المنظمة العالمية لجمعيات التصميم التخطيطي

國際平面設計社團協會

Интернациональный Консилиум Ассоциации Графического Дизайна

המועצה הבינלאומית של אגודות המעצבים הגרפיים

इंटरनाशनल कौन्सिल ओफ ग्राफिक डिज़ाइन असोसिएशन्स

国際グラフィックデザイン協会協議会

세계그라픽디자인단체협의회

انجمن بین المللی مجامع طراحی گرافیک

05 Barcelona BoardMessage

Design for Understanding
by Robert L. Peters, President Icograda, 2001-2003

40 years of solidarity – On 27 April 2003 (World Graphics Day) Icograda will celebrate its fortieth birthday. Much has changed since Icograda's formation, though its raison d'être remains the same. Meanwhile, graphic design has moved beyond Modernism's idealism to a less universal realism centred on greater awareness, connectivity and relevance. Design is now recognised as a powerful agent of change.

A world in flux – Since 1963 the world's population has doubled (then three billion). Unstable geopolitics and lopsided hegemonies have replaced the relative power balance of the 'post-war era.' Geographic colonialism has been compounded by the development of extranational media empires. Globalisation of markets is resulting in unequal distribution of wealth, health and knowledge, with widening gaps between the 'haves' and 'have-nots.' Rapid developments in information technology have reshaped the very core of design practice.

Building cooperation – One of Icograda's constituted aims is to "extend design's contribution to understanding among people" – a compelling challenge. The dictionary offers numerous definitions of 'understanding,' including: comprehension, enlightened intelligence, discernment, logical power, knowledge, mutual tolerance, agreement, empathy, and cooperative relations between people. I believe it is our role to promote active citizenship, to imbue our profession with a social conscience, to help diverse cultures co-exist, to communicate new ideas about society and to bring about new ways of seeing.

Power in action – In today's information/idea age, designers hold much responsibility – for forming culture, influencing values and shaping the future. We can achieve much by sharing ideas, working together, giving voice to collective values and integrating synergies throughout the worldwide design community. Design in action brings results. Let's put our talents into action – individually and collectively – for the good of all. There is much we can do.

See! – Begin by questioning everything. Reach out to others. Look beyond your day-to-day confines. Listen, learn and exchange viewpoints. Expand your horizon. Expose yourself to humanity's real problems. Confront your fears of the unknown. And, don't be afraid to explore controversy and chaos – as Nietzsche said: "You need chaos in your soul to give birth to a rising star."

Care! – Creativity starts with motivation. Have a mission. Take a firm stand on what is important to you. Put people before profit. Encourage social criticism. Identify whom your talents can benefit. Invest your efforts. Having a point of view gives you direction – Frank Lloyd Wright stated it well: "The heart is the chief feature of a functioning mind."

Think! – Use your cranial assets. Experiment. Explore opposites. Think sideways or upside-down if necessary. Think productively. Think in pictures. Speak in stories. Focus. Then make your thoughts visible. Mark Twain reputedly declared: "You can't depend on your eyes when your imagination is out of focus."

Act! – Turn 'reactive' into 'creative.' Combine and recombine. Reiterate. Volunteer. Give of your talents and help organise those of others. Share your successes. Care globally, but act locally. Be exemplary. Live out the words of Mahatma Gandhi: "We must become the change we want to see."

As I write this, dark clouds gather on the horizon and the drums of war beat loudly. I believe our profession has the responsibility to uphold the sacredness of life and the wellbeing of all humanity, through our words and actions. Let's design compassionately and enthusiastically to promote tolerance and understanding. On behalf of the Icograda family worldwide, I wish you peace, health and happiness in 2003. ●
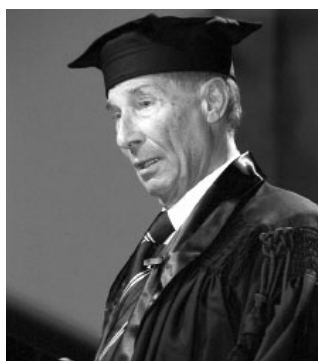

Robert L. Peters, President Icograda

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ABOVE: 'GAMBRINUS' BY JAVIER MARISCAL, BARCELONA, SPAIN

From around the world…

Italy

GIANCARLO ILIPRANDI – HONORIS CAUSA

On 6 November 2002 Giancarlo Iliprandi, Icograda President 1991-93 was granted a Laurea ad Honorem from the Politecnico di Milano, Faculty of Design (Milan, Italy).

Giancarlo Iliprandi (© LabFoto INDACO)

Belgium

INSPIRATION TO ELATION WITHOUT STRESS
c: Sue Griffin
sue.griffin@eu.sappi.com
www.ideaexchange.sappi.com

Sappi has launched a direct mail campaign for its Hanno-Art range of coated wood-free papers that takes a light-hearted look at the various emotions felt by graphic designers in successfully meeting a client brief. Sari Mattila, Brand Manager said: "It is based on a small book entitled *How do you feel?* that visually represents the emotions – both good and bad – designers often encounter in their quest for creativity. These vary from the stress felt when no ideas seem good enough, or when the client's presentation is suddenly brought forward, to the surge of elation when the big idea dawns or the client gives it the final approval." The book uses a number of printing and finishing techniques to demonstrate this message.

Denmark

DANISH DESIGN VISION AWARD 2002
center@icisfoundation.org
www.icisfoundation.org

On 1 November 2002 ICIS received the Danish Design's National Vision Award 2002. The award committee wrote that ICIS was granted this award "for its initiatives in placing sustainability on the Design agenda. Most of all, the award recognises ICIS' achievements in creating a framework which grounds the project in a concrete, physical structure. ICIS' great strength is its ability to work out of a vision, with an ideal-istic approach to the matters of sustainability and design, while at the same time hold-ing on to a practical mindset. The Jury wishes to praise ICIS for its persistent work in build-ing a bridge between theoret-ical and practical approaches to sustainability and design, as well as between designers and manufacturers. It is initiatives such as ICIS which will help carry design into the future, and the Jury calls for the Centre's ideas to be communicated to such an extent, that it will have the impact and gather the mom-entum which it deserves." ICIS is managed by Karen Blincoe, Icograda Vice President.

South Africa

COMPILATION OF SOUTH AFRICAN DESIGN
design.south.africa@mweb.co.za
www.dsa.org.za

A book showcasing a decade of South African Graphic Design has received Icograda's endorsement. *10 Years of South African Graphic Design Excellence* is a hard cover volume that is the first of its kind in the South African design industry. The South African Design Council (the graphic design chapter of Design South Africa) com-piled this collection of design works, which were selected from over a thousand entries.

Greece

GREEK GRAPHIC DESIGN AWARDS 2003
demetrios@deltad.gr

Icograda has endorsed the Greek Graphic Design and Illustration Awards 2003. The event is organised by Delta D magazine, and will feature graphic design works and illustrations that were created for the Greek market from 1 January to 31 December 2002.

Spain

PAN-EUROPEAN GRAPHIC DESIGN CONFERENCE
t: + 44 (0) 870 429 4382
www.graficeurope.com

World leading graphic design talents are gearing up for the pan-European conference dedicated to their industry – Grafic Europe 2003. Lewis Blackwell, Stefan Sagmeister, Tyler Brule, Wim Crouwel and Peter Saville set to inspire at Grafic Europe 2003. The Barcelona based event will set a precedent for the graphic design industry with a programme of world class speakers, open forums and workshops devised to give delegates the opportunity to learn and gain inspiration from the industry's leading creative figures.

Singapore

INTERNATIONAL DESIGN FORUM (IDF)
t: + 65 6 780 4584
f: + 65 6 588 3787
paul.lee@reedexpo.com.sg
www.reedexpo.com.sg

The International Design Forum (IDF) has received Icograda's endorsement. It will be held in Singapore from 7–9 May 2003. IDF aims to raise awareness and enhance design capabilities of the business community, and spur the design commu-nity to scale new heights. Comprising an exhibition, conferences and keynote, fringe and networking activi-ties, IDF will provide a plat-form to showcase innovative and cutting-edge designs rang-ing from electronic and IT products to furniture, print and digital graphics. It will also enable the international design fraternity and the regional business community to network and share their creativity and knowledge.

Icograda Board Meeting, Barcelona

In December 2002, Icograda Board Members met in Barcelona, Spain, for the 6th meeting of the 2001-2003 term. The three-day meeting was held at the offices of Design for the World (DW) and served as an introduction to the other events of the week. Events included an Icograda Regional Meeting of design associations, a workshop held in conjunction with DW on Design For Social Causes, and an Icograda Design Perspectives Seminar.

ICOGRADA EDUCATION NETWORK

The Icograda Board reviewed the summary report and feedback from the inaugural Icograda Education Network (IEN) meeting held in Brno in June 2002. The general response from initial IEN participants indicated that educational institutions involved in design were most interested in an increased profile, communication with peers, and inter-institution exchange and collaboration. Initial plans are under way to organise a first *Icograda Education*

can continue to contribute in a meaningful way. The Forum will include any past board members who wish to continue to play an active role with Icograda, and will be chaired by the immediate past president. More details will be announced as this initiative develops further.

NEW MEMBERS

The Hong Kong Designers Association (HKDA) was provisionally accepted as a Full Member of Icograda. HKDA is a multidisciplinary professional association founded in 1972, and currently has 507 members. HKDA's graphic design participants are defined as possessing expertise in visual communication design applied to two-dimensional (all printed media), three-dimensional (such as exhibition and environmental graphic) and digital context (such as interface design for web). HKDA's acceptance furthers Icograda's membership presence in Asia, an area that has seen considerable growth in the past term.

THREE SISTERS

Following constructive discussions with representatives of ICSID and IFI, and after careful consideration and review of joint recommendations regarding closer institutionalised collaboration among the three sisters, the Icograda Board passed a motion to present a joint resolution to the 20th Icograda General Assembly in October 2003 in Nagoya. This resolution will outline future steps involved in realising closer collaboration among the three sisters.

The next Icograda Board Meeting will be held in Ahmenabad, India, March 2003. ●

The Icograda Board Members at work in the premises of Design for the World in Barcelona, Spain

The Board Meeting touched on many of Icograda's new and updated initiatives, including *Friends of Icograda*, the *Icograda Education Network*, the development of a Sustainability proposal, development of the Icograda Forum (of former board members), the development of membership worldwide, and discussions relating to further collaboration between the 'three sisters' – Icograda, ICSID and IFI.

FRIENDS OF ICOGRADA

There are over 300 *Friends of Icograda* in good standing. Most of these have entered data or have created their own 'personal profile' on the *Friends* website. Numerous new applications have come in via the website, with the most active countries being China, Portugal, the United States, Mexico and Iran. The *Friends* website is enjoying increased activity, and there are several 'Helper Friends' who assist other *Friends*, provide translation in various languages, help distribute information, and help *Friends* who need assistance in entering or editing 'personal profiles' on the website. In spite of considerable efforts, quite a number of former *Friends* are still 'missing' due to changed addresses and contact details. We hope that anyone who can assist in locating such *Friends* will communicate their contact information to Icograda.

Network Conference in 2003 – details will be announced early in the New Year. The Board also reached a decision to develop and launch a dynamic website dedicated to the IEN, thereby consolidating the education initiative, creating a facility for online data and information management and providing the IEN with initial visibility.

SUSTAINABILITY

The Icograda Board is undertaking a review regarding the development of Sustainability initiatives as a part of Icograda's efforts. Such initiatives could involve, among others, conferences, workshops and the publishing and distribution of information on the subject. Icograda member associations have been sent questionnaires regarding Sustainability. Once the responses have been compiled, the Board will report on its findings and on proposed future developments regarding Sustainability.

ICOGRADA FORUM

It was agreed by the Board that one of the areas of Icograda's future development would be to formalise and maintain a Forum for past board members. This is in response to the expressed wishes of past board members to maintain closer contact with Icograda after their terms of office expire, so that they

The 2001-2003 Icograda Board in Barcelona, Spain

Icograda Regional Meeting, Barcelona

BY TIFFANY TURKINGTON, ICOGRADA GENERAL SECRETARY 2001-2003

During its week of activities in Barcelona, Spain, the Icograda board participated in an Icograda Regional Meeting, hosted at the Art Directors & Graphic Designers Association (ADG-FAD) offices. Few Icograda Members were represented and a representative from the Office for the Harmonisation of Internal Markets (OHIM) in Spain joined ADG-FAD from Spain and Comite Prografica Cubana (Prografica) from Cuba.

The participants at the Icograda Regional Meeting

Pablo Martin of ADG-FAD, along with editor Raquel Pelta, gave a concise presentation on the state of graphic design in Spain. Graphic designers represent approximately 30% of the 20 000 design professionals working in more than 4 000 design offices in this country of 40 million people. Of the estimated 6 000 graphic designers in Spain, 40% are situated in Barcelona, the country's major industrial centre. The graphic design industry took off in the 1980's; however, there is still no official professional classification for a graphic designer in Spain. In 1999, Spanish graphic designers contributed 207 million Euros in billings to the national economy.

Pablo Martin also provided an overview of the graphic education field in Spain. Graphic programmes vary widely from institution to institution, and there is no national curriculum for graphic design among the estimated 60 schools, which teach the subject. Many of the lecturers and most of the older designers in Spain are self-taught. Therefore, their teaching methodology tends to vary widely. An estimated 3 000 graphic designers graduate from Spanish graphic design programs each year.

Pablo Martin expressed his view that there appears to be a distinct Spanish identity in the local design, although there is a significant international influence, particularly from England and France. He stated: "Spanish designers assimilate global form influences, though the concepts remain Spanish." *Visual* and *Experimenta* are the only two graphic design magazines in Spain, and there is little connection or formal exchange with Spanish speaking designers in the rest of the world. 2003 has been designated as the 'Year of Design' for Barcelona.

ADG-FAD has approximately 500 members who are graphic designers. They host an annual design awards competition, Laus, for which they are well known. In conjunction with this event, the association publishes a book and organises a forum. The association's largest challenges include raising the credibility of local designers, classifying the design profession and developing national design curricula.

Sabina Rusconi gave a presentation to introduce the Office for the Harmonisation of Internal Markets (Trademarks and Design) that operates as the agency for trademark and intellectual protection in conjunction with the Council of Ministers of the European Union. She presented the advantages of the 'Community' trademark that include simplified processes of registering trademarks, reduced costs and extensive legal protection throughout the EU. In contrast to registering trademarks through the World Intellectual Properties Organisation (WIPO), which offers a bundle of non-uniform registrations, the Community process involves only one application, one exam, and one certificate – though, admittedly it is an 'all or nothing' solution. Approximately 80% of Community applications to register trademarks are accepted immediately, 25% require further examination and 7% are rejected. Of a total of 271 606 applications received so far, the majority have come from the USA, Germany and UK. An interesting point to note is that 30% of all trademark applications made in the European Union are from the USA.

José Menéndez attended the meeting in an informal capacity on behalf of Prografica. He spoke on the topic of 'Design Migration,' which in his view provides one of the most difficult challenges to the growth and development of Cuban design, and which he suggested might be a good theme for future exploration. He indicated that one of the biggest problems facing the design community in Cuba is the emigration of designers from Cuba to countries such as Spain, the United States and Mexico. Of the small number (approximately 25) of graduates from the graphic design programme in Havana each year, many leave the country. The role these ex-patriot designers play in their new country of residence, is far less influential than their potential roles had they remained in Cuba – they become "a small fish in a big sea."

Karen Blincoe (Denmark), José Menéndez (Cuba), Tiffany Turkington (South Africa), and Mervyn Kurlansky (Denmark), lecturers at the Icograda Design Perspectives Seminar in Barcelona

José said "In Cuba graphic design is considered to be a privileged profession, even when compared to established professions such as medicine, dentistry or architecture. Designers have a good reputation in society and are in a position of advantage because they are able to work independently. Because design is part of the esteemed Visual Arts it is respected in a cultural context, which contributes to the status of the designer." Participants of the Icograda Regional Meeting in Barcelona discussed how dialogue between countries and between associations could help to raise the level of understanding about the profession of graphic design. Using successful examples from other countries can often strengthen the argument on a local and national level, as in the case for recognising graphic design as a classified profession. Icograda supports the worldwide community of graphic designers in this respect, and works to stimulate sharing, interaction and exchange within the international design community. ●

Jim - Age: 2,5

Robert - Age: 3+

Andy - Age: 3

Is he the one for you?

2,5

Age: 2

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Cause and Effect: Design for Social Causes

By Jacques Lange, Icograda board member 2001-2003

"The role of the graphic designer is to focus the public's attention; make information – especially difficult-to-understand information – accessible; foster emotional reactions images that move people to action." – Ellen Shapiro (USA)

Context

On 11 and 12 December 2002, more than 80 participants from 15 countries gathered in Barcelona, Spain, for an Icograda Regional Meeting to explore how graphic designers can make a positive impact or society. Entitled 'Graphic Design for Social Causes,' the Meeting introduced participants to four social issues through presentations by experienced non-governmental organisations: Humanitarian Aid (Médecins Sans Frontières, MSF), Citizen Participation (La Lluna), Urban Ghettoes (Urban Technology Consulting) and Rural Development (Red Cross). The aims of the meeting included the creation of connections; stimulation of dialogue and exchange; and the development of new thinking on how graphic designers can contribute to meeting the challenges of human need. The results of the workshop are currently being compiled by the secretariat of **Design for the World*** (DW) – co-organisers – who will publish a report by early February on their website: www.designfortheworld.org

One of the actions that stem from this Icograda Regional Meeting, is a series of articles that would identify challenges, document best practices and stimulate debate on this issue. As a starting point, I have distributed a snap survey to several hundred prominent personalities to assess the industry's view on how graphic design could contribute towards meeting human need. The response was overwhelming and I realised that this is a topic that lies close to the hearts of most graphic designers.

This article deals with selective responses from the first group of respondents.

Definition

To counter the diversity of interpretations of what 'design for social causes' entails, I provided a sample definition: "Graphic design for social causes incorporates visual communication services that are rendered on a commercial or *pro bono* basis to NGOs, aid and activist organisations that focus on current social, economic and environmental issues that threaten humankind in 2003."

Results of the Survey

Rhetoric, creative experimentation or real solutions?

*Are graphic designers making a **real impact** in the area of social causes?*

History proves and contradicts the question of graphic design's role and success in solving social causes. During the World War era in the early 1900's, millions of common men and women responded to the "I want you!" campaigns aimed at mobilising the public to join in the war efforts. However, there seems to be little response to the avalanche of anti-smoking campaigns, which surfaced since the 1960's. The question at hand seems to be unanswered…

According to the survey results there seem to be two schools of thought related to this. One school believes that graphic designers are successful in solving the needs of commercial clients, but fail in the sphere of social causes. *Why?* Milton Glaser (USA) stated that the biggest reason for failure is a lack of "understanding the root causes rather than the trivial." Sharon Poggenpohl's (USA) comments amplified Glaser's

The lecturers and moderators of the Icograda Regional Meeting

The participants at the Icograda Regional Meeting at work

Mervyn Kurlansky as a moderator for one of the workshops

Erwin Van't Land from MSF and Dirk Bogaert, director of DW

opinion: "The biggest challenge is that so many designers envision themselves as technical or aesthetic experts and fail to respectfully address the audience they wish to communicate with. They don't know enough about their audience and the practical needs or actions that would help them." She continued: "Much *pro bono* work is done for self-serving aesthetic and promotional reasons — whether it works or not is not a serious issue." Sadik Karamustafa (Turkey) expanded: "Every year thousands of posters about social causes are produced for awarded exhibitions, self-promotion, etc. They do not serve any social cause." Shapiro added: "There is no one who's a softer touch than a designer with the promise of a creative opportunity and perhaps a design credit or award."

The second school of thought believes that graphic design can not solve major social problems, but that it can contribute to **raising awareness**. Anders Suneson (Sweden) commented: "Sometimes we describe design almost as a religion. It plays an important role, but we can't walk on water. Graphic design is important in focusing on problems and in helping the good forces to get some self-confidence – **to lift the good example and to expose the evil**." Stefan Sagmeister (USA) stated: "Good stuff is noted, bad stuff is not. We have done both."

Most respondents believe that a graphic designer's contribution to projects aimed at social causes should be intensified and that designers should collaborate to increase their success rate at making a sustainable impact. They also feel that local and international professional organisations should increase their efforts in organising long-term projects aimed at supporting design for social causes. Examples that were mentioned included the lobbying for tax benefits for *pro bono* work and centralised coordination of resources, mobilisation of participants, recruitment of sponsorships and negotiation of free media space.

Worth the effort? Worth the cause?
What are the biggest challenges facing graphic design for social causes?
Most respondents mentioned funding as the biggest challenge. Steinar Amland (Denmark) commented: "The graphic design industry currently struggles to survive. Philanthropy requires sufficient surplus energy, finances, earnings to justify working *con amore*." Shapiro added: "Staying in business while providing services to organisations that make a difference is a big challenge." She expanded the debate: "I was a *Sappi Ideas that Matter* winner a few years ago, and was distressed to realise that although the designers had to provide *pro bono* work to their cause of choice, the grant money could pay the printer and paper company full-fee. Unfortunately this [kind] of competition only reinforces the concept that the designer's time and creative energies are of lower value that those of other 'vendors.'

Sagmeister contributed to the list of challenges: "You are often working for committees, directions can change very quickly, ... charity clients are often not design savvy and don't appreciate the value of design." These and other issues often cause friction and conflict between designers and clients. Karamustafa stated that conflict were sometimes inevitable because of the social cause clients' lack of marketing knowledge and experience. Garth Walker (South Africa) endorsed these sentiments: "Egos, committees and so on provide the biggest challenges. [*Pro bono*] clients seem to think they can pick and choose at leisure ... Social causes are usually problematic as they involve: 1) do-gooders with their own agendas; 2) committees; and 3) no money – in my experience *pro bono* clients are the worst." Shapiro expanded: "They [*pro bono* clients] assume they are

entitled to free work, set up all kinds of creative restrictions, and sometimes suggest that if you don't do things their way a slew of other designers is waiting in line to do free work for them. It is often expected that photography, illustration and printing will be donated."

Conclusion
Do designers care?
Yes they do – according to the responses received from this survey. They care about the impact that they are making and are critically assessing it. Poggenpohl said: "Designers must be politically and socially active ... they must be skilled communicators – make good arguments, analogies, images – and get the message into the right venues where they can make a difference."

Almand concludes "It's an important path Icograda has embarked upon, and it will take time before the idea becomes more than a fascinating theme for conferences and workshops, and becomes widely spread as a means of enhancing the professional satisfaction of graphic designers, as well as opening up doors to for non-profit projects. If it could be proven that working *pro bono* leads to commercial projects, much would be achieved."

Future articles in this series will deal with the impact of personal ideology, personal and group investment and best practice examples for design for social causes.

*Design for the World
Design for the World is an international NGO created by Icograda, ICSID, and IFI with the support of the Barcelona Centre de Disseny (BCD). Its aim is to ensure that professional designers, through their skills and experience, can help improving the lives of people in need. For more information, visit: www.designfortheworld.org ●

The website of Design for the World is a valuable resource for concerned designers from all disciplines. They can familiarise themselves with many opportunities for volunteering their professional services to needy causes.

Southeast Asian Design Reflects Diversity

By William-Harold Wong, Icograda vice president 2001-2003

After the Icograda Regional meeting in Taipei, Taiwan, William-Harold Wong travelled extensively in South East Asia. A region he knows very well, for he set up an international network of graphic studios in these countries. William depicts here the state of design in Vietnam, Thailand and the Philippines.

Vietnam

Hai-Duong, by Pham Tri Tue
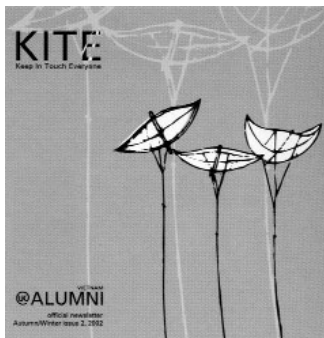
Kite, by Pham Thanh Huong

Vietnam underwent a dramatic transformation in the mid-1990's. The dour, Soviet-style police state is changing into a vibrant, dynamic and increasingly open society. However, the old mindset and the new open-mindedness co-exist rather comfortably. It is not uncommon to find the streets plastered with emblems of the Party next to the Swoosh and Party officials spewing Marxism-Leninism wisdom as they embrace consumerism.

Graphic design has a long history in Vietnam. All currencies for Indo-China were designed and printed in Vietnam. The country is renowned for its superlative stamp designs, propaganda posters and publications on fine art and photography.

When Vietnam opened its economic door, there was the inevitable rush of international advertising agencies into the country. These agencies were not allowed to work for local clients but only to service multinationals. This restriction spurred the growth of local advertising agencies and together, they now dominate the creative industry.

Unfortunately, as the nation reaches for prosperity, only a small part of the fortunes trickle down to the crowded design community. There are nearly 1 000 design studios – they run the gamut from small publishing houses to sign-board painters. Fees for design services (rather than production costs) have not even begin to appear in the budget plans of Government or local companies. The majority of small to medium sized companies design their own logos and do so only when jolted by the sudden realisation that one is needed for a business card. Many local CEO's find it too time-consuming to spend a month or so working with a professional designer on a corporate identity programme. Vietnam is still far from creating its own Legend or Haier, the powerful Chinese brands.

Vietnamese designers work in isolation and are cut off from the rest of the world and information on graphic design is scarce. The bookshops in Hanoi and Ho Chi Minh City – the two largest cities in Vietnam – stock the occasional book on Western design, usually published a decade ago. Even Chinese reference books on floral and animal/bird motifs and patterns

are rare. Only one shop carries materials for advertising agencies (Pantone colour swatches, colour markers, even Letraset transfer sheets!) but these are priced beyond the means of most local designers.

Training courses for graphic designers vary between software training and the more traditional exercises of 'decorating squares and circles,' painting flowers and leaves and studying traditional motifs. Advanced classes include designing logos, posters, packaging, paper bags, invitation cards and product catalogues. Even today, colleges are not equipped with computers nor do they have access to the Internet. College libraries are poorly stocked, often with instruction books dated from the Soviet era.

But the Vietnamese are resourceful and exceptionally hard-working. Many hold two, sometimes three jobs at the same time, working 12 hours, seven days a week. And the fiercely independent, yet gentle Vietnamese spirit will exert itself – observe the Communist Party flags fluttering atop the stark, grey buildings, they are not the red-black combination one expects, but in pretty shades of yellow, baby blue and pink.

Thailand

Devolution, designer unknown

*Thai Conquerer Student Design Award,* by Pink Blue Black and Orange

The graphic design scene in Bangkok, Thailand, couldn't be more different. Bangkok is a carefree, daring-do, almost-anything-goes society. Its people; a mix of Chinese, Indian, Sri Lankan and Khmer, are laid-back and hospitable. Thailand is dubbed 'The Land of Smiles,' but locals prefer to call it 'Land of Laughs.' Humour and irony feature prominently in advertising and design. The free-spirited environment has spawned many creative hot shops with names like Smaller & Better Design, Blind Co., Grandma And Her Maid, and has encouraged many independent designers to create their own projects – exhibitions and happenings, handmade books from inkjet printers, designing funky objects for retail, etc. Like Vietnam, the advertising industry dominates. Many graphic designers support the art directors, though of late there has been a growth of design firms specialising in branding and corporate identity. The field is highly competitive. For big projects three bidders are usually required to take part in a free pitch, and in some cases the number could reach up to 10 to 15!

This Buddhist city has undergone several reincarnations – from a sleepy backwater city, to a boom city, to a busted city

(badly hit by the Asian financial crisis in 1997) and currently as Asia's new metropolis of cool. Thailand is experiencing a film revolution and has a booming music industry. Many graphic designers have taken up filmmaking or are creating 'designer' and household objects for export. On weekends, many graphic designers are seen at the famous Jatujak Weekend Market, the biggest open craft and design retail and wholesale market, where they negotiate with buyers from lifestyle shops and luxury department stores from around the world. Ironically, the superior design quality of Thai household objects are directly linked to the financial crisis when many out-of-work graphic designers switched to home industries.

The Philippines
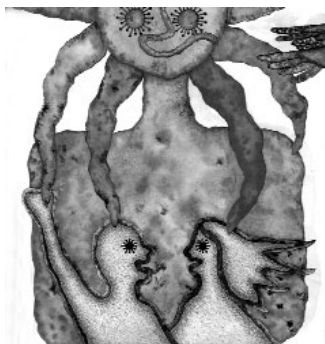
Totet, illustration by Joel Lozare

Jolibee, the biggest fast-food chain in the Phillipines

The Philippines has always been, from the viewpoint of neighbouring Southeast Asian countries, slightly out of the radar screen. This is because of its perceived distant geographical location, and also because it occasionally announces itself to be the only Christian nation in Asia – somewhat out of synch with its largely Taoist/Buddhist/Muslim neighbours. (Philippines, of course, is quintessentially Asian, with many indigenous peoples and a large Muslim population in the south).

Again, the advertising industry reigns supreme. Because of the consumer-driven nature of its economic growth, shopping malls and consumer-based companies generate the most work for graphic designers. The most successful work incorporates strong emotional values (family relationships are important) and humour.

Jollibee, the biggest fast-food chain in the Philippines, has beaten multinationals such as McDonald's and Burger King at their own game by aggressively franchising and tailoring its food to the Filipino palate. It is successful in many parts of the world, especially where Filipinos are concentrated. Therein lies a lesson for the rest of the region.

Filipinos are known to be artistically and musically inclined and these inherent characteristics have produced excellence in the entertainment industry, performing arts, fine arts and crafts. Unfortunately, society has not given graphic design its due recognition. Many Filipino graphic designers, who have been educated in the USA or who are working in the Middle East, do not return home.

In recent years, the web design community has been highly active – there are many community websites and online magazines for Filipino designers, e.g. www.phildreamers.com, www.half-project.com, www.kakosa.com and others. One only

need to look into these websites to realise that there is electrifying energy and creativity zapping around in the Philippines.

Three Countries

Diverse as these three countries are, there are stumbling blocks common to all, which are stifling the growth of the graphic design profession.
- Corruption and favouritism are prevalent, especially when bidding for large projects
- Free-pitching and professional ethics among graphic design practitioners are worrisome
- Clients cannot differentiate between the services offered by advertising agencies and design firms
- Technology is moving at a rapid pace, but clients knowledge and understanding of graphic design remain limited
- Lack of awareness of intellectual property
- All designers wrestle with the pull of trends in the West and nostalgia for an indigenous style.

Asian Design Articles

Articles on Singapore, Malaysia and Laos have appeared in past issues of BoardMessage. If you know of any designer or design company in Cambodia or Myamnar (Burma), we would be interested in establishing contact. Please e-mail any information to wharaldwong@icograda.org. ●

On 12 October 2002, representatives of about 40 Thai graphic design companies gathered at the Grand Hotel Bangkok to set up the Thailand Graphic Design Association. The next six months will be focused on drafting a Constitution and officially registering the Association.

Give us your hands.

The Vietnam Graphic Design Exchange, a private and non-profit initiative, has been set up in Hanoi to connect the Vietnamese graphic design community with designers from around the world. The project comprises of a design library, a quarterly publication and a website www.VGDE.net, expected to be online by April 2003. Enquires: idea@vgde.net

Between Frivolity and Sensibility

By Theresa Van Ert

What we know design is, can be controversial to what the Spanish people might think design is. How designers are perceived from the view of the Spanish public is the conclusive outcome to all three of my interviews.

"A man goes to the barber on a cold winters day. As he turns to hang up his coat on the nearest coat hanger, the barber says to him, "Oh no, not that coat hanger, that one is a design." – Andre Ricard

How design is perceived in Spain

Andre Ricard, President of Design for the World and an industrial designer since 1958, has a special interest in design theory. He says, "The way people in Spain feel about design is best described as design being frivolous. A short article in the newspaper can be more effective than a design publication. Newspapers are perceived by the media as more serious design: decorative, playful and artistic. Although design has an important role in society, the audience in Spain finds it difficult to see where the balance lies. Designers are considered to be 'artist' and artists can be anyone as it is said that we all have an artistic talent within each of us. Therefore, a large portion of the Spanish audience and many clients find it difficult to grasp the distinction between art and design. It seems that the sense of communication inherent in design is lost on (or have never been found by) the community of Spain."

Alex Gifreu and Pere Alvaro, founders of Bis Design Studio, agree that design has never been regarded as a serious profession in Spain. Although their design studio has been successful since 1997, locally they are still referred to as the 'young Spanish designers.' The perception may be based on the timeline of experience rather than on successes. One of the challenges facing local designers is to convince Spanish clients that design is an important communication tool for the success of their business. Although designers from all over the world face this problem, Bis seems to find it more difficult convincing their local clients than their international clients. Because designers are still categorised as artists, Spanish clients do not always understand why design is so expensive and cannot see the long-term benefits. They are less knowledgeable about the importance of design.

Rachel Pelta from *Visual Magazine* and ADG-FAD board member, says, "Spanish enterprises do not integrate graphic design with its day-to-day activities; design is still not considered as a fundamental part of competitiveness and is looked at as an artistic activity incompatible with enterprise management." Design is not regarded as a technical science; it gets unfavourably compared to 'respectable' sciences. "It is mainly big enterprises and public administrative offices who contract graphic designers. Smaller companies do not realise the incidence of design in their business. They never think about it because of the small size of their enterprise and high prices for quality design is also a factor."

The design boom of the 90's

According to Andre Ricard, a cultural design movement influenced by art movements from around the world preceded the design movement of the 90's. One example of what was introduced to the design scene was the Bauhaus period – a trend characterised by simple shapes. Secondly, Cubism was popularised by graphic designers. Posters were created in this style and were seen by the public long before they were exhibited in museums. The fusion that developed between these two disciplines made sense.

In 1992, the Olympic Games were hosted in Barcelona, which introduced Spanish graphic design to the rest of the world. All artistic endeavours were put into place and design became a haven for Spanish creativity. Andre emphasises this, "Where most countries have a balance between sensible and frivolous design, in Spain design relates to the not-so-serious!" Maybe this is why the design boom from the Olympics did not have a lasting effect. Once the Olympic Games were over, the design period deteriorated.

Bis Design Studio agrees that the starting point for design in Spain was in 1992 because of the Games. Barcelona became known to the rest of the world. The organisers of the Olympics needed graphic designers, and realised that they needed to learn more about the field. England, the USA and the Netherlands became points of reference for graphic design influence and inspiration throughout Spain at that time.

Another design influence of the 90's was the 'dot com' era in which Bis, like many other Spanish designers, did not participate. Instead, they waited until after the crash, then looked for clients who had a real need for web design and who did not only choose it because it was the trend of the time. This has proved a wise choice for Bis as their web clients have become a stable part of their design business.

Although the Spanish graphic design influence did not remain strong, nor crossed the borders of Spain after the Olympic Games, the international influence on Spanish design remained. And globalisation soon emerged. Bis began taking on international clients from England, Belgium, the USA and the Netherlands. It no longer mattered to Alex and Pere where they were located because their clientele reached beyond the Spanish borders. However, the question is, "If graphic design has become subject to globalisation, why hasn't Spain had an influence in the rest of the world?" When asked how Bis finds clients, their response is that they rely on 'being publicised'; being out there for the rest of the world to see and learn about. Through magazines, competitions, promotional and non-profit work, they have made name as a successful Spanish design firm working globally. Taking advantage of the Internet allowed Alex and Pere to have a design studio everywhere – for instance in Figueres, the scenic coastal hometown of the Spanish painter, Dali.

Rachel Pelta says that the economic situation of Spain has a direct impact on Spanish graphic designers. The Olympic Games brought a greatly successful period to Spanish designers, but after the Games design studios were forced to close or reduce the number of their employees. Most Spanish designers do not have the foreign language skills, international recognition or know how to penetrate the market abroad. "We can say that the technical equipment of graphic designers in Spain is sophisticated, although it came later than in other countries. But it is significant that Spanish graphic designers have a low presence in the website development market."

Education and Spanish Design

According to Andre Ricard many new designers graduate each year and flood the design market, which increases the lack of respect for design as a serious industry. Years ago design was taught specifically at well-trained design institutes. Although this is still true, there are many design courses that pop up within the educational network that do not meet professional graphic design standards. Graduates of these design courses are competing in the labour market with professional designers
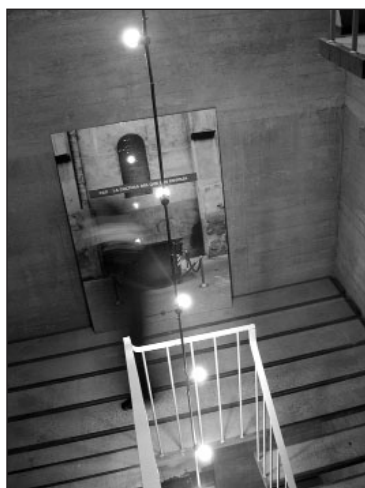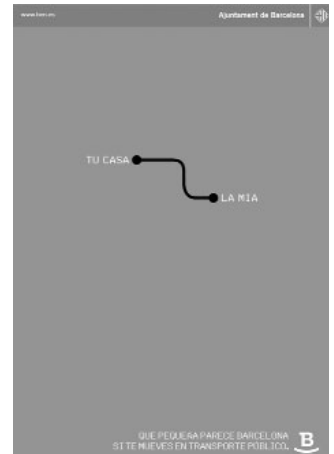
From left to right:

Stationery of L'Excellence, by Luna
LaVista Papeleria, by Angela Broggi
   and Patrick Thomas
Gambrinus, by Javier Mariscal
Camara, by Dimension
Sagrada Famila, by Gaudi
*Public Transport (Ajuntament de
   Barcelona),* by Publicis, Casadevall,
   Pedreño and PRG
ADG-FAD building
Poster Design, by Bis Design Studio

and offer their services below the practicing design standards. Sharing clients result in less work for professional designers.

Although Bis is considered an international Spanish design firm, both Alex and Pere are grounded to Barcelona because they are both professors of design. They use an interesting perspective of methodology for their style of teaching. The technological boom has been both a blessing and threat to graphic design in many ways. One apparent influence is through the educational system. Both Pere and Alex say that less time is spent teaching students how to use computer programs (although classes are still offered), which allows more time for theory and a thought approach to design projects. They say giving something back to their students by allowing them to really think about design and not just producing design, is fulfilling. The downside of technology is that information is readily available and is much more accessible to students. They seem to know more than their professors, and this is a challenge to Pere and Alex in their role as educators. They have taken advantage of this and teach graphic design without software, which allows for the exchange of points of view and deviate a little from the classical academic style.

Rachel explains that, "The Spanish designer is a professional with experience, and normally combines his or her profession with teaching." Within the educational system, there are private and public education institutions (depending on the Ministry of Culture and Education). Most of the private education institutions are in Barcelona, Madrid and Valencia. Recently more private schools have opened their doors. Some offer adequate design education, while others offer computer courses that are labelled as 'design courses.' Private schools do not offer officially recognised diplomas and are less accessible because the courses are expensive. Public schools only recently started offering official design diplomas, which were originally only offered by Fine Arts Faculties. This has increased the credibility of graphic design in Spain somewhat. There is, however, still a great need for intervention by graphic designers in the public education sector because many professors are being appointed without practical graphic design knowledge.

How can Spanish designers succeed
Becoming less frivolous and more sensible will earn Spanish designers more recognition in Spain and will contribute towards design being seen as an important part of business. They should concentrate on creating design that makes sense. By organising graphic design as an essential part of business and by taking it seriously, Spanish designers will be able to convince their clients of the importance of design.

Success should not be limited by the Spanish economy and market; it could be ignited by globalisation. This means they can follow the example of successful designers who participate actively in the international market and still keep their local clients and professions as Spanish educators of design.

Rachel Pelta mentions that the success of Spanish designers is largely based on keeping overhead costs low. These low expenses allow design studios to survive in the fluctuating market. Another reassuring aspect of the state of design in Spain is that there is great loyalty between the majority of studios and their clients: more then 85 percent always use the same designers. ●

Andre Ricard, President of Design for the World and an industrial designer since 1958 has a special interest in design theory. Andre is one of the most prestigious and important figures in international design and he is considered one of the most important pioneers in Spanish design.

Bis was created in 1996 by Alex Gifreu and Pere Alvaro. The firm, operating from Figueres and Barcelona, provides clients with editorial, identity and promotional graphics. Bis also provides services for website development. Their work has been published in different publications, such as *Emigre, Novum, Eye* and *Tipografica*.

Rachel Pelta from *Visual Magazine* and ADG-FAD (Asociacion de Directores de Arte Disenadores) board member. ADG-FAD is an association created as part of the "Fomento de las Artes Decorativas," in 1961. It is the oldest graphic design association in Spain and has the largest number of associates. It operates within the field of visual communication and graphic design.

A New Paradigm for Design

By Mervyn Kurlansky, Icograda president elect 2001-2003

Forty years ago, a group of eminent European graphic designers got together in London to discuss the needs of the rapidly maturing international design industry, its importance in the growing economy and its impact on society as a whole.

They identified a number of key issues of the time, amongst which were: the need to raise standards of design; the call for codes of professional practice and ethical behaviour; the contribution required towards design education; the demand for the exchange of information; and the raising of the professional status of designers. They realised that to achieve this on an international scale there would have to be closer collaboration and connection across national borders in a more formal and institutionalised manner. The event was hosted by the Society of Industrial Artists and Designers of Great Britain.

As we know, on 27 April 1963, the International Council of Graphic Design Associations was established and over the next four decades was to accomplish all that it had set out to do – and more.

In ten months time I will take on the role of President, and as tradition dictates it is now appropriate to consider what, in my view, needs to be accomplished by the Council during my term of office.

There are several powerful programmes that previous boards and the current board have established, programmes that make a significant contribution to the mission of the council. These are: regional meetings, design seminars and conferences, student and professional workshops, the *Icograda Education Network*, the *Design Media Network*, recruitment of new members, sponsorship, *eNews*, *BoardMessage*, the Icograda website, the website of *Friends of Icograda*, Design for the World and the Icograda Archives which will be housed at Brighton University and will soon be available to researchers.

The current programmes will require further development, nurturing and maintenance 'ongoingly.' This in itself is no easy task and coupled with the inevitable introduction of new programmes, will put great pressure upon the Secretariat. Furthermore, the demands on Icograda are becoming more complex with all the differing needs of the design community in different parts of the world. To deal effectively with this increased workload the team will need enlarging. All these activities will require additional funding. The sponsorship drive that was initiated last year will need to be given a higher priority by the Secretariat to provide the means for Icograda to achieve its mission.

But we cannot rest there. The new millennium calls for a new paradigm for design.

We are witnessing a shift in consciousness in business and government towards sustainable development that calls for new thinking. How do we achieve a balance between economic growth, social responsibility and environmental protection? How do we include the modern concept of spirituality in business? What is the role of graphic design in regard to these new and exciting challenges and how do we move from talking about it to doing something?

The current board is in the process of developing a programme which will address this topic and I am committed to Icograda making an essential contribution in this field.

There are two further topics which I am passionate about and to which I am dedicated.

One is to create a powerful branding and communication operation for Icograda. This is currently in progress under the guidance of Pentagram.

The second is to ensure closer and more effective collaboration between Icograda, IFI and ICSID by establishing a joint administrative entity, which will take care of collective issues. Icograda will, of course, maintain its independence and integrity and continue to serve the specific needs of graphic design. However, it also has a unique opportunity to play a significant part in creating a single powerful voice for design throughout the world. Design has a vital role to play in world business, in government, non-governmental organisations and in society at large, but this is not always respected.

In 1963, there was a calling to unite graphic designers around the globe. In 2003, I believe there is a calling to unite all designers around the globe. ●

Mervyn Kurlansky, Icograda President Elect in Beijing, China, in September 2002


Masters of the 20th Century: The Icograda Design Hall of Fame

Masters of the 20th Century: The Icograda Design Hall of Fame is an inspiring survey of the work of more than 100 leading international graphic designers who spoke at a unique series of Icograda London Design Seminars between 1974 and 1999. Editor Mervyn Kurlansky has assembled the work of these masters of modern communication in one stunning visual compendium. Published by Graphis.

Experience Visualogue

The Japanese event organisers of the 2003 Icograda NAGOYA Congress have announced details regarding the week of exciting design events being planned in October 2003. An interactive Congress format will engage participants from around the globe in innovative exchanges through novel seminars, symposia and workshops, all centered on the "Qualities of Information" and along the axes of "Clarity, Creativity and Joy." A wide range of sub-themes will include identity, entertainment, sustainability, education and the design business.
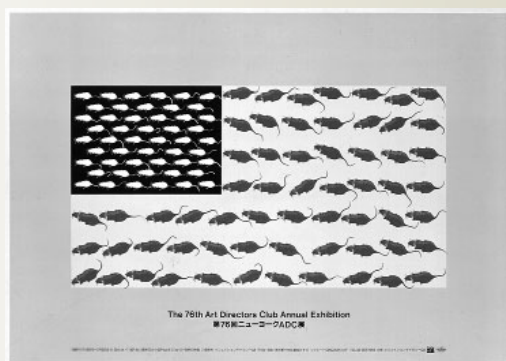
The 76th Art Directors Club Annual Exhibition, by Masuteru Aoba

As expressed by the organisers, "Our goal is to incorporate new and imaginative viewpoints, to engage the next generation of designers, and to explore the qualitative improvement of visual information worldwide." The Congress is expected to draw participants from across Japan and around the world, and to trigger intense exchanges.

The Congress will begin on Wednesday, 8 October and run through Saturday, 11 October 2003. On 12 and 13 October, the International Council of Graphic Design Associations (Icograda) will hold its 20th General Assembly in Nagoya.

Nagoya will also be the scene of numerous parallel events. An International Student Poster Competition will result in a Poster Exhibition on social themes (full details and calls for entry to be announced at a later date). An International Exhibition of Masterpiece Posters will be exhibited, and a Graphic Design Fair will showcase the latest software and product offerings (information from info@visualogue.com). Nagoya's traditional industries and merchandise will be on display, visitors will enjoy the famous Nagoya Festival and a plethora of social events, tours and forums for the general public will also contribute to the excitement.

Featured speakers

An impressive list of prominent international designers, business strategists and specialists from various fields will set the scene at the 2003 Icograda Congress NAGOYA, Japan:

- **Keynote Address:** Richard Saul Wurman (information architect/US)
- **Panel Discussion** "What are the qualities of information?" Richard Saul Wurman (information architect/US), Katherine McCoy (graphic designer/US), Andreas Schneider (information architect/Austria, currently residing in Japan)
- **Speakers:** Stefan Sagmeister (graphic designer/US), Naomi Klein (journalist/Canada), Cho Han Hye-jeon (sociologist/Korea), Gerd Baumann (art director/Germany), Takuya

Onuki (art director/Japan), Makoto Saito (graphic designer/Japan), Shin Matsunaga (graphic designer/Japan), Ahn Sang-Soo (typographer/Korea), Mitsuo Katsui (graphic designer/Japan) an educator, R. K. Joshi (typographer India), Ester Liu (graphic designer/Hong Kong), William Harald-Wong (graphic designer/Malaysia), Praseuth Banchongphakdy (graphic designer/Laos), Irvan A. Noe'fman (graphic designer/Indonesia), Theresa Yong (graphic designer/Singapore), Freeman Lau (graphic designer/Hong Kong), Siam Atariya (graphic designer/Thailand), Pius Eugene (graphic designer/Vietnam), Lee Se-young (graphic designer/Korea), Kazumasa Nagai (graphic designer/Japan), Masuteru Aoba (graphic designer/Japan), Karen Blincoe (design educator/Denmark) and Robert L. Peters (graphic designer/Canada).
- **IT VISUALOGUE** "Dialogue through comfortable digital technology" by Naoto Fukazawa (product designer/Japan).

Attractive entry fees

Early registration fees have been set at the low rate of 40 000 Japanese Yen (approximately USD $330 as of November 2002). A remarkable 75% discount is being offered to students, at a rate of only 10 000 Japanese Yen (approximately USD $83). A special rate for early group registrations will also be available, on a limited basis. Information and a detailed PDF brochure is available now at www.visualogue.com. Registrations will begin in April 2003.

A special opportunity to interact with Japanese families and experience Japanese culture first-hand is being made available to international delegates and student participants. During the Congress, a 'home-stay' program is being offered by local families, at a low cost of 1,000 Japanese Yen (approximately USD $8 as of November 2002) to attendees. Applications for staying with Japanese host families will also begin in April 2003. ●

For further information:
Icograda 2003 NAGOYA Secretariat
T +81 52 249 3695
F +81 52 265 2901
www.visualogue.com
info@visualogue.com

Coexist, by Kasumasa Nagai

Complete Works of Otto Wagner, by Mitsuo Katsui

Icograda Events Calendar

22 – 23 March 2003

Brands-Identity-Graphics 2003 Icograda-NID Design Perspectives Seminar
National Institute of Design (NID), Ahmedabad, India
C: Tarun Deep Girdher
T: + 917 9 663 9692 ext. 1062
F: + 917 9 662 1167
tarundg@nid.edu

An Icograda - NID design perspectives seminar

The focus will primarily be on presenting and discussing issues related to changing paradigms in branding and building identities, especially with visual design (graphics) across all media – print as well as digital. The speakers will include David Grossman (Israel), Jacques Lange (South Africa), Karen Blincoe (Denmark), Mervyn Kurlansky (Denmark), Preeti Vyas Giannetti (India), Sudarshan Dheer (India), Sujata Keshavan Guha (India), Sundeep Kumar (India), William-Harald Wong (Malaysia) and Yu Lu (China).

27 – 29 March 2003

GraficEurope: Pan-European Graphic Design Conference
Endorsed by Icograda
Catalonia Palace of Congresses
Barcelona, Spain
C: Nicole Cooper at NCA
T: + 44 0 127 362 2342
F: + 44 0 127 369 4608
www.GraficEurope.com

The event will offer a series of keynote addresses from design icons across the globe. Speaker sessions include the controversial US based designer, Stefan Sagmeister, who will be looking at the use of graphic design to communicate more than just commercial messages; former *Wallpaper* editor, Tyler Brule, drawing on his experience at

the style bible to discuss how agency creatives can give their clients design magic and mix style with business; and influential designer, Wim Crouwel, who will be evaluating the graphic design rule book and address the possible need to re-write it for the 21st Century.

7 – 9 May 2003

International Design Forum
Endorsed by Icograda
International Convention and Exhibition Centre, Singapore
C: Mr Paul Lee
T: + 65 6 780 4584
F: + 65 6 588 3787
paul.lee@reedexpo.com.sg
www.reedexpo.com.sg
www.iesingapore.com

The event will comprise an exhibition, conferences and keynote, fringe and networking activities. A three-day conference will feature multiple topical issues for business and design professionals. Leading designers and practitioners of international standing kick off the event with keynote summit sessions. Industry-related conference tracks such as creativity/education, business/ industry, as well as production and technology will cover various aspects of the trade.

21 – 22 June 2003

Icograda Education Network Conference, Brighton
University of Brighton, Brithon, United Kingdom
C: Bruce Brown
B.Brown@bton.ac.uk

23 June 2003

Icograda Education Network Assembly
University of Brighton, Brithon, United Kingdom
C: David Grossman
dgrossman@icograda.org

8 June – 14 Sept. 2003

14th Lahti International Poster Biennial 2003
Endorsed by Icograda
Lahti Art Museum/Poster Museum, Lahti, Finland

C: Ulla Aartomaa
T: + 358 3 814 4542
F: + 358 3 814 4545
ulla.aartomaa@lahti.fi
www.lahti.fi/kulttuuri/museot

5 Sept. – 23 Nov. 2003

Trnava Poster Triennial 2003
Endorsed by Icograda
Jan Koniarek Gallery
Trnava, Slovakia
T: + 421 33 551 1659
F: + 421 33 551 1391
tpt@nextra.sk

9 – 11 Oct. 2003

Visualogue
2003 Icograda Congress
Nagoya, Japan
T: + 81 52 265 2100
F: + 81 52 265 2107
info@visualogue.com
www.visualogue.com

Japan, by Shin Matsunaga
Icograda Excellence Award (Bio 18)

VISUALOGUE – a word coined from 'VISUAL' and 'DIALOGUE' – forms the thematic foundation of this important global event. This Congress will attract creative individuals from around the world who will explore the quality, beauty and benefits of information generated by the visual communication industry. The Congress will review the fundamental role of visual communication in the 21st Century from diverse perspectives and contrasting global environments. It will also challenge conventions by offering an innovative conference format.

Theatre Poster by Zdanowicz and Oawrowski (first prize winner at the Biennial of Mexico)

Become a *Friend of Icograda!*

C: Tiffany Turkington
friends@icograda.org
www.friends.icograda.org

Founded in 1991, *Friends of Icograda* is a worldwide network of individuals and corporations who share a common interest in graphic design and visual communication. Anyone who wishes to support Icograda and who agrees with Icograda's aims and values can become a Friend of Icograda on a contribution basis. Anyone who wishes to support Icograda and who agrees with Icograda's aims and values can become a Friend of Icograda on a contribution basis.

Chaumont 93, by Michal Batory

quality of information

route ① clarity
route ② creativity
route ③ joy/humor

行こう名古屋へ
EXPERIENCE NAGOYA
2003
Icograda CONGRESS
NAGOYA·JAPAN

What is *a designer's most important material*? Information. What is the most important attribute of design work? *The quality of information.* In most societies around the world, people are eager to receive information, but how do we define and ensure quality? Where there is increasing information overload, how do we delineate order? At the Icograda CONGRESS NAGOYA·JAPAN in October 2003, held in conjunction with the 20th General Assembly of the International Council of Graphic Design Associations (Icograda), we will take stock of the questions that connect every one of us in the design world today: *What defines the quality of communication?* What information gives us comfort? This is to be a *truly global gathering*. Icograda is the largest international design organization in the world, with 76 member associations in 44 countries. This event, hosted by the Japanese city of Nagoya, is the first combined Icograda Congress and General Assembly to be held in Asia. The contemporary events will include eminent designers and other professionals from around the world who will discuss the quality of information with a keen awareness of the *global context*. Other *sub-themes* include sustainability, identity and education. Three routes will lead us to our definitions of quality: clarity, creativity, and joy/humor. We will discuss design using new technology and a *new format that we call VISUALOGUE*, which will employ all the available elements of design. *During the week of the Congress*, there will be a 'Graphic Design Fair,' an interactive forum for the general public, a poster exhibition of masterpieces from around the world, a display of contemporary Japanese work, and a display of the winners of a recent student competition. Nagoya is a major manufacturing center and 'The Design City' of Japan – the ideal venue for exhibition of the latest, exquisitely designed products. What will design contribute to life in this century? Come to Nagoya and decide!

VISUALOGUE

2003 Icograda CONGRESS NAGOYA·JAPAN

Welcome Celebration
Commemorative Speech
Opening Ceremony
Keynote Address
Panel Discussion
Sessions
Gala Dinner
General Meeting
Closing Ceremony
Farewell Party

Program【Congress/Fair/Events】

	October 7th (Tues)	October 8th (Wed)	October 9th (Thurs)	October 10th (Fri)	October 11th (Sat)	October 12th (Sun)	October 13th (Mon)
2003 Icograda CONGRESS NAGOYA·JAPAN	Registration ▶						
Graphic Design Fair		International Exhibition of Masterpiece Posters / JAGDA Poster Exhibition	International Student Poster Competition / Social Evening	Design Caravan / Exhibitions	Forums for the General Public / Workshops	On-site Tours / Open-house	
Projects held under the auspices of Icograda	Icograda Educational Network Symposium					General Assembly of International Council of Graphic Design Associations (Icograda)	
				Nagoya Festival			

The program is tentative. Please visit our website for more detailed information.

Dates ══ 8th ── 13th October, 2003
Venue ══ Nagoya Congress Center 【Main Venue】
Organizer ══ Steering Committee for 2003 Icograda CONGRESS NAGOYA·JAPAN
In cooperation with Japan National Tourist Organization

EXPO 2005 AICHI JAPAN

For further information, please contact
Icograda 2003 NAGOYA Secretariat
18th Floor, Business Center Bldg., NADYA Park
18-1, Sakae 3-chome, Naka-ku, Nagoya, 460-0008, Japan
tel: +81 52 249 3695   fax: +81 52 265 2901   info2@visualogue.com
www.visualogue.com