

Rochester Institute of Technology

A Thesis Submitted to the Faculty of
The College of Imaging Arts & Sciences
in Candidacy for the Degree of
Master Of Fine Arts

Asian and American Graphic Design
A Theoretical and Cultural Comparison

Aaron C. L. Liu

Date: May 16, 1995



Approvals

Adviser: Professor R. Roger Remington

..... Date: 5/16/95

Associate Adviser: Assistant Professor Roberley Bell

..... Date: 5-10-95

Associate Adviser: Ms. Barbara Polowy

..... Date: 5-16-95

Department Chairperson: Professor Mary Ann Begland

..... Date: 5.16.95

I, Aaron C. L. Liu, prefer to be contacted each time a request for reproduction is made. I can be reached at the following address:

2300 Old Spanish Trail
#2035
Houston, TX 77054

Date: May 16, 1995



Table of Contents

	Page	
	2	Thesis Approvals
Section 1	6	Introduction
Thesis Report	10	Project Chronology
	18	Conclusion
Section 2	Print	
Appendices	21	A Thesis Proposal
	24	B Thesis Planning Report
	25	Situation Analysis
	25	Problem Statement
	25	Research Perspective
	26	Mission Statement
		Goals
		Objectives
		Processes and Strategies
	29	Time/Implementation
	30	Pragmatic Considerations
	30	Application/Dissemination
	30	Evaluation Plan
	31	Glossary
	33	C Fax Survey
	34	Contact List
	37	Sample Survey
	38	Selected Replies from:
	38	Ms. Mako Kamiya,
		Nippon Design Center
	39	Mr. Yusaku Kamekura,
		Kamekura Design Office
	40	Mr. Shin Matsunaga,
		Shin Matsunaga Design Inc.
	41	Mr. David C. Meredith,
		Hong Kong Polytechnic University
	42	D Notes



**Section 2
Appendices (Cont'd)**

46	E Written Text
51	F Visual Reference
52	Grid System
52	General Comparison
53	The Posters (B/W versions)
53	Asian and American Graphic Design
53	General Comparison
54	America
54	Japan
55	Hong Kong
55	China
56	G Bibliography
	Digital
63	H Compact Disc
	Color posters (QuarkXPress format and EPS format)
	Contact Information (FileMaker Pro format)




Section 1
Thesis Report

Introduction

Project Chronology

Conclusion





Introduction



Introduction

As a foreign student from Hong Kong studying graphic design in America, I am always aware of my cultural heritage. Over the years, my interest in this subject has grown significantly. This project is sparked by my own curiosity about other Asian cultures and how they compare to each other. Naturally, I could not pass on this opportunity to work on something I always wanted to do. I hope this series of six posters will help anyone interested in the topic to identify elements that influence graphic design from Asian cultures.

Before I started to research, I spent the entire Fall quarter working on the Thesis Planning Report. In this report, I explained the needs for this project, methods of research, goals and objectives, and a tentative time/implementation plan for the project. (Please refer to Section 2: Appendices, Part B for a copy of the simplified Thesis Planning Report.)

I began my research by choosing four countries for comparison purposes. As the title implies, America is one definite choice. Japan is the leading Asian country in all aspects of design, and its influences in the Pacific Rim is enormous; therefore, it became an obvious choice. After the first two choices had been made, the last two countries became quite apparent. Hong Kong is my home, and China has all the cultural resources, they were both chosen simply for those reasons.

It was at this stage of research that I realized the nature of graphic design in Asia had changed tremendously over the last five years. I wanted to find out what the designers had to say about design and to compare their comments with my observation. I decided to send (fax) a short survey on graphic design with a brief introduction of myself and the project to a number of designers in China, Hong Kong and Japan.

I started by sending an e-mail message through the Internet to Ms. Winnie Chim, the librarian of Hong Kong Polytechnic University asking for her help. Within a few days, she replied with information about the Hong Kong Designers Association (HKDA) and its contact person, Mr. Tony Sin. I then sent out a fax to Mr. Sin, Head of Design for HKDA to request more contact information.

A week later, I received a copy of the 1994 HKDA membership directory from Mr. Sin. Mr. Sin also referred me to Mr. Wang Xu for China contacts. Unfortunately, Mr. Wang was out of the country at that time and was unable to help.

At this point of research, I started to compile lists of contacts by country using the database software FileMaker Pro on a Macintosh. These database files were constantly updated whenever new information was available. I also used the same software to create a complete bibliography file. (Please refer to Section 2: Appendices, Part C for a list of designers whom had received the survey and a sample survey. Also see the attached CD Rom for a complete list of contacts.)

With the help of Professor Remington, I was able to talk to Professor Richard S. Thornton from the University of Connecticut and author of *The Graphic Spirit of Japan* during his visit here at RIT about the field of design in Japan. He was able to provide me with some valuable and helpful insights, a list of Japanese designers' contact information as well as a short bibliography.

At the end, I sent out thirty fax surveys to designers and design educators in Japan and Hong Kong. Of the thirty surveys I sent out, I had only about ten responses. I also received booklets and articles from a number of Japanese designers.

After that, I had to come up with a list of subjects for comparison. My goal was to look at disciplines that influence graphic design. With that priority in mind, I looked into calligraphy, traditional and contemporary paintings, pop cultures, languages, business and philosophy. In order to come up with all the elements, I spent hours in the library researching journals and books for written and visual references.

With all the pieces in hand, I sat down and made a few quick sketches of how I wanted the posters to look. I came up with the idea of stacking all six horizontal posters vertically to evoke a feeling of viewing a Chinese scroll painting. After this idea was approved by my thesis committee, it was time to create a coherent design system.

The first poster was reserved for a problem statement and a brief description of the whole project. The second poster contains a general overview of the four countries in terms of graphic design with a few examples of design works. Each country occupied one poster and they are arranged in the order of America, Japan, Hong Kong and China.

Before I went any further, I designed a small identity/logo to represent the project based on the color chart from poster number one. The logo, which was made up of five overlapped circles, resembled a traditional Japanese family crest. This small logo was placed on the lower left-hand corner on every poster, and it helped to tie the posters together when they are viewed separately.

The basic grid system was very simple with ten columns in each poster. Each country had its own designated columns and they corresponded to the placement of the copy from the second poster, general comparison. After the system was set up, the design process moved from the drawing board to a Macintosh using Adobe Photoshop for image editing and QuarkXpress for page design.

As soon as the actual design was transferred to the Macintosh, a set of black and white printouts was kept as record of progress each week. The final IRIS prints were reduced to 90 percent in order to achieve higher image resolution and better color consistency.

It took more than a month from the first laser printout to the final IRIS prints, and I think the result is quite satisfactory. (Please refer to Section 2: Appendices, Part F for b/w versions of the posters and the attached CD Rom for color versions.)



Project Chronology



Project Chronology

- | | |
|-------------------|---|
| September, 1994 | <ul style="list-style-type: none">• Discussed possible thesis topics with Professor R. Roger Remington.• Looked for suitable Thesis Committee associate advisers.• Assistant Professor Roberley Bell and Ms. Barbara Polowy committed to serve as associate advisers.• Written Thesis Proposal submitted for department approvals.• Worked on the Thesis Planning Report. |
| November 30, 1994 | <ul style="list-style-type: none">• Winter quarter began.• Researched magazine articles on Asian graphic design.• Organized first Thesis Committee meeting held on December 7, 1994, from 12 noon to 1 P.M. |
| December 1, 1994 | <ul style="list-style-type: none">• Talked with Professor Remington about meeting Professor Richard S. Thornton during his visit to RIT.• Continued articles research through the Internet with other libraries including the Hong Kong Polytechnic University.• Began to prepare materials for Thesis Committee meeting. |
| Dec. 2 | <ul style="list-style-type: none">• Consulted with Ms. Polowy on obtaining a list of foreign design organizations for interview contacts. |
| Dec. 3 | <ul style="list-style-type: none">• Looked into using the software FileMaker Pro for research database.• Set up fax modem for designer surveys. |
| Dec. 4 | <ul style="list-style-type: none">• Began to compile lists for possible contacts and magazine articles. |
| Dec. 6 | <ul style="list-style-type: none">• Wrote down names and contact information from the <i>AIGA Membership Directory</i> and added to the Contact List.• Continue research through the Internet for more foreign magazine articles.• Ordered back issues of Sep/Oct 1992 issue of <i>Communication Arts</i> magazine and Mar/Apr 1993 issue of <i>Print</i>.• Left an e-mail message for Ms. Winnie Chim, librarian of the Hong Kong Polytechnic University asking for help on possible Hong Kong designer contacts. |

-
- | | |
|---------|--|
| Dec. 7 | <ul style="list-style-type: none">• First Thesis Committee meeting held in Graduate Studio with Professor Remington, Assistant Professor Bell and Ms. Polowy.• Gathered more ideas and directions from advisors.• Began to develop a list of criteria for comparison.• Look into other disciplines for different point of views.• Talked with Ms. Polowy about books and articles related to my topic. |
| Dec. 8 | <ul style="list-style-type: none">• Began to read the book <i>Graphic Spirit of Japan</i> written by Professor Thornton and took notes about Japanese design.• Checked for e-mail message from Ms. Chim. |
| Dec. 9 | <ul style="list-style-type: none">• Installed Filemaker Pro and set up files for bibliography and contacts.• Checked for e-mail messages, no reply yet. |
| Dec. 10 | <ul style="list-style-type: none">• Began to develop a short questionnaire for fax survey.• Continued to read articles and books. |
| Dec. 12 | <ul style="list-style-type: none">• E-mail reply from Ms. Chim with contact info for the Hong Kong Designers Association (HKDA).• Drafted a letter for Mr. Tony Sin of the HKDA asking for help on publications and a copy of its membership directory.• Continued to update bibliography. |
| Dec. 13 | <ul style="list-style-type: none">• Finished the list of categories for general comparison.• Read introduction from <i>Pacific Rim Design</i> by Wei Yew and added a few more names into the contact list. |
| Dec. 14 | <ul style="list-style-type: none">• Looked into a few related articles for further references.• Began to look into the comparison categories and took more notes. |
| Dec. 15 | <ul style="list-style-type: none">• Ordered back issue of Nov/Dec Issue of <i>Print</i>, a special issue entirely devoted to Japan graphic design.• Obtained a list of Japanese designers from the <i>Alliance Graphique Internationale Membership Directory</i>. |
| Dec. 17 | <ul style="list-style-type: none">• Updated bibliography and contact lists.• Continued research on Asian graphic design. |
| Dec. 18 | <ul style="list-style-type: none">• Wrote a cover letter explaining the purpose of the fax survey and briefly introduced myself.• Both the letter and survey are ready to be faxed. |


-
- | | |
|-----------------|---|
| Dec. 19 | <ul style="list-style-type: none">• Revised and simplified the letter and survey into one single page.• Prepared a sample copy for Professor Remington. |
| Dec. 20 | <ul style="list-style-type: none">• Last day of class before Christmas break.• Continued research. |
| Dec. 27 | <ul style="list-style-type: none">• Visited the Asia Society in New York City for possible contacts and research materials. |
| Dec. 31 | <ul style="list-style-type: none">• Received a copy of the HKDA membership directory.• Sent thank you letter to Mr. Sin of the HKDA. |
| January 1, 1995 | <ul style="list-style-type: none">• Located more foreign design journal titles.• Picked out a list of Hong Kong designers for the fax survey. |
| Jan. 2 | <ul style="list-style-type: none">• Faxed a letter to Japan Design Foundation asking for help with research and possible contacts.• Faxed a letter to Mr. Wang Xu asking for help with research on Mainland Chinese designers, publications and contact information.• Tried to locate a Hong Kong design journal, <i>Design Exchange</i>. |
| Jan. 3 | <ul style="list-style-type: none">• Updated contact list for Japan through magazine articles. |
| Jan. 5 | <ul style="list-style-type: none">• Met with Professor Remington regarding Professor Thornton's visit.• Tried to locate a copy of <i>Hong Kong Designers Association Annual</i> and <i>Guangdong Design Annual</i>. |
| Jan. 7 | <ul style="list-style-type: none">• Read Nov/Dec 1984 issue of <i>Print</i>, a special issue devoted to Japan graphic design.• Developing a matrix for comparison.• Thoughts on the final application. |
| Jan. 8 | <ul style="list-style-type: none">• Revised comparison matrix.• Located more books on Japanese graphic design from the library.• Updated contacts and bibliography.• Began to read <i>Silent Language</i> by Edward T. Hall. |
| Jan. 9 | <ul style="list-style-type: none">• Updated Thesis Planning and database.• Prepared for Professor Thornton's visit. |
| Jan. 10 | <ul style="list-style-type: none">• Attended Professor Thornton's lecture on Japanese graphic design.• Took notes of key points on Japanese design. |

-
- | | |
|---------|---|
| Jan. 11 | <ul style="list-style-type: none">• Looked into calligraphy and paintings from China, Hong Kong and Japan.• Developing a list for comparison on pop culture from China, Hong Kong and Japan.• Talked with Professor Thornton in an informal interview.• Updated bibliography. |
| Jan. 12 | <ul style="list-style-type: none">• Read more articles and took notes.• Continued to search for overseas contacts. |
| Jan. 19 | <ul style="list-style-type: none">• Received a list of Japanese graphic designers' contacts from Professor Thornton.• Updated database on Japanese contacts.• Prepared to send out fax surveys to Japanese designers. |
| Jan. 20 | <ul style="list-style-type: none">• Sent thank you letter to Professor Thornton.• Sent 15 fax surveys to Japanese graphic designers.• Developed possible sketches for final applications.• Developed sketches for an identity/logo for the entire thesis project. |
| Jan. 23 | <ul style="list-style-type: none">• Sent 10 fax surveys to Hong Kong-based graphic designers and 4 surveys to design educators.• More reading from magazines and books. |
| Jan. 24 | <ul style="list-style-type: none">• No reply from Japan and Hong Kong.• Continued with reading. |
| Jan. 25 | <ul style="list-style-type: none">• Received a fax from the Hong Kong Polytechnic University saying that my survey has been forwarded to the head of graphic design department.• Purchased a copy of <i>Japanese Design</i>, an exhibition catalog from the Philadelphia Museum of Art. |
| Jan. 26 | <ul style="list-style-type: none">• Completed a relationship chart for America, Japan, Hong Kong and China.• Started to develop a research process chart. |
| Jan. 28 | <ul style="list-style-type: none">• Received fax replies from Mr. Jennings Ku of Hongkong Bank, Hong Kong and Mr. Shin Matsunaga, Japan.• Mr. Matsunaga sent a book about his works and an article in the form of an interview.• Prepared thank you letters for designers who replied to my survey. |

-
- | | |
|------------------|--|
| Jan. 31 | <ul style="list-style-type: none">• Received the book <i>Japanese Design</i>.• Continued research on Chinese and Japanese paintings. |
| February 1, 1995 | <ul style="list-style-type: none">• Sent out thank you letters.• Updated bibliography. |
| Feb. 3 | <ul style="list-style-type: none">• Received a package from Mr. Motoo Nakanishi, chairman of PAO Inc. on Japanese corporate identity trends.• Received a fax from Mr. John Au, Hong Kong. |
| Feb. 4 | <ul style="list-style-type: none">• Sent out thank you letters to Mr. Au and Mr. Nakanishi. |
| Feb. 5 | <ul style="list-style-type: none">• Collected a number of design examples ready to be scanned.• Also looked for more examples on traditional arts from China. |
| Feb. 6 | <ul style="list-style-type: none">• Scanned images for sketches.• Revised the layout of comparison chart with scanned images. |
| Feb. 9 | <ul style="list-style-type: none">• Showed sketches for final application to Professor Remington and Assistant Professor Bell.• Developed six horizontal posters: Title, Introduction, America, Japan, Hong Kong and Japan. |
| Feb. 14 | <ul style="list-style-type: none">• Reworked the poster layout for a more coherent design system.• Revised Adobe Illustrator files for design details. |
| Feb. 15 | <ul style="list-style-type: none">• Scanned more images for calligraphy and paintings. |
| Feb. 16 | <ul style="list-style-type: none">• Developed more system sketches and determined the sizes of the posters at 14" by 28"• Professor Remington approved sketches, made a few more concrete sketches on the Mac.• Tried to organize second Thesis Committee meeting for the beginning of Spring quarter. |
| Feb. 20 | <ul style="list-style-type: none">• Last daytime class for Winter quarter.• Continued to work on the poster designs.• Started to work on the body copy for the posters. |
| Feb. 21 | <ul style="list-style-type: none">• Continued to work on the poster designs. |
| Feb. 27 | <ul style="list-style-type: none">• Winter/Spring break. |

-
- | | |
|---------------|---|
| March 6, 1995 | <ul style="list-style-type: none">• Spring quarter began. |
| Mar. 9 | <ul style="list-style-type: none">• Showed initial black and white laser printouts to Professor Remington, Assistant Professor Bell and Ms. Polowy.• Began to prepare for thesis project presentation to faculty and students from the graphic design department. |
| Mar. 14 | <ul style="list-style-type: none">• Presented ideas and progress to graphic design faculty and first year graduate students.• Picked out gallery space for the Thesis Exhibition. |
| Mar. 15 | <ul style="list-style-type: none">• Final application approved by Professor Remington, Assistant Professor Bell and Ms. Polowy.• Concentrated on background and foreground images integration.• Worked on an explanatory paragraph about the posters for poster one.• Scanned more images for comparison purposes. |
| Mar. 18 | <ul style="list-style-type: none">• Updated bibliography.• Contacted Ms. Polowy asking for her help on proofreading.• Continued to work on background images. |
| Mar. 20 | <ul style="list-style-type: none">• Wrote thesis statement for the exhibition.• Scanned new images for the posters.• Updated layout.• Gave a copy of the copy to Ms. Polowy for proofreading.• Printed out grid structure for record. |
| Mar. 21 | <ul style="list-style-type: none">• Turned in label, insurance information and thesis statement for typesetting.• Picked up body copy from Ms. Polowy and made all the changes into the posters. |
| Mar. 22 | <ul style="list-style-type: none">• A complete set of color printouts (57 percent) from UFO System of Rochester to test for color and readability.• Updated bibliography. |
| Mar. 23 | <ul style="list-style-type: none">• Researched new imagery for the America poster.• Fined tuned all the details for the posters.• Thoughts on supporting materials to be displayed with the posters, such as initial comparison and the grid system. |

-
- | | |
|---------------|---|
| Mar. 25 | <ul style="list-style-type: none">• Scanned new images for a better representation of the American culture.• Continued to rearrange images for better space distribution. |
| Mar. 26 | <ul style="list-style-type: none">• Worked on the related materials including the grid system and initial comparison.• Printed out a complete set of black and white laser prints at 90 percent. |
| Mar. 27 | <ul style="list-style-type: none">• Contacted Mr. Hal and Eric Leader from Printing Prep Inc. of Buffalo about IRIS prints.• Sent out files to UFO System for another complete set of color proofs at 57 percent. |
| Mar. 28 | <ul style="list-style-type: none">• Separated each poster into a separate file for easier management.• Made final adjustments on background images. |
| Mar. 29 | <ul style="list-style-type: none">• Met with Professor Remington for the last time before final output.• Made final adjustments for all posters.• All files were now ready for output. |
| Mar. 30 | <ul style="list-style-type: none">• Dropped off poster files at Printing Prep Inc. for IRIS prints.• In order to achieve better image resolution and color accuracy, all final outputs were be reduced to 90 percent.• Dropped off related files at R. A. Ellis of Rochester for Linotronic output at 90 percent. |
| April 1, 1995 | <ul style="list-style-type: none">• Picked up printouts from Printing Prep Inc.• Began to mount posters with velcro in Bevier Gallery.• Drafted Thesis Statement. |
| Apr. 3 | <ul style="list-style-type: none">• Second Thesis Exhibition opened.• Picked up and mounted linotronic outputs from R. A. Ellis.• Mounted Thesis Statement. |
| Apr. 7 | <ul style="list-style-type: none">• Second Thesis Exhibition Reception.• Started writting Thesis Report. |
| Apr. 19 | <ul style="list-style-type: none">• Second Thesis Exhibition ended. |
| May 16, 1995 | <ul style="list-style-type: none">• Thesis Report due. |



Conclusion



Conclusion

This has been a very exciting and challenging project. The amount of information I discovered during the entire project has been very valuable to me as a graphic designer. This project also gave me an opportunity to look at my Chinese culture from a whole new perspective. I hope this thesis project has achieved its goals of informing designers, non-designers and others, who are interested in the subject, the influences and contributions these Asian countries have upon us.

In terms of research, it was very frustrating when I discovered how little information there was available on Chinese graphic design. Everytime when I came up with a new book title or article, I would immediately find out that they were not available. Apart from the few articles published by various design journals, it was almost impossible to obtain any first-hand information. I was also disappointed when I failed to establish any significant contacts with Chinese designers. Most of the time I had to make an assumption based on personal experience and observations.

I would like to thank my advisers Professor R. Roger Remington, Assistant Professor Roberley Bell and Ms. Barbara Polowy for their support and encouragement. I would also like to thank Professor Richard S. Thornton for providing valuable insights and contact information on Japanese graphic design. In terms of production, my thanks goes to Mr. Eric Leader of Printing Prep Inc., Buffalo for such an excellent job on the IRIS outputs.

Section 2
Appendices

Print

- A Thesis Proposal**
- B Thesis Planning Report**
- C Fax Survey**
- D Notes**
- E Written Text**
- F Visual Reference**
- G Bibliography**

Digital

H Compact Disc

- Color posters (QuarkXPress format and EPS format)
- Contact Information (FileMaker Pro format)





College of Imaging Arts and Sciences
Rochester Institute of Technology

Title: Theoretical and Cultural Relationships Between Asian
and American Graphic Design

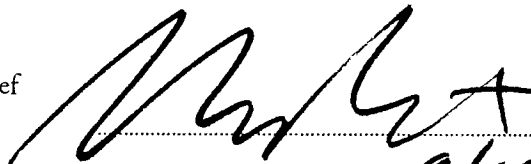
Submitted by: Aaron Chee Lap Liu

Date: September 13th, 1994

Thesis Committee: Chief Adviser: Professor Roger R. Remington
Associate Adviser: Professor Bruce Meader
Associate Adviser: Barbara Polowy

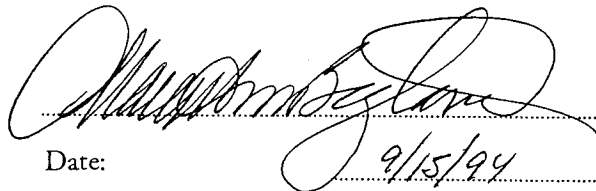
Thesis Committee
Approval:

Signature of Chief
Adviser:


Date: 9/15/94

Approval, Department
Chairperson:

Signature of
Department
Chairperson:


Date: 9/15/94

Computer needs other
than word processing: Yes

Explain need of
equipment:

.....
.....
.....

Committee Approval:

.....
.....
.....

Theoretical and Cultural Relationships Between Asian and American Graphic Design

The purpose of this thesis is to explore the theoretical and cultural relationships between recent Asian and American graphic design, and the influences they have on each other. I intend to research thoroughly aspects of culture, history and recent graphic design works to come to a better understanding of their similarities and differences. Three possible ways of presenting my solutions are a number of magazine spreads or posters, a guidebook, or in the form of computer-aided interactive media.

B Thesis Planning Report



Thesis Planning Report

Situation Analysis

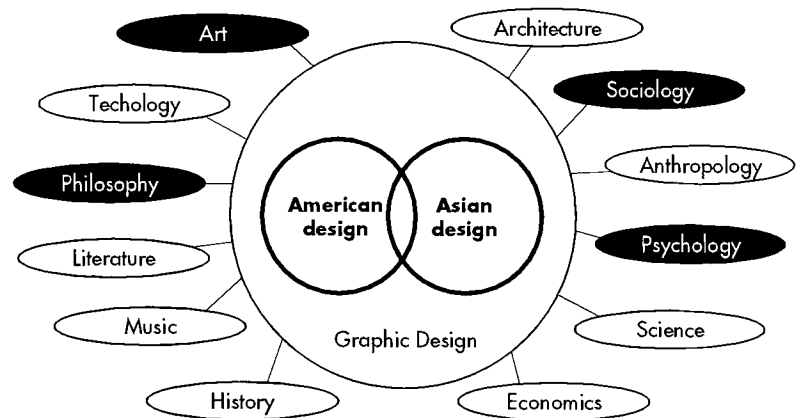
As the global economy continues to focus its attention at a number of Asian countries and the cross-cultural needs of these countries increase simultaneously with it, therefore this study of graphic design is needed to educate and inform designers, non-designers and society the influences and contributions these Asian countries have upon us.

Problem Statement

The purpose of this thesis is to explore the theoretical and cultural relationships between recent Asian and American graphic design, and the influences they have on each other. I intend to research thoroughly aspects of culture, history and recent graphic design works to come to a better understanding of their similarities and differences. Three possible ways of presenting my studies are a number of magazine spreads or posters, a guidebook, or in the form of computer-aided interactive media.

Research Perspective

A good design solution is only possible when the designer(s) considered every aspect of a problem in the design process. I intend to look at this problem from the viewpoints of disciplines outside of the design field as art, sociology, philosophy and psychology.



Mission Statement

This thesis is an interpretive project that will help designers, students and non-designers to identify the theoretical and cultural relationships between Asian and American graphic design.

Goals

Objectives

Processes & Strategies

To gather information about recent Asian & American graphic design.

- After reviewing the information, the user should be able to name several key Asian countries.
- After reviewing the information, the user should be able to identify several important designers within each country.

- Review recent Asian and American graphic design annuals.
- Gather articles related to Asian graphic design.
- Generate a list of major Asian and American professional design organizations.
- Develop a list of key graphic designers for each Asian country and America.
- Generate profiles of selected designers including their background and education.

To document leading Asian graphic designers' achievement within their country and the field of graphic design.

- After reviewing the information, the designer should be able to compare the graphic language used by individual designer.
- After reviewing the information, the user should be able to identify design works by individual designer and their influence within their societies.

- Gather information regarding selected designers' personal preferences and style in graphic design.
- Analyze the above information for similarities and differences.
- Collect examples of representational design works by selected graphic designers.
- Collect published interviews with selected designers.
- Conduct personal phone interviews if necessary.

Goals

To show the similarities and differences in applicable design theories.

To show the cross-cultural relationships between Asian and American graphic design.

Objectives

- After reviewing the information, the designer should be able to identify distinct theoretical basis for Asian and American graphic design.
- After reviewing the information, the user should be able to identify several key elements in design that are commonly used within a region.
- After reviewing the information, the user should be able to see the similarities and differences in design theories between Asian countries and America.
- After reviewing the information, the designer should be able to identify both Asian and American design influence on individual designer's work.
- After reviewing the information, the user should be able to identify cross-cultural factors within a work of design.

Processes & Strategies

- Research through books and magazines on Asian graphic design theories.
- Identify and Categorize different theories.
- Gather design works that utilizing foreign design theories.
- Gather information regarding the designer's homeland.
- Categorize and analyze works with similar elements. (colors, images, language, written or printed characters)
- Gather design works that clearly demonstrate the use of different design theories.
- Research cross-disciplinary influences that affected each design.
- Analyze the importance of such theories within a particular culture.
- Gather design works that are influenced by other cultures.
- Research design examples intended for more than one culture.
- Conduct phone interviews with designers involved.
- Collect examples of cross-cultural or international design projects.
- Identify important factors involved in such projects.

Goals

To present these studies to professional designers, design students and others the relationships in design between the different cultures

To evaluate this interpretive project and modify as necessary.

Objectives

- After reviewing all the information collected, the designer should be able to present these studies in a form of visual presentation.
- After viewing the information, the user should be able to identify several significant elements of this project.
- After viewing this project, the user should be able to provide feedback on at least one designer from each country.
- After viewing the project, the user should be able to answer at least ten short questions about the project.
- After reviewing all the viewers' response, the designer should be able evaluate the final outcome of the project.

Processes & Strategies

- Create a visual interpretation of the information collected.
- Provide a suitable setting for using or viewing the information.
- Clearly explain the information and examples used.
- To use a design system that is clear, precise and consistent.
- To use secondary design elements to reinforce the overall system.
- Interview users during or after the presentation.
- Ask questions regarding the presentation, access of information and level of understanding.
- Ask user about the message and objectives behind the project.
- Develop a survey consists of at least twenty questions about the project.
- Test users on the information they learned from viewing the project.
- To see if any additional improvements will further enhance the final outcome of the project.
- All responses will be collected and presented in a form of a written report for final evaluation.

Time/Implementation	1994	
	<i>Sep.</i> 13	Problem identification
	20	Project planning begins
	<i>Nov.</i> 8	Completion of project planning
	21	Research begins
	30	Winter quarter begins
	<i>Dec.</i> 7	Thesis Committee Meeting #1 (Tentative)
	20	Winter break begins
	1995	
	<i>Jan.</i> 2	Synthesis begins
	3	Daytime classes resume
	16	Ideation designs
	23	Works on application begins
	25	Thesis Committee Meeting #2 (Tentative)
	<i>Feb.</i> 12	Evaluation begins
	22-25	Final exams
	27	Implementation begins
	27	Spring break begins
	<i>Mar.</i> 5	Spring break ends
	6	Spring quarter begins
	13-29	1st Thesis Show
	15	Thesis Committee Meeting #3 (Tentative)
	31	Work completed for 2nd Thesis Show
	<i>Apr.</i> 3-19	2nd Thesis Show
	3	Retrospective evaluation begins
	24	3rd Thesis Show (ends on May 10)
	<i>May</i> 10	3rd Thesis Show ends
	11	Thesis Committee Meeting #4 (Tentative)
		Completion of Thesis Report
	15-18	Final exams
	20	Commencement
	21	Summer break begins

**Pragmatic
Considerations**

Budget for this project presentation should not be a major concern because it is a prototype for the thesis exhibition. Spending/expenses will probably come in the form of one to two SyQuest cartridges, electronic outputs for final presentation, books and magazines, and travel and long distance phone costs for interviewing.

**Application/
Dissemination**

Three possible solutions:

- A series of posters or magazine spreads.
- In a form of a guide book.
- Computer-aided interactive media/hypercard.

Evaluation Plan

A survey in the form of twenty short questions about the project will be distributed to viewers during the exhibition, their responses will be tabulated and presented in written form with the Thesis Report.

Glossary

Analysis	An examination of the information and ideas.
Anthropology	Science of man, especially of the beginnings, development, customs, and beliefs of mankind.
Anthropomorphism	The attribution of human characteristics to non-human beings or things.
Cultural Pluralism	A concept of modern society based on an equilibrium of forces in which independent, non-inclusive social groups exercise a limited measure of democratic control through their access to the major elite.
Culture	The arts, beliefs, customs, institution, and all other products of human work and thought created by a people or group at a particular time.
Cross-cultural interaction	Interaction between two or more distinctly different cultures.
Humanism	Devotion to human interests; system that is concerned with human interests.
Ideation	The process of generating conceptual solutions.
Multicultural	Designating or pertaining to a society consisting of several or many culturally distinct group.
Multiculturalism	The characteristics of a multicultural society; a policy advocating the establishment of a multicultural society.

Glossary (Cont'd)

Philosophy

The search for knowledge, especially the nature and meaning of existence.

Psychology

Sciences, study, of the mind and its processes.

Sociology

Science of the nature and growth of society.

Synthesis

Combination of separate parts, elements, substances, into a whole or into a system; that which results from this process.

●



During research process, a short fax survey/questionnaire was sent out to designers and design educators from Hong Kong and Japan. The purpose of this survey was to aid my research. I asked the designers whom had the biggest influence on them as designers. The following is a list of designers and educators who had received the survey.

Japanese Designers:

Mr. Katsumi Asaba*, Asaba Design Co., Ltd.

Mr. Shigeo Fukuda, Fukada Design Office

Mr. Takenobu Igarashi, Igarashi Studio

Ms. Eiko Ishioka*, Eiko Design Inc.

Ms. Ryoko Ishioka, Ryoko Ishioka Design Office

Mr. Yusaku Kamekura*, Kamekura Design Office

Mr. Mitsuo Katsui, Katsui Design Office

Mr. Shin Matsunaga*, Shin Matsunaga Design Inc.

Materials received from Mr. Matsunaga:

“Harvest of Boyhood Dreams,” *Mainichi Shimbun*, Mar. 1990

Shin Matsunaga, a small booklet of the designer’s portfolio

Mr. Kazumasa Nagai* c/o Mr. Mako Kamiya, Nippon Design Center

Mr. Makoto Nakamura, Shiseido Co. Ltd., Advertising Division

Mr. Motoo Nakanishi*, PAOS Inc.

Materials received from Mr. Nakanishi:

An evolution chart of major Japanese corporations’ identity program from 1975 to 1988.

*Building a New Form of Corporate Identity:
Japan’s CI Revolution*

Consultants in Metapreneurial Design

Mr. Toshiyasu Nanbu

Mr. Ikko Tanaka, Ikko Tanaka Design Studio

Mr. Kijuro Yahagi

Mr. Tadanori Yokoo c/o Mr. Asuka Takayama

* Denotes reply received from the designer.

Hong Kong Designers:

Mr. John Au*, John Au Design Associates

Ms. Bethany Bunnell, Satellite Television Asian Region Ltd.

Mr. Alan Chan*, Alan Chan Design Company

Mr. Kan Tai-keung, Kan Tai-keung Design & Associates

Mr. Jennings Ku*, Graphic Design Section, Hongkong Bank

Ms. Winnie Kwan, Hong Kong Museum of Art

Mr. William Ho, William Ho Design Associates

Mr. Henry Steiner*, Graphic Communications Ltd.

Ms. Lilian Tang, Lilian Tang Design Ltd.

Ms. Annie Tong, Watermark Associates

Hong Kong Design Educators:

Dr. Hazel Clark, Swire School of Design, Hong Kong Polytechnic

Ms. Agnes Kwok, Shatin Technical Institute

Mr. Yanta Lam, Swire School of Design, Hong Kong Polytechnic

Mr. David Meredith*, Faculty of Communication,
Hong Kong Polytechnic
Survey was forwarded to Mr. Alex Fung, Head of Graphic Design,
School of Design

* Denotes reply received from the designer/educator.

Please refer to page 37 for a copy of the survey and page 38-41 for
selected replies.

Fax

To: Mr. Yusaku Kamekura
Company: Kamekura Design Office
Fax: 81 03 3575 7076
Date: 20 January, 1995
Pages: 1

From: Aaron Liu
64 Kimball Drive
Rochester, NY 14623
USA
Phone: 716 475 0731
Fax: 716 427 8519
E-mail: "ACL3378@RIT.EDU"

Dear Mr. Kamekura:

I would like to introduce myself to begin with. My name is Aaron Liu and I was born in Hong Kong. I have a BFA in graphic design from the University of Houston in Houston, Texas. Currently, I am pursuing a MFA in graphic design at the Rochester Institute of Technology in Rochester, New York. At the moment, I am working on my graduate thesis project, "Asian and American Graphic Design: A Theoretical and Cultural Comparison." I intend to base my research mainly on recent design history as well as art, Asian philosophy and popular culture. On top of Japan; America, China and Hong Kong will also be included in this study.

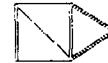
I talked to Professor Richard Thornton, author of *The Graphic Spirit of Japan*, and he strongly suggested me to get in touch with you. I am faxing you this letter for your valuable insight on graphic design as part of my thesis research. I would like to ask you three short questions as follow:

At the beginning of a project, where do you look for inspiration?
Are you influenced by American graphic design and culture?
Do you use any traditional motif from your own culture in your design?

Other than the questions above, feel free to add anything on the topic of Japan graphic design. Please reply ASAP by letter mail, Fax or E-mail. The deadline for my research is Friday 17th of February. Your response will be categorized and sorted for future reference.

Your help is deeply appreciated and I look forward to hearing from you.

Sincerely yours,
Aaron Liu



Chuo Daiwa Bldg
1-13-13 Ginza, Chuo-ku
Tokyo 104 Japan
Tel: 03-3567-3231
Fax: 03-3535-3569

FAX TRANSMISSION

- 1. Attention Mr. Aaron Liu
U.S.A.
- 2. Your Fax Number 716 427 8519
- 3. Number of Page(s) 1
- 4. From Ms. Mako Kamiya
- 5. Date January 30, 1995

Dear Aaron,

I am in receipt of your fax dated January 20, 1995. Please do accept my appology for the delay in responding to you earlier. Since Mr. Kazumasa NAGAI a friend of Mr. Richard Thornton was not in the office last week.

Please find his answers to your 3 questions as follows;

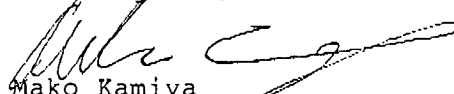
- 1. As you know, for a commercial work on which you have to express a message from a client, we get idea/s being based on orientation from a client. For my own work, there is no special place or material where I get it from; it is case by case.
- 2. Yes, I used to be in 60's and 70's. However, I am no longer influenced by it.
- 3. Yes, but indirectly. I always think about a traditional motif, however, I first deconstruct it and reconstruct it to very contemporary way.

As you can see, the above answers are the words of Mr. Nagai.

I hope that these answers are what you need.

Wishing you a successful work on your project,

Best regards,


Mako Kamiya
Overseas Coordinator

**Yusaku Kamekura
Design Office**

To: Mr. Aaron Liu
Fax. 716-427-8519

From: Yusaku Kamekura
Kamekura Design Office
Fax. 81-3-3575-7077

Date: January 25, 1995

Dear Mr. Liu:

Here are the answer to your question.

- 1) It depends on the project. I imagine something suitable for the theme of it in my mind and just embody it.
- 2) I was so influenced by American design and culture. Although we are also influenced by Europe, it is something different from American one which of bright and free culture.
- 3) Yes, I do. Because I am a Japanese. However I try to create something new, it fundamentally has Japanese style.

Yusaku Kamekura



January 25, 1995

Mr. Aaron Liu
64 Kimball Drive
Rochester, NY 14623
USA

Dear Mr. Liu,

Thank you very much for your letter on 20th January. Enclosed please find a copy of article featured the STEP-BY-STEP Magazine. I hope it will be helpful for you and it will be an answer for your question.

With best wishes for your thesis will be successful.

Sincerely,

Shin

Shin Matsunaga

P.S. Your 3rd Question must be confirmed by your own eyes.
I will send my little book. Please wait a few days.



THE HONG KONG
POLYTECHNIC UNIVERSITY

香港理工大學

香港九龍紅磡

Hung Hom Kowloon Hong Kong

Tel (852) 2766 5070 Fax (852) 2363 8955

Telex 38964 Polyx Hk

E-Mail CODAVIDM@HKPUCC.POLYU.EDU.HK

校長

潘宗光 教授

President

Prof. Poon Chung-kwong,

OB.E., B.Sc.(Special), Ph.D., D.Sc.,

COChem., FRSC, JP

設計及通文學院

院長

馬力德

Dean, Faculty of Communication

Fellow, School of Design

David C. Meredith

MEd BA, FGSD, ARPS, FRSA

25 January 1995

Aaron Liu
64 Kimball Drive
Rochester, NY 14623
USA

Fax : 002 1 716 427 8519

Dear Aaron,

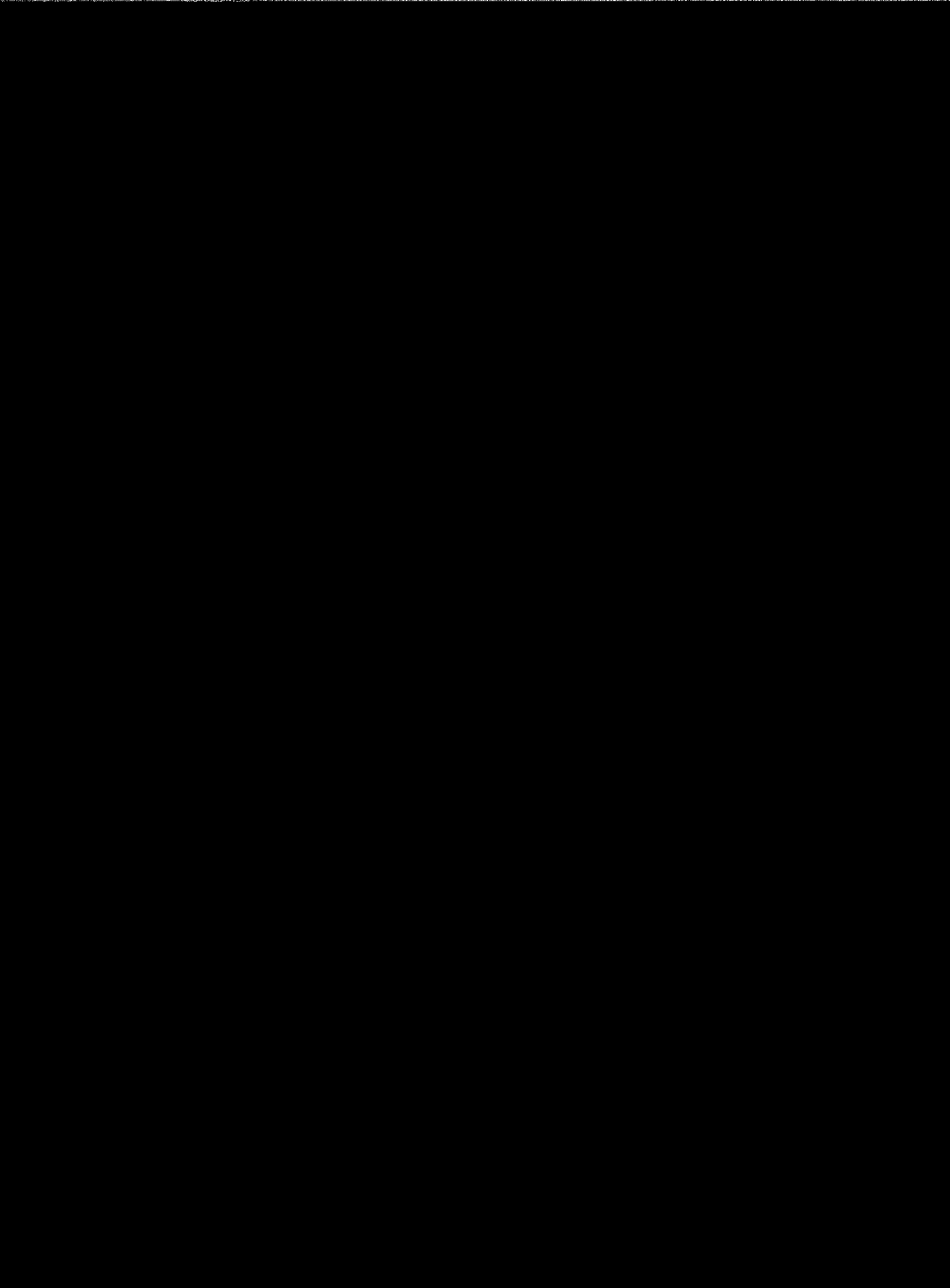
Thank you for your fax of 23rd January concerning various aspects of Graphic Design.

I have passed this request onto my colleague Alex Fung who is in charge of the Graphic Design degree in the School of Design. Hopefully he will be able to provide you with some information - better than I can!

Best wishes,

David C. Meredith
Dean, Faculty of Communication

c.c. Mr. Alex Fung, SD



Notes

“The Bauhaus had a cultural context as an art movement. We (Japanese) took their movement without adding our own cultural context.”

“About half of the corporate identity programs in Japan are done by American companies.”

—Ikko Tanaka

“The best graphic design is less tainted by modern foreign influences. The link with art of the Edo period of the seventeenth and eighteenth centuries is evident in the precise linearity and 2-dimensionality of many compositions.”

“Many modern posters contain clear references to watercolor and ukiyo-e woodblock prints with gradations of tone and blocks of uniform color.”

“There is a Japanese Style in graphic design. In general it has a flatness. It can also be said that preciseness of craftsmanship in design is another quality. This might be an influence from the size of the land we have. If you look at our design from afar, it may not have punch, but if you look closely, you see a precision in the design and printing.”

—Ikko Tanaka

“Japanese design has a feel of emotion, you can always tell a Japanese design.”

“Chinese calligraphy is threatened by digital technology just as the West.”

“Originality doesn't seem to be as prominent a feature of the Hong Kong Chinese market psyche as it is of the Japanese.”

—Henry Steiner

“Hong Kong appears to be a ‘cosmopolitan’ city, the constraints imposed by its Chinese heritage are never far below the surface.”

“Japan has no real culture, it all came from China and Korea.”

—Alan Chan

“The purpose of a design job is to move a product, not to win an award.”

—Alan Chan

“I was trained to look at Hong Kong from a foreign point of view, which is why the fusion of our two cultures is such an identifiable feature of my work.”

—Alan Chan

“I realized the Chinese culture has more nostalgia and warmth than any other culture in the world.”

—Alan Chan

“They (Chinese) want something that is long-lasting inside. A good designer can do both—create something new, but create something that is also long-lasting.”

—Kan Tai-keung

“The symbolism of Chinese culture is not Hong Kong’s. We are constantly influenced by Western and Japanese design. Although our designs seem Chinese in their cultural aspects, in fact the elements of Chinese culture chosen, especially for export design, are chosen for their appeal to the West.”

—Alex Fung

“Chinese designers have a responsibility to incorporate Chinese culture into their design and make it understandable to Asians and Westerners alike. In this way, he thinks a truly Chinese style of graphic design will emerge.”

—Xu Wang

“China is thirty years behind, I just want the Chinese government to understand that design is an important means of communication and necessary in our everyday lives.”

—Alan Chan

“Young people in Hong Kong are more interested in design from America, Europe, and Japan than from China.”

—George Fok

“All design training, whether official or private, still encourages the handicraft traditions of Chinese brush art. Yet it is good to note an encouragement of individuality that will eventually lead to more originality—which we hope will be based on their own culture. Until then, French and Swiss trends will continue as the strongest influence and not the more formal Japanese, as we might expect.”

—John Halas

“Advertising and consequently the expansion of graphics in China will develop on a parallel with the emergence of industrial power and higher consumption. It would be a mistake to measure Chinese progress in graphic design against the rest of the world. Its vast geography, its astonishing dimensions in cultural tradition and its inborn sense of craftsmanship lead it on a different path toward modern graphics.”

—John Halas

E **Written Text**



Poster 1

**Asian and American Graphic Design:
A Theoretical and Cultural Comparison**

About the Posters

These posters were produced after thorough research on the subject of Asian and American graphic design. Since China, Hong Kong and Japan derive their cultures from the same origin, it is difficult to distinguish them from each other. Examples are drawn from folk arts to contemporary arts. The three logos on each poster represent the role businesses and corporations have on graphic design.

Situation Analysis

As the global economy continues to focus its attention on a number of Asian countries, the need for cross-cultural understanding of these countries increases simultaneously. This study of graphic design is undertaken to educate and inform designers, non-designers and society of the influences and contributions these Asian countries have upon us.

Problem Statement

The purpose of this thesis project is to explore the theoretical and cultural relationships of recent Asian and American graphic design. I intend to research thoroughly aspects of culture, history and recent graphic design works to gain a better understanding of their similarities and differences.

Poster 2

General Comparison

America

America is considered the forerunner of graphic design by many countries in terms of creativity and technology. A number of American designers are well-respected overseas and they are invited to give design lectures to professionals and students. Many designers are commissioned by foreign clients in a wide variety of projects. Asian students come to American universities to attend design programs and they bring pieces of American culture and influence back to their home countries. These famous American exports include pop music, MTV, fast food and soap operas.

Japan

Japan is the leading country for design innovation in Asia. It influences both Hong Kong and China. It draws on its own culture from the Edo Period (1603-1867). Design references can be traced to watercolors and Ukiyo-e woodblock prints. Many elements used in a work of design do not necessarily relate to the subject matter. On the surface, these elements often appear as pure decoration. Attention to details and precision are two major characteristics of Japanese design. In recent years, technology also helped designers to create original and sophisticated design works. Corporations are known to give total support and creative freedom to the designer during the design process.

Hong Kong

As a British colony, Hong Kong has an interesting mix of traditional Chinese, colonial British and American cultures. The colony uses Cantonese as first language and English as an everyday necessity. It is easy to see the East and West relationship in everyday life. Being one of the busiest port cities in Southeast Asia, Hong Kong absorbs foreign influences as fast as they come in. In terms of graphic design it is mainly influenced by Japan and America. As modern as Hong Kong appears, the constraints imposed by its Chinese heritage are never far below the surface. Design works produced by local designers are as efficient and effective as the city itself.

China

When it comes to graphic design in Asia, Japan and Hong Kong are decades ahead of China. The Cultural Revolution of the 60s is considered the major factor for its slow development. For decades design was at a standstill. Only in the late 70s did China realize how important the concept of design would bring the country into the twentieth century. In the 80s, design classes were organized and taught in major universities and colleges. During the past decade, China was looking to Japan as a model because Japan has a similarly complex cultural identity. In recent years, many design competitions were held in order to raise the standard and awareness of design. As China is gaining momentum in trade with the rest of the world the future is very promising.

Poster 3

America

Very often American designers are influenced by the arts and what they see in everyday life. The arrival of the Macintosh single-handedly changed the way designers work. This advance in technology created a new phenomenon in graphic design. As a result, design pieces with complex, multi-layered images and computer manipulated type are two major characteristics in recent America graphic design. In fact, legibility is no longer an important issue for many cutting-edge designers. As computers and software become more powerful, many designers are moving into multimedia and interactive design.

Leading designers include Michael Bierut, David Carson, April Greiman, Paul Rand Paula Scher and Massimo Vignelli. Also, there is a large number of designers with a different cultural backgrounds working in America.

Poster 4

Japan

Japan is country of many colors. On the surface it is as modern as any Western city, but it is also a country with a very traditional culture. Generally speaking, Japanese design is very poetic in nature and it creates a sense of visual harmony with a minimalist approach. Design concepts do not always relate to the subject matter. English characters are always used as a trend in conjunction with Japanese and Kanji characters. The addition of English characters creates a modern Western look and is a trend accepted by the general public. Many designers are also influenced by the arts from their own culture. They often draw on historical references from calligraphy, Kanban (shop sign), Noren (curtain) and Ukiyo-e (woodblock print).

Over the years many Japanese designers has gained international recognition and are well known in Western societies. This list includes Shigeo Fukuda, Takenobu Igarashi, Eiko Ishioka, Kazumasa Nagai, Ikko Tanaka, Tadanori Yokoo and many more.

Poster 5

Hong Kong

In Hong Kong, design is targeted for both Chinese and Western audiences which creates this unique style of East meets West. Design elements from Chinese culture are chosen simply for their visual appeal to the West. This juxtaposition of East and West becomes a necessity for Hong Kong's international nature. A number of local designers began to incorporate their own Chinese heritage into many design projects. Drawing from traditional motifs and patterns, a distinct graphic style begins to emerge from Hong Kong.

There is a wide range of designers in Hong Kong. Western designers such as Henry Steiner who single-handedly created this juxtaposition of East meets West. Local designers include Alan Chan, Kan Tai-Keung, Tommy Li and Lilian Tang. With these unique design philosophies and principles, they have produced many innovative works of design and received numerous design awards.

Poster 6

China

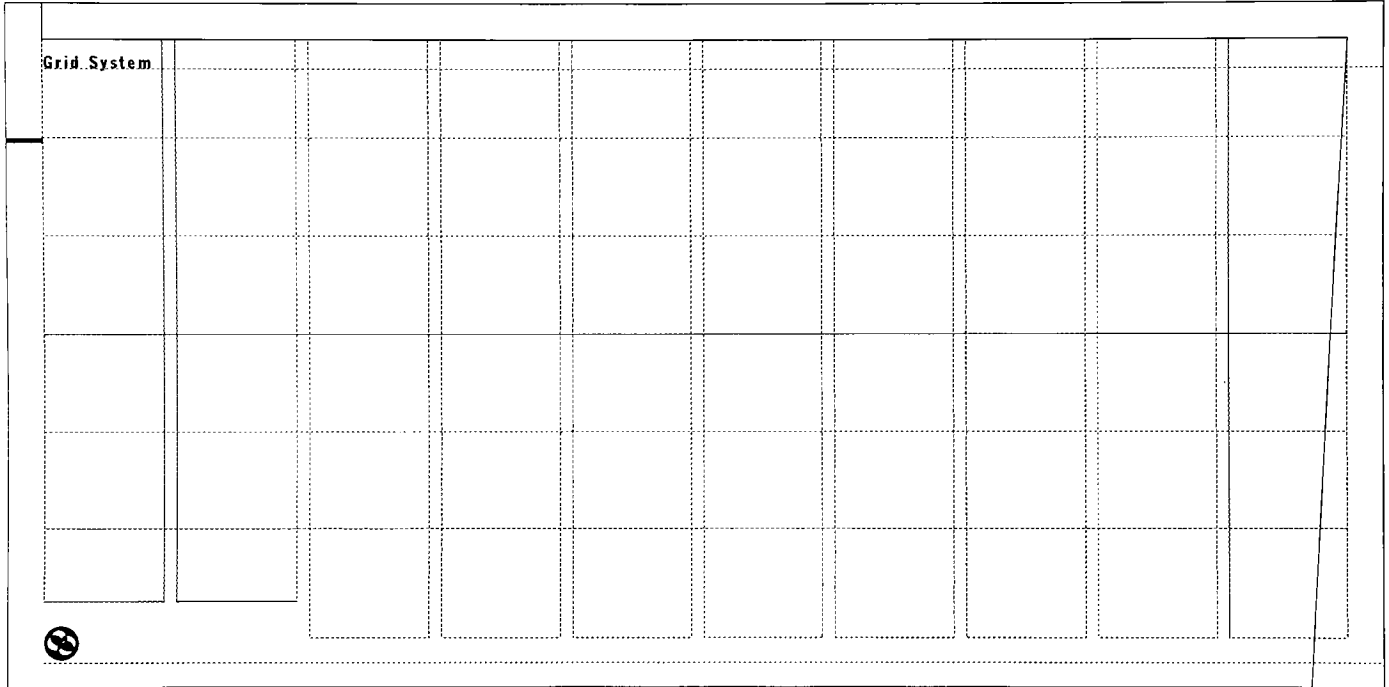
Due largely in part to its writing system, the Bauhaus and Swiss were early design influences on Chinese design because of their underlying ideas of structure and order. The recent economic boom has sparked new interest in design and newer Western design principles are widely accepted by the newer generation of designers. China is beginning to understand that design is an important aspect in a growing economy. Increased trading with Western countries generated a need to combine English characters into many designs such as corporate identity and packaging. Many recent design works are highly refined and they represent a sense of freedom in the use of vibrant colors and traditional motifs.

Well respected designers include Cao Jie, Lu Zhen-wei, Qian Jun-tao and Yu Bing-nan.

F Visual References



Visual References



General Comparison

WEST

Culture: Japanese, Chinese and American

Language: Japanese as first language, followed by English

Designers: Shigeo Fukuda, Takanori Kurokiri, Eiko Ishioka, Kazumasa Kogata, Ikuo Tanaka and Takahiro Yabase

In General, JAPAN is country of many colors. In the context of all modes, as any Western city, but it is also a country with a very traditional culture. Generally speaking, Japanese design is very precise. In nature and it creates a sense of visual harmony with a minimalist approach. Details repeated do not always relate to the object nature. English characters are always used as a tool for construction with Japanese and Kanji characters. The addition of English characters creates a modern Western look and is a trend accepted by the general public. Many designers are also influenced by the art from their own culture. They often draw on historical references from calligraphy, Kanban (signs) and other traditional and unique (visual) aspects.

Designers: Michael Bierut, David Carson, April Greiman, Paul Rand, Paula Scher and Massimo Vignelli

Culture: American, Hispanic, Japanese, Chinese and others

Language: English as first language with Spanish, Chinese

In General, Very often American designers are influenced by the arts and what they see in everyday life. The arrival of the industrial revolution changed the way designers work. This allowed to produce large quantities of design products. As a result, design pieces with complex, multi-layered designs and computer-generated type are now major characteristics in recent American graphic design. In fact, typography is no longer an important issue for many contemporary designers. As computers and software become more powerful, many designers are moving into multimedia and interactive design.

EAST

Culture: Traditional Chinese and colonial British, major influences from America and Japan.

Language: Cantonese as first language, Mandarin and English.

Designers: Alan Chan, Kuan Tai-sung, Tommy Li, Henry Steiner and Lillian Tang

In General, In Hong Kong, design is largely for both Chinese and Western audiences which creates this unique style of East meets West. Design elements from Chinese culture are chosen simply for their visual appeal to the West. This juxtaposition of East and West has become a necessary part of Hong Kong's international nature. A number of local designers began to incorporate their own Chinese heritage into many design projects. Drawing from traditional motifs and patterns, a distinct graphic style began to emerge from Hong Kong.

Culture: 95% Chinese with very little heritage influence from Britain, America and Japan

Language: Mandarin and Cantonese, other Chinese dialects and from English.

Designers: Cao Jie, Li Zhenwei, Qian Jie-jun and Yu Bing-wei

In General, One largely is not to see writing systems, the Baseline and Swiss were early design reflects as a Chinese design because of their underlying sense of structure and order. The recent it would be seen has vanished now because in design and even Western design principles are widely accepted by the new generation of designers. China is beginning to understand this design as an important aspect in a creative industry. However, trading with Western countries generated a need to use the English characters into many designs such as corporate identity and packaging. Many recent design works are highly refined and they represent a sense of freedom in the use of abstract culture and traditional motifs.

GRAPHIC DESIGN

Top: The Grid System
Bottom: General Comparison

Asian and American Graphic Design A Theoretical and Cultural Comparison

ABOUT THE POSTERS

These posters were produced after thorough research on the subject of Asian and American graphic design. Since China, Hong Kong and Japan derive their cultures from the same origin, it is difficult to distinguish them from each other. Examples are drawn from folk arts to contemporary arts. The theories on each poster represent the new business and cooperation have in graphic design.

Japan

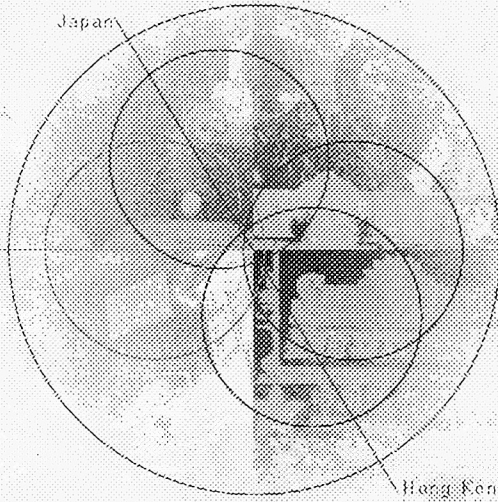
America

SITUATION ANALYSIS

As the global economy continues to focus its attention on a market of Asian countries, the need for cross-cultural understanding of these countries becomes increasingly important. This study of graphic design is undertaken to educate and inform designers, non-designers and society in the interests and opportunities these Asian countries have upon us.

PROBLEM STATEMENT

The objective of this work is to provide a theoretical and cultural comparison of Asian and American graphic design. It is intended to research thoroughly subjects of culture, history and related graphic design works to gain a better understanding of their similarities and differences.

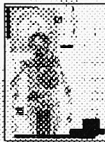


Hong Kong

General Comparison

America is considered the forerunner of graphic design by many countries in terms of creativity and technology. A number of American designers are well respected overseas, and they are invited to give design lectures to professionals and students. Many designers are also recognized by foreign clients in a wide variety of domestic and international design projects.

By ABC Creative Studio
April 1998
From ABC CD-ROM and on various sites
© 1998 ABC Studio



Japan is the leading country for design innovation in Asia. It influences both Hong Kong and China. It draws on its own culture from the Edo Period (1603-1868). Design not only can be linked to water stains and ink-blot washes, but many elements used in a work of design do not necessarily relate to the subject matter on the surface. These conceptual ideas appear as pure decorative elements. Attention to details and precision are two major characteristics of Japanese design. In the 1980s, the technology also helps designers to create original and sophisticated design works. Completed design is known to give total support and creative freedom to the designer.

The design presented here is a tribute to the Japanese design style.
© 1998 ABC Studio



ABOUT CHINA

As a global design force, China has an increasingly visible international presence. Chinese designers and American designers are beginning to collaborate on projects. The design industry in China is growing rapidly. The design industry in China is growing rapidly. The design industry in China is growing rapidly.

The Chinese design industry is growing rapidly. The design industry in China is growing rapidly. The design industry in China is growing rapidly.



ABOUT HONG KONG

When it comes to graphic design in Asia, Japan and Hong Kong are considered ahead of China. The cultural orientation of the area is considered the major factor for its development. For Chinese design was at a standstill only in the case of the old China. Many have important the concept of design would bring the relationship between the two. In the end, design classes were organized and taught in major universities and colleges during the 1980s and 1990s. China and Hong Kong as a global design force has a similar design industry to meet the needs of the market. The design industry in China is growing rapidly. The design industry in China is growing rapidly.

The design industry in China is growing rapidly. The design industry in China is growing rapidly. The design industry in China is growing rapidly.

The design industry in China is growing rapidly. The design industry in China is growing rapidly. The design industry in China is growing rapidly.



Top: Asian and American Graphic Design
Bottom: General Comparison

G **Bibliography**



Bibliography

Books

Parco Advertisement Art, 1980-1986
Tokyo: Parco, 1986

The Modern Spirit in Chinese Painting,
Phoenix Art Museum, 1985

International Corporate Identity 2,
Robundo Publishing Inc., 1992

Hugh Aldersey-Williams, *World Design: Nationalism & Globalism in Design*
New York: Rizzoli, 1992

John R. Anderson, *Cognitive psychology and its implications*
San Francisco: W. H. Freeman, 1988

Madeleine Arzenton, *The Prints of Andy Warhol,*
Cartier Foundation for Contemporary Art & Flammarion, 1991

Jean Francois Billeter, *The Chinese Art of Writing,*
New York: Rizzoli/Skira, 1990

James F. Cahill, *The Compelling Image,*
Cambridge: Harvard University Press, 1982

Mary Lee Corlett, *The Prints of Roy Lichtenstein,*
New York: Hudson Hills Press, 1994

Les Daniels, *Marvel: Five Fabulous Decades of World's Greatest Comics*
New York: Harry N. Abrams Inc., 1991

Die Wahrheit des Sichtbaren, *Edward Hopper und die Fotografie,*
Germany: Museum Folkwang Essen, 1992

Valerie C. Doran, *China's New Art, Post -1989,*
Hong Kong & Taipei: Hanzart T Z Gallery, 1993

L. Erlbaum, *Cognitive Approaches to Human Perception*
New Jersey: Hillside, 1994

-
- Chiharu Fujiwara & Agneta Riber, Shin Matsunaga
Tokyo: Ginza Graphic Gallery, 1994
- Frank B. Gibney & Lea Sneider, *Kanban, Shop Signs of Japan*
New York, Tokyo: Weatherhill, 1983
- Edward T. Hall, *Beyond Culture*
New York: Anchor Press/Doubleday, 1976
- Edward T. Hall, *The Silent Language*
New York: Anchor Press/Doubleday, Paperback edition 1973
- Robert C. Harvey, *The Art of the Funnies: An Aesthetic History*,
Jackson: University Press of Mississippi, 1994
- Dr. Josef Hejzlar, *Early Chinese Graphics*,
London: Octopus Books Ltd., 1973
- Kathryn B. Hiesinger & Felice Fischer, *Japanese Design: A Survey Since 1950*
Philadelphia Museum of Art, 1994
- Richard Hollis, *Graphic Design, a Concise History*
New York: Thames and Hudson, 1994
- Parker Po-fei Huang, *Twenty Lectures on Chinese Culture*,
New Haven & London: Yale University Press, 1967
- Eiichiro Ishida, *Japanese Culture, A Study of Origins and Characteristics*
Honolulu: The University Press of Hawaii, 1974
- Ivan Karp and Steven Lavine, editors, *Exhibiting Cultures: The poetics and politics of museum display*
Washington, D.C.: Smithsonian Institution Press, 1991
- Kazumasa Nagai & Motoo Nakanishi, *World Graphic Design Now: Corporate Identity*,
Japan: Kodansha Ltd., 1989
- Ronald Labuz, *Contemporary Graphic Design*
New York: Van Nostrand Reinhold, 1990

Richard E. Mayer, *The Promise of Cognitive Psychology*
Lanham, Md.: University Press of America, 1990

Philip B. Meggs, *A History of Graphic Design, second edition*
New York: Van Nostrand Reinhold, 1992

Scott Minick & Jiao Ping, *Chinese Graphic Design in The Twentieth Century*
New York: Van Nostrand Reinhold, 1990

Christian F. Murck, *Artists and Traditions: Uses of the Past in Chinese Culture*
New Jersey: Princeton University Press, 1976

Yujiro Nakata, *The Art of Japanese Calligraphy*
New York & Tokyo: Weatherhill/Heibonsha, 1973

Victor Papanek, *Design for the Real World: Human Ecology and Social Change*
Chicago: Academy Chicago, 1984

Larry A. Samovar & Richard E. Porter, *Intercultural Communication: A Reader*
California: Wadsworth Publishing Co., 1985

Richard A. Shweder, *Thinking Through Cultures: Expeditions in Cultural Psychology*
Cambridge, Mass.: Harvard University Press, 1991

Mai-mai Sze, *The Way of Chinese Painting: Its Idea and Technique*
New York: Vintage Books, A Division of Random House, 1959

Ikko Tanaka & Kazuko Koike, editors, *Japan Color*
San Francisco: Chronicle Books, 1982

Ikko Tanaka & Mitukuni Yoshida, editors, *Japan Style*
Tokyo, New York : Kodansha International, 1980

Ikko Tanaka & Kazuko Koike, editors, *Entrance to Art*
Tokyo: Libro, 1985

Richard S. Thornton, *The Graphic Spirit of Japan*
New York: Van Nostrand Reinhold, 1991

Frank Whitford, *Japanese Prints and Western Painters*
New York: Macmillan Publishing Co. Ltd., 1977

Forrest Wilson, *A Graphic Survey of Perception and Behavior
for the Design Professions*
New York: Van Nostrand Reinhold, 1984

Wei Yew, editor, *Pacific Rim Design: The works of 15 Pacific
Rim graphic designers*
Quon Editions, 1991

Brochures

Bradford Elliot, *Reaching Global Audiences: Some Guidelines
for Printed Materials*, Westvaco Corporation, 1994

Tadanori Yokoo: *Spiritual Pop 1994 With Love*
New Orleans: Contemporary Arts Center, 1994

Magazines

"Kan Tai-Keung," *Idea*, no. 240

"Henry Steiner," *Idea*, no. 240

"Japan: A Special Report," *Design*, July 1991

"West Coast Dynamics, Oriental Sensibilities: Design by Tamotsu
Yagi," *Idea*, no. 244

Hugh Aldersey-Williams, "India (National Institute of Design,
Ahmedabad)," *ID*, May/June 1991

Homi K. Bhabha, "Beyond the Pale: Art in the Age of Multicultural
translation," *Kunst & Museum Journal*, v5 no.4 94

Hazel Clark, "A Letter from Hong Kong (20 years in
retrospect, Design '92)," *Design*, January 1993

Rose DeNeve, "Symbols of Contrast (collection of logos and
trademarks from India)," *Print*, May/June 1993

Rose DeNeve, "To Make the Desert Bloom (vernacular graphics to support a reforestation program in rural Rajasthan)," *Print*, Sep/Oct 1992

Rose DeNeve, "Creative destruction: India's Search for Design Identity," *Print*, Sep/Oct 1988

John Egan, "In Business (on the importance of the process in design)," *Design*, October 1993

Colin Forbes & Hiroshi Ishibashi, "Design & Business: Corporate Perception of Design in Japan," *Graphis*, May/June 1990

Noreen Fukumori, "Alan Chan Design Company," *Communication Arts*, September/October 1991

Al Gowan, "Over the Wall: An American Visitor in China," *Print*, May/June 1994

John Halas, "Graphic Design in China," *Novum Gebrauchsgraphik*, Aug 1989

D. K. Holland, "Four Contemporary Japanese Designers," *Communication Arts*, Sep/Oct 1994

Koichiro Inagaki, "Graphic Design in Guangdong: from China's First Design Annual," *Idea*, no. 243

Hae Ok Kim, "Designing Yale-Han' gul (new Korean typeface)," *Print*, Jan/Feb 1994

John Kneapler, "Japanese Design Adventure," *Communication Arts*, Mar/Apr 1989

Stefen R. Landsberger, "The State Versus Mammon," *Affiche*, Winter 94/95

Richard Lawrance, "Hong Kong on the Brink: fate of graphic design industry after handover of China in 1997," *Print*, March/April 1993

Katherine McCoy, "American Graphic Design Expression,"
Design Quarterly, vol. no. 148, 1990

Scott Minick, "China's Lost Art (Qian Jun-Tao and the
Shanghai graphic design style),"
ID, Mar/Apr 1991

Rodney O'Brien, "Shin Matsunaga," *Graphis*, Jan/Feb 1991

Emma Platt, "Act Now, Think Latter (the Taiwanese government's
support for design promotion),"
Design, August 1991

Kohei Segiura, "Kan Tai-keung,"
Creation, no. 19

Robert Silberman, "Design—East Meets West, Postmodern Style,"
Art in America, May 1987

Stuart Silverstone, "Functionalism as an Aesthetic in Visual
Information Displays,"
Graphis, March/April 1993

Susan S. Szenasy, editor, "Designers and Multiculturalism,"
Metropolis, October 1994

Ikko Tanaka, "Eight Graphic Designers from Hong Kong Exhibition,"
Idea, no. 242

Richard S. Thornton, "Asia Sings its Own Song: Music Posters from
Japan, Korea & Hong Kong,"
Affiche, Winter 94/95

Min Wang & Xiao Hong Shen, "After Mao: Chinese Graphic
Design Today,"
Print, May/June 1994

Gaynor Williams, "The Japanese Example (editorial),"
Design, March 1993

Wei Yew, "Graphic Design in China Show,"
Communication Arts, Sep/Oct 1992

H Compact Disc

/



Important!

On the CD Rom, I have enclosed both the QuarkXPress files and EPS files of each poster. There are two ways to view these posters.

- 1 You may view the QuarkXPress files with any version of QuarkXPress. If you choose this method, please drop the Fonts folder into your System Folder before running the application. And if you are running Suitcase, please add these fonts to your Suitcase application before viewing any files.
- 2 You may view the EPS files with Adobe Photoshop or Illustrator. If this method is chosen, you do not have to add the fonts to your System. Just open them up as you will with any other EPS files.

Please note the on-screen color reproduction is not 100 percent accurate compare with the actual outputs.

I have also enclosed two files with Japan and Hong Kong contact information in FileMaker Pro format. I hope you will find these information helpful for your research and benefit from them.

TITLE

APPENDIX

SC01086

 FUJIFILM

74 CD-R 74A

ProSleeve
CASE LOGIC

