영문표지 -최종78 2009.9.7 2:55PM 페이지1

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9 772005 203007 08
ISSN 2005-2030

kidp -KOREA INSTITUTE OF DESIGN PROMOTION
Korea Design Center, 344-1 Yatap 1-dong,
Bundang-gu, Seongnam-si, Gyeonggi-do,
http://www.designdb.com

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vol.6 Aug. 2009

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State Branding; National Brand Image; Branding in Countries

FRONT ROW 100% Design London

POLICY VIEW Redesigning America's Future

INDUSTRY STANDARD IDEO

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KOREA DIGITAL DESIGN INTERNATIONAL ONLINE COMPETITION

코리아디지털디자인국제공모전

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접수기간 2009. 8. 1 ~ 10. 6, 18:00까지

공모컨셉 "미래를 보는 디지털디자인" ("Insight into the Digital Design") / **자유주제**
1. Digital Future (미래), 2. Digital Technology (기술), 3. Digital Imagination (상상), 4. Digital Creative (창조)

공모부문 부문 : 전 분야 순수창작 및 기 발표된 작품(개인, 2인 공동)분야
분야 : 디지털 방법에 의하여 제작된 **디지털디자인 전 분야(2D, 3D, 4D)**
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접수방법 온라인접수 : **www.koddco.com** (공식 웹사이트)

출 품 료 1점당 20,000원 (USD 15)

전 시 수상 작품은 www.designdb.com 및 http://www.koddco.com에서 상시 전시

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Design enjoyed by many people

The other day at a store, I happened to see an excellent design that would make people's lives easier. It was nothing more than a string bag and a handle for a watermelon.

In fact, a watermelon bag is common and not a big deal. However, it was designed with much consideration for people's convenience. It made me realize that design need not be expensive nor appeal to just a select few. Design should be for everyone. The watermelon bag struck me as a good example of this.

Design culture in the 21st century has moved from producers to consumers. Ordinary people now have a strong interest in design, and it is difficult to find sectors where design is not applied.

Moreover, advanced countries are applying design to intangible services such as preventing crime, administration services such as tax services, and learning environments.

These days, more and more people are recognizing the value of design. We see and use design every day. Looking ahead, the KIDP will put its utmost effort into creating an environment in which people can enjoy design in their lives.

Thank you.

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

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vol.6   Aug. 2009   www.designdb.com

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designdb^{+}
Aug. 2009
Vol.6

Publisher: Kim Hyun-tae, President & CEO of KIDP
Korea Institute of Design Promotion
Management: Public Relations Team Design Policy Development Division
Add: Korea Design Center, 170 Tancheonuro, Yatap 1-dong,
Bundang-gu, Seongnam-si, Geonggi-do, Republic of Korea, 463-954
t. 82_31_780 _2021 f 82_31_780_2024
www.designdb.com
Date of Issue Aug. 30, 2009

Producer & Editor: Park Jung-hwan, CEO of BusinessKorea, Co., Ltd.
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Seocho-gu, Seoul, Korea 137-941
t. 82_2_578_9669 f. 82_2_578_3224

Phototype Process & Print Wow Factory t. 82_2_332_5569
Cover Rendezvous 240g/m^{2}Paper
Jongyi Munhwa, Co, Ltd. t. 82_2_461_3670

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TRYSUMERS

Source : Trendwatching.com

Trysumers are a notable trend these days. The word, trysumer is a group of experiencing consumers who always try something new without being fettered by custom and advertisement. Trysumers are consumers who like to experience new service, tastes, products and places after checking information and reviews in advance.

Korean companies are actively coping with this trysumer trend via new marketing strategies, as well. Consumers accept new services and products naturally and enhance brand value via active experiences. Designdb+ lets readers understand various experiences of consumers via a report on trysumers from trendwatching.com. **designdb+**

Hate the name, love the trend. TRYSUMERS are transient, experienced consumers who are becoming more daring in how and what they consume, thanks to a wide range of societal and technological changes. Here°Øs our stab at defining the phenomenon:

To get you going, here's a list of observations on what's encouraging a growing number of consumers to morph into TRYSUMERS:

Living in a world of abundance means there's loads to try out, and it doesn°Øt hurt that millions of members of GENERATION C(ONTENT) are adding to the pile of unique, original niche content and products. Niche of course being the new mass, as consumer societies are now about standing out, not conformity. Which in turn means an encouragement to explore one's often broader-than-assumed taste

As saturated, experienced consumers can draw on plenty of past experiences, and know that many more experiences will follow, it's easier to cope with possible disappointment stemming from trying out the unknown. For example, a weekend spoilt by bad weather is more acceptable knowing another three or four trips are planned for the rest of the year.

Not only are more consumers making more money than ever before, lots of products and experiences have actually become cheap as hell. From TVs (the price of televisions has fallen, on average, by 9 percent each year since 1998, according to U.S. Labor Department data) to low fare flights. It°Øs never been more affordable for consumers to try out new products, or to travel and try out new destinations and experiences.

And how about the growing infrastructure of services that let TRANSUMERS rent instead of buy? From handbag subscriptions to super car sharing, a myriad of schemes make it possible for consumers to try out and sample (luxury) goodies, while spending just a fraction of ownership costs.

Latest spotting in this field: British Fractional Life, which offers consumers an extensive overview of companies that offer asset sharing schemes. The website's categories read like a summary of life's spendy pleasures: from fine wines and racehorses to classic cars and helicopters, all of which are available in shares or time-slots. Find plenty more TRYSUMER meets TRANSUMER examples in our TRANSUMER briefing.

Quality is hygiene these days: even TV sets and irons from obscure brands found at Wal-Mart work flawlessly. Another incentive to try out the unknown. And yes, to be less brand-loyal. A telling finding: only 26 percent of digital camera buyers say they would purchase the same camera brand in the future -- down from 35 percent in 2005, according to the J.D. Power and Associates 2006 Digital Camera Satisfaction Study.

"While price and picture quality remain strong purchase motivators, competitive parity is making product features, functions and brand reputation less important to consumers," said Steve Kirkeby, executive director of telecommunications and technology research at J.D. Power and Associates. "In a market where there is increasing product parity, listening and effectively responding to the voice of the customer is crucial to manufacturers in providing products that will improve satisfaction and solidify loyalty."

FREE
TRIAL
ANY SHOE
ANY DISTANCE

Nike Trial Vans

Turkish diaper brand Evy Baby

Apple's retail stores

Since advertising is as trusted (or appreciated) as a certain president with two more years to go, performance is once again becoming increasingly relevant. (Forrester reports that only 13% of US consumers admit that they buy products because of their ads, and a paltry 6% believe that companies generally tell the truth in ads.) So trying out and sampling may well become the new advertising.

Two years ago, we dubbed this growing trend TRYVERTISING: "There's not even a 'relationship' anymore; there's a cold, calculating, experienced, and demanding consumer, and there are humble companies. So introducing yourself and your products by letting people experience and try them out first, is a very civilized and effective way to show some respect.”

Not surprisingly, an entire TRYVERTISING infrastructure – from 30 second samples on iTunes to firms specializing in relevant product placement – is now in place, enabling consumers to try before they buy.

Here’s a list of (mostly recent) TRYVERTISING spottings that deserve attention if not copying,...creative replication: Nike Trial Vans are currently touring the UK/Ireland, France, Italy and Spain, stocking 1,000 pairs of shoes. It’s a free trial, no strings attached. To deliver on the crucial element of TRYVERTISING, total relevance of placement, the vans will pop up in places where people actually run. From athletic events to well-known running spots.

In their own words: "Give your target audience your product sample when they are most likely to try it, and associate unforgettable memories with the experience. Your target consumer is greeted with your product sample on the first day of their vacation. At a time when they are without their 'stuff' from home and will have up to 7 days to form a new habit with your brand.” Absolut is already a client, as are Colgate-Palmolive, Kraft Foods and Unilever Group. Planes, trains and rental cars to follow?

And as everything is being upgraded, Premier Bags is going after the niche of strategic product placement, targeting affluent, luxury-minded men and women. Think goodie bags that are filled exclusively with luxury samples (from Prada perfume to Ghirardelli chocolates) and valuable gift certificates, placed in First and Business Class cabins on Continental Airlines (US domestic flights). Premier Bags are hand-delivered by First Class crew members on flights to Los Angeles, San Francisco, San Diego and Seattle.

Back on terra firma, Turkish diaper brand Evy Baby is reaching out to parents by placing changing rooms in shopping malls. The diaper manufacturer has already installed 22 BebekEvy’s in Istanbul, Ankara, Izmir, Antalya, Adana and Mersin, and is planning to get to 100 in 2009. Each clean and cheerful room has a changing table and comfortable chairs for nursing. And, of course, samples of Evy Baby's products.

Experience stores, make way for try-out stores: Apple's retail stores, with their elaborate try-out facilities, saw record sales during the last quarter of 2006, posting revenues of USD 1.1 billion. The company opened five new stores during the quarter, for a total of 170 retail stores. Almost 28 million TRYSUMERS visited the Apple stores in those 3 months, which works out to 13,000 customers per store each week (source: macNN). Time to add a bit of performance-testing to your own stores or outlets?

VIRTUAL ANTHROPOLOGY

"Virtual Anthropology is Business"

The art of trend watching often isn't particularly academic. A mix of curiosity and open-mindedness, and a fascination with manifestations of the (seemingly) new will get you a long way.

And subsequently applying your findings and spottings and turning them into new goods, services and experiences for, or even better, with your customers is more about creativity and guts than about endless studies and number crunching. Sure, numbers are important, but more as evidence than as a starting point.

No wonder, then, that 'observing' and 'inspiration' are at the core of what trend watchers do, and that many of their activities could be described as a 'diet' (or in Europe: 'light') version of anthropology. To refresh your memory, anthropology consists of the study of mankind with a strong emphasis on fieldwork. Or, when it comes to business: the study of how consumers live and work.

To quote Saatchi & Saatchi honcho Kevin Roberts: "If you want to understand how a lion hunts, don't go to the zoo. Go to the jungle."

No wonder that corporations are eager to get anthropologists on board these days: saturated, demanding and often blas_ consumers can only be catered to in profitable ways if one truly immerses oneself into their lives. Immersion hopefully then leads to discovering latent needs, which in turn should inspire businesses to come up with new goods, services and experiences that truly excite consumers.

The challenge? There are many lions, and many jungles. As a trend watcher/anthropologist in the offline world, you can either only do one project a time, or you need an uber-expensive team of thousands of field observers to be everywhere, all the time.

This is where VIRTUAL ANTHROPOLOGY comes to the rescue.

As consumers around the world pro-actively post, stream if not lead parts of their lives online, you (or your trend team) can now vicariously 'live' amongst them, at home, at work, out on the streets. From reading minute-by-minute online diaries or watching live webcam feeds, to diving into tens of millions of tagged pictures uploaded by Flickr-fueled members of GENERATION C in Mexico, Mauritius, Malaysia and dozens of other countries.

Why now? Look no further than many of the consumer trends we've been discussing for the last two years, with at the core a massive shift from consumers being members of the audience to active participants. Consumer generated content and rampant collaboration have created a web of insanely valuable content and context. There is now the web of organizations, and the web of people. It's a turbulent concoction of GENERATION C, LIFE CACHING, NOUVEAU NICHE, GRAVANITY, ONLINE OXYGEN, MINIPRENEURS and more (please re-read these trends to refresh your memory), will provide you with more VIRTUAL ANTHROPOLOGY context.

Don't be EVIL!

A word of warning: VIRTUAL ANTHROPOLOGY in a business setting is about finding out what consumers (may) need, what may delight them, what you could or should do next to better serve them. It's about inspiration and curiosity. It's NOT about spying on consumers, or worse, trying to sell directly to individuals whose postings, musings, pics, vids etc you've come across. Sure, all of this content is public, and people do offer a snapshot of their lives because they want to share, or even want to be seen by many, but they're obviously NOT putting all of this stuff online just for you, the corporate virtual anthropologist. Don't be mistaken: the ongoing power shift towards consumers means that if you sin, your punishment can be unpleasant and instant. VIRTUAL ANTHROPOLOGY is also NOT a one-way affair. Taking without giving -- something most corporations unfortunately excel in -- is completely out of tune with everything we've discussed in previous newsletters. The least you can do as a virtual anthropologist is to share some of your findings with the rest of the online population. This is as much about better serving consumers as it is about returning the favor, adding to the collaborative efforts instead of just benefiting from them.

100% DESIGN LONDON

24 - 27 September 2009

With a focus on innovation, creativity and sustainability in 2009, the aim is to offer everyone an unprecedented experience that opens up a two-way dialogue between designers and visitors.

Source : www.100percentdesign.co.uk

100% Design London celebrates 15 years of design excellence at Earls Court this September with an unrivalled array of talent under one roof. 350+ exhibitors will demonstrate design diversity from furniture and fixtures to innovative building materials. 100% Design London features world-class interiors show 100% Design, cutting-edge materials exhibition 100% Materials and emerging talent showcase 100% Futures. Besides this main exhibition,100% Design London has prepared various programs to deliver meaningful messages.

Designersblock London 2009 Designersblock London 2009 takes place over 5000 square meters of space alongside 100% Design in Earls Court One. More than 50 established and emerging designers, collectives and design companies will present furniture, lighting, textiles, accessories, digital animation, musical instruments, installations, concepts, design services and design product. **Materials Feature** For the 2009 edition of 100% Materials, curator and designer Chris Lefteri has based the materials feature around the idea of deconstructing and reconstructing - an approach that aims to encourage designers, usually so preoccupied with making things, to learn how to plan for the unmaking of things as well. **The Brompton Bike Tours and Live Assembly** The Brompton Tours in collaboration with JAM at 100% Design London. Linking 100% Design London with the Brompton Quarter, creating easy transport links and guided tours to and from both areas. Brompton will also demonstrate the engineering, human intervention and customisation involved in their bike assembly by having it demonstrated live at the show. **The Box Project - NoChintz** The Box Project competition asks creative's to design the interior of a 2x2x2m micro building. The building has been developed for simplicity of build and so it can be easily transported. The pre-fabricated cube takes up minimal storage space and will be adaptable for many uses such as retails space, kiosk, café or even a spa. **Studiomama** Working with Nina Tolstrup's Pallet benches to create a sustainable seating area. The instructions to make benches are sold online for people to find their own discarded pallets to make seating. Artists and designers will customise a few benches for the show, which will be auctioned off to raise money for the Lugano slums in Argentina, where these pallets are often made in unsafe workshops. **Doing it for the Kids - [Re]design** An exhibition of sustainable play design from [Re]Design. They will be showing toys and other products that inspire designers, educators and parents to be more critical and creative. A diverse group of [re]designers will be selected to participate in the project to build a rich picture of the potential and possibilities of positive, greener play. Doing it for the Kids looks at sustainable design through the product lens of toy design. **Metropolitan Works - Rapid Prototyping** This area is about bringing a live workshop element to the show, where visitors can not only participate, manipulate and become a part of the design, but also watch demonstrations of machinery in use. Examples of exploratory work, stations to test drive software programs and advice from professionals will all be at this year's event. **Skystation - Peter Newman and Futureeditions** Inspired by the form of Le Corbusier's iconic LC4 chaise longue, Skystation is a circular sculpture that acts as a piece of public seating. Designed by Peter Newman and developed by Futureeditions as a limited edition of 100, it encourages contemplation of the vast expanse of the space above and beyond. **Perception of Colour - Rob & Nick Carter with Pantone®** 2700 Pantone® swatches will be laid out for 1000 members of the public to select colours from the whole Pantone® range that, in their mind, best represent the seven spectral colours: Pink, Red, Orange, Yellow, Green, Blue and Purple. Their choices will then be physically stuck onto large wall-mounted sheets of aluminium, creating seven large monochromes that will evolve over the course of the exhibition. **Park benches - Corian** A series of quintessentially British park benches in an area of the show providing the opportunity to take a moment of respite, a welcome pause, revealing a new perspective on the show. White Corian will be used to mimic a typical park bench with a twist using new technologies and touches of British colours. **Spunique** To promote up and coming design talent, yound designers are invited to submit their products for inclusion on Spunique - a website that shows work from different generations of British designers. They should make good use of simple production techniques and be made in the UK. The winning designs will be exhibited at 100% Design and offered for sale on Spunique.com. **Focal Shift - Jake Dyson and Jason Bruges Studio** Using Jake Dyson's new Motorlight Wall; the first remote control, variable angle wall light to be developed for use in commercial and residential spaces. This intelligent, ten panel installation will create a wall of light that transforms as the luminaries cycle between their narrow and wide-angle beams, creating striking patterns of shadow and light. **The Bike Feature - JAM** Bringing together creativity in the emerging world of bike design and bike culture. The Bike Feature is being developed by JAM in support of Cycle to Cannes. The feature will Show examples of leading edge designs from brands such as Biomega through to experimental bikes inspired by Bauhaus and bamboo construction. This will be a dynamic glimpse of different subcultures through bike design.

Dogleg chairs by Derek Welsh
Durable, humorous and fun to sit on the 'Dogleg' chair has been designed with an angled back to accommodate the sitters easy elbow rest position.

Reee chair by Pli Design
100% recycled computer games consoles: The Reee chair is Pli's best-selling product. The curvy black plastic seat and back of this comfortable, stylish chair are made from 100% recycled computer games consoles.

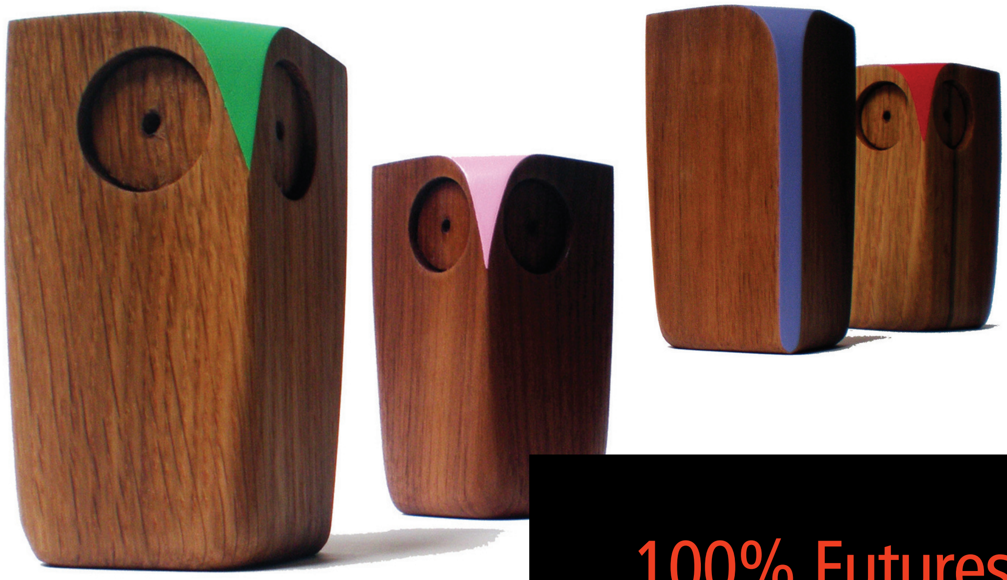
100% Design

The UK's leading contemporary interiors event for the contract market, attracting key manufacturers, star designers and major specifiers from the UK and overseas. There is no other show that connects the worlds of architecture and design with innovative, contemporary interior products, creativity and an exciting mix of new and established talent.

Lovesick Bunnies Sweet Stand by Undergrowth Design
Undergrowth design produces highly collectable tea ware in ceramics which makes tea drinking a fun and flirtatious affair.

Armchair by OpusDV
Asymmetrical Armchairs and Sofas - part of OpusHome upholstered furniture collection.

Lovesick Bunnies Sweet Stand by Undergrowth Design

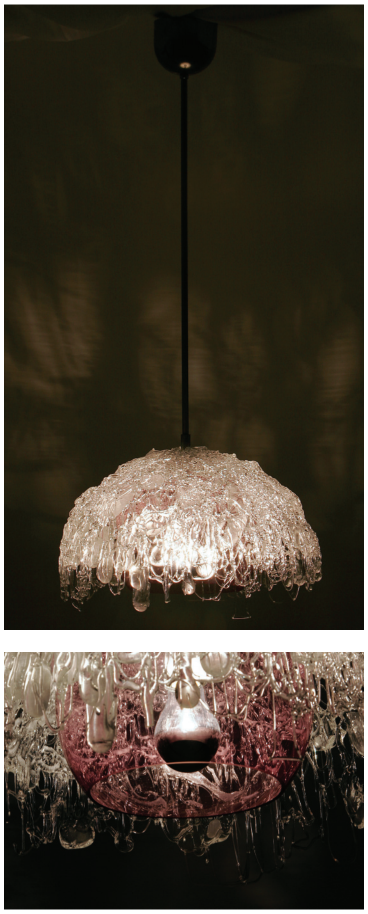


Owls by Matt Pugh
Owls, shown here made from walnut and oak

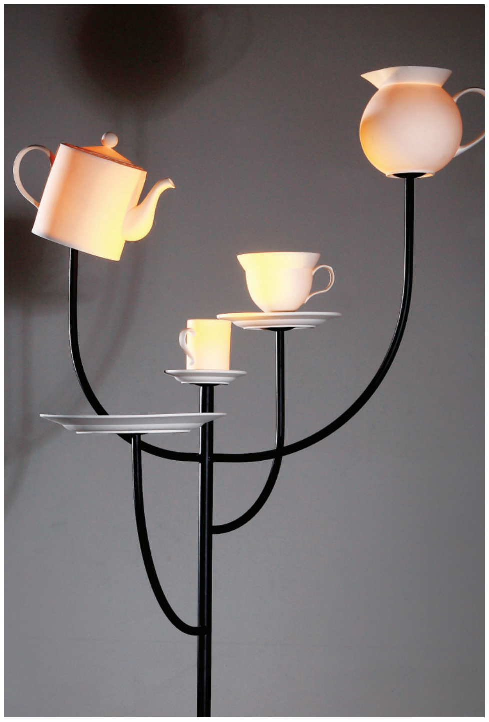
100% Futures

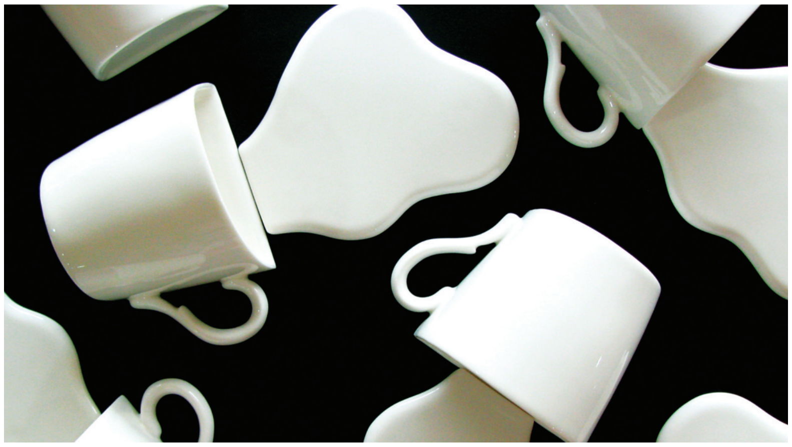
An unmissable showcase for the best emerging creative talent from around the world, 100% Futures reveals tomorrow's design superstars. Edgy, dynamic and experimental, it is part of leading contemporary interiors event 100% Design. It is also the place to spot talent. Over 50 exhibitors will be at this year's 100% Futures include furniture from Alex Bradley, lighting from Benjamin Hubert, textiles from Ayme Fitzgerald.

Sugarspin
by Beate Einen Glass Design
Dimentions: w 40cm, d 40cm, h 97 cm
Materials and finishes: glass, light fitting, light-bulb



Dinner for Tonight floor lamp
by Another Ceramic
"Containers" that we see every day and which always existed on top of a kitchen table - the "containers" that we are using right now present yet another possibility that we previously haven't recognized above and beside the kitchen table.





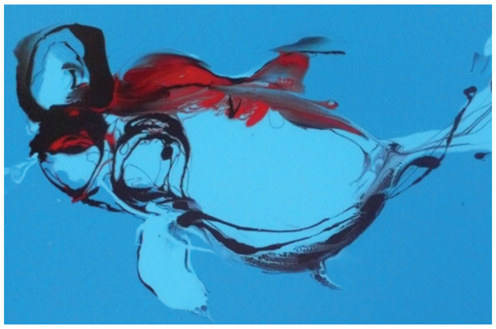
Spill Milk mugs by Another Ceramic
The amusement of having a cup cut in half was expressed.
The spilled-over milk serves as a saucer and a small empty plate.
It was made in two sizes, mug and espresso.

100% Materials

Architects and designers are hungry to source new ways to develop the aesthetic, technical, and sustainable qualities of projects.100% Materials provides a dedicated platform within 100% Design London for suppliers of materials, surfaces, components and processes to actively engage 26,000 specifiers and get short listed on live and future architectural and interior design projects.

Moonlight wall tiles by Tashiro Alloy

MOONLIGHT is an interior decorating material made of luxurious tin. Each and every piece of MOONLIGHT is cast by the hands of master tin craftsmen.



Bolidt Sensation flooring in the Bubblebar at beijing Watercube

Bolidt Topsynthetics of Hendrik Ido Ambacht has designed and fitted a very special floor to the VIP bar in the Olympic swimming pool in Beijing. The colour and image of the floor on which during the Games there will be many celebrations matches seamlessly to the unique architecture of the "Water Cube" designed by the Australian architects PTW Architects.

ES Salmon leather

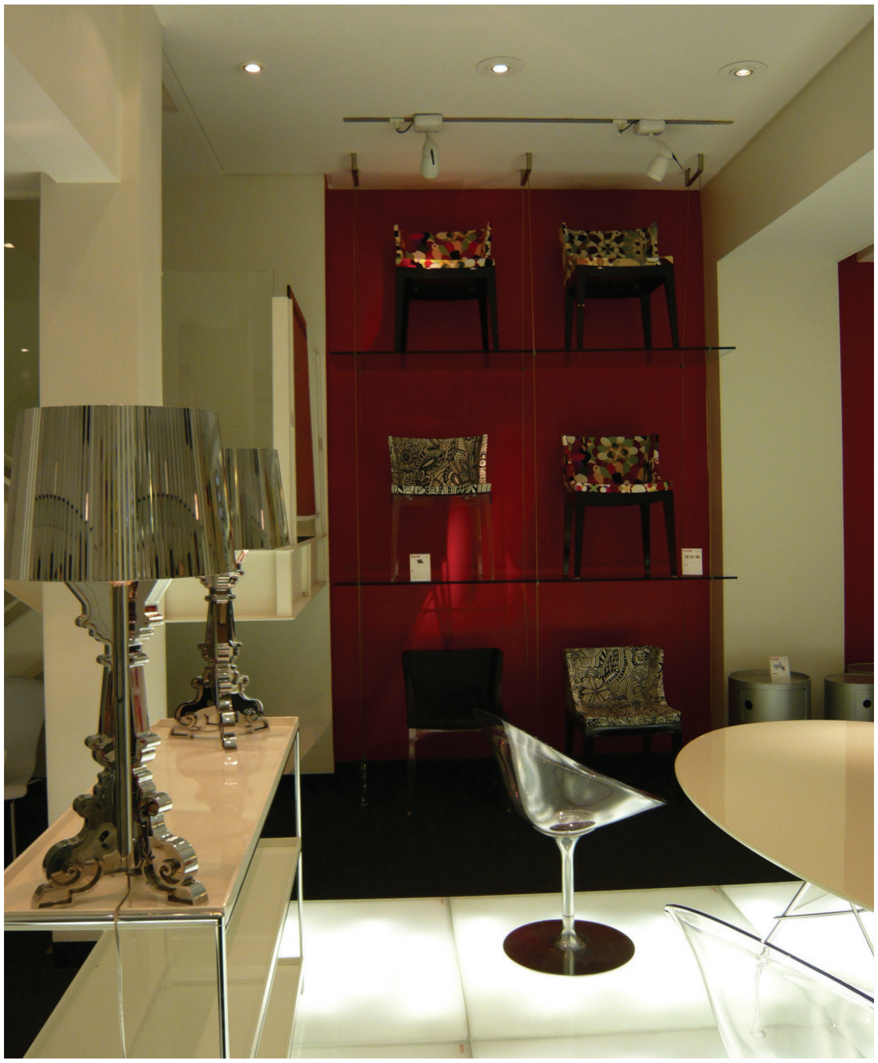
They offer custom designed and fitted decorative pieces to accommodate various classic, modern furniture and interior design needs.

PARIS DESIGNER'S DAY 2009

Sun-Jung Lee
email : marianna97@hanmail.net

Lee majored in environmental design and interior architecture. Lee won a prize at the Korea Interior Design Awards and worked for Igong Interior.
Lee received a master's degree in environmental design (Maitrise) from Université de Paris 1 Panthéon-Sorbonne of France and Mastere Specialise Creation et Technologie Contemporaine from Ecole Nationale Supérieure de Création Industrielle ENSCI.
After working at ENSAD Lab , IKEA and Wilmotte & Associes S.A, Lee is currently working as an interior designer at Didier Lefort Architectes Associese.

A first-floor showroom of Kartell. Inside the room are plastic chairs and lighting instruments



Summer in Paris becomes a lively and new place filled with street festivals and events as grey clouds clear up like magic to reveal a blue sky full of warm sunlight. Among these events, the long-awaited Designer's Day is held each June. In a huge exhibition hall, design salons with all brands gather together and provide a great spectacle, but Designer's Day urges visitors to look at the map and try to find the design shops by walking through the Parisian alleys on a beautiful day. Another charm of the event lies in the showrooms. During the event period, the goal of the shops lies not just in selling the design products, but in the creative displays executed by designers depending on the yearly theme of Designer's Day. These showroom designs are as impressive as the design products displayed in the showrooms.
Designer's Day began in 2001 in Paris and celebrates its ninth birthday this year. Design objects created by world-famous brands are displayed, with greater

RÉVÉLATIONS
secrets de design
rochebobois

The entrance to the exhibition room of Roche Bobois on 2009 Designer's Day produced by designer Elizabeth Leriche who showed a trend in 2009 Maison & Object.

A second-floor showroom of Kartell, a world-renowned Italian furniture company, which became famous for a transparent plastic chair of Philippe Starck. Kartell produces excellent modern furniture and lighting products.
On the red wall is Book Worm, a bookshelf that can be bent.

numbers of visitors attending the event each year, marking it as one of the most important events of Paris. This year's theme is the Secret of Design. What secrets hide behind the design objects that make our lives more abundant? What alchemy helps create a design loved by all people? Throughout the history of design, what kinds of secrets are hidden? The theme <Secret of Design> is expressed differently in each showroom, exceeding the expectations of over 40,000 visitors. Visitors were provided with an excellent opportunity to ask questions and come up with answers themselves by pondering on the theme from his/her own perspective.

You can touch the objects with your own hands, sit on them and take pictures. Designers as well as middle-aged couples and young students enjoy the designs, looking, listening and touching them as well as asking questions. The objects are no longer luxury items by famous designers displayed in luxury shops, but objects accessible to Designer's Day 2009 visitors. The exhibit also makes us think once again about the value of design, not only from the viewpoint of the beauty of design expressed in shape or color viewed by our eyes, but as a source of happiness and vitality in peoples' lives.

GLOBAL.
DESIGNDB.
COM

Global Design DB Dot 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	News on domestic and foreign design and design policies
TREND	Latest design trend issues, design reports from 13 countries
WORKS	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
SOURCE	Calendar on design-related exhibitions and events around the world. Stories on design organizations, groups and colleges in overseas countries.

KOREA INSTITUTE OF DESIGN PROMOTION
kidp

A second-floor of Roche Bobois where people see trends at one time by matching all about interior design such as wallpaper, furniture, cushions and carpets.

STATE BRANDING; NATIONAL BRAND IMAGE; BRANDING IN COUNTRIES

Jorge de Vicente :Master of Arts in Law and Diplomacy Thesis 2004
under the advisement of Professor Bernard Simonin of The Fletcher School, Tufts University
Title : STATE BRANDING IN THE 21ST CENTURY

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http://fletcher.tufts.edu

1) THE RISE STATE BRANDING in the 21st century

1.1.. What is it?

State branding is about using strategic marketing to promote a country's image, products, and attractiveness for tourism and foreign direct investment. State branding implies that countries "behave, in many ways, just like brands…they are perceived in certain ways by large groups of people both at home and abroad; they are associated with certain qualities and characteristics."

Marketing a country is not entirely new; in fact, numerous countries have traditionally promoted their image for tourism. However, the current process of globalization has underlined the need for countries to brand themselves on four different dimensions (public diplomacy, tourism, exports, foreign direct investment) and in an integrated manner.

1.2. How relevant?

State branding is relevant because consumers and investors continue to rely heavily on country images to make their economic decisions. Brands or images have become a shortcut to a purchasing decision. Effective state branding not only serves to reinforce positives images but also helps to fight negative ones by shaping new images and associations.

Equally important, branding has become a central tool of country competitiveness because having a bad reputation or none at all seriously affects a country's ability to compete. Thus, effective branding of a country can give it a competitive advantage in world markets and this, as we shall see later, opens many opportunities for developing countries.

2) STATE BRANDING: THEORY AND PRACTICE

2.1. Branding applied to Countries

This section is about thinking of a country name as a brand, the contrast between how other see us (country image) and how we see ourselves (country identity). It explores how the image of a country affect our perception of its products (country of origin effect), and how the image of a product brand condition our perception of its country. The elements of a country's brand and the concept of country equity are also laid out before moving on to consider the practical aspects of developing a country brand.

- **Country as a brand**

The fundamental assumption in country branding is that country names amount to brands and as a result convey images, help us evaluate products and services and make purchasing decisions. Thus, a powerful country brand translates into a better perception of the country, increased exports and inward tourism and foreign investment. As Simon Anholt has rightly point out, country brands still stand for a limited number of qualities (power, wealth, sophistication) so there is still plenty of space for countries to brand themselves with qualities such as 'creativity, music, philosophy, trust, innocence, wisdom, challenge, safety and so on.

- **Country image vs. country identity**

A country image is the mental picture of a country, the sum of beliefs and impressions people hold about places. Every nation has an image which can vary across time and across countries to a greater or lesser extent, and this image colors both consumer's perceptions of a country's products and services and investor's perceptions of the country as a place in which to do business.

As Nebenzal indicates, “the image of a country is influenced by the perception of its people, culture, level of economic development, quality of its products, products in which it has a comparative advantage, etc. The image of a less known country may be highly influenced by the country category in which it is classified: a developing African country, a developing Asian country, a developing Latin American country, an industrialized country.”

Our image of countries and places are formed since early childhood from education, the media, travel, product purchases, but most of them are in fact stereotypes and clichés that do not conform to the contemporary reality of the country. By definition, clichés have a grain of truth in them and since they are so familiar, we feel comfortable with them. Country image is not a static phenomenon, but country images are long-lasting and difficult to change. That is why in order to improve a country's image, it may be easier to create new positive associations than try to refute old ones.

Country identity is what a country believes it is. Astrong country brand should be rooted in reality and connect with people, both within and outside the country. Ultimately, it should strive to strike a balance between its image and its identity.

- **Country Equity**

Based on the concept of brand equity, the term country equity has been coined to mean “the emotional value resulting from consumers' association of a brand with a country.”

The concept of country equity clearly points to export promotion as the principal actionable dimension in state branding. However, we should also consider tourism and FDI as dimensions contributing to strengthen or weaken country equity, for tourists are very likely to come into contact with a country's products during their stay and FDI decisions by companies do take into account not only factors of production but also image and name awareness.

2.2. Practicum on Country brand development

After examining the salient aspects of country branding, I now turn to the practical aspects of how to develop and/or manage a country brand. First and foremost, state branding requires an understanding of a country's relative competitive position. That includes the strengths and weaknesses of the country to compete with others (country location, the size of the domestic market, presence of industry clusters, access to regional trade areas, education of the population, tax incentives, skilled labor, cost of labor, security and other factors) as well as the ability to recognize threats and opportunities in the external environment.

In addition, carrying out a SWOT analysis of your country's image, and benchmarking best practices are all critical to designing an effective country branding strategy. Ultimately, it is a process that requires participation and a shared vision from government, citizens and businesses.

- **A Survey of Tools**

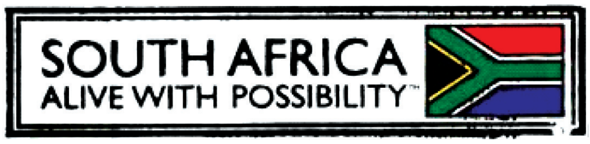
Countries use different tools to promote themselves as a brand. These include logos, taglines and country websites, among others. The primary channel for these tools is advertising in the press, airline and travel magazines, television, etc.

—Visual images, symbols or logos such as the ones pictured below are increasingly used by countries to maintain and build brand awareness. Here it's critical to come up with an umbrella logo or symbol to leverage everything together in the eyes of the country and the world. From this logo, graphic variations can be developed for the specific branding activities of the country. As a matter of fact, most countries have but a tourism logo. A notable exception is South Africa, which has does a terrific job in terms of ensuring consistency across its range of logos.

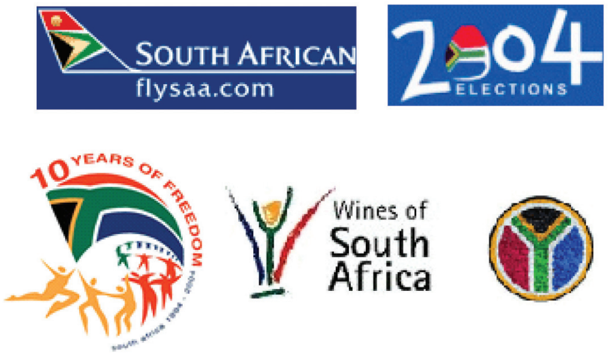
—Taglines such as 'Spain-Everything under the Sun', “Costa Rica-No Artificial Ingredients”, “Hong Kong-Asia's World City”, “Peru-Land of the Incas” , “India-Eternally Yours“, “Amazing Thailand” or “Malaysia-Truly Asia” are most often used for tourism purposes and are meant to be catchy, arouse interest and convey the essence of the country brand.

—The importance of a one-stop country website or official Internet gateway is paramount, because it contributes to country brand consistency and allows the four dimensions of state branding (public diplomacy, tourism, exports, foreign direct investment) to leverage one another. Equally important, it's a reflection of the country's commitment to customer service in that internet users only have to visit one website to obtain all the information they need. And yet most countries surprisingly still don't have such a website. A remarkable exception is South Africa, whose International Marketing Council launched the web portal www.safrica.info in 2001. Undoubtedly, South Africa has not only internalized the importance of state branding but also become a world-class competitor in this arena. Thus, it should not have come as a surprise that South Africa was recently chosen to host the 2010 Soccer World Cup, becoming the first African country to organize such an event.

South Africa's umbrella logo



South Africa's array of logos



- **Brand Strategy: the umbrella concept, segmentation, targeting, and positioning**

Developing a country brand begins by crafting an umbrella concept or core message rooted in reality that will cover and be consistent with the four dimensions of country branding. Among the possible concepts is a country of quality, innovativeness, nature, security, pleasure, progress, honesty, which lean on industries, personalities, natural landmarks and historical events that can provide a basis for strong story-telling.

Prioritizing one of these branding dimensions based on the competitive advantage of a country makes total sense, especially when resources are limited, and should not be seen at odds with the idea of an umbrella concept. In fact, effective branding in one dimension can have positive spillovers into others. The underlying idea is that the four dimensions of branding are closely linked and therefore are mutually reinforcing and complimentary. This clearly calls for a new conceptualization of state branding as a dynamic system, very much along the lines of the diamond framework put forth by Professor Michael Porter.

Segmentation and targeting entail identifying your markets and within them your potential clients for each branding dimension.

Positioning is about emphasizing those traits of your country that are more appealing to each specific country and audience. All three phases require an ongoing understanding of how your country is perceived across space and over time. This in turn makes it possible to adjust the message to different countries over time.

- **Integrated Marketing and Communications Campaigns for Country branding**

Since state branding is a long-term, cumulative effort, in order for a country branding campaign to stand any chance of success, it must rely upon an integrated marketing and communications campaign. After all, “the way a brand is sold can be as important as the brand itself.”

A public private partnership with overall responsibility for the country branding efforts, like South Africa'' International Marketing Council, seems more appropriate than a purely governmental body for various reasons:

—First, it enables an integrated approach to marketing the nation and ensures continuity beyond politics.

—Second, it makes it easier to enlist the largest consensus, support and contribution possible from all relevant brand stakeholders (government agencies at national, regional and local levels, major private companies, top advertising executives, universities) on the country brand proposition and marketing tools.

—Third, multi-stakeholder buy-in guarantees subsequent use of the country brand.

—Finally, a country branding campaign, if properly executed, could have a positive effect on the morale, team spirit and sense of purpose of a country.

All of the above shows that a public private partnership is the best institutional arrangement to manage a country branding effort. Neither companies nor the government can do it on their own, but they each have important contributions to make: money and long-term vision in the case of the private sector and coordination, institutional support, and legislation (i.e. use of logo, quality controls) in the case of the government.

One of the pioneering and most successful overall country branding campaigns to this day has been that of Scotland.

- **CASE STUDY: “SCOTLAND THE BRAND” CAMPAIGN**

The campaign “Scotland the Brand” established in 1994 as a joint venture of industry and government for the promotion of Scottish trade, tourism and culture is a good example of integrated state branding at work and good coordination between the public and private sector. The aim of using a national logo on exported products was to “encourage cohesion in image and marketing to deliver greater commercial value and contribute to raising Scotland's profile and status in the global marketplace.” Another good example of an effective marketing campaign for country branding is the case of the “Britain in Malaysia” campaign.

- **CASE STUDY: “BRITAIN IN MALAYSIA” CAMPAIGN**

Joint initiative launched in 1998 and into 1999 by the British High Commission, the British Malaysian Industry and Trade Association, the British Council and the British Tourist Association to enhance trade, investment and cultural flows between Malaysia and Britain.

The 'Britain in Malaysia Logo' and the tagline “just between friends” celebrate the close and long standing relationship between the two countries.

Many of the activities were largely sponsored by British companies in Malaysia.

3) METHODOLOGY

The following analysis seeks to integrate existing knowledge and provide new insights on the four dimensions of state branding by bridging theory and practice. Considering a number of different case studies, this chapter explores countries' practices, identifies gaps, and provides recommendations to maximize country branding efforts.

4) THE FOUR DIMENSIONS OF STATE BRANDING

The following analysis seeks to integrate existing knowledge and provide new insights on the four dimensions of state branding by bridging theory and practice. Considering a number of different case studies, this chapter explores countries' practices, identifies gaps, and provides recommendations to maximize country branding efforts.

4.1. Overview

The current process of globalization and the accompanying increase in economic competition for markets has underlined the need for countries to brand themselves on four different dimensions (public diplomacy, tourism, exports, foreign direct investment) and in an integrated manner. This being said, each country's level of emphasis on each of these four dimensions will vary depending on its brand essence and competitive advantages

Nevertheless, countries don't look at the four dimensions of branding as reinforcing and complimentary and therefore ignore the synergies of country branding. What we actually find is that most countries only clearly brand themselves for tourism purposes, so much so that tourism branding tends to be confused with state branding. As Anholt has rightly pointed out, “this is because tourist promotion is usually the only way in which countries ever consciously engage in marketing themselves to the outside world.”

4.2. Public Diplomacy

This section examines the concept of public diplomacy, its goals and time horizon, and then provides a snapshot of how public diplomacy is carried out in three countries: the U.S., South Africa and the UK.

- **Definition**

The term 'public diplomacy' was first used in by the United States Information Agency in the early 1960s in terms of how a country manages its reputation abroad.

"Public diplomacy . . . deals with the influence of public attitudes on the formation and execution of foreign policies. It encompasses dimensions of international relations beyond traditional diplomacy; the cultivation by governments of public opinion in other countries; the interaction of private groups and interests in one country with those of another; the reporting of foreign affairs and its impact on policy; communication between those whose job is communication, as between diplomats and foreign correspondents; and the processes of inter-cultural communications. Central to public diplomacy is the transnational flow of information and ideas."

- **Goals**

ACCORDING TO MARK LEONARD, PUBLIC DIPLOMACY HAS FOUR GOALS:

- “Increasing people's familiarity with one's country (making them think about it, updating their images, turning around unfavorable opinions)
-Increasing people's appreciation of one's country (creating positive perceptions, getting others to see issues of global importance from the same perspective)
-Engaging people with one's country (strengthening ties - from education reform to scientific co-operation; encouraging people to see us as an attractive destination for tourism, study, and distance learning; getting them to buy our products; getting to understand and subscribe to our values).
- Influencing people (getting companies to invest, publics to back our positions or politicians to turn to us as a favored partner.)”

TO ACHIEVE THESE GOALS, LEONARD GOES ON, PUBLIC DIPLOMACY IS TO OPERATE IN THREE DIMENSIONS:

-“Communication on day-to-day issues-in other words, aligning traditional diplomacy with the news cycle.
- Strategic communication-that is, managing overall perceptions of a country.
- Developing lasting relationships with key individuals through scholarships, exchanges, training, seminars, conferences, and access to media channels.”

• CASE STUDY: U.S., South Africa, and the UK

US PUBLIC DIPLOMACY

Purpose: During the Cold War years, the objective was to promote the values of democracy and free market behind the Iron Curtain countries. From the early 90's up to this day, that objective has been merged into a larger effort to counter the negative image of the US in the Arab and Muslim world as a result of its perceived lack of commitment to resolving the Palestinian conflict and more recently the War in Iraq. However, the fact that negative views of the US have grown worldwide after the war in Iraq poses a significant challenge to US public diplomacy.

Institutions: U.S. Department of State, Undersecretary for Public Diplomacy and Public Affairs as the umbrella institution.

Instruments: Exchange programs (Fulbright, International Visitor, Partnerships for Learning, Youth exchange and study program); Culture Connect program.

Strategy formulation: Public Diplomacy Activities and Programs; Margaret DeB. Tutwiler, Under Secretary for Public Affairs; Testimony before the House Committee on Government Reform Subcommittee on National Security, Emerging Threats and International Relations; Washington, DC

Changing Hearts, Winning Minds: A new Strategic Directions for US Public Diplomacy in the Arab and Muslim World. Report of the Advisory Group on Public Diplomacy for the Arab and Muslim World. http://www.state.gov/documents/organization/24882.pdf

• CASE STUDY: SOUTH AFRICA'S PUBLIC DIPLOMACY

SOUTH AFRICA'S PUBLIC DIPLOMACY

Purpose: To reposition South Africa in as a “country alive and with possibility” and overcome the negative image left by the Apartheid era and inherited problems, mostly AIDS.

Institutions: Ministry of Foreign Affairs; International Marketing Council (IMC), a public-private partnership developed in 2000 at the initiative of President Thabo Mbeki to create a positive and united image for South Africa.

Instruments:

- Communications Resource Center (international monitoring on news about South Africa
- Web Portal www.safrica.info
- Marketing of South Africa internationally at trade fairs, exhibitions, international events, and through media products.
- Effective international media briefings, press conferences, media briefings, feature articles, photo opportunities.

Strategy formulation:

- South Africa's branding strategy is available at http://www.imc.org.za/documents/brandingsa.stm
- South African Department of Foreign Affairs: Strategic Plan 2003-2005 http://www.dfa.gov.za/department/stratplan03-05/stratplan03.pdf

• CASE STUDY: UK PUBLIC DIPLOMACY

Purpose: “To understand and improve foreign perceptions of the UK so that we are increasingly seen and appreciated as modernizing, diverse, creative, successful and relevant / with a lively, inclusive, open and welcoming people / in order to underpin our political and cultural influence, commercial competitiveness, and ability to attract visitors, students, investment and talent.”

Institutions: Foreign and Commonwealth Office (FCO), British Council, BBC WorldService, British Tourist Authority, Department for International Development, British Trade International.

Instruments: Public Diplomacy Strategy Board, i-uk.com, BBC World Service, British Council, Scholarships, Working with Foreign Journalists, Public Diplomacy Challenge Fund).

Strategy formulation:

Promoting the UK webpage in FCO's website.

http://www.fco.gov.uk/servlet/Front?pagename=OpenMarket/Xcelerate/ShowPage&c=Page&cid=1007029395249

Foreign and Commonwealth Office Public Diplomacy Strategy.

http://www.fco.gov.uk/Files/KFile/PUBLICDIPLOMACYSTRATEGY_May2003.pdf

Panel 2000 Consultation Document (Foreign and Commonwealth Office)

http://www.fco.gov.uk/Files/kfile/panel2000,0.pdf

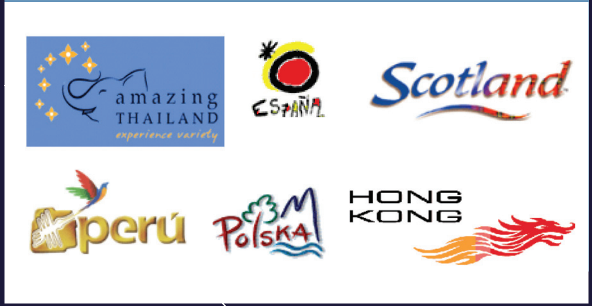
4.3. Tourism

This section begins by looking at the renewed and critical importance of branding for tourism, and makes the case for coordination and segmentation. Next, it examines tourism as a way to leverage exports, as well as effectiveness of tourism branding through the Internet. It concludes with a series of case-studies relevant to tourism branding: Costa Rica as an ecotourism destination, regional tourism branding through the Geo-brand "Central America," tourism branding opportunities for developing countries exemplified by Ecuador and Rwanda, and the challenges of a successful tourism destination such as Spain.

• Why Branding for Tourism is critical

Country branding for tourism is not new, but its importance has grown dramatically as tourism has become one of the world's largest industries, with worldwide tourism revenues amounting to $462 billion in 2001, according to the World Tourism Organization. With most destinations boasting superb hotels, services and facilities, claiming a unique culture and heritage and the friendliest people, and also competing on price, "the need to create a unique identity-to find a niche and differentiate yourself from the rest of competitors-is more critical than ever." Furthermore, with 15 countries accounting for nearly 70% of the market share of international tourist arrivals, branding becomes essential for the other countries.

The following are some logos used in tourism by various countries throughout the world:



• The Importance of Coordination and Segmentation

Tourism branding should be coordinated by the National Tourism Authority within the overall country branding strategy and in cooperation with industry associations. Its success will be largely based on segmentation, that is, "a country must be specific about what it wants to market and to whom."

Segmentation can be made based on consumer needs, attraction/s (natural beauty, sun and beaches, adventure, gaming, events/sports, or culture/history), areas, regions or locations, seasons. Ideally, a country's ultimate tourism goal should be to attract high revenue tourists that contribute to the well-being of the local community, have the lowest-impact on the ecosystem, and have the lowest cost to serve. In other words, a country must choose its tourists and not vice versa.

Whether a country decides to position itself as a niche or a multifaceted destination for tourism purposes will depend on its proximity to demand and the variety and quality of its tourism offer. A country like Spain can be regarded as a multifaceted destination since it offers a high quality array of tourism products ranging from sun and beaches to culture, nature, and gastronomy. By contrast, Costa Rica is commonly deemed a niche destination in ecotourism.

• Tourism Branding through the Internet

With hundreds of destinations competing for attention in consumers' minds, a one-stop website becomes an essential tool of a country's tourism branding effort, especially for niche destinations. While many countries have put up a national tourism website, few realize that an attractive design, ease of use and user-friendly interface are just as important as the objective product being offered, if not more. English-speaking countries tend to have very appealing and helpful official tourism websites, such as Australia (www.australia.com), New Zeland (http://www.purenz.com/), and South Africa (http://www.southafrica.net/).

Latin America is quickly catching up. Not only countries like Costa Rica (http://www.visitcostarica.com) and Peru (http://www.peru.org.pe/perueng.asp), but also regional organizations like SICA (http://www.visitecentroamerica.com) and the Andean Community (http://www.comunidadandina.org/ingles/tourism/e_home_tourist.htm) are boasting slick, informative and user-friendly one-stop national tourism websites.

• CASE STUDY: SPAIN

ACTS: Most experts agree that post-FrancoSpain is one of the most successful examples of national branding, especially as a tourist destination. As the nation took off economically and democracy strengthened, Spain was able to convey this image of change on the international scene. Key to this success was a tourism marketing campaign launched in 1982 on the occasion of the World Soccer Cup held in Spain. The campaign used Joan Miro's sun design to symbolize the modernization of Spain. This logo has since become Spain's tourism logo.

CHALLENGE: However, as international competition for tourist becomes fiercer than ever, the need for innovation, an effective communications and marketing campaign, and a top-of-the-line tourism website can not sufficiently stressed.

OFFICIAL TOURISM WEBSITE: http://www.tourspain.es/TourSpain/Home?Language=en

• CASE STUDY: COSTA RICA AS AN ECOTOURISM DESTINATION

Brand Creation: Even though Costa Rica started to develop as an 'ecotourism' destination in the mid-eighties, the brand “Costa Rica, No Artificial Ingredients” was first used in 1996 in a promotional campaign by the Costa Rican Tourism Board (ICT) in the U.S and has ever since become the country's official tourism brand. In terms of graphics, the logo may feature different colors with different animals.

Positioning: The brand leverages the rich biodiversity of Costa Rica, as well as its image as a sustainable tourism destination fostered by President Figueres during his term in office (1994-1998). An important element which contributes to this positioning is the “Certificate of Sustainable Tourism” (CST) developed by ICT.

Institutional framework: Costa Rican Tourism Board (ICT), is the leading government institution in the country's tourism activity.

Website: www.visitcostarica.com

• CASE STUDY IN REGIONAL TOURISM branding: The Geo-Brand “Central America”

Creation: Regional tourism branding initiative launched in 2002 by the seven Central American countries (Belize, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua and Panama) coordinated by the Central American Integration System (SICA) and supported with the funds of the German Government International Cooperation Agency (GTZ).

Positioning: “Central America as a geo-destination with unique and different characteristics: its exuberant tropical nature, its cultural wealth, a sum of pre-Colombian and Colonial cultures, along with the warmth and hospitality of its peoples, all in a relatively small territory.”

Purpose: To market Central America as a regional tourist destination in the context of international tourism fairs and through promotional materials, including the official tourism websites of all seven Central American countries. Notwithstanding this regional brand, each Central American country continues to have its own tourism brand (logo + tagline) as can be seen clicking on the country links that appear on the brand Centroamerica website (http://www.visitecentroamerica.com). According the brand handbook mentioned below, when the country brand and the regional brand are used together, “they must be located opposite each other.”

Private Sector participation: In addition to CATA, the regional airline “Grupo Taca” has agreed to showcase the brand 'Centroamerica' on all its airplanes. **Commercial Website**: http://www.visitecentroamerica.comboth in English and Spanish. **Institutional website**: http://www.sgsica.org/turismo/index.html

4.4. Export Promotion

This section deals with country of origin as brand name, as well as branding for export promotion in developed countries and developing countries. Two case studies are presented: Spain's branding project, and Café de Colombia to bridge the gap between theory and practice.

- **Country of Origin as a brand name**

As already discussed, country of origin operates in the minds of consumers like a brand name, that is, it is a shortcut to a purchasing decision. It follows that the stronger your country image and equity are, the more products a country will be able to sell in international markets.

- **CASE STUDY: "PROYECTO MARCA ESPAÑA" (Spain's Branding Project)**

What is it: Through the initiative "Proyecto Marca España", public and private stakeholders have come together to articulate an overall branding strategy to align image of the country abroad with its current economic, social and cultural reality.

Participants: Real Instituto Elcano (Spain's major international relations think tank), the Spanish Associacion of renowned brands, the Spanish Association of Communication Executives(DIRCOM), the Spanish Agency for Export Promotion (ICEX-Ministry of Economy), and the Spanish Ministry of Foreign Affairs.

Relevance for Exports: The area where there is bigger gap between Spain' image and identity is its products. The "Made in Spain" label remains a weak one. Thus, the need to align the perception of Spanish products with their true quality.

Project Phases: 1) Gathering of all existing information and data on the image of Spain abroad; 2) Series of roundtables featuring public/private institutions and individuals most directly concerned with the brand Spain to reflect on the problems of Spain's image abroad. 3) Based on the conclusions reached in the second phase, a team of communication experts and executives put forth a number of recommendations to better position and communicate brand Spain to the rest of the world.

- **Branding for export promotion in developed countries**

Traditionally, in developed countries individual exporters and industry groups have done the vast majority of marketing with governments limiting themselves to an informational role, organizing trade fairs, or arranging a country week, all of which are usually carried out by a country's network of trade offices overseas. This is fine for the top ten country brands, but for most countries this fact points to the need for a greater role by government and trade associations in helping to coordinate and promote the country's export brands.

- **Branding for export promotion in developing countries**

As for developing countries, it has been customary to have export promotion agencies, especially in those countries which in the sixties and seventies chose import substitution as their model for economic development. Today, the major challenge is also to look at export promotion as a part of much large enterprise called 'country branding' and therefore, to coordinate actions with other government departments and agencies responsible for tourism and FDI. Developing countries ought to also explore the possibility of using their name to promote their products. A clear case in point is Café de Colombia.

- **CASE STUDY: CAFÉ DE COLOMBIA**

Creation: The promotion of Colombia, as a country of high-quality coffee, was started by the National Federation of Coffee Growers of Colombia in 1981. The image campaign, which is running to this day, has Juan Valdez and his mule as its main characters.

Purpose: To create a positive image of Colombia coffee among consumers as well as one of superiority.

Logo: The logo is to be used as a seal of guarantee issued by the National Federation of Coffee Growers of Colombia.

Communication Channels: TV commercials, print ads, promotional materials.

Results: Colombia is the leading exporter of coffee to the US and Café de Colombia holds over 40% of the specialty coffee market in the USA.

Website: www.juanvaldez.com

4.5. Foreign Direct Investment

This section looks at the promotion techniques to attract Foreign Direct Investment (FDI), how to design an effective branding strategy for FDI, types of export promotion agencies, competition for foreign investment between countries and cities/regions. The topic is then demonstrated through a case study about Intel's investment in Costa Rica.

- **Branding Strategy for FDI**

In designing a sound and effective country brand strategy to attract FDI, countries must first define the industries they want to attract and try to build clusters as companies tend to look for networks of interconnected organizations (producers, suppliers, contractors, R&D institutions) and highly skilled labor that increase productivity and foster innovation.

They must also always be aware of the basic information foreign companies are looking for when searching for a location: local labor market, access to customer and supplier markets, infrastructure, transportation, education and training opportunities, quality of life, business climate, access to R&D facilities, capital availability, taxes and regulations.

Countries can use any combination of image-building techniques with a view to changing the image of a country as a place to invest and/or generating investment directly. The most common of these techniques include: "1) advertising in general and financial media; 2) participating in investment exhibitions; 3) advertising in industry or sector-specific media; 4) conducting general information missions from or from host country to source country; 5) conducting general information seminars on investment opportunities."

- **Competing with regions and cities for FDI**

Countries also have to deal with competition from sub-national governments at the state, province and city-levels, which may pursue their own self-interests. As this phenomenon expands, investors are increasingly likely to think of places other than countries. This is already the case of world cities such as New York, Paris and London. Therefore, countries need not only benchmark against external competitors but also coordinate the approaches of individually marketed regions or cities within a country so as to effectively leverage the country brand.

• CASE STUDY: INTEL IN COSTA RICA

Facts: In 1996, Costa Rica was chosen over Brazil, Chile, and Mexico as the site for Intel's first assembly and testing plant (ATP) in Latin America, despite the fact that Costa Rica was not evenon the original shortlist. The investment amounted to US $ 300-500M.

Branding Strategy: Proactive marketing approach by CINDE (Costa Rican Investment Board) which anticipated questions from Intel and provided information Intel might need before the other competing countries.

Keys to success: 1) Personal involvement of the Costa Rican President Jose Maria Figueres in discussing the business with Intel's executives. 2) The active participation of business professors from Instituto Centroamericano de Administracion de Empresas (INCAE).

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US National Design Policy Initiative Publishes Redesigning America's Future

As a result of a November 2008 meeting in Washington, the US National Design Policy Initiative has published "Redesigning America's Future: Ten design policy proposals for the United States of America's economic competitiveness and democratic governance." This recent publication represents the American design communities' ten top design policy proposals to help face the nation's economic and democratic challenges. The aim is for government to recognise and improve the role of design in safety, social inclusion, sustainability, quality, and democracy.

REDESIGNING AMERICA'S FUTURE

U.S. National Design Policy Initiative

The U.S. National Design Policy Initiative advocates for a governmental plan of action to support design in service of U.S. economic competitiveness and democratic governance.

Source : U.S. National Design Policy Initiative
email: info@designpolicy.org

The United States is in need of a redesign.

The U.S. has lost its economic competitiveness. Its role as a beacon of democracy has dimmed. Our economy is in its longest slump since the end of World War II. The National Debt has reached $10.6 trillion dollars. Our unemployment rate has increased to a 15-year high of 6.7 percent. Scandals, corruption, and the Iraq War have eroded the sense of American democracy and the trust in the transparency and effectiveness of our government. Design serves to advance the goals of the United State's economic competitiveness by saving time and money and simplifying the use, manufacturing, and maintenance of goods and services. It enhances democratic governance by improving the performance and delivery of government services. Thus, the American design communities offer ten design policy proposals for how we can partner with the government to help redesign America's future.

DESIGN POLICY FOR DEMOCRATIC GOVERNANCE

Design makes government policy something people can see, hear, touch, taste, and smell through designed objects, communications, environments, and experiences. The improved performance of government design can positively affect the experience of trust, accountability, and effectiveness between the U.S. government and the People. Design policy for democratic governance takes the form of design standards and Policy as Designed. Design standards consist of regulations and guidelines for safety, technical quality, sustainability, and social inclusion. They help encode the values of democracy into everything America creates. Policy as Design addresses design's role specifically in government policy creation, the public understanding of issues, and the implementation of policy. Design improves policy success by making it relevant to the People. The first five proposals represent the American design communities' ideas for how we can serve in the redesign of the U.S.'s democratic governance.

1

Formalize an American Design Council to partner with the U.S. Government

The first proposal consists of the formalization of an organizational body to partner with the U.S. government in the planning and implementation of these policy proposals: The American Design Council. Established in the 1980s, the American Design Council was organized as an ad-hoc group of design organizations concerned with the changed funding of design under President Reagan's administrations. The proposal is to formalize an organization called the American Design Council to serve as the national strategic body for design in the U.S. and made up of members representing the American professional design associations, the design accreditation bodies; and the leaders of Federal, State, and Local government design services groups. The organization's operational expenses and strategic initiatives would be funded in partnership with its members and the U.S. government.

2

Set guidelines for legibility, literacy, and accessibility for all government communications

The Presidential Memorandum of June 1, 1998 - Plain Language in Government Writing, Section 508 for Web Accessibility, and certain multilingual provisions of the Voting Rights Act of 1964 represent some of the efforts to establish design guidelines in government communications. In Appendix A of the Title III Regulations, the Americans with Disabilities Act (ADA) of 1990 Standards for Accessible Design provides one of the most sophisticated set of design regulations. It guides a range of designs from sidewalks and ramps, signage and doors, ATMs and drinking fountains, to toilet stalls and seating areas. The principles represented in the ADA design standards needs to be applied to all forms of government communications. The establishment and regulation of design standards for legibility, literacy, and accessibility for all government communications ensures that all American people will have access to the information they need to engage with U.S. democratic processes.

3

Target 2030 for carbon neutral buildings

A comprehensive U.S. policy regarding sustainability has still yet to proposed and cannot be written without the design communities' expertise and experience with Cradle to Cradle eco-effectiveness. In January of 2006, Architecture 2030 officially issued the '2030 Challenge' that calls for (1) all new buildings and developments to be designed to use half the fossil fuel energy they would typically consume, (2) at a minimum, an equal amount of existing building area be renovated annually to use half the amount of fossil fuel energy, and (3) the fossil fuel reduction standard for all new buildings be increased to 60% in 2010, 70% in 2015, 80% in 2020, 90% in 2025 and carbon neutral by 2030. As part of the Energy Bill of January 2008, the Challenge targets are now required for all new and renovated Federal buildings beginning in 2010. But Federal buildings are less than two percent of all U.S. building stock. The targets should be expanded into all new or renovated U.S. buildings.

4

Create an Assistant Secretary for Design and Innovation position within the Department of Commerce to promote design

The Design Director for the National Endowment for the Arts represents one of the highest design positions represented in the Federal government, but the activities and contributions of design extend beyond the mandate of the NEA. Design's contribution also fall under the mandates of the U.S. Department of Commerce, yet there is no design position represented in the department to oversee and administer design as a specialized industry. By creating a position of Assistant Secretary for Design and Innovation in the Dept. of Commerce, the U.S. government would provide accountability for the role of design in policy implementation across all areas of public policy. The government would also establish the basis for the effective administration of policies for design promotion, innovation, and design standards.

5

Expand national grants to support interdisciplinary community design assistance programs based on human-centered design principles

Community design assistance programs are an important part of extending the direct reach of design where it has the most impact-locally. Often these programs provide the best opportunity for local communities to understand the public policy codes and regulations that affect them. Through the National Endowment for the Arts and the Environmental Protection Agency, many programs have been funded to support design for the built environment in rural and urban settings. Yet, the experience of community involves all human-made objects, communications, environments, and experiences; and thus design assistance needs to be conducted in a human-centered holistic way.

The expansion of national design grants to support interdisciplinary design assistance based on human-centered design principles ensures community empowerment in all designed aspects of their communities.

DESIGN POLICY FOR ECONOMIC COMPETITIVENESS

Design drives innovation that supports the entrepreneurial spirit and economic vitality of the United States of America. Design policy for economic competitiveness consists of design promotion and innovation policy activities. Boosting both global and domestic demand for American products and services, design promotion activities include the establishment of design centers, publications, shops, competitions, and exhibitions. Enhancing economic growth, innovation policy activities increase the research and development (R&D), government procurement, transfer and diffusion, and intellectual property of design products and services. Aiding in job creation, innovation policy also supports design's contribution within small and medium businesses, large enterprises, higher education, and industry employment. The last five proposals represent the American design communities' ideas for how we can serve in the redesign of the U.S.'s economic competitiveness.

6

Commission a report to measure and document design's contribution to the U.S. economy

The design industries - architectural services, landscape architectural services, interior design, graphic design, industrial design, custom computer programming (including interaction design), computer systems design, advertising agencies, commercial photography (NAICS 54131, 54132, 54141, 54142, 54143, 54149, 541512, 54181, 541922) - generate $251 billion U.S. dollars in estimated revenue for taxable employer firms and represent 15% of all professional, scientific, and technical services small business firms. Yet, the question remains of what is design's full contribution to the U.S. economy and how can it be increased. Similar to the United Kingdom's Cox Review, the commissioning of a report to accurately measure design's contribution to the U.S. economy would establish the baseline metrics of design's support of the United States' economic competitiveness.

7

Revive the Presidential Design Awards to be held every year and use triple bottom-line criteria (economic, social, and environmental benefit) for evaluation.

The American design communities hold over 50 different design competitions and awards. Although the Cooper-Hewitt Museum National Design Awards exists, there is no award that bestows as much honor and prestige than the Presidential Design Award. And yet, it is given only every ten years to Federal projects. Each year both established and emerging designers create works of significant economic, social, and environmental benefit that are now overlooked. The revival of the Presidential Design Awards every year would provide opportunities for global recognition of the American design communities' exceptional solutions to the both U.S. and global economic, social, and environmental challenges through design. Categories for Federal and non-governmental design would expand the recognition of American design that performs.

8

Establish national grants for basic design research

Design Research is an internationally recognizable field with learned societies and journals, yet no U.S. government granting body supports basic design research. The National Endowment for the Arts provides grants for Artistic Excellence in Design. While NEA grants encompass the support of design processes, they do not support basic design research. The National Science Foundation and National Endowment for the Arts do not fund design at all. Over the past 50 years, design has developed as a coherent discipline of study with its own history, methodologies, and °∞ways of knowing°±. Basic research into the processes of designing takes three forms: (1) the traditional investigations of design history and aesthetics, (2) the more experimental study of materials, technologies, and approaches that generate new design processes; and (3) the explorations of the created objects and systems that impact culture, society, and the environment. The support of basic design research will lead to innovations that increase the U.S.'s leadership in knowledge and intellectual property.

9

Modify the patent definitions and process to reflect the types of intellectual property created by designers

The U.S. Patent and Trademark Office has specific guides to filing a design patent that defines design as °∞the visual ornamental characteristics embodied in, or applied to, an article of manufacture.°± This definition no longer reflects the diversity of design practices or outputs that have evolved beyond visual ornamentation. The U.S. utility patent process -the other major category of patents for which designers could apply -is biased towards technological, scientific, and pharmaceutical intellectual property, such that it discourages designers from seeking patents. Design can be both ornamental and functional by definition. The creation of a patent process that recognizes the distinct intellectual property of the design communities would increase the U.S.'s intellectual property production and thus competitiveness.

10

Encourage direct government investment in design innovation

There are many different types of innovations in business and social finance, process, product and service offerings, and delivery. The U.S. government has offered direct investment in the financial sector in hopes that it will reinvest that money in America's product and service industries. Yet, that seems to not be enough. The success of products such as the iPod, an MP3 player only differentiated from its competitors by its innovative product and interaction design, shows that the U.S. maintains its competitive edge through design. While the iPod is assembled in China, it is °∞Designed by Apple in California.°±

As part of the proposed economic-stimulus program, the government intends to build roads, schools, green industries, and other infrastructure. These all start as designs. The direct government investment in design innovation would ensure that these projects are designed to perform innovatively to address America's economic challenges.

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BRAND SLOGAN OF SOUTH KOREA : ADVANCED TECHNOLOGY & DESIGN KOREA

Korea's national brand strategy will be promoted to remind the world of Korea's image as a nation of cutting-edge technology and fantastic design.

The Presidential Council on Nation Branding decided on a policy direction after holding a meeting at Seoul's National Museum of Korea with President Lee Myung-bak in attendance on July 22. Lee Yun-ho, Minister of Knowledge Economy, presented performances[C1] and the future plans of the Advanced Technology & Design Korea Project at the meeting. Korea's strategy is to create "Korean Premium" by actively publicizing the world-class products of Korea. The Korean government will air an Advanced Technology & Design Korea advertisement on the global news channel CNN. In addition, Korea's best brands will be selected by people and brand specialists in October, before being officially launched at the end of the year. The following is a summary of the final research report for Advanced Technology & Design Korea published as part of efforts to establish the national brand of Korea by the KIDP of the Ministry of Knowledge Economy.

designdb+

Source : MKE / KIDP

Some Korean companies are turning their brands into global brands in overseas markets. However, Korea's national brand is not, despite the nation being the world's 13th largest economy in terms of GDP in 2007. Furthermore, Korea ranks 11th in the world trade sector, , and first in the Digital Opportunity Index, an index focusing on the world's shipbuilding, memory and display industries. Korea is also the world's 9th biggest energy consumer. The following tables highlight Korea's position as one of the world's major economies.(figure1)

The ultimate goal of this project is to seek out national brand management measures in cooperation with companies and devised policies to enhance the value of both the national and corporate brands of Korea. The government can enhance Korea's competitiveness by devising measures to encourage companies to contribute to strengthening national brands. Based on this, the government will promote win-win relationships between corporate brands and the national brand. Finally, the government will establish and practice policies that gives the world a positive image of Korea, which in turn can give positive images of Korean companies.

The details of the project include the establishment of the identity of Korean products and a selection of brands. In order to establish the identities of Korean products, Korea needs to analyze the core capabilities of Korean products, their competition with major global brands and future directions for development, as well as establishing those identities that can mix well with the establishment of the national brand. (figure2)

In addition, the Korean government should devise a strategy to select Korea's representative brands to spread the identities of Korean products from a mid- to long-term perspective. To this end, the government should check if a brand can have a positive impact on the national brand. The selection strategy should include the selection of industry and product groups, the collection and development of brands and an evaluation of the selection.(figure3)

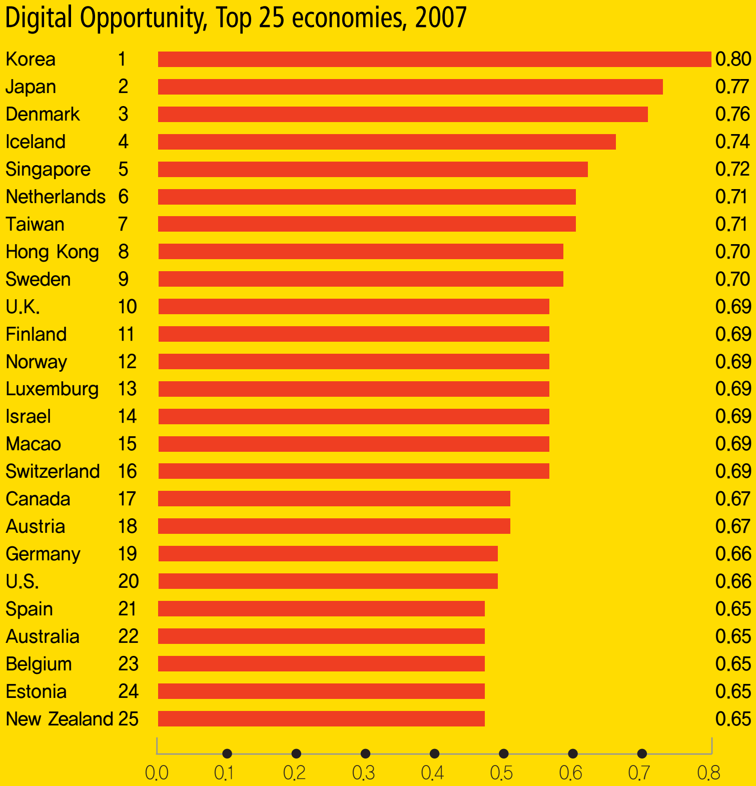
A corporate brand image and a national brand image are interdependent. A national brand image interacts with a corporate brand image. This project requires a differentiated method for strong and weak individual brands. The KIDP will select brands in consideration of the effects of Korea as the origin of products, Korea Discount effects and companies' will to use a national brand. Korea Discount effects means "foreign customers usually want lower prices of products when they were made in Korea." For weak brands, the KIDP will need a selection strategy in consideration of growth potential, feasibility, and synergies with a national brand.

Economy of Korea('07)

GDP Ranks
*As of 2007 *Unit: US$

1	U.S.	13.8440 trillion
2	Japan	4.3840 trillion
3	Germany	3.3220 trillion
4	China	3.2510 trillion
5	U.K.	2.7730 trillion
6	France	2.5600 trillion
7	Italy	2.1050 trillion
8	Spain	2.1050 trillion
9	Canada	1.4390 trillion
10	Brazil	1.3140 trillion
11	Russia	1.2900 trillion
12	India	1.990 trillion
13	Korea	0.9570 trillion

〈Figure1〉 Source : MIKE


Digital Opportunity, Top 25 economies, 2007

Country Brand Index

Rank	Country	Score
1	Germany	67.4
2	France	67.3
3	U.K.	66.8
4	Canada	66.3
5	Japan	66.1
6	Italy	65.9
7	U.S.	65.5
8	Switzerland	64.9
9	Australia	64.6
10	Sweden	64.1
30	Poland	52.7
31	CzechRepublic	52.5
31	Egypt	52.5
33	Korea	51.6

〈Figure2〉 Source : MIKE

This project needs a selection committee to select brands, an advising committee to suggest specialized knowledge and opinions, and an organization to manage the project.

The selection committee will consists of the academic world, the industrial world, the Presidential Council on Nation Branding, the Ministry of Knowledge Economy and those in related organizations. The main role of the committee is to choose industrial and product groups (in the first phase) and final brands (in the second phase). The selection committee will manage brand evaluation and use the results as company evaluation materials.

The advising committee will consist of professors of marketing, international management and design and research fellows at private economic research institutes as well as consultants at brand and design consulting organizations and will suggest systematic and detailed opinions.

The Presidential Council on Nation Branding takes care of the AT&D Project while the Ministry of Knowledge Economy copes with practical matters. The advising committee will be established as an advising organization for the Ministry of Knowledge Economy. The KIDP will handle overseas marketing activities. The KIDP will be in charge of selecting brands and supporting companies, as well as holding the inauguration ceremony and certification.

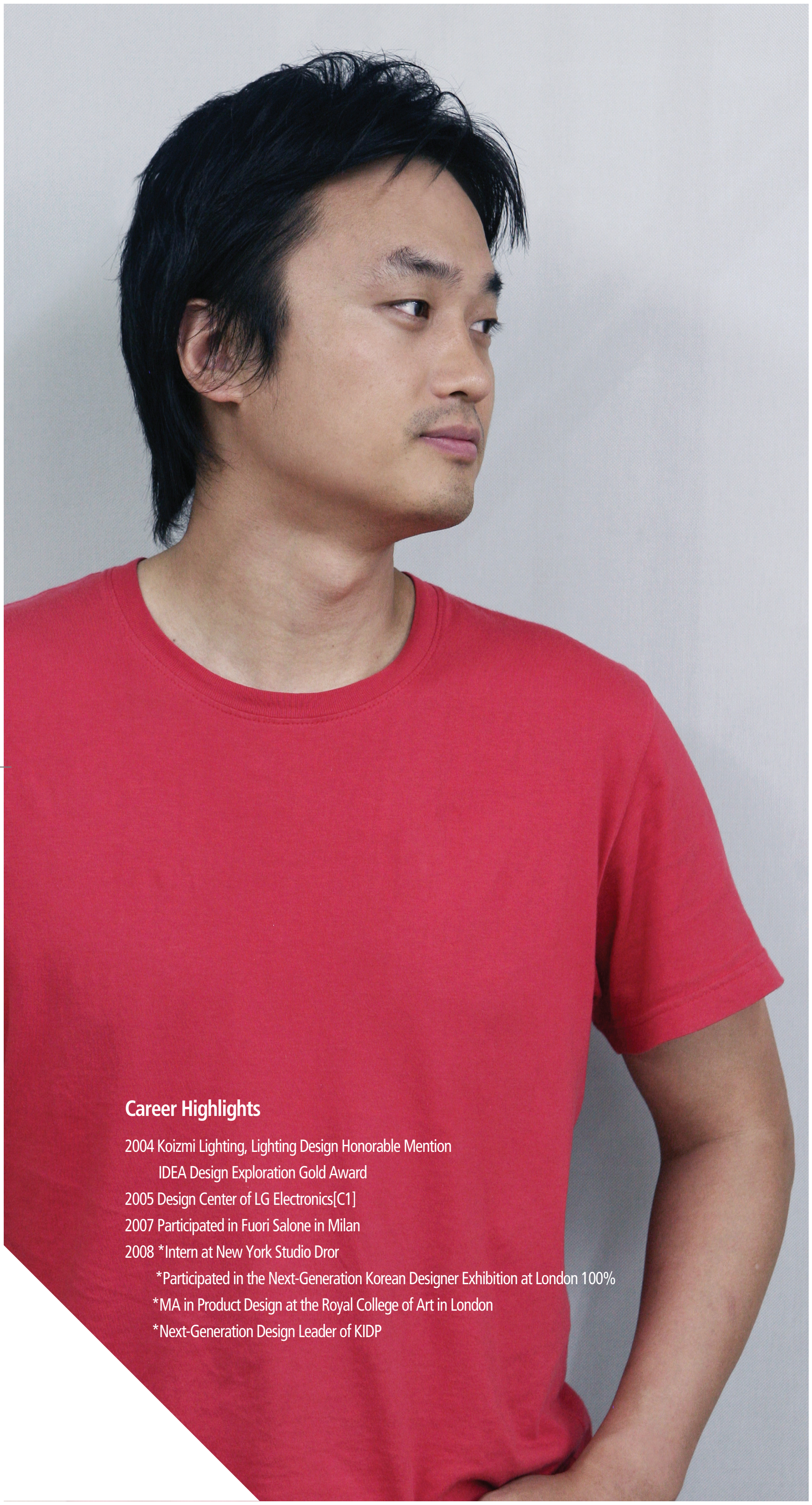
Moreover, the KIDP will produce the logo, slogan and certification for the project and support overseas marketing with the KOTRA. The following are the government's measures to support selected brands. The government will divide the selected brands by eight regions and customized support programs for them. In addition, the government will support them with advertisements via TV, newspapers, the Internet and magazines. By holding exhibition events and operating exhibition rooms abroad, the government will make them friendlier with foreign customers. In particular, the government expects exhibition rooms in airport lounges to maximize publicizing effects. The selected brands will be supported in terms of design and marketing consulting and developed into world-class brands.

Direction to Define Korea's Identity

Items to Consider for Identity	Main Elements	Identity Keywords
• Korea's Identity Direction	• Colorful • Friendship, Partnership	• Colorful(Fusion) *Oullim; Harmony
• Strengths of Korean Products	• IT Advanced Industries like IT • Movies/Dramas, Online Games	• Friend *Oullim; Harmony
• Future Industrial Trends	• Nuclear Families and Aging Society • Energy Resources and Environment	• Green
• Korean Industries, Companies and Products	• Dynamism and Interest • Advanced Technology and Specialty	• Smart *Future, Creative
• Images of Competing Countries	• France/Italy: Sophistication and Design • Japan/Germany: Quality and Craftsmanship	

〈Figure3〉 Source : MIKE

So far, this article has explained the national brand strategy promoted by the Ministry of Knowledge Economy and the KIDP. This strategy does not replace "Dynamic Korea," the highest national brand of Korea. It will be another slogan to promote the national brand of Korea in terms of industry. This strategy is expected to contribute to informing the world of Korea's advanced technologies and design and to enhancing the value of Dynamic Korea.



Career Highlights

2004 Koizmi Lighting, Lighting Design Honorable Mention
IDEA Design Exploration Gold Award
2005 Design Center of LG Electronics[C1]
2007 Participated in Fuori Salone in Milan
2008 *Intern at New York Studio Dror
*Participated in the Next-Generation Korean Designer Exhibition at London 100%
*MA in Product Design at the Royal College of Art in London
*Next-Generation Design Leader of KIDP

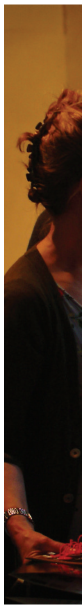
Lee Seong-Yong

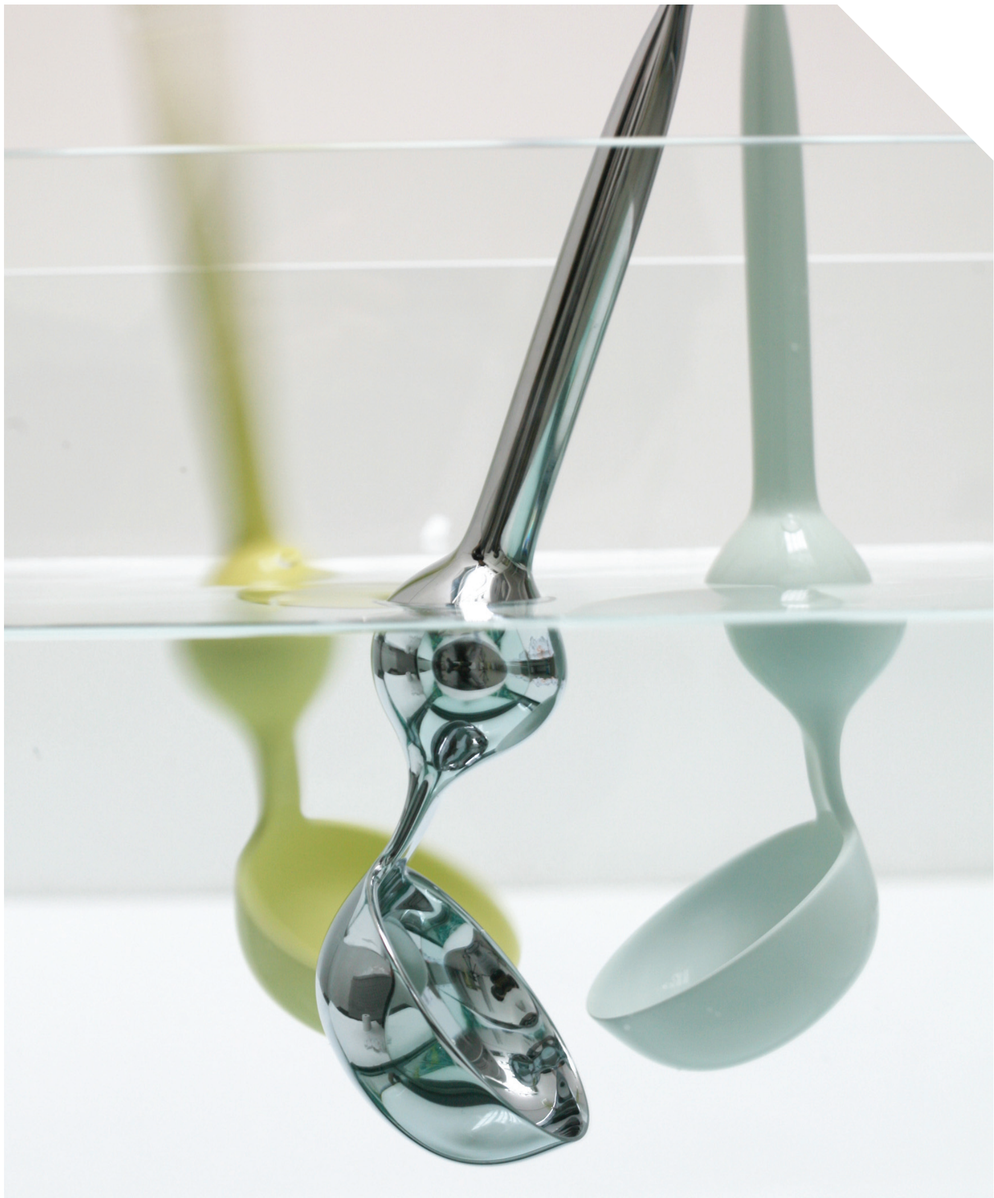
Fascinating London

Lee Seong-yong is a designer who strives to create designs that last for a long time through the harmony of reason and sensitivity.

Lee has turned small everyday things into innovative designs, such as a floating ladle which made Lee famous in London. Lee is a designer who continues to grow, catching the attention of people and the media as he does.

A keyword to Lee's designs is “users”, and this combined with his honesty means we can expect many more surprising designs from him in the future.





FLOATER

ladle_

Creation year: 2008 initial: 2004

Material: ABS

This unique ladle does not sink under water because of the empty ball and handle part. You do not even need to lean the ladle on a pot as well.

Q: You designed a floating ladle. What motivated you and what happened during your work?

A: To talk about the floating ladle, I should go back to 2004 when I saw cutlery on the bottom of a sink when I was washing up. I thought it was a bit disturbing to find cutlery on the bottom when I washed up after filling the sink. Furthermore, even though there were appropriate curves, it was quite difficult to pick it up. Hence, I came up with the floating idea and applied it. Consequently, I adjusted the position of the floating part for easy use. However, I wasn't sure about the needs of floating cutlery. As time went by, I found a floating ladle was the most appropriate. I remember experiencing several mistakes as I not only wanted a floating ladle, but I also wanted it to float at exactly 90 degrees from the surface of the water. When finalizing the design, the new generation design leader project helped me a lot.

Q: The floating ladle is a design which combines functional design principles and esthetic value. What is the difference between functional and esthetic design? And which is the more important of the two?

A: Function seems to have the value of existence when the aim of things used is to offer benefit. Therefore, if there is an aesthetical benefit, it would also be a mental function which is one of the several functions of design. Increasing the aesthetic value of something is like injecting the designer's feelings and experience into it, like an essay and travel literature into an explanatory literature. Even if a thing is very beautiful, if there is a lack of basic user needs in terms of function (actually it doesn't even look beautiful), it will be so shame. Although I see function as the bigger boundary, it would be better if there is an appropriate relationship between the two.

Q: What is your definition of design? What do you want to do via design?

A: I would say design is the process in which we plan and confirm to make things good to look at and fun to use. I tend to try to find the way people make a history by themselves with products rather than put some message into my work.

Q: Your works have received very good responses from people abroad. What do you think about this?

A: It's true that the result and reaction from people were very good at the last exhibition. However, there might not be enough quality in my work, and also I have had so much passion about my current study in the school, so it is not easy to process as I expect.

Q: We have learned that you have signed some loyalty agreements and have taken part in various exhibitions. Could you tell us abut your plans for the future?

A: After the exhibition finished, there were lots of exciting things, such as a contract with a company, proposal for co-operation, stories in various media and the invitation to take part in another exhibition. However, I couldn't use the opportunity for something such as mass production of the product probably because of my lack of experience and ability. I try not to forget the big difference between the reaction at the exhibition and the difficulty of the real process. This year I am going to take part in 100% Design London. Using weight balance is my theme at this exhibition, so I am preparing invisible design for my new work. I actually don't plan so much after one day. I realize good work automatically makes a good plan. So, it seems more productive that I consider more about better quality and value.

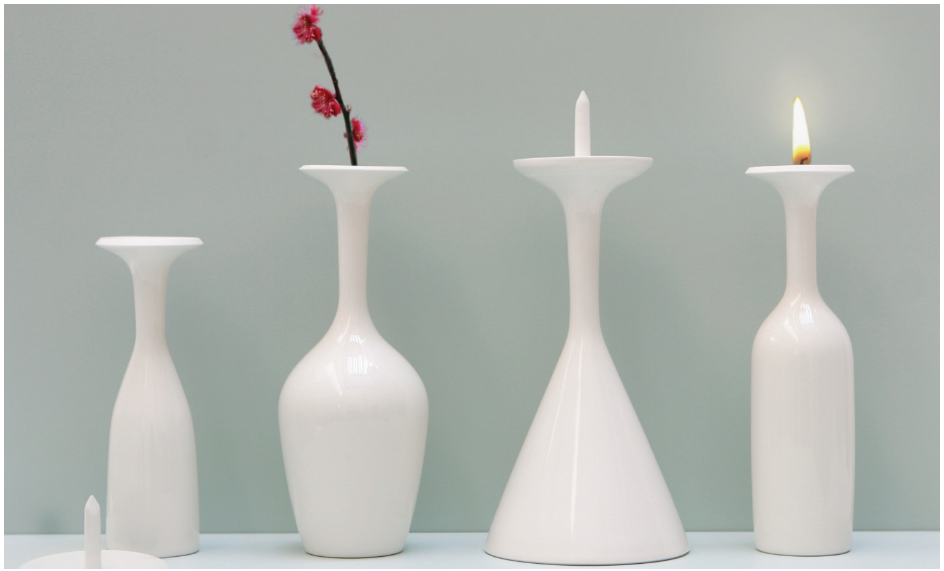
Q: You're a student at the Royal College of Art. What is a difference between design education in Korea and the U.K.? Could you tell us about your future research themes?

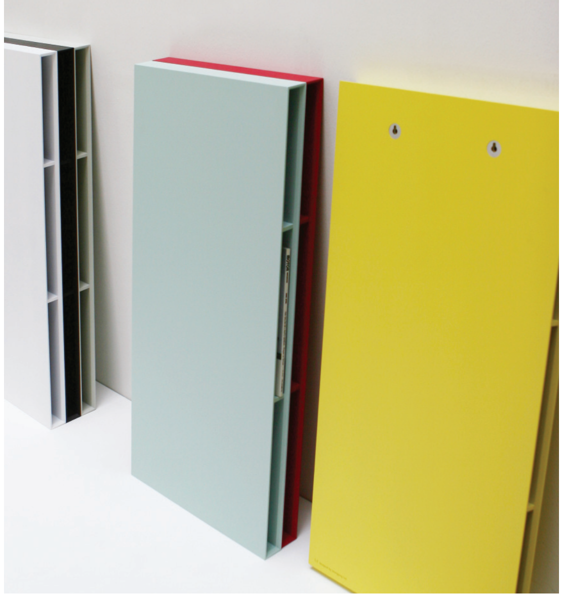
A: Maybe I should say only about Design Products at the RCA. I suppose the department's aim is to give students self reliance to be responsible and independent. During terms, it is up to your passion, so you might work very hard and be always busy. However, if you don't make your own anyhow, you would feel difficult and be in a hard situation. First of all, there are lots of good tutors to offer you advice. Moreover, outstanding technicians are also there who can help make your idea become more concrete and real. It is also to the college's credit that there are many students there from different countries as well as backgrounds. I am mostly dealing with furniture design in the school; this is because I had wanted to make something bigger. I recently created a new material, and therefore I am having experimenting to develop the material and am aiming to show the material after applying it into new works next year.

ONIV

Candleholder, vase, oil lamp
Creation year: 2008 initial: 2006
Material: ceramics

Sometimes, observing objects in new angles aesthetically and functionally gives unexpected joy. ONIV is a candle holder, vase and oil lamp inspired from the shape of wine glass upside down.





7.5 color space

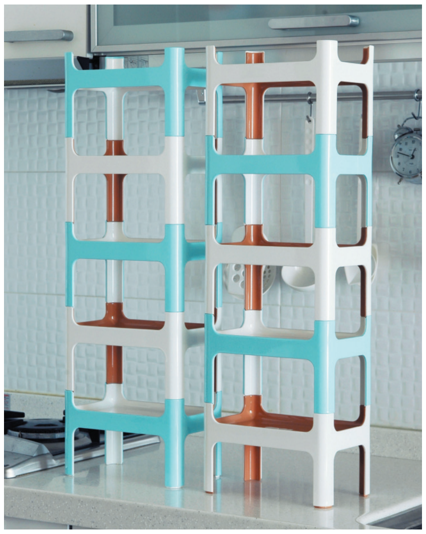
bookshelf_ Creation year: 2008 Material: ABS, aluminum

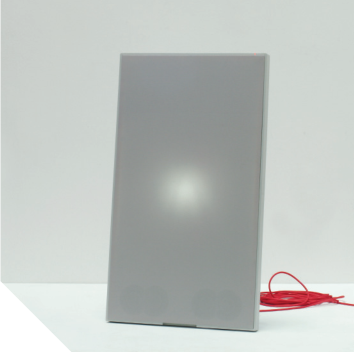
Some size of color is needed to provide vitality and a character into a space. I have found the appropriate angle of a leaning object neither disturbing people moving nor being unstable itself.

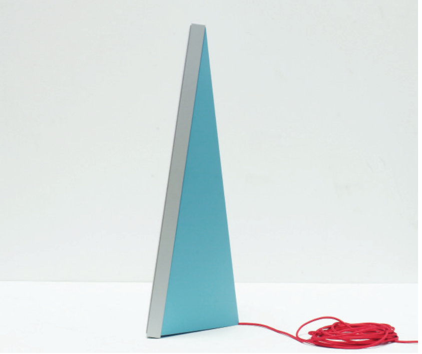
Apartment

Stackable dishes
Creation year: 2007
Material: ABS

There are a lot of apartment in cities owing to the limited space reasons. I compared cities as tables, accommodations as dishes and people as food. As the food on a table is getting more, the dishes are needed to be stacked like apartment.







LIGHT AND SOUND

Lighting and speaker_ Creation year: 2008 Material: ABS, speaker units

This work is to give relaxation to people with a harmony between ambient light and clear sound and appropriate size of a color space. The size of this work is the same size as 40 inch TV as I aimed that people are more familiar with the proportion and the size. The front face is like a canvas, and has calm light grey color, and there is ambient light from inside. Every unit for the speaker part such as 2 front speakers, 2 tweeters, 1 amplifier and 1 woofer is inside the work, so you do not need to have other things. Moreover, the duck for mp3 player is also built in the back case.

INFORMING OUR INTUITION

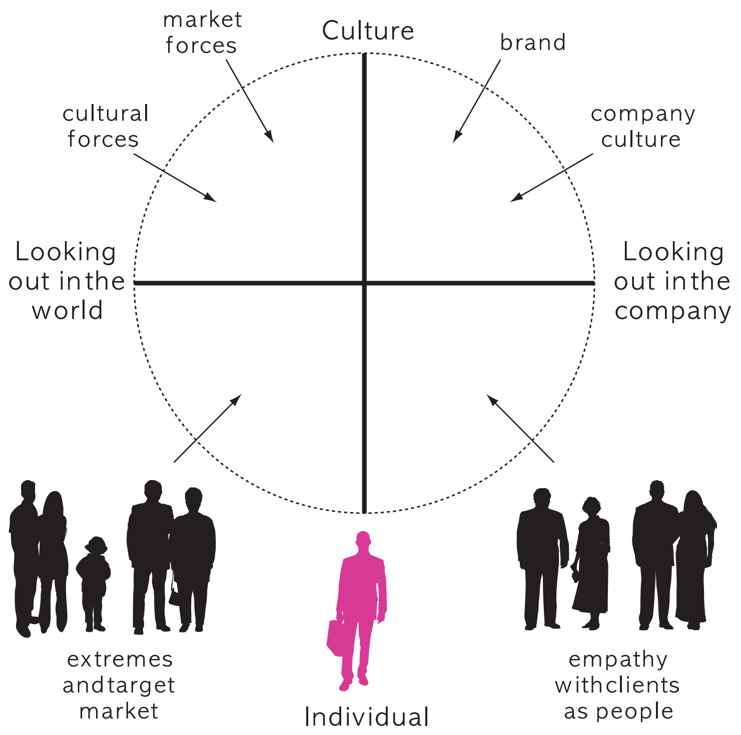
DESIGN RESEARCH FOR RADICAL INNOVATION

Jane Fulton Suri
The chief creative offcer at IDEO
(the renowned design and innovation firm based in Palo Alto,California)

Source : 2008 winter issue of **Rotman Magazine**

Radical innovation requires both evidence and intuition: evidence to become informed, and intuition to inspire us in imagining and creating new and better possibilities

Forces at Work in Design Research



THE TERM "RESEARCH" shows up in the context of design and innovation in multiple guises, not all of them positive. For some people it connotes "data collection"-looking to the past and present but not to the future; for others it's simply a required step before coming up with ideas; for yet others it's a filter that rejects promising ideas before they've had a chance to evolve. The truth is that research can be an immensely positive force in the innovation journey. But to derive value from it, we must be willing to complement, challenge, and evolve many of the approaches and practices that traditionally prevail.

Starting out as a human-sciences graduate, I believed passionately that research could help us reach a better understanding of people - their needs, desires, habits and perceptions - and that this would lead to better decisions about what and how things get designed and put into the world. I still believe this today, but I now have a much more nuanced perspective of what it takes and have come to understand that different challenges require different approaches.

New Kinds of Innovation Challenges

Later, in the early 1990s at IDEO, I was given the chance to work on things that were completely new to the world, such as some of the first digital cameras, and medical processes and devices that neither doctors nor patients had experienced before. I also began to conceive and develop new offerings aimed at specific groups of people – educational games for children, a new kind of drink for athletes, and tools and services for people travelling on vacation.

These days, many of the innovation challenges we face in the workplace are framed in an even more open-ended way:

-How can we leverage the value of this brand to increase its reach?

-Here's an amazing new technology - what applications would be good business opportunities?

-There hasn't been real innovation in our industry for a decade or more - what can we do to change that?

-We already own this market category- what's going to be our 'next big thing'?

Effective research is not just about analysis of objective evidence - there isn't any directly applicable data anyway;it's also about the synthesis of evidence, recognition of emergent patterns, empathic connection to people's motivations and behaviours, exploration of analogies and extreme cases, and intuitive interpretation of information and impressions from multiple sources. This type of approach is now often referred to as "design research" to differentiate it from purely analytic methods. At its projects have different scopes and different starting points, ranging core, design research is about informing

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our intuition.

The Role of Intuition

In innovation projects - particularly those that are more radical in scope - discovery and decision making cannot rely exclusively on analytic processes. By definition, as soon as we start to think ahead to future experiences and how people might respond, we begin to draw upon our intuitive and interpretive abilities. We begin to imagine and empathize.

Design research both inspires imagination and informs intuition through a variety of methods with related intents: to expose patterns underlying the rich reality of people's behaviours and experiences, to explore reactions to probes and prototypes, and to shed light on the unknown through iterative hypothesis and experiment. Innovation projects have different scopes and different starting points, ranging from the incremental - enhancements to known offerings in a known market with well-understood consumers and usage patterns - to the more radical, in which the intent is to create new offerings for which there is not yet a market or established behaviours

Design research both inspires imagination and informs intuition through a variety of methods with related intents: to expose patterns underlying the rich reality of people's behaviours and experiences, to explore reactions to probes and prototypes, and to shed light on the unknown through iterative hypothesis and experiment.

Sources of Confidence

As a reaction to inevitable risk and uncertainty, many organizations establish consumer research processes as a way of deciding what programs to support, and many employ methods that have been optimized to assist in decision making about incremental innovations. For incremental innovation, by definition, there is a history of actual market performance against which to calibrate new concepts, so it makes sense that we assess ideas using processes and objective pass/fail criteria that have proven to be good predictors in the past.

Unfortunately, these same processes often work against our ability to innovate effectively in more radical ways - to create 'disruptive' innovations.

Processes that are good at instilling confidence when it comes to directions for incremental innovation can be inappropriately limiting and personally discouraging to more radical innovation efforts, in which many variables are unknown or unknowable.

Integration and Engagement

Design research is most valuable when it is treated as integral to the innovation process rather than as an external activity. To inform intuition, it is important to have team members actively interpret the richness of evidence and discoveries as they emerge. Research that brings rich information will provide not just facts, but insights and possible reasons behind the facts.

To be effective, decisions informed by design research demand a much higher level of personal commitment and engagement at all levels within an organization than do judgments based purely upon hard facts and objective data. Design research often means changing the way work gets done.

The largely qualitative and interpretive nature of design research is its strength, but this also makes it potentially vulnerable to invalid or ill-founded conclusions. In order to be done well, design research demands that everyone involved be prepared to grapple diligently with ambiguity and nuance.

This degree of direct involvement often brings another advantage to the design and innovation process - that of creating common ground and shared perspectives among people representing multiple functions within an organization, in ways that have seemed previously unachievable. Enabling teams to share raw evidence and create meaningful frameworks, principles, goals, criteria, and priorities together energizes movement forward with much more enthusiastically supported ideas and greater confidence. In this way, successful design research first requires, then perpetuates, forms of cultural transformation in organizations that enable radical innovation to thrive.

Design Research in Practice

Typically, research processes used in new product development combine multiple objectives into a single exploration. A survey tool, for example, may be constructed both to seek out consumer insight about opportunities and to field a sample-size that enables statistical estimations of scale. Or a series of focus groups may be used to explore both the appeal of an early idea and the size of the potential market.

For known markets and offerings, this approach seems to work reasonably well. But in research for radical innovation, compromising the potency of a single research objective leaves important questions unanswered: we know what people say they want, but do their behaviours really support this? How can we use the best of our half-baked ideas to create a better, more integrated experience for consumers? How can we assess the likely size of an opportunity if we have nothing to directly compare it with?

Design research addresses three different kinds of questions with respect to innovation:

Generative: Evaluative or Formative: Predictive

Generative design research

Generative research involves looking for emergent patterns, challenges, and opportunities that can be addressed by innovation. The intent is that ideas about possible new offerings are informed and inspired by in-depth understanding of people's aspirations, attitudes, behaviours, emotions, perceptions, processes, and motivations within their prevailing and evolving social, cultural, and technology context. Crucially, it is about interpreting this understanding to inspire new perspectives that disrupt current conventions and ways of seeing things.

Evaluative or formative design research

Evaluative design research is about building confidence by addressing questions and uncertainties as they arise. Frameworks, ideas, and concepts are shared in various ways as prototypes from very early (even in insight-gathering phases) to late in the process in order to learn from other people's reactions, and to check, revise, and refine assumptions.

Rather than treat evaluative research as a formal and objective test, it is often more fruitful to engage with participants in a spirit of co-discovery, even co-design, in which input is valued for whatever insight it brings, whether or not it reflects well on the concept. Treated more openly as an interactive design session, evaluative research can result in valuable dialogue that engages the best of participants' critical thinking and creativity.

Design research demands commitment from innovators to reach new levels of understanding about what matters to the people we want to connect with. For radical innovation, we need both evidence and intuition: evidence to become informed, and intuition to inspire us in imagining and creating new and better possibilities.

Predictive design research

Predictive research refers to those research activities that are concerned with looking ahead to estimate the potential of future opportunities and ideas, primarily from the perspective of their business viability. Designers need to be more creative in finding good ways to work through these business questions, both in helping to define potential markets and in determining the viability of ideas. There is tremendous pressure to provide estimates of business potential to guide decision making about innovation, including its most radical forms.

In-market experimenting seems to offer great potential to radical innovation in enabling accessible, rapid, and considerably lower-risk and lower-cost learning than would a full-fledged launch.

In closing

Both a personal and an organizational mind-shift are required to get comfortable with the emphasis that design research places on informing our intuition. Like many people in our culture, my formal education placed higher value upon received knowledge than upon personal discovery. But the longer I practice design and innovation, the more I am convinced that true learning comes not only from ready-processed data, but also from concrete sensory evidence and direct subjective experiences that have the power to capture our imaginations and achieve new understanding. Design research demands commitment from innovators to reach new levels of understanding about what matters to the people we want to connect with. For radical innovation, we need both evidence and intuition: evidence to become informed, and intuition to inspire us in imagining and creating new and better possibilities.

Neutersexual Fashion in Spring/Summer '10

Men's Collection Abroad

In the midst of financial crisis due to the economic collapse that occurred in the United States, the world is still suffering and facing an uncertain future. As a result, consumers have changed their purchasing habits and have begun asking basic questions. They are rearranging all things and all relationships surrounding the "self" and planning a progressive and hopeful future. The global fashion industry is offering a recession alternative to consumers who prefer a "comfortable friend" rather than a "posh friend" by presenting basic yet attractive and unique ideas. The recession-proof global fashion is one based on research of basic and classical styles, expanding the concept of seasonless clothes, incorporating positive mood, environmentally-friendly lifestyle, new localism, outdoor sports and familiarity.

There is a type of masculinity that is on the rise these days. In the popular TV series on KBS2 called "A Man Who Can't Marry," the actor Ji Jin-hee has acquired the label of "neutersexual" or "male herbivore." This concept is derived from the idea some men are not alpha males, ground-hunting carnivores but more like docile, gentle and elegant herbivores. In the TV series, the character that the actor Ji Jin-hee plays is very active in developing his personal life and interests but is passive when it comes to developing relationships with the opposite sex. Such masculinity is reflected in the Men's 2010 Spring/Summer Fashion abroad.

The Spring/Summer 2009 Collection emphasized "intersexual" fashion, one that mixed feminine and masculine concepts, emphasizing the feminine sexuality of men. On the other hand, the Fall/Winter 2009 Collection emphasized masculinity. The Spring/Summer 2010 Collection emphasizes the "neutersexual," a concept emphasizing neither the masculine nor the feminine but a sexless or neuter style of casual suits, knit vests on t-shirts, not dressing for the opposite sex but for one's pleasure and one's particular style.

Trend 01 Relaxed spirit

Overall the collection showed items that were relaxed and comfortable.

Trend 02 Dressed Down

In terms of suits, the hard-edged style was nowhere to be seen. Instead, the dress-down style that can be seen abroad was reflected in comfortable and relaxed items.

Trend 03 Unstructured & Elongated Silhouette

By eliminating pads, clothes flow smoothly with an unstructured and elongated silhouette.

Trend 04 Sophistcated simplicity

Bestowing sophisticated simplicity to simple polo shirts and basic minimal blue shirts.

Trend 05 Weightless Dressing

All items can be layered due to lightness and comfort, and are thus seasonless.

Men’s Fashion Trend Code:
The New 2010 Man – Going Beyond Excess

Easy Formal Casual Wear and “Neutersexual”

The trend in men’s fashion is facing a sudden change. The 2009 Spring/Summer Collection predicts that this fall men will be wearing clothes that combine the utility of the Fall/Winter ‘09 Collection and the comfort of the Spring/Summer ‘10 Collection. Such a trend copes with the current reality and ideological contradictions and trails the positive and yet realistic mood of the times. The presence of classic men’s suit has somewhat diminished and has been quickly replaced by a sporty and easy, formal casual wear. The expansion of sporty casual wear in men’s fashion has already been foretold. Furthermore, such easy casual wear, or, in other words, the “neutersexual” style, that can be seen on television these days is a worldwide trend.

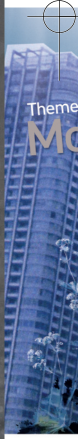
“Neutersexual” refers to the type of man who possesses a strong sense of self, who is active in developing his life and interests but who is passive when it comes to developing relationships with the opposite sex. The popular actor Ji Jin-hee plays a “neutersexual” character in the TV series in which he stars, where he showcases the “neutersexual” style of casual suits, knit vests on t-shirts, uninterested in the opposite sex but focused on personal style.

This fall designers are emphasizing movement and utility by presenting cotton pants and pique shirts rather than formal suits. To prepare for such a trend, we recommend white, beige and bright tops that embody simplicity paired with rolled-up pants, big bags and comfortable sneakers, or loafers instead of shoes.

In the 2009 Fall/Winter Men’s Collection, Dsquared and Marni received great praise after presenting a combination of formalwear and casual denim and formal casual workwear, respectively.

In the 2010 Spring/Summer Collection, Kenzo, by reinterpreting the loose and comfortable silhouette, presented looks that combined the classic mood with a relaxed sensibility to create a non-restraining formal look. The designer also took a risk by replacing a man’s jacket with a quintessentially sporty item like a baseball jacket. This year’s global trend consists of “neutersexual” items such as cropped and rolled-up pants that come up to the ankle, comfortable loafers, casual shirts and bow-ties.

Materials were provided by Adigm (www.ifp.co.kr / Interfashion Planning Senior Researcher Kim Do-yeon, Department Head



Theme 01
New Tailoring
2010 Spring Summer Men's Collection

Trend 01 Tran-sartoria

As the source of life for humans, water cleanses the confused and anxious soul and acts an antidote to inject positive life forces. As a tool for chromatic therapy, day-glow colors give life to minimal structure and line. Super-normal items offer utilitarian modernism for the universal style.

Theme 02
Global Journey
2010 Spring Summer Men's Collection
POST CARD

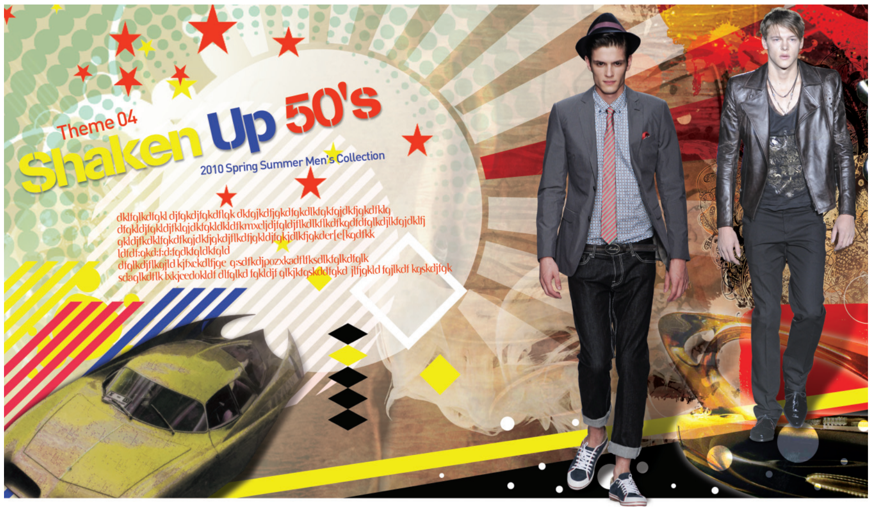
Trend 02 Global Journey

The escape from the routine expresses as the strong desire to see the world and brings out a carefree and yet bold mood by combining codes from faraway exotic resorts and beaches to North Africa's barren deserts and other global cultural items. The ethnic sensibility is expressed in a soft and comfortable multi-layering.

Trend 03 Morph-coding

Theme 03
Morph-Coding
2010 Spring Summer
Men's Collection

As the sporty sensibility is seeping more into every day life, formal dressing is becoming more casual and changing into a more useful look. Designers are pushing more for the sporty, casual wear by incorporating energy-filled sporty elements and mixing spontaneity and novelty. The current fashion is showing trends of progressive sporty looks along with fashionable active sports wear.


Theme 04
Shaken Up 50's
2010 Spring Summer Men's Collection

Trend 04 Young Revivalist

Inspired by the 50s look, the classic casual style is reinterpreted in a more youthful look. The basic casual items are mixed with 50s graphics and are defined as a joyful, clean preppy summer look. The rebellious mood inspired by the 50s rock scene presents itself as powerful, chic rock and roll style. The overall slim silhouette with a shortened waist fit brings out the 50s retro look and expresses the carefree sensibility of youth.

Application for Translation Services for International Design Awards

In order to help Korean design companies and designers expand in the global market, the Ministry of Knowledge Economy in conjunction with the Korea Institute Design Promotion will be providing free translation services for those entering three major international design competitions, the iF (Germany), Reddot (Germany) and IDEA (United States). Mid-size companies, design companies and designers will be eligible on a first come first serve basis for translation services of less than three products/works within the prescribed budget of the ministry and the institute.

■Mid-Size Companies: Must be eligible according to the Basic Law for Mid-Size Companies Enforcement Ordinance.
■ Design Companies: Must be registered as a design company and eligible according to Industrial Design Law Article 9. For more information on the deadline and requirements, please visit www.gd.or.kr.
■ For more information, please contact Heo Jin-yeong, business administrative personnel at 031-780-2104.

16th Teenage Design Show Award Ceremony and Exhibition

제16회한국청소년디자인전람회
THE 16TH DESIGN COMPETITION FOR THE YOUTH
전시기간 : 2009. 8. 20(목)
전시장소 : 코리아디자인센터
주최 / MKE 지식경제부 주관

The winning design and other entries of note from the 16th Korea's Teenage Design Show, a major celebration of upcoming designers, will be exhibited at the Korea Center in Bundang from Thursday, August 20th to Wednesday, August 26th. Displaying outstanding creativity, this year's entries stand out for featuring Korea's traditional culture and illustrating Korea's unique identity as well as demonstrating the potential for globalizing Korean designs.

■ For more information, please contact Hong Seong-nam, deputy of the promotion and business department, at 031-780-2169.

Application for the Fall 2009 Good Design (GD) Product

The Ministry of Knowledge Economy and the Korea Institute of Design Promotion will be accepting applications for the "2009 Good Design Product Selection" from September 21st to the 28th at their Web site, www.gd.or.kr. The GD mark is a governmental seal of approval bestowed on products with superior design, helping to increase consumer confidence and product competitiveness. If selected as Good Product, the entry will acquire both the GD mark and the Australian International Design Awards mark. and extra points at the screening for the selection of superior product and production acquisition (when registering as supply item), organized by the Office of Supply, the selected entry will receive special treatment and a variety of privileges. For more information, please refer to our Web site, www.gd.or.kr.

■ For more information, please contact Son Seong-ho, administrative personnel at 031-780-2102.

100% Design London 2009 Korea Hall : Designomics

The world's design experts and latest trends to gather in one place! The 2009 100% Design London will take place in Earls Court, London from Thursday, September 24th to Sunday, September 27th. As in 2008, the Ministry of Knowledge Economy and the Korea Institute of Design Promotion will select design companies that are globally competitive to be showcased in the exhibition named "Designonmics." 100% Design is an event where business takes place on a world scale and is recognized as such by the world's leading companies. Korea benefits enormously not only in terms of promotion, but also in that participating companies truly obtain highly satisfying results. In the 100% Design London Korea Hall, which will feature eleven Korean companies, there will be exhibitions of products and works as well as a "Design B2B Matching Program" which invites buyers from all over Europe to conduct business talks with the Korean design companies.

■ For more information, please contact Jo Jin-hee, head of promotion and business department at 031-780-2155.

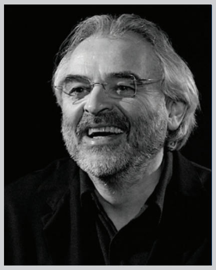
Color & Material Design Workshop: Foreign Design Experts As Guest Speakers at the Design Workshop

The Color & Material Design Workshop which organizes seminars with foreign speakers will be holding its workshop at Gangnam's Toz from Monday, August 24th to Saturday, August 29th. Organized for hands-on designers, the workshop has invited former DIC president and director of Japan's Industrial Design Association Yamaguchi Masayuki as well as five design experts to discuss the main themes of color and material, using examples of successful companies and the latest global trends.

■ For more information, please contact Shin Byeong-du, head of department at 031-780-2186.

Yamaguchi Masayuki

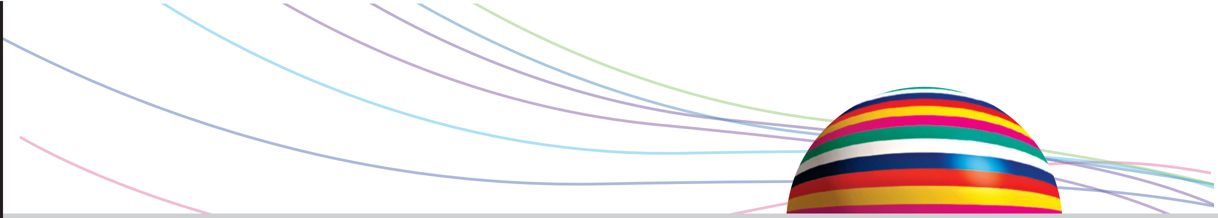
Ogura Hiromi



Jean Paul Cornillou

Haruhiko Asai

Uemura Kouhei



kidp People

Vol.3

"I'd like to support prospective designers to spread their wings to become a Steve Jobs or Philip Starck."

Manager of
the Promotion Project Office

Song Ha-dong

"Celebrating its 44th anniversary, the project began even before I was born. I believe that the current competitiveness of Korea's design industry was built by about 20,000 design pioneers discovered by the Korea Design Exhibition. The recently rising interest in the exhibition makes me proud and increases my responsibility," said Mr. Song, who has been busy wrapping up the project after the successful closing of one-week exhibition following the opening ceremony on June 25.

Q. Let's start with a brief explanation of your current responsibilities.

A. I work for the Convention Team of the Promotion Project Office and am responsible for planning, administering and managing all projects in regard to the Korea Design Exhibition, Korea's largest design contest with time-honored tradition and history. I also support various other design culture promotion projects that other teams promote.

Q. Congratulations on the successful closing of the Exhibition. What is the key to its success?

A. In a broader view, I think it is because the base of Korea's design industry has grown. Also, a lot of university students participated in the event to overcome the job shortage. To do my part, I started marketing the exhibition a month earlier than usual and promoted the event to professors of design colleges. As a result, the number of universities that participate in the exhibition has significantly increased. In particular, we saw considerable growth in the entries from the visual communications design, craft and fashion design areas.

Q. What is the characteristic of this exhibition?

A. This year event is different in that it has a number of works dealing with environmental and social issues such as eco-design and socially marginalized brackets. That is, design has evolved from the privilege of a special class into a method to ponder over and develop solutions to social issues. Noticeably, a lot of entries were works designed to solve such issues.

Q. Do you have any memorable moment or episode from your three years with the Korea Design Exhibition?

A. As the Korea Design Exhibition's purpose is to discover and develop prospective young designers, I feel the work is worthwhile when I hear that some designer succeeded through our event. One young man, active in the overseas design area, entered a design that won a prize at our exhibition and took home the world's three major design awards, achieving a grand slam. He was also selected as a promising next-generation designer and is now actively working in Europe, proudly heralding the excellence of Korean design to the world. This year, we also received an entry by an elementary student, a first in our history.

Q. What is your wish for the future of this exhibition?

A. I think the exhibition reached the current position thanks to the hard work of my predecessors. At the moment, the Exhibition is a 100% independent event where all the staff take care of the tasks-reception, review, exhibition and carryout. If we could get an expanded budget, it might be able to improve the quality of the event and provide more supports and benefits including business connections for excellent design works and comprehensive follow-ups. I also suggest that we have to take advantage of our high-class human network of the invited and recommended designers from the exhibition over the past 43 years, which amounts to 516 people as of 2008. Most of these designers are in the leading class of the Korean design industry, and are in a position to assist fledgling designers and to sharpen the competitive edge of the Korean design industry if only we can build a systematic network with them through information exchange and cooperation. Finally, I propose that the Korea Design Exhibition try to enter the global arena in the long run.

Q. Let's move on to more personal topic. You are now working for the Korea Institute for Design Promotion. What has changed most?

A. Geography, maybe. We moved from Daehakro to Bundang recently. When the Institute was located at Daehakro, each team had only one computer to share among team members and everyone had to take turns on night duty. In retrospect, it was terrible working conditions, but we have a lot of fond memories from that time. We spent many nights with each other sharing wine and visions at the humble stand-up bars on the backstreet of Daehakro. We now have much better working conditions, but we miss the old days. It is inexplicable.

Q. What are your future plans?

A. I began my career in the Convention Team compelled by curiosity and interest in outdoor and active work. Taking care of a design exhibition was a dynamic job, requiring multi-tasking capabilities. In spite of extensive preparation, you often face unpredicted situations. Therefore, you can never relax during the exhibition. However, the years of experience also gave me a nice present: Good people. I'd like to expand this precious human network. As the institute is reviewing an integrated exhibition of all its projects starting from next year, I hope the exhibition remains in step with the changes of the times and evolves into a better event while maintaining its own identity. I also wish to help young Korean designers realize their dreams.