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KOREA INSTITUTE OF DESIGN PROMOTION

Design Research **Understanding Billy**

FRONT ROW Tokyo Fiber 09

POLICY VIEW Italy Design Policy

INDUSTRY STANDARD ERCO

Design, a widely shared profession

A company in the confectionery business has created a position, entitled "design manager," in each division of its sales headquarters. They are not professional designers but amateur designers who artfully create exhibition space for products in the front-line of sales operations (e.g. hypermarkets). Despite the fact that these managers are amateurs, they have contributed to a growth in confectionery sales by as much as 10%, and turning an operating loss into a profit. Having experienced this so-called design power, top executives are said to be gearing up to make a connection between an AQ (Artistic Quotient) and everyday business.



Earlier this year, a company in the wired telecommunications industry surprised many people by hiring professional designers. Given the fact that its competitors did not have a single dedicated designer in their companies, it was intriguing to observe that the firm providing intangible services has continued to employ designers. The mission of the designers is to devise all the style guidelines associated with the company's image including Corporate Identity(CI). In other words, this is a differentiation strategy that the company is adopting so as to survive the intense competition in the industry.

Likewise, the influence of design has transcended beyond certain products or industries, thereby resulting in more job opportunities for designers in a variety of different fields. The Korea Institute of Design Promotion (KIDP) is planning a project for specializing convergence-type design colleges, the main goal of which is to produce not only a professional designer with high design skills, but also a T-type specialist equipped with exceptional insight into various areas. In the near future, therefore, it will be possible to produce designers who are fully proficient in dealing with new materials and technical mechanism, as well as designers capable of identifying markets and economic trends ahead of others.

It won't be long before design becomes a widely shared profession that will make the world a better place, in stead of a specialized area for some people.

Thank you.

President & CEO **Kim Hyun-tae**
KOREA INSTITUTE OF DESIGN PROMOTION

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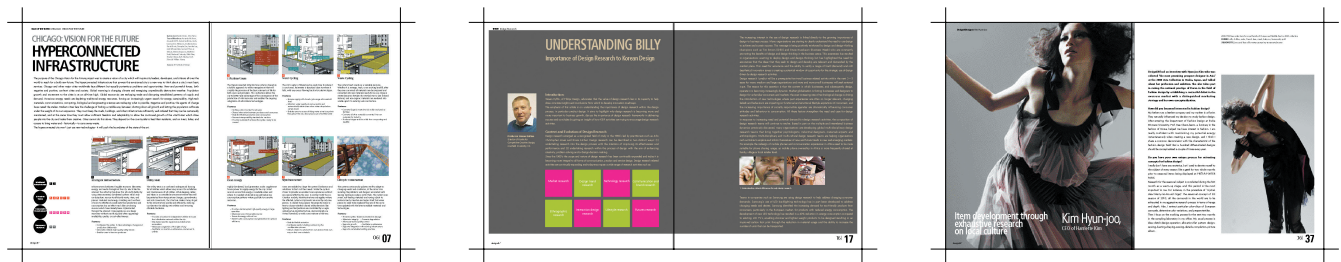
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CHICAGO: VISION FOR THE FUTURE

HYPERCONNECTED

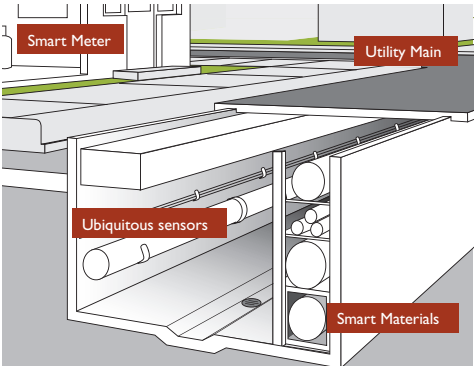
INFRASTRUCTURE

Instructor: Charles Owen, John Pipino
Team Members: Amanda McKown, Amanda Wirth, Amber Lindholm, Andy Conrad, Ann Hintzman, Cecilia Ambros, Daniel Erwin, Dongzhe Sun, Jennifer Lee, Judd Morgenstern, Leonard Thomas McCue, Marisa Knopman, Matthew Swift, Mehmet Cirakoglu, Nikki Pfarr, Prashant Desai, Ruth Nechas, Ruth Schmidt, William Huang

Source: IIT Institute of Design

The purpose of the Chicago:Vision for the Future project was to create a vision of a city which will inspire city leaders, developers, and citizens all over the world to reach for a bold new future. The Hyperconnected Infrastructure that powers this envisioned city is a new way to think about a city's most basic services. Chicago and other major cities worldwide face different but equally portentous problems and opportunities. New and powerful forces, both negative and positive, confront cities and society. Global warming is changing climate and energizing unpredictably destructive weather. Population growth and movement to the cities is at an all-time high. Global economics are reshaping trade and disrupting established patterns of supply and demand, Voracious energy needs are depleting traditional energy resources, forcing an increasingly urgent search for energy sustainability. High-tech materials, communications, computing, biological and engineering sciences are reshaping what is possible. Negative and positive, the agents of change have raised the stakes. Modern cities face the challenge of finding a middle way between shutting down all growth and letting the population suffocate under the weight of its own expansion. They must keep the roads, buildings, and other infrastructure sufficiently well ordered that they can be sustainably maintained, and at the same time they must allow sufficient freedom and adaptability to allow the continued growth of the vital forces which draw people into the city and make them creative. Cities cannot do this alone. They depend on the countryside to feed their residents, and on rivers, lakes, and oceans to bring water and - historically - to carry away waste.

The hyperconnected city won't just use new technologies - it will push the boundaries of the state of the art.

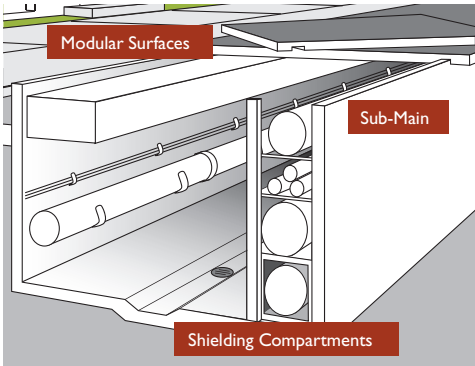


1
Intelligent Infrastructure

Infrastructure distributes fungible resources like water, energy, and waste throughout the city. Much like the internet, the infrastructure does this job vastly better by using interconnected, distributed systems which rely on ubiquitous sensors to efficiently route, store, and process materials and energy. Enabling vast numbers of users to effortlessly coordinate their production and consumption has an effect much like car-sharing services which have already been implemented through the internet: more people can use fewer resources without sacrificing (and often upgrading) availability, quality, or cost-effectiveness.

Features

- Configures the system to take advantage of usage and production differentials
- Generates reliable, high-quality utility service
- Enables users to become producers



2
Utility Main

The Utility Main is a combined underground housing for all utilities which allows easy access for installation and maintenance of all utilities. While keeping cables and tubes in a controlled environment where they will be protected from temperature changes, groundwater, and soil movements, this structure makes it easy to get to the infrastructure quickly and efficiently, reducing cost barriers for adding new utilities and removing obsolete hardware.

Features

- Provides a location for independent utilities to house their distribution network within the city
- Eliminates need for expensive and destructive excavations
- Minimizes congestion of the right of way
- Facilitates co-location, maintenance, and access to utilities

Intelligent Infrastructure

1 2

E Pluribus Unum

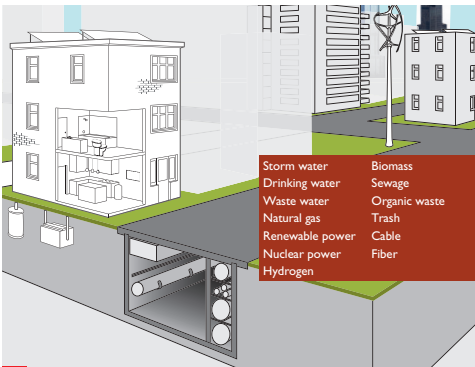
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Community Development

9 10 11 12 13 14

Emergency Network

15 16

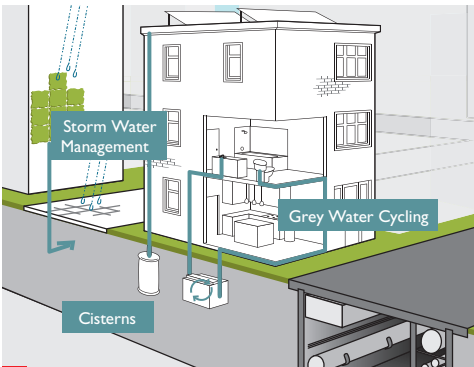


3
E Pluribus Unum

The Hyperconnected Infrastructure system is based on a holistic approach to utility management that will simplify the provision of the basic elements of life for both users and providers. This unification allows the city to better take advantage of the convergence of the production of vital resources and enables the ongoing integration of information technologies.

Features

- Unifies point of contact for all users
- Shares information between producers and consumers
- Enables efficient production and consumption
- Ensures interoperability standards for vendors
- Provides materials that leave the system ready to be reused

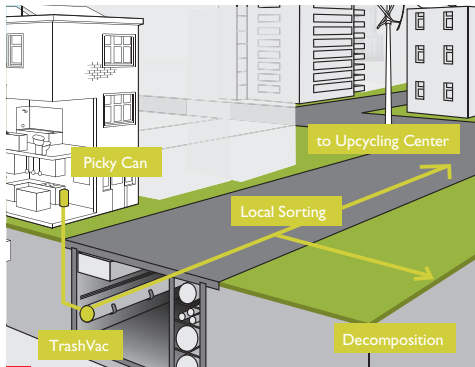


4
Water Cycling

The city's water is filtered and re-used close to where it is consumed. Rainwater is absorbed close to where it falls, with any excess flowing back into Lake Michigan.

Features

- Ensures supply with closed-cycle usage at household level
- Monitors water quality at various points and automatically alerts users when water drops below certain levels
- Enables users to access drinking water at various points throughout the city, discouraging use of bottled water

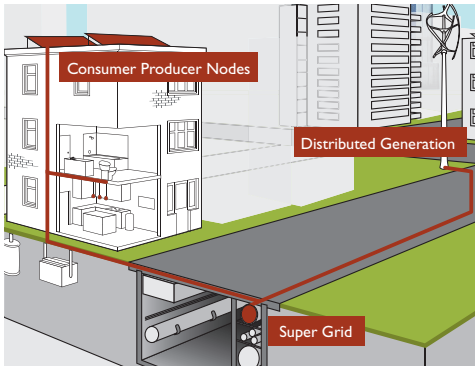


5
Waste Cycling

The system treats waste as a valuable resource. Whether it is sewage, trash, or an existing landfill, after they are consumed all materials are decomposed and converted into raw materials ready for re-use. Organic matter becomes fertilizer for Vertical Farms (see Infused Nature), and non-organic materials are rendered into usable inputs to industry and construction.

Features

- Converts Organic waste into bio solids and used as fertiliser
- Converts all other materials converted into raw materials for industry
- Produces biogas and bio solids from composting and landfills

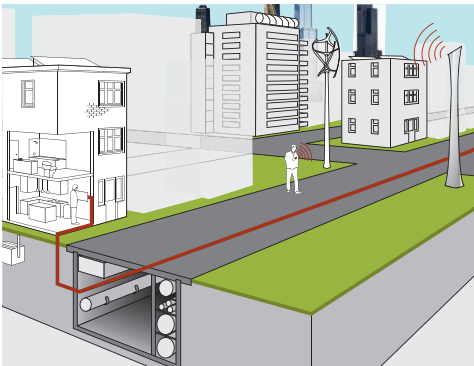


6
Clean Energy

Highly distributed, local generation nodes supplement fusion power to supply energy for the city. Smart sensors ensure that energy is available when and where it is needed while reducing and balancing consumption patterns where possible to conserve resources.

Features

- Provides uninterrupted, high-quality energy in large quantities
- Maximizes use of renewable sources
- Transmits energy without loss
- Redistributes consumption and generation for optimal efficiency



7
MyInfrastructure

Users are enabled to shape the system's behaviors and interfaces to best suit their needs. While the system strives to provide an excellent user experience without any special effort by the user. In contrast with the Co-Creation module, MyInfrastructure only applies where the affected system components are used by only one person. In shared living spaces the property owner is free to choose whether shared utility elements like lighting and temperature are controlled by a single individual via MyInfrastructure, democratically via Virtual Townhall, or with some mixture of the two.

Features

- Enables flexible actuation
- Configures easily including customizing the configuration process
- Allows citizens to achieve their own ends in their own way on their own schedule

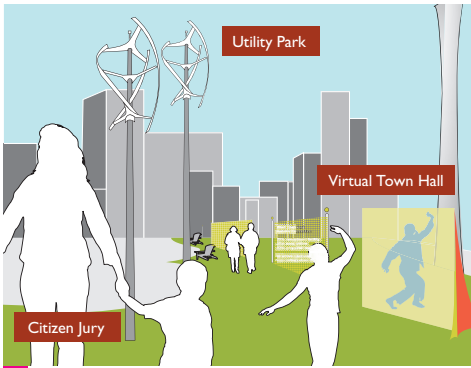


8
Lifecycle Construction

The system continuously updates itself to adapt to changing needs and conditions, at the same time avoiding the problems and dangers associated with leaving hardware in place until it fails. The system uses smart, self-healing materials and roving robots to autonomously maintain and repair itself, but when pieces do need to be replaced they are at the same time updated with the latest available materials and technologies.

Features

- Prevents system failure and extensive damage
- Maintains integrity
- Allows pervasive quality control
- Supports growth
- Supports integration with existing infrastructure
- Supports sustainable building practices
- Prevents degradation
- Facilitates maintenance



9
Community Development

The system supports multiple, redundant touchpoints to let the city's residents and visitors interact with each other and participate in their city. Shared outdoor spaces, easily accessible connections, and evolving, participatory information environments allow all interested parties to easily become involved in the city's social and political life.

Features

- Enables collaboration to design and build upgraded infrastructure
- Fosters a sense of community spirit
- Extends responsibility for design and maintenance of the system to all users
- Provides citizens a venue for sharing their ideas
- Enables users to identify and express collective needs

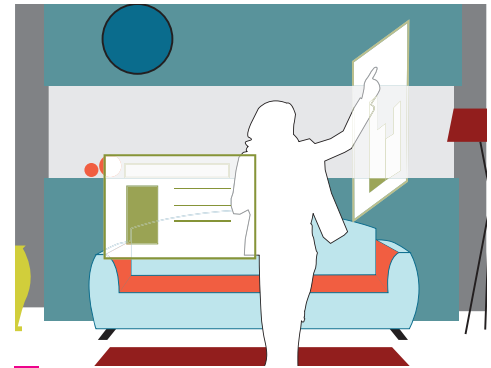


10
Beautiful Spaces

Wherever large infrastructural elements extend above ground and into the public's view, they are treated as an opportunity to provide a pleasant, engaging experience to the nearby community. Infrastructure installations double as playgrounds or as a substrate for public art projects; they house community-based local-generation projects; they offer informational interfaces allowing residents another venue for connecting with the system.

Features

- Promotes community cohesion
- Supports a sense of place and culture in urban neighborhoods
- Enables everyone to access basic services
- Enables play and leisure
- Allows access to civic input/planning discussion
- Shares space with parks, rainwater processing, and other natural elements



11
Research Consortium

The Research Consortium is a body that provides vital research and pushes the limits of analysis techniques in order to keep the system at the forefront of technology and best practices.

Features

- Provides vital statistics
- Uses its access to government to press the agenda of adaptation
- Uses support from business to achieve implementation quickly



12
Co-Creation

The system helps citizens work together to build communities, evolve the system, and improve their own abilities. This involves educating, empowering, and putting to work every citizen who is interested in participating. It also involves enabling the city's democratic processes through distributed computing.

Features

- Gives citizens access to the infrastructure planning process
- Gives utility professionals access to expressed needs and desires of users
- Taps into collective creativity of users
- Allows the system to adapt to changing user behaviors, desires, and culture

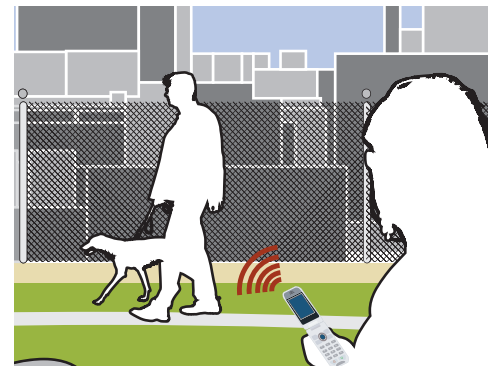


13
Virtual Spaces

The information infrastructure of the system operates on universal, open standards. This creates a flexibility that facilitates user customization and participation. It also prevents the system from becoming prematurely obsolete by supporting constant evolution rather than costly periodic upgrades.

Features

- Enables flexible actuation
- Supports various user goals
- Makes interface pieces modular

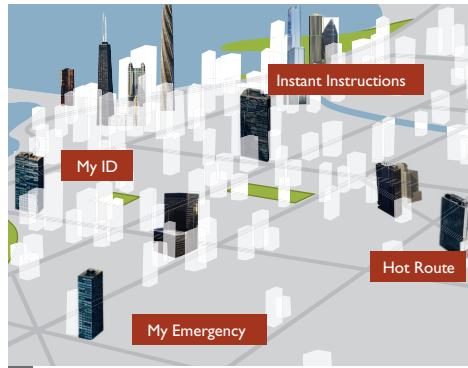


14
Urban Explorer

The system lets users access information about where they are and what is nearby, including other people and social activities.

Features

- Communicates sites (interactive historical plaques/time-out)
- Supports wireless connectivity
- Encourages going to nature
- Playing games (pick-up games)
- Provides virtual realities
- Connects to other cities
- Provide spaces without informative systems (historic preservation)
- Connects tourists to citizens
- Leaves digital signature



15

Emergency Network

An essential component of the Hyperconnected Infrastructure is its communication network. While network communications have become an integral part of nearly all aspects of urban life, its application in times of emergency demands its own discussion. The system's emergency network has two primary functions: communication that prevents or mitigates an emergency and communication during an emergency.

Features

- Facilitates the reporting of infrastructure problems
- Ensures emergency alarms are understood by all citizens
- Provides relevant emergency information to multiple locations through a single communication process
- Allows citizens to customize emergency alerts to address individual circumstances



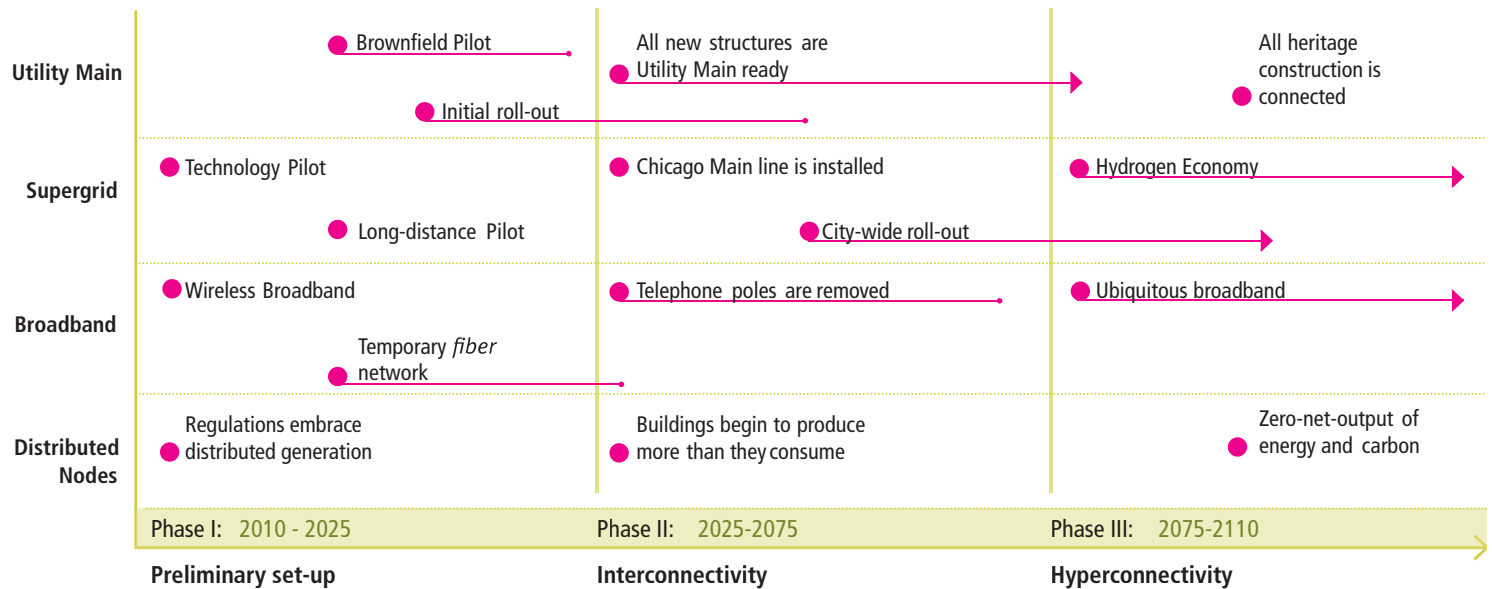
16

Emergency Response

With the communications innovations that are present in the new system, the city's ability to handle emergency situations is much more flexible, coordinated, and streamlined. While the rapid dissemination of information makes handling a crisis much more efficient, there are also three main response features that deal directly with relief during a potential disaster. They are Ad-Hoc Response, Community Lifelines, and Relief-Mart Partnerships.

Features

- Supports rapidly deployable response
- Facilitates responses flexibility
- Ensures adaptive and resilient response
- Provides an efficient and reliable system for the distribution of relief supplies
- Provides for the basic needs of citizens during emergencies



By its very nature, infrastructure requires huge investments which take years or decades to finance. The Hyperconnected Infrastructure will produce vast returns in the form of a more efficient and adaptable utility system and better integrated businesses and citizens. This will be achieved in progressive stages by public and private partnerships.

TOKYO FIBER 09 SENSEWARE

TOUCH A TANGIBLE FUTURE IN THE MIDST OF AWAKENING SENSIBILITY

The third TOKYO FIBER '09 SENSEWARE Exhibition was held at 21_21 DESIGN SIGHT(inside Tokyo Midtown Garden) from September 18th to the 27th.

SENSEWARE is defined as a medium evoking a creative desire in people. It functions like a living cell as an environmental membrane to fashion a new environment, an intelligent fiber that vigorously stimulates our creative desire. Today, Japan is at the center of the world's hope as the setting for the next stage of monozukuri("Monozukuri" means a unique organizational capability of the Japanese manufacturing industry strong at tuning-type architecture products.) Highly-evolved artificial fibers constitute one such aspect, and Japan can meet those expectations by conceiving of applications for use and not just being limited to possibilities at the plane of latent potential.



◀ BLOWN-FABRIC __ Design:Nendo

Moldable nonwoven lampshades blown up like balloons Product design group nendo conceived a completely new 3D product. Non-woven fabric shaped by a balloon swelling up in hot water as it boils becomes a lampshade, retaining the shape of the balloon. In addition to being extremely pliant and having thermoplastic properties, the material is air-permeable and permeable to liquids, but at the same time it is light weight and does not tear easily. These are all properties that make it suitable for lampshades. The shape is a natural result of the simple manufacturing process, but it has a delightful resemblance to a mushroom.

SMASH™

SMASH™, a special polyester filament nonwoven fabric, has the advantage of its thermoplasticity and its shape can be easily changed when heated. It is a non-woven highly functional fabric which can be molded using a hot press process. The material does not tear easily and has superior permeability as well as excellent print quality thanks to its smooth surface.

▲ TO BE SOMEONE __

Design:Mintdesigns

Shaped masks using moldable non-woven fabric The thinking behind mintdesigns' clothing design process is similar to that behind product design. This youthful fashion sense was tapped to find uses for a non-woven fabric made from long polyester fibers. SMASH™ is an ideal 'molding fiber', highly thermoplastic, which enables it to be molded into dynamic, three-dimensional forms. The idea that resulted was a pollen mask press-formed into the shape of a face.

SMASH™



COCOON CRADLE, MOTHER PIECE __ Design:Kosuke TSUMURA

Softness and firmness from the same material Kosuke Tsumura, a fashion designer who is constantly searching for new, meaningful perspectives for clothing and people, created clothing for a mother and her baby. The rockable cradle that gently accepts the new-born baby is made from a material that is soft like a blanket. The impression in the center, though, is firm like a silk cocoon. Individual sonic-cut units are combined like puzzle pieces to form the mother's clothes.

FELIBENDY™

FELIBENDY™ has air-permeability, water absorbability, acoustic absorbability, stretchability and other properties, and is a nonwoven highly functional fabric with the capability of tuning its comfort to the human body. Created using a steam-jet manufacturing process, the material is extremely lightweight, highly processible and has superior three-dimensional formability. Here, softness and hardness are manifest simultaneously in one material.



▲ TOYS COMPRISING VISIBLE AIR — Design:Kashiwa SATO

Toy building blocks made from 3D structured fiber Art director Kashiwa Sato is active in a wide range of areas from kindergarten design to design of mobile phone handsets. Sato had the idea of making blocks for kindergarten-age children. These are soft building blocks of air. The highly-elastic monofilament fiber is extruded into random coils to make a cushion material that is 95% air, thereby effectively capturing air in three dimensions. The material is washable, safe and clean. Ideal for building dens!

BREATHAIR™

BREATHAIR™ is a new type of cushioning material formed of highly elastic monofilament into a random-coil shape. Being 95% air, the material is lightweight with superior durability and the capability to maintain its elasticity. It is also washable with good permeability and drainability to preserve cleanliness.

▼ SEED OF LOVE — Design:Ross

Lovegrove

Ultra light-weight backpack made of triaxial woven Ross Lovegrove, the UK designer whose earnest approach to organic designs constantly produces surprises, has utilized the properties of triaxial woven fabric to create an ultra light-weight backpack with an organic shape. Unlike conventional textiles with warp and weft intersecting at 90 degrees, triaxial woven fabric employs three threads intersecting each other at 60 degrees in a reticulate arrangement. From this fabric emerge structures that are ideal for tracing dynamic surface changes in three dimensions.

Triaxial woven fabric T.W.F.®

In contrast to conventional textile fabrics where the double spindle of warp and weft intersect at 90°, Triaxial Woven fabric consists of a configuration similar to a reticulate arrangement where the weft intersects diagonally at 60° with two warp strands. It is extremely lightweight as the load is dispersed three ways and has application in everything from aerospace engineering to everyday products.



◀▶ FIBER BEING — Design:Yasuhiro SUZUKI

Breathing mannequin frame with 3D spring structure Artist Yasuhiro Suzuki uses the human body as one of his motifs, and created a mannequin with a 3D spring structure built up from monofilament fibers extruded from nozzles. The mannequin is a hollow structure molded in a cast taken from life-size human model. Internally, carefully-placed polyester elastomer can be operated by an air compressor to make the mannequin move as if it were breathing.

BREATHAIR™





▲ROBOT TILE __ Design:Hiroo IWATA

Robot tiles using textiles to detect foot position The robot tiles created by media artist Hiroo Iwata incorporate sensors using electrically-conductive textiles. The emergence of fabric that conducts electricity with nano-level conductivity has the potential to bring revolutionary change to environmental-use materials. For instance, it becomes possible to make a fabric keyboard. Here the fabric is used as sensors for detecting foot positions.

New Conductive Fiber

New Conductive Fiber complexes nano-size metallic fine particles into a fiber and raises conductivity by reducing the distance between particles and broadening the conductive area. Also, because it has conductive function inside its fibers, the material is able to prevent a decline in conductivity due to flexing, friction, and salt corrosion, the conventional issues related to conductive fibers, and can enlarge the applicable area.

▲WIPING CLEANER "FUKITORIMUSHI" __ Design:Design Company, Panasonic Design

Robot with nanofiber fabric wipes up micro-dust and oil films Fabric made with nanofibers, invisible to the naked eye and with diameters only 1/7500 of the thickness of human hair, has more than 10 times the surface area and pores of ordinary fabrics, enabling it to pick up sub-micron oil films and dust. This superb wiping performance of nanofibers the size of single cells is here combined with high-tech from electric appliances to create a wiping robot. Part of the robot's behavior is simulated, but a final product would use sensors to detect dirt and roam around freely as if it were a living creature.

NANOFRONT™

NANOFRONT™ is a polyester fiber with a diameter of 700 nanometers, 1/7500 of the thickness of a piece of hair. This fabric made of invisible nanofibers has a surface area and pore structure which is tens of times the size in conventional fabrics, so it demonstrates superior wiping capability, absorbing oil film and fine dust smaller in size than a micron.



▼MOSHI-MOSHI

__ Design:Antonio CITTERIO

Sofa with gently-rising supports

Top Italian product designer Antonio Citterio used a multi-layered stretch fabric that is both pliant and strong, taking on the challenge of designing a sofa that can change its shape. The sofa starts out flat like a bed, but on pressing a button on the remote, it changes shape to produce a backrest. When the backrest is no longer needed, the sofa can go back to being flat again. The stretchability of the fabric enables the creation of this beautiful, soft, and minimal shape.

FINEX®

FINEX® is a specialized stretch material having a double or triple-layered structure, which uses the polyurethane elastic fiber ROICA® in joints. It is light, soft with high permeability and may be used to create reversible or three-dimensional structures. The stable shape prevents fraying and curling of the fabric edges and is suitable for casting moulds.



VISITING THREE MEDITERRANEAN NATIONS; EGYPT, TURKEY AND GREECE



Egypt
① Egypt: Cavalli gone to Cairo
② Egyptian kindergarten signboard
③ Various Arabic typographies with variations of dots and lines connect into symbols.
④⑤ Egypt -Mailbox There are a couple of buildings that are constructed in an ecological and organic style, though not so elaborate.

Egypt, Turkey, and Greece are the three Mediterranean countries that can't be missed when planning an itinerary. These are countries neighboring the Mediterranean Sea. They are especially drawing attention as they are the meeting place of the European, Asian and African continents, where various cultures and different ways of thinking merge. In this report, the differences in the various cultures and designs will be pointed out after visiting the three Mediterranean countries. Since the study and understanding of famous tourist sites can be obtained easily in travel magazines or websites, I will focus on the different styles I came across with in my walks through the streets of these countries. Let us now start our journey!

1) Egypt

Often, the Pyramids and the Sphinx are two things that come to mind when you think of Egypt, but as you find out more about it, no other country has more colorful culture and stories. It is a place where the ancient Egyptian civilization, the Christian civilization, and the Islamic culture are intertwined. The natural environment ranges from the desert to the famous beach well-known for scuba diving. Cairo, its capital city, in particular, is also called "the city of confusion" because of the great number of cars and the chaos, and a place of conflict for several cultures. You may probably imagine the reason for its nickname looking at the following picture.

There is no need to mention the artistic value of the ancient Egyptian art, but when asked about the modern Egyptian design, the reply would be that immature and childish elements still remain, missing its past glory. Changing fast with the flow of the present in addition to continuing on with the traditions of the past is another way to find a possible choice. It is our hope that design can contribute to building a flow of order in the confused Egypt.

2) Turkey

Turkey is a country where Europe and Asia live together as well as the Christian and Muslim cultures. There are many forms and colors to enjoy in Turkey?!

These are works of art commercialized by decorating the letters. I've seen Chinese people converting Chinese characters into graphics and selling them as small design goods. One of the main differences in this culture is the growing interest in



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Turkey
⑥ Carpets boasting various patterns and colors
⑦ Blue china and porcelain
⑧ Toys making various patterns
⑨ Coca Cola in Islamic patterns



Greece

- ⑩ Logo of the Greek Museum using the cross-section drawing of the building
- ⑪ The Greek letter E is often marked with an arrow-looking letter.
- ⑫ Graffiti seen from the street

calligraphy and value as commercial goods because they are letters. This is a good example for Koreans to take more interest in converting the Korean alphabet into design goods, a great way to promote Korea to the world.

3) Greece

Greece is one of the countries that succeeded in color marketing the most. The cool clear feeling is felt from the nation's national flag in blue and white. Santorini and Mikonos are islands that are built based on the colors of blue and white. The fact that the village uses similar colors conveys a specific image from those colors. A while ago, I came across the colors representing Seoul. I agreed with the colors chosen to depict Seoul, but I thought there were too many colors to allow visitors to go back to their homes, making it difficult for them to make a mental image of Seoul.

This wraps up the short glance on the designs in the streets of three countries around the Mediterranean. The image of a nation's environment including politics, economics, and religion center on design such as public environmental architecture, signposts, tourist goods, etc.

Egypt became a great nation for tourism thanks to its past heritage; Turkey used its mixture of cultures to its advantage; and Greece with its clear national image. Visiting several countries makes us look back at the identity of Korea. What is our image of Korea? What is the image that another country is viewing? We sincerely hope that a robust and harmonious national image is built by gathering the design powers in Korea.



GLOBAL. DESIGNDB. COM

"Global.designDB.com" is Korea's first English-language design information site which informs the world of Korean design and designers, latest design trends and news.

NEWS TREND WORKS

News on domestic and foreign design and design policies
Latest design trend issues, design reports from 13 countries
GD(Good Design) works and major prizewinners at the Korea Design Show

PEOPLE

Profiles and portfolios of next-generation leaders, stories on and interviews with renowned designers

COMPANY

Profiles and portfolios of excellent design firms

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KOREA INSTITUTE OF DESIGN PROMOTION

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UNDERSTANDING BILLY

Importance of Design Research to Korean Design



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Introduction:

Steven Kyffin, of Philips Design, advocates that the value of design research lies in its capacity to help draw concrete insights and conclusions from which to develop innovation roadmaps.

The emphasis of this article is on understanding the importance of design research within the design process, in particular product design. It aims to highlight why design research is becoming more and more important to business growth, discuss the importance of design research frameworks in delivering success and concludes by giving an insight of how KIDP activities are trying to encourage design research activities.

Context and Evolution of Design Research

Design research emerged as a recognised field of study in the 1960's led by practitioners such as John Christopher Jones and Bruce Archer. Design research can be described in two distinct ways: (1) undertaking research into the design process with the intention of improving its effectiveness and performance and (2) undertaking research within the process of design with the aim of enhancing creativity, problem solving and or design-decision making.

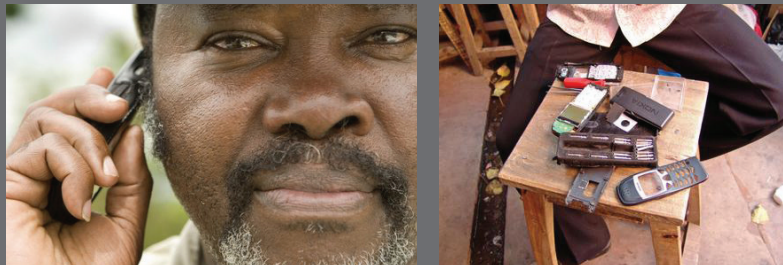
Since the 1960's the scope and nature of design research has been continually expanded and today it is becoming more integral to all forms of communication, product and service design. Design research related activities are continually expanding and today encompass a wide range of research activities such as:



The increasing interest in the use of design research is linked directly to the growing importance of design to business success. Many organisations are starting to clearly understand the need to use design to achieve and sustain success. This message is being positively reinforced by design and design-thinking champions such as Tim Brown (IDEO) and Bruce Nussbaum (Business Week) who are constantly promoting the benefits of design and design-thinking in the business arena. This awareness has resulted in organisations wanting to deploy design and design-thinking but has highlighted the need for assurances that the ideas that they seek to design and develop are relevant and demanded by the market place. This need for assurance and the ability to verify a range of hard (demand) and soft (aesthetics) innovation issues is creating a potential window of opportunity for the strategic use of design driven by design research activities.

Design research I predict will be a prerequisite front-end business related activity within the next 3 – 5 years for many medium and large organisations and more and more small businesses will seek external input. The reason for this assertion is that the context in which businesses, and subsequently design, operate in is becoming increasingly dynamic. Market globalisation is forcing businesses and designers to design for unfamiliar consumers and markets; the ever increasing rate of technological change is driving the introduction of new technologies where past experiences are often no longer relevant, changing beliefs and behaviours are impacting on functional and emotional lifestyle aspirations of consumers, and the increasing importance of socially responsible agendas are dramatically influencing consumer attitudes and behaviour to consumption. All these factors strengthen the need and case for design research activities.

In response to increasing need and potential demand for design research activities, the composition of design research teams will continue to evolve. Based in part on the multiple and interrelated business dynamics previously discussed, many organisations are developing global multi-disciplinary design research teams that bring together psychologists, industrial designers, materials experts and anthropologists. Multi-disciplinary and multi-cultural design research teams are helping organisations such as Nokia to explore and inform themselves of new and future trends in new and emerging markets. For example the redesign of mobile phones and communication experiences in Africa need to be more suitable for phone sharing usage, as mobile phone ownership in Africa is more frequently shared at family, village or local retailer level.



1: Understanding cultural differences through design research

Teams in companies such as Samsung are using design research to help address changing consumer demands. Samsung's use of LED backlighting technology has in part been developed to address changing needs and desires. Samsung identified the increasing demand for eco-friendly products from consumers, particularly in the European market, for products with reduced energy consumption. The development of new LED technology has resulted in a 40% reduction in energy consumption compared to existing LCD TV's, enabling slimmer and lighter weight products to be designed resulting in an improved carbon foot print through the reduction in material usage and the ability to increase the number of units that can be transported.



2: Increasing demand for eco-friendly products from consumers, Samsung LED HDTV

Based on these observations and obvious business success stories, one would anticipate that the introduction and use of design research would be trouble-free. In many cases it is the opposite, too frequently businesses see design research as an unnecessary cost that cannot be justified. Anecdotal evidence points toward time to market pressures, cost of direct observation research and face to face contact with consumers being time consuming, particularly when addressing overseas markets.

To reinforce the importance of design research, Cadbury's, the European chocolate manufacturer, had identified India as a potential growth market for their products. They initially thought that it would be able to select key global products and directly introduce them to the Indian market without significant design changes. This strategy proceeded to fail. Cadbury subsequently identified that Indian consumers were not prepared to pay for the cost of conventional chocolate bars, but were willing to pay about one cent for impulse confectionary. This meant rethinking the product concept. The distribution packs were redesigned to be broken down into smaller packs so that local retailers could afford to purchase them, who would then it turn would resell single impulse buy units to consumers. Cadbury established if 10% of population purchased the redesigned one cent product the sales would exceed \$60 million dollars.



3: Cadbury's entry into India markets

Maximising the Use of Design Research

Design research is a potential key activity for helping organisations strategically position their businesses and design activities. Consumer choice and product diversity help to explain in simple terms why design research is of importance to many businesses. The illustration below exemplifies the potential wide range of choices available from a simple starting point of selecting a juicer. Options range from functionally undifferentiated products, through to electrically powered items culminating in high-end niche designer products. Diversity and consumer choice mean in theory that there are potentially no right or wrong market positions. However success is based on developing the right strategy for the right market segment. Design research therefore has the capability, if done effectively, to play a key role in ensuring design strategies are positioned correctly by helping organisations understand key competitors strengths and weaknesses, technological and performance requirements, market characteristics, price point positioning, user profiles, functional and usability requirements, lifestyle aspirations and design trends. Failure in one or more of these areas can lead to a misalignment for example with the target audience and or market trends which can quickly lead to commercial failure.



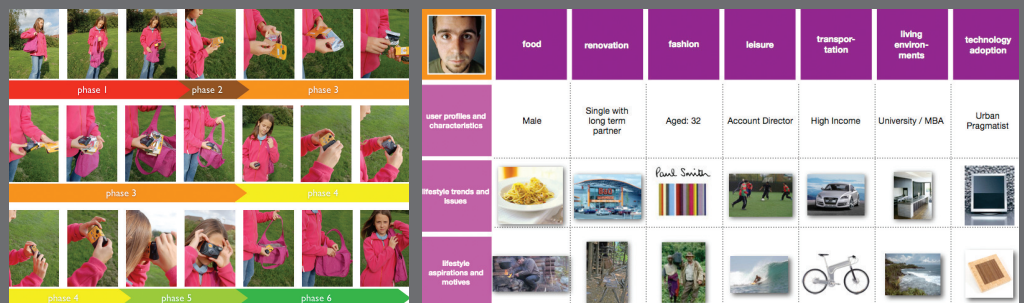
4: Consumer choice and design diversity - “juicer”

Effective design research activities focuses on understanding both functional and emotional issues and is concerned with determining new insights that can directly inform creative thinking, stimulate idea generation, improve design decision-making and verifying strategic directions. Building in the voice of customer into the design research process, either directly or indirectly, is a key factor in facilitating success. The ability to collect data is not in essence the critical activity, although very important, it is the ability to decode visual and non-visual data and translate emergent issues into concrete insights that drives success. Effectiveness can be characterised by the research teams ability to translate identified functional and emotional characteristics into unique innovation drivers.

Ineffective design research activities are often characterised by the presence of assumptive decision-making, lack of immersion into the consumer’s world and undifferentiated innovation drivers.

The core features of being a good design researcher can be attributed to having strong design awareness, systematic planning capabilities, strong listening skills, abstract pattern recognition capacities, open-mindedness and empathy. Great design researchers do all of the above but also have the ability to synthesise, externalise, visualise and communicate issues and narratives in compelling ways.

Central to design research activities is observational research, which focuses on understanding people in context. Observing people is at the heart of all good design research practices whether focusing on usability or lifestyle issues. At its best it is an immersive social research technique that involves direct observation of phenomena in situ, focusing on identifying emerging patterns and attempting to understand emergent issues through the eyes of the target users and the voice of the customer. Observing users in situ helps to contextualise lifestyle issues and gain a deep understanding of what a user is required to do in terms of specific actions and or cognitive processes to achieve a desired task.



5: - Usability and Lifestyle Issues

Role of Design Research Frameworks in Delivering Success

The dynamic and continually expanding nature of design research means that complexity can quickly emerge within the research activities due to the interrelationship between multiple issues, the volume and nature of data collected. Effective design research, particularly with reference to the product design process, requires research frameworks that encourage systematic approaches to structuring and

managing data, but that do not prescribe and or restrict activities. Design research is iterative in nature and research frameworks should facilitate this characteristic, facilitating the ability to see emerging patterns within research data. The ability to externalise data is crucial to the design-led innovation process and effective design frameworks work best when data is visually externalised encouraging "creative connections", which are points where issues and opportunities collide to create new insights and or innovation drivers.

Over the last ten years, having been involved with a range of major companies such as Procter and Gamble, LG Electronics, Panasonic, OKI, Reebok, the role of design research has become increasingly important and more and more organisations have sought to develop coherent design research tools and processes to drive their design-led innovation processes. During this period I have been actively involved in developing frameworks that focus on specific detailed issues through to complex integrated tools that explore competitors analysis, technological positioning, market characteristics, price point positioning, user profiles, functional and usability requirements, lifestyle aspirations and design trends. In reviewing the evolution of design research frameworks in professional and academic practice the key consistent elements driving those developments have related to developing frameworks and tools that have clearly defined process steps and matrix type data capture meshes that focus on context (environment and surrounding influences) and issues (subject[s] of concern). The development of design research frameworks reflect the design process, as their development is often iterative and evolutionary, driven by a test retest model where tools are often developed to explore specific design based issues, with the successful tools being either integrated to existing processes or morphed to create new hybrids through reflective practice.

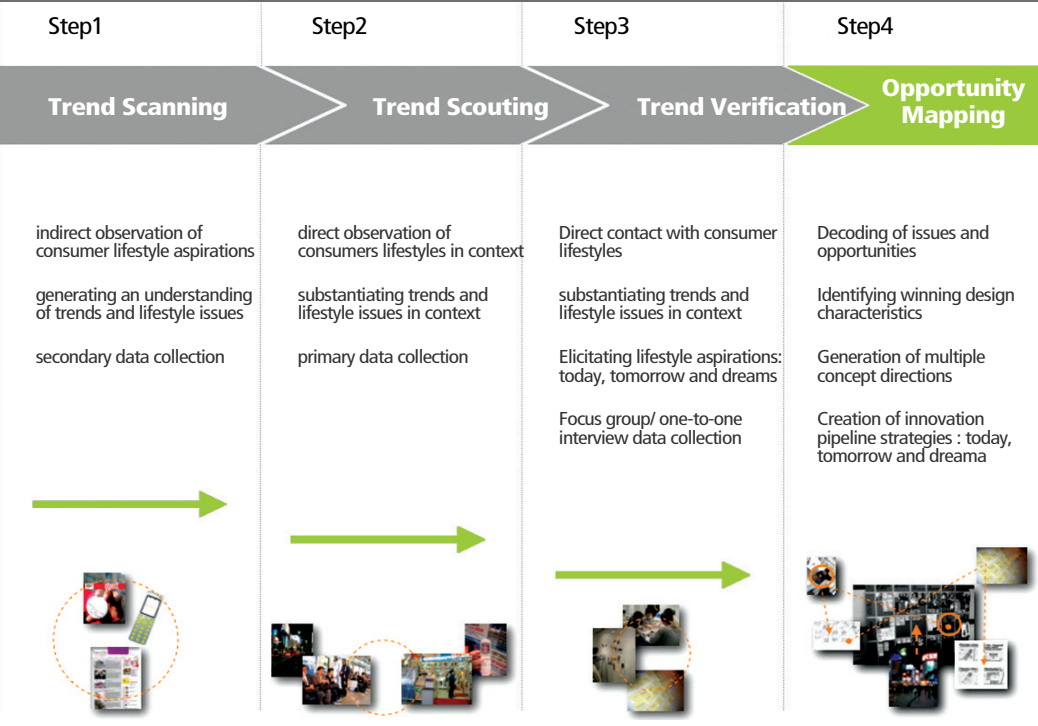


Image 6: Design research frameworks and processes

In most established design companies, particularly those involved in front end design activities, have developed and evolved practice based design research tools to support their design-based activities. Some key players such as IDEO have evolved design research into core business activities. With the growing importance of the role and use of design thinking in business and emergence of service design innovation, it will mean that design research frameworks, tools and processes will continue to rapidly develop in both complexity and range of the issues they can explore.



Encouraging Design Research in Korea Design

Over the last four years I have been working with the Korean Institute of Design Promotion to increase awareness of the role of design research in helping designers to understand experience based design, international design trends, cultural differences and the impact of

socially responsible design agendas.

The London Workshop in September (2009) focused on developing a new European 'eco' coffee drinking experience that identifies and delivers 'eco' benefits. The project focused on introducing the importance of design research to service design innovation. The five day workshop introduced participants to observational research, task analysis, user profiling, lifestyle aspiration analysis and trend scanning. The group was split into 3 teams. Each team were required to undertake location visits and trend scouting activities. The project involved four key steps of decoding the eco trends, observing the coffee drinking experience, understanding the user profile and developing an eco coffee drinking experience. The London Hoxton team created a user called Billy that represented the user profile characteristics of the Hoxton location. Each team were asked to create a short story to explain and communicate their eco coffee drinking experiences. What the workshop proved is that the next generation of design leaders in Korea have the willingness and capability to use design research to creatively drive Korean businesses. Our next challenge is to convince Korean business to support and invest in design research.

Understanding Billy



Step 1: London Eco Trends



Step 2: Observing London Coffee Drinking Process



Step 3: Understanding Billy in Hoxton



Step 4: Developing Billy's Eco Coffee Drinking Experience

BUILDING INNOVATIVE MINI FOR EFFECTIVE DESIGN RESEARCH

Stephen P. Anderson is an independent consultant based out of Dallas, Texas. He spends an unhealthy amount of time thinking about user experience design and intrapreneurial teams—topics he also speaks about at various national and international events. Stephen is currently creating the “Mental Notes” card deck to help product teams apply psychology to interaction design.



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"Design, in short, is becoming an ever more important engine of corporate profit: It's no longer enough simply to outperform the competition; to thrive in a world of ceaseless and rapid change, businesspeople have to out-imagine the competition as well. They must begin to think - to become - more like designers," Roger Martin, dean of the Business School at the University of Toronto once said.

Yet, successful products can only come from careful design research.

Stephen P. Anderson is a product strategist and design consultant who has a strong and passionate mindset devoted to effective ways of design research. In helping large companies create valuable customer experiences, he tries to understand customers first. Therefore, according to Anderson, good design research is more than looking at products - it examines people, activities and the context of those activities.

His services include design research, product experience strategy, information architecture, user interface & interaction design, visual communications and information graphics.

During an interview with Anderson, he provided a gem of advice on effective design research strategies, and hopeful messages for the better future of design.

IMPORTANCE OF DESIGN RESEARCH

Obviously, I'm a huge advocate for design research, but you have to be clear about the intent of your research. For me, it's about learning what you don't know-- gaining insights into customer behaviors, desires and motivations. It's not necessarily product research. If you go into the field and start asking people what they think of your product, you may get some great iterative feedback, but you'll miss the opportunities to discover how people view themselves and think about the various roles they play. You'll miss out on opportunities to discover what might really delight someone, whether it's a simple feature or a whole new system you could have never dreamed up.

Sometime, there can be a hidden agenda to the research. A few years back I organized a design research project for a global organization-- no one was really aligned around what the customer needed. To help break down some of these divisions, I organized a "research" team comprised of designers, marketers, product managers and engineers. The instructions were simple: Go out and listen. Learn what you don't know. I hosted a breakfast to give everyone a crash course in design research (as opposed to user or market research), then paired individuals from these other business units with someone from the design team. In the meetings that followed, it was encouraging to see suspicion replaced by a shared sense of priority-- we all now had common experiences and customer stories to refer back to.



IT'S BEST TO WORK IN A
COLLABORATIVE FASHION
EXPOSING THE PROCESS
ALLOWING WHOEVER WANTS
TO BE INVOLVED TO JOIN
PROBLEM FRAMING AND
SOLVING.

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A SYSTEMATIC PROCESS OF DESIGN RESEARCH

As far as process goes, I've used a simple approach that a friend of mine shared with me. I ask that everyone involved keep a research journal-- and I expect that notebook to be filled up with observations by the end of a project. But what happens to all these notes? While the observations are still fresh in the memory, everyone is given a stack of index cards on which to write down "insights" that we gleaned from the research. One insight per card. Since these are subjective inferences and personal to each person involved, each person must also write (on the back of the card) the objective, observed data that supports this hunch. We then start sharing these and taping every idea to a wall. Inevitably, we see patterns emerge-- the same insights from multiple people backed by different data. Or maybe clusters of ideas. This part is very laborious, but also exciting. There's always a nagging fear that you'll invest all this time only to confirm what was already known, but this is never the case-- you always learn something new!

THE EXPERIENCE OF DESIGN CONSULTING

The entrepreneurial personality is fascinating. Typically, you have an individual with a lot of charisma, an idea and strong opinions about how something should be built. Whereas larger organizations (given the budget and support) are more likely to invest in design research projects, the startups I've worked with would rather move quickly and work from a hunch. I've worked with clients who came to me for my consulting expertise as well as clients who viewed me as a talented resource to help realize their ideas. With all but the most difficult clients, I've found it's best to work in a collaborative fashion, exposing the process and allowing whoever wants to be involved to join in the problem framing and solving. In doing so, these other people experience what a good designer brings to the table-- the thought process and exploration of different ideas. I usually learn more along the way that leads to a better solution, or I'm challenged by a different perspective--which is fantastic!

As far as design research in these smaller environments goes, I'll often introduce some basic guerilla usability testing, but combine it with lightweight, generative questions. For example, before simply exposing a user interface for testing, I might spend some time in casual conversation, trying to get a sense of how this person views the problem space in which we are designing. The moment you share a screen or a sketch, you've directed the kind of feedback you'll get. I try to learn a bit more from the individual before setting a direction for their feedback.



DESIGN RESEARCH IS CRITICAL
TO THE SUCCESS OF A BUSINESS.
MOST SUCCESS STORIES
TYPICALLY GENERATE FROM
THOSE WHO SHOWED SOME
KIND OF EMPATHY AND A
AWARENESS OF HUMAN

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FUTURE OF DESIGN EDUCATION

I'm amazed at some of the student work I've seen, particularly from design-minded programs at schools like Carnegie Mellon or the Institute of Design at IIT. Amazing work happens when you replace rote assignments with real projects-- projects whose success can lead to meaningful change-- conserving energy, solving water problems in areas plagued by drought, envisioning the social impact of future technologies and so on. As a former educator, I'm a big fan of problem-based learning: challenge students to solve a big problem and facilitate their learning along the way. With the rate at which technology changes, simply teaching "tools" is short-sited; students need to learn how to find the necessary information or figure out what approach is needed to solved the problem. Increasingly, there's also the need to connect information from different, seemingly unrelated, fields. Obviously, there's a baseline of knowledge assumed here, but in my experience a lot more time could be spent on this kind of hands on learning. This approach doesn't work the same in advanced science or mathematics classes where there is a body of knowledge you need to build upon. However, in a skills-based subject such as design, success comes from developing the ability to see patterns, focus on details, synthesize information, cultivate empathy, identify opportunities and reframe problems to be solved. If you're helping students develop these skills with real problems, then the transition from academia into business is much easier.

I'd urge students to take ownership of their career. If they're not in a good program, the web makes it easy to find and contribute to so many projects. As a user experience designer, I never had the benefit of any formal training, and neither have most people who've been doing this for any length of time. Instead, we've all had to find our way, drawing upon our different backgrounds in visual design, copywriting, library sciences, education, computer sciences, psychology and other fields. We all saw opportunities and a chance to learn something new. I'd be willing to bet whatever our backgrounds, we benefited from an educational background that nurtured this natural inquisitiveness. For design programs, this is vital. Stay curious, and never stop exploring!

CONCLUSION

Design research is critical to the success of a business. Although some companies manage to successfully launch their products without design research, most success stories typically generate from those who showed some kind of empathy and an awareness of human needs, even if it wasn't labeled as "design research."



DESIGN POLICY AT REGIONAL AND GLOBAL LEVELS

Case Study: Turin, Italy

In today's world, more and more people are becoming aware of that design can be a powerful catalyst for sustainable change of their community.

Whether leading to better health care or city environment, **design acts as a strategic tool in the development of services for communities and individuals.** Therefore,

many nations feel a stronger need to find ways to actively engage with design in both the public and private sectors. In order to use design effectively, key players in designing need to realize design's emerging relationship to innovation and to form adequate design policies that would enable them to anticipate positive changes. For example, they may come up with various forms of policy action that could efficiently lead to user-based and non-technological innovation.



BUILDING A SHARED DESIGN POLICY AT THE EUROPEAN LEVEL

Design policy centers on the process of transforming strategies into output, which would bring a competitive advantage for a country or region. In fact, building design policies is a relatively new area across the globe with few countries having their design policy ratified and implemented. However, it is true that all developed countries have some kind of national initiatives in support of design with different levels of maturity.

Considering the globalized nature of the modern world, some design experts argue that design policies enacted only at the regional and national levels will not be sufficient to solve various challenges lying ahead. In Europe, not only integrating their currency into Euro, but the European Union is also working on building sharing knowledge and experience on how design can be integrated into regional and national policies to further support innovation and entrepreneurship. They believe sharing design policy would help nations to strengthen current initiatives for design development and to allow them to realize why investment in design can boost improvement in various sectors.

POLICY, INNOVATION AND DESIGN

In Europe, design is increasingly seen as a means that drive innovation and competitiveness by enabling various companies to bring innovative products and services that align with user needs. It signals that innovation is a major promoter of prosperity, growth and well-being of the society. Then, creativity comes along as a prime source of innovation.

For more a decade, the EU has been widening the range of its innovation policy to remain competitive in dynamic international markets. Currently, the European Commission is in the process of assessing the EU strategy to draft a new European innovation policy by 2010. Initially launched in 2006, the key strategy of the EU innovation policy can be characterized as 'broad-based'. Such expansiveness offers each European country the bare bones for drafting regional and national innovation policy and distinguishes society-driven and industry-led innovation as primary elements of competitiveness.

In bringing changes in innovation policy at the European level, the European Commission has taken an important step: the development of the staff working document 'Design as a driver of user-centered innovation'. This analyzes the contribution of design to innovation. The document was the starting point for the public consultation on design and innovation, which took place between April and June 2009. The staff working document suggests that barriers



exist for the effective use of design in European innovation but that the use of design has untapped potential in many companies.

Although understanding the importance of design is on the rise, European countries still face challenges to be overcome. Design still does not receive enough attention. As many people are aware of the need for design in the future competitiveness of the EU economy, integrating design into effective innovation policy has now become vital.

TURIN, ITALY

Turin serves as an exemplary city that is devoted to working on design policy at the European level.

"We will invite Design Centers from all over the world and give them their own spaces, much like the national pavilions during the Olympic Games," said Paula Zini, the director of the 2008 Torino World Design Capital. "The goal is to have each of them share their design culture with us and with each other."

Not only globally, Turin is also building its own design initiative at a regional level.

CREATIVITY AS STRATEGY

At the regional level, Torino uses strategic planning as catalysts in strengthening the city's international position in design. Torino Internazionale, a mixed public-private agency that encourages strategic planning methods, is helping Torino in implementing those plans.

The strategies can simply be divided into four categories: professional qualification, cultural enterprises, informal side of creativity, and design opportunities

First, Torino Internazionale seeks to provide a top-quality educational system that may meet complex and changing professional needs. Major importance is thus placed on the support of artists' mobility, the promotion of programs of international exchange, constant comparison between cultural institutions and educational systems, scholarships, and the availability of high-profile prizes and competitions.

Second, the development of cultural enterprises in sectors like publishing, music, audiovisual arts, animation and multimedia productions would be helpful in producing more creative minds. Although such businesses can be small in size, the promotion of specific projects would greatly raise awareness of the credit system, safeguard intellectual property better, and improve the management, organizational, promotional and communications potential of the



enterprises.

Moreover, activities focused on encounters, socialization and global exchanges can promote the informal side of creativity. In order to have an adequate setting, open spaces should be given with work spaces, equipment and competences and then placed at the disposal of local cultural operators.

Finally, the strength of creativity, innovation and new ideas in design is essential. In Torino, design is strongly related to the inherited culture of projects and the work ethic. One big achievement is the city's designation by ICSID (the International Council of Societies of Industrial Design) as the first World Design Capital in 2008.

CITY IN TRANSFORMATION

Hosting the 2006 Winter Olympics was proved helpful in making people realize how committed the city administration was to the improvement of its future.

Turin has 20 years of strategic planning and activities with great competence.

Along with the Olympics, the application of the strategic plan to develop the international image of Torino contributed to the enhancement of the city's vocation, from its historical industrial roots to a diversified economy of services.

TORINO 2008 WORLD DESIGN CAPITAL

"The title of World Design Capital is not given to cities that are already design capitals and that are already known as such, but to those places where design is used for the social, cultural and economic transformation process," said Zini.

As the 2008 World Design Capital, Torino had several goals in mind: to position Torino on the European map of design cities; to increase the system of local competencies; to help spread the culture of design and to leave a mark that can extend the effects of Torino 2008 World Design Capital over time.

Zini says Turin is a different city from what it used to be. Its economic make-up as well as cultural industries has transformed, making the city as an ideal candidate for the world design capital.

In accomplishing the four major goals, one of the initiatives taken was to share design policies with other countries across the world. The city held the International Design Casa and the Design Policy Conference in 2006, the first one of its kind.



STARTING PLACE FOR BUILDING A SHARED EUROPEAN DESIGN POLICY

By kicking off the first international design policy meeting, Turin provided many countries, especially European nations, with an opportunity to discuss the framework for a shared European design policy.

In the present, the European Council is consistently looking at design as a mechanism for innovation in the hope of creating a shared European design policy.

"More and more governments are recognizing the potential synergy between design and innovation," Michael Thomson, the conference chair, founder and director of Design Connect, and president of BEDA (Bureau of European Design Associations) shared his view at the conference. "This is the first platform [on design policy] where different nations from around the world can share their knowledge, insights and challenges and learn from each other, in order to effect better policies in their countries or trading blocks (EU)."

Thompson further mentioned that by connecting the international community together, the conference would be influential in helping nations build better design policies for the growth of social, economic and sustainable factors.

Sharing of expertise with other countries, promoting goals, enhancing support mechanisms and forming four policy recommendation booklets were golden nuggets discussed at the conference.

FUTURE INNOVATION AND DESIGN POLICY

Although the EU acknowledges that design plays an important role in the development of new services and products, it has not been created into legislation yet.

The SEE project plans to draft recommendations that will point to the salience of design among policy makers, maximize the use of design services in industry and improve the understanding of how design can be applied to solve social and economic problems in Europe.

In the end, European countries hope to affect design policy at regional and national levels in Europe by promoting the integration of design into innovation policy and also the development and implementation of newly drafted design policies.

Considering the introduction of DESIGN BAILMENT SYSTEM to protect design copyright

Source : KIDP

1. Need for design copyright protection

Design copyright is intellectual property that pays for opening creators' effort for creative ideas and output to the public. Design copyright exists as a formless right, so it is easily plagiarized but difficult to retain remedy at law for copyright violation on the spot. Consequently, if design copyright is not protected efficiently, it will not only hinder creative activity but also obstruct design industry development, which will have a negative effect on the nation. Therefore, positive and effective protection is needed.

2. Protection status and difficulty

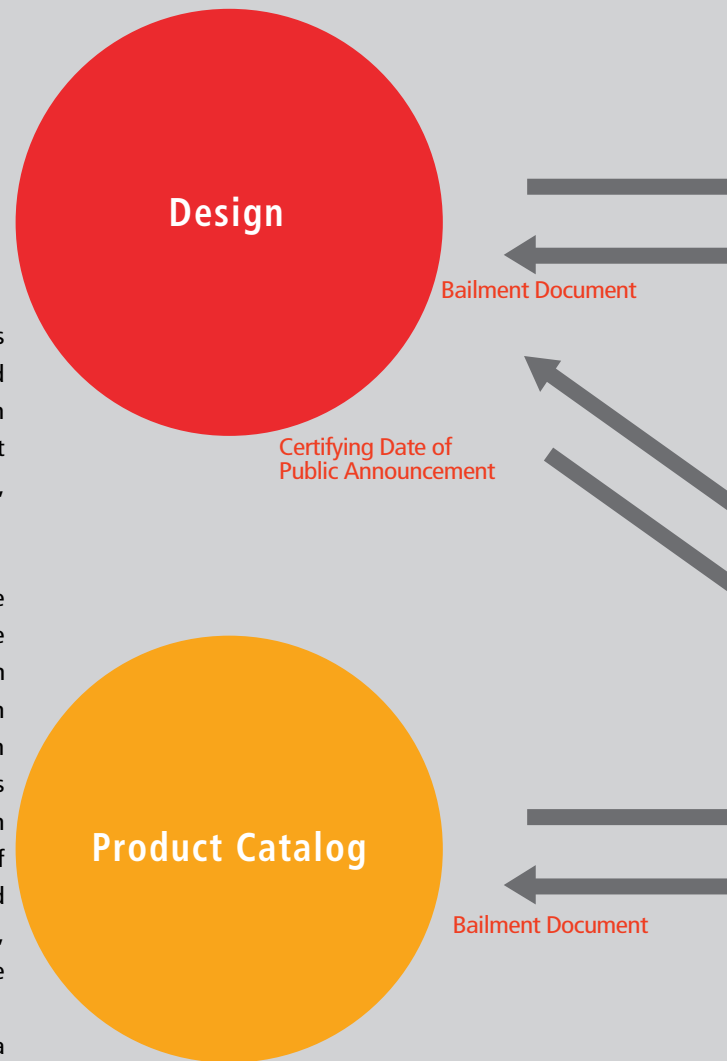
Unlike patents and trademarks, design protection varies in countries. It is difficult to integrate internationally, and depends on each nation's situation. Design protection is divided into three types. Firstly, the copyright act system in operation in Germany and France provides design copyright without the need for registering. Secondly, the patent right system in operation in America and Japan requires registration in order to be protected. Lastly, there is a design approaching way operating in the U.K. and E.U. in which registered and unregistered designs are separated, with each having its own form of protection. In Korea, the Design Protection Law is the one to protect the design copyright, but it covers only restricted and narrow range of design protection. Even though there are supplement laws such as the Copyright Aact (applied art), Trademark Act (package design), and Unfair Competition Prevention Act (dead copy) etc., it does not effectively protect design works because each law has a different protection range and objects.

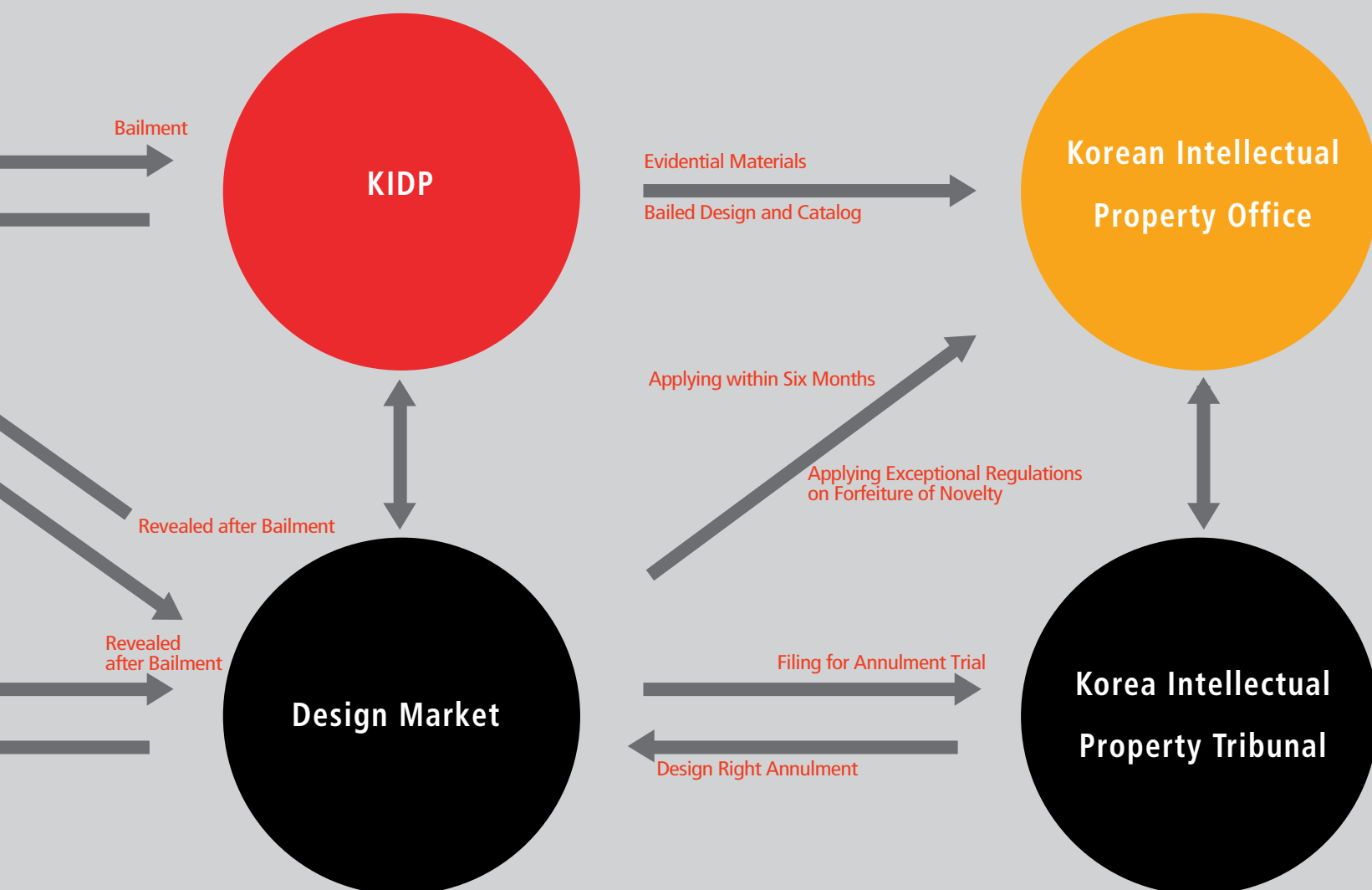
The problems of the current design protection institution are as follows. First, it adopts a patents protection method, so it is highly safe for existing rights, however, the protection area is limited, so it does not cover a wide range of design works. Second, due to the examination rules, the examination takes a long time and costs a lot. Also, a lack of design copyright awareness among designers and the design industry is problematic. As a result, improvement is needed for effective design copyright coverage and this needs to be used more openly by designers.

3. Review on effective protection system

It is regarded as efficient to maintain the current domestic design copyright protection system and to set up a new step-by-step protection system. Therefore, it is adequate to prepare a priori control system (Level 1) to refrain from unjustified plagiarism because design brings out creativity from early developing stage, and to give exclusive rights (Level 2) when the design is related to mass production and business directly.

It is necessary to investigate and adapt the design bailment system of design protection organization in Japan as a priori control system. It is anticipated that the inducement of design bailment system will make it possible a) to prevent design plagiarism systematically with simple procedure and little expense, b) to contribute to the creation, opening to the public and trade of design works, c) to avoid overlapping investment between design development firms, and d) to revitalize the project of commercializing design copyrights and refraining the rights from being insolvent, which is now being carried by Korean Intellectual Property Office





■ Design bailment system (operating system)

Design bailment certificate: practical application of creation evidence

- Prevention of design copyrightful act of same or similar design

* Design Protection Law, Chapter 5 Article 3

- Use as evidence for 'appeal for unfair competition activity' by Unfair Competition Law

* Unfair Competition and Business Secrecy Protection Law, Chapter 4

- Use as evidence for 'appeal for stopping violate another's right' by Copyright Law

* Copyright Law, Chapter 123

Catalogue bailment certificate: evidence of design copyright examination

- Prevention of design copyrightful act of same or similar design

Open day proof

- Design registration is possible within 6 months of open day

* Design Protection Law, Chapter 8

- Invalidation of design copyright by similar design copyright after open day of applying for patent

* Design Protection Law, Chapter 68

■ Comparison between design copy prevention system and design copyright registration system

	Design copy prevention system	Design copyright registration system
Aim	Evidence of creation fact	Evidence of application and registration
Right acquisition	Application for design copyright within 6 months after open day is possible	Exclusive rights
When violation occurs	Invalidate registered design copyright by invalidity adjustment request	possible by one's own exertion
Protection procedure	simple	complicated
Protection cost	low	High

Item development through
exhaustive research
on local culture

Kim Hyun-joo,
CEO of Harriette Kim

2009 F/W free order item for royal family of Europe and Middle East in 2008 collection

FABRIC: silk, chiffon, satin, French lace, mesh, baby ox, Swarovski, gold

SILHOUETTE: Long and lean silhouette expressing temperate beauty

DesignDB+ had an interview with Hyun-joo Kim who was selected "the most promising designer in Asia" at the 2008 Asia Collection in Osaka, Japan, and talked about her profession and ambition. She also takes part in raising the national prestige of Korea in the field of fashion design by establishing a successful debut in the overseas market with a distinguished marketing strategy and her own conceptualization.

How did you become interested in fashion design?

My father runs a leather company and my mother is a florist. They naturally influenced my decision to study fashion design. After entering the Department of Fashion Design at Ewha Womans University, Prof. Bae Cheon-beom, a luminary in the fashion of Korea, helped me have interest in fashion. I am really confident with maximizing my potential energy instantaneously when creating a new design, and I think I share a common denominator with the characteristic of the fashion design field where a hundred differentiated designs should be conceptualized a couple of times every year.

Do you have your own unique process for extracting concepts for fashion design?

I really don't have any esoterica, but I used to devote myself to the subject of every season like a geek for two whole months prior to seasonal items being displayed at PRÊT-À-PORTER PARIS.

Research for the seasonal subject is conducted during the first month as a warm-up stage, and this period is the most important to me. For instance, in the procedure of "Crystal-clear Merry-Go-Round Orgel," the seasonal concept of S/S season of 2010, all the carousels in the world are to be exhausted in my aggressive research process in terms of range and depth. Also, I extract particular color-chips of European carousels, determine color variations, and prepare textiles.

Then I focus on the mocking process for the next two months in the sampling laboratory in my office. My usual process is idea sketch-design-operation allocation-flat pattern design-sewing-basting-draping-sewing-details-completion-picture album.





2010 S/S free order item for royal family of Europe and Middle East in 2009 collection

FABRIC: silk, chiffon, satin, French lace, organza, sheepskin, Thomson's gazelle, Swarovski

SILHOUETTE: Natural layering silhouette highlighting soft and glamorous volume

Please tell me about the brand, Harriette Kim.

It is an export-specialized designer brand named after my English name, Harriette Kim, and targets the 0.0001% of the upper class customers, such as a royal family. I've vaguely thought that I would sell my dresses to "real" princesses because it is designed in a "princess style." Needless to say, Rome was not built in a day, and so it has not been easy. I have begun to study international trading, to become a businessperson and develop localized items.

They are designed as being extremely feminine in style with elegance and sumptuousness, and are all handmade. The design pursues a natural layering silhouette, and points out soft bulkiness, by using a flat pattern design and draping simultaneously.

We export mainly to Dubai, Saudi Arabia, Kuwait, Russia, Britain, France, Milan, Spain, and Greece. We also have showrooms in Kuwait, Dubai, Milan, and Palm Beach.

Could you talk about your experiences in terms of region and culture?

It seems the overseas market has better conditions for new designers like me rather than the domestic market, since domestic veteran designers had to be on the same starting line as I did for evaluation. This is how I could get a lot of learning opportunities.





Setting aside that my clothing is highly expensive and for the most conservative of high class people, I think each country has its own preference for design and style. Although Paris keeps a wide-open attitude regarding new style, they used to place pragmatism preferential virtue to make purchases. CHANEL is a good example to understand this trend. England and Germany prefer something classical or even avant-garde, just like you skim off details from Paris'. Meanwhile, Milan seems to be the most ambivalent about handmade design, so you can feel free to express details and splendid draping. By the way, you have to keep in mind that the Middle East prefers an individualized free-order system due to their cultural distinctiveness; they like vivid colors, and there are some restrictions on the length of clothing. You also need to be aware of different customs and laws.

What is your plan for the future?

I never wanted to have an exaggerated credit just like that a Korean designer who went into overseas market made a great achievement. Haute Couture is my ultimate dream, and in order to be there, I need to develop localized items based on exhaustive research about local culture, and eagerly approach international trades. In addition, assisting students practically by lecturing about my own experiences in the field and the overseas market is another plan, as well as building a foundation for education scholarship as well.

Kim Hyun-joo

2009

- Mi Milano PRÊT-À-PORTER 2010 S/S
- PRÊT-À-PORTER PARIS 2010 S/S
- Seoul Fashion Week 2010 S/S

2008~2009

- Chosen as a Next Generation Design Leader of Korea (Ministry of Knowledge Economy, Korea Institute of Design promotion)

2008

- VITALITY OF ASIAN FASHION Part 5: Osaka Collection Selected as a representative of Korea / The most promising new designer of Asia(Asia and Pacific Trade Center / Japan)
- PRÊT-À-PORTER PARIS 2009 S/S
- Hong Kong Fashion Week 2009 S/S
- Seoul Fashion Week 2009 S/S

2005

- President of "HARRIETTE KIM"



A SELLER OF LIGHT

ERCO

Louvre Glass Pyramid

New Lighting 2005: The glass pyramid of the Louvre is a true symbol of Paris. The attention-grabbing lighting concept, which Claude Engle and ERCO designed almost 20 years ago, has now been updated with cutting-edge technology: metal halide lamps.



Luminaries and Design

The creation of lighting tools brightened nights and allowed us to stay up longer. Although people seem to be taking the presence of light for granted, the concept of artificial lighting is far from ancient. As the world progressed, a larger number of uniquely designed architectural buildings emerged as people demanded 'good lighting.'

Well-designed illumination provides optimum conditions for perception, contributing to greater productivity and satisfaction. Not only for illuminating a user's space, lighting also offers effective working conditions, reliable orientation and a sense of wellbeing. Even in retail clothing stores, lighting attracts the attention of shoppers and allows the products to be seen to the best advantage through the visual effect of neon signs, windows and entrance areas. Therefore, good lighting can play a role in maximizing the productivity of the store as well as satisfaction from shoppers.

In fact, illumination design requires mastery of varied and continually evolving disciplines. Such practice incorporates the sciences, arts and business of lighting design and implementation far beyond concerns of visibility and horizontal foot-candles. Although the quality of lighting can be calculated and measured, the user's subjective perception of the effectiveness of lighting will be a better guide in determining whether a lighting tool will be successful or not. In other words, quality cannot be merely confined to technical measures.

ERCO - A Seller of Light, Not Luminaries

One light designing company in Germany sees itself as a seller of light, not just lighting tools. ERCO provides its clients with unique and special experiences through light. For them, light is the fourth dimension of architecture. The company is continuously working on incorporating luminaries and architecture and producing the best possible lighting effects for people across the world.

With more than thirty years of light designing experience, ERCO has more than a thousand employees working in various departments including design, production, and sales, etc. The company also has offices and showrooms around the globe, facilitating better work progression. Such facilities have become ideal and flexible meeting places for local lighting and architectural specialists during the project phase. Each showroom is equipped with a mock-up section for samples and other product demonstrations. Here, specially trained, well-educated members work as lighting advisors.

ERCO's contributions toward lighting are indeed abundant. Today, the company illuminates museums, universities, churches, chain stores, trade fair stands, airports, and hotels to name just a few. Some of the most renowned lighting works include the Louvre Glass Pyramid in Paris, the Prado in Madrid, and the Guggenheim Museum in Bilbao.

With the goal to find a solution that gives consideration to the specific use and architectural features of each individual project, ERCO says the impact of light on architectures is unlimited. Their product ranges for architectural lighting mainly consist of lighting control systems, indoor luminaries and outdoor luminaries. These can combine well to form a range of lighting tools for complete and integrated architectural lighting solutions, providing pleasing and successful experiences for customers.

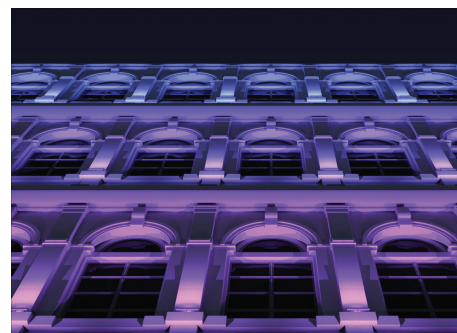
Several other distinctive features of ERCO would further place the company in the leading position in the light designing market.



Designing urban spaces



ERCO's latest lighting tools in the showroom



Application of Focalflood LED varychrome facade luminaire

DALI System: Digital Addressable Lighting Interface

DALI is a system in which all the light fittings are combined to enhance luminary functions, facilitating the use of a control system as well as designing. The system allows the easier adjustment of brightness and color of light. Moreover, the system has additional system advantages, including further options for sensor connection, which enables users to control light scenes to fit each situation. Automated features of the sensor systems and timer programs may also be the potential for enormous energy savings. Their simple installation and operation will further ensure maximum convenience for users. With the DALI system in place, ERCO lighting systems provide engineers, architects, lighting and landscape designers with more scope to form their creative ideas into economical and effective lighting concepts.

Visual Comfort

Visual comfort becomes another important aspect in providing optimum viewing conditions for the human eye. Regardless of any technical measure of efficiency, light that produces glare would impair vision and reduce comfort, resulting in wasted energy as well. The even zones of high luminance will rather appear relatively dark in comparison with the dazzling source of light. ERCO's light fittings are glare-free and comfortable by allowing designers to use an energy efficient solution with lower luminance levels and subtle contrasts.

Worldwide Network Interaction

The company's worldwide network base is another strong asset, giving them opportunities to guarantee reliable service and on-site adequate support on various projects, especially international ones. Such an ubiquitous nature with over 60 subsidiaries, branch offices and representations operating on a global scale, allows the company to actively exchange advice during the planning stage and look at all areas, from sample supply and project planning to customer service and training. As a result, in 2008, the combined sales of ERCO reached 159 million Euro.

Strong Support

In the building process of lighting, ERCO offers professional support to designers in various matters regarding technology. The company also helps customers make the right decision when selecting lighting equipment. Not only does the company deliver the products, ERCO also supports its clients through additional services such as helping them with positioning and focusing luminaries correctly.

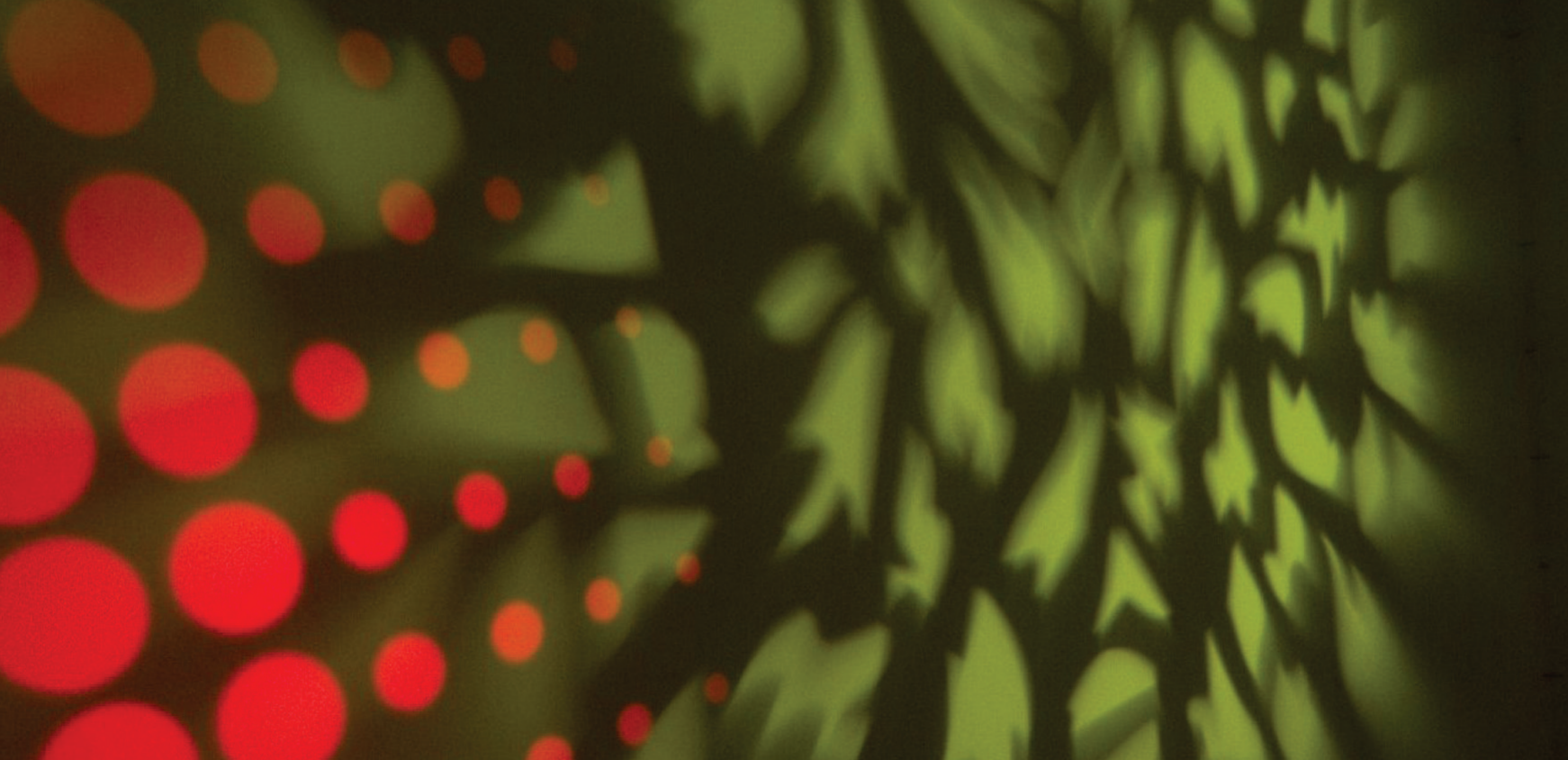
Zaha Hadid's dynamic architecture



▲ The raw, bare concrete surfaces of the building shell and main corpus are host to scenic lighting effects in the corporate colour blue.



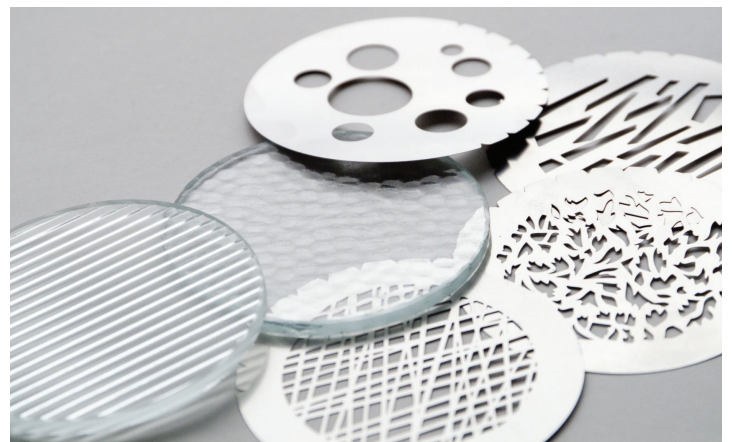
▲ Light is used here to add structure to the bare concrete surfaces: double-focus downlights illuminate these thoroughfares with precisely scalloped beams providing high visual comfort.



ERCO Goborotator

▲ A wide range of lighting effects, from slow-moving patterns to lively eye-catching displays, can be easily tuned to suit the scenarios or the user's own personal preference.

► A selection of gobos and textured glass with abstract patterns as accessories



Information Logistics

Today, the Internet offers various possibilities for distributing the latest knowledge to all groups of interested people. Through the practice of using effective media, ERCO is committed to providing extensive reference work on light and architectural lighting. The "Handbook of Lighting design" published by ERCO Edition provides a large amount of information on topics ranging from the physical basics of lighting through to potential solutions for specific lighting situations. Such modules utilize the Internet's interactive capabilities in illustrating different aspects, such as the time-related phenomenon, and experiments and comparisons between alternative solutions. In this way, providers of the highest quality lighting tools can ensure that their customers are well informed and appreciate quality.

ERCO as a Leader of Light Designing

Light enables us to see structures and space and lighting makes architecture, people, objects and materials visible. Light in the city acts as a direction guide by marking out paths and routes, brightening up spaces and highlighting landmarks. Buildings with good illumination signify the night time urban atmosphere more effectively. Yet, the effect of light in space is difficult to express in words - it must be experienced. By providing a differentiated experience of lighting, ERCO continues to give meaningful and enjoyable experiences to people across the globe.

Angling on Lifestyle Analysis

2010, 1011 FW Trend Watch

Spell Abracadabra (Mystic-Teller), Classicus Jr. :
Contain traditional value, Ecstacya: Eyes on Placebo, Hyper-connector: Serve the Smarts

Trend 01

Mystic-Teller: Spell abracadabra

The group to overcome unstable reality with faith toward mysterious power

This group advises a willpower-provoking marketing strategy aimed at consumers who are vulnerable to luck-wishing tattoos or cell-phones with amulets due to multi-faceted volatilities, such as an unforeseeable economic recession. Spiritualists in New York City are seeing their business expand since American people experiencing a serious recession with unclogging liquidity tend to visit fortune tellers, not financial professionals or economists, according to CNN (www.cnn.com). The LA Times has also reported that Korean youngsters facing melancholy circumstances in the job market are seeking comfort by visiting fortune tellers.

Furthermore, incantations in commercials or popular musics as a reflective phenomena of the recession are in vogue, such as “Bibbidi-Bobbidi-Boo” in a commercial, “Tell me your wish (Genie)” sung by Girl's Generation, and “Abracadabra” (Hebrew incantation) sung by Brown Eyed Girls. Moreover, charms can be easily purchased online and from mobile stores by downloading them. These can be printed, and emailed, and used as a type of Metrocard. It is no longer conceived to get obsessed by a wrong superstition, but rather a symbolic and lightweight means to wish good lucks for friends.

Design Strategy Shaman beliefs, worrying insecure future of individuals, for something supernatural and unscientific such as prophesy and myth are unveiled as a specific form of design. It contains aggressive symbolism, reconstructs secret dreams or myths inspired by fairy tales, and develops an imaginary place to see animals of astrology and myth.

- 01. [Domestic Animals] Guus Leeuwen Domestic Animals is a series of radiators shaped like animals represented by Guus Van Leeuwen at the Salone Del Mobile exhibition in Milan this year. The pieces are crafted out of a single steel tube that ends at the tail, where the central heating system is connected. The sculptures jointed with the radiators imagine a sophisticated fairy tale.
- 02. [Secret Garden] Daniel Brown Secret Garden by Daniel Brown represents a discreet and delicate imagery, like a mirage moving interactively and fragmentally through a Digital Kaleidoscope mirror.
- 03. [The Electronics Tattoo] Philips Design The Electronics Tattoo film (Skin: Tattoo) by Philips Design recreates tattoos or physical mutilation as one of the oldest

forms of personal expression, identity and shaman symbolism. The Electronics Tattoo film shown by Philips Design examines sensitive technology applied to the human body using ultra-thin film. The film also uses simultaneously emotional and osculating transformations between two lovers for a symbolic and technological reinvention of tattoos.

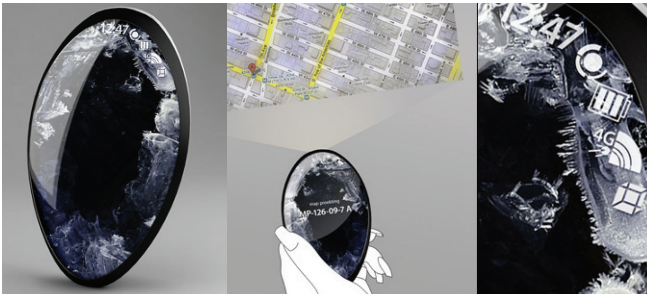
04. [Magic Stone Phone] Aleksandr Mukomelov The Magic Stone Phone designed by Aleksandr Mukomelov is a very stylish telephone inspired by a mysterious and esoteric stone and features additional functionalities such as Internet, a holographic display through the touch-screen, and a projector. The cover is filled with nano technology material, and is able to convert sunlight into energy.



01, [Domestic Animals] Guus Leeuwen



02, [Secret Garden] Daniel Brown



04, [Magic Stone Phone] Aleksandr Mukomelov



03, [The Electronics Tattoo film] Philips Design

Trend 02

Classicus Jr. : Contains traditional values

A young consumer group respecting honor, ritual, history, and tradition

This trend pays attention to the transformation of the ideal type of leadership, from old-fashioned ideal leaders such as Michael Eisner (the former CEO of The Walt Disney Company), Louis V. Gerstner (the former CEO of IBM), and Chuck Prince (the former CEO of Citygroup) to new leaders like Nicolas Berggruen, a multimillionaire without his car and house, Charles Ahn, a classical intellect who does his best upon his own decision assiduously and practices social contribution, and Chung Hyung-min, a stem cell researcher who has donated 4.3 billion won, humbly saying that he is simply returning what he has been given for his abundant research. Likewise, the real value of life recently has gone from the vested supreme power of authority and richness to material and spiritual contribution from honorable achievement in one's own field. Consumer groups who admire this pursuit of a new standard of life based on honor practice their own ways to share and long for the artisan spirit with innovation and austerity. The conference room of Google, the world's most advanced high technology company, is decorated in a mostly classic way that has reinvented vanishing socio-cultural values with modern susceptibility. Banyan Tree Club & Spa Seoul built near Tower Hotel also shows a Korean traditional garden and rest areas. 2008 Seoul Living Design Fair has conceptualized modernized palaces and succeeded in resonating modernized traditional designs through modernized palaces for a modus vivendi today. Hence, identification and utilization of Korean traditional design is becoming a key subject in accordance with the country's boosting international prestige.

Design Strategy

It shows a new angle about the timeless classic that is old but still stimulates us. Highly delicate and luxurious hand-made design with analogue emotion is upgraded one step more, and reevaluated today. The combination of young street style and the classics shows maturity and unprecedented flair.

01. [Rolleiflex Mini Digital Camera] Rolleiflex Mini Digital Camera is a 21st century digital version of the Rollei 6x6cm Twin Lens Reflex Camera, first developed in Germany in 1920. By continuing the Rollei Twin Lens Reflex tradition and keeping many of its unique features, including framed leather and classic design, it keeps the style of an analogue camera and the honorable reputation of the 20th century as well.

02. [Quality Time] Kiki van Eijk and Joost van Bleiswijk Quality Time, designed by Kiki van Eijk and Joost van Bleiswijk, is a series of exclusive interior products, including an emotionally qualified rocking chair with modernized and simplified classicism. Systems and qualities of old iconography are respected in the products, in which the designer's personal touch are added.

03. [Porcelain USB stick] Marlies Romberg The porcelain USB stick designed by Marlies Romberg is shaped like an eraser with the silicone signet, and allows you to keep your secrets secure.

01. [Rolleiflex Mini Digital Camera]



02. [Quality Time]
Kiki van Eijk and Joost van Bleiswijk



03. [Porcelain USB stick] Marlies Romberg



Trend 03 Ecstacya: Eyes on placebo

Consumers unveiling hidden basic instinct with curiosity, and trying censorship

It explains that the group Ecstasya who appreciates the beauty of deviation and conceptual alternation to reverse vested social stereotypes under this social dismallness will be a new market target. They follow their natural instinct and test censorship with curiosity, so the pleasure of deviation should be available in products for the consumer group. They quickly inhale sensual effects and are indifferent in categorizing between what's real and what's not. They just prefer immediate responses to profound thoughts. They focus on the placebo effect, showing no rejection symptoms regardless of deception. The word placebo means "I shall please," in Latin.

The placebo effect can be found with the Get Real Necklace series that luxury jewelries are printed funky as paper jewelry necklaces Irish accessory designer Tom Binns, which is already headlined by Michelle Obama's collection. The New York Times has reported that more than half of American doctors prescribed placebos for hypochondria patients, and 40% of them saw some improvement. A placebo pill has even been available for sale in the US since early 2008. The name of the pill is "Obecalp," placebo spelled backwards.

Design Strategy It is a natural instinct to follow "pleasure." Freud mentioned the "pleasure principle" explaining that people seek pleasure and avoid pain unconsciously. All censored and restricted concepts, such as the human body, sex, excitement, counterfeited luxury, and imitation are tried to be conceptualized as a style.

01. [Inflatable couch] Blofield Inflatable couch by Blofield, Holand is made with PVC, not classic leather, and delivered with an electric pump and a tube. It can be put together quickly, easily, and anywhere.

02. [Him & Her chair] Fabio Novembre Him & Her chair, designed by Fabio Novembre, is a chair crafted and sculpted around the human body. Male and female chairs are coupled, and designed ergonomically for more convenience. Since it was seen for the first in 2008, the design has been upgraded in 2009.

03. [Make Me Wet] Peter Jakubik Make Me Wet, a pasta sieve of Alessi, is designed by Slovak designer Peter Jakubik as a sexy kitchen accessory under the theme of fascinating food and beautiful woman.

04. [Tinted Nudetography] Adrien Donot Tinted Nudetography photographed by well-known digital artist Adrien Donot is a series of digital nude pictures in which queer colors and distances are expressed distinctively using ordinary colors. He adds black, white and neon colors on picture of topless models. It's fun, weird, and passionate.



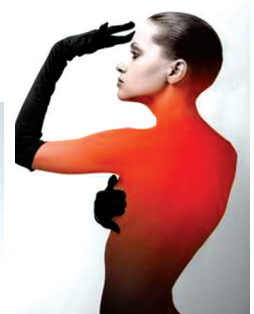
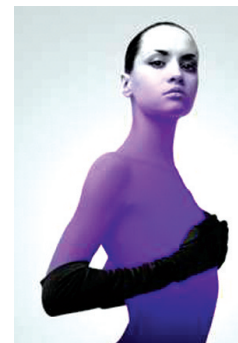
01. [Inflatable couch] Blofield



02. [Him & Her chair] Fabio Novembre



03. [Make Me Wet] Peter Jakubik



04. [Tinted Nudetography]
Adrien Donot

Trend 04

Hyper-connector: Serve the smarts

Consumers creating new pragmatic lifestyle through multitudinal, horizontal, and immediate connections based on the combination of advanced high technology and information network

There are increasing individual "units" who pursue limitless creative connections based on their reconstructed everyday life with a combination of advanced high technology and information network. They have organic connections under various emotional relationships through aggregated open information services and network, creating a new culture and more efficient consumption conditions. Ecology movement and energy policy are characterized as core values for human society, and so lure individual participation and try to unify them as a single power. It aims at smart consumer groups who highly place convenience stemmed from aggregated information technology, and creates their own lifestyle based on it. Innovative fancy products such as "Bath Radio" by Muji that is disguised as a traditional shampoo bottle, with the top used to adjust volume and the controls located at the bottom, "Skin," designed by Ingo Maurer and manufactured by Flos, a very simplified decorative pendant light with minimal style that has a light bulb located in a small gap between two narrow sheets of stainless steel, and "10-Unit System" invented by BAN Shigeru, a well-known paper architect, that is based on a single L-shaped unit which enables various alternative construction combinations, will be launched.

Design Strategy Modern people accelerate the alternation of future vision. More practical and pragmatic items reflecting the real world are appearing in contrary to only structurally simple designs. Eco-centric smart designs using green materials in minimized volume and weight are appearing in the respect of the recycling and eco-friendly environment. Minimalism in emotion harmonizes with human-sensual items.

01. [10-Unit System] BAN Shigeru 10-Unit System, invented by BAN Shigeru, a well-known architect who is most famous for paper architecture, is based on a single L-shaped unit, making various alternative construction combinations possible. It is made of practical material, such as a wood/plastic composite made from recycled paper and plastic, which is lighter than plastic and also water-resistant.

02. [Bath Radio] Muji Bath Radio, designed by Muji is disguised as traditional shampoo bottle, with the top used to adjust volume and the controls located at the bottom.

03. [Skin] Ingo Maurer and Flos Skin, designed by Ingo Maurer and manufactured by Flos, is a very simplified decorative pendant light with minimal design. Light comes from a small gap between two narrow sheets of stainless steel.



01. [10-Unit System] BAN Shigeru

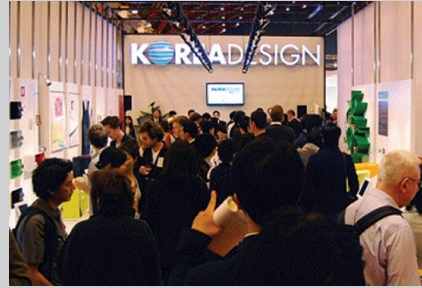


02. [Bath Radio] Muji

03. [Skin] Ingo Maurer and Flos



London Design Festival 2009



100%Design London - Korean Pavilion

Sponsored by the Ministry of Knowledge Economy (Minister: Choi Kyung-hwan) and organized by the Korean Institute of Design Promotion (President: Kim Hyun-tae), Korean Pavilion, showcasing in 100% Design London with the aim of promoting local design related companies globally, has accomplished a great deal. After its debut at 100% London Design back in 2008, Korea Pavilion returned with 11

professional design companies, successfully marking up 675 business consultations and also making its appearance in noted design publications such as Core77 & Elle Deco.

In addition to this, 'Blueprint', a media sponsor of the exhibition selected Cebien (www.cebien.com), a Korean company, as one of the 9 companies honored with a 'Blueprint Award' among 400 participating companies.

■ Official in charge: Cho Jin-hee (031-780-2155), Department of Promotion Business,
Korean Institute of Design Promotion

100%Design London -

Exhibition of Next Generation Design Leaders

Korean next generation design leaders who were in the limelight at the 100% Design London exhibition last year, have once more proved Korea's design potential at Earls Court, London. 13 next generation design leaders who participated in 100% Futures,

London Designers Block and Tent London came into the spotlight by achieving accomplishments, such as being crowned the best Blueprint Award (8th generation, Cha Il-gu) and appearing in various media. Along with all the sales items displayed at the show by Kim Hyun-ki (5th generation), Kim Seung-yeun and Lee Seung-ho (8th generation) selling out, there were tremendous sales requests from participating buyers.

■ Official in charge : Lee Sang-min (031-780-2183), Department of Human Resources,
Korean Institute of Design Promotion



User-Oriented Swedish Furniture Design Workshop



A 9-day (5th - 13th, Oct 2009) Swedish user-oriented furniture design workshop was held in Stockholm. 15 professional designers participated in the workshop, which included lectures on the production and manufacturing methods of Swedish Furniture which is globally well received as well as field trips. Throughout this process, they have had time to acknowledge the attributes and to establish a strategy on Swedish furniture that is creative yet sustainable. Co-founders of Materialbiblioteket (material library), a professional consulting firm that develops

materials and product design, Björn Florman and Oliver Schmidt gave lectures on furniture design in the workshop.

■ Official in Charge: Shin Byung-doo (031-780-2186), Department of Human Resources,
Korean Institute of Design Promotion

Applied Design Research Workshop, UK



A five-day (21st - 25th, Sep 2009) Applied Design Research Workshop was held in Central Saint Martins University in the UK. Professor Simon Bolton who is actively working as a Design Consultant in diverse companies such as LG, P&G, Samsung and is Dean at Klanfield Design School was in charge of lectures and training operations at the workshop. Through experiencing and researching the environmental-friendly European coffee culture, participants analyzed environmental-friendly design trends and established a European applied design research strategy through group training. 15 professional designers participated in the workshop, which coincided with the London Design Festival, enabling participants to visit various exhibitions.

■ Official in charge: Kim Ji-hae (031-780-2178), Department of Human Resources, Korean Institute of Design Promotion

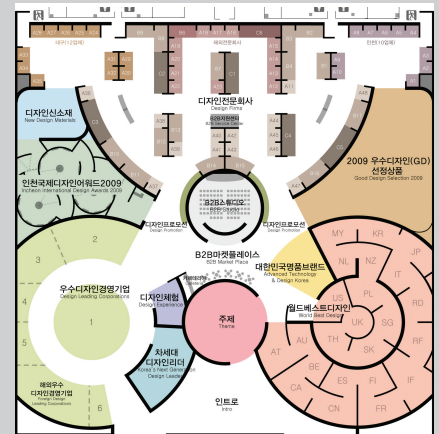
Design Korea 2009

With the objective of establishing a Creative Design Power Nation and expanding the design industry's capacity, "Design Korea 2009", a vibrant platform for the global design business, is anticipating its grand opening. With the theme of 'Design, Dynamics of Green Development', the 7-day event will be held in Incheon Songdo Conventia for the period of 2nd (Wed) - 8th (Tue), Dec 2009. It is the 4th international event since its launch in Seoul back in 2003. Pre-registration will be available at the homepage (<http://www.designkorea.or.kr>) from the 19th October onwards.

■ Official in charge

- Exhibition and B2B: Song Hyo-sik and Kim Young-kyung (031-780-2153, 2164), Department of Promotion Business, Korean Institute of Design Promotion

- International Meeting: Park Soo-jin (031-780-2152), Department of Promotion Business, Korean Institute of Design Promotion



Exhibition

During the period 2nd (Wed) - 8th (Tue) Dec 2009, you will encounter Design Korea staging an exhibition of design business to introduce international Good Design products from 20 organizations and products from excellent professional domestic and international design firms, and have the opportunity to share the design philosophy of 45 leading companies in the execution of design management. Plus, together with 100 new material design products from "Materia," you may view the latest design information.

International Meeting



Design Korea 2009 International Meeting is staging an exhibition at Incheon Songdo Conventia Premier Ballroom for two days (3rd-4th Dec 2009) under the theme "Designomix" and with the aim of generating a finer future value through research and analysis of the social role and outcome of Design Economy. On the first day of the meeting, lectures will be conducted by international famed designers under the themes

"Design that is Cultivating Companies," "Design that is Elevating Quality of Life" and "Design that is Boosting Economy." On the second day, co-hosted with the DMI (Design Management Institute), presentations of excellent thesis will be given. Foremost experts in the field, like Bruce Nussbaum, Editor in chief of Business week, Peter Schreyer, CDO (Chief Design Officer) of Kia Motors, and Gianfranco Zaccai, CEO of Design Continuum US, are partaking in the event.

B2B and other special events

During Design Korea 2009, the goal of which is providing a vibrant platform for participant companies to generate business opportunities and promote business, varied B2B and special events will be held. Along with the promotion of participating companies, including Portfolio Day, B2B Buyer Matching and 1:1 Consultation Program with Buyers, there will be a selection of diverse programs, such as "Future Inheritance Award" which honors products distinctive for their respect for humanity, protection of the environment and cultural identity.





"When I see a good design mark on a tourist bus, when there is a good design mark on a package of ice cream that I picked up mindlessly... When I see a good design mark on a product placed in the background of Korea's nine p.m. nation-wide news broadcasting... and on many other occasions when I encounter a good design mark in an unexpected situation, my heart is filled with emotion that is unknown to people other than me, the person responsible."

We had an interview with Sohn Seong-ho, busy with the Good Design Review in the second half of the year, at the exhibition hall in the lower ground floor one.

Q. Please introduce your

current tasks and the Management Support Division

A. My name is Sohn Seongho and I have been responsible for selecting Good Design Products at the Good Design Section of the Design Management Division for three years. The Design Management Division, just as the name implies, aims to produce synergistic effects by effectively integrating design into management. The Management Support Division is running the Advanced Technology & Design project launched this year as well as the Good Design Awards and the Korea Design Awards.

Please tell us about the Good Design Awards.

A "Good Design Award" means the government guarantees consumers that the design is good and reliable. Recently, the term design has been applied universally and promotion of every company asserts "good design." However, in reality it is hard to decide whether a product is of truly good design. Therefore, the government invites experts from different fields and asks them to review aestheticism, economic efficiency, usability, environmental awareness, and practicality of the products submitted. It places a good design authentication mark on products that are satisfactory in terms of these aspects to guarantee its excellence in design for consumers.

Are there examples of companies which have benefited from the Good Design authentication, such as increase in sales?

Of course. For the first example, they say that good design increases the prices of apartments. There should be other elements working complexly other than design, but according to a staff from an applicant company, active promotion based on the Good Design Award increased the price and awareness of the apartment. In other words, apartments with good design sell these days. I am not sure whether this is the reason, but we have consistently received inquiries regarding submission for the

Good Design Awards from housing constructors over the last two years. This includes the interior design of housing, and in 2007, an apartment model house and galleries were awarded with the President's Awards, which was exceptional. Our second example is an SME which applied for the Good Design Awards for three years but was successful. Last year the company used a professional design consultancy and finally won the President of the Public Procurement Service Award. Since then, both its design and technological advances were recognized and the company is now registered with the Public Procurement Service, and selected as the primary negotiation party whenever there is a delivery of products to governments. I heard that this increased their sales figures greatly.

Registration for the second half of this year is currently taking place. Are there any trends in 2009 Good Design products?

'Environment' and 'the underprivileged,' which are globally recognized issues, seem to be reflected in design, too. For example, a significant amount of the products submitted in the first half of the year were "eco-friendly designed", which considered the environment in terms of materials or use, and consumers' goods which applied new materials such as LED's that reduced energy use, were also highlighted. Furthermore, I personally value the increase of products applying "universal design." If most of the products submitted in the past focused on productivity and efficiency, the scope of products concerned about the underprivileged became wider to include bathroom products or children's products as well as public facilities. The perception that design is an art to be enjoyed by the upper class has been challenged and design has now begun to include the excluded, which is a heart-warming change.

Apparently applications by overseas companies have increased, too, since 2008. What are the possible reasons for this?

As your question implies, the participation of overseas companies was poor in the past. However, from 2007, overseas companies paid more interest and made consistent inquiries about Good Design authentication in Korea. Last year, there were 28 overseas products, and in the first half of 2009, 10 companies completed the application with 16 products. What is to be noted is that requests have been consistently made from "design-advanced countries" such as the US, Japan, and Europe, including Volvo, one of the world's most luxurious car brands. Might we believe that the reason for this overseas interest in a domestic design authentication comes from the facts that design has begun to influence consumers' purchasing habits greatly in the Korean market and that awareness of Korean design has improved to the global level overall?

What is your personal view on the constituents of good design?

Good design is to construct a corporate identity by improving originality of products from the viewpoint of suppliers, and to help users have a good experience by using the products. In a nutshell, design is the face representing the product. Designs loved for a long time allow you to read the corporate philosophy. If this is repeatedly built upon, it will become a large image, a corporate brand. Norio Ohga, Honorary Chairman of Sony Corporation said, "At Sony we assume that all the products of our competitors have basically the same technology, price, performance and features. Design is the only thing that differentiates one product from others in the marketplace." Recently, the corporate management of many companies is incorporating design strategies, which reflects this perspective perfectly.



Green + Design + Business
DESIGN KOREA 2009
 2009년 12월 2일(수) ~ 8일(화) / 인천 송도컨벤시아

[전시] World Best Design Exchange in 2009
 2009월드베스트디자인교류전

- 주 제 : 디자인, 녹색성장 동력 (Design, Engine of Green Growth)
- 기 간 : 2009년 12월 2일 (수) ~ 8일 (화), 7일간
- 장 소 : 인천 송도컨벤시아 전시장 Incheon Songdo Convensia

관람안내
 관람시간 : 10:00~17:30 (입장마감 17:00)
 관 랑 료 : 일반 5,000원, 학생 3,000원, 단체할인(20인 이상)
 11월 27일 (금)까지 온라인 사전등록을 하시면 관람료 할인을 받으실 수 있습니다.

[국제회의] DESIGN KOREA 2009 International Conference
 디자인코리아 2009 국제회의

- 주 제 : 디자인노믹스 (Designomics)
- 기 간 : 2009년 12월 3일 (목) ~ 4일 (금), 2일간
- 장 소 : 인천 송도컨벤시아 프리미어볼룸 Incheon Songdo Convensia Premier Ballroom

참가신청
 11월 27일 (금)까지 온라인 사전등록을 하시면 등록비 할인혜택을 받으실 수 있습니다.
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