Ulhas Moses

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Artist, Graphic Designer, Founder of UMS design studio (Mumbai)
藝術家、平面設計師、UMS 設計工作室創始人（孟买）

Ulhas Moses is an award winning visual artist and one of India's leading graphic designers and founder of the UMS design studio, which is internationally recognized for its design work. He holds a masters degree (2001) from IDC, Industrial Design Centre, IIT Bombay.

The approach to work developed is called "Art+Craft+Design",combining the energies and sensibilities and delicately blurring the borders between art, craft and design. The studio's work defies categorization as it is multilingual in nature and communicates with a wide audience all over the world and has been successful in producing work that is locally appropriate as well as universally articulate.

The design work of Ulhas Moses has won prestigious awards like the Shankar's President of India award for Art, the New York Type Directors Club Award and has been featured in authoritative design books such as "Graphic Design Inspirations" and "Young Asian Designers" (Germany) ,"Good Design: Deconstructing form and function and what makes good design work" (USA) , "Design No Hikidashi" (Japan), APD (China) and "Etapes magazine" (France).

Ulhas Moses 是一名成功的視覺藝術家，同時也是印度著名平面設計師和全球知名 UMS 設計工作室的創始人。2001 年獲得印度理工學院孟買分校工業設計系碩士學位。

他們有一套"藝術＋工藝＋設計"的工作方程式，就是將這三種元素相互利用，將他們的力量與情感結合在一起。這個工作室并不贊同將設計分門別類，他們認爲設計的天性是多樣化的，他必須有豐富的表達方式，并與世界上不同的人交流。

Ulhas Moses 的設計作品已經在許多世界頂尖的設計出版物上出現過，而他的作品也獲得過不少權威獎項，如尚卡印度藝術總統獎，紐約字體設計協會獎等。參與過的出版物有"平面設計啓示"和"新一代亞洲設計師"（德國），"好設計：解構優秀設計的形式與功能"（美國）， "Design No Hikidashi"（日本），APD（中國），以及"Etapes 雜志"（法國）。

ULHAS MOSES'S VIEWPOINT
Ulhas Moses · 觀點

INDIAN SYMBOLISM IN MY GRAPHIC DESIGN

Concepts give birth to forms. In Indian traditional design the form is not a representation of the physical but an image of the essence, so all the details are removed and only the essence is communicated. This creates a highly sophisticated and beautiful form language. This can be viewed as a graphic abstraction of the form, something which is at the core of graphic design.

Indian art creates form from the formless and communicates the essence of an idea with its rich symbolism, ornamentation and colors. Indian tradition knows how to refine, perfect and enhance a form to bring out the essence as a forceful representation. Thus thoughts and concepts give birth to forms. The eternal concepts such as Order-Chaos, Continuity, Grace, Beauty, Grace, Wealth, Knowledge, Enlightenment are the subject matter and recurring themes in Indian and Asian design traditions.

The focus and research of my graphic design work has been to create a unique and personal visual design language that engages contemporary design with traditional Indian symbolism. Indian thought can be used to express profound metaphysical concepts and abstract philosophies I draw from this rich symbolism and interpret it in my work. By using Indian forms in my graphic design I have tried to go beyond language barriers to communicate with a global audience and yet be universally articulate.

For example in my book designs I have used the Mandala symbol to expresses the concept of "Growth and Transformation", the Lotus motif to expresses the concept of "Knowledge and Learning" and abstract Indian Typographic scripts to expresses the concept of "Order and Chaos".

As messages in the 21st century get more visual to meet the communication needs of a global audience, the wonderful forms of Asian design are capable of a wide range of expression and extensive vocabulary. These forms become a major treasure trove for designers and the challenge for visual thinkers is to learn from these rich cultural traditions inherited and use this wisdom for modern day graphic design and visual communications. Thus designers in Asia can delight the world once again with Asian creativity.

印度象徵主義在平面設計中的運用

形態來于概念

傳統的東方觀念認爲，物質的形態來源于意識。在印度設計觀裏，物質形態不僅是物理上的表現，而是對事物本質的體現，所以我們要去除掉所有的累贅，而留下最本質的東西。在這種理念之下，我們就創造了復雜迷人的形態語言。這是平面設計的核心。印度藝術從無形中創造出有形，并運用象徵主義，裝飾藝術和顏色去體現思想的本質。印度人懂得如何完善和强化對思想的表現。思想和意識創造了物質的形態。在那些不朽的理念中，例如混沌，堅持，優雅，美麗，財富，知識，啓蒙都是印度和亞洲主流的設計觀念。我的平面設計作品創造了獨特的視覺設計體系，將現代

設計與傳統印度象徵主義結合在了一起。我把印度思想中所蘊含的深奧的玄學思想和抽象哲學，通過象徵主義體現在我的作品裏。

例如，在我的書籍設計中，曼荼羅標志象徵成長與轉變，蓮花圖案代表 "知識與學習"，抽象字體設計寓意 "秩序與失序"。

21 世紀的資訊傳達變得更加視覺化，以便能够更好地與全球範圍内的大眾溝通。亞洲設計領域的多樣性可以在大範圍内傳達訊息。這些豐富的形式對於設計師來説是一個挑戰，也是一個機會去學習各種文化傳統，并運用這些智慧來創作平面設計的作品。亞洲設計師所展現的創造力會再一次讓世界大開眼界。

Wu Zhonghao
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吳中昊

The founder and chairman of Strategic Vision Alliance, Member of ICOGRADA (Jinan)
視覺戰略聯盟發起者、理事長、國際平面設計協會 ICOGRADA 會員（濟南）

Wu Zhonghao, who was born in Jinan, Shandong, is a famed Chinese graphic designer. He is the founder and curator of AGDIE Asian Graphic Design Invitation Exhibition, member of AIGA and China Packaging Design. He used to give lecture on the Dalian International Graphic Design Biennale. The single invited Chinese designer on the 50th Anniversary of ICOGRADA and the London Exterior Design Exhibition.

He won a Grand Pix at the International Poster Exhibition Leipzig and a Golden Award at the International Biennial of Social-Political Poster. His works entered many famous biennale and triennial in the world. In 2013, he held a personal graphic design exhibition at the Beijing Design Week 2013.

Nevertheless, he is the guest professor of several college of art. He designed the official poster for the 9th China Creative Design Yearbook in 2014. During 2014-2015, he is invited to be the international jury for the Italian International A' Design Award.

吳中昊，山東濟南人，中國知名平面設計師。AGDIE 亞洲平面設計邀請展總策展人、美國 AIGA 會員、中國包裝聯合會設計委全國委員。大連國際平面設計雙年展特邀演講嘉賓。ICOGRADA 國際平面設計協會成立 50 周年英國倫敦户外設計展唯一受邀華人設計師。曾獲得德國萊比錫國際海報節全場大獎、德國政治海報雙年展金獎。多次入選世界範圍内重要的雙年展、三年展。2013 年北京國際設計周期間舉辦個人平面設計回顧展。擔任多所藝術院校客座教授，2014 中國設計年鑒第九卷官方海報設計者，2014–2015 受邀擔任意大利國際 A' Design Award 設計獎國際評委。

WU ZHONGHAO'S VIEWPOINT
吳中昊·觀點

Design pursues harmonized arrangements, monochrome collaborations and a strong visual impact. With our inner cognition, a design explores the common depression and solitude of those who are isolated, being isolated and reject isolation by using extraordinary simple graphic expressions, many of which reflect an impact that social values and low life have on our inner world. A pure, simple and spiritualized graphic design reveals not only our emotions but also the facts behind the phenomena. A design, the so-called graphic work, can be simple, but it must have a strong visual communication. We always live in a conscious and painful awareness in which we deeply feel the existence of life. I want to use graphic design to care about ordinary people, especially initially about our secular life. In the slowly flowing time, I feel the pleasure and heaviness of every ordinary life. With the combination of western graphic design concept and Chinese traditional philosophy, the rational and philosophical graphic design aims at rationally dissecting humanity.

設計作品在追求特有的構圖，特有的黑白關系，圖形意識强烈，始終在運用自己的内心視野擴充我們這個時代中那些被异化，感受到异化或者拒絶异化的人，運用極其簡約的圖形方式來表達他們的某種具有共性的壓抑感和孤獨，很多創作作品在體現一種社會觀念、社會底層人物帶來的對於個人内心的衝擊。單純、簡潔、精神化的圖形作品，作品在表達其内在的同時，體現作品對現實表象的穿透力，所謂的圖形力量，一個作品可以單純樸實，但傳達的圖形力量是强大的。每個人似乎無時無刻不處在清醒而痛苦的自覺中，他們極度地感覺到生命的存在，我想用圖形設計去關心普通人，首先要尊重世俗生活。在緩慢的時光流程中，感覺每個平淡的生命的喜悦或沉重，圖形作品將西方圖形設計觀念與中國傳統哲學理念相結合，圖形作品注重人性層面的理性剖析，富有思辨色彩又不失哲理的鋒芒。