

THE ROLE OF ARCHITECTURAL SUPERGRAPHICS IN IDENTITY DESIGN (FOCUSING ON THE NARRATIVE PATTERNS IN SUPERGRAPHICS)

ABSTRACT:

Identity Design is the main area of Graphic Design that combines the appearance and essence of the design object in every direction. The contemporary society prefers diverse, organic and flexible expressions of identity design and requires it to be presented in multiple dimensions. As a result, facets of graphic design expand boundaries and merge together with other domains of art and design.

The increasingly and widely used environmental Supergraphics is a phenomenon resulted from the conditions of the socio-cultural and technological changes of our time. Supergraphics is a branch of graphic design that represents the surface of an architectural space or environment. This paper attempts to investigate the aspects of Supergraphics as a branch of identity design and it especially investigates Supergraphic expressions as narrative graphic patterns in terms of function and medium. Visual identity expressed in Supergraphics functions as the visual mnemonic-inducer to the public for remembering the intended subject of identity impressively for a lengthy amount of time.

The term 'Pattern' is used in this paper as a term denoting to a plastic form of repetitive characters with specific modules and order. Patterns present clear structures and styles that their elements can be freely morphed and liberal, organic and flexible expression is possible without losing its identity. Patterns with

already structured codes constantly repeat themselves that they give away a strong impression with easily memorable structures that prove the efficiency of delivering the essence of visual identity. Patterns carry narratives within themselves through their visual structures working as their grammar and symbolic and metaphoric communication.

With the adequate structures patterns in Supergraphics possess the capability of providing complex visual experiences while actively expressing the intended narrative. Supergraphics with narrative patterns can work as an important motif for unifying a brand as rich and diverse expressions in identity design.

1. INTRODUCTION

We live in the time that destroy, merge and transform the boundaries of domains that used to be occupied by the field specialists only. One of the hybrid spheres noticeably emerging from the contemporary society, Supergraphics is part of environmental graphics that combines diverse technical domains such as architecture, environmental studies, art and design. While environmentally and spatially manifesting identity, Supergraphics surrounds us from everywhere. It is a two dimensional graphic medium effectively representing identity in three and four dimensional contexts. This paper investigates the expressional method of Supergraphics through the idea of narrative pattern-structure to strengthen the persuasiveness of a visual story. This research started and is based on my actual design experience and questions that stemmed off from W Hotel Icerink project that took place in 2005 winter in Seoul.

2. THE TERM 'IDENTITY DESIGN' AND ITS TRANSFORMATION

Identity Design is the main area of Graphic Design that combines the appearance and essence of the design object in every direction. Erik H. Erikson (1902-1994) first used the term 'identity', originating from Latin *identitas*, in psychoanalysis as the basic concept of Ego Psychology in the 1950's. This became the fuse for the spread of its popular usage, and it was not only in logics or philosophy but in psychiatry, education, business, art and even in fashion design. Identity is like a sign created by the recognitions from the others. As a result we also grant and perceive identity in inanimate objects, enterprises and brands through the act of differentiation. Identity is the continuation of the self, unicity and individualism and a conscious sense of the constancy, that when we constantly perceive the essence of the distinct nuclei of the subject then we begin to recognize it as the *self* as the etymology of *identity* suggests. Intentionally exhibiting the differences of the self from the others is where identity design system begins.¹

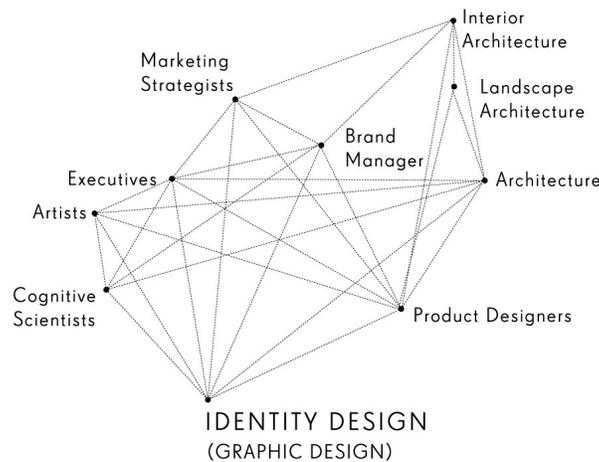
¹ Park, p54

Identity design expresses the core of its subject be it a matter, a person, or an idea. For example if it is a business, then its values, raison d'etre and intended purpose; if it is a product then its values and practicality of use may be intentionally reflected in design. What's interesting here is when the subject of identity is non-human we willfully need to deliver and exert to maintenance of its identity. A successful identity design is when its core essence and outward appearance coincide (when it does not, it will turn schizophrenic!). Chung Shiwha calls this as 'physiognomic analogy' where its intrinsic essence is depicted exactly in the designed identity.

Other than the concurrence of intrinsic identity, the two other major elements to consider in identity design are memorability and meaningfulness. Visual identity must function as a visual mnemonic-inducer that lets the brand stay in the public mind a long time as the intended image. Therefore, identity is the essence and core of a particular subject and it creates its own language to communicate its difference from the others.

3. IDENTITY DESIGN IN THE URBAN ENVIRONMENTS

3. 1. THE EXPRESSION OF IDENTITY AND STRATEGIC BRANDING : INTEGRATION AND UNIFICATION



The competitive contemporary society requires expression of identity to be more distinct, powerful, adaptable expression which can evolve to the quickly changing social situations. Such changes demand identity design to be more reactive to changes, multi-faceted, flexible and to resuscitate as a creatively unifying expression unrestricted to the media. Therefore graphic design must expand boundaries, co-work and merge together with other areas of design and art, and continuously investigate possibilities in

multi-media environment. For example in the modern age, buildings belonged to the closed domain of architecture. Now brand management strategy, graphic arts and architectural planning cooperate in the block to form organic networks out of protected membranes to unify visual identity. With more integration, the brand experience will prove more distinction, memorability, trust and connection. This also expands identity design into a larger design context.

3. 2. ARCHITECTURAL ENVIRONMENT AND IDENTITY



The first genuine corporate identity design is thought to be the AEG project in 1908. The German architect Peter Behrens was invited by the German electrical company Allgemeine Electricitäts Gesellschaft (AEG) to take control of all of the company's visual properties, from its logo and printed promotional materials to the architecture of its factories and product designs. Behrens's work for AEG emphasized consistency of design application across media and it became the prototype for the corporate identity work. This was an innovational total-identity design process. However getting hands on diverse media such as architecture and facilities was not an easy task for graphic designers. Doing 'total identity design' to the realm of architecture and space was a troublesome domain. The reasons for this were first of all, most companies do not design their headquarters but rather, rent a built space.² Second of all, company's graphic identity design is more frequently updated than the buildings, which are physically difficult to alter. But more increasingly companies are interested in manifesting their identity through buildings and space, and this is actually more easily achieved through graphic means rather than strictly architectural

² Foges, p74

3.3. THE PLURALISM IN THE MEDIA CHARACTERISTICS OF IDENTITY DESIGN

Harvey called the immense flow of international information, rapidly streaming time and daily becoming more proximate geographic space as *space-time compression* and stated : 'Flexible accumulation has been accompanied on the consumption side, therefore, by a much greater attention to quick-changing fashions and the mobilization of all the artifices of need inducement and cultural transformation that this implies. The relatively stable aesthetics of Fordist modernism has given way to all the ferment, instability, and fleeting qualities of a postmodernist aesthetics that celebrates difference, ephemerality, spectacle, fashion, and the commodification of cultural forms. ³The contemporary society as Harvey described is a society of seductive liberalism. Having leaped over the stable mass production, the impulsive and swift contemporary lifestyles stress that we need to replace our cell-phones at least once a year. Identity design is demanded to evolve according to the time changes and frivolity and present identity more expressively and potently to heighten the effectiveness in frequently shifting situations and desires. Although the core of identity is preserved, its outward style must undergo changes at all times. It must be consistent and kaleidoscopic at the same time. In contemporary lives, identity is no more a fixed system whether the subject is an individual, a thing or an occupation. It is an active flow of information ready to be used in multi-transformative contexts.

3.4. THE URBAN ENVIRONMENT AND AUGMENTATION OF SPECTACLES



As noted, appearance of identity is demanded to change frequently, and the immediate reason is the reaction to the competitive capitalism. We can easily steal a glimpse of extensive identity design in populated urban environment. A building now functions as a landmark in geographical context as well as

³ Poggenpohl, p13

a symbolic logo of a brand. Classic examples are the Eiffel tower in Paris or the Guggenheim museum by Frank Lloyd Wright in New York. But with technological advances, more imaginative architectural forms and facades are possible, and symbolic function of surfacial exterior of a building becomes more important as more exceptional approaches are required in branding strategy. The image and characteristics of buildings and space collect people and transform paths of flow to function as specific means of promoting images to urban dwellers. Now architecture co-owns the purpose of creating symbolically dimensional spectacles in the urban settlement.



With the heightened competition our visions retain hyperactive immunity to the glitters and technologies and they only respond to the head-turning sights and identities. And architectural identities are transforming into a concrete medium of branding, and its strategy must undergo constant and memorable differentiation. But contrarily the resultant aesthetics from technological advances and periodic transactors require dematerialization of architecture and environment. The existence of architecture is demanded to reflect *aesthetics of disappearance* as zeitgeist to become an ephemeral, transparent and transmorphing current of non-existing existence as in digital information. The fixed nature of architectural physicality must immaterially and organically transform and alter itself. While modernism was predominantly interested in the architectural forms, now our focus on the façades. This in some ways seems contradictory to the demand of spectacles. However with façade behaving like skin, architecture equipped with mediaboard presents identity with constancy and momentary chameleon-like transformations. In contemporary sense the city is a single visual structure and the urban landscape is extended into the domain of graphic design.



4. SUPERGRAPHICS

Architectural facades function as fixed skin. Supergraphics, large graphics slipped on building facades, works as its apparel. As buildings are media of expression and immutable body then supergraphics are like garments that dispatch messages of the subject's characteristics, styles and tastes worn by buildings. Trends change but supergraphics is a means of transforming visual characteristics according to the required changes of the current of modes.

4.1. THE DEFINITION OF SUPERGRAPHICS

Wayne Hunt defined in an interview that Environmental Graphics is 'a logical result of marrying architecture and graphic design.' Supergraphics belong to the domain of environmental graphics. Environmental graphics is a sub-domain of graphic design that deals with the surrounding living space or exterior space and they are divided into signage, exhibit design, place-making and wayfinding design. When we do environmental graphics we need to carefully consider how the design may alter the environment and vice versa and this is what differentiates environmental graphics to the print media. How people may act in specific places and how the presented designs may affect the behaviours of people become the factors for designing environmental graphics, and this also applies to supergraphics.

Supergraphics is a coined word of prefix Latin *Super* meaning 'more, specially, extremely' and Greek *Graphikos* 'write and schematize' joined together to mean 'an oversized graphics'. And the prefix super means Big and Gigantic. But the oversize not only denotes to the size of the picture but also transcendence of spatial limitations. Supergraphics has a wide use with many different appellations. Supergraphics are often called as the street art and urban murals used in urban environments. In the beginning it used to be called Giant Graphics, and Outdoor Wallpaintings, Urban Fantasy, Mural Painting and Big Art. In France it was called le Mur Peint, and Die Bernalt Stadt in Germany. The history of supergraphics dates way back to the prehistoric cave paintings, however it was only in the 20th century after the Industrial Revolution that Supergraphics settled itself in the urban settings. The first use of the term 'supergraphic' is thought to be by Prof. Charles W. Moor who covered the walls of the shower-room in Sea Ranch with powerful colors and patterns.



<Lascaux cavepainting, an ancient Supergraphics>

Supergraphics is a prominent visual element used mainly on subway walls, resident buildings, leisure and educational facilities, makeshift walls while coexisting with surrounding buildings. When used on billboards its promotional spin-offs is enormous. For companies that use large sums of money to expose its logo, using a billboard in an area of large transient population would be very effective means of advertisement. Supergraphics is an important influential means for creating general urban landscape. As it exists as part of a building, it gives an independent image and story to the walls into a fresh visual environment.

4.2. THE CHARACTERISTICS OF SUPERGRAPHIC EXPRESSIONS

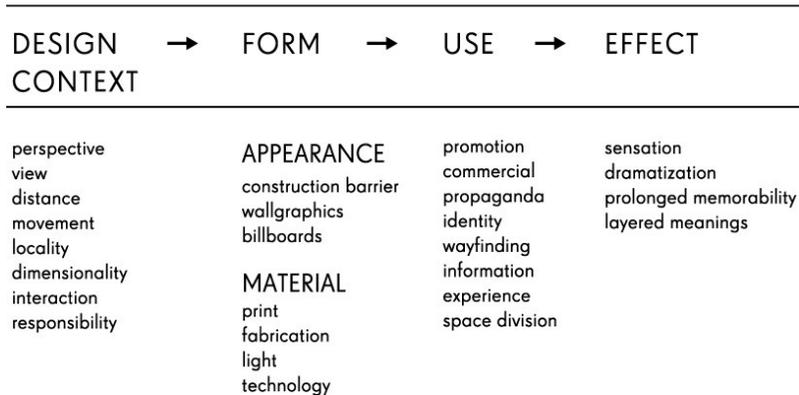
<i>Supergraphic Functions</i>	
<i>Decorative</i>	Supergraphics create countenance and liveliness in the street
<i>Identification</i>	Due to globalization all cities are becoming alike and in new cities the streets are hard to differentiate one from the other, supergraphics can act as landmarks for identification.
<i>Informational</i>	Information contains quality as well as quantity. The quality meaning the content and values and is relative and flexible according to the perceiver, location and time.
<i>Architectural</i>	Supergraphics conscious of the architectural function , purpose and characteristic, eg. educational institutions & factories.
<i>Supergraphic Characteristics</i>	
<i>Independent Surface</i>	Supergraphics acting independently from the building.
<i>outsized scale</i>	Big scale, however the scale designed according to the forms and scales of building

<i>renewal</i>	A specific space is renewed into artistic place within the space surrounded by pictures, colors and lights.
<i>New layer</i>	A new signification is added to the former semantic structure of the existing architectural building that the space happens to possess dual significations and as a result the view will be layers of signification.

Supergraphics provide interesting zest to the streets. They hide the original attributes of the structure and change the surface and inject liveliness. Supergraphics not only stays as passive imagery but as an aggressive player of urban landscape. What's interesting about supergraphics is layering. Just like putting on stickers, the graphic may sit on unrelated context, or influence the existing context.

The production methods of supergraphics are diverse: Sheet-cutting, Silkscreening, Plotter-printing, and Painting. Diverse materials such as bricks and glass can also be used. Graphics can be laid on various surfaces such as buses, airports, yachts, vehicles, vans and trains as well as buildings. There are endless ways of producing supergraphics.

SUPERGRAPHICS

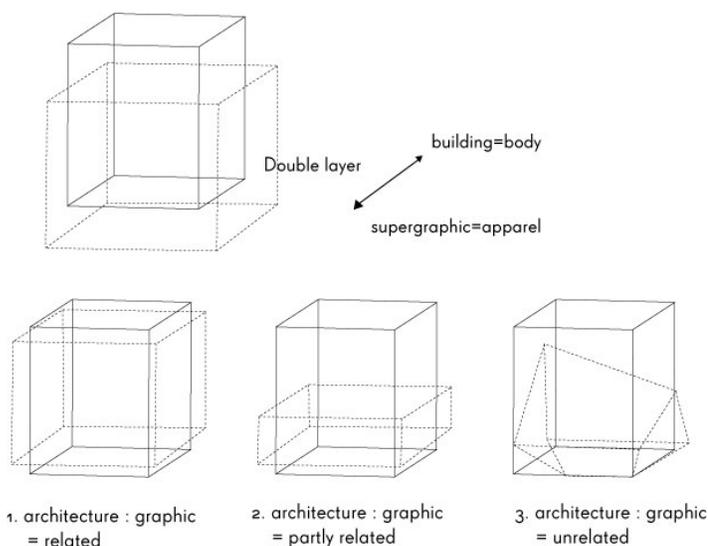


Supergraphics are like large sized poster in the street and is perceivable and communicatable from a far distance. It is communicatable even inside a driving car that its ability to deliver information is efficient. When we are on the highway, we easily see large size billboards and many factories and facilities by highways use supergraphics with symbolic colors and signs. Supergraphics makes walls talk.

Supergraphics is a way of creating Space Identity. Especially store identity requires space graphics to manifest its characteristics, and supergraphics are appropriate for enforcing spatial promotions. Supergraphics manifest identity like clothing and changes the landscape of the urban environment like putting on fashionable clothes. As in fashion, the style works as an intentional symbolic code that lets us

read the identity of an individual and this works in the same way for the supergraphics that it uses the similar grammar as the fashion code. Diverse styles tell us the identity the society traditionally define and designate. Also when we perceive supergraphics the body moves to read it as our eyes move with the body. Such movements and flow of time lead to the narrative of 4 dimensional and synesthesia, and interactivenss. The existing supergraphics tend to be used more as artistic means of expression and continuation from decoration. But supergraphics, 4 dimensional canvas, works as a branding clothing of a building. The expression of identity is used for the branding of products, corporate symbols, logos, and promotions as colors and signs to symbolize the subject and they use large billboards and LED mediaboards.

As we realize we can incorporate urban spatial environment into the realm of branding, it is becoming visually more spectacular, because the more visually interesting and photogenic, the more chance of its image may steal a moment on the internet whether by the media or an ordinary user with a a cell-phone camera. And in terms of the kinds of supergraphics, sometimes they are related to the host architecture, sometimes only partially related and sometimes not related at all. This depends on the subject the graphic is identifying or promoting. Depending on the subject's relation to the building, the relation of the graphic to the building is determined. For example a partial relation is when the graphic is identifying a store that is occupying a partial space of the building.



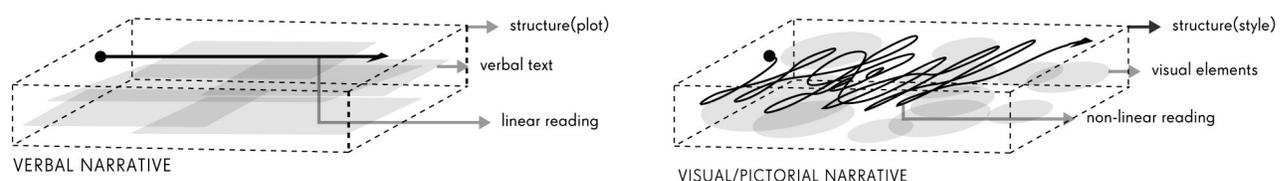
5. NARRATIVE PATTERNS

5.1. THE DEFINITION OF NARRATIVE –THE VISUAL NARRATIVE

Narrative is a text, composed in any medium, which describes a sequence of real or unreal events. It derives from the Latin verb *narrare*, which means "to recount" and is related to the adjective *gnarus*, meaning "knowing" or "skilled". The word "story" may be used as a synonym of "narrative", but can also be used to refer to the sequence of events described in a narrative.⁴ Narratives re-present a series of events.

Narratives are applicable without restrictions on media and means of expressions. Visual Narratives include all visual languages and means to express narratives and descriptions visually. One of the early visual narratives can be found from Egyptian paintings. The Egyptian murals, like ancient comic strips, deliver visual narrative. The result of narrative is not given but rather, presented to understand. Therefore narratives engage the reader to participate in creating and completing the story. This is how the narrative stays a long time as a memory and experience in the reader's mind. A narrative is a whole composed of different parts.

The storytellers in narrative design include designer, the artwork and the reader. Out of all three, the role of the reader is important because he is the one who navigates through the presented visual languages and completes the story. Compared to the verbal narrative, visual narratives possess unlimited power of expansion. That is because the visual reader transforms images into internal visual expressions and a singular style. A non-linear narrative is different to linguistic narratives that it is immediately understandable. Information is sent off not separately in different means such as text, sound and motion graphics but rather as a whole, that visual information plays a huge role in communication and especially in multimedia environment. Unlike verbal narrative where the textual narrative is linear, in pictorial narrative the whole picture is viewed at once and comparisons and contextualization all take place simultaneously and the signification of the narrative is quickly and thoroughly understood.



The characteristics of narratives are applied into the narrative designs. Narrative designs are formed of different elements (images, symbols, colors, compositions, texts etc.) that compose the whole signification to send off messages. The sequenced and layered elements in narrative designs act as keywords and be planned and used to connect to form a structure (or rather a style) to form a single story. The visual elements are expressed in juxtaposition, arrangements and layering. These elements function just like events, characters and backgrounds in verbal narratives. Such diverse visual elements each other influence and supplement signification process within the laws of the narrative's particular

⁴ <http://en.wikipedia.org/wiki/Narrative>

structure/style to form a large context. When narrative design's structure is in the form of pattern its style functions as a symbol. Moreover different elements such as texts, images and symbols all act according to the laws of the pattern and they decrease the possibilities of mis-interpretations and act to function to supplement and fixate one other's significations within repeated arrangement, juxtaposition, and layering.

5.2 THE DEFINITION OF PATTERNS

The overtly decorative Baroque style is defined as 'temporary volcanic emotions and extravagance', and filling up space with decorativeness have been associated with the emotions and senses. We have a tendency to fill up an empty space. Using patterns is one way of making supergraphics. Pattern hold repetitive characteristic, and repetition by using the form of repetitive/emphasizing style, can send off messages and express identity powerfully. The term 'Pattern' is used sometimes as a 'model' but here the term denotes to a plastic form of repetitive characters with specific modules and order, meaning a repetitive 'style'. Patterns present clear structures and styles that their elements can be freely morphed and liberal, organic and flexible expression is possible without losing its identity Patterns speak more quietly than loud advertisements, while representing a 'style' more strongly which is why it is adequate for representing identity. As a whole they are more abstract than representational, because they are pictorial elements following certain rules or grammar to form a global context. Patterns are modular so they are very conveniently applied to surfaces to decorate or cover up. Although an effective means, patterns have not been studied thoroughly as an active player in identity design.

5.3. THE NARRATIVE PATTERN

Patterns are easy way of regenerating imagery, because it follows modules allowing endless repetition of imagery. Without restrictions of media and size and without having to consider compositions and layout, we can spread visual imagery everywhere in the way of using the stamp tool in photoshop. But what makes pattern attractive apart from repetition is complexity. The more complex a pattern structure the more attractive it is to look. What makes a pattern structure complex is narrative which layers and deepens the visual structure.

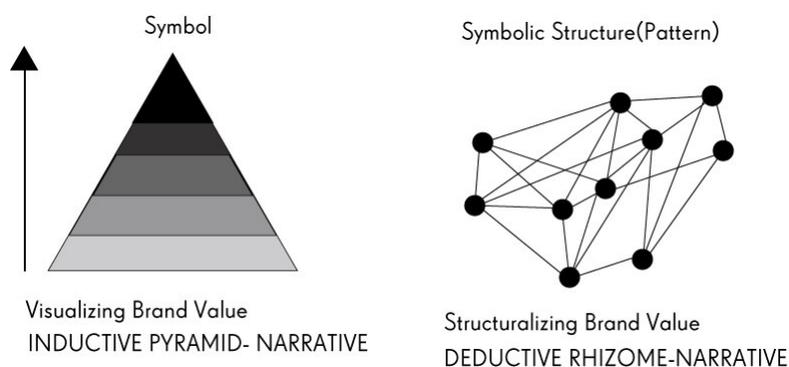
Narrative means description and story. Patterns themselves possess narrative through structure and symbolism. When we think of tartans, arabesques, lily patterns from the French Ancien Régim, and Napoleonic bee-patterns, they all differ and symbolize. We easily agree patterns using symbolism and style always depict the geographical and historic identities. Patterns are usually abstract than representational, symbolic with unique structures that provide complex visual experiences, and they can be used appropriately for expressing the narrative of a brand. All narratives follow particular rules, and

this is the same in visual narrative that we can approach it in terms of syntax. The stages of narrative in motion graphics 'order – chaos – recovery' resemble the gestalt theories. We try to combine the parts into a whole to grasp the whole story, and when visual narratives are composed of particular laws it forms a narrative. This is a structure of a visual language, i.e. the decoding of a visual style, and that becomes a visual story i.e. a visual narrative. That makes the recognition of patterned identity easier because it is given a structure for understanding a story.

A pattern is composed of parts. The parts themselves can carry narratives and this is usually noticed from up close of a supergraphics. And the parts compose a whole, a structure. The global stitches the parts up into a whole story, a style, and this is a larger context of narrative, and thereby a patterned narrative possessive a double layered (sometimes even more multi-layered narrative) narrative, a very complex and compelling visual story.

5.4. NARRATIVE PATTERN AS A MNEMONIC INDUCER - COMPARISON BETWEEN INDUCTIVE AND DEDUCTIVE EXPRESSION

Visual identity decodes brand values as an easily transmittable language, and through differentiation it clarifies its identity and the self will be remembered long enough. The modern corporate identity program has been mainly consisting of visually compressing and processing process that making the core values and stories of identity into a singular symbol that such would be easy to reproduce in printable media. Identity design is defined as developing corporate design which is invisible informatonal values which is more than just aesthetic pleasantness. Such corporate design activities have taken inductive pyramid like method that symbolizes the identity of the design object strategically and visually. In corporate brand identity design programs have focused mainly on visualizing the brand values into a compressed symbolism rather that its application. But spatial identity using patterns are the opposite that uses the unwreathing and deconstructing.



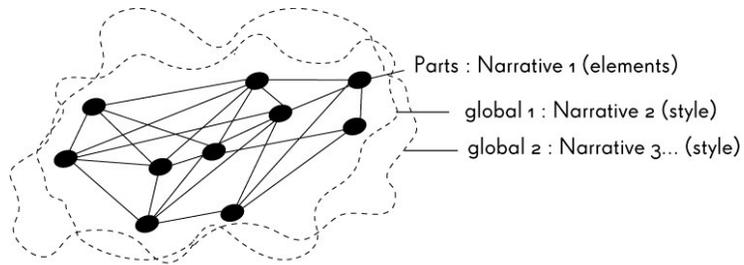
The symbolism through patterns goes through a deductive process that integrates the imago of identity by symbolizing the form/structure of identity rather than a singular symbolism through the pyramid-like

process using logos. It is because patterns clearly present its structure and styles and within the established structure other elements can be freely changed, and so patterns can present identity organically and flexibly. Usually in identity desing symbolic logos are created prior to the considerations on applications that users experience firsthand. Thinking of patterns in identity design, the process is flipped in some ways, because patterns need to consider the surface first and that means imagining the actual application. So pattern-symbol-logo process is user experience friendly. According to the gestalt theories of human visual-pattern-recognition, we unify all partial elements into a single theme in recognition. And human visual perception recollects and remembers information more easily when a repeted code is provided. Narratives a. have a communicative structure (Plot) which is replace by visual narrative 'style', b. narratives have Coherence and rules (visually providing pattern and identity), and c. narrative goes through decoding. Patterns with already structured codes (structural style) continuously repeat themseselves and leave strong visual impression with easily rememberable structure.

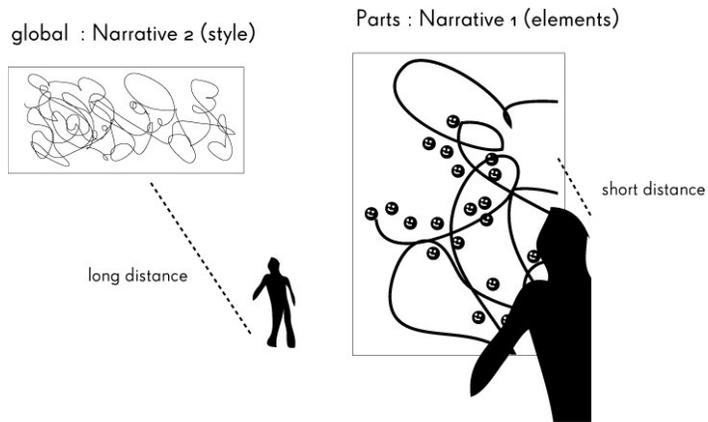
Symbolic Logo	Understanding the parts through unification
Symbolic Pattern	Unifying parts into a whole through perception
The Kinds of Pattern symbolisms	
1	Categoric
2	retorhic
3	abstract
4	metaphoric
The possibility of constructing identity by using patterns	
1	Constructing identity through pattern structures
2	Constructing Identity through pattern's plastic styles
3	Constructing identity through pattern's narrative

6. SUPERGRAPHICS WITH NARRATIVE PATTERNS IN IDENTITY DESIGN

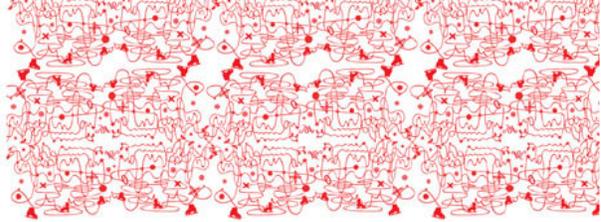
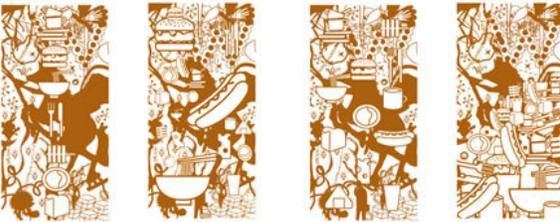
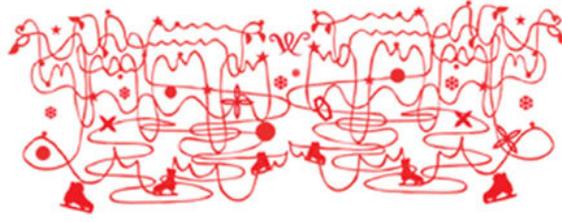
6.1. SUPERGRAPHICS WITH NARRATIVE PATTERNS AS AN EFFECTIVE MEANS OF IDENTITY DESIGN



layered narratives forming interesting visual identity



Double Narrative Patterned Supergraphic



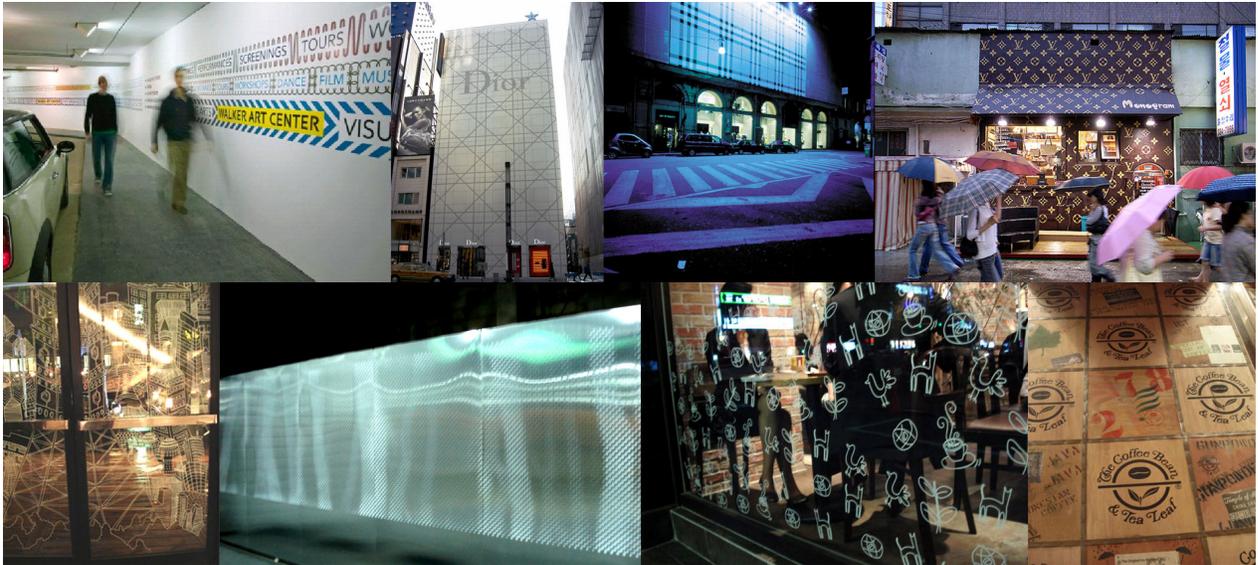
<narrative patterns used in W Icerink(designed by Pooroni Rhee for Parkplus), Seoul>



<narrative patterns used in Prada Store(designed by 2x4), NY>



<transforming narrative patterns used on Chanel Ginza Tower, Tokyo>



<examples of patterns used as identity, from far left top : Walker Art Center, Dior Store, Burberry's Store, a shop using Louis Vuitton Monograms on its façade, door for the restaurant Gorilla in the Kitchen, Seoul, a wall at Xi Gallery mimicking tree trunks, Seoul, a window of a café in Seoul, a wall at Coffeebean, Seoul>



<Korean traditional architectural pattern, Dancheong, Underground Station in London, Hyundai Department Store walls, Seoul>

As seen earlier, visual narratives can be very effective and immediate means for communication. That's why it is a good method for expressing identity in the spectacle of urban environment populated by a lot of people. Moreover patterns with its repetitive characteristic, clarify their styles when the structure is clearly presented, and it is an easy module to use where repetitive use of visual identity is needed. And the

structure of patterns is effective for the narrative styles. But what we need to take into consideration is that the repetitive characteristics of patterns used repetitively can bore people. So how varying narratives within a continual structure is another dimension the research needs to stem out in the future, because the moduled pattern needs to be continually updated. Making the structure of patterns into a fixed module as a core visual element in visualizing brand and changing such elements continuously may be a good way for visual branding.



<Picture showing how the perception of the original form is altered just by changes in hairstyle>

6.2 PROBLEMS AND FURTHER DEVELOPMENT

Other than the attractive solutions that patterned supergraphics can provide into the realm of branding, we face problems as well. For example, too many images in the already visually screaming urban environment interludes as pollution, and in the already noisy environment, a new noise may not add up to any voice at all. We must not forget that supergraphics enter the public domain wherever it is installed in the fact that it occupies the public space shown for the public and viewed by the public for probably quite a long period of time. This means much studies need to be done on the building or the environment contextually, and the graphic as well as manifesting an individual identity, it must harmoniously live together with its environment. Designers need to develop thinking in terms of environment and science (Such potential outcomes require the graphic designer to apply the type of thinking to environmental design problems more often associated with other design disciplines).

And we also need to consider how Supergraphics function. The viewing distance of Supergraphic imageries and their effectiveness at varying standpoints are all questions to be answered. Therefore before creating and installing the images we must predict the right usage and create the supergraphics accordingly to the viewing contexts, and that is, considering the conditions of the sender and receiver of information. In order to use supergraphics not just as a simple means of decoration, we must carefully

understand and execute message processing. We cannot ignore the fact that installing Supergraphics may be costly that it can appear in many forms. There are supergraphics that are temporary as well as those that are more permanently embedded into the architectural facades that are more difficult to alter after installation. Considering this, we need to carefully choose the material. The more permanent ones need be more durable and lasting while some are ok to be makeshift and cheap in construction cost.

In this paper I have focused mainly on 2 dimensional graphics on architectural facades, but the tendency to installing mediaboards is a rapidly increasing phenomenon worldwide. The mediaboards play simple moving images so far but they are sometimes interactive with the pedestrians and the surrounding environment. The color of their identities is more sensitive to the environmental changes. This provides a zest to the urban environment, but too much use will turn the urban environment into a single Times Square. However the moving and changing images and patterns are possible and this is probably to the one of the major direction of the future architectural identity manifestation.



<Adidas Store, Seoul>

7. CONCLUSION

In the age of information, we are faced with flooding information everyday and everyhour. Books, newspapers, magazines... all the printed media provide us with so much information but we are bored and burdend by them. Such large amount of information can become a narrative and by visualizing them we can understand them much quicker and easier. Out of all human senses, the delivery of visual information is the strongest. The reason the visual became more important in the age of images translating from the age of letters is because the delivery of images is faster, more intuitive and stimulating, and this is the reason why images are favored in the quickly-transiting information society.

The urban landscape is being filled with graphic images and supergraphics on architectural surfaces is increasing.

Especially the contemporary society puts emphasis on decoration and covering with skins. This is in part a rebellion to modernism, and utilization of media characteristics as well as the wish for the customization from the users that all resulted in the increased use of supergraphic expressions. Supergraphics also centers on the visual experiences and it provides multi-sensorial experiences in terms of identity compared to the existing print media. Also it creates a more dramatic space presentation that provides a memorable freshness to make graphic expressions more common.

Patterns apply the repetitive human psychology enabling the expression of identity through symbolism. As the urban environment is filled with graphic images, buildings are acquiring their skin with clothing like supergraphic images. They are adapting to the rapidly changing demands on their appearances by acquiring clothing, and this supergraphic clothing can be expressed as patterns comparable to the patterns on the skins of perhaps like animals in jungles.

This paper may have extended the discussion too lengthy, since the conclusion is obvious. I feel that more research and networking is needed in the ways of incorporating different fields of studies together. Designers, architects, artists, promoters and executives all think differently. Sometimes it is as if we are all talking to foreigners. The answer is learning, extending, hybriding, cooperating and networking. We are all gifted with different skills, and how we all mix together is like how our body is formed. Somehow different cells and organs evolve to work together harmoniously, and so we need to do it organically, too.

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