 100 x 180cm, 2017

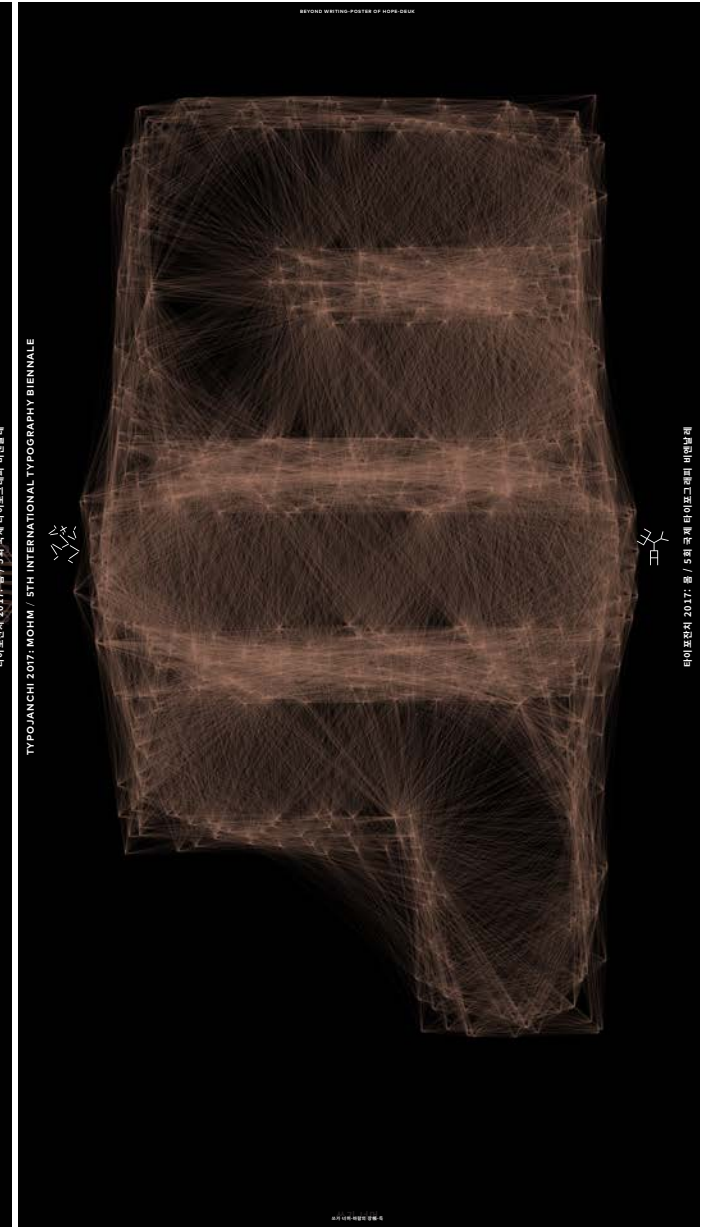




△△△△△△△△△△, 100 × 180cm, 2017  
△△△△△△△△△△ Poster, 100 × 180cm, 2017

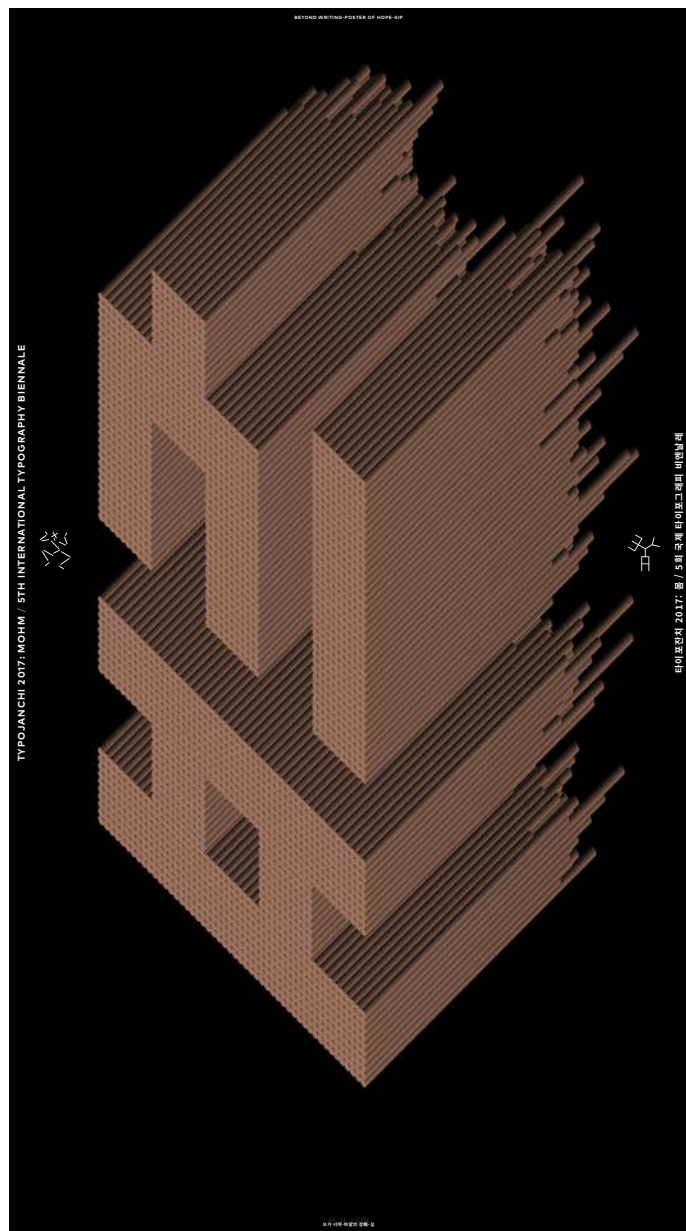


△△△△△△△△△△, 100 × 180cm, 2017  
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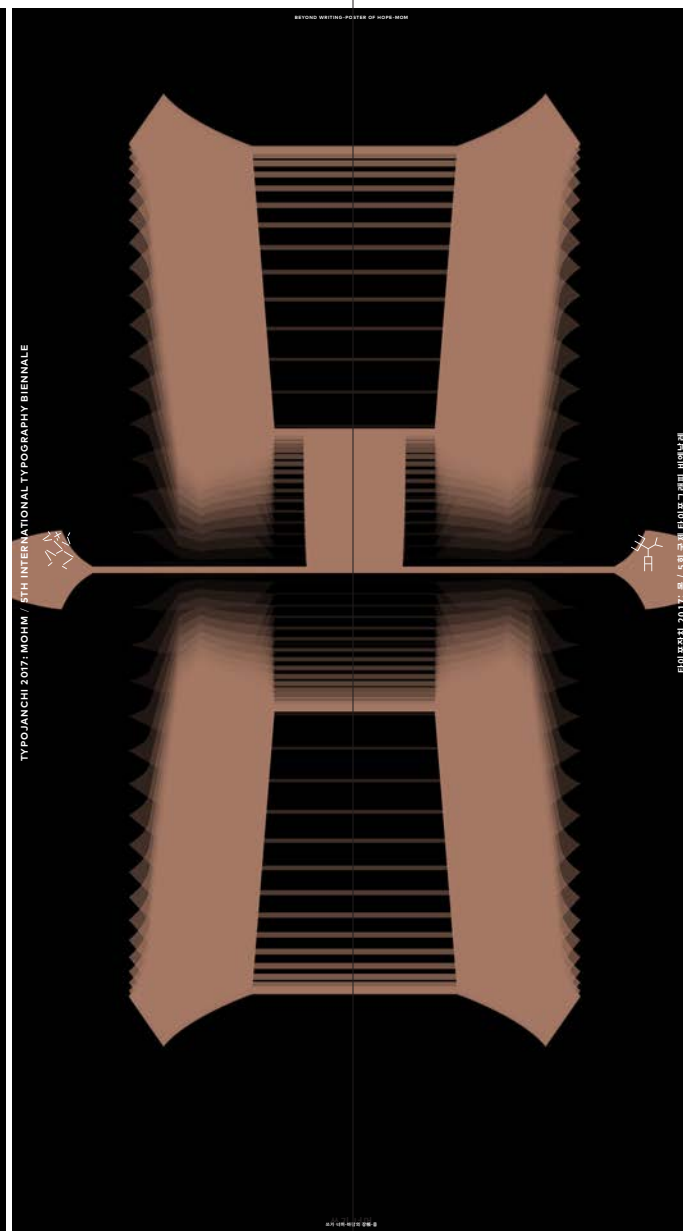
△△△△△△△△△△, 100 × 180cm, 2017  
△△△△△△△△△△ Poster, 100 × 180cm, 2017





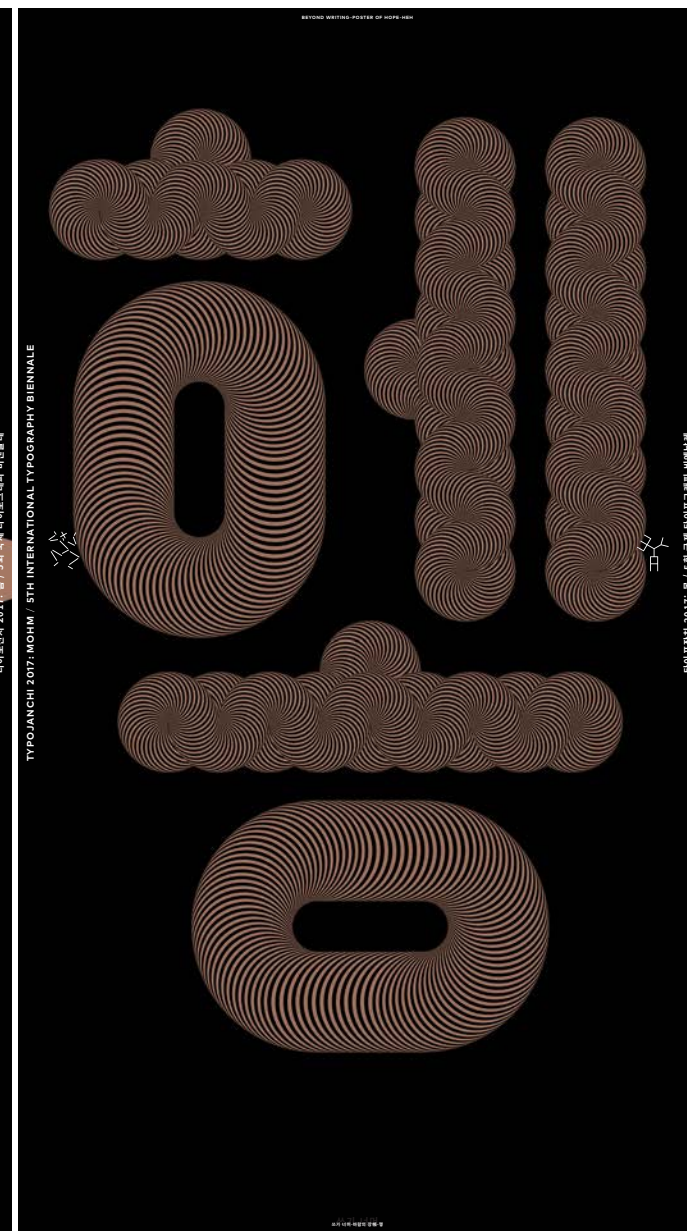
TYPOJANCHI 2017: MOHM / 5TH INTERNATIONAL TYPOGRAPHY BIENNALE

△, 100 × 180cm, 2017  
Poster, 100 × 180cm, 2017



TYPOJANCHI 2017: MOHM / 5TH INTERNATIONAL TYPOGRAPHY BIENNALE

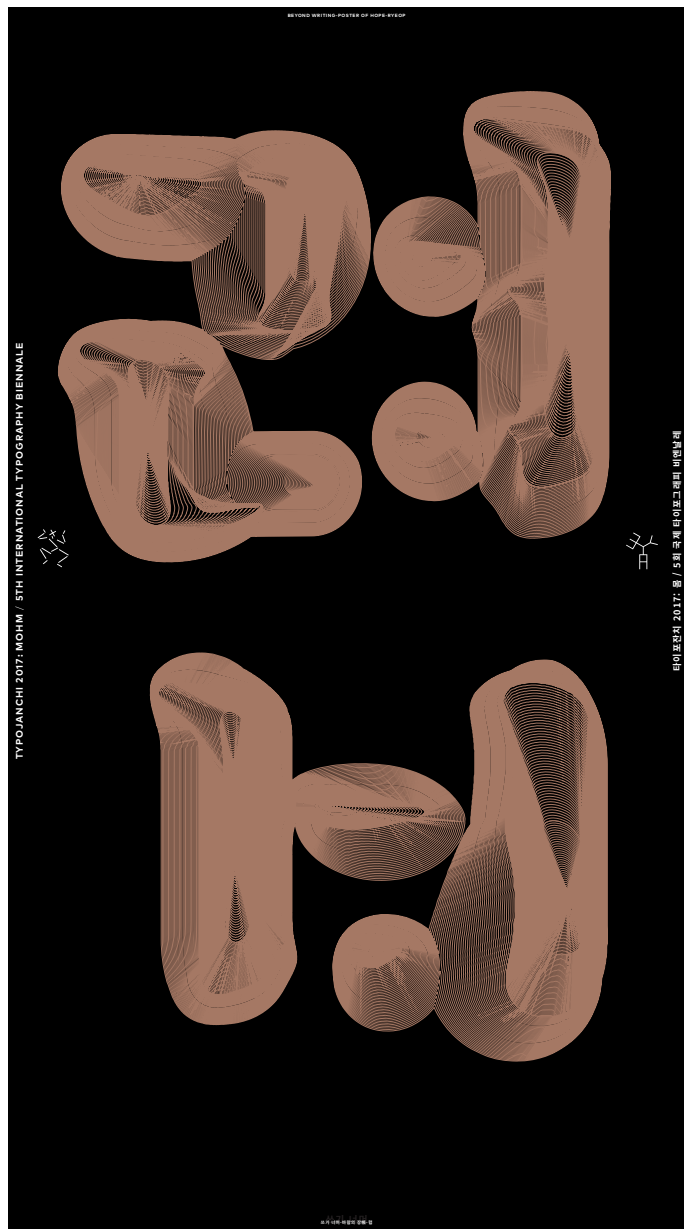
△, 100 × 180cm, 2017  
Poster, 100 × 180cm, 2017



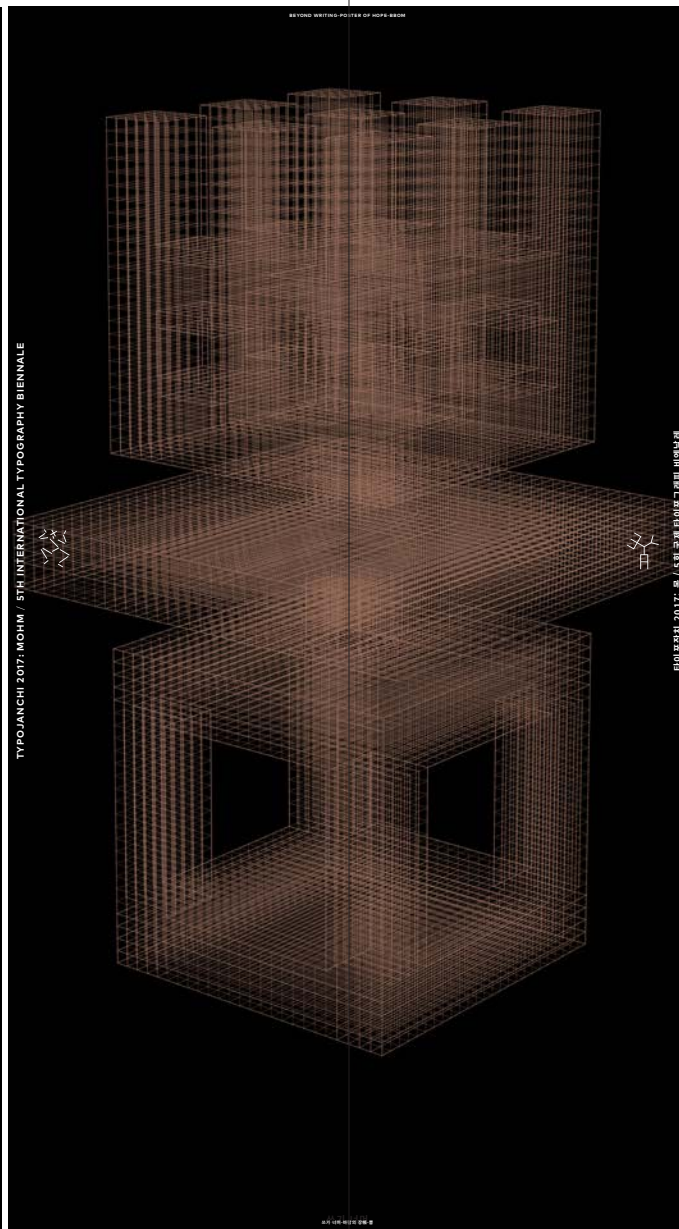
TYPOJANCHI 2017: MOHM / 5TH INTERNATIONAL TYPOGRAPHY BIENNALE

△, 100 × 180cm, 2017  
Poster, 100 × 180cm, 2017

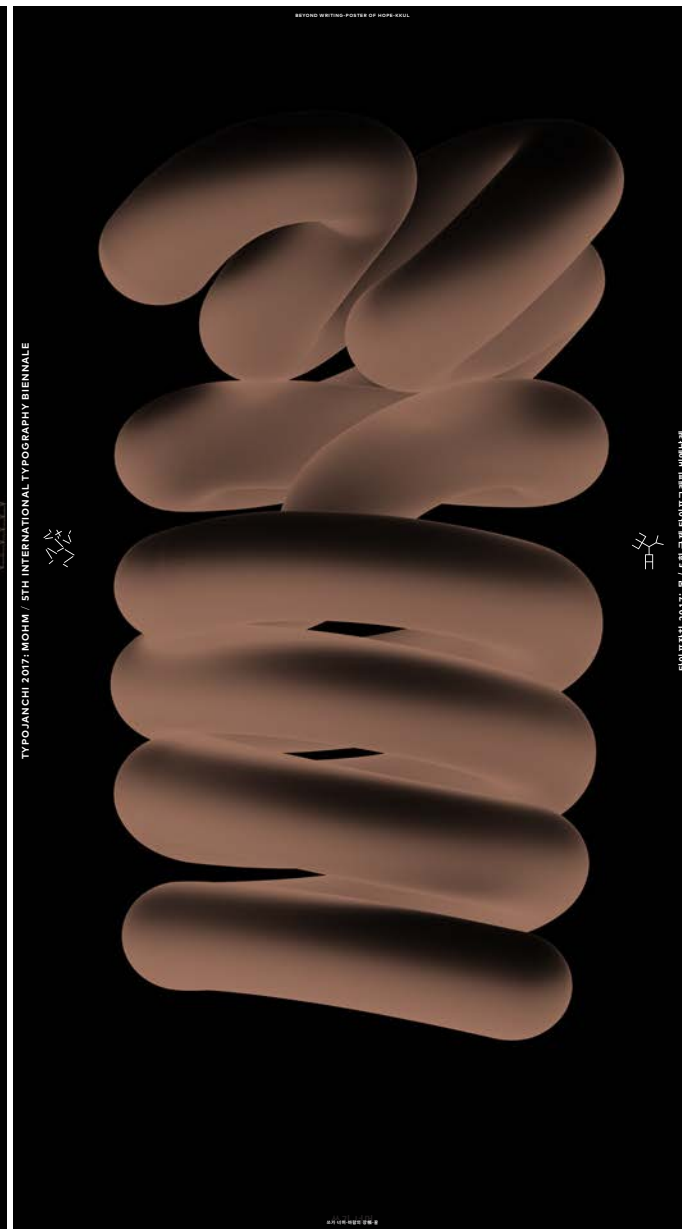




6, □, 100 × 180cm, 2017  
6, Poster, 100 × 180cm, 2017



7, □, 100 × 180cm, 2017  
7, Poster, 100 × 180cm, 2017 100



5, □, 100 × 180cm, 2017  
5, Poster, 100 × 180cm, 2017





Y, □ , 220 × 650cm, 2017  
Y, Installation, 220 × 650cm, 2017

,□ , 220 × 650cm, 2017  
, Installation, 220 × 650cm, 2017

Tower of Hope uses for letters (Y, A, O), which represents human desire, into four pillars rising like an infinite tower.



o, □ , 220 × 650cm, 2017  
o, Installation, 220 × 650cm, 2017

À, □ , 220 × 650cm, 2017  
À, Installation, 220 × 650cm, 2017

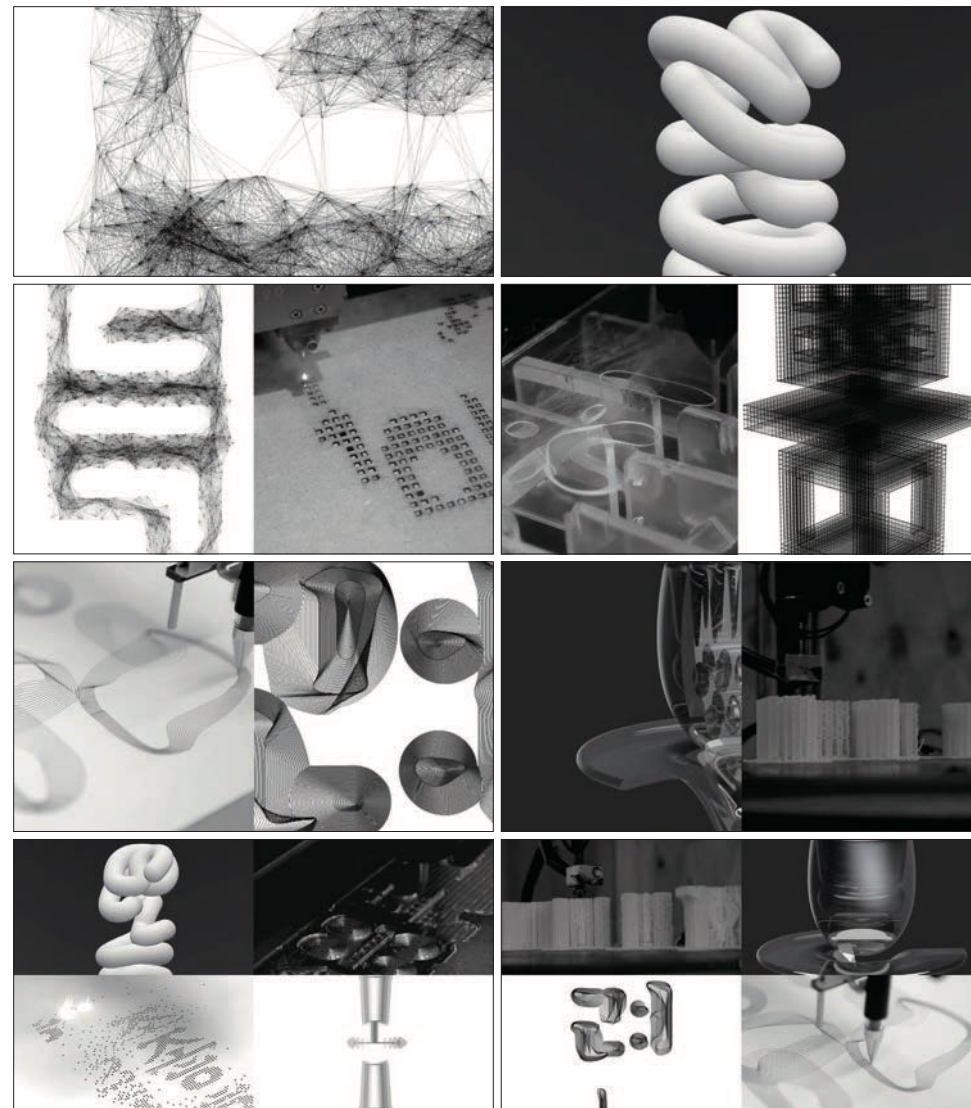


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## Time of Desire

*Time of Desire* is a video art work that expresses the process of making and writing 12 letters and the time flow.







灯- 中房, 325 x 320 x 378cm, 2017  
Installation (lamp), 325 x 320 x 378cm, 2017

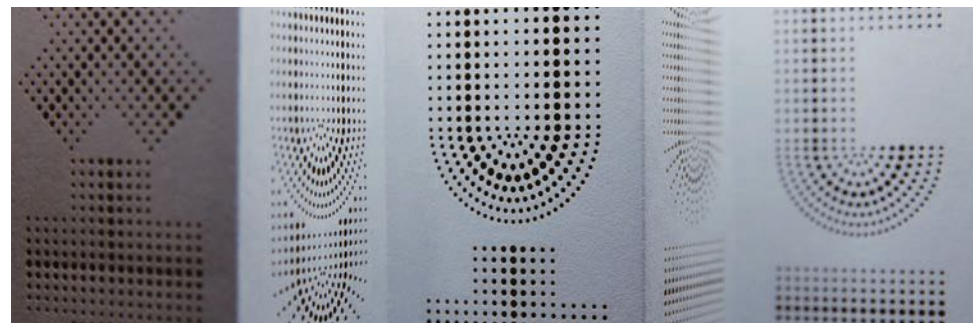
## Room of Hope

*Room of Hope* is a room decorated by lamps designed with the letter “ ”, representing a state where one's wish is fulfilled.



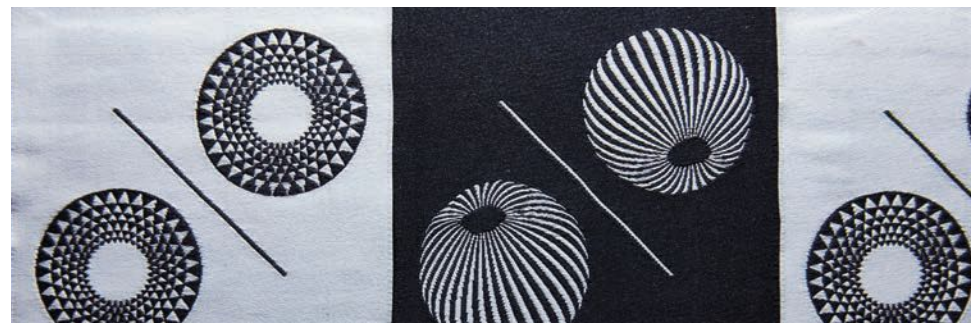


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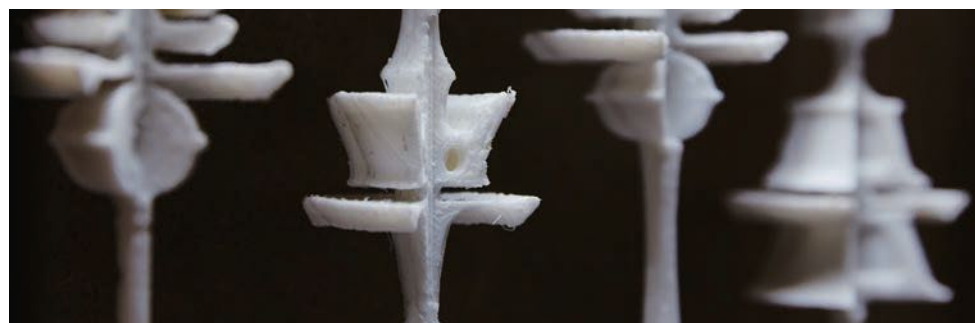
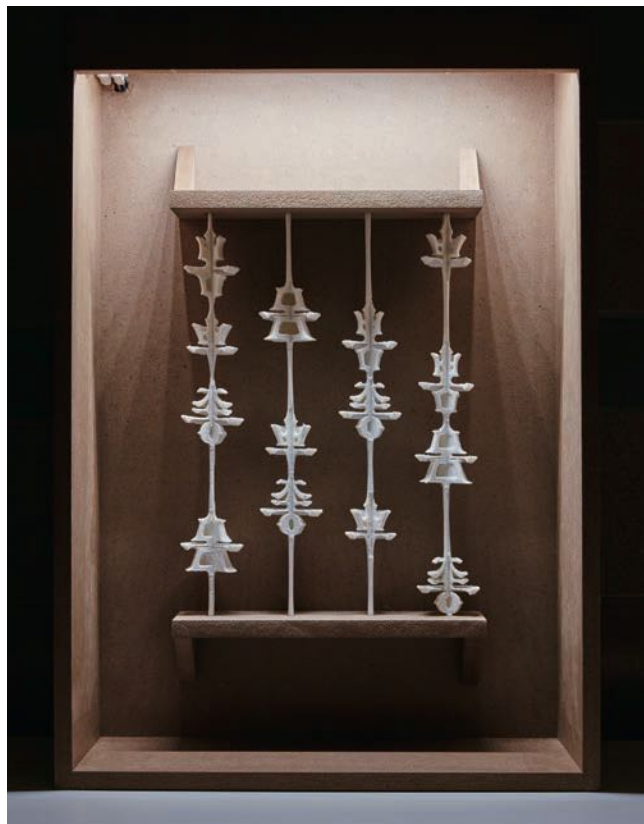
\_Öe x0.ö\_ÖY0 ,□ ,36 × 13 × 50cm, 2017  
\_Öe -□- -□- , Installation (perforation on paper), 36 × 13 × 50cm, 2017

*Object of Desire* discusses property of matter in 12 selected letters, refines and forms into something new and imagines its uses in the future.

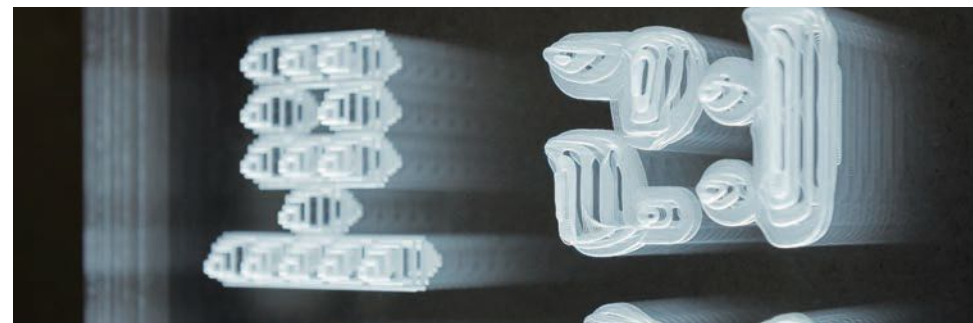


\_Öe\_□□ ,36 × 13 × 50cm, 2017  
\_Öe\_ , Installation (computer embroidery), 36 × 13 × 50cm, 2017





rx 3D/y 36 × 13 × 50cm, 2017  
r - □, Installation (3D printing), 36 × 13 × 50cm, 2017



.00. 36 × 13 × 50cm, 2017  
.f-□, Installation (engraving on acrylic), 36 × 13 × 50cm, 2017





500?0 x, □ 3D/yñ , 36 × 13 × 50cm, 2017  
5 -□-□- , Installation (3D printing), 36 × 13 × 50cm, 2017



\_0e\_0Y0 x0 r0.0EO 005 , 36 × 13 × 50cm, 2017  
\_0e -□- - -□- - -□- , Installation (engraving on metal), 36 × 13 × 50cm, 2017







4q sŸ



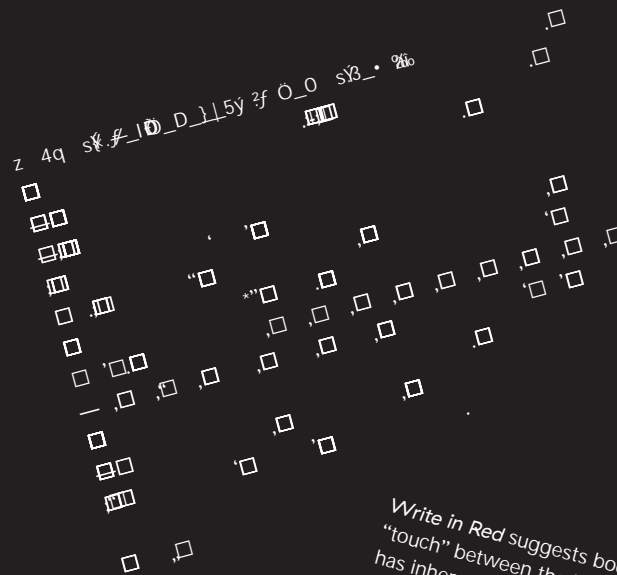
# Write in Red: Where the Mohm (Body) Touches Typography

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Artist  
LUST  
Thirst  
Han Jeonghoon  
Shin Mideum, Cho Byul  
Sohn Beomyoung  
SEOULRO  
Golden Tree  
60603  
Choi Youjin

Curator  
Kim Namoo, An Hyojin



*Write in Red* suggests body(text)-writing as a point of “touch” between the body and typography. Typography has inherent symbolism. The body is also seen as an incarnated symbol of the mind. This is a perspective that focuses on meaning and interpretation rather than action and process. This exhibition, on the contrary, recognizes the presence and reality of the body through the act of body(text)-writing, and seeks to provide an experience of communing with the kind of typography that deviates from the symbolic action through its traces. Also, as Valery says, “the body makes blood that makes body that makes blood...”; meaning blood is another name for “body” and the body itself. This red material symbolizes the soul, passion, enthusiasm, stimulation, effort, belief, action, labor, activity, action, struggle, survival, heat, activeness, intensity, fierceness, and letterforms that produce typography through the act of writing. Synthetically, this exhibition explores the holistic and living body of the here and now, combining three elements: body(text)-writing as an act, typography as a form, and blood as a material.

Kim Namoo, An Hyojin

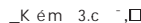


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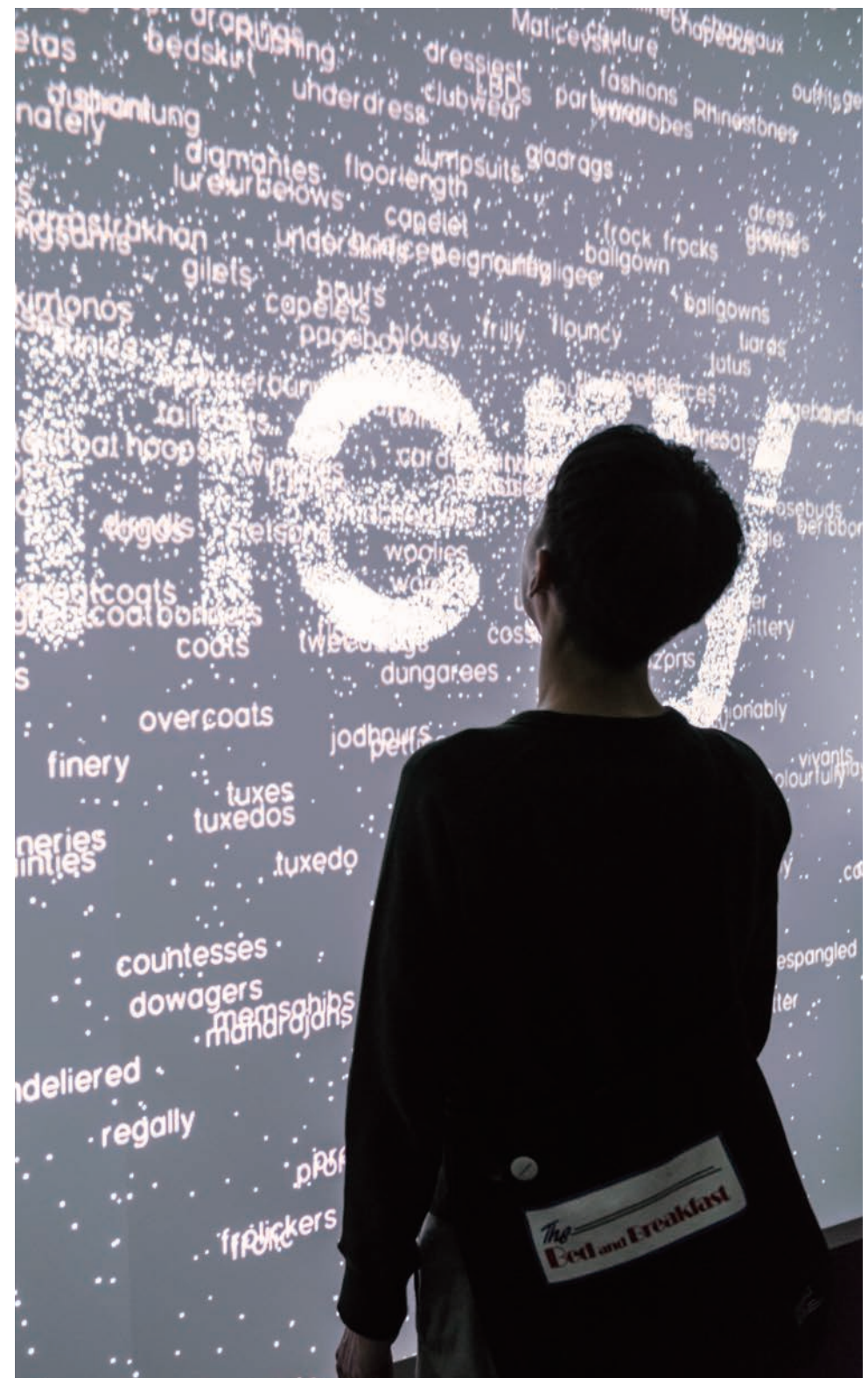
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Int



**READ/WRITE/REWRITE** investigates the theme of body and typography as an experimental and interactive piece which induces curiosity, and as a distinctive approach on the role of typography and design within the themes of machine learning and neural networks as applied to text and language. Until recently, these principles have been mainly used within scientific fields. At LUST we often talk about the “vocabulary” of a project. During the research phase of a project, we don’t shape or design. Instead, we just try to build the “vocabulary” of the project, with each sketch, idea or experiment embodying a new “word.” The richer the words, the more elegant the sentences we can speak. For **READ/WRITE/REWRITE** we are teaching a computer how to “speak” by using neural networks and machine learning to classify content in a semantic manner. The process of how the computer “learns” and categorizes the information is presented to the audience as a work-in-progress.

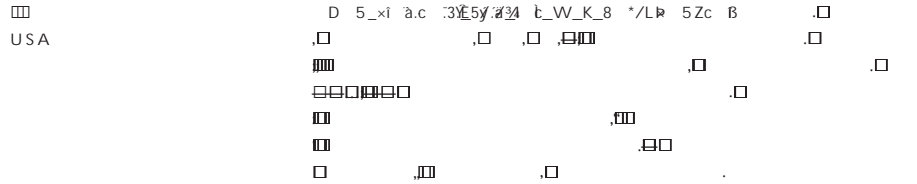






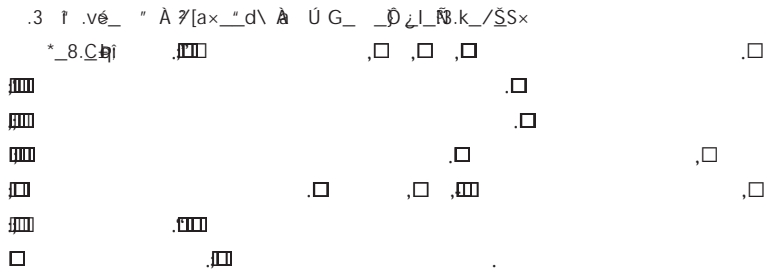


# Thirst



Thirst is a multidisciplinary communication design practice based in Chicago. We work on projects concerning design and cultural, architectural and urban issues. We explore and experiment with new things, focusing on concept, craft and artful investigation. Our work lives at the threshold between art and science, resulting in keepsake artifacts and unique experiences. Thirst believes design is integral to the human condition and sheds light on roles of design that are ubiquitous, nourishing and transformative. Design allows us to connect with one another and compels us to live life slower and pay closer attention to things.

.Ac / Ö



## BODY COPY

Thirst's installation **BODY COPY** expresses humanity's need to replicate itself. Individual letterforms constructed of real human bodies move and morph into different expressions generated with computer coding. Stardust turns into atoms, and atoms into cells. Muscle attaches to bone, and minds connect to bodies in an infinite variety of shapes, textures, and colors. Humans in animations build up bones and bodies from Thirst's visual language, which feels alive, and then replicate themselves. Society emerged with a bang, filling the Earth with our crowded closeness. We copy ourselves in every way and in each other—in language, politics, culture, and style—each time slightly modifying the source code. Here we are and there we go.



c\_ñ /- ,□ ,B5\_K/TV,□ ,2017  
Digital installation, looping animation, 55inch TV, 4 pieces, 2017







à\_• 3  
Han Jeonghoon

한  
KOREA

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Han Jeonghoon works as a graphic designer and lives in Gangseo-gu, Seoul. He started his career at the design studio TEXT. Later, he played a role in helping to open the Asia Culture Center in Gwangju and also ran a bookstore called Book and Life in the same city. He is particularly interested in various "happenings" that arise from the "insensibility" of our surroundings, and keen to discover more paradoxes and contradictions in life. He also spends time considering how best to arrange sustainable working conditions. He often thinks about himself through a quote from Thomas Bernhards's novel *The Loser*: "He wanted it to be a monumental world and only a single ridiculous detail is left, he said, I thought, that's how it always is."

AKA.□ \*

xAKA.□□ '□ ,□  
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\* □\_ : 1980\_90%\_Dl\_la./O/O/I, 5Å/yx Ž Å æZ\_øX≥D  
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□ .





AKA. Sung Un A recalls the ghostwriter named "Sung Un A," who used to work at Dynamic Kong Kong Comics. The name symbolizes the unknown power of labor in his/her golden age of a pirated publishing of the past. Meanwhile, Han Jeonghoon, who is "AKA. Sung Un A", produces a pirated edition of *Typojanchi*'s catalog using a variety of approaches from *Grammar for the Pirated Edition*, including the "white wipe" technique. The *grammar for the pirated edition* is as follows:

1. Apply the vivid colors on a sleeve,
2. Ensure a kitschy and dominant appearance,
3. Use exposed content and outline-processed images,
4. Assure careless and heartless translations of names and localizations,
5. Exaggerate what is deleted and edit scenes,
6. Use white correction fluid and a copy machine,
7. Employ guerrilla marketing and distribution tactics,
8. Hire a ghostwriter,
9. Publish a paperback,
10. Use bold and three-dimensional forms of Korean lettering.



\* Sung Un A: a ghostwriter's name that was used by a Korean publisher, Dynamic Kongkong Comics, in the 1980s and '90s. The company illegally published popular Japanese animations and comics like the *Gundam* series. They also and used a fictional name instead of the original author's name when publishing pirated comics such as *Dragon Lord*, *Kuntaman*, and others.







KOREA

Shin Mideum, Cho Byul's work is based on the media and the humanities. They are especially focused on a common point between human communication and digital media operation methods, which they have dubbed "language." As a media artist and interaction designer, Shin Mideum's works concentrate on the exact mapping process between data and human experiences as he investigates interactive media's principles and features, and then applies them to his pieces. He has explored the possibility of interactive media and presented new applications for quite a long time. Shin has an MFA from the Department of Digital + Media at the Rhode Island School of Design (RISD), and now works at Hongik University's Graduate School of Film and Digital Media as an adjunct professor. Recently he has stated that he believes that the "technique of angle" has an exact target field in its use, and applying it would bring striking advances in a work's fluidity and effectiveness, which has led him to conduct research in mapping and visualization. As a literary researcher, Cho Byul works on explaining the implications of the written word. Cho has a Ph.D. from the Department of Korean Language and Literature at Sungshin Woman's University, and now teaches writing and modern Korean poetry.

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This is an experiment in how typing, the most popular interface in modern times, can contain the reality of our bodies. What would happen if we made use of a type of interactive typography and employed various fonts, text sizes and line spacing to express our physical traces of the typing process, while also looking at the keyboard as an extension of our hand?



135



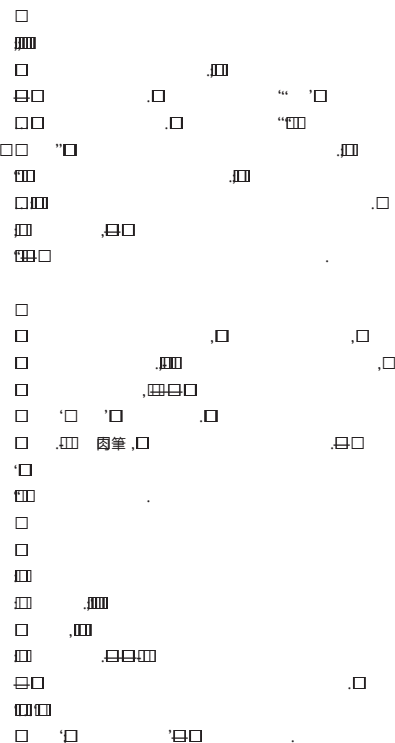


### The Language

Language has two parts, a spoken portion and a written portion. Before the invention of written language, there was only spoken language, and even though a spoken language represented the personalities and characteristics of its speakers, much like the finitude of human beings it always disappeared the very moment it was spoken. Spoken language delivers personal pronunciation, atmosphere and characteristics of the speaker in the most direct way in the very moment those words are uttered, but all this soon evaporates without a trace left behind.

### Writing system

Human beings invented writing systems later on. By using signs and symbols, we succeeded in preserving our voices. That is the reason why the language and our existence as human beings are indivisible. As Heidegger put it, "Language is the house of the truth of Being." The voice, when it utters a language, is proof of our here and now, while writing can preserve language in perpetuity. These two parts of language are no different than our struggles to grasp our presence.



### Handwriting

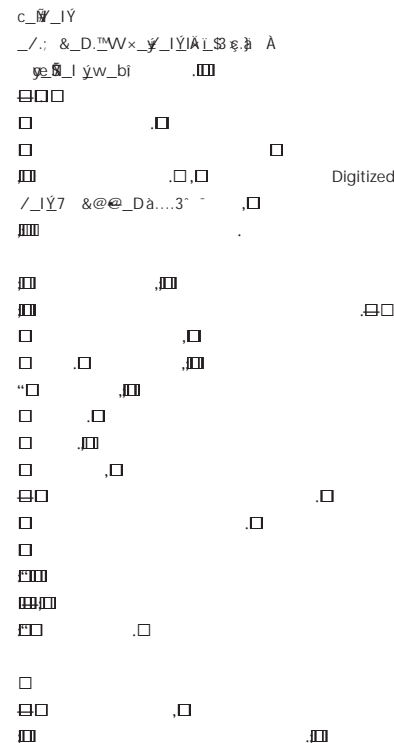
Humans have engraved their feelings and the movements of their body through handwriting on rocks, parchment and then paper. Handwriting contains traces of the body. Before the invention of typing and printing during the modern era of industrialization, humans left traces of their "thinking body" in their handwriting.

### Typing

After the movable type system was invented, typing became the most powerful writing distribution system. Typing, a different way of writing that replaced the physical directness of handwriting to a print-friendly machine with a typesetting system, quickly distributed material through mass production. A mode of writing totally unlike labor that required hands and pens had finally emerged. Forming a character without finding types yielded output "printed on paper."

### Digitized typing

Nowadays, writing systems are implemented in a digitized form and saved as data. By transmitting typed data through a worldwide network, we can share this regardless of space and time. The moment that I'm writing here, technically the screen on which I'm typing, can be easily shared with someone on the opposite side of the planet instantaneously. That is, the present digitized typing goes beyond the limits of time and space, serving as the most universal and effective way for delivering information.

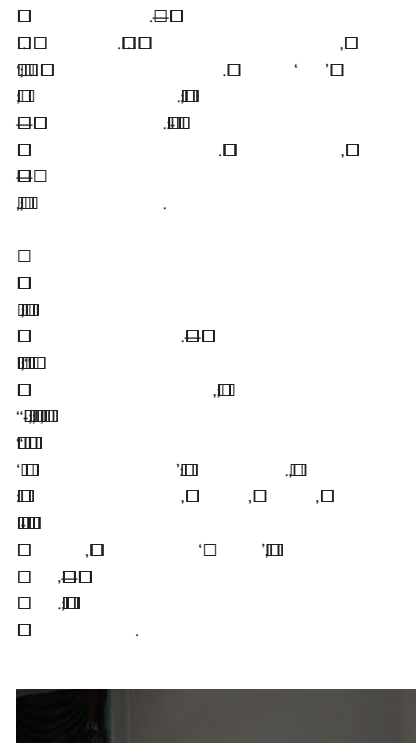


### Typography

We now have two ways of writing: handwriting and typewriting. We prove our presence in either way and extend it to reach far away and even to the future. By writing, we can impart traces of our feelings in the writing system, in spite of the difficulty of distributing it. If we use a typewriting system, on the other hand, distribution is extremely convenient through a worldwide network, though we lose detailed traces from our bodies by doing so. Here, typography could have an important role in this process. By employing typography, the data created by typing can recover the body traces deleted during the conversion process.

### Where we are

We lost the traces of our body in the digitized typing process. We cannot help losing something when we speak or write. In the first place, a language cannot reproduce perfectly what happened before the language. This is because language is a strictly organized system, whereas what happened before language is beyond the language system. This loss is repeated in every layer of a language. As language has moved from speaking to writing to typing, the unique features of the situation that accompany language has gradually been eliminated.



### Hypothesis

We are here to experiment with how typing, the most popular interface in modern times, can contain the reality of our bodies. Does typing work solely as a value-neutral information delivery system? Assuming that writing is an act that proves our existence in the world, does that existence only signify the spiritual realm, one without any physical attributes? Could typing ever reflect our body? We find the answers to these questions in interactive typography. What if you can use various fonts, text sizes and line spacing to express your physical traces of the typing process, while looking at the keyboard as an extension of your hand? These questions will enable us to identify the substance of human language and behavior, and to contemplate the very nature of language itself.



Sohn Beomyoung

[illegible]

Sohn Beomyoung works in numerous fields such as art direction, graphic design, and illustration. He is mainly involved in the production of various visual contents of fashion eyewear brands. Recently, he worked on the identity and package design of a product brand for the visually impaired, and an illustration for undergraduate advertising at School of the Art Institute of Chicago. He tries to apply his own unique aesthetic sense and lifestyle commercial branding projects. As an artist, he is also interested in producing and exhibiting digital paintings and sculptures/installations aside from simple 2D platforms.

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The voice is the wave of air that originates from the vocal cords, and language is a combination of specific waves used only by humans. The process of speaking through vocalization (vibrating the vocal cords) is the most basic human “gesture” for communication. Sound waves that one pours into the medium of air is absorbed by another person by recording memories; one can also put sound waves from another source into one’s body in the same way. Just as blood flows in blood vessels, sounds flow through one another’s body and connects their “gestures” with other “gestures.” Alternatively, if characters are symbols expressing the cross sections of sounds, *Deliver* is a project aimed at “writing down” characters with an image of a heterogeneous and continuous sound wave in order to express the relationship between the body, blood and typography—the main theme of this exhibition—as a fluid image that the sound wave and liquid share in common.



Installation (steel plates, laser cutting, powder coating, wires), 190 x 360 x 300cm, 2017







# SEOULRO

KOREA

SEOULRO is a graphic design collective formed by Kim Narae, Jang Jihye, and Jo Taesik. We have come together for personal development and continuous professional growth. Design project orders are also dealt with under the name of Seoulro. The three members of Seoulro studied at the Graduate School of Design, University of Seoul, and currently live in the Seoul Metropolitan area, though not in the city of Seoul proper. Seoulro stands for their non-Seoul status, while at the same time representing their aspirations for the city. Seoulro is not associated at all with the Seoul Station overpass Seoulro 7017.

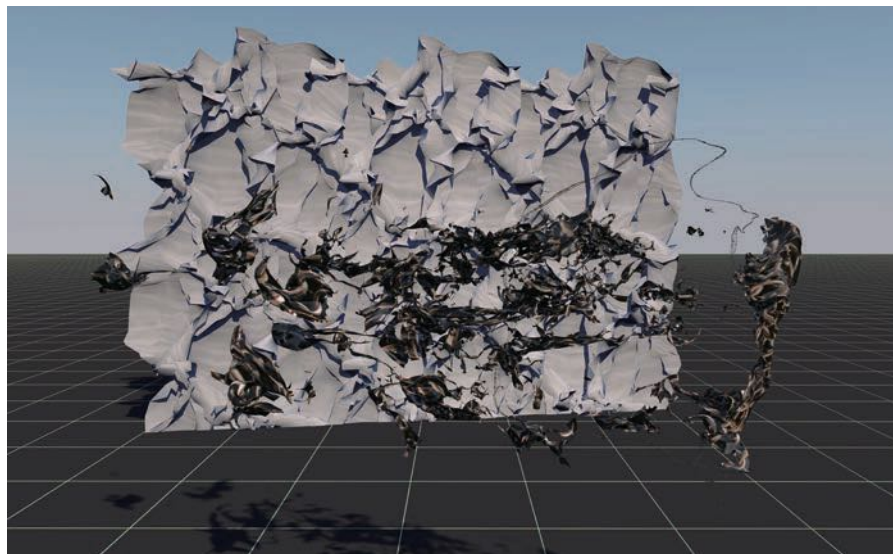
Kim Narae, Jang Jihye, Jo Taesik  
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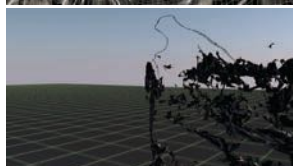
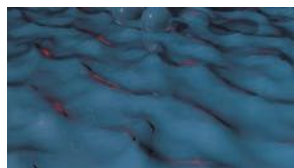
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## Respect

The virtual world struggles to represent the real while reality imitates the virtual. The two unceasingly discuss, mediate and reproduce each other.









KOREA

Golden Tree is a graphic design studio and press based in Seoul, South Korea. It is made up of three people: Kim Namoo, An Hyojin, and Kim Minsu. Kim Namoo, who currently works as a graphic designer and design educator, initially studied user experience design and visual communication design at Handong Global University in South Korea. He later went on to receive an MFA degree with honors in the graphic design program at the Rhode Island School of Design in the United States. In the summer of 2008, he worked as an assistant designer at LUST, a multi-disciplinary design studio in The Hague, the Netherlands. He currently works as an advisory designer at Golden Tree and Emotion Books, and also teaches graphic design as a full-time teacher on the tenure track at Hankyong National University in South Korea. An Hyojin, who currently works as a graphic designer and design educator, initially studied visual communication design at the University of Seoul in South Korea. She later went on to receive an MFA degree at the School of the Art Institute of Chicago in the United States. After graduation, she worked at the Chicago office of Landor Associates, a global brand consulting and design company based in the USA. In the past, she taught graphic design and branding at the University of Seoul, Konkuk University, Ewha Womans University, and Hankyong National University in South Korea. Currently, she works as head designer at Golden Tree and also an adjunct professor at Kookmin University. Kim Minsu studied communication design at Hankyong National University and is now in the graduate program in design at the same university. Currently, he works as a designer at Platform-L Contemporary Art Center and is a guest member of Golden Tree. The main interest of Golden Tree is what role design can play in the realm of culture, art and society? Therefore, we mainly collaborate with clients in the cultural and arts fields, and deal with research projects, exhibitions and publications on social and cultural issues. We have recently worked on projects at the Nam June Paik Art Center, National Museum of Modern and Contemporary Art, Art Center Nabi, Perigee Gallery, Suwon iPark Museum of Art, Arko Art Center, and UN Peace Memorial Hall. We have also participated in exhibitions such as *Korea Now!* in Paris, France, and *Korea: Design + Poster* in Munich, Germany.

Kim Namoo, An Hyojin, Kim Minsu  
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Neon signs on a large one-way mirror, 100 x 25 x 226cm, 2017

Patterns on a full-length one-way mirror, 2 pieces, each 40 x 155cm, 2017



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*Monolith in Red*

*Monolith in Red* reproduces *Write in Red* in a way that the body of the viewer reflected in the mirror and the typography written with the red neon flowing in the vacuum tube are in contact with each other. The external form of the work is borrowed from the mysterious black object, “monolith”, from the film **2001: A Space Odyssey**, and its ratio of 1(1<sup>2</sup>):4(2<sup>2</sup>):9(3<sup>2</sup>) implies that it is an artifact. The message on the monolith cites “Write with Blood (‘Schreibe mit Blut’)” from *Reading and Writing in Thus Spoke Zarathustra* by Nietzsche. This reveals the ontological thoughts on body and “body-writing.” The two full-length mirrors and patterns symmetrically placed beside the monolith each represent space (grid pattern) and time (diagonal pattern), and the two large mirrors and patterns on the opposite side represent the four-dimensional space-time. “The Blue Danube” resonating in the exhibition space suggests that this area facing the monolith may not be the earth. In other words, this piece is an allegory of *Write in Red* which comes in touch with the body of audience in a way of exposing the “body” and “body-writing” through a physical language.

Golden Tree

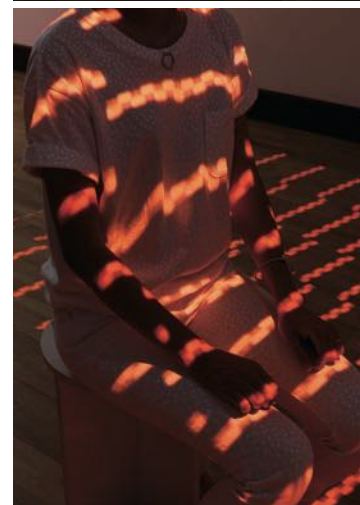
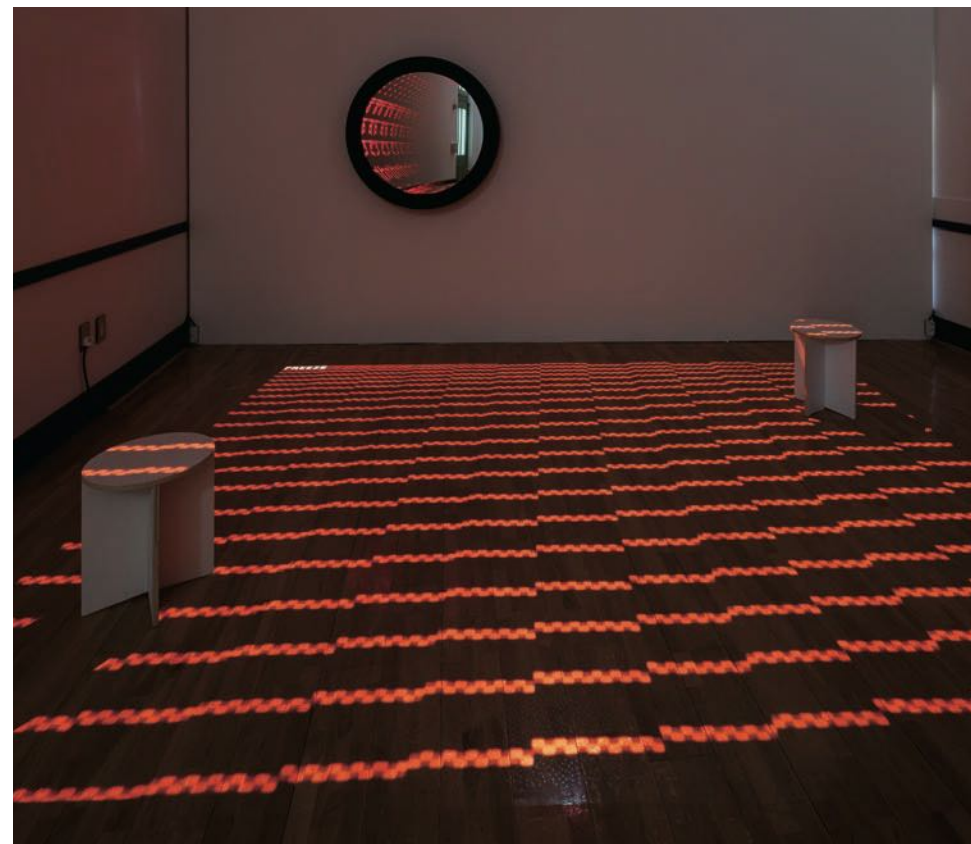


□ , 2P, 100 × 226cm, 2017  
Patterns on a large mirror, 2 pieces, each 100 × 226cm, 2017

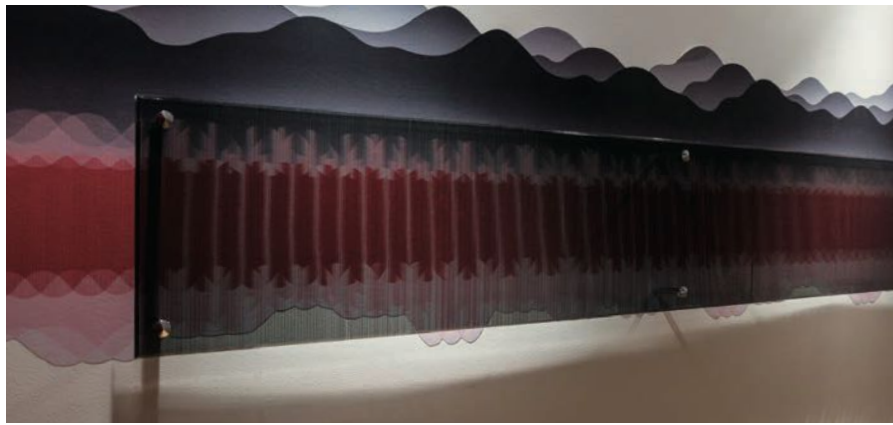


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Kim Minjoo, Nahn Youngwook, Sun Jooyoun  
60603 is a project group founded by Kim Minjoo, Nam Youngwook, and Sun Jooyoun. Kim Minjoo received bachelor's and master's degrees in visual communication design at the School of the Art Institute of Chicago, and is now in the Doctoral program in design at Seoul National University. In the past she has worked as a freelance designer at BG&H, Bluestone Associates, and IDEO Chicago. She has also taught design at Keimyung University, Andong National University, and Incheon Catholic University while running her own design studio, Kimdessss. Currently, she is an adjunct professor at the Catholic University of Daegu. Nam Youngwook received a bachelor's degree in pre-medicine and graphic design at the University of Notre Dame and a master's degree in visual communication design at the School of the Art Institute of Chicago. In the past she has worked as a designer with the GUI team in the MC design lab at Design Corporate Center, LG Electronics, and today runs a design studio, Jamie studio, and publishing press, Jamie Press. She is the recipient of numerous awards over the years, including the *Red Dot Award* and a *PIN UP DESIGN AWARD*. Sun Jooyoun received a bachelor's degree in interior design at Dongduk Women's University and a master's degree in visual communication design at the School of the Art Institute of Chicago. She has worked as a freelance graphic designer over the years, mainly in the field of culture and art. She currently teaches typography and information design as an assistant professor at the Catholic University of Daegu. She also serves as an advisory designer at a design studio, Studio Hae, and a press, Press Hae. With a focus on graphic design, 60603 is interested in visual narratives and explores visual languages across a range of media. Furthermore, they collaborate with each other on creative projects that mainly deal with design concepts in the field of visual art.







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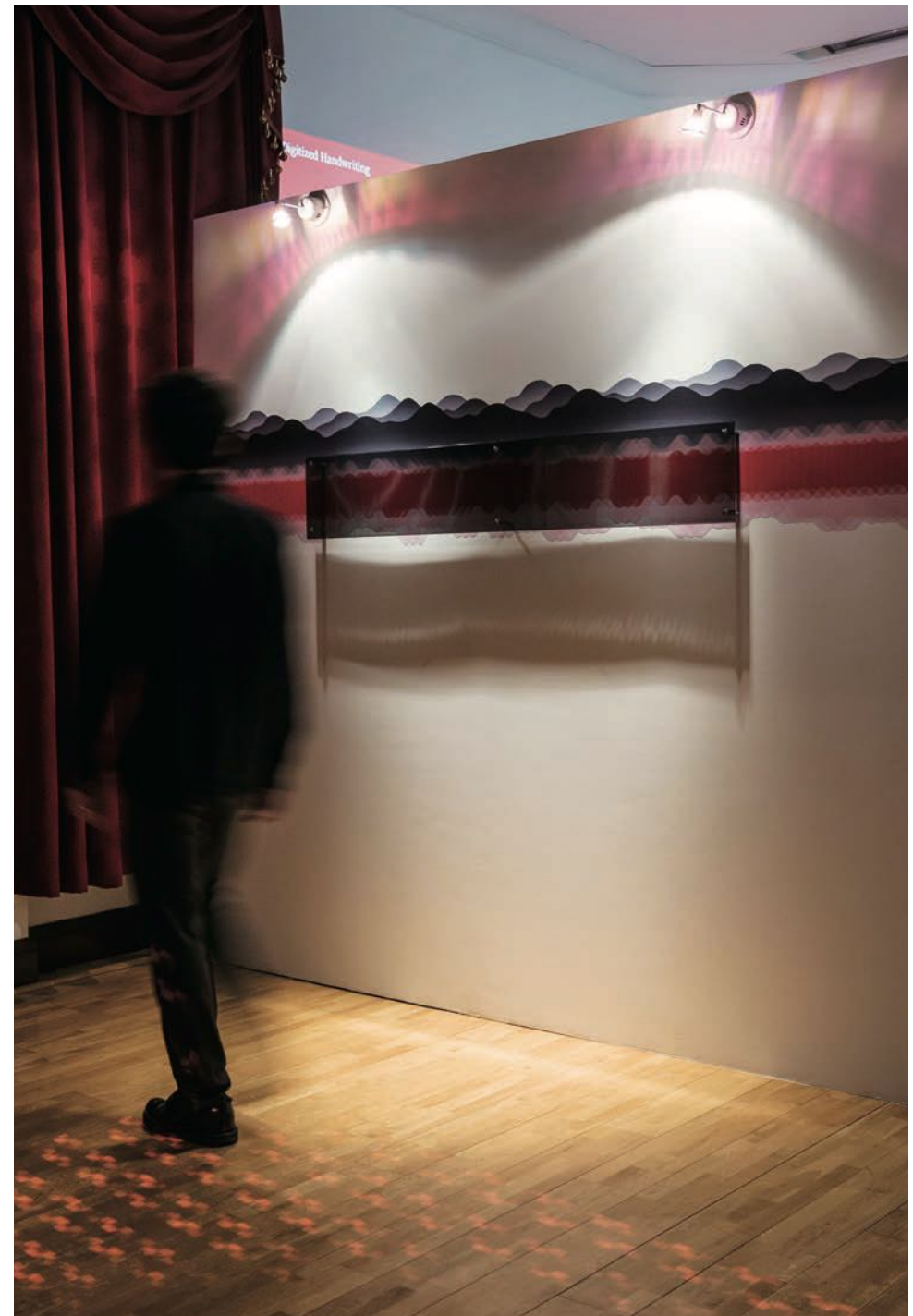
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*Irresistible wave*

Document and word processing programs in the digital space, such as Microsoft Word and Hancorn Office, are based on spelling systems, which necessitates writing a language with letters. Spelling evolves by reflecting the rule system of language usage that we have created from the past and the situation of the times, and is a collective order that aims to minimize the confusion surrounding communication. A spelling system defines the notations that are outside the standard of the language as “errors”, and distinguishes errors by automatically generating a red underline. This is a convenient feature that immediately points out that which needs to be corrected, but it does not always mean that the object falls into the category of “error.” For example, a red underline may be drawn under one’s name. This project brings the red underline of the digital space into the physical space. The red underline escapes from being the element that denies a text, and instead becomes a sign of a new possibility and creation that expands the subject. When viewers touch the red underline, which is both familiar and unfamiliar, they experience a new space that explores infinite boundaries.



R/\$□, 2017

Mixed media, dimension variable, 2017



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In the summer of 2017, it was hard for my mom to move. She needed my help a lot more than in the past. Staying at her bedside and mindlessly chatting, I decided to record our time together. My mother's stories were all trivial to me, like when she recalled every family member on her side, emotions she had when she was pregnant with me, raising me, what I was like later as a child, and so on and so forth. Eventually, I started to prepare for a time when I could not be with her. I wrote down our talks on soft linens (or paper) to turn into bedding with which my flesh could touch for the longest time in the future. Fleeting memories left as a record can be seen or heard but never be touched or cuddled with. *Weak skin* is a personal yet very universal work because it is a story that attempts to have intangible desires made into a physically touchable form.









# Ö\_V,VI 감각

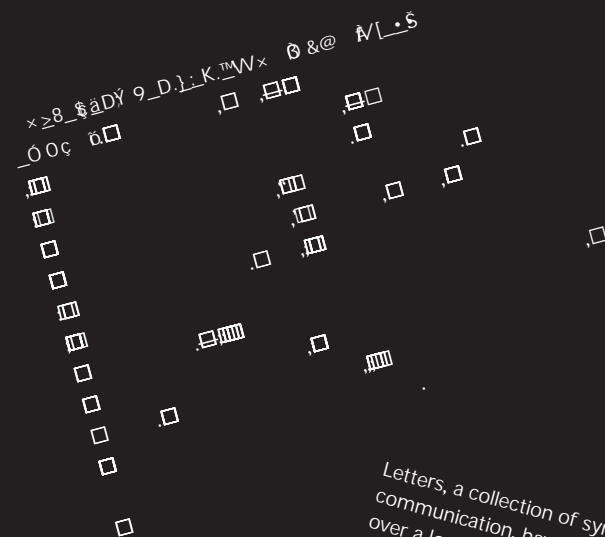
## Letters, Images, and the Senses

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Artist  
 Le Petit Néant  
 Ted Davis  
 Catherine Anyango Grünewald  
 Dryden Goodwin  
 Hahm Junseo  
 Lee Insu  
 Kwon Minho, Lee Suyeon

Curator  
 Kwon Minho



Letters, a collection of symbols settled on for communication, have been evolved and been refined over a long period of time. Individual experiences such as physical pain, cold and joy started to be symbolized, while one's unique sense and expression have been incorporated in the universal area of letters. The human senses, however, include experiential and personal areas that cannot ever be transformed into iteration. It is something unstructured in which angular, sharp and sometimes round forms are all mixed rather than a well-trimmed one. *Letters, Images and the Senses* explores diverse contacts produced by letters and the sensory bundles hidden behind those letters. This is a movement to connect letters that are represented with reason and logic, physical senses and intuition, and also an experiment to extend the body as a communication tool. The language of body is becoming more and more complex. However, the collision of letters and images can make a "body", an original tool for communication long forgotten.

Kwon Minho





ITALY

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Miguel Angel Valdivia, Giulia Garbin

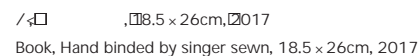
Miguel Angel is an Italian visual artist working between London, Paris and Lisbon. His visual language creates an ironic view of our contemporary society inspired by dystopian science fiction, and suggests a world in which the communication between individuals appears to have been broken. After having intelligently mastered the classic techniques of illustration, he is now in the process of disorientating his drawing journey towards abstraction and simplification in an effort to explore the narrative possibilities of his artwork that can come about once it is displayed. He has participated in several exhibitions over the years and has expanded his research through numerous workshops and collaborations as well as curating and independent publications. Giulia Garbin is an Italian graphic designer and illustrator based in London. Her work is characterized by her passion for traditional print processes, and her belief in the importance of craftsmanship within both digital and traditional design.

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*Le Petit Néant* issue 1, 2, 3

**Le Petit Néant** is a publication that exhibits the aesthetics of drawing. Eschewing editorials and explanatory captions, it asks its readers to simply look. Featuring the work of artists and illustrators from four continents, **Le Petit Néant** also explores the pleasure of the wordless narrative, inviting readers to a “different reading experience.” Printed on 300 stock in a stitched cover, it celebrates the expressive potential of paper and ink. Edited by Miguel Angel Valdivia and designed by Giulia Garbin, the two met in London during their MA days in Visual Communication at the Royal College of Art.







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Le Petit Néant

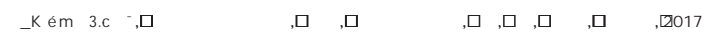


æR/5□ 1920 × 1080 dpi\_□ ,2017  
Mixed media, video (1920 × 1080 dpi), installation (print on thermal paper), 2017



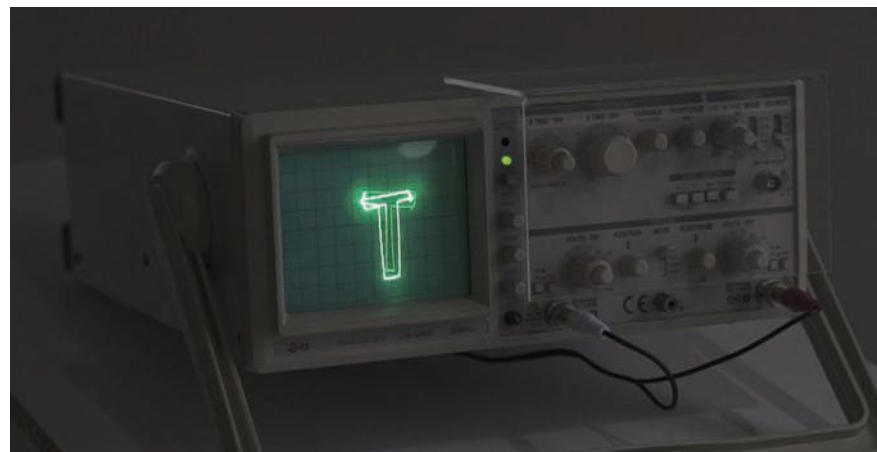
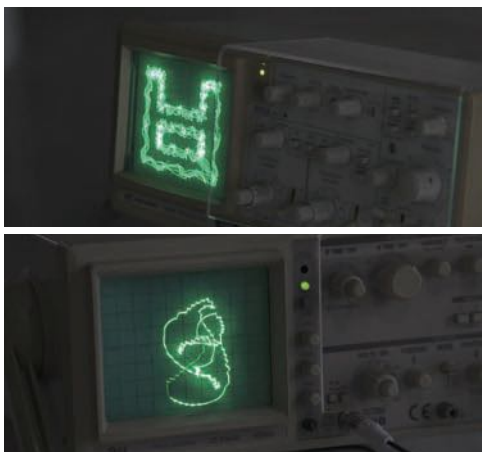
Ted Davis

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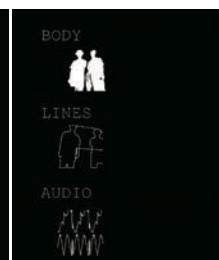
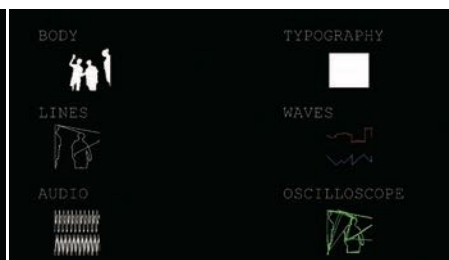
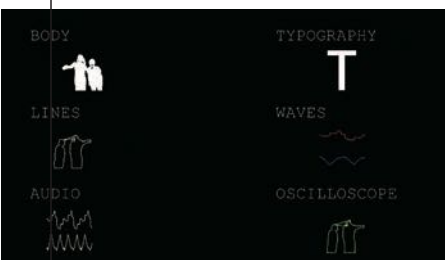
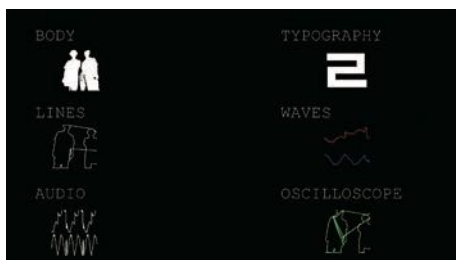




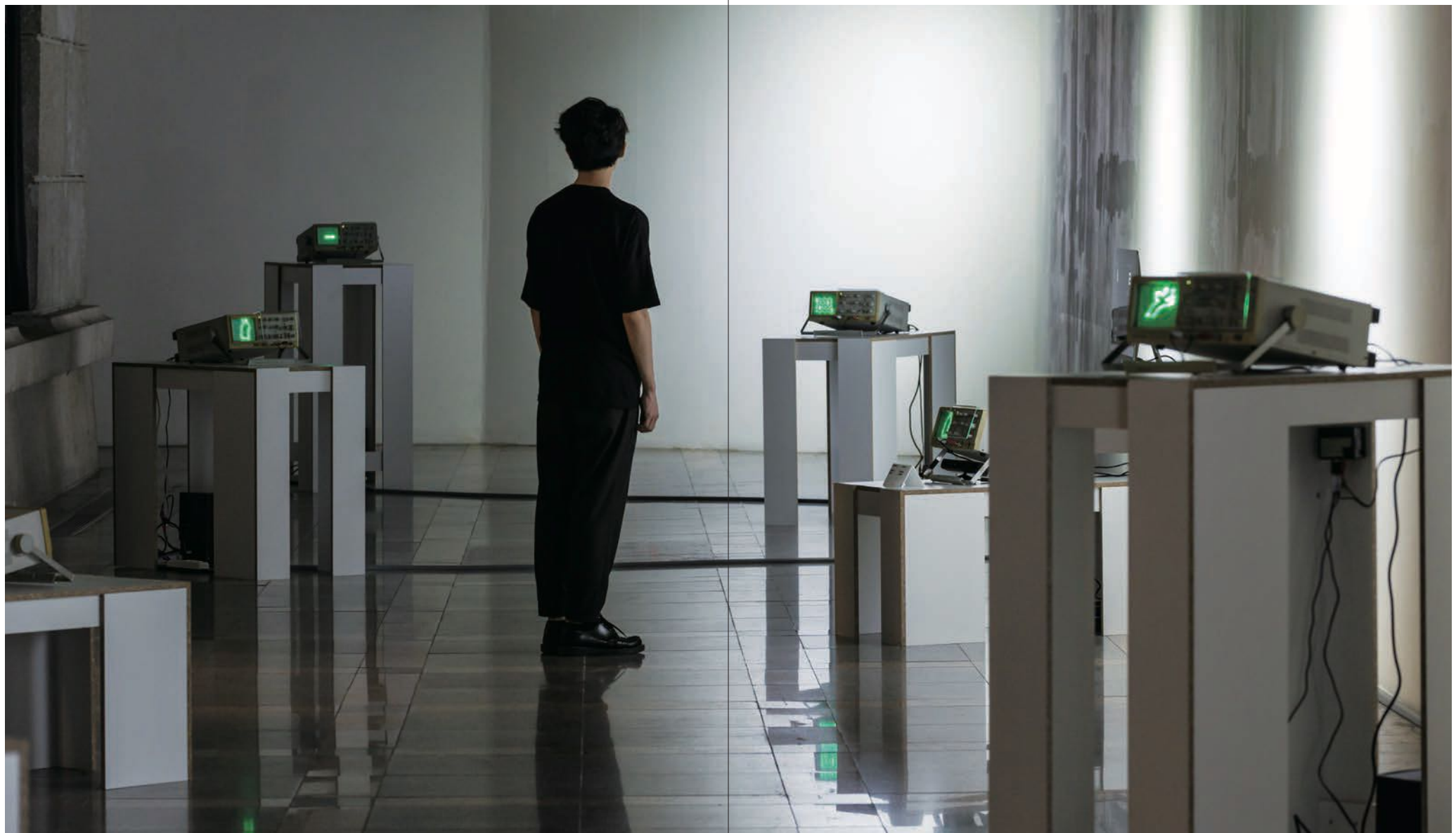
## OscillTypo + OscillBody

*OscillTypo + OscillBody* explores the vector display of an oscilloscope\*, a tool for measuring electronic signals, to merge the visitor's body with typographic letterforms by generating an audio/visual hybrid. Using a depth perceiving camera, the visitor's silhouette is captured as a single line, which can then be converted to the single line of any given typographic form. By converting images to audio, mixing them to varying degrees and displaying them once again as images on the oscilloscope, this work exploits both the sonic and visual possibilities of transcoding signals and the infinite resolution of analog displays. It also attempts at a combination of a visitor's body and typography through the mixing of images and sound.

\* Oscilloscope: A device that converts a single or multiple electronic signals to function as another electronic signal and to be made visible to the human eye. It is utilized to observe light-speed phenomenon or overdevelopment, to analyze waveforms, or to measure temporal variation, waveform observation, breakdown detection, or adjustments.











## Catherine Anyango Grünewald

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Catherine Anyango Grünewald is a Swedish/Kenyan artist. She did her undergraduate work at the Royal College of Art, followed by a master's in modern literature at University College London. She has published, lectured and exhibited internationally. Her drawing work uses materiality to explore meaning, exploiting the physical properties of soap, pencils and erasers on paper to convey sensitive and complex themes. The process and labour invested in the work is a direct show of condolence to the subjects, all of whom are victims of violent domestic or institutional crimes. Catherine taught for 10 years at the RCA in London, and now lives and works in Stockholm, where she is a senior lecturer at Konstfack.

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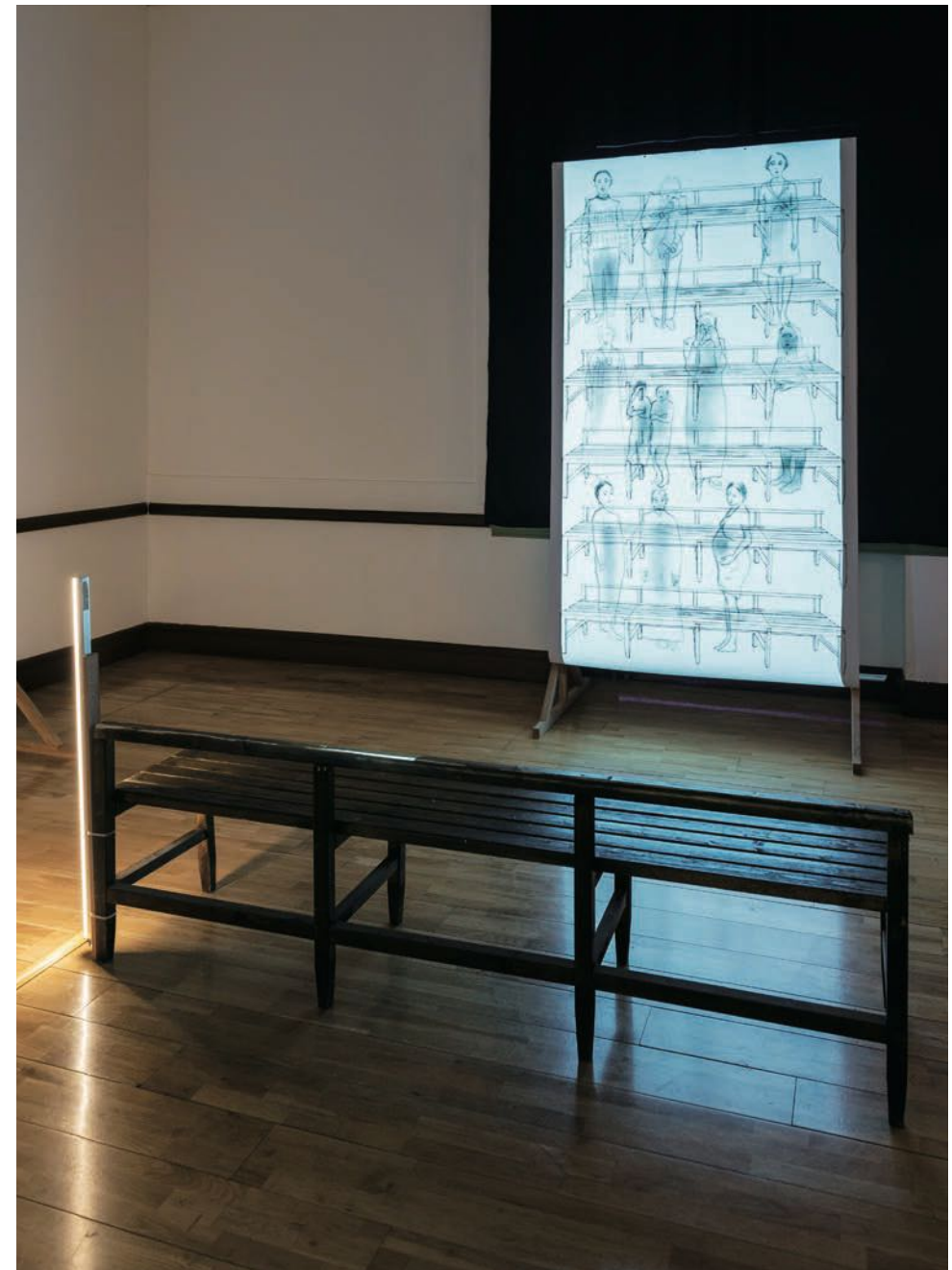
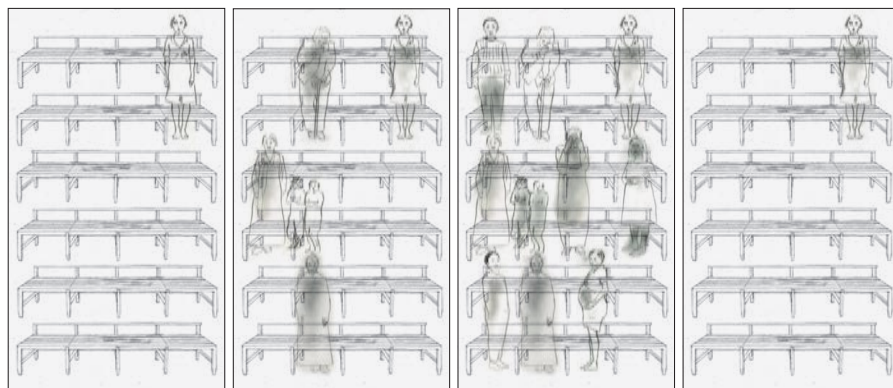
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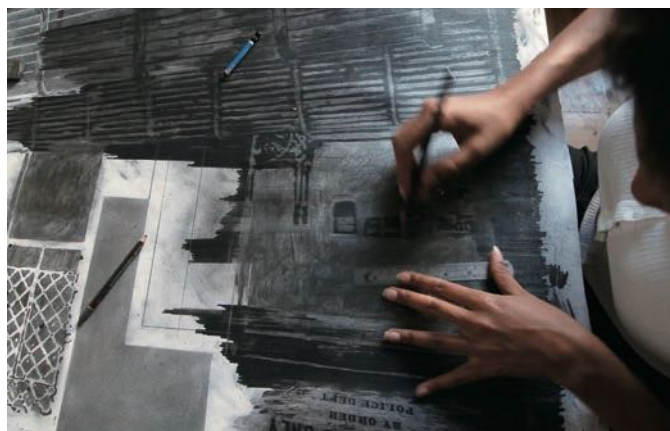
. □ 2017

Mixed media, video animation, bench, dimensions variable, 2017



*For Your Comfort and Security Please Remain Seated,  
Coloured Waiting Room*

My drawings are interpretations of a venue, Seoul Central Station's former waiting room. A waiting room's structure, with its rows of chairs and a notice board, is like a typographic grid in which letters and words are ordered. This in turn brings to mind a body structure. Two works focus on features of the space in the waiting room, and consider typography as hierarchy and as a show of authority. Typography and words create authority and authority impacts the body. *Colored Waiting Room* evokes images of a segregated America, where signage upheld the legal separation of blacks and whites. Such signs have a physical impact on the body, explicitly revealing racial prejudice and discrimination. *For Your Comfort and Security Please Remain Seated* tells a story about Korean women still waiting for an apology for their enforced sexual slavery as "comfort women" during the Second World War. The term "comfort women" creates an alternative truth for the bodies of women during the war, and they are still owed an apology to this day.



XJT, □, 125 × 100cm, 2017  
Drawing, graphite on paper, 125 × 100cm, 2017





Dryden Goodwin

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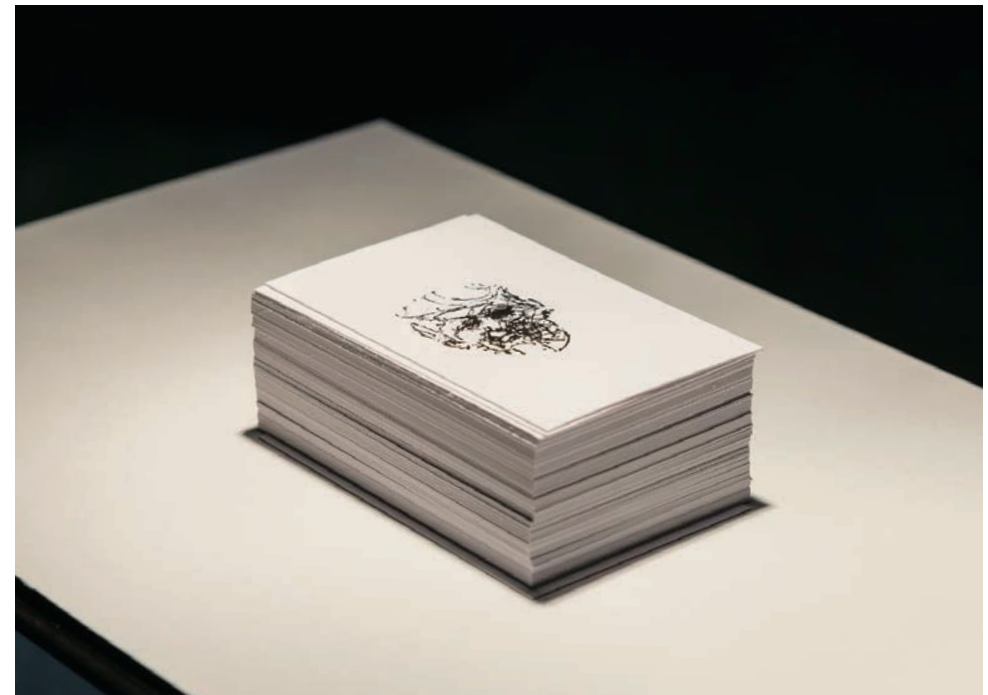
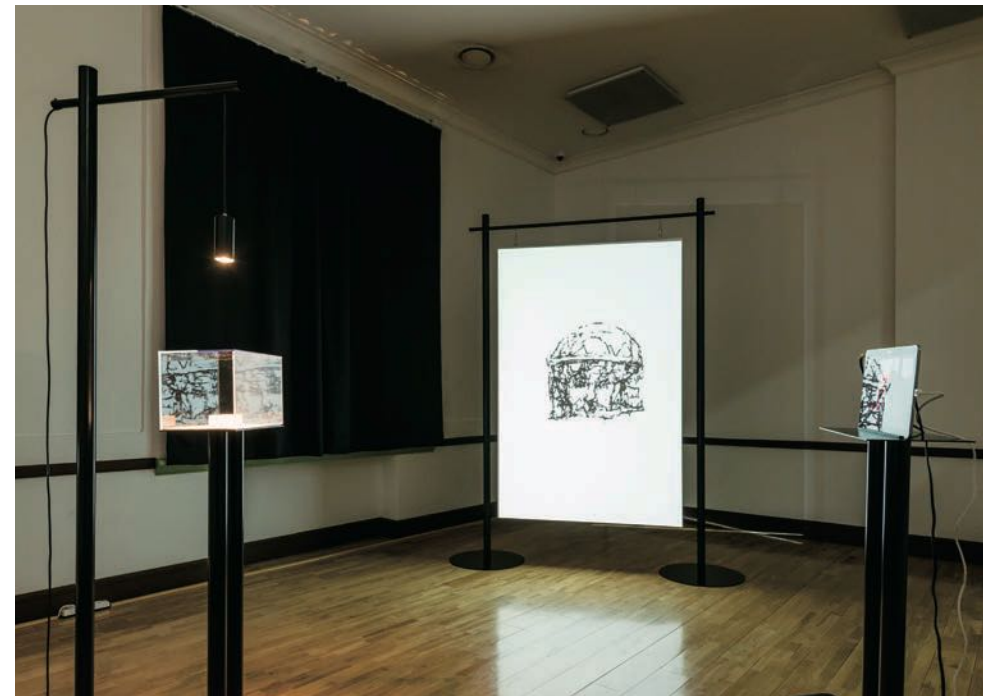
Dryden Goodwin lives and works in London, and studied at the Slade School of Fine Art. His interdisciplinary practice incorporates drawing, photography, filmmaking, etching, and online projects in public spaces and soundtracks. His solo exhibitions include The Photographer's Gallery, London; The Hasselblad Foundation, Gothenburg; The Queen's House, Royal Museum's Greenwich, London; and The MIMA, Middlesbrough. His group exhibitions include those shown at the Tate Modern, Tate Liverpool, Total Museum, Seoul, ZKM, Karlsruhe, Germany, the *Venice Biennale*, Italy, and Baltic, Gateshead. He has participated in international festivals that include nominations in the Documentary Feature Competition at the 24 *Camerimage*, Bydgoszcz, Poland (2016) and the *Dox:Award (CPH:DOX)* Copenhagen, Denmark (2015). His public collections have been displayed at the MOMA New York, The Tate Collection, and The National Portrait Gallery, London. He is a Reader at the Slade School of Fine Art, University College London.

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100 Drawings: July 3–9, 2017

Told through the prism of the artist's drawing activities, this work tries to capture a "portrait" of an incomplete world through the technique of drawing in the perspective of time. Drawn from projections of streamed Internet clips from news outlets and social media, Goodwin traces heads and faces in ink that feature people from world leaders to complete strangers. He explores the empathetic impetus to connect with others with a limited perspective, questioning how it is possible to relate to the complexity of the world and understand what is going on. Grappling with the ever-changing zeitgeist through his highly personal mapping technique, it is what the drawings imply which is ultimately more important than what they visually capture.

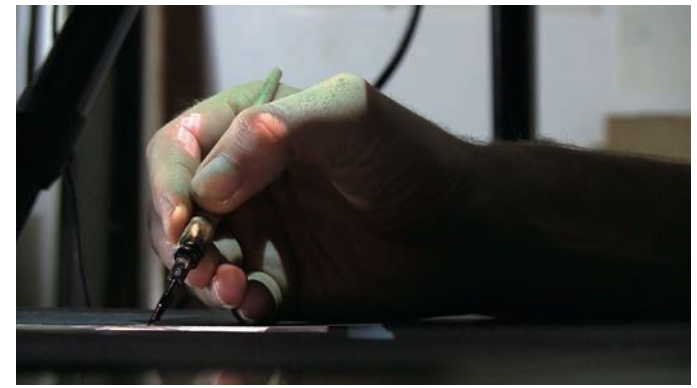


XyT ,□□□ ,□00P,□ 5.6 × 8.4cm, 2017  
 Drawing, pen and ink on paper, 100 pieces, each 5.6 × 8.4cm, 2017





X&IZ1&  
Dryden Goodwin



c\_ 9 &@0 1 3 133.3 x 200cm, 2017  
Digital installation, video documentation (9 hours 30 mins), video animation (3 minutes), 133.3 x 200cm, 2017





Hahm Junseo



KOREA

안녕하세요 &?\_K\_님

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Hahm Junseo is an animation artist, video designer and educator based in Seoul, Korea. His current work is focused on the digital expression of biology that is inspired by life-forms in editable time and space. After studying art theory in Korea and experimental animation at the California Institute of the Arts, he worked in Portland, Oregon at Bent Image Lab, a commercial animation studio, as a designer and director for five years. He then worked at Cheil Worldwide in Seoul, Korea as a planner for two years. His films have been screened at numerous film festivals, including the *Ottawa International Animation Festival*. He has also received several awards for his work, one of which is the *Adobe Design Achievement Award*. Currently, Hahm Junseo is a professor at Kunkuk University in Chungju, Korea.

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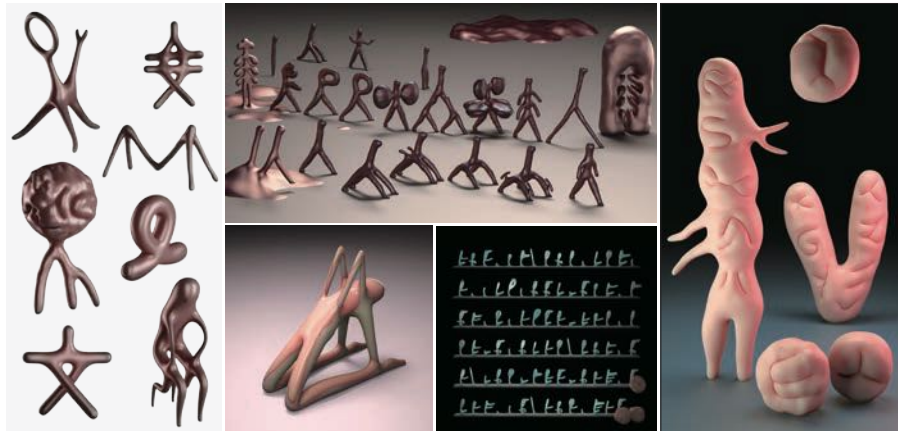
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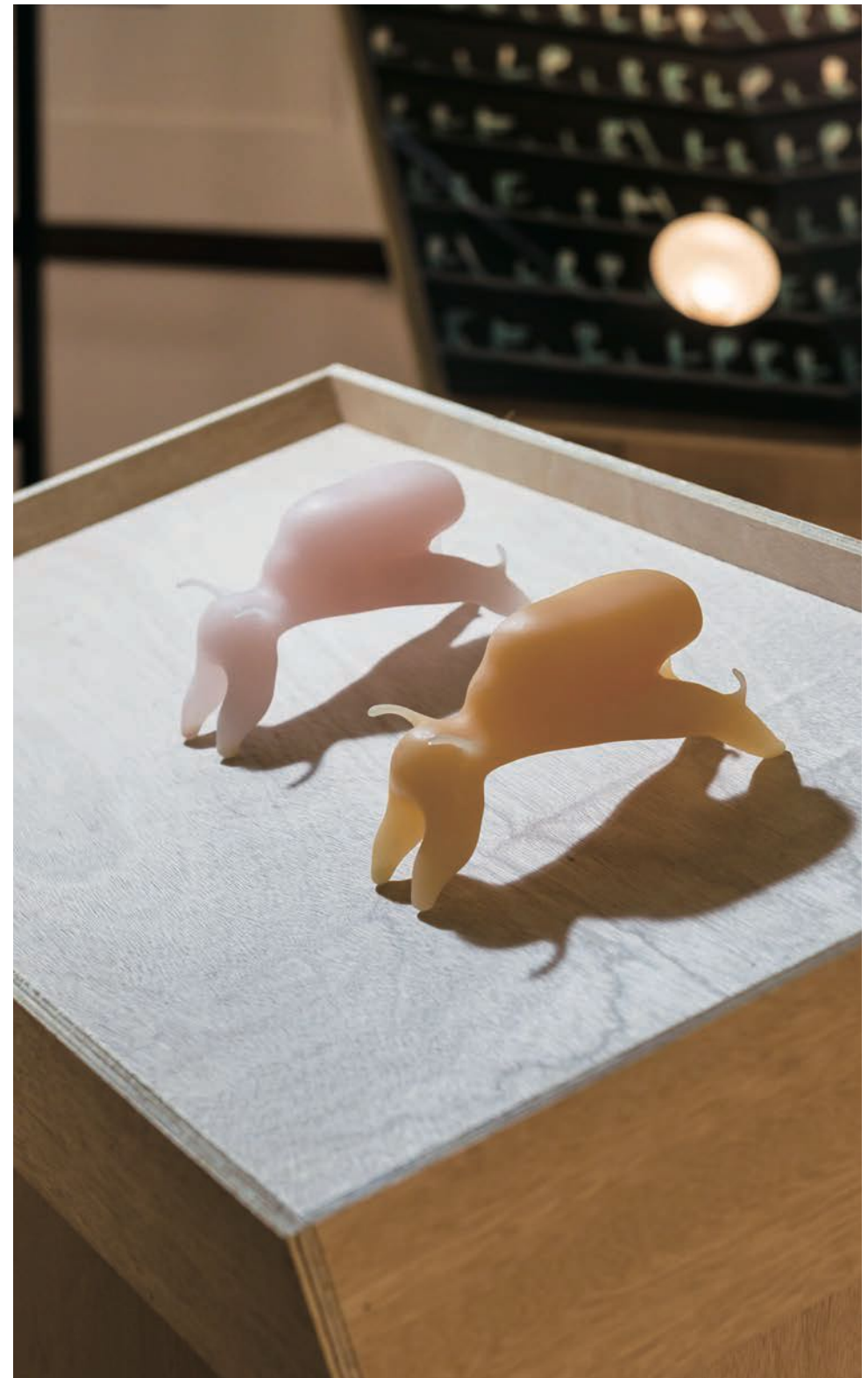
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안녕하세요 &?\_K\_님

Mixed media, poster, video, 3D printed sculpture, 2017







### *Life\_forms and Letters*

What is the difference between letter and non-letter images? Why should we *read* one and *see* the other? In order to approach the relationship between the letter and the figurative images in a cognitive way, the artist assumed that lifeform images were the opposite of letter images. That is because, when one considers the evolutionary process, it is natural to think that we have the ability to recognize a particular image coming into our eyes, whether as human beings or some other creature, but it is not an inherent ability we have to recognize symbols like letters. The artist intends to disturb the "lifeform cognition" and the "letter (character) cognition", and in order to do this he has devised morphological similarities in several ways, proposing a set of "life-form letters" and "letter life-forms".





KOREA

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Lee Insu is an image maker, illustrator and educator based in Seoul and New York. His educational background includes a MFA degree in the Illustration Program from the School of Visual Arts in New York and a BFA degree in Visual Communication Design from Hongik University in Seoul. He has completed many illustration projects with clients in South Korea and the U.S.A., including **The New York Times**, **The Village Voice**, HarperCollins publishers, MTV, Samsung, Seoul City Hall, Seoul Arts Center, DDP (Dongdaemun Design Plaza), and many organizations. His works have been displayed more than 50 times in galleries and museums in South Korea and around the world, and also the recipient of multiple awards, including the **American Illustration Awards**, **3x3 International Illustration Awards**, and **Creative Quarterly Awards**. In the past, he taught Illustration at Hongik University and Korea National University of Arts in Seoul, and have consulted, planned, and curated for the **Seoul Illustration Fair** and the year-end illustration event, **Illustration Festa**.

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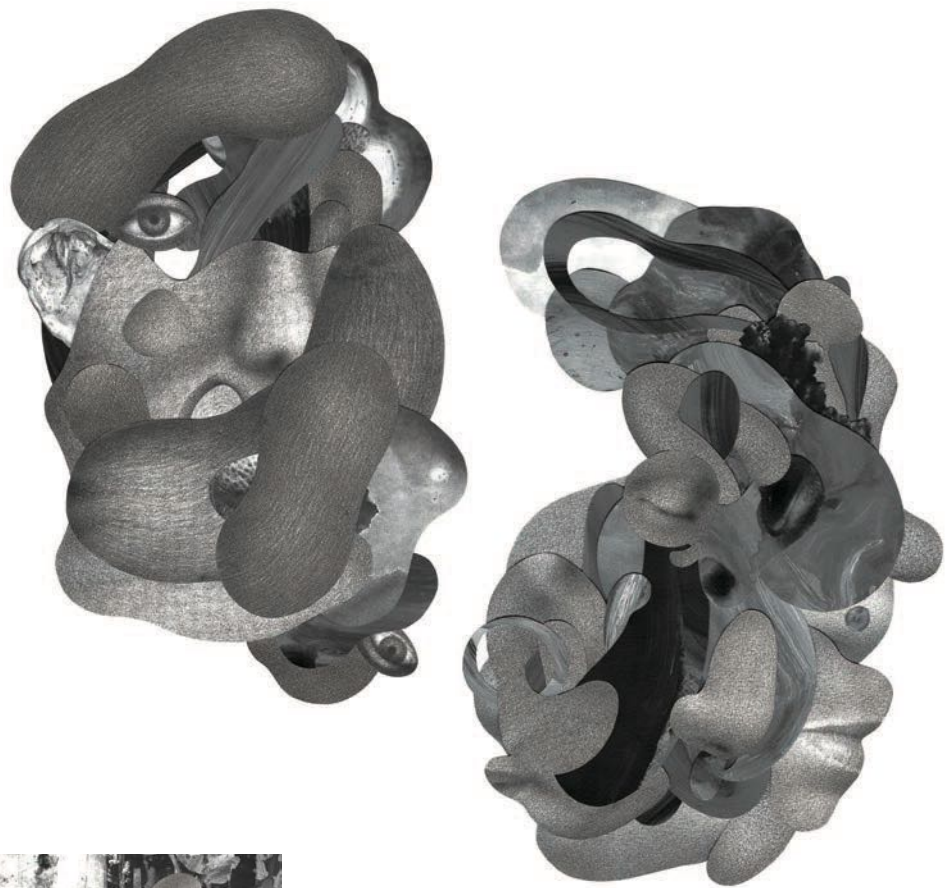
## Body\_Language

The body is language itself. The body is a channel and a tool to perceive, experience, and communicate with others. *Body\_Language* is an experimental drawing series that attempts to combine imaged language and body, essentially expressing body as language in drawing form. I tried to express various human skin textures and tones, body shapes, body movements, body expressions, and body emotions through drawing elements of imaged phonological units—two or three syllables—nouns, adjectives, verbs, adverbs, and words that are all related to the body. Each work was produced through drawing and collage techniques using paper and recycled materials.



è.B ,□ ,□ ,2017  
Lettering, tapes on wall, dimensions variable, 2017





이인수  
Lee Insu



이인수, 2017  
Drawing and collage, various paper and recycled materials, dimensions variable, 2017



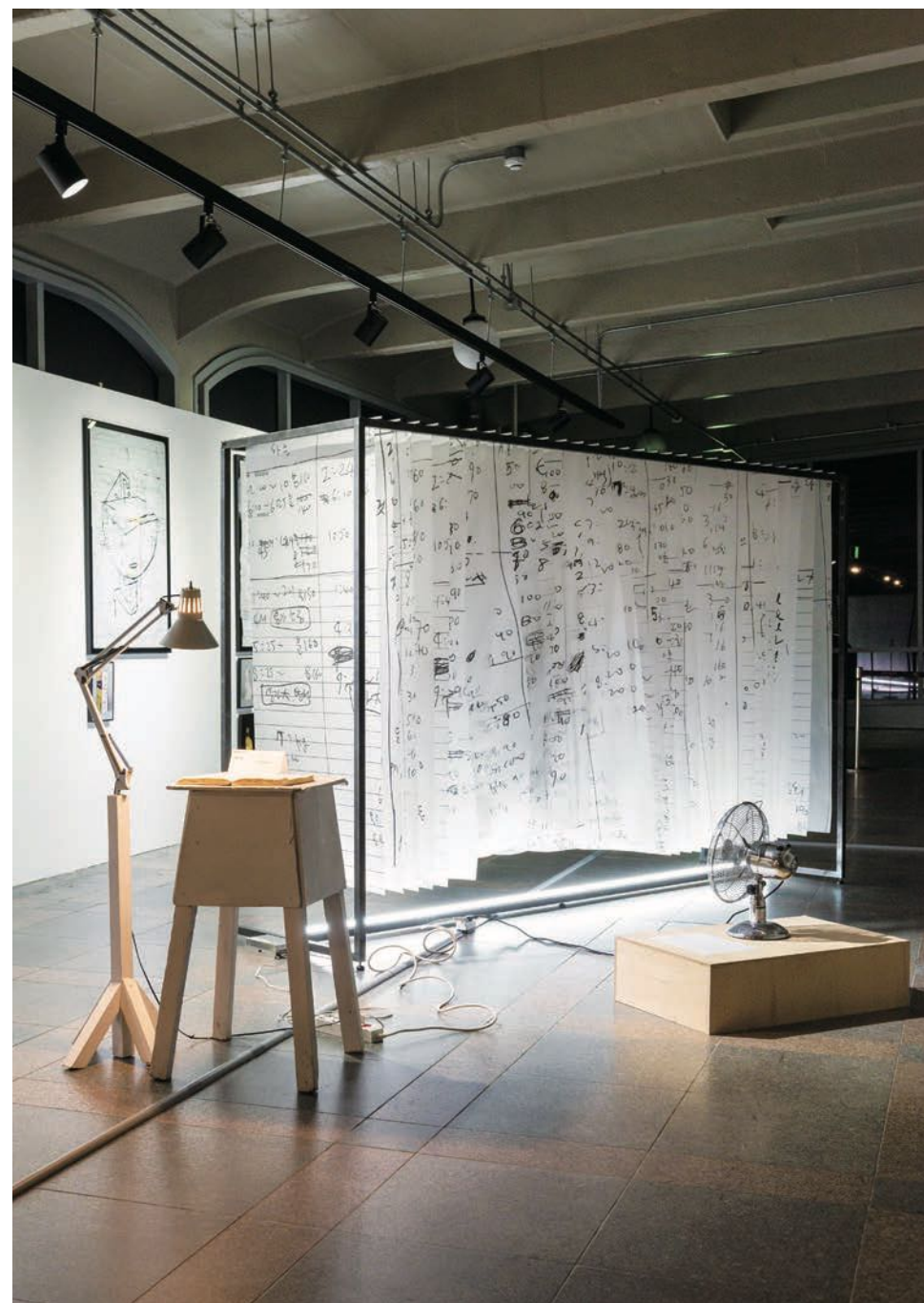
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Kwon Minho is an illustrator. He adopts architectural plans and mechanical drafting techniques to communicate his views on modernisation. Kwon examines the cultural byproducts of South Korea's rapid industrialization through his works, which are in both realms of new media and traditional painting. He studied visual communication at Central Saint Martins and the Royal College of Art in London. He works with various clients including Bompas&Parr, Jotta Studio, and the Royal Academy of Arts. He is the recipient of the *Jerwood Drawing Prize* and a *V&A Illustration award*. He has exhibited his work at the *London Design Festival* and *Sustain* (RCA), among other exhibitions. He teaches at Hongik University.

Lee Suyeon initially studied interior design before going on to work as a furniture designer and salesperson. She later began working for a mobile communications company while simultaneously pursuing a career in illustration. In order to pursue her dream of becoming a professional picture book maker, she moved to the UK to study at the prestigious Cambervell College of Art. While undertaking her MA in London, her first book, *Moving Day*, was published in Korea. Her second book, *What Kind of Furniture Do You Need?*, was named an officially recommended picture book by the Library Society of Korea. Having recently become a mother to twin boys, She is planning a new project that focused on her children.

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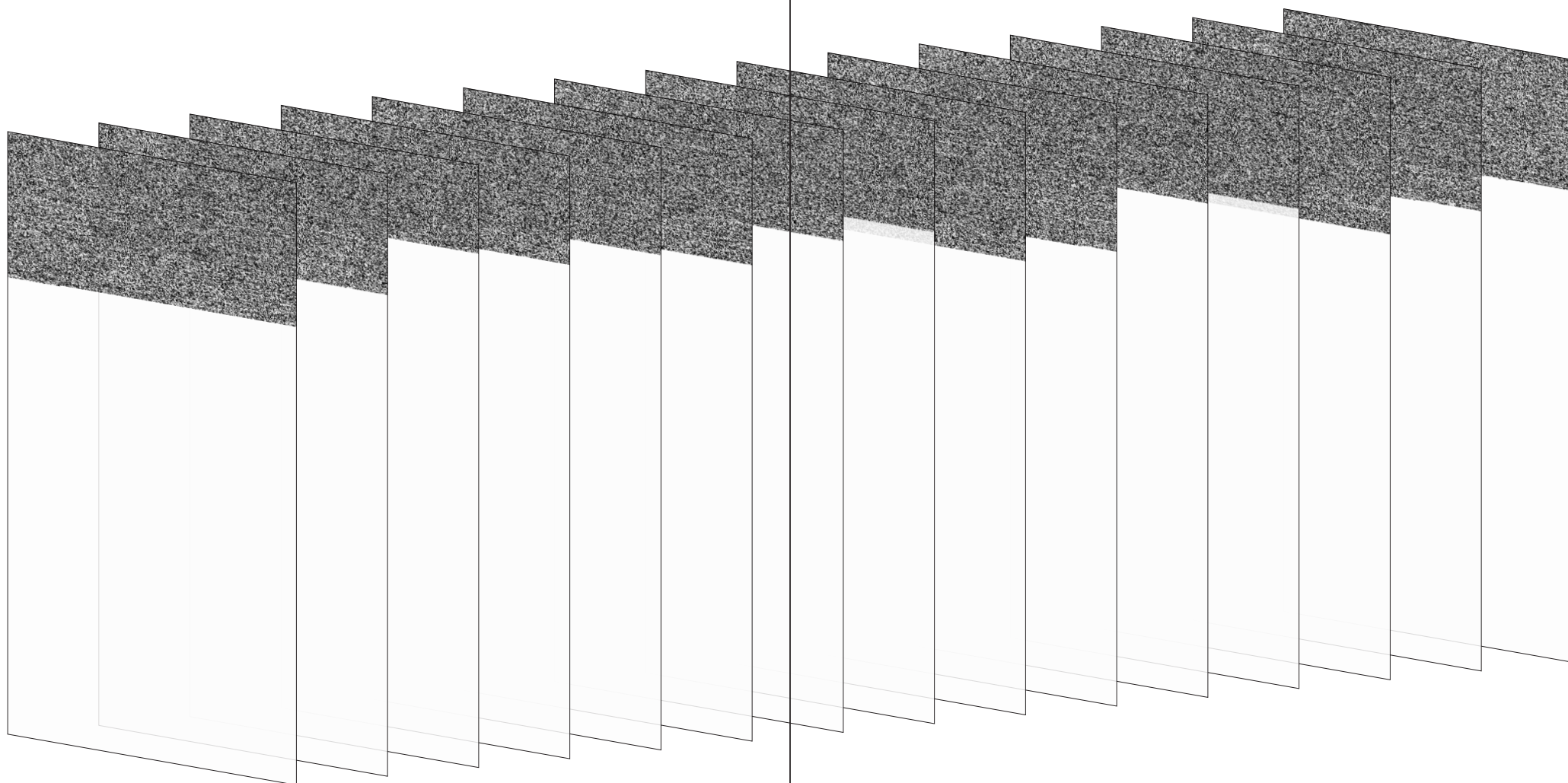
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Installation, metallic frame, 300 x 190cm, 2017

Installation, Copying on architectural tracing paper, 90 x 180cm, 2017





### *Her records*

This new project is a mother's daily record, starting from her preparations for delivering a baby to taking care of it. She considered many things to carry this out, from the shape and height of the sink to the materials for the floors and walls to the colors. She also tried to come up with a budget, and how much money she could borrow to cover costs. She contacted interior design studios to find just the right one within her budget, dreaming of a new house with a baby inside it. Her records continue after the birth of her kids, as she writes intimate details about what goes in and comes out from the babies. She also calculates how much the twins eat a day, feeding one of them once more at night after eating once less during the day. Although the records written during the day are readable, those at night are illegible. Among the many traces of her experience are the tears of her babies and herself as well as a mother's milk dripping down on her. All these records are evidence of body and senses that have brought the very present.

□ .□

Kwon Minho, Lee Suyeon










À 9 , □  
Kwon Minho, Lee Suyeon



c.  ,  ,  84.1 x 118.9cm\_  21 x 29.7cm\_ 2017







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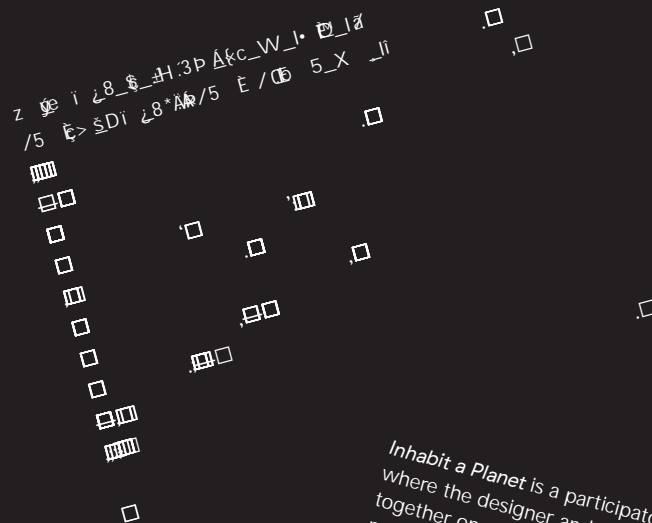
## Inhabit a Planet

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Artist  
 The Rodina

Curator  
 Huh Minjae



*Inhabit a Planet* is a participatory performance work where the designer and audience do terraforming work together on an imaginary planet. After being invited to a new future planet, the audiences dream of a utopia with the performer, and start to think of the ideal life and labor. Tereze Ruller, a member of The Rodina and the planner of the work, explores the notion of performing designs with the body and audience members as subject matters, and is deeply interested in materializing the nonmaterial concept of *incessant labor* onto flat surfaces. Tereze Ruller and audiences meet through *Inhabit a Planet*, and examine how bodily acts affect visible designs as well as where today's values lie regarding labor and design. Watching the performer questioning new life and labor at the exhibition hall, which has already been transformed into an imaginary planet, audiences experience a new way of thinking and communication brought up through the collision of bodies.

Huh Minjae















"Come and inhabit an empty landscape with labour robots. The robots help to improve the planet's atmosphere, temperature, surface topography, and ecology. Let the terraforming begin on an empty planet with them!"

*Inhabit a Planet* is a participative performance where people terraforming\* a virtual planet. As part of a performance themed with members of a future society, this section assumes that participants will reside on a new planet in the future and asks them to place robot-shaped stickers on a 3D rendering image of the virtual planet. Different kinds of robot stickers represent different labor roles. The *Inhabit a Planet* wall, which is in line with the overall theme of "Be a Member of a Future Society," helps this performance provide a nonverbal communication experience using the relationship between viewers' participation and the artist's thoughts.

\* Terraforming: "Earth-shaping", of a planet, moon, or other body is the hypothetical process of deliberately modifying its atmosphere, temperature, surface topography or ecology to be similar to the environment of Earth to make it habitable by Earth-like life.













100.z\_Dq—  
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# 100 Daughters, 10 Mothers

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Curator  
Huh Minjae

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*100 Daughters, 10 Mothers* interpreted the main theme of the *Typojanchi* Biennale, *Mohm* (Body), as an ever-changing organism. This interpretation has something to do with the properties of images that repeat the process of production-editing-extinction-reproduction in the online world today. Based on this idea, *100 Daughters, 10 Mothers* is a work that intends to explore the notion of *Mohm* (Body) as an organism that is constantly born and evolves, with the traits of contemporary consumption being shown as images on a large screen.

The advancement of imaging technology has made it easy to produce ultra-high-quality images. However, behind these images low-quality ones that are extracted or illegally copied from high-quality movies, comics, TV shows, entertainment programs, and photographs are also reproduced through the process of rework, compression and transmission. Hundreds and thousands of these images are distributed at no charge on the network, just like ghosts that pass over liquid crystal screens without any real meaning. This type of everyday life defines us as being more active image consumers than ever before.

*100 Daughters, 10 Mothers* pays particular attention to the phenomenon that "Umjial (animated Jjalbang in the form of repeated GIFs)\*," which has become a new communication language on the Internet, functions as a "meme\*\*". One designer who has been commissioned a work produces an Umjial that reprocesses the context of meaning by itself as a GIF file, while another designer selected for the second round chose one of the works created by a different designer during the previous round, and selectively borrows the images or features of the work to apply to his or her own work. Subsequently produced works are then widely distributed to designers in the following rounds, disappearing as soon as it experiences the life of an Umjial. An Umjial that repeats the process of production, editing, extinction and reproduction on the Internet resembles human genetic cells that repeat this system of division and association when it later becomes a "meme," or a unit of transmission of non-genetic cultural elements that can be replicated like genetic cells, it contributes to the spread of contemporary image consumption culture. An Umjial begins with autonomous production by a group of first-selected designers, and is then divided, processed, and reproduced by the second group of designers before finally being reprocessed and produced by the third and fourth groups of designers. An Umjial being reproduced and expanded over the generations represents the phenomenon of contemporary image consumption and serves as a derivative to transmit and spread this culture to the next generation as a cultural phenomenon called a meme.

Huh Minjae

\* Umjial (animated Jjalbang): This indicates moving images in the form of animated GIFs on the Internet. It is a communication method that is familiar to people of the Internet generation, especially young people, and is common not only in Korea but also around the world. *Wired* magazine reported earlier this year that "animated GIFs are a perfect form of Internet art," because "they can capture moments but also have movement, and they are personal and easy to share."

□

\*\* meme: A non-genetic cultural element, or a unit for carrying cultural ideas that can be stored in the memory of an entity and be copied to other entities like a gene. The word comes from a book called *The Selfish Gene* by Richard Dawkins, an English evolutionary biologist. In the transmission of culture, an intermediary medium that plays the role of replication like a gene is necessary, and a meme is the unit, form and element of the information that performs that role. All cultural phenomena fall within the scope of memes. One example of how a meme works is that a person's good or evil deeds can be transmitted to many people and come back to affect that same original person.



GIF/K^3 28  
The component of GIF code

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\* 28 9  
Generation number

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The number of designer

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The number of images from the same designer

#### [1] Instructions

- Common
- Create an Umjial in the form of a GIF through the theme "Body and Letters." Artists select one or more of the works created by a previous generation.
- Create a work that reflects a certain feature as part of it.
- There is no limit to the means of creation and production.
- Use images and texts as you choose.
- The final result should be in the form of an Umjial that is repeated indefinitely.

All works from this project were given generated codes based on the GIF code structure. The works were sorted according to the order of this code. Each GIF image/code contains the codes of:

- Mother: Works that were influenced by previous generations
- Daughter: Works that influenced the next generation

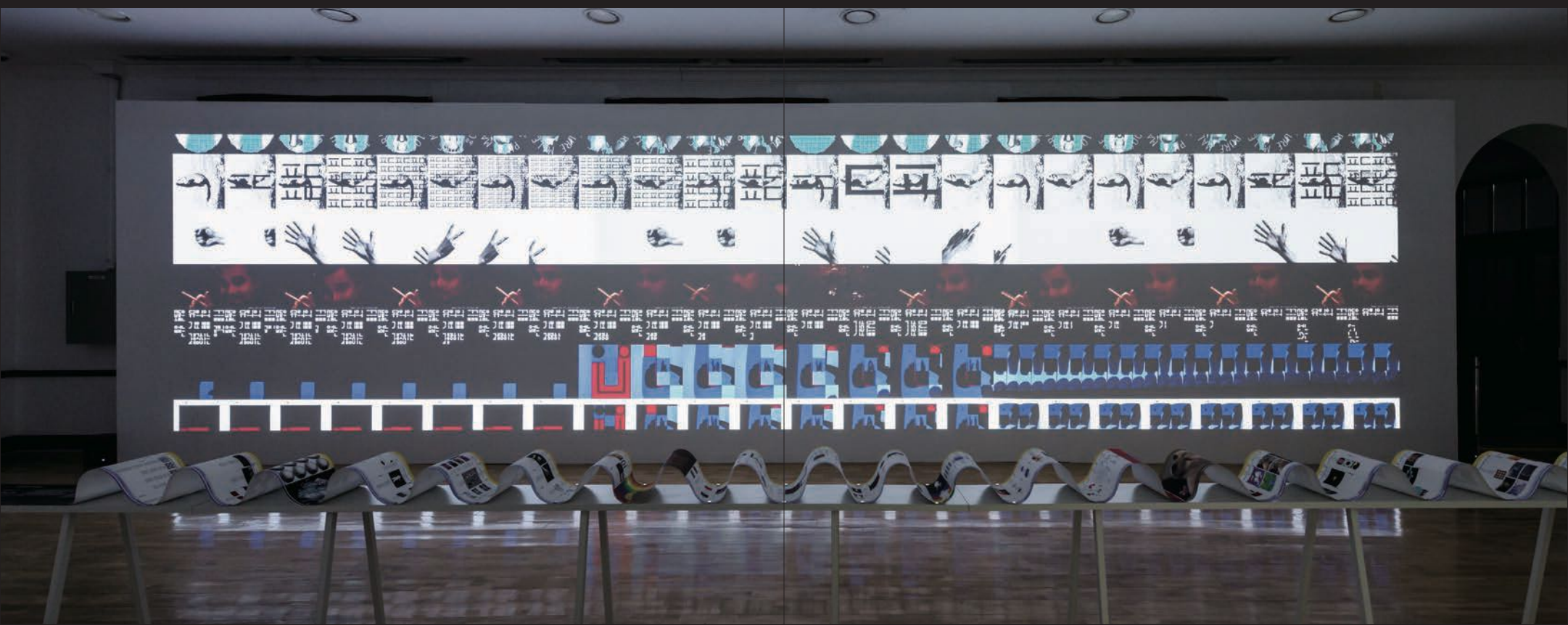
It is possible to identify where a work starts from and where it is transmitted to by following the code assigned to each image. For detailed code information visit our website, (<http://100daughters10mothers.com>)

- Process
- Ten designers from the first generation produce Umjial.
- Twenty artists of the second generation select some of the first generation's works and produce Umjial that have inherited certain features from them.
- Thirty artists of the third generation select some of the previous generations' works and produce Umjial that have inherited certain features from them.
- Forty artists of the fourth generation select some of the previous generations' works and produce Umjial that have inherited certain features from them.

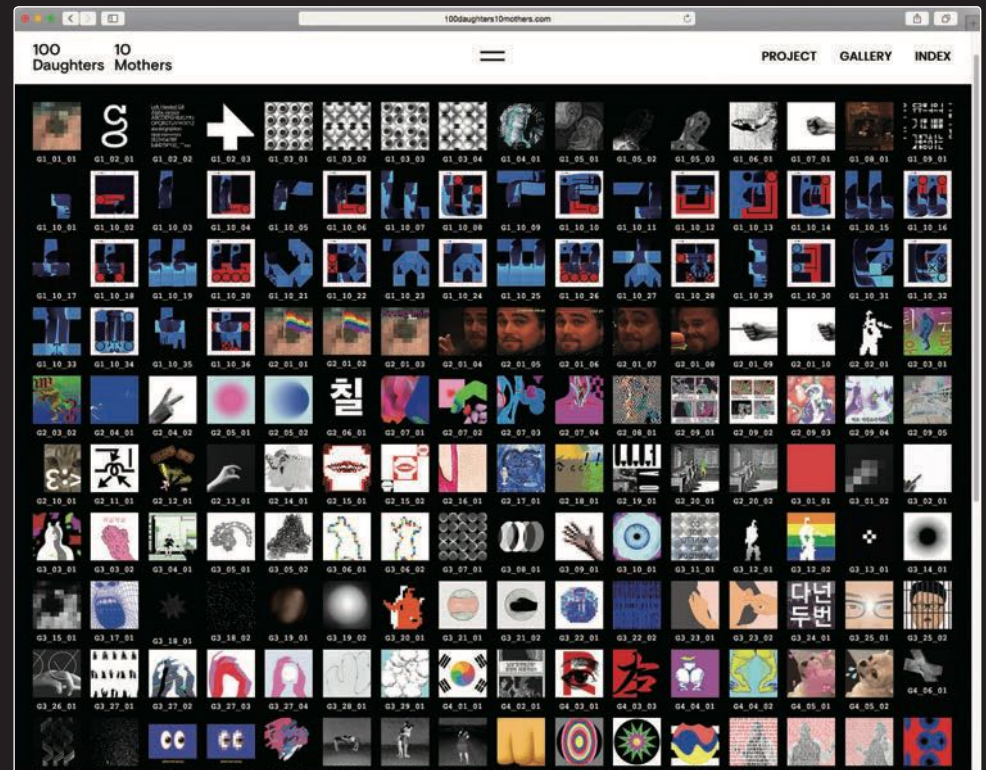
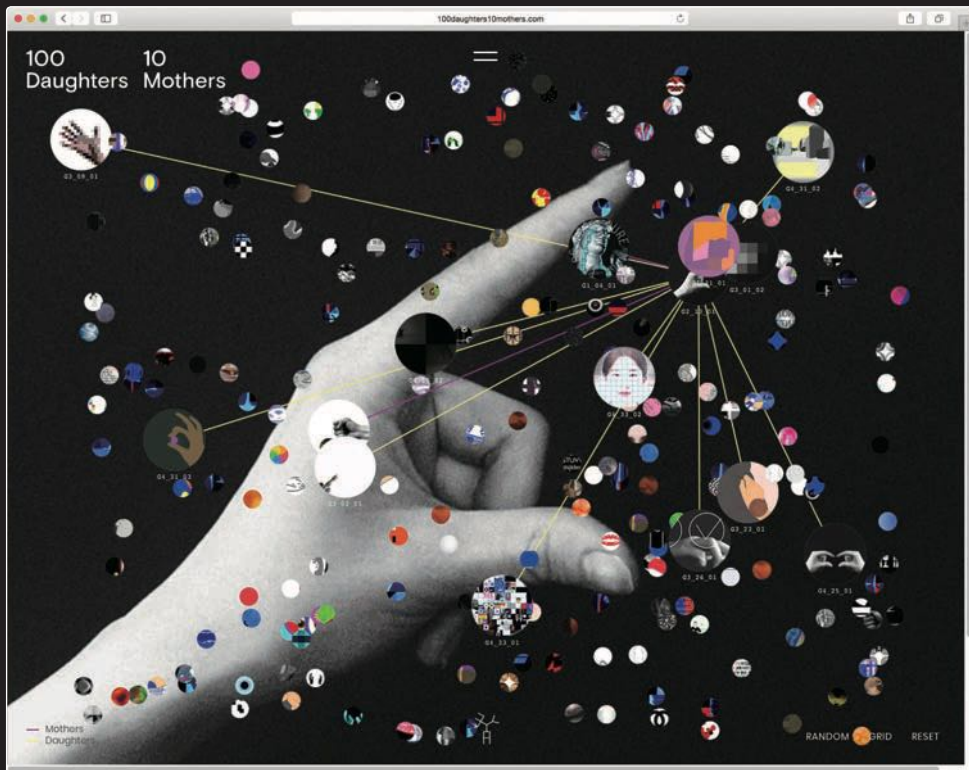
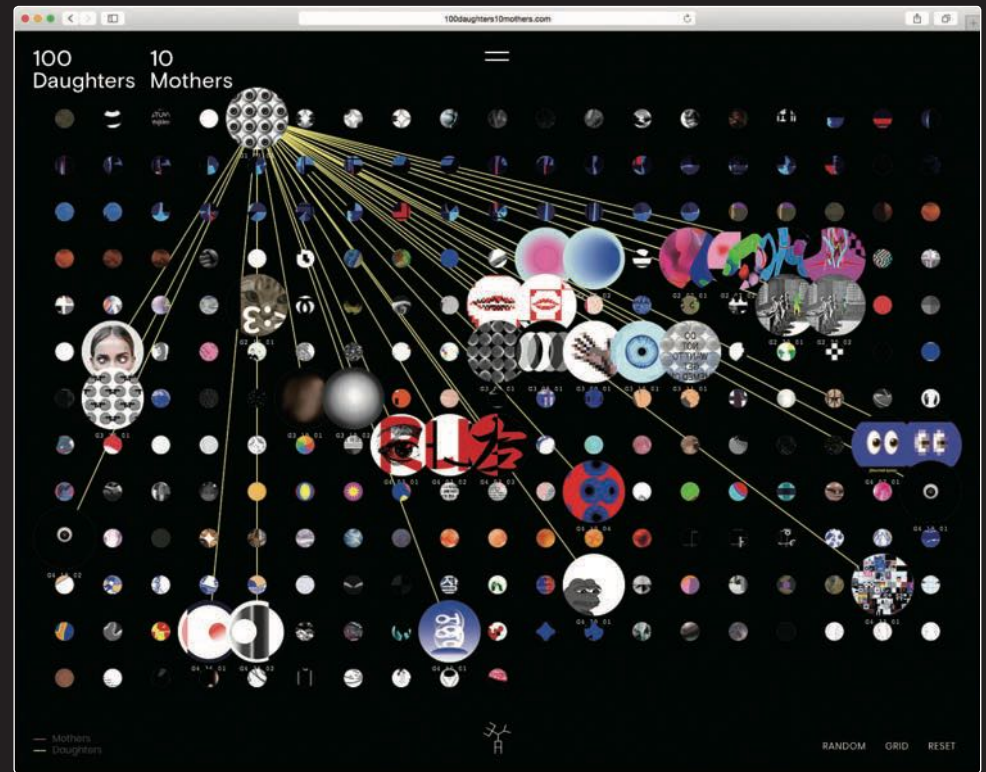
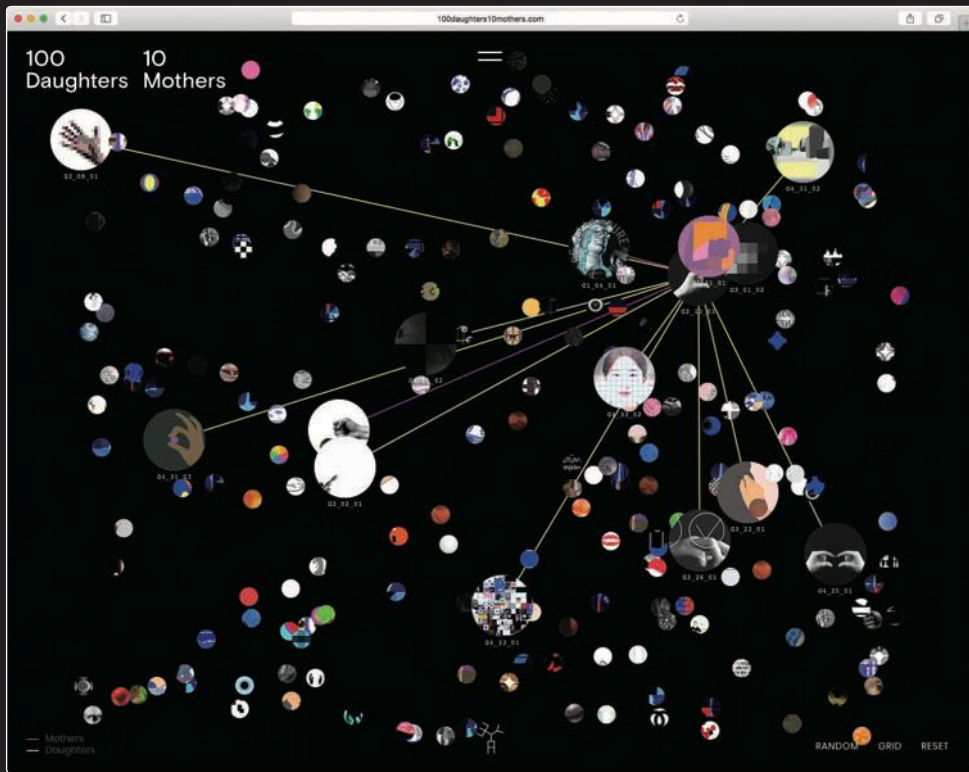
















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Kim Kyuho  
Body and pornography

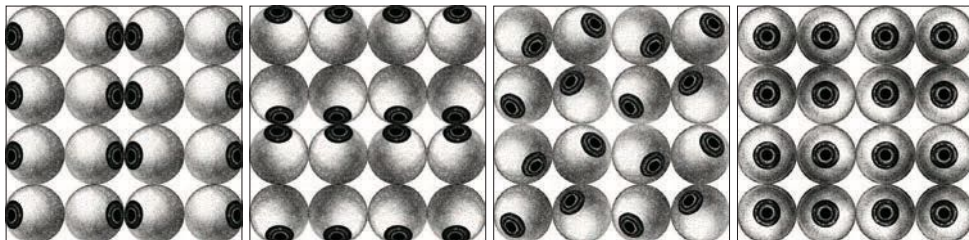
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Kim Kyuho is a freelance graphic designer who also works on web design. His works have appeared in domestic and foreign media such as *Art in Culture*, *GRAPHIC*, *CA* and *It's Nice That*. He has also participated in a variety of exhibitions including *100 Films*, *100 Posters* (Jeonju International Film Festival, 2015), *XS-Young Studio Collection* (Post Territory Ujeongguk, 2015), *Seoul Babel* (Seoul Museum of Art, 2016), *Graphic Design, 2005-2015, Seoul* (Ilmin Museum of Art, 2016), and *Lotus Land* (Asian Cultural Center, 2017).



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Lee Gunjung  
Gif for Left Handed Gill  
(Typeface Design: Kwon Youngchan)

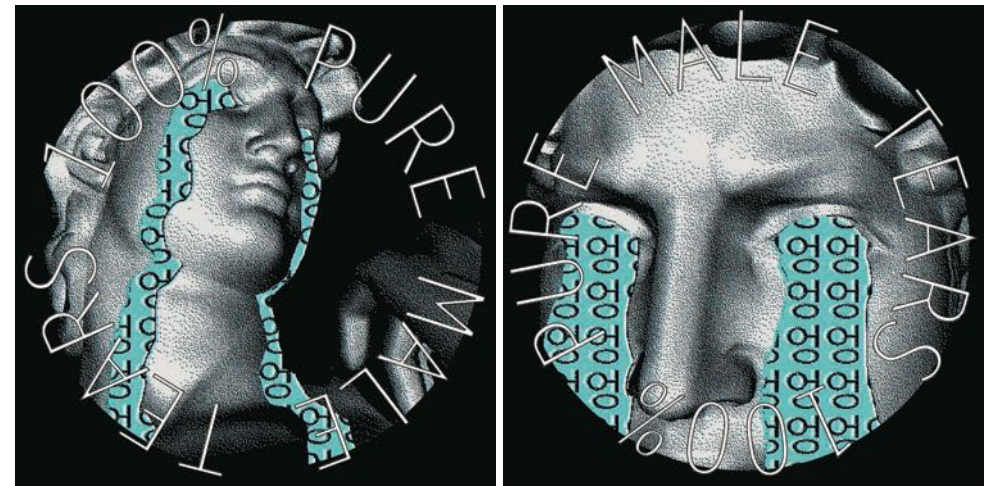
Lee Gunjung is a graphic designer working in Seoul. His works are mostly focused on designing books, posters and visual identity systems.



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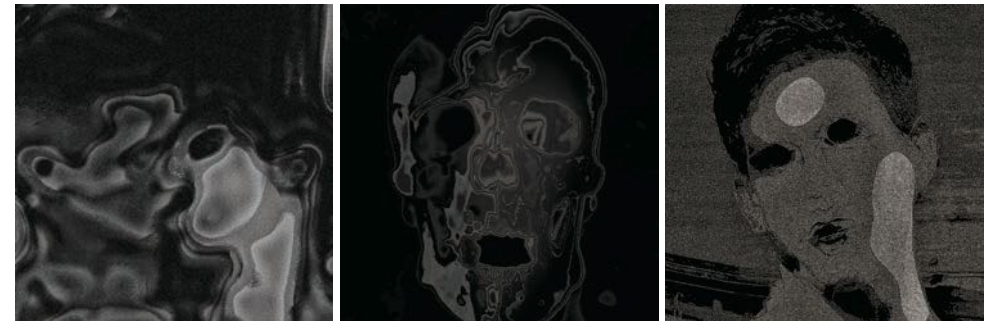
Park Shinwoo has been running Graphic Design Studio Paper Press in Seongsu-dong since 2016. She is actively engaged in various graphic areas and continues to perform unbounded experiments on graphic language.



G1\_04\_01 8  
Shrimp Chung  
100% PURE MALE TEARS

100% PURE MALE TEARS

Shrimp Chung is a graphic designer and product designer for UI/UX purposes. Hers works are mainly involved in graphic design and the exhibition of events related to music or feminism, planning parties and DJing in Seoul. Currently, she works as a product designer for mobile apps and websites at Berlin IT Company. She focuses on the new senses that occur in the process of translating messages into visual language and its dynamic functions on the screen.

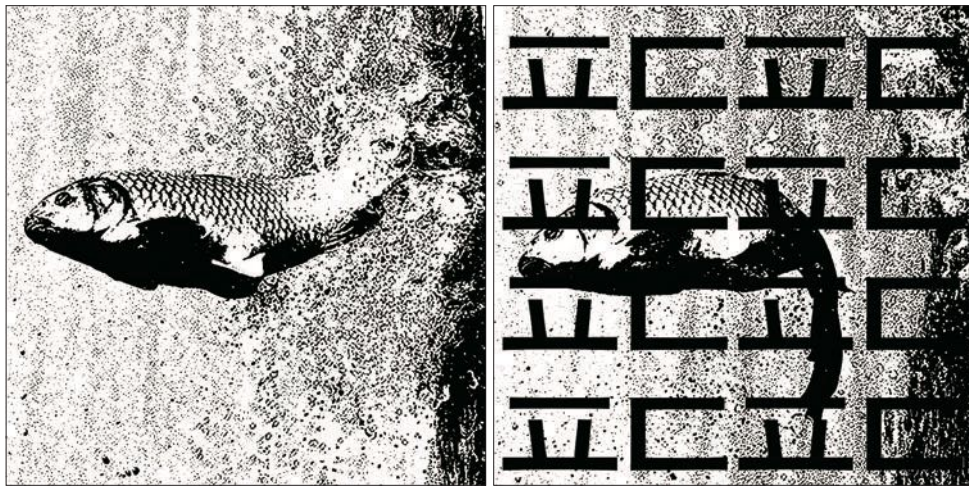


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Death Blossom What Are We Waiting For?  
Chapter 1. 6  
Chapter 2. Min  
Chapter 3. Gabriel

Born and raised in Yeosu, Song Minho now lives in Seoul with a cat named Vezzuni and his many plants. His works focus on graphics, editing, photography and drawing.





G1\_06\_01

Seo Heesun

Flap Flap

ADFF: Seoul{ /Xc\_W\_KA 3h ,2017\_□ ,2016\_□  
□ ,□□ ,2016\_□□ ,2016\_□  
□ 2015{□ Lady-X{ Sß\_YI; ,2015\_□□  
□ ,2015\_a\_D\_y & 3ßP Eß .

Seo Heesun is a graphic designer in Seoul and Hong Kong and teaches graphic design at Hong Kong Baptist University. She is running her own design studio called Studio Hik, which specializes in exhibition graphic design in the fields of culture and arts. Exhibitions she participated in designing include *ADFF: Seoul* (Hyundai Card Design Library, 2017), *Urban Legends* (Seoul Museum of Art, 2016), *Seoul International Women's Film Festival*, *Silky Navy Skin* (Insa Art Space, 2016), *Dark Matter* (Bootheshop, 2016), *Festival Bo:m* 2015, Jang Pa's solo exhibition *Lady-X* (Gallery Zandari, 2015), and Sylbee Kim's solo exhibition *Misread Gods* (Insa Art Space, 2015).



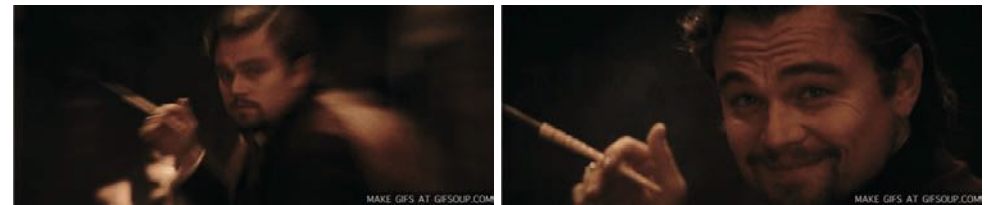
G1\_07\_01

Kwon Kiyoung

Rock-Paper-Scissors

□ . . . .  
□ . . . .

Kwon Kiyoung creates works in collaboration with young artists in the field of music, fashion, space, and visuals alongside graphic designer Cho Junghyun at studio dogs. He aims at creating a new meaning and paradoxical amusement beyond imagination by visualizing this imagination through letters and typography.



G1\_08\_01

Yang Jieun

Famous\_Movie\_Quotes\_  
Meme\_Django

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" 5\_R( 2016\_□□ □□ □□ 2016\_□PRESS ROOM F/  
W{ 2016\_a\_D\_O/ü ð8&ß \_ß .□□ EH\_D Zßß Angles( ð 5.0 ,□  
2016\_ WRC{,CRC 2{ 2015\_3ß &ß c\_W\_KI.□□ □□ □ ,□□ □  
□□ □□ □□ □□ .

Graphic designer Yang Jieun is a member of Press Room, a publishing company and design group formed in 2015. She has planned and held numerous workshops, including *SimCity Post-It!* (2016), *Draw a Figure That Satisfies All the Following Conditions* (2016), and *PRESS ROOM F/VV* (2016). She also planned and designed *Angels* (Pressroom, 2016), *RC* and *RC 2* (2016), both of which were photograph collections of an architectural photographer named EH. She has an interest in creating character design systems, with a focus on the visualization process.



G1\_09\_01

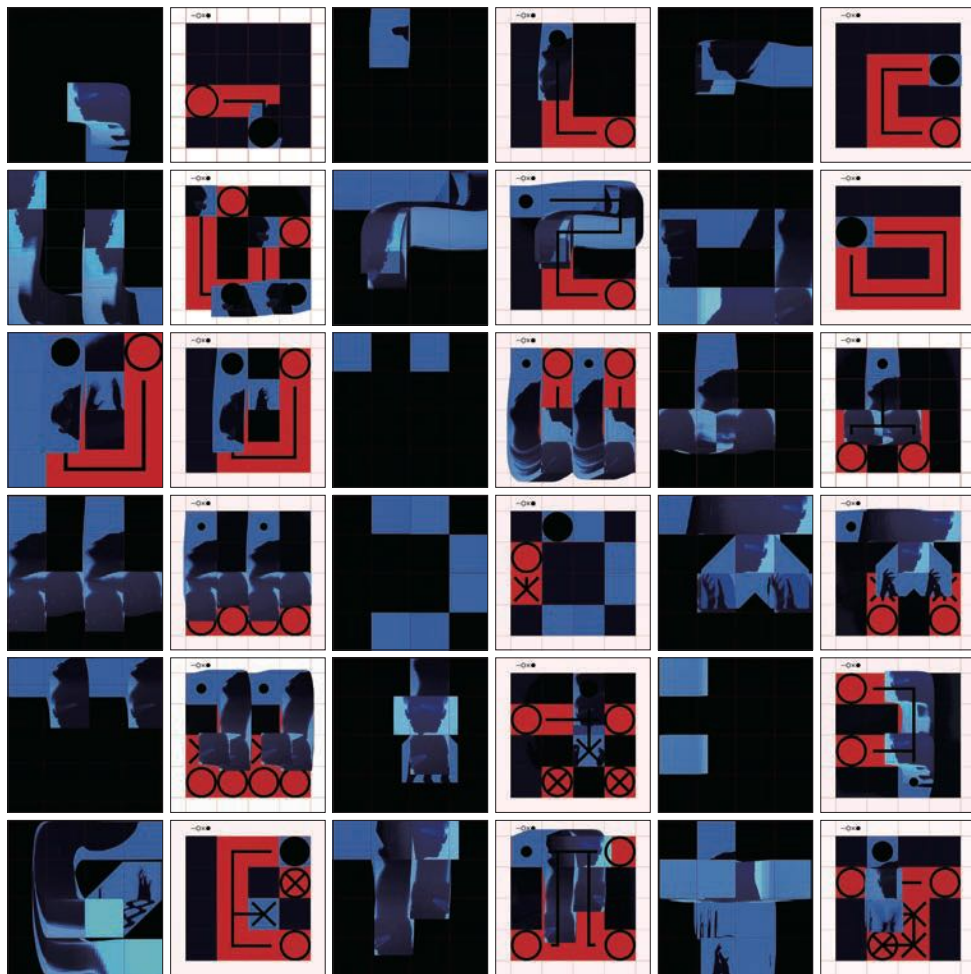
Park Chulhui

Hangul Lettering Module

□ .2015™8 LGBT\_y.™D Zßß ðß .

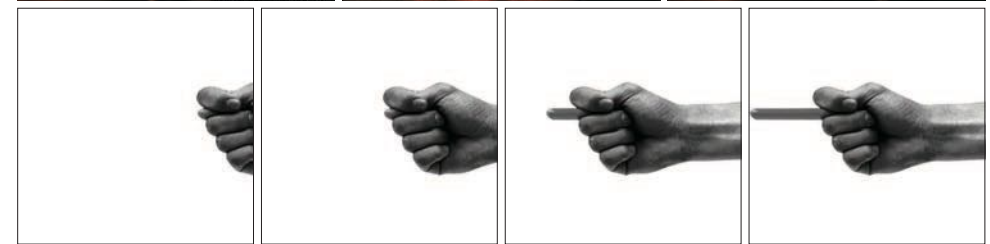
Park Chulhui is a designer at Sunny Studio. He also runs Sunny Bookstore, a bookstore specialized in LGBT.





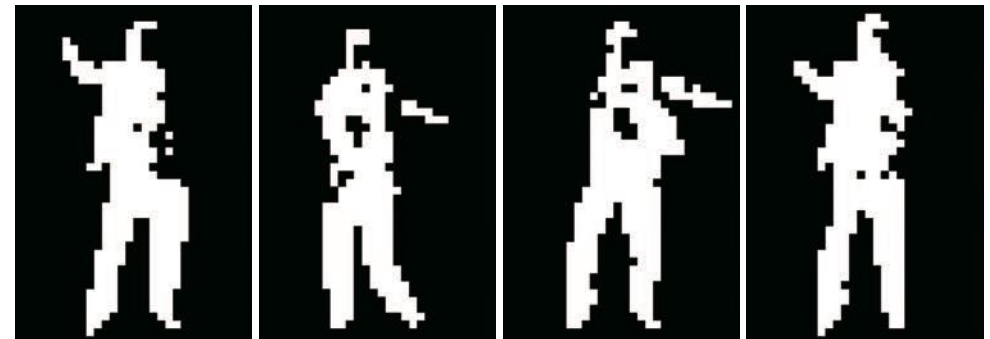
G1\_10\_01...36  
Cho Joonghyun

Some designers would say Cho Joonghyun acts like dust using a sense of inferiority and reveals his compulsion as it is. He seeks not to show off and gets along with people, leaning on coincidence. His works look so much like him.



G2\_01\_01...10  
Kim Yoongyeom

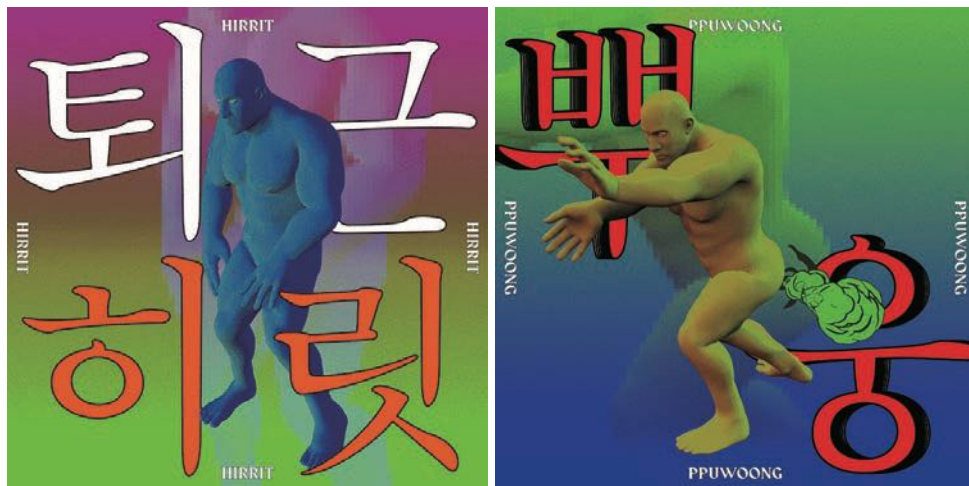
Kim Yoongyeom studied visual design. He carries out graphic design in the daytime and tells other people's fortunes from Greek mythology tarot cards at night.



G2\_02\_01  
Hwang Seogwon

Graphic designer Hwang Seogwon is mainly engaged in designing hard prints and identity systems in the field of arts & culture. She has been working at Workroom Press since 2015.





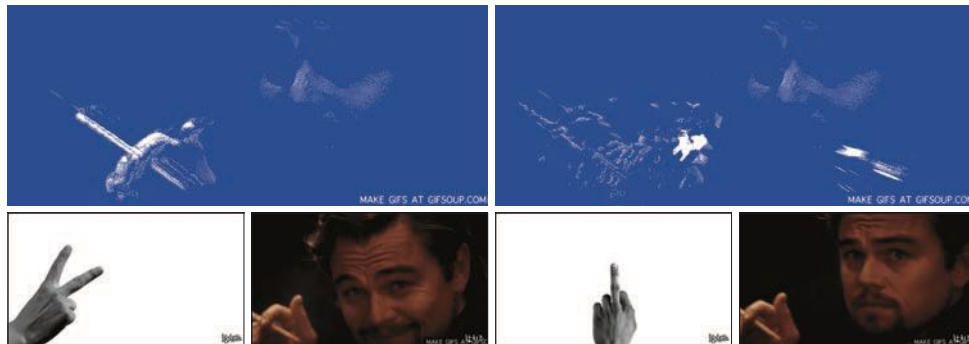
G2\_03\_01...02    a C    0 88• 8aa €    2015™ 5 Zc B X B 8 5 52ç b    .□□

Kim Bohuy

HIRRIT

PPUWOONG

Kim Bohuy studied the science of imaging and founded Studio Odd Hyphen, whose name means strange but charming and acceptable, in 2015. Odd Hyphen has sought its identity in collaboration with various people in the field of imaging and design. He carries out projects based on *Visual Impact* every year, and is part of an art group called *GooPang*. He is currently engaged in an art space project called Hanghwatung. In addition, he is constantly involved in the areas of workshops, exhibitions, and projects.



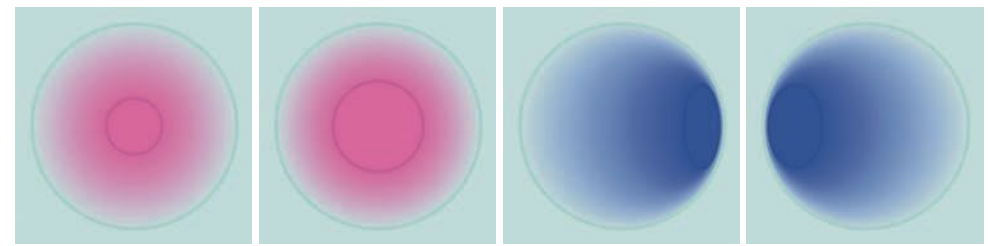
G2\_04\_01...02    Hahm Hyojung    \_K/L\_ J8Kä 7 &?c\_W\_K\_8• 8aB 0c\_W\_1r    .□    New Type: By

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Serious Django.gif

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Hahm Hyojung was born in Incheon and studied visual design in university. She is currently a freelance graphic designer. In the past, she designed posters and leaflets for a performance titled *New Type: B* (2016), and served as an intern graphic designer for the exhibition *From Here, Toward There and Between: Dynamic Network* (Asian Cultural Center, 2017).



G2\_05\_01...02

Jenny Kim

Focus

Roll

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Jenny Kim studied visual design in Korea and earned a master's degree in the United States, where she now works in New York. She has presented her works at the *Gwangju Biennale*, and is the recipient of *Adobe Design Achievement Award* and *Red Dot Design Award*.



G2\_06\_01

Sung Kim

Huh's-Daughter

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After studying visual design, Sung Kim designed catalogues for exhibitions that included *Incomplete List: Beijing* (Media Bus, 2016), *Seoul Babel* (Seoul Museum of Art, 2016), *Queer Humanities Magazine Leaflet No.3: Guilty Pleasure* (Note in-between, 2016), the first full-length album cover for musician Kim Sawol, *Sujan* (2015), and participated in the exhibition *Graphic Design, 2005-2015*, Seoul (Ilmin Museum of Art, 2016).

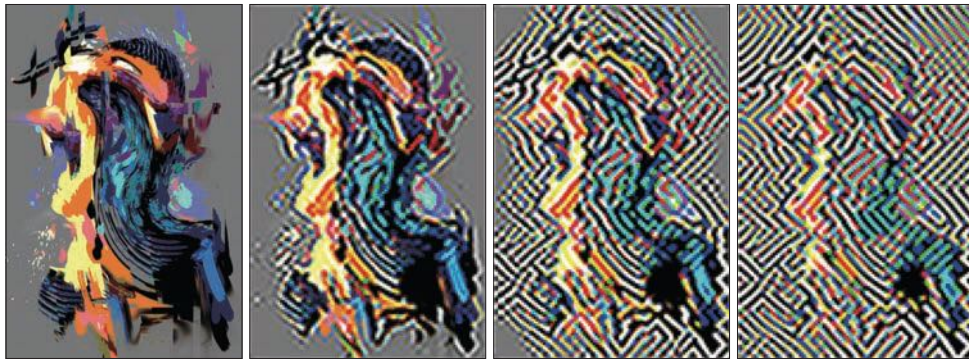




G2\_07\_01...04  
Praoul  
Anatomy Alphabet

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0\_7 2012년 12월 10일 10:00 AM  
0\_7 2012년 12월 10일 10:00 AM

Praoul is a graphic design duo launched in 2012 that was formed by Pavla Nesverova, who is from Prague, and Yongser, who is from Seoul, at Berlin's Studio Hort. They make their creations by combining works produced by them separately into one layer, and feature unique shapes and rich colors. They complete the works remotely by making exchanges via e-mail. Praoul's works are mostly focused on graphics and illustrations, but also show an interest in video images. They utilize slightly different technology, vector graphics, and 3D graphics.



G2\_08\_01  
Kim Junghwal  
Whajill Goojie

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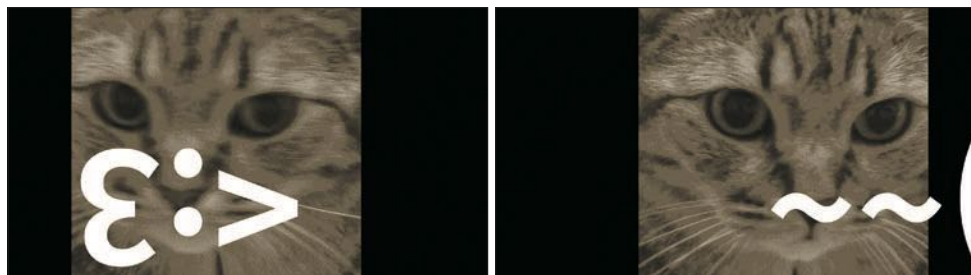
Kim Junghwal studied fine arts and visual design in university. He now works as a freelance designer under the name HWAL after working at a number of companies. With an interest in the roles of tools and the results that they bring about in digital media, he deals with plane-based texts and graphics. He also organizes stories through publications.



G2\_09\_01...05  
Lee Yujin  
Road Trip

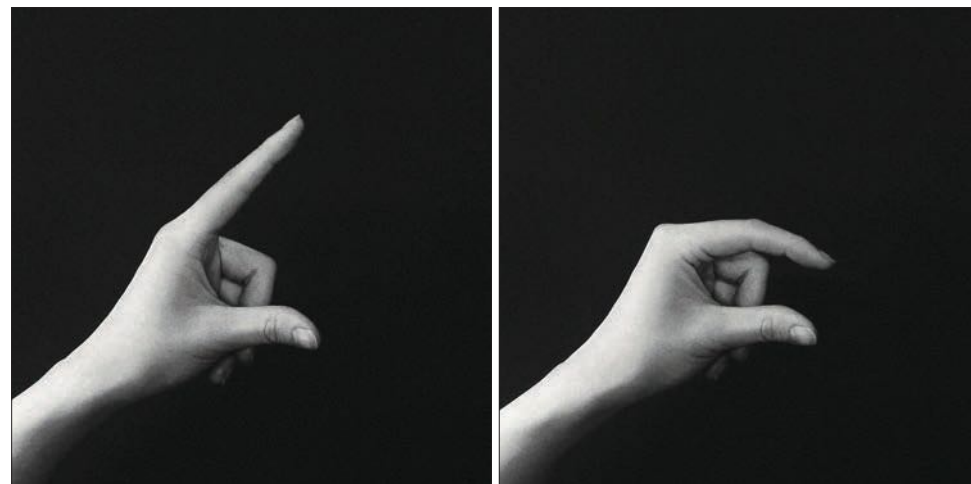
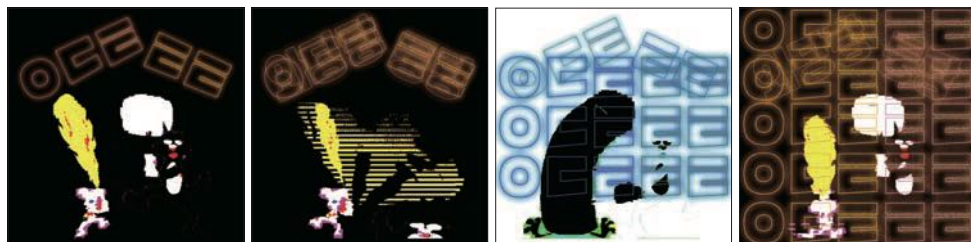
Lee Yujin is a graphic and UI designer. From time to time, she also writes. As a feminist, she is interested in the issue of women in the design community and is involved with this issue in various ways. In 2016, she organized workshops while running Jaseupsil, a voluntary graphic design group at school, and participated as an artist in the *Color Print Shop* (2016) exhibition. She also took part in the *Typojanchi Pre-Biennale SAISA! 2016-2017* (Culture Station Seoul 284, 2016) and designed a book called *Turn-Off Time: Research on Gender Discrimination in South Korean Online News* by Shadow Pins (2016). In addition, she wrote an article titled "Female designers do not need to be beautiful" for *Design Review 3* (ahn graphics publishers, 2017).





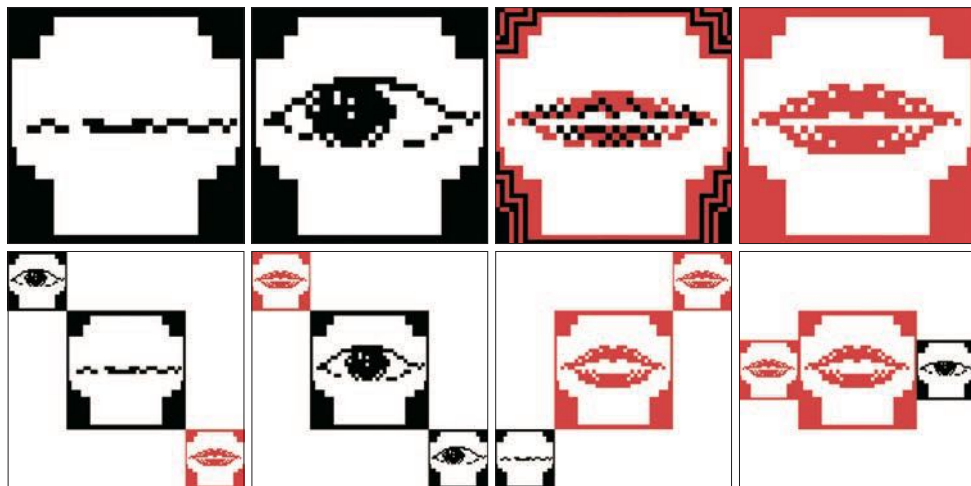
Ha Hyeongwon studied visual design at university. She commercialized *Dyoung*, a Bangkak edition-based typeface for vertical writing, through Market-hiut, and was introduced in the second edition of *Moimgold*, an independent magazine that specializes in types. She participated in the *100 Films, 100 Posters* exhibition (Jeonju International Film Festival, 2017) and created graphic designs for a photo exhibition, *Sun Paradise* (2017), which focused on letter-based designs.


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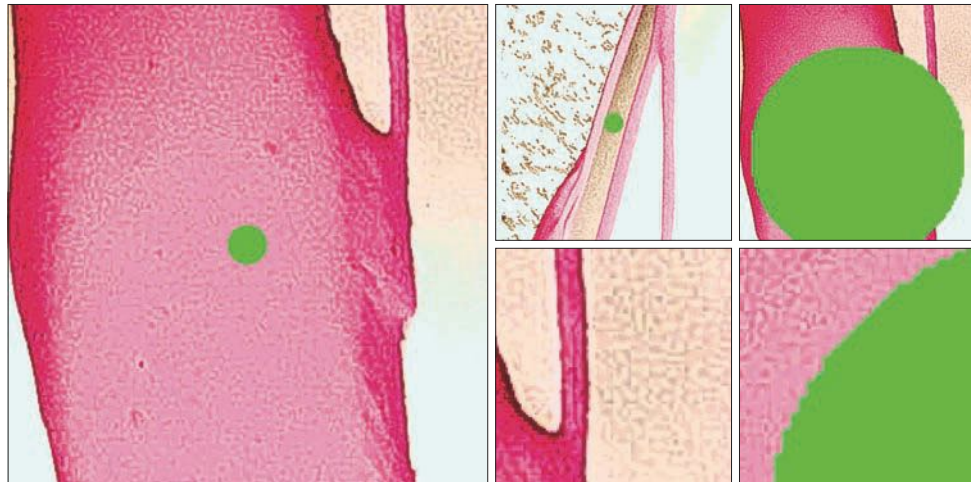
G2\_14\_01      3      2016™8 35mm  
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Koko Dance.gif






G2\_15\_01...02  Jeon Dawoon  
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 2017\_□□ .□  
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 Combination


After studying visual design in university, Jeon Dawoon began work as a graphic designer at studio fnt. She participated in the *A City Without* (2015) workshop held during *Typojanchi 2015*. She also took part in *100 Films, 100 Posters* (Jeonju International Film Festival, 2017) and *Unlimited Edition*. Although she usually works alone, sometimes she collaborates with colleague designers on projects.



G2\_16\_01  Kwon Jinju  
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 Green Beat Ball


Kwon Jinju has worked at ahn graphics, the Paju Typography Institute and KOTRA in the past. Today, she is a graphic designer at Mystic Entertainment. She has also founded a one-person studio called Nonstandard that focuses on irregular works.



G2\_17\_01  Yang Minyoung  
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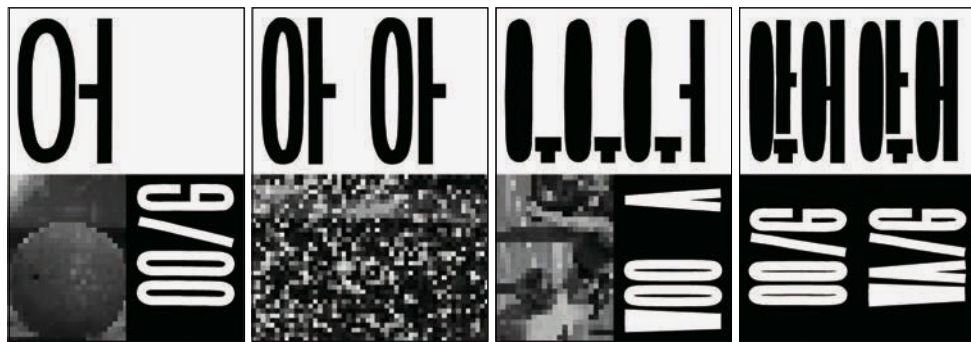
Yang Minyoung runs Bulldozer Press and, since 2015, she has been planning and designing a magazine called *Cool*. Since 2016, she has also been running Swatch, a pre-order, custom-made garment production service. Furthermore, she has participated in numerous exhibitions, including *A Loner's Guide* (Common Center, 2015), *XS-Young Studio Collection* (Post Territory Ujeongguk, 2015), *Spring of Pyeongchang* (Culture Station Seoul 284, 2017), and *No More Fruits* (Gallery Factor, 2017). Yang became a member of Table Union in 2017.



G2\_18\_01  Lee Sohyeon  
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 good student.gif

Lee Sohyeon, who just graduated from university, works as a graphic designer in Seoul. Although involved in many things, she enjoys working on plastic arts in various ways. She does her best to enjoy herself through work.





G2\_19\_01

Yoon Choonggeun

Uang

Yoon Chunggeun loves to design. He asks questions about things that society takes for granted, and works on visualization through typography. He is interested in the point where design and everyday life meets, collides and reconciles. He dreams of becoming a highly skilled designer.

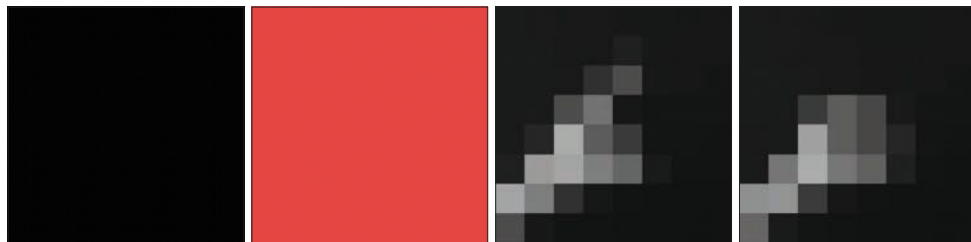


G2\_20\_01...02

Min Jinah

Beautiful Boys

Running Pinpoint Studio, graphic designer Min Jinah is engaged in both design activities and independent publishing. With a strong attachment to stationery, she has been working on a project called *Pencil Kiosk*.



G3\_01\_01...02

Won Sungyeon

Umjial Test 1

Umjial Test 2

Graphic designer Won Sungyeon strives to maintain an attitude and approach that allows her to think of objects she faces in various categories, and to express them through a wide range of visual spectrums. After studying visual information design at university, she studied communication design in graduate school. Currently, she works at the National Museum of Contemporary Art in Seoul.



G3\_02\_01...02

Kim Gipeun

Untitled

Kim Gipeun majored in textile design and studied visual design in Paju. Currently, she is working as a freelance designer.



G3\_03\_0...02

OOO

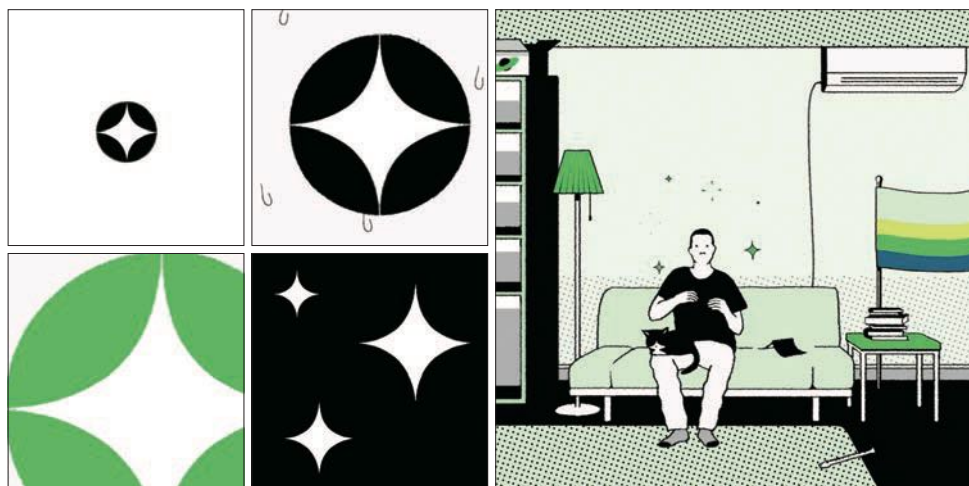
Shock

Shaggy Shaggy

OOO explores a variety of visual ways to portray situations in cartoon and illustration formats. OOO studied sculpture, and regularly publishes comics through social media platforms. In addition, OOO has participated in publishing projects and group exhibitions through 2D works, and independently published the cartoon *Travels*, which focused on fragmentary situation development and puns. Currently living in Seoul, OOO works as a freelance cartoonist and illustrator. Recently, OOO draws pictures mainly using dots.

OOO explores a variety of visual ways to portray situations in cartoon and illustration formats. OOO studied sculpture, and regularly publishes comics through social media platforms. In addition, OOO has participated in publishing projects and group exhibitions through 2D works, and independently published the cartoon *Travels*, which focused on fragmentary situation development and puns. Currently living in Seoul, OOO works as a freelance cartoonist and illustrator. Recently, OOO draws pictures mainly using dots.





G3\_04\_01

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Choi Jeeook

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Illustrator Choi Ji-wook draws metaphorical paintings based on a dry sense of humor. Her works depict daily life in an unfamiliar manner, expressing unrealistic scenery as plane shapes, while minimizing any explanations for objects and creating nuances through situation and composition. She was in charge of all illustration works at the *Bucheon International Fantastic Film Festival* (2016) and the *Diaspora Film Festival* (2017).



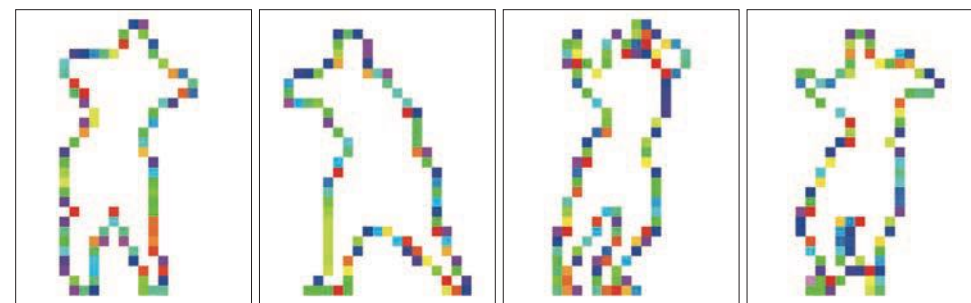
G3\_05\_01...02

Lee Ilju

Life As a Machine Element  
- Reduction

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Lee Ilju lives in Seoul and mainly works on illustrations. In the past, he published a magazine called *h.o.1* through Seendosi Productions that featured drawings about aversion. Focusing on works that concentrate on drawing itself, he is mainly interested in modern cities and human absurdity. Currently, he is working on items related to clothing and music, and preparing to publish more of his works.



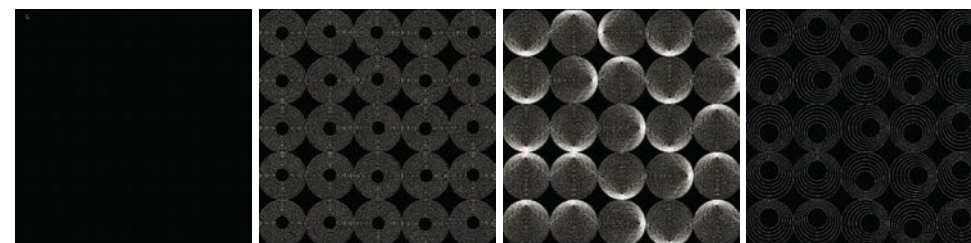
G3\_06\_01...02

Yu Jaewan

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Stop, Hammer Time!

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Yoo Jaewan studied visual design in university, where he carried out graphic work with his classmates under the name W/C. Since graduation he has been working as a UI designer at Naver and also producing his own works in his spare time.



G3\_07\_01

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Han Naeun

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Han Naeun currently works as a book designer for Science Books, a division of Minumsa Publishing Group, and is involved in a small group called Pangpanagpang Graphic Lab with two close friends. She wants to continue doing what she loves most, and believes that an experimental attitude makes for better design work.



G3\_08\_01

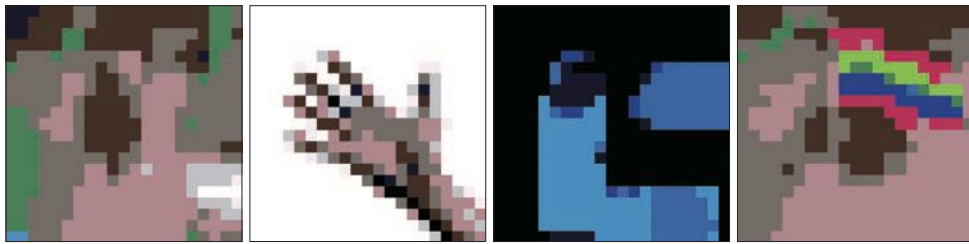
Lee Jihee

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□

Lee Jihee studied graphic design in university and then began working at 601 Bisang. She is now continuing her studies in communication in Germany after creating works in Halle and Berlin. She was involved in putting together the work *Today's Sudoku*, and recently participated in the *Moscow Global Biennale of Graphic Design Golden Bee* exhibition (2016).





G3\_09\_01

72 B

Hong Dongoh

□

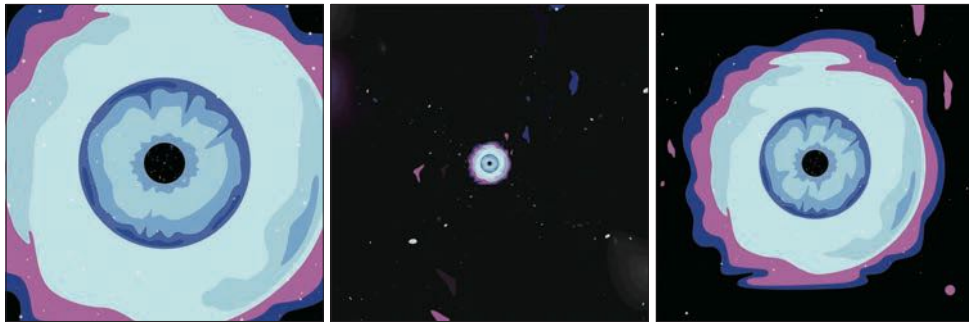
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Spoiler

Hong Dongoh who was born in Seoul. As a graphic designer, he has an interest in the graphic design process as both selection and reconstruction. He is presently looking for a kindred colleague or work partner.



G3\_10\_01

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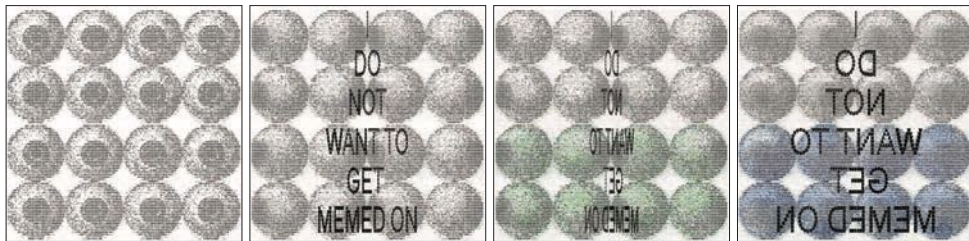
Doe Yeonkyeong

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The Universe I Live in

Doe Yeonkyeong is a graphic designer at JANE DOE. She mainly focuses on print-based exhibitions and private creations related to culture and arts. She is currently working on an independent publishing project related to movies.



G3\_11\_01

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Yoon Ted Hyunhak

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MEMED ON

100 Films, 100 Posters ( \_y\_ 5\_ 0 0\_ ; 2017\_ A

Yoon Ted Hyunhak was born in Seoul. He is a graphic designer based in Korea and Europe. He studied industrial design and visual communication in university, and is currently working and carrying out research at the Jan Van Eyck Academy in the Netherlands. In addition to graphic design for contemporary art exhibitions, his works are mainly related to producing publications and printed materials based on voluntary research on political and social issues. Recently, he participated in the 100 Films, 100 Posters exhibition (Jeonju International Film Festival, 2017).

238



G3\_12\_01...02

M3

Baek Cheolhun

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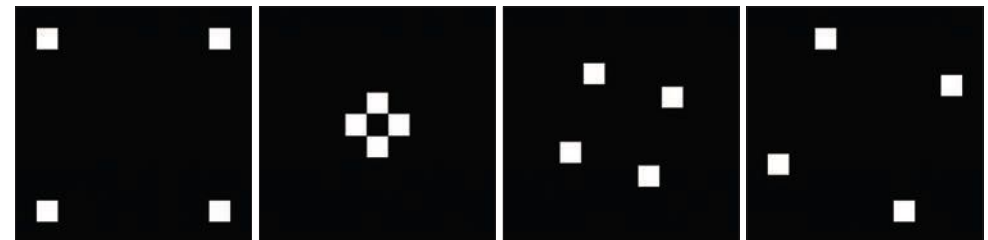
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Billie Jean

Films, 100 Posters ( \_y\_ 5\_ 0 0\_ ; 2017\_ A 5 5 .

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Untitled

Baek Chulhun, who studied visual design works in university, is a graphic designer at Listen to the City. At the same time, he is an editor and planner at Gong Press, which he and three fellow designers run together. Reflecting on the question "What can I do for a society as a designer?" he is trying to find his own unique work process and form of communication. He recently participated in the 100 Films, 100 Posters exhibition (Jeonju International Film Festival, 2017).



G3\_13\_01

A

Oh Yeonjin

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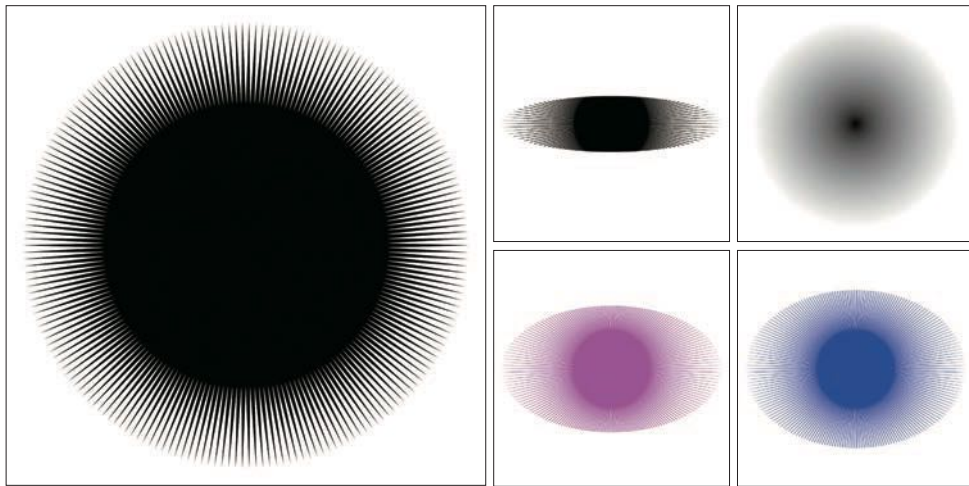
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Quad routine

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Oh Yeonjin was born in Incheon and majored in visual design. Currently, she is studying plastic arts and is enrolled in an MA degree program. She is interested in the way in which time and space are perceived and reproduced in the transition of visual culture. Since April 2016, she has been working as a member of a graphic design community called PR, and now does graphic design as her side job.

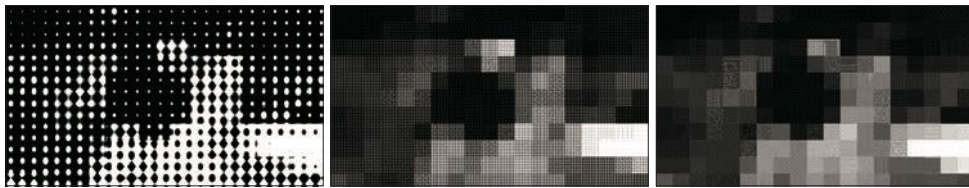
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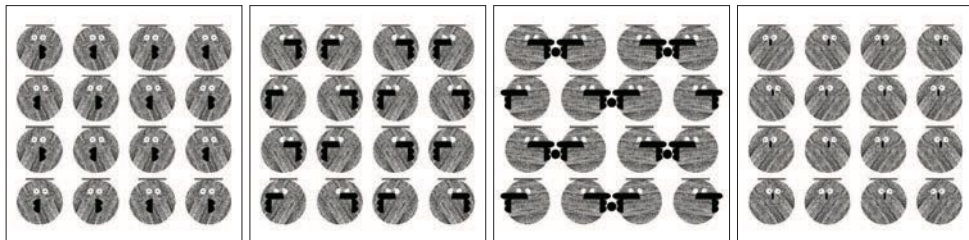
G3\_14\_01...02    \_O  
Yoon Jin    .□    2015( A z0z- ED( &(    2015\_

#Blink  
#Blink  
Yoon Jin studied visual design programming in university. She participated in the *A City Without* (2015) workshop held during *Typojanchi 2015* with *The city without thought: A thought disappearing city*. She is currently working as a designer at ahn graphics.



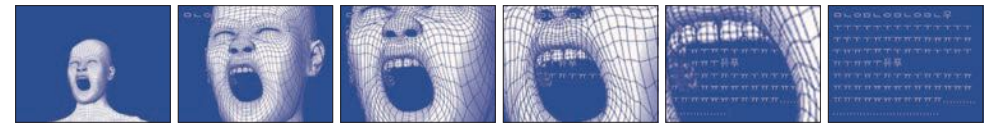
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Lee Sanha    \_I ㅏu\_± i z0\_8 ㅏ \*/ü 5/ü. ㅏ \_I\_±N ㅏ \_W\_D ㅏ ㅏ\_8\_ㅏSi    .□

TM/4  
Observation  
Lee Sanha is engaged in printing silk screens and producing graphic images in Paju and Seoul. He expresses ordinary curiosity and wind as images through the transformation and application of the analog printing process.



G3\_16\_01    ㅏ  
Park Yoonsoo    .A. ㅏ z0 s ㅏ ㅏ\_ㅏ ㅏ\_×\_ㅏ    .□ ,ㅏㅏㅏ  
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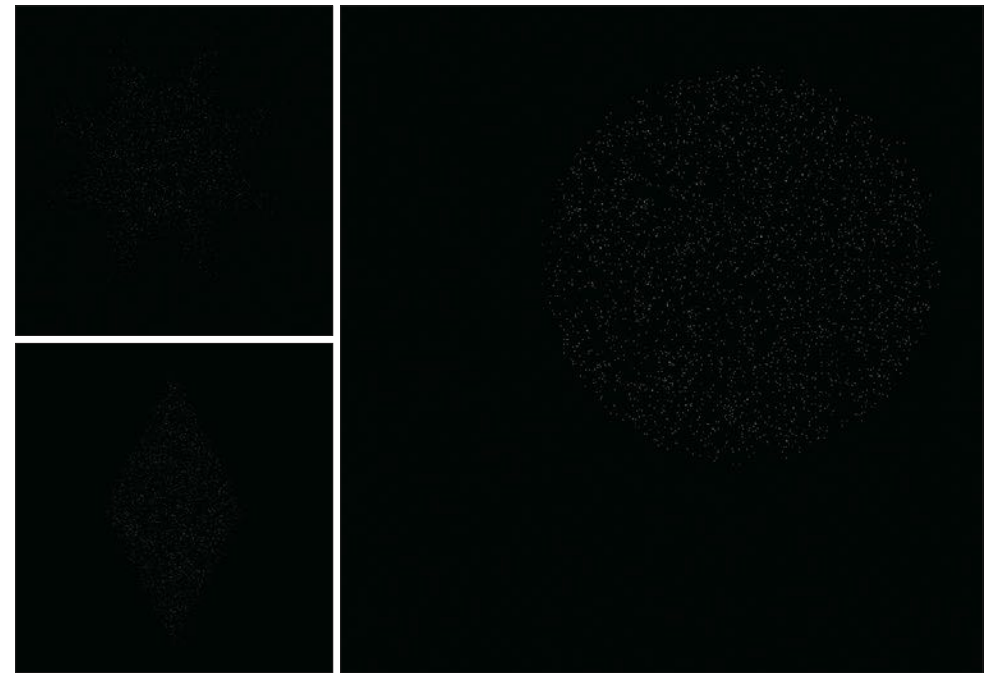
ㅏI /ㅏC  
EYE CONTACT  
Living in Sangsu-dong, Seoul, Park Yoonsoo works on combining people, small ordinary items, buildings, and space into characters. Her works are influenced by American TV animations, European comics, and graphic novels.



G3\_17\_01    Iㅏ  
Lee Dohee    \_I( ㅏ z0 A z &?c\_W\_K\_8 ㅏ\_10 A z ± ZI ± 5.3 ㅏ 8i    .□  
Dutch Creative Code(,□    ,□    ,□

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□    ,2015\_\_8P/mI ,ㅏㅏ□    ,□    ,□  
G.Urban\_DㅏㅏB1    .□    134340\_8.E\ \$ \_d /ㅏㅏ ㅏ A z  
c\_W\_K\_8ㅏSi    .□1.ㅏ ,ㅏㅏMicrosoftㅏ , ㅏS\_ㅏX ㅏ5 ㅏ    .

Lee Dohee studied visual design in Seoul and ArtScience in The Hague. She has participated in exhibitions such as *Dutch Creative Code*, which was hosted by Dutch alumni from NAME, the *Hangeul Typography School Regular Workshop, Designer's Day*, which was hosted by the Korea Font Association, and *The Genetics of Fonts* (Gwanghwamun Hangeul Nuri, 2016). She also held an individual exhibition of installation art called *The Bearable Lightness of Being* (Open Circuit, 2015). As a freelance designer, she has worked on lettering logos for Jeon Byeomseon and the Yangbans, the Mr. Nah Band, and G. Urban. She also created a Korean font called *134340*, and currently works on font design at Sandoll Communication. In addition, She took part in the production of corporate fonts for Eleven Street and Microsoft in the past.

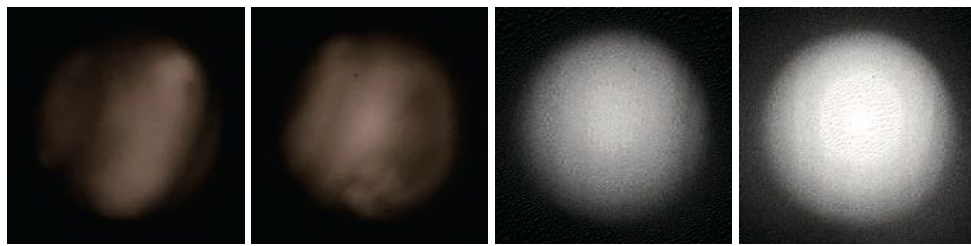


G3\_18\_01...02    ㅏㅏ  
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Kim Jaeha, who studied design in university, served as a graphic designer from 2014 to 2016 in the Korean Air Force. He was chairman of Hanul 16.O, Federation of University Students of Hangeul Typography, and participated in a joint exhibition between Hanul and 2350, a Hangeul typography magazine. Recently, he started a graphic design studio called Kaleidoscope (Manythingscope) with three other designers.





G3\_19\_01...02

Lee Yunseo

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Lee Yunseo studied in Paju and is professionally engaged in creating fonts in Seoul.

Dither



G3\_20\_01

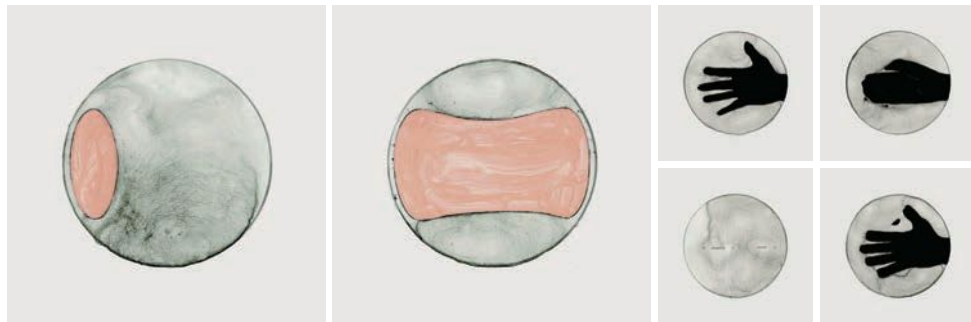
Yoo Jiyeon

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Yoo Jiyeon is a graphic designer who has been working at Practice graphic design studio since completing work on The S/O Project.

#minus9frames #r255g84 #zoomin  
#0.5seconds #resizing



G3\_21\_01...02

Yoon Miwon

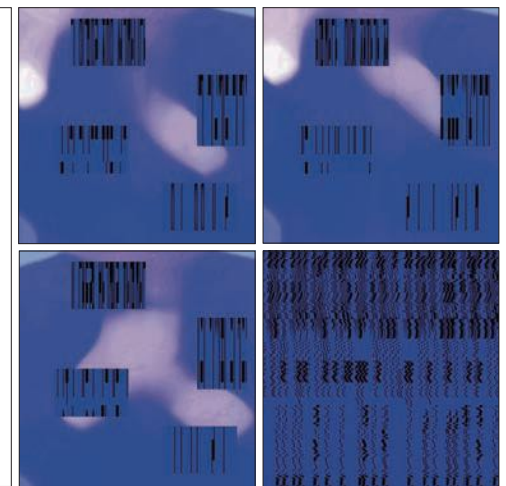
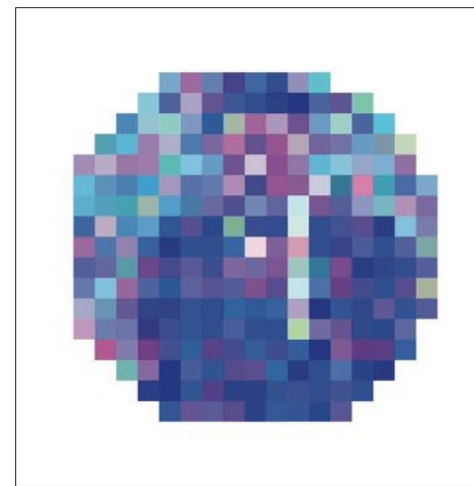
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Yoon Miwon makes thoughts and events that come back again even if she tries to ignore into motion pictures. When she is not working on making motion pictures, she draws pictures that divide scenes into several parts. She is an illustrator as well as an animator.



G3\_22\_01...02

Jo Hwara

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A\_DxMuses

Diaryy

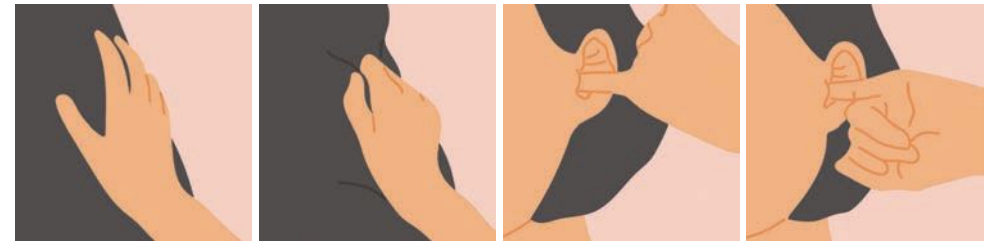
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Record-A

Record-F

Since studying visual design, Jo Hwara has been working as a freelance designer. She helped create the album graphic for Nine Muses A *Muses Diary* and also worked on the *DEBUT* exhibition (Dongdaemun Design Plaza, 2016). She now does graphic design for *Picture City S#2* through the Oaah Agency. She is also part of a small design group named Pangpanagpang Graphic Lab, where she expresses various graphics in an experimental manner with two close friends.



G3\_23\_01...02

Son Ayong

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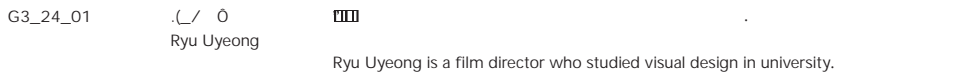
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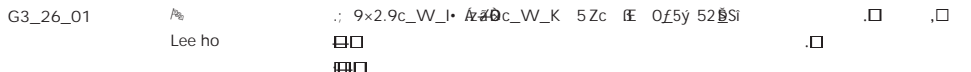
Ohr

Son Ayong is a graphic designer and co-president of Sokim Construction, which makes biscuit houses. She has been studying in Basel, Switzerland since completing his studies in Paju.

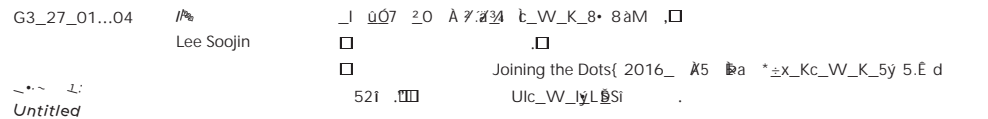




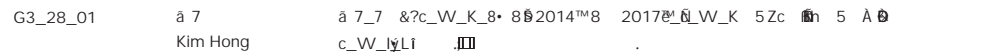
Kim Narae is the author of a paper on graphic design that reflects on the production principles and characteristics of "Jjalbang," and is presently a member of SEOURO together with Jang Jihye and Cho Taesik.



Lee ho co-operates a graphic design studio Kaleidoscope (Manythingscope) with three fellow designers. During his undergraduate studies, he participated in planning and exhibiting work at Hanul, Federation of University Students of Hangeul Typography. Currently, he is planning some independent publications on the grievances of graphic designers along with three colleagues, including Baek Cheolhun from Gong Press.



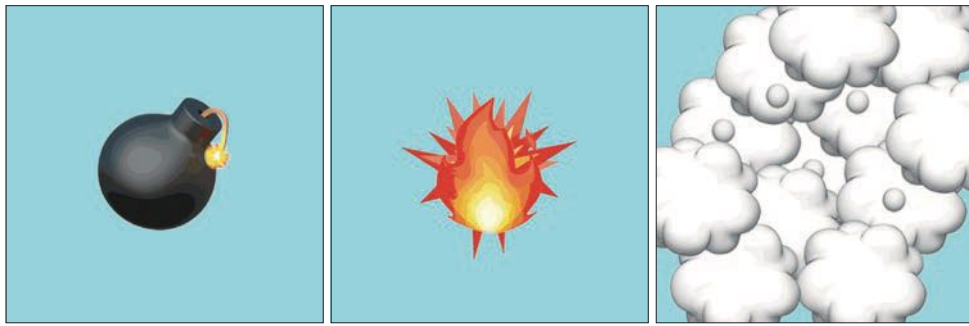
Lee Soojin studied communication design in university. She moved to Berlin after completing some intern designer works at Plus X. While experiencing various graphic designs in Berlin and other cities, she has been working as an experimental designer. She took part in the *Joining the Dots* exhibition (2016), which was hosted by the British studio Dixon Boxl. Since graduation, she has been working as a UI designer at LINE.



*Untitled*

Kim Hong studied visual design in university, and worked at Practice as a graphic designer, a graphic design studio, since 2014 to 2017. Now she is working as freelance designer.

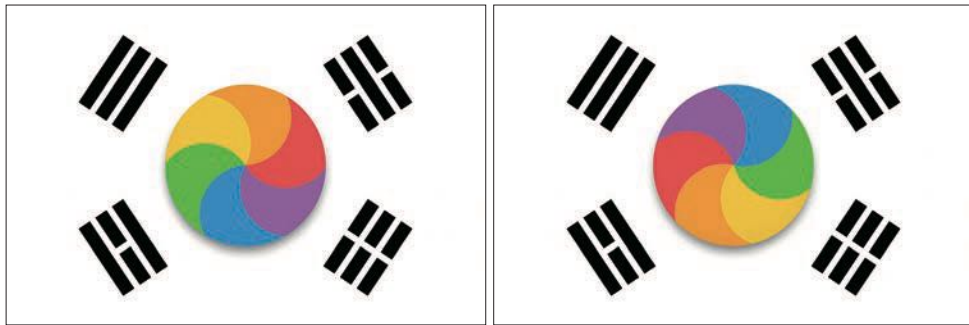




G3\_29\_01

Kim Eunha

Since studying visual design in university, Kim Eunha has been running Studio Nice Press. She participated in the *Unlimited Edition* exhibition (2016) with *Umulz* and designed the 10th anniversary album for Overclass.

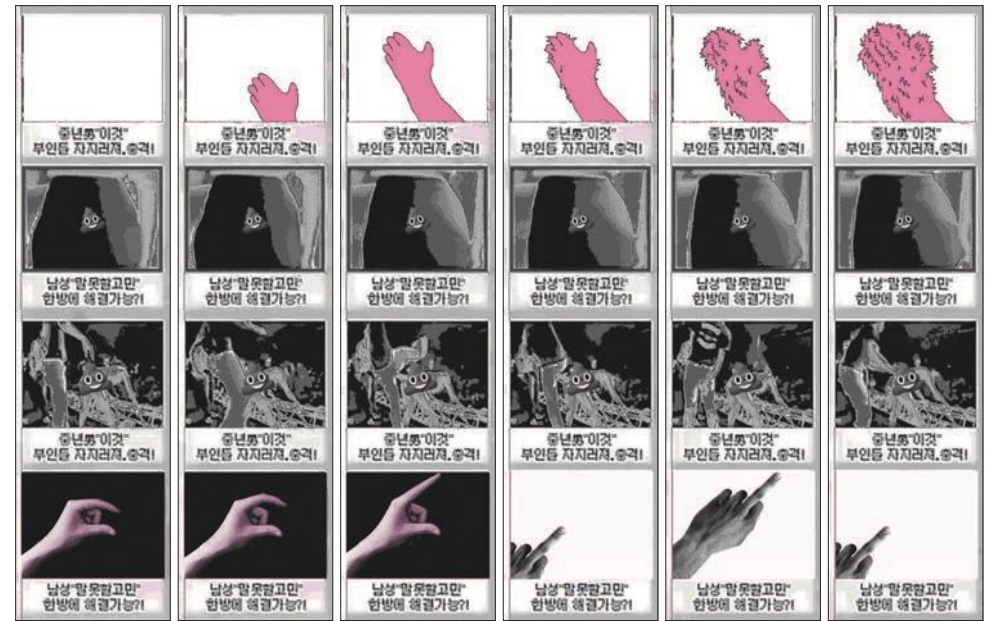


G4\_01\_01

Kim Seungtae

Kim Seungtae studied visual design and French literature in university. He is currently working as an art director at an advertising agency.

Untitled



G4\_02\_01

Cho Sohee

Correct Wording

Visual Voyage{ } 2015\_ Visual Voyage{ } 2016\_ 2016-2017{ } 2016\_ Untitled Art Fair{ LO Gallery, 2017\_a 5.5.t/ 10 x.1Pa\_0 A 2 521

Jo Sohee majored in visual design in university, and has long had an interest in the charm of design. When she was in school, she participated in small and large exhibitions, and carried out exchanges with a number of different people. In the past, she participated in *May Exhibition* (Ewha Womans University, 2015), the Graduation Exhibition of *Ewha Womans University: Visual Voyage* (Ewha Womans University ECC Underground Theater, 2016), *Typojanchi Pre-Biennale SAISAI 2016-2017* (Culture Station Seoul 284, 2016), and *Untitled Art Fair* (LO Gallery, 2017). She is now involved with the typography groups Ggot and Hanul.



G4\_03\_01...03

Werk

Lefty-Middle-Righty

Mirror

Siblings

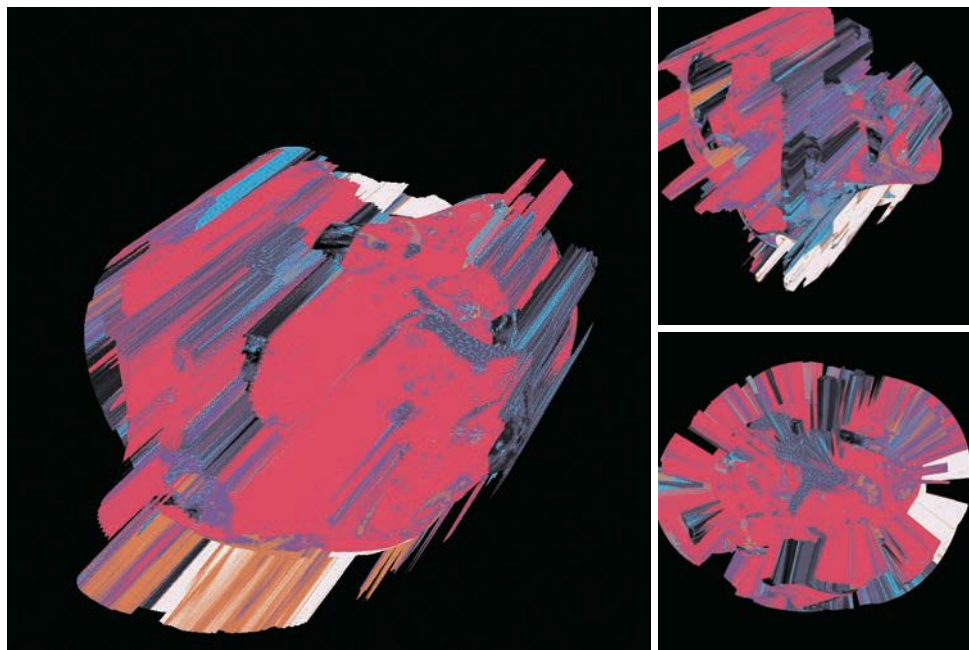
IMDAE, 2016\_a\_y & 5 1.

Werk is a graphic designer working in Seoul who majored in plastic arts. Today, he focuses on graphic works at a one-person project studio called Werk. He took charge of graphic design at the *Visitor Q* exhibition (Post Territory Ujeongguk, 2015), and has also participated in exhibitions like *Yashishi* (IMDAE, 2016).







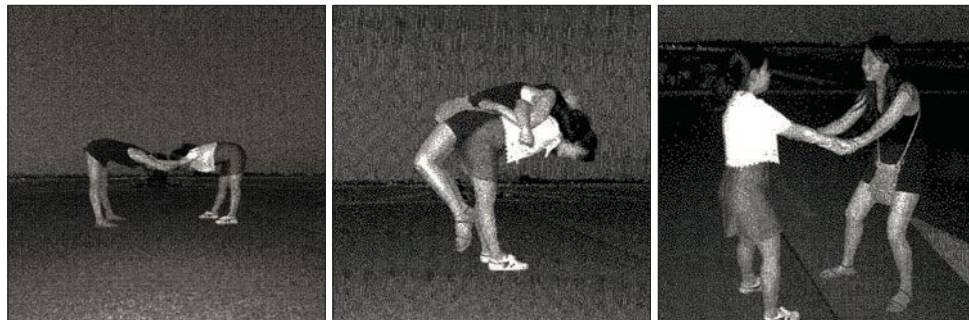


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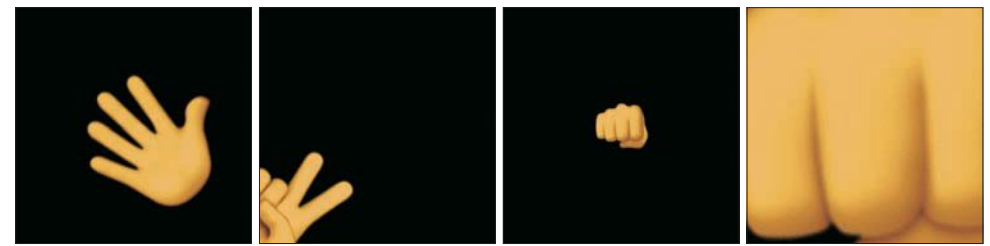
Non Anti-Aliasing



























































































Meltmirror is a filmmaker. He creates video images full of continuous sounds. He made the music videos for "9," a song included on the full-length album of the Band Sillcage!, and Sima Kim's "If You Feel Like Me."



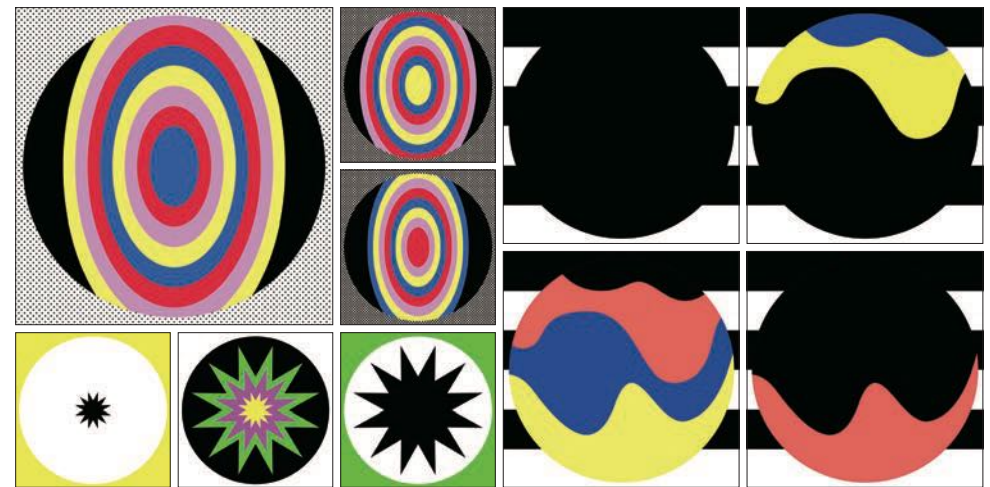
G4\_09\_01...03    ä ^ —    ☐☐☐    .20157yx 108  
 Fhuiae Kim    .@☐    Word Salad( pimple,☐  
 \_P    2015\_☐Bottle nose dolphin hotel( pimple,2016\_\_8\_☐yxI    .☐☐  
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Fhulae Kim majored in visual design and is a freelance graphic designer. In 2015, she founded a publishing company called pimple, and then wrote and subsequently published *Word Salad* (pimple, 2015), a book about visual experiments that make use of the gaps between written language and pictorial language. She was also in charge of the visual identity aspect and illustrations for *Labor-intensive Entertainment 2017* (CKL Stage, 2017), a project that expressed the living environment of non-regular workers in Korea through a play.



G4_10_01	<p> ; ;            </p> <p>Kim Eury</p>	<p> ;              </p> <p>( &amp; Å ² := &amp;_z_8 yi. )</p>	<p> ;              </p> <p> ;              </p> <p> ;              </p> <p> ;              </p> <p> ;       </p>
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Kim Eury was born in Gwangju, Korea and spent her childhood in various places including Seoul, Ames, IA, Hershey, PA, and Washington D.C. in the United States. She moved to New York City in search of synergy in coding, contemporary art, design and curation. She was trained as a graphic designer while working at Why Not Smile. She is currently studying in a masters program, dreaming of running a graphic design studio someday.



G4_11_01...03	Lee Hwayoung	2014 <sup>TM</sup> 8 5Zc 00.o.áy 52p	2016 <sup>TM</sup> 3 4 1 3 ,@i

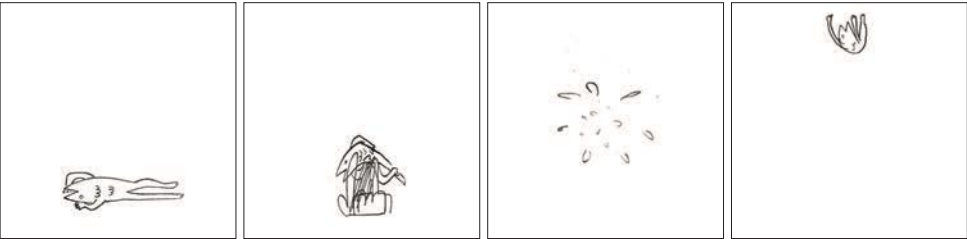
Bowyer, which is located in Mapo, Seoul, is a two-person graphic design studio run by Lee Haeyoung and Hwang Sangjun. Lee Hwayoung, who worked at Studio Plat since 2014, established Bowyer with Hwang Sangun in 2016. The studio covers a wide range of fields, including cultural and arts-related promotional materials, small and large commercial projects, branding, printed materials, and product design.





G4\_12\_01...04 Lee Seongcheol

Lee Seongcheol studied visual design in Daegu, where he was born. He is currently doing his master's in communication design in Seoul. He is also running a studio called Bondi, and operates under the premise that design is about finding one's identity.



G4\_13\_01 Simjihuh

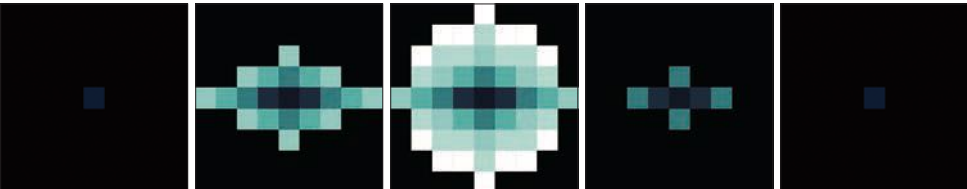
Kang Simjihuh creates short stories featuring a character named "Simjio." The name Simjio has multiple meanings, including a simji language and simji fish. Focusing on video images and picture books, she is currently working on three projects: *Simjio*, *Sunday Co-Worker*, and *Hostel V*.

Q8 Eternal



G4\_14\_01...02 Hwang Jungah

Hwang Jungah loves expressing pictures and graphics through web and printed materials. She is currently studying design and engraving.



G4\_15\_01 Im Hayoung

Im Hayoung is studying visual design. She works at a graphic design group called PR.

Blink

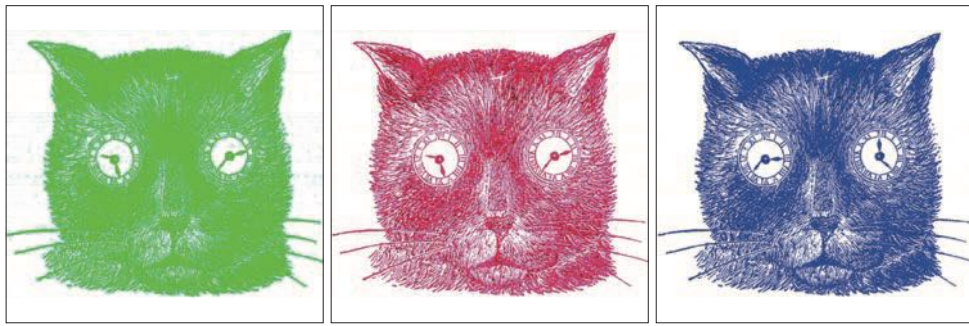


G4\_16\_01 Kim Jiha

Kim Jiha is a graphic designer as well as an illustrator. She enjoys thinking about social issues and personal changes that take place around her, and expressing interesting things visually. She runs a streetwear brand named International, which for him is an extension of graphic design and his attitude in life.

A Meme Is Another Meme.





G4\_17\_01

Lee Heeseung

Blinded

Lee Heeseung is interested in commercial design that gains public sympathy through a clear message. She makes designs that express contents that may be difficult for the public to understand in an easy manner. After studying graphic design in the United States, she worked as an intern at Sony Music Entertainment and under Martha Stewart. She now works as a designer at Studio Double-D.



G4\_18\_01...02

Park Meehwa

Untitled

The works of graphic designer Park Meehwa are mostly related to editing and posters. She is interested in elements that are not exposed on the surface yet are still always present. In recent years, she has been developing craft products based on tradition, expanding her work portfolio. She presently works at CBR Graphic.

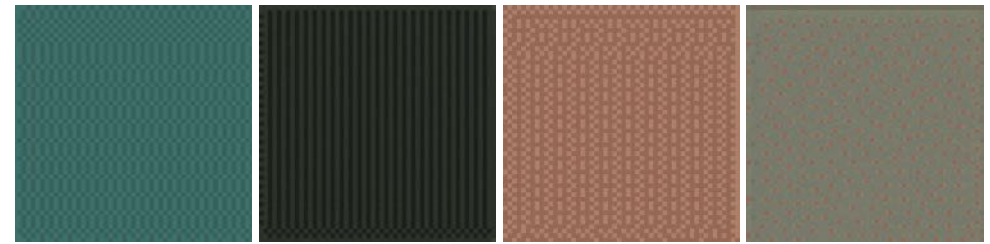


G4\_19\_01

Kim Hyesu

POP! Magical Man

Kim Hyesu is studying visual design. Her works are focused on abstract and natural objects that cannot be caught by the hands.

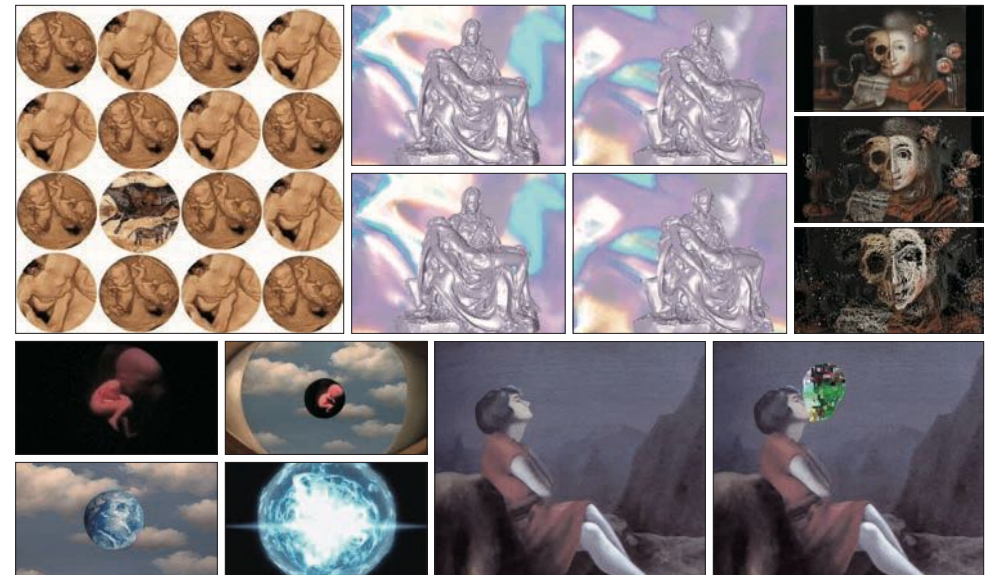


G4\_20\_01

Seung Uzin

EYEBLINK

Sung Uzin is studying visual design and business administration at the same time. He worked as an intern designer at Studio TEXT in the past, and volunteered at AGI Open Seoul 2016. Recently he is focusing his attention on works for the Adobe MAKE IT Experimental (2017) exhibition.



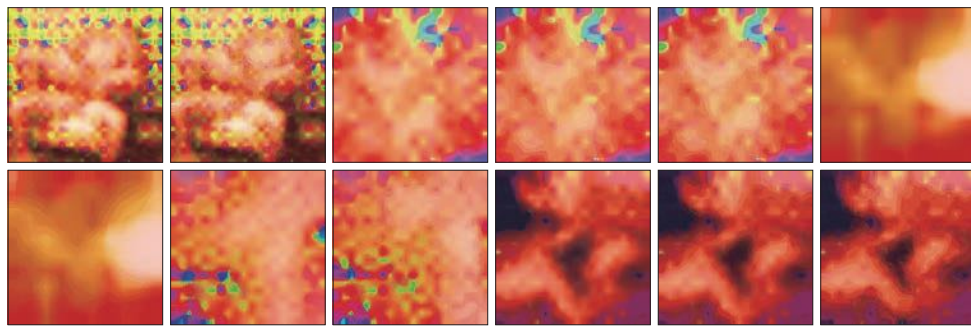
G4\_21\_01...05

Cho Eunah

Mimesis.gif

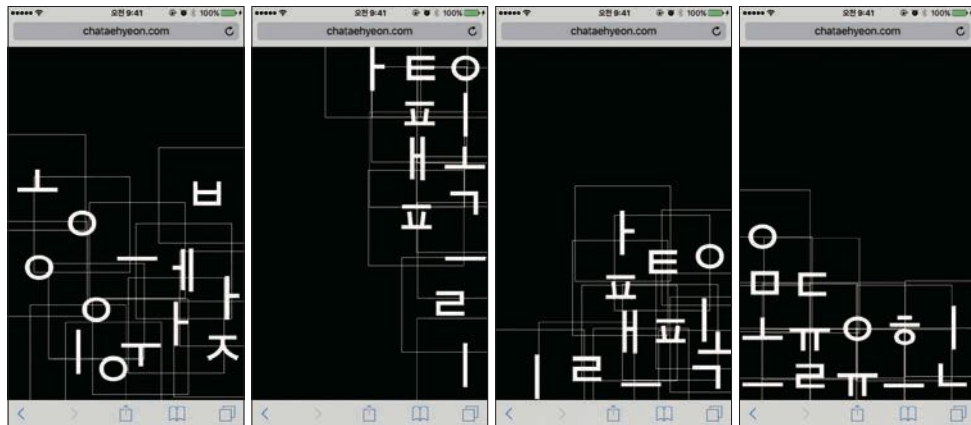
In the flood of today's media, Cho Eunah seeks images in the form of enjoyment rather than consumption. She experiments with new narratives and expression methods by restructuring existing images, as well as a wide range of existing images that include ads and Jjalbang, both of which she uses as materials. She effectively embodied post-production work through her *The More Charming New World* and *Thorough Paradise* series. In the past, she studied plastic arts and is now a freelancer.





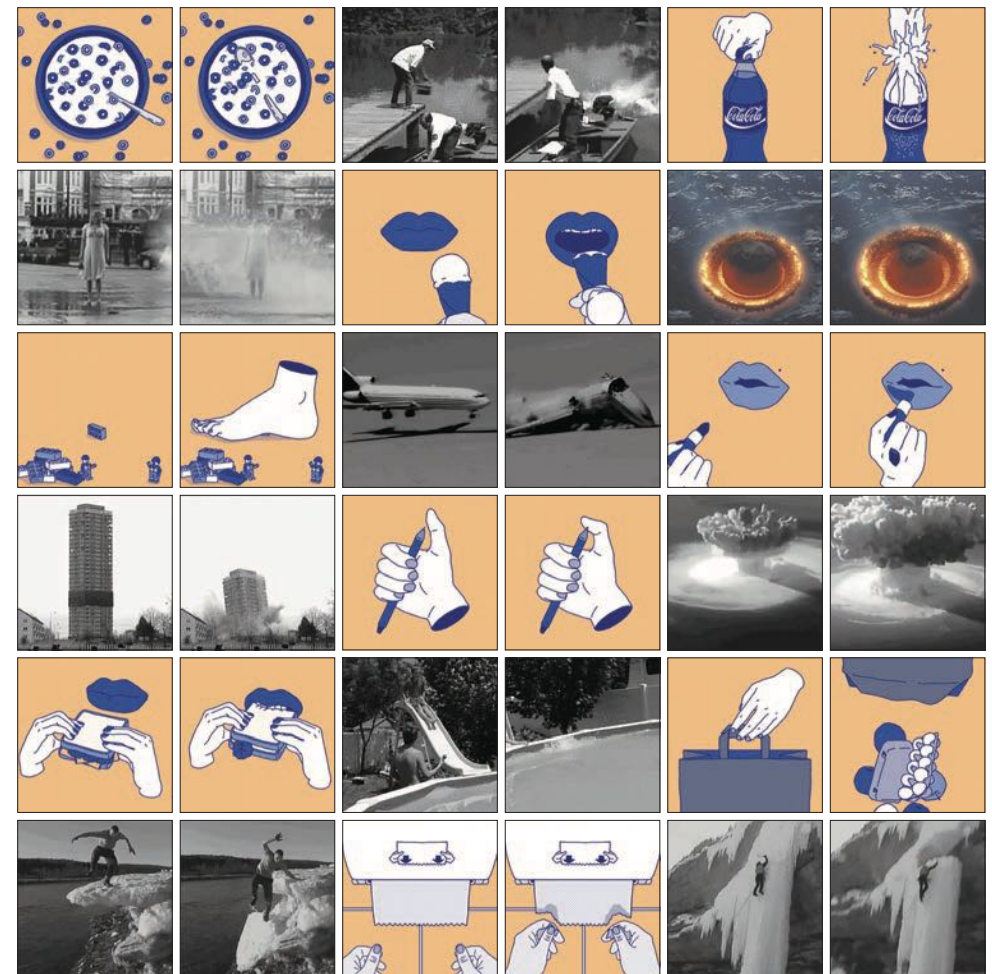
G4\_22\_01...05  
Kim Gukhan  
We are pretty good together and nice (1)-(5)

Kim Gukhan is a graphic designer who is studying visual design while working in Seoul and Daegu. He helps run the online platform 90APT, which serves to help introduce visual artists who were born in the 1990s but have not yet made their debut in the commercial arts sector. Since 2015, he has been working with Small Letter F queer and a feminism design planning team. He is interested in the boundary between the inside and outside that appears while scanning and editing printed materials.



G4\_23\_01...03  
Cha Taehyeon  
Untitled

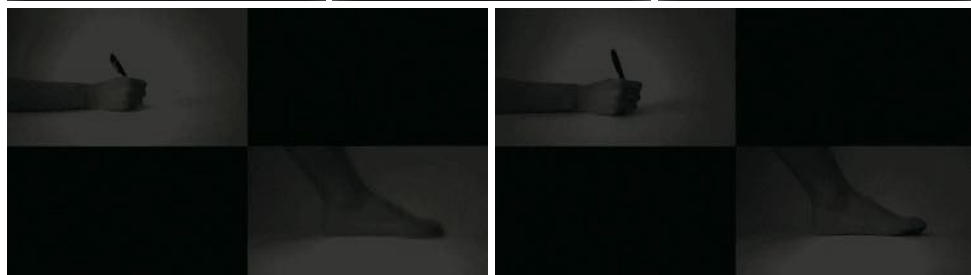
Cha Taehyeon is a designer in the web and mobile sectors. He is interested in the point at which visual language and programming language meet, and how to combine these two areas. He currently works "gracefully" at Woowa Brothers & Sisters (*Woowa* means "graceful" in Korean).



G4\_24\_01...09  
Kim Haeun  
Moment

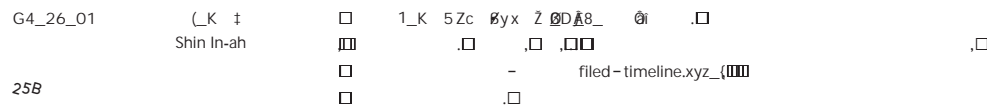
Kim Haeun works on illustrations and the visualization of subjects she has chosen casually from everyday life, consciousness, and social phenomena. She majored in visual design, and is currently creating artworks in Berlin, Germany.



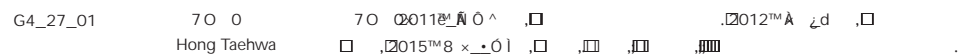


**1+1=?**

The works of Lee Sanggyun are mainly focused on plane surfaces, but he has also used a variety of media in the past. In 2017, he completed his studies in plastic arts at university, and is currently working in Seoul and Daegu.

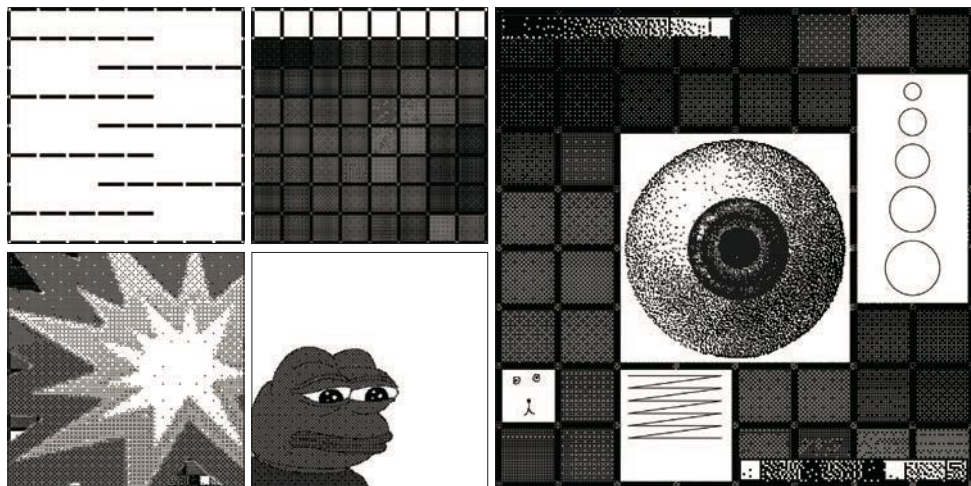


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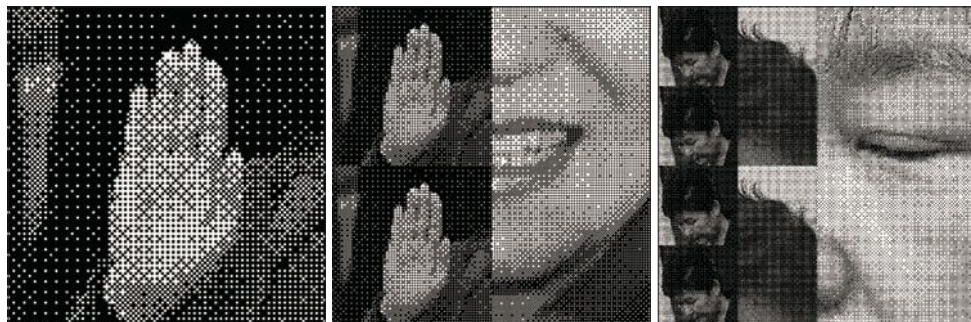
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Han Mano

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K'ARTS PLATFORM FESTIVAL{Dc\_W\_K/hß80i .□□□  
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©.£  
*Explosion*

Han Mano, a freelance graphic designer, began studying design in his thirties. He is engaged in a variety of works with people in various fields based on numerous types of media. He has worked hard to establish a logical structure of contents based on beautiful and economical typography, which he expresses in graphics. In 2015, he formed an art curating studio called NIP with some colleagues, and then published and exhibited *NIP Project Book* in cooperation with a sound artist named GRAYCODE. In 2016, he presented *magNIP* on every day containing the number 4 with 12 other artists in a wide range of fields. Recently, he participated in the *100 Films, 100 Posters* exhibition (Jeonju International Film Festival, 2017) and took charge of the design aspect of the *K'ARTS PLATFORM FESTIVAL*. He is currently in charge of designing part of a play titled *Rita's Botari*.



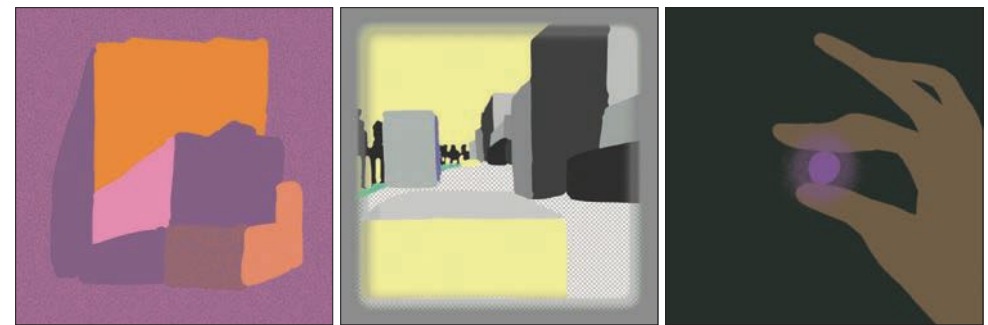
G4\_30\_01

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Jin Hansol

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□□□

二重人格  
*Split-Personality*

Jin Hansol is a student of design and works on a variety of projects. He creates graphic and video images mostly through storytelling, while also making ordinary objects using various materials and experimental processes.



G4\_31\_01...03

\_l à\_7  
Lara Lee

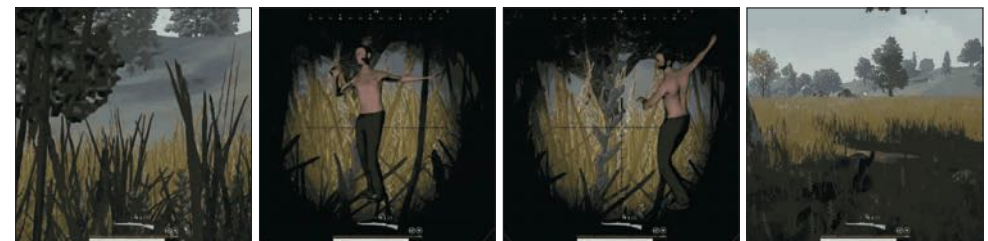
*Map.gif*

*Building.gif*

*Untitled.gif*

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Truth About Lovey 2016\_æ %&\_l æ\_l l 5m.ß fl 8.™ Xa/R.É r .

Lara Lee, who studied visual design and animation in university, is working as an animation artist in Brighton, England. She received awards at the *90th ADC* (2011) and *ADAA* (2011), and was also on the shortlist at *Output* (2011), the *V&A* (2013) and the *AOI Illustration Awards* (2015). She works alone and as a member of the Buck Sydney animation team. Among her recent works, *The Darkest Truth About Love* (2016), which she worked on with Hannah Jacobs, was invited to the Non-Competition area of the *Annecy International Animated Film Festival*.



G4\_32\_01

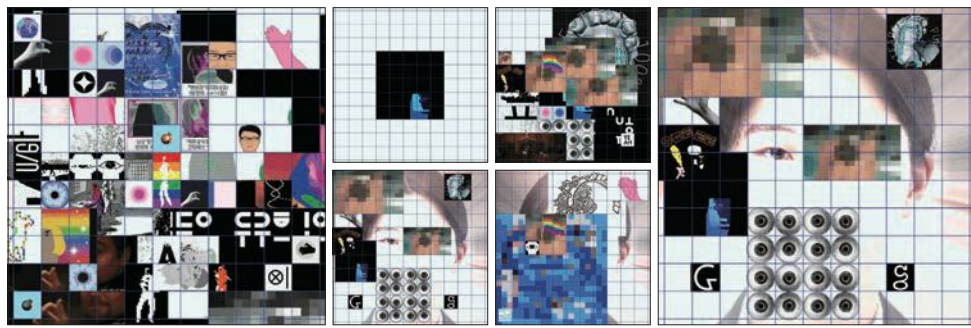
¿°E  
Sung Jungman

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*Untitled*

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Sung Jungman studied communication design in university, and works with people in various fields, including graphic design, editorial design, and event planning. She is vice chairman of Hangul 16.O, Federation of University Students of Hangeul Typography, and is a planner and designer at Gong Press.





G4\_33\_01...02  
Lee Kyungjin

Untitled

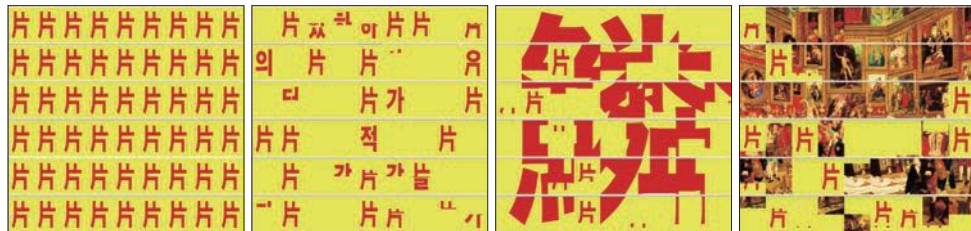
Lee Kyungjin studied visual design and worked as an intern designer at Everyday Practice in the past. She is interested in huge sculptures as well as the boldness of punk rock and futurism. She has been studying type design in Lausanne, Switzerland since last summer.



G4\_34\_01...02  
Kim Riwon

Shadow Play

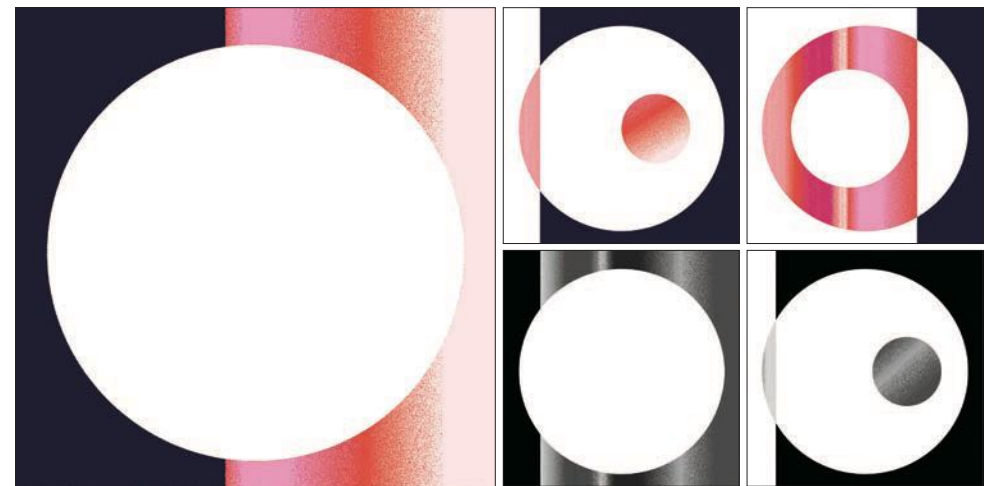
Kim Riwon studied visual design and worked at a design agency called Hong Design until 2016. She is currently working as a graphic designer at Everyday Practice.



G4\_35\_01  
Hyung Cho

Lost

Hyung Cho studied design and now works in the field of graphic design.



G4\_36\_01...02  
Ryu Kyungho

Body Line

Ryu Kyungho experiments with various images using graphic design language. In 2016, he published a nine-cut cartoon series titled 9gbb and Oabc. He has also participated in exhibitions that have included Goods 2015 (Sejong Culture and Arts Center, 2015) and Constructive Conversation (Audio Visual Pavilion, 2016).

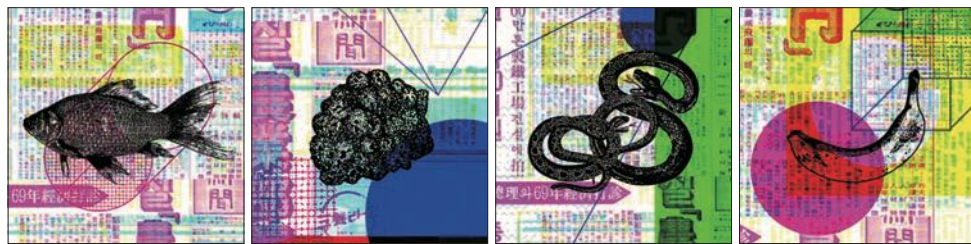


G4\_37\_01  
Silkidoodle

Trace even Turns Away

Silkidoodle is an illustrator and cartoonist. She studied in Mumbai, India, and published comics he created on Facebook and other social media networks while she was leaning painting in India. In 2016, she published I'm not okay, and continues to learn new things as she works on other projects in France..



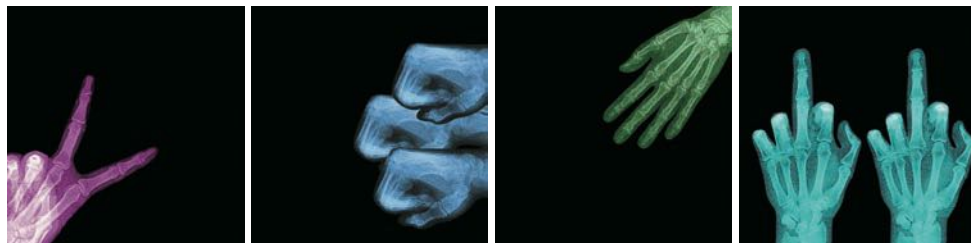


G4\_38\_01

Yang Hyojung

Tool of Reproduction

Yang Hyojung is a graphic designer who is interested in drawing letters, creating fonts, typography, editing design, and various types of printed materials. After studying visual design, she worked as a researcher at the Seoul Design Foundation in 2015, and as a designer at SAISAI, a design studio. She now works as a graphic designer at Hongik University Design Lab.



G4\_39\_01

Kim Mirinae

X-Bone

Kim Mirinae studied visual design in university and now works as a graphic designer in Seoul. Her artistic works are involved with unique visual experiments as she explores issues related to women and sexuality. She mainly works on plane-based graphics and is currently working as a freelance designer at Studio Double-D.

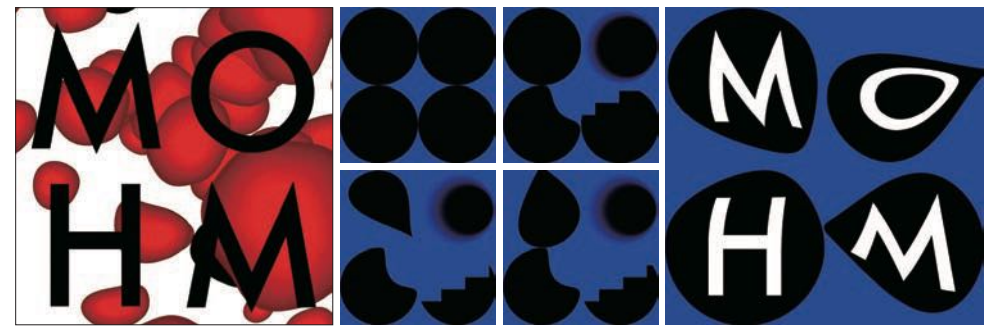


G4\_40\_01

Kwon Kyunglim

Eong-Eong

Kwon Kyunglim majored in visual design in university, and is interested in experimenting across various types of media as she explores the composition and harmony of any given screen in the process of concept visualization. Her works are mainly related to editorial design and graphic works focused on printing.



G4\_41\_01...03

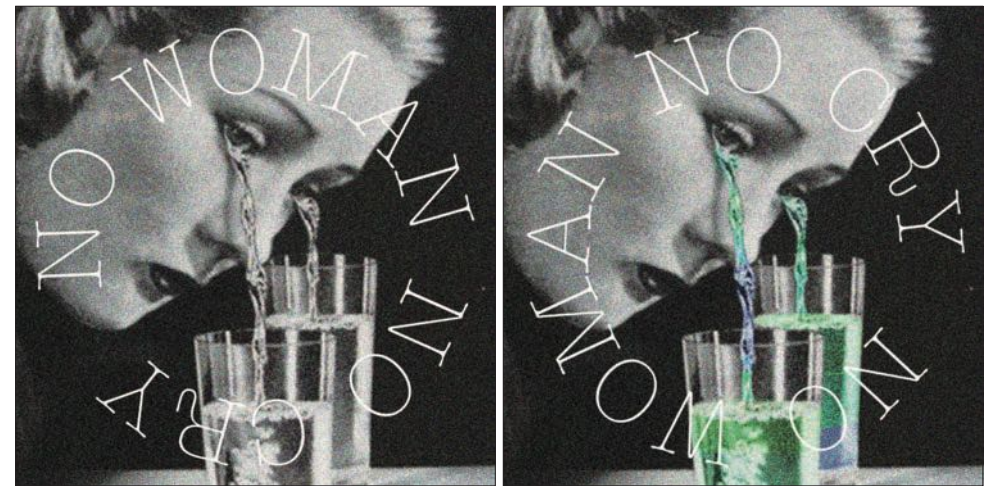
Sol Kim

Floating Cells

Breathing Cells

Shifting Cells

Sol Kim, a graphic designer, is doing her Ph.D. in visual design, and has an interest in the difference in relations depending on one's perspective.



G4\_42\_01

Do Hankyeol

NO CRY NO WOMAN

Do Hankyeol has worked as a freelance designer since completing her master's in graphic design. Since 2015, she has been running a studio called Mojo Industry, and has participated in exhibitions like 100 Films, 100 Posters (Jeonju International Film Festival, 2015), Seoul Babel (Seoul Museum of Art, 2016), and Typo Craft Helsinki to Seoul (Gallery Factory, 2016).


Do Hankyeol has worked as a freelance designer since completing her master's in graphic design. Since 2015, she has been running a studio called Mojo Industry, and has participated in exhibitions like 100 Films, 100 Posters (Jeonju International Film Festival, 2015), Seoul Babel (Seoul Museum of Art, 2016), and Typo Craft Helsinki to Seoul (Gallery Factory, 2016).







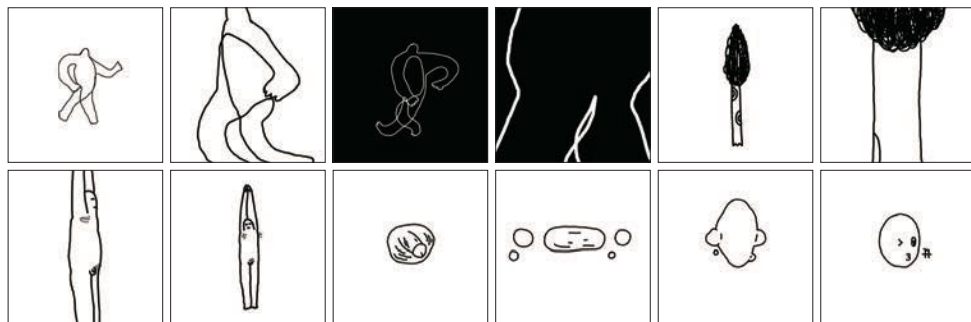


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Kim Eunseo

Something Annoying

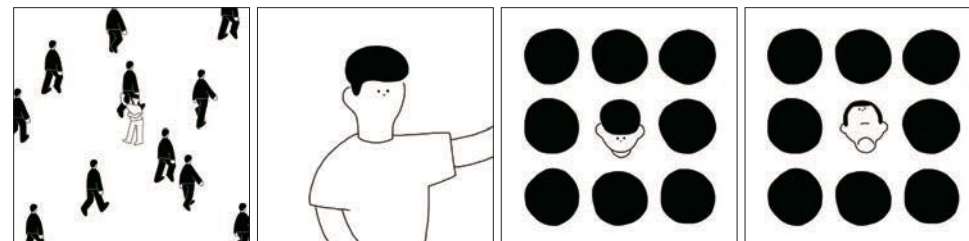
Kim Eunseo is currently a student but is also professionally engaged in products and services while doing private work related to her personal interests as well as trivial phenomena. She is studying visual design and will soon graduate.



G4\_49\_01...03      \_I2  
Lee Donghyun

*Dumped Things*

Lee Donghyun is an illustrator who brings together scenes, objects, situations, and events that are instantly recognizable in the form of letters, photographs and images. He continues to conduct research to re-edit and reconstruct collected images using various types of media. He is studying visual design and has already produced a comic book called *The Right Path of Kang Yun*. As he becomes more skilled as an artist, he is expanding the scope of his work through a variety of commissioned works and joint projects.



G4\_50\_01...02       $\pm \tilde{N}$   
Ju Jimin

Oddity

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Ju Jimin creates images and moving images based on the universality and diversity found in individual narratives. His works are mainly based on animation and motion graphics, but he also has an interest in selecting and mixing various media, such as installations and live action projects.



G4\_51\_01      ā Ē  
Kim Yeonmi

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90% Angel

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10 of 10

Kim Yeonmi works at a studio called Mustard, where her focus lies mainly on relationships. While she aims at being completely efficient on her own, she is also very much interested in other people's thoughts. She dreams about becoming an expert in all areas, and someone who enjoys multifaceted settlements and learning processes.



[illegible]

'□ '𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽



The process in which a Jjalbang is created, draws attention, disappears, and is forgotten—as well as its properties—is pretty similar to cheap clothing. The trend of Jjalbang and cheap clothes, both of which share many properties, began to change, coincidentally enough, around the same time, between 2009 and 2010. This is also the same time that smartphones were introduced in earnest to Korea, and that H&M was launched in Korea (May 2010).

As overseas SPA brands such as Zara and H&M began establishing themselves in Korea, clothes sold at traditional markets and small shopping malls began to be seen as “cheap clothing.” From then on, —so-called “Dongdaemun apparel” came under threat, while SPA brands became the epitome of new “cheap apparel,” offering even more reasonably priced clothes at a faster rate than Dongdaemun Market. SPA brands also share many similar features with Dongdaemun clothing, but do have some differences in that a larger quantity is produced/circulated at a much faster rate than Dongdaemun. Today, people cannot find the clothes that they saw before at a store if they miss the right timing even by a little. It is common that people cannot find the clothes they saw at a store today when they go back to the same store tomorrow. Since this kind of clothing is not, in general, usually intended for long, continuous use, it is of a lower quality. At the same time, the manufacturer is not identified and the shape or design is often copied from existing shapes/patterns, or is based on a partial modification in many cases. In addition, their life cycles are cut short because they are completely dependent on current fashion trends.

In spite of these many similar properties, there are also differences between Jjalbang and cheap clothing. No matter how much clothes are dependent on a fashion trend, they are not completely produced by the fashion. However, a Jjalbang is entirely produced and consumed by fashion. It is very rare that one particular Jjalbang spreads as much as intended by its creator. Also, there is no boundary between producers and consumers. Anyone can make a Jjalbang, which in turn can be consumed by anyone. Compared to Dongdaemun apparel, it was not very difficult to search out and see firsthand the early Jjalbang as their distribution/consumption was focused on bulletin board-based communities such as DC Inside (hereinafter referred to as DC). Moreover, since several communities were the main producers of Jjalbang at the time, there were places such as DC's Hitgal where you could find a lot of mainstream Jjalbang. Some of them were considered “essential elements for composition,” and tended to be produced in large quantities. These Jjalbang were created based on codes commonly accepted within each community; therefore, they had their own genetic traits, and Jjalbang that inherited those traits could exist as well. For this reason, Jjalbang posted on community bulletin boards were produced mainly by adding their essential elements to existing images, such as movie posters or advertisements, with most of them containing content that could be consumed only by users who understood the codes that were popular or widely accepted in related communities. For example, when examining the most common composition elements—including Gajugi (a smiling dog), Gabyeogi (a dog showing only its face from the wall), Gojarani (“Oh my! I'm sterile!”), and Jeokjeolhan Kim Dae Gi (the proper Kim Dae Gi), you see codes that could not be read from their images. Thanks to these features, Jjalbang at the time were distributed/consumed entirely within DC, or among those who understood DC codes. As a result, it is possible to believe that Jjalbang functioned like a subculture with somewhat closed characteristics, and used only in a certain area, like a dialect or slang, at that time.

Since the introduction of smartphones, however, the main arena of Jjalbang has shifted to Facebook and timelines such as Twitter and Instagram. During this shift, the way in which Jjalbang were utilized and reproduced also changed

significantly. Timelines spill out images fast and tight, then let them flow away like the launching cycle of SPA brands. While Jjalbang could be produced only by a certain group of people who had the necessary skills to compose images on programs like Photoshop in the past, a special composition technique is no longer required, as timeline Jjalbang are mostly made by adding text to existing images to express a new meaning that overrides the context. (Of course, it is also related to the appearance of apps that allow users to easily compose/correct a picture.) Jjalbang posted on bulletin boards were often consumed as “funny images” based on codes widely accepted only within the relevant communities because they were created and circulated within the same specific community. Yet Jjalbang on timelines open to everyone are “funny images” that many more people can understand and at the same time are, more like emoticons, emphasized with linguistic characteristics that express the situation/emotion of their creators or convey a certain message. This is because, unlike the communication method of community bulletin boards that assumed the presence of certain readers and audiences, timelines can be a channel to pour one's thoughts and emotions like a monologue rather than targeting a specific audience.

In the past, it was almost impossible to communicate only through Jjalbang, but conversation is now fully possible using Jjalbang or emoticons/emojis on timelines. To be more specific, an Umjjal (an animated Jjalbang) functions as an image that has the most prominent linguistic properties because it can convey a certain message or meaning easily, and without any accompanying text. In response to trends such as this, Twitter and Facebook support a function to search for an Umjjal that suits one's emotion or situation, and to then insert it into a comment window or tweet by linking a GIF database, such as GIPHY or Ri'sy. Most Umjjal uploaded to GIPHY take a form of a scene cut from a movie, TV program, animation, or home video clip. Jjalbang on timelines are also used by combining an image of a news photo or advertisement with a text that twists its context. In this way, Jjalbang on timelines are closer to being discovered or selected rather than being born/produced from the past.

In the case of Title Academy, in which individual users add a caption to show off their abilities to ad-lib a joke, each caption can function as a Jjalbang in combination with other images. All Jjalbang created in this manner are given equal status. The original ones certainly exist, but cannot influence (as a Jjalbang) those born from them because they have not become a Jjalbang yet. As such, Jjalbang on timelines are reproduced as a horizontal relationship rather than a vertical context that necessarily inherits essential elements. Instead, they now serve as a “fuel” that lets timelines flow. They also serve as a language rather than an online subculture that has a certain lineage and hierarchy, and act as a part of a contemporary image environment, one in which asserts that we cannot escape SPA brand clothing.

Written by. Lee Kiwon  
Editor of VOSTOK



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*Essay 2: Jjalbang: Graphic designs that reflecting the production principles and characteristics of a surplus product*

Jjalrim Bangji (Preventing posts from being removed)

Internet users constantly interact in a virtual space. Through these interactions, a variety of by-products are created, with so-called “Jjalbang” being one of them. A Jjalbang is a shortened form of the Korean term “jjjalrim bangji,” which is Internet slang that originated from an Internet community named DC Inside (or simply “DC”). DC, originally a website specializing in digital cameras, was operated in the form of a gallery, instead of a bulletin board, so all posts that did not include pictures would be deleted. Thus, its members were obliged to attach photographs to prevent their posts from being removed,<sup>1</sup> and so members of the community started randomly posting images to prevent their postings from being deleted. Nowadays, the original function of Jjalrim Bangji has disappeared due to the introduction of “Jadong Jjalbang,” which automatically uploads images designated in each gallery even if the user does not upload a Jjalbang. Furthermore, Jjalbang have begun functioning in a totally different way from preventing the removal of postings. Community members began to use Jjalbang as a means to draw attention to users themselves and keep them up longer before their postings or images naturally disappeared in the numerous posts being continually uploaded to galleries. To that end, members searched for more interesting—and provocative—images than those of other users, and gradually started to reprocess them to make images related to their posts, producing intentional Jjalbang in the process.

If this is so, then, why have users been producing images called Jjalbang on the Internet up until now outside of the DC community? The answer to this question can be found one word, surplus, something that is frequently mentioned online. The meaning of “surplus” is, quite simply, something that remains after what is used or needed<sup>2</sup>; in other words, it refers to that which is left over. On the Internet, people call it a surplus when they see something that is excessive, more than necessary, and without a clear purpose, and in a context similar to the dictionary definition of “remains.”

Surpluses begin a strange and collective play in the network. The virtual world is the only open hideout for many who cannot move forward even by an inch in a real world. People whose existence even has been driven to the virtual world produce a lot of new words, cartoons, music, composite photos and video clips in which seemingly useless things and critical perception of reality are violently mixed. The result seems to be meaningless but has some vague meaning as well. While a sense of defeat due to desire for something that cannot be accomplished and lackness is passing through, a message of transcendence appears as if nothing has ever happened. It targets something that is more dangerous, vague and meaningless than the assumed-wicked works of past losers.<sup>3</sup>

The scope of surplus is expanding from something useless to behaviors that look useless and, apropos for producers, that make useless things. They even call themselves “surplus human beings” in a jokingly self-mocking tone.

1. “This,” “Gaedrip Jjalbang,...A Channel from Which ‘New Words’ Are Made.” Park Yong Ha, *The Kyunghyang Shinmun*, Sep. 7, 2012.
2. *The Korean Standard Dictionary*, The National Institute of the Korean Language: Surplus, see <http://stdweb2.korean.go.kr>
3. *Surplus Society – A Sociology for Surplus Lives*, Choi Taeseop, Woonjin Think Big, 2013, p. 22

As such, the influence of surplus is growing on the Internet every day. This leads to the following question: What is the relationship between surplus and the Jjalbang that aim at useless things? Internet users who call themselves “surpluses” are expanding their influences to posts, comments and Jjalbang. They are producing in a surplus manner something influential with one sentence or image within the deluge of information already flooding Internet communities and social networks.

The meaning of joy from being trivial briefly mentioned by Oscar Wilde is that people who are more enlightened and informed know the joy of stereotype and prejudice. These people can appreciate the cult-like cultural characteristics of absurd and ridiculous rituals. Indeed, uproarious laughter at absurdity can be an intellectual stimulus to some extent, as audiences enjoy their intellectual ability to appreciate parody, example and sarcasm.<sup>4</sup>

In other words, Internet users share the surplus created through Jjalbang and those who are called “surplus” produce these Jjalbang using the power of common interest and sharing. Surplus can be considered as a factor that allows them to continuously produce something without a specific purpose, but, in fact, it is also an element that current Internet users share and consume the most. Thus, a Jjalbang is the most suitable medium for expressing such surplus, while making it easy to produce, too.

Production Principle of Jjalbang 1: Departing from the original Jjalbang always have their own original content. A variety of images, such as a captured image of a momentary expression of actors on a popular TV show or an interesting line from a character in a comic book that the user accidentally stumbles upon, are uploaded to the Internet as an image independent from the original context. Internet users consume the joke of the image itself without knowing the context of the original situation, and gradually the image loses its original context. If you enter the search term “Jjalbang” in an Internet search engine, you will find a plethora of images that have deviated from their original context, and have instead obtained the name of “Jjalbang.” Due to this reason, Jjalbang are always in an ambiguous position in terms of defining their creators. This is because it is not easy to identify who is the producer of a Jjalbang or the person who produced the original image, as there is the original person, the Internet user, who captured and uploaded the interesting part of the original content, thus becoming its producer.

As previously explained, since a Jjalbang can be made with an image captured from original content, ordinary users who are not familiar with processing images can produce images using the capture function on a computer, digital camera or smartphone. This simple production process has created an environment in which “Jjalbang” can be continuously produced on the Internet. Traditionally, producing and processing images was a unique area reserved for artists and designers, but today any Internet user can create images after being introduced to a Jjalbang. Image quality, is not important for Jjalbang. Only the momentary meaning contained within the images is important. Plus, it can obtain the status of image through the name “Jjalbang” when it departs from the original content.

Production Principle of Jjalbang 2: Interaction through interference Internet users interact in a variety of ways online. They share their thoughts and opinions with many people by chatting or leaving comments on posts. One of the most effective ways to interact is to use images. Korean Internet

4. *The ABC of Media*, Norbert Bolz, Translated by Kim Tae Ok and Lee Seung Hyeop, Hanul, 2011, p. 175



users use the slang term “seuap”, an abbreviation of “scroll apbak,” and which can be literally translated as “scroll pressure.” As the number of posts increases, a scroll bar appears on the right side of the screen, meaning users have to keep scrolling down to continuously see new content. Internet users use this scroll pressure in the sense that they do not like to read a post that has too much content. As indicated by the term “scroll apbak”, Internet users feel a lot of psychological pressure when there is a large volume of content. As *scroll apbak* increases, most people skip the post without reading it. In order to prevent users from becoming bored and skipping posts with a significant amount of content, Internet users insert images into their posts, and the images are also called Jjalbang.

As meaning can be conveyed through Jjalbang, users began to require Jjalbang that can contain the meaning they want to express more clearly than the images captured from the original. As a result, they began modifying Jjalbang by themselves to ensure the meaning and situation they intended is clearly expressed instead of using the original one. They use a text tool or brushes from Windows to add comments. Sometimes they even install Photoshop to compose a new image using the original one. A new context was created in Jjalbang through this interference, and users could interact through the modified Jjalbang and effectively convey what they wanted to express through images.

#### Production Principle of Jjalbang 3: Proliferation through imitation

When a Jjalbang is created and shared with other users on the Internet, a new context, which is completely different from the existing one, is created, and users start a kind of play on it. This play continuously repeats itself through the same process in which the first shared image is gradually transformed by other users, thereby creating an environment in which Jjalbang can be produced exponentially. As the number of Jjalbang increase through such imitation, more Internet users share the newly created context(s), and these Jjalbang gradually build a database.

Why do Internet users continue to imitate and produce images? Internet users can easily acquire sources that can be used as materials for anything they wish to produce from search engines or the Internet community at large. Furthermore, since the images used for Jjalbang have been deviated from the original, users are free to save and modify them.

When reusing the original image, sometimes it is used as it is. However, people will also make changes to the image to meet their intentions in many cases. This is because those who create and watch images that change according to individual tastes get a kick out of it.<sup>5</sup>

The productivity of Jjalbang increases even further when there is a subject for people to gossip about or a situation they take interest in; a subject about which people talk about more can create a situation where more attention and responses are drawn, and the produced Jjalbang can subsequently be shared by an unspecified number of people.

Written by. Kim Narae

\* Partially excerpted how Jjalbangs are made and how they work.

5. A Study on the Form and Characteristics of “Jjalbang,” Kang Yuseon, Master’s thesis, Hongik University Graduate School, 2010, p. 65







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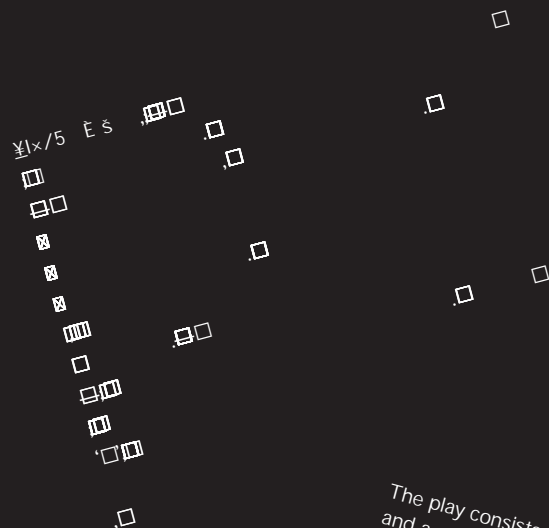
## Playground: a Play Made by a Designer

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Artist  
Vakki  
Bae Minkee  
Min Byunggeol  
Kim Hyungjae, Hong Eunjoo  
Ken Garland & Associates

Curator  
Shim Daeki



The play consists of the participant, the goal of the play, and a rule and method for reaching the goal. Designers give goals and methods to activities that are not regarded as a "play" in everyday life, and participants experience physical and mental pleasure in the process of performing them. The exhibition hall becomes a playground, and this section shares value contained in the theme of "body" through a device that induces movement of the body in the playground and the experience created by it. Both designers and audiences find common values of body through experiencing the play composed of sequence with action-process-result.

Shim Daeki



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Vakki is an artist who explores various media, including graphic design, kinetic installations, videos, and interactive media. She geometrically interprets the process of moving and creating objects in a given orbit, and questions the cycle of existence through kinetic work with graphics and motility. She has held exhibitions at major museums such as the Asia Culture Center and Nam June Paik Art Center as well as at galleries in New York, Berlin and Amsterdam. Through collaborative activities with musicians and choreographers, she has also been working on crossing the boundaries of diverse fields while making strong use of her delightful visual language. Currently, she splits her time between The Hague and Seoul, and operates a creative studio called Vavava Tamgooso.

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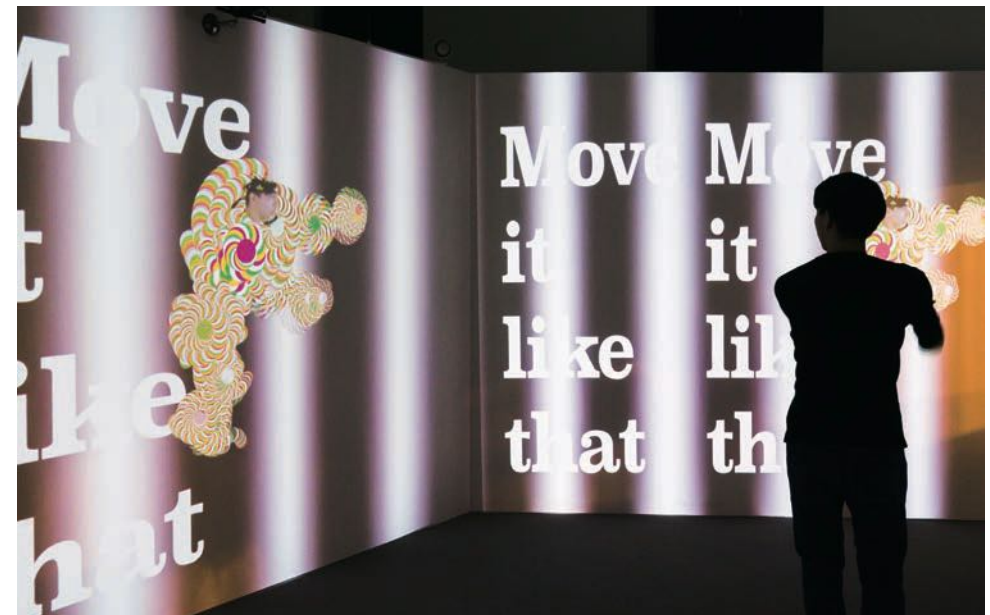
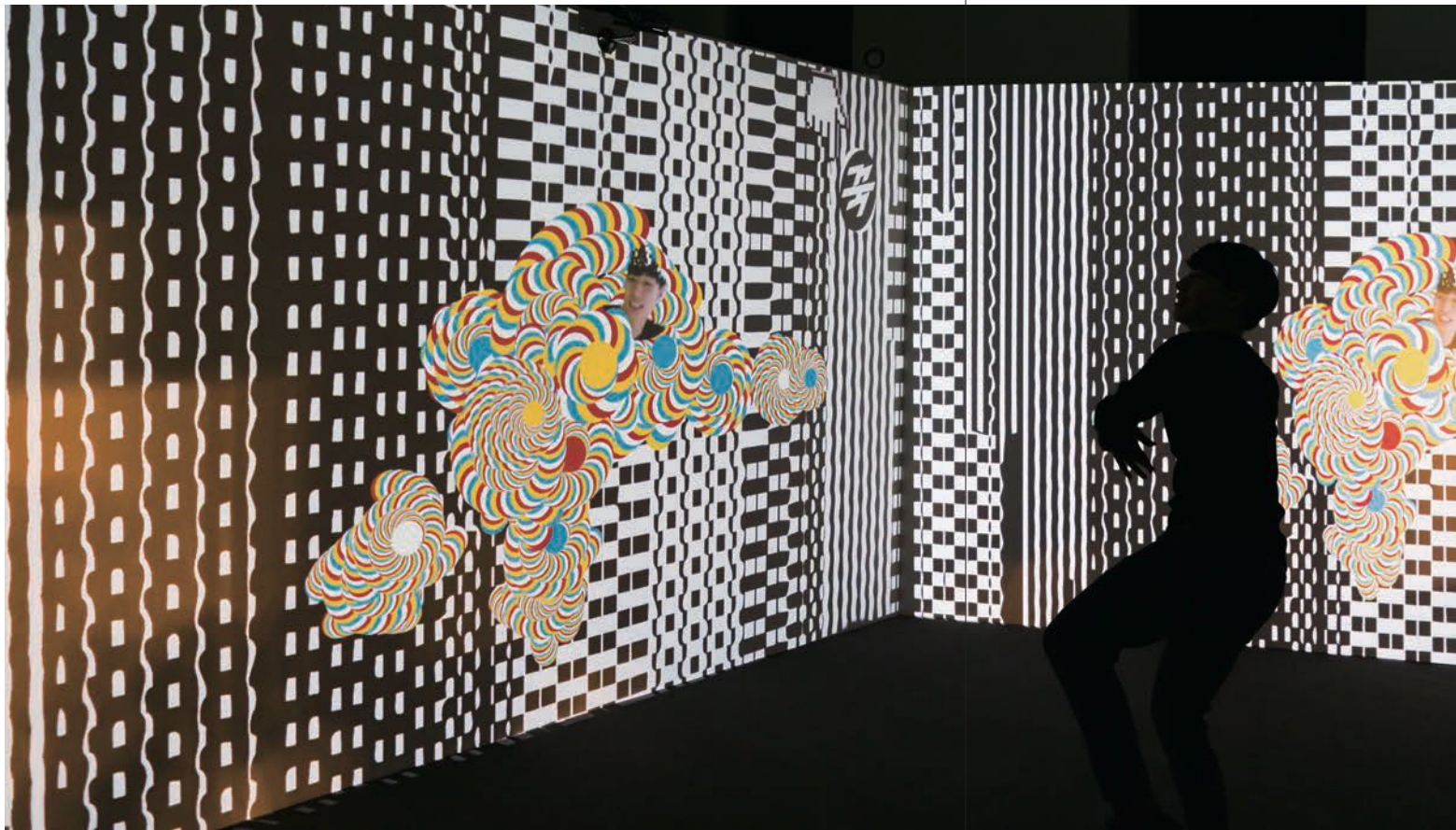
*We Face Every Day*

*We Face Every Day* is an interactive media work based on motion sensors and face recognition algorithms. The viewer confronts his or her face and makes physical movements that are transformed into patterns generated from the main body joints. Thus, audiences become a part of the work themselves. Through the extension of the pattern, this work suggests that although the human body will disappear someday, the power of creating remains while it is moving. The audiences' movements, which infinitely expand with the pattern, also mix with the cartoon composition and texts in the background video, allowing the audience to experience the immersive results firsthand.



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Interactive media, dimensions variable, 2017









Bae Minkee



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Designer Bae Minkee graduated from Seoul National University in 2008 with a major in crafts. He earned a master's degree in 2011 and a doctorate degree in 2015 through Seoul National University's Visual Communication Design Department. He is engaged in the field of design but also lectures at University of Seoul, Seoul Women's University and Ewha Womans University. In addition, he works with publishing, architecture and fashion companies. In the past, he has participated in a solo exhibition, *Put Up & Remove* (2016, Platform Place Hongdae), and a group exhibition, *XS: Young Studio Collection* (2015, Post Territory UJEONGGUK).

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#### Full-scale physical exercise

*Full-scale physical exercise* helps or hinders dynamic reading that can be done by the audience with the fixture itself. *Full-scale physical exercise* will be installed in a way that the work lets the audience *believe* they are moving their bodies themselves. *Full-scale physical exercise* is produced for the physical discomfort of the audience, but the discomfort includes educational value. Audiences can even superimpose their bodies on this installation if they chose to.



₩/\$150 × 80 × 60cm, □P, □2017

Mixed media, 50 × 80 × 60cm, 3pieces, 2017







Min Byunggeol



KOREA

Min Byunggeol, a graphic designer, primarily works on printing and typography, and also makes three-dimensional typeface and furnitures with conceptual approach by combining various graphic forms. Focusing on the interrelationship between the parts and the whole, he makes artworks with transformable forms by repeating parts or creating interchangeable elements, and then combining them. His best-known work is *10 Key Digital Calligraphy*, which uses Enigma typeface, and is composed of only 10 design elements. His most recent exhibition, *Setting up Rectangles*, showed various solid objects made by assembling and disassembling plane forms, while also making use of Korean alphabet puzzles. He teaches at Seoul Women's University.

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### The Chest of Flags

*The Chest of Flags* can sort out a variety of information and things in due order of colors, forms, alphabets and/or symbols. Its partitioning planes, which are made of various colors, forms and materials, have another function that help people recollect/retrieve information and things from furniture that is assorted and stored in a special order. Its index system is based on natural objects and colors that are also a part of abstract landscapes. Audiences can assemble and disassemble certain parts of the indexing furniture and re-form their own abstract landscapes.



Installation (furniture), 380 × 42 × 150cm, 2017



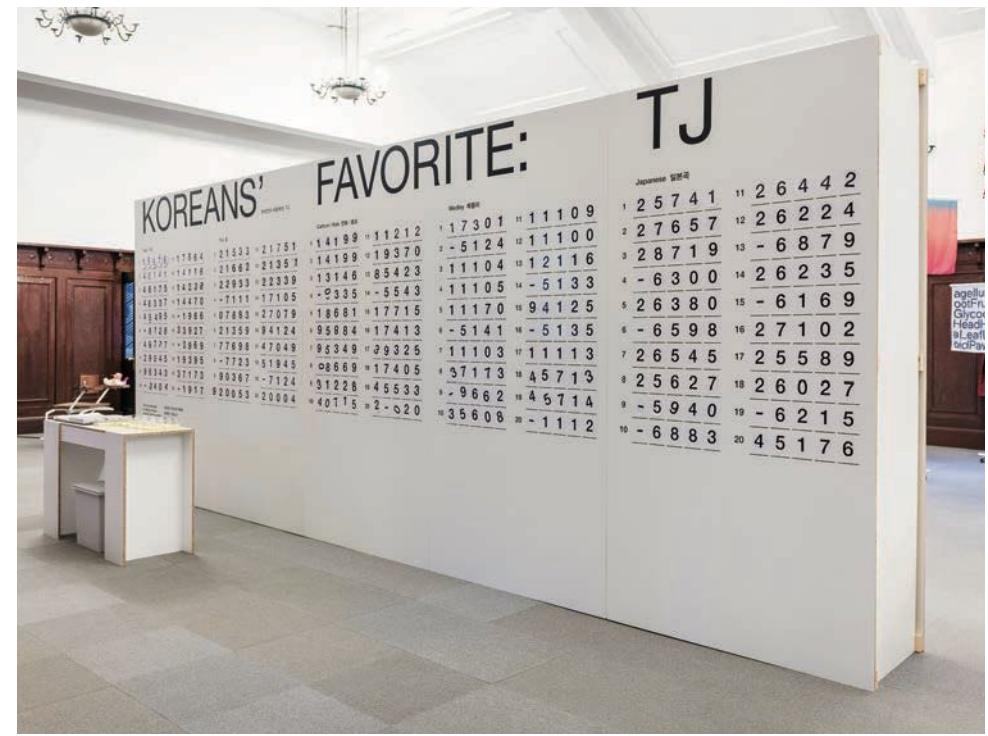




Kim Hyungjae, Hong Eunjoo

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Kim Hyungjae and Hong Eunjoo graduated from the Department of Visual Design at Kookmin University, Seoul, in 2006 and 2008, respectively, before opening a studio in Euljiro in 2011. They have worked on a number of projects together over the years. This has included designing graphic identities, making publications and websites for clients such as Hyunsil Cultural Studies, Audio Visual Pavilion, Nam June Paik Art Center, Arko Art Center, Seoul Museum of Art, National Museum of Modern and Contemporary Art (Korea), Gyeonggi Museum of Art, Korean Film Council, Arts Council Korea, Korea Architects Institute, and Korea National Contemporary Dance Company. In 2015, the catalogue from the exhibition *African Now* (Seoul Museum of Art, 2015), which they designed, won top prize in the graphic design part of *Design* magazine's Korean Design Awards. They have co-curated the exhibitions *The Next Step* (TPot, Seoul, 2009), *GZFM 90.0 91.3 92.5 94.2* (The Space Hamilton, Seoul, 2010), and *Beautiful Books in Korea* (Seoul Art Space\_Seogyo, 2011 / Tokyo Art Book Fair, 2012). They also founded the magazine *Gazzazapzi* (2007-), and have been involved in another magazine, *Domino*, as an editor and a designer. They have also participated in *Typojanchi 2013*, *Anyang Public Art Project 2014*, and *Megastudy*. Furthermore, Kim is a member of Optical Race, an artistic duo, along with Bakh Jaehyun, who participates in many exhibitions related to art, design and architecture, and was selected as one of the year's top artists at the *2016 Art Spectrum*, which was held at Leeum, Samsung Museum of Art. Hong just had her first solo exhibition, *The Almost Certain*, at the Audio Visual Pavilion this past summer, as was selected for the Emerging Artists and Curators program at the Seoul Museum of Art. Currently, Kim teaches graphic design as an assistant professor at Dongyang University, while Hong teaches web design at the University of Seoul and Dongyang University.



4月, 2017



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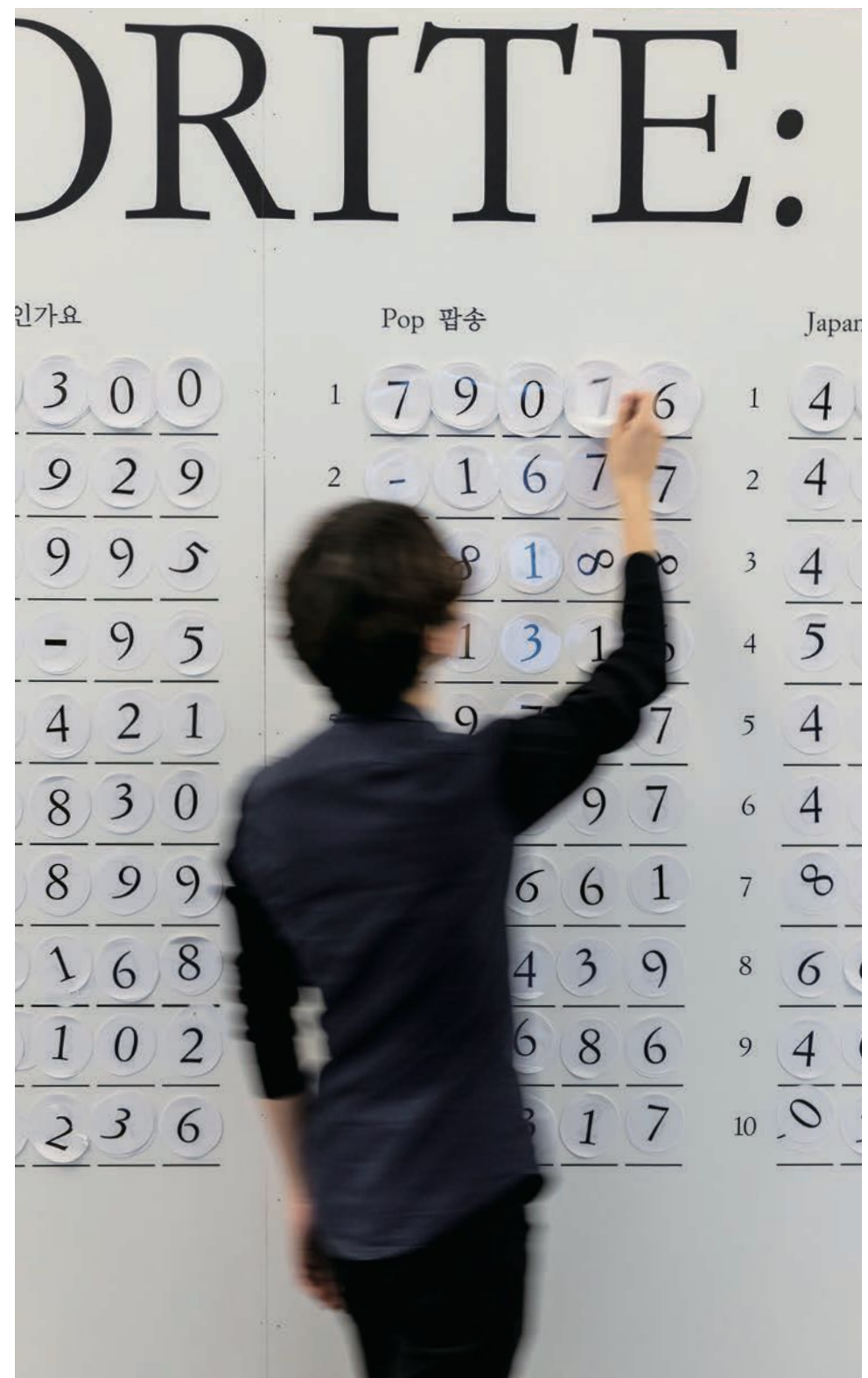
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#### Koreans' Favorite!

*Koreans' Favorite!* attempts to communicate with audiences through pop song charts commonly found at karaoke rooms. Audiences make the pop charts by attaching number stickers on a huge wall. This act then brings social and cultural contexts within a certain atmosphere of karaoke and popular songs. These pop songs played through numbers in the quiet exhibition hall alert the senses to a new series of feelings.

#### Koreans' Favorite!

- : In August 2017, there were 10 new songs on the TJ karaoke machine.
- : In August 2017, there were 72 new songs on the Keumyoung karaoke machine.
- : In July 2017, the consumer price index of karaoke fee was 102.77.
- : In 2016, 3,170 people, 29.9% of 10,602 Koreans, went to karaoke for leisure activities.
- : In 2016, 8,994 people, 80.7% of 11,145 youths in Korea, have used karaoke.
- : In 2015, there were 31,542 registered operating karaoke businesses.
- : In 2015, the number of songs registered in the Keumyoung karaoke machine was 47,321.
- : In 2015, the number of songs registered in the TJ karaoke machine was 43,675.
- : Participate in the daily update for the ranking list.





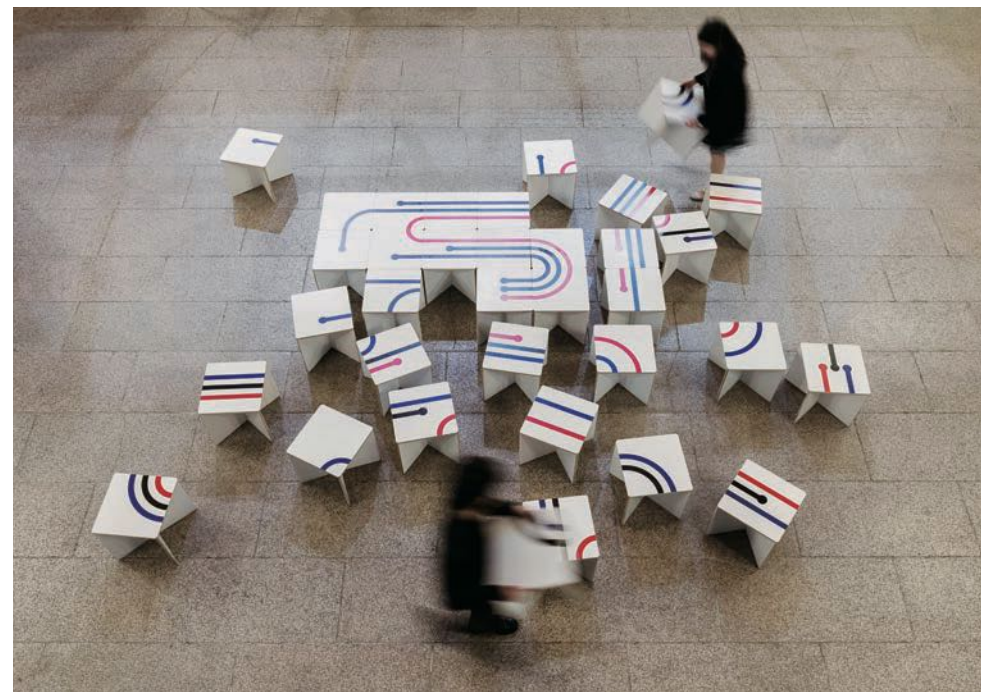
Ken Garland &amp; Associates

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## Connect Game

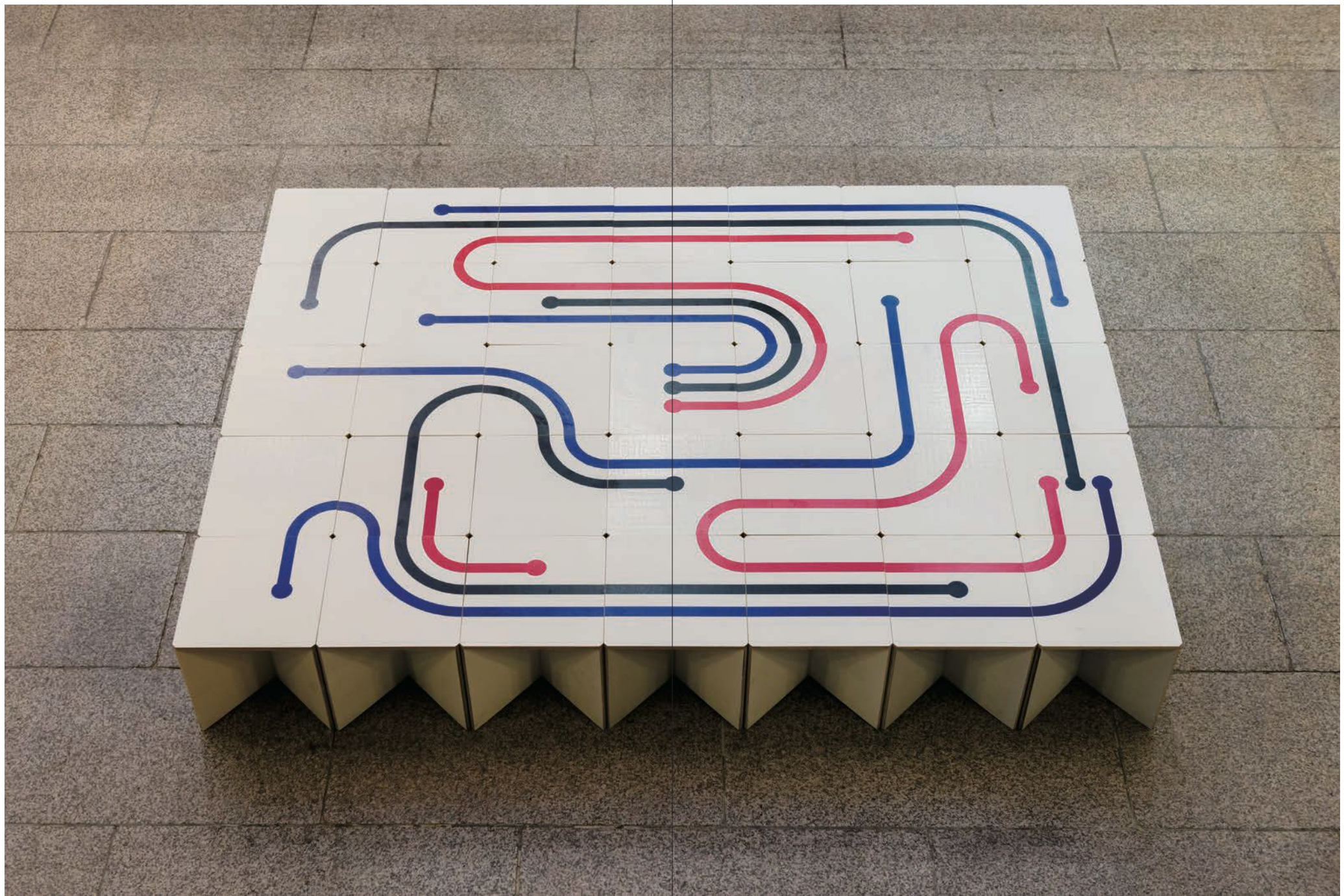
The **Connect Game** (1969) is made of children's toys. While working on the corporate identity design of Galt Toys, Ken Garland suggested that he design a toy himself. In 1969, Ken Garland & Associates designed the Connect game, which is loosely based on dominoes, but takes the shape of rivers, roads, and lines in geometric forms and continues with each subsequent card. At the **Typojanchi 2017** main hall, the designer gives a goal and a direction to behaviors that are not considered "playing" in everyday life. Stools that were designed based on **Connect Game** cards are provided in the play space, and audiences can freely move them while enjoying the exhibition. Through continuous movement of the stools and its resultant forms, people will learn while having fun at the same time.



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- Artist  
Anna Kulachek  
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Guang Yu  
Jiri Oplatek  
Jon Sueda, Christopher Hamamoto  
Studio Joost Grootens  
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Nagashima Rikako  
Atelier Roosje Klap  
Valentijn Goethals, Tjobo Kho  
Shim Daeki, Shim Hyojun  
Sascha Lobe  
Ken Garland & Associates

Curator  
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A flag is used for expressing social, political and cultural ideologies. It is also a symbol of a nation's identity. Raising a flag is something that expresses the opinions and ideas of individuals and groups to others, and the visual language revealed in a flag and the behavior of waving it is an active mise-en-scène. The various ideas of 14 designers (teams) on the subject of the body are expressed through the medium of flags with typography and graphics. The flags will be exhibited simultaneously at Culture Station 284 in Seoul, Korea, and O19 in Ghent, Belgium, representing both the intrinsic meaning of each culture and universal symbolism.

Shim Daeki









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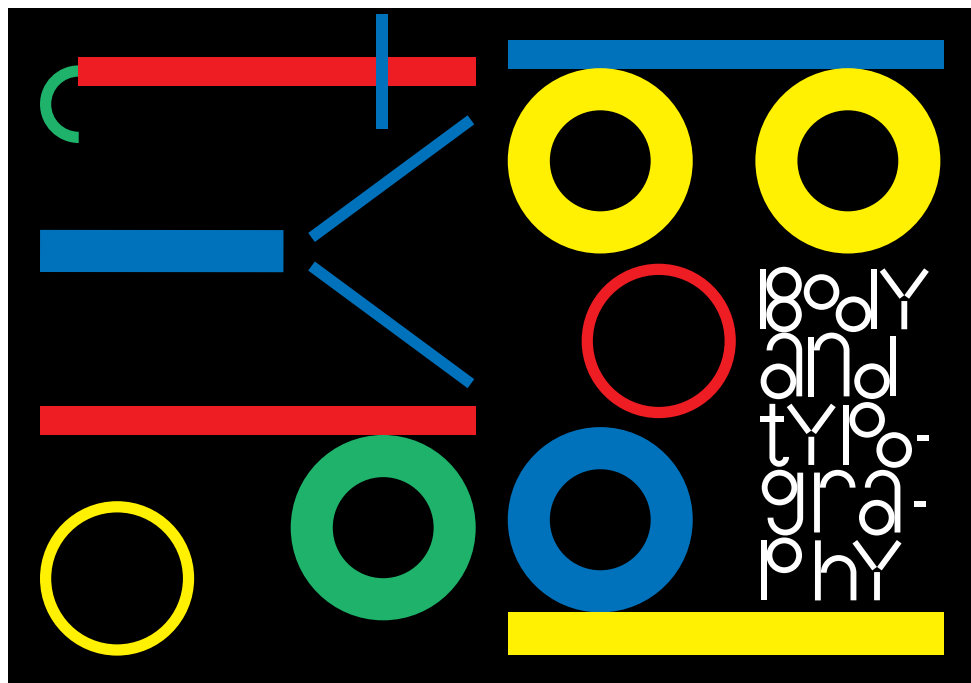


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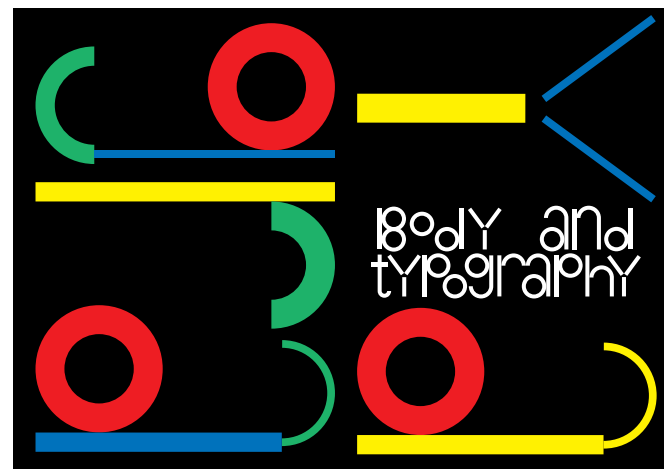
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Anna Kulachek is a Ukrainian graphic designer. She graduated from the Higher Academic School of Graphic Design in Moscow and has worked as an art director since then. In 2012, Kulachek was awarded with a residency at Fabbrica, a communication research center and part of the Benetton Group, which is based in Treviso, Italy. For the last three years she has taken on an important role as an art director at the Strelka Institute for Media, Architecture and Design, where she oversees all visualization of public and educational programs. She also works for Strelka Press, a publishing house at the Strelka Institute.



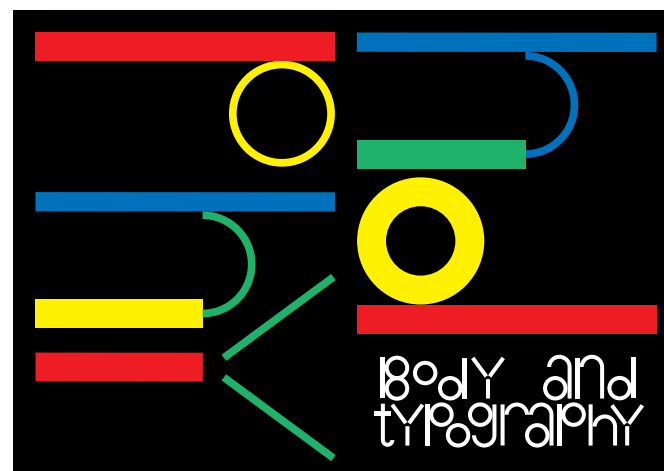
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### Geometric Constructor

Centering around the main theme of 'Body and Typography', I created a typeface used for these flag designs. From my point of view, the body of typography is a typeface, and the body of a typeface is constructed with various geometric shapes. With this approach, I dismantled each letter of my typeface into multiple core geometric shapes, and allowed these shapes to be recognized as abstract images, or even words, depending on the scale. The project visually addresses the core idea of typography, as well as a fundamental understanding of the size and scale of typography.



0 ,3\_□ 100 × 70cm, 2017  
Flag, 3 pieces, each 100 × 70cm, 2017

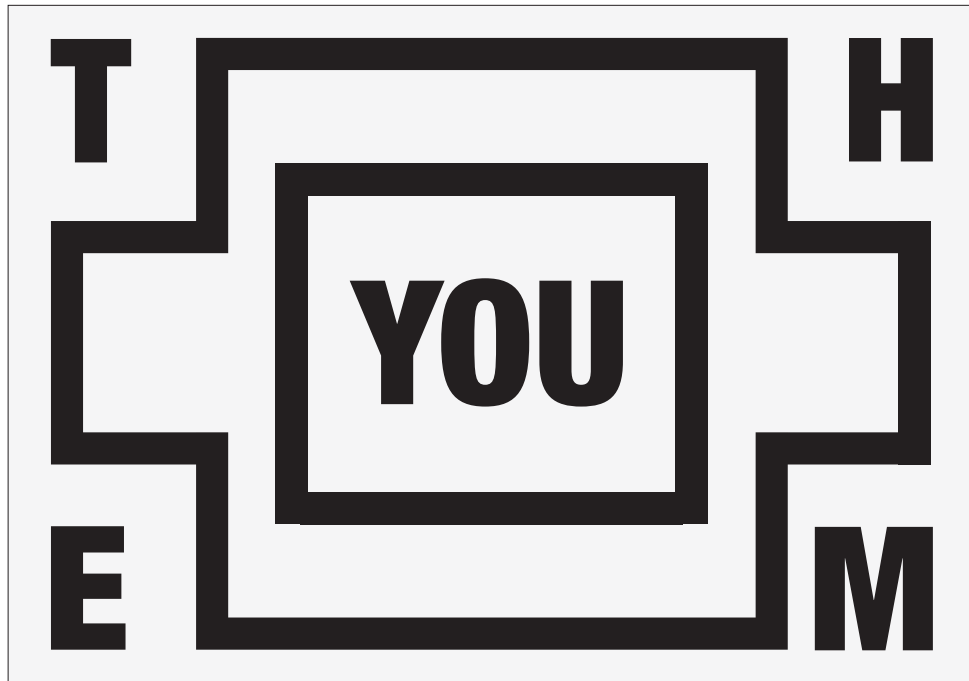


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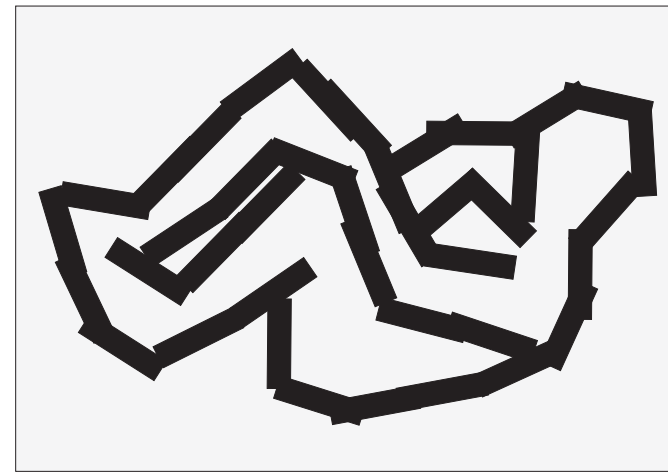
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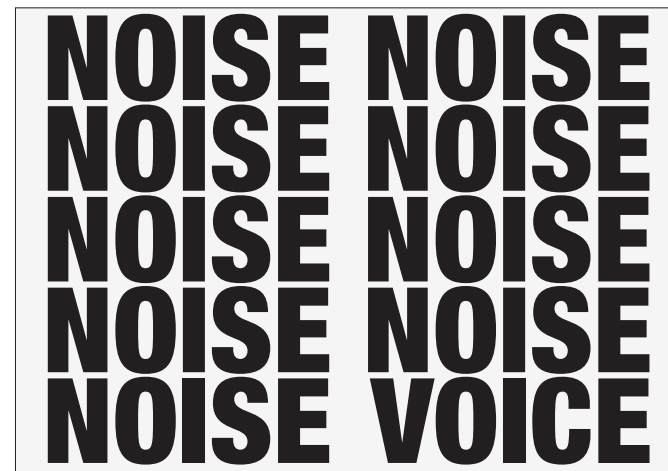
Eike König is a world-renowned graphic designer. He is also the founder and creative director of the Berlin-based creative collective HORT. Eike's artistic work is celebrated for being conceptual, emotional, and visual—sometimes even playful—but always deliberate in approach. König is a professor at Hessen State University of Arts and Design, HfG O enbach.



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YOU - THEM, THINKER, NOISE - VOICE



0 ,13\_10 100 × 70cm, 2017  
Flag, 3 pieces, each 100 × 70cm, 2017



Å 3Æ  
Erik Brandt

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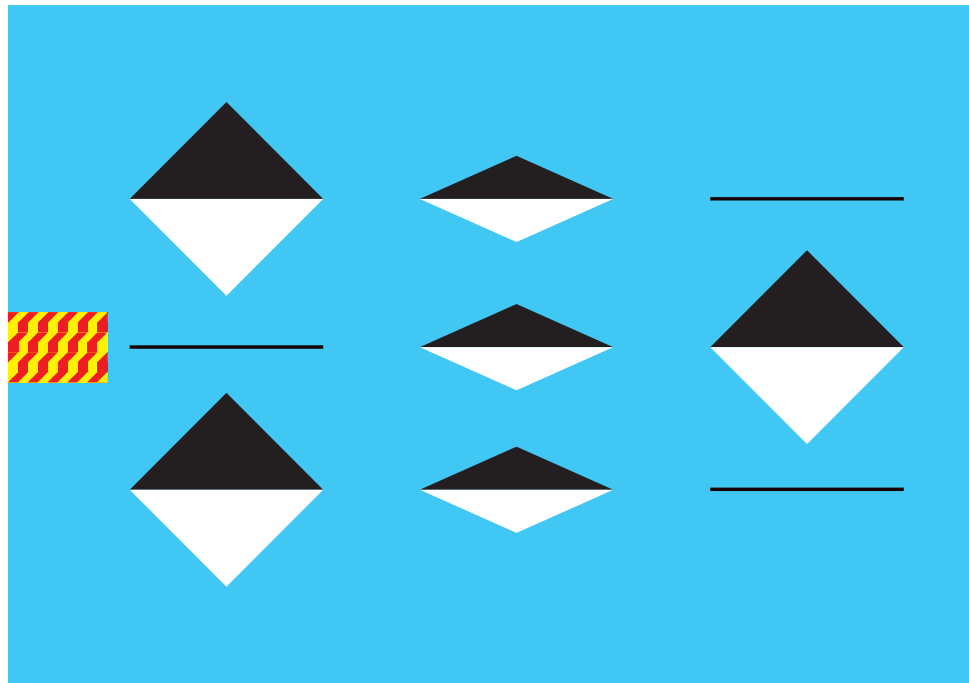
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Erik Brandt is a graphic designer and educator who has been active since 1994. He is currently Chair of the Design Department and Professor of Graphic Design at MCAD (Minneapolis College of Art and Design) in Minneapolis, Minnesota. He is a member of the Alliance Graphique Internationale (AGI) and curates *Ficciones Typografika*, a project dedicated to typographic exploration in a public space. Educated internationally, his career began as a cartoonist in Japan in 1994, and has since found focus largely in print media. He maintains a small graphic design studio, Typografika (Visual Communication und Konditorei). His work has been published and exhibited internationally and he has also received recognition for his very, very silly short films.



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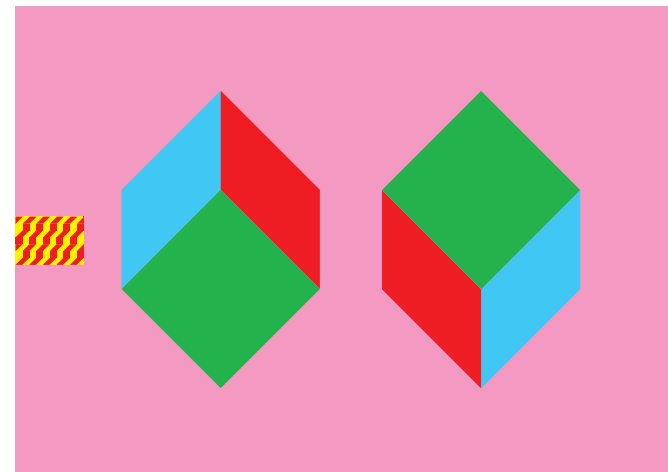
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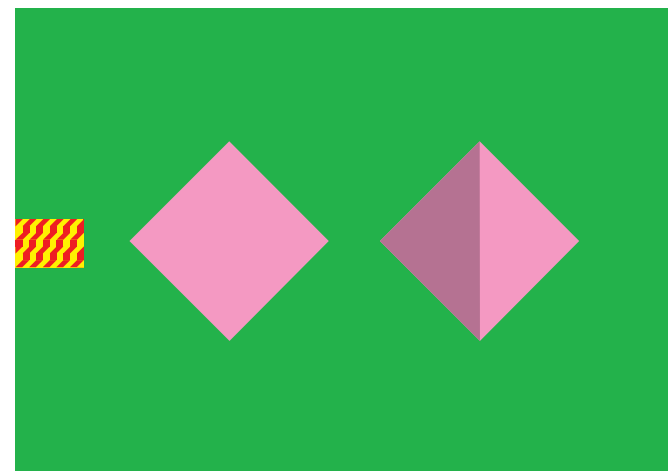
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### Line, Shape, and Light

I wanted to explore the most simple expressions of body, how line and light can give form. Some Dutch designers still use this expression, vormgeving (form giving), and it is very close to my heart. All three flags were derived from the small grid represented in yellow and red on each, and each tell this simple story in a slightly different way. I wanted them to remain true flags, with a hopefully strong graphic presence in the sky.



Flag, 3 pieces, each 100 × 70cm, 2017

Flag, 3 pieces, each 100 × 70cm, 2017



Y\$  
Guang Yu

CHINA

2017

100x70cm

Hello. I'm a graphic designer and an art director. Also a son, a husband, and a father.

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usAntannaArm  
BeakCellMembr  
aneCellWallChe  
stClawCytoplas  
mFeatherFinsFl

Y\$ 2017

100x70cm

100x70cm

agellumFlowerF  
ootFruitFurGills  
GlycocalyxHand  
HeadHornHyph  
aLeafLegNucle  
oidPawPileusRib

### *The Body of Five Kingdoms*

This flag contains terms describing the body features of organisms in the Five Kingdom Classification System, the biological system that separates all living organisms. 33 well-known nouns are used in the flag.

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esSclerotiumSe  
edShellSporeSt  
emStipeTailWin  
g...

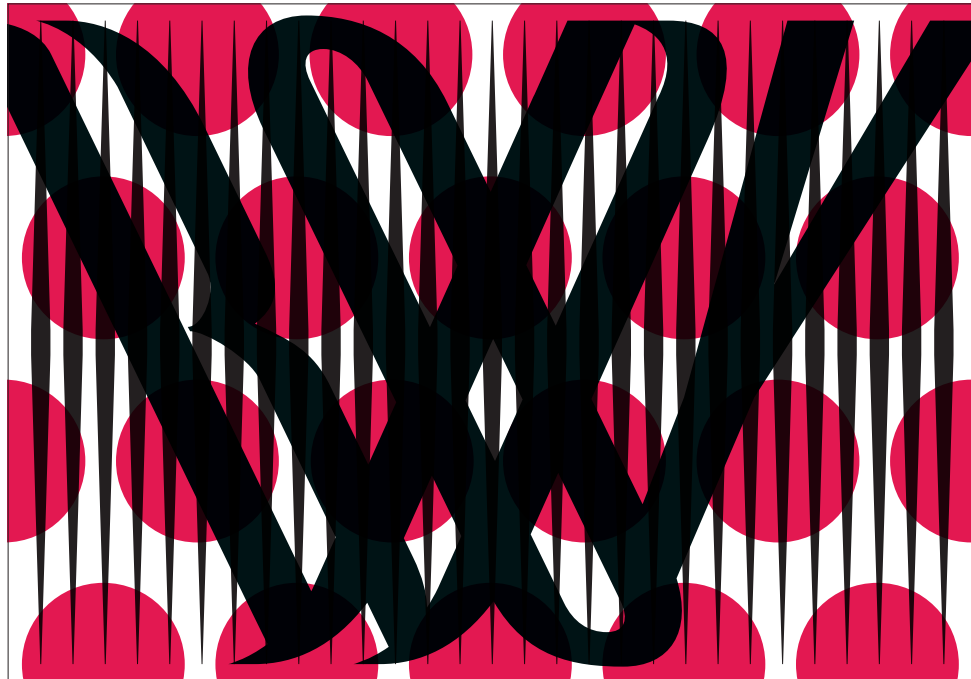
Typojanchi 2017  
The 5th International Typography Biennale  
Edit-Grotesk 60  
September 15 - October 29, 2017  
Designed by Guang Yu

100x70cm, 2017  
Flag, 3 pieces, each 100x70cm, 2017



SWITZERLAND

Jiri Oplatek is a co-founder of the graphic and interaction design studio  
Claudiabasel. He is also a lecturer at HGK Basel, Academy of Art and Design in  
Visual Communication in Basel, Switzerland. He studied at the Basel School of  
Design and graduated in 1999. Notable people he studied under include Manfred  
Maier, Wolfgang Weingart and Christian Mengelt. He then worked as a designer  
at Meissner & Mangold, Basel from 2000 to 2003. Influenced by his education,  
he always works with an experimental approach to find the most fitting shape for  
any given task. He works for cultural clients such as museums, theatres, festivals,  
artists and architects.



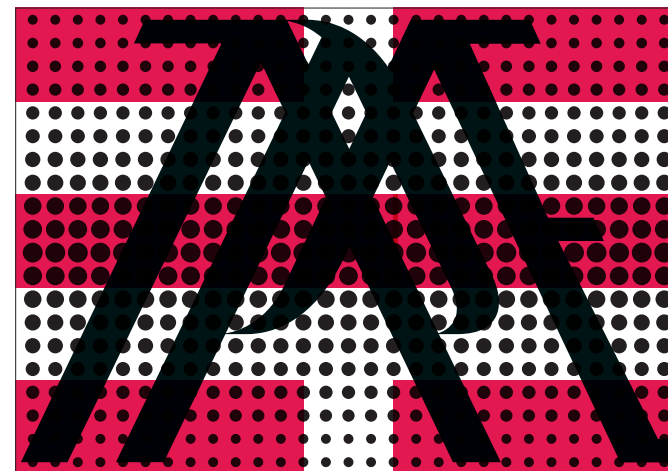
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Body, Love, Type

I wanted to create a kind of a pirate flag, but one with a heart rather than a skull. Recently, I was in Seoul, South Korea, where some good friends showed me how young Korean people create a heart with their thumbs and forefingers. I call it "K-Pop-Heart." It soon became clear to me that I should use that body sign as a central part of a flag. The second layer, the crossed bones, and the third layer, with symbolic shapes, grew organically from my original premise. That is how my *Body-Type-Pirate-K-Pop-Flag* evolved.



□, □, □ 100 × 70cm, 2017

Flag, 3 pieces, each 100 × 70cm, 2017



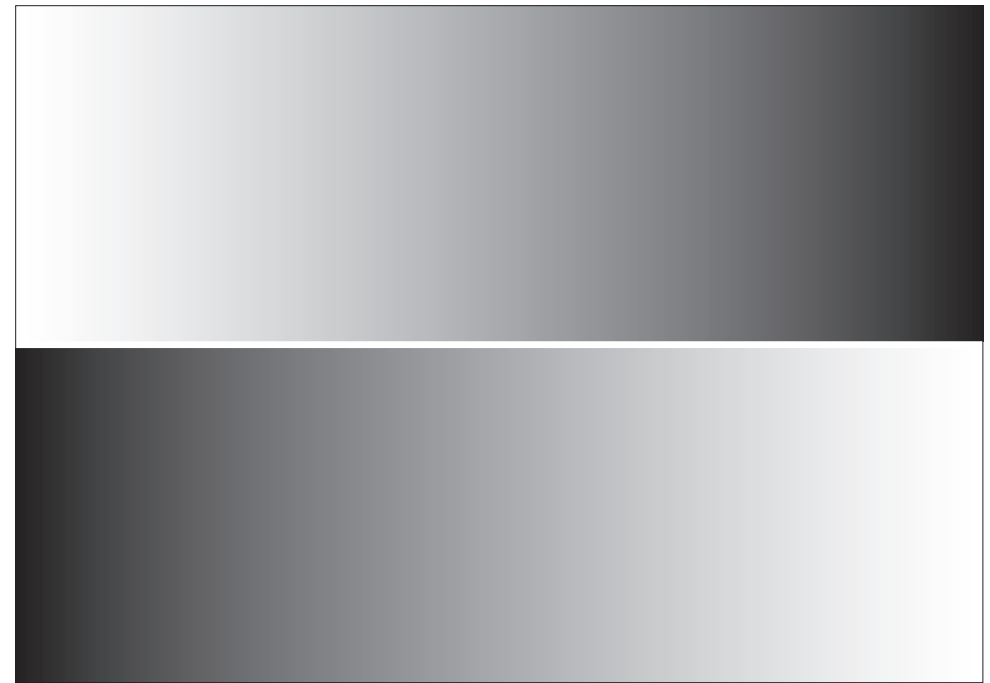
Jon Sueda, Christopher Hamamoto



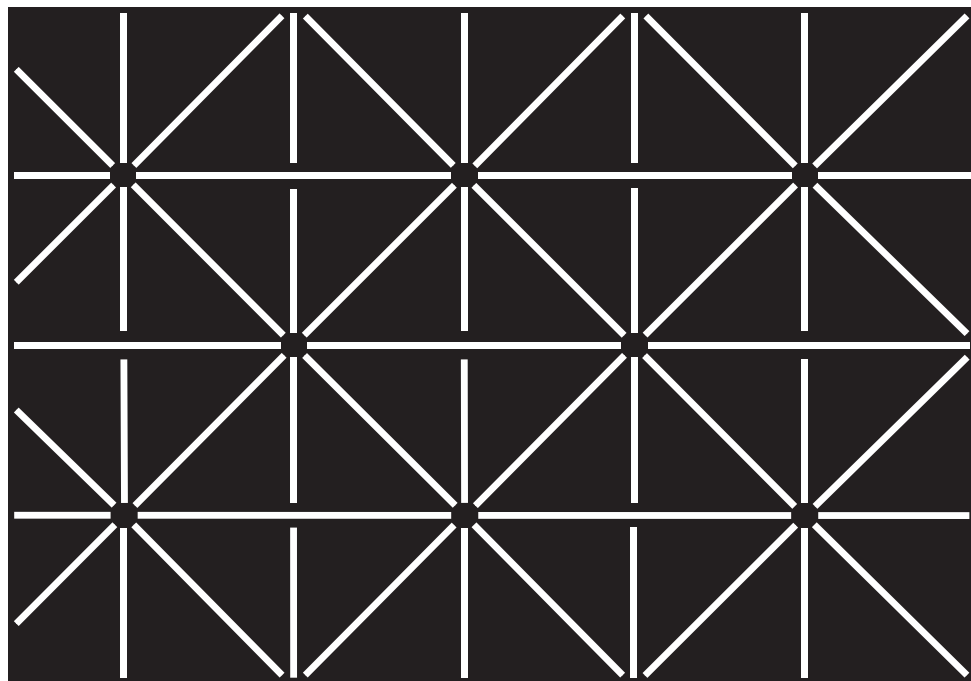
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Originally from Hawaii, Jon Sueda has practiced design everywhere from Honolulu to Holland. After earning his MFA in Graphic Design from CalArts in 2002, he worked as an intern in the Netherlands with Studio Dumar, and was then invited to North Carolina State University to serve as a designer-in-residence. In 2004, Sueda founded the design studio Stripe SF, which specializes in print and exhibition design for art and culture. He is also the co-editor of **Task Newsletter**, and the co-organizer of AtRandom events. In 2007, he relocated to the San Francisco Bay Area, where he served as Director of Design at the CCA Wattis Institute for Contemporary Arts for seven years. Today, he is Chair of the MFA Design program at California College of the Arts. In the past he curated exhibitions including *The Way Beyond Art: Wide White Space* for the CCA Wattis Institute for Contemporary Arts; *Work from California* for the 25th International Graphic Design Biennial in Brno, Czech Republic; and *All Possible Futures* for SOMArts Cultural Center in San Francisco. Most recently he was selected as a member of the Alliance Graphique Internationale (AGI).

Christopher Hamamoto is a designer based in the San Francisco Bay Area. He is interested in how automation and algorithms change social relationships and aesthetics. Hamamoto is an assistant professor at California College of the Arts, and maintains an independent graphic design practice.

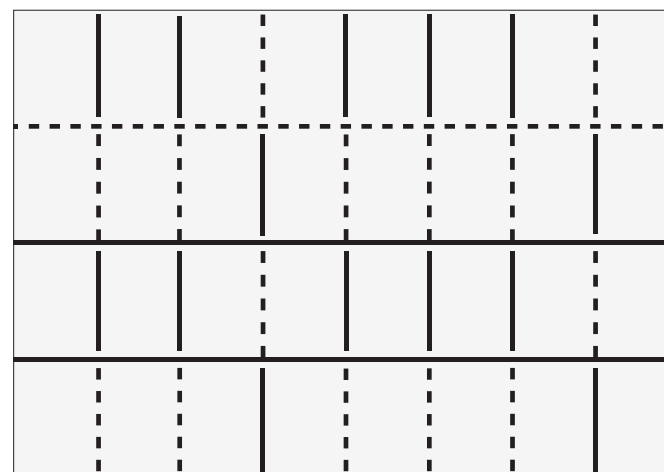

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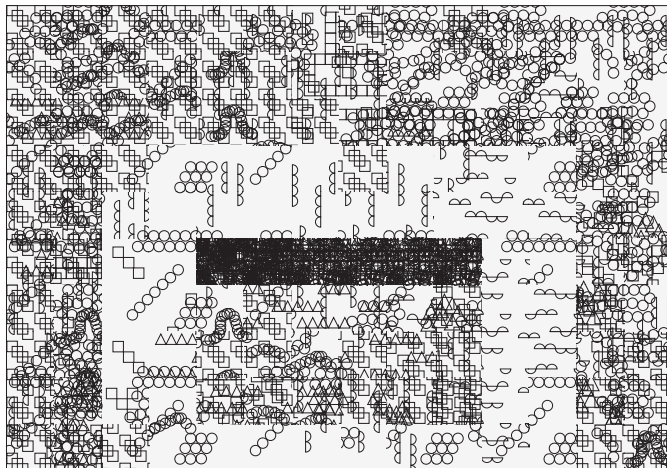
### Three Folds

This series of flags is titled *Three Folds*, and explores the human body's relationship to the format of the flag, generating a graphic language inspired by the varied ways that different countries fold their flags. The correct folding procedure is highly specific, depending on what nation's flag is being folded, and in most cases the act stems from military custom created to conserve hoisted flags. Flag-folding is always a respectful and ceremonial process that includes at least two, but in some cases eight, or more people. Each fold is carefully choreographed, with the interaction and body position of the participants connoting an essential and sometimes symbolic meaning. Techniques range from barrel and accordion folds to rolling and tying, and include specific storage restrictions and even disposal protocol if a flag touches the ground or becomes worn out or damaged. *Three Folds* takes three folding methods used in North America, Europe and Asia, and abstracts them into a series of geometries, grids, maps, and graphics that explore visualizing human interaction with the flag as an object.



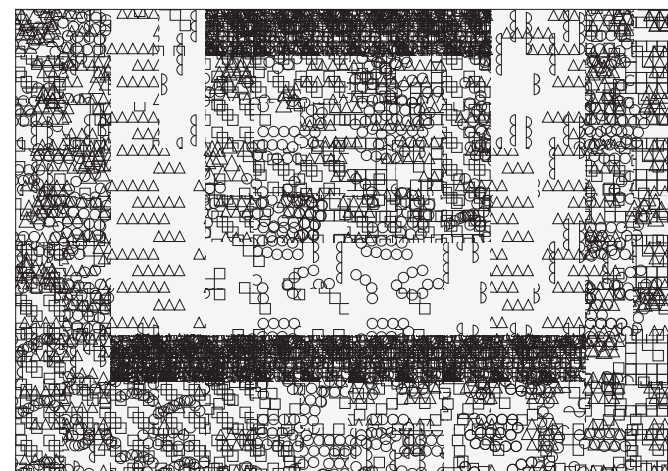


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You and I are living in a post-binary world. Facebook offers 71 gender options, for instance. Science and technology challenge the boundaries between complementary pairs that until recently were certainties. They question the dividing line between opposites like life and non-life, organic and inorganic. In this object-oriented universe, nothing can ever be a background. But what, I wonder, is a body if there is no "I" and no "you"?

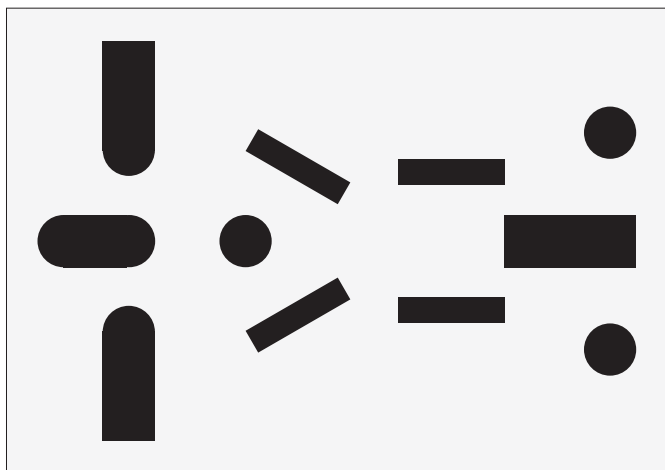




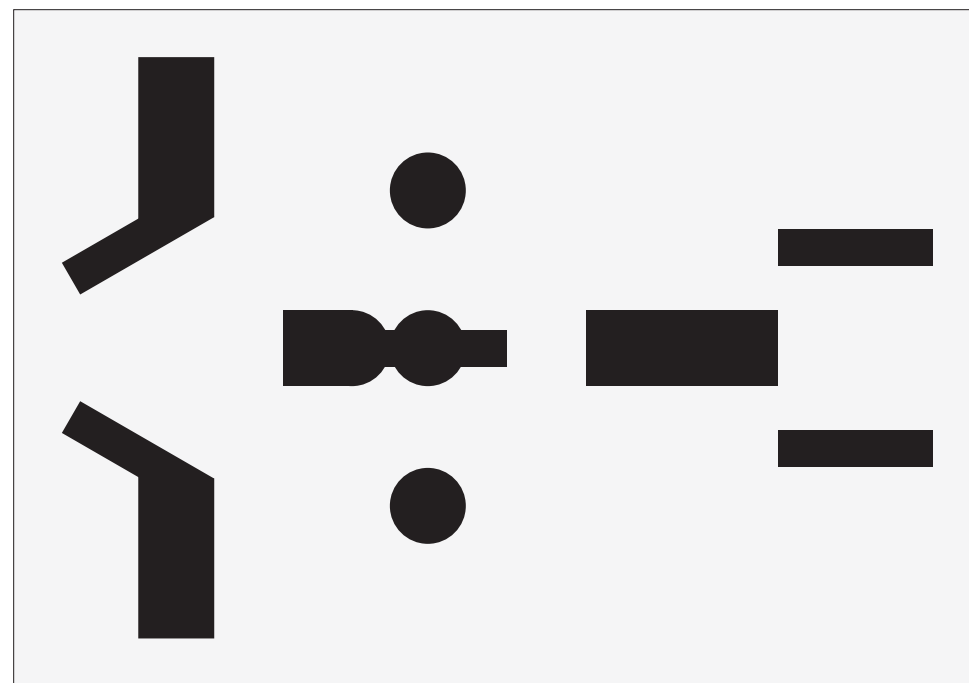
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OK-RM is a design studio based in London, and founded in 2008 by Oliver Knight & Rory McGrath (OK-RM). OK-RM are creative directors of REAL REVIEW and founders of InOtherWords, a publishing imprint creating books and other printed matter in close collaboration with artists and other cultural protagonists. Recent clients have included Vivienne Westwood, JW Anderson, The Guggenheim, The Met and Het Nieuwelandinstituut. They have also carried out collaborations with artists including Juergen Teller, Fos and Shezad Dawood. Since the spring of 2017, Oliver Knight and Rory McGrath have worked as professors at ISIA Urbino in Italy, lecturing on exhibition design and spaces.

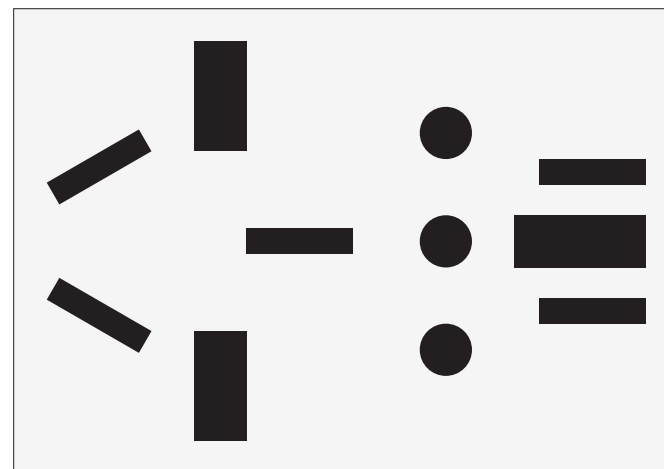


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*Compatible*

Today, it's hard to view a national flag separate from a call to arms, a reminder of bloody histories, or a badge of defiance aimed at the *other*. Perhaps we require icons that claim a community beyond the nation state or the continental bloc. Perhaps it's the progression of technology, and therefore humanity, that ultimately binds us. The universal power adapter forms a collective whole with dissonant parts, facilitating their unity with one technology as people gather around it. Each structure addresses the message of unity irrespective of today's politics. Together, they form a picture of an ideal world.



Ø , 3\_, 100 x 70cm, 2017  
Flag, 3 pieces, each 100 x 70cm, 2017



Nagashima Rikako

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Nagashima Rikako is a Japanese graphic designer. Using her visual language as an axis, she approaches and unravels branding, signage planning for architectural structures, and editorial design. In conjunction with her commercial work, she releases periodical project series called *HUMAN NATURE*, and which question the symbiotic relationship between human beings and nature.

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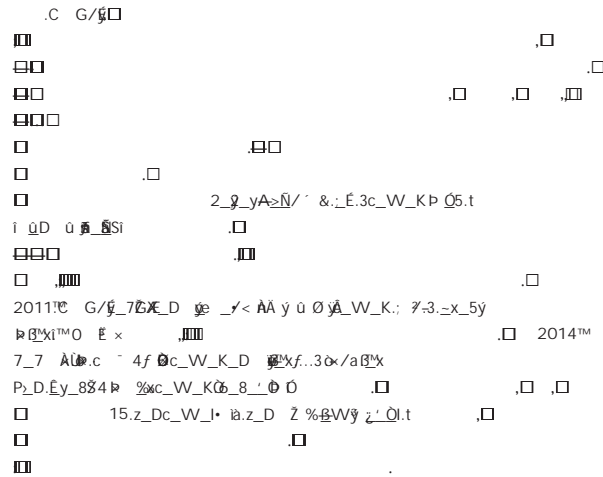
By looking at the sun up in the sky for a long time, I can see how natural color, light, and temperature influence our body and mind, and am often surprised with its invisible energy. It is difficult to completely translate this phenomenon into a human language. The sun reveals various aspects and delivers countless elements, both comprehensible and incomprehensible, to humans, animals, and plants. On the other hand, languages invented by man have developed towards the better efficiency and the wider common recognition among members via symbolization, conceptualization, and the unification of things. Due to the social emphasis on efficiency, people have become frightened of chaos and unaccountable beings. However, society possesses a certain extent of disorder in its natural state. Both mental and physical confusion is even a part of the most fundamental characteristics of the human body. Obsession with orderliness and efficiency denies essential chaotic elements lying in body and mind, society and nation, which instead causes a hindrance of development towards the "perfect" society. Therefore, we need to narrow the gap between chaos and order and subsequently blur their border. For instance, the sun is pleiotropic and never displays the same color. Like the sun, nature is always pleiotropic and incorporates diversity. As a result, each unit of the nature influences another, thereby carrying out symbiosis. How about human beings? People, especially in Japan, where uniformity gradually takes place, hesitate to claim and stop the building of nuclear plants since efficiency and economy are their priorities. For quite a while, individuals have freely exploited nature, with benefits being offered in the way of order and efficiency. Therefore, this is the right time to fully appreciate nature. The way nature operates teaches us valuable lessons.

Flag, 3 pieces, each 100 x 70cm, 2017









Roozje Klap, Pauline Le Pape

Roozje Klap, who was born in 1973 in Amsterdam, owns a visual communication studio that works mainly in graphic design and typography. She established this studio after her graphic design studies at the Gerrit Rietveld Academy in Amsterdam. The studio researches the experimental boundaries of custom fit design, something that is peculiar yet collaborative. For Klap, a typeface can be unreadable; a book can turn out to be a sculpture; and a stamp can become a drawing-by-numbers drawing. In short, she has a strong affection for unorthodox type design. Solving the mystery of an unanswered question is what drives Roozje Klap. Many of her projects involve close collaboration with specialists from different cultural backgrounds, such as artists, curators, architects, type designers and writers. The research-based interdisciplinary design approach enables Klap to challenge the boundaries of graphic design and create new forms of communication. In fact, Roozje Klap represents a new generation of graphic designers that not only works on private or public commissions, but also defines their own assignments.

Today, Klap mainly works with clients from the cultural field: museums, galleries, art publishers and artists. She designed two stamp series for PostNL as well as the new 2 euro coin for the Netherlands. With her designs for the *Encyclopedia of Fictional Artists and Rijksakademie Annual Report 2011*, she received a European Design Award. Together with Niels Schrader, Klap is head of the Graphic Design Department at the Royal Academy of Art (KABK) in The Hague, where the two implement both innovative and research-based design classes with a strong focus on crafts in typography and coding, making this department one of the leading bachelor's-level design educations in Europe.

Under the new policy of Mirror Van Eyck that was established in 2011, Roozje Klap started as one of the core advising researchers at the Jan Van Eyck Academy, the post-academic multimorph institute for fine art, design and reflection in Maastricht, the Netherlands. Besides studio visits with participants, she is part of the selection committee and organizes the Van Eyck Summer School. In July 2014, Klap initiated the collective Design Displacement Group, which focuses on the current discourse of graphic design in today's rapidly changing (media) landscape and its transdisciplinary development towards other disciplines. The Design Displacement Group consists of 15 designers and one social scientist from various levels, cultures, disciplines and nationalities, and they collaborate on different, often self-initiated, projects in changing compositions. Their design method should be understood as the collective transcending individual traits. In past years, Roozje Klap has been a committee member of the Fonds BKVB, the Amsterdam Fund for the Arts, and the Mondrian Fund. She is now a jury member for the Dutch Design Awards and The Art Directors Club Netherlands.



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\* <http://www.universalkimono.com>

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Digital technology and social networks have drastically changed our lives—boundaries between the private and public have become fuzzy, while the gap in equality, security, wealth and threats to personal freedom and privacy are under scrutiny. For *Typojanchi 2017* we have created three flags with a DIY kimono pattern, which, when taken together, form the 30 articles of the Universal Declaration of Human Rights (1948). Seventy years ago, this important treaty was put together by the United Nations General Assembly, as this necessity had arisen directly from the experience of two world wars.

The “kimono,” which actually means a “a thing to wear” (*ki* is “wear” and *mono* is “thing”) is used here to embody and adopt the Four Freedoms—freedom of speech, freedom of religion, freedom from fear, and freedom from want—as basic aims of the free self, and is empowered by the fact that you have to make it yourself.\* By wearing the 30 articles, one embodies the right to live, show the dignity and worth of other humans. At the same time, it promotes a universal respect for, and observance of, human rights and fundamental freedoms for all without distinction as to race, sex, language, or religion.

\* We have made the design of *The Universal Kimono* available under Creative Commons. Download the three flags yourself at [universalkimono.com](http://www.universalkimono.com) and wear it with pride!  
<http://www.universalkimono.com>



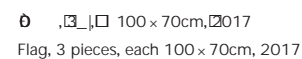
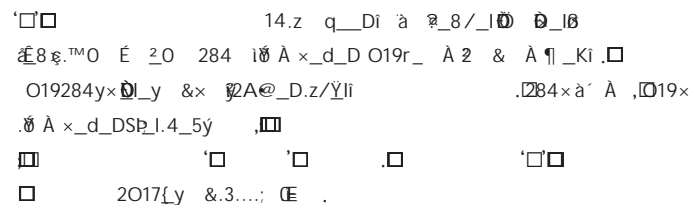




DAEKI & JUN is a Seoul based design studio established by two graphic designers, Shim Daeki and Shim Hyojun. Their designs won and were selected by more than 80 international design awards including Red Dot Awards, Graphis Annual, Moscow Global Biennale of Graphic Design Golden Bee, Tokyo Type Directors Club, and the Society of Typographic Arts 100 (STA 100).

Shim Daeki studied at University of the Arts London, Central Saint Martins (CSM), and University College London (UCL), University of London. Other than the commissioned projects, he currently teaches at Design Innovation Department of Sejong University and works as an adjunct professor at Visual Communication Design Program in Seoul National University of Science & Technology.

Shim Hyojun studied at University of the Arts London, Central Saint Martins (CSM), University College London (UCL), University of London and Goldsmiths, University of London.





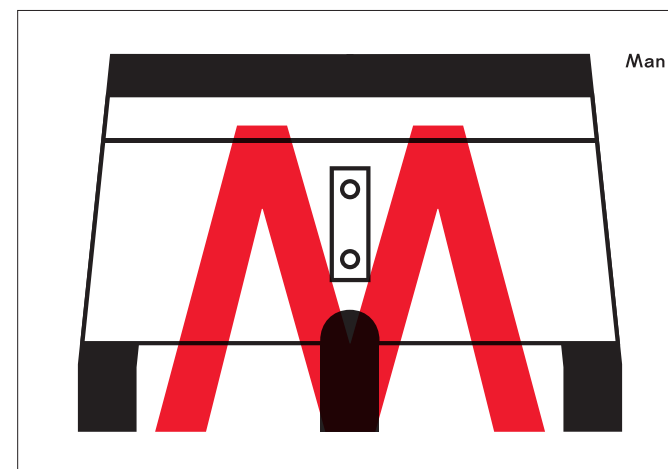
Sascha Lobe is a graphic designer based in Germany. He was selected as a member of the Alliance Graphique Internationale (AGI) in 2009. Since 1999, Sascha has founded and operated the visual communication agency L2M3 kommunikationsdesign in Stuttgart, Germany. Currently, he is a professor at Hessen State University of Arts and Design, HfG Osnabrück.



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Woman, Unisex, Man



Flag, 3 pieces, each 100 x 70cm, 2017



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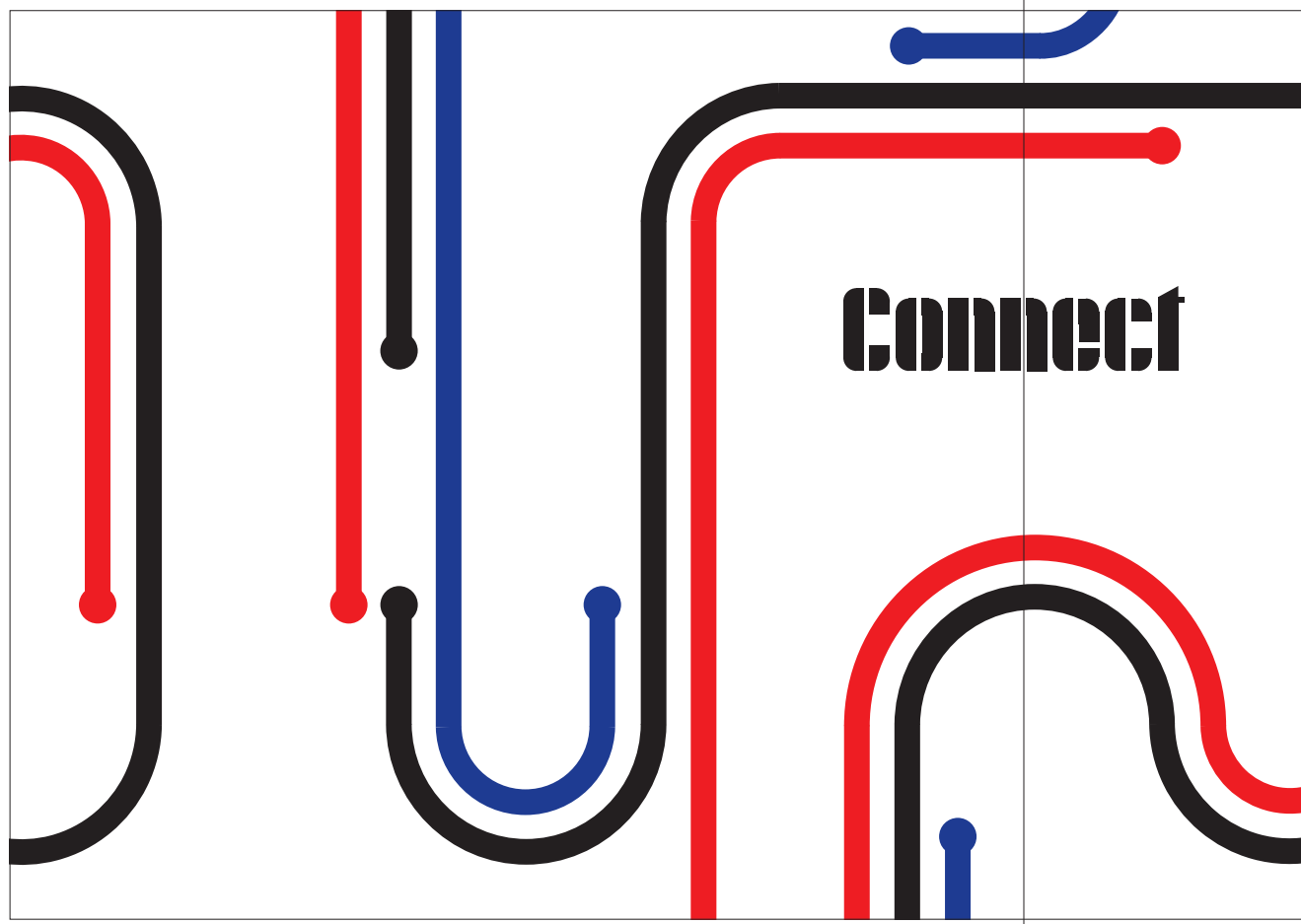
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Ken Garland is a British graphic designer, photographer, writer, and educator. Ken Garland who made the *First Things First* manifesto, largely influenced the design world and founded Ken Garland & Associates in Camden, London, 1962. Since its foundation, he has been active in a variety of areas including logo type and identity design, publishing, and exhibitions for 47 years, working with many companies and organizations including Galt Toys, RCA Records, Paramount Pictures and Aston University.

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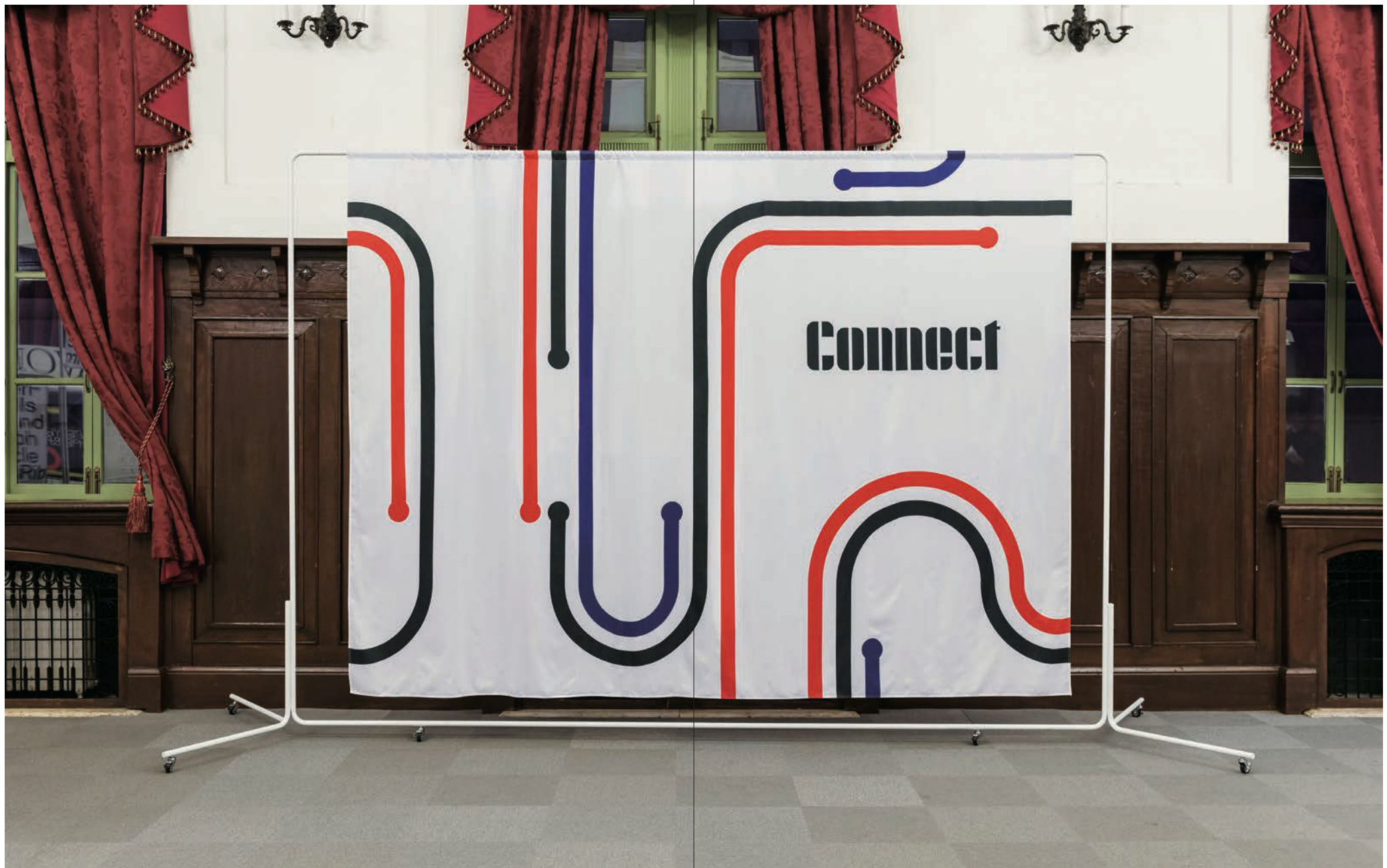
### Connect Game

*The Connect game* (1969) is made of children's toys. While working on the corporate identity design of Galt Toys, Ken Garland & Associates suggested that he would design a toy himself. In 1969, Ken Garland & Associates designed the Connect game, which is loosely based on dominoes, but takes the shape of rivers, roads, and lines in geometric forms and continues with each subsequent card. Connect game's main graphic is displayed as a giant flag as a collaboration between Belgiums O19's *Flag* exhibition and *Typojanchi* 2017.

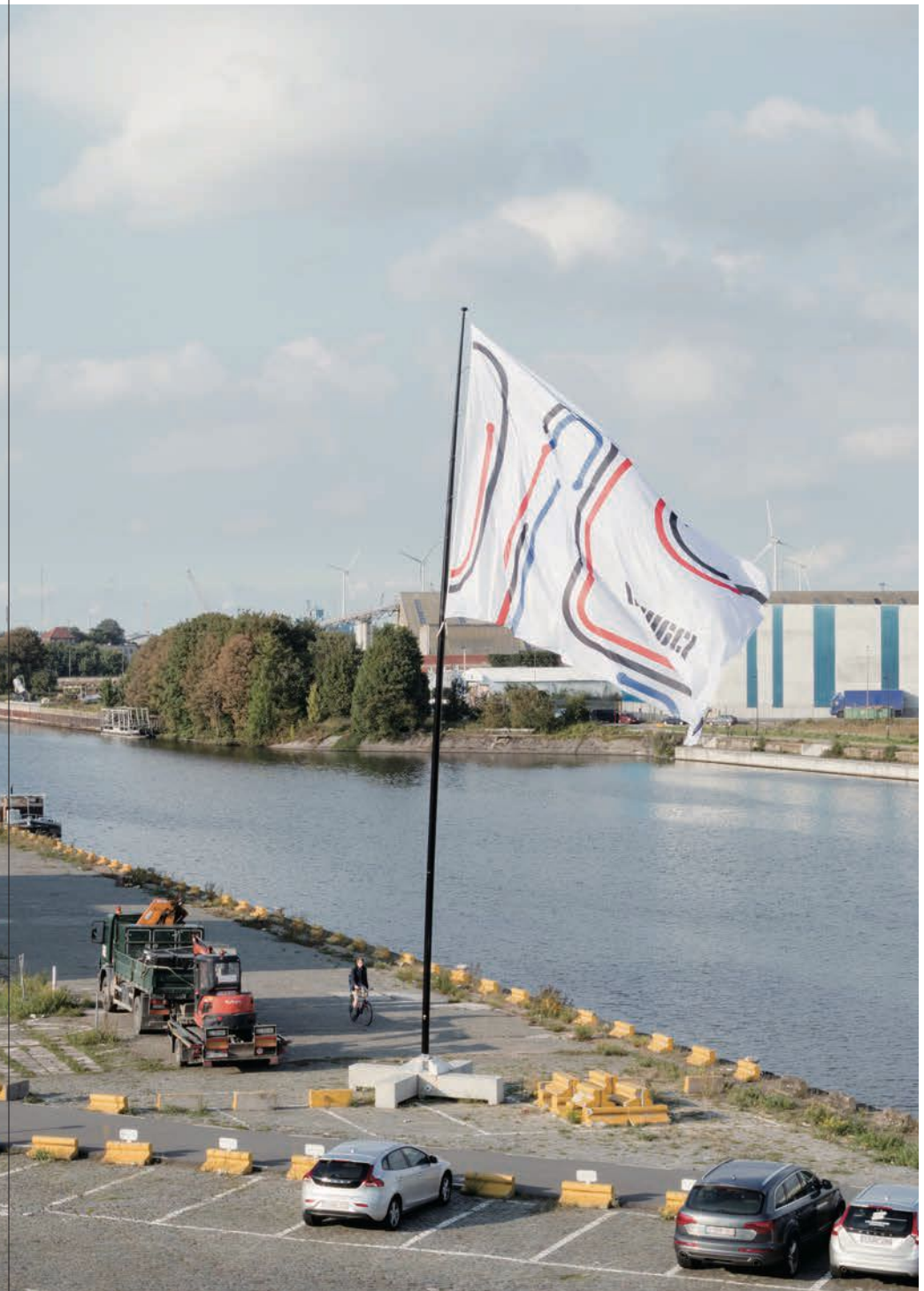


Ø ,360 × 252cm,□969  
Flag, 360 × 252cm, 1969

















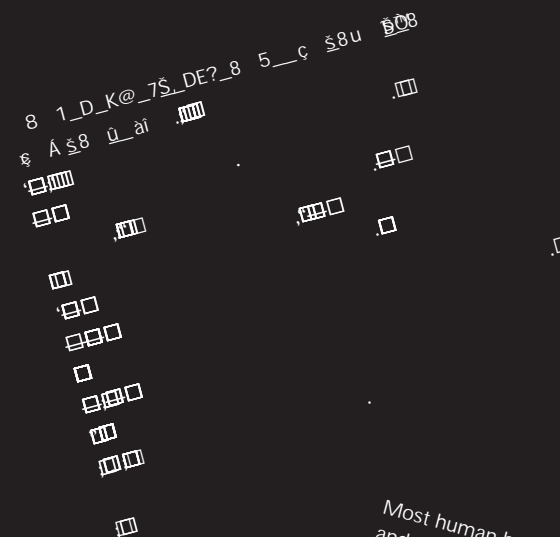
## The Process of Intuition

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Artist  
Okumura Yukimasa  
Richard Niessen  
Hansje van Halem

Curator  
Chae Byungrok



Most human beings perceive an object using our senses and embrace the world through intuition. In spite of that, we've stressed reason and logic too much—and for too long—even in the field of creativity. As a result, sensory stimulation and direct/indirect experiences have now become a target to be judged and analyzed through learned knowledge. *The Process of Intuition* focus on a designer's working process, from starting a project with sensory confidence to producing the desired result while relying on intuition. *The Process of Intuition* elaborately records the process of working that comes about from the invited designers' unique intuition and experience, exploring how our senses and intuition lead to creativity. Audiences will see various products derived from the experiment as they embark on an intuitive and sensory journey that they will rarely have experienced before because these two things lie much deeper than that of mere reason.

Chae Byungrok



# Okumura Yukimasa

JAPAN

Okumura Yukimasa was born in Aichi Prefecture in 1947, and later graduated from Kuwasawa Design School. After graduation, he worked at TSTJ as an art director. He began his career with art directing for music with Yellow Magic Orchestra, a Japanese electronic music band, and, beginning in 1981, he was awarded the ADC Award for four consecutive years. Since then he has broadened his field of professional interests to advertisement and editorials. He is currently a member of the Tokyo TDC and JAGDA, and is a guest professor at the Joshibi University of Art and Design.

## Trajectory of Okumura Yukimasa's Designs

The works of Okumura Yukimasa started in the field of music in the 1970s. They then broadened to the expression of space in editorials and advertisements in the '80s, added a Japanese style in the '90s, and pursued a diversity of creation from the turn of the millennium onwards. Currently, he challenges himself by working on "seeking out the metaphysical (soul)" and "pursuing the physical (body)."











琳派 400

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 □ 琳派 .□ 'Rinpa 400' 琳派  
 400'□ .

RINPA 400

This poster was exhibited at the GGG Gallery's exhibit *21st-century Rinpa Posters*. The theme revolves around landscapes where people live peacefully and are surrounded by mountains, forests, birds, and dogs. It is a mixture of paintings, figures, photographs, collages, and other heterogeneous materials. Two logos, "Rinpa 400" and "Rimpa 400," were placed on the left and right of the poster.



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S · F · X

A poster for the album S · F · X by Hosono Haruomi. It aimed at creating visuals by using the same method for music composition that depicted the special effects of the movie. The face of a female, along with the face of Hosono, were composed together using an optical method. All of these visuals were created from manual operations in a darkroom, overlapping new images with multiple exposures on the mask screen of cell film.



Okumura Yukimasa



5 ,0 72.8 × 103cm\_1984  
 Poster, offset printing, B1 (72.8 × 103cm), 1984

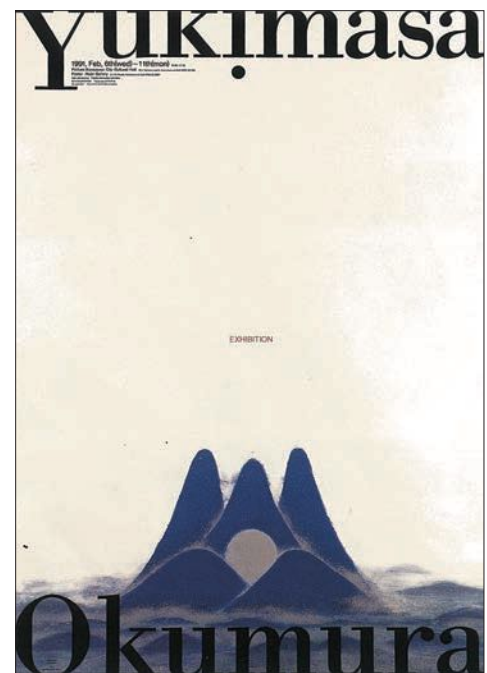




Body and Typography

Poster, digital printing, 2017

360



Okumura Yukimasa Exhibition

Commissioner: Kanazawa City Cultural Hall

Poster, o set printing, B1 (72.8 × 103cm), 1991



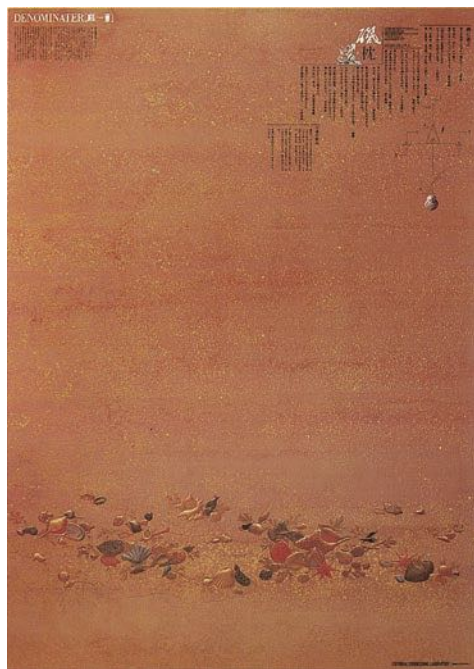
GRAPHIC ARTS MESSAGE '89

Commissioner: Izumiya

Poster, o set printing, B1 (72.8 × 103cm), 1989

361





Isomakura

DK 委  
Commissioner: Editorial Engineering Laboratory

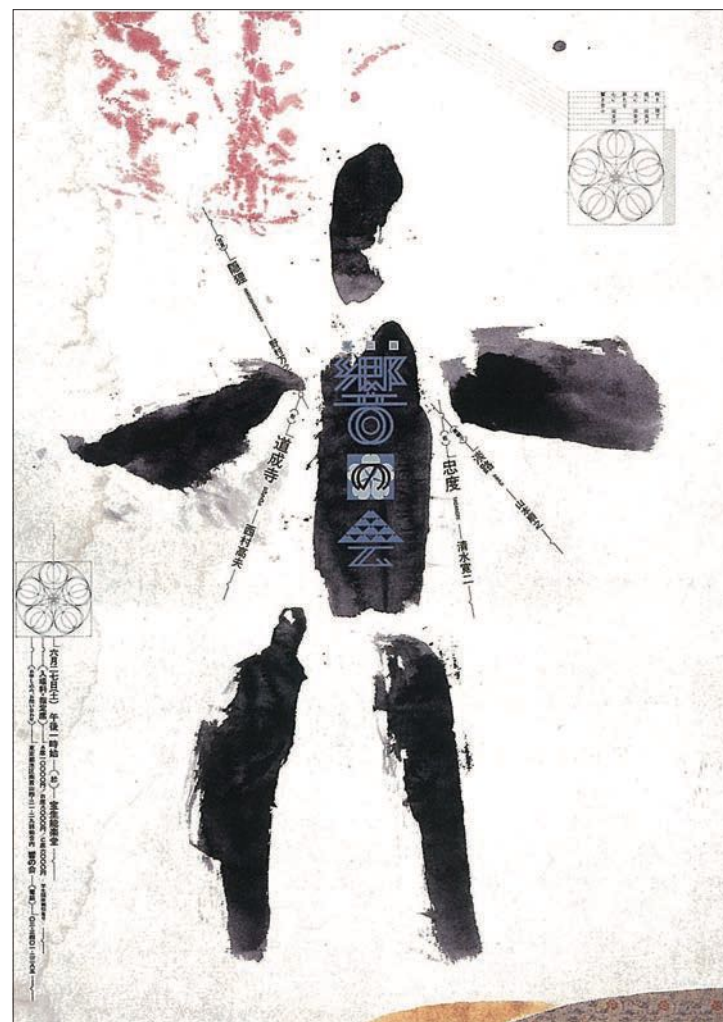
5 口 ,B1 72.8×103cm\_1987  
Poster, o set printing, B1 (72.8×103cm), 1987



A C - WK  
LE SIECLE DU DESIGN

\_D. 委  
Commissioner: Maison de la Culture du Japon à Paris

5 口 ,B0 103×145.6cm\_1997  
Poster, o set printing, B0 (103×145.6cm), 1997



\_D. 委  
Hibiki no Kai

DK 委  
Commissioner: Hosho Noh Theatre

5 口 ,B1 72.8×103cm\_1992  
Poster, o set printing, B1 (72.8×103cm), 1992





Ohararyu Ikebana and the 1st of the Posters Series

Commissioner: Ohara School of Ikebana

Poster, o set printing, B0 (103 × 145.6cm), 1989



SETSUGEKKA

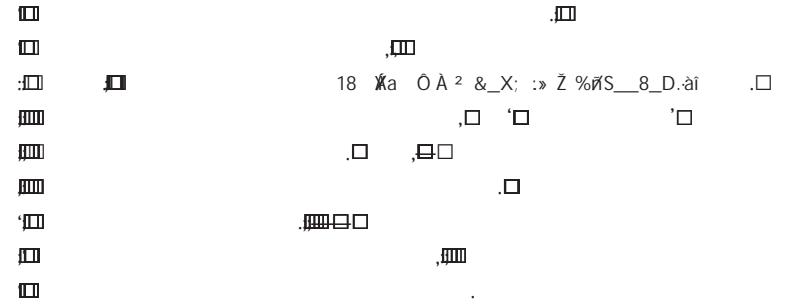
Commissioner: Nippon Kakoh Seish

Poster, o set printing, B1 (72.8 × 103cm), 1987



[illegible]

$\frac{1}{\sqrt{2}} \begin{pmatrix} 0 & 1 \\ 1 & 0 \end{pmatrix} \quad \frac{3}{4} \rightarrow \frac{1}{\sqrt{2}} \begin{pmatrix} 1 & 0 \\ 0 & 1 \end{pmatrix} \quad \square \quad \square$



*The Palace of Typographic Masonry* is a new way of looking at graphic design. It's a structure that literally shapes the method and research into the field of the craft. The idea is based on graphic design's analogy with architecture, but the project's title also refers to the freemasons—the secret society so full of symbols—with society seen as a construction to be completed, one in which objectives of personal discovery and development are shared. For Richard Niessen, the term “typographic masons” is synonymous with graphic designers. *Palatial Examples* is a new addition to The Palace of Typographic Masonry series. The installation demonstrates a method of peeling off and piling up narrative structures and layers from *The Encyclopedic Palace* by Marino Auriti and *Charlie & The Chocolate Factory* by Roald Dahl, and serves as a representative example of *The Palace of Typographic Masonry*.







./JXa 3  
Richard Niessen



{- /; .!; \_Sxa.A 5 ,□ ,□ ,□ ,□ ,□ 2017  
Installation (painted wooden boxes, wooden pole, silk screen posters, black and white digital printed posters),  
dimensions variable, 2017











à àí  
Hansje van Halem

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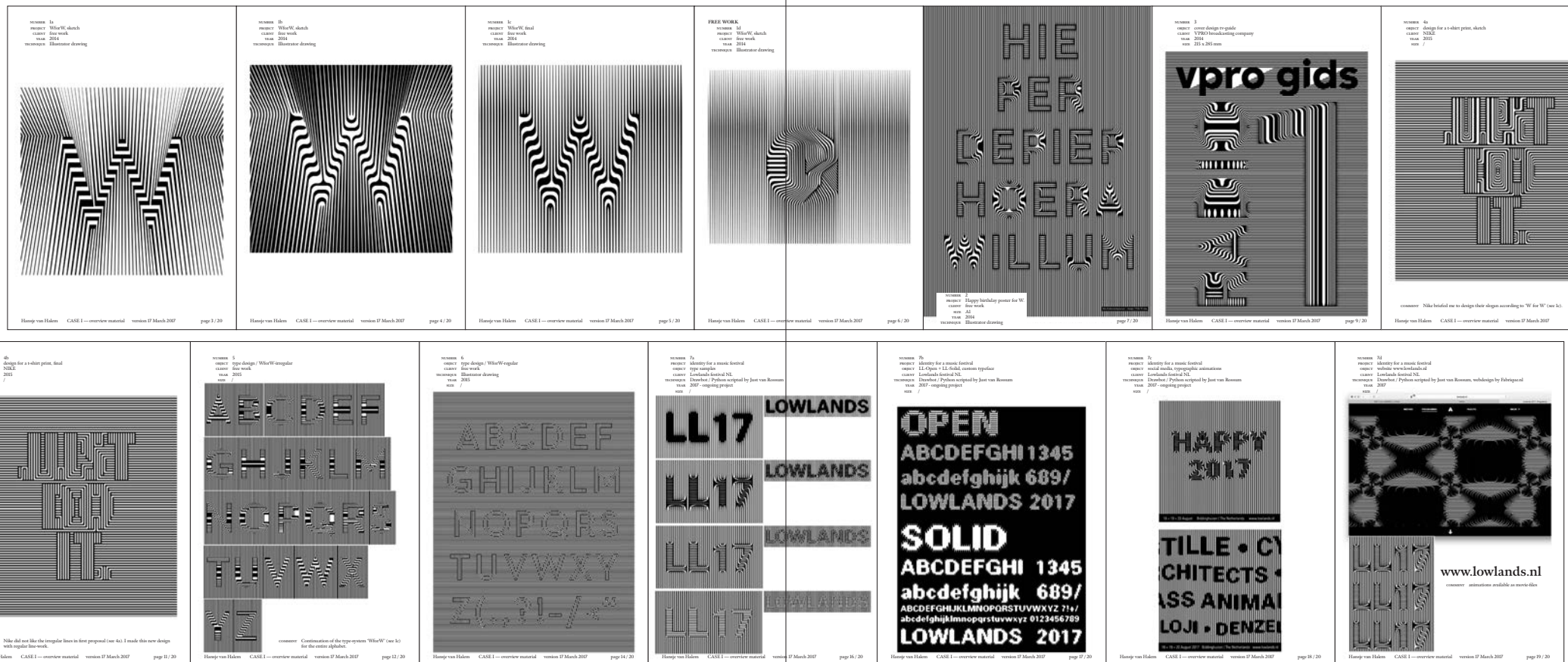
Hansje van Halem graduated from the Gerrit Rietveld Academie in 2003, and has worked as an independent graphic designer in Amsterdam since then. She has a great love for typography, book design, and all other types of printed matter. Besides creating letters, textures and patterns (digitally and manually), she loves to solve editorial problems with typography and materialisation. Her intricate typographic experiments are a study in the tension between a systematic approach, legibility, and (ir)regularity. In 2013, she published the monograph *Sketchbook-Hansje van Halem*. This volume contains 52 pages with a dizzying array of commissioned, applied, self-generated, rejected, and unfinished sketches, type drawings, motifs, and experiments (both successes and failures). On top of teaching on and o in the Netherlands (HKU, ArteZ, KABK), van Halem o ers workshops abroad (Switzerland, USA, China) and regularly gives lectures.

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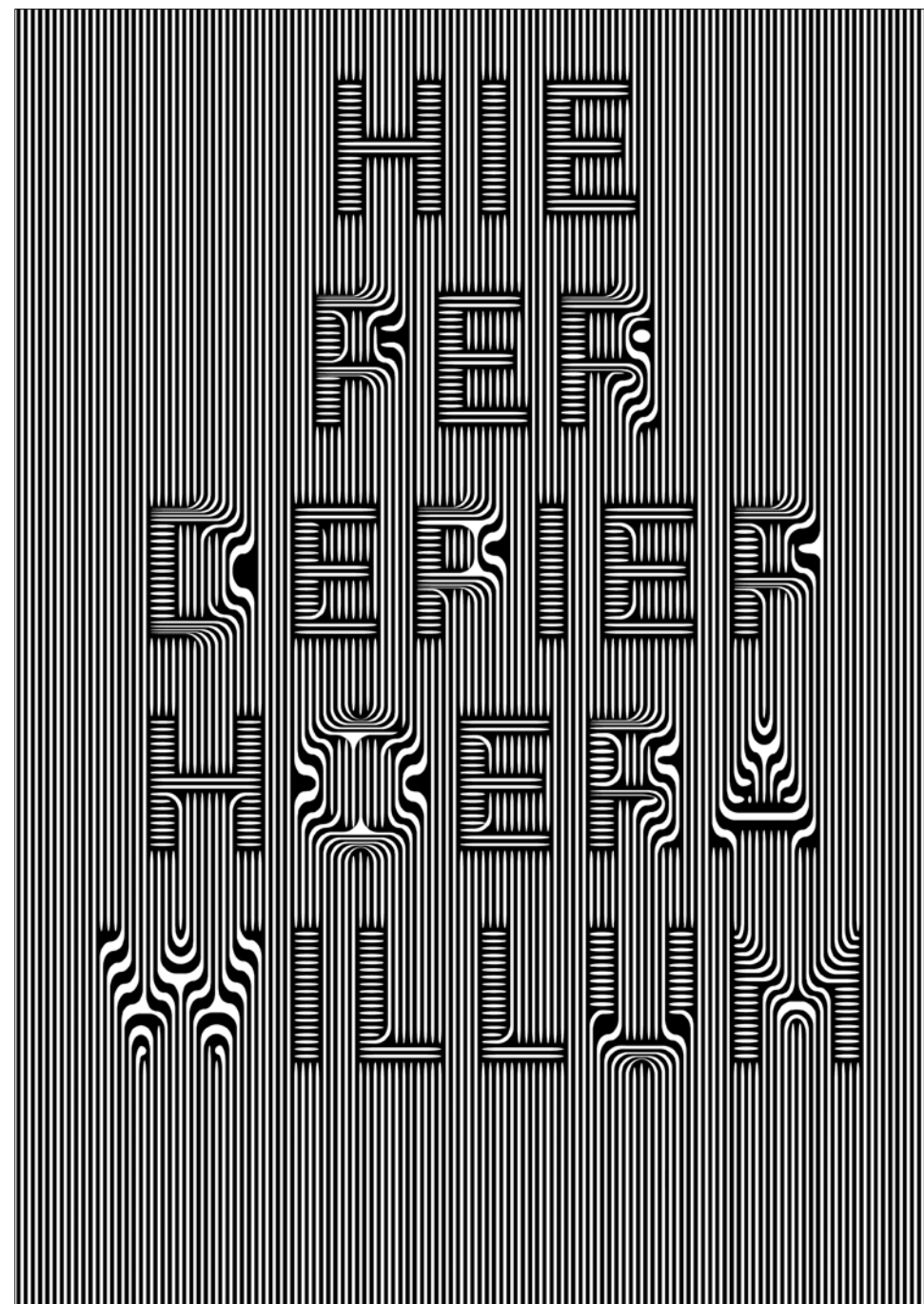
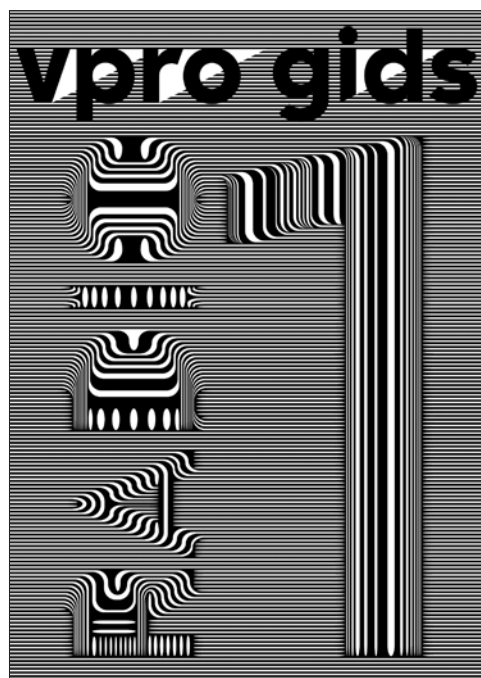
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Love Design

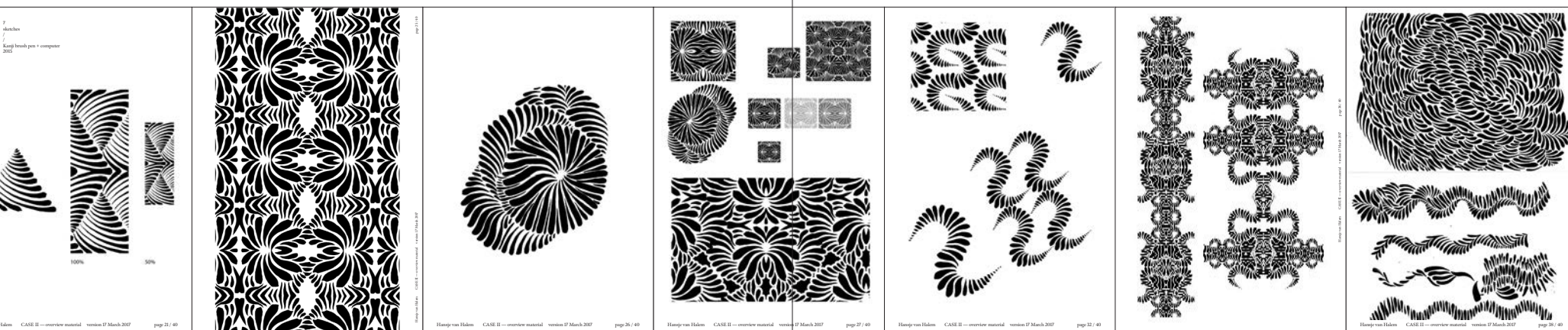
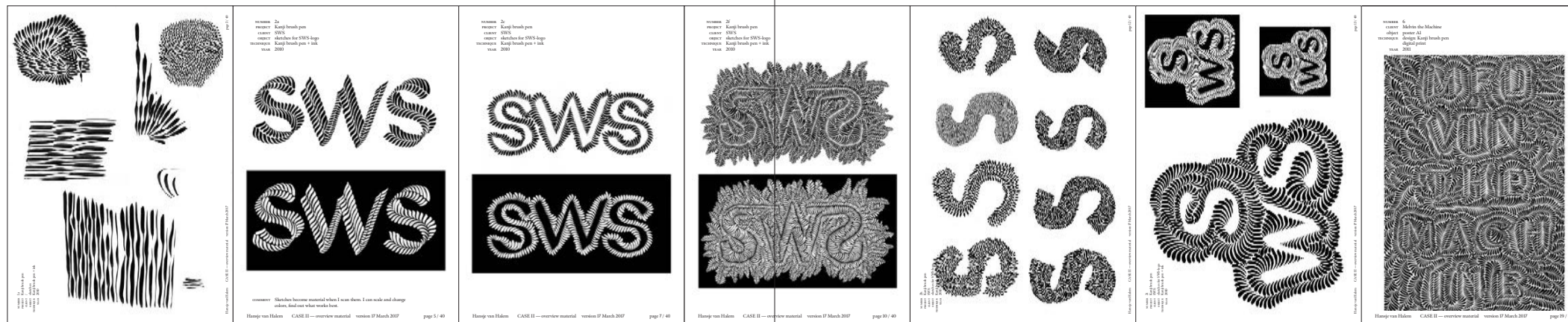
When I fell in love with my boyfriend, I couldn't concentrate on commissioned projects. Instead, I started drawing the first letter of his name, as a gift to him.











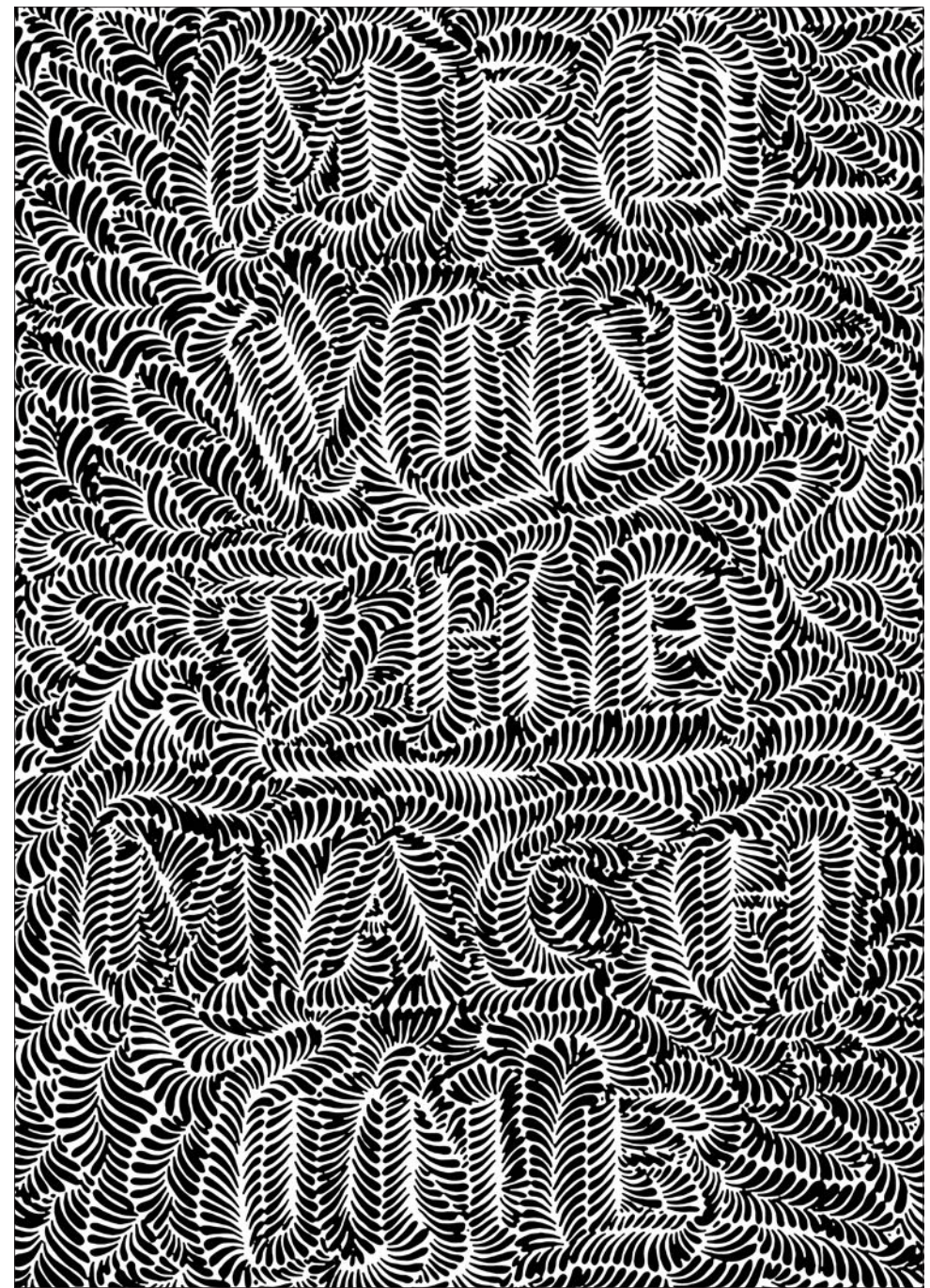
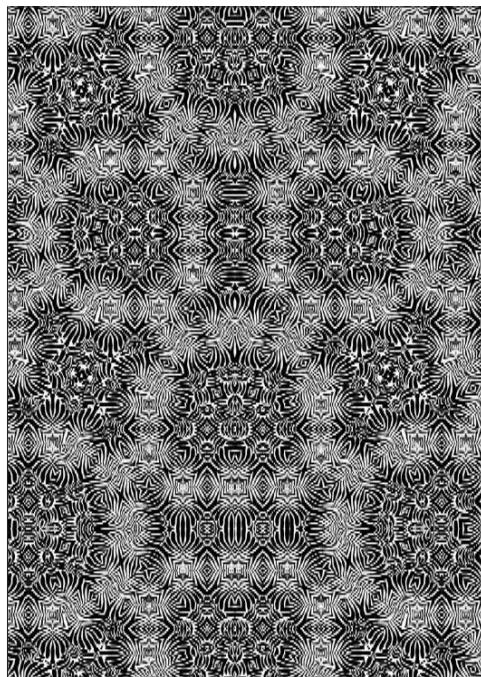
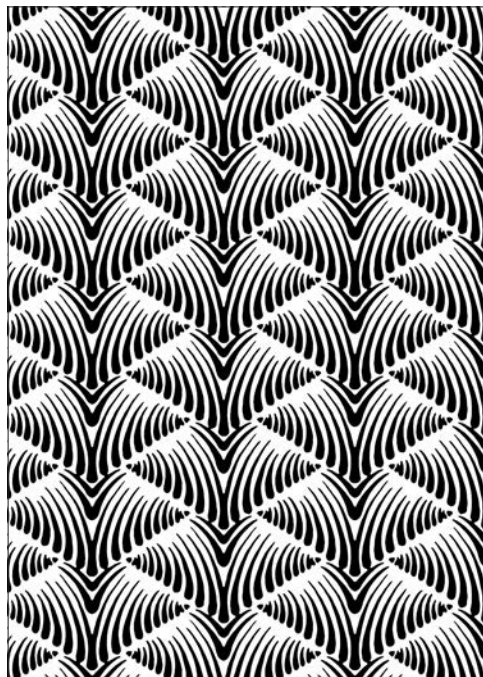
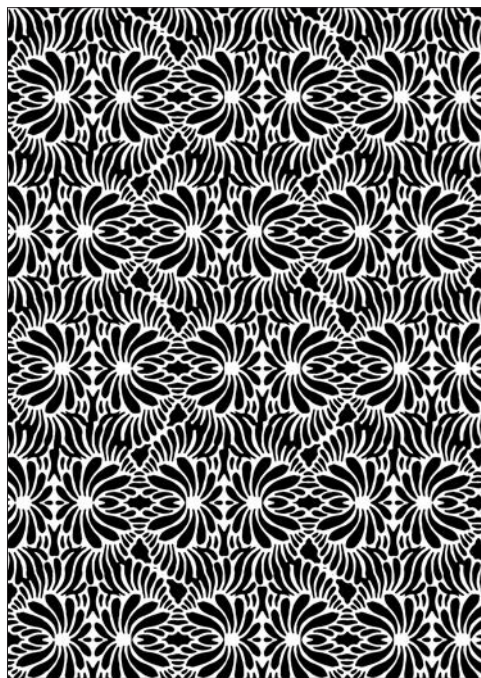
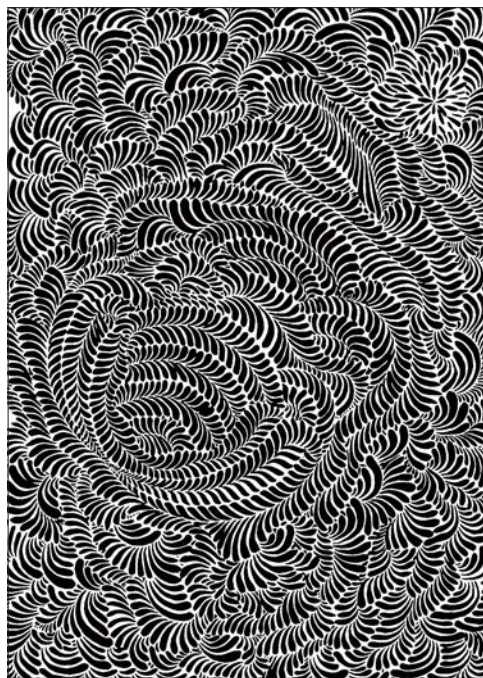
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## Holiday Design

I'm testing my new brush pen. I went on a relaxing holiday in the fall to the northern Dutch Wadden (Frisian) Islands. I brought my new calligraphy brush and some smooth A3 paper to draw on. I started to test my brush pen and loved the way it made the ink flow on the paper. Instead of enjoying the sea and the wind outside, I sat inside and drew for five days non-stop.









a & ai  
Hansje van Halem



70 x 700cm, 2017  
Installation, fabric printing, 90 x 700cm, 2017

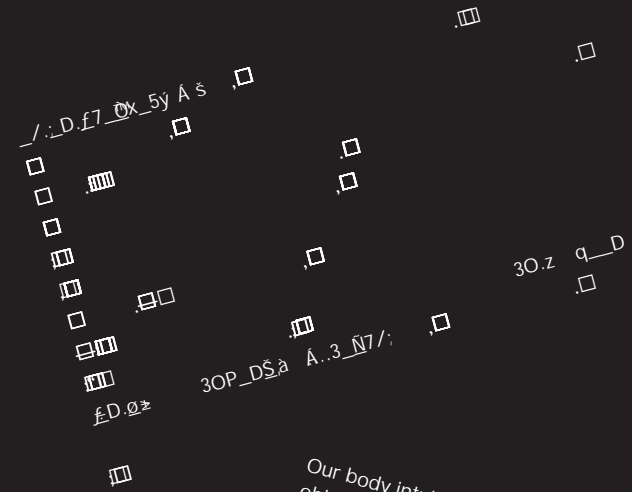


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## Variation of Experience

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Artist  
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 Muramatsu Takehiko  
 Park Kumjun  
 Benny Au  
 Saito Hiroshi  
 Peter Bankov  
 Shiroshita Saori  
 Ahn Samyeol  
 Yasuda Takahiro  
 Erich Brechbühl  
 Erik de Vlaam  
 Eto Takahiro  
 Takaya Ren  
 Elliott Earls  
 Wang Yuan  
 Lee Kyeongsoo  
 Chae Byungrok  
 Choi Jongyol  
 Kono Satoshi  
 Kosugi Koichi  
 Jiri & Claudiabasel  
 Chris Ro  
 Thiago Lacaz  
 Paula Troxler  
 Hattori Kazunari  
 Han Wenbin  
 Hei Yiyang  
 He Jianping  
  
 Curator  
 Chae Byungrok



Our body intuitively produces senses of the world and objects. Every single individual, however, all has different senses even in the same object and phenomenon. It is because of distinctive interpretations and expressions depending on one's experience. The same goes with a designer's work. A designer starts a work with twinkling intuition and confidence but it is the designer's own special experience that completes the work as a unique piece that his or her individuality lies in. Following *The Process of Intuition*, *Variation of Experience* focuses on how far it can expand when a designer's intuition and senses meet up with the variable of experience. Audiences are invited to the thirty distinct worlds built by variation of those thirty artists' experience.

Chae Byungrok



ab\_  
Kim Jangwoo

KOREA

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Kim Jangwoo is a graphic designer. He studied visual design at Dankook University's College of Art and Design. He worked at ahn graphics from 2000 to 2003 and then started his own graphic studio, Strike Communications in 2005. He is interested in realizing conceptually expressed typography derived from graphic identity. He is currently an adjunct professor at Sungshin Women's University.

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#### Craft Narrative

The title expresses the spirit of the artisan, stressing constant hard work which is performed at every step of the way, from the body to the hand. It also attempts to represent the beauty and figurative value of Korean typography.



5 .□ ,A0 84.1 × 118.9cm\_2017  
Poster, digital printing, A0 (84.1 × 118.9cm), 2017



Daniel Weismann

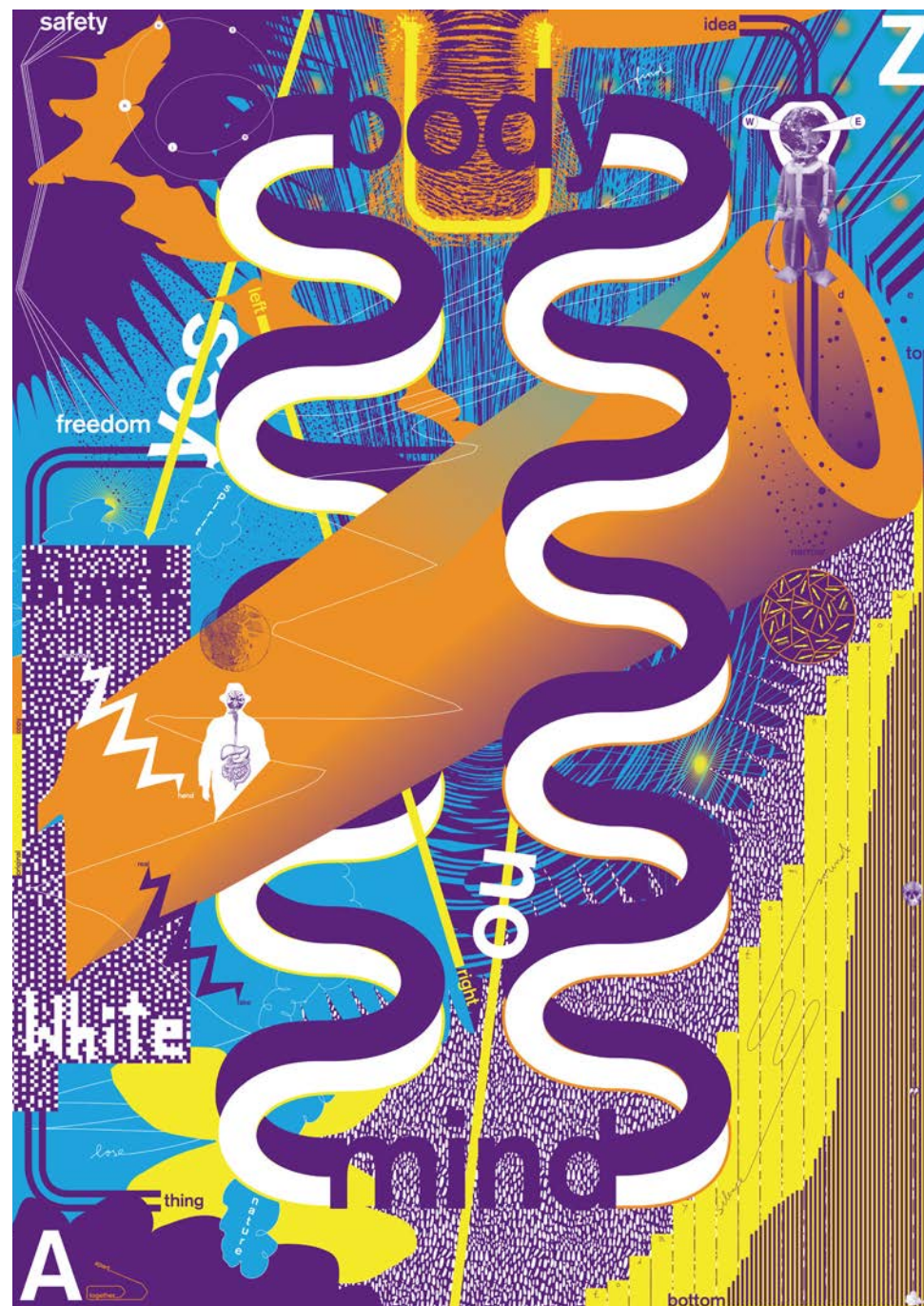
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Daniel Wiesmann is a graphic designer born in 1978. He grew up in Backnang and Stuttgart, in southern Germany. After moving to Berlin, he worked with the design studio Cyan for three years before he set up his own studio in 2010. Since then he has worked for an old market in Berlin called Markthalle Neun, which was recently revived by the artist Olafur Eliasson and choreographer Sasha Waltz. Weismann has never focused on one thing in particular, but instead brought his passion for poster design from his years of studying with Niklaus Troxler at the State Academy of Art and Design in Stuttgart to all aspects of his work. His work has been recognized by the *Type Directors Club of New York*, the *Tokyo Type Directors Club*, the *poster competition of Chaumont*, and many others. He has also received Gold Awards at the *Shenzhen Poster Festival* and the *Stuttgart Calendar Show*. His posters can be found in public collections such as Die Neue Sammlung at the International Design Museum Munich and the Shenzhen Graphic Design Association.

[illegible]

## Couples

If I have total freedom to design a poster, it's not always easy for me to find an initial idea. I find myself faced with countless possibilities and many decisions that have to be made. Finding myself in this situation again with the *Typojanchi 2017* poster project, I chose to visualize exactly that state of mind with my poster. For every decision we make, we have to choose a point between two extremes, and sometimes the extremes are the most interesting options, or even the only possible ones, because there is nothing in between. Then we have to decide to say either yes or no. Whatever we believe in, the extremes help us to structure the world and to position ourselves in it. They complement one another. That's why I named my poster *Couples*.



Poster, digital printing, A0 (84.1 x 118.9cm), 2017



Formed by Hidechika and Tsukada Tetsuya in 1993, Dainippon Type Organization is an experimental typography group that seeks new concepts in type design by disarticulating, combining and reconfiguring the existing written components of Japanese characters, *kana* (syllabic Japanese scripts), Roman alphabet letters, and other forms of written communication. The two typographers have held solo exhibitions in London, Barcelona and Tokyo, and participated in group exhibitions worldwide. In 2012, together with Furukata Masahiko, they mounted the exhibition *Design a Letter Yourself, with Algorithmic Thinking!* at the National Museum of Emerging Science and Innovation in Tokyo. In 2013, they received a *Tokyo Type Directors Club (TDC) Award* for their research and development efforts in collaboration with Yokokaku (as part of the Shinsekai Type Study Group) for “new” *kana* that is written horizontally. In October 2014, they launched a website, type.center, which is solely for, by and of type. In 2015, they held an exhibition called *dji dji dji* at Ginza Graphic Gallery. Their major publications include *TYPE CARD PLAY BOOK (ACTAR)* and *Dainipponji* (Seibundo Shinkosha), as well as the picturebook *THE MAGICAL HIRAGANA WORLD*.

'Character' ' ' , ' .  
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 'Character' ,  
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## Type/Character

“Characters” representing “type” can also mean “people, personalities.” Characters are created based on paintings of reality, such as hieroglyphs and kanji, and we communicate with them using characters. In modern times, not only characters but also pictograms and emoji are incorporated into the area of letters, and used as communication tools. Some might feel these pictorial letters are rather close to the meaning of “character,” but the “letters” we’ve used are also characterful “characters.”







Muramatsu Takehiko

□  
JAPAN

2006年 東京 2006年 東京  
2006年 東京 2006年 東京

Muramatsu Takehiko was born in Tokyo, and graduated from the Graphic Design Department of Tama Art University in 2006. He is currently working as a freelance graphic designer and an assistant designer at Koichi Sato Design Studio. He is also a member of Tokyo Type Directors Club (TDC).

2006年 東京 2006年 東京  
2006年 東京 2006年 東京

Face

I have drawn a human face by combining iconography and calligraphy found in a Japanese votive offering and traditional signs. There are several letter systems in Japanese (kanji, hiragana, katakana), and in this poster I chose to use hiragana and katakana (the Japanese syllabary), both of which are phonetic characters derived from kanji (Chinese characters).



2017年 東京 2017年 東京  
Poster, digital printing, A0 (84.1 × 118.9cm), 2017





## Park Kumjun



KOREA

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Park Kumjun studied graphic design at Hongik University and worked as an art director at Cheil Worldwide before he founded 601 Bisang in 1998. From 2003 to 2011, he managed the 601 Artbook Project. His studio was named Red Dot Agency of the Year 2012, and he is a past recipient of a Red Dot Award (Grand Prix), 2nd Shenzhen International Poster Festival Award 2016 (Grand Prix), Golden Bee 2011, Moscow International Biennale of Graphic Design Award 2014 (Grand Prix), and China International Poster Biennale Award (Grand Prix). He participates in various international exhibitions, and his works are housed in museums around the world.

SOUL304

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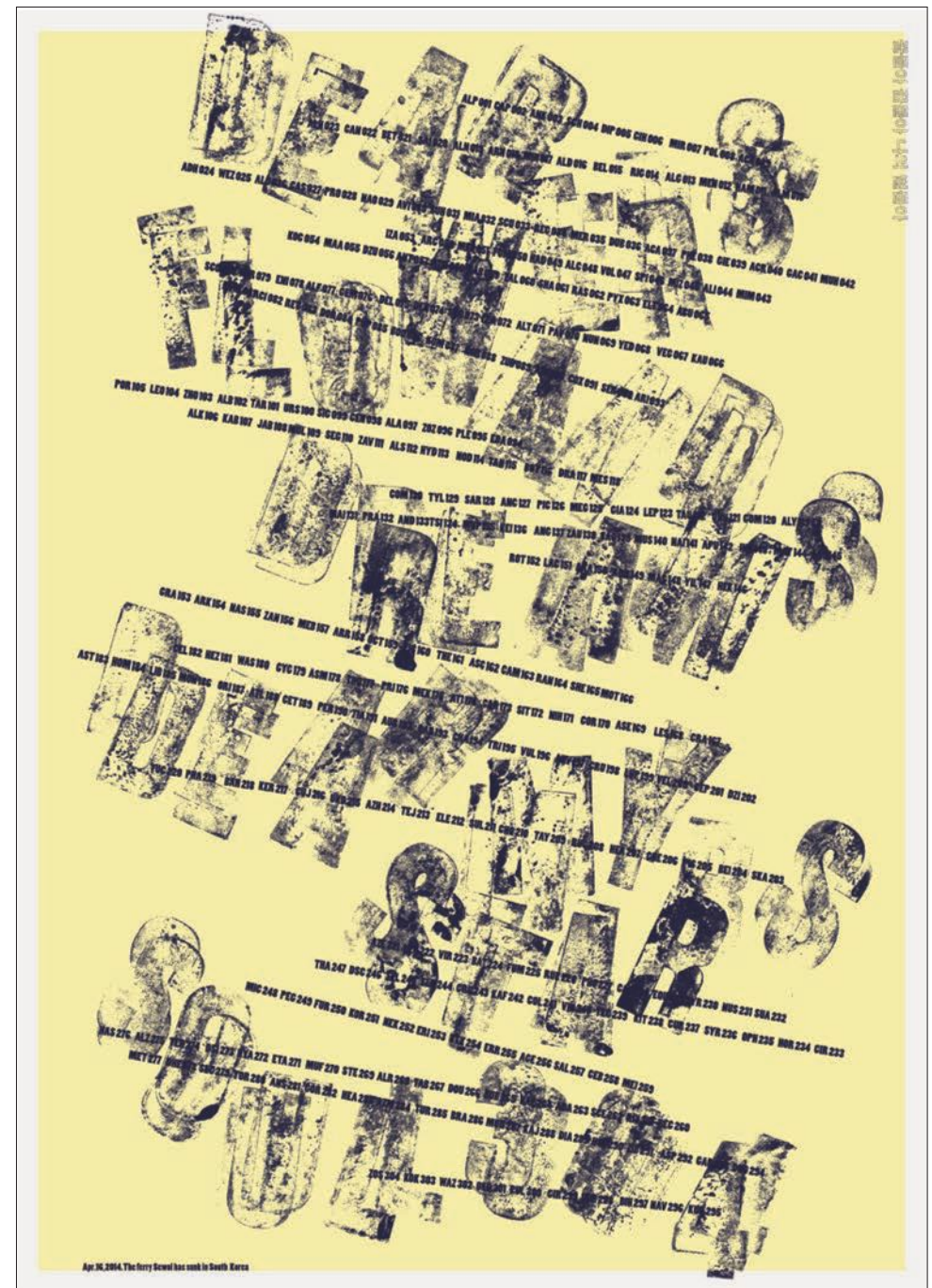
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SOUL304

The Sewol ferry disaster occurred on April 16, 2014. Most of the 304 lives lost at the time were young students who were on a school trip. This poster is an expression of the social obligations that we must all bear as well as a gesture to soothe the souls that were victimized in this horrific incident. Also, names were attached to all of the 304 lost souls in hopes that they will rest in peace in heaven. The overlapped typography looks like a movement of the sinking ferry, symbolizing the lament of Korea in a time of pure chaos.



Apr. 16, 2014. The ferry Sewol has sunk in South Korea

5 .□

□A 84.1 × 118.9cm\_□2017

Poster, digital printing, A0 (84.1 × 118.9cm), 2017



# Benny Au

HONG KONG

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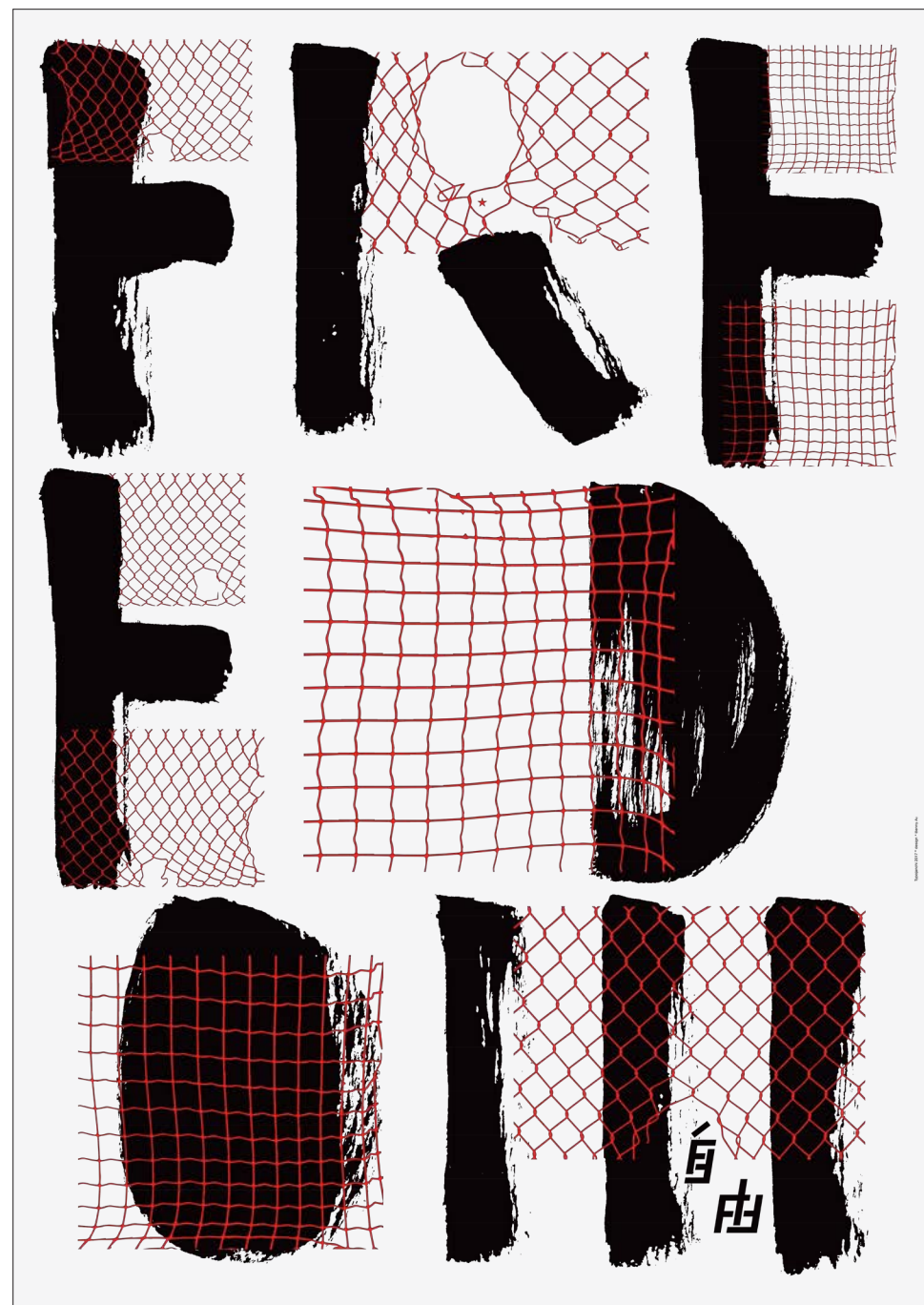
As the design director at Amazing Angle Design, Benny Au now dedicates himself to exploring new design possibilities from everyday life, while also specializing in graphic design, branding, publications, and exhibition curatorial work. In 2003, Benny founded Minimini Gallery at his studio, where designers and creative units from around the world are invited to show their works. Au's works are collected by museums and galleries worldwide, and have received numerous local and overseas creative awards. In 2012, Benny was named by *Time Out Hong Kong* as one of The Design Hot 25 – The 25 Hong Kong Designers You Need to Know, and was named one of the Hong Kong Ten Outstanding Designers in 2008. Benny is a member of the Hong Kong Designers Association (HKDA), Tokyo Type Directors Club (TDC), and Japan Graphic Designers Association (JAGDA).

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Freedom

To pursue freedom is a human instinct.



5 ,□ ,20 84.1 × 118.9cm\_2017  
 Poster, digital printing, A0 (84.1 × 118.9cm), 2017





Saito Hiroshi



JAPAN

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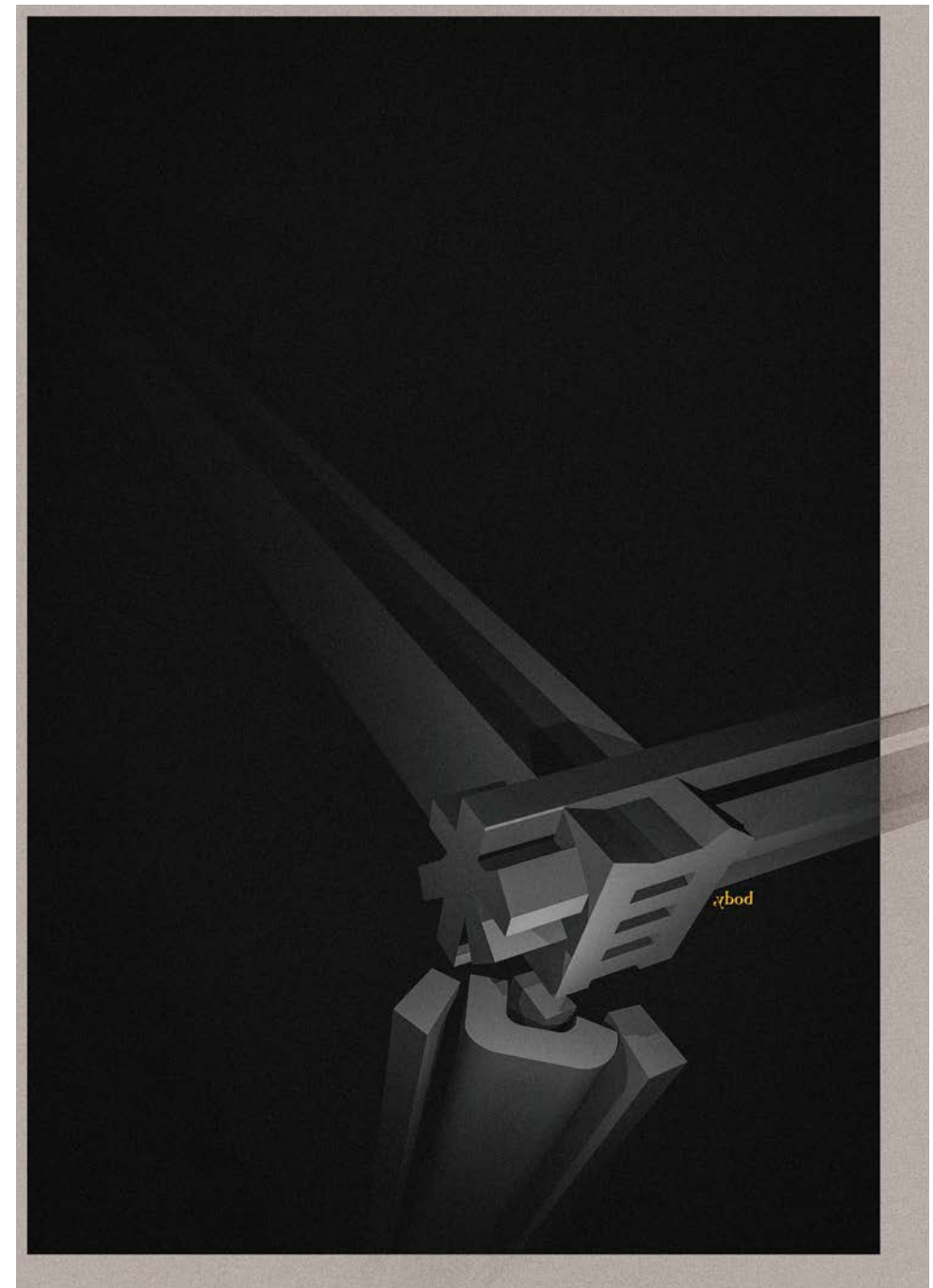
Saito Hiroshi is a graphic designer and art director. He graduated from Musashino Art University's Junior College Department of Design. After working at an advertising production company, he founded Tong-poo Graphics in 1999. His numerous awards include the *Culture Agency Media Arts Festival* Excellence Prize, the *World Poster Triennial Toyama* Bronze prize (twice), the *Asahi Advertisement Award* Prize (three times), the *Daily Advertising Design Award*, the *Japan Art Encouragement Prize of Fine Arts*, the *Graphic Art Hitotsubo* Prize, the *Warsaw International Poster Biennale* Award, and the *New York ADC Merit* Prize. His exhibitions include *12* (JAGDA TOKYO, 2010), with Takahiro Kadoshima, the two-person photo exhibition *The Distance* (Miyazaki Prefectural Museum of Art, 2013) with Takahiro Ogawa, and *One Letter* (LudenLoquen Cafe, Seoul, 2015) with Chae Byungrok and Ahn Samyeol.

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## Connection

Thoughts remain in the body, and humans form societies through ideas. Society maintains a miraculous balance, and this balance lies in recognizing other people's points of view.



5 , 84.1 × 118.9cm, 2017  
 Poster, digital printing, A0 (84.1 × 118.9cm), 2017

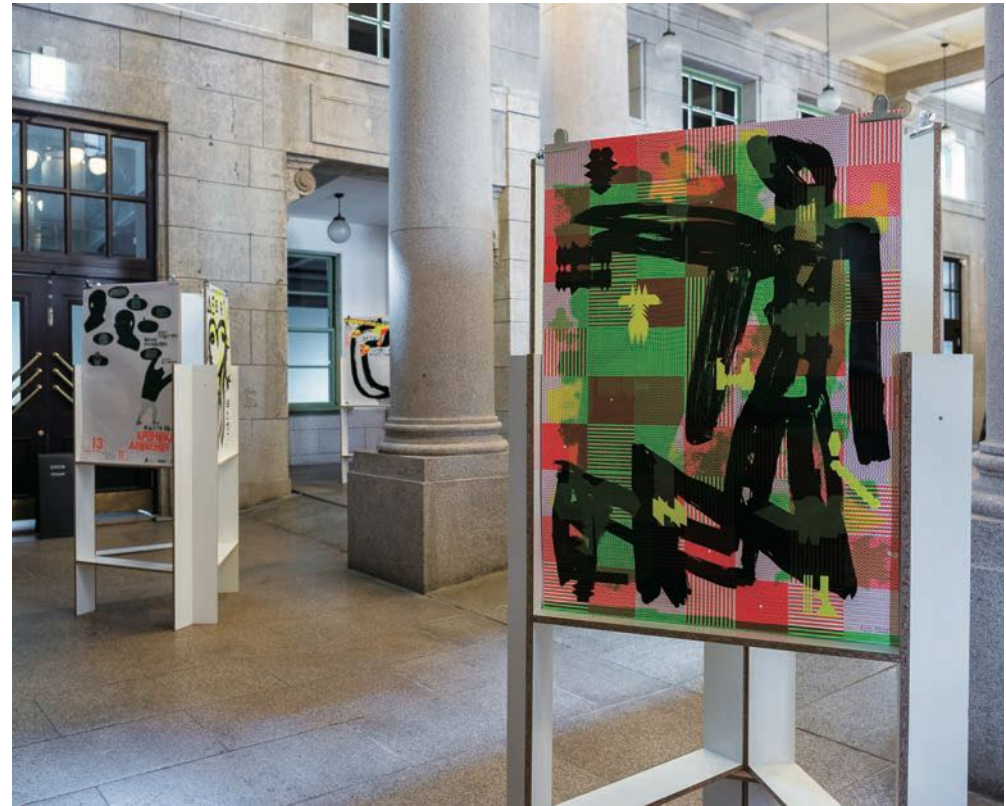


☐ RUSSIA

The last three years Peter Bankov has been living between Moscow and Prague. His first education in sculpture at the Minsk Art College doesn't prevent him from leading this kind of life, and neither does the second education he received in the field of book design from the Moscow State University of Printing Arts. Although Peter Bankov was born in Minsk, Belarus, since 1988 he has been living in Moscow. Peter Bankov has become acquainted with many amazing people over the years, and have also spent time in Berlin and Toronto. In 1993, and with God's help, he launched a project called *NEUCH (unrecorded number)*, which specializes in the production of books. In 1997, he established a studio called Design Depo while also editing *KAK* design magazine in Moscow. Sometimes, like summer rain, some rewards for design drop on him. Around 200 of them have dropped by now. Since 2010 he has been living mainly in Prague. Living in the Czech Republic capital has allowed him to better understand the difficulties people here have in relation to national products as well as the "musical Slavonic." Every day he tries and makes at least one poster. To be more specific, he works with poster art. Constantly upbeat and cheerful, he has made more than 500 artworks to date.



Peter Bankov's work features distinct Russian folklore and urbanicity. Russian culture's symbolism is naturally exhibited as his work is inspired by people's rough voices captured here and there in society and raw images they create. Unlike posters made in other parts of Eastern Europe, his work is highlighted with bold Oriental brush strokes and calligraphic feelings. Let's enjoy Peter Bankov's characterful and fresh senses to the full.





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# Moscow. Spring. World-wide day of sexual terrorism

Moscow. May 1. Worldwide day of sexual terrorism. After a long winter, people look like clumsy clots with their fur coats, woolen cloths, caps and boots. Only a day or two after spring arrives like a bullet, girls appear in the streets in dresses all at once. You almost feel that it's an act of "sexual terrorism" from the side of female part of Russian nation.



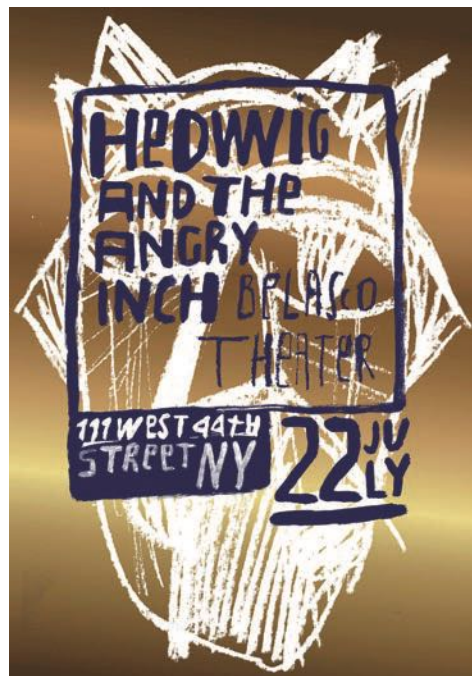




WDD  
World day of design

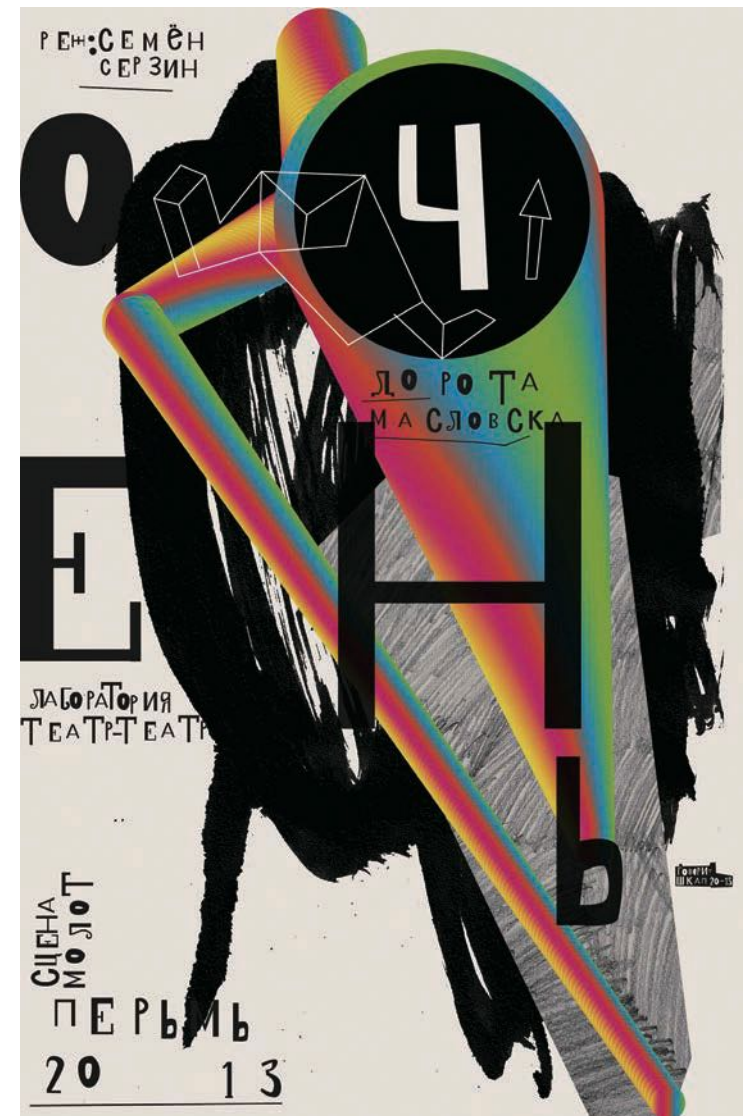
\_D. ICODE  
Commissioner: I-CODE

5, 2016  
Poster, silk screen, 2016



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Belasco Theater, NY

5, 2016  
Poster, silk screen, 2016



М%D.□□  
Very. Play

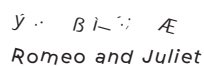
\_D. П  
Commissioner: The Perm Theater

5, 2013  
Poster, silk screen, 2013

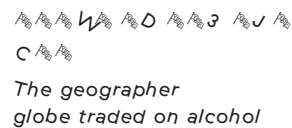




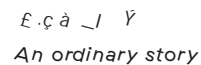
" 5 ,□ ,2013  
Poster, silk screen, 2013



“ 5 ,□ ,2013  
Poster, silk screen, 2013



“ 5 , □ , 2013  
Poster, silk screen, 2013



“ 5 ,□ , 2015  
Poster, silk screen, 2015





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Space of directing



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Medea - Kama Ginkas

\_D. К

Commissioner: Perm Theater

" 5 ,□ ,2013

Poster, silk screen, 2013

DK К

Commissioner: Perm Theater

" 5 ,□ ,2013

Poster, silk screen, 2013



20 А О А О А

20 years of teaching



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I'm Russian like Russian

\_D. К

Commissioner: Perm Theater School

" 5 ,□ ,2013

Poster, silk screen, 2013

" 5 ,□ ,2012

Poster, silk screen, 2012





Shiroshita Saori

JAPAN

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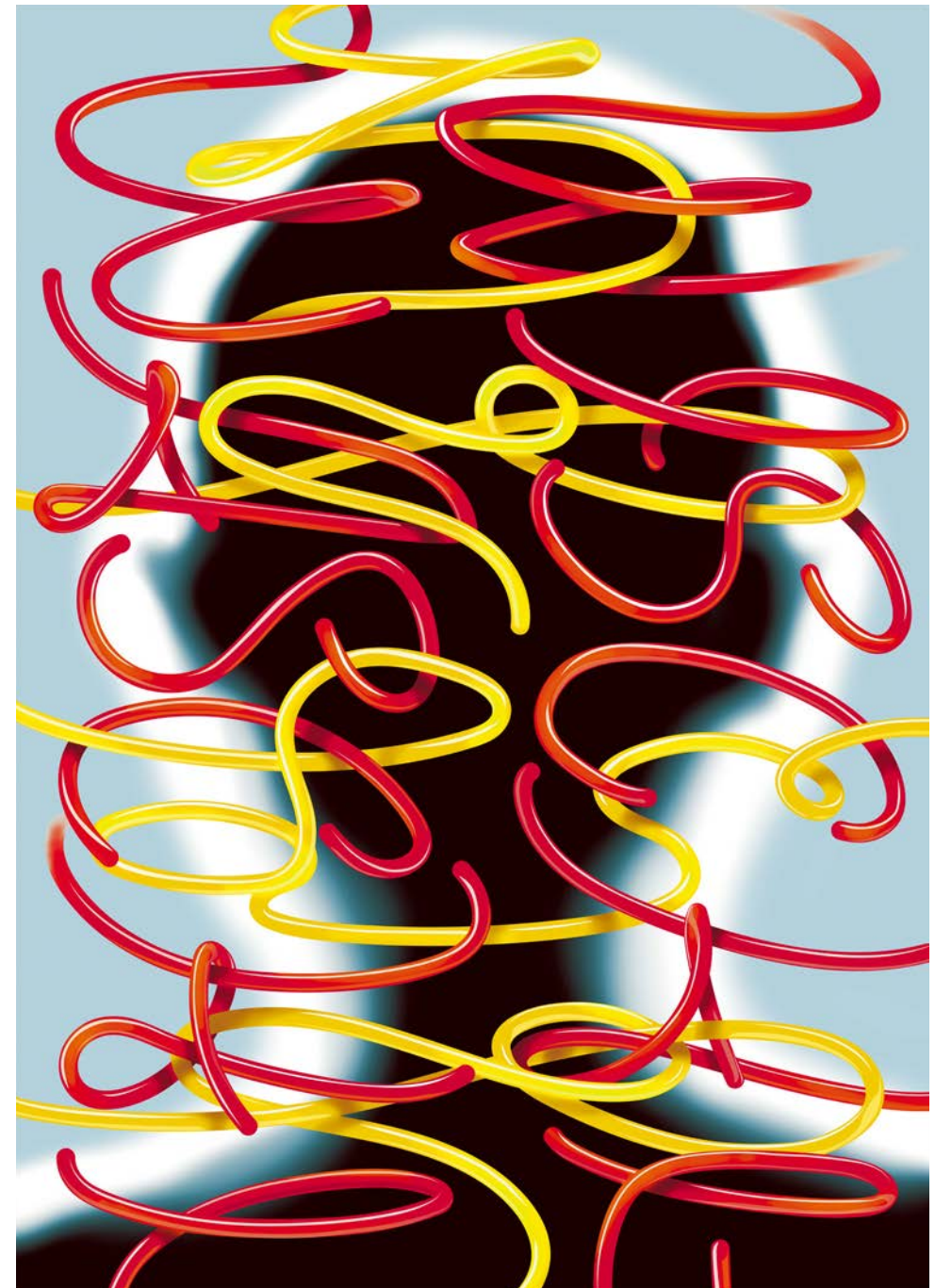
Shiroshita Saori is a designer working in Berlin. She is a graduate of the MA program in the Visual Communication Department at Berlin University of the Arts. Her major awards include the *100 Beste Plakate* Deutschland Österreich Schweiz 2013/16, the *Golden Bee Global Biennale of Graphic Design 2016*, and the *Graphic Design Festival Scotland 2015*. Her work is featured in the permanent collection of the Cooper Hewitt, Smithsonian Design Museum in New York.

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□□ ,□□ .

Wischiwaschi

There are two completely different languages in my head. These two languages are not contradictory to each other. The boundaries are ambiguous, one of which has no clear contours and overlaps the other.



" 5 ,□ ,□ 84.1 × 118.9cm\_2017  
Poster, digital printing, A0 (84.1 × 118.9cm), 2017



## KOREA

Born in 1971, Ahn Sam-yeol is a typographer and graphic designer. He graduated from Hongik University's Department of Visual Communication Design, and worked at ahn graphics from 1996 to 2001. He has participated in exhibitions such as *Active Wire: Korea Today, Japan Design* (Art Sonje Center, 2001), *Mirror to Remember* (Sejong Cultural Center Annex, 2003), the *Jindalle Poster Exhibition's Development* (KEPCO Art Gallery, 2004), as well as *Jindalle Document 02: Visual Poetry* (Ilmin Gallery, 2006), *Gorgeous Hangul* (Yeomun Gallery, 2012), *Typojanchi 2013* and *Symphony-Graphic Symphonía* (Seoul Museum of Contemporary Art, 2015). In 2011, he unveiled Ahn Sam-yeol typeface, a neo-classicist typeface which emphasized the contrast between horizontal and vertical strokes. In 2013, he received the typography design award at the *Tokyo TDC Annual Awards*. In addition, he announced the release of *Ahn Sam-yeol typeface* cursive writing at *Typojanchi 2013* along with the *Dong Dong typeface* (2013), which is based on limited lines and curved modules, and the geometric typeface *Woo he he* (2015). In 2017, he was awarded the Prize Nominee Work and Excellent Works at the *Tokyo TDC Annual Awards* with a typeface he designed for small letters.



a.3 = à / ~~IO~~ X \_ lî .

*a-penguin*

412



Poster, digital printing, A0 (84.1 × 118.9cm), 2017



Yasuda Takahiro

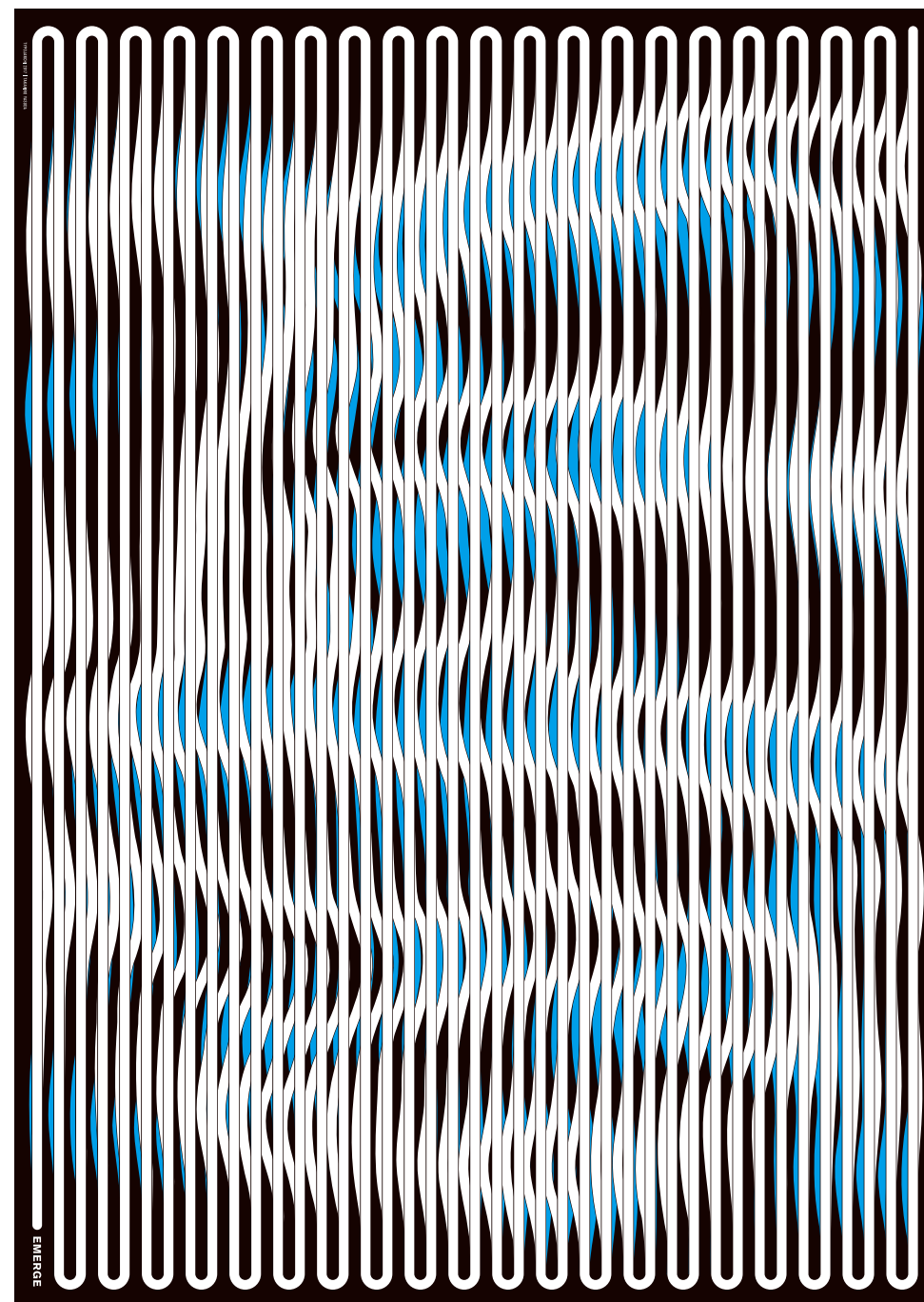
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Yasuda Takahiro is a graphic designer and art director. After graduating from college, he joined Draft, a stock company, as a designer. Over the years he has participated in various projects, ranging from graphic design and videos to product design and digital creations. He began working as a freelancer in 2015 and currently works with CEKAI (Sekai Co., Ltd.). He has been engaged in various creative activities/art direction and graphic design. At the same time, he never stops contemplating the view of the human body and the mode of graphic design through diverse creative activities.

[illegible]

EMERGE

From a certain point in time, we came to accept communication through the digital medium. The information that is disseminated us these days from the uniform surface of a screen purports to represent a truly impartial viewpoint, almost as if it were the viewpoint of the gods, so to speak. It approaches us as something flat—something that is neither good nor bad, true nor false. It is almost impossible to gather who is presenting the information or what this party's true nature might be. The same thing is happening with graphic design, that is, visuals clad in nothing but highly instantaneous visual signals that are picked up from an enormous scroll of information. The selected visuals are shared, while the written text, the background and the intent are ignored. After a little time has passed, visuals that seem vaguely familiar with each other appear from out of nowhere, flowing down the waves of this scroll—a mixture of the real and the fake. The worst thing is that most people input and output such information and visuals unconsciously, over and over again. The day when the whole world ends up inundated with homogenized information is probably not so far away. In a world that is becoming completely standardized, what are the chances for survival of the latent intent that we have as humans? Even if the visuals of the future do end up divorced from the human body, I pray that there will still be a place for the feelings of humankind and a hint of our presence.



Poster, digital printing, A0 (84.1 × 118.9cm), 2017





Erich Brechbühl

SWITZERLAND

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Erich Brechbühl (Mixer) is a Lucerne-based independent graphic designer focused on poster and corporate design.

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2.□ □



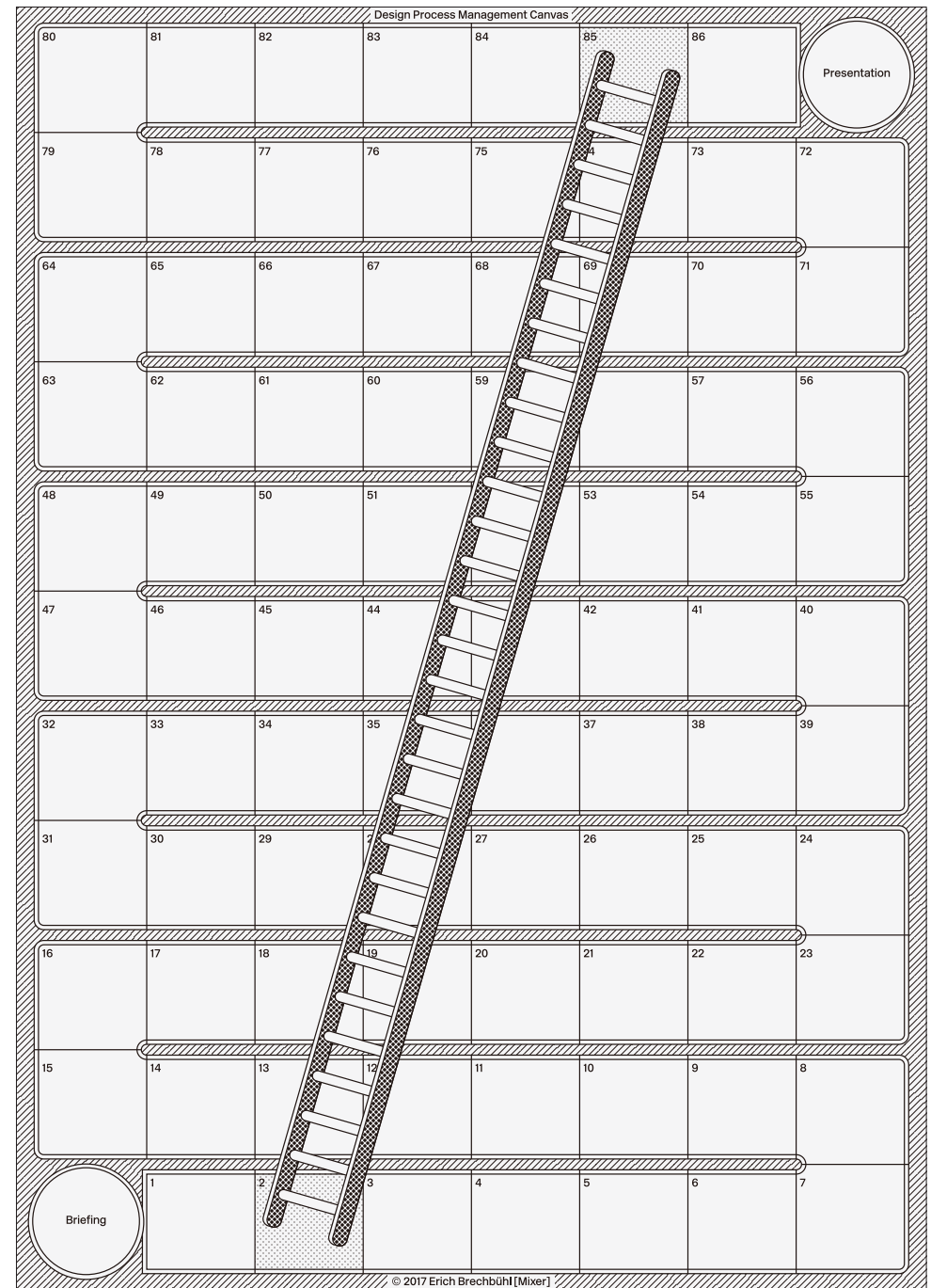
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*There are two different ways how I create a new design.*

There are two different ways I create a new design.

1. I don't have any idea where to start, so I try and try very hard until I have a pleasing result.
2. I come up with a great idea just after starting, so I only have to work on the visualisation.

This saves a lot of time. Unfortunately, I can't influence which way things will turn out before I begin a project.







Erik de Vlaam



NETHERLANDS

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Erik de Vlaam was born in a small village called Zuid-Beijerland, which is close to Rotterdam, the Netherlands. He studied graphic design at the Willem de Kooning Academy Rotterdam. After graduating, he started as a graphic designer for Studio Dumbar. To this day, he still works there with—and with great pleasure. Studio Dumbar is a magic place for him because there are always excellent designers around who love design and craft (and a good laugh). Since last year he've also been producing his own experimental graphic work, and it's something he thinks everybody should be doing.

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#### Essential components of value

The essential components of (handcraft) value are defined by the words doubt, trust, vision, and rush, all of which mixed together. For me, this perfectly reflects the handcraft process. *Creating by Hand* is a mix of paradoxical feelings and emotions, which is why there are directional arrows mixed into the composition as well.



5 ,□

,A0 84.1 × 118.9cm\_2017

Poster, digital printing, A0 (84.1 × 118.9cm), 2017





Eto Takahiro



JAPAN

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 □ 2016™ A STUDY LLC.□ .□  
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Graphic designer Eto Takahiro was born in Shizuoka Prefecture. In 2010, he completed his doctorate degree at Tama Art University Graduate School. During his time in school, he served as an assistant to Saito Koichi. After graduation, he joined Hiromura Design Office. In 2016, he founded STUDY LLC, and is currently a lecturer at Nagoya University of Art and Design.

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Type/Type Body/Body

The skeleton of characters, the body of characters, and everything else.



5 ,□ ,84.1 × 118.9cm, 2017  
 Poster, digital printing, A0 (84.1 × 118.9cm), 2017

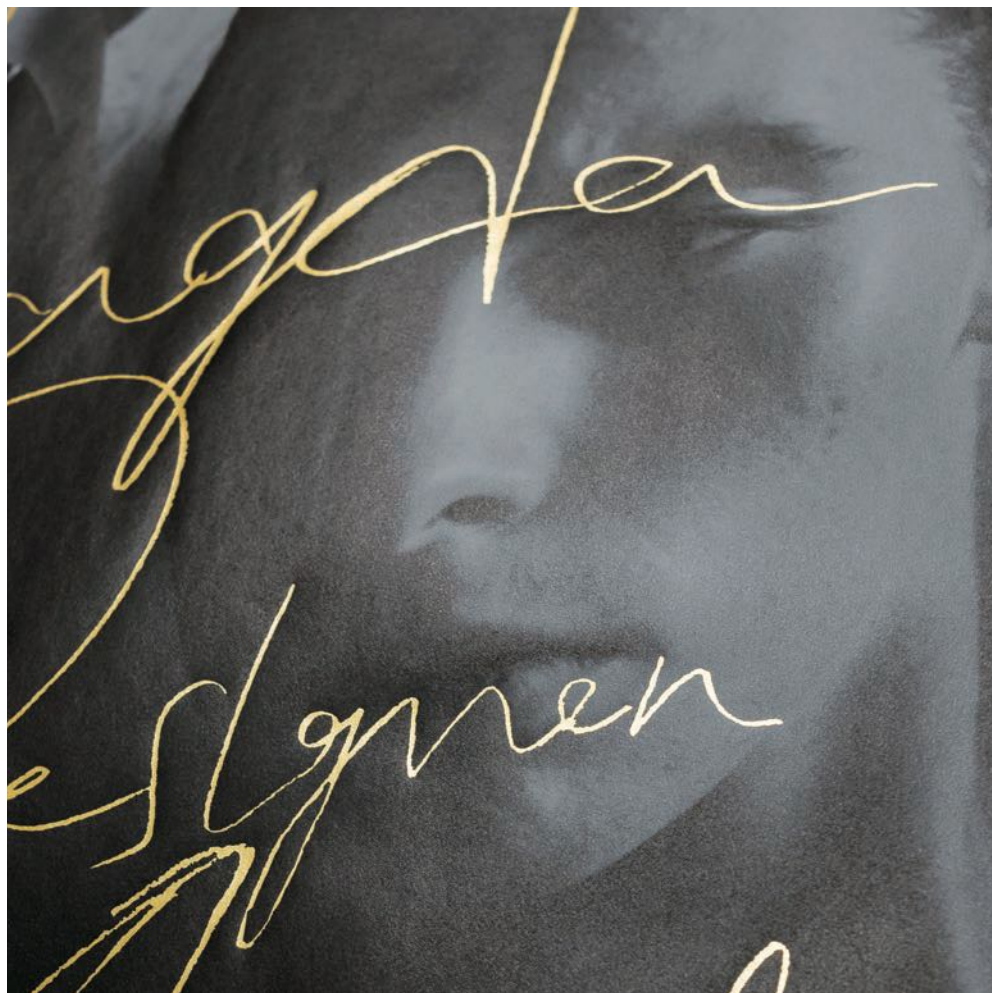


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Takaya Ren

□  
JAPAN

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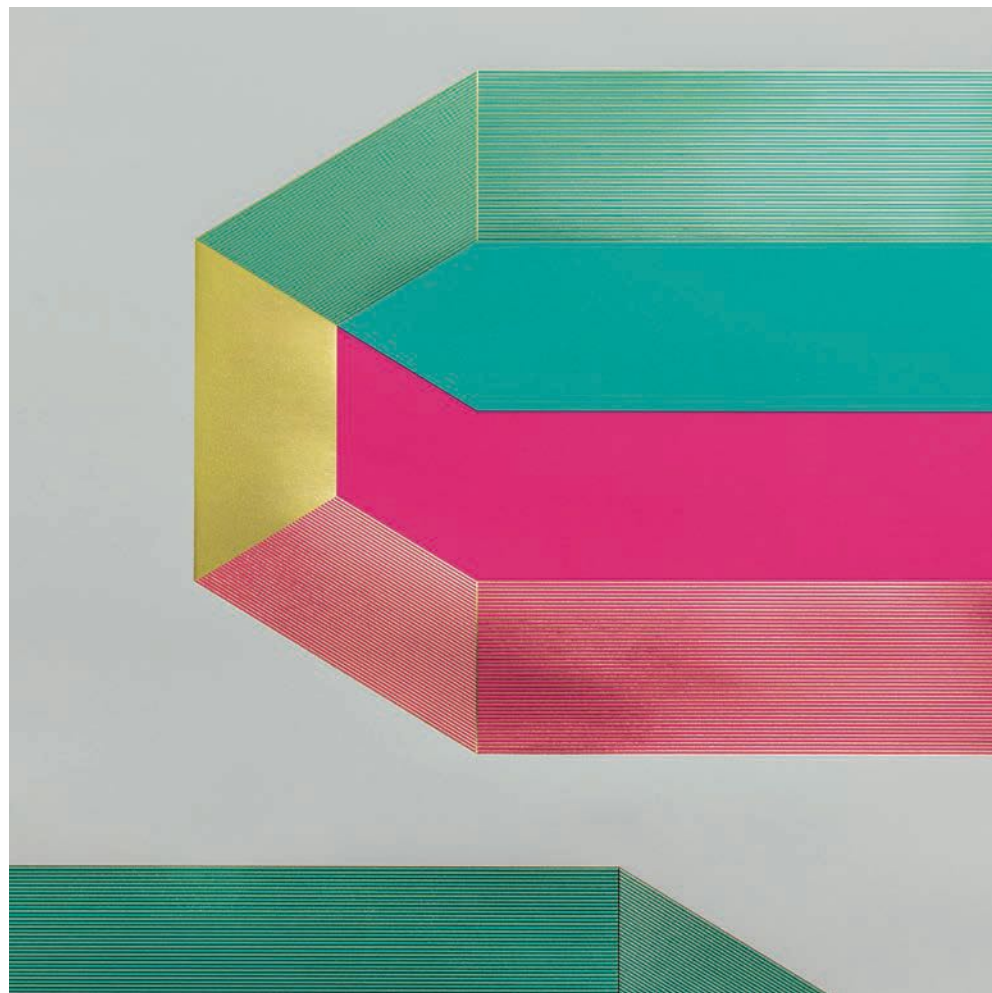
Takaya Ren, a graphic designer and art director, was born in Sendai, and majored in molding at Tohoku University of Art and Design. Prior to founding AD&D, he worked for a design company in many areas, including graphics, web design, and product development. His major works include *Instruction for Love* (ROHTO Pharmaceutical Co., Ltd.), *Flower Lush in Roppongi Hills* (Mori Building), and *Visual Identity of Bunkamura 25th Anniversary* (Tokyu). He is a member of the Japan Graphic Designers Association (JAGDA), Japan Typography Association, and One Club.



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□  
Endless Experiments,  
Takaya Ren

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Takaya Ren is an artist experimenting various techniques and possibilities of offset print through collaboration with old print shops and postprocessing businesses in Japan. Exploring and realizing newer and unique techniques like thin gold leaf, laser cutting, novel processing and pressure, he has searched for potential of print media. Traditional offset prints he sent to *Typojanchi 2017* present fancy techniques and delicate details and cast a question on what images would promote effective communication as well.

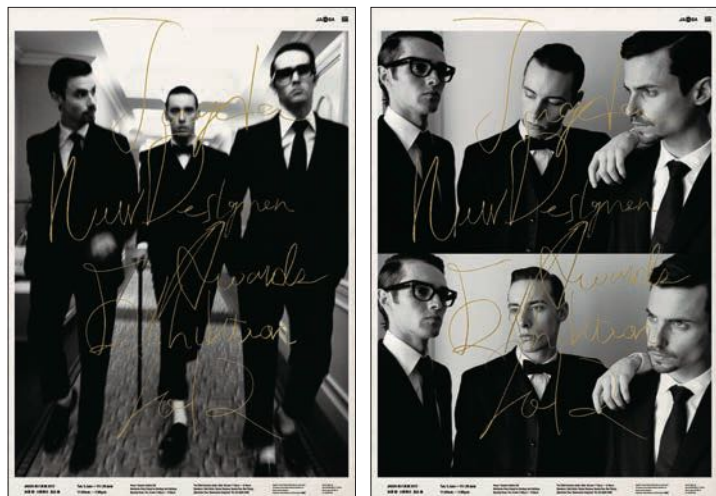




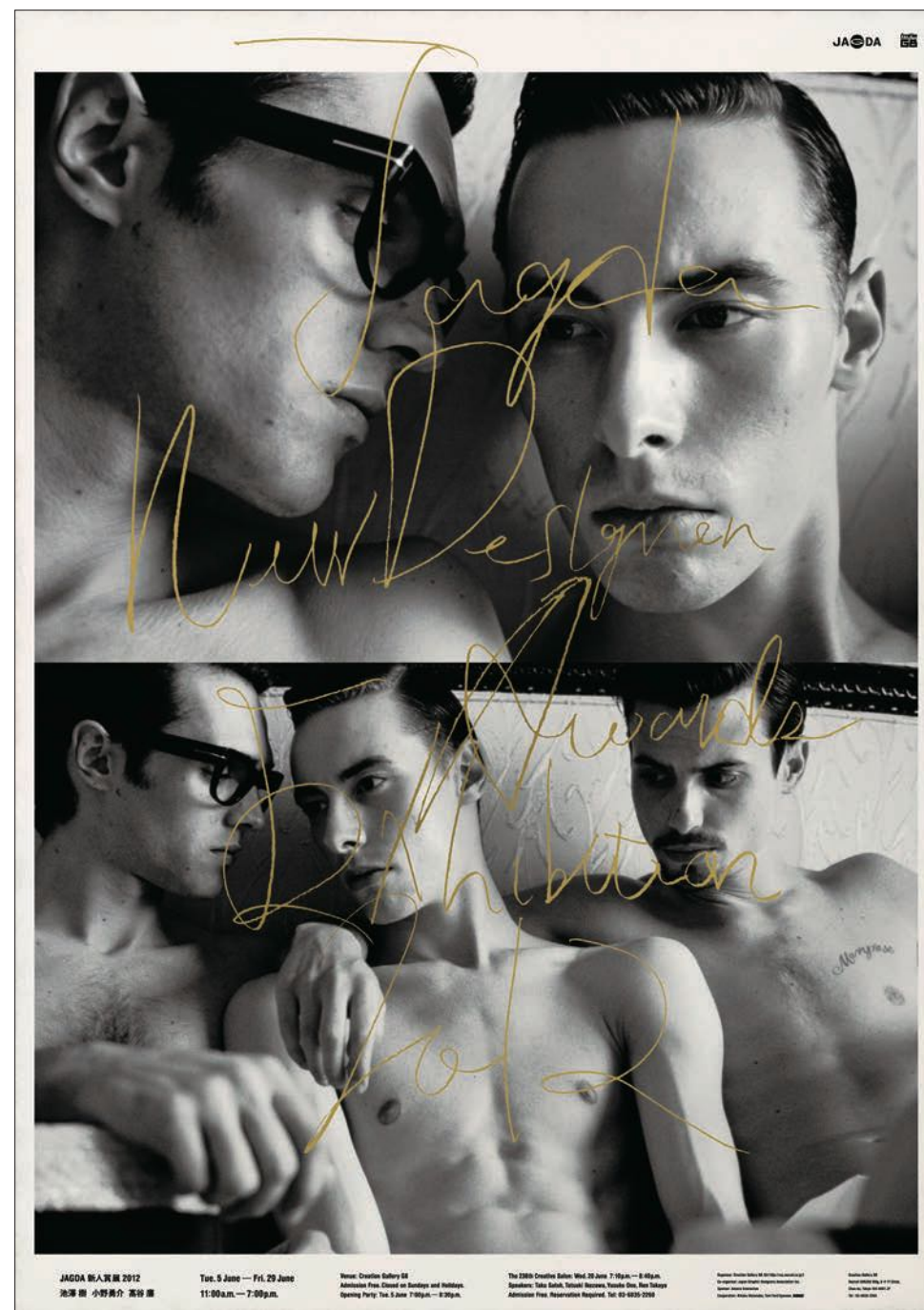
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## JAGDA New Designer Awards Exhibition 2012

This poster was unveiled at the *Jagda New Designer Awards Exhibition 2012*. The JAGDA New Designer Award was established in 1983 to single out outstanding young designers and, by sharing their works, to inspire the graphic design industry. Several designers (aged 39 or younger) who have created designs with particular novelty and a high level of quality are selected every year from among those whose works are included in the Japan Graphic Designers Association's Graphic Design in Japan, a book published annually that examines the country's top designers. The award, which highlights the many talents who will lead the design industry, receives considerable attention from the design and advertising industries. JAGDA organizes exhibitions in Tokyo and other cities in Japan to display works from award recipients. Selection of the 30th JAGDA New Designer Award 2012 was conducted at a judging session for *Graphic Design in Japan 2012*. Twenty-one members whose works had obtained excellent evaluations were selected as awardees from the 210 eligible candidates. As a result of the strict selection process, Ikezawa Tatsuki, Ono Yusuke, and Takaya Ren were named award-winning designers.



// ē  
 Takaya Ren



□ ,□ ,□ 103 × 728cm, 2012  
 Poster, o set lithographic printing, leaf finishing, 103 × 728cm, 2012







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## HALATION\*

This is product stems from a project from Toppan Printing Co., Ltd., one of the largest printing businesses in Japan. Toppan Printing annually hosts the Graphic Trial project and exhibition to further pursue the relationship between graphic design and expressive printing so as to realize new strategies and expressions. In addition, in an effort to challenge various new printing methods, designers who are currently active on the front lines of the field are asked to create five posters using only offset printing and not to rely on special processing. As designers, we were asked to take part in the 8th installment of this event. Our concept for this project was “experimentation of halation.” Specifically, we experimented with color/paper combinations with the halation effect. After having selected the colors and paper, we created five posters from the following five concepts: “the halation effect through color surface strength”; “the halation effect on paper”; “the halation effect through dimension contrast”; “the halation effect through the combination of gold and silver”; and “the halation effect through color combinations.” All the graphics are based on traditional Japanese patterns. We produced graphics that reflect the beauty of traditional Japanese culture from a modern perspective, while experimenting with the halation effect at the same time.

$\frac{1}{2} \left( \frac{1}{2} + \frac{1}{2} \right) = 1$

\* Halation: a phenomenon that occurs when light enters the camera's viewfinder and the scenery blurs. For this project, we redefined the effect as a white blur phenomenon that occurs between complementary colors next to the target color. Generally, halation occurs between colors of high saturation and each one's complementary color, but we asked ourselves if the same effect would occur between light/deep colors, or for gold/silver. We experimented, validated, and ultimately tried to define whether this normally avoided effect can lead to the creation of a graphic that carries with it a visual impact on its viewers.



□ ,□ ,103 × 72.8cm,2013  
Poster, o set lithographic printing, 103 × 72.8cm, 2013







R&G P&X

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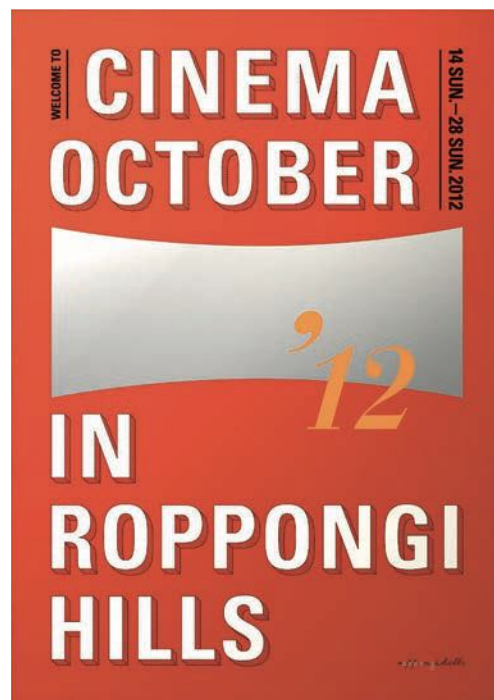
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#### OCTOBER CINEMA IN ROPPONGI HILLS

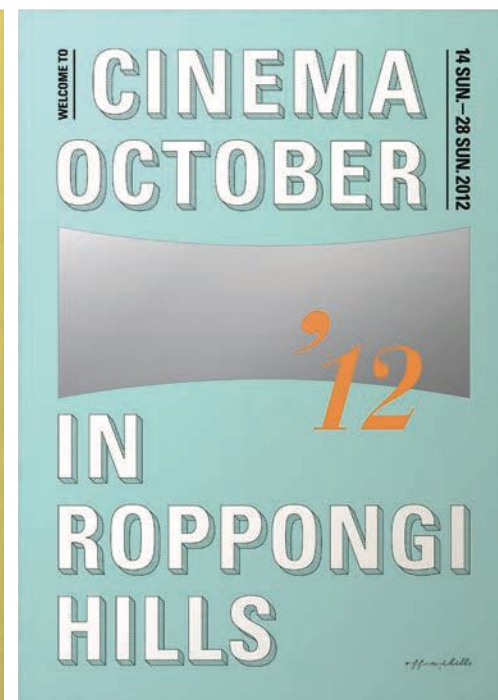
This is an ad campaign for an annual film festival hosted in a Roppongi Hills complex. We were expected to deliver a communication method that fueled target audiences with excitement to express their interests and attention through this campaign. As such, we used pop typography for the campaign title and chose yellow as the main color. According to color psychology, yellow is a major color of communication and also invokes joy to the human mind. Thus, it leaves audiences with a sense of affinity as well as excitement, making the ad visual unforgettable. Also, by iconifying the movie screen on a mirror sheet, or by hot stamping, audiences were able to visualize themselves as the lead actor of the film. By making use of this particular attraction, we succeeded in lengthening the time audiences spent at the site.

// é

Takaya Ren

□ □ □ □ 103 × 72.8cm, 2013

Poster, silk screen, leaf finishing, 103 × 72.8cm, 2013





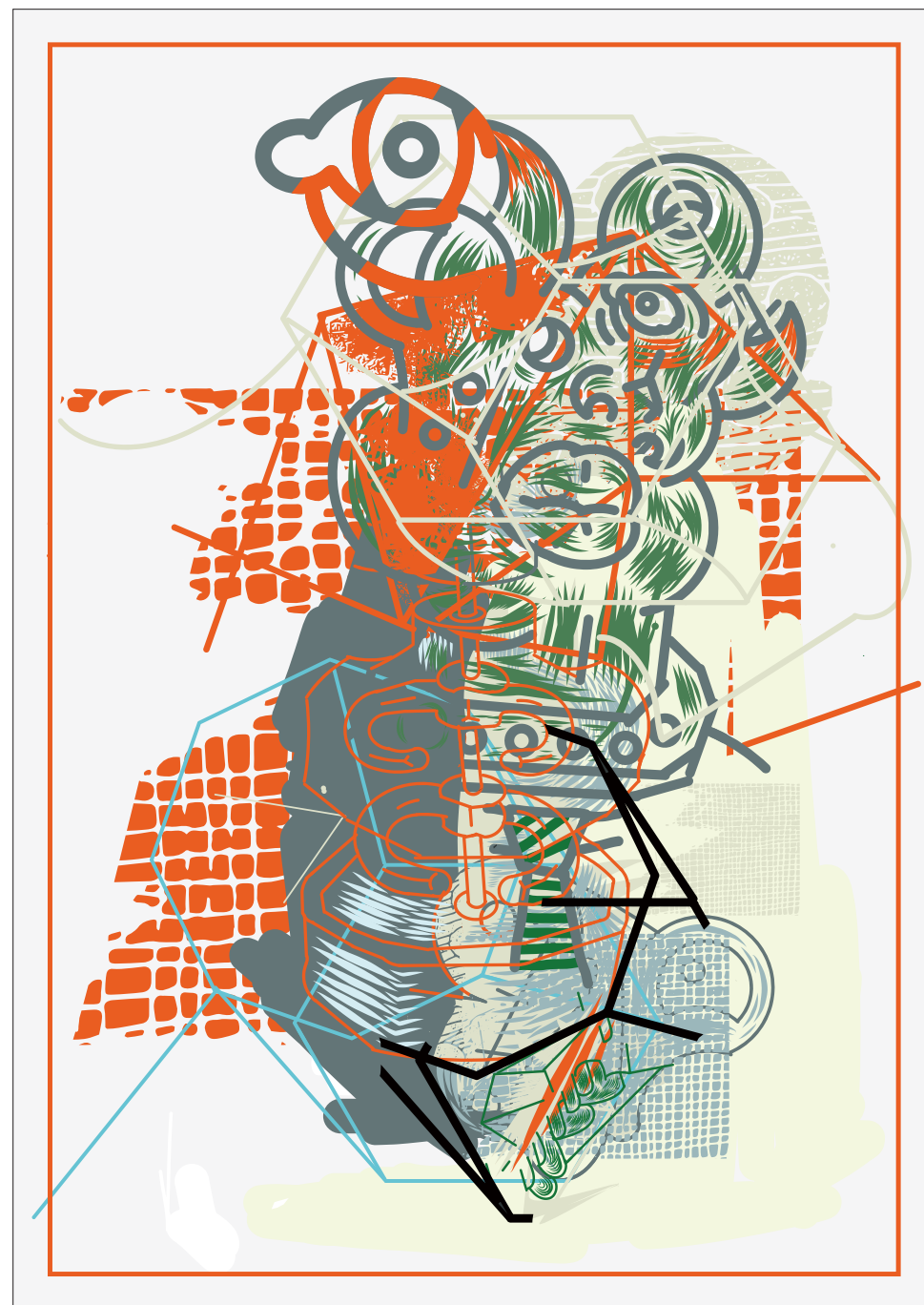
Elliott Earls works at the intersection of design and contemporary art. Earls is the Designer-in-Residence and has served as the head of the graduate school's Graphic Design Department at Cranbrook Academy of Art since 2001. He also works as a performance artist and has been exhibited internationally. Earls is the recipient of an Emerging Artist Grant from New York's Wooster Group. His works have been collected at the Cooper Hewitt, Smithsonian Design Museum, and the Pérez Art Museum Miami.

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### *The Complete Loss of Subjective Self-identity*

This image employs the formal language of Neo-Cubism to discuss the fractured self. Ego death can be understood as the “complete loss of subjective self-identity,” something analogous to a “psychic death” in Jungian psychology, referring to a fundamental transformation of the psyche. This image attempts to explore these ideas through Cubist self-portraits. In death and rebirth mythologies, ego death is a phase of self-surrender. Ego death is a recurrent theme in world mythologies, and is also used as a metaphor in some parts of contemporary Western thinking.





CHINA

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Wang Yuan is a Chinese graphic designer and illustrator living in Germany. He studied at Southeast University, Nanjing, where he received his bachelor's degree. Since 2013, he has been a student in visual communications at the Hochschule für Gestaltung Osnabrück am Main under professors Sascha Lobe, Klaus Hesse and Elke König. Wang Yuan has already made a name for himself by receiving international awards, including 2nd prize at the *Lahti International Poster Triennial 2017*, the *Golden Bee Award at the Moscow International Biennial of Graphic Design 2016*, as well as awards from TDC New York, IF Design Awards, and the *Berlin Type Awards*. He was also among the winners of *100 Best Posters 2016*, and has taken part in other international poster biennials as well. Wang received first prize in a competition for new visual identity at Stiftung Sprudelhof Bad Nauheim and at a competition for new identity design for *100 Best Posters 2016*.

年 月 日

[illegible]

Year / Month / Day

Traditional craftsmanship is quite an ancient word for many young people today; it is now something very far away from our daily routines. Still, from the handmade products to modern industrialised mass production, craftsmanship has never been abandoned by any generation, men and women carry on the traditional folk art with their very own hands. Throughout the years and months, day and night, these craftspeople create their own folk art epic in their lifetimes. This project started with the concept of time, but was also inspired by paper cutting, ruyi knots, and ruyi motifs. I extracted the design language from these symbols and matched it with the Chinese words 年 (Year), 月 (Month) and 日 (Day). Then I built a strong link between time and the motifs, as these motifs presenting the time they have devoted in their life. Those patterns and motifs are still being made and carved generation after generation. Both folk art legends and the aesthetics of time were built by hands of these people.



Poster, digital printing, A0 (84.1 × 118.9cm), 2017







□  
Lee Kyeongsoo

□  
KOREA

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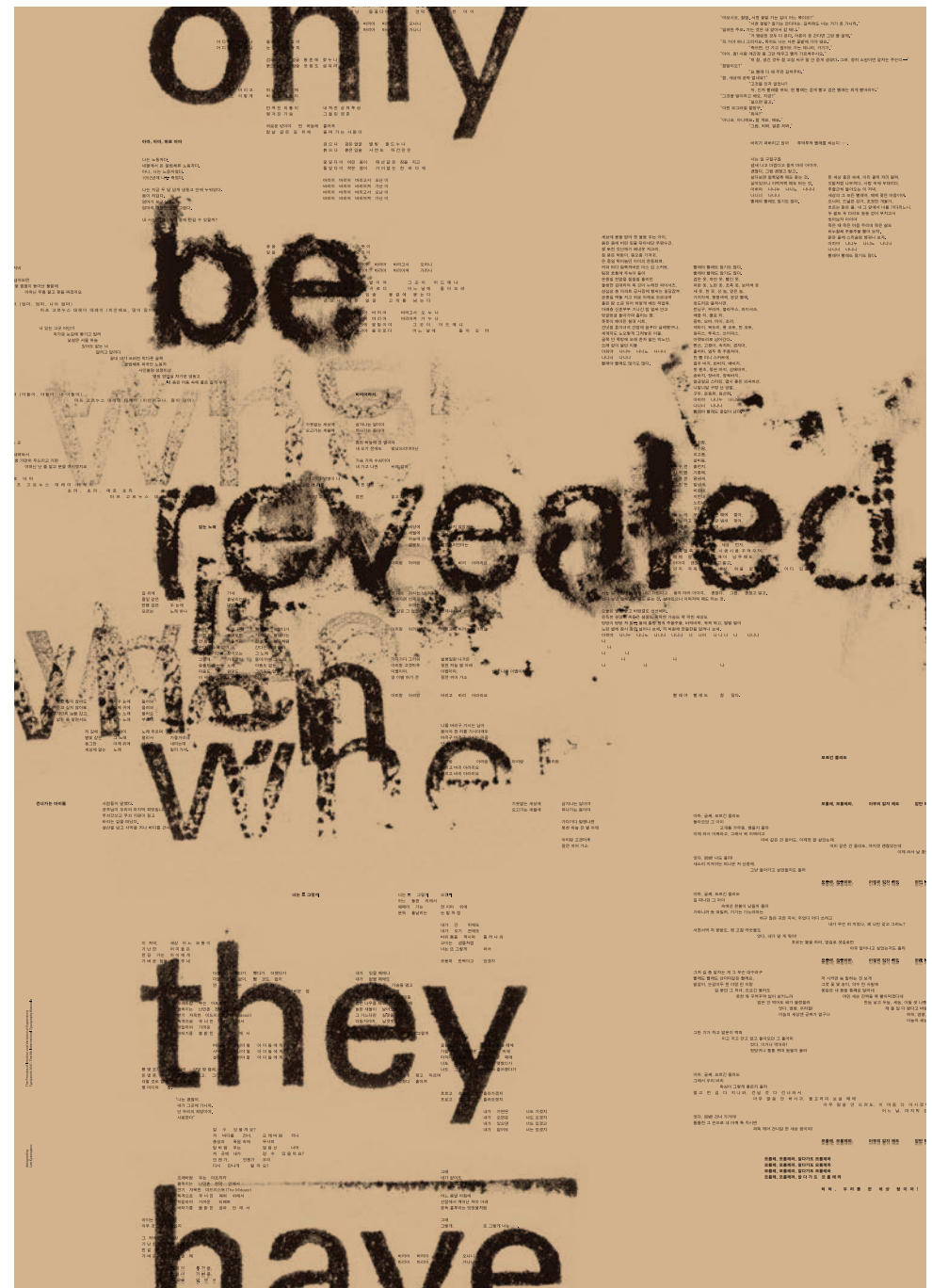
Lee Kyeongsoo is a graphic designer born in 1976. He studied visual design at Dankook University's College of Art and Design. In 2001, he began work at ahn graphics and stayed on for six years. In 2006, he founded a graphic design studio called Workroom, where he now works as a designer and as the co-president. He studied typography under Helmut Schmidt in graduate school at Hongik University in 2006, and has been actively working on sophisticated typography ever since then. In 2016 and 2017 he held a solo exhibition, *typesetting practice—stray birds*, at Gallery Factory and Print Gallery Tokyo.

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*There are truths that can only be revealed when they are discovered.*

The format of typesetting varies depending on the type of text. Before considering the readability of the article, a designer has to come up with a typesetting that corresponds to the text or is conducive to the designer's intention. Since this is only done two-dimensionally, it is hard to describe any other sense except the visual. In an effort to overcome this obstacle, this poster visualizes the sounds of eight songs, with the lyrics of the music laid out according to the flow. On top of expressing the words from a person's mouth on paper, I intended to deliver the components of music using letters as a medium. The interval between letters or words changes according to the sound of a singer's breath. Also, depending on the presence of a melody, the arrangement of letters and/or words varies. In addition, the starting point of a line of writing changes according to the tempo of the music. This is a score that consists of letters, instead of the stave and notes, along with expressions such as monologues, dialogues, ensembles, and echoes.



5 .□ ,[0 84.1 × 118.9cm, 2017  
Poster, digital printing, A0 (84.1 × 118.9cm), 2017



Chae Byungrok

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Chae Byungrok is a graphic designer based in Seoul. After studying graphic design under Koichi Sato at Tama Art University in Japan, he has been running CBR Graphic since 2014. He pursues an essential part of visual language while maintaining a constant approach as an expressionist. He explores visual experimentations, focusing on concept and expression, and uses posters as a key medium. He has recently collaborated with a number of cultural organizations and corporations, and teaches typography and graphic design at the university level.

\_K@\_D.fl    8 GrxYDyKÅ    經絡  
田田田

The meridians, pathways in the body along which vital energy flows, are superimposed with Eastern-inspired visual information. Acupuncture shows the meridians are reflected in the attitude of delicate processes of handicraft art.

THE PROCESS OF INTUITION

過程

直觀

직관의 과정

不問自性  
不見聞心  
心性都忘處  
處明水月圓

The human looks at the world through the body. Perception through senses makes sense through visual senses, but recognition arises through analysis and decision made by memory and experience. Intuition uses human's unique senses, so it relies on new or superior information without reasoning process. In intuition, however, since through the process of thinking that sensible information gets top information, how does designer as a world make a decision? In this process, designer goes through the process of decision by relying on many relations, with sensible confidence from starting work to producing the result. In this process, a designer's personal experience can also be the main cause of making one's own working process. The exhibition divides into two parts. The process of intuition at an elaborate recording process of the limited designer making work through once's unique intuition and experience, and "variation of experience" introducing how designer's intuition makes various results when meeting individual experience.

Poster, digital printing, A0 (84.1 × 118.9cm), 2017



□  
Choi Jongyol

□  
KOREA

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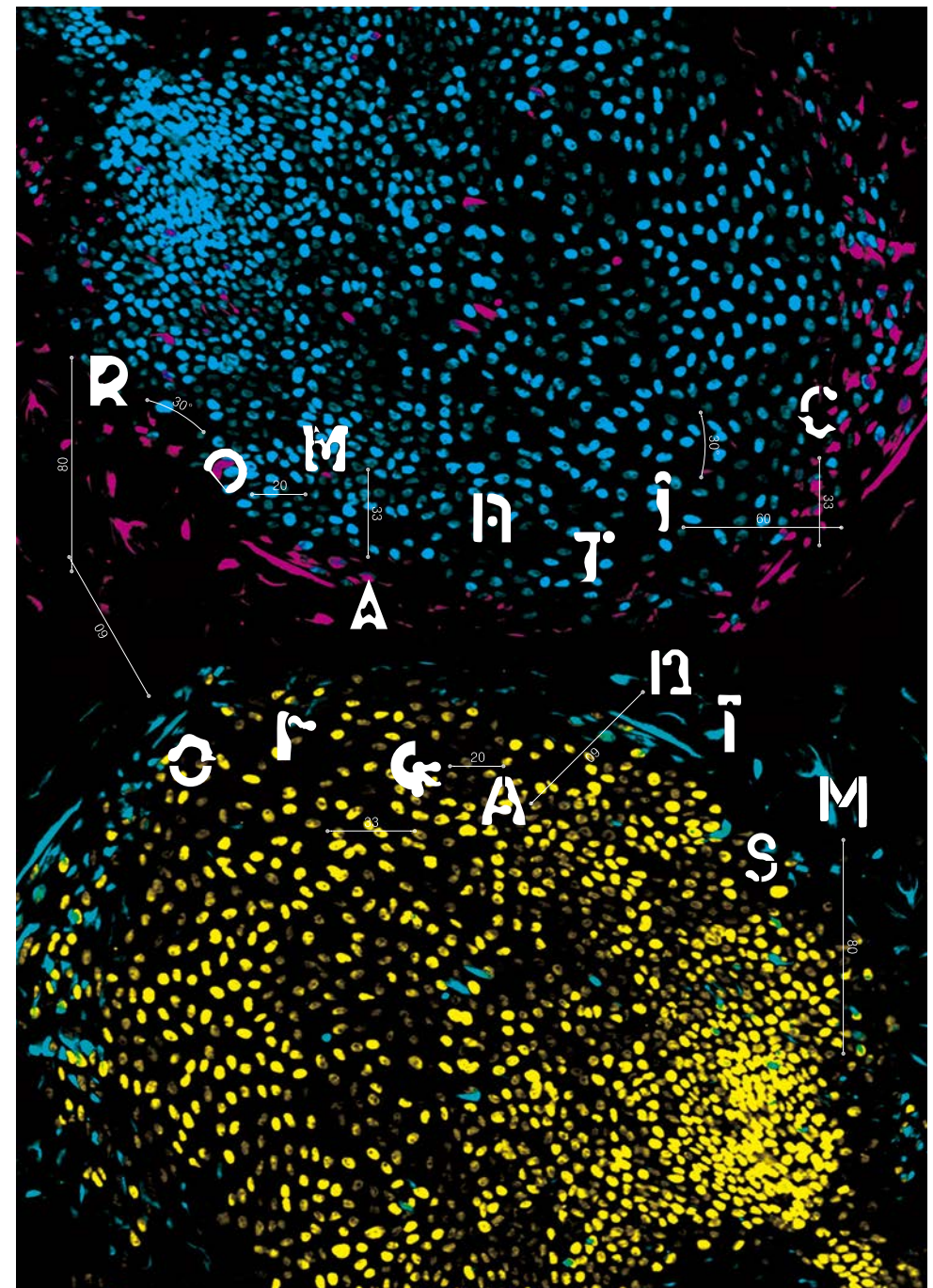
Choi Jongyol graduated from Hongik University with a degree in advertising design and a masters in communication design. Later, he worked at Hong Dan and then at Suryusanbang Publishing as a graphic designer. In 2011, he worked as the chief designer for Space Group, and designed the editorial renewal for *Space* magazine and various other architectural work collections. In 2013 he started a design studio called NM Works, and has been working on exhibition projects related to architecture, culture and art since then. In recent years he has been expanding his design scope to corporate brochures and brand design. Over the year he has participated in numerous exhibitions, including *CA Conference 2012: Talk on Print Design*, the *2013 SAC Korean, Chinese & Japanese Designer Exhibition: Paper Road*, the *2016 VIDAK Overseas Poster Exhibition*, and *Typojanchi 2017*. He especially enjoys working with architects on projects related to exhibitions and design, and actively involves himself to show the beauty of modern Korean architecture.

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### Romantic Organism

Our bodies are an *organism* made up of countless different cells that originated from various species. Cells are the basic unit that makes up an organism's functions and structure, with the functions varying depending on the environment. I have taken cells from numerous organisms, and interpreted them graphically as a designer, rather than approaching them in a medical or biological way. I have also interpreted these organisms by making use of craft techniques I have learned over the years, and worked on representing them as a fine art instead of their biological properties. My intention was to bring out these organism's inherent beauty.



5 ,□ ,84.1 × 118.9cm\_2017  
 Poster, digital printing, A0 (84.1 × 118.9cm), 2017



□  
Kono Satoshi

□  
JAPAN

/E 7 &×/.C 9c\_W\_K@\_” ,□  
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Kono Satoshi graduated from the Graphic Design Department of Tama Art University. When he was in school, he was greatly influenced by Bauhaus and Constructivism. Since graduation, he has won many awards and received numerous honors at domestic and international competitions. Currently, he works as an art director at Dentsu Inc., a large advertising company in Japan. He not only works on graphic design projects but also participates in integrated campaigns, including CMs.

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### Wordless World

The meaning does not hold meaning there. A poet once said that we can live without worrying about the pain and sorrow of others. In that kind of world, however, our eyes would eventually develop the ability to penetrate the sorrows of the world in an intuitive way, even more clearly than through words.



5 ,□ ,A0 84.1×118.9cm\_2017  
Poster, digital printing, A0 (84.1 × 118.9cm), 2017



□  
Kosugi Koichi

□  
JAPAN

/I 5Y[1/\*\_L \_D i\_cé \_L\_W0c\_W\_1f .□  
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GOLD{,□ACC \_OX{□R 5 \$m/\_ ū \$ ,□ ,□ ,□  
ADFES{ 8r ū ā\_1y .□ .□ CCC.c 2/ 5 Å ²  
/yxāz Hakuhodo Art Directors Works & Styles,□bl.2:□ .

Kosugi Koichi is an art director and a graphic designer. Major works of his include Shiseido's *50 selfies of Lady Gaga*, SUZUKI's *HUSTLER*, KIRIN's *Ichiban Shibori*, TCC Yearbook 2016, PARCO's *Parcoala*, Tokyu Train's *departure proceed*, ZUCCA, Tsukiji Damasushi's *Mojinigiri*, as well as works that have appeared at the *Tokyo International Film Festival* 2013, and the bookstore B&B. He has received major prizes that include the *Tokyo ADC Award*, *JAGDA New Artist Award*, *Cannes Lions International Festival of Creativity Gold Prize*, *D&AD*, *NYADC*, *ONESHOW GOLD*, *ACC Award*, *JR Poster Grand Prize*, *Jun Asahi Newspaper Advertising Award*, *Galaxy Award*, and the *ADFES* Grand Prize. In the past, he was also included as part of a book by CCC Media House called *Hakuhodo Art Directors Works & Styles*, vol.2: *Kosugi Koichi's work*.

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### The Trajectory of Memory

An act that requires a series of movements, writing a character is a dynamic action that draws on memory for a purpose, and creates a form from the immanent universe through the body to the outer world according to the rules of the characters. Due to the fact that many of us rely on keyboards today, *writing* letters with our hands has been reduced to a bare minimum of actions. However, we have not forgotten the physical act of writing. In a letter written from a keyboard, the *memory* created by a dynamic series of movements of the hands is put within and that is to be built in unconsciousness affecting our way of thinking. This poster is an attempt to visualize such movements.



° 5 ,□ ,□0 84.1 × 118.9cm\_□2017  
Poster, digital printing, A0 (84.1 × 118.9cm), 2017



# /c t\_ &\_l; Claudiabasel & Jiri

SWITZERLAND

2003<sup>TM</sup>/c t\_7\_8\_° \_5y 52  
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 1993<sup>TM</sup>8 1999<sup>TM</sup>8  
 2003<sup>TM</sup>8 2000<sup>TM</sup>8  
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Roland John, Thomas Bircher, Jiri Oplatek  
 The Base, Switzerland based graphic and interaction design o ce Claudiabasel  
 was founded in 2003. From corporate designs for theaters, museums or festivals  
 shows and concerts further to books, catalogues, installation manuals and  
 experimental publishing as far as correspondence, business cards and the good  
 old flyer. Jiri Oplatek is a co-founder of the studio Claudiabasel. He studied at Basel  
 School of Design 1993–1999, amongst others under Manfred Maier, Wolfgang  
 Weingart and Christian Mengelt and worked as a designer at Meissner &  
 Mangold, Basel 2000–2003. These days lecturer at HGK Basel, Academy of Art  
 and Design in Visual Communication in Basel, Switzerland.

# A Bold Attempt, Claudiabasel

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Jiri Oplatek's Claudiabasel is a design studio known for its  
 unique attempts and bold experiment. Their experimental  
 work suggests a new design direction based on the  
 understanding of the concept of interaction through user  
 and solid research on fine graphic elements. For 15 years  
 Claudiabasel fulfills the client's needs, using advanced printing  
 technique to bring abstract ideas to real and take complex  
 concept make something simple to excites our senses.  
 Now their bold experimental works welcomes the audience  
 from main hall of *Typojanchi 2017*.







Fight Mindless Uniformity



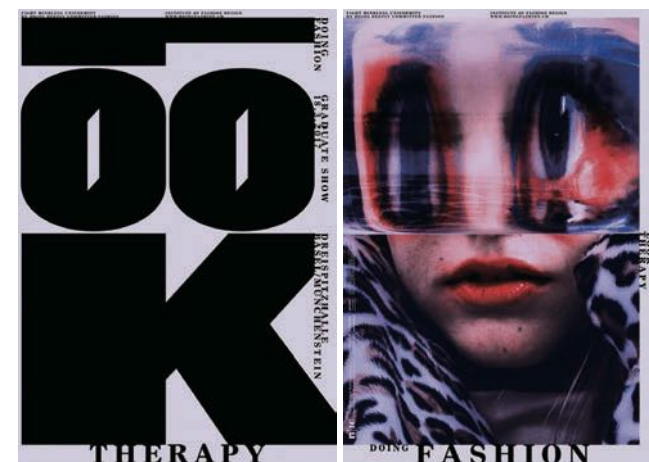
Doing Fashion

Series of three Posters for the Graduate Show of the Institute Fashion Design, Academy of Art and Design, Basel

Poster, three-colored screenprint, 89.5 × 128cm, 2011

Series of three Posters for the Graduate Show of the Institute Fashion Design, Academy of Art and Design, Basel

Poster, three-colored screenprint, 89.5 × 128cm, 2012



Look Therapy

Pair of two Posters for the Graduate Show of the Institute Fashion Design, Academy of Art and Design, Basel

Poster, two- and four-colored screenprint, 89.5 × 128cm, 2017

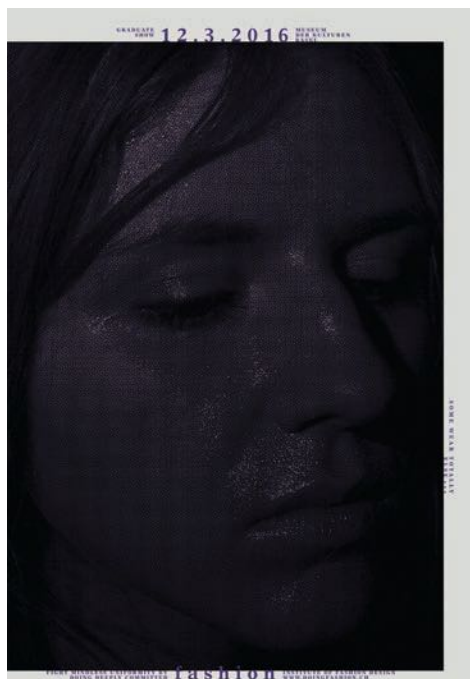




Without Title

Poster for the Graduate Show of the Institute Fashion Design, Academy of Art and Design, Basel

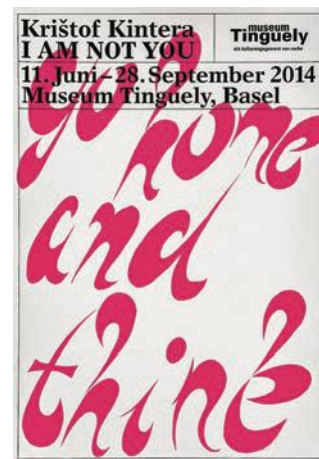
Poster, four-colored screenprint (rainbow print), 89.5 × 128cm, 2013



Some Wear Totally Else

Series of three posters for the Graduate Show of the Institute Fashion Design, Academy of Art and Design, Basel

Poster, three-colored screenprint, 89.5 × 128cm, 2016



Krištof Kintera, I am not You

Series of 10 posters for the exhibition *Krištof Kintera, I am not You*. at Museum Tinguely, Basel

Poster, two-colored screenprint, 89.5 × 128cm, 2014



Mattia Bosco  
Alexander Calder  
Jeremy Deller  
Francesca Fornasari  
Gaia Fugazza  
Alexander Heim  
Gary Hill  
Channa Horwitz  
Anish Kapoor

Haroon Mirza/  
hrm199 Ltd.  
TJ O'Keefe  
Guy Sherwin  
Richard Sides  
Jean Tinguely:  
Museum Tinguely  
Basel  
10.6.-6.9.2015



Haroon Mirza, hrm199 Ltd.

Series of three posters for the exhibition Haroon Mirza, hrm199 Ltd. at Museum Tinguely, Basel

Poster, 2- and 4-colored screenprint, 89.5 × 128cm, 2015







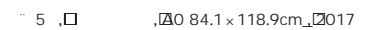


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[illegible]

Since I arrived in Korea, I have been interested in how Koreans use their body to sense, feel and determine things. As logical and pragmatic as Korea has become, I feel that Koreans are still, in essence, very intuitive and trust their senses just as much as their logic. With this in mind, I have observed that here in Korea, the body is often used as an instrument, meter or gauge to obtain information. I have also been very curious about the body and its relationship to certain invisible forces like *ki* (기, or *qi* as it is known from the Chinese). Sometimes the body can feel things that the eyes cannot. For this project, I wanted to explore the notion of creating a visual language for a space, one that can only be created through the sense or feeling of the body. Here, I use my body to determine positioning and placement in a space. Without much thought, I just let my body determine certain positions and circulation within a space. This poster can be considered a certain kind of body typography that conveys some of the hidden moments of a space visually. The senses, where the body moves, how the body feels, and where the body rests are visualized through this poster.



459





Thiago Lacaz



BRAZIL

m 8\_Éx.:/\_7\_VWZl.C.3E5y 52P &?c\_WW\_lP .III 15P  
\_l \$D> A z\_y &: 25.t'." Zl\_@i> A \*k .III  
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Thiago Lacaz (1982) is a Brazilian visual designer based in Rio de Janeiro. His posters have been exhibited in more than 15 countries, featured on international websites and in publications, and received awards like the first place prize at the *International Poster Biennial in Mexico* (2014) and the City Mayor's Prize at the *Tnava Poster Triennial* (2015).

81P D 8

39P\_D 1 7 • Ú

32P\_D a 3 • Ú

10P\_Dh\_7 • Ú

\_Ð AIQð \*Ö² lD.:3.Ê □ &i



81 hands

39 pink hands

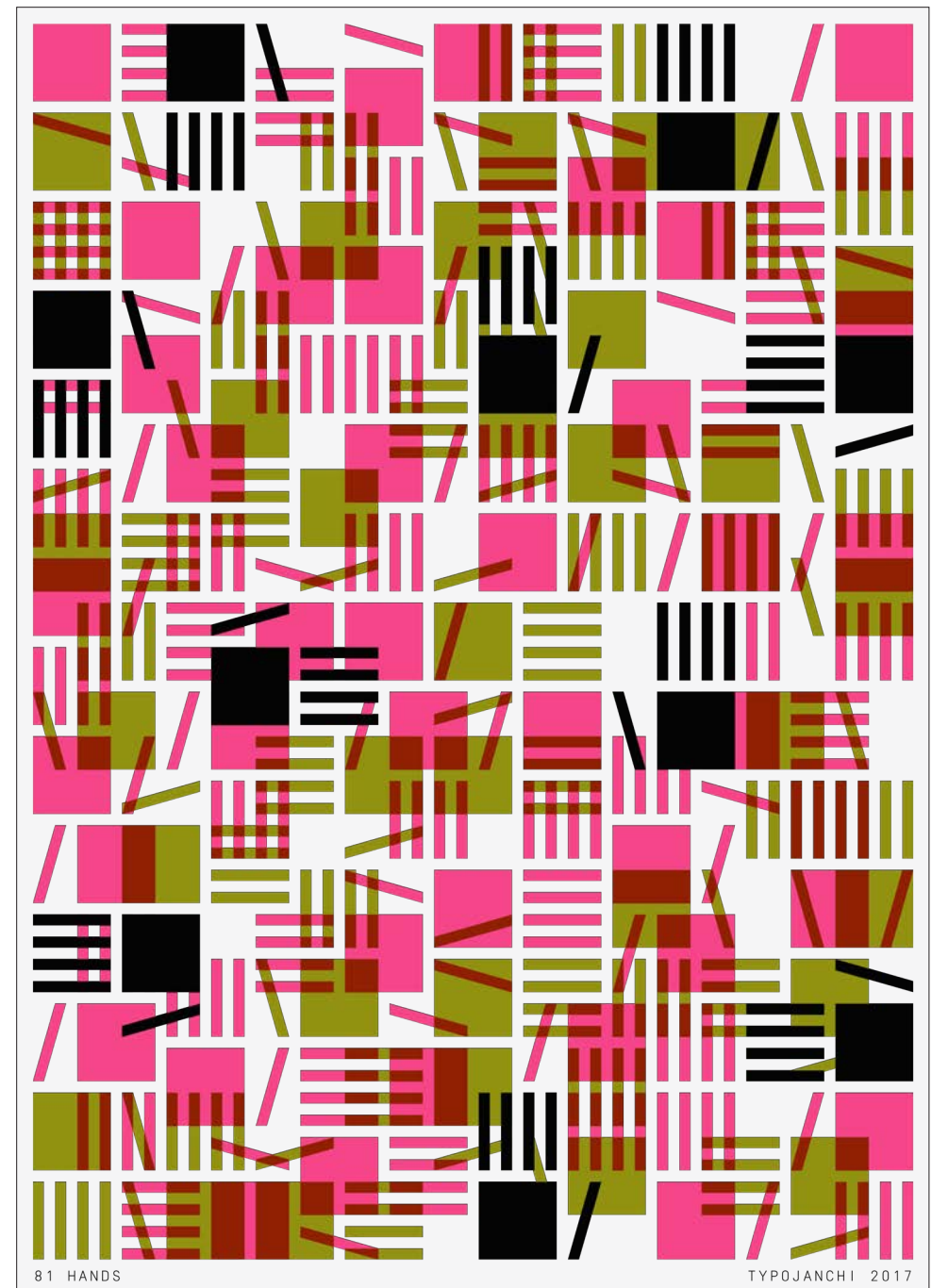
32 olive hands

10 black hands

This work was guided by intuition to generate chaos, order and meaning.

The hands control the intuition to achieve order and prevent chaos.

The intuition frees the hands to prevent order and achieve chaos.



5 ,□ ,A0 84.1 × 118.9cm\_2017  
Poster, digital printing, A0 (84.1 × 118.9cm), 2017



SWITZERLAND

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Paula Troxler is an illustrator & graphic designer with her own studios, one based in Zurich and the other in Stuttgart. Her works include illustrations, posters, cultural identities, and murals. She also lectures. She has been self-publishing her own daily calendar, *Every Day a Drawing*, since 2010. Her artworks have been shown in exhibitions worldwide and her posters have received awards at numerous poster competitions. Derhund was founded by Paula Troxler and Kleon Medugorac in 2016, and is based in Stuttgart and Zurich. On one hand, they work together on commercial projects in the field of graphic design and illustration. On the other hand, they use their partnership as a free platform in various disciplines, one in which their individual vision and experiments can be fully realized.

$\hat{U} \hat{A} \hat{A}^\dagger$ ,  $\square\square$      $\square\square\square$      $\square'$ ,  $\square\square\square\square\square\square'$ .

It's good to be Kingy\_D.™\8 5\_\_c\_0\_X \_li .

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[illegible]

Excuse me, if I have some place in my mind, where I go time to time.

We worked with the lyrics from a Tom Petty song, "It's Good To Be King." The song's lyrics is part of labor in our mind, while their meaning can have a critical impact on our actions and how we feel. In *Excuse me, if I have some place in my mind, Where I go time to time*, we handwrote type and eventually combined this with illustrated elements. The type and the sentences are the main part of the poster.



“5, □, □ 84.1 × 118.9cm, □ 2017

Poster, digital printing, A0 (84.1 x 118.9cm), 2017





Hattori Kazunari

□  
JAPAN

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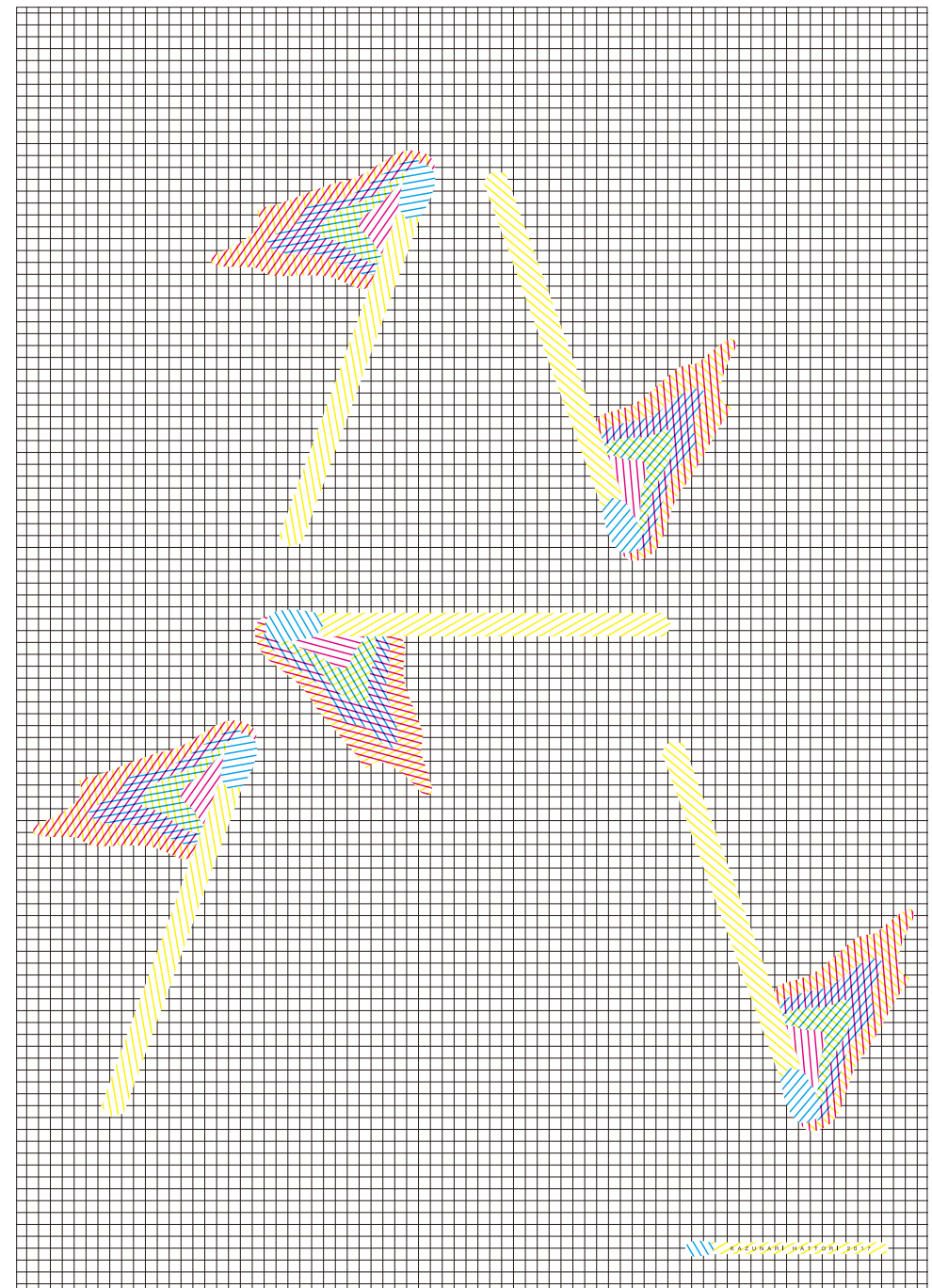
Hattori Kazunari was born in Tokyo in 1964. He graduated from the Tokyo University of the Arts in 1988 with a bachelor's degree in design. He is currently a freelance graphic designer and art director. In the past he was in charge of advertising for Kewpie Corporation, and has been involved with *Mayonaka* and *Ryukotsu Shin* magazines as an art director. He also designed the exhibition space and window display space of Hermes's petlith. In addition, he designed the logo for the Mitsubishi Ichigo Kan Museum, exhibition posters and presentations for the National Museum of Contemporary Art Tokyo, and photobook covers and catalogs for Takuma Nakahira and Takashi Homma. At the same time, he has contributed to many literary works over the years.

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M/DI-882A

Burning A

This is an image of letters translated into a simple visual language.





à\_3 <  
Han Wenbin

□  
CHINA

2012年7月毕业于上海视觉传达学院，2007年毕业于上海大学美术学院，2014年毕业于日本多摩美术大学。2014年创立七月合作社，现任视觉传达学院院长。他的作品以幽默、诙谐、富有创意的视觉传达设计为主。

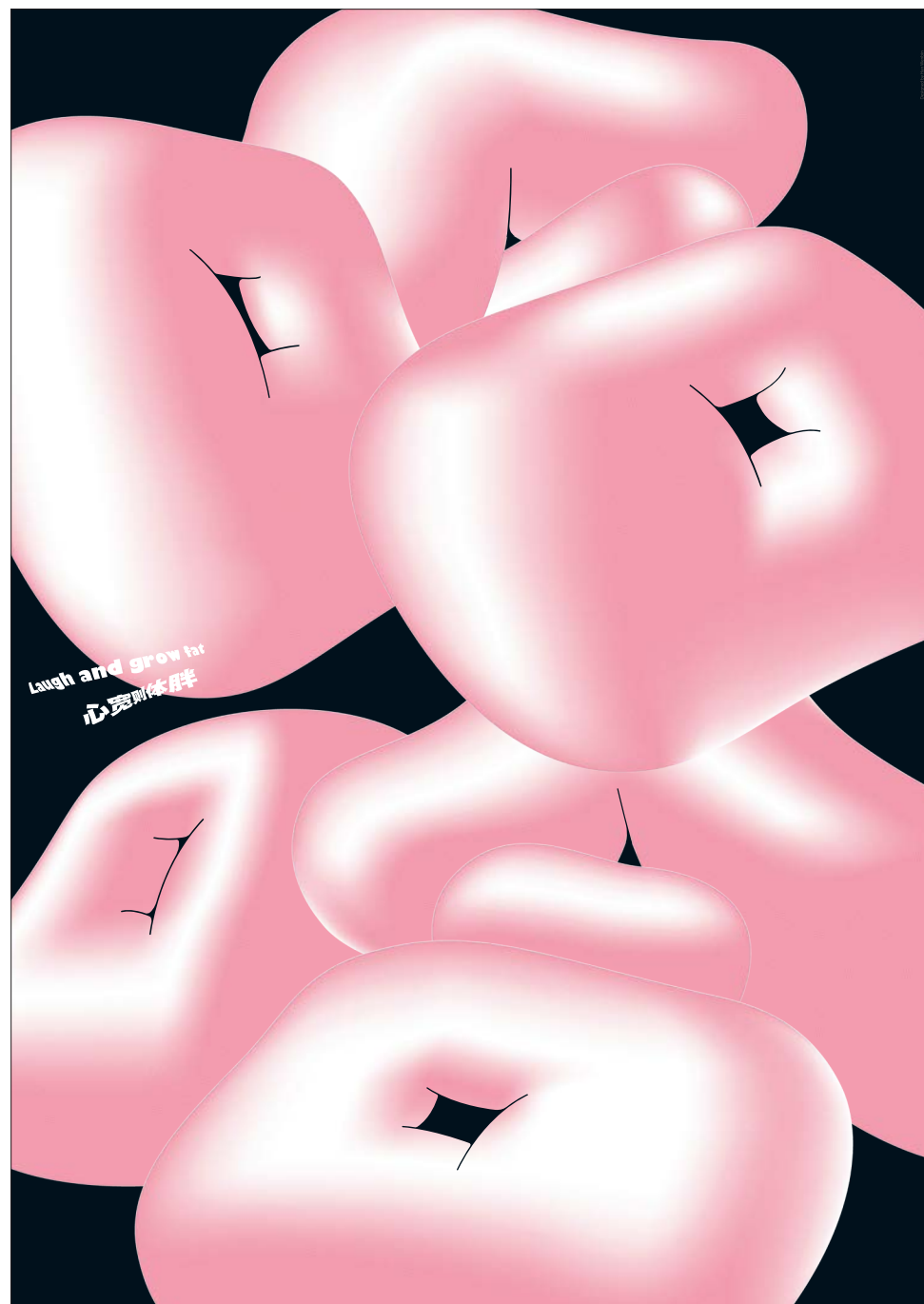
Han Wenbin was born in Shanghai, China. After graduating from Shanghai University in 2007 with a degree in visual communication, he received his master's degree in graphic design from Tama Art University in Japan in 2012. He founded the July Cooperative Company in Shanghai in 2014, and currently works as an art director. One of the most notable features to his works is humorous character expressions.

哈哈

哈哈  
'哈哈'  
'哈哈'

### Laugh and grow fat

In Chinese characters, “哈哈” means a hearty laugh, something like “ha ha ha” in English. I tried to express the characters' charm in a humorous way. It is my sincere hope that people feel good after looking at this poster.



5 哈哈  
Poster, digital printing, A0 (84.1 × 118.9cm), 2017





Hei Yiyang

CHINA

1999



Hei Yiyang is a founder of and now creative director at SenseTeam, which he helped establish in 1999. Currently living in Shenzhen, he is a member of the Alliance Graphique Internationale (AGI) and sits on an academic committee at the Shenzhen Graphic Design Association (AGDA). As a designer and artist, his works are about branding, exhibition planning, environmental design and publishing. He is one of the most active cultural exchange pioneers in China.

Shenzhen Fashion Week

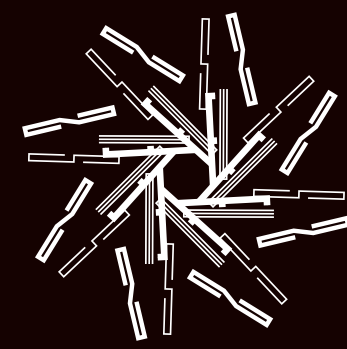
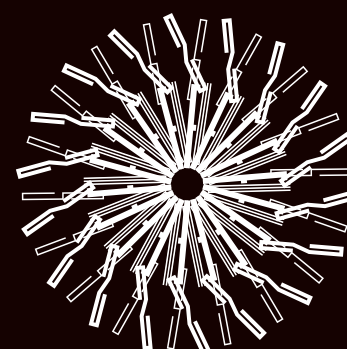
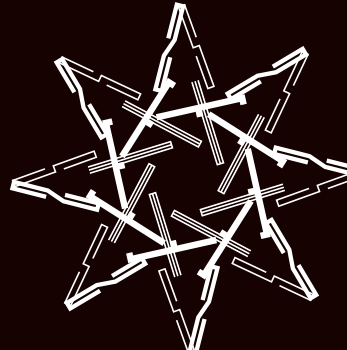
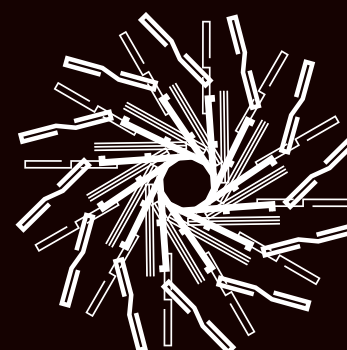
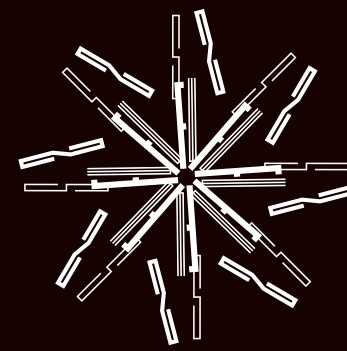
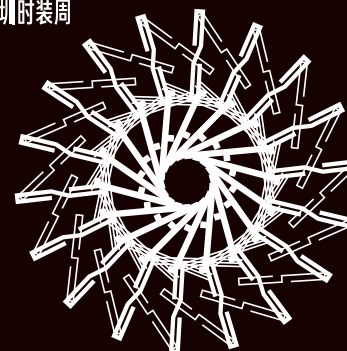


SZFW.3

## Shenzhen Fashion Week: Kaleidoscope

Shenzhen is a young, stylish international city. It stands at the vanguard of the original brand of Chinese clothing, playing a leading role as a fashion trendsetter. We apply the modern medium and dissemination way to benefit brand building. This approach fits in nicely with the soul of the city. Poster design extracts the first letter SZFW to composite fashion model to highlight the fact that people are the very subject of fashion. Dynamic videos display the images of a kaleidoscope, a spiral, and a person walking. This highlights the brand connotation and is also in line with the brand features.

SHENZHEN  
FASHION  
WEEK  
深圳时装周





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CHINA

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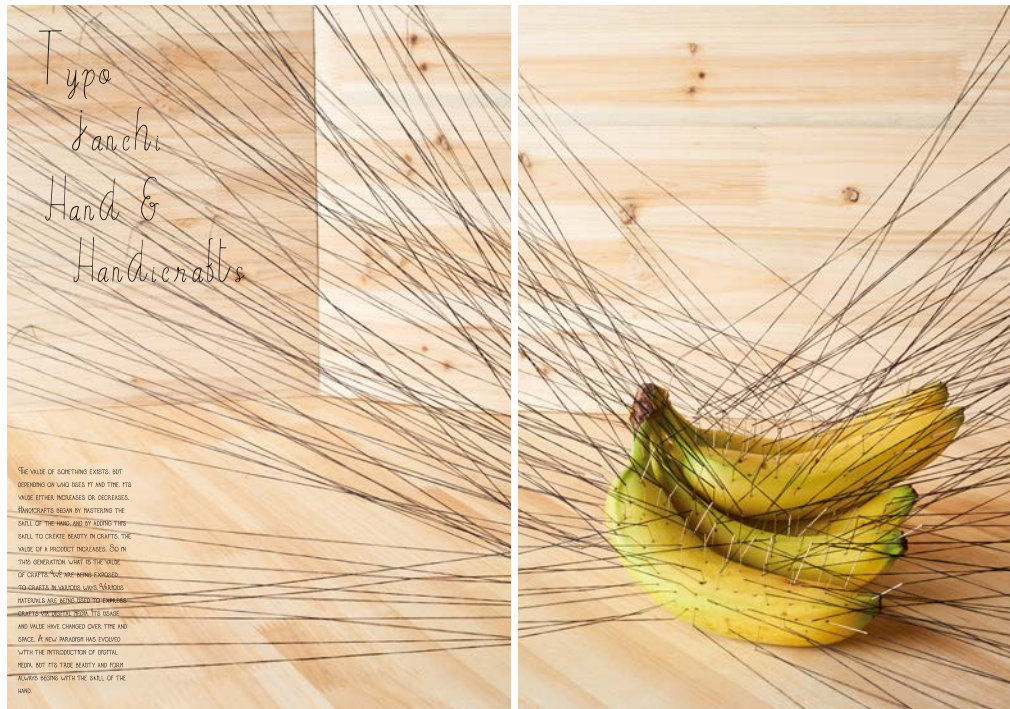
He Jianping was born in China in 1973. From 1991 to 1994, he studied graphic design at the China Academy of Art. He has lived in Berlin since 1996. In 1997, he studied fine arts at the Berlin University of the Arts and earned his master's degree there in 2001. In 2011, he completed his Ph.D. in cultural history at the Free University of Berlin. Later, he taught at the Berlin University of the Arts. Today, he is an external professor and doctoral supervisor at the China Academy of Art. In 2002, he established his own design studio and publishing house, hesign, in Berlin. In 2005, he became a member of AGI.

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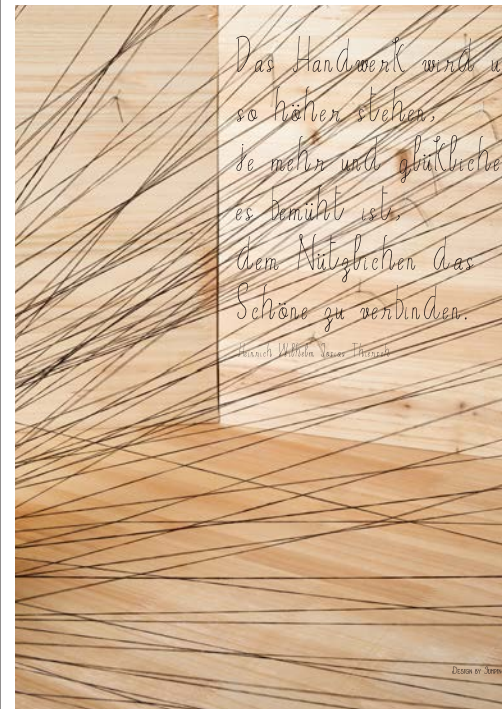
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*Banana*

Bananas are one of the most perfect designs that can be seen in nature. I have observed bananas for quite some time, and have used needles and threads to record the process of their speckles as they show up and eventually turn black. In my opinion, it takes a great deal of time and effort to create handcrafts. It is just as the German Poet Heinrich Wilhelm Josias Thiersch (1817–1885) once said: “Das Handwerk wird um so höher stehen, je mehr und glücklicher es bemüht ist, dem Nützlichen das Schöne zu verbinden.” This can be roughly translated as “Handcrafts will be sustained when more effort and fortune have been put into them, and if they combine both practicality and aesthetics.” However, I doubt whether it is that meaningful to spend so much time and energy on handcrafts, as bananas turn black and go rotten with time anyway.



Poster, digital printing, A0 (84.1 × 118.9cm), 2017



471









## Connected Body and the Specific Places

<input type="checkbox"/>	Project manager
<input type="checkbox"/>	Ahn Byunghak
<input type="checkbox"/>	Curator
<input type="checkbox"/>	Kwon Joonho
<input type="checkbox"/>	Promotion design
<input type="checkbox"/>	Everyday Practice
<input type="checkbox"/>	Space Design
<input type="checkbox"/>	Zerolab

□	Artist
□	Na Kim
□	Ore-ohl Studio
□	Ordinary People
▣	Kwon Ahju,
□ , □	Jang Yoonjung
□	Kwon Youngchan
□	Kimgarden
□	Kim Kyounglim
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	Jeoung Yeonji
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a 5\_+(b) 2017™ 9\_72\_L 7\_10\_731\_L 0\_ 2\_0 &r.a 5\_+(150°  
 Bus Shelter Project  
 Sep. 2 (Sat) – Oct. 31 (Tue), 2017  
 150 bus shelters in Seoul

2017™ 9\_72\_L 7\_ 8 6P\_7  
Ui Sinsaeol Line Project  
About 6 months from Sept. 2 (Sat)  
Bomun, Sungshin Women's University, Jeongne

*Connected Body and the Specific Places* is a cooperative exhibition with *Seoul Art Station* and *TypoJanchi 2017*, and located at remote bus shelters and central stations of the Ui Sinseol subway line (Bomun, Sungshin Women's University, Jeongneung, Solsaem, and Bukhansan U1 stations). Young artists invited to these specific places in Seoul reflect their own experiences, locality and placeness, producing works of idiosyncratic social and cultural interpretations. They have all attempted to connect different spaces, people and cultures in Seoul with art, yet this project is not merely an effort to fill the city with colors and/or images; it is about decorating the city as a base for visual culture, and serves as the starting point for contact and communication with everyday life through the medium of visual culture.











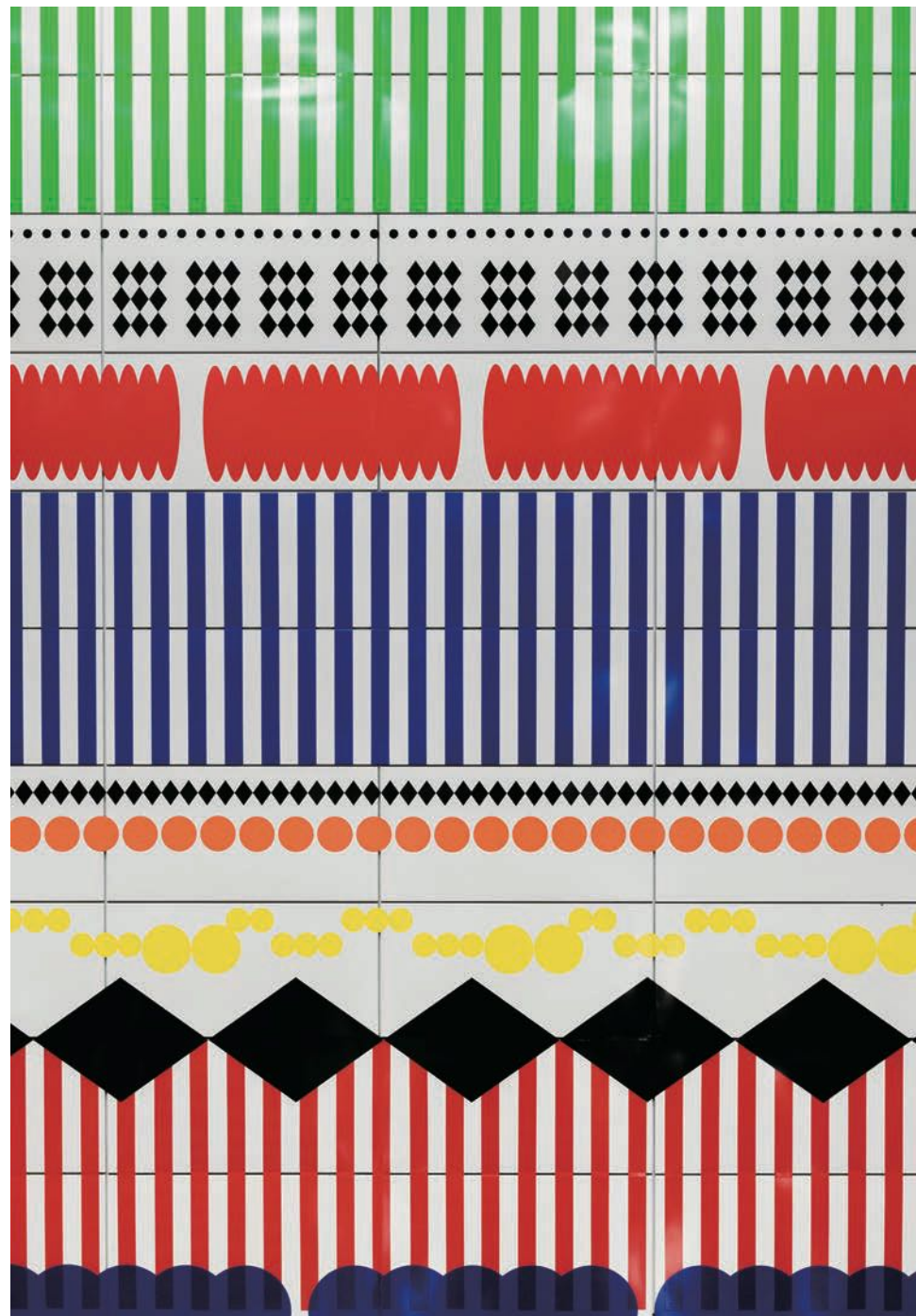
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Na Kim is a graphic designer. After studying product design and graphic design in Korea, Kim went on to study at Werkplaats Typografie in the Netherlands. Kim is currently based in Seoul. She is also a member of Table Union and was involved in an artist-run-space called, Common Center in the past. Kim was selected as a Next-Generation Design Leader in 2008, was the recipient of a Doosan Artist Award in 2013, and a Today's Young Artist Award in 2014 from Korea's Ministry of Culture, Sports and Tourism. She worked as an art director and an editor of *GRAPHIC* magazine from 2009 to 2011. In addition, Kim has worked as a curator of several international events, including the *Brno Biennale*, Chaumont Festival and *Typojanchi*. Kim's works have been shown at many exhibitions at home and abroad such as Kukje Gallery, MMCA, V&A (London), MoMA (New York), and Milan Triennale Museum (Milan). Kim has also lectured at RMIT, Yale University, Gerrit Rietveld Academie, Ecal, Bauhaus, Stedelijk Museum, and many other academic institutions.

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*SET v.9: patterns*

With a focus on graphic design, Na Kim creates expansive work that freely goes across the boundaries between fine art and design. Doing away with pre-existing rules and symbolic meanings, she studies the essential elements of form, rearranging them based on their geometric standards. In her work, the fundamental elements of graphic design are transformed into new language and contents of fine art, which erases the boundary and differences that exist between contemporary art and design. *SET v.9: patterns* is part of an ongoing series titled *SET*, first shown as a solo exhibition in New York in 2015.

In *SET*, a collection of past works dating from 2006 were presented, and functioned as a catalog as well as the installation work itself under the same title. In the *SET* series, the contents of the catalog are installed in the exhibition space, where the works are collectively shown regardless of their production year, medium, or context. They are arranged with a new order based on visual elements from each component. *SET v. 9: patterns* is a composition piece with basic shapes taken from the catalog, and the actual patterns are based on the grid of wall in the subway station.

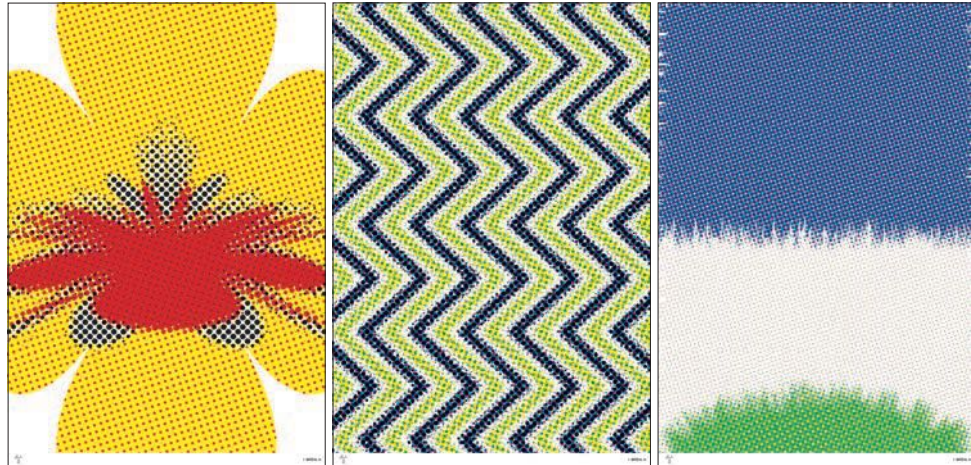




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Kang Minkyung, Kim Kayoung, Jeong Yeseul, Park Gyeheon  
Ore-Oh! Studio is a graphic design studio. Based on Hangeul typography work, the studio's work is not limited to flat surfaces, but instead takes matters one step further by carefully taking the essence and role of design into account as it aims to create designs that help ensure the visual communication necessary for people throughout society.



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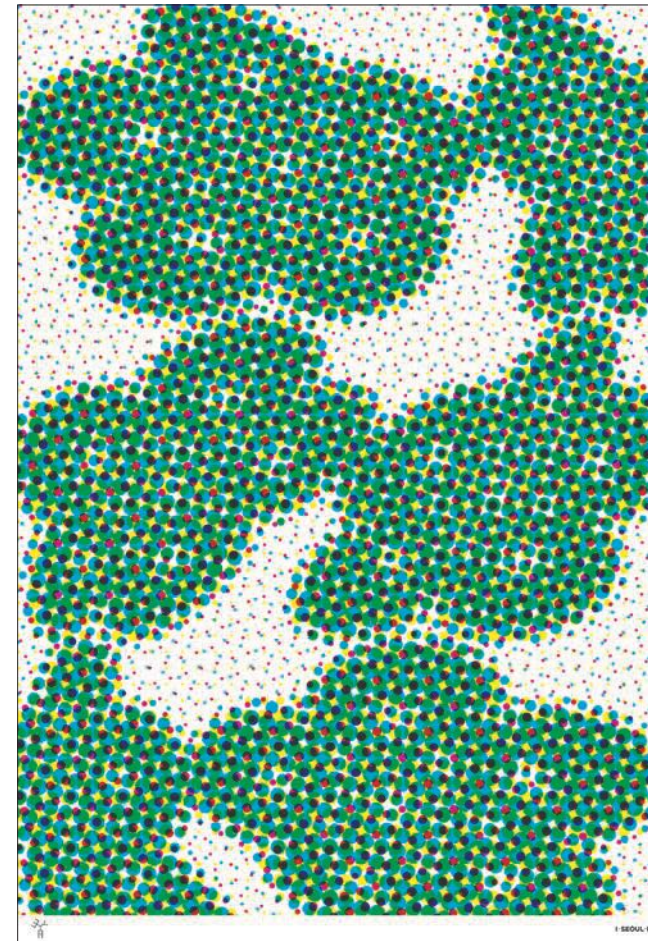
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Jung-gu, Seongbuk-gu, Nowon-gu, Seodaemun-gu, Mapo-gu



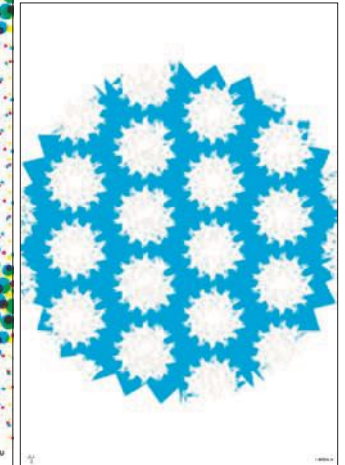
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### Bus Shelter ID Poster

Bus stops have been assigned a unique numbering system (OO-OOO) in Korea. The first two of five digits are designated for each administrative area (*gu*), and the symbolic color of each *gu* is then applied to the bus stop. Among the 10 *gu* symbols (numbered as 0-9), any one of them is randomly applied to the hundredth place for the last three digits. For the tenths and

ones places, half-tone colors and distorted colors are used in different phases. As a result, a unique poster is made for each bus stop by putting the identification number in use.

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Mt. Inwangsan, Hongjewon Apt.,  
83-9, Hongje-dong, Seodaemun-gu
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(Sindaebang Sungwon Ssangttville)  
686, Sindaebang-dong, Dongjak-gu



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Kang Jin, Seo Jongsmin, Lee Jaeha, Ahn Seyong, Baek Seungmi  
Ordinary People is a graphic design studio based in Seoul. Before launching the company, current employees spent time together and shared ideas with each other in order to overcome their limitations as individuals. They were excited to get the studio on the ground with the *We Make Posters* project in 2006. At present, Ordinary People is working on in-house projects such as *PEOPOLET*, *THE BREMEN*, and *TEDXHONGIK*. At the same time, it is working on commercial projects with clients such as the National Museum of Modern and Contemporary Art, Asia Culture Center, and SM Entertainment. At Ordinary People, we seek greater, more accurate and effective communication through diverse and active attempts and experiments.



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### Five words for connecting spaces

This is something that responds to the characteristics of bus stops. In many cases, a bus stop plays the role of a place that connects one bus stop with another stop as well as one place with another place. It is similar to a conjunction, which connects one word with another word as well as one phrase/sentence with another phrase/sentence. Based on this idea, designers made posters combining five English conjunctions (and, but, or, so, because) with the colors of Seoul buses.



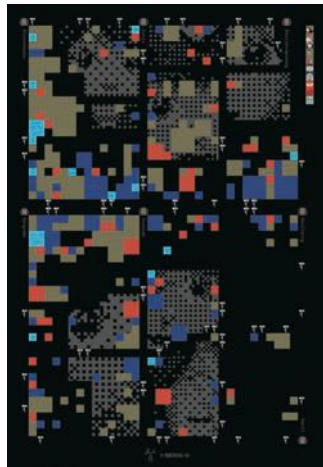
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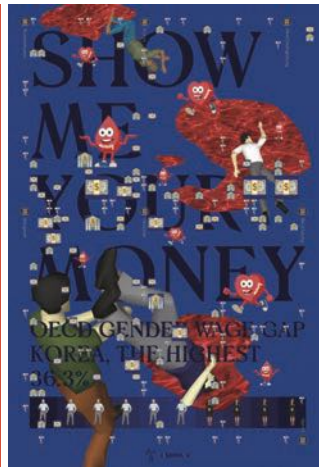
Both graphic designers, Kwon Ahju works for studio fnt, while Jang Yoonjung works for agk.



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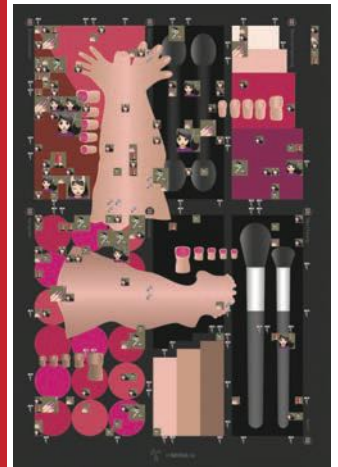
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Yeoksam-dong



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Doksan-dong, Geumcheon-gu
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Siheung Station (Geumcheon-gu o ce),  
1077, Doksan-dong, Geumcheon-gu



4

Yeoksam-dong, Women

Yeoksam-dong, Gangnam-gu is an area with a high number of female residents in the 20-45 age bracket. It also has a high frequency of sexual assault cases. The designer made separate maps for commercial places related to women in this area by classifying them into four types: women's hospitals, financiers exclusively for women, prostitution operations, and beauty services.





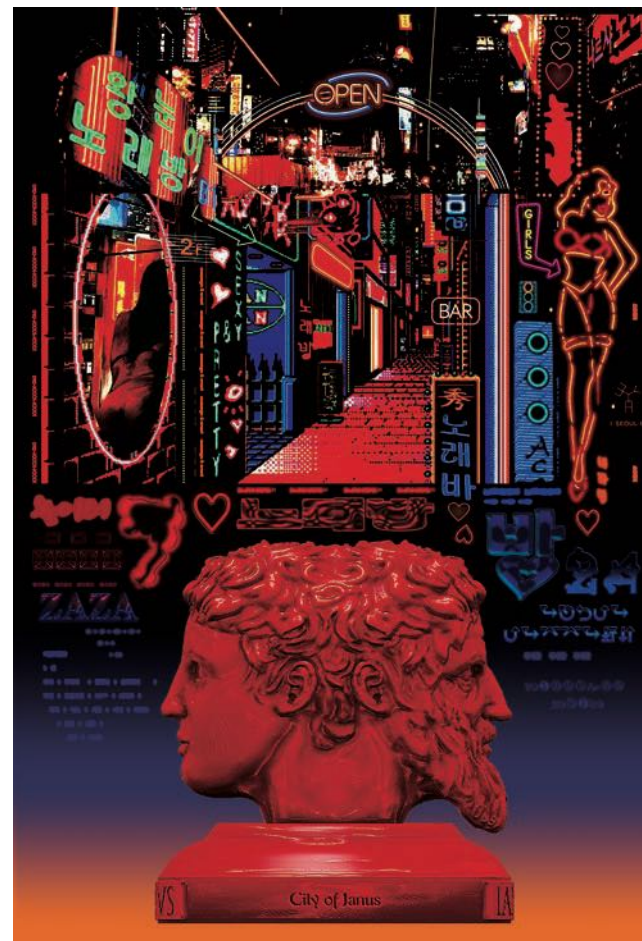






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## City of Janus

Through a number of different images, *City of Janus* is an expression of day and night as well as the past and present of Bangi-dong. In the Seoul neighborhood of Bangi-dong, the past and present are connected and centered around Olympic Park, which was built for the 1988 Seoul Olympics. Based on the area surrounding Mongchontoseong, the earthen rampart that was discovered during the construction of Olympic Park, as well as the food alley which has changed due to increased accommodations

and entertainment venues put up after the 1988 Olympic Games, the designer visualized the past, the process of change that took place there, and present images of Bangi-dong.

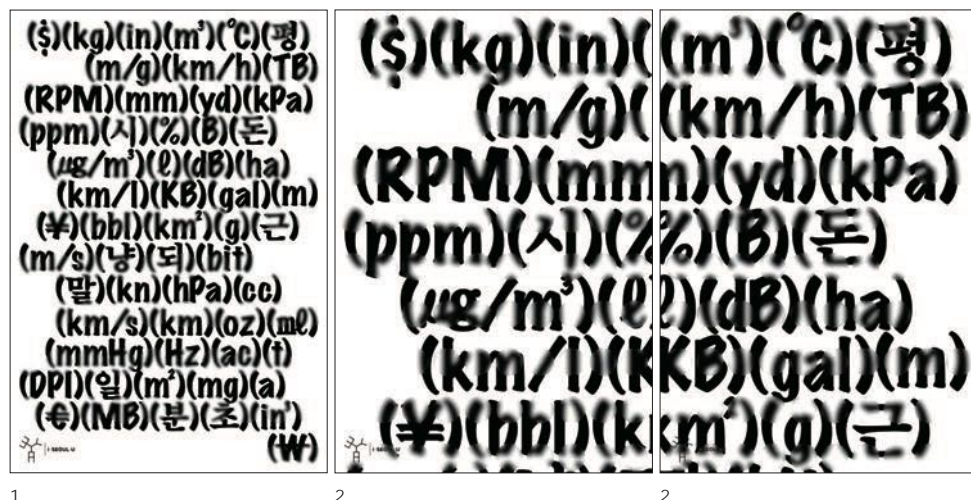
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534-64, Mangu-dong, Jungnang-gu

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Kim Donghwan completed a master's degree in communication design at Kookmin University. He has since worked as a designer for the Namjun Baik Art Center and as a senior designer for Studio TEXT. In addition, he has taught at Kookmin University, Daejeon University, Hannam University, and Hansung University, and is currently an adjunct professor at Daejeon University. He runs his own studio, p-I-o-t, at the same time. He received a Gold Cube and a Bronze Cube at the 2017 *ADC Awards*, and has won prizes at many international competitions such as *Red Dot Germany*, *TDC Tokyo*, and *TDC New York*. Recently, he opened a cultural café called Light Medium Bold in Daeheung-dong, Daejeon, which he designed himself, and runs a regular exhibition program to contribute to the local arts and culture scene. He is also active in the development of design education as he continues to plan various projects and educational activities in the arts and cultural field.



## Unit

Besides the physical components of a space, we are greatly influenced by countless invisible things. Put another way, the absolute standard to understand a space requires experience. Objects like automobiles quickly passing by people, invisible fine dust, low atmospheric pressure, and financial situations make us realize what kind of space and condition we live in. They are also barometers that allow us to recognize our experiences. These barometers exist even while we wait for buses at bus stops,

for example, as they make us realize where we are geographically located. The designer arranges texts that display such barometers in random order. Part of typography shows “Marker Felt – Wide,” in which the word “marker,” according to the dictionary, refers to an object which is used to show the position of something. It is also something that demonstrates the existence or presence of a certain quality or feature as well as a coloring marker.



Zero-lab aims at omnidirectional cultural activities as a graphic/product design studio. Through various creative activities, the studio searches for common ground to narrow the gap between experimental design and commercial design, as well as design and the problems it poses in real life.



\*  $\pm dPO_2$



Place names in Korea mostly gain their meaning through the sound and etymology of Chinese characters. However, with the pure Korean characters generally used today, those names are simply understood as words to distinguish different zoning areas. *Wordplay Game with Place Names* is a project aimed at approaching different areas

\* Dad joke: A dull wordplay likely to be told by middle-aged men that the young would feel is sarcastic and behind the times.

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"I often expect a certain height.  
I move towards something that  
can be made possible one day."  
- "I've Already Started",  
Jeong Yeonghyo

large supermarkets are rapidly being built at the foot of Mt. Bukhansan and Mt. Baekryeonsan. However, it seems that the so-called “promising” development project has not yet reached Eungam-dong, the neighborhood on the other side of those two mountains. In the midst of flyers trying to solicit quick buyers of row houses, while at the same time championing news of all those faraway apartments being sold in lots, residents of Eungam-dong are left dreaming of future value today.

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Deogeungyo, 292, Susaek-dong,  
Eunpyeong-gu
2. ù ®.□ 317  
Susaekgyou, 317 Susaek-dong,  
Eunpyeong-gu



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*Jung-dong, Nights* task force: Kang Jooyeon, Lee Soomin, Kim Hakbeom  
*Jung-dong, Places* task force: Lee Joohyun, Jeon Hajeong, Kim Bumjin  
*Jung-dong, Objects* task force: Park Seoyeong, Kang Dongkyun  
*Jung-dong, Map* task force: Hong Youngjun, Moon Junguk, Kim Seunghye  
*Jung-dong, New Women* task force: Nho Seoa, Im Jeeun, Hwang Yuhyeon



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☐ Jung-dong



*Jung-dong*

*Jung-dong* captures the neighborhood of Jung-dong, Jung-gu, Seoul (the center of early modernization in Korea) using graphics that classify the area through five keywords: event, place, object, map, and spirit. To begin, there is Jung-dong, Nights, which captured various events surrounding Ewha Hakdang (now Ewha Womans University), Korea's first private women's educational institution, in three different image styles. In Jung-dong, Places, we see a restored building, furniture, people,

and events that are all centered around the Sontag Hotel, Korea's first modern, Western-style hotel, through graphics. Jung-dong, Objects describes early modern objects in Jung-dong through two-dimensional graphics. This work indirectly expresses the early modernization of Jung-dong through objects that all have different stories. Jung-dong, Map is a map focusing on the senses of sight, hearing and touch. These three senses are graphically expressed in an interdependent way. Finally, Jung-dong, New

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Sacheongyo, 446, Yeonhui-dong,  
Seodaemun-gu
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Dobong Hansin Apt.,30, Dobong-  
dong, Dobong-gu
4. \_/\_1L@ - ,□ 103  
Uigyo 1, 103, Ssangmun-dong,  
Dobong-gu



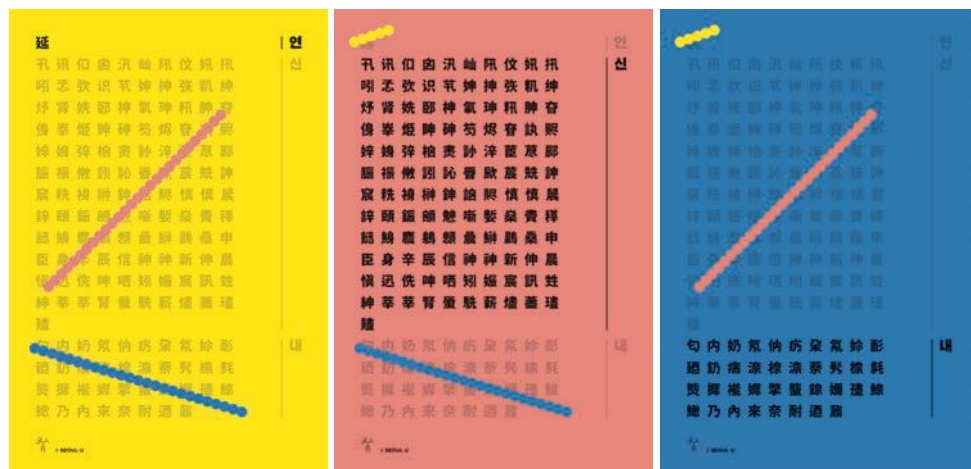
Women is based on the idea that modern Korean feminism was established in Jung-dong and centered around Ewha Hakdang. This artwork satirically parodies male-dominated views as revealed in *Shinyeoseong* (New Women), a magazine founded in the past by influential men.



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Kim Jongsori, Hwang Eunjeong  
Waterain is a design studio and publishing company. Based on inspiration drawn from the material world, they produce non-material culture and convert this into material culture.



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Yeonsinnae

The pure Korean word for Yeonseocheon (延曙川) is Yeonsinnae. When Seoul's subway line 6 was opened in 2000, they wrote out the name Yeonseocheon using a Chinese homonym, 延新内. The meaning of the Chinese homonym is "slow, new interior." In 2001, the Seoul Metro Corporation concealed the Chinese characters using stickers because the word is different from the original name of the place. Later, officials simply deleted it when

changing signposts for the station. Today, Yeonsinnae Station has no accompanying Chinese characters. However, the subway map does show another set of Chinese characters for the station, 延新川, for the sake of foreign passengers who rely on Chinese characters. These new characters mean "slow, new stream." Whoever wrote out the Chinese may have thought that only pronunciation mattered, without careful consideration for the original name itself.

Bulgwang

In Korean, the word "bulgwang" means "Buddha's light." In the past, there used to be a Buddhist temple called Bulgwangsa in Seoul. Bulgwang-dong Catholic Church was completed on April 26, 1986, and represents noted architect Kim Swoo-geun's last work. It still remains the most famous architectural structure in Bulgwang-dong.



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Kim Taewan, Kim Chaerin, Cho Minjeong, Ju Seungyeon, Tak Sujung  
Tabula Rasa is a graphic designers' group that was established in 2012 based on members' shared interest in design. Members share their interests and hold workshops and exhibitions. Each member also explores a path related to their activities in numerous ways. The group is mainly based in Seoul and Daejeon.



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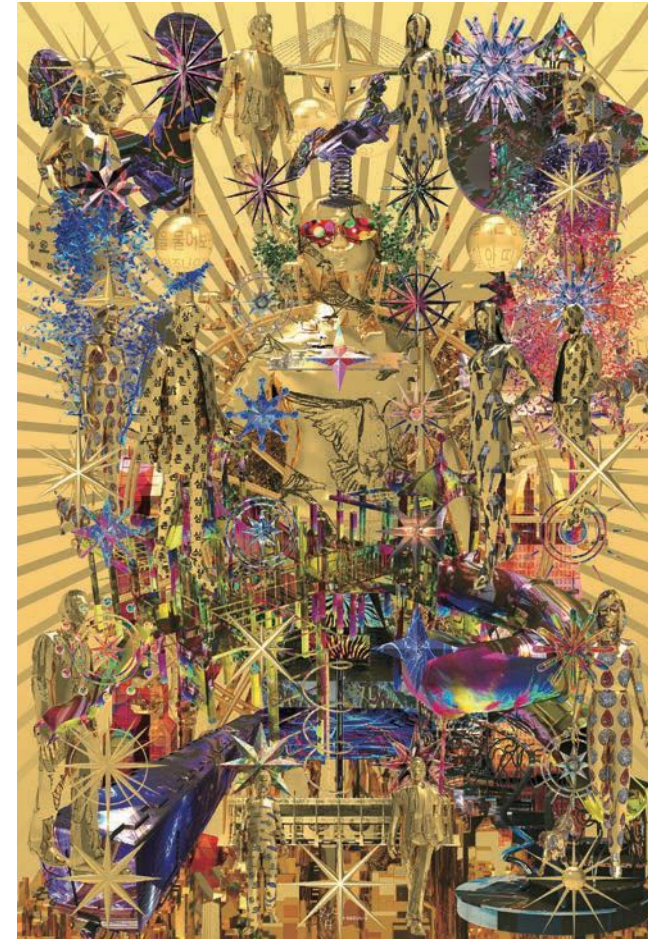


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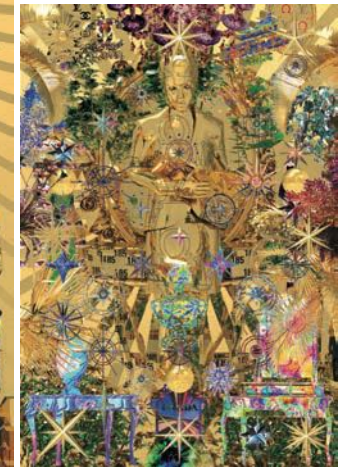
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Noryangjin Station, 113-6, Noryangjin-  
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Yangjae Station Educational  
development institute, 67, Yangjae-  
dong, Seocho-gu
4. ü\_Q³ É □ □ 1908  
Sookmyung Women's University,  
19-8, Namyong-dong, Yongsan-gu



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## SEOULand

When living outside Seoul, most people come in contact with the city through *indirect* means such as TV, Internet, and social media. These same people also tend to romanticize the country's capital city. Designers have brought together some of these Seoul-based fantasies we have as outsiders, and collected many answers to questions about Seoul on the Internet. The designers then put those keywords extracted from their research work on posters.



Kim Hansol is enrolled in Hongik University's Ph.D. program in visual communication design, while Cho Hyeeyon is taking a master's degree in the same program and at the same school. Kim is interested in the differences in relations depending on one's perspective, and Cho explores shapes that exist on flat surfaces.



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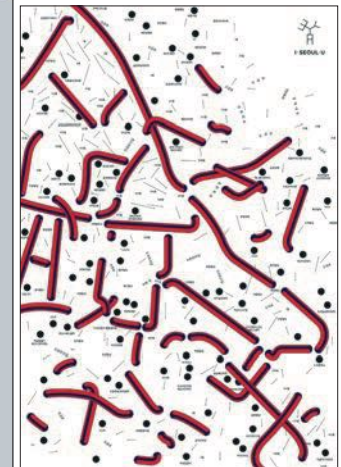
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Corporation), 993, Daerim-dong,  
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Moraenae Market (Gajwa Station)  
290, Namgajwa-dong, Seodaemun-gu
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Mangu Station, Mangu patrol division  
534-64, Mangu-dong, Jungnang-gu
4. à\_ ㅍ 11058  
Songjeong Station, 11-58, Gonghang-  
dong, Gangseo-gu



## Streaming along Seoul

The body streams. Tiny blood cells in the body constantly move and change locations. That stream is how the body works. A macro view of Seoul is a still mass. However, its micro view reveals how everything flows along its roads. Streaming is a principle that makes the city work. That is why cities are another form of a body.



KOREA

MOON MINJOO

Moon is taking a combined bachelor/master's program at Kookmin University's Department of visual communication design.



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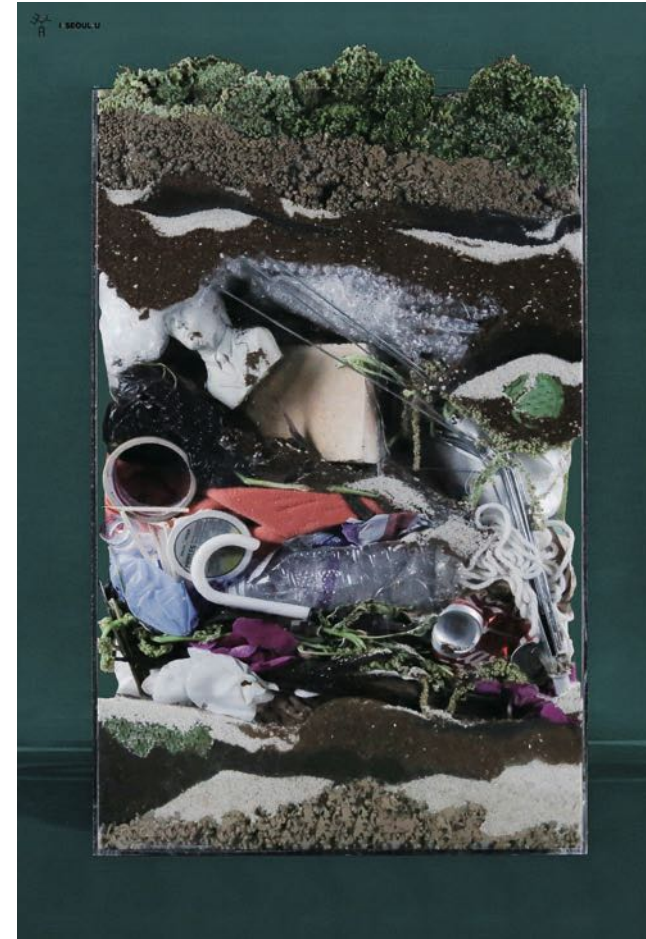


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Seodaemun-gu
3. à\_\*,□ 11058  
Songjeong Station, 11-58, Gonghang-  
dong, Gangseo-gu
4. à\_y〰 Z 〰 〰□ 1502  
Korea Electric Power Corporation  
Seongseo Branch, 15-2, Nokbeon-  
dong, Eunpyeong-gu

### Hanging Garden Rejectamenta

Nanjido, whose nickname used to be “Flower Island,” was designated as a landfill site for the Seoul Capital Area in 1978. Soon after this, the island was turned into two huge garbage mountains, each over 100 meters high. Later, the landfill was closed and Seoul Metropolitan Government started to build a park on top of the garbage in line with its plan to create an ecological park for

the public. These two garbage mountains have since become Haneul (Sky) Park and Noeul (Sunset) Park. This project is a series of three posters that traces the history of the Nanjido hidden under today's parks.



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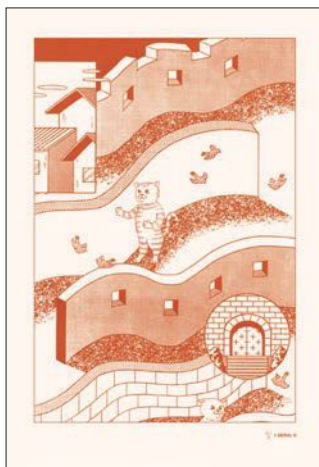
Park Myeongpil, Kim Hyemin  
 Hawaiiansalad is a design studio where two people known as Salad 1 and Salad 2 work together. They create images based on the upbeat, adorable sensibility of cartoons and animations. They carry out projects such as character design, silk screen printing, and product design, while mainly dealing with illustrations, silk screening, and sewing.



1



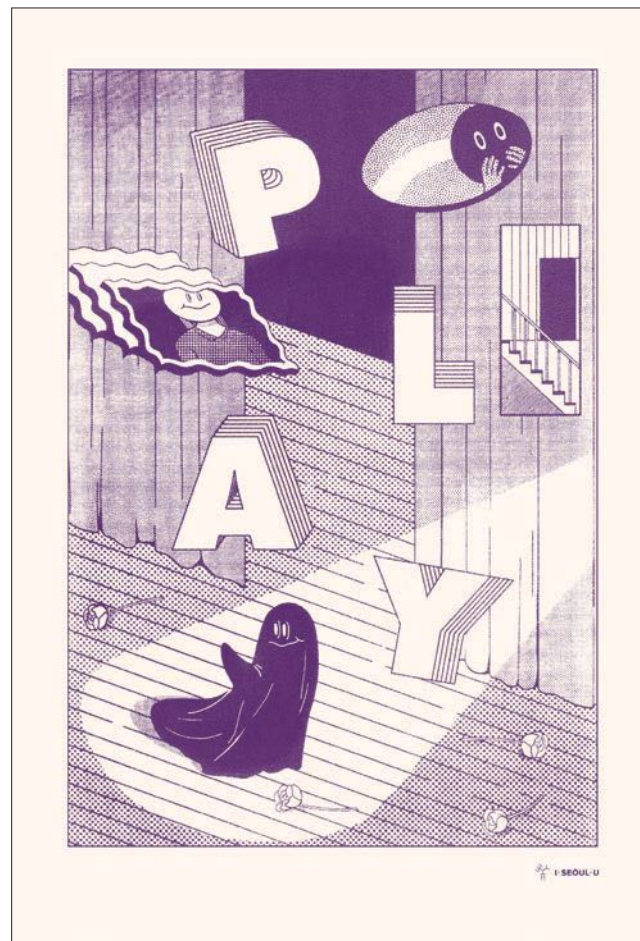
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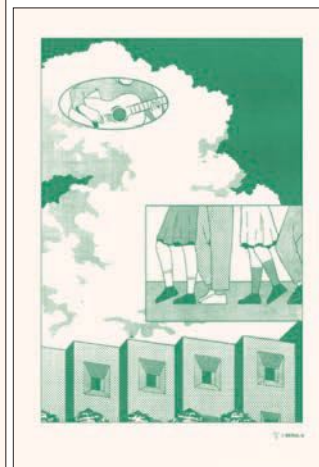
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2. 2' -. □ 15104  
Dongmyo, 151-4, Sungin-dong,  
Jongno-gu
2. ./? 8□b □ 53406  
Urim Market, Mangu Sageori, 534-6,  
Mangu-dong, Jungnang-gu
3. (( □b □ □  
□ 620019  
Sindobong Market, Dobong-gu o ce,  
Banghak northern Station, 620-19,  
Dobong-dong

### Things that Make Hyehwa

There are many places where the past and the present coexist, and just as many that connect the past with the present. The Hyehwa neighborhood of Seoul is one such intriguing place. As an interesting area of the city that appears both antiquated and new, Hyehwa is at once a tranquil area that is equally dynamic at the same time. *Things that Make Hyehwa* is a silk screen project that depicts five images from Hyehwa-dong. This is a project

where the old permeates into the present, and where things that are old and new can be seen side by side.

In essence, this project captures the very things that make Hye-hwa Hye-hwa, with the hope that this bus shelter may also become one more thing that captures the spirit of Hye-hwa, if even for a moment.

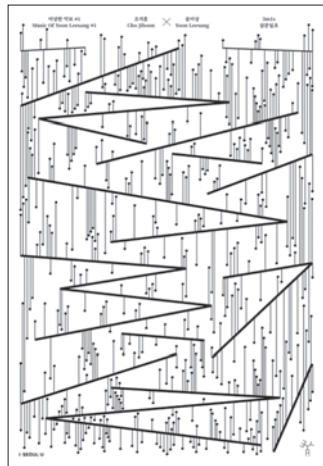


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3m1s

KOREA

3 1/a3m1s\_x 72\_88 tc\_W\_K : 5.aj\_8p\_O/ü li

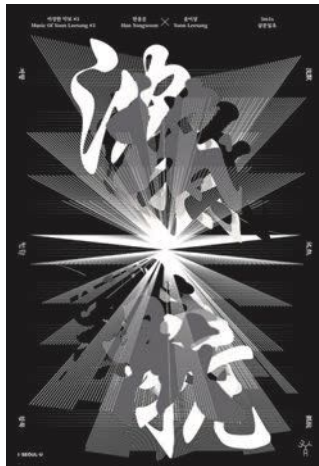
Park Seyeon, Lee Minsun, Choi Moonsu, Oh Mingeun  
3 minutes and 1 second (3m1s) is a workshop group that spends time in and around the Seongbuk-dong area, working on things like design.



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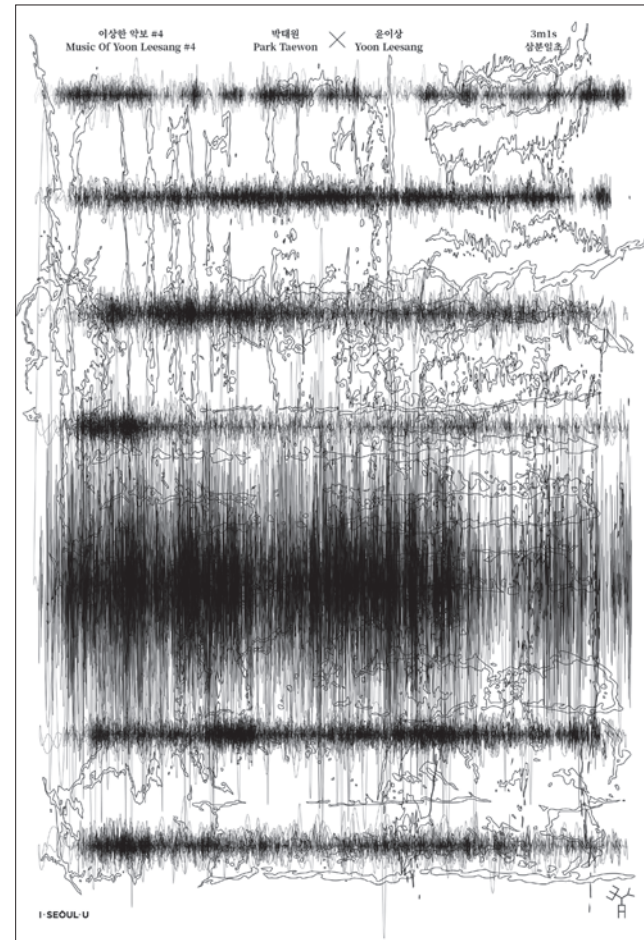


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Seongbuk-dong



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### Music of Yun Isang

Yun Isang is a composer who has been praised for changing the world's musical geography by combining Eastern thoughts and music techniques with Western music. To him, Seongbuk-dong, Seoul was where he gained a foothold on his giant leap forward to becoming a world-class musician. The series of Music of Yun Isang draws heavily from Seongbuk-dong and captures composer Yun Isang's world of music.

It grafts works in various art fields into his music and produces novel results. *Music of Yun Isang #1* is an work combines Cho Jihoon's poem "Baekjeop" and Yun Isang's Reak. *Music of Yun Isang #2* got idea from Lee Taejun's novel *Dalbarn* (Moonlit Night) and Yun Isang's *Dalmuri* to expresses rhythm of moon and cloud, *Music of Yun Isang #3* is experimentation of musician and designers

1. 53403  
Kumnan Methodist Church, 534-3, Mangu-dong, Jungnang-gu
2. 53401  
Dongbu Jeil Hospital, 534-1, Mangu-dong, Jungnang-gu
3. 620019  
Sindobong Market, Dobong-gu, Banghak northern Station, 620-19, Dobong-dong, Dobong-gu
4. 731  
Dobong Community Health Center, 731, Chang-dong, Dobong-gu



4

combination. *Music of Yun Isang #4* expresses the golden age that mentioned in Park Taewon's novel *A Day in the Life of the Novelist Gubo* and *Music of Yun Isang #5* uses subject matter of Korean lyricist Kim Whanki's art work to express colors and aesthetics of Yun Isang.



KOREA

2D 13D\_DaIA\_D: DD Ç TWOTHREE\_70c\_W\_I:U\_K-  
Ac\_W\_I: 7\_ 8\_ 9c\_W\_K 5Zc B .□

Bang Jeongin, Hong Yoonhee  
TWOTHREE is a design studio founded by graphic designer Bang Jeongin, aka “TWO”, and set designer Hong Yoonhee, aka “THREE”. The studio name is a combination of the terms 2D and 3D. Based on multi-dimensional interpretations of themes, they pursue expansive design that is not limited to any one particular form.

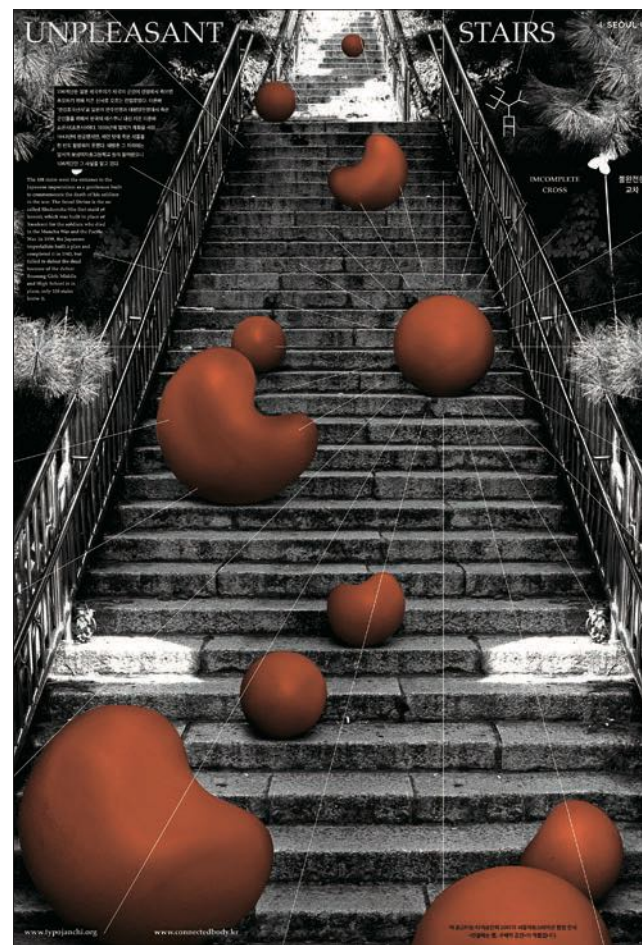


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□  
Haebangchon



### Incomplete Cross

Unlike many of today's trendy images, the history of Haebangchon (HBC) starts with a despairing background, when scores of urban poor and displaced people arrived here after the Korean War (1950–53). Based on such a historical “imperfection,” designers reinterpreted a specific place of HBC from a multi-layered perspective. Together with regional characteristics, the five layers (life and residences, topographic peculiarities, history of the place, traces and

impressions, and multi-racial/ multi-generation crowds) are connected with stories that the human body experiences when one first enters the area. Each layer of *Incomplete Cross* captures the yesterday and today of a HBC that has been gradually changing into a place with a positive vitality. At the same time, each layer forms spaces by crossing the city area even with its incomplete and insu cient background.

1. **\_K** **0□** **,□** **8309**  
Mt. Inwangsan, Hongjewon Apt., 83-9,  
Hongje-dong, Seodaemun-gu
2. **ü\_Q3** **£□□** **1908**  
Sookmyung Women's University,  
19-8, Namyong-dong, Yongsan-gu
3. **Ä** **ß** **,□** **,□**  
105014  
Baekseokgogae, Sindo high school,  
105-14, Jingwang-dong, Eunpyeong-gu
4. **&** **\\_E\_Q3** **ØL/R□□** **1077**  
Siheung Station (Geumcheongu o ce),  
1077, Doksan-dong, Geumcheon-gu





# 3\_d\_8 Seok Jaewon

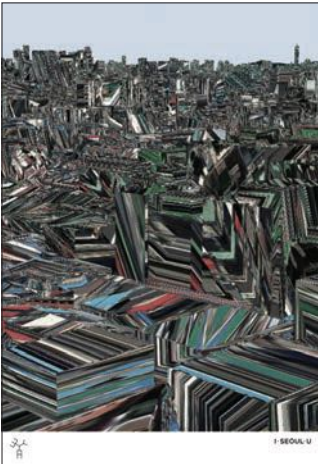
한국  
KOREA

서울특별시 강남구 삼성동  
서울특별시 강남구 삼성동

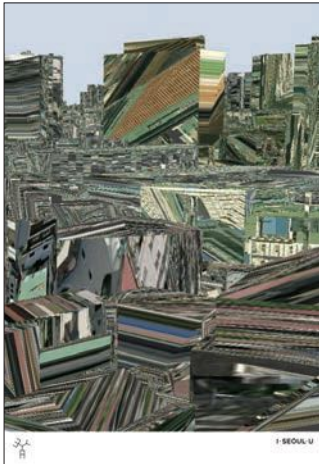
Seok Jaewon is a graphic designer and an associate professor at Hongik University's Department of visual communication design. He is interested in ears, the moon, and letters. He travels extensively to different urban centers and enjoys collecting souvenirs.



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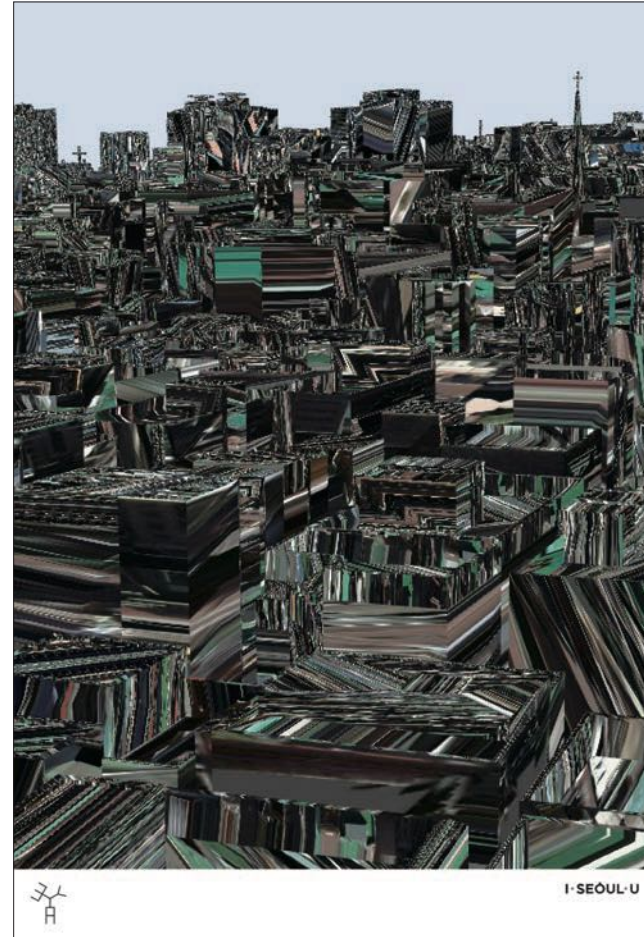
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Bangmi Samgeori Gukak National Middle School (Geumcheon Waterfall Park), 936, Siheung-dong, Geumcheon-gu
2. & \ É\_Q³ 0L7H□ 1077  
Siheung Station (Geumcheon-gu office), 1077, Doksan-dong, Geumcheon-gu



2

## Camo City

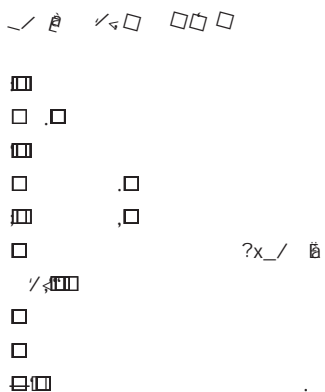
He reproduces city's landscape full of deja vu and lack of individuality, where people thinks living like others as a virtue with a form of camouflage.



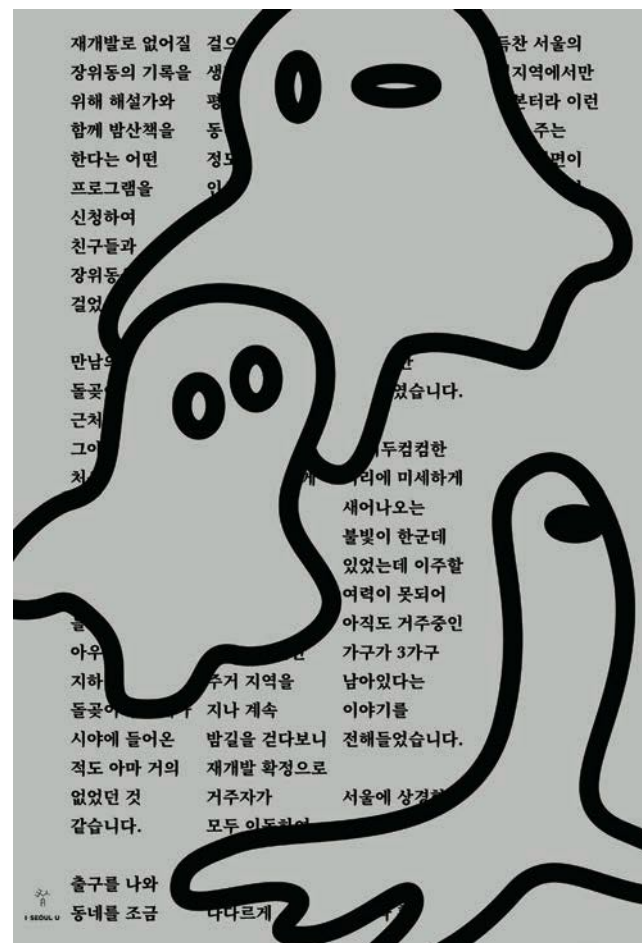




O Hezin runs a studio called OYE, and works/collaborates in various project areas such as graphic design, illustrations, and publishing.

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Jangwi-dong, Wonhyo-ro, Huam-dong, Yongsan-dong, Hyochang park



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Dongbu Jeil Hospital, 534-1, Mangu-dong, Jungnang-gu
2. ㄹ. ㄴ. ㄷ. ㄹ. ㅁ. ㅂ. ㅅ. ㅈ. ㅊ. ㅋ. ㆁ. ㆁ. 53403  
Kumnan Methodist Church, 534-3, Mangu-dong, Jungnang-gu
3. ㅅ. ㅈ. ㅊ. ㅋ. ㆁ. ㆁ. 13505  
Sangol Gogae, 135-5, Hongsun-dong, Seodaemun-gu



3

*Accidental walk, Familiar walk*

Although they say every part of Seoul looks pretty much the same, I like listening to different descriptions about neighborhoods that I haven't been to. How about creating a little story that can relieve the boredom we feel when waiting for a bus at a bus shelter? This work consists of thoughts and drawings about different places in Seoul, some of which I feel familiar with and some of which I've never been to, even though I've lived in Seoul my whole life.

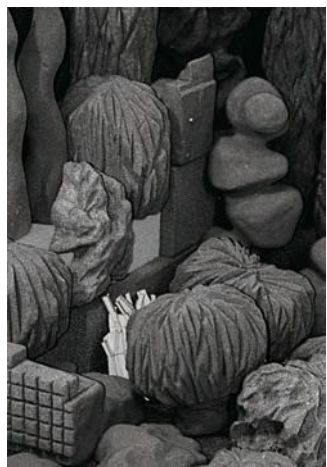


# 유, 장, 신 Yu Myungsang

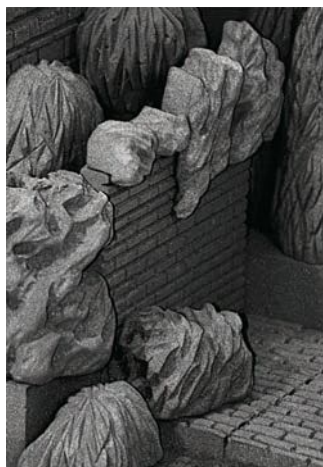
대한민국  
KOREA

1980. 10. 10. 서울, 서울특별시 강남구  
2016년 8월 31일, 서울특별시 강남구, 서울특별시 강남구

A graphic designer based in Seoul, Yu Myungsang works on exhibitions and publishing projects, mostly dealing with print media. Since 2016, Yu has been working as part of a team called Songjeon-dong. The team handles furniture, products, and space design together with Song Jeyeop, Jeon San, and Dong Junmo.



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Mangwon-dong



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1. 7\_□ 161013  
Hongje Station, 161-13, Hongje-dong, Seodaemun-gu
2. 7\_□ 145016  
Hongje Samgeori, Mt. Inwangsan Hansin Hyuplus Apt., 145-16, Hongje-dong, Seodaemun-gu
3. 36016  
Gonghang Middle School, Gonghang Elementary School, 36-16, Gonghang-dong, Gangseo-gu

## A Small Forest

A *Small Forest* is a collection of images created by the designer, who partly used elements in and around Donggyo-ro 1-gil, a narrow road between the Hangang River and the residential space that is in contact with the river. Artificial structures that can be seen here include an overpass, stairs, warehouses, and athletic facilities, all of which seem to be surrounded by trees. Lying within

this area is the small forest of Mangwon 1-dong. Erasing the area's name of Mangwon 1-dong, the entire neighboring space starts to appear like small forests themselves.



☐ , 2011 m. 5.3 § 52-oji .

Yoo majored in visual communication design at Hongik University before receiving a master's degree in graphic design at Yale University. In the past, he worked at ahn graphics in Seoul and BASE in New York. He has been running his own design studio called Practice since 2011.



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□ *Journal of Management Inquiry* 20(4)

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□ [www.pearsoned.com](http://www.pearsoned.com)

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Gangnam-gu, Seodaemun-gu, Gangseo-gu, Dongjak-gu, Jung-gu



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Sageori, 157-13, Gaebong-dong,  
Guro-gu

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Korea Gas Corporation, 727-11,  
Naebalsan-dong, Gangseo-gu

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Yangjae Station Educational  
development institute, 67, Yangjae-  
dong, Seocho-gu

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Ansan Elementary School, 53-2,  
Hongje-dong, Seodaemun-gu

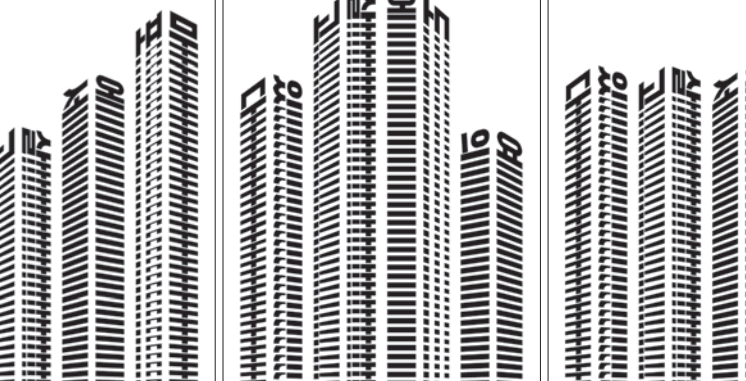


### Autonomous District Anthems

Body organs whose functions are completely or almost entirely lost are referred to as vestigial organs. Today, most autonomous districts, called **gu** in Korean, have their own anthems. Yet the usefulness of those anthems is not only dubious, but anachronistic in their rhetoric. In addition, their tone of instigation may well incur ridicule from some. The poster shows four measures from each of the five autonomous

district anthems in Seoul. The lyrics are actually so similar that they seem like lyrics from the same song. The size of each letter is proportional to the length of the note, while the background and the color of the letter reflect the symbolic color of each *gu*.



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Apartments are a quintessential landmark in Seoul. Indeed, apartments are everywhere throughout the city. Saying “I live in Seoul” is the same as saying “I live in an apartment.” In this typography work, designers constructed apartments using letters that mean “I live in OO.” The cropped shapes of the letters clearly describe the exterior of the apartments, while the collection of type-based apartments is connected with apartments in other neighborhoods—just like our bodies—to form the larger Seoul complex.

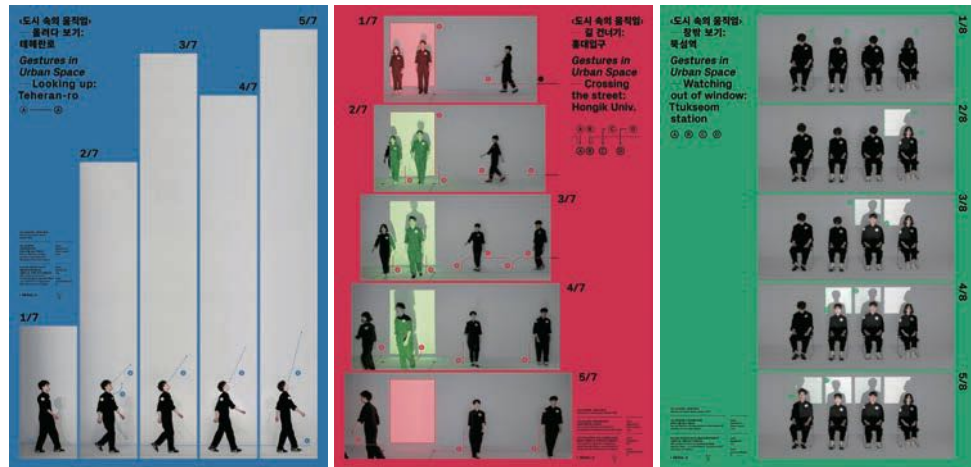
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한글  
KOREA

한글  
2009년 설립  
2014, 2015년  
2017년  
5월

Lee Jinwoo, Choi Sejin, Kim Dayoung  
TEXT is a graphic design studio launched by two designers, art director Jung Jinyeol and management director Kim Boil, in 2009. Many other designers joined the studio later on. In 2014 and 2015, respectively, Lee Jinwoo and Choi Sejin joined as senior designers. In 2017, Kim Dayoung began work as a junior designer. Based on their understanding about context, TEXT has carried out projects in numerous fields, such as arts & culture, space design, and brand identity.



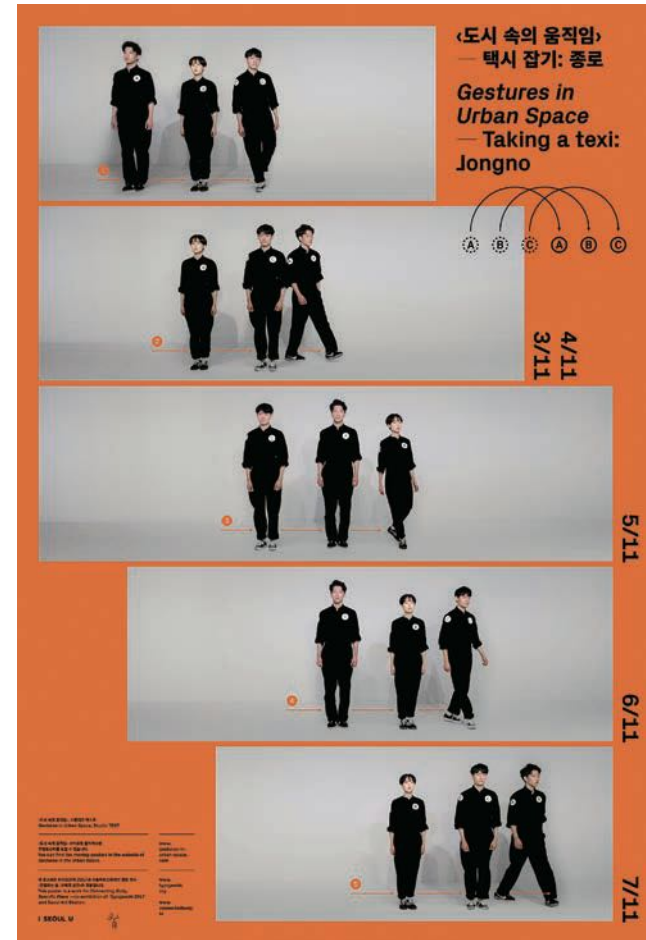
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Teheran-ro, Hongik Univ., Ttukseom Station, Jongno, Yeouinaru

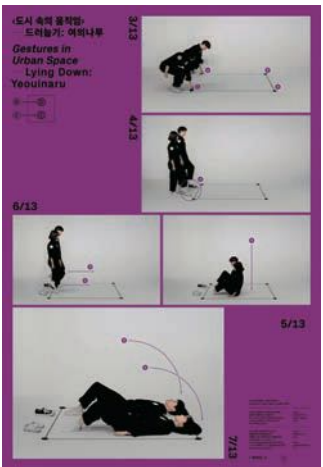


3 4

Gestures in Urban Space

Gestures in Urban Space is a project that focused on the interesting gestures people make in specific regions. It is amusing that regionality can define people's gestures, and that these gestures become part of regionality yet again. Funny enough, the gestures and regions look alike as well.

1. (É É,□ 12801  
Sinbanpo Station, 128-1, Sinbanpo-dong, Seocho-gu
2. %/aa□ ,□ 5302  
Ansan Elementary School, 53-2, Hongje-dong, Seodaemun-gu
3. ü • É,□ 10102  
Susaek Station, 1-102, Susaek-dong, Eunpyeong-gu
4. ? B.; \_/? APT =  
(N 8 s □ 686  
Daerim Sageori (Woolim Apt.,)  
(Sindaeabang Sungwon Ssangtville),  
686, Sindaeabang-dong, Dongjak-gu



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Hannam-dong redevelopment district



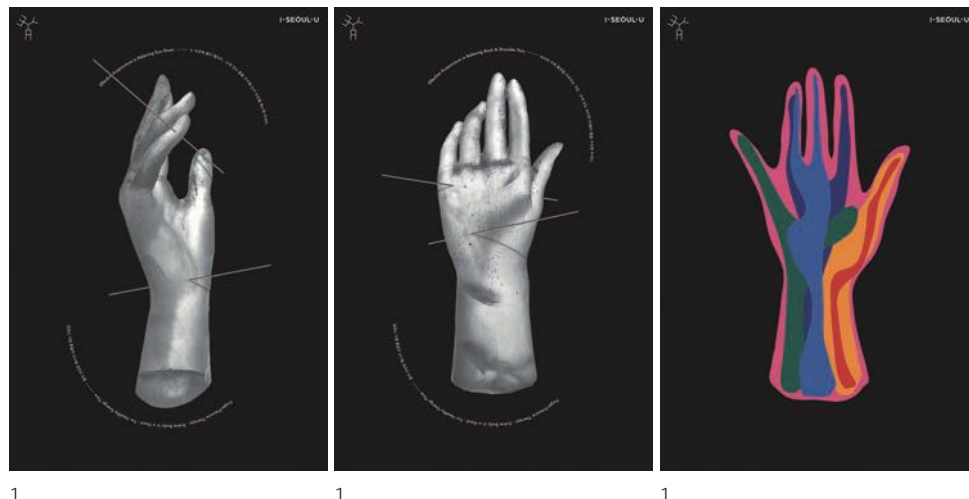
1. /\_1@ - ,□ 103  
Ulgyo 1, 103, Ssangmun-dong,  
Dobong-gu
2. 8 ,□ 13505  
Sangol Gogae, 135-5, Hongoeun-dong,  
Seodaemun-gu
3. /\_7@ - ,□ 292  
Deogeungyo, 292, Susaek-dong,  
Eunpyeong-gu

While living in the redevelopment district of Hannam-dong, I often stripped wallpaper from the wall and then put on a fresh coat of paint whenever I move into a new studio. When I stripped one layer after another, it felt like I could see traces of time which that particular place contained. It feels strange when I think that many stories have been housed in one space, and that new memories will cover that same place in the future.










Jang Joonoh, A Jihye





Sparks Edition is a studio that was jointly established by Jang Joonoh and A Jihye. Jang majored in three-dimensional art and A Jihye majored in communication design. They work on visual design and artworks in a wide range of areas, with a focus on visual identity. Through diverse approaches to design via graphic art and formative art, Sparks Edition has designed the album covers for many singers/groups, including 10cm, Jang Beom June, Loco, Han Hee Jeong, and 3rd Line Butterfly. They are also in charge of design and art direction for the comic book publisher Kwang.









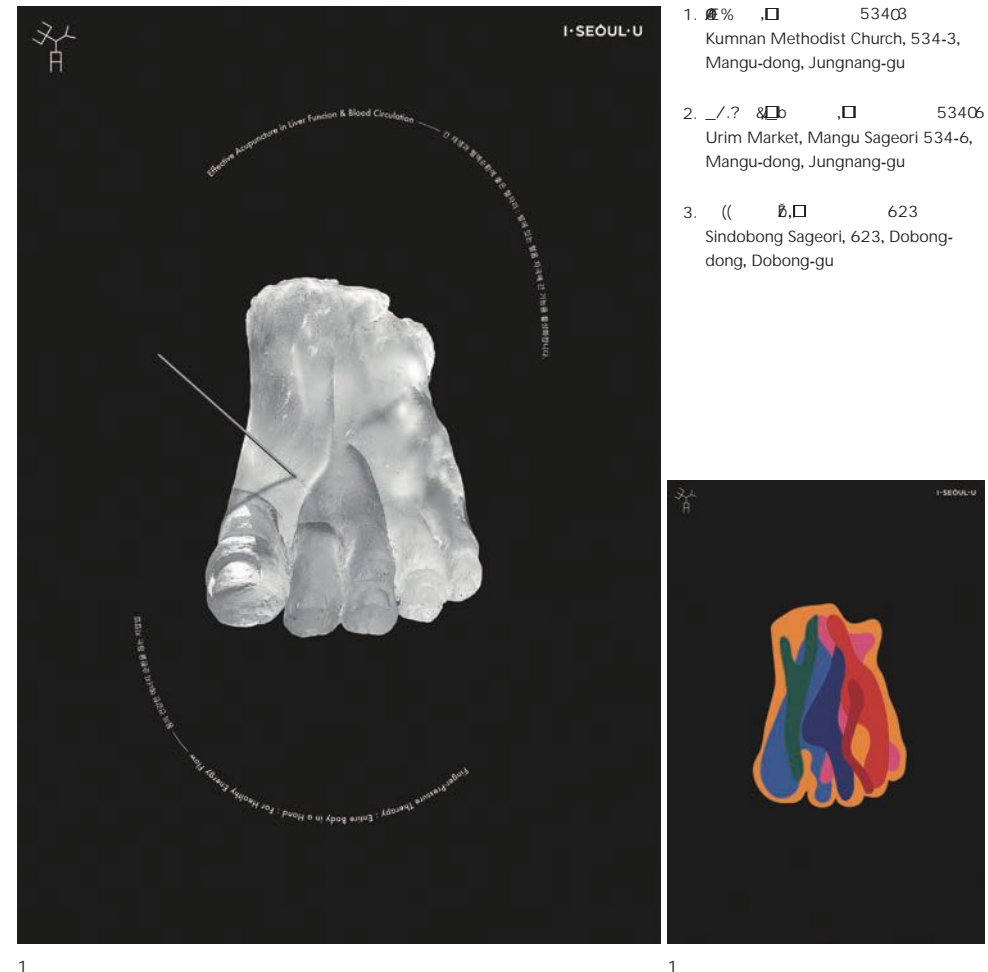
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Energy Circulation City, Jeongneung

In Jeongneung, there are many Buddhist temples and shrines for shamanic rituals, including Mt. Bukhansan, the highest mountain in Seoul and that which is also considered the city's most beautiful mountain, so many people often go there for their health and spiritual healing throughout the year. With a significant percentage of older residents, Jeongneung has more hospitals and drugstores than coffee shops. For its part, Sparks

Edition created a poster for self-massages. The poster highlights the locations of key points on the human body to relieve sti-ness, and describes energy circulation and self-healing through di-erent shapes, forms, and graphic images.



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Jung Younghun and Ku Moa have worked as colleagues in typography since they first met at a workshop held by Glyph in 2015, a small graphic & typography group. Graphic designer Jung Younghun utilizes graphic elements based on lettering and type design, while font designer Ku Moa mainly designs typefaces for the main text of publications. Although the two pursue different directions at work, they have a common understanding of letters. And despite their many different activities, their respective attitudes towards letters are very similar.



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2



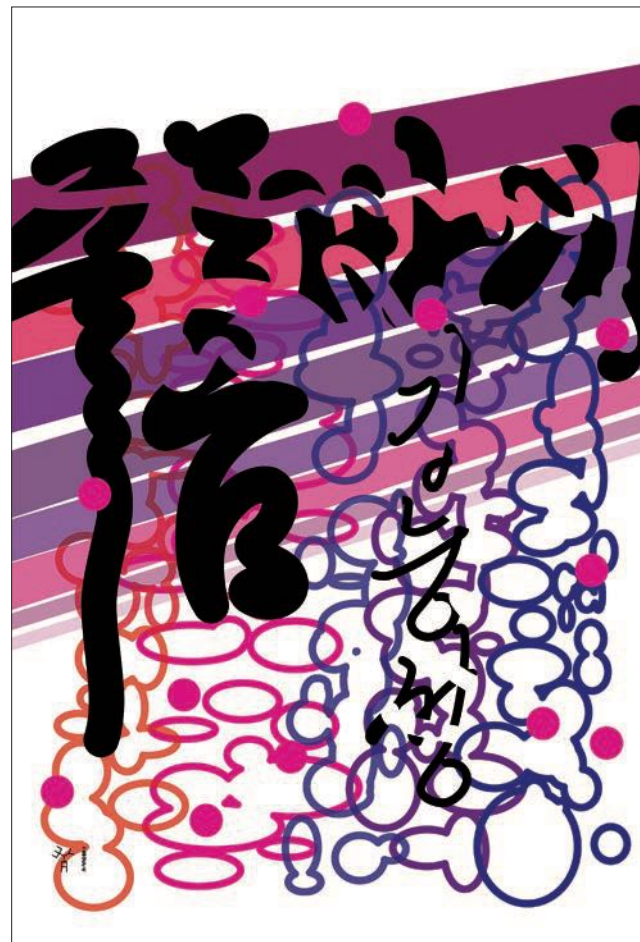
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☐

Namdaemun Market



3



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1. 2.' - .□ 15104  
Dongmyo, 151-4, Sungin-dong,  
Jongno-gu
2. 7\_ ., □ 161013  
Hongje Station, 161-13, Hongje-dong,  
Seodaemun-gu
3. ū @, □ 317  
Susaekgyo 317, Susaek-dong,  
Eunpyeong-gu

### Same Space, Another Connection: Namdaemun Market Typography

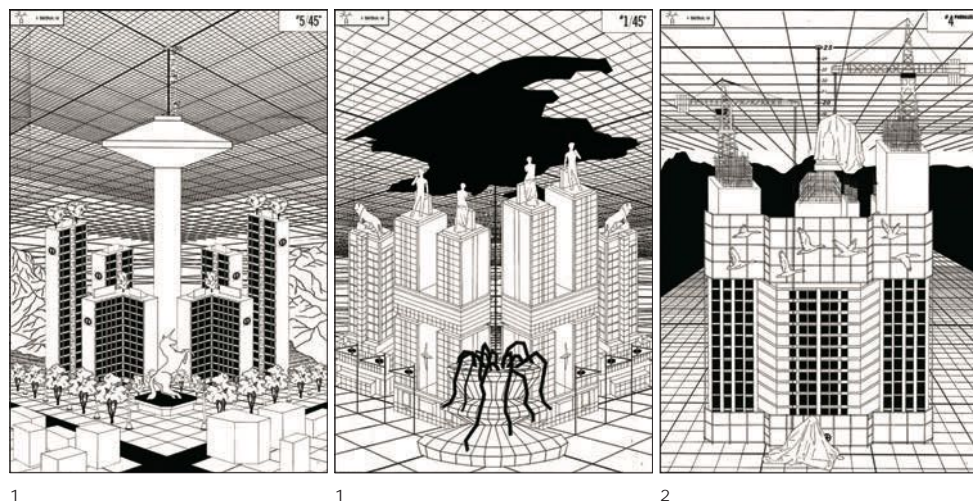
**Same Space, Another Connection:** *Namdaemun Market Typography* is a set of different interpretations of the same space by two designers, Jung Younghun and Ku Moa. The two set limited conditions for the other's work. They also combined individual works which do not overlap into one poster. Each tried to express the world of their occupation and harmonize the results in a thought-provoking way.



☐ ☐

☐ ☐

Jung Sunghun and Jeoung Yeonji work on graphic images based on illustrations. Collaborating together at the same company, they work on individual images from the late afternoon every day. They create drawings and stories mainly with pencils.

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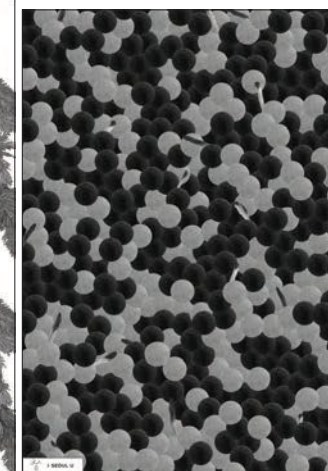
Gaepo-dong, Sindang-dong, Hwagok-dong



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Gangseo-gu

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Korea Gas Corporation, 727-11,  
Naebalsan-dong, Gangseo-gu

3. KBS 5727X, □ 665013  
KBS Sport World, 665-13,  
Deungchon-dong, Gangseo-gu



## New Town in the City

Gaepo-dong has been developed with new apartment complexes in Gangnam-gu since the 1980s. These days, as residential facilities in the area become more dilapidated, it is often in the news because of issues related to reconstruction, redevelopment, and speculative investment in real estate. Within this social context, the *New Town in the City* series reconstructed apartment complexes in the form of a bird's-eye view of a fictional city.

### *Rough Hill and Magpie Mountain*

The name “Rough Hill” comes from the fact that thieves used to go there to plunder around the narrow, rough hill. The name “Magpie Mountain” originated from the fact that countless magpies have been flying there since the nearby habitat was destroyed due to housing site development projects in the 1970s. *Rough Hill and Magpie Mountain* is an artwork of patterns that was created by collecting/combining name-related stories as well as objects and characters from historical/social incidents.

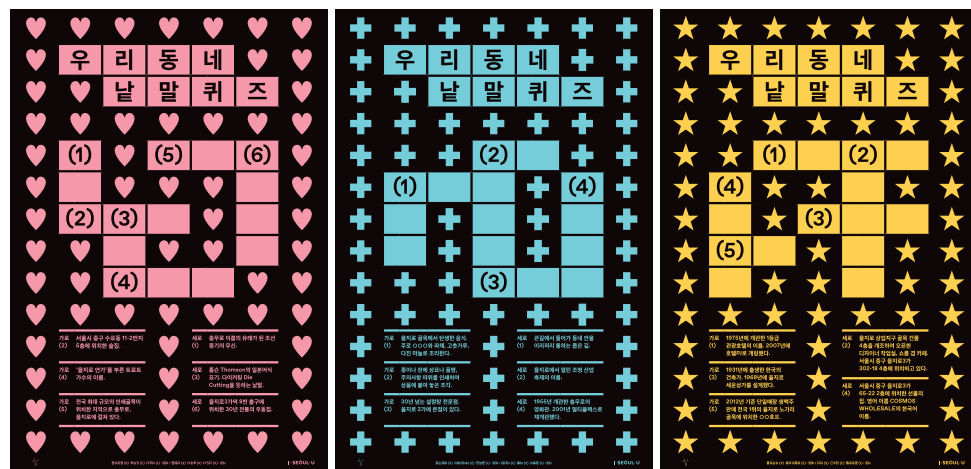






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Jo Hyojoon, Kim Daewoong, Kim Daesoon  
Corners is a graphic design studio where Kim Daewoong, Kim Daesoon, and Jo Hyojoon work together. Established in Sogong-dong in 2012, they are now based in Suppo-dong, Seoul. They have completed a wide variety of projects, from identity, web, and print media to space and product design. At the same time, they have worked on numerous exhibitions and other individual/commercial projects based on in-house initiatives.



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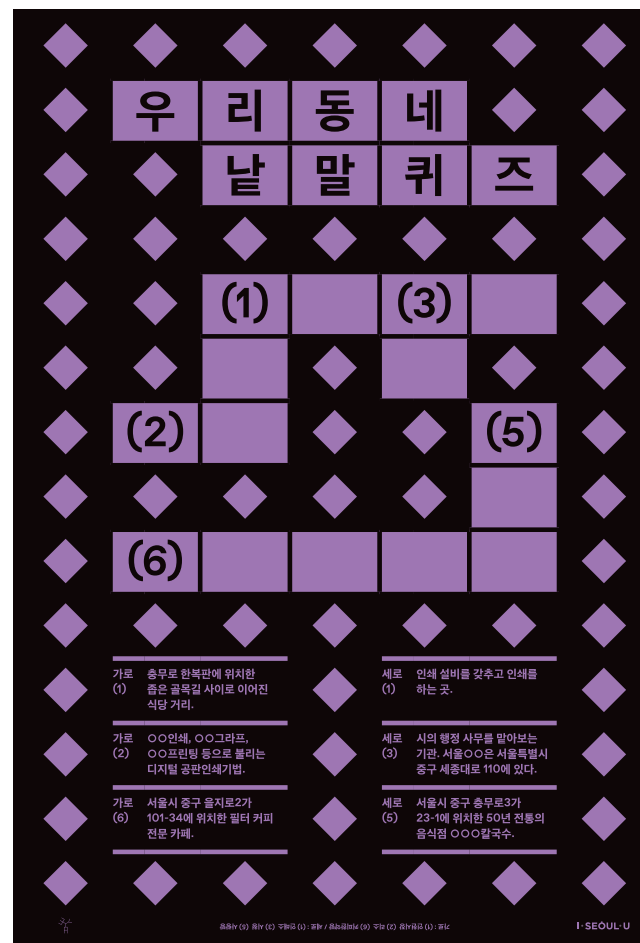
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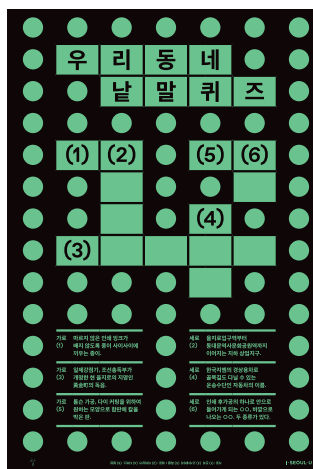
☐ Euljiro Area



## Our Neighborhood

*Our Neighborhood* is a poster series featuring five crossword puzzles regarding places, history, products, and incidents around the Euljiro area. We wanted to find a type of easy-to-play game which people could play at bus shelters while waiting for a bus, even if only for a short amount of time. That's how we came up with the idea of crossword puzzles, like the ones often found in newspapers and magazines, before putting some extra-large ones up at many bus shelters in Seoul. We hope

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Hongje Station, 161-13, Hongje-dong,  
Seodaemun-gu
3. 99 □ □  
36016  
Gonghang Middle School, Gonghang  
Elementary School, 36-16, Gonghang-  
dong, Gangseo-gu
4. 4/ 13 □ 38902  
Semyeong Computer High School,  
389-2, Gallyeong-dong, Eunpyeong-gu



that commuters will think about their local neighbors while solving *Our Neighborhood* puzzles as they sit at Euljiro 3-ga bus shelter, for example.



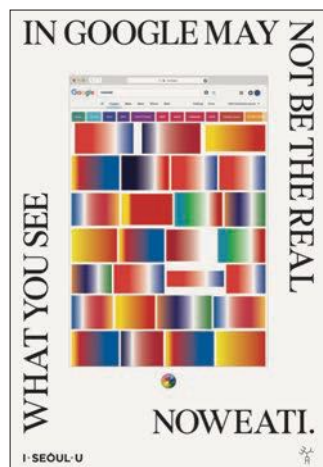
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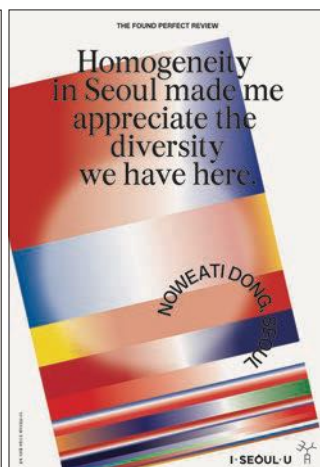
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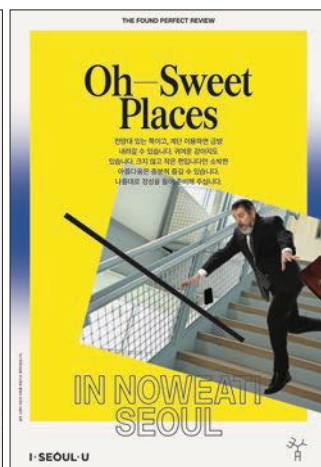
Huh Minjae, An Jinyoung  
Double-D Studio delivers clear messages through simple yet delicate designs. It offers a brand's core values through a new and formative sense of aesthetics to the general public, and also provides extensive design services in print form, advertisements, and branding.



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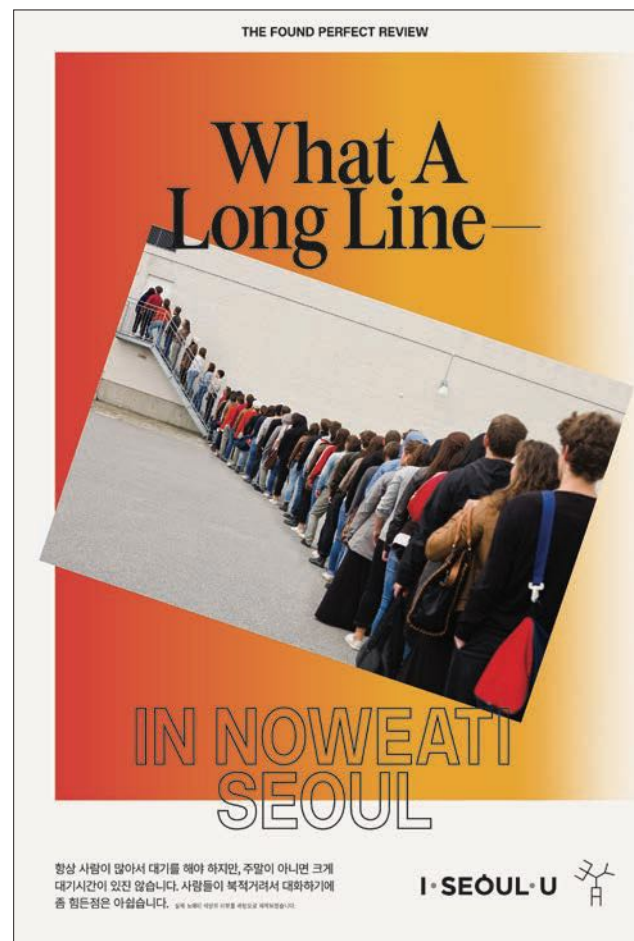


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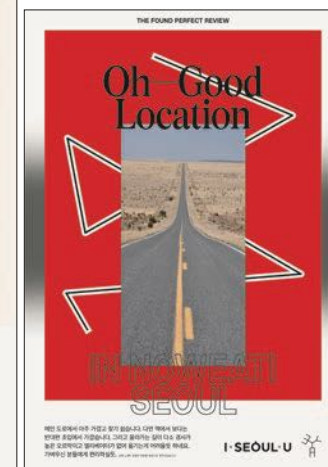


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Hyeopin Sageori (Malmgogae) 1054,  
Doksan-dong, Geumcheon-gu
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36016  
Gonghang Middle School, Gonghang  
Elementary School, 36-16, Gonghang-  
dong, Gangseo-gu

### The Found Perfect Review

What we see through online platforms before going on a trip and the actuality of the place are often different. Starting with reviews found on the Internet, then subsequent imagination, this work is about the truth and falsehood between the real and what is online.

Itaewon, the area of Seoul with the largest number of foreigners in the city, was selected to recreate the difference between the reality and fiction shown through online platforms. Also, the word Itaewon has been

reversed to “Noweati” to illustrate the idea that what people see online might not reflect the real Itaewon.

Designers collected reviews from online platforms like Airbnb and TripAdvisor that are frequently used by foreign visitors to Korea, and then came up with the content they needed. With some ambiguously adapted online content which was actually posted online, they attempted to edit Itaewon’s enigmatic characteristics as an area into a universal yet special space

that is likely to be somewhere on Earth. They also tried to arrange stock images along with reviews for more confusion, and added vague spatiality, virtuality on network, and differences between the Internet and real life into their work.





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DESIGN  
LIBRARY

Hyundai Card  
Membership Only

Check-In  
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# Acting Bodies: from Body to Text

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Artist  
Gilles de Brock  
Anja Kaiser  
James Chae  
The Rodina

Curator  
Huh Minjae

/Xc\_W\_KÄI 3P  
Hyundai Card Design Library

2017.09.06 - 2018.01.07  
Sep. 16, 2017 - Jan. 7, 2018

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## HOURS

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\_L\_- ,02:00-18:00

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Tuesday-Saturday 12:00-9:00 pm  
Sundays and Holidays 12:00-6:00 pm

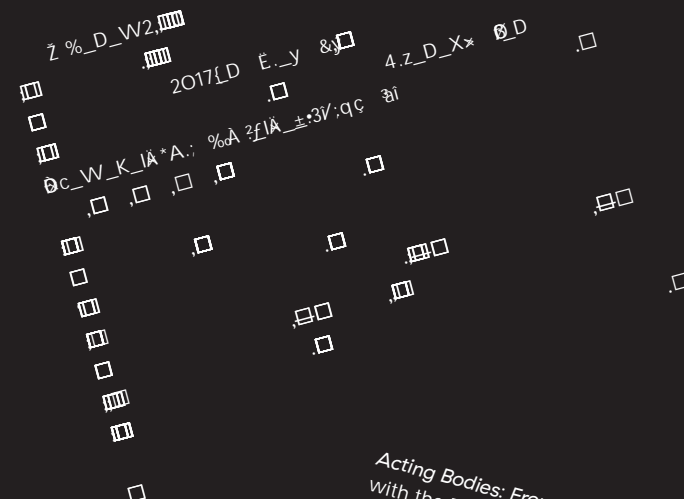
\* Closed every Monday, New Year's Day and Chuseok holidays

## VISIT

±0 &\_7/cy 31018  
31-18, Bukchon-ro, Jongno-gu, Seoul

## CONTACT

T. 02-3700-2700  
E. library@hyundaicard.com  
W. library.hyundaicard.com/design



*Acting Bodies: From Body to Text*, an affiliated exhibition with the *Typojanchi 2017: International Typography Biennale*, contemplates the usage of the body as a main subject matter or as a tool. The works of four artists highlight the values of the body, as manifested through photographs, prints, installations, film and performance in graphic design discourse. The body is the place where one strikes for the subjective ownership of self, the tool that oversees its labor. To audiences, it is to accept the meanings of works. Body is the core, and used as a medium in diverse ways in response to internal thoughts and actions. It is also the cognition and performance that ultimately connects oneself, works and audiences. Reflecting on how the current usage of the body emerged in design and artworks in 2017 requires next-generation artists to experiment with the usage of the body in design.

Huh Minjae









Gilles de Brock



NETHERLANDS

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Gilles de Brock works in various areas, including silk screen, programming, poster design, and filmmaking, and is constantly attempting to extend the horizon of graphic design. His work is an ongoing investigation into the ever-changing media and the role of graphic designers. Based out of both London and Amsterdam, he has continued to carry out not only experimental works which reflect his unique views, but also various other collaborations with clients like Nike and Red Bull.

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### We Are the Narcissistic Generation

*We Are the Narcissistic Generation* was originally created for a series of lectures at The Royal Academy of Arts at the Royal Academy of Art, The Hague. Later, Gilles designed a series of nine silkscreen posters for it. Unlike other posters that are produced for a specific purpose on commission from a client, these nine posters are entirely based on the individual designer's emotions and subjective thoughts, regardless of the client's intentions. This project was initiated to explore the idea of "poster-clinet-designer" relationship yet fulfilled with the designer's independent subjective thoughts and ideas. This conveys neither particular messages nor clear information because they contain no constituent elements like the poster's purpose and role. Therefore, they lead to the development of relative interpretations of certain subject matters, meaning the work itself becomes a new world, one located somewhere that is totally detached from the initial purpose.



5 . □ , □ □ 74 x 114cm, 2014

Poster, silk screen, 9 pieces, each 74 x 114cm, 2014



□  
Anja Kaiser

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Anja Kaiser is a typography designer from Leipzig, Germany. She exquisitely combines her views on society, culture, and feminism with various media such as graphics, videos, sounds, and even beach towels. Her designs, which are based on in-depth research, frequently confuse the hierarchal relation in typography, as is shown by her unique black-and-white images made up of bold typographic layers piled up one on top of the other.

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*Sexed Realities: To Whom Do I Owe My Body?*

*Sexed Realities: To Whom Do I Owe My Body?* consists of four black-and-white jacquard-knit towels and 2-channel video installation, and is a commentary on the power structure surrounding the human body. Its four different towel designs, marked by bold typographic images, represent the four notions of the body: Str8 Data Bodies, Risk-free Virtual Bodies, Smart Corporate Bodies, and Promised Flexible Bodies. Each of them has the following implications,

1. Str8 Data Bodies are scanned and detected by technocratic institutions and brands.
2. Risk-free Virtual Bodies perform computer crossdressing, gender swapping and identity theft.
3. Smart Corporate Bodies hold on to neoliberal individualism and underpaid wage conditions.
4. Promised Flexible Bodies have to develop strategies in order to match social norms.

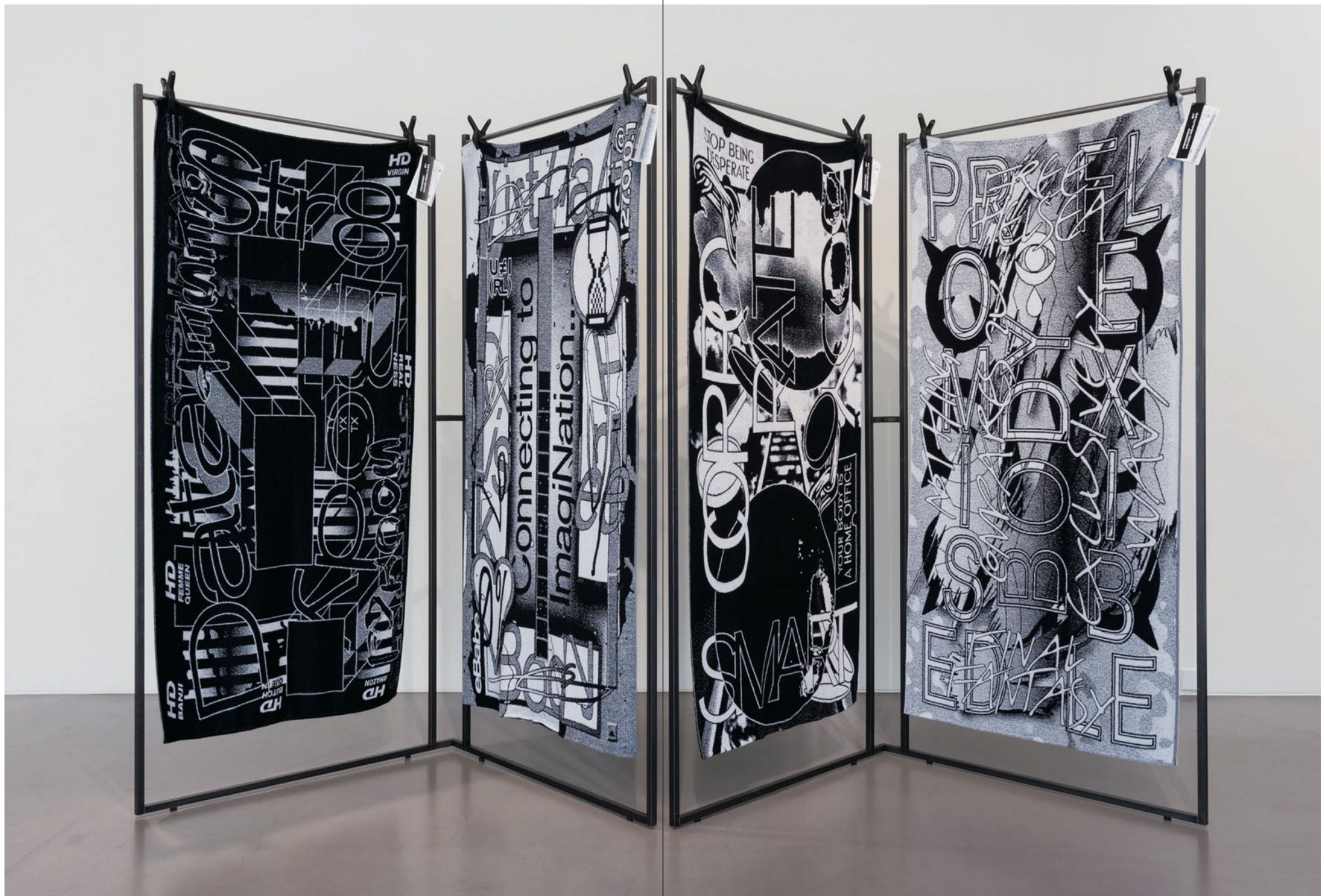
Visitors are invited to both share and criticize about Anja Kaiser's thoughts, while also experiencing her social views through the visual medium of typography design.



7/7 A S.0 ,□\_□ 85 × 145cm, 2016

Black and white jacquard-knit beach towel, 4 pieces, each 85 × 145cm, 2016









James Chae

USA

James Chae is a Seoul-based artist working in various design areas including research, writing, photography, and publishing. He is also a lecturer of graphic design at Hongik University. He has been fascinated for quite some time by the visual form of commercial and political communication, as well as by the aesthetics of persuasion.

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#### Current Location

Works of Chae's such as *Unstable Ground*, which deals with the anxiety brought about by man's dependence on technology, presents the designer's view on society by appropriating human mentalities and visual signs. The instructional text in the installed project, *Current Location*, allows the viewer to follow along with the simple text in a similar way to our machines dictate us every day through GPS apps and navigational devices. The resulting poses one finds oneself in are coercive. In fact, many will feel surveilled and have a sense of confused submission. The overall effect of the work is one of misdirection, while an underlying feeling of anxiety and paranoia heighten the interoperation of arrows and directions found in the work. The project is a reflection of the artist's personal feelings, responses, and interpretation of contemporary US politics. Although we know where we are, it is becoming incredibly difficult to understand where we stand and will go next.



James Chae, *Current Location*, 2017. Mixed media (still image, single-channel video), 3 pieces, each 56 x 397 cm, 2017









## The Rodina

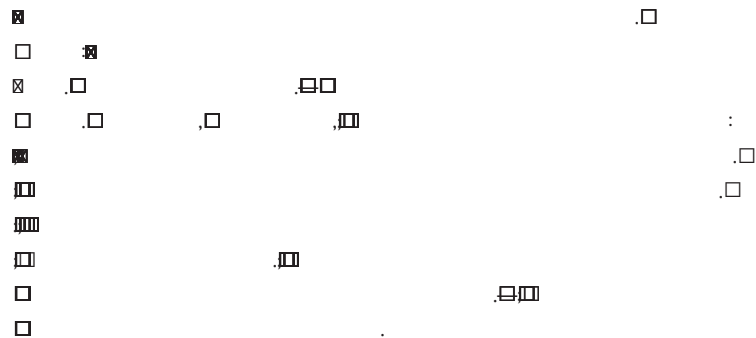


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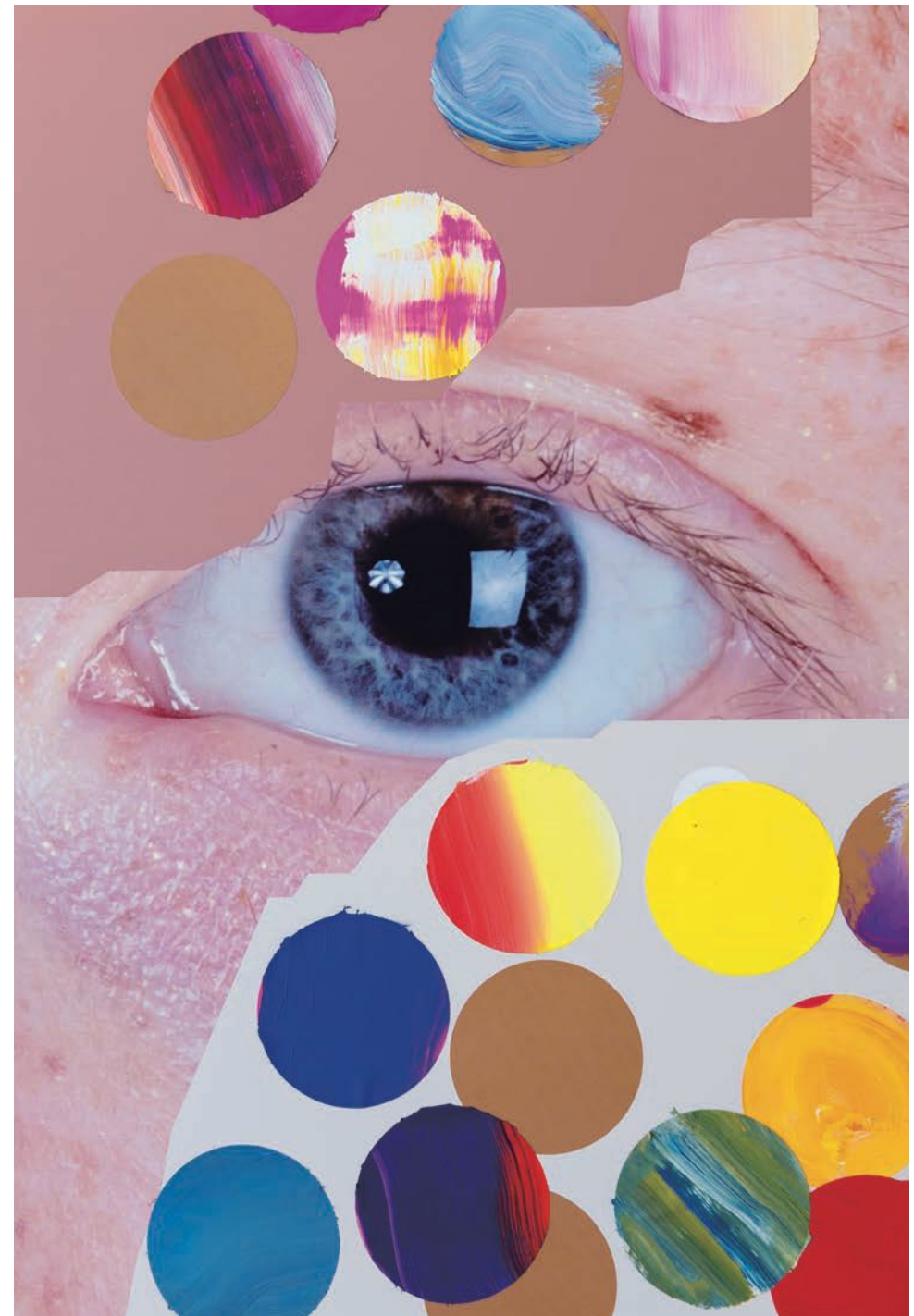
Two Amsterdam-based designers, Tereza Rullerová and Vit Ruller, established the graphic design studio The Rodina in 2011. They are interested in how to produce and preserve experience, knowledge, and relationships, and at the same time pursue links between culture and technology from an aesthetic perspective. Rullerová has continued an investigation on performance design, with a special focus on the three elements of body, design, and actions.

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### The Mass Makeup: Freckles

This is reflected through *Playbour*, which shows the intangible mode of constant labor, as well as through *Abstract Portrait of the Crowd*, which engages visitors as participants. The designers also noticed that makeup and plastic surgery have almost become the hallmark of our age. The human face is now a canvas, an area which precariously moves between one's innate individuality and uniform beauty. *The Mass Makeup: Freckles*—inspired in large part by Koreans' celebration of standardized beauty, makeup trends, and plastic surgery—examines beauty in a social context that goes far beyond a means for self-expression. It is also a challenge to the idea of socially extending makeup as self-expression. Once standing in front of this performance-based project, visitors are asked to carry out grooming-like actions by applying stickers to the canvas with face prints. Transformation through the brush strokes of visitors, which represents freckles of my face, my face become more natural. By watching this transformation visitors may ask themselves about the definition of social beauty.



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Installation (Image attached on wood panel, sticker), 3 pieces, each 90×170×78cm, 2017

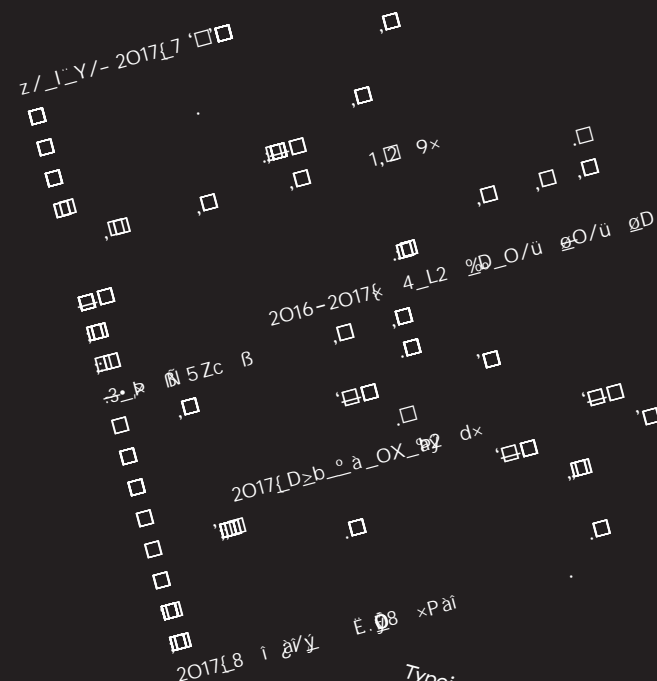






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## Typojanchi 2017: Mohm (Body) A lliated Program

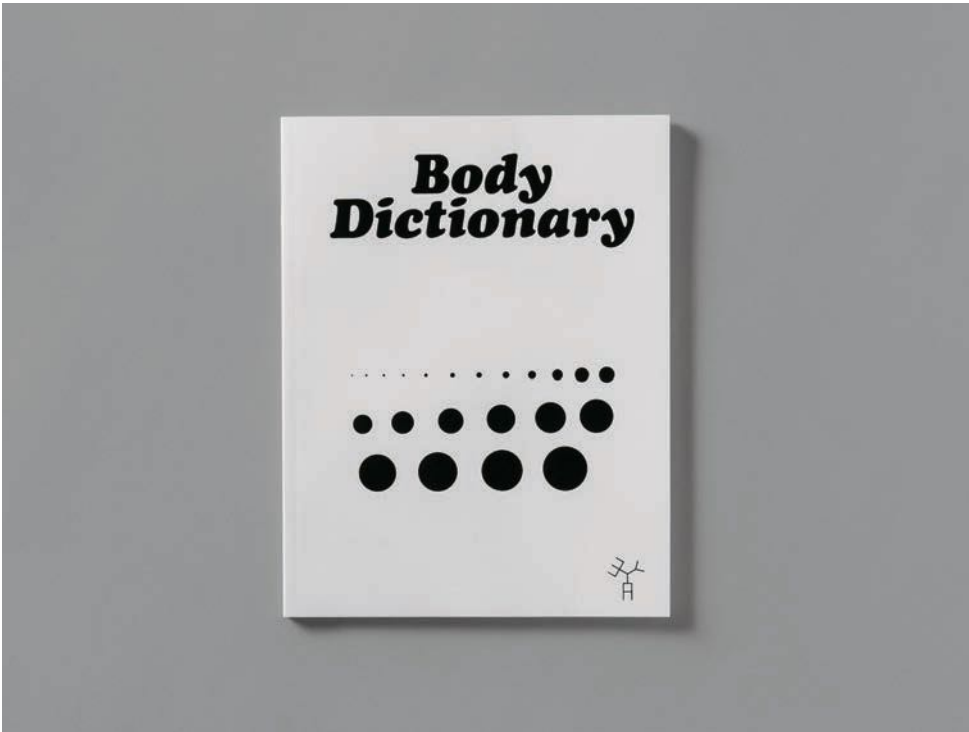


*Typojanchi 2017* adopted a way to interpret and present various perspectives rather than a one-way delivery of predictable answers to audiences in order to realize the somewhat abstract theme of “body”. It first created a variety of viewpoints on the theme and produced contexts between different viewpoints. *Body Dictionary*, *Touch Type*, *Knot the Type*, and *Magazine* vol.1/2—all the result of extensive research and publishing projects—inspired and vitalized this exhibition through diversified stories on the theme of “body”. In addition, a number of meetings and opportunities for collaboration were arranged in the form of workshops, lectures, and discussions to realize segments and connections between different ideas. The *Typojanchi Pre-Biennale SAISA! 2016-2017*, the first step in this effort, extended the theme through an open studio, seminars, and talks to share a four-day workshop and its results, while also exploring the potential of the exhibition. With the passion from the workshop spilling over into the main exhibition, it helped more and more people to directly feel and actively interpret the theme of “Body and Typography.” The series of talks arranged to practice “friendly conversation without a specific background,” one of the core key concepts of *Typojanchi 2017*, ceaselessly created discourses on “Body and Typography.” It provided for an atmosphere of open discussion in which anyone could express and present their ideas, instead of a one-way lecture form, and consequently enabled people to organize their own viewpoints on body. See below for more information on various a lliated programs, all of which complemented *Typojanchi 2017*.



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Connection of Segmented Idea:  
Research & Publishing Projects



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Independent Publishing Project  
*Body Dictionary*

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The *Body Dictionary* is a type of dictionary in which writers in various fields interpreted several headwords about the body based on their experiences and views together with images they chose to include within. Words and interpretations on body in *Body Dictionary* provide clues for diverse interpretations of the body, while also giving a concrete form to questions on the body and typography.

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Directors Kim Kwangchul (Propaganda), Lee Marvin (Hongik University)  
Research & Editing Kim Honggoo, Wi Jiyoung, Eli Park Sorensen, Robert Joe, Vincent Guimn  
Contributors Keum Jungyeon, Kim Yeryung, Ruin, Park Jinyoung, Yang Meanyoung, Eunhasun, Lee Lang, Han Yujoo, Hwang Inchan, Hwang Hyojin  
Design Joe Hyounyoul (Hey Joe)  
Image Research Kim Gipeun





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 Research Project  
 Touch Type & Knot the Type

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This research project was planned with the purpose of developing sympathy under the theme of “body and typography” through extensive research, data collecting, and organizing processes. *Touch Type* is a collection of texts and images that came about as a result of researching various authors, works, and events related to the theme of the body, while *Knot the Type* is a publication that enables people to read about interesting ideas related to the body, letters, and typography in the form of a quiz.

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Director Park Yeonjoo (Hezuk Press)  
 Research & Editing Kim Lynn, Kim Eunhee, Kim Julie, Audrey Liew, Lee Yejou, Lee Yoojeong, Jo Eunbi, Kang Minjung, Jun Yuni



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The newsletter published by *Typojanchi* has delivered general information about the event. This time, however, the newsletter is more a medium exploring the theme of “body and typography” along with various figures. As a result, it successfully serves as a newsletter for the quick delivery of *Typojanchi*-related information and also as a medium that has led to discourses on the theme in various way.

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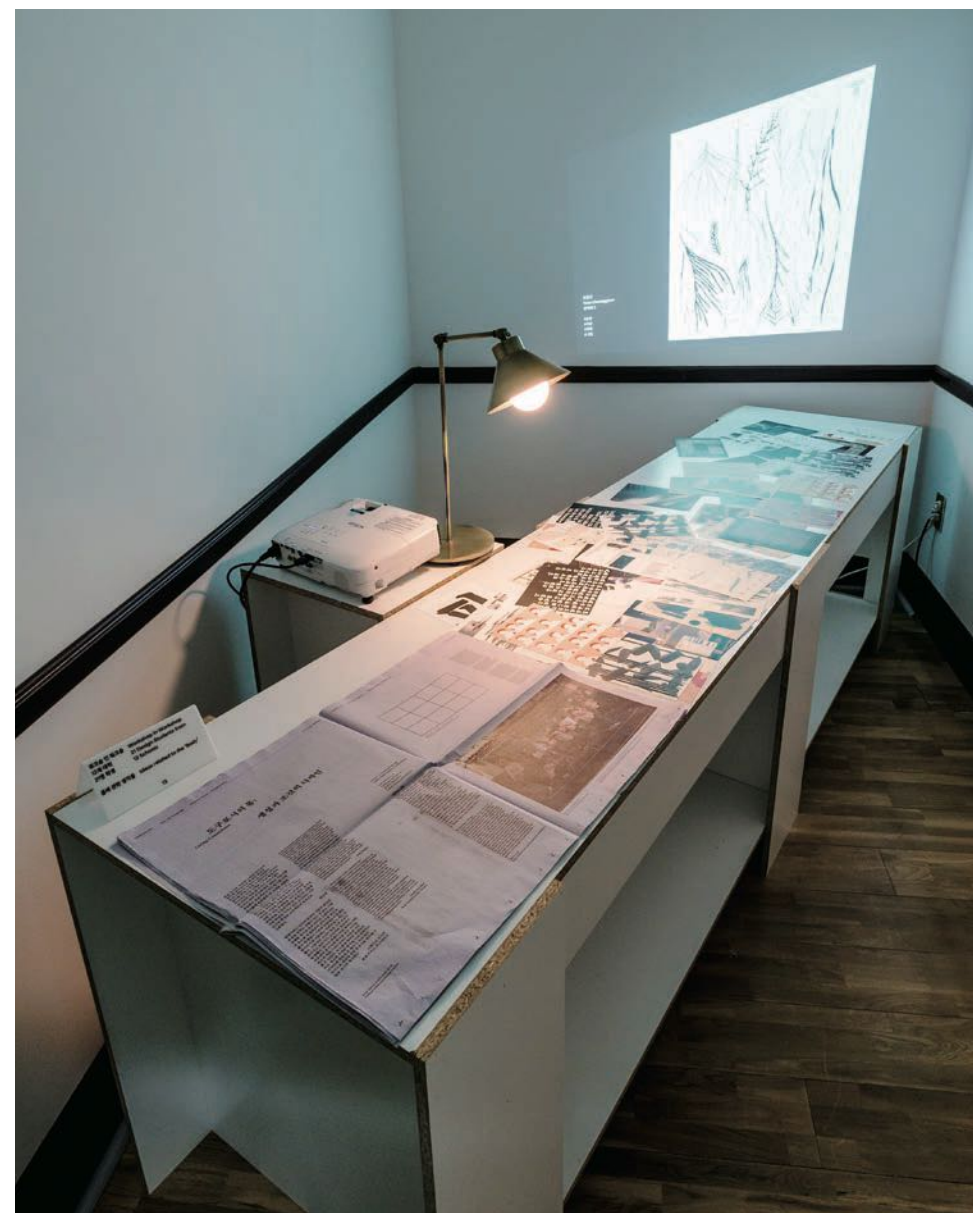
Editing Yoon Juli (Archive Bomm), Lee Marvin (Hongik University)  
 Design Joe Hyunyoul (Hey Joe)  
 Contributors Kim Haeju (Curator), Kim Hyungjae, Hong Eunjoo (Designer), Kim Namoo, An Hyojin (Golden Tree), Yangachi (Artist), Oh Min (Artist), Lim Kyungyong (The Book Society), Chris Ro (Hongik University)  
 Translation Kim Siseup, Yu Jiwon



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Unlimited Imagination of Our Body:  
Workshop



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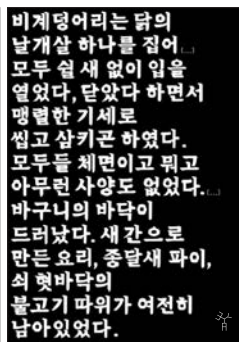
Venue: Hongik University  
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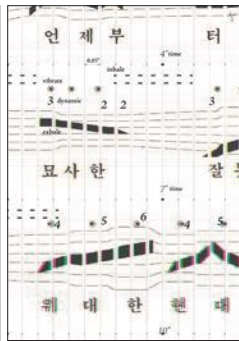
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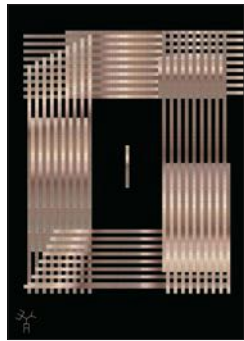
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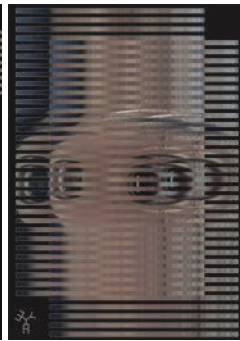
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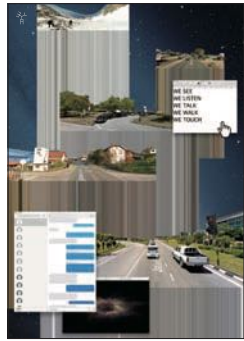
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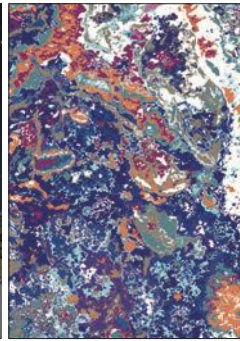
17



18



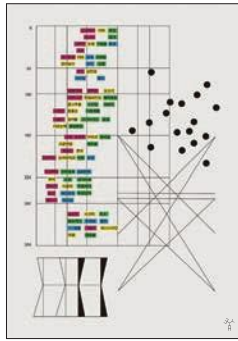
22



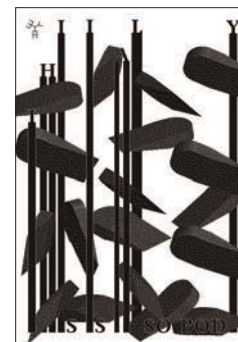
23



24



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4



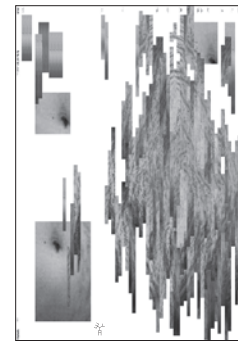
5



6



7



11



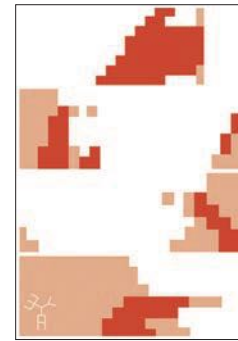
12



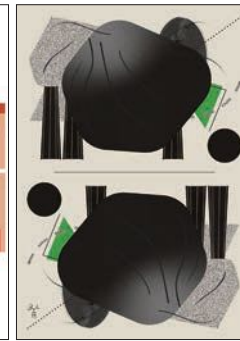
13



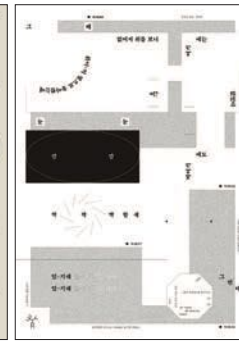
14



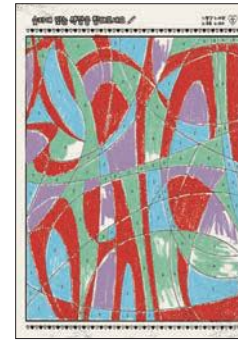
19



20



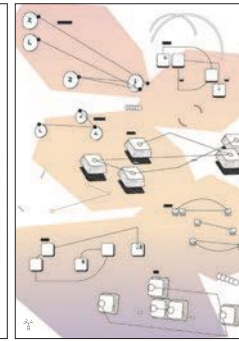
21



26



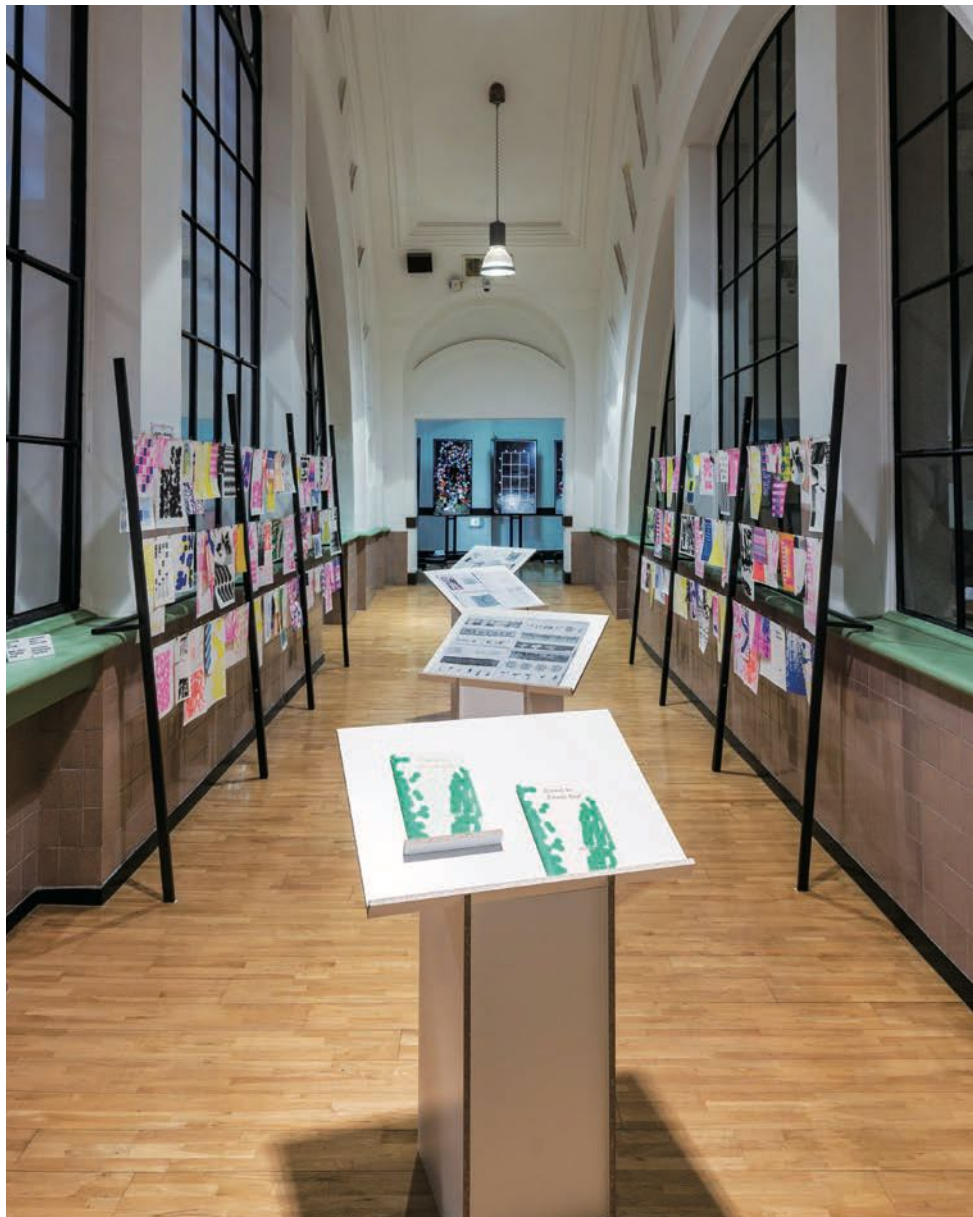
27



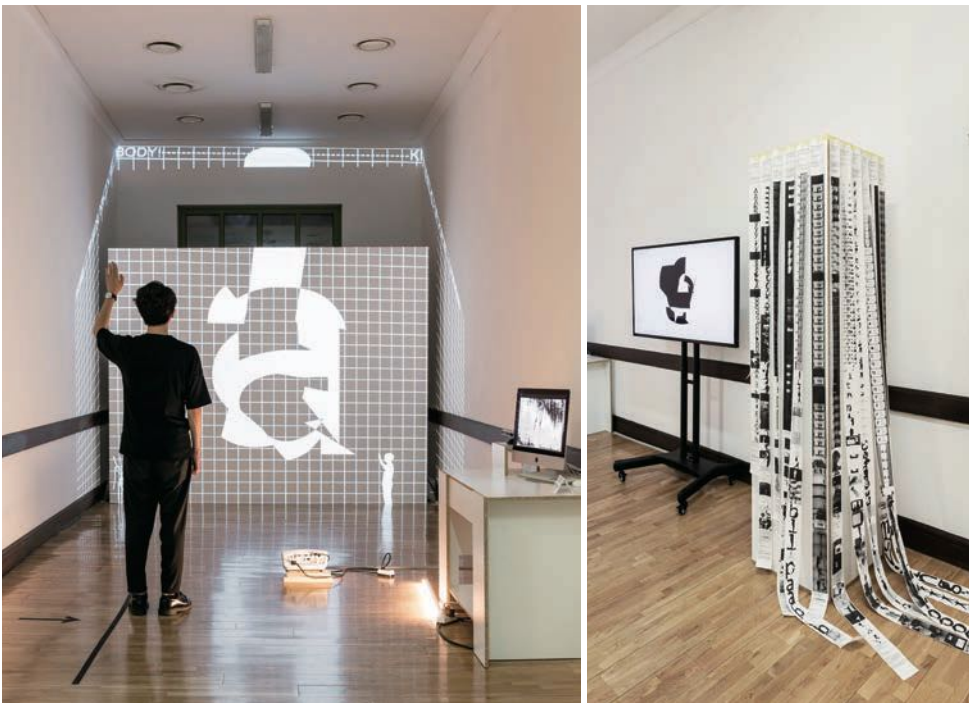
28

- Participant
- 1 Cho Sohee
  - 2, 3 Ha Hyeonwon
  - 4 Han Seunghee
  - 5 Hong Taehwa
  - 6 Jeong Yeongi
  - 7 Kang Daeun
  - 8 Kim Haeun
  - 9 Kim Jaehwan
  - 10, 11 Kim Minji
  - 12, 13 Kim Mirinae
  - 14 Kim Taehee
  - 15, 16 Kim Yoongyeom
  - 17, 18, 19 Lee Sanha
  - 20, 21 Lee Sohyeon
  - 22 Lee Yujin
  - 23 Lee Yoonjae
  - 24, 25 Park Hyemin
  - 26 You Hyunsun
  - 27 Yoon Choonggwen
  - 28 Yoo Soyool





/ \_ I \_ Y / ㉠ : ㉠ ㉠ ㉠ 2016-2017  
 Typojanchi Pre-Biennale SAISAI 2016-2017



\_ O / u 1 ㉠ , ㉠ ㉠ ㉠ ㉠ ㉠ ㉠  
 Workshop 1—Decoding Types by Gesture

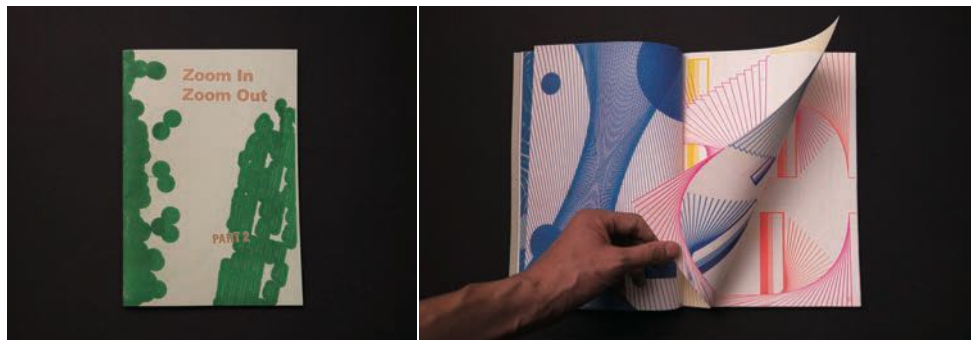
\*X/G , ㉠  
 Ted Davis, Kwon Minho

\_ b ㉠ 284 1 / , ㉠  
 : 2016™ 10\_73\_L \_710\_76\_L \_ ㉠  
 &@10:00-18:00

Venue: Culture Station Seoul 284, VIP room, 1F  
 Date: Oct. 3 (Mon)–Oct. 6 (Thu), 2016  
 Time: 10:00–18:00





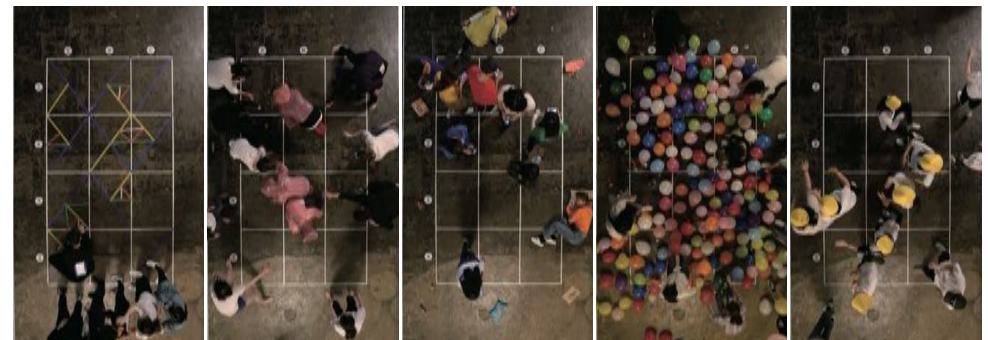


\_O/ü2☞ : 2016™ 10\_73\_L \_710\_76\_L \_2  
Workshop 2—Form to Graphic: Mechanism created through Memory

☞,□  
Hansje van Halem, Chae Byungrok

\_b 284 1/;□  
: 2016™ 10\_73\_L \_710\_76\_L \_2  
&@10:00-18:00

Venue: Culture Station Seoul 284,  
VIP reserve room, 1F  
Date: Oct. 3 (Mon)–Oct. 6 (Thu), 2016  
Time: 10:00–18:00



\_O/ü3☞ : 2016™ 10\_73\_L \_710\_76\_L \_2  
Workshop 3—Body as a Tool: Conditional and Generative Design

☞,□  
Studio Moniker, Huh Minjae

\_b 284 1/;□TO  
\_L : 2016™ 10\_73\_L \_710\_76\_L \_2  
&@10:00-18:00

Venue: Culture Station Seoul 284, RTO, 1F  
Date: Oct. 3 (Mon)–Oct. 6 (Thu), 2016  
Time: 10:00–18:00







52c B  
Open Studio

\_b 284 1/E < \* ,□ ,□  
: 2016™ 10\_78\_L 7\_  
& 0:00-12:30

Venue: Culture Station Seoul 284, VIP room, VIP reserve room,  
Station master room, 1F  
Date: Oct. 8 (Sat), 2016  
Time: 10:00-12:30



A / 8  
Seminar/Talk

\_b 284 1/; 8TO  
\_L : 2016™ 10\_78\_L 7\_  
& : 13:30-16:30 / 8 : 16:30-17:30

Venue: Culture Station Seoul 284, RTO, 1F  
Date: Oct. 8 (Sat), 2016  
Time: Seminar: 13:30-16:30 / Talk: 16:30-17:30

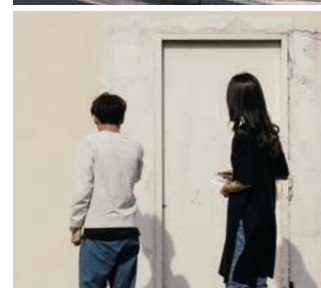




um\_O/ü ø  
PaTI Workshop

\_b 8 PaTI  
\_L : 2017 9\_718\_L - 719\_L O\_  
& 2:00 - 14:00  
\_X> 8 ,□ ,□

Venue: Paju Typography Institute (PaTI)  
Date: Sep. 18 (Mon) - 19 (Tue), 2017  
Time: 12:00 - 14:00  
Artist: Anja Kaiser, Gilles de Brock, Catherine Anyango Grünewald



/X\_O/ü ø  
Hyundai Card Workshop

\_b 8  
8 : 2017 10\_714\_L 71\_74\_L 7\_  
& 4:00 - 16:00  
\_X> 8 ,□

Venue: Hyundai Card Design Library  
Date: Oct. 14 (Sat), Nov. 4 (Sat), 2017  
Time: 14:00 - 16:00  
Artist: James Chae, Shim Daeki



? z x 0 , □  
□

Friendly Conversation without  
a Specific Background:  
Talk Series

Pre-talk

1/•  
: 017™ 5\_713\_L/ 6\_73\_L/ 7\_715\_L/ 8\_75\_L/ 9\_L  
& 3:00 – 16:30

Venue: Doosungpaper in the PAPER Gallery, 1F  
Date: May. 13 / Jun. 3, 24 / Jul. 15 / Aug. 5, 19, 2017  
Time: 13:00 – 16:30



5_713_L 7_ D_S , □ □ % , □		May. 13 (Sat) Identity of intuition and qualitative, Human factors, self-consciousness and suspicion Ahn Byunghak, Chae Byungrok	
13:00-13:30	ap , □	Registration, Co ee time	
13:30-14:30	/_Y/-2017 A E %	About Typojanchi 2017 (Ahn Byunghak)	
14:30-14:40	K '	Break	
14:40-15:40	_K_x_ x _W_D D , /_	Identity of Intuition and Qualitative (Chae Byungrok)	
15:40-16:00	7y	Table talk	
16:00-16:30	SH -	Gallery tour	
6_73_L 7_ _ , □ _d , □		Jun. 3 (Sat) Body and play, Work represents me Huh Minjae, Cho Joonghyun	
13:00-13:30	ap , □	Registration, Co ee time	
13:30-14:30	_d_	Body and play (Huh Minjae)	
14:30-14:40	K '	Break	
14:40-15:40	a_ _X , '° M_7'° _ '° _	Work represents me (Cho Joonghyun)	
15:40-16:00	7y	Table talk	
16:00-16:30	SH -	Gallery tour	

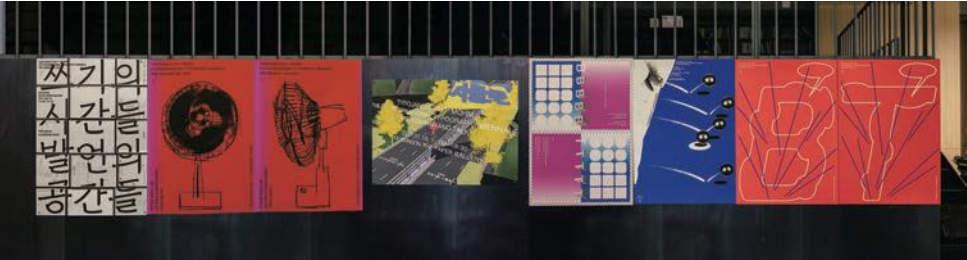


6_724_L 7_	Jun. 24 (Sat)
_X _D=□	Process of work, My remorse of graphic design
Ÿ™B Ÿ ,□ ,□	DAEKI & JUN (Shim Daeki, Shim Hyojun), Min Byunggeol
13:00~13:30	ap ,□
13:30~14:30	_X _D= Ÿ ,□
14:30~14:40	K '
14:40~15:40	Đc_W_K Æa_D.ø , .Ÿ_
15:40~16:00	7y
16:00~16:30	SHH -

7_715_L 7_	Jul. 15 (Sat)
E?_Đ_Dc_W_K ,□	Design of sense and perception, The end justifies the means
ā- ,□ ,□ ,□	Kim Namoo, SEOULRO (Kim Narae, Jo Taesik, Jang Jihye)
13:00~13:30	ap ,□
13:30~14:30	E?_Đ_Dc_W_K ā-
14:30~14:40	K '
14:40~15:40	Ÿ 20y āĐ ,□ ,□
15:40~16:00	7y
16:00~16:30	SHH -

8_75_L 7_	Aug. 5 (Sat)
_I-Ÿ 8.O×Đ	Song, sang by image
Ā 9 ,□	Kwon Minho, Lee Insu
13:00~13:30	ap ,□
13:30~14:30	_I-Ÿ 8.O×Đ Ā 9_
14:30~14:40	K '
14:40~15:40	_I-Ÿ 8.O×Đ _I_K Ũ
15:40~16:00	7y
16:00~16:30	SHH -

8_719_L 7_	Aug. 19 (Sat)
sŸD &@Ÿ□	A Chronicle of Writing, Space of speech
ĀN 3,□ ,□ ,□	Park Jihoon, Jun Kakyung, Moon Janghyun, Kwon Joonho
13:00~13:30	ap ,□
13:30~14:30	sŸD &@ \ ĀN □ ,□
14:30~14:40	K '
14:40~15:40	.E ±D@ \ Ā³ 9_
15:40~16:00	7y
16:00~16:30	SHH -



## Open Talk

\_b 8 ,□/Ÿ fi  
\_L : 2017™ 9\_78\_L-9\_L  
&@ 3:30~18:00  
Ž %W ,□

Venue: Naver Green Factory, Connect Hall, 2F  
Date: Sep. 8~9, 2017  
Time: 13:30~18:00  
Moderator: Kim Namoo, Kwon Joonho



9_78_L 0	Sep. 8 (Fri)
13:30~14:00	ap
14:10~14:40	ĐA.C ĐĐc_W_K ÆŠ4
14:40~15:10	.ĐA>ŸX , ×P
15:10~15:30	K '
15:30~16:00	Ö .ŸĐax_R_L 5 .3.EZi
16:00~16:40	.9/Ĥ &_E/,□ 15 °K³3_ā
	ŸSc_W_K Ĥ
16:40~17:00	K '
17:00~17:30	/m__Ō ŽŸŸŸ_y &
17:30~18:00	:/OXā 30/_IĐ 3:Ÿ_Džy

9_79_L 7_	Sep. 9 (Sat)
13:30~14:00	ap
14:10~14:40	Ÿ < /Ō 5□ □□ / si/i & si
14:40~15:10	ā Ā_L.E -
15:10~15:30	K '
15:30~16:00	*ĒW.1P _ga_ŌĐ 5c_W_L-D 13≥N.
16:00~16:30	*X7_I : 50 Ÿ ,□
16:30~16:50	K '
16:50~17:50	7y
17:50~18:00	.G;



m 5/01 8  
Artist/Curator Talk

\_b 8: 284, 111  
: 2017™ 9\_716\_L 123\_L 130\_L / 10\_714\_L 121\_L 128\_L  
.R\_7\_L 100\_77\_L\_ 11  
& 14:00-16:00  
  
Venue: Culture Station Seoul 284, Main hall  
Date: Sep. 16, 23, 30, Oct. 14, 21, 28 (Sat), 2017  
(Every Saturday except Oct. 7)  
Time: 14:00-16:00



9_716_L 7_	Sep. 16 (Sat)
O_V 111	Letter, Images, and the Senses
□ ,□ ,□	Dryden Goodwin, Catherine Anyango Grünewald, Kwon Minho
9_723_L 7_	Sep. 23 (Sat)
4q s 11	Write in Red: Where the Mohm (Body) Touches Typography
11 ,□ ,10603,□	Sohn Beomyoung, Han Jeonghoon, 60603, Golden Tree
9_730_L 7_	Sep. 30 (Sat)
100.z_Dq— 10.z_D :C	100 Daughters and 10 Mothers
_1_□□ ,□	Lee Yujin, Kim Kuho, Huh Minjae
10_714_L 7_	Oct. 14 (Sat)
sYD &@\	A Chronicle of VWriting: the Present and Beyond
.1N 3,□ ,□	Park Jihoon, Jun Kakyung, Moon Janghyun
10_714_L 7_	Oct. 14 (Sat)
11.f ,□	Connected Body and the Specific Places
□ ,□ ,□ ,□ ,□ ,□ ,□	Kwon Ahju, Jang Yoonjung, Tabula Rasa, Kim Hansol, Cho Hyeyeon, Kwon Joonho, TWOTHREE
10_721_L 7_	Oct. 21 (Sat)
100_□	The Process of Intuition and Variation of Experience
□ ,□ ,□ ,□	Kosugi Koichi, Eto Takahiro, Muramatsu Takehiko, Chae Byungrok
10_728_L 7_	Oct. 28 (Sat)
11 11 X 11 /	Flag and Playground: a Play Made by a Designer /
/_1_1Y/- 2017 110mm	About Typojanchi 2017 Identity design
.1y ,□ ,□ ,□ ,□ /	Min Byunggeol, Bae Minkee, Kim Hyungjae, Hong Eunjoo, Shim Daeki / Ordinary People, Rebel9
11:00 ,□	

\*\_1 68  
Table Talk

\_b 8: 284, 111  
: 2017™ 9\_717\_L 11\_ 11  
& 16:00-18:00  
/5 11X 11 ,□  
  
Venue: The Book Society  
Date: Sep. 17 (Sun), 2017  
Time: 16:00-18:00  
Artist: Anja Kaiser, Gilles de Brock



\_W2/O 5• 11  
Hyundai Motors Special Talk

\_b 8: 284, 111  
: 2017™ 10\_713\_L 11  
& 16:00-18:00  
.1W 11 ,□ ,□ ,□ ,□  
11  
  
Venue: Culture Station Seoul 284, Central hall  
Date: Oct. 13 (Fri), 2017  
Time: 16:00-18:00  
Speaker: Cho Dongchul, Stefanie Diers, Lee Dokyung, Lee Jiwon, Chae Byungrok  
Moderator: Ahn Byunghak





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Contributors

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COM  
@\_K  
\_Ŧ  
\_W2/O  
A Ě™

Artist  
Ordinary People  
Capital of Culture  
COM  
Rebel9  
Zero Lab  
Hyundai Motors  
Doosung Paper







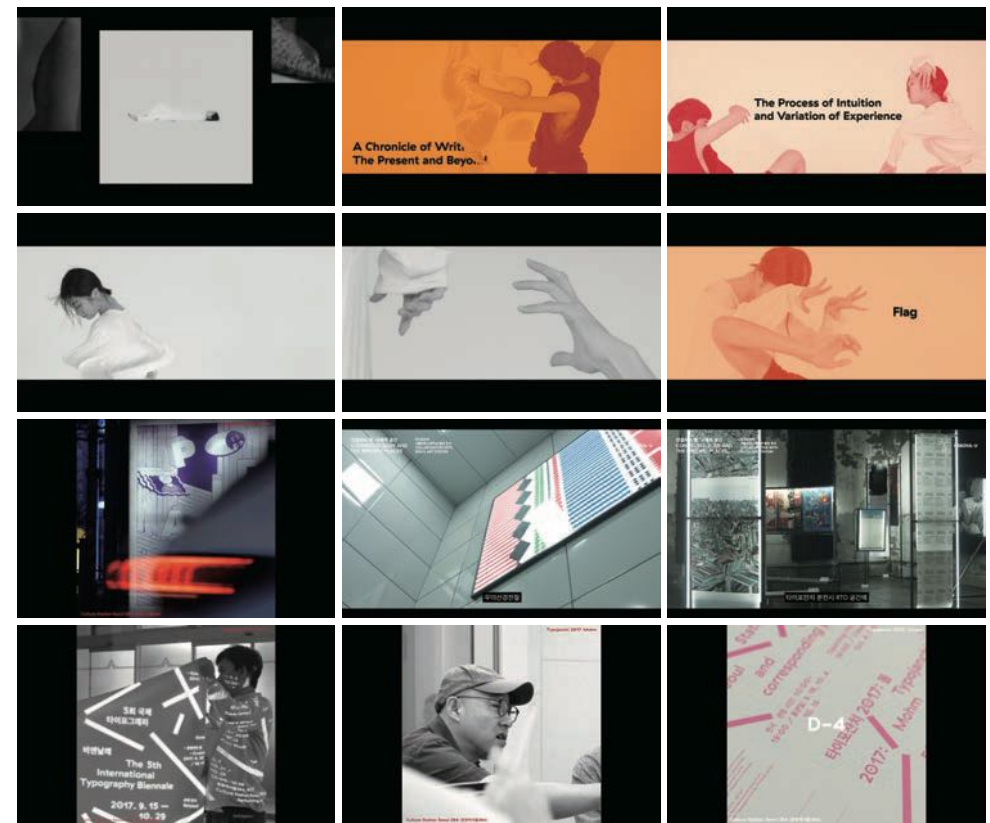


## Capital of Culture

KOREA

Capital of Culture  
Korea

Kim Jinsol, Jeong Moonki  
Capital of Culture is a work space and a social club established by Kim Jinsol, Jeong Moonki, Jung Jaeyun and Shin Minju, all of whom graduated from the same school. Kim Jinsol and Jeong Moonki both participated in *Typojanchi 2017*, and are engaged in individual and collaborative commercial and personal activities based on photographs & print media and music & video media, respectively.



Typojanchi 2017

Typojanchi 2017  
Korea

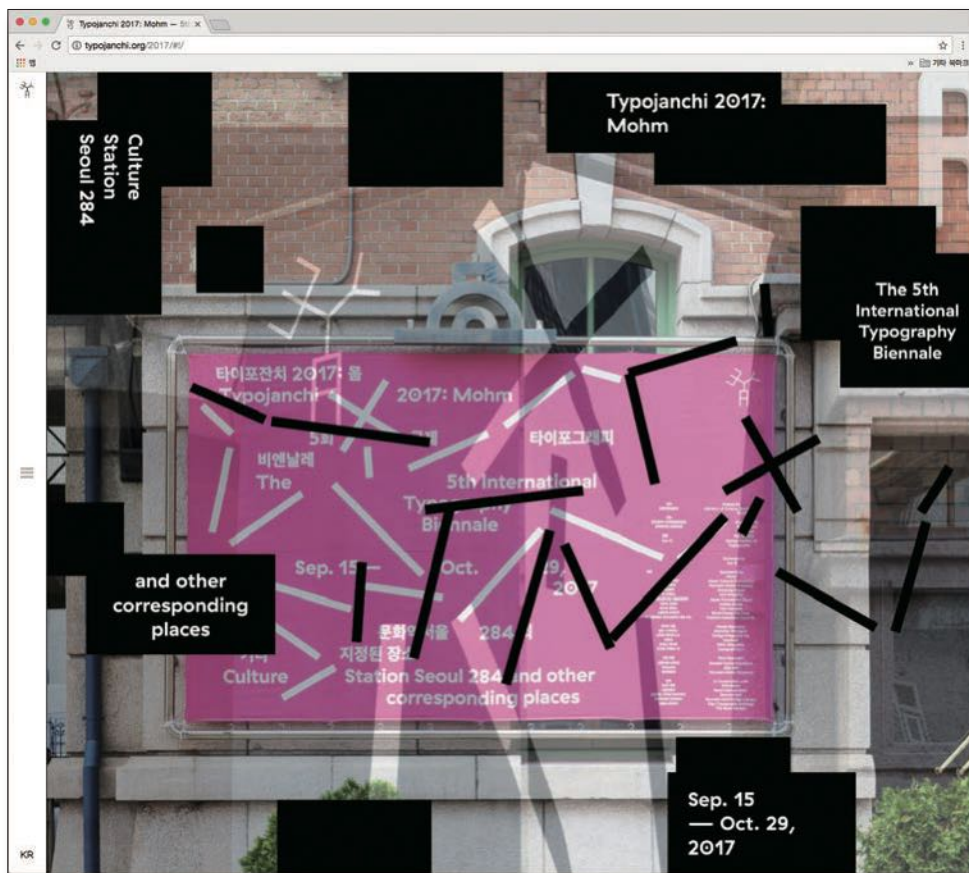
## Typojanchi 2017 Photo & Video Record

Capital of Culture recorded scenes of *Typojanchi 2017* that were taken simultaneously in the form of photographs and video. This project includes pictures of all activities during the preparation of *Typojanchi 2017* as well as all of its exhibitions. Capital of Culture then carried out online and offline promotional activities by producing video materials that included an opening title, teasers, interviews, and an after movie.





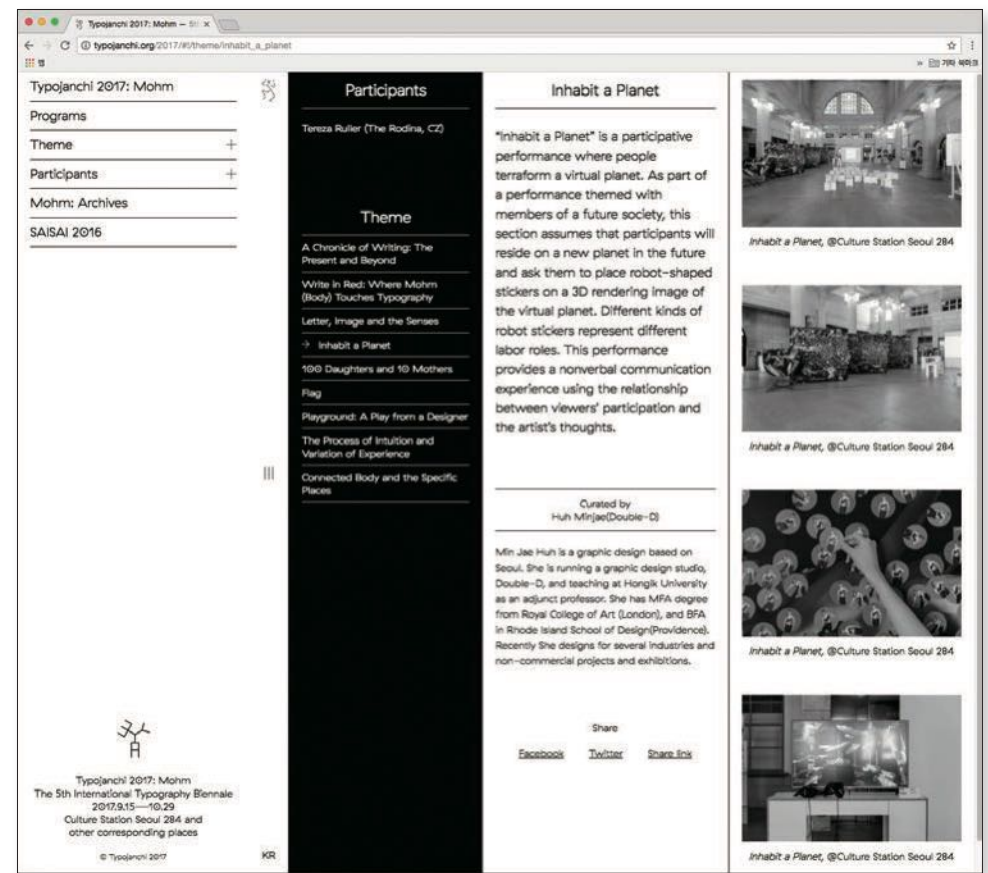




## Rebel9

KOREA

Rebel9 is a creation group that aims to be the media artisan of the digital age. The group is composed of various experts, including archive specialists, data planners, programmers, engineers, graphic designers, and motion designers. It performs collaborative creations based on a rebel spirit, presenting works that integrate media technology and physical space using mostly digital archive resources. The works of Rebel9 aim at achieving a new cultural experience that allows audiences to "read" digital archives in space.



## Typojanchi 2017 Website

The tug-of-war between the body (hands that search for information) and text languages (letters that contain information) on the *Typojanchi 2017* website represents the attempt of letters to become the subject of formative and visual play. The teaser website, which was unveiled before the main site, expressed the fun and amusement that can occur between the body and letters. This dancing (body) and semantic network (letters) that informs the start and end of *Typojanchi 2017* stimulated the curiosity and imagination of viewers.











\_W2/O  
Hyundai Motors

KOREA

☐ \_\_\_\_\_ , III

☐ \_\_\_\_\_ ' ☐ \_\_\_\_\_ '

☐ \_\_\_\_\_ .

Going beyond of just being an ordinary automobile company, Hyundai Motors is focused on designing unique customer experiences in various fields such as creating their own bespoke typeface “Hyundai Sans” to position itself as a lifestyle brand and a lifetime partner to its customers.



2/0f 2/1" -Y-

W2/Oxz/\_Y/- 2017\_D\_y & U E Ay\_ 2017

Hyundai Motors X Typojanchi

Hyundai Motors was proud to sponsor *Typojanchi 2017* by allowing the use of their very own typeface “Hyundai Sans” for the identity of the exhibition. Rather than the expected automobile related events, Hyundai’s involvement in *Typojanchi* shows a shift in focus to allow its customer’s experience the brand from an emotional aspect of everyday life. The “Hyundai Sans” type chairs allow users to interact with the different letters that create different sitting postures answering the theme of “Body and Typography.”







8p

Appendix



Essay

ÿ\_7q\_5.2P.3ª×fāB♦•Ē/3  
72×>?  
Do Robots Dream of the Quick Brown Fox  
Jumps Over the Lazy Dog?

\_L  
JAPAN

\*  
Goto Tetsuya

S\*/Z x\_L B Z ā\_āc\_W\_ī .□ 'OOO īfi  
B 3 ā 'E\_ 'OOO\_ '□ .□  
□ .□ .□ .□  
□ 263 9 270 9ē ā08.P\_5.t † & īDāc\_W\_K—  
/\_ī ā8 xPāO\_8% .□  
□ .□  
□ .□

Goto Tetsuya is a graphic designer based in Osaka, Japan. He is running an alternative workspace named “OOO (Out Of Office)” And he also runs a multidisciplinary creative agency “OOO Projects.” Goto Works not only as a graphic designer, but also as an editor, a writer, a curator and so forth. And, he is a lecturer at Kindai University and Osaka University of Arts. He edited *Typographics tō*, the publication of the Japan Typography Association, as the editor in chief from the issue 263 to 270 that introduce the graphic design and typographic scene in Asia. Goto had written a series of articles about the graphic design scene in Asia entitled, *Yellow Pages* in *IDEA* Magazine.

```
<!DOCTYPEHTML>PUBLIC "-//W3C//DTD HTML4.01 Transitional//
EN">
<html>
<head>
<meta name="author" content="Goto Tetsuya">
<title>Best Programming Fonts?</title>
</head>
<body>
2017年10月19日, 日曜日
<br>
<br>
2049y. yx6ix
xj d8I88E?8y88K
. I88I88I88 8E8
8D"8:88x 2049y 204988
zI8 201788 (Mohm)8. 8x8 <br>
<br>
20497 201788 32I81D8 .M7888
32y, 198588 ?888LDaa8a
K8ac88'00 .8 88 (TVqP8)'3
88 ,8I8b <i>TVy</i>
88 .8888 ,
*88yAB:888 ?<br>
<br>
218888 .88LMic88 (AI)
8 328v, 82rc:888 TVy'8I8
*I:888 .8I88 32888'
88 .I888 ,88W888
8 ,+8vx8W88I8 .□ ,K8
8888I8:8W 328888 .88882
88882 .88x ?<br>
<br>
(slant)8 2017'8
Best Programming Fonts'D 10788 <br>
<br>
#1 DeJaVu Sans Mono<br>
#2 Fira Code<br>
#3 Inconsolata-g<br>
#4 Source Code Pro<br>
#5 Menlo<br>
#6 Ubuntu Mono<br>
#7 Anonymous Pro<br>
#8 Consolas<br>
#9 Meslo LG<br>
#10 Input<br>
```



```

* 20[] SFB[]wx0[]X[]DXWK[]
**"The quick brown fox jumps over the lazy dog",fB[]52P[]
B[] ;' ;SB[] 20[]9A[]
(FI[]
***B[] (X[]Y[]2[]) )[]+[] (A to Z)S[]
[] ,S9[]'Uj[]P[]

```

For a period of 21 years, social infrastructure has changed dramatically. News about artificial intelligence (AI) that I see every day may be more common 32 years



from now, like the "TV phone" that excited me as a kid.  
Let's imagine a little more about the world in 32 years  
from the perspective of typography. Assuming that we will  
be living in a world where pens and paper are no longer  
used, and letters exist only on screens, the category  
of intended readers when we write texts will include  
robots. In fact, given the current Internet communication  
environment, robots are already our readers. Programs 32  
years from now may even gain some amount of literacy and  
lyricism. How will typography work in such a world?  
<br>

The top 10 "Best Programming Fonts" in 2017, as presented  
by Slant, a website for engineers, are as follows;  
<br>

#1 DeJaVu Sans Mono<br>  
#2 Fira Code<br>  
#3 Inconsolata-g<br>  
#4 Source Code Pro<br>  
#5 Menlo<br>  
#6 Ubuntu Mono<br>  
#7 Anonymous Pro<br>  
#8 Consolas<br>  
#9 Meslo LG<br>  
#10 Input<br>  
<br>

This ranking cannot be explained in terms of graphic  
design or typography because it is a story of fonts that  
engineers and programmers have chosen from the viewpoint  
of readability and efficiency. Will there be a rankings  
list of "the best programming fonts" as selected by  
robots, 2049: 32 years from now? What fonts will fill that  
ranking?  
<br>

Universal fonts that are kind to both robots and human  
beings?  
<br>

Eco-fonts where the number of dots have been reduced to  
the smallest possible number?  
<br>

Or will letters themselves be generated?  
<br>

Do Androids Dream of Electric Sheep?\* or Do Robots Dream  
of a Quick Brown Fox\*\*?\*\*\*<br>  
<br>

I wrote this manuscript in html while imagining the  
reader, the body, and the typography of the future.

Programming languages that consist of a <head> and <body>  
fascinates me as someone who researches graphic design in  
Asia by comparing and contrasting the ways of approach to  
graphic design in the West and Asia. A <head> represents  
the outline or concept, and a <body> describes the  
content and methods of expression. More graphic designs  
in Asia, especially in Japan, seem to be designed only  
with a <body> but no <head>. Maybe it is necessary to use  
the term <spirit> instead of <head>. Of course, this is  
not a real term in programming language.  
<br>

What typeface will be used for designing this manuscript  
that I am writing now, and which will eventually be  
printed on paper? I have to go to the movies after  
handing in my story titled "The Best Printed Programming  
Font," which is about how a program is printed on paper,  
to the designer at ahn graphics. However, the release  
date of Blade Runner 2049 is still more than a week off.  
I think that today I'll watch War for the Planet of the  
Apes instead, a movie which may tell me something about  
the end of humanity.  
<br>

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</body><br>  
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\* This is the title of a novel by Philip K. Dick, one of the 20th-  
century's most famous science fiction writers, and the inspiration behind  
Blade Runner.

\*\* "The quick brown fox jumps over the lazy dog" is a short but coherent  
sentence. Since it includes all 26 letters of the alphabet, it is often  
used for testing typewriters, computer keyboards, and fonts.

\*\*\* This sentence can be understood as meaning that robots will create a  
new system and structure that can jump over the existing text (A to Z)  
system in the future (Do Androids Dream of Electric Sheep?).



\* Goggin contributed an essay based on a course he teaches at RISD called X, Y, and Z: *Graphic Design in Space*.

Word Worlds

•P 5B  
James Goggin

James Goggin founded design studio Practise in London in 1999 with Shan James after graduating from the Royal College of Art. Practise's work includes the design of identity systems, publications, campaigns, websites, posters, type, exhibitions, signage, and wayfinding. He teaches Graphic Design at the Rhode Island School of Design (RISD). He is also a critic contributing writing to a range of international publications and journals. His works are included in the permanent collections of the Victoria & Albert Museum, the Art Institute of Chicago and the Chicago Design Archive.

An aerial photograph of a family of four having a picnic on a large, striped blanket spread on a green lawn. The father, wearing a red and white plaid shirt and khaki pants, sits on the left. The mother, in a blue and white plaid shirt and khaki pants, sits next to him. A young boy in a blue t-shirt and khaki pants sits in the center, and a young girl in a pink shirt and khaki pants sits on the right. Various picnic items like a cooler, a basket, and a bag are scattered around them. A black bag is visible on the grass to the right of the blanket.

**Powers of Ten**, Charles and Ray Eames's documentary film depicting the relative scale of the Universe, famously starts in a Chicago lakeside park with a picnicking female and male couple surrounded by food and books (including social scientist J.T. Fraser's time

studies classic *The Voices of Time*). Unless you're paying close attention, you might miss an important detail in the moments before the camera calmly pulls us up and out into space. While the man lies down for a post-lunch nap, the woman picks up and leafs through one of their books. Squinting hard, it appears to be a copy of *Cosmic View: The Universe in 40 Jumps*, the book by Dutch reformist educator Kees Boeke upon which the Eameses based their film. *Powers of Ten* thus portrays two simultaneous perpendicular experiences of time and space: our own upwards (and then downwards) journey through actual space as viewers of the film, and the woman's left-to-right page-turning through the same vertical dimensions. (As it happens, Boeke's last name is serendipitously pronounced the same as "boeken"—"books" in Dutch).


"This is how space begins," says the French writer Georges Perec in "The Page," the first essay in his poetic spatial taxonomy *Species of Spaces*. "...with words only, signs traced on the blank page." He's describing his own writing, of course—the words that he first wrote, and that were then typeset and printed onto the actual page of the book you're holding in your hand as a reader.

Still photography from Charles and Ray Eames, *Powers of Ten* (IBM, 1977)



JORGE LUIS BORGES

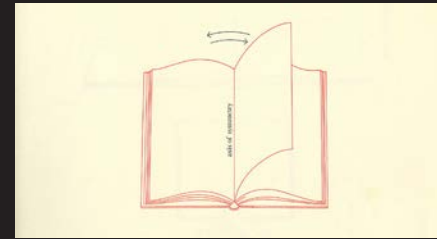
EL ALEPH



EDITORIAL LOSADA, S. A.

Buenos Aires 47802

Jorge Luis Borges, *El Aleph*, first edition (Buenos Aires: Editorial Losada, 1949)



Having turned over and flipped through hundreds of pages to find your way to this essay, I'm sure you'll agree that the page is inherently multidimensional. Rather than the basic "two-dimensional" description that still

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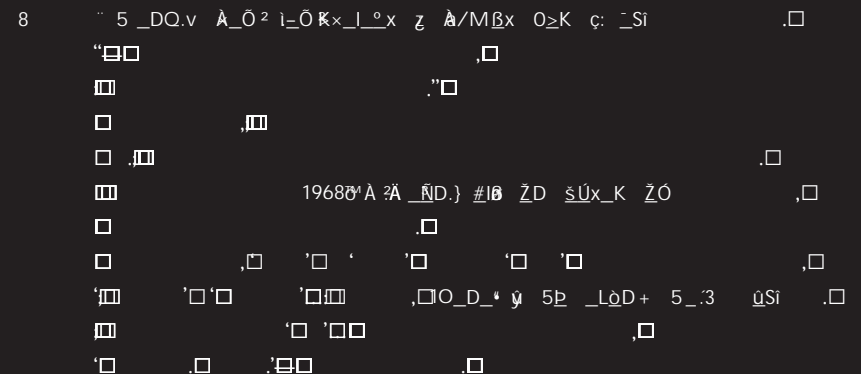




ergonomic standards for architects, industrial established with systems like Henry Dreyfuss portfolio of information," a set of intricate designers Niels Di rient, Alvin R. Tilley, and rd selectors provided access to over 60,000 covering standing and sitting to public space aggressive move for the time, wheelchair users, led. Yet within the parameters of a pseudo- t, broad generalisations were still made: people ed," and widely di erentiated and heterogeneous grouped under oversimplified rubrics. Progress Man, certainly, but the systematisation of ic.

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Niels Dierent, Alvin R. Tilley, Joan C. Bardagjy and Henry Dreyfuss Associates, with Valerie Pettis (graphic design), *Humanscale 1a Body Measurement Template 1974* (Courtesy Cooper Hewitt Smithsonian Design Museum, 1974)



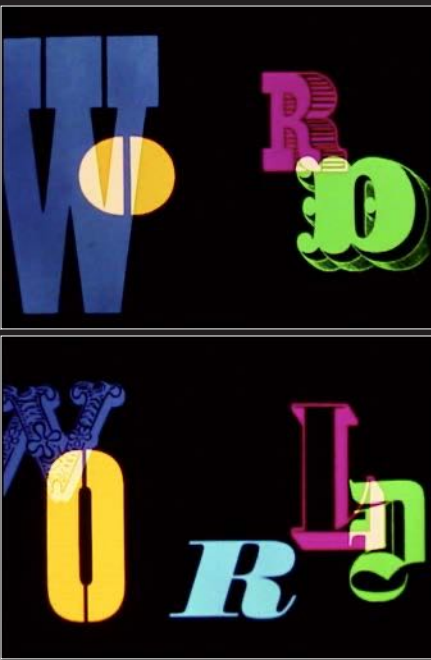
April Greiman, *Does It Make Sense?* (Front), *Design Quarterly* 133 (1986)





On the back of Greiman's sheet, we're dropped into the middle of a philosophical conversation on the duality of order and chaos. "While on the surface, things seem irregular and chaotic, when you break down the parts, in reality they are more modular and ordered." If Perec's reading of Borges situates the alphabet as the infinite, Greiman's analysis of chaos arguably reveals modules of a more defined clarity: "The more finitely we perceive them, the more their inherent order becomes apparent." Turning the sheet over once more, further examination reveals an upside-down bitmap rendering of *Earthrise*, that iconic 1968 NASA photograph of the view from the moon looking back at earth. To the lower left, below Greiman's shoulder, we find ourselves in a *Powers of Ten*-like textual zoom that quickly takes us from "proton, neutron..." through such wild detours as "...moron...", to ever-decreasing units "...milli, micro...". The data ticker typography gradually pulls us to "chaos" and beyond, before suddenly turning a corner and hitting "don't worry. be happy". I confess to always arriving at a similar conclusion after being mentally taxed by the cosmological and biological science of the Eames's film, no matter how many times I've seen it. Greiman's empathy, contemplation, and emotion highlight crucial missing pieces to universal systems like Corbusier's.

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superimposed on a miscellany of photographic slides, the ten-minute film concludes with an array of coloured letters set in a variety of typefaces flowing continuously towards us on a black background in alternating configurations, spelling WORD, WORLD, WORD, WORLD. A final simpler "WORD" has an L popped into it, while the O curls into a globe outlining the word "WORLD." Here again, like everywhere, typography is both orthogonal and orthographic: moving in space, capable of conjuring up the whole world. A world that's a word we inhabit.

'WORLD'□ .□ 'O'□  
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Another film, like *Powers of Ten* also produced for IBM, provided me with the title of this essay, and might help to bring us back down to earth. *Pitter Patterns*, made in 1960 by Chicago filmmaker Millie Goldsholl to endorse elementary school-aged children's reading kits by IBM's Science Research Association subsidiary, surveys the foundations of language through sounds and signs, proposing rhyme and rhythm as an effective learning methodology. Before the sales pitch kicks in halfway through, the film starts with what are actually pretty incisive definitions of typography: "Language transformed into graphic symbols"; "The printed word: link between the mind and many worlds." After running through a beautiful succession of cascading three-letter-word concrete poetry



	Ahn Byunghak	
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About Director & Curators

Ahn Byunghak is a designer and a professor at Hongik University, running 4242works since 2002, teaching typography and graphic design. He studied visual communication at the Royal College of Art, London and Hongik University, Seoul. In a wide variety of sectors, he has made full use of the typographic and graphic approaches. He also explores relevant issues that are reshaping the role of design and its relationship to social, cultural, and political issues. As the director, Ahn is preparing *Typojanchi 2017*, increasingly spreading his interest on the relation between logic/reason and sense/intuition.

☐ Park Jihoon  
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Park Jihoon is a graphic designer who mainly researches the printing media of East Asia. He studied graphic design at Musashino Art University and also studied semiotics and media. In addition, he runs Park Jihoon Design, which mainly produces books and signage, in Tokyo. He focuses not only on studying the manufacturing and distribution of new types of Hangeul in early modern times and type traces, but also writes about the distribution of types in East Asia. Today, he teaches graphic design and typography at the Paju Typography Institute as a regular faculty member.

[illegible]

Design writer and publisher Jun Kakyung earned her Ph.D. with a dissertation titled *Magazine The Deep-rooted Tree Seen through Its Image and Text Relations* (2017). Her research focuses on the relationship between photography, design and text, while her Aprilsno Press, a small independent press producing limited photobooks, works as a platform to conduct research in this field. To date, the press has published seven photobooks. Working as a design writer as well, she has contributed a number of articles and essays to various media outlets. She is also the author of several books, among them *BB: From Basel to Bauhaus* (2014, coauthored), *World's Ten Art Directors* (2009), and *World's Ten Book Designers* (2016). She works both in Daegu and Seoul.

□  
Moon Janghyun

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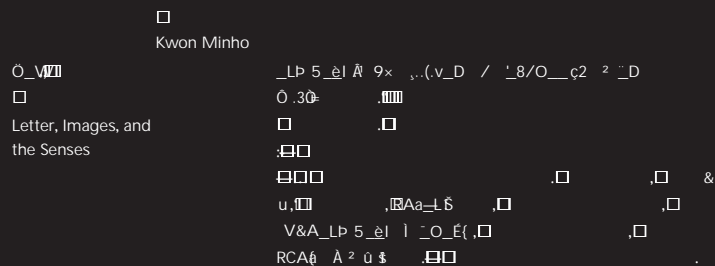
Moon Janghyun is a graphic designer who is interested in shapes and forms from East Asian tradition and culture. He takes pleasure in observing a design before the term "design" enters his thoughts, and attempts to graft that into objects. He studied graphic design at Hongik University and then worked as a designer at ahn graphics. He is currently running generalgraphics. In the past, he also designed the *Admission illustration of Crown Prince* and has taken part in the royal court's signage work in Seoul.

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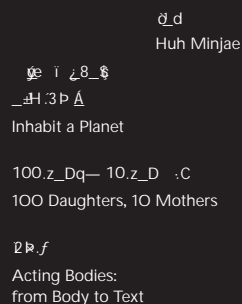
Kim Namoo, who currently works as a graphic designer and design educator, initially studied user experience design and visual communication design at Handong Global University in South Korea. He later went on to receive an MFA degree with honors in the graphic design program at the Rhode Island School of Design in the United States. In the summer of 2008, he worked as an assistant designer at LUST, a multi-disciplinary design studio in The Hague, the Netherlands. He currently works as an advisory designer at Golden Tree and Emotion Books, and also teaches graphic design as a full-time teacher on the tenure track at Hankyong National University in South Korea.

An Hyojin, who currently works as a graphic designer and design educator, initially studied visual communication design at the University of Seoul in South Korea. She later went on to receive an MFA degree at the School of the Art Institute of Chicago in the United States. After graduation, she worked at the Chicago office of Landor Associates, a global brand consulting and design company based in the U.S. In the past, she taught graphic design and branding at the University of Seoul, Konkuk University, Ewha Woman's University, and Hankyong National University in South Korea. Currently, she works as head designer at Golden Tree and also an adjunct professor at Kookmin University.





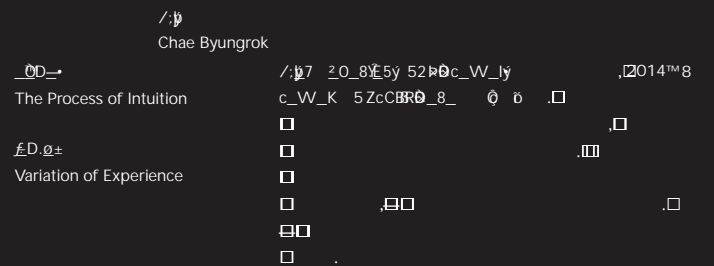
Kwon Minho is an illustrator. He adopts architectural plans and mechanical drafting techniques to communicate his views on modernisation. Kwon examines the cultural by-products of South Korea's rapid industrialization through his works, which are in both realms of new media and pure painting. He studied visual communication at Central Saint Martins and Royal College of Art in London. He works with various clients including Bompas & Parr, Jotta Studio, and RA (Royal Academy of Arts). He is the recipient of *The Jerwood drawing prize* and *V&A Illustration awards*, *London Design Festival*, *SustainRCA* and others. He teaches at Hongik University.



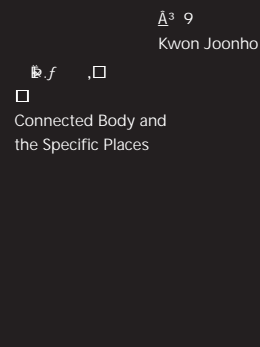
Huh Minjae is a graphic designer who runs Double-D Studio in Seoul. She graduated from the Rhode Island College of Art and Design with a bachelor's degree and completed her master's degree at the Royal College of Fine Arts in the U.K. She is currently an adjunct professor at Hongik University, and mainly designs industry-related works, while also planning and participating in various exhibitions and projects.



Shim Daeki is a Seoul-based graphic designer and founder of the DAEKI & JUN design studio. He studied at University of the Arts London, Central Saint Martins (CSM), and University College London (UCL), University of London. In addition to carrying out commissioned projects, Shim Daeki currently lectures through the Design Innovation Department at Sejong University and works as an adjunct professor in the Visual Communication Design Program at Seoul National University of Science & Technology. Shim's designs received prizes and been recognized by more than 80 international design awards around the world, including the *Red Dot Awards*, *Graphis Annual*, *Moscow Global Biennale of Graphic Design Golden Bee*, *Tokyo Type Directors Club*, and the *Society of Typographic Arts (STA) 100*.



Chae Byungrok is a graphic designer based in Seoul. After studying graphic design under Koichi Sato at Tama Art University in Japan, he has been running CBR Graphic since 2014. He pursues an essential part of visual language while maintaining a constant approach as an expressionist. He explores visual experimentations, focusing on concept and expression, and uses posters as a key medium. He has recently collaborated with a number of cultural organizations and corporations, and teaches typography and graphic design at the university level.



Kwon Joonho is a graphic designer. After majoring in communication arts & design at the Royal College of Art (RCA), he gave lectures on graphic design for a year at RCA. He was named a *Rising Star* by the *UK's Design Week* in 2012, and his typographic installation work *Life* was selected to be part of *Creative Review's The Annual 2011*. After working as a designer at Jonathan Barnbrook Studio and Why Not Associates, he launched a design studio in Korea called Everyday Practice with Kim Kyungchul and Kim Eojin. He enjoys contemplating what role design should play—and can play—in this reality we live in today. His works are based on graphic design, but he is not limited to two-dimensional works. At the same time, he also explores many different design methodologies.



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Typojanchi 2017

Theme

Mohm (Body) and Typography

Main exhibition

Open: Sep. 15 (Fri)

Closed: Oct. 29 (Sun)

Hosted by

Ministry of Culture, Sports and Tourism

Organized by

Korea Craft &amp; Design Foundation

Korean Society of Typography

Endorse

International Council of Design (ico-D)

Organizing Committee

Ahn Sangsoo (Paju Typography Institute, PaTI)

Shin Eunhyang (Ministry of Culture, Sports and Tourism)

Choi Bonghyun (Korea Craft &amp; Design Foundation)

Yu Jeongmi (Korea Society of Typography)

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