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Doctorate Dissertation of Design

A Study on Communication Design
for Spaces with Dominant
Visual Intent

시각적 의도가 지배적인 공간을 위한
커뮤니케이션 디자인에 관한 연구

February 2021

Graduate School of Fine Arts
Seoul National University
Design Major

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A Study on Communication Design for Spaces with Dominant Visual Intent

Research Advisor Kymn Kyungsun

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Abstract

본 논문은 공간 디자인 영역에 내재하는 비주얼 커뮤니케이션 디자인의 가능성을 탐구한다. 공간 그래픽이란 시각적 표현을 통해 공간의 성격과 의도를 효과적으로 전달하는 의사소통 수단을 일컫는다. 본 연구의 목적은 공간 디자인으로서 비주얼 커뮤니케이션 디자인의 타당성을 표명하고, 나아가 시각적 의도가 지배적인 공간에 대한 이해를 확장함으로써 새로운 상호작용과 의사소통 형식을 발견하는 데 있다.

디자인은 우리가 삶을 경험하는 방식, 그러므로 물리적 공간을 경험하는 방식에 큰 영향을 미친다. 대다수의 그래픽 디자이너들은 공간을 구성하고 설계하는 수단으로 시각적 언어를 활용하여 건축가, 실내 디자이너, 그 밖의 다양한 예술가들과 함께 학제적 협업을 이루어 왔다. 이러한 동시대 그래픽 디자이너들의 작업은 더욱 발전된 독립성을 반영함으로써 미학적, 문화적 영향을 미쳤다. 이러한 맥락에서, 디자인이라는 개념은 고정되고 폐쇄된 형식으로 국한될 수 없으며, 오히려 우리가 살아가고 경험하는 역동적인 환경과 융합되어 있다고 할 수 있다.

이에 본 논문은 그래픽 디자인 연구에서 상대적으로 간과되어 온 공간 디자인으로서 그것의 확장 가능성을 규명하기 위해, 하나의 학문으로서 그래픽 디자인이 어떻게 공간 디자인 분야에 영향을 미치는지 다양한 사례를 통해 살펴본다. 특히 본고가 주목하는 지점은 다학제적 관점을 수용함으로써 생산되는 그래픽 디자인의 다양한 맥락이며, 이는 그래픽 디자인을 다감각적 경험의 표현으로 이해하는 데 필수적이다.

따라서, 본 연구는 오늘날 그래픽 디자인 분야에서 나타나는 중심적인 경향에 초점을 맞춰, 그래픽 디자인 실천이 담론적 기능을 수행함으로써 공공 공간에 비판적이고 미적으로 개입하는 방식을 탐구한다. 이러한 개입은 무엇보다도 그래픽 디자인의 방법론 및 접근 방식에 내재된 고유한 특성에 의한 것으로, 그래픽 디자인은 그 자체로 우리가 생활하는 환경 체제 내부의 공간적 전략과 잠재성을 상연하고 또 강화하는 방식을 명시하기 때문이다. 연구자가 그래픽 디자이너로 활동하면서 쌓은 전문적인 시각과 실무 경험은 이러한 연구를 수행하는 데 중요한 배경이 된다.

본 논문의 구체적인 연구 방법론은 다음과 같다. 먼저, 공간의 개념과 그것의 역사적 의미 및 구성요소를 검토하고, 이를 그래픽 디자인 연구의 관점에서 살펴본다. 둘째, 동시대 그래픽 디자인의 다양한 사례들에 대한 분석을 통해 공간 그래픽의 기법과 그것의 공간적 특성에 대해서 설명한다. 이러한 과정을 통해, 본 논문이 궁극적으로 목표하는 바는 그래픽 디자인과 공간 인식 사이의 관계를 상호작용의 맥락에서 파악하고, 이를 새로운 공간 해석 및 시각화를 가능하게 하는 환경 구성의 원리로 논하는 것이다. 나아가 후속 연구를 위한 기틀을 마련하고자 이를 상연하고, 생산하고 또한 작동시키는 주요한 모델의 구축 가능성을 탐구한다.

This dissertation seeks to explore the possibilities of visual communication design within the field of spatial design. Spatial Graphics is defined as a means of communication in which the nature and intention of the space is effectively communicated

through visual expression. The aim of this thesis, on the one hand, is to articulate practices and strategies of visual communication as legitimate spatial design, while at the same time expanding the understanding of space with dominant visual intent so that new interactions and forms of communication can be revealed.

Countless graphic designers have utilized visual language as a means of organizing and designing space, resulting in interdisciplinary collaborations between architects, interior designers, and other artists. Thus, one can observe traces of aesthetic and cultural influences on the work of contemporary graphic designers, reflecting a development toward greater independence. In this context, design as a concept is no longer confined to static, closed forms, but is largely integrated with dynamic environments in which life is lived and experienced.

This dissertation should be understood as a contribution to understanding how graphic design as a discipline can extend its potential to encompass spatial design. The latter is an area that has been relatively less examined within the graphic design field. Expanding the potential of graphic design, this dissertation seeks to explore the possibilities of reading the field as an articulation of a

multi-sensory experience by paying particular attention to graphic design's contextual diversity in a variety of disciplinary contexts.

The dissertation thus focuses on a central trend in the graphic design field: the ways in which the practice of graphic design as a communicative discourse constitutes crucial and aesthetic interventions into public space. These interventions illustrate, among other things, how central properties within graphic design methodologies and approaches can recite and intensify spatial strategies and potentials in the environmental framework inhabited by people. To this end, an important dimension for the conduction of this research was the professional background knowledge and diverse work experiences of the researcher as a seasoned practitioner within the field of graphic design.

The specific methods of conducting research for this paper are as follows: First, the concepts, historical meaning, and components of space are examined and analyzed. Secondly, the method of spatial graphics is described through case analysis and spatial characteristics. The main purpose of this dissertation is to explore the possibilities of constructing a significant model that

stages, frames, and enables the coordinates for future research on the relationship between graphic design and space consciousness, and more specifically a model that draws the coordinates of a new spatial interpretation and visualization within the field of graphic design.

Keywords : 시각 공간, 공간 그래픽, 스페이스 그래픽, 커뮤니케이션 디자인, 비주얼 공간, Spatial Graphics, Visual Space, Graphic Space, Communication Design, Spatial Practice, Environmental Graphics

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Space is a reality. Despite this bewildering array, we know that space is a reality of sensory experience. It is a human experience like others; it is a means of expression like others. Other realities, other materials.

(Moholy-Nagy Laszlo, 1947:57)

1. Research Background

1.1. Introduction

Contemporary society is seeing a growing public interest in spatial design as a consequence of the government's concerted efforts and objectives to promote and brand cities. Through collaboration with architectural designers, graphic designers have begun to delve into the potentials of spatial dimensions in print-based work. It is a change has been driven by new development in areas such as technology and branding.

In this context, it is important to observe the extent to which modern urban landscape has incorporated graphic design strategies in a variety of contexts: museums, pop-up shops, and flagship stores, as well as dynamic, mobile phenomena such as marketplaces, streets, events, and festivals. In particular, one can observe a recent trend in graphic design work that, among other things, seeks to blur the boundaries between design and contemporary aesthetic strategies, and which in turn testifies to the designer's increasing self-awareness as an independent creator. Thus, it is not unusual

to see design in itself as an independent aesthetic potential that unfolds not only in close interaction with utility functions, but also in integrated contexts of spaces where life is lived and practiced.

It is widely recognized in the field of graphic design that the relationship between the field's distinctive character and the characteristic forms of expression in urban design has been hugely productive and valuable. A number of prominent graphic designers have thus used visual strategies to organize and intensify design potential in social spaces. This important work has contributed to the expansion of interdisciplinary collaborations between architects, interior designers, and other artists. The potential for these interdisciplinary collaborations is significant and varied, but the common denominator is the focus on visual forms of expression and spatial design. Within this context, it is pivotal to point out that graphic design has played a central role in professional practices that have been responsible for the development of urban design.

Related fields and disciplines such as architecture, interior design, and art have also explored this collaboration, albeit often from different perspectives, using specific context-dependent terminologies and vocabularies. The aim of this dissertation is to seek a more universally applicable, interdisciplinary and, above

all, precise conceptual apparatus. The aim of this thesis is thus to collect, analyze, and present data that seeks to uncover the potential of spatial design in connection with a more general conceptual framework of visual communication.

1.2. Terminology

It is crucial to define and clarify further the clusters of meanings embedded within the concept of graphic space. Since there is no clear and unanimous agreement on the conceptual framings of graphic space—neither in academic nor non-academic contexts—there is a considerable amount of confusion about the meaning, the conditions of possibility, and ultimately the contextual uses of this concept.

The principal argument of this thesis follows the trajectory of a concept that must orient itself in relation to the coordinates of spatial awareness. From this perspective, graphic space must be understood as a unique spatial practice that requires a refined notion of visual perception. Simply put, graphic space uses visual communication to generate new areas of experience and dynamics of interaction. To the extent that one seeks to understand and conceptualize graphic design within a more general spatial horizon, such a perspective opens opportunities to create new frameworks for exploring the relationship between graphic potential and spatial awareness.

It is also important to clarify the concept of spatial graphics. Within the graphic design field, concepts such as environmental graphics, super graphics, and exhibition graphics flourish, thus admitting widely differing definitions and uses depending on their disciplinary contexts. These concepts are often included within the overall umbrella term “spatial graphics”. In order to understand this umbrella term, it is important to take a closer look at each individual sub-concept.

In this paper, space generally refers to public and private spaces in cities, i.e., the most densely populated areas of modern societies. In a very general sense, human environments can be divided into natural and artificial habitats. Today, most living spaces across the globe must be considered thoroughly artificial. In other words, urban spaces constitute deliberate and artificial habitats traversed by human intentionality and activity.

Overall, environmental graphics can be seen as graphic design created with the purpose of giving form to the dynamics between human activity and environmental contexts. Ultimately, environmental graphics designates an integrated and systematic practice aimed at articulating conceptual designs in a multiplicity of contexts within the urban landscape. Thus, the practice of environmental graphics refers to various designs occupying urban

settings, such as spatial identity, information graphics, wayfinding, and signboards. Environmental graphics as a field is designed for a wide variety of urban environments, which causes some confusion about the specific meaning of the concept, its conditions of possibility, and ultimately the context of its use.



Figure 1-1. The New York Public Library



Figure 1-2. IIT McCormick Tribune Campus Center

The concept of supergraphics originates from the idea of transcending spatial constraints and, since it is typically realized

on a large scale on building facades or large spatial surfaces, it is often categorized as public art. With large geometrical shapes on flat surfaces like walls, floors, and ceilings, these large-scale graphics play on optical illusions, redefining the fields of possibility in graphic technologies. Commonly used until the 1970s to establish corporate identity, supergraphics were crucially used as a strategy to emphasize the intimate relationship between graphic design and the possibilities of space.



Figure 1-3. SPY's mural for the 2014 Nuart Festival, Stavanger, Norway



Figure 1-4. Silo Mural in Incheon Harbor, Incheon, Korea

Exhibition graphics refers to the visual presentation of identity and information in exhibitions and events, in both fine art and commercial contexts. The emphasis is on visual communication in interaction with the exhibition. The purpose of exhibition graphics is thus to explore, maximize, intensify, and above all present the exhibition space and its objects from a unified perspective.



Figure 1-5. Tokyo Copywriters Club Exhibition, 2018



Figure 1-6. David Hockney, Seoul Museum of Art, 2019

The first thing to observe about spatial design is that it is a relatively new conceptual practice that seeks to cross the boundaries of traditional design professions such as architecture, landscape design, interior design, and service design, as well as certain areas of public art and design. The core of spatial design is the focus on the location of the place, most often in an urban environment. Thus, the design of the space is an essential determinant of consumer-driven institutions. A good spatial design attracts consumers typically by increasing the quality of consumer's experience.¹ However, relatively little attention has been given to research on the visual language of spatial design. In order to help institutions better understand the design process, one may conceptualize the latter aspect in at least three different ways: as a process of transforming inputs into outputs; as a flow of information through time and space; and as a process for generating value for customers.²

Visual communication, according to a pivotal article in *Visual Communication*, is a dynamic interaction between a variety of disciplines, including anthropology, communication studies, discourse studies, semiotics, media and cultural studies, sociology, and fields dealing with history, theory, and visual design in practice. In other words, it is an interaction involving a very large scope.³

¹ REFERENCE TO BLOCH, 1995, P.19.

² KOSKELA ET AL., 2001, P.201.

³ REFERENCE TO JOURNAL.

The last important concept in this context is that of spatial practice.⁴ Spatial practice involves the production and reproduction of particular locations and specific spatial coordinates characteristic of any social formation. Spatial practice involves a complex understanding of the ontological coordinates of space. Within these coordinates, there is nothing outside, for everything is, in a sense, space that is permanently in the process of reconfiguring itself and thus evolving into different spatial variations. The ontology of space as the basis of spatial practice should not be understood simply as a clean slate to be “filled out” by the architect or designer. Rather, space in this context constitutes an aesthetic and physical dimension that requires the architect and designer to work according to the particular forces and dynamics of that space. This means that the complexity of a given space is shaped, organized, and to some extent determined by the limits of the practitioner’s spatial understanding. It is thus a process that in reality involves a kind of mapping of a series of existing spatial dynamics in an effort to find the possibilities of a given space. The spatial perspective affords the possibility of understanding space precisely in its heterogeneity, singularity, and complexity. Thus, the permanently temporary space is already inscribed with meanings, and architects or designers crucially orient themselves toward these meanings. In this way, the

⁴ REFERENCE TO LEFEBVRE 1991:33.

conscious act of designing constitutes both a 'counter-signature' in relation to the already-existing spatial coordinates, and a process of drawing out potentials already inherent in the existing space.

1.3. Structure of Thesis

This dissertation is divided into four chapters that introduce the research, theory development, data collection, and methodology respectively.

Following the introductory chapter and a section outlining the research background, which locates and assesses pivotal research in the field of graphic space studies, Chapter 2 looks at the research context to clarify how graphic space studies was created as a discipline that contributes to the graphic design field. The chapter will explain why there is a serious need for new research in this discipline.

Chapter 3 takes a closer look at research strategies and methodology. More specifically, the chapter will draw on the researcher's professional experience and the extent to which the latter plays an important role in the formulation of practices as well as a recognition of the limits of such practices. Above all, the chapter will attempt to articulate the areas in which further research is needed within this discipline.

Chapter 4 explores the ways in which the exhibition project “Naturescape-Visual Visual Visual” was conceptualized and visualized within a concrete spatial design context, as well as discussing insights derived from some of the theoretical and practical challenges this work generated. The conclusion outlines a proposal for what may be considered as a transdisciplinary theory aimed at analyzing the spatial implications of graphic design. The proposal constitutes this dissertation’s primary contribution to an advanced understanding of spatial graphic objects, including type, style, graphics, and spatial design, and how these relate to the fundamental and defining properties unifying these spatial graphic objects.

The final results of this dissertation’s contribution will be presented in the form of an archival exhibition that seeks to communicate all the individual parts of the dissertation in practice.

2. Research Context

2.1. Formation of Graphic Space

The purpose of this chapter is to give an idea of how graphic space studies were historically created as a discipline and practice, and furthermore to provide an understanding how this field can make a significant contribution to the graphic design field overall. This perspective will thus directly and indirectly seek to address the question why it is especially relevant to promote and develop new approaches within this area.

More specifically, the chapter adopts a historical perspective that clarifies the development of visual expressions, especially looking at the changing perception and understanding of graphic design through the ages. On this basis, the chapter seeks to clarify the types of spatial practices and their main components, thus articulating the framework for how we can develop a new understanding of graphic design as a field and method. Along this perspective, we will be able to better understand the concept of graphic space and its possibilities in communicative discourses.

According to historians, the connection between space and graphic design is as old as social life itself. Thus, one can trace a graphical space consciousness all the way back to 40,000 years before our era, for example in Sulawesi, Indonesia, where numerous human-made drawings and paintings have been found on cave walls. Likewise, we find prehistoric visual creations in the Lascaux caves in the south of France, which are thought to originate from 20,000 years before our era. These paintings were probably created in connection with concrete rituals involving the transference of transgenerational memories of social practices that would otherwise have been lost. Thus, these cave paintings, usually made up of objects in the form of pictographs, are mainly intended to pass on information to future generations.



Figure 2-1. Photography of Lascaux animal painting

Along these lines, Philips B. Meggs has explored an overall coherent and evolutionary history of graphic design from prehistoric times to the invention of writing and the development of the printing press, and from there to the Industrial Revolution, secular art forms, the craft movement, and modern art and the international style—and finally, the digital revolution as its provisional endpoint.⁵

A central example in connection with this development is the Art Nouveau movement in Europe, which played a crucial role in the spread of aesthetic design awareness through a variety of aspects of everyday life as well as the art world. Starting from a historical-philosophical perspective, Art Nouveau's aesthetic design awareness spread to many other areas, including modern architecture, graphic design, industrial design, and abstract art. Art Nouveau thus constitutes the beginning of a new aesthetic approach, which among other things includes Cubism, Futurism, Dadaism, Surrealism, and de Stijl, which have all had a decisive influence on 20th-century visual communication.

Some of the most acclaimed examples are the designs for *Pressa* by the Soviet designer El Lissitzky (1890–1941). Lissitzky devised a montage environment, which proved to become a

⁵ REFERENCE TO MEGGS' A HISTORY OF GRAPHIC DESIGN/ HARLAND 22.

benchmark for innovative developments in formal dynamism and uses of materials. In 1931, Jan Tschichold commented that by using natural objects instead of pictures, and by bringing a dynamic element into the event, the exhibition became a sort of stage that allowed visitors to become actors or participants.



Figure 2-2. Pavilion of the Soviet Union at Pressa Exhibition, 1928

El Lissitzky's earlier work demonstrates a strong interest in three-dimensional spaces. At the Grosse Berliner Kunstausstellung in 1923, Lissitzky had only a small square space available. Instead of exhibiting existing paintings, Lissitzky decided to decorate the walls with new Proun compositions with reliefs—thus creating a three-dimensional Proun space. None of the elements from the exhibition were retained afterwards, but a reconstruction was made

at an exhibition of Lissitzky's work in 1965 by Jean Leering. A second reconstruction can still be seen at the Van Abbe museum.

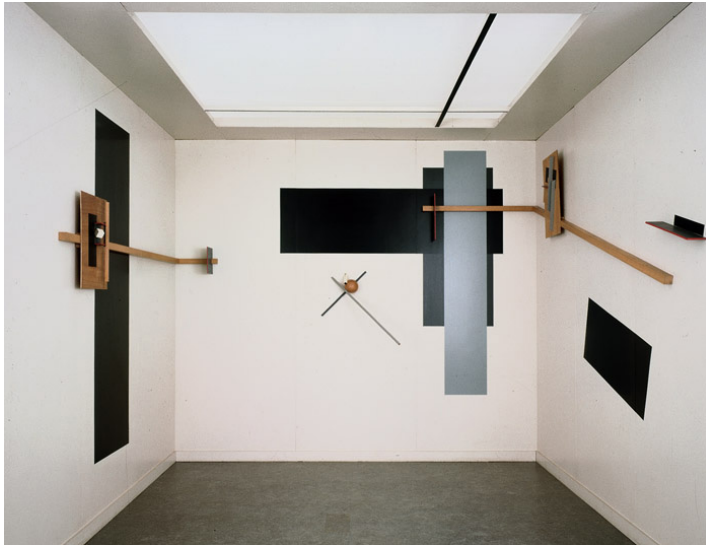


Figure 2-3. El Lissitzky's Proun Room 1923 (reconstructed 1971)

This brief sketch of the history of spatial regimes of cognition and aesthetic potential shows how historical development is at once both continuous and expansive. It bears witness to the extent to which spatial understanding and possibilities unfold in ever closer interaction with the aesthetic potential of the design—and in particular graphic design, which historically denotes a field immanently structured as a complexity of diverse and extrovert activities.

In the book *What is Graphic Design?* (2002), Quentin Newark

explains how graphic designers have always made use of versatile materials derived from print, characters, screens, etc. Newark further demonstrates how designers deliberately engage these materials in complex processes that continuously present challenges to easy categorization.

It is precisely this versatility and extrovert activity that has allowed the field to constantly renew itself, and furthermore enabled it to occupy a crucial position in the creation of avant-garde visual forms of communication, e.g., social media and web design, practices that play such a crucial role in contemporary contexts.



Figure 2-4. What is Graphic Design, Quentin Newark

2.2. Graphic Design as Spatial Practice

After this brief introduction to the historical development of the interaction between spatial awareness and graphic design as a concept, we are ready to take a closer look at how this interaction occupies a central role in our understand of spatial practice, and how it may more concretely contribute to graphic design as a field.

First, it is important to clarify the foundation preceding a thorough understanding of the concept of spatial practice. Teymur (1982: 44-48) suggests a broad approach according to which environment constitutes potentially anything non-human. See Figure 2-5. Humans are at the center of their environment, like individuals are inseparable parts of society (Watson, 1995: 59).

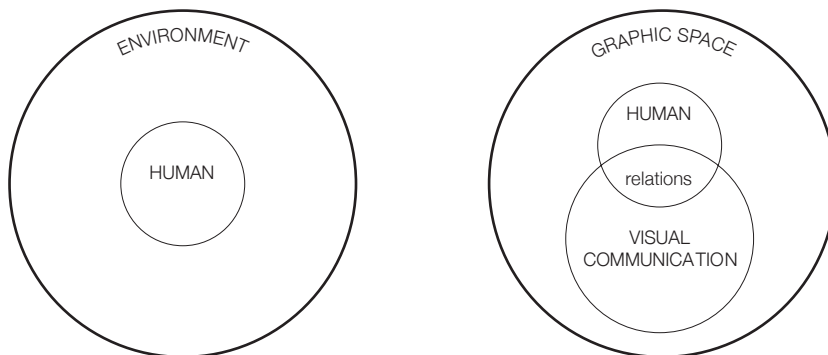


Figure 2-5. Human and visual communication relationship

It is within this discourse of spatial practice that graphic design emerges as an intervening process of visual communication and problem-solving based on the use of typography, photography, and illustration. Here, graphic design as a term is often used synonymously with visual communication and communication design.

To the renowned graphic designer Paul Rand, the profession essentially involves the activity of creating ideas expressed in words or images, and generally seeking to solve problems and challenges within visual communicative frameworks. This understanding is widespread throughout graphic design's evolving history and technological advancement, which implies that a graphic designer's position is often expansive and conflict-seeking in terms of his or her relation to other fields and practices. Moles thus believes that graphic design essentially consists in defining "the legibility of the world" (1989: 119) by representing things, products, and actions. Graphic design, Moles argues, identifies elementary symbolic forms such as "arrows, posters, signs identity, logotype." According to Moles, graphic design has a social and communicative capacity that allows these symbolic elements to become further integrated into

the environment to which they belong. We are thus talking about two spatial distinctions: real space and the printed page. In terms of “real space”, Moles speaks about boulevards, hallways, streets, train stations, piers, sidewalks, stairs, shop windows, signs, household shells, offices, and workplaces. In all these cases, space and spatial awareness constitutes something marked, bounded, and defined by virtue of graphic design, and it is in this sense that they enter a symbolic field. For example, the printed page refers to the standard size of a poster, a space that the graphic designer fills out by way of what is commonly called “graphic engineering”.

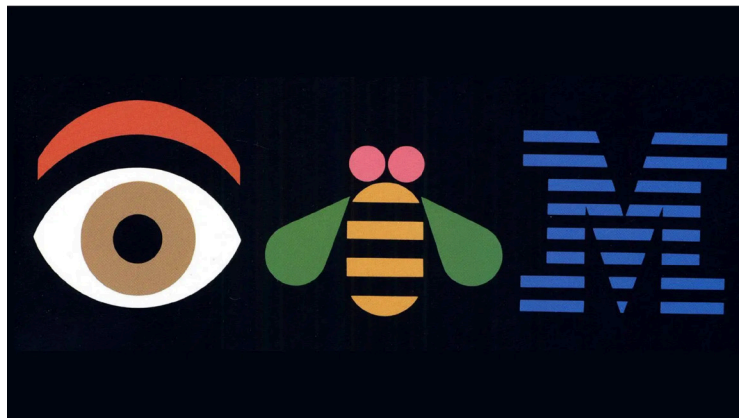


Figure 2-6. Paul Rand, IBM Logo

The crucial point here is the foundation on which we must understand these spatial practices within their commercial perspective. 2x4 is best known among architects for its work on spatial projects. According to Michael Rock, print based works have gradually begun to be merged with buildings as architecture interfaces with graphic design. This change has been driven by advances in new technology and the development of branding as a dominant commercial discourse.⁶ This transformation also illustrates the importance of spatial practice in terms of wider marketing implications. In general architects have become more strategic in the way they design their projects, and how they use graphic design to distinguish themselves from competitors. By injecting graphic elements into spatial contexts, designers may visually activate spaces, sometimes temporarily as opposed to more permanent expressions of architecture. That is, strategies involving graphics—due to its malleability and flexibility—become productive ways to communicate innovate features of a space, as well as ways to update and redesign such a space. This change was accelerated through the development of digital screen technology, allowing images of a space or building to change instantly. With the development towards branding and place identity becoming a visual priority, substituting material costs and construction work with

⁶ REFERENCE TO MICHAEL ROCK PERSPECTA 44 (2011): 168-76.

new technologies, graphic designers' relation to the concept of space radically changes.

It is from this perspective that we must understand graphic design work as an important spatial form of organization and the ways in which it affects human activity. Most often, exhibition spaces in the public sphere are temporary in nature. They are mainly produced to demonstrate something other than themselves, namely works of art, specific products, and exhibition graphics. What is unique here is that the commercial and artistic functions coexist in one unified space. Thus, the exhibition space must always be designed in accordance with the overall intention and purpose of the exhibition. For this purpose, the exhibition space can make use of a wide range of techniques and means of expression.

What is particularly relevant here in this context is an understanding of the formation of graphic spaces. In the following, the dissertation will examine types of spatial practice and their main components.

Most often, exhibition spaces in the public sphere are temporary in nature. They are mainly produced to demonstrate

something other than themselves, namely works of art, specific products, and exhibition graphics. What is unique here is that the commercial and artistic functions coexist in one unified space.

The commercial exhibition space is a more specified public space whose main purpose is to communicate a brand's identity. This space is thus essentially a tool for marketing and promotion. The commercial exhibition space can also seek to create a user experience, and within this context create a level of communication that exceeds the purely visual experience. Thus, many brands have begun to produce very versatile spaces that contain far more than just the presentation of displays and product promotions. Instead, these spaces seek to convey the brand's concept and identity by, among other things, designing interactive spaces that appeal to consumers' tactile sensibilities.

It is this aspect that the cultural geographer Nigel Thrift identifies with his notion of "non-representational theory", a spatial understanding that is performative by virtue of being non-representational. The non-representative space is oriented towards the actions, often affective and imitative, that take place within the coordinates of the space. To Thrift, the term non-representative

corresponds to the dynamic, albeit not always intentional, actions that take place in space. This is where he identifies the non-representational: as an alternative to the intentional acts. The non-representative for Thrift, on the other hand, is tied to bodily and affective effects where space is typically “enacted”, brought to life by the body’s reactions in space. Thus, in Thrift we find a spatial practice in which the body performs the tactical formlessness that constitutes the discursive space in question.

However, further distinctions are needed within the interaction between graphic design and space. To this end, we can use Thrift’s four ways of understanding space: 1) as an “empirical construct”; 2) as a “flow space”; 3) as an “image space”; and 4) as a “place space.”⁷

The first understanding—space as an empirical construction—is a common object such as a typeface, a clock face, or a computer surface. Within this space we also find everyday objects such as houses, cars, mobile phones, knives and forks, offices, bicycles, computers, clothes, dryers, cinemas, trains, televisions, and garden paths.

⁷ REFERENCE TO NIGEL THRIFT, 2009: 85-96.

The second understanding, space as a flow space, simply means that the graphic design is invested with a physical or virtual form that is used especially in connection with information movements that connect people to other people, or people to specific places. Thus, flow space concerns a dynamic convergence of globalization and information communicated between a range of entities and entities.

The third understanding, image space, is about understanding the space's imaging capabilities. Thus, we are talking here about images from paintings to photographs, from portraits to postcards, from simple graphics to the screens that inhabit space construction.

Finally, according to Thrift, space can be defined as place space. Here we are talking about understanding space as a place that involves sound, touch, and air. Place space emphasizes the development of symbols, signs, and representations to understand the space-ness of space.

2.3. Typography in Space

This section will look at the formation of graphic space through an examination of the types of graphic design and their main components.

Type design is essentially about the design of typefaces. Typographic design is the way typefaces are designed and used. Here we are talking not only about a typeface on a printed page, but also text on a computer screen. It could also be environmental elements in the context of space, or other objects involving graphic communication. Typography is an essential part of graphic design communication because it can effectively communicate messages through the manipulation of scale, balance, and proportion of text in a space. It should be noted here that typography does not always imply readability, and that it can sometimes use different forms of expression such as different materials, movements, sounds, dimensions, statuses, structures, and properties of objects.⁸

In addition to the form of actual letters, dots, lines, plans, texture, and punctuation marks are used aesthetically and expressively to add meaning to the user's experience of the text.

⁸ REFERENCE TO TYPOJANCHI 2019: SEOUL INTERNATIONAL TYPOGRAPHY BIENNALE.

The main task of typography is to deliver a message or promote an idea or event while retaining its aesthetic function. This balance can thus be said to oscillate between functional typography and experimental typography. The former primarily serves as a means of clarifying the communication of information, while the latter focuses more on the expressive possibilities of typography. When choosing a particular typeface for use within a particular spatial context, visibility and readability are of great importance, especially for the general purpose of creating personality in the space being designed. The key question here is how typography works exactly within the spatial context.

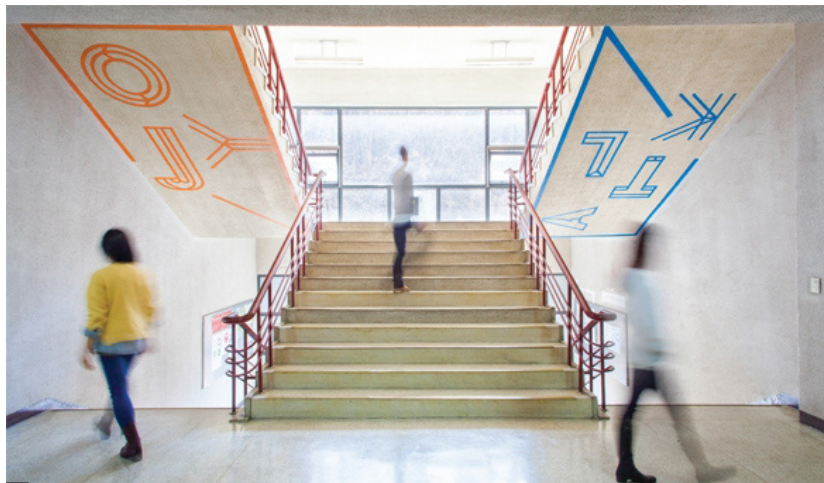


Figure 2-7. Creative Epicenter Kaywon University

A powerful example of typography in space is the New York Times building facade logo by Pentagram's Michael Bierut. While honoring Renzo Piano's architectural design, Bierut successfully encapsulates the brand's identity and intent. Inspired by stacks of newspapers and comprising hundreds of modules that add to that dimension, the logo conveys the solid presence of the New York Times brand.



Figure 2-8. The New York Times Building Facade

The New York Times Building's curtain wall of white ceramic rods was designed to control light and heat intake. Creativity came into play along with structural functionality and characteristics. The sign needed to be large and physically attached to the building without blocking anyone's view. In order to achieve the final design,

the process involved countless 3D renderings, scale models, and even mounting a prototype logo on a building to assess the tone and color at various times of the day. The final output uses a gray 3-inch diameter extruded-aluminum placed over steel rebar to contrast and create profiles. The new sign is 10,116-pt. and 115-ft wide, with the iconic Times Fraktur font of the newspaper. The sign is highly visible but well integrated with the structure of the building.⁹

Blackpool's Comedy Carpet was created by artist Gordon Young and designed in collaboration with Why Not Associates. Set in front of Blackpool Tower, the carpet provides visual expressions of jokes, songs, and catchphrases that date from the early days of variety performances to the present. The artwork contains over 160,000 granite letters embedded in concrete, pushing the boundaries of public art and typography to their limits. One of the largest works of public art commissioned in the UK and is a unique piece of public design, this work elegantly encapsulates the history of British comedy. It is indeed a good example of how the typography can transform or functionally operate within the context of public space. Experiencing this work is like physically entering the visual representation of typography posters.

⁹ [HTTPS://SEGD.ORG/NEW-YORK-TIMES-BUILDING-FACADE](https://segd.org/new-york-times-building-facade).



Figure 2-9. The Comedy Carpet

2.4. Color and Light in Space

This section seeks to elaborate on the potential of spatial practices and their main components, thus further helping to set up the framework for how we can develop a new conceptual understanding of graphic design as a field and method.

Color and light play incredibly important roles in the design of the graphic space. Designers thus use color to make some things stand out and other things to be hidden or disappear. Color can convey a mood or describe a space or intensify the dissemination of information. In painting or graphic design, color is selected and implemented by the artist, whereas the effects of natural lighting, tone, and shadow in color perception play a crucial role in sculpture, architecture, and similar crafts. Color within a given space shapes a person's psychological experience and emotional state and can thus constitute a symbolic language of its own, a means of creating a desired effect or mood through association. Color, as one of the key features of a space, provides a sense of congruity and coherence and can be effective as guidance to direct traffic and movement of visitors into complex spaces.

A good example of using light in space is the project “Your Rainbow Panorama” by Olafur Eliasson. This project transforms the rooftop of ARoS Aarhus Art Museum in Denmark. The installation offers visitors sweeping views of the city, the sky, and the distant urbanscapes. “Your Rainbow Panorama” is 150 meters around and glazed with rainbow-colored glass.¹⁰

Light in a three-dimensional space not only affects and facilitates the visual expression, but also relates to deeper emotional and psychological effects. Lighting as a tool for visual expression is increasingly common today. Through the use of light and the resulting shadows and contrast, visitors are able to experience different feelings of depth and dimension in a given space.

Lighting basically works to create a comfortable environment. Ever since the invention of artificial light sources, lighting has become a central aspect of spatial design. Shadows created by light allow for visual perception, recognition, and representation of the seen object, while also adding a sense of dimension and spatial depth.

¹⁰ [HTTPS://OLAFURELIASSON.NET](https://olafureliasson.net)



Figure 2-10. "Your Rainbow Panorama" by Olafur Eliasson

2.5. Object and Display in Space

According to Lynch, paths, edges, districts, nodes, and landmarks form the basic elements of a cityscape and thus contribute to a city's identity.¹¹ These provide a framework for thinking about graphic design as urban design, as well as graphic objects such as urban objects. Referring to the book *Learning from Las Vegas*,¹² which depicts Las Vegas as a “communication system in which repetitive urban identification elements are represented by neon signs, street signs, lettering and other types of graphic signs”,¹³ Silva argues that the visual identity of a city consists, among other things, of graphic elements that act as a guide or landmark defining the informal structure of the city.¹⁴ Regarding analysis of an object's graphic properties, the term “graphic elements” includes not only images, characters, or sign components, but also other aspects such as color, shape, material, scale, and location.

C() T(), an exhibition at Typojanchi in 2015, is a good example of how “graphic elements” can define a city and give it personality, character, and life. Typojanchi—created from the Korean word “Janchi,” meaning party of celebration—highlights objects and structures around the city as part of a dynamic typographic culture

¹¹ REFERENCE TO LYNCH 1960: 46-90.

¹² REFERENCE TO VENTURI ET AL., 1977.

¹³ REFERENCE TO SILVA GOUVELA ET AL., 2009: 342.

¹⁴ REFERENCE TO PAGES 344-45.

and urban environment. As one of the designers participating in the exhibition, the author explored and researched the streets of Jongno (종로), an area in Seoul, for its typography and visual nature. The Jongno exhibition space was a reinterpretation of the alleyways of Jongno Street. The author's project, "As Found", was an LED light installation consisting of type, objects, and shapes found around the alleyways in Jongno.¹⁵

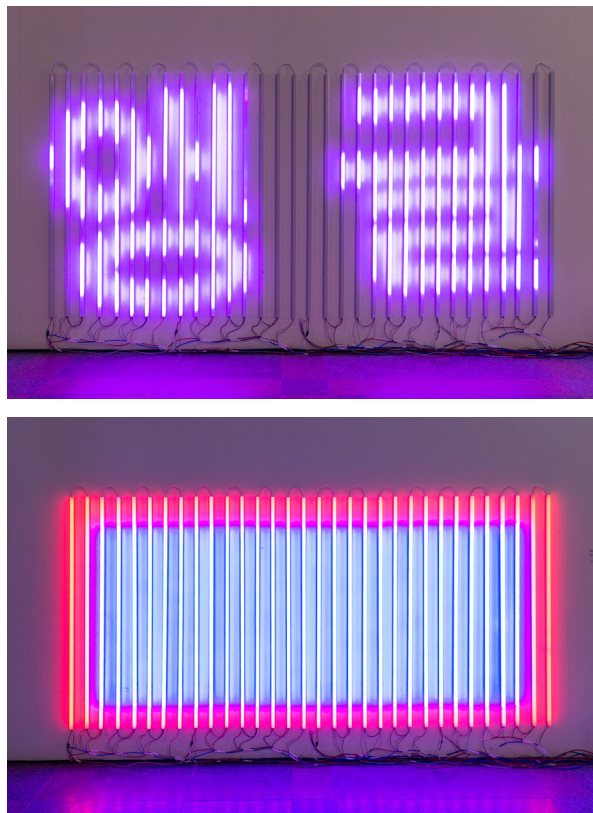


Figure 2-11. "As Found" by Jae Un Jeon, Typojanchi 2015

¹⁵ TYPOJANCHI 2015: SEOUL INTERNATIONAL TYPOGRAPHY BIENNALE.

In addition, recent developments in LED display technology have led to an expansion of the use of motion graphics, video, and images among other things by juxtaposing backgrounds and layers in spatial design. Displays are increasingly prevalent in various stage designs, exhibitions, and performances, serving as a way of providing visual experiences to an audience. The fact that these spaces can overcome their physical boundaries and act as spatial and visual experiences is mainly due to the flexibility of the configuration that LED screens provide.

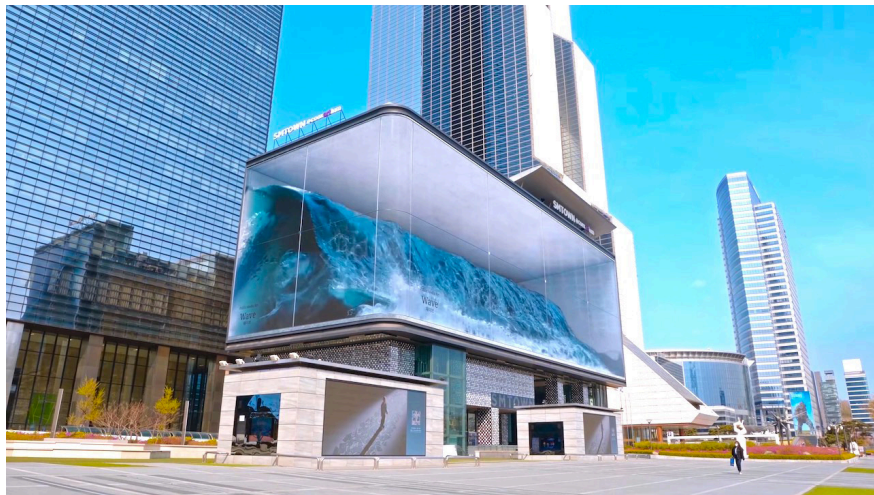


Figure 2-12. WAVE Public Art Installation by d'strict

Samsung Electronics installed the largest curved display in Korea—“SMART LED Signage”—on the outer wall of the SM Town and K-Pop square of COEX. Emulating the iconic Times Square of

Manhattan, New York, the screen took seven months to install. This curved display allows two pieces of content to be represented without any distortion. Samsung partnered with Korean design firm d'strict in designing and displaying media art pieces with the purpose of attracting potential customers. The Seoul-based design firm first gained attention after designing a giant 3D wave for Samsung's SMART LED signage. Holographic and 3D effects have recently been used extensively in exhibition and events, giving the audience a more dynamic and immersive experience.

Holographic effects have recently been extensively used in connection with exhibitions in theater and musical productions. This has added new and considerably more immersive aspects to the viewer experience. The global launch of a Samsung Galaxy product and design nowadays is a visual experience that demonstrates possibilities of curved screen technology. This experience directly relates to the significance of public space as a flow space, as defined in Terminology, chapter 1.2. The public art installation such as the virtual form of WAVE allows people to connect in new ways to specific places.

A good example of a retail case study is the skating fashion

retail shop called Palace. Founded in London by Lev Tanju, Palace has become an internationally recognized skateboard brand. The brand's flagship store on Brewer Street in Soho, London, has become a landmark in the area with its distinctive triangular logo and unique window graphics design. Palace is a good example of how simple logo variations on t-shirt, sweatshirt, windows, and displays allow a brand to be recognized globally. '90s graphics are a recurring theme of Palace's collection, which uses windows and spaces as the main medium of display.



Figure 2-13. London Palace Skateboard Shop

The types and modes of expression in the visual space vary greatly depending on environmental conditions, as well as cultural identity issues and geographical factors. To better examine the types of visual space, this study separately addresses four different types: private, public, exhibition, and commercial space.

2.6. The Study in Place Branding

The Place Branding aspect of the research was particularly important for this thesis. The commercial contexts, with specific communication goals, create their own identity in order to attract consumers and audiences. One of the most important things one must keep in mind as a graphic designer is a constant change in consumer needs, as well as new technological opportunities that continuously create new playing fields. In connection with the rise in the use of social media such as Instagram, commercial spaces in particular have to constantly adapt to new content. Spaces that were once designed for the purpose of selling products are gradually transformed into spaces designed around concepts of experience. Thus, commercial spaces have increasingly evolved into experiential spaces that stimulate consumer sensitivity through exhibitions, performances, and consumer education. Lupton argues that “urban public space is a stage for viewing the field of graphic design in its diversity. A mix of voices, from advertising to activism, compete for visibility.”¹⁶ To Lupton, this mix embodies the social life of graphic design and challenges the role of graphic design in urban design. By the end of the twentieth century, graphic design has through technological advances resulted in a variety of forms of expression,

¹⁶ REFERENCE TO 1996: 15.

a development which among other things have led to the discipline taking on a leading role in the field.

A strong signature- and brand-oriented way of developing is thus evident in space development, where design spaces are used to stage so-called brandscapes.¹⁷ For example, architecture and urban design are increasingly becoming integrated as part of our lifestyle on a par with a B&O system, Mac, iPhone and Nike. In that sense, the branded space transfers rhetorical performativity to the urban space. That the branded room has the nature of a speech action is emphasized in Anna Klingmann's description of the branded room. To Klingmann, in the experience economy architecture has evolved from "what it has" to "what it does" as a function and program—to eventually revolve around "who you are" in terms of experiences and identities associated with space.¹⁸ In this way, Klingmann connects the city's space and architecture to a general need for identification through design. Design and architecture become defining acts that show possible identity spaces in the city. In Klingmann's understanding of urban space, rhetoric is transferred to a branded space where language, image, and mediated staging affect the individual's need for identification through architecture, things, and space.

¹⁷ REFERENCE TO ANNA KLINGMANN'S BRANDSCAPES: ARCHITECTURE IN THE EXPERIENCE ECONOMY. CAMBRIDGE, MASSACHUSETTS: THE MIT PRESS, 2007. 11-18. 55-64.

¹⁸ IBID 55-64.

Using visual communication in the context of a room's design, spatial graphics draw the attention of the audience by offering new horizons of experience. Often, we see tendencies to translate a company's mission into a three-dimensional space, which goes beyond the conventional two dimensions, that visualizes brand image and identity in entirely new forms. Space identity is of central importance, as these spaces act as the direct point of visual communication with consumers. A brand's retail space, the most important channel for business-to-consumer communication, no longer serves the practical purpose of displaying products, but is increasingly used to strengthen brand image and to strategically target consumer communications. In this way, companies seek to create a culture based on a new visual connection with consumers.

USP ("unique selling proposition") stems from a creative advertising strategy whose main purpose was product differentiation. When companies implement spatial graphics in commercial spaces to communicate brand identity through visual language and create opportunities for a greater consumer experience, the same abbreviation has evolved into "unique space proposition."

A good example is the Prada Epicenter flagship store in New York, which was once the site of the Guggenheim Museum. The interior was transformed into an experimental space that showed spatial graphics of design studies, such as 2x4, public exhibitions, fashion shows, and other programs. The main idea that transforms the retail space for other functions is a curving floor, also called the “Wave”. The floor slopes down from the upper floor and continues into the basement. On the other side of the Wave are some stairs which function as seating area for an event platform that can be created on special occasions. The store is then transformed into a space for events, performances, and installations. A “hanging city” of removable metal cages is hung from the ceiling to create a more flexible display of clothes and accessories. This makes the space act as an art gallery for the brand—a revolving billboard reflecting everchanging tastes and preferences. The display of unconventional materials and methods also enrich and transcend the traditional shopping experience. Unfinished gypsum board, plywood furniture, and translucent polycarbonate walls expanding over the original brick wall, create a raw yet refined space. The physicality of the space, which is visible from the street of Soho, also makes this space very exclusive and intriguing.¹⁹

¹⁹ [HTTPS://BURO-OS.COM/PROJECTS/PRADA-EPICENTER-NEW-YORK](https://BURO-OS.COM/PROJECTS/PRADA-EPICENTER-NEW-YORK)



Figure 2-14. Comic Relief, Prada Epicenter in New York

2.7. Study in Art and Design

In practice, graphic space often evolves into a form of visual art that shares certain similarities with the form of communication found in painting. Today, there are many instances in which a variety of aesthetic disciplines find their way into spatial design. As the boundaries between painting, sculpture and architecture become increasingly blurred in the twenty-first century, graphic and even media art forms are being transferred into spatial discourses. These interdisciplinary relationships may explain the growing prominence of graphic awareness in art galleries, museums, and exhibition spaces. As the art world converges with the full spectrum of visual expression, graphic expression and visual space's symbolic nature are maximized. The intersection of art and architecture is also where new materials, technologies, and media are typically produced. Weight reduction has been a natural result of developments in materials and technology, and this trend has furthermore influenced architecture and spatial design as well as art.

The fusion of architecture, commercial design, and art in the exhibition space is a remarkable new trend. By raising works of art and visual expression to the level of spectacle, space is transformed

into new constellations of meaning that at times evoke unexpected positive experiences for visitors. The Frank Gehry-designed Louis Vuitton Maison Seoul, which opened in 2019, is a prime example of this trend in exhibition spaces. Inspired by the elegant Korean crane dance, Gehry designed this architectural work based on his intuitive sketches of traditional dance movements. With a dynamic interior designed by Peter Marino housed in Gehry's poetic exterior, this newly built flagship store in Seoul's Chungdam area is a symbiosis of two of the greatest architects working today. Each floor is designed to feel like floating in the air, while the various collections of Louis Vuitton are showcased in more private spaces. Curated artwork, along with displays of their historical archives exhibited throughout the space, create a distinctive shopping experience in Maison Seoul.

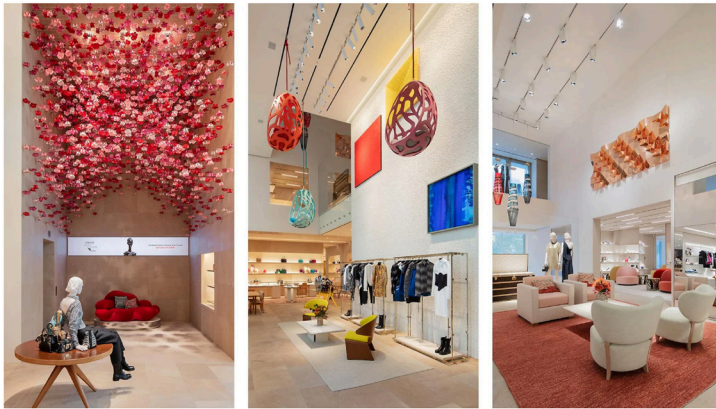


Figure 2-15. Louis Vuitton Masion Seoul

In the second part of the research, the spatial visualization work of the graphic designer group KIGI will be analyzed. KIGI is a design studio founded in 2012 by Ryosuke Uehara and Yoshie Watanabe. It involves a wide range of creative activity from graphics to designing retail space. Collaborating with artists and fashion designers, KIGI art directed an exhibition at Spiral Tokyo in 2014. After creating a logo comprised of geometric forms, Uehara went on to reassemble the same graphic elements into three-dimensional furniture to be placed at the entrance of the space. According to Yoshie Watanabe, the ability to think of an object in three-dimensions presented a very difficult task. In attempting to think in three-dimensions, Yoshie argues, it is necessary for a creative mind to take on a bird's eye view to relate individual elements to each other. This is crucial, as most 3D modeling and sketchup files have a plan view option, which works like a bird's eye view. Ryosuke Uehara believes that starting with a drawing or icon articulating the core of an object is particularly important. This drawing can encapsulate a key visual or identity system to be used for an event or concept. The conceptualization methods begin by elaborating on an image in accordance with the core. The project "BOUTIQUE!" is a good example of using spatial design for brand activation. Uehara designed a logo of assembled geometric components. Those parts

were then deployed as graphic tools and given three-dimensional form with the purpose of being used as visual merchandise display or furniture at the entrance of the store.²⁰



Figure 2-16. Spiral Tokyo, KIGI

²⁰ KIGI_M_003_GRAPHIC.

Il Vento is a renovation project that seeks to convert an old vacant wooden house into a cafe in a village on Teshima in the Seto Inland Sea, Japan. In an effort to prevent depopulation, the artwork of Tobias Rehberger was displayed without disturbing the original structure of the building and the surrounding landscape of the village. Rehberger is an artist who utilizes the power of chaos with intense op art graphics in space. Injecting graphics into public spaces can generate feelings of displacement or contrasting imageability, allowing space to become an artistic object.



Figure 2-17. Il Vento Cafe, Japan

3. Research Methods

3.1. Case Studies

This chapter deals with research strategies and methodologies from the author's professional experience. More specifically, the chapter looks at how the understanding of graphic space can be supported by practical experience, reasoning, and research. The framework for the ideas that inform this research reflects a distinct background in commercial design, both in terms of the researcher's professional design study practice, and the graphic design process itself. This is exemplified through a specific case study involving experience in design practice, as discussed earlier, and which is demonstrated in the final project.

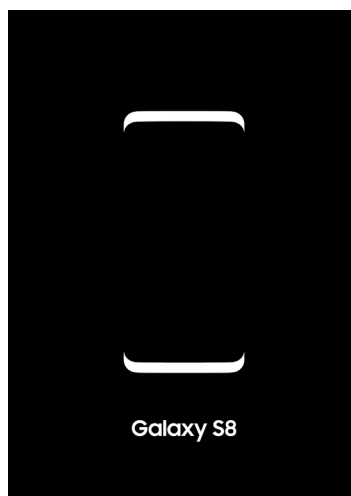


Figure 3-1. The Galaxy S8 Milan event invitation

Launching a Samsung Galaxy product and design is a visual spectacle that presents highly anticipated Galaxy flagship products to a global audience of media, partners, and customers. experience that launches the Galaxy flagship products to media, partners, and customers. As a lead designer for the Samsung Galaxy Unpacked event, the author was in charge of the brand activation project with Samsung from 2013 through 2019. This part of the research will analyze the spatial dimensions involved in various branding projects, including the Unpacked events.

Samsung is one of the leading electronic companies in the world. There is always a huge response when a Samsung flagship product is launched. The Unpacked Event is a bi-annual event introducing flagship products such as the Galaxy smartphone and other devices. As a leading global smartphone company, Samsung's launch events for its flagship products are among the most important marketing events in terms of strengthening the brand's position in the global market. The success of the Unpacked Event affects not only product sales but also, more importantly, the company's brand image.

An Unpacked event usually kicks off with a meeting to share briefings for the project, which includes objectives and strategies

that will define the identity of the event. In every event, strict brand guidelines must be followed. At a Samsung Unpacked event, the use of an LED screen is particularly important for both content and product features, as well as generating spatial experiences. The Unpacked 2016, introducing the Galaxy Note 7, was the first time the floor was used as a main LED screen, while the ceiling was used for sub-screens.

One of the main features of the Galaxy S7/S7 Edge was the display size. Samsung had first introduced the curved edge display that allows sleeker lines with smoother edges. The curved design made the screen bigger and resulted in a more immersive experience. The exhibition's innovative use of floors and ceilings as screen created a unique selling point that echoed the immersive experience of the model's curved edge display. While the ceiling screens functioned as information triggers, the floor screens displayed product features and key visuals. As the presenter introduced the product features, the hands-on experience of the product was visualized using photographs and videos.

Many brand activation projects tend to have similar design processes. For every Unpacked project with Samsung Mobile, the

brand activation design began with the invitation for the event. The design process for the invitation set out the guiding principles for the identity and concept of the event as these were to be unfolded during the exhibition branding. In figure 3-2, it is evident that the invitations make visual references to and employ symbolic representations of the product features and event identity.



Figure 3-2. The Galaxy S7 Unpacked invitation

The Galaxy S7 Unpacked event invitation reveals the number 7 in a blue light, the color of the Samsung brand and the color of the new UX, and furthermore displays crucial features of the Galaxy S7. The black box is an image of an LED display, which also functions as an elevating stage, revealing the presenting standing on a display floor that functions as a screen. The LED was mounted on a box-like

display to communicate the word: Unpack. Furthermore, it reveals the Virtual Reality (VR) features of the Galaxy S7. See figure 3-3.



Figure 3-3. The Galaxy S7 Unpacked Keynote Presentation

The next Unpacked event, which revealed another flagship product, the Galaxy Note 7, also kicked off with the design of an invitation for the event. This recurring process allowed the author to understand the importance of developing visual guidelines setting out the design for invitation, as well as spatial requirements, such as LED screens, banners, and experience zone. The main feature of the Galaxy Note 7 was the S-pen, which was depicted rotating sym-

metrically as depicted in figure 3-3. Consequently, the invitation was designed to symbolize an eye, greeting while at the same time winking at the audience. The patterns of blue color, the brand color of Samsung, symbolize eye lids as well as the notion of being ‘always on clock.’ A white pen tip furthermore hints at the iris eye-scanning feature of the Galaxy Note pen. Hence, a remarkable number of diverse meanings have been embedded in the invitation design. This attention to detail creates a sense of curiosity and feelings of anticipation. Often, consumers and the media try to guess new product features by studying the invitation.

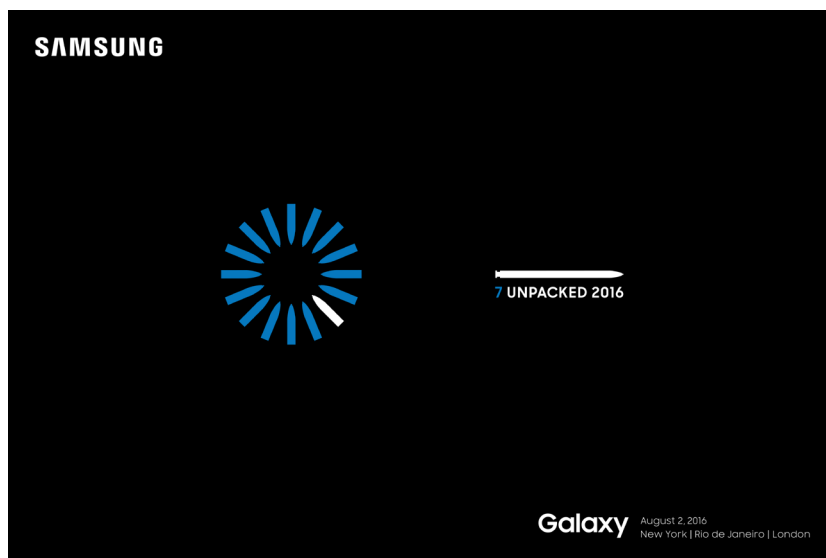


Figure 3-4. The Galaxy Note 7 Unpacked invitation

The spatial design also includes an echo of the shape of the pen in the form of a motion pattern. This visual system was designed to emphasize the pressurized pen tips, offering almost realistic pen-writing experience (see figure 3-4). The spatial design also depicts a repeated image of the pen, which visualizes the curtain-like patterns communicating the launch of the new product. Even the countdown to the main event used the pen to generate a sense of movement and excitement.

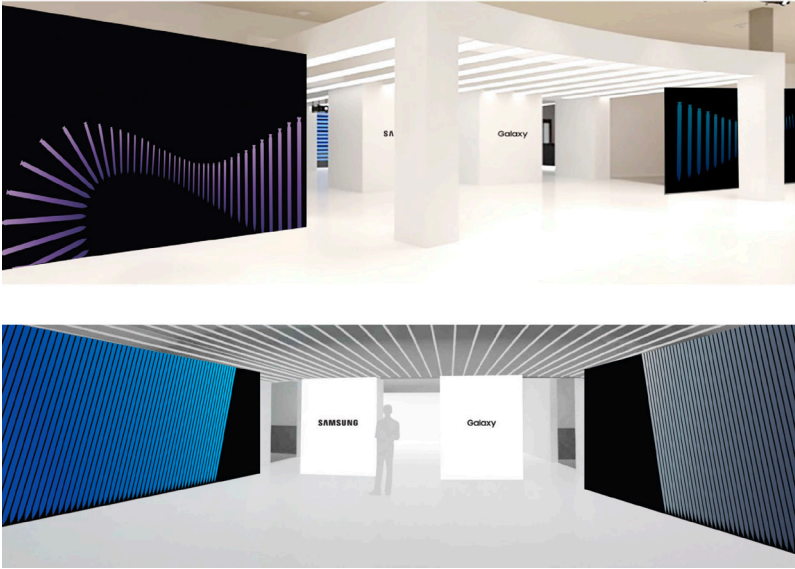


Figure 3-5. The Galaxy Note 7 Unpacked Events

For the main event stage, the LED main - and sub-displays were required to separate the product information and the main reveal of product visuals. Strategy and design are especially

difficult to distinguish from each other in that both pertain to conceptualization and visual schemes. Connecting a screen and having the presenter interact with the displayed information constituted a symbolic gesture towards Samsung's immersive design philosophy. In this way, the Galaxy Note 7 event has set a precedent for LED display events to date.

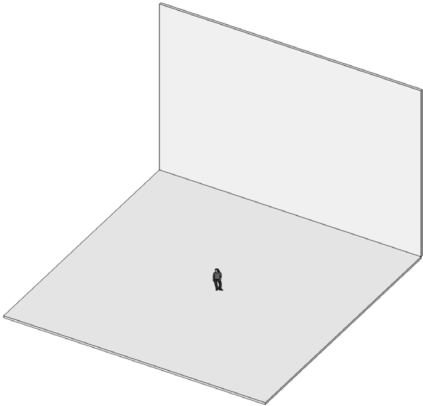


Figure 3-6. The sketch for Galaxy Note 7 stage design

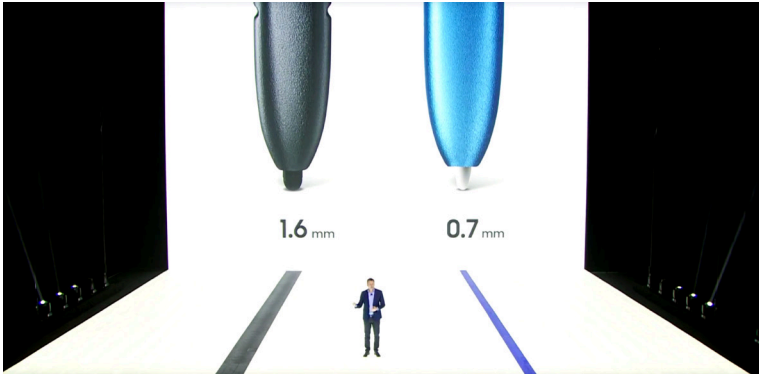


Figure 3-7. The stage for the Galaxy Note 7 Unpacked Event

3.2. Precedent Research Project

The main objective for the implementation of the pilot project was to carry out experiments in narrower spaces to conduct projects on a smaller scale. Pursuing spatial-related projects, the author was invited to participate in designing a YouTube video set. “The Bluespace” is a unique Korean-based music video platform, where K-pop artists can showcase their soundtracks with video and live music. Located in Seoul (Mapo-gu), the space has a limited size and volume for filming music videos. The limitations of the space presented an interesting design challenge for the project.



Figure 3-8. The music studio for “The Bluespace”

The first artist to use the space was Hajin, known as the singer on the original soundtrack of “Sky Castle”, a popular Korean TV series. Hajin’s song was called “Overthink”. The goal of this video project was to visualize the meaning of the lyrics and title for the song by decorating the space using typography. The idea of creating a cube opened up a number of opportunities; by using a corner of the room with x, y, z coordinates, the author was able to make this small space appear more three-dimensional. This allowed us to create an optical illusion so that the space would appear flat from certain camera angles.



Figure 3-9. Digital print of typographic studies of “Overthink” lyrics

The digitally printed black and white color posters on the white walls and floor made the space seem abstract and directionless. The intent of this design was to create a backdrop that would balance bright white and contrasting black typography. The continuous fill lighting from a soft box was used to generate a sense of brightness in the space. The author chose LED lighting to mix different colors. Figure 3-10 shows the designers' intended look for the set, while Figure 3-11 shows the result using LED color lights.



Figure 3-10. Set design for “Overthink”



Figure 3-11. Set design for “Overthink”

The final pilot project was the set design for the group “Woorizari”, the duo behind the song “Drive to Highway”. For the set design, working with art director, Serom Yoo, the design team decided to use highway construction materials, such as metals and signs. The author furthermore used LED lights to create the sense of headlights along a highway. Using a steel structure for this music video made the installation much easier to plan and execute. All the signage was designed and printed, then mounted onto a foam-board. To simulate the physical space of a real highway, the author took photographs of steel beams and photoshopped the graphic signage to check the placements.



Figure 3-12. Signage design for the “Drive To Highway”

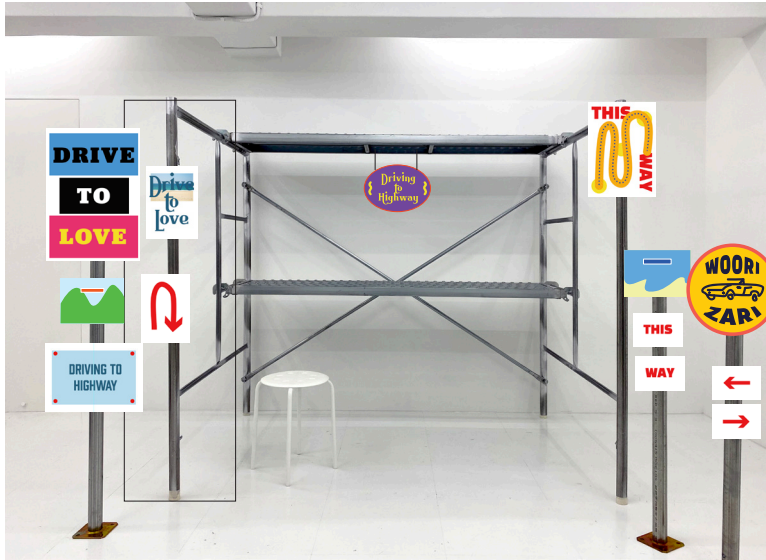


Figure 3-13. Photo simulation of “Drive To Highway” Set

4. Visual Exploration

The following chapter will describe aspects of the form-making process and how the visualization of graphic space was theorized and created. The section will look at several projects that eventually were combined into the exhibition, *Naturescape—Visual Visual*. The exhibition took place in two different locations. The first exhibition, at Garibong 105-10 Art Hae Gallery, served as a platform for the degree show. The space of this exhibition would gradually evolve and change over time through constant additions and alterations. The purpose here was to focus on the evolution of space, and more specifically the spatial implications of visual intentions. The second exhibition, at Seoul National University Museum of Art, recorded and archived the result of the first exhibition. At the museum, projects would be exhibited as part of the degree show. The purpose of this site was to experiment and explore how visual graphic design may impact space. While all projects share the theme of nature, each has its own design processes and objectives. The overall process of the two exhibitions can be viewed in Figure 4-1.

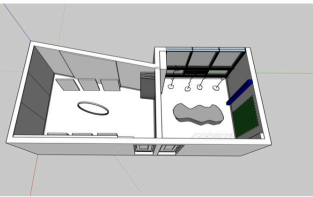

LOCATION	Art Hae Gallery: Garibong 105-10		Museum Of Art : Seoul National University
EXHIBITION	Exhibition as Platform Space		Archived Exhibition (Degree Show)
DATE	November 23, 2020 - December 2nd, 2020		December 3rd, 2020 - December 13th, 2020
PROCESS	Space Installation	3D Animation, Posters Series	Visual Space Installations
SKETCHES			
MATERIALS	Metals, Paper, LED Lights	3D film, Silkscreen Prints	Archived Books, Metal Structures, Banners, Posters, LED Installations, 3D film

Figure 4-1. “Naturescape–Visual Visual Visual” process map

The project begins with basic graphic principles, using point, line, and plane to create and organize a visual vocabulary that defines and reinterprets the meaning of nature. The second part of the process is to create meanings by combining the visual vocabulary and graphic interpretations into patterns and narratives through a process of form-making. The results present unexpected, juxtaposed layouts demonstrating visuals of the poetic nature of form-based processes. These basic principles of graphic design have been used to visualize light, water, plants, and trees to reinterpret nature as graphic symbols. With these principles combined with materials and effects including light installation and metal objects, the exhibition sought to represent forms of nature in metaphoric ways.

The final part of the exhibition is a media project involving 3D animation, which depicts the city immersed in artificial nature. Reimagining a city, the location of Garibong 105-10 became an important source of inspiration. The location is currently going through redevelopment after a period of decline following the labour-intensive industries in the wake of the 1990s. The media installation depicts the city colonized by the plastic dynamics of artificial nature.



Figure 4-2. Garibong minority workers residential house

4.1. Theme of Nature

The concept of nature has always been an important source of ideas and inspiration for the design of human environments. In recent years, the relationship between nature and design has grown even more intense as we now live in an era of pandemic outbreaks as well as the very real possibility of an imminent climate breakdown. According to Marilyn Strathern (1992a), in many ways it seems we have entered an epoch suffused by a sense of being located at a point “after nature”. It is a suggestion that leads to the important question: are there any untouched and independent natural habitats or natural aspects anymore? From gene mapping to nanotechnology, the transformation of biological resources involves massive changes in terms of the concept of nature. The concept of nature, according to this school of thought, can be thought of as hybrid and artificial.²¹

²¹ REFERENCE TO ESCOBAR, (1999): 1-30.

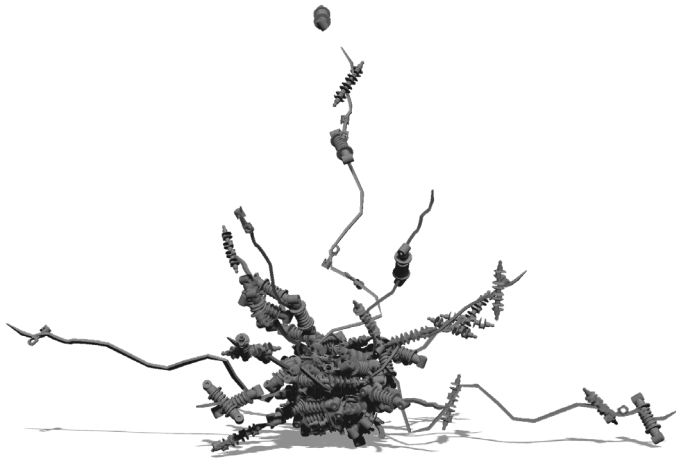


Figure 4-3. 3D images of artificial nature

This project aims to look at nature from a different perspective: from a world of pandemics and lockdowns to a natural world seen through personal experiences and subjective points of view. These include nature seen through a window, a digital screen, in sketches and scribbles, as well as natural images in illustrations and drawings, postcards, traditional landscape paintings, and more. These visuals will be reinterpreted and then scattered as objects throughout the exhibition space, creating a sense of montage that sequentially generates a sense of the Naturescape. These analytical processes transforming concepts to visual objects are characterized by series after series of expressive outlines and drafts, or what one

may describe as doodling. Thus, the transformation of points, lines, and planes into visual information is conceptualized through visual collage or doodling.²²

It is a process that forms a series of chance operations or intuitive action, similar to those found in the sequences of randomness in nature. Nature, in this form of communication, is visualized in an orderly yet disorderly way. Another important process for this exhibition is to create a sense of visual objects in space. The sense of nature's physical presence is created by emphasizing visual elements and their materiality and formation, which, of course, would be influenced by the imagination of the audience, who perceive this spectacle through their own senses.

²² VISIBLE LANGUAGE: VI 2 SPRING 1972.

4.2. Exhibition Identity

The fundamentals of a visual identity may include a logo, imagery, typography, colors and more. It involves the process of linking an idea to some object, event, service or, in this case, exhibition. Creating an image or giving meaning to an idea is a complicated yet very important process for spatial graphic design. The example can be seen from KIGI's identity design, which consists of display furniture, as well as Samsung events demonstrating exhibition identity through event key visuals and elaborate stage design. First and foremost, it is critical to create a visual identity for the exhibition. The title of the exhibition, 'Visual Visual Visual', was inspired by the notion of a three-dimensional space, and more specifically three coordinates labeled x, y, and z. Hence, the main objective of the exhibition was to reinterpret the nature through the use of visual language that multiplied three instances of visual points—which thus became the title of the exhibition, and the underlying identity concept of the exhibition. See figure 4-4, 4-5.

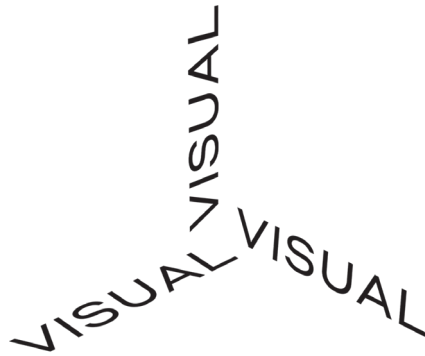


Figure 4-4. Logo study of “Naturescape-Visual Visual Visual”

Further visual exploration of 3D characteristics of the exhibition identity subsequently led to the creation of a visual system to be used in different corners of the exhibition space. See figure 4-5.

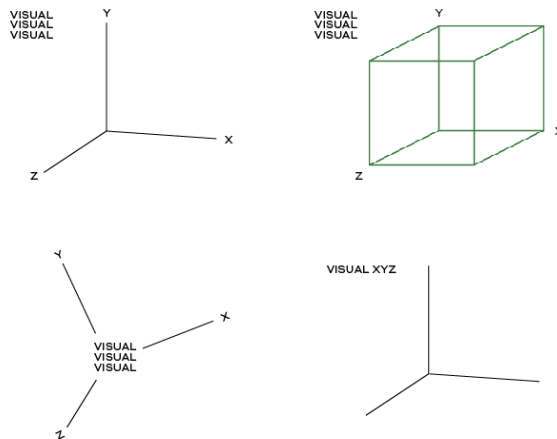


Figure 4-5. Logo variations of “Naturescape-Visual Visual Visual”

4.3. 3D Model

The visualization of 3D model is a very important process in terms of planning the space. After preparation and ideation, architectural designers proceed to the concept design stage. During conceptualization, the crucial issue is to program the space or building in order to get a sense of the spatial challenges, and to be able to imagine buildings and contexts surrounding the imagined spaces. In terms of the interior space planning, building a physical model and 3D model is crucial to initiate visualizing the space and building, and furthermore testing expressiveness of the design. Using a Sketchup program, the author first built a 3D model and then a physical model. The specific dimensions of the design are crucial in order to build physical models and designing the space. Due to a renovation process, the author did not have access to the original floor plan. The site visit and measurements of the exact dimensions were recorded. Figure 4-6 shows the images of the 3D Sketchup model, and Figure 4-7 are the photos of the model made by the author.

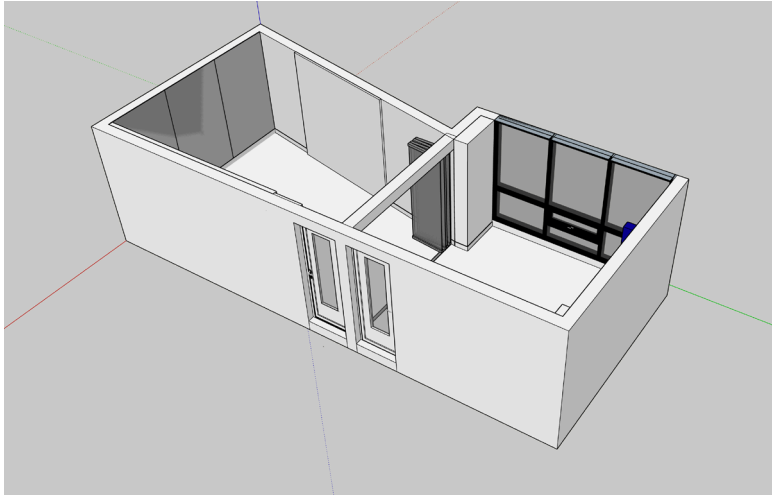


Figure 4-6. 3D model designed by Sketchup

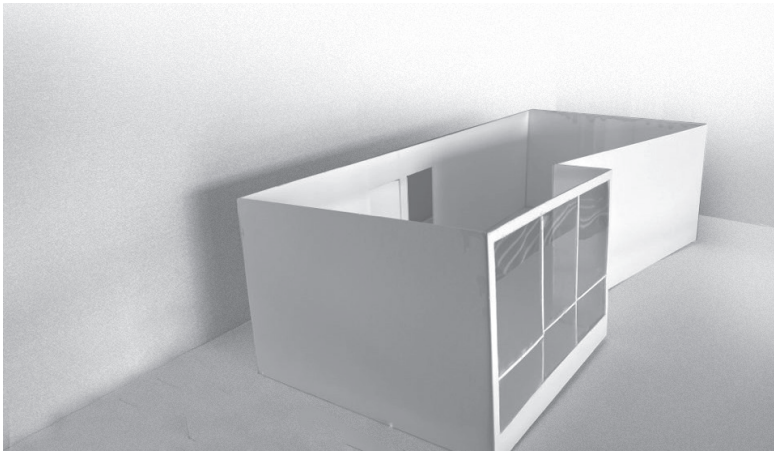


Figure 4-7. 3D Physical model

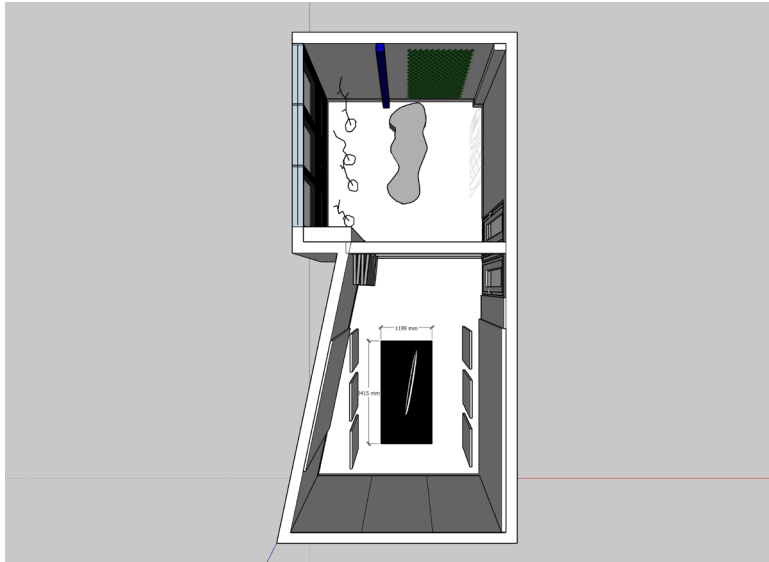


Figure 4-8. 3D Plan View



Figure 4-9. Window Section View

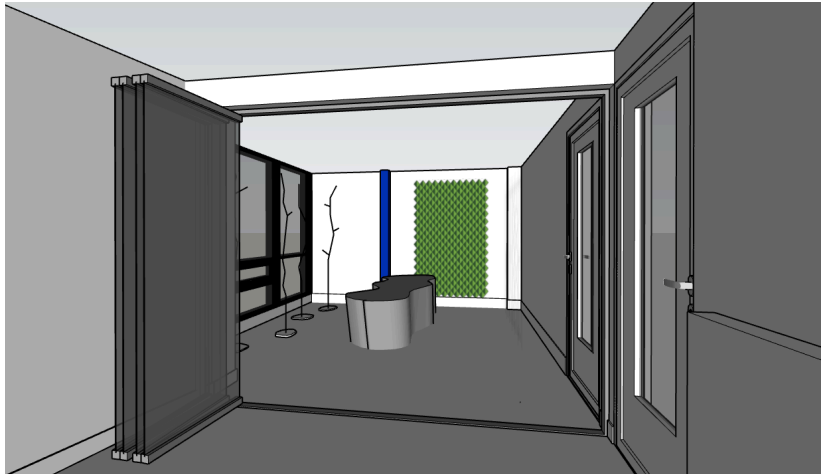


Figure 4-10. Space Simulation

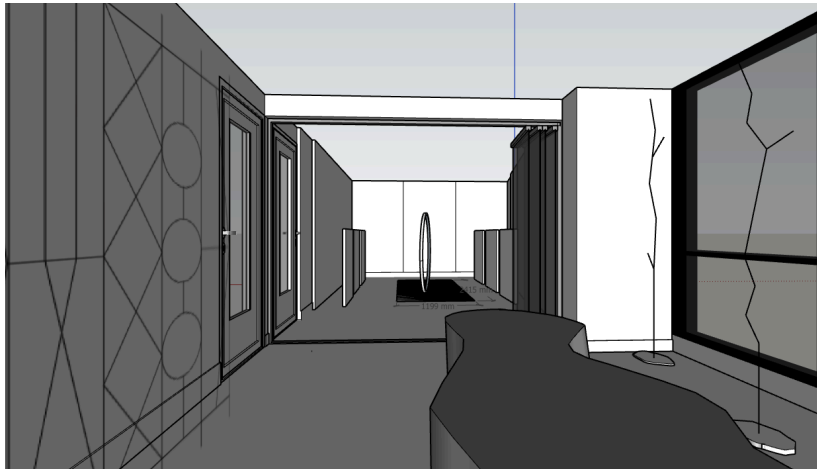


Figure 4-11. Space Simulation

4.4. Visual Vocabulary

During the third stage of the process, the main objective was to create a visual vocabulary that would form the basis of the graphic language of Naturescape. The floor of the exhibition space figuratively served as a notepad, sketchbook, and ideation stage for the project. This process led to a cloud of ideas and artifacts that were approached as if found, creating the impression of a shifting layout as they overlapped with one another, resulting in unexpected constellations that established a completely new dialogue between serendipitous inspiration and graphic intentionality. This transformation of point, line and plane into visual information was characterized by visual collage, or doodles. Figure 4-12 through 4-13 show the series of form-making processes pursuing unusual connections and coincidences.

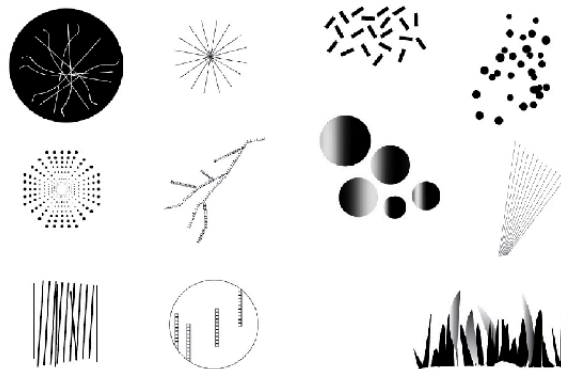


Figure 4-12. Visual Vocabulary Study



Figure 4-13. Visual Vocabulary Study

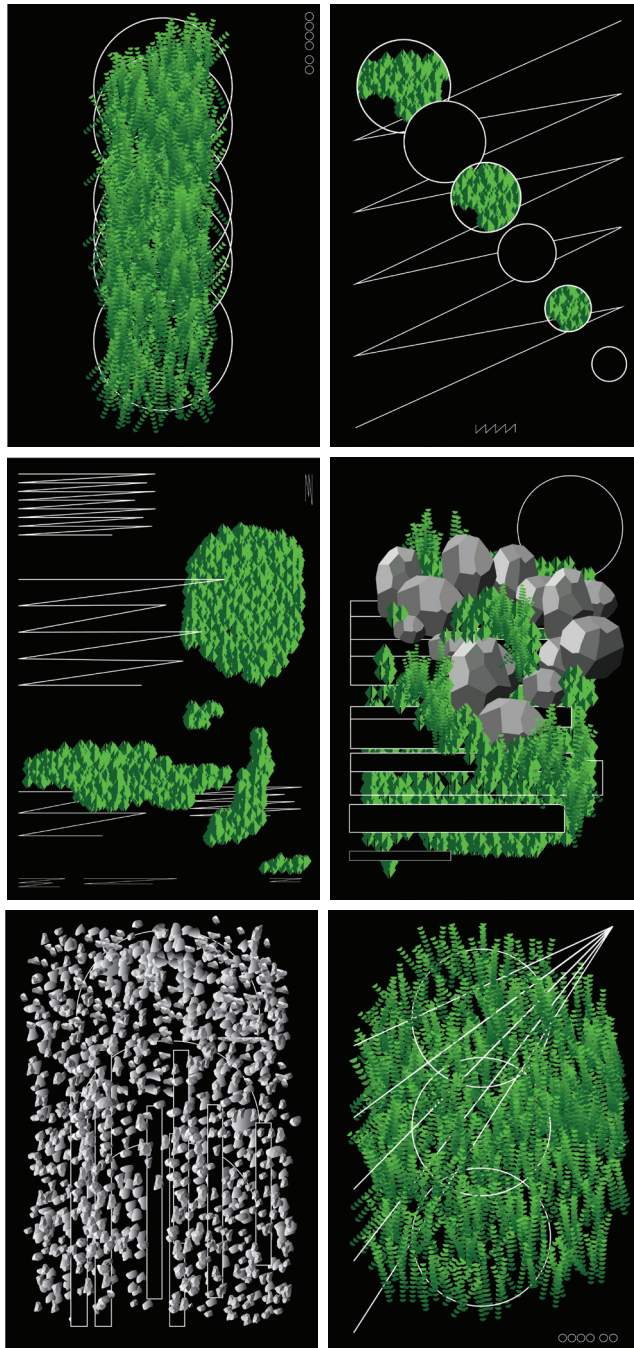


Figure 4-14. Naturescape poster series

5. Exhibition

5.1. Exhibition at Art Hae Gallery

‘Naturescape’ was exhibited on the 2nd floor of the Wingwing Center at Art Hae Gallery, Garibong 105-10. Divided into two rooms with glass sliding door, the gallery consists of a small and compact space. Utilizing the natural light through its windows, the first space showcase graphic objects inspired by elements of nature. The second space uses the wall to project 3D animation, with six posters supported by acryl-glass box with LED installations leaning against the wall. The sense of nature’s physical presence is generated through graphic objects playing on visuals, materiality, and format, signaling its proximity to visual language, as well as the imageability to which viewers connect through their own senses. In creating a visual object, ‘nature’ was represented through weather conditions and the geology of Earth. Elements of nature, such as water and moon light, trees and green walls were created using graphic objects. By employing mostly simple graphic symbols, the visualization of nature through graphic images consisted of lines and planes. See Figure 5-1.



Figure 5-1. Exhibition at Art Hae Gallery



Figure 5-2. Exhibition at Art Hae Gallery

Avoiding any natural materials, such as wood or real plants, the exhibition used metal frames to visualize trees, water, moonlight, and forest. Cad files were used to design these metal objects, including the tree patterns, through the Sketchup program. These 3D cad files were used by the team producing the metal objects. It is important to provide the exact angles, lengths, and radiuses of the metal objects needed for the exhibition. See Figure 5-3.

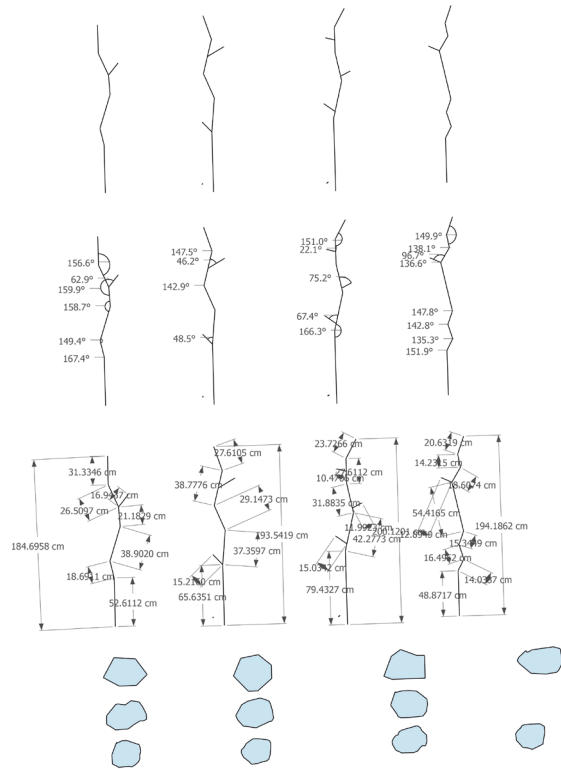


Figure 5-3. 3D Cad files for Tree Metal Installation

The moon orbits Earth at an average distance of 384,402 km. Its course around Earth has a sidereal period of 27.3 days, and a synodic period of 29.5 days. The synodic period divides the lunar phases, the monthly periods of a lunar calendar. The moon's influence on human society can be found in language, calendar systems, art, and mythology.²³ The image of the moon reflecting the sunlight became a visual reference inspiring light designs reproducing the shifting perspectives of a full rotation of the moon. See Figure 5-4.

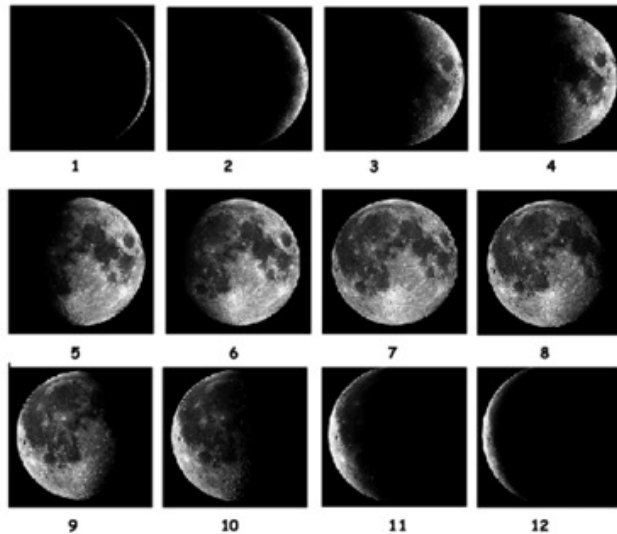


Figure 5-4. Phases of the moon <https://www.academia.edu/35973486/>

²³ [HTTPS://EN.WIKIPEDIA.ORG/WIKI/MOON](https://en.wikipedia.org/wiki/Moon)

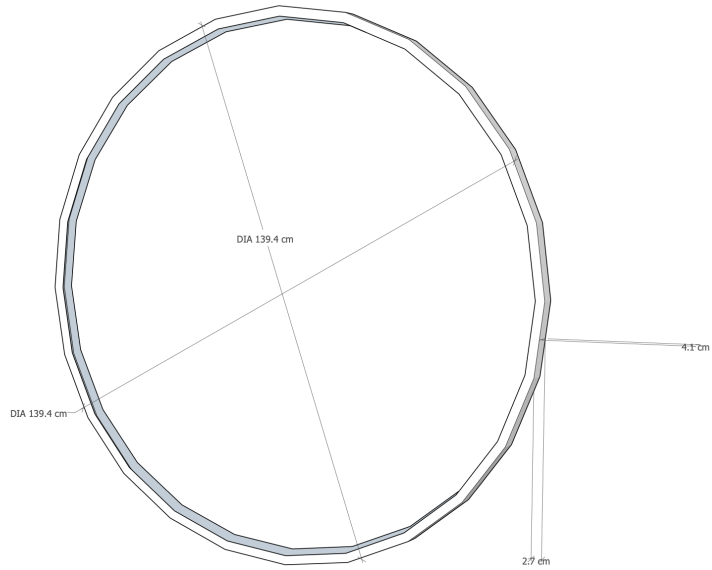


Figure 5-5. Cad drawing of Moonlight steel frames. LED lights were installed inside these steel frames covered by the LED reflectors. To control the temperature caused by the LED, metal was glued on the surface of the steel frames.



Figure 5-6. Graphic Object, Moonlight

The second part of the exhibition consisted of the 3D animation and Naturescape poster series. These series were inspired by the city of Garibong, and the hybrid nature of artificial objects. This project started with the simple question: “What happens when the city is reclaimed by nature? Is there a nature untouched by the human influence?” In collaboration with 3D artist Su Min Hong, the city of Garibong was recreated using Maya Software. Naturescape was then created using remains of factory metal scraps, springs, remains of auto parts, and more.

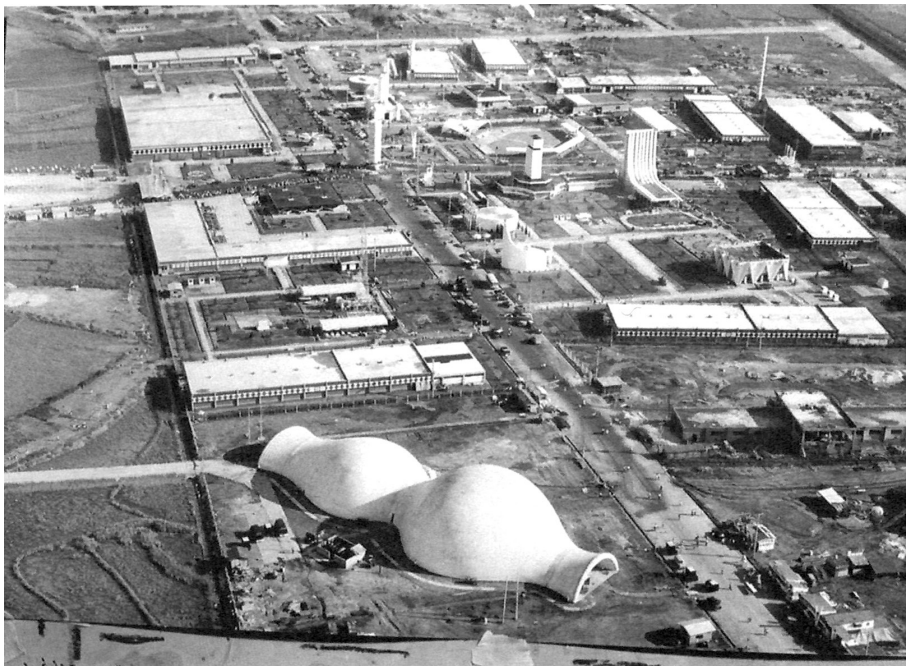


Figure 5-7. Aerial view of the 1st Korea Trade Fair, 1968, National Archives of Korea



Figure 5-8. Video Still, “Naturescape–Visual Visual Visual”

The Naturescape poster series was inspired by traditional Korean landscape paintings. The literal translation of Landscape painting (산수화) refers to the painting of mountain and water. The 3D artificial objects were layered repeatedly, emulating brush strokes in oriental painting methods. Thus, the multiple layers of the transparent 3D objects were layered to visualize the method of oriental ink painting.

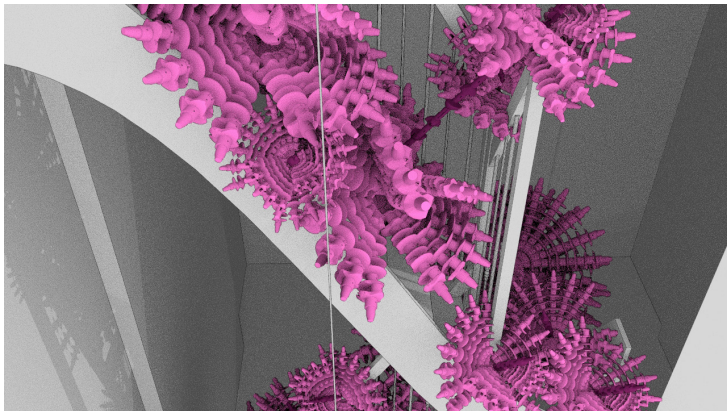
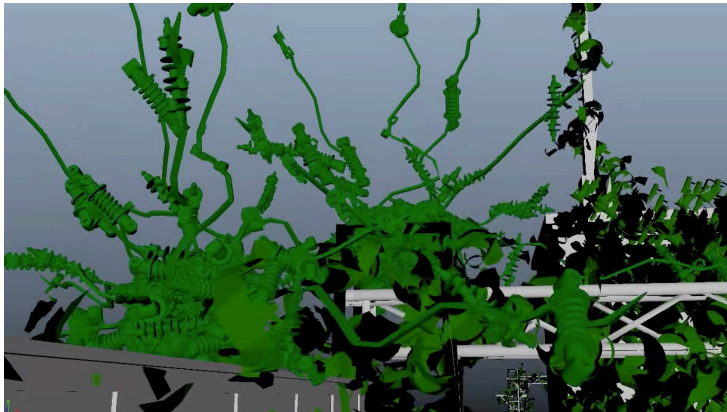


Figure 5-9. Video Stills, “Naturescape–Visual Visual Visual”

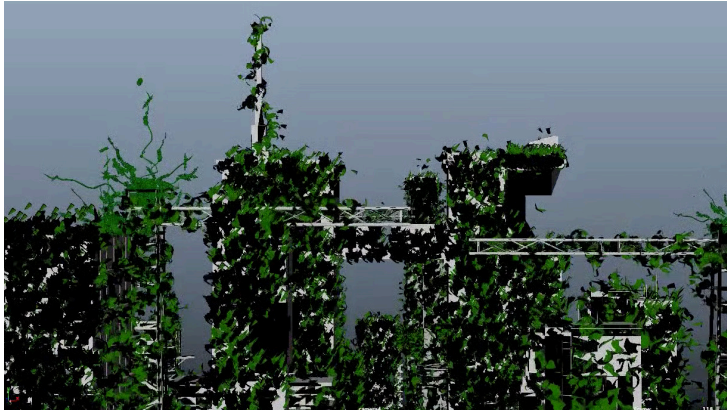
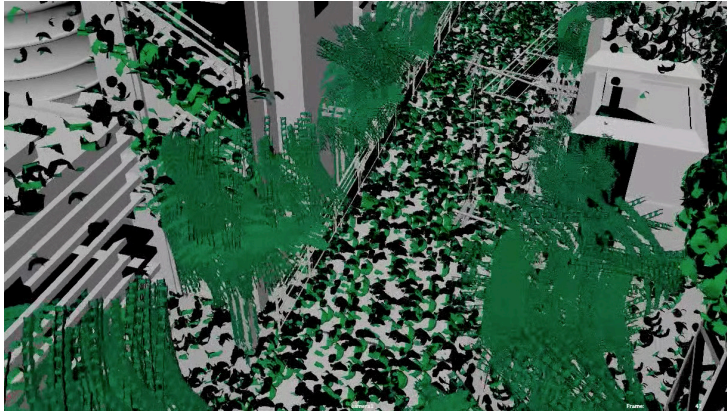


Figure 5-10. Video Stills, “Naturescape–Visual Visual Visual”

5.2. Exhibition at Seoul National University Museum of Art

As part of the degree show, the exhibition at Art Hae Gallery was extended and further developed, archived, and finally brought back to Seoul National University Museum of Art. This exhibition extends the relationship between space and design, by acknowledging that the contents need to be adapted to the new location and conditions of the museum. Moreover, given the new location's spatial limitations, especially regarding individual exhibits within a common space, which among other things involved challenges regarding the display of banners and posters, meant a considerable amount of rethinking. To be less dependent on utilizing walls and ceilings, the new architectural frame was required to exhibit posters and banners in the actual space. By using a physical 3D model and printed banners, the shape of the architectural frame was photographed and then traced to create steel structures that would act as beams and columns. See figure 5-11, 5-12.



Figure 5-11. 3D Model Test

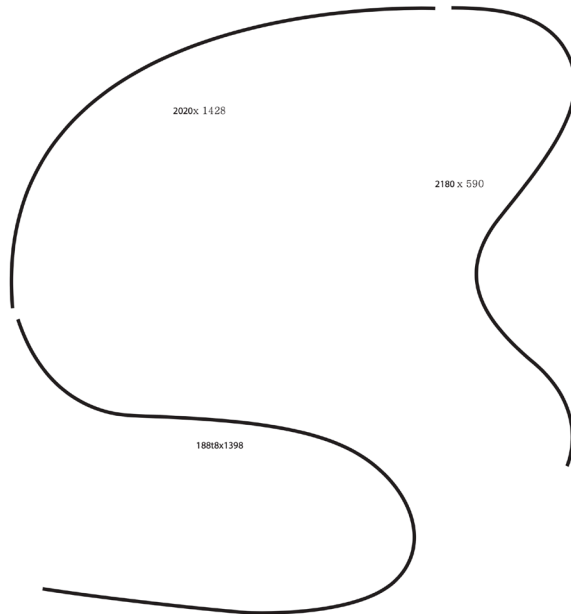


Figure 5-12. Cad drawing for the steel frames.



Figure 5-13. Exhibition “Naturescape–Visual Visual Visual”

The next phase of the exhibition was the installation of six posters. Allowing posters to stay off the wall, but at the same time ensuring the right height, a clear acryl glass box was used as support, as well as lighting structures. As these posters were seemingly floating against the wall of the space lighted by LED, they came to symbolize the artificial lights of the city.



Figure 5-14. Exhibition “Naturescape–Visual Visual Visual”

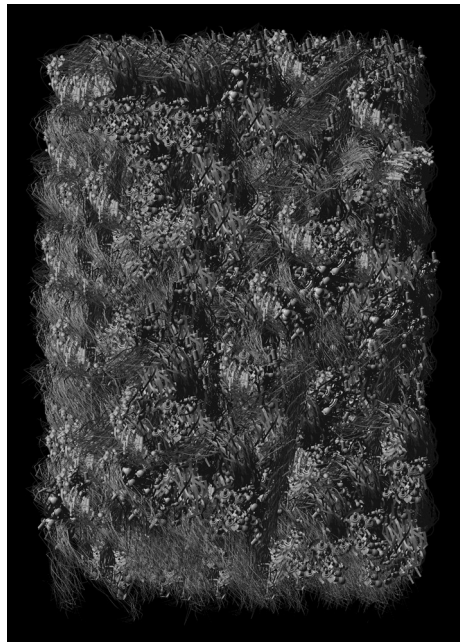
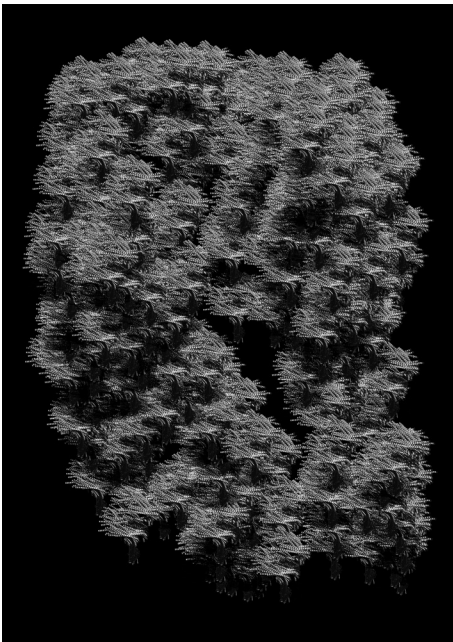
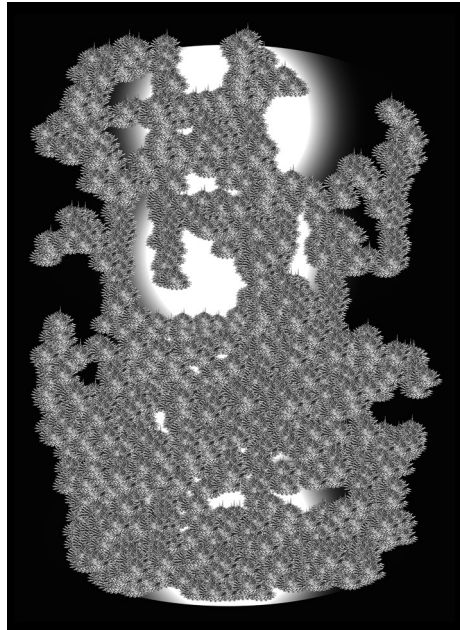
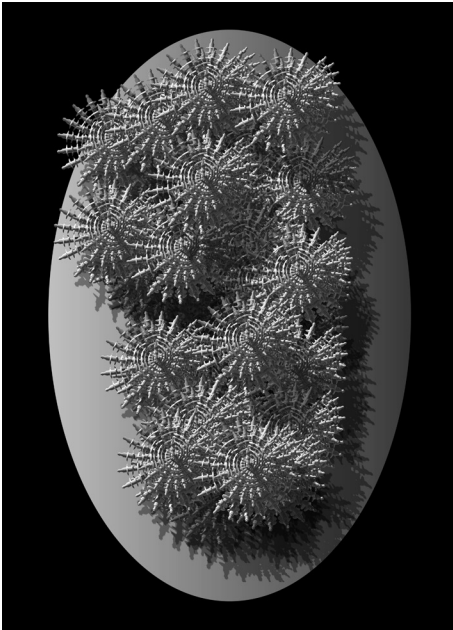


Figure 5-15. Poster Series “Naturescape–Visual Visual Visual”

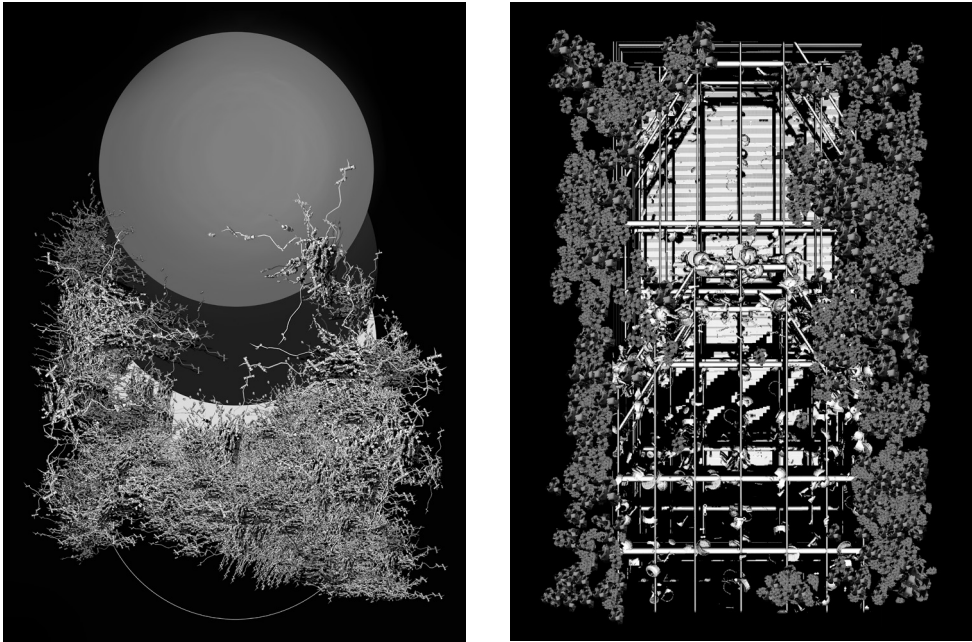


Figure 5-16. Poster Series “Naturescape-Visual Visual Visual”



Figure 5-17. Exhibition “Naturescape–Visual Visual Visual”



Figure 5-18. Exhibition “Naturescape–Visual Visual Visual”



Figure 5-19. Exhibition “Naturescape–Visual Visual Visual”



Figure 5-20. Exhibition “Naturescape-Visual Visual Visual”

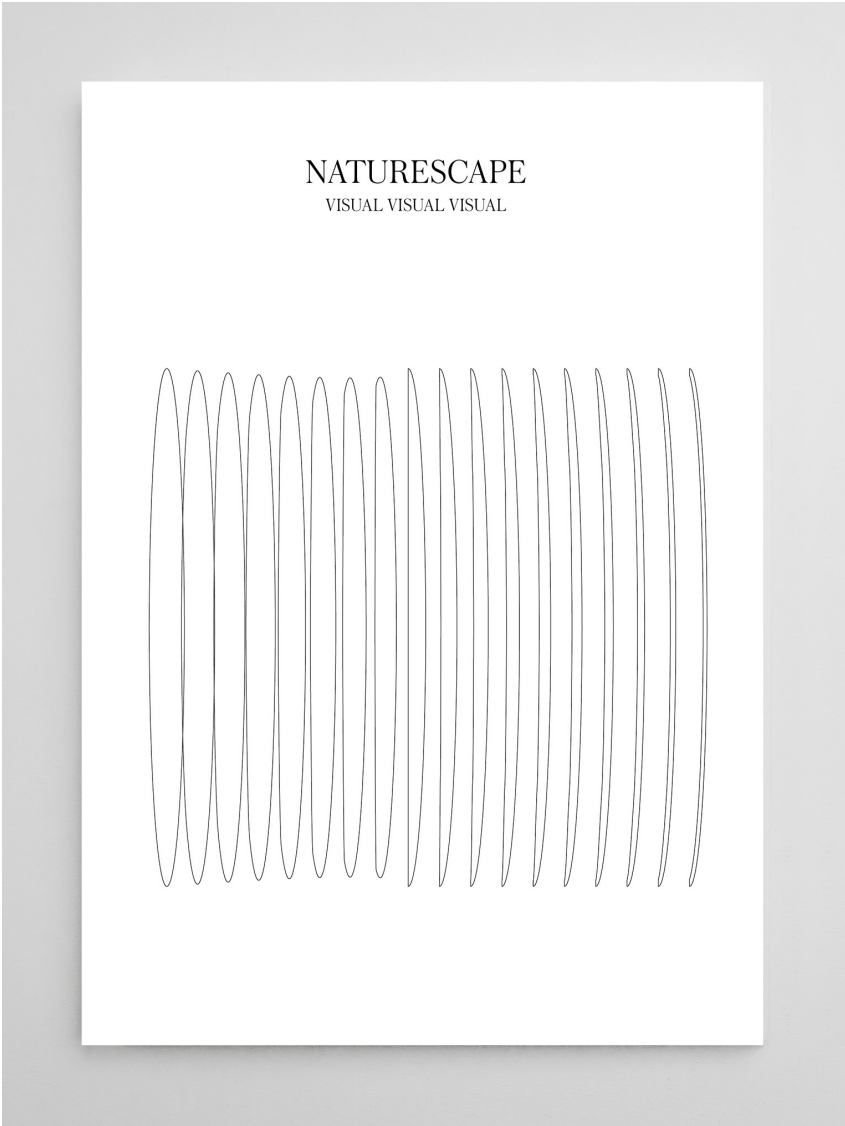


Figure 5-21. Exhibition “Naturescape–Visual Visual Visual” Catalog



Figure 5-22. Exhibition "Naturescape-Visual Visual Visual" Catalog

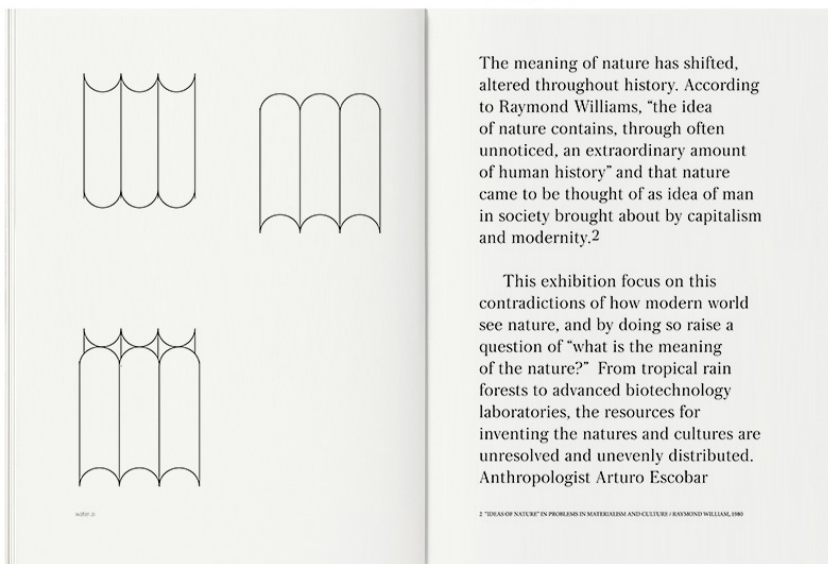
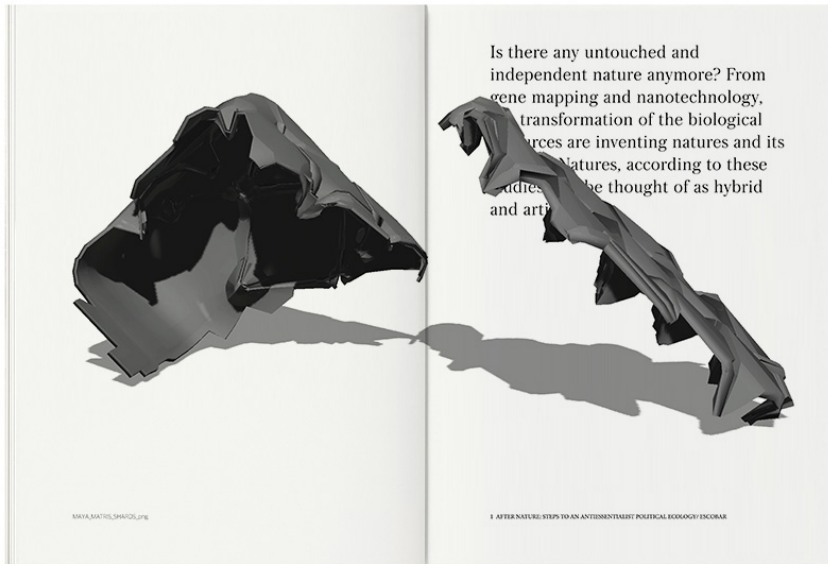


Figure 5-23. Exhibition "Naturescape–Visual Visual Visual" Catalog

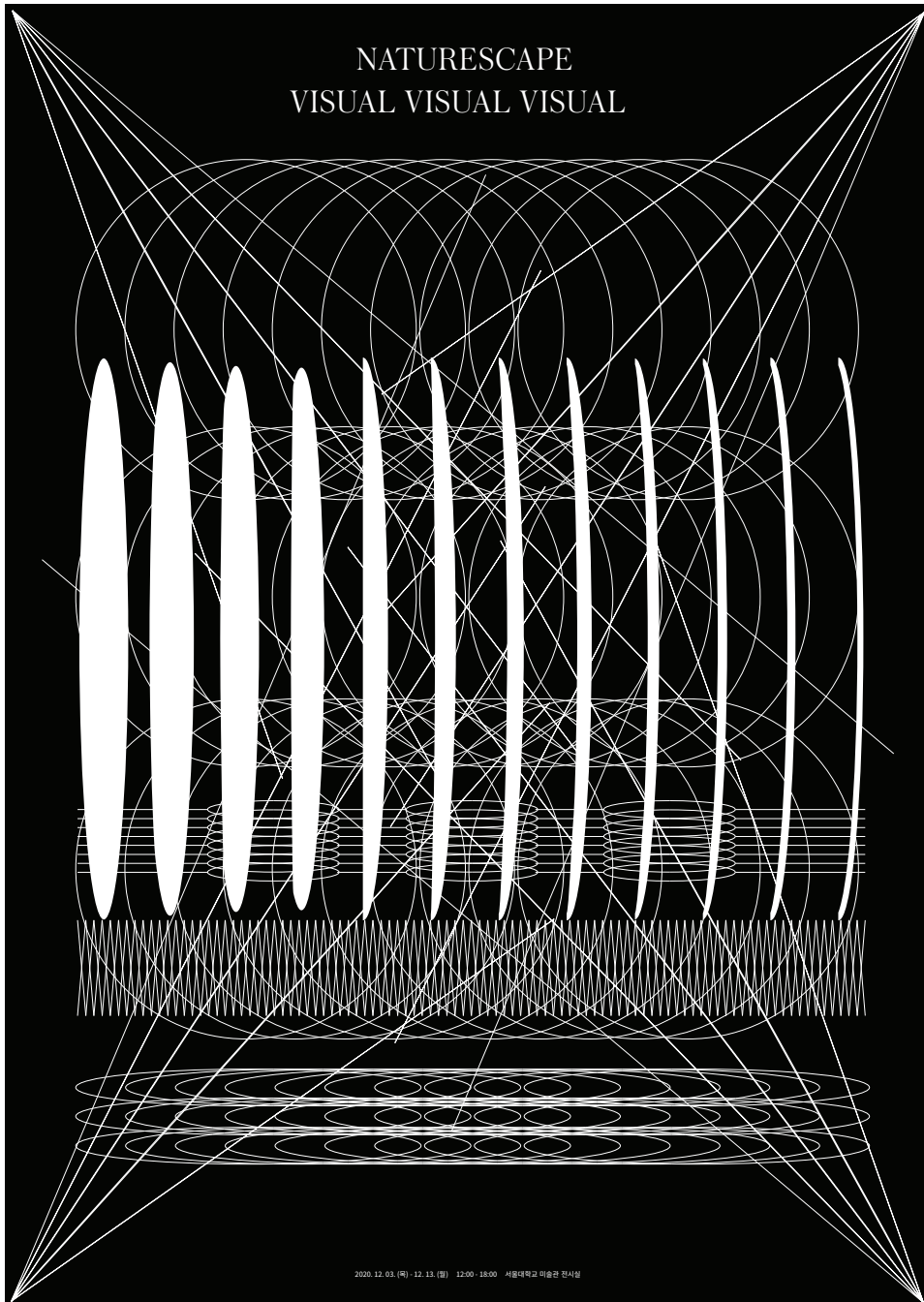


Figure 5-24. Exhibition Poster of “Naturescape–Visual Visual Visual”

6. Conclusion

Spatial graphics comprises graphic objects and displays in private as well as public spaces; it is profoundly integrated in the spaces where human interaction unfolds. Crucial to spatial graphics is a pronounced awareness of conceptual thinking, which involves among other things a sense of the placeness of location, and the materiality through which practitioners interpret identities of spatial coordinates. Graphic space can be interpreted in a multiplicity of directions, including as floorscapes, vertical surfaces, or freestanding graphic objects filling out or supplementing spaces (R.G. Harland, *Graphic Objects and their Contribution to the Image of the City*). Thinking space graphically involves a process of planning and re-interpreting identity constellations; it entails the production of circumstances in which objects become suffused with graphic awareness, thus visually communicating intent and representation. To approach design challenges of the 21st century, it is pivotal to include reflections on the dynamics of location, context, the movement of people, and the evermore complex patterns of human interaction. Above all, in this evermore intangible, ethereal world of ours, saturated with new technological wonders, electronic waves, global trajectories, as well as reformations of borders, limitations, and constraints, design has emerged as perhaps one of

the most flexible and universally applicable visual languages to capture and translate the flows and streams of today; the identity of who we are, our things, places, and interactions. Employing a broad perspective, the aim of this dissertation has been to pursue the possibilities of formulating a more universally applicable, interdisciplinary conceptual apparatus that may serve as a contribution to the field of design. The dissertation has offered both theoretical, historical and practical approaches to the collection, analysis, and execution of design information in the attempt to uncover the potential of a spatial design language for the 21st century.

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