Creative Director Minhwan Kim
Project Manager Mansoor Akbarzai

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As a group of creatives deeply invested in championing research-backed Human-Computer Interaction(HCI) and crafting visually compelling graphic design, we leverage our dual expertise to create user experiences that are both functionally intuitive and visually compelling. This unique skillset positions us to create interactions that are both logically structured and visually cohesive, ensuring users engage with digital products effortlessly and meaningfully.

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Nike
Future Movement

2021

Designed the visual identity for Nike's "Future Movement" campaign,
In Collaboration with New Studio.

Branding,
Creative coding

Nike
Future Movement

2021

Developed a custom Python program for advanced image propagation.
In Collaboration with New Studio.

Branding,
Creative coding

Nike
Future Movement

2021

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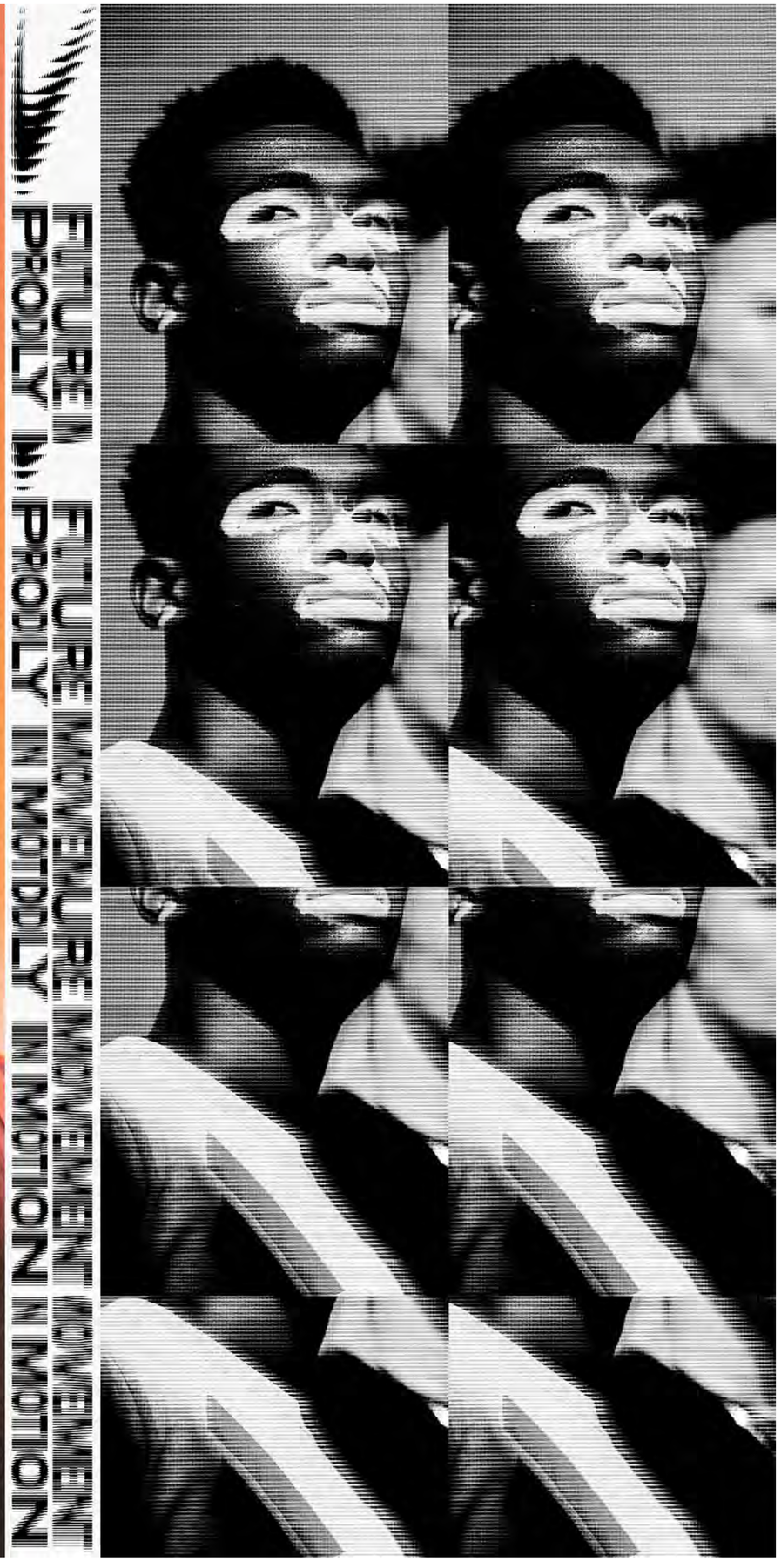
In Collaboration with New Studio.

Branding,
Creative coding



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Designed the visual identity for Nike's "Future Movement" campaign,
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Branding,
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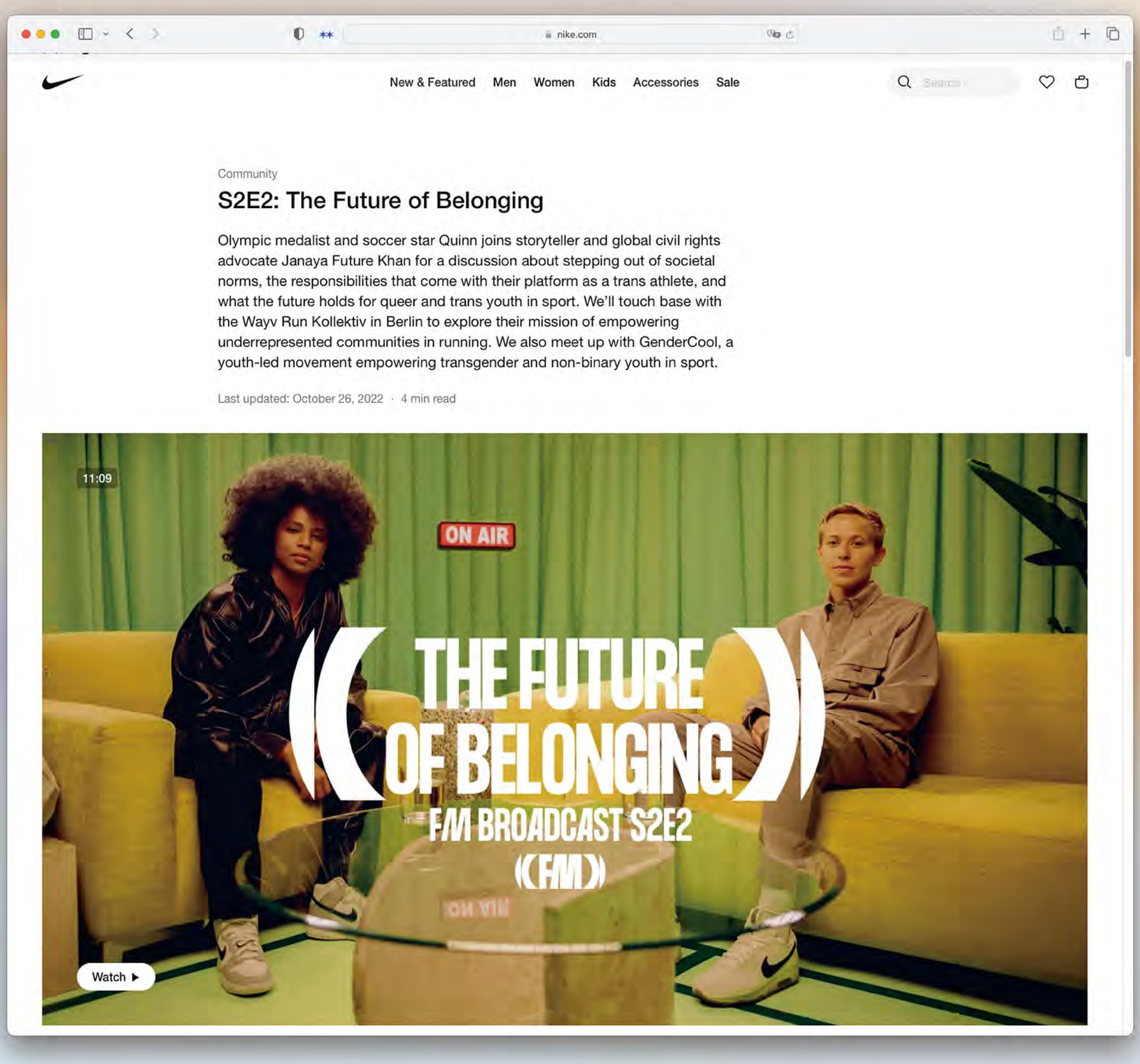
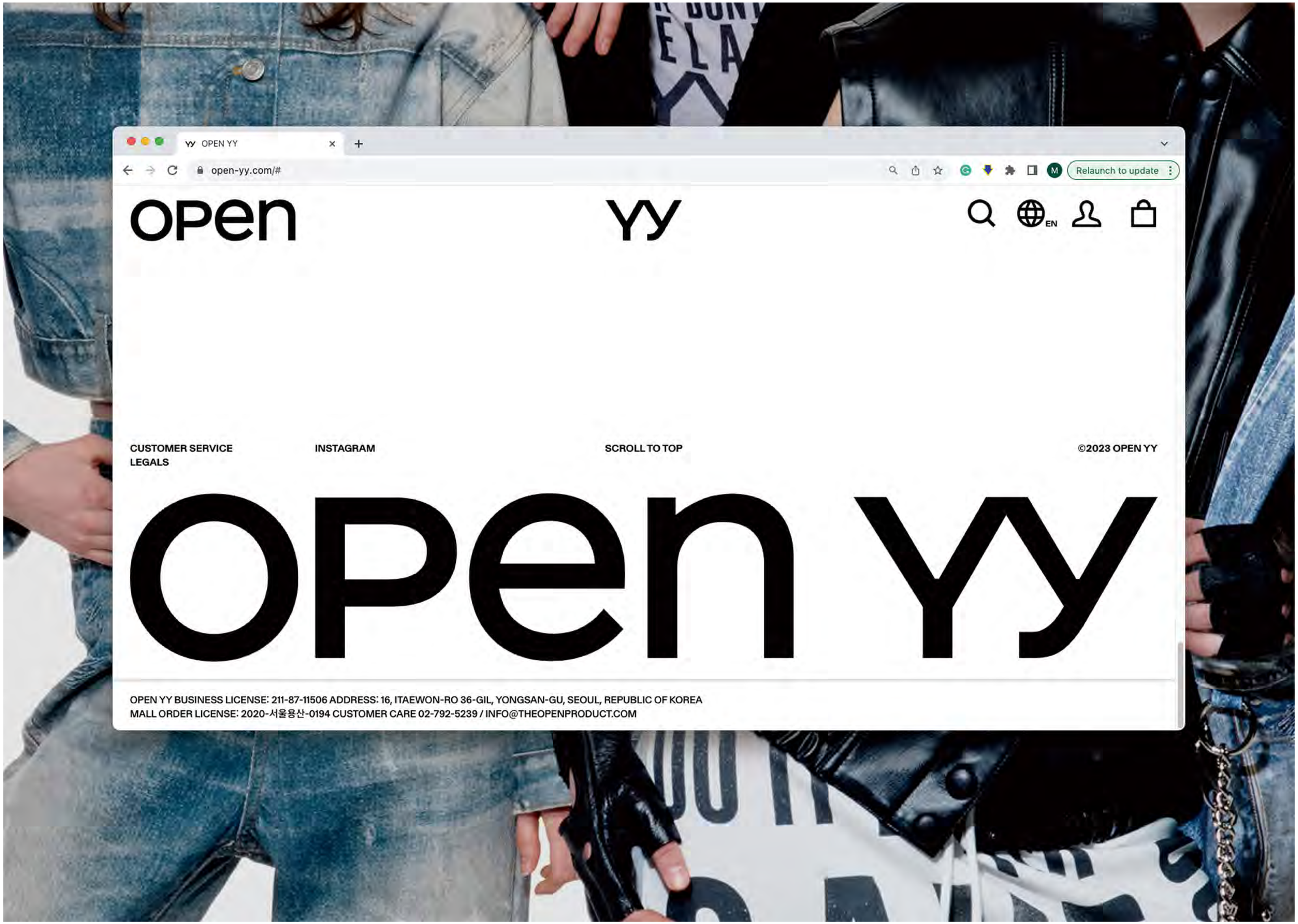


open yy


OPEN YY
open-yy.com/#
Relaunch to update
OPEN
YY
EN
CUSTOMER SERVICE
LEGALS
INSTAGRAM
SCROLL TO TOP
©2023 OPEN YY
OPEN YY
OPEN YY BUSINESS LICENSE: 211-87-11506 ADDRESS: 16, ITAEWON-RO 36-GIL, YONGSAN-GU, SEOUL, REPUBLIC OF KOREA
MALL ORDER LICENSE: 2020-서울용산-0194 CUSTOMER CARE 02-792-5239 / INFO@THEOPENPRODUCT.COM

New ‘Open YY’ logo in use, outfit featured below are designed by in-house designers.

OPENYY_OFFICIAL
Posts
Follow
openyy_official
1/3
949 likes
openyy_official @yanggeng88 slayyy !
View all 2 comments
August 11

OPENYY_OFFICIAL
Posts
Follow
openyy_official
499 likes
openyy_official Summer essentials! Our YY beach towels
View all 2 comments

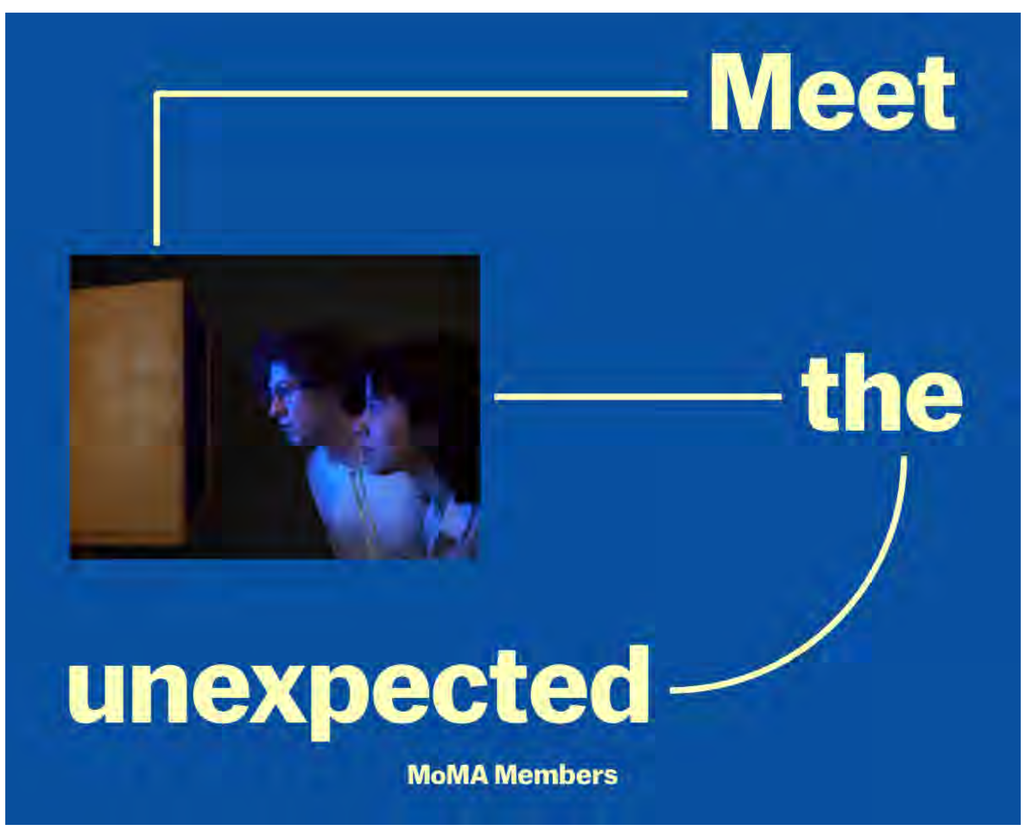
The Robert B.
Menschel Galleries
VITAL SIGNS
ARTISTS
AND THE BODY

SPECTRUMS
"I am ambiguous, completely. My pieces are all ambiguous. They don't deliver the truth directly, but show an open vision." —Jose Leonilson
Girl and boy. Sturdy and fragile. Black and white. Sick and healthy. Friend and foe. From early childhood, binaries are introduced as a way to simplify, clarify, and suggest an overarching logic in a complex and at times incomprehensible world. However, for many of the same reasons that they are useful, binaries can also perilously flatten, reduce, or erase much broader and more nuanced spectrums of human experience.
Employing materials ranging from fire and language to oil paint and embroidery thread, the artists here evoke some of the binary structures and systems used to define people. They do this not to affirm but rather unravel and challenge strict dualities.

SELF-CONSTRUCTIONS
"I swear to become my body." —Greer Lankton
Social and political norms and laws powerfully shape how we live, what rights we have, and how we are regarded by others. For some, the very act of living as the person they are can be loaded with risk. The works gathered here hint at the imagination and persistence required to endure and flourish in confining realities. They range from Greer Lankton's sketchbooks—articulating her powerful desire to embody a changing self as a transgender woman—to the depictions of constrained yet dynamic bodies by artists across this gallery.
Stretching, fragmenting, binding, and ornamenting the represented figures, these creative acts of self-construction and self-determination hinge on abstraction in its broadest sense. Pulling away from the ordinary physical world, these works point to ways of being alive that are beyond the readily perceivable.
EPSON

Mix
and
Mingle
MoMA Members

Mix
and
Mingle
MoMA Members

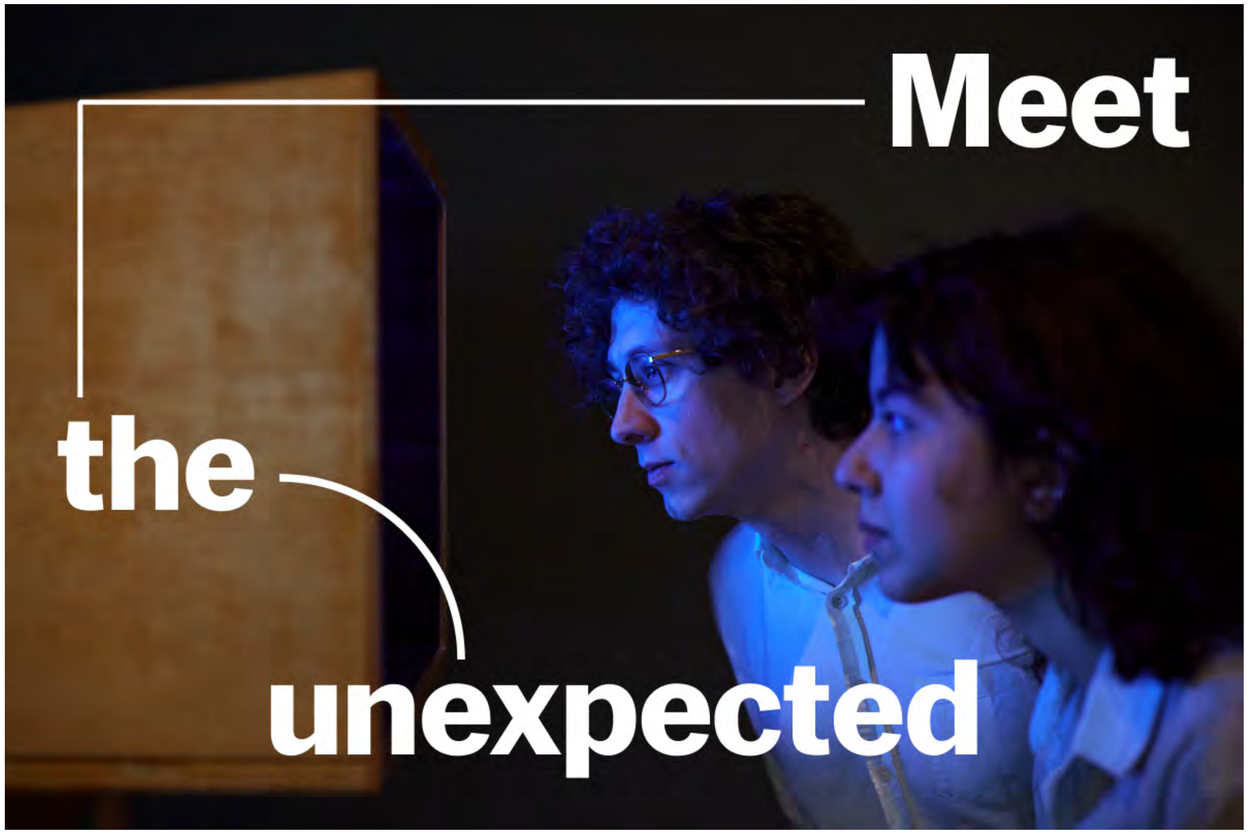

Meet
the
unexpected
MoMA Members

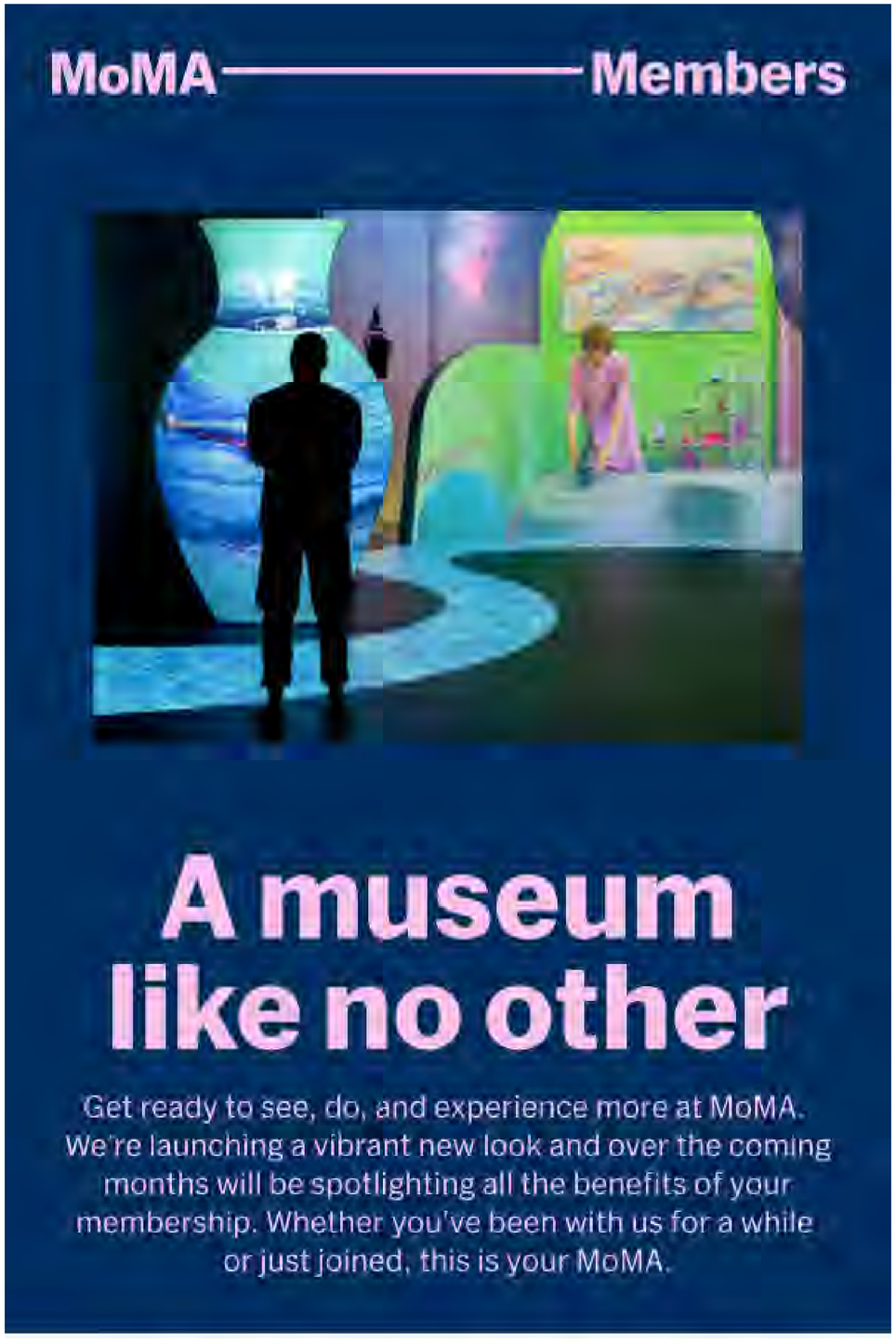
Never
miss
out
MoMA Members

MoMA Members
A museum
like
no other

MoMA Members
It
happened
at MoMA

Mix
and
Mingle


Meet
the
unexpected



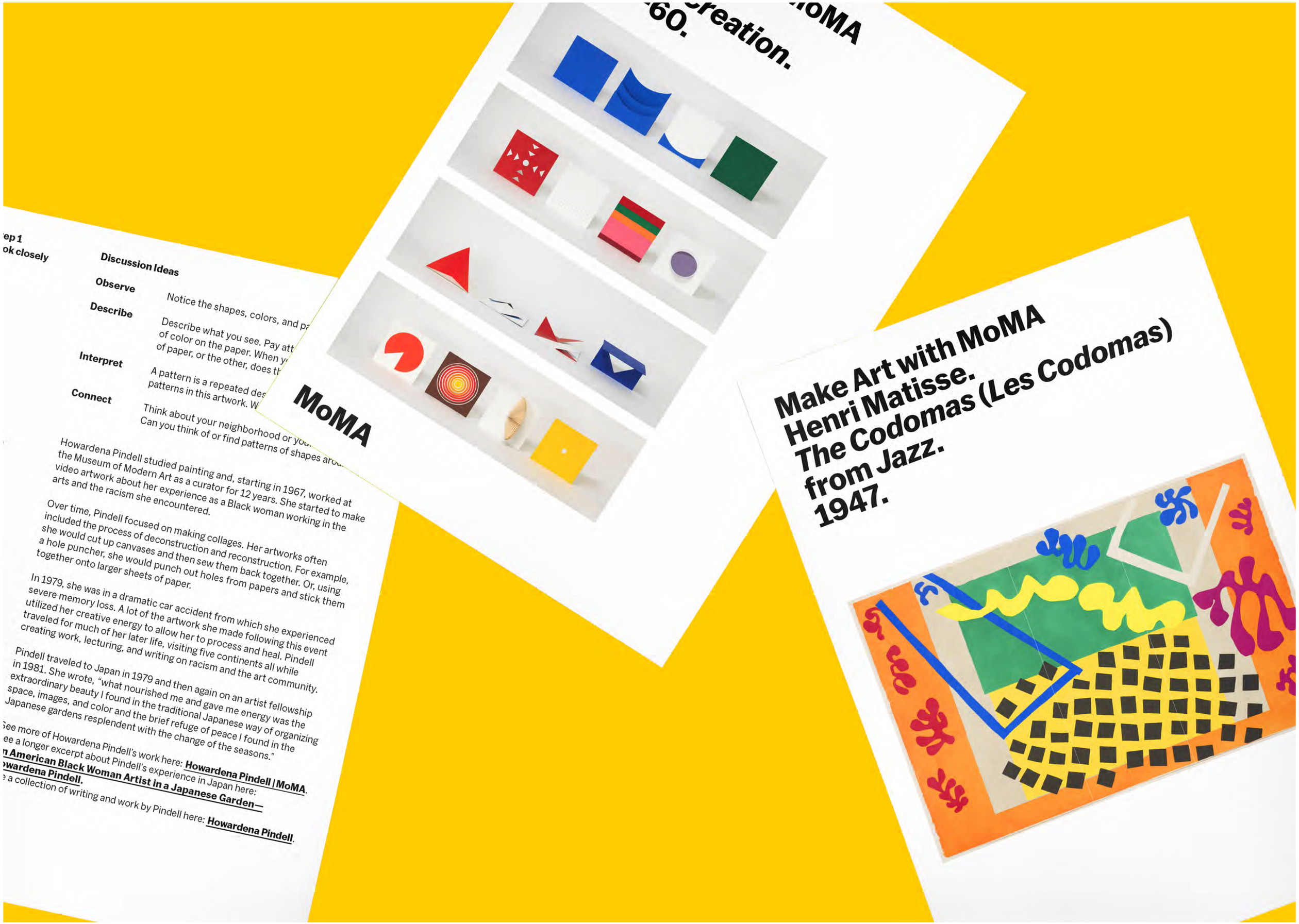
Mix and mingle

Celebrate your love of art and meet fellow members at one-of-a-kind programs. Mark your calendar for our next Member Evening on May 28.

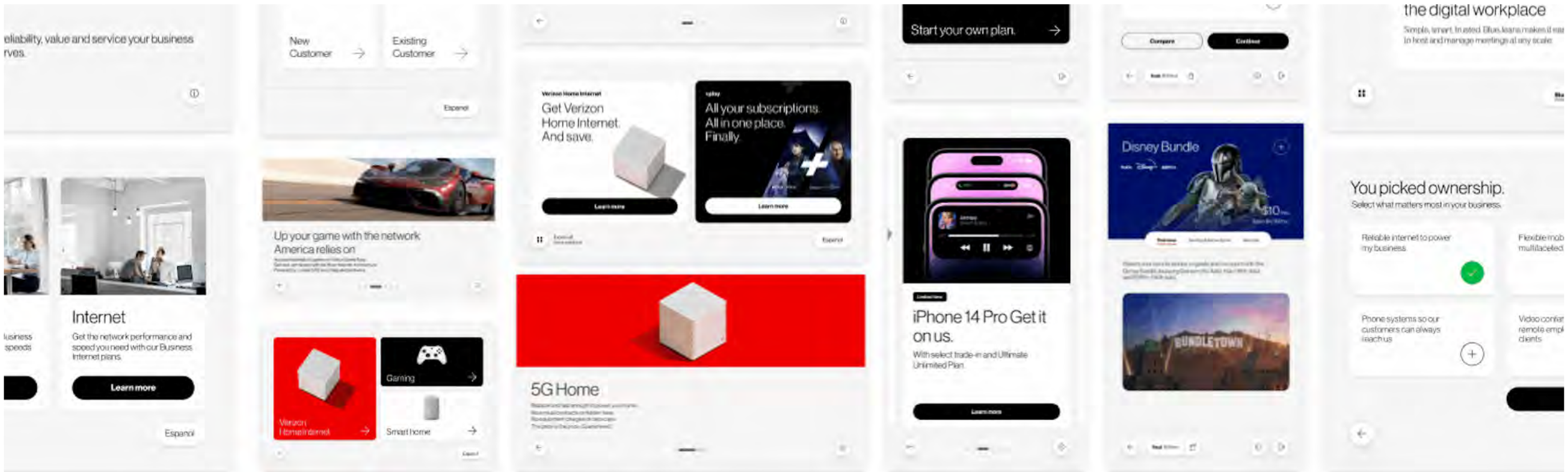
This is what happened to members Myron and Sabine Farber 56 years ago. We learned about their chance encounter at a Dada exhibition at MoMA in 1968 from an email sent to us by their children. The couple have been married for nearly 55 years and still love coming to our galleries to look at art together.

9:25
All Inboxes
100
MoMA
Members
Member Evening: Spring Fling
Tue, May 28, 6:30–9:30 p.m.
Enjoy a night out at MoMA, with the entire Museum open late just for you. Bring friends and family to see jazz legend Ron Carter perform in

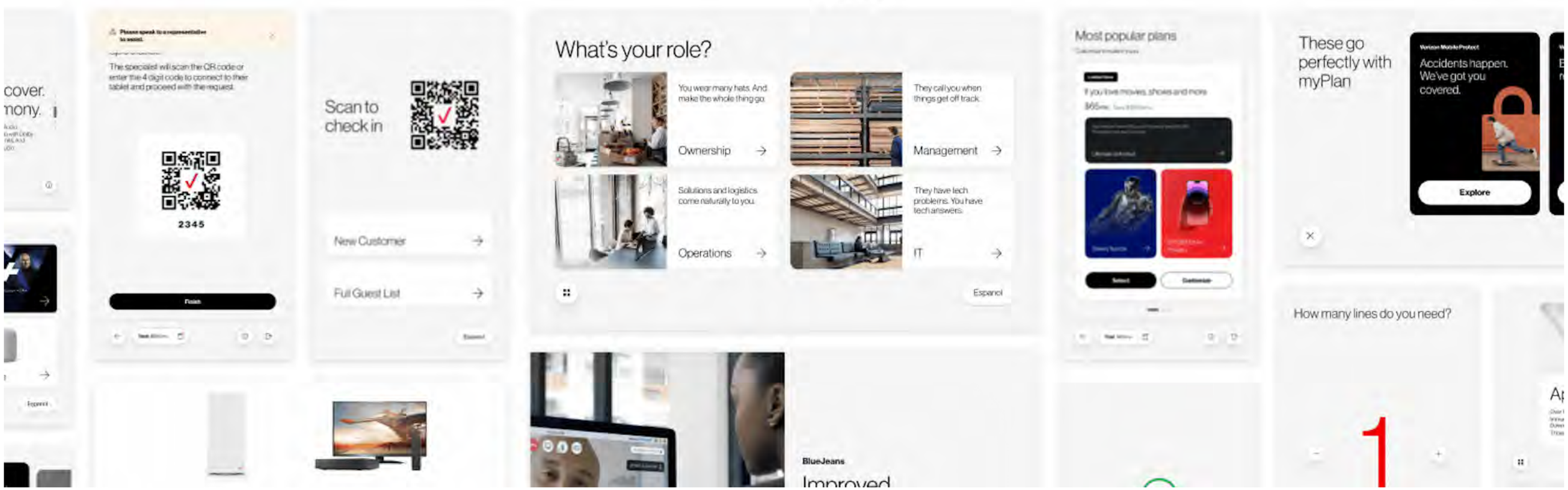
Identity-Based
Learning through Art
A curricular guide for District 75 Visual Art Teachers
MoMA
Created in collaboration between Amanda McFee, Director of Arts Programs, Office of Arts Education, District 75 Citywide Programs, NYC Public Schools
and Lara Schneller, Associate Educator, Access Programs and Initiatives, Department of Learning and Engagement at The Museum of Modern Art.


Discussion Ideas
Observe
Describe
Interpret
Connect
MoMA
Make Art with MoMA
Henri Matisse.
The Codomas (Les Codomas)
from Jazz.
1947.

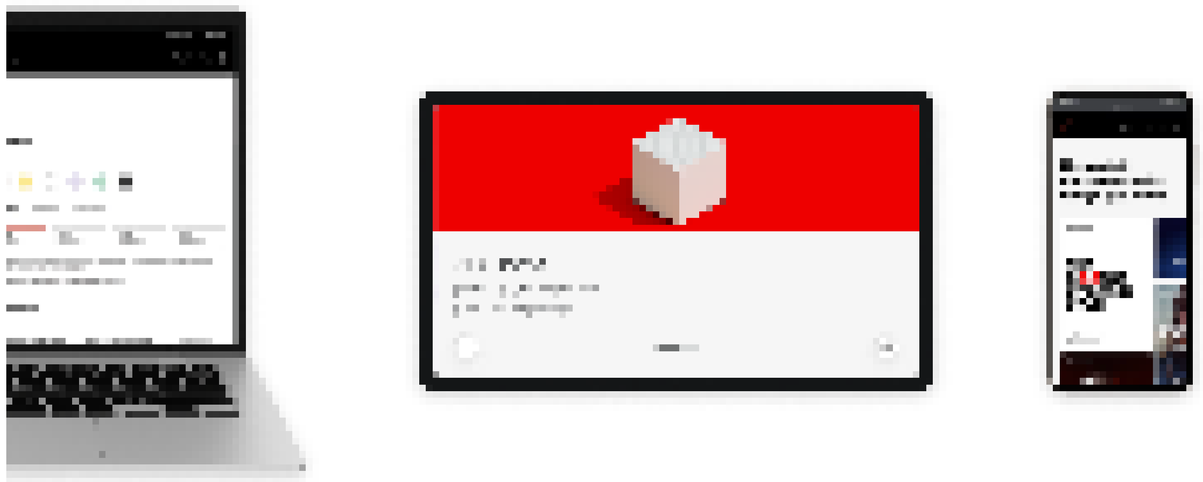
Led the design of “Verizon One Digital,” a comprehensive design system tailoring interactive experiences across diverse retail screens.

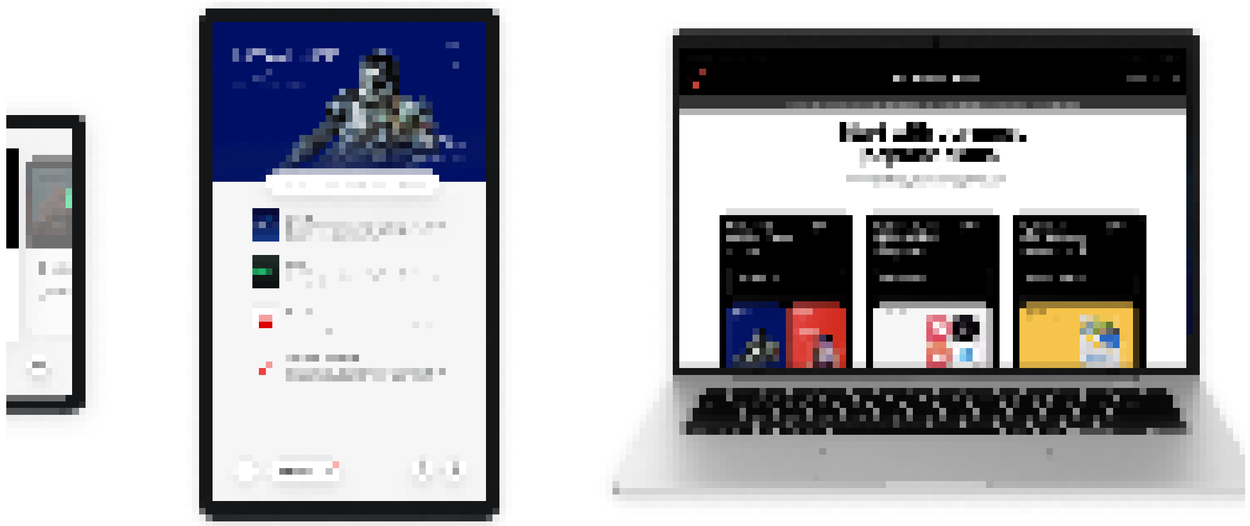


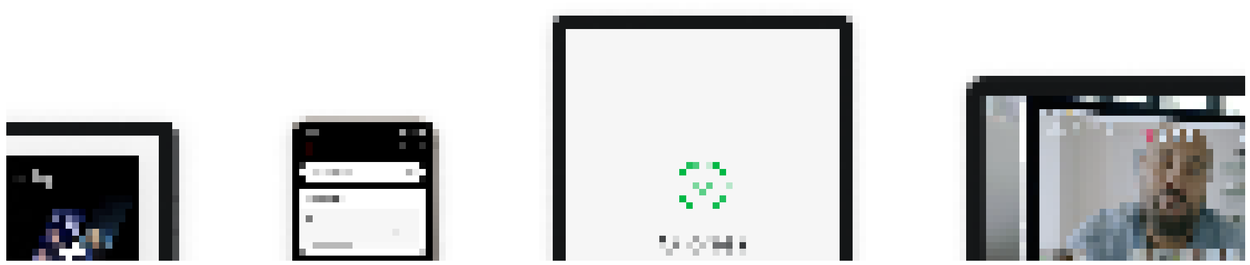
One Digital.



One digital design system adapts seamlessly across various screen sizes (smartphone to 40” touch screen), optimizing customer interactions for an effortless and efficient in-store experience.





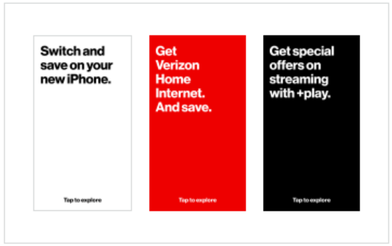


Surfaces

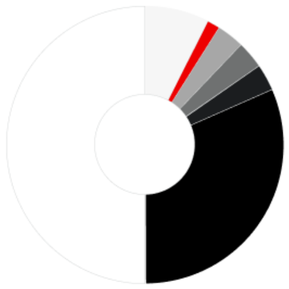
Surfaces are determined by the user journey

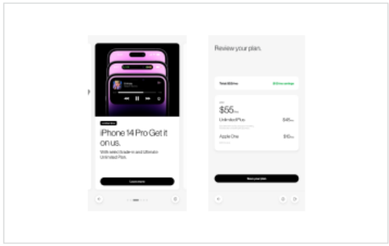
Interactive retail uses three surfaces for hardware and accessibility - they are optimized for these purposes. Always be aware of where they exist within the store, paying close attention to variables such as bright lights and varied resolution devices. The choice of surface is determined by where the design is in the user journey.

Attract moments
Color blocking



Primary content
Light surfaces





Supplemental information
Dark surfaces

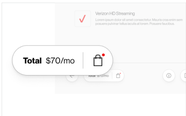
Vivid Red

Different hardware devices have different color profiles. Use these red codes to maintain consistency across the store, and to focus customers’ attention on content.

Red usage in retail

Red is Verizon’s power color. It drives our marketing art direction and headlines.

Use red in a controlled and selective way. Only use vivid red in this theme for marketing language, product names and eyebrows. Refrain from using red in any other UI, so that it can retain its power and focused attention.



Shopping cart indicator

The highlight color is used to indicate shopping cart items. By adapting this brand-related highlight as the color for shopping cart item notifications, it effectively highlights the primary action within the retail experience.

Do

Use vivid red to emphasize Verizon product elements and marketing messages.

Don’t

Try not to over-use vivid red. Other than Verizon product elements, UI elements should not appear in vivid red.

Black

Black tiles and backgrounds

We use black cards/tiles for priority selection moments in the user journey or to have supplemental content stand out within high contrast journeys.

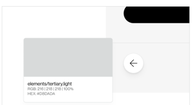
Black backgrounds are also commonly used for Verizon sub-brands such as +play and Verizon Visa Card in order to stand out from core services like mobile and home.

Grays

To support the brand’s theme colors of black, white and red, and to enhance accessibility across the screen experience, grays are utilized as backgrounds, borders, and some UI elements.

Backgrounds

Secondary light under elements is chosen as the background color to complement the white core color. The combination creates a visually balanced negative space, while harmonizing the black and white theme elements.



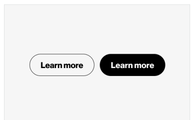
Borders

Tertiary light under elements serve as the border color in retail design treatments. This provides a subtle contrast to the background colors, helping to define the boundaries of different elements while maintaining a cohesive and unified look and feel.

Cards

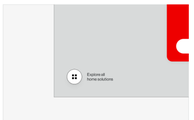
When a card needs to be placed on a dark surface, we use secondary dark as the card’s background color. This creates contrast between the card and the surface. It can also be used to represent a dark-themed card.

Do



Use black #000000 on the buttons or clickable link text.

Don’t



Do not change the assigned gray color of UI components with other colors.

Secondary colors

Retail uses the VDS secondary colors to signal interaction behaviors such as success and error.

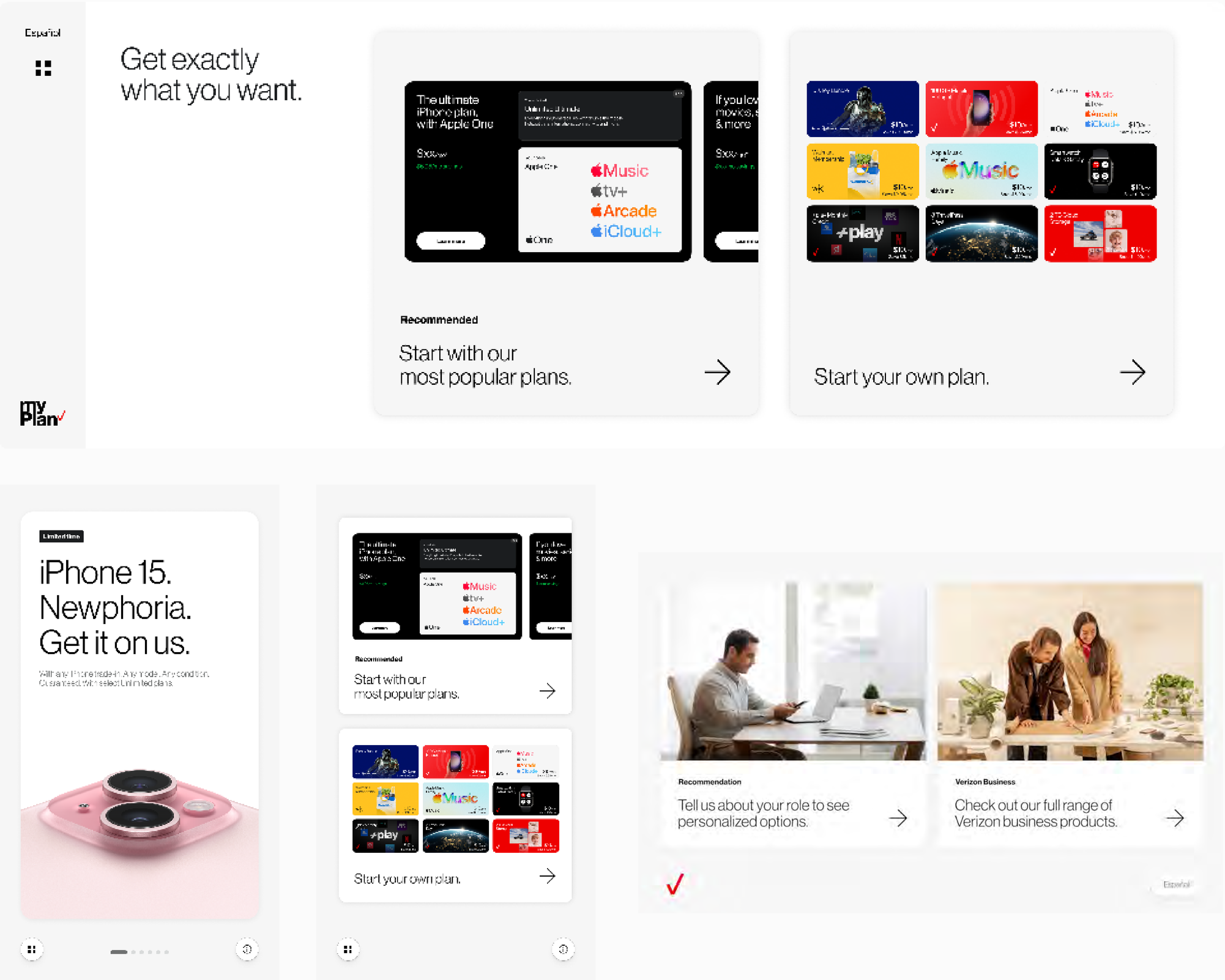
Functional colors

By using secondary colors as functional indicators, we aim to make content more accessible and easier for users to understand.

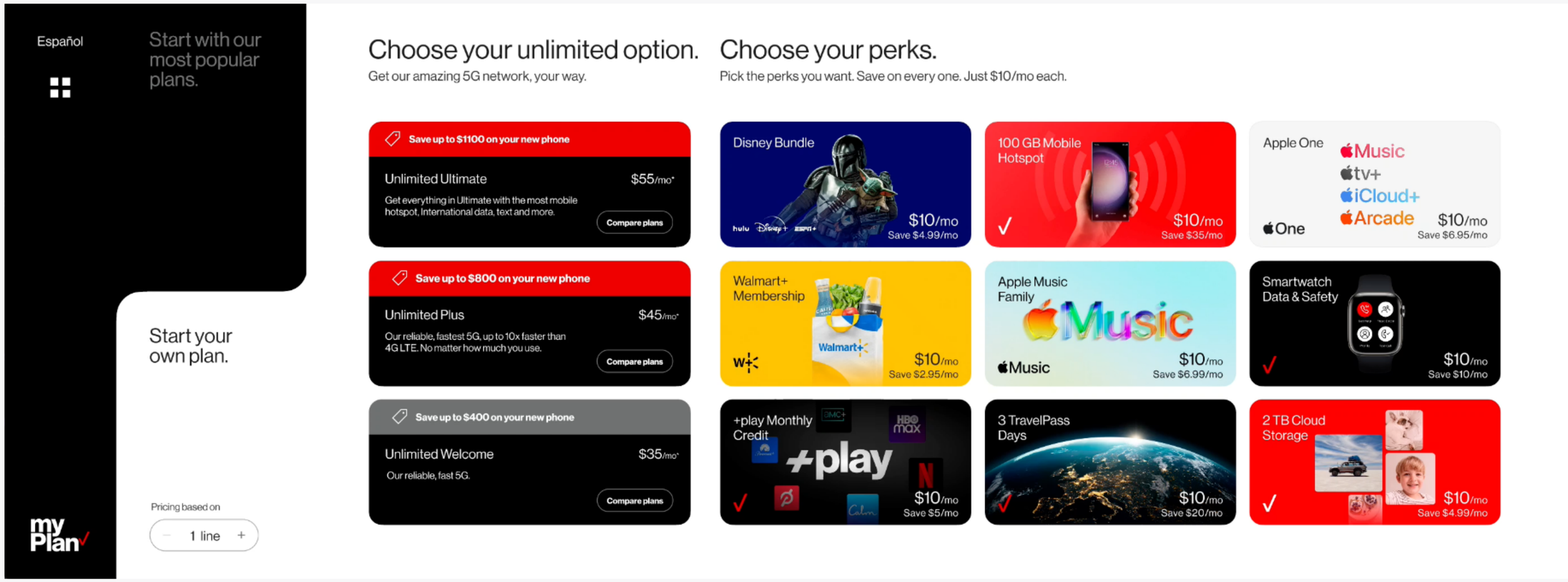
Palette by Category

Elements (backgrounds, borders, icons and texts)

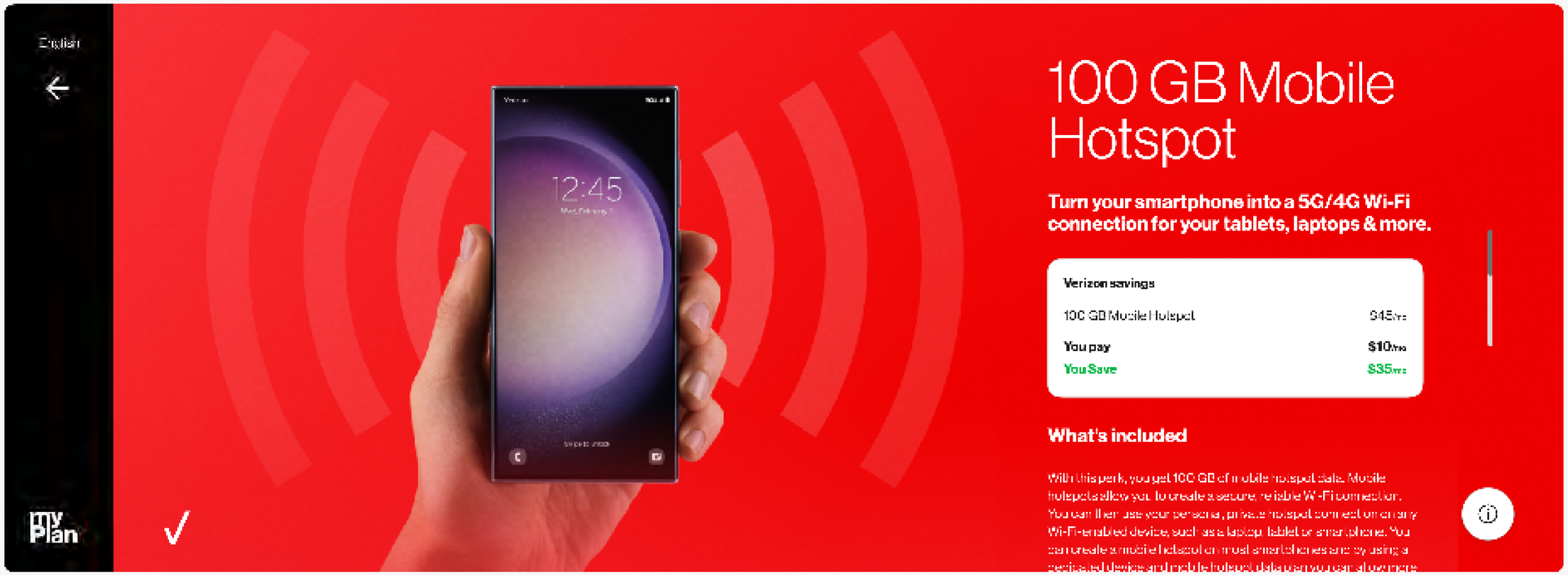
Sample screens designed by using One Digital design system components.
From smartphones to large touchscreens, the system delivers consistent design elements and interactions, optimizing the customer experience across varying screen sizes.

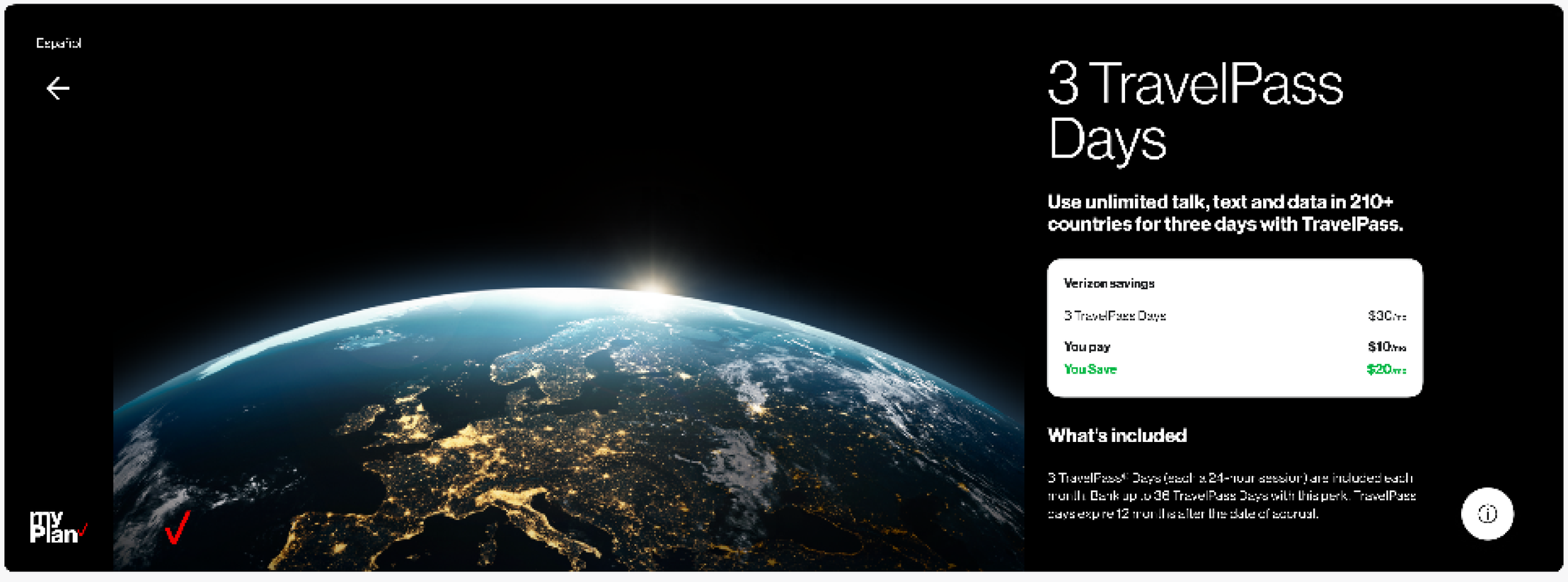


Designed an immersive & informative myPlan discovery tool leveraging unique 39” hardware. Intuitive interface empowers customers to explore & choose their ideal plan.

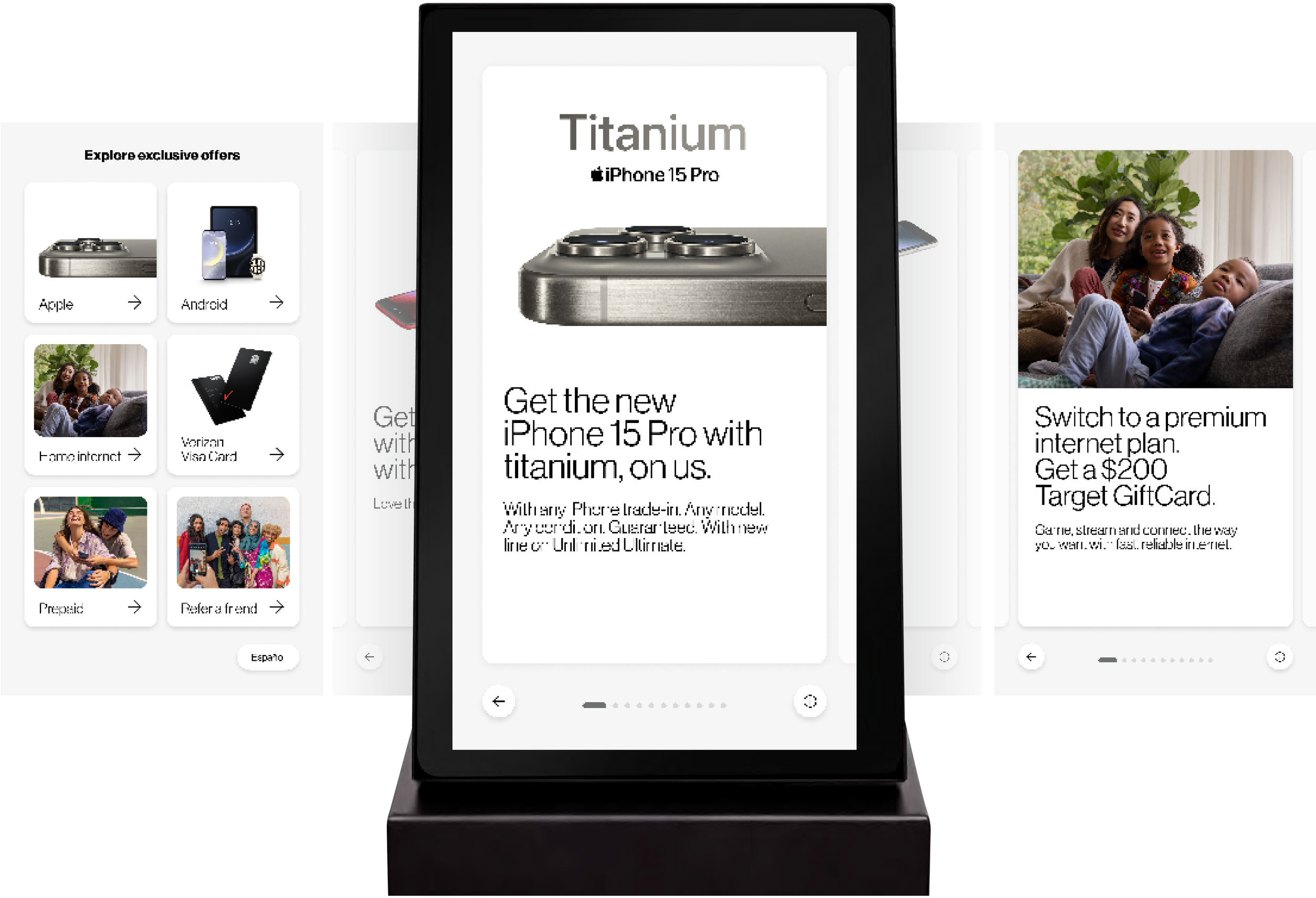

Español
Start with our most popular plans.
Start your own plan.
Pricing based on
1 line
my Plan
Choose your unlimited option.
Get our amazing 5G network, your way.
Save up to $1100 on your new phone
Unlimited Ultimate
$55/mo*
Get everything in Ultimate with the most mobile hotspot, International data, text and more.
Compare plans
Save up to $800 on your new phone
Unlimited Plus
$45/mo*
Our reliable, fastest 5G, up to 10x faster than 4G LTE. No matter how much you use.
Compare plans
Save up to $400 on your new phone
Unlimited Welcome
$35/mo*
Our reliable, fast 5G.
Compare plans
Choose your perks.
Pick the perks you want. Save on every one. Just $10/mo each.
Disney Bundle
$10/mo
Save $4.99/mo
100 GB Mobile Hotspot
$10/mo
Save $35/mo
Apple One
Music
tv+
iCloud+
Arcade
One
$10/mo
Save $6.95/mo
Walmart+ Membership
$10/mo
Save $2.95/mo
Apple Music Family
Music
$10/mo
Save $6.99/mo
Smartwatch Data & Safety
$10/mo
Save $10/mo
+play Monthly Credit
+play
$10/mo
Save $5/mo
3 TravelPass Days
$10/mo
Save $20/mo
2 TB Cloud Storage
$10/mo
Save $4.99/mo

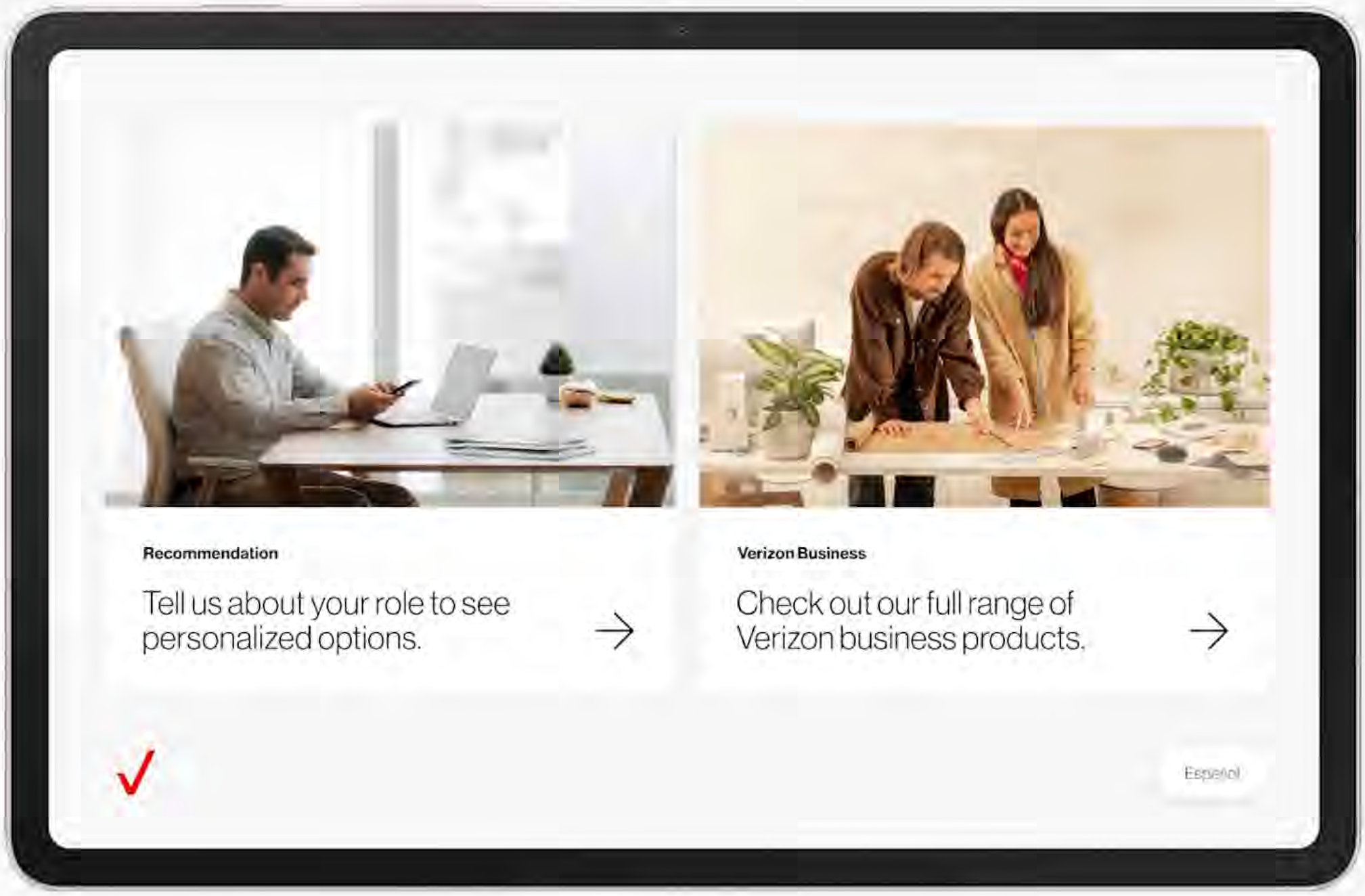
Español
Choose your unlimited option.
Get our amazing 5G network, your way.
Unlimited Ultimate
Unlimited Plus
Unlimited Welcome
$90
$80
$65
All plans include
Unlimited Broadband Facts Labels:
my Plan
1 line


English
12:45
100 GB Mobile Hotspot
Turn your smartphone into a 5G/4G Wi-Fi connection for your tablets, laptops & more.
Verizon savings
100 GB Mobile Hotspot $45/mo
You pay $10/mo
You Save $35/mo
What's included
With this perk, you get 100 GB of mobile hotspot data. Mobile hotspots allow you to create a secure, reliable Wi-Fi connection. You can then pass your personal, private hotspot connection on any Wi-Fi-enabled device, such as a laptop, tablet or smartphone. You can create a mobile hotspot on most smartphones and by using a dedicated device and mobile hotspot data usage you can also more
myPlan

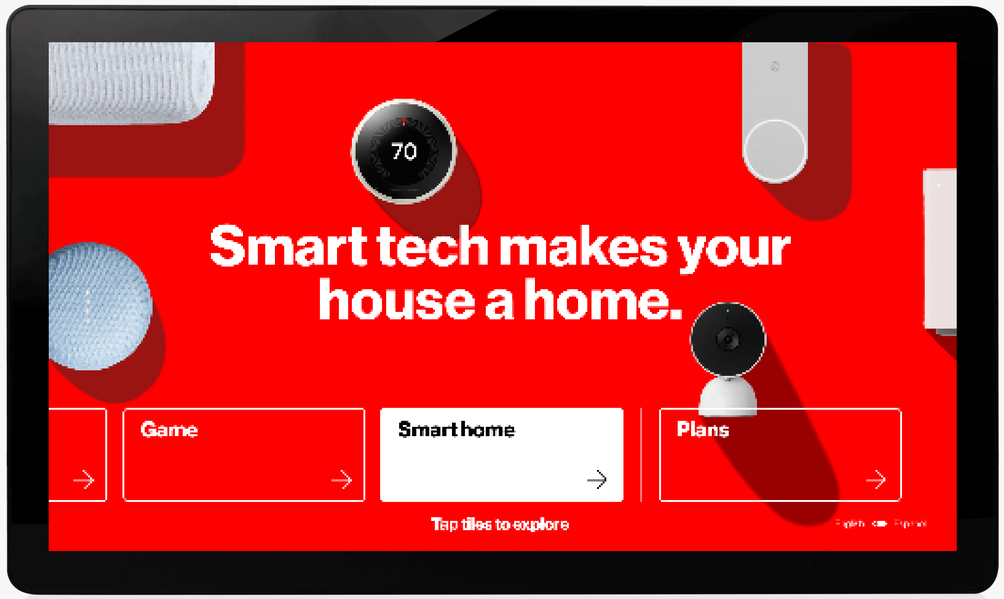

Español
3 TravelPass Days
Use unlimited talk, text and data in 210+ countries for three days with TravelPass.
Verizon savings
3 TravelPass Days $30/mo
You pay $10/mo
You Save $20/mo
What's included
3 TravelPass® Days (each a 24-hour session) are included each month. Bank up to 36 TravelPass Days with this perk. TravelPass days expire 12 months after the date of accrual.
myPlan

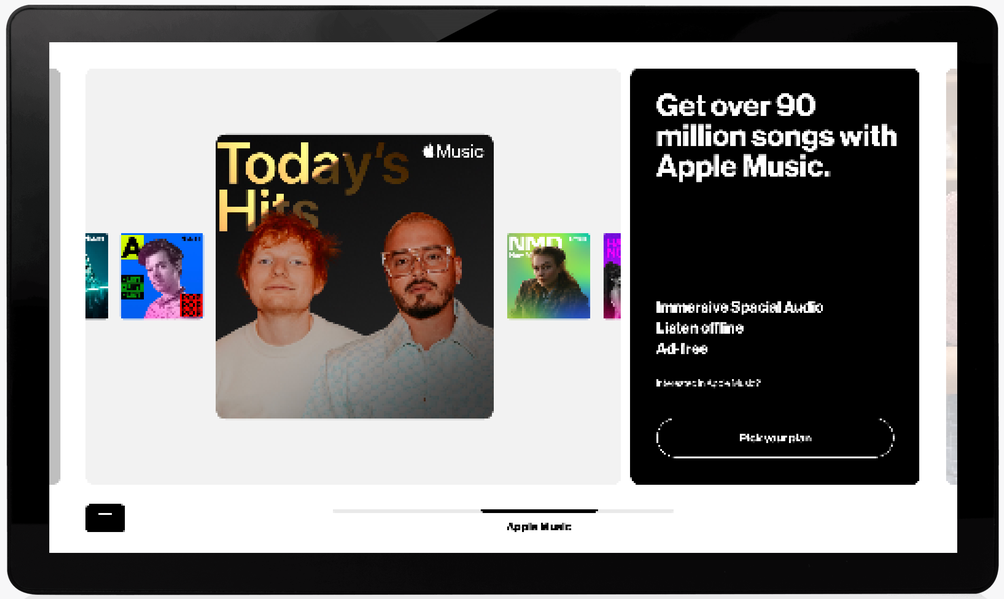
Designed an interactive experience for a 15” touchscreen to showcase Verizon’s ongoing promotions in retail environments.

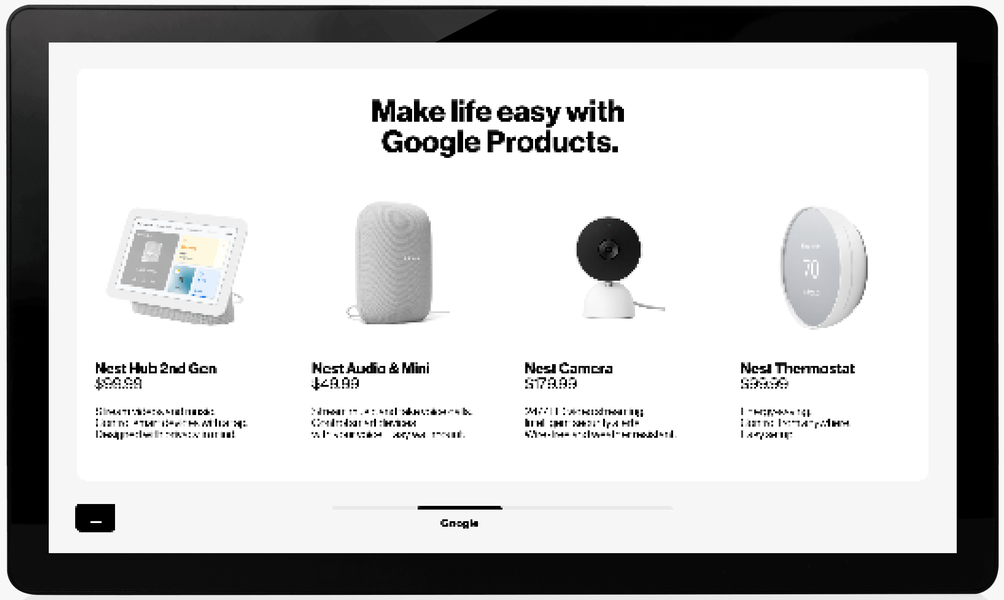



Recommendation
Tell us about your role to see personalized options.
Verizon Business
Check out our full range of Verizon business products.
Español

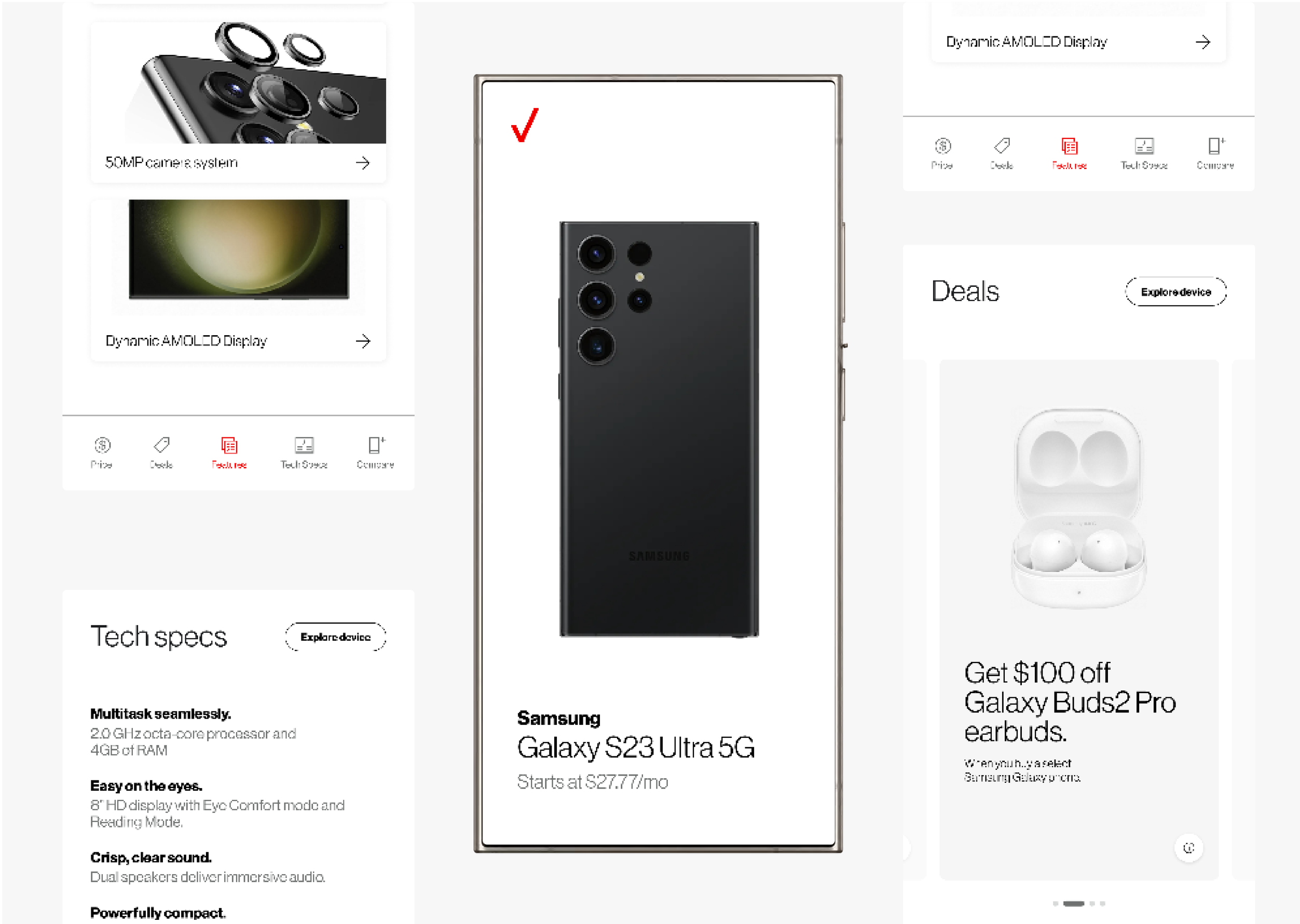
Designed an interactive experience for a 15” touchscreen to showcase Verizon’s Home Internet products.







Led the redesign of the “Device Showcase experience,” Verizon’s key retail touchpoint, enhancing user experience and brand alignment through modern UI/UX principles.



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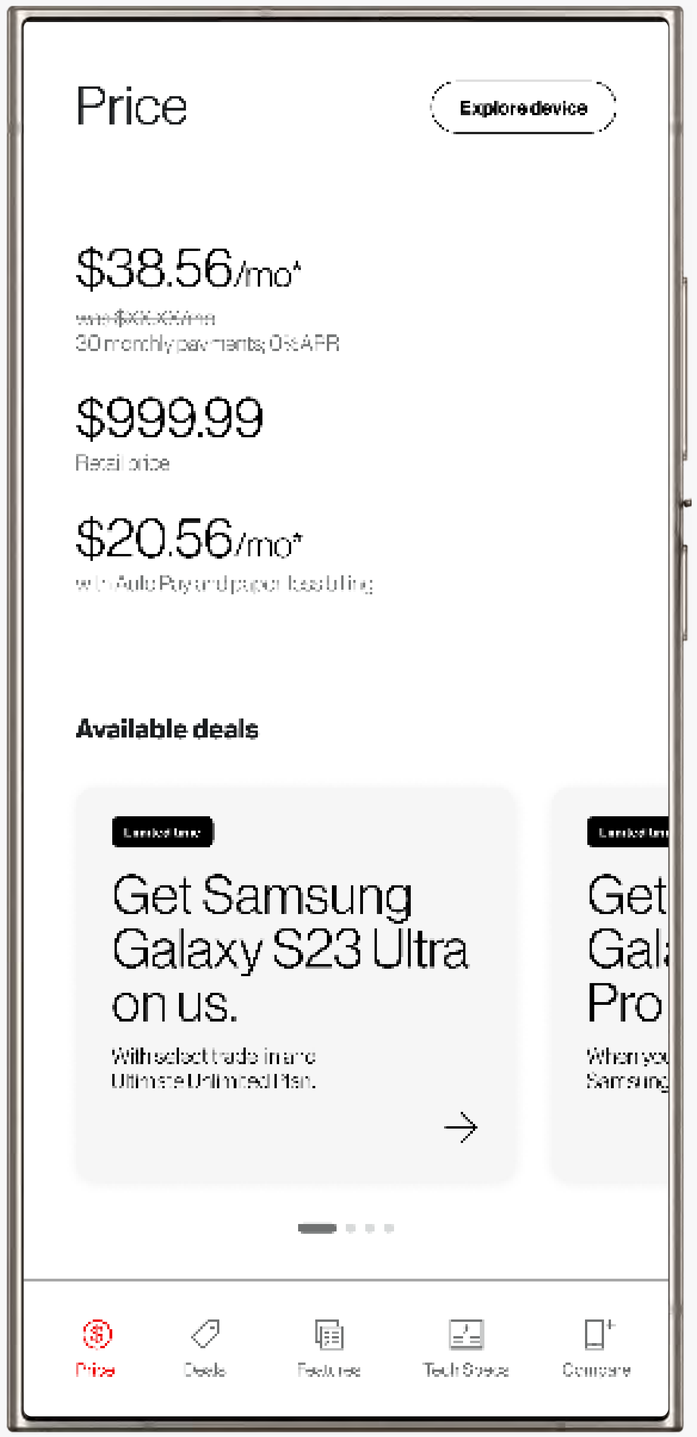

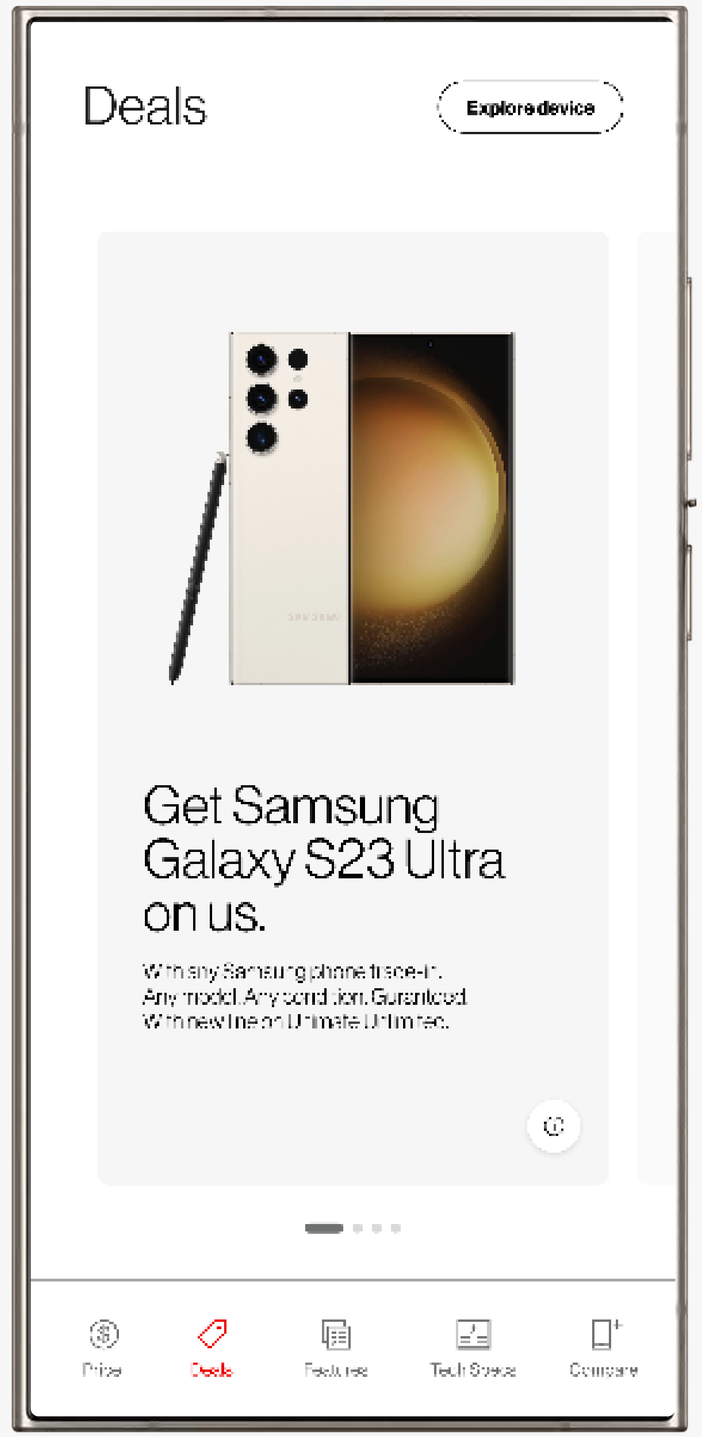

2022

Led the launch of the “Device Showcase 3.0” This Verizon-branded interface functions as a marketing tool for Verizon and its OEM partners, highlighting devices in retail stores and playing a key role in device launch campaigns.

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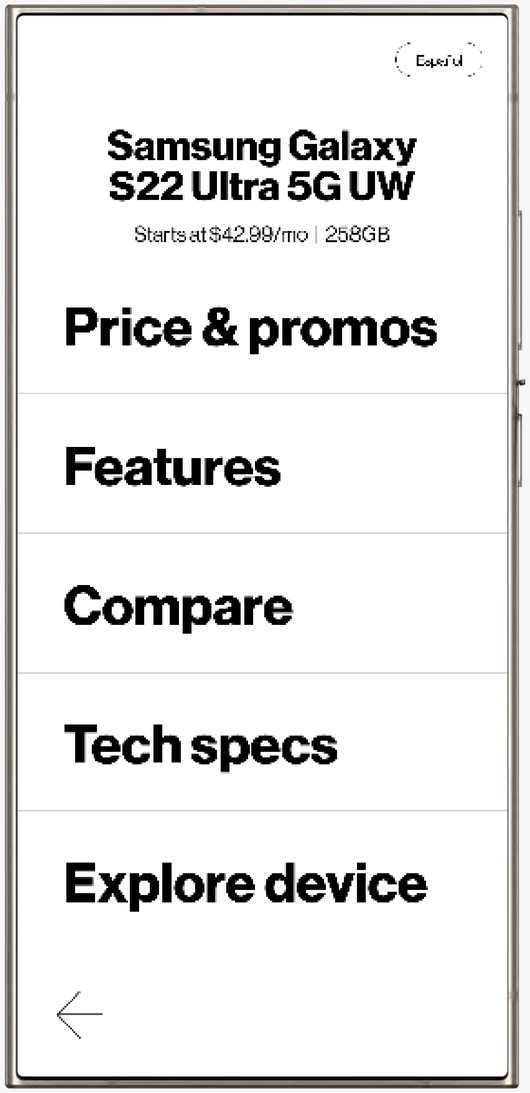
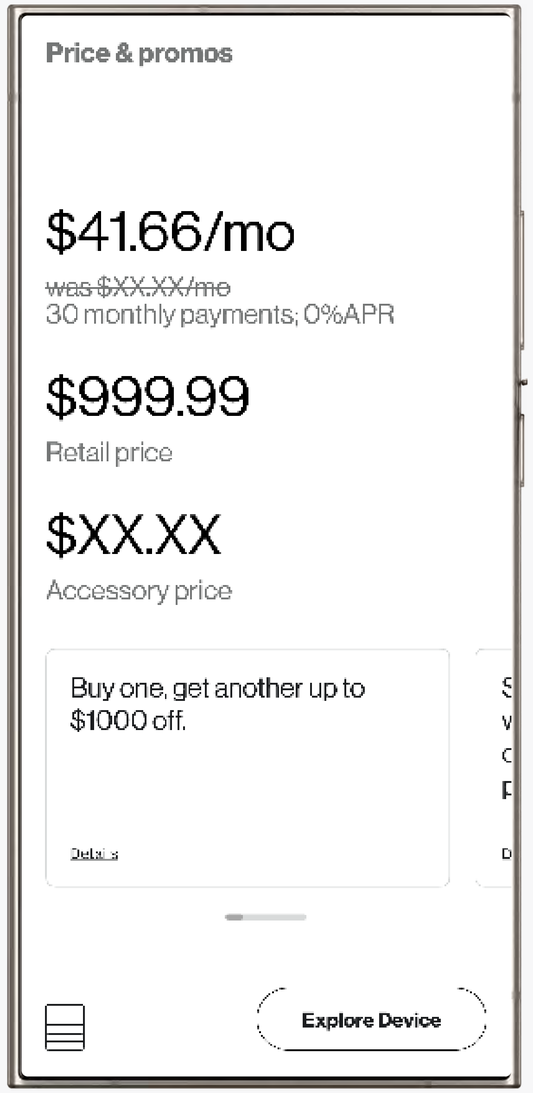
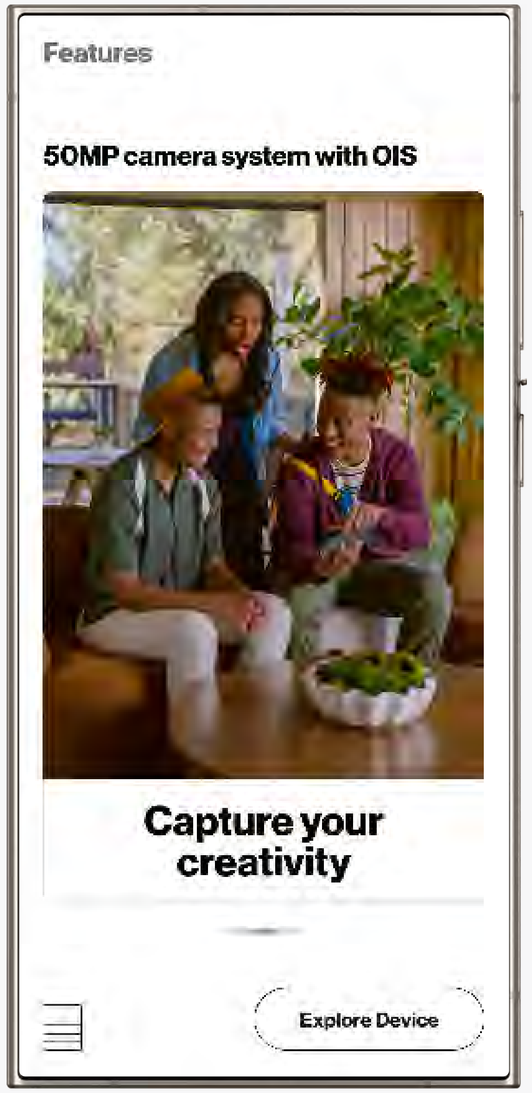
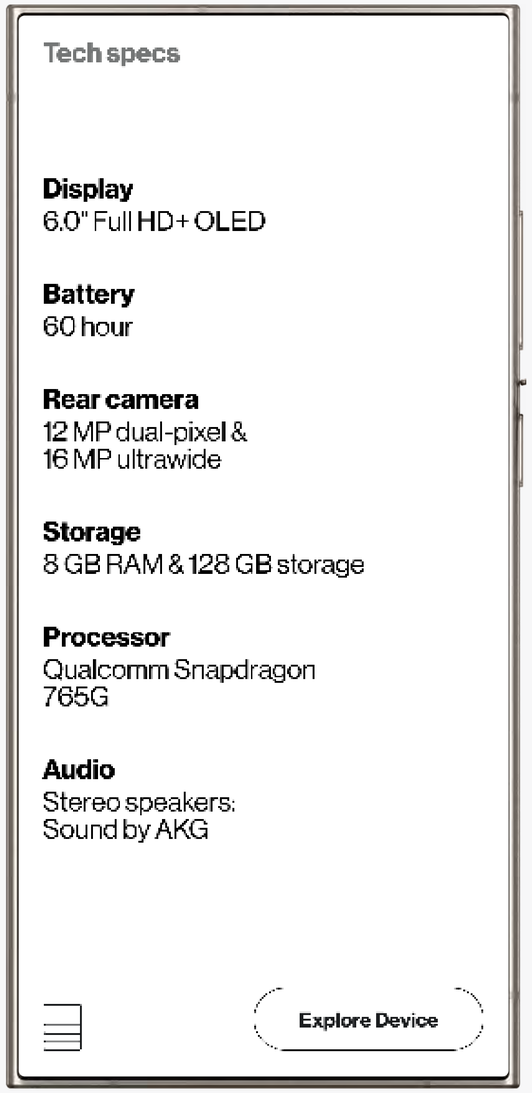








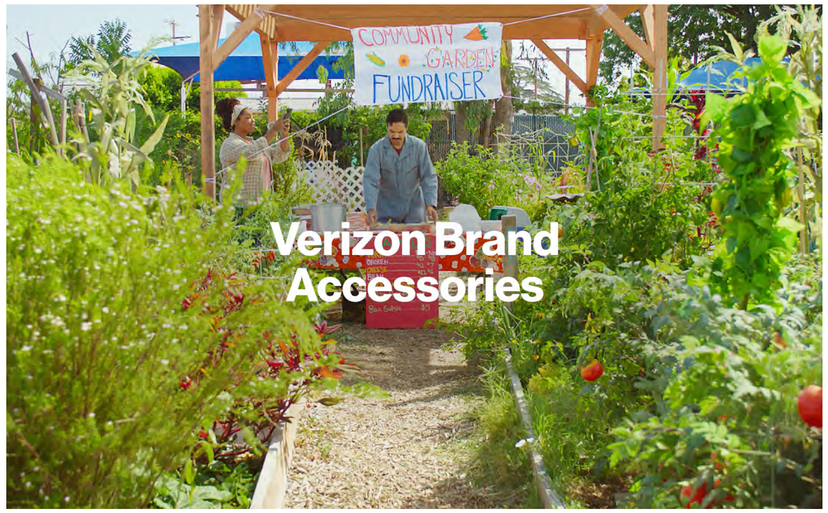
Verizon
Showcase art direction

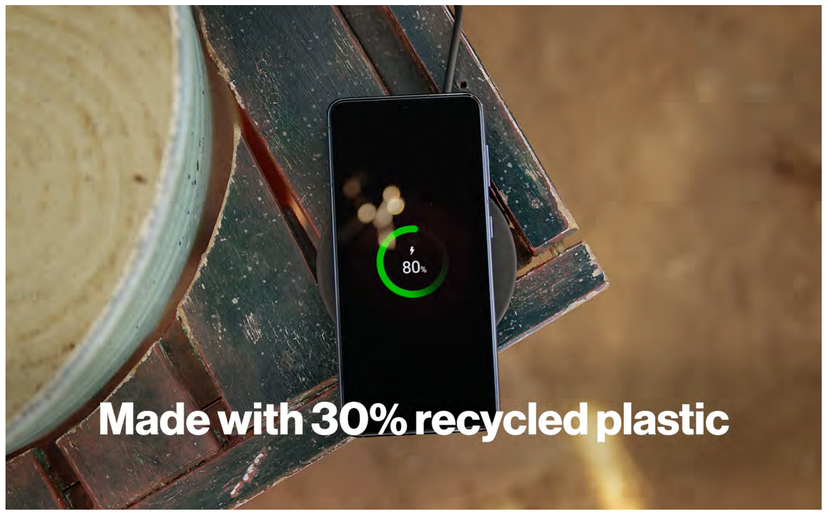
2022-Ongoing

Led art direction & conceptualized storyboards for immersive lifestyle videos, bringing Verizon mobile devices to life in relatable scenarios.

Art direction

Led art direction & conceptualized storyboards for immersive lifestyle videos, bringing Verizon mobile devices to life in relatable scenarios.



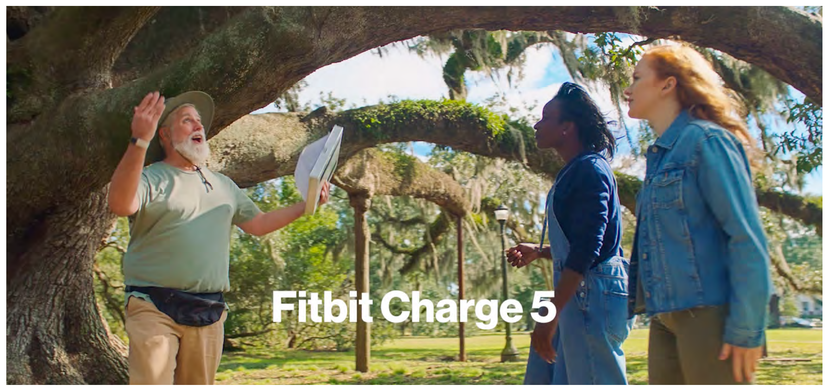


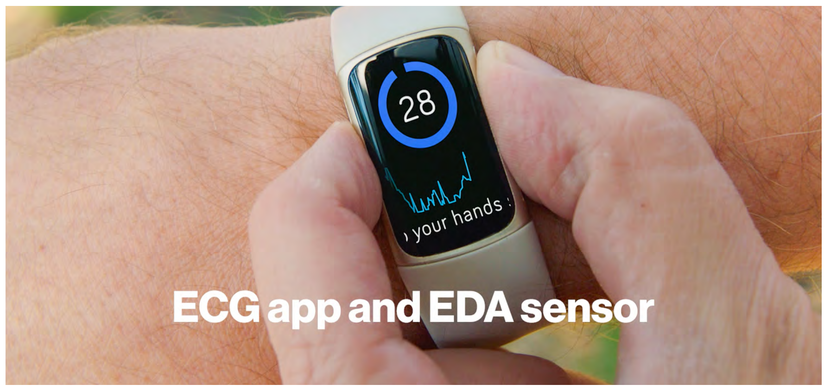
Verizon Showcase
<Fitbit devices>

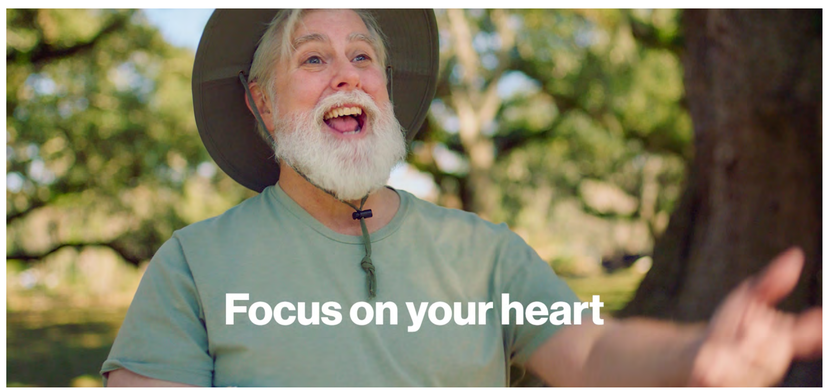
2023

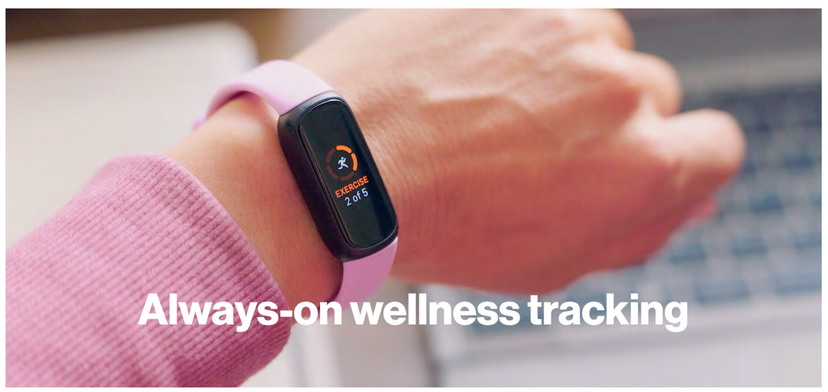
Led art direction & conceptualized storyboards for immersive lifestyle videos, bringing Verizon mobile devices to life in relatable scenarios.

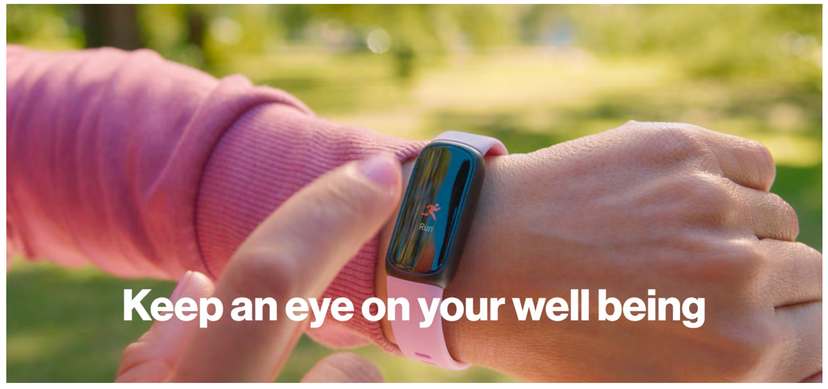
Art direction

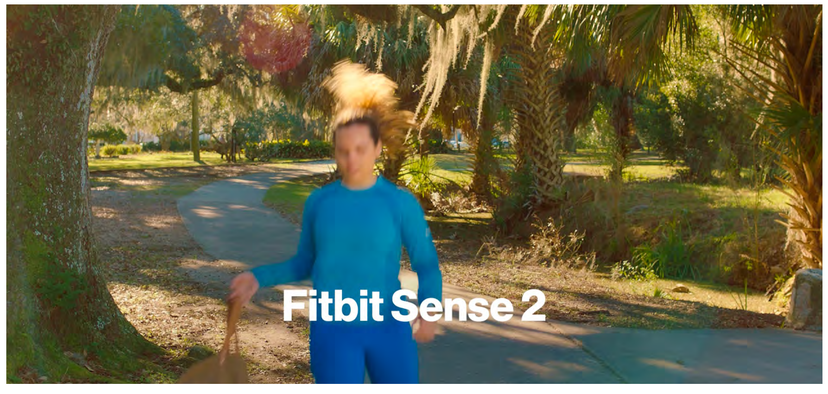


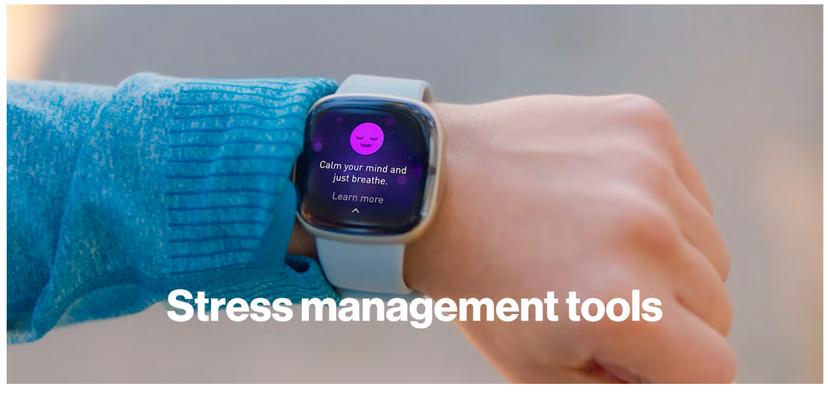


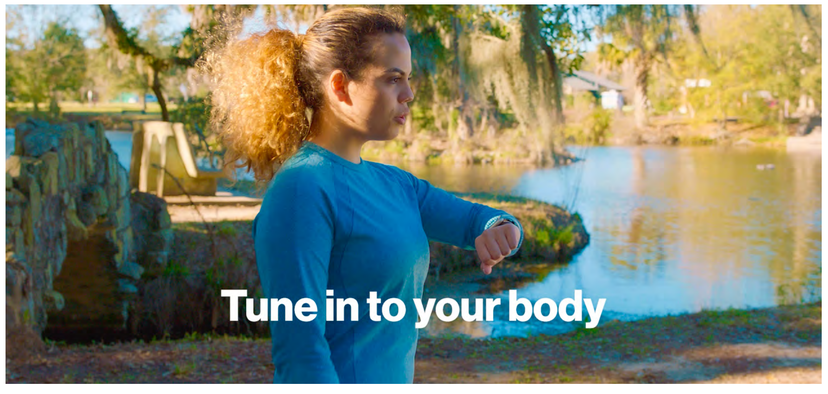












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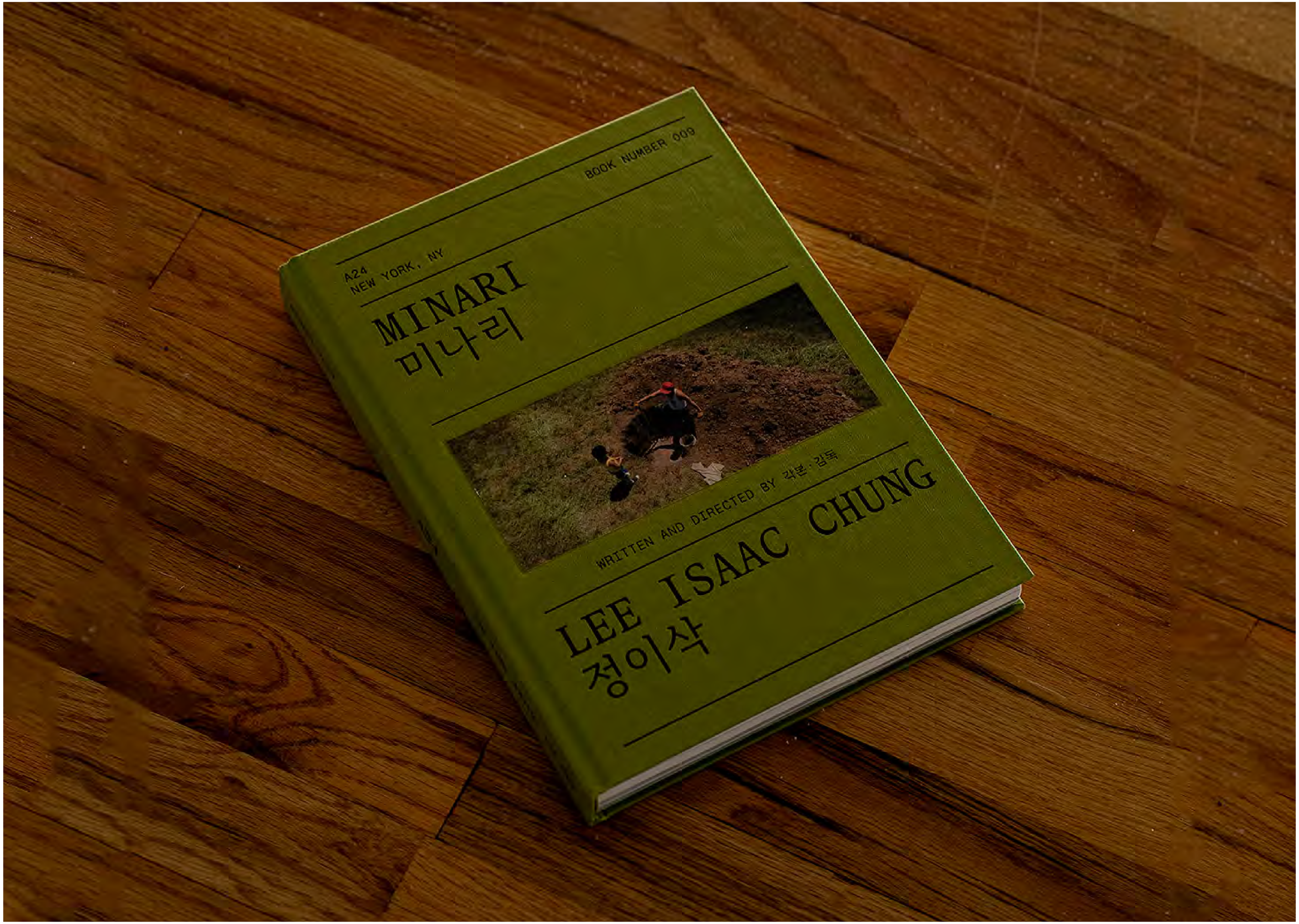


Designed in collaboration with Actual Source. Commissioned by A24 Films.

All dialogue in [brackets] indicates Korean language.

FADE IN:

INT. STATION WAGON - DAY (TRAVELING)
(YEAR 1983 - SPRING)

An Arkansas dirt road.

In the car is the Yi family, Korean American. DAVID (age 7-8) is in the back. He watches his mother, MONICA (age 35), at the wheel; she follows a 1980s U-HAUL up ahead.

MONICA
[Where is Daddy taking us?]

David looks to his older sister, ANNE (age 10-11), for an answer, but she's busy reading a book.

EXT. THE FARM - MEADOW - DAY

The U-Haul and the station wagon turn into a vast meadow. On the land is a SINGLE-WIDE TRAILER HOME. The vehicles park.

From the U-Haul emerges the dad, JACOB YI (age 37-40).

MONICA
[What is this place?]

JACOB
[What is this? This is home.]

David runs to the house and looks underneath. There, he sees:

DAVID
Wheels? Wheels? Whoa.

Mobile homes don't come with stairs. There's a three-foot climb to the front door. Jacob reaches up to open the door.

MONICA
[Really, what is this?]

Jacob laughs as he hoists Anne and David to climb:

INT. MOBILE HOME - DAY

It's decked out in early-'80s brown and yellow.

DAVID
WHOA. WHOA.

MONICA (O.S.)
[You said you'd find a house in a big town.]

David and Anne explore the empty house.

EXT. THE FARM - MEADOW - DAY (LATER)

Cicadas sing. David walks, staring in wonder at the meadow. Jacob and Anne follow. Monica lags behind, avoiding thorns.

MONICA
[And how far is the hatchery?]

JACOB
[The hatchery...? That way.]

MONICA
[I asked how far. Is there even a grocery store here?]

JACOB
[Come here. Take a look at this.]
(taking dirt in his hand)
[Look. Look at the color. This is why I picked this place.]

MONICA
[Because of the dirt color?]

JACOB
[This is the best dirt in America. We made a deal, remember?]
(to David, in a Korean accent)
Daddy's gonna make a big garden.

MONICA
(Korean accent)
"Garden??" Garden is small.

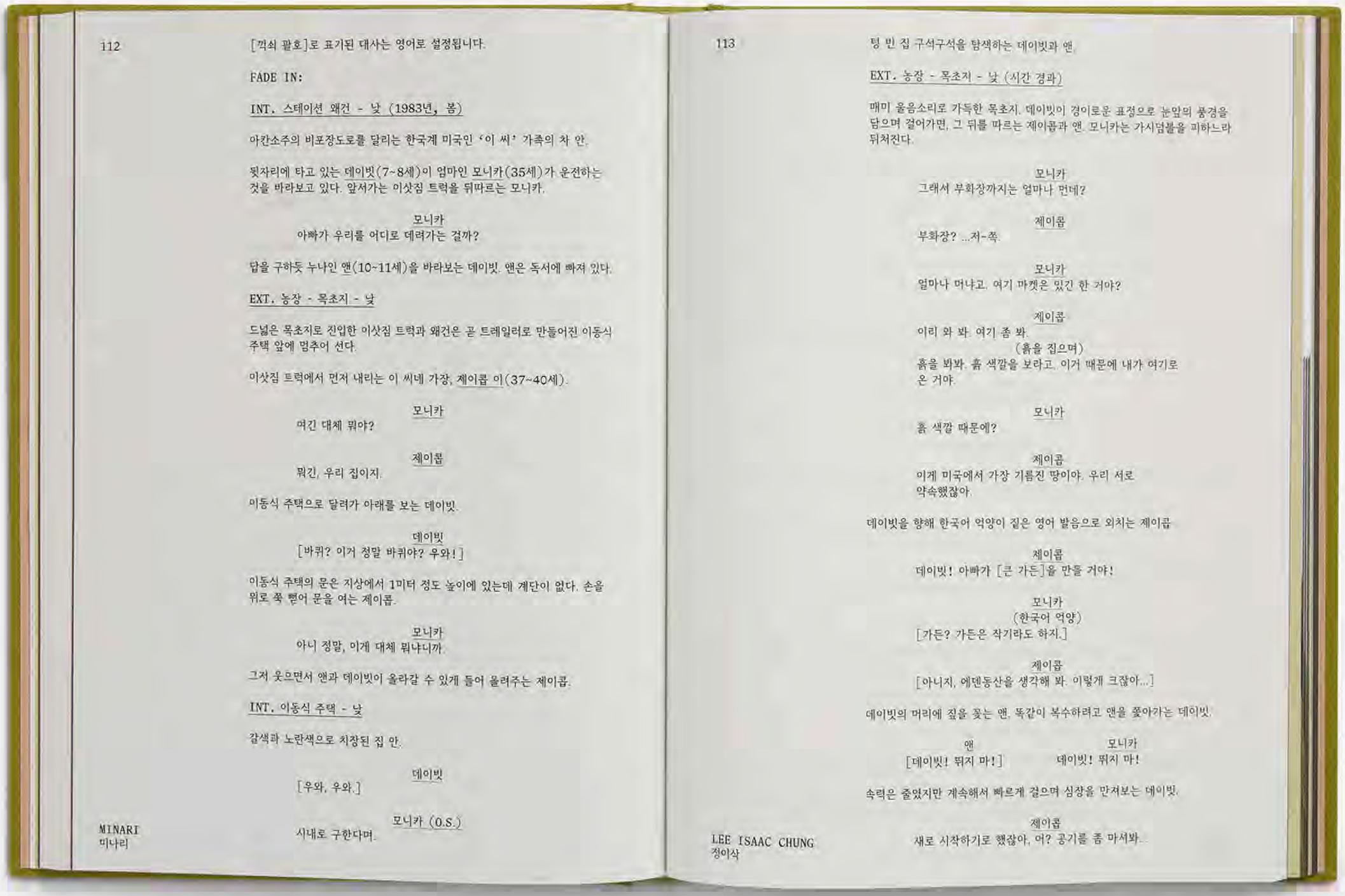
JACOB
Oh no, Garden of Eden. It was big like this...

Anne puts straw in David's hair, and then he chases Anne to do the same.

ANNE
David! No running!

MONICA
David! [DON'T run!]

David slows and feels his heart while walking quickly.



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[꺽쇠 괄호]로 표기된 대사는 영어로 설정됩니다.

FADE IN:

INT. 스테이션 왜건 - 낮 (1983년, 봄)

아칸소주의 비포장도로를 달리는 한국계 미국인 '이 씨' 가족의 차 안.

뒷자리에 타고 있는 데이빗(7~8세)이 엄마인 모니카(35세)가 운전하는 것을 바라보고 있다. 앞서가는 이삿짐 트럭을 뒤따르는 모니카.

모니카
아빠가 우리를 어디로 데려가는 걸까?

답을 구하듯 누나인 앤(10~11세)을 바라보는 데이빗. 앤은 독서에 빠져 있다.

EXT. 농장 - 목초지 - 낮

드넓은 목초지로 진입한 이삿짐 트럭과 왜건은 곧 트레일러로 만들어진 이동식 주택 앞에 멈추어 선다.

이삿짐 트럭에서 먼저 내리는 이 씨네 가장, 제이콥 이(37~40세).

모니카
여긴 대체 뭐야?

제이콥
뭐긴, 우리 집이지.

이동식 주택으로 달려가 아래를 보는 데이빗.

데이빗
[바퀴? 이거 정말 바퀴야? 우와!]

이동식 주택의 문은 지상에서 1미터 정도 높이에 있는데 계단이 없다. 손을 위로 쭉 뻗어 문을 여는 제이콥.

모니카
아니 정말, 이게 대체 뭐냐니까.

그저 웃으면서 앤과 데이빗이 올라갈 수 있게 들어 올려주는 제이콥.

INT. 이동식 주택 - 낮

갈색과 노란색으로 치장된 집 안.

데이빗
[우와, 우와.]

모니카 (O.S.)
시내로 구한다며.

113

텅 빈 집 구석구석을 탐색하는 데이빗과 앤.

EXT. 농장 - 목초지 - 낮 (시간 경과)

매미 울음소리로 가득한 목초지. 데이빗이 경이로운 표정으로 눈앞의 풍경을 담으며 걸어가면, 그 뒤를 따르는 제이콥과 앤. 모니카는 가시덤불을 피하느라 뒤처진다.

모니카
그래서 부화장까지는 얼마나 먼데?

제이콥
부화장? ...저-쪽.

모니카
얼마나 머냐고. 여기 마켓은 있긴 한 거야?

제이콥
이리 와 봐. 여기 좀 봐.
(흙을 집으며)
흙을 봐봐. 흙 색깔을 보라고. 이거 때문에 내가 여기로 온 거야.

모니카
흙 색깔 때문에?

제이콥
이게 미국에서 가장 기름진 땅이야. 우리 서로 약속했잖아.

데이빗을 향해 한국어 억양이 짙은 영어 발음으로 외치는 제이콥.

제이콥
데이빗! 아빠가 [큰 가든]을 만들 거야!

모니카
(한국어 억양)
[가든? 가든은 작기라도 하지.]

제이콥
[아니지, 에덴동산을 생각해 봐. 이렇게 크잖아...]

데이빗의 머리에 짚을 꽂는 앤. 똑같이 복수하려고 앤을 쫓아가는 데이빗.

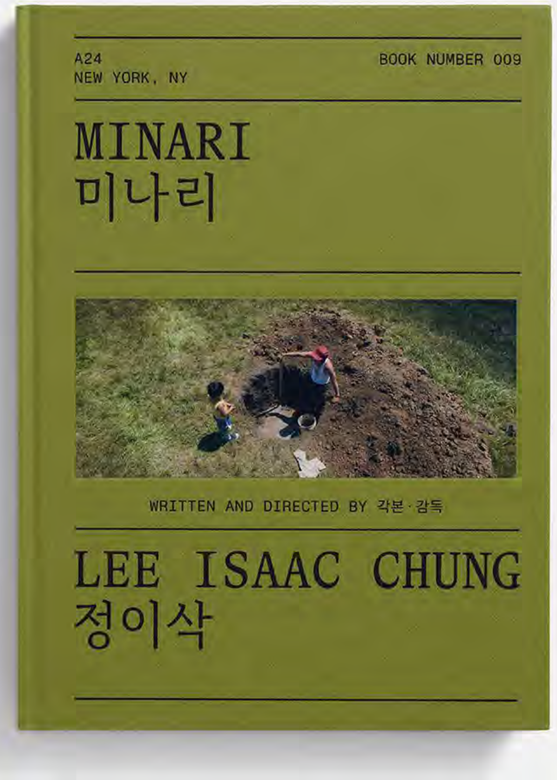
앤
[데이빗! 뛰지 마!]

모니카
데이빗! 뛰지 마!

속력은 줄였지만 계속해서 빠르게 걸으며 심장을 만져보는 데이빗.

제이콥
새로 시작하기로 했잖아, 어? 공기를 좀 마셔봐.

Designed in collaboration with Actual Source. Commissioned by A24 Films.



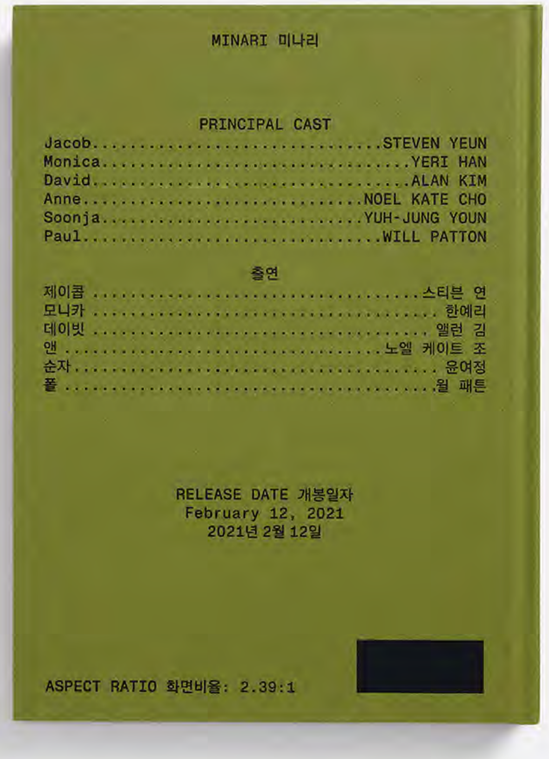


Image RIP: After Printing, Work & Planet Earth 2023 170 x 230 mm, 304 pages. Designed in collaboration with Geoff Han, Immanuel Yang, Ming Bai. Book

Image RIP: After Printing, Work & Planet Earth 2023 170 x 230 mm, 304 pages. Designed in collaboration with Geoff Han, Immanuel Yang, Ming Bai. Book 42

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ment of Special Economic Zones throughout the country, which offered foreign companies incentives to conduct busi-
Views of Venice from "Window of the World" series by Luke Casey / Luke Casey的《世界之窗》系列的威尼斯
50
51
freely than their sanctioned counterparts.[1] It is knowing this that some companies will willingly endorse fakes, or at least take a tolerant approach when dealing with
國擺脫非法仿冒及盜竊知識產權的惡劣形象，其中一項措施是將此類生產較不體面的部分，遷移到更偏遠隱蔽的地方，眼不見為淨【注2】。深圳
82
83
and shop window display armatures, they sometimes ring more exotic—*La Boxe ou La Vie*, *Nordic Interiors*—and might also feature brand names such as Prada, Vogue, or TOM FORD. Pick any of these often-oversized tomes off of their shelves
104
105
borders in succession, we were only made to see how hopelessly interdependent and entangled we all really are. Those who have marveled at the speed and might of China's expansion and adaptation have also been quick to point out its attending fractures and slippages. The affront on fakes and the establishments that host them partakes in the larger scale adoption of a techno-orientalist lens, which sees China as technologically advanced, highly skilled, desirable, and yet alien: an epicenter of questionable or sub-par production and standards whose products threaten
142
143
involved in the manufacture of products.
Early on in my experience of working with Artron, I was in the process of bidding out a quotation with them when their responses started to become slower and slower. I later learned that half of the factory had been reserved for six months to print an Apple publication. On Apple's online shop, the book, *Designed by Apple*, is described as chronicling 20 years of Apple, made with "specially milled German paper," and costing 300 USD per copy. However, there is no mention that it was printed in China.
Over the years, I've worked with various printers in China and Hong Kong, in industrial factories on the outskirts of cities. Many Chinese towns and satellite cities are often devoted to the production of single items and I once worked with a printer in a small town devoted only to printing cigarette boxes. The factory conditions were poor, workers and their families all worked and lived on-site, and the town had a single dirt road with a few restaurants and stores.
162
163
OUR MISSION IS TO MAKE THE RARE COMBINATION BETWEEN CREATIVITY TOP SERVICE REALLY WORK
ABOLISH THE WAGE SYSTEM
ABOLISH THE STATE
PRINTING CO-OP
I.U. #50 DETROIT
ALL POWER TO THE WORKERS

negotiating ungers 2.
the oberhausen institute and the
materiality of the social

2023

120 x 170 mm, 236 pages.
Designed in collaboration with Geoff Han. Commissioned by Common Room.

Book

the oberhausen institute is undoubtedly the young ungers' most important project, and there are a number of reasons for this. for one, it is the first building for which he was solely responsible after leaving his first partner helmut goldschmidt in january 1955.[1] furthermore, it is a public building that was initiated by an ambitious client and based on an equally committed program. it is also a project that—due to the long planning process—delineates ungers' shift away from the eiermann school, and his critical engagement with NEW BRUTALISM.[2] and lastly, it is a project that marks the convergence of a number of references, which become tangible in the brief collaboration with STEFAN WEWERKA and LUDWIG LEO in cologne while at the same time transcending their particular presence.

in the second half of 1955, ungers brought the two young architects wewerka and leo in to join his firm, both of whom were later to become unconventional and important figures in postwar german architecture, each in his own unique way. leo (1924–2012) became known for a very few highly idiosyncratic buildings that marked him as an experimental designer of the long 1960s.[3] his most popular project, which has recently been restored, is the so-called umlauftank 2—a laboratory facility for testing ship models, painted entirely in blue and pink, a monumental machine/house hybrid located in the heart of old west berlin.[4] leo's major work is located on the river havel on the western outskirts of the city, where he built a triangular high-rise building with a 44-degree inclined façade for berlin's lifeguard association. he integrated a lift into the building's sloping façade, with the help of which small rescue boats can be lifted directly out of the water and stored on eight levels of the building. wewerka (1928–2013) increasingly turned to the fine arts and design as early as the late 1950s, but caused an architectural sensation in 1965 with his unrealized design for the suburban berlin residential district ruhwald, in which he attempted to combine "the urban quality of the functionally mixed historic quarters with the architectural structures of the modern housing developments of the 1920s" on the scale of a strictly linear large housing estate.[5] although leo and wewerka's actual collaboration with ungers cannot even be dated exactly, projects

1 jasper cepl, *oswald mathias ungers: eine intellektuelle biographie* (köln: walther könig, 2007), 45.

2 ibid.

3 fundamental to leo: antje buchholz et al., eds., *ludwig leo: aus-schnitt* (london: architectural association, 2015). the book is based on the author's many years of research on leo, which culminated in a phd at eth zürich in 2016.

4 see the current publication on the completion of the renovation work: wüstenrot stiftung, ed., *ludwig leo: umlauftank 2* (leipzig: spector books 2020).

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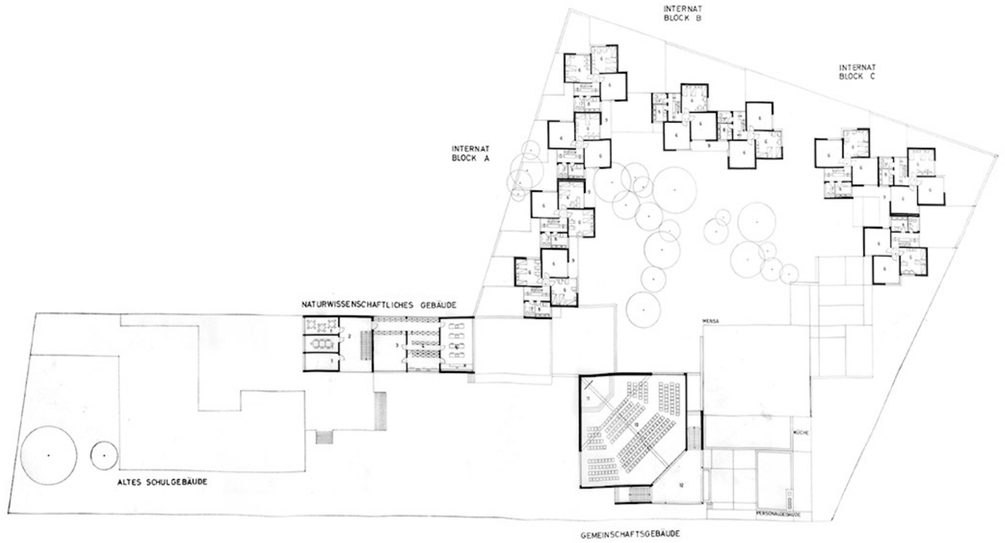

upper floor plan. in 1955, ungers drafted a plan which spelled out the most ambitious spatial program for the institute.

8

9

view of the dormitories from the courtyard.

view towards the main building from the dormitories.

all images p.82–112: oswald mathias ungers, oberhausen institute, 1953–1959.
image credit: ungers archiv für architekturwissenschaft, cologne.

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Disquietude. Architecture and Energy in Portugal | 2023 | 230 x 330 mm, 88 pages. Designed in collaboration with Geoff Han and Immanuel Yang. | Book | 46

Disquietude. Architecture and Energy in Portugal

2023

230 x 330 mm, 88 pages.
Designed in collaboration with Geoff Han and Immanuel Yang.

Book

새로움을 위한 반복
파샤드 파르잔키아 인터뷰
진행: 이슬비

이슬비
대학에서 디자인을 전공하고 오랫동안 그래픽 디자이너로 활동하며 음반 재킷, 영화 포스터 등을 제작했습니다. 그래픽 디자이너가 된 것은 아버지의 영향인가요? (그의 아버지도 그래픽 디자이너로 활동했다) 직장을 그만두고 순수미술로 전향해 전업 작가가 된 계기는 무엇인지 궁금합니다.

파샤드 파르잔키아
네, 아버지께서 저에게 많은 영향을 주셨고 그래픽 디자인과 예술 전반에 대해 눈을 뜨게 해 주셨습니다. 아주 어렸을 때부터 아버지는 저의 스승이자 멘토였어요. 부모님께서 영화에도 관심이 많으셔서 저는 네 살 때부터 영화관에 다니며 많은 이미지를 접할 수 있었죠. 테헤란에서 초등학교에 입학할 때 부모님이 미술 수업을 듣게 해 주셨는데, 제가 그 수업을 참 좋아했어요. 그래서 그 길을 가게 되었습니다. 제가 일을 그만둔 계기는 따로 없습니다. 그림에 더욱 집중하려다 보니 자연스럽게 전업 작가가 되었지요.

이란에서 태어나 어린 시절 덴마크에서 성장하면서 정체성에 엄청난 혼란을 겪었을 것으로 예상됩니다. 이란 출생이라는 점이 당신의 정체성에서 큰 영향을 미쳤을 텐데요. 동시에 다양한 원천 중의 하나로 느껴지기도 합니다. 분열되고 복합적인 정체성이 오히려 다원적인 가치를 존중하게 되는 발판으로 작용했는지요? 자신의 정체성에 대해서 어떻게 생각하시나요?

매우 흥미로운 질문입니다만 제 대답이 충분할지 모르겠습니다. 정체성은 개념적으로 대단히 복잡한 문제니까요. 일반적으로 말하자면 저는 우리 모두 살아가면서 정체성의 문제를 겪는다고 생각합니다. 제 경우에는 나이가 들고 어른이 되면서 정체성에 대해 더 많이 생각하게 되었습니다.

결국 우리가 어디에 살고 어떻게 보이느냐에 따라 인생의 장애물에 직면할 가능성이 달라진다고 말할 수 있을 것 같군요.

이번 전시의 콘셉트는 무엇인가요. 전시 제목인 <Ten Thousand Eyes (만 개의 눈)>은 어떤 것에 주안점을 두었는지 설명 부탁드립니다.

전시의 제목은 초기 아이디어에서 나왔습니다. 저는 아이디어를 믿습니다. 아이디어에 집중하면, 그 아이디어에서 우리가 표현하는 데 필요한 모든 것이 나올 수 있다고 생각합니다. '만 개의 눈'은 무한함과 인간다움을 다루는 방식이고, 이 두 개념을 하나의 제목으로 담아내려고 했습니다.

당신의 회화는 유연하고 유동적으로 보입니다. 한편으로 새, 인물의 얼굴 등 반복적인 요소가 자주 등장하는데 그 이유가 무엇인가요?

저는 이미지 속의 반복을 좋아합니다. 인생은 반복과 균형이라고 생각합니다.

미국의 힙합 가수 투팍과 싱어송라이터 밥 딜런, 영화감독인 압바스 키아로스타미와 라이너 베르너 파스빈더, 13세기 페르시아 시인 루미와 스웨덴 시인 군나르 에켈뢰프 등, 당신은 영화, 문학, 음악, 미술, 정치, 역사, 철학 등 경계를 넘나들며 여러 방면에서 흥미를 느끼고 영감을 받는 것으로 알려져 있습니다. 당신에게 영감을 주는 것들의 공통점이 있다면 무엇이라고 생각하나요? 아니면 그러한 공통점을 찾는 것을 거부하고 위계질서 없이 많은 것으로부터 영향을 받고 이에 대해 반응하고자 하는지요?

후자에 가깝다고 할 수 있겠네요. 저는 제 삶의 바깥에서 오는 다양한 자극으로부터 많은 영향을 받습니다. 제 작업은 주변 환경과 경험에 반응하는 방식인 것 같습니다.

당신의 작업에서 정치적이고 실천적인 면모는 무엇이라고 생각하나요?

제게는 정치적인 면이랄 게 없습니다. 제 그림 역시 정치적인 면이 전혀 없고요. 하지만 일단 그림이 완성되고 나면 제 손을 떠나 작품 자체로서 생명력을 갖게 되고, 그러면 많은 것이 보는 사람의 눈에 따라 달라집니다. 저는 이미지를 만들려고 노력하고, 그것을 어떻게 그림으로 발전시킬지에 몰두합니다. 잘은 모르지만 아마 문학가나 음악가가 하듯이, 저는 시각 언어를 통해 주변 상황에 반응하는 것이라 생각합니다.

회화뿐 아니라 스크린 판화, 조각, 설치 등 다양한 매체로 작업하시는데요. 이것은 회화의 확장된 버전인지, 매체별 특성에 관심이 있는 것인지 궁금합니다. 영화를 무척 좋아하신다고 알고 있는데요. 향후 영상이나 영화를 만들 생각도 있으신가요?

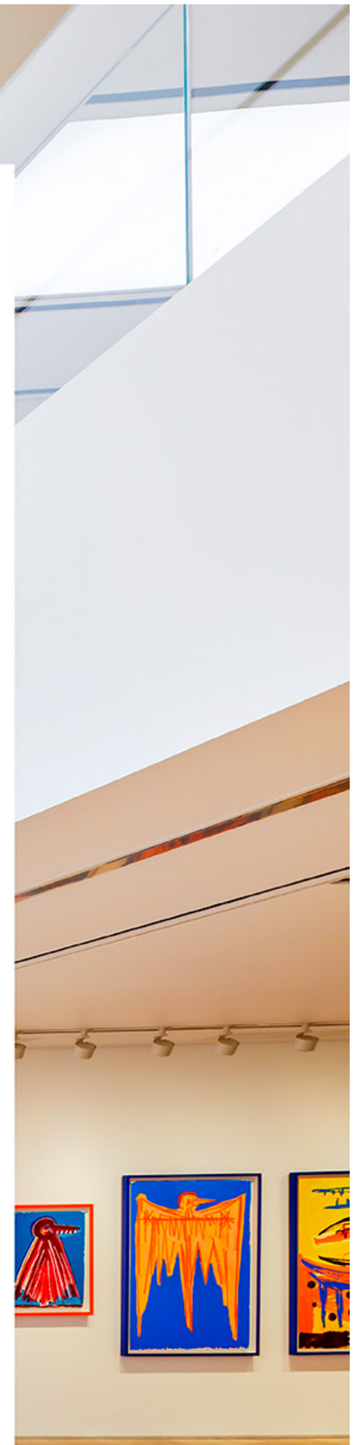
"말이 아니라 행동이 당신을 드러낸다"라는 말이 있지요. 저는 제가 아니라 저의 작업 자체가 스스로 말하기를 원합니다. 그래서 저는 제가 앞으로 무엇을 할지 생각하는 것에 너무 집중하지는 않으려고 합니다. 하지만, 기억나는 가장 어린 시절부터 저는 항상 영화 제작, 감독, 사진가, 미술감독 등 영화의 시각적인 측면과 관련된 일을 하고 싶었던 게 사실입니다. 아직도 영화를 무척 좋아합니다.

회화는 다른 매체보다도 몸이 직접적으로 반응하는 감각적인 작업인데요. 이를 위해 수행성이 중요합니다. 작업을 할 때 루틴이 있는지요.

저는 작업할 때 루틴을 피하는 것을 좋아합니다. 삶 자체가 반복이기 때문에 저에게 작업은 반복되는 루틴으로 들어가는 '새로운 문을 찾는 것'입니다.

2018년부터 해마다, 한 해에도 몇 번의 개인전을 통해 신작을 발표하시는데요. 왕성한 활동의 원동력은 무엇인가요?

저는 그림 그리기를 좋아할 뿐, 다작하는 작가라고 생각하지 않습니다. 지속해서 작업하거나 계속해서 집중하는 수행성의 문제인 거죠.



Ghostship, 2022,
Acrylic, oil and oil-stick on canvas, 190 × 240 cm
p.42

Redeem, 2020,
Acrylic, oil and oil-stick on canvas, 250 × 150 cm
p.41

Tension of Arrival, 2022,
Acrylic, oil and oil-stick on canvas, 190 × 240 cm
p.43

Figure 1, 2022,
Acrylic, oil and oil-stick on 300g
Arches paper, 127 × 87 cm (framed)
p.44

Figure 4, 2022,
Acrylic, oil and oil-stick on 300g
Arches paper, 127 × 87 cm (framed)
p.45

Figure 3, 2022,
Acrylic, oil and oil-stick on 300g
Arches paper, 127 × 87 cm (framed)
p.46

Slow Eyes Yellow,
2022,
Acrylic, oil and
oil-stick on wood,
31.5 × 26 cm
p.38

Lightnin Eyes (Red),
2022,
Acrylic, oil and
oil-stick on wood,
40 × 30 cm
p.56

Lightnin Eyes (Red),
2022,
Acrylic, oil and
oil-stick on wood,
40 × 50 cm
p.57

Eyes 3,
2022,
Acrylic, oil and
oil-stick on wood,
39.5 × 19.5 cm
p.58

Eyes 1,
2022,
Acrylic, oil and
oil-stick on wood,
49 × 37 cm (framed)
p.39

Eyes 2,
2022,
Acrylic, oil and
oil-stick on wood,
49 × 37 cm (framed)
p.40

Figure 5, 2022,
Acrylic, oil and oil-stick on 300g
Arches paper, 127 × 87 cm (framed)
p.47

Figure 6, 2022,
Acrylic, oil and oil-stick on 300g
Arches paper, 127 × 87 cm (framed)
p.48

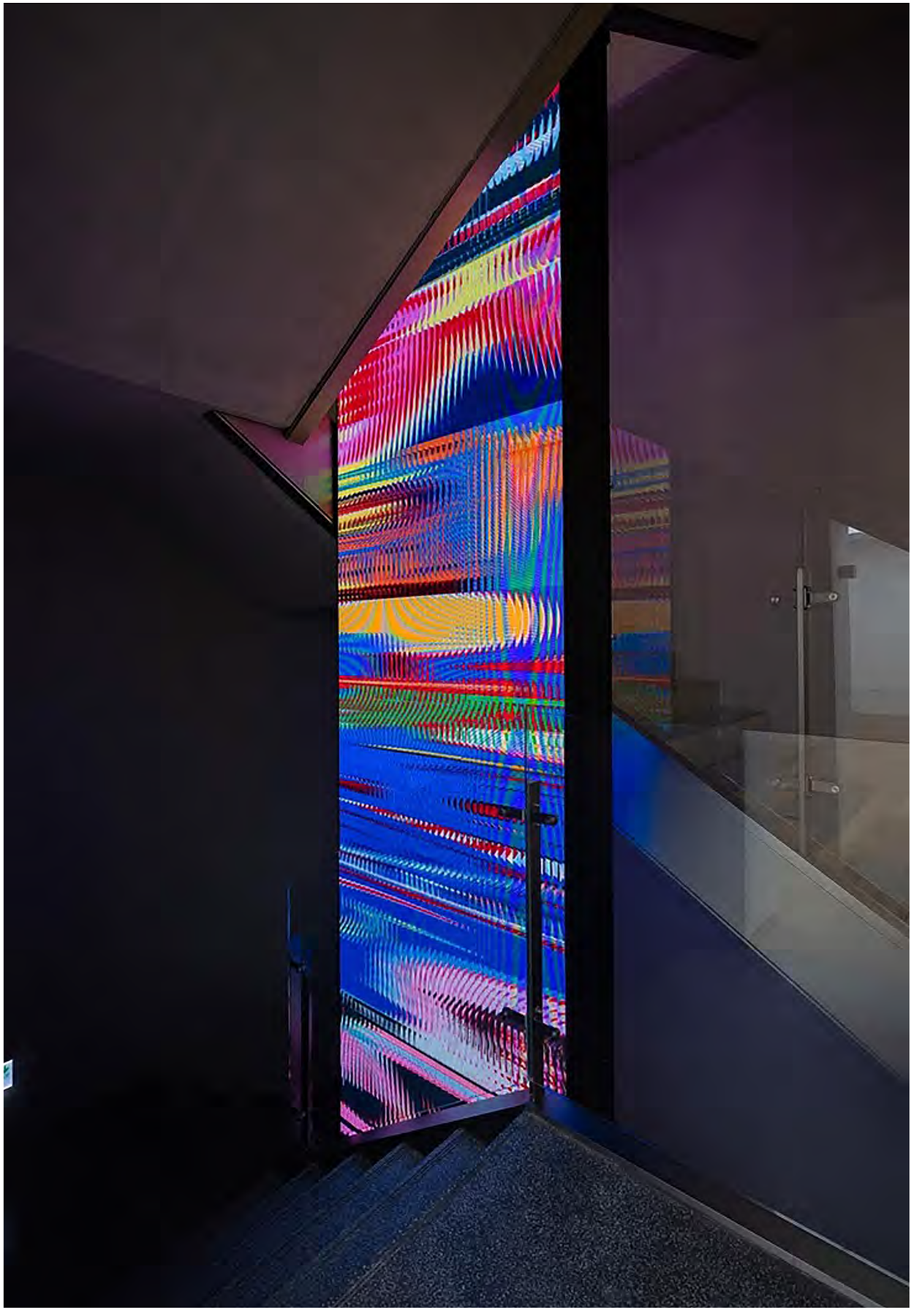
Figure 2, 2022,
Acrylic, oil and oil-stick on 300g
Arches paper, 127 × 87 cm (framed)
p.49

Farshad Farzankia's
solo exhibition
<Ten Thousand Eyes>

2022

Designed motion graphics for a monumental 32ft display using a custom Python image generator.

Motion design,
Creative coding

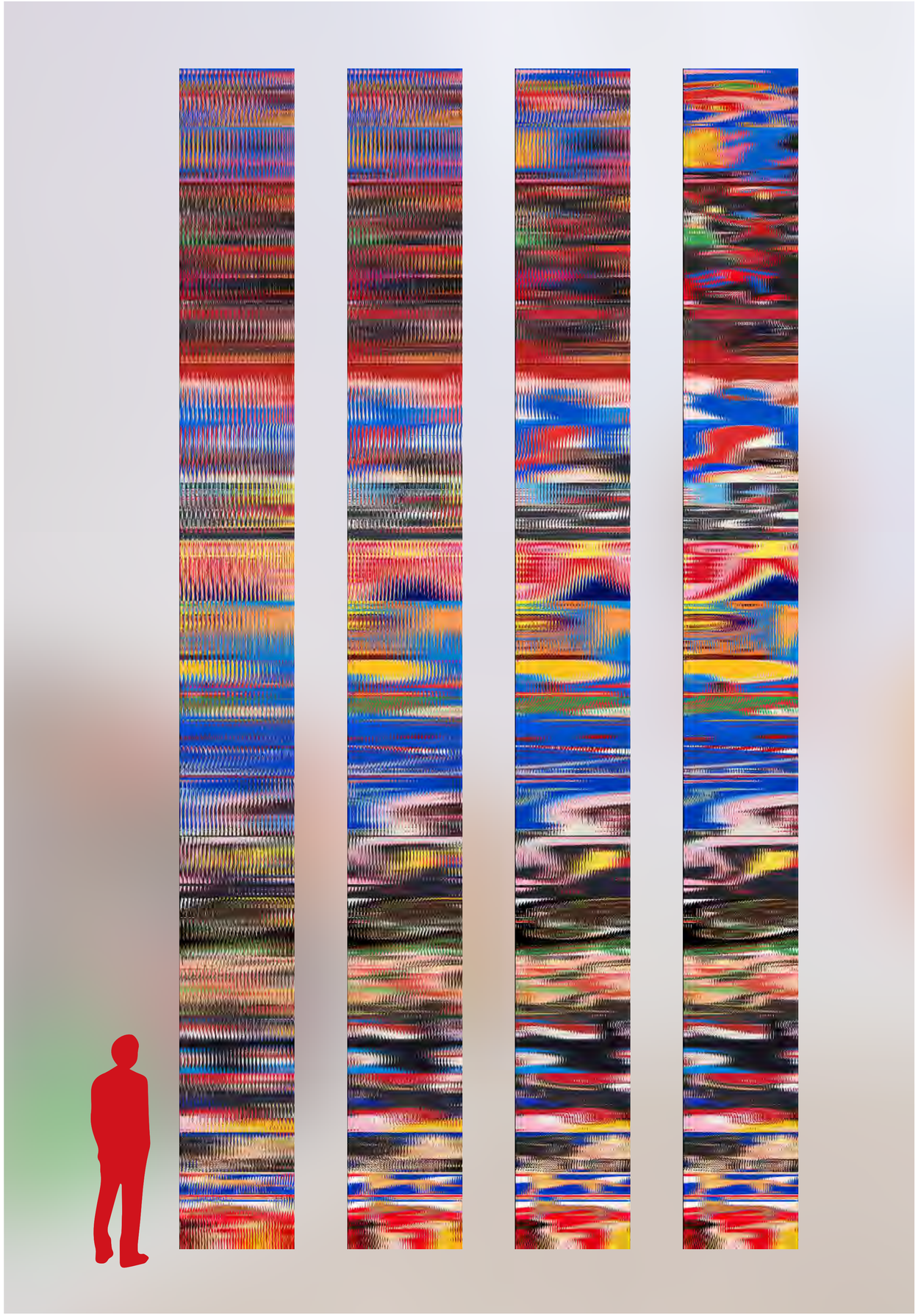


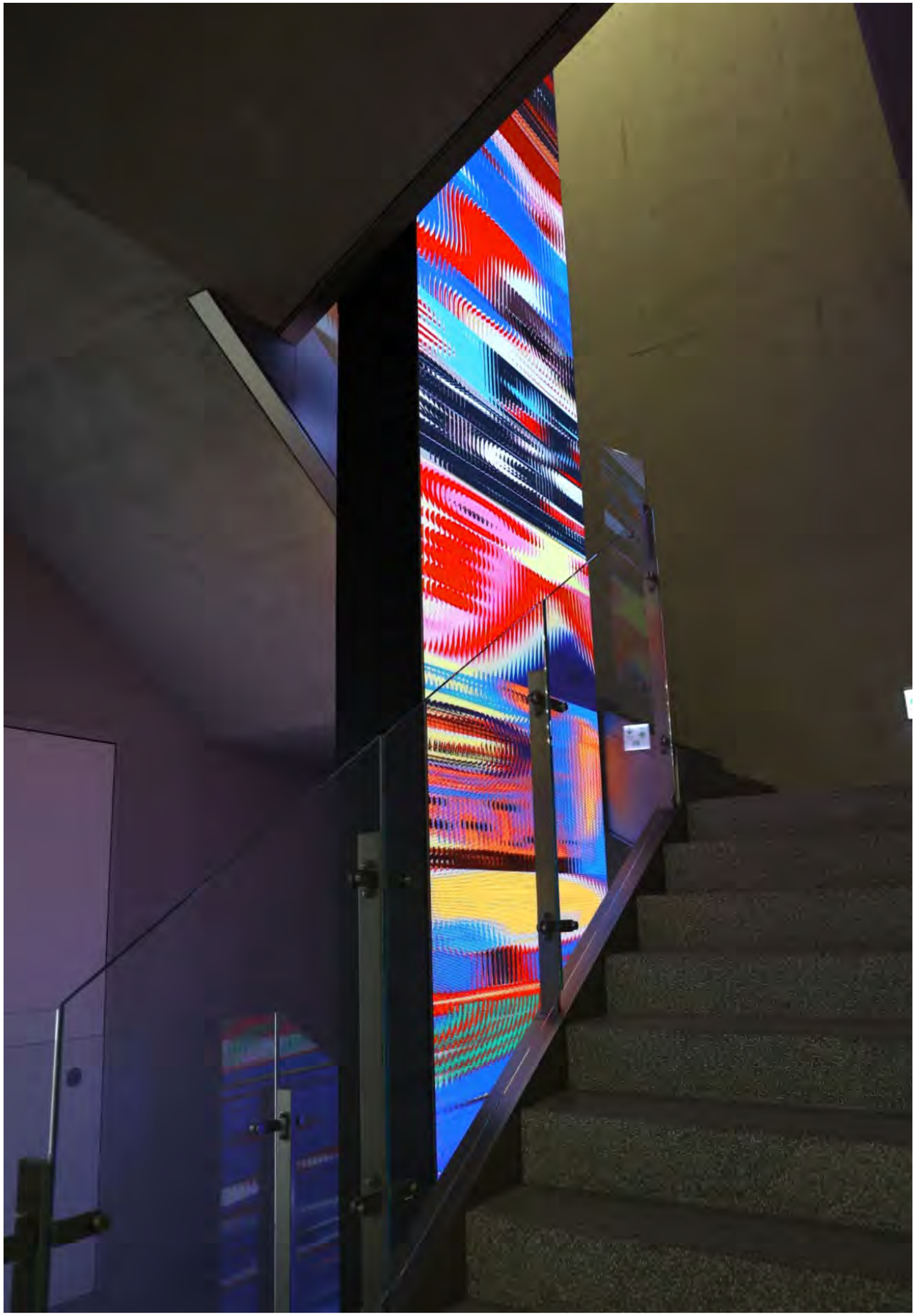
Farshad Farzankia's
solo exhibition
<Ten Thousand Eyes>

2022

Designed motion graphics for a monumental 32ft display using a custom Python image generator.

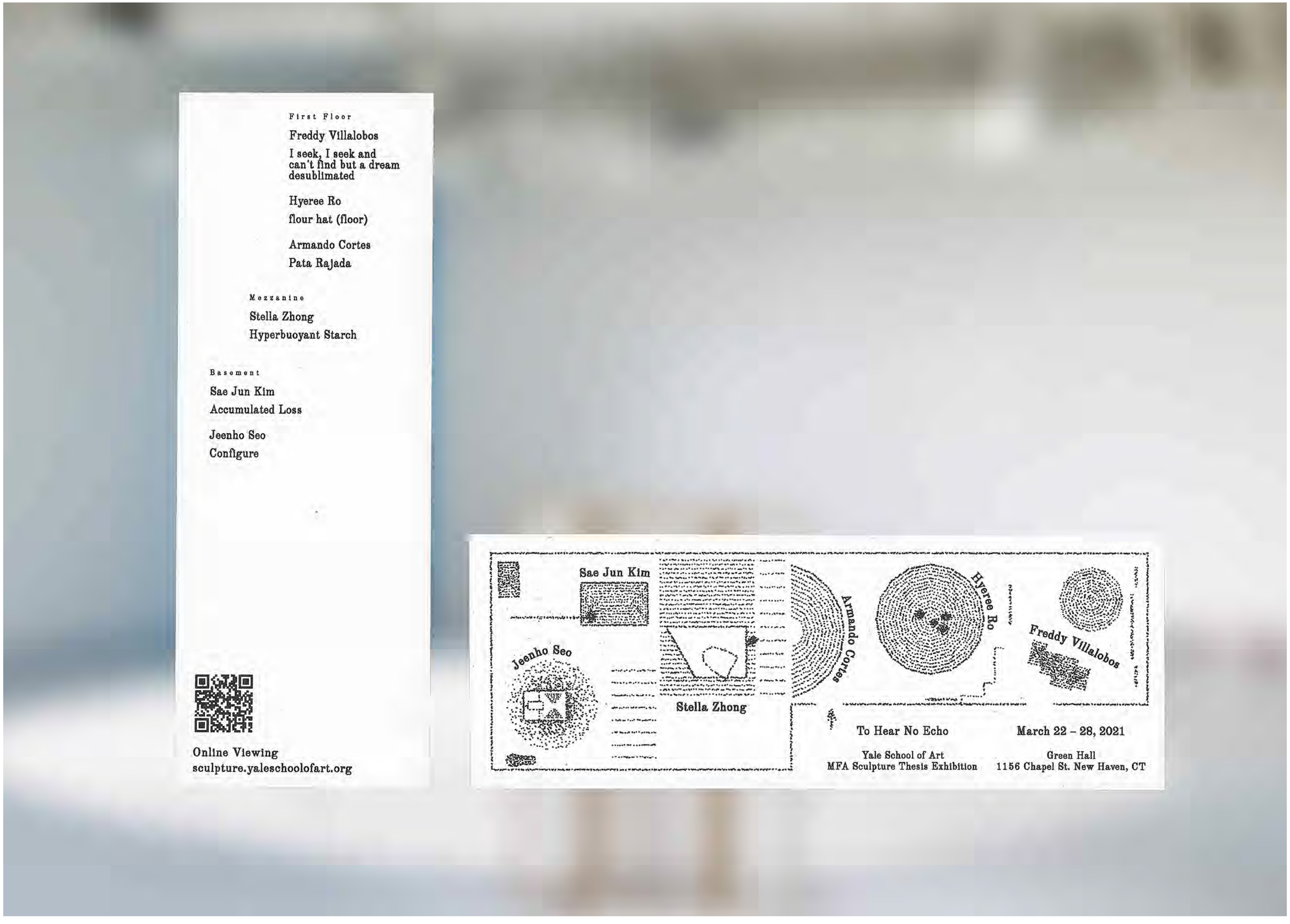
Motion design,
Creative coding

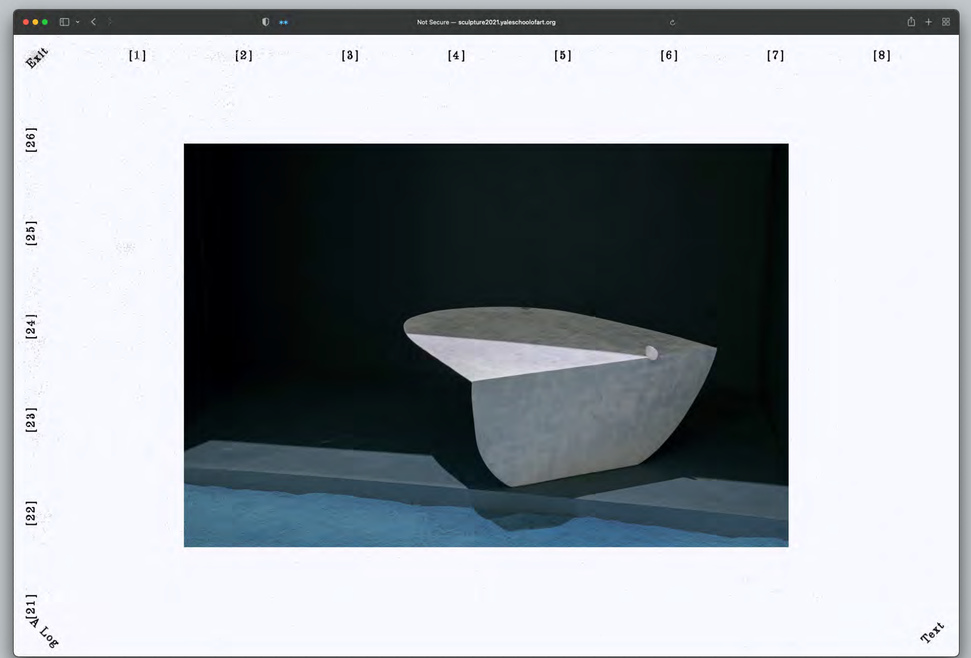


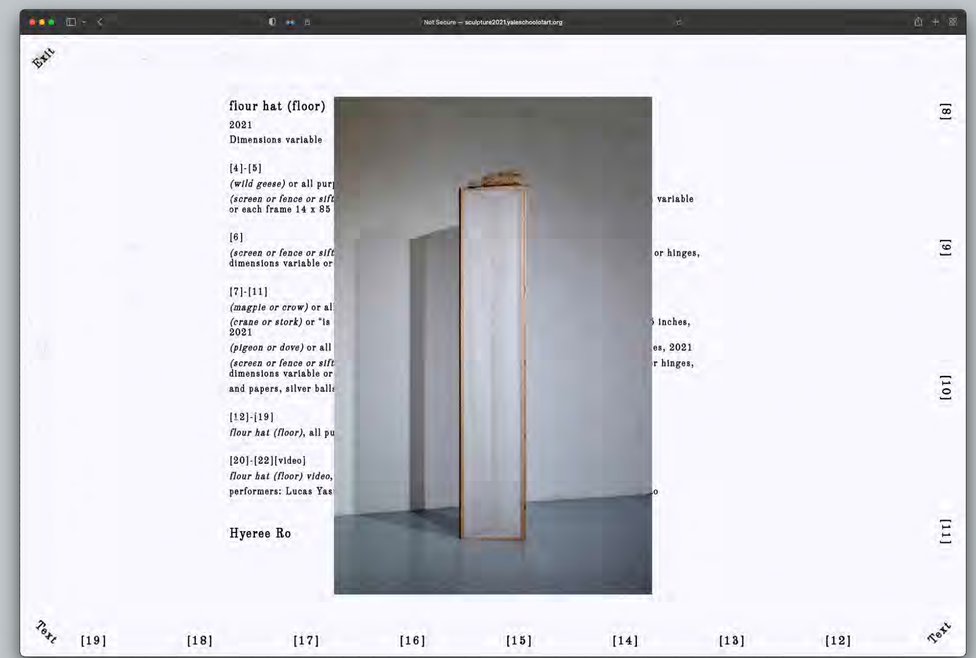


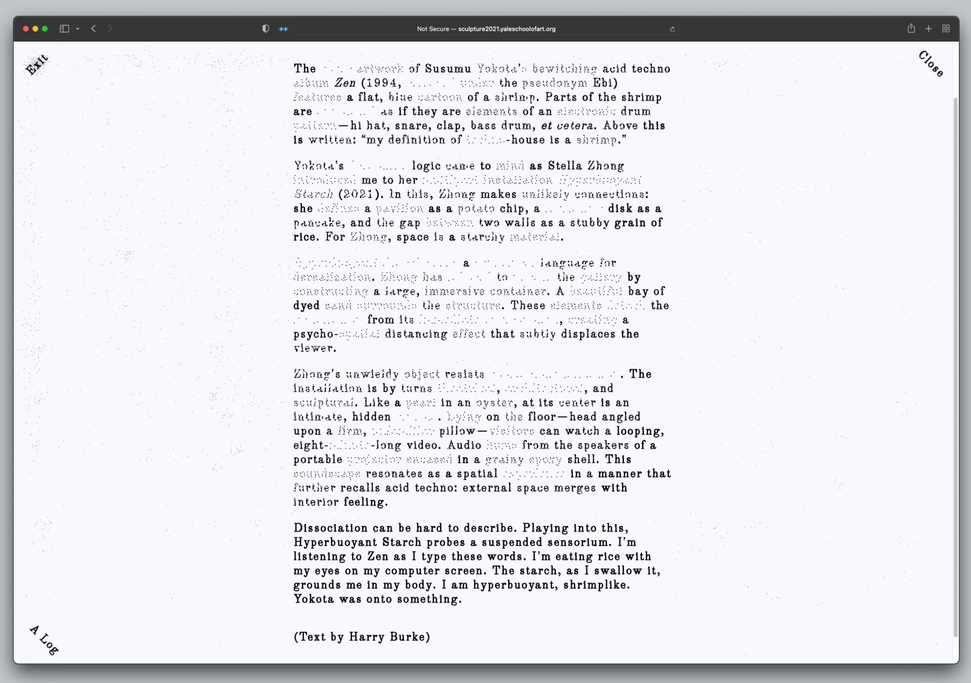
Exhibition identity designed for the Yale School of Art M.F.A. Sculpture Thesis show.
In collaboration with Mengqi Qian.

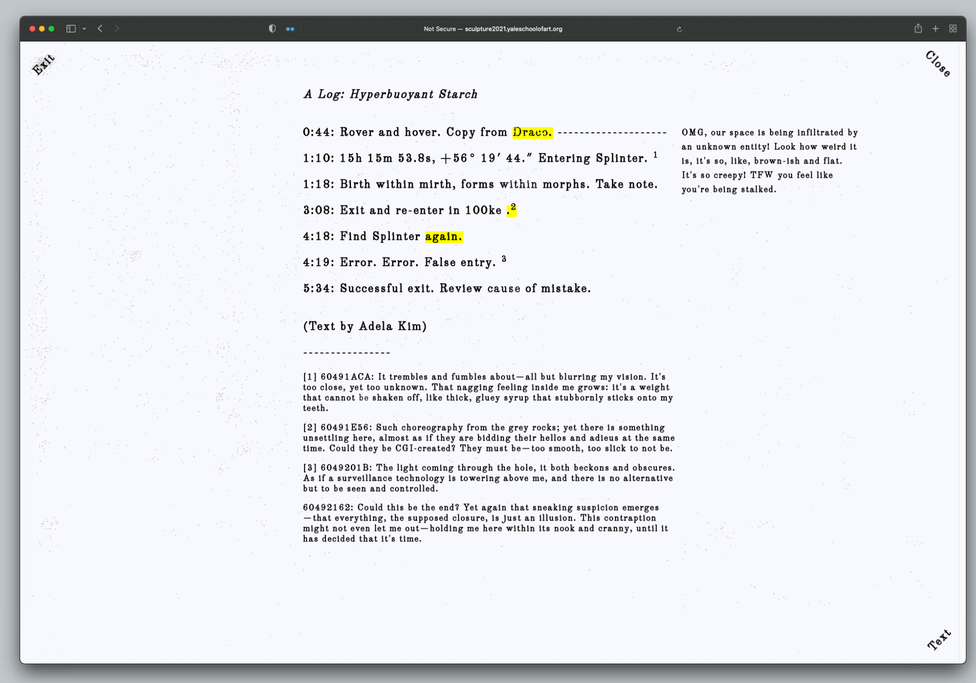
Exhibition identity,
Print, Web design,
Custom typefeace.




Not Secure — sculpture2021yaleschoolofart.org
Exit
[1] [2] [3] [4] [5] [6] [7] [8]
[26] [25] [24] [23] [22] [21]
A Log
Text

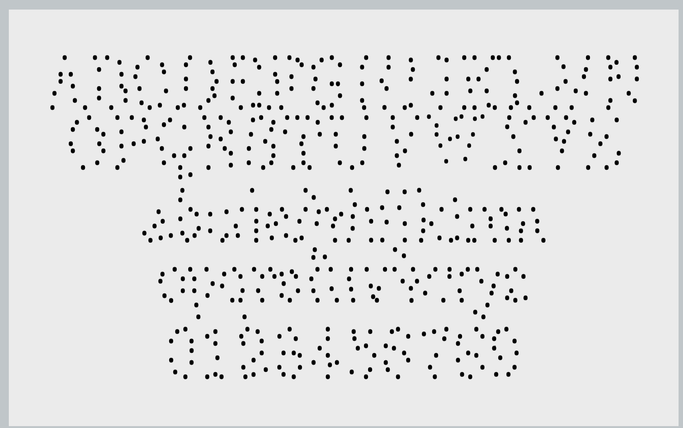

Not Secure — sculpture2021yaleschoolofart.org
Exit
flour hat (floor)
2021
Dimensions variable
[4]-[5]
[6]
[7]-[11]
[12]-[19]
[20]-[22][video]
Hyeree Ro
[8] [6] [10] [11]
Text
[19] [18] [17] [16] [15] [14] [13] [12]
Text

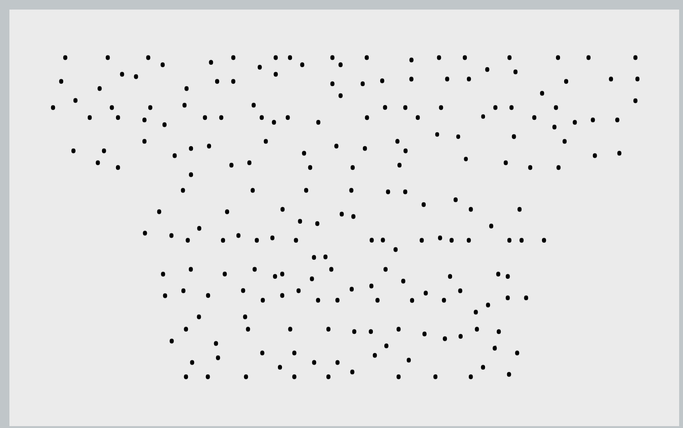

Not Secure — sculpture2021yaleschoolofart.org
Exit
Close
The artwork of Susumu Yokota's bewitching acid techno album *Zen* (1994, under the pseudonym Ebi) features a flat, blue cartoon of a shrimp. Parts of the shrimp are as if they are elements of an electronic drum pattern—hi hat, snare, clap, bass drum, *et cetera*. Above this is written: "my definition of house is a shrimp."
Yokota's logic came to mind as Stella Zhong introduced me to her installation *Hyperbuoyant Starch* (2021). In this, Zhong makes unlikely connections: she defines a pavilion as a potato chip, a disk as a pancake, and the gap between two walls as a stubby grain of rice. For Zhong, space is a starchy material.
a language for derealization. Zhong has to the gallery by constructing a large, immersive container. A beautiful bay of dyed sand surrounds the structure. These elements alienate the from its , creating a psycho-spatial distancing effect that subtly displaces the viewer.
Zhong's unwieldy object resists . The installation is by turns , , and sculptural. Like a pearl in an oyster, at its center is an intimate, hidden . Lying on the floor—head angled upon a firm, pillow—visitors can watch a looping, eight-minute-long video. Audio from the speakers of a portable projector encased in a grainy epoxy shell. This soundscape resonates as a spatial in a manner that further recalls acid techno: external space merges with interior feeling.
Dissociation can be hard to describe. Playing into this, Hyperbuoyant Starch probes a suspended sensorium. I'm listening to Zen as I type these words. I'm eating rice with my eyes on my computer screen. The starch, as I swallow it, grounds me in my body. I am hyperbuoyant, shrimplike. Yokota was onto something.
(Text by Harry Burke)
A Log

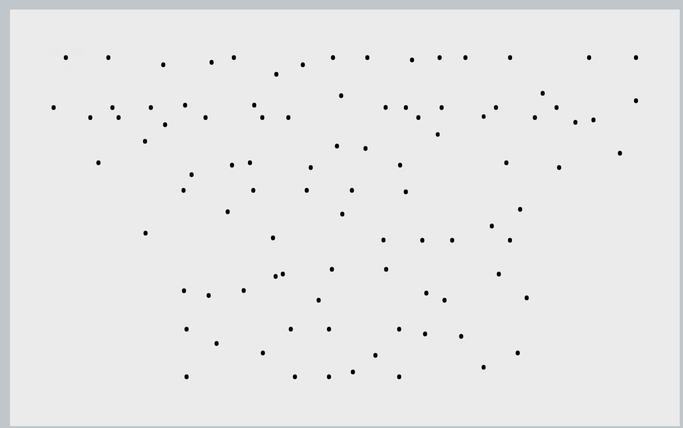

Not Secure — sculpture2021yaleschoolofart.org
Exit
Close
A Log: Hyperbuoyant Starch
0:44: Rover and hover. Copy from Draco. ----------
1:10: 15h 15m 53.8s, +56° 19′ 44.″ Entering Splinter. [1]
1:18: Birth within mirth, forms within morphs. Take note.
3:08: Exit and re-enter in 100ke .[2]
4:18: Find Splinter again.
4:19: Error. Error. False entry. [3]
5:34: Successful exit. Review cause of mistake.
(Text by Adela Kim)
---
[1] 60491ACA: It trembles and fumbles about—all but blurring my vision. It's too close, yet too unknown. That nagging feeling inside me grows: it's a weight that cannot be shaken off, like thick, gluey syrup that stubbornly sticks onto my teeth.
[2] 60491E56: Such choreography from the grey rocks; yet there is something unsettling here, almost as if they are bidding their hellos and adieus at the same time. Could they be CGI-created? They must be—too smooth, too slick to not be.
[3] 6049201B: The light coming through the hole, it both beckons and obscures. As if a surveillance technology is towering above me, and there is no alternative but to be seen and controlled.
60492162: Could this be the end? Yet again that sneaking suspicion emerges—that everything, the supposed closure, is just an illusion. This contraption might not even let me out—holding me here within its nook and cranny, until it has decided that it's time.
OMG, our space is being infiltrated by an unknown entity! Look how weird it is, it's so, like, brown-ish and flat. It's so creepy! TFW you feel like you're being stalked.
Text

Custom typeface designed for the exhibition.
In collaboration with Mengqi Qian.

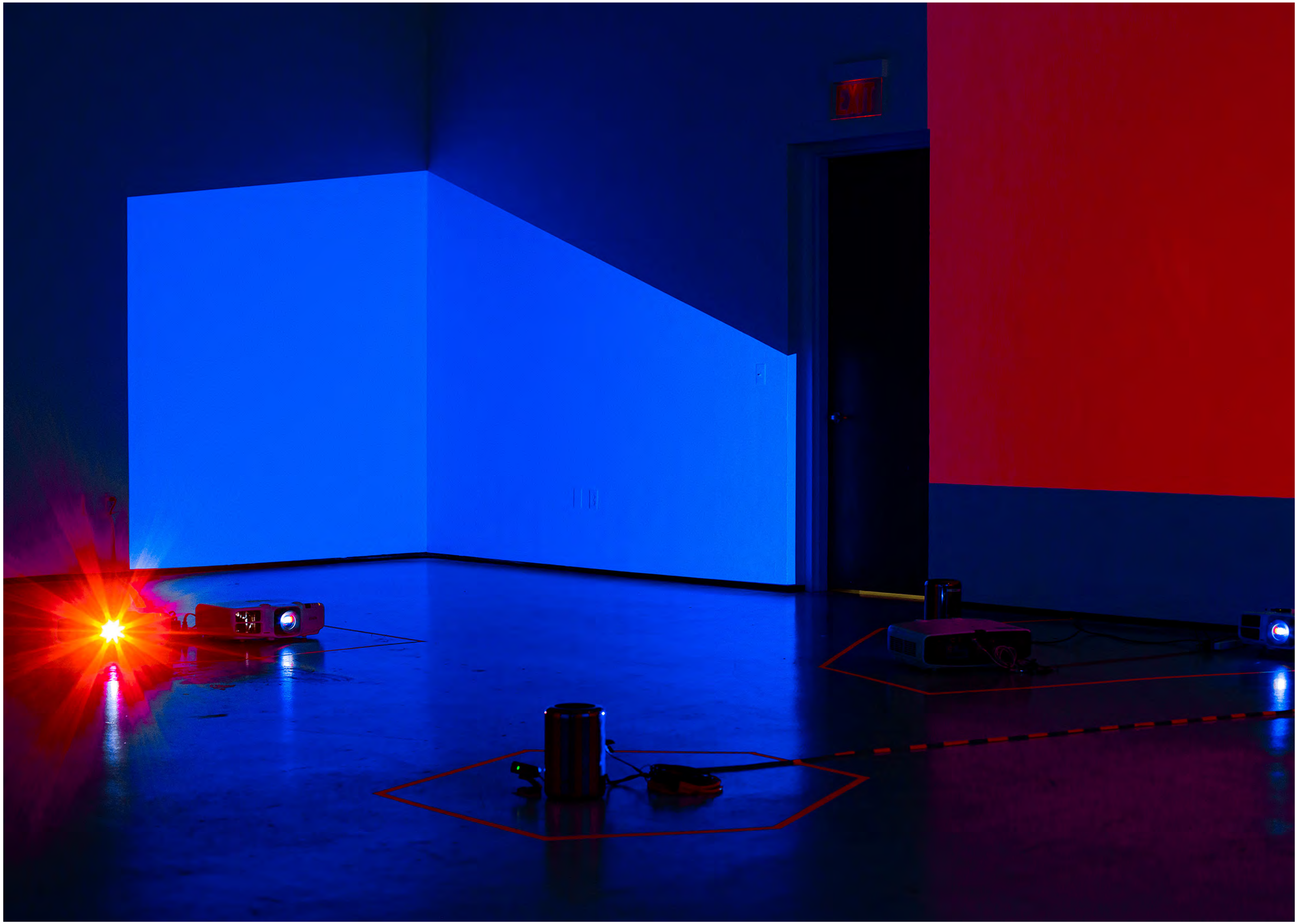
Exhibition identity,
Print, Web design,
Custom typefeace.

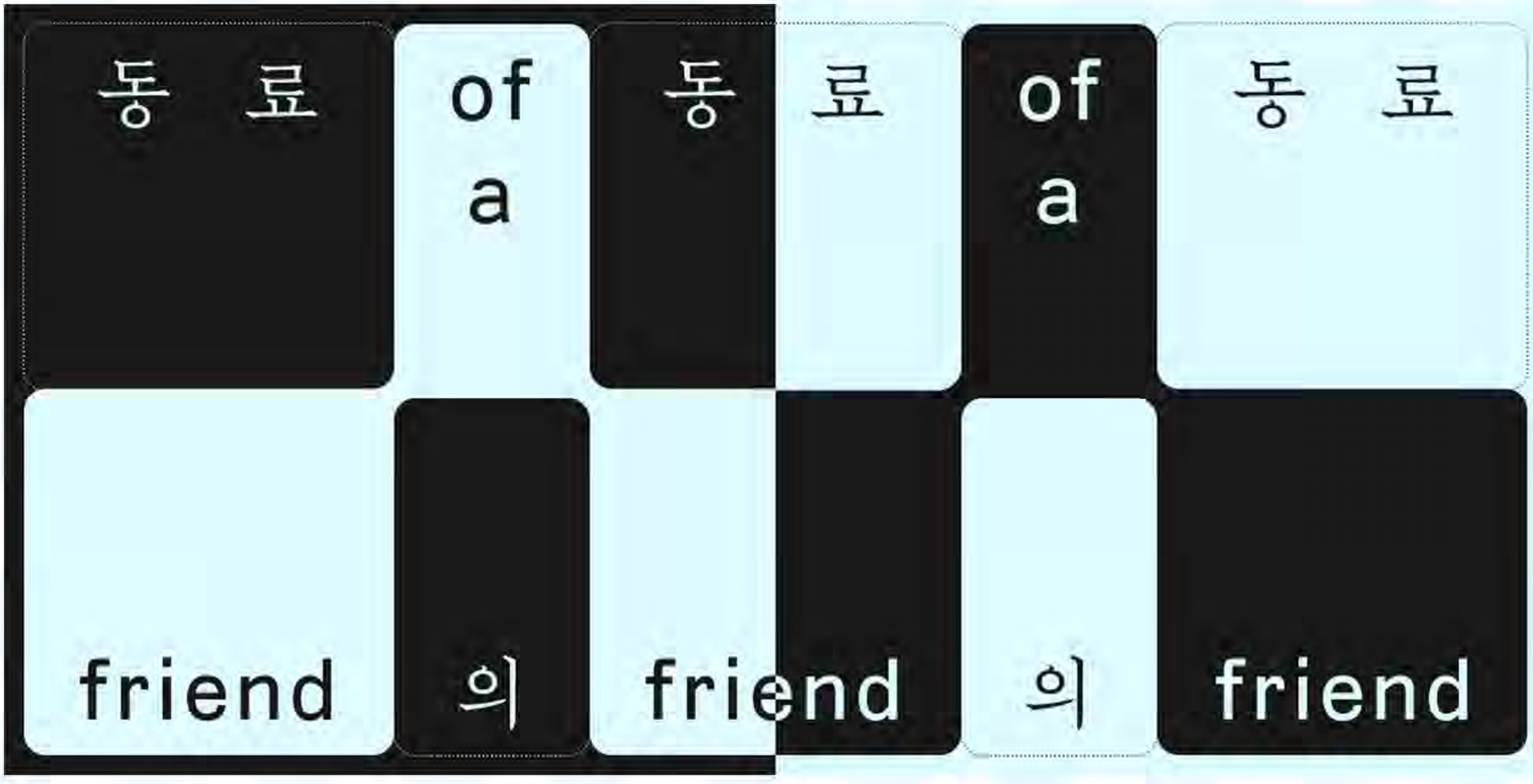






To encounter Hyeree Ro's *Four hat (floor)* (2021), an installation that continually reorganizes its material assemblage into multiply entangled operations of psychogeographic mapping, is to attempt an exercise in navigating zones of [illegible] that never quite reaches a conclusion. You are struck, first, by the simplicity of its formal organization: geometric [illegible] of translucent standing [illegible], variously


EXIT


동 료
of
a
동 료
of
a
동 료
friend
의
friend
의
friend

Kyeongbin
Jeong
정경빈

Joelle
Mendoza
조엘
멘도사

Kaeun
Park
박가은

Yoon
Young
Jeong
정윤영

Hyeree
Christina
Mary Ro
노혜리

Lucas
Yasunaga
루카스
야스나가

Armando
Cortés
아르만도
코르테스

Heemin
Chung
정희민

Christina
Yuna Ko
고유나

hel
fine
Dreja
Designed by
Iusso Salakka
Dreja Family
5 Styles
Fine
Text
Fine Italic
Text Italic
Text Mono
sin
Italic
gin
Mono
bear
fine
Dreja
park
Mono
cafe
Italic

January 27 Moyra Davey

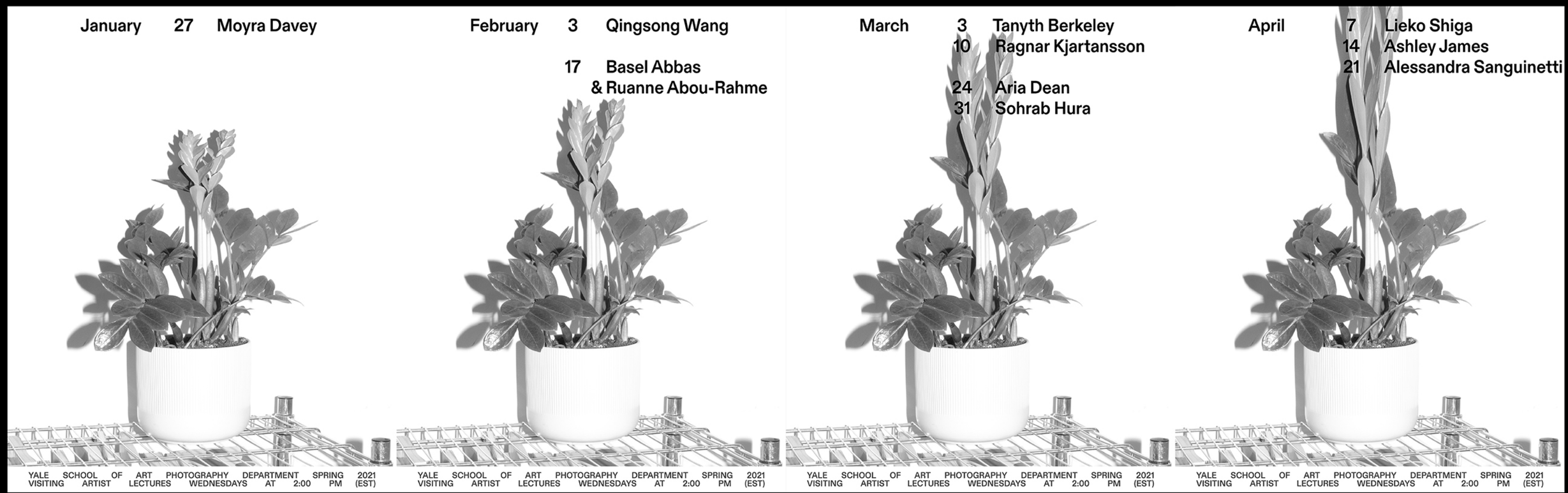
February 3 Qingsong Wang

17 Basel Abbas
& Ruanne Abou-Rahme

March 3 Tanyth Berkeley
10 Ragnar Kjartansson

24 Aria Dean
31 Sohrab Hura

April 7 Lieko Shiga
14 Ashley James
21 Alessandra Sanguinetti



상세히 대답하여 모든 것을
I* had wanted to give a
설명하고자 했으나 이런 형
full answer and explain
편**이고 보니***
everything, but….

* 박재연

** 오픈† 스튜디오††

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복 지 식 당
JEONJU
intl. film festival

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12 pt

Alpha Bravo Charlie Delta Echo Foxtrot Golf Hotel India Juliet Kilo Lima Mike November Oscar Papa Quebec Romeo Sierra Tango Uniform Victor Whiskey Xylophone Yankee Zulu Jackdaws love my big sphinx of quartz. Victors flank gypsy who mixed up on job quiz. Wolves exit quickly as fanged zoo chimps jabber? Five jumbo oxen graze quietly with packs of dogs. Grumpy wizards make toxic brew for the evil queen and jack. Lazy movers quit hard packing of jewelry boxes: ban foul,

22 pt

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