



Stang  
Mongkolsuk  
Prepress

# នាំកំណត់អាយុ ... ចាំខ្លួនអ្នកខ្លះទៅ

1. ដើរទៅ/ក្រាមកុមារ ... ពិគ្រោះការងារចេញពីក្រុមខ្លួន
2. បរិច្ចាគការងារទាំងអស់ ... ចាំខ្លួនអ្នកខ្លះទៅ  
ដើម្បីជួយកុមារទាំងអស់ពីការដើរទៅ
3. កំណត់កំណត់របស់បរិច្ចាគការងារ ... ដើម្បីការងារប្រយោជន៍ទាំងអស់  
ក្នុងកុមារទាំងអស់ ឬខ្លះដែលបានដើរទៅ ឬទាំងអស់

4. កំណត់ទិសដៅ ... ដឹងច្បាប់ប្រកួតប្រជែងប្រចាំឆ្នាំនិងប្រកួតប្រជែងប្រចាំ

5. កាតព្វកិច្ចប្រកួតប្រជែងប្រចាំឆ្នាំ ...

6. ប្រកួតប្រជែងប្រចាំឆ្នាំដោយគិតប្រកួតប្រជែង

7. ដោយគិតប្រកួតប្រជែង

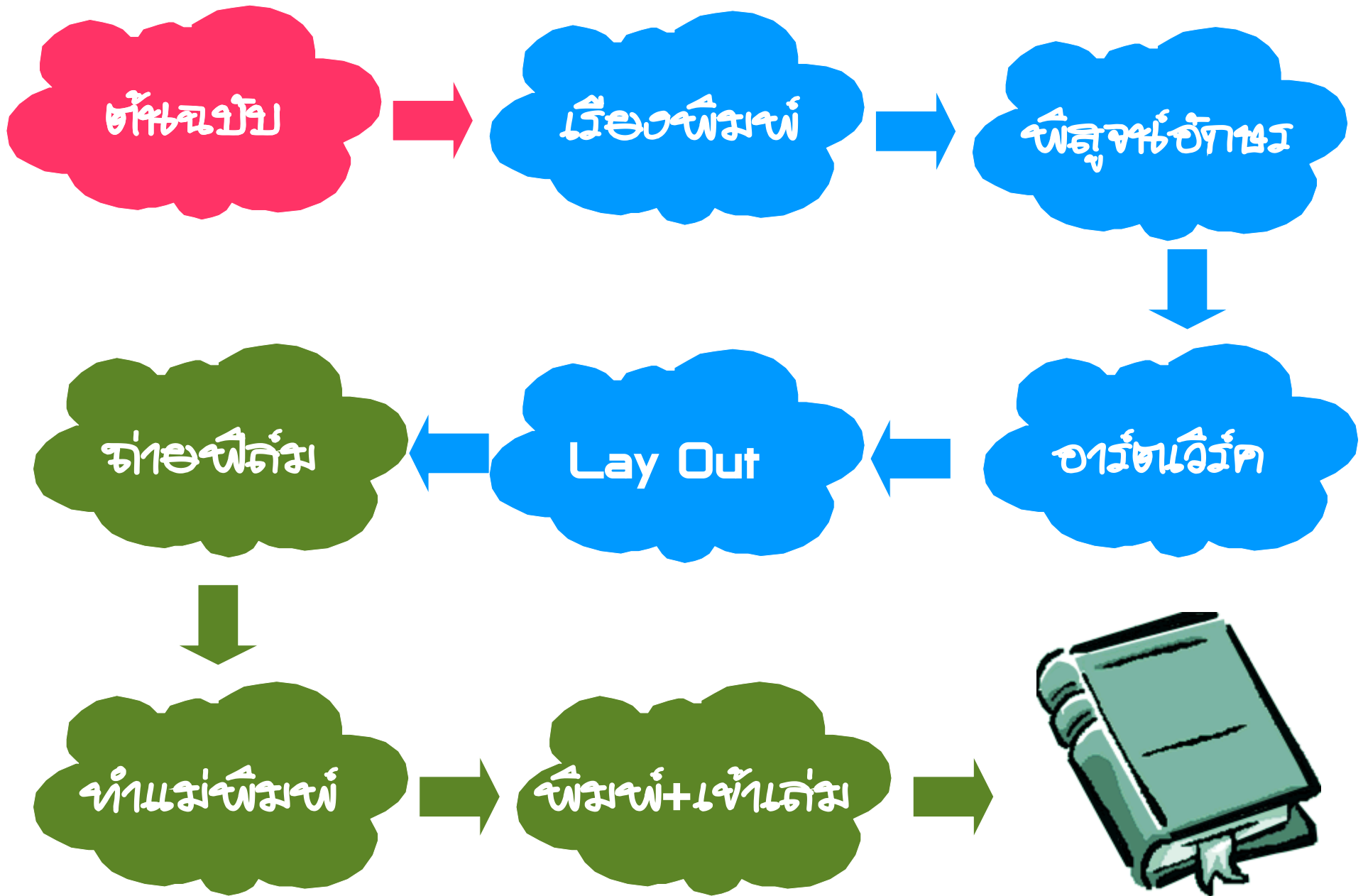
8. ដោយគិតប្រកួតប្រជែងប្រចាំឆ្នាំ

# Prepress

ကုမ္ပဏီများ၏ အသံထွက်မှုများကို စီမံကိန်းဆောင်ရွက်ခြင်း

ကုမ္ပဏီများ၏ အသံထွက်မှုများကို စီမံကိန်းဆောင်ရွက်ခြင်း





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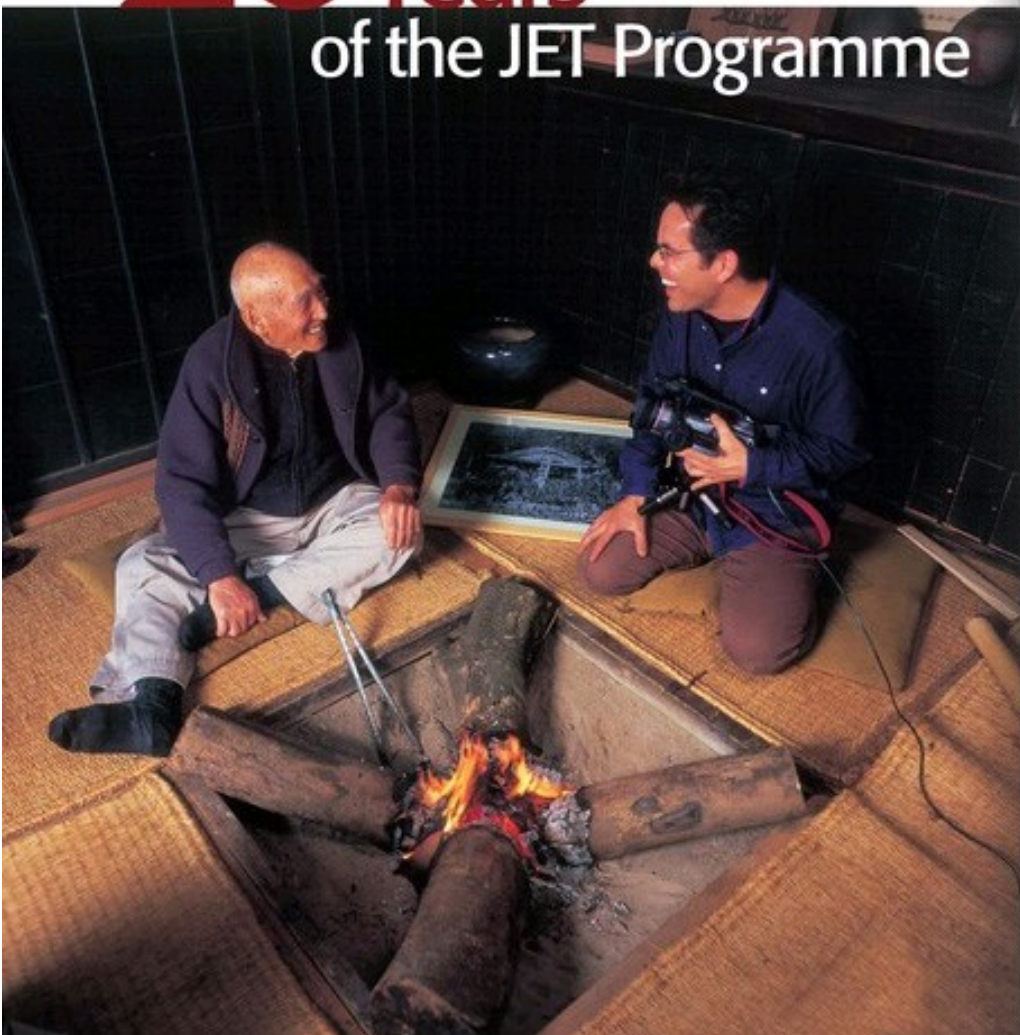


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ເຈົ້າກວ່າໂອ້ອ..



# 20 Years of the JET Programme



The JET Programme, an international exchange project that aims to bring about internationalization at community level, celebrates its twentieth anniversary this year. We trace the program's 20 years and take a look at what a former participant who remained in Japan is doing now.

**T**he mountainous region of Kochi Prefecture is one of Japan's most isolated areas, and this is the area that Michael Kahn has decided to make his home. The 35-year-old filmmaker and former JET participant is becoming a leader in Japan's rural cultural revival movement through his work of documenting the folk tales and local customs of the elderly mountain people. He is also the organizer of a local film festival in which he encourages others around Japan to record their local culture as well.

When Kahn first came to Japan on the JET Programme in 1993, it was a life-changing experience to work in Kochi's mountain villages. "I grew up in suburban Arizona, in southwestern USA, where almost everyone was first generation," explains Kahn. "Here in Kochi, however, I was meeting elderly people who were living in the same house as their great grandparents. I found one man who could trace his family roots in the village back 30 generations."

Kahn was struck, however, by the fact that while the local grandparents maintained a cultural identity passed down through many generations, young people were leaving the mountains and losing connection with their cultural past. Like many places in the world, the young generation was adopting a new imported culture from the west.

"I believe that many social problems Japanese people face today are a result of their separation from their local community and culture," Kahn stressed. "I felt it was necessary to find a way to make this rich local culture more attractive to the younger generation."

Kahn has had a prolific career in finding new roles for foreigners in Kochi Prefecture. From starting a theater group made up of local JET participants performing in the local dialect, to becoming the first foreigner in Japan to edit a local municipality's newsletter in Japanese, and launching a

film festival for foreigners to use video as a medium to share their perspective with the local community, Kahn has redefined the typical "English teacher" image with which westerners are often viewed in Japan. In 2005, the theater group started by Kahn and others was awarded the prestigious Japan Foundation Prize for Global Citizenship for its longstanding contribution to international exchange. "Village children were embarrassed by their grandparent's old-fashioned way of speaking," Kahn explains. "But after seeing



LEFT AND ABOVE: Michael Kahn from the USA is just one of many former participants on the JET Programme who elected to remain in Japan. Today he is at the forefront of efforts to encourage young Japanese people to rediscover their cultural roots.

us having fun speaking in the local dialect, children started thinking it was a cool thing to do." Now in its eleventh year the theater group is a mainstay in the lives of local JET participants and local children.

While continuing his own documentation work in the Kochi mountains, Kahn's next goal is to begin an oral history project in Japanese schools whereby children interview local elders and attempt to reconnect with their cultural heritage. ■

Photos and text by EVERETT KENNEDY BROWN



## About the JET programme

The Japan Exchange and Teaching (JET) Programme commenced in 1987, in the midst of a wave of internationalization, with the aim of promoting internationalization at community levels across Japan. It was started by regional authorities, with the cooperation of the Ministry of Foreign Affairs, and the current Ministry of Internal Affairs and Communications, and Ministry of Education, Culture, Sports, Science and Technology. The program is currently organized and run by the Council of Local Authorities for International Relations (CLAIR). Under the program, young participants from many different countries spend a number of years living with the people of local communities and working to further international relations in job placements that involve either acting as assistant language teachers in elementary, junior and senior high schools, or else working on international exchange projects or sports instruction with local authorities. In the first year of the JET Programme there were 840 participants from four countries. By 2006, however, this number had grown to a massive 5,508 participants from 44 countries, making the JET Programme one of the world's largest international exchange projects. Altogether, there have been some 46,000 JET Programme participants, of which a considerable number have elected to remain in Japan after the end of their period on the program. These former participants have become absolutely indispensable in promoting mutual understanding between Japan and their home countries.



## PERFECTING REALITY



has released a collection of images of manmade architectural spaces that could, on first glance, be found in any city. But on further inspection of the images of his vectorscope series, it becomes clear that something isn't quite right: if the walls or floors pictured were real walls and floors, there would naturally be some unevenness of color or some element of dust. Yet not a single such mark can be found in Katayama's images. The edges of building columns and tiles seem just a little too sharp. So are these truly photographs?

As it turns out, Katayama created the images of vectorscope by using a computer to carefully trace every detail of actual photographs he took with a camera. Each image takes anywhere from one week to one month to process using a drawing software. Katayama enlarges the original photograph and painstakingly traces his image. He is careful to keep any additions or deletions to a minimum. Rather than use a bitmap format expressed in pixels, Katayama saves the images as vector data, expressed with lines between individual points. The resulting images are comprised only of smooth lines, flat surfaces, and subtle gradations of color.

In the last of a four-part series on contemporary photography in Japan, Manika Takeuchi, discovers of up-and-coming photographic talent, introduces the work of Hirofumi Katayama.

The world of photography has undergone a dramatic transformation over the last ten years. Today, the number of digital cameras produced for outings that of traditional film cameras. Camera-equipped mobile phones have exploded in popularity. Sending photos by e-mail and sharing pictures over the Internet are now everyday activities, and the digital processing of photographs has become a very simple task. As a result, the range of images indicated by the term "photograph" has broadened immensely. These days it is hard to draw the line between exactly what is and what is not a photograph. It is extremely difficult to determine where analog leaves off and digital begins.

But amid the chaotic flux that is photography today, one young photographer uses a unique method to explore the boundaries of the concept of "photography." Hirofumi Katayama, born in 1980,

The English word "photography" derives from the Greek words *photos* and *graphos*, meaning "drawn by light." When the camera was introduced to Japan, however, the word used for photograph was *shashin*, a word written using two characters that literally mean "copying reality." And indeed, we look at a photograph and take it to represent something true and real. But Katayama turns that concept around. He takes a photograph and traces its every line with the computer mouse. He creates an image that looks almost exactly like the initial photograph but which—as he himself reveals—is not a photograph. In the process, he succeeds in capturing our attention with his perfected surfaces.

Stairs and hallways are repeated motifs in Katayama's images, but it remains a mystery as to where they might actually lead. One might say that these landscapes of vector data, these vectorscopes, lead to nothing true or real. They are whole in and of themselves as superficial perfection. And who knows? That might be a glimpse of the world that awaits us at the end of the increasingly digital road we tread. ■

In addition to contributing articles on photography to domestic and overseas publications, **MANIKA TAKEUCHI** works to uncover new photographic talent through the planning and organization of photo exhibitions.



## The Musical USB

The *Poleto*—a playful name that combines the words pocket and oboe, meaning "sound" in Japanese—is a fashionable MP3 music player designed by Anipolan Co., Ltd. Small and lightweight, the *Poleto* lives up to its name and fits easily in a pocket. In addition to functioning as a music player, it can also be used as a USB memory device. The *Poleto* is offered in eight cheerful colors, and at less than 2,000 yen is very reasonably priced. With a simple design that allows users to personalize their player, the *Poleto* is especially popular with young women.

## From T-shirts to Furniture

Old t-shirts gain new life as chairs. How can this be possible? Old t-shirts are impregnated and hardened with resin, and transformed into sturdy plastic blocks. Making use of the capability of the cloth fibers used in t-shirts to be easily compacted, the plastic-like blocks are both durable and solid, and are ideal for replacing traditional bricks as a building material for interior design. Utilizing this artwork—an original creation of UK design brand V&A: MCM—Osaka-based designer, Teruhiko Yanagihara, created a new type of chair, which made its debut at a Tokyo design event last autumn. Visitors gave the project high marks both for its eco-friendly spirit and its stylish design.



## Standing Umbrella

This innovative umbrella is the latest idea from the design product brand *100%*. Thanks to a tripod end, it can stand up on its own. After all, most umbrellas spend more time folded up than they do getting used on. This rainy day companion stands patiently aside while shoppers snagged their bags and purses, ready to hand when required. A flick of the wrist is all it takes to clear water from the ultra water-repellent cloth cover. What's more, even with its sturdy frame, the stand umbrella weighs a mere 300 grams. In stores starting this spring, the umbrella is available in black or white.

## Japan Brand Exhibition

A Japan Brand Exhibition was held at Living Design Center CZONE in Tokyo from February 2-4. The Japanese government is currently leading efforts to establish international awareness of a new "Japan Brand" that highlights the fine techniques and materials of traditional Japanese craftsmanship. The Tokyo exhibition venue housed booths featuring products from some 30 regions around Japan. The goods were all proven winners, having been highly rated at leading international trade fairs such as those in Paris and Frankfurt. The Tokyo exhibition also explained the story behind the Japan Brand and shared messages from the exhibition's producers.



ការប្រើប្រាស់ប្រព័ន្ធគ្រប់គ្រង ... ក្នុងការប្រើប្រាស់ប្រព័ន្ធគ្រប់គ្រង



# ឧបករណ៍ការងារ

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1. ការងារការងាររូបភាព - ការងារការងាររូបភាព 43x31<sup>១១</sup>  
- ការងារការងាររូបភាព A

2. ការងារការងាររូបភាព វិធានការងារការងាររូបភាព ៤៧<sup>១១</sup> 35<sup>១១</sup>, 31<sup>១១</sup>, 24<sup>១១</sup>

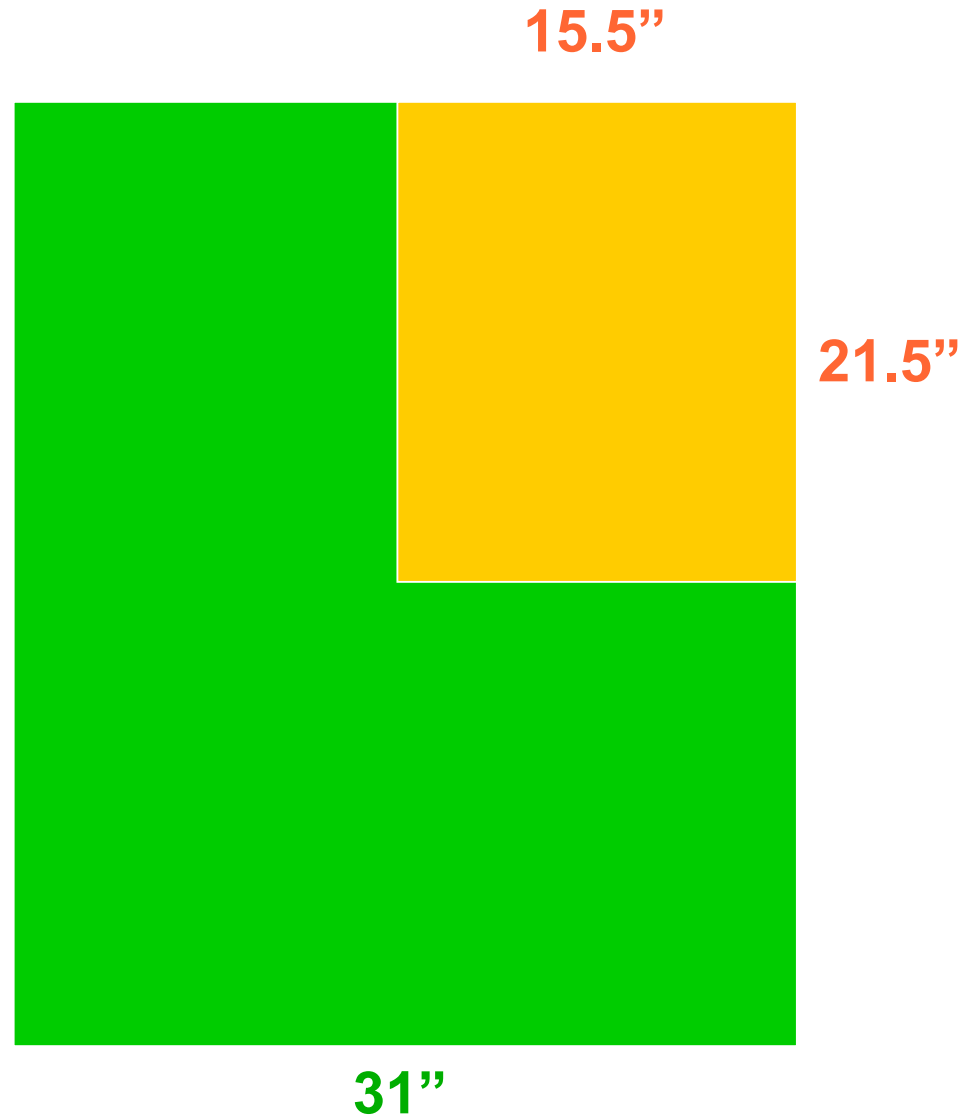
# ဗဟိုအမှတ်

နက်ရှိုင်းသော အမှတ်အသားများ

အမှတ်အသားများနှင့်အညီ ပြင်ဆင်မှုများ

အမှတ်အသားများအားလုံး

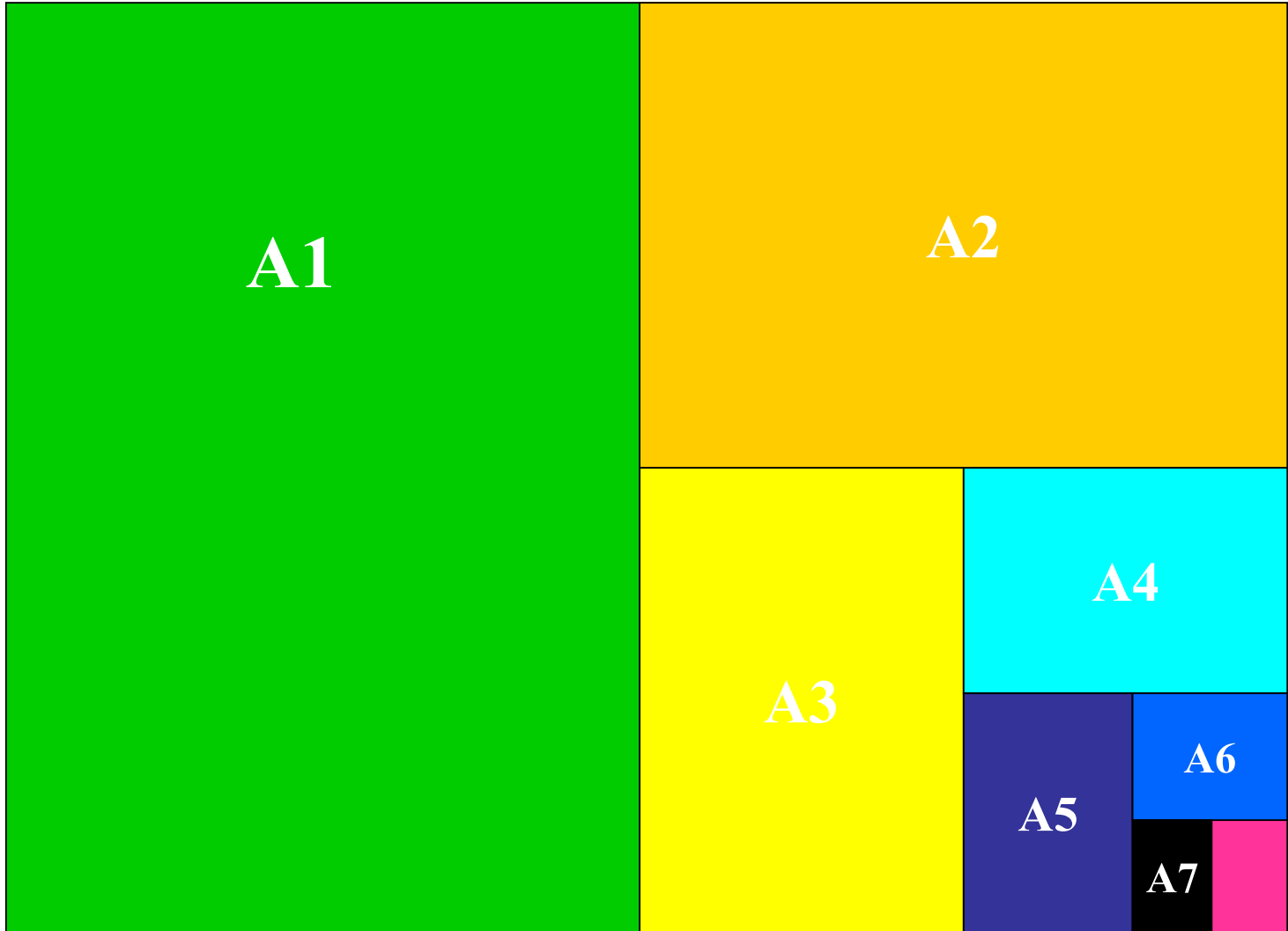
43"



ကညိဇ်ဇ်ဇ်ဇ် A

46.81"

33.11"



ຈຳນວນໜັງສື

ຈຳນວນໜັງສືທີ່ໄດ້ຈາກການພິມທັງໝົດ

ໜັງສື 15.5 x 21.5



ພ້ອມ 1 ກວ້າໄດ້ 4 ຈຳນວນ - 4 ຈຳນວນ

ພ້ອມ 2 ກວ້າໄດ້ 8 ຈຳນວນ - 8 ຈຳນວນ

ພ້ອມ 3 ກວ້າໄດ້ 16 ຈຳນວນ - 16 ຈຳນວນ

ຈຳນວນ 2 ກວ້າ



ແລະ 2 ຈຳນວນໄດ້ 4 ກວ້າ



ଚାଁସୌଧପ୍ରଜାଶୋର ଶ୍ରୀମତୀଶ୍ରୀମତୀଶ୍ରୀମତୀ

ଓଡ଼ିଶା ସରକାରୀ ଶ୍ରୀମତୀଶ୍ରୀମତୀଶ୍ରୀମତୀ

ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ

31"

43"



21.5"



21.5"

15.5"

## (๓) คำนวณ : Dummy

ไม่ใช่แค่แค่แค่ ... แต่ทั้งหมดคือ  
การนำแบบจำลองของสิ่งพิมพ์

តំណែងអាយុ “តំណែង”

ចង់ដឹងប្រាប់ខ្ញុំឲ្យបាន

ឲ្យបាន អរិយធម៌ខ្ពស់បំផុត

ដោយឡែកអរិយធម៌ខ្ពស់

អរិយធម៌ខ្ពស់បំផុត

សេចក្តីថា “Lay Out”

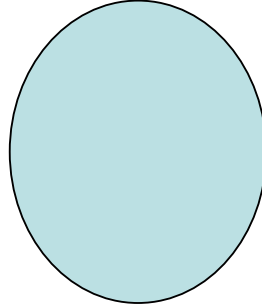


Column Head

7

HEAD

Sub Head



Body Text

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AD

ចាំបាច់ តម្រូវ របស់អ្នកប្រើប្រាស់  
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ตัวอย่าง Lay Out ของ  
พ็อกเก็ตบุ๊ก

จะเห็นว่าไม่ซับซ้อนมาก  
เพราะแค่ชื่อของหนังสือ  
จะย่อเหลือสองคำ จึงไม่ควรรีใช้  
ลูกเล่นมาก แต่จะหนา  
จะเปิดแบบมือพับๆ  
อาจจะมีการทำประกอบ  
บ้างเล็กน้อย



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# ජාතිභාෂා

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මෙහිදී ජාතිභාෂා ඉන්දියානු ජාතිභාෂා ඉන්දියානු ජාතිභාෂා ඉන්දියානු ජාතිභාෂා

อยากแข็งแรงเหมือนยอดมนุษย์  
ต้องกิน “ทาโกะยากิ”



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