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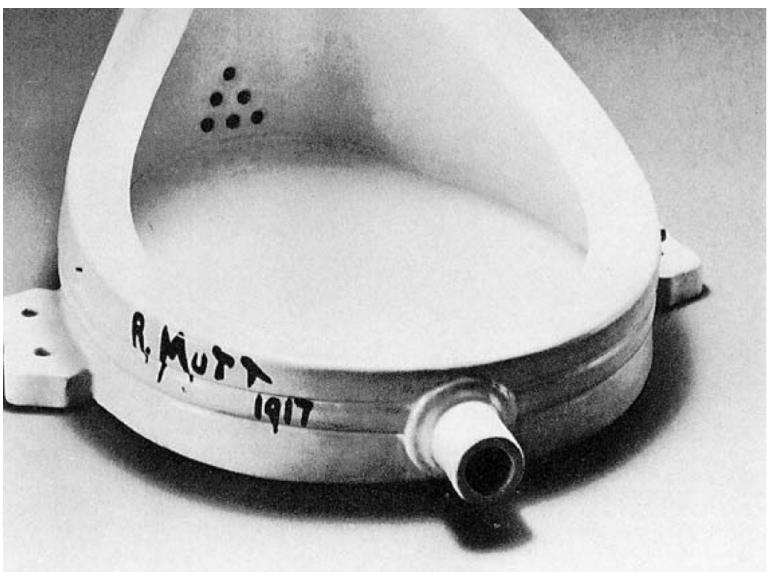
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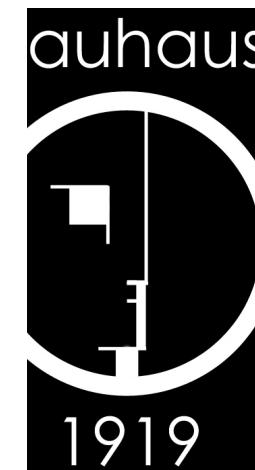
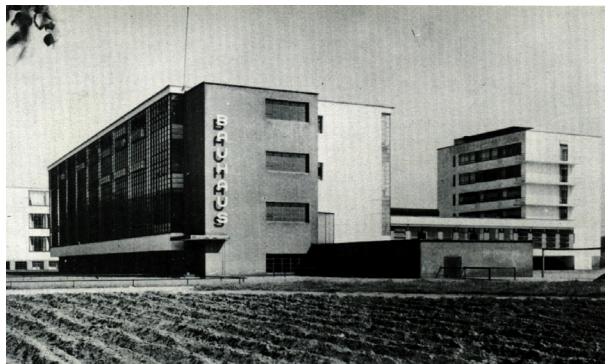
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MOVEMENTS

SWISS INTERNATIONAL STYLE
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BAUHAUS



BAUHAUS

The Bauhaus was a school whose approach to design and the combination of fine art and arts and crafts proved to be a major influence on the development of graphic design as well as much of 20th century modern art. Founded by Walter Gropius in Weimar, Germany in 1919, the school moved to Dessau in 1924 and then was forced to close its doors, under pressure from the Nazi political party, in 1933. The school favored simplified forms, rationality, functionality and the idea that mass production could live in harmony with the artistic spirit of individuality.



1 Joost Schmidt, Bauhaus exhibition poster, 1923 2 "Kubus" Stacking Containers, Wilhelm Wagenfeld, 1938

Along with Gropius, and many other artists and teachers, both Laszlo Moholy-Nagy and Herbert Bayer made significant contributions to the development of graphic design. Among its many contributions to the development of design, the Bauhaus taught typography as part of its curriculum and was instrumental in the development of sans-serif typography, which they favored for its simplified geometric forms and as an alternative to the heavily ornate German standard of blackletter typography.

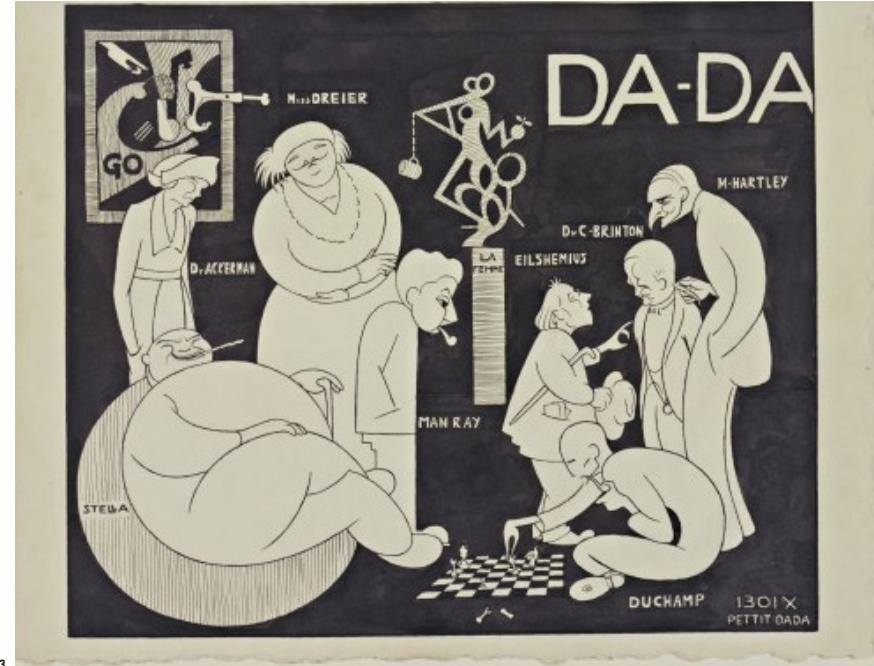


1 Typography by Herbert Bayer 2 "MR" Armchair, Ludwig Mies van der Rohe, 1927 3 Tea Infuser and Strainer, Marianne Brandt, 1924 4 Foto Qualität 1931 by László Moholy Nagy





1 Richard Boix.
Da-dà (New York
Dada Group). 1921.
Ink on paper. **2** TZARA,
Tristan (1896-1963).
Dadaphone n°
7. Paris: Au sans
pareil, mars 1920. **3**
International Dada Fair
of 1920 Reproduction
opposite page 128,
from the book Dada
Almanach, im Auftrag
des Zentralamts der
Deutschen Dada-
Bewegung, by Richard
Huelsenbeck



3

DADA

Dada was a cultural movement that was concentrated on anti-war politics which then made its way to the art world through art theory, art manifestoes, literature, poetry and eventually graphic design and the visual arts. The movement, although Dadaists would not have been happy calling it a movement, originated in Switzerland and spread across Europe and into the United States, which was a safe haven for many writers during World War I.

An anti-art movement, Dadaists attempted to break away from the styles of traditional art aesthetics as well as rationality, of any kind. They produced a many publications as a home for their writings and protest materials which were handed out at gatherings and protests. The visual aesthetics associated with the movement often include found objects and materials combined through collage.

SWISS INTERNATIONAL STYLE

The style of design that originated in Switzerland in the 1940s and 50s was the basis of much of the development of graphic design during the mid 20th century. Led by designers Josef Müller-Brockmann at the Zurich School of Arts and Crafts and Armin Hofmann at the Basel School of Design, the style favored simplicity, legibility and objectivity.

Of the many contributions to develop from the two schools were the use of, sans-serif typography, grids and asymmetrical layouts. Also stressed was the combination of typography and photography as a means of visual communication. The primary influential works were developed as posters, which were seen to be the most effective means of communication.



3
1 Auto Club of Switzerland Poster, Josef Müller-Brockmann, 1955 **2**
Beethoven Concert, Josef Müller-Brockmann, 1955 **3** Emil Ruder **4** Emil Ruder



2



4
Aussstellung Gewerbemuseum Basel
3.-26. Mai 1963
Täglich geöffnet von 10-12 und 14-17 Uhr
Mittwoch auch 20-22 Uhr



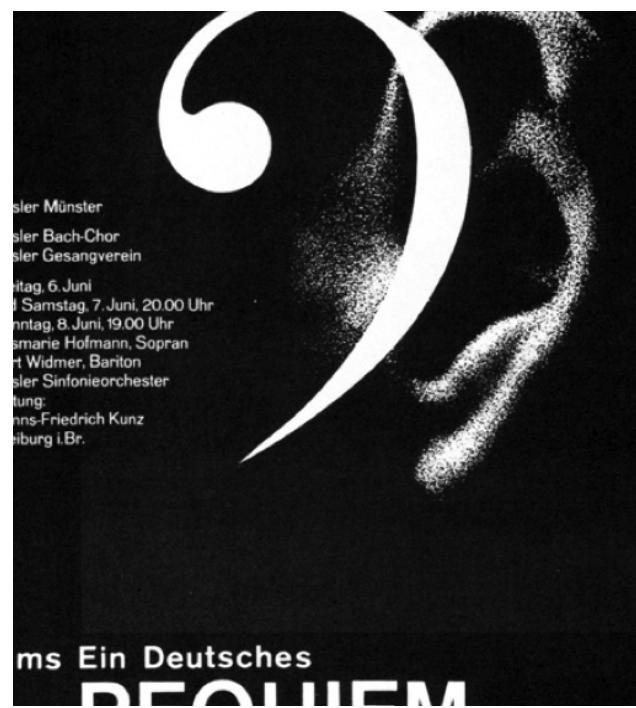
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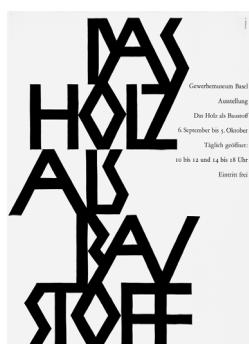
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HISTORICAL DESIGNERS

ED FELLA
ARMIN HOFFMAN
WOLFGANG WEINGART



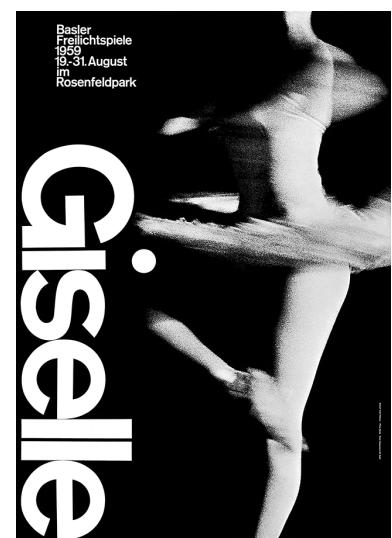
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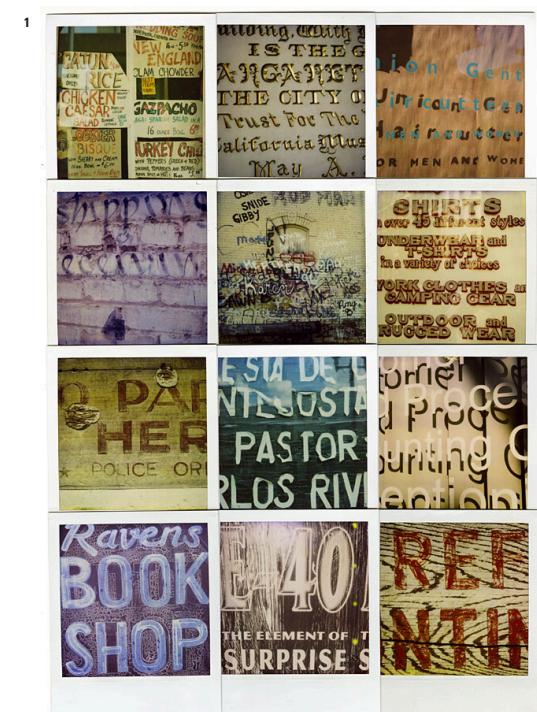
ARMIN HOFMANN

By the age of 27, Armin Hofmann had already completed an apprenticeship in lithography and had begun teaching typography at the Basel School of Design. His colleagues and students were integral in adding to work and theories that surrounded the Swiss International Style, which stressed a belief in an absolute and universal style of graphic design. The style of design they created had a goal of communication above all else, practiced new techniques of photo-typesetting, photo-montage and experimental composition and heavily favored sans-serif typography.

He taught for several years at the Basel School of Design and he was not there long before he replaced Emil Ruder as the head of the school. The Swiss International Style, and Hofmann, thought that one of the most efficient forms of communications was the poster and Hofmann spent much of his career designing posters. Just as Emil Ruder and Joseph Müller-Brockmann did, Hofmann wrote a book outlining his philosophies and practices. His Graphic Design Manual was, and still is, a reference book for all graphic designers.



1 Stadt Theater Basel, offset lithograph, Armin Hofmann, 1963 2 Giselle, Basler Freilichtspiele, photolithograph, Armin Hofmann, 1959 3 Das Holz als Bau Stoff, linocut, Armin Hofmann, 1952 4 Herman Miller Collection, Möbel unserer Zeit, lithograph, 1962

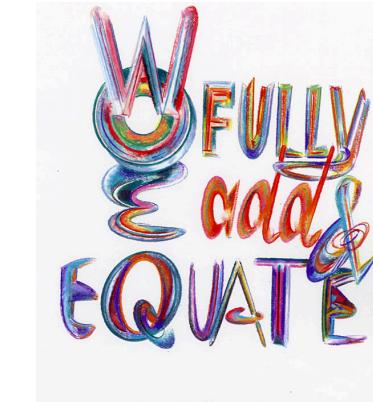


1 Polaroid photographs of vernacular lettering, 1990 to 2005 2 Sketch Book n° 90 by Ed Fella at Chaumont Festival, 2011 3 Sketch book page, 2005 4 Lettering for AIGA scholarship certificate, 2006

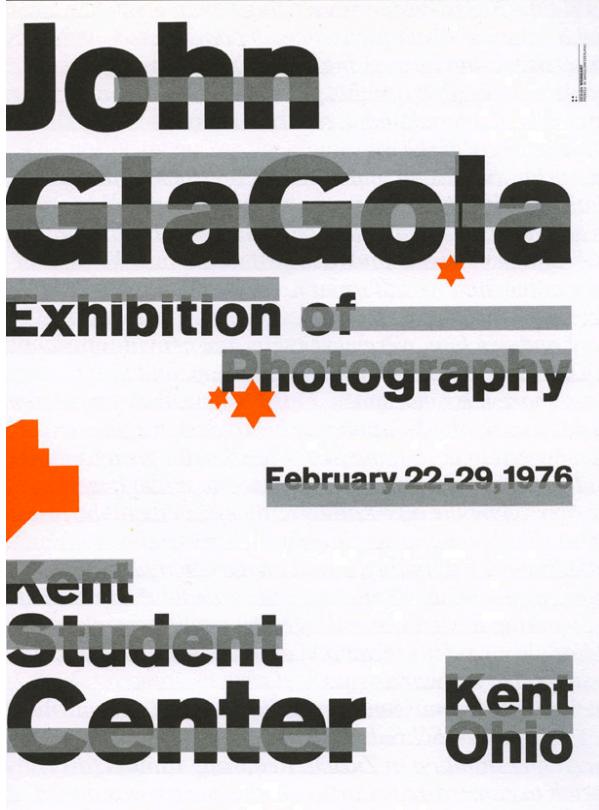
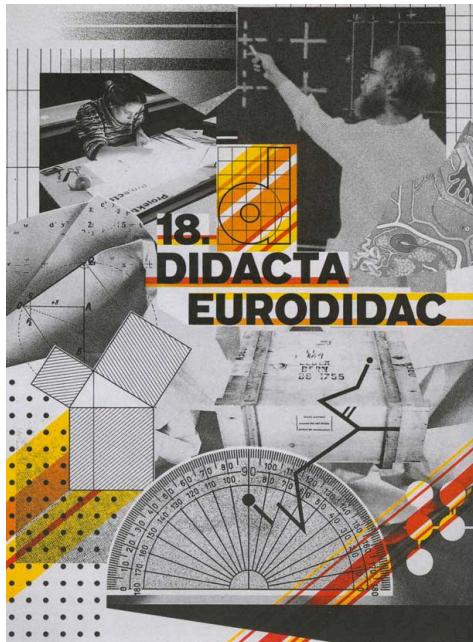
ED FELLA

Ed Fella spent 30 years as a commercial artist in Detroit. During that time he experimented with typography and gave lectures to students at the Cranbrook Academy of Art. The interaction with students inspired him to attend the Academy as a graduate student himself and earn his masters degree. In 1987 he began teaching design at the California Institute of the Arts, where he still teaches today.

His spare time has been devoted to his own personal experimentation, which, for the most part, he self-publishes. His has been awarded an honorary doctorate from CCS in Detroit, the AIGA medal and has been accepted into the permanent collection of the Museum of Modern Art in New York. His style of personal, whimsical and extremely detailed typography has influenced the development of much of modern typography.



1 18th Didacta/Eurodidac, Worldformat poster for the convention on teaching aids, film layering, 1980/81 **2** Kunstkredit Basel 1976/77 Worldformat poster for Kunsthalle Basel, film layering, 1977 **3** Untitled poster for a Kent State University student's photography exhibition, 1975 **4** Herman Miller Collection, Mobel unserer Zeit, Lithograph, 1962



WOLFGANG WEINGART

Weingart was most influential as a teacher and a design philosopher. He began teaching at the Basel School of Design, where he was appointed an instructor of typography by Armin Hofman in 1963. He also taught for the Yale University Summer Design Program in Brissago. Throughout his entire career he spent time traveling and lecturing throughout Europe, the Americas, Asia and Australia.

He taught a new approach to typography that influenced the development of New Wave, Deconstruction and much of graphic design in the 1990s. While he would contest that what he taught was also Swiss Typography, since it developed naturally out of Switzerland, the style of typography that came from his students led to a new generation of designers that approached most design in an entirely different manner than traditional Typography.

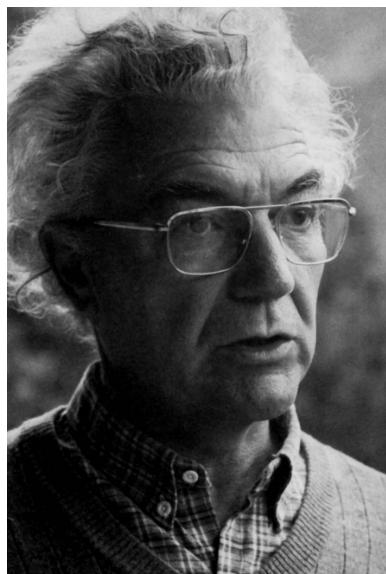




TYPE

ZUZANO LICKO
NEWS GOTHIC
ADRIAN FRUTIGER
FRUTIGER
AVENIR
HELVETICA
MAX MEIDINGER
EDOUARD HOFFMAN





ADRIAN FRUTIGER

Adrian Frutiger was born in 1928 at Unterseen near Interlaken, Switzerland. After an apprenticeship as a compositor, he continued his training in type and graphics at the Zurich School of Arts and Crafts (Kunstgewerbeschule) from 1949 to 1951, being taught by two renowned professors, Alfred Willimann and Walter Käch.

Frutiger went to Paris in 1952 and worked as typeface designer and artistic manager at Deberny & Peignot. His first typeface creations were Phoebus (1953), Ondine (1954) and Meridien (1955), and through the foundry's connections with Photon/Lumitype Frutiger created some of the earliest typefaces for photocomposition.

He established his international position as a typeface designer with his Univers sans-serif font, produced

for metal and film in 1957. Together with Bruno Pfäffli and André Gürler, he founded his own studio in Arcueil near Paris in 1961. He was also Professor for ten years at the Ecole Estienne and eight years at the Ecole Nationale Supérieure des Arts Décoratifs, Paris.

In addition to his typeface design, Frutiger was a consultant to IBM and the Stempel typefoundry. He produced the typeface for Paris Charles de Gaulle airport during the early 1970s and Linotype subsequently released this in 1977 as Frutiger.

He received several awards and honours: 1986, the Gutenberg Prize of the City of Mainz (Germany); 1987, Medal of the Type Directors Club of New York; 1993, Officier de l'Ordre des Arts et des Lettres (Paris); 1993, Grand Prix National des Arts Graphiques (France).

In the late 1990s Frutiger collaborated on refining and expanding his most famous typefaces, resulting in Linotype Univers (1999), Frutiger Next (2000), and Avenir Next (2003). In 2008 Frutiger collaborated with Akira Kobayashi on a reworked version of Meridien, which was released by Linotype as Frutiger Serif in honour of his 80th birthday. In 2009 Frutiger collaborated with Akira Kobayashi on a second re-release of Frutiger, Frutiger Neue, which was more faithful to the original designs than Frutiger Next.

Frutiger died in Bremgarten bei Bern, Switzerland, in September 2015, aged 87.



FRUTIGER

Frutiger is a humanist sans-serif typeface, intended to be clear and highly legible at a distance or at small text sizes. A very popular design worldwide, type designer Steve Matteson described its structure as "the best choice for legibility in pretty much any situation" at small text sizes, while Erik Spiekermann named it as "the best general typeface ever."

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z à á é ï
a b c d e f g h i j k l m n o p q
r s t u v w x y z à á é ï ð ø ü &
1 2 3 4 5 6 7 8 9 0 (\$ £ . , ! ?)

AVENIR

Avenir 35	Avenir Next Ultra Light
Avenir 45	Avenir Next Regular
Avenir 55	Avenir Next Medium
Avenir 65	Avenir Next Demi
Avenir 85	Avenir Next Bold
Avenir 95	Avenir Next Heavy

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Avenir is a geometric sans-serif typeface designed by Adrian Frutiger in 1988 and released by Linotype GmbH, now a subsidiary of Monotype Corporation.

The word avenir is French for "future". The font takes inspiration from the early geometric sans-serif typefaces Erbar (1922), designed by Jakob Erbar, and Futura (1927), designed by Paul Renner. Frutiger intended Avenir to be a more organic, humanist interpretation of these highly geometric types. While similarities can be seen with Futura, the two-storey lowercase a is more like Erbar, and also recalls Frutiger's earlier namesake typeface, Frutiger.

Frutiger considers Avenir his finest work. 'The quality of the draughtsmanship – rather than the intellectual idea behind it – is my masterpiece. (...) It was the hardest typeface I have worked on in my life. Working on it, I always had human nature in mind. And what's crucial is that I developed the typeface alone, in peace and quiet – no drafting assistants, no-one was there. My personality is stamped upon it.'

HELVETICA

Adrian Frutiger (May 24, 1928 – September 10, 2015) was a Swiss typeface designer who influenced the direction of type design in the second half of the 20th century and into the 21st. His career spanned the hot metal, phototypesetting and digital typesetting eras. Until his death, he lived in Bremgarten bei Bern.

Frutiger's most famous designs, Univers, Frutiger and Avenir, are landmark sans-serif families spanning the three main genres of sans-serif typefaces: neogrotesque, humanist and geometric. Univers was notable for being one of the first sans-serif faces to form a consistent but wide-ranging family, across a range of widths and weights.[6] Frutiger described creating sans-serif types as his "main life's work,"[1] partially due to the difficulty in designing them compared to serif fonts.

American Apparel



Jeep®

JCPenney



Lufthansa

Kawasaki
Let the good times roll.



Microsoft®

Panasonic



TARGET



EDOUARD HOFFMAN



Born May 26, 1892 in Zurich, died September 17, 1980 in Basel. In 1917 he took on a position at the Haas Typefoundry, which was under the management of his uncle Max Krayter. In 1937 he began managing the type foundry as co-director of equal status with his uncle, and after the latter's death in 1944, he continued as sole manager of the company until retiring in 1965. He served as deputy director from 1959 and subsequently took over as managing director in 1968.

MAX MIEDINGER

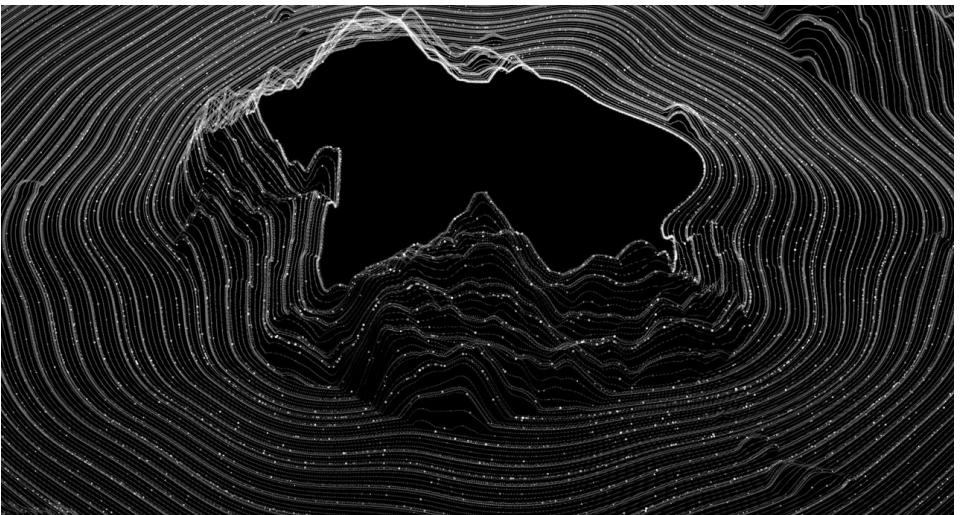


Born December 24, 1910 in Zurich, died March 8, 1980 in Zurich. After finishing school in 1926, Miedinger was urged by his father to complete an apprenticeship in typesetting at Jacques Bollmann printing office in Zurich.

From 1930 to 1936 he worked as a typesetter for various companies and also took evening courses at the art school in Zurich. From 1936 he worked as a typographer in the advertising department at Globus, Zurich's renowned chain of department stores. In 1946 he started a new position as salesman at Haas Typefoundry in Münchenstein.

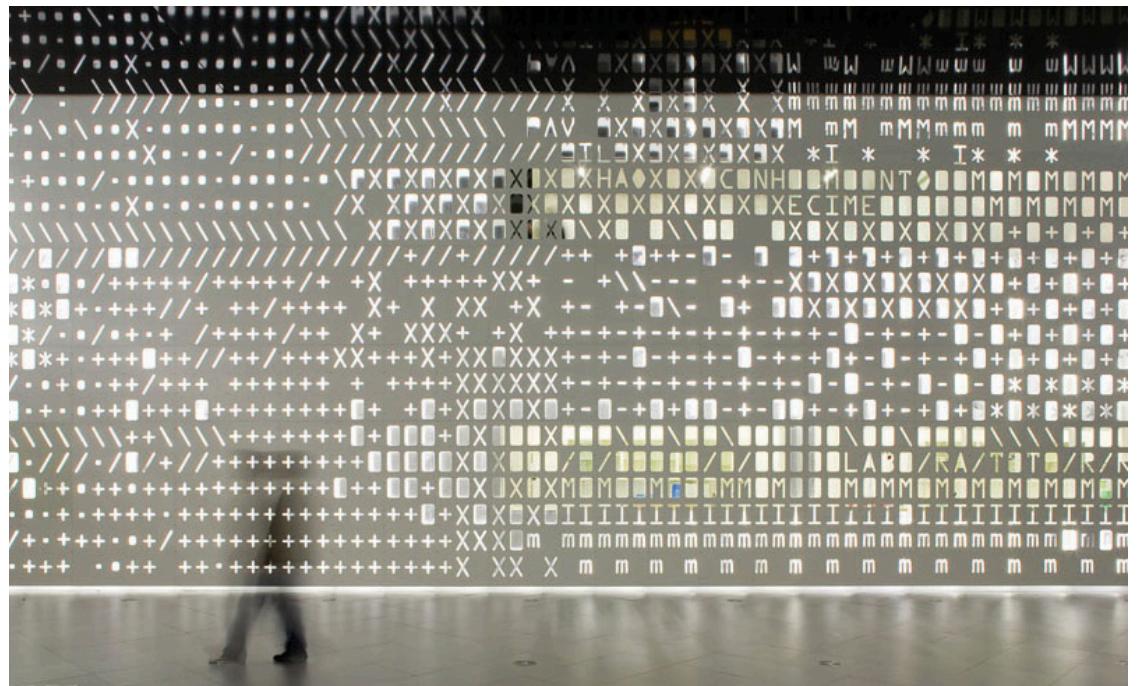
In 1956, Miedinger returned to Zurich to become a freelance advertising consultant and graphic designer. Eduard Hoffmann, head of the Haas Typefoundry, was convinced of his talent and shortly thereafter commissioned him to design a new sans serif typeface, the Neue Haas Grotesk. Horizontal, in 1965, was the third and final typeface he created for Haas.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZabcdefghijklmnopqrstuvwxyz!@#\$%^&*()_-+£¤
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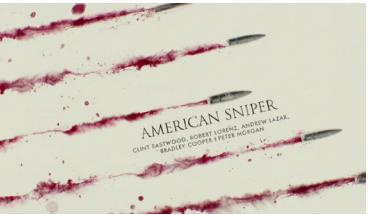
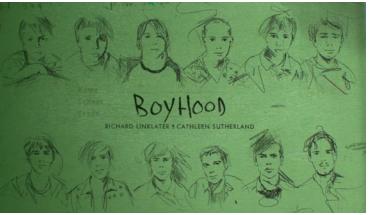
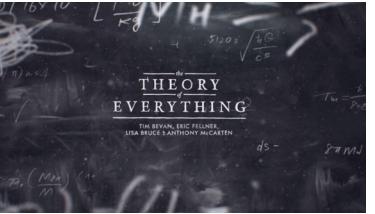
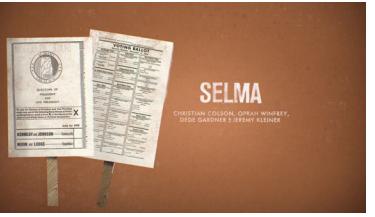


CONTEMPORARY CULTURE

P-06 ATELIER
HENRY HOBSON
MICHAEL RIGLEY
CODE AND THEORY
ITSNICETHAT.COM
DESIGNBOOM.COM



1 Nomination package for the Best Picture Category in the 2015 Academy Awards



P-06 ATELIER

P-06 Atelier is an international award-winning firm specializing in communication and environmental design on a wide range of scales. Based in Lisbon, Portugal, the studio was founded in 2006 by partners Nuno Gusmão, Estela Estanislau, Pedro Anjos and Catarina Carreira. It has since undertaken a variety of projects from complex, large scale wayfinding systems, museum and exhibition design, to communication and editorial design for the printed page, with a bold, striking style that has garnered a number of distinctions.

P-06 Atelier actively engages in collaborations with architects, urbanists, landscape designers and engineers, in a continuous, seamless workflow with complementing disciplines, enriching the firm's scope of work and amplifying every intervention's outcomes.

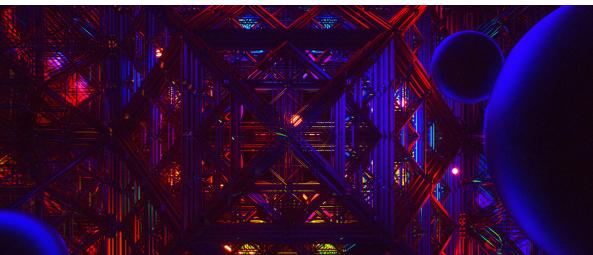


1 Graham's 1890 Lodge / Global design
Caves 1890 Graham's
2011/2013 – Vila Nova de Gaia, Portugal
2 Refracted Light / Environmental and Wayfinding
Pavilhão do Conhecimento
2011/2012 - Knowledge Pavilion, Lisboa, Portugal

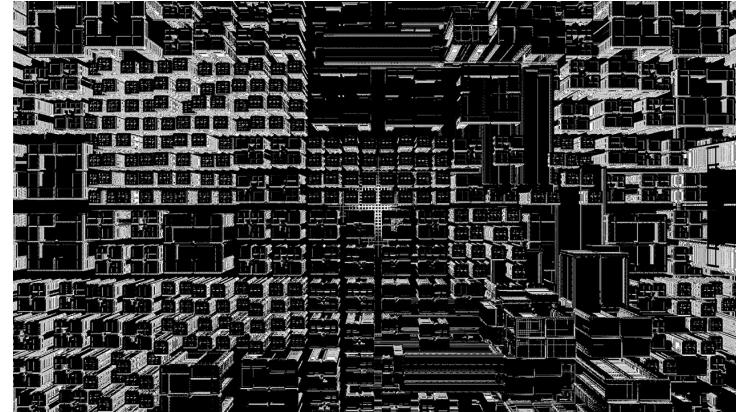
HENRY HOBSON

Born near Stonehenge, England and raised in both Yorkshire and Wiltshire, currently located in Los Angeles and London. Henry Hobson's epic narratives challenge and engage the senses. From concept to edit, he creates richly cinematic story worlds filled with characters that explore the depth of the human psyche. Henry's unique visual language is apparent in work such as his campaign for 2K Games' XCOM Declassified out of Team One. His films pulsate with tension. There is the chilling sense that the unknown is always lurking somewhere above. In "The Aftermath," he places a children's show clown in the middle of apocalyptic carnage; a vacillation that sits uneasy on the senses. In "The Bureau," he juxtaposes the image of a suburban boy riding his bicycle, a baseball card hitting the spokes, with the cranking of knobs and a running film reel in a covert government office - it's unmistakable that the pseudo-tranquility and security of the boy's suburbia is all facade. They are choices that show his ability to burrow through multiple layers: in these cases, exploring the dark interiors often found amidst shared memory.





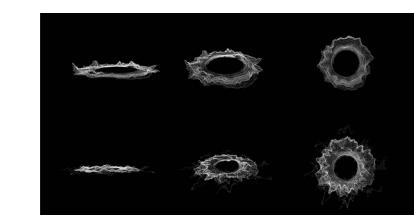
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2

MICHAEL RIGLEY

Michael Rigley is a freelance art director and motion designer contracting in Los Angeles. While freelancing for a variety of studios in the Bay Area and Los Angeles, Michael engaged a range of skill-sets from design and animation to concept work and design direction. He has worked in these roles on an assortment of projects from style frames and pitches to commercial graphics, live action shorts, concert visuals, UI design, feature FX design, brand films, web content and show opens.



1 Autofuss/Bot & Dolly Pitches, 2014
2011/2013 – Vila Nova de Gaia, Portugal
2 Future Stack 14, 2014 **3** Ora Halo, 2014

CODE AND THEORY

Code and Theory, co-founded in 2001 by Dan Gardner and Brandon Ralph, is a creative company that designs products and brand experiences across platforms. Headquartered in New York with additional offices in San Francisco and the Philippines, the agency works with a diverse set of brands including the Dr Pepper Snapple Group, Maybelline New York, Comcast, Vogue, Mashable, Guardian News and Media, and many others.

DESIGNBOOM

Designboom is based in Milan, Beijing and New York and has gained a global reach of 4 million readers and 450,000 newsletter subscribers.

Founded in Milan in 1999, Designboom is the world's first and most popular digital architecture and design magazine. Designboom aims to bring together professional and young creatives from a diverse range of backgrounds.

Today Designboom is the most comprehensive source with over 43,000 articles worth of useful information and insightful interviews, studio visits, documentation of new products, reviews of exhibitions and books, and historical surveys.



The screenshot shows the Designboom website's homepage. It features a central column of news articles with thumbnails and titles, such as "MAD architects' invisible border installation at milan design week" and "Thomas Mayer's ping pong table visualizes data for tennis players". Below this are sections for "HIGHLIGHTS", "MOST RECENT", and "product library". The sidebar includes social media links and a newsletter sign-up form.

The screenshot shows the It's Nice That website's homepage. It features a central column of news articles with thumbnails and titles, such as "Printed Pages" and "Milan and changing new look for the 2016 edition". Below this are sections for "Submit Story", "Submit Photo", and "Submit Video". The sidebar includes a newsletter sign-up form and a video player at the bottom.



IT'S NICE THAT

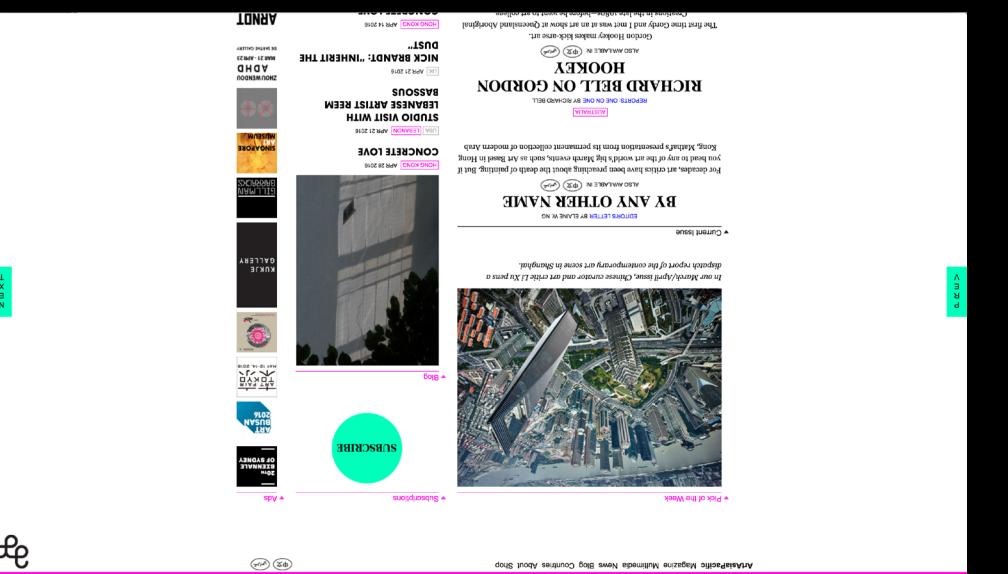
Founded in 2007, It's Nice That has grown across many platforms and has a reach of over half a million readers a month. These include the website which is updated daily, a bi-annual magazine Printed Pages, a summer symposium Here and a monthly Nicer Tuesdays talks series.

As well as publishing inspirational work, they also harness this creative expertise to help brands communicate their messages to our audience and beyond through our creative agency INT Works.



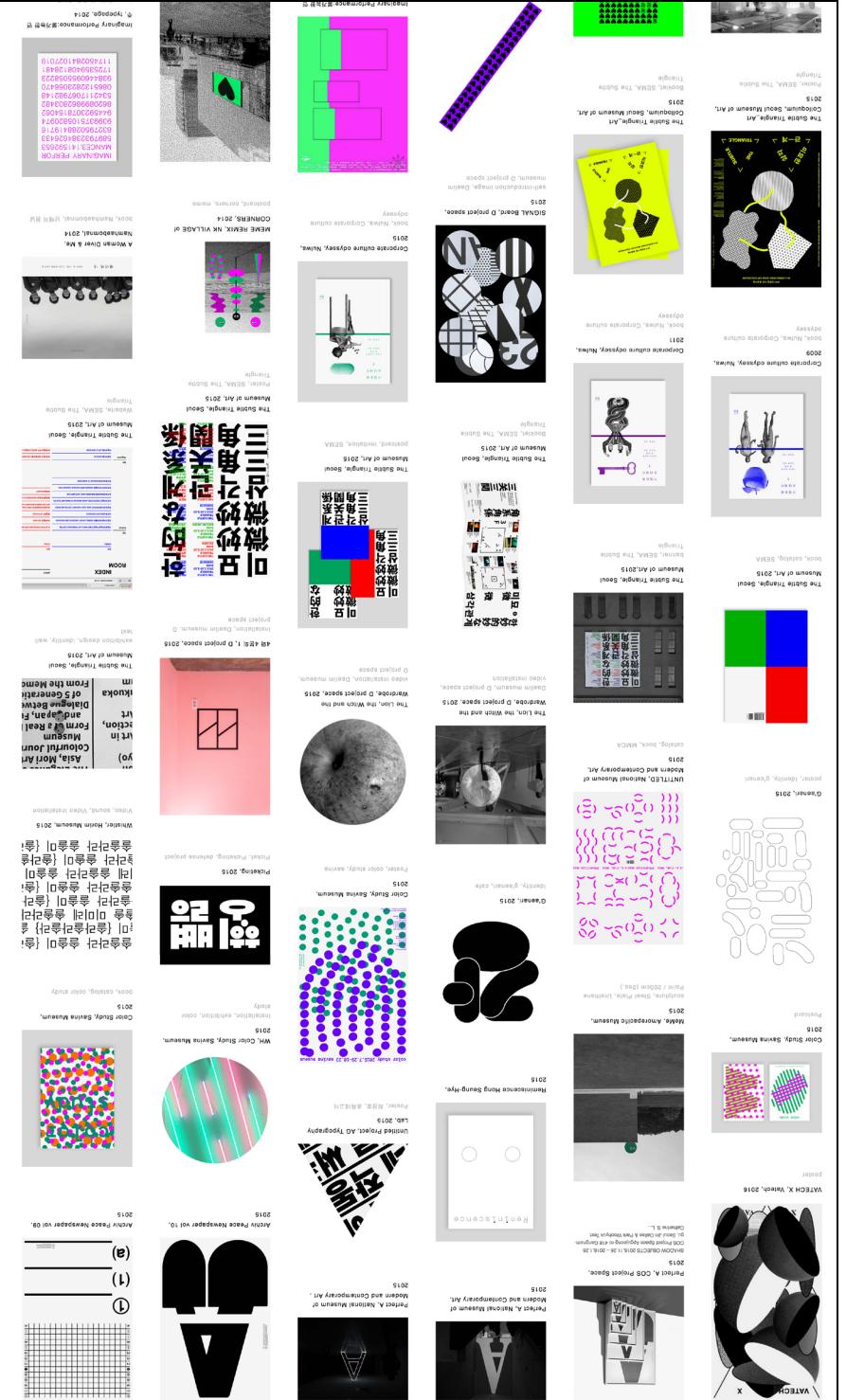
한국 디자인 2015

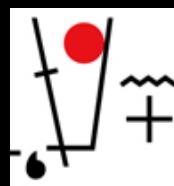
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한국 디자인 커스텀 액세서리

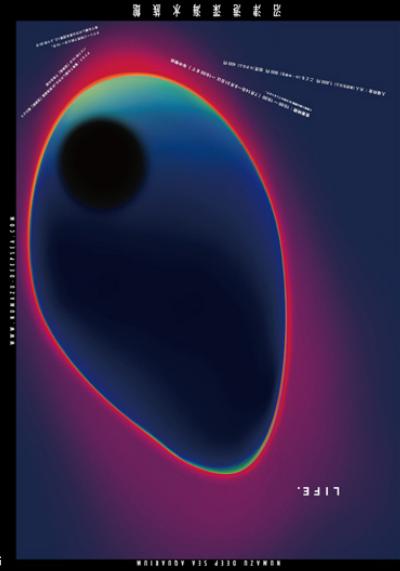
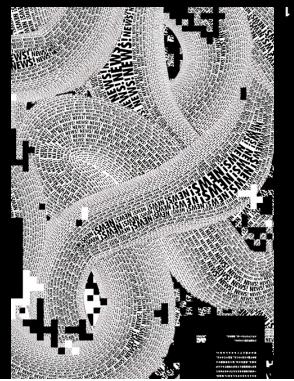
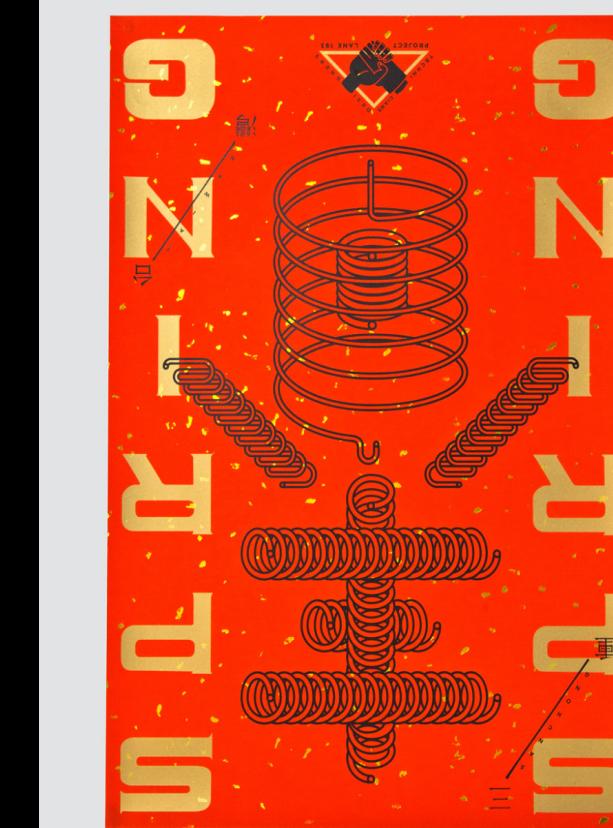
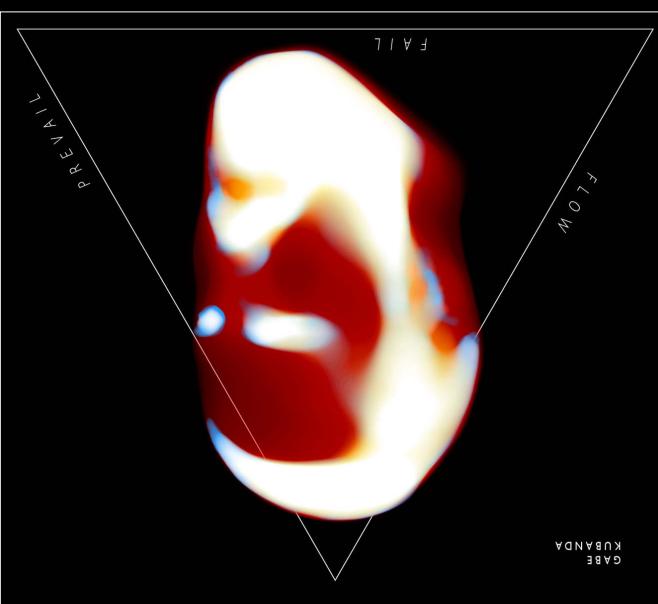
www.apicharm.com

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디자인 커스텀
액세서리
Apicharm
아피 charm



한국 디자인

한국 디자인은 디자인을 통해
국내외에서 인정받고 있는
국내 디자이너들의 작품과
디자인 전시회, 축제 등
디자인 분야에 대한
제작, 전시, 축제 등
국내외에서 인정받고 있는
국내 디자이너들의 작품과
디자인 전시회, 축제 등



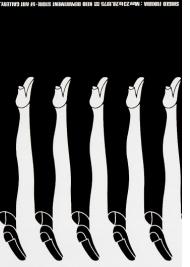
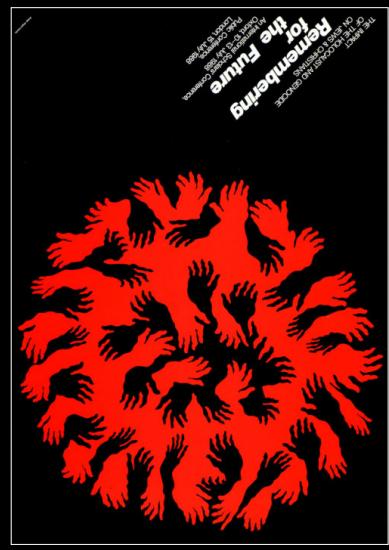
한국 디자인

한국 디자인은 디자인을 통해
국내외에서 인정받고 있는
국내 디자이너들의 작품과
디자인 전시회, 축제 등
디자인 분야에 대한
제작, 전시, 축제 등
국내외에서 인정받고 있는
국내 디자이너들의 작품과
디자인 전시회, 축제 등

한국 디자인 의 힘



한국 디자인의 힘은 디자인을 통해 문화와 예술을 전파하는 역할을 합니다. 디자인은 예술과 기술의 융합으로, 예술적 감각과 기술적 능력을 결합해 다양한 분야에서 활용됩니다. 특히 디자인은 산업 분야에서 경쟁력을 확보하는 데 있어 중요한 역할을 합니다. 디자인은 산업 분야에서 경쟁력을 확보하는 데 있어 중요한 역할을 합니다.



1. 『한국 디자인의 힘』 표지

2. 『한국 디자인의 힘』 표지

3. 『한국 디자인의 힘』 표지

4. 『한국 디자인의 힘』 표지

5. 『한국 디자인의 힘』 표지

6. 『한국 디자인의 힘』 표지

7. 『한국 디자인의 힘』 표지

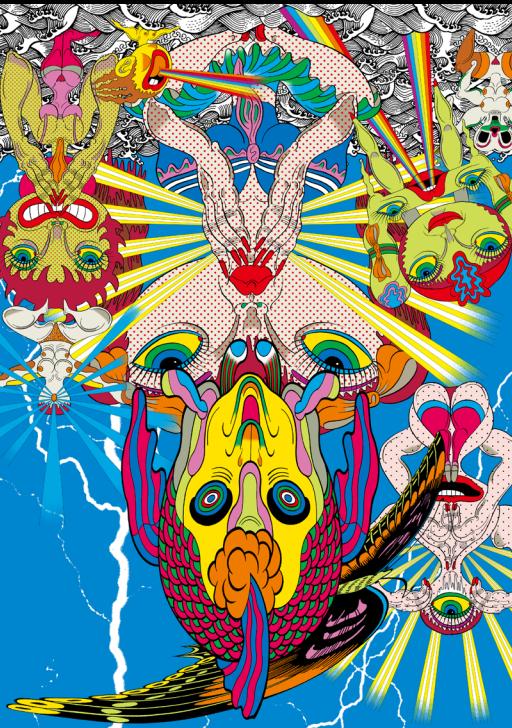
8. 『한국 디자인의 힘』 표지

9. 『한국 디자인의 힘』 표지



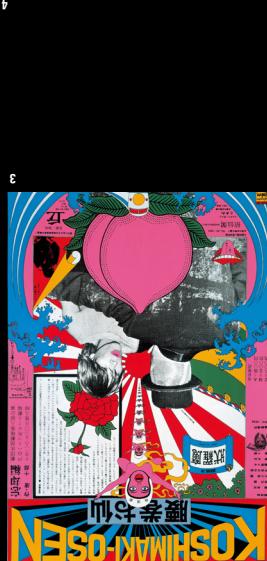
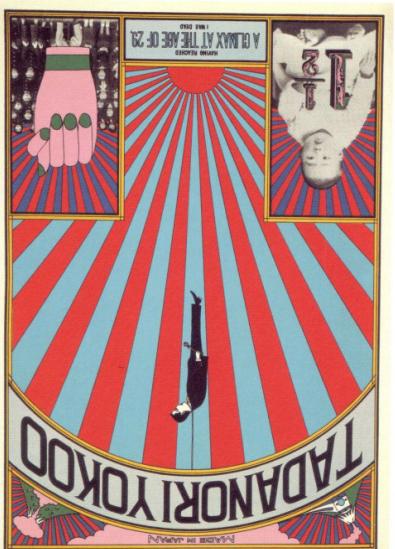
미술의 시대

미술의 시대는 예술가들이 다양한 주제와 기법으로 작품을 창작하는 시기입니다. 예술가들은 그들의 창작에 있어 자유로운 표현과 실험적인 접근을 추구합니다. 예술의 주제로는 종교·신화·역사·현대 사회 등 다양한 주제가 다뤄집니다.



현대 미술의 주제와 기법

현대 미술은 전통 미술과는 다른 새로운 주제와 기법으로 발전했습니다. 예술가들은 주제로는 종교·신화·역사·현대 사회 등 다양한 주제를 다룬다. 기법으로는 디자인·포토그래피·디지털 미술 등 다양한 기법을 활용합니다.



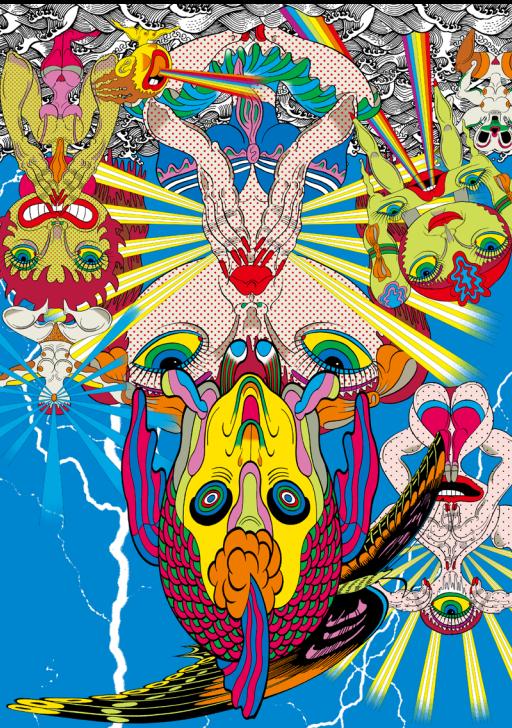
1 The Paper, 1967 2 Missing Figure: Samurai on the High Seas: A
bipedal dedicated to the small finger during the ceremony. 3 Dressing
Nekkajice, 1965 4 Lemmon Earth, 1967
5 Tadanori Yokoo, 1965 6 The Longest Bursts; at the Purple Bath, Sotchi-na-tei-Open (1966)



현대 미술은 전통 미술과는 다른 새로운 주제와 기법으로 발전했습니다. 예술가들은 주제로는 종교·신화·역사·현대 사회 등 다양한 주제를 다룬다. 기법으로는 디자인·포토그래피·디지털 미술 등 다양한 기법을 활용합니다.

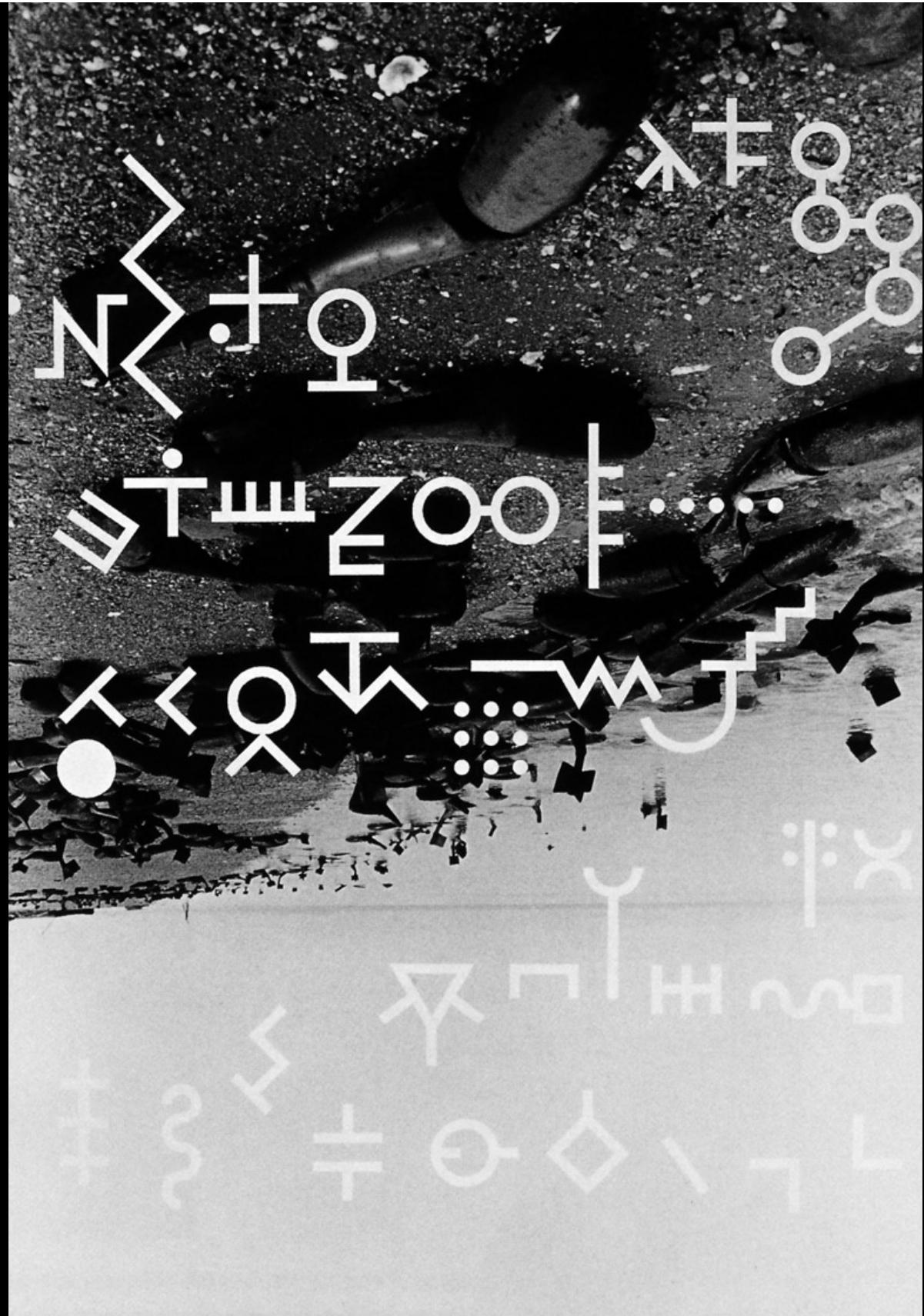
현대 미술의 주제와 기법

현대 미술은 전통 미술과는 다른 새로운 주제와 기법으로 발전했습니다. 예술가들은 주제로는 종교·신화·역사·현대 사회 등 다양한 주제를 다룬다. 기법으로는 디자인·포토그래피·디지털 미술 등 다양한 기법을 활용합니다.



1 Lost and Found Bridge, 2011
2 Pink Blossoms, 2011
3 Bowout on the Seine, 2011
4 Cravats, 1965
5 Acrobats, 2011
6 The Longest Bursts; at the Purple Bath, Sotchi-na-tei-Open (1966)

미술의 시대는 예술가들이 다양한 주제와 기법으로 작품을 창작하는 시기입니다. 예술가들은 그들의 창작에 있어 자유로운 표현과 실험적인 접근을 추구합니다. 예술의 주제로는 종교·신화·역사·현대 사회 등 다양한 주제가 다뤄집니다.



한국서예

한국서예는 한글서예와 함께 한글서예의 전통과 현대화를 이어온 한글서예의 한 분야로, 주로 한글서예의 디자인과 제작, 전시, 교육 등에 중점을 둔다. 한글서예는 한글서예의 전통과 현대화를 이어온 한글서예의 한 분야로, 주로 한글서예의 디자인과 제작, 전시, 교육 등에 중점을 둔다.



2

设计与设计

海报设计
书籍设计

广告设计

包装设计

1



3



4



5

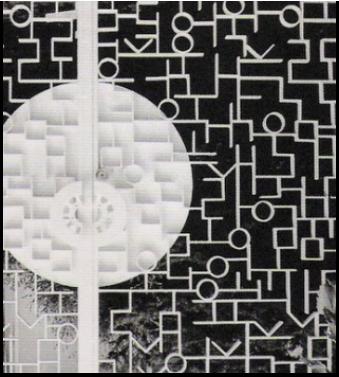


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(c)



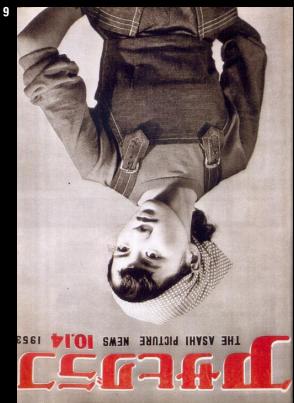
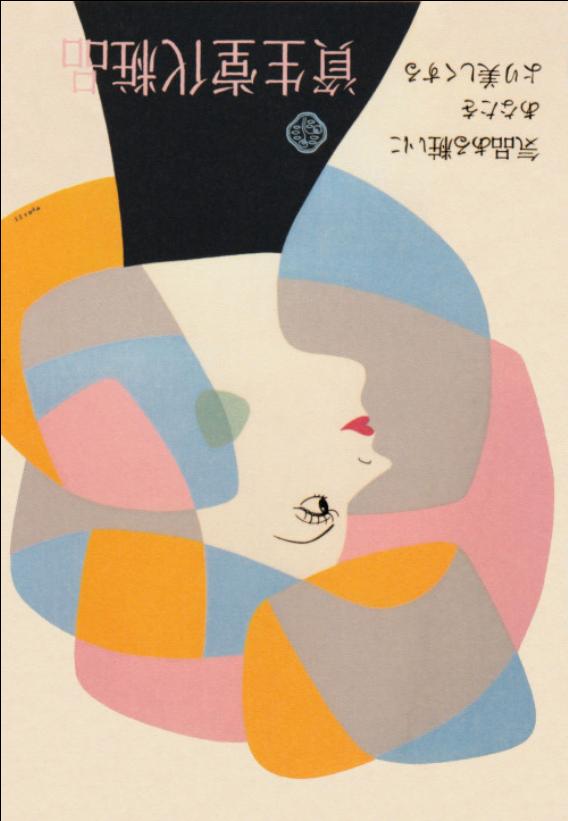
महाराष्ट्र

महाराष्ट्र
मुख्यमंत्री
विजय ठाकेर
ठाकेर



KID H O M E L

한국의 디자인은 20세기 후반에 걸쳐 다양한 분야에서 활동한 디자이너들이 창조한 결과로, 그들은 세계적인 수준의 작품을 제작해온 바 있다. 특히 1960년대에는 대회 개최와 함께 디자인 분야에서 국제적인 인식을 확장하는 계기가 되었으며, 그 시기의 디자인은 산업화와 현대화의 흐름 속에서 새로운 문화와 삶의 양상을 반영한 것으로 평가된다.





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한국을
여행하는
여행자에게
한국의
문화를
알아보는
방법

한국의
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