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DAC

Design Against Crime

FRONT ROW **Typo Berlin 2009**

POLICY VIEW **The History and Future of Japan's Design Policy**

INDUSTRY STANDARD **Philips**

DESIGN KOREA 2009



World Best Design Exchange in 2009

2009 월드베스트디자인교류전

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Design Industry as an Engine to Turn the Economic Slump into an Opportunity

While it took nearly three years for the effects of the Great Depression in the 1930's to spread worldwide, the financial crisis from the United States in 2008 took only three weeks to become a global crisis. Korea is also suffering from the sudden attack of the global financial crisis.

Konoske Matsuhita said, "A depressed industry can be a leaping chance for the people who always prepare for a crisis." Therefore, how should Korean companies react to the crisis now?

The answer to the question, in my opinion, is "the reinforcement of brand power through design." In the case of popular new products, they are contributing to promoting a company's image through attractive design. Design also stimulates consumer confidence shrunken by economic difficulty, not to mention value-added effects just by complementing the existing design. Design offers solutions especially to companies suffering from financial problems for new product launches.

When the IMF crisis occurred in Great Britain, former British Prime Minister Margaret Thatcher overcame the crisis by promoting design and creative industries. In this context, I firmly believe that Korea, which has made a lot of effort to become a design power, can overcome this crisis.

Our fifth publication of designdb+ provides a variety of information on design policies and trends. I hope that this publication is used as a source for discussion and debates on design issues, as well as providing a base for the design industry to help overcome the national economic slump. Your opinions regarding designdb+ are always welcome.

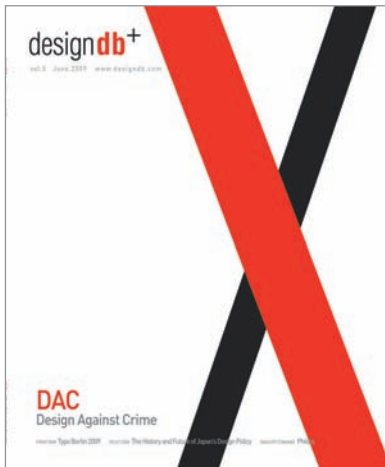
Thank you.

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



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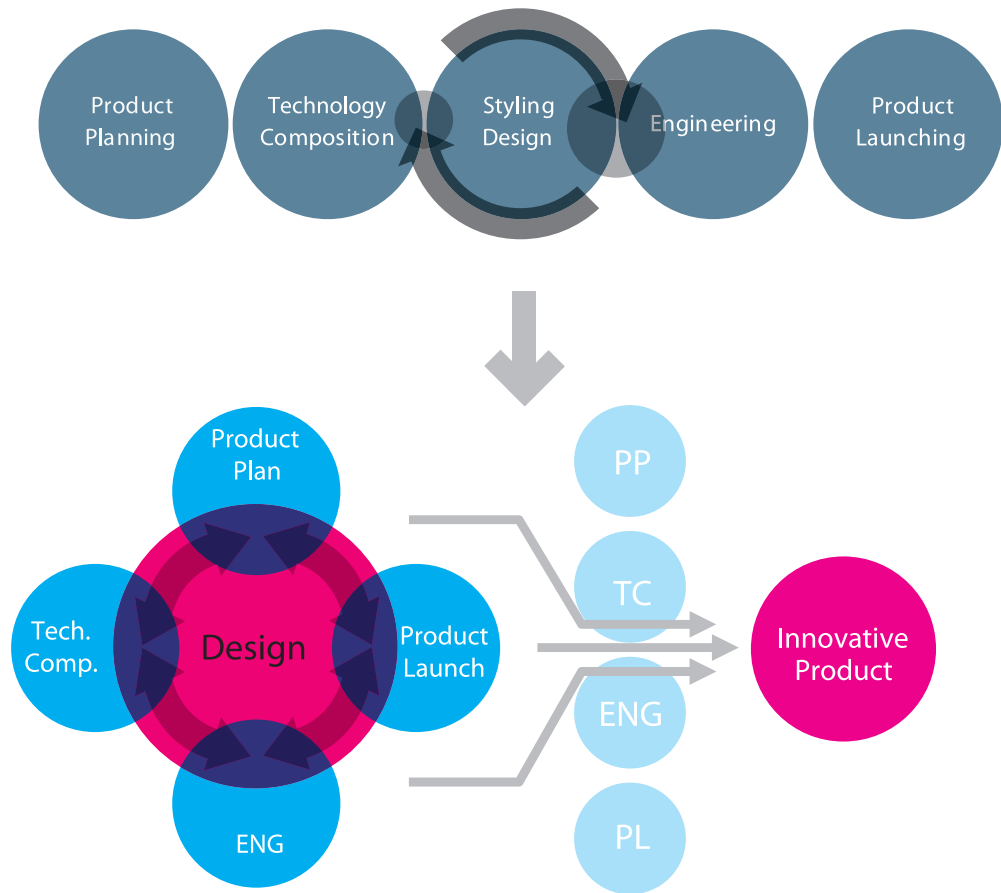
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PRODUCT SERVICE SYSTEM DESIGN

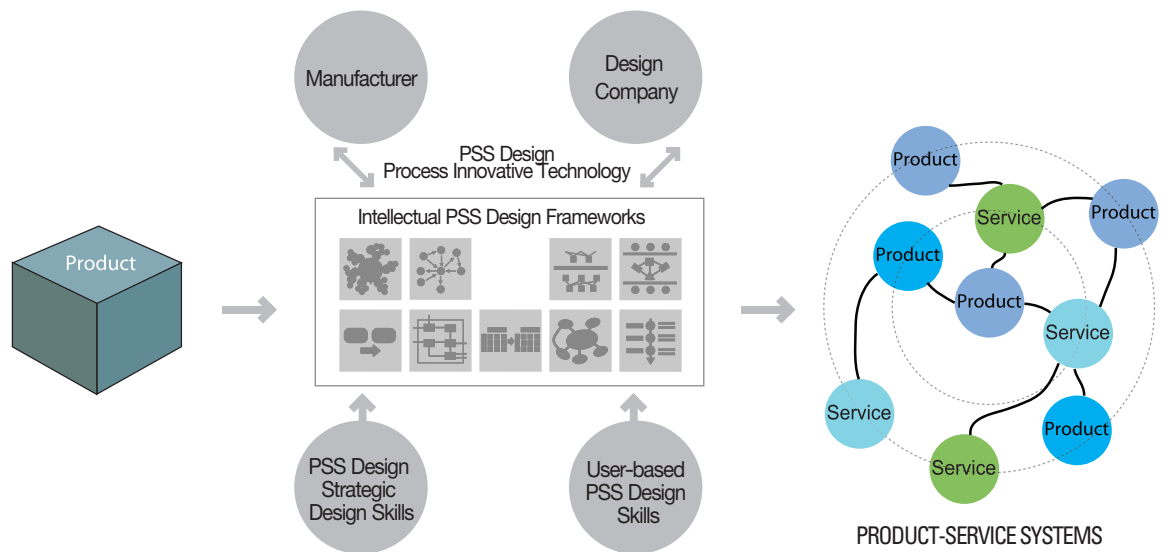
Next-Generation Business Model:
PSSD (Product-Service Systems Design)
KODFA and Sungkyunkwan Univer. lead the PSS in Korea

Looking back at the way industries have grown, it is easy to see that most companies made every effort to develop products that would attract consumers. The traditional approach paid lots of attention to developing new technologies to produce more competitive goods and discovering better materials. However, in the context of the 21st century's digital design-led industry, it is obvious that product-driven growth has its limits. These days, many countries around the world are looking for new business models to overcome this limit. One of these emerging business models is user-oriented product development. The user-oriented approach considers user's convenience as the top priority in planning, researching and development of products. This model, which product development is made based on user-centered information from the first stage, becomes the essence in the competitiveness of manufactures by connecting products and services.

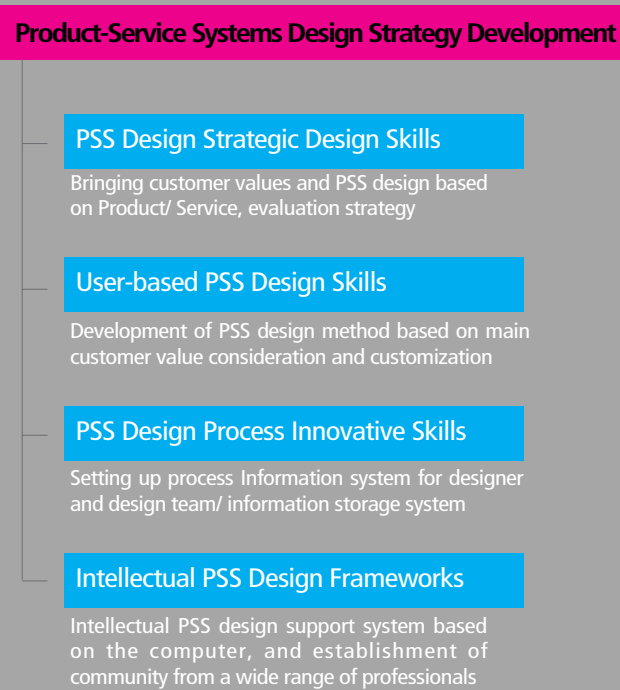
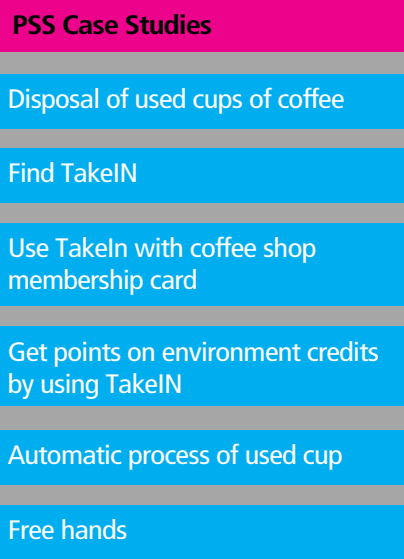
PSSD Process



PSSD Briefs



The ultimate goal of the PSS (Product-Service Systems) Movement, which has grown from environment-friendly production, is to fundamentally change the resource-intensive consumption patterns of modern day consumers. PSS pursue to generate innovative and sustainable values; through building a foundation for sharing the knowledge on the relationship between products and services and developing knowledge service technology to improve the quality of life. The idea of comprehensive and organized product-service design is inspired by consumers' needs for value and their consumption pattern in the whole process, including planning, concept design and realization. This system can have the competitive power to draw loyal customers and create sustainable values.



In order to design user-oriented products, designers need to evaluate opinions from a variety of customers. Product developers create design technologies that not only reflect customer's needs but also those of the community and culture. To develop products based on the customer knowledge service, an intimate networking between manufacturers and service providers is also required. Knowledge of customers becomes the essential part of business structure, product and service strategies. This pursuit for knowledge in turn will promote changes in the policies of manufacturing companies. These changes will finally play a key role in improving the knowledge service industry of design.

These days, the Korea Design Firms Association (KODFA) and Sungkyunkwan University lead the PSS movement in Korea. On May 20, a workshop on product-service systems design sponsored by the Korea Institute of Design Promotion (KIDP) was held at the Seoul Campus of Sungkyunkwan University. Many professionals from diverse backgrounds participated in the session which looked at the design technology development of PSS. The discussion provided an understanding of the integrated design model of products and services among the participants. Moreover, the workshop not only built a foundation for improving the competitiveness of business, industries and the nation, but also suggested the direction of Korean design technology's future through visualizing the interactive circulation of consumers, users, designers, products and services.



Product: Bicycle
Service: Low-Cost Rental



Product: Detergent
Service: Delivery and Refill

Product: Bicycle

Service: Low-Cost Rental

Today, developing a new business model based on PSS is an emerging design issue worldwide. For instance, the French government runs a bike-sharing system called Velo'v. Velo'v is a good combination of product, the bicycle in this case, and service, which is rental. French citizens can use the bicycles at a low cost and the city state can relieve traffic and air pollution all while improving the citizens' health.

Product: Detergent

Service: Delivery and Refill

Casa Quick is an Italian detergent maker specializing in delivery services. The company's seven different detergent brands are considered the "Product" in PSS. The delivery system, which involves carrying the products by car, door to door, and refilling them every month, is their "Service." Since detergents are being refilled using existing plastic containers, there is no need for extra packaging. Therefore, the manufacturer can provide products at a relatively low cost, while customers pay a lower price and do not need to scrap plastic containers. In this case, both manufacturer and user gain economic and environmental benefits from the system.

Designers' efforts to develop new design technologies based on PSS to produce sustainable goods will continue, while the solutions to integrate products and services will also diversify. The workshop has categorized strategies to develop PSS technology in four steps. The first step is to develop technology to systematically integrate the design processes; the second is to establish a system that brings the user to the center of product development; the third is to develop a consistent sight angle of designers who deliver PSS; and the fourth step is to establish a community consisting of professionals from diverse backgrounds in order to reflect the multifaceted aspects of subsequent users. This user-oriented product design process facilitates communication between users and manufacturers. In the age of digital design, this type of communication should play a significant part of business. [designdb+](#)

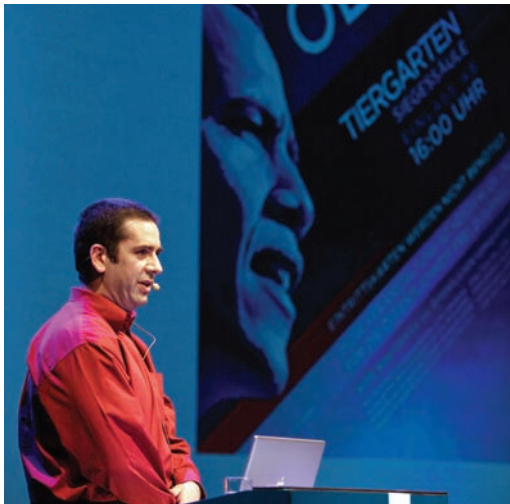
TYPO Berlin 2009

SPACE





Chip Kidd
www.goodisdead.com
 "The history of book design can be split into two eras: before graphic designer Chip Kidd and after." -Time Out New York, Nov. 2005



Sol Sender
www.vsapartners.com
 As founder and principal of Sender LLC, Sol Sender spearheaded the logo development for Barack Obama's historic 2008 campaign.

Mario Lombardo

www.mariolombardo.com

Mario Lombardo works for a variety of music, DVD, fashion label and magazine companies. He was the art director of SPEX magazine



Joshua Davis

www.joshuadavis.com

Davis explores the technical and aesthetic limits of software programs Flash and Illustrator to generate unique visual compositions according to rules-based, randomized processes.



Space means a lot to the people living in the 21st Century. They encounter numerous ads within a variety of spaces. Within the clustered spaces, they form ideologies and concepts and sometimes face society when the space grants anonymity. Public space provides a wide spectrum of information, data and experiences. Today's digitalized lifestyle is a good example of this. Removing the need to travel, television vividly delivers cultures and local attractions from different countries. Most of the things that were only in our imaginations have come alive in front of our computer screens. In particular, this phenomenon has become more pronounced in the design industry. Designers create space using a variety of tools, and their creations have a huge influence on the space we live in.

The 14th TYPO Berlin, which was held from May 21 to 23 in Berlin, Germany, introduced the present state of typography that dominates such spaces. There were two distinct movements that attracted public's attention the most; one is the association of typography with politics and the other is a digitalized form of typography. Many professionals working as artists and designers around the globe have brought these two new understandings of typography into the light at this year's conference.

POLITICAL DIMENSION



Sol Sender is one of the artists who have clearly shown the political power of typography in TYPO Berlin 2009. In fact, Sol Sender and his design team, who developed the President Obama's election campaign logo, had nothing to do with politics. Everyone in the team had a design or brand marketing background. However, the team's obvious detachment from conventional ideas led Mr. Obama's campaign logo in a whole new direction. The process of integrating the symbolic red, blue and white colors of the American flag with such elusive concepts as hope and change was entirely different from other stereotypical campaign logos that were flat and impassive.

Sender's team has experimented with the shape of the letter O, the first letter of Obama's name, and applied some 50 to 60 logos to many different formulas. The letter O became more than just a letter of the alphabet, becoming a brilliant tool to deliver Obama's message and intention. The team's knowledge of design and brand marketing helped them a great deal in creating such logos in the end. The power of delicately-designed typography dictates diverse kinds of spaces. Photographs relating to nature and education were cut in the shape of an O, reminding the general public the fact that Mr. Obama wanted to discuss policies related to education and environment. At the same time, whenever people encountered this particular O shape, they associated it with Mr. Obama. This is the enormous power and potential of typography. Furthermore, this case has proven that the power of typography can embrace politics. "The most powerful logo contains the simplest message," said Sol Senders during the interview he had with his agency. And his simple messages dominated many different spaces within the frame of typography. Moreover, the enclosed frame has also influenced the particular spaces and ideologies of children, women, students and religious people.



DIGITALIZATION

It is hard to imagine the 21st Century without computers. And this goes the same for the realm of typography. Digitalized typography, which is still evolving and transforming itself, might be the genre's present and future. At TYPO Berlin 2009, it was easy to see how deeply and widely technology is involved in our space. Technology borrows the form of typography to make viewers feel like they belong to three-dimensional space.

Joshua Davis, a technology designer, represents digitalized typography in his work. He is considered the first-generation of designers to apply computer skills to design. In other words, it is the generation responsible for finding ways to integrate computer technology with art and improve the quality of both. As an explorer building the foundation for digital design, he mixes every single piece of his work with digital technology.

"Until 20 years ago, the computer was nothing but a system that replicated human ideas and creations. However, in the 21st Century, technology has expanded its boundary from a few skillful program engineers to designers and artists. If I had to create my artworks without the help of computers, it might have taken my whole life to finish them. Technology enables me to explore the realm not within my reach," said Davis. Most of his works introduced at this year's conference have something in common; they are produced by repeating the techniques from various kinds of computer design software. Technology shows the ability to produce patterns by itself in some works; and in others, it experiments with the random behavior system of computer programs. "Until the moment I feel what I made is beautiful, I repeatedly change my work with computer software. In the end, 20% of the work is done by me and the other 80% is created by the software system," he added.

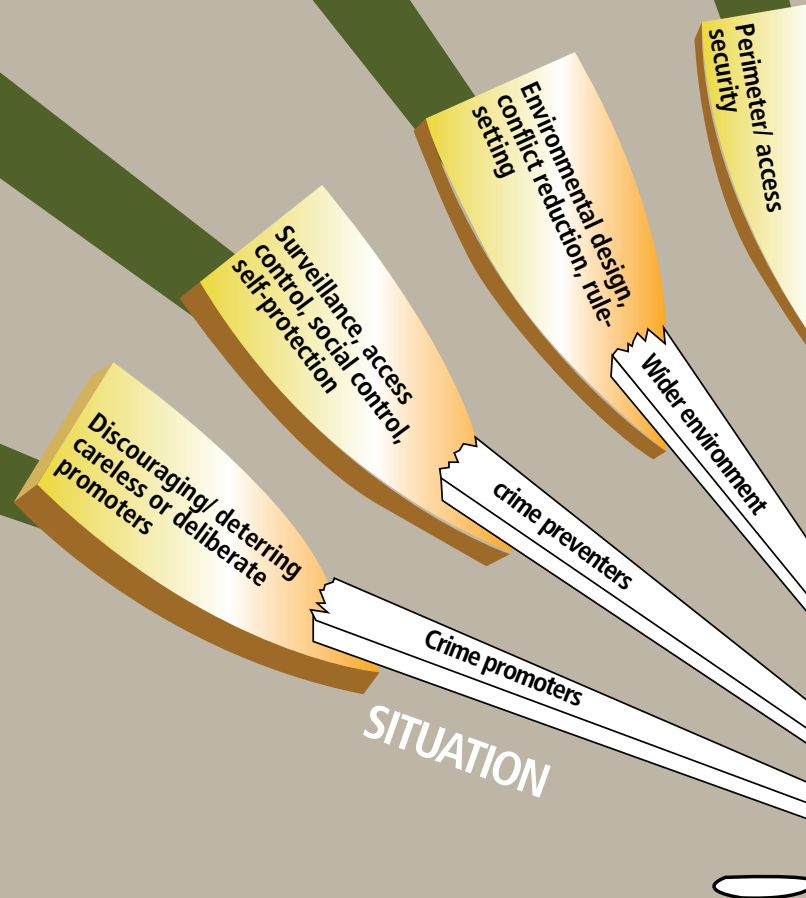
Digital design technology has not been fully accepted as a professional form of art, but this is changing. Until recently, the status of designs created solely by human hands had never been considered the same as ones enabled by digital technology. Therefore, Joshua Davis' work has played an important role in changing the public's conception of digitalization at the conference this year. It took more than 70 years for people to accept photography as an art form. However, since Davis' digital design work seems to smoothly assimilate into space already, the medium is expected to settle in the art scenes sooner than photography did.

Roughly 1,200 typographers, designers and others in the media business from around the world gathered at the 14th TYPO Berlin. The event shared not only their views on the present status of typography, but also those of graphic design, media and digital art that are intricately woven into it. At the same time, the conference emphasized the multifaceted nature of the form, which can sometimes become political or digital, within diverse kinds of modern spaces. It was clear to see that the next step in typography will be to discover unexplored spaces and further exploit its potential. [designdb+](#)

Design Vector;
Solutions towards Social,
Economic and Cultural Problems

DAC

DESIGN AGAINST CRIME



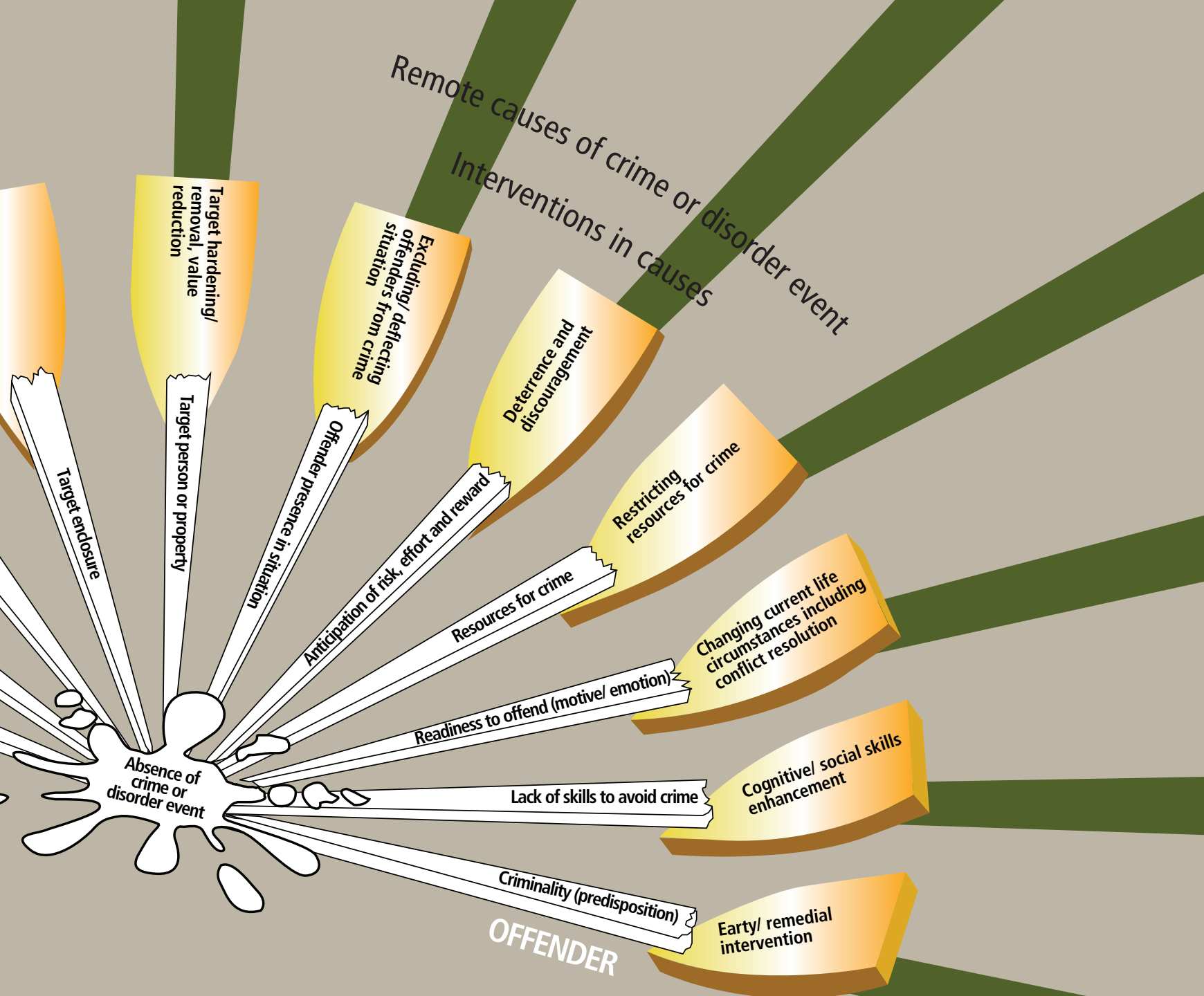
INTERVENTION SPACE:
Crime Prevention and the Conjunction
of Criminal Opportunity

Crime and its prevention are complex and challenging subjects - one to understand and the other to successfully achieve. Specialist crime prevention practitioners and many others with professional crime prevention responsibilities, such as designers, architects and planners; social workers, health workers, managerial staff in public and private organizations, teachers and so on, all require a firm foundation of practical and theoretical knowledge. When supported by even a basic knowledge of crime, products can be designed to reduce the crime rate, leaving users satisfied regarding their safety.

This process of product/service design with the consideration of users and the understanding of the perpetrator is the concept of

DAC (Design Against Crime). Therefore, the approach to research and management should be always multidisciplinary and inclusive of the users and perpetrators knowledge. To meet these needs, DAC design is being processed by a multidisciplinary group of professionals from different design disciplines, researchers and criminologists. As a result, the process addresses criminal issues, human and user-centered issues, abuser unfriendly issues, and a practice-led approach and expert reviews.

The DAC (Design Against Crime) approach aims to ensure solutions prior to advocacy and market introduction in order to push forward, and in some cases create, products and services that make life easier for individuals and communities while at the same



time making things more difficult for criminals. In other word, socially responsive design can be defined as design that main focus is on primary social issues, its main consideration, social impact, and its main objective social change.

DAC's boundaries extend the concept of 'user driven innovation' to that of 'user/mis-user and abuser driven innovation'. The basic understanding of DAC is that design should address security issues without compromising functionality and other aspects of performance, as well as aesthetics. In other words, secure design has to be user-friendly while abuser-unfriendly; but that doesn't mean it can't look beautiful.

Design Against Crime Research Centre suggests 'Crime Frameworks' (see below), as the very basic forms of knowledge in advancing understanding of DAC. These forms of knowledge and their capture, assessment, consolidation, transmission, application and development are inevitable to make the DAC process systematic, rigorous and convenient. Frameworks like these should have theoretical, terminological, conceptual and practical aspects which at one end of the scale enable practitioners to use them in articulating and communicating their crime preventive understandings and interventions; and at the other, allow theorists and researchers to sharpen their thinking, their formulations, their studies and evaluations.

Crime Frameworks

by Design Against Crime Research Centre

* **Knowledge-of crime** - what is crime? Definitions of specific offences, definitions of related concepts such as security, safety and partnership.

* **Knowledge-of crime problems** - their nature, costs and wider harmful consequences for victims and society; offenders' modus operandi, patterns and trends in criminality, risk and protective factors, and theories of causation.

* **Knowledge-what works** - "what" methods work against "what" crime problem, by "what" mechanisms, in "what" context, with "what" side-effects and "what" cost-effectiveness, and more generally, "what" are plausible intervention methods and principles.

* **Knowledge-of who to involve and how** - contact information for advice, potential partners and collaborators who can be mobilized as formal or informal preventers; service providers, suppliers of funds and equipment and other specific resources; and sources of wider support.

* **Knowledge-of when to act** - knowing the right time to make particular moves the climate must be right, other initiatives need to be coordinated with etc.

* **Knowledge-of where** - to target and distribute resources.

* **Knowledge-of why** - covering the symbolic, emotional, ethical, cultural, political and value-laden meanings of crime and reductive action, including fairness and justice. Failure to address these issues can cause even the most rational and evidence-based actions to be rejected. A classic example is the public outrage sometimes caused by expensive sporting activities for young offenders.

* **Knowledge-of how** - to put into practice knowledge and skills of implementation and other practical processes, and methodologies for research and analysis.

The Design Against Crime Research Centre believes visual material is central in the fight to design against crime, and that it should be included in more designing out crime briefing documents. Seeing things helps people better understand perpetrator techniques, and also because the visual dimension of the ways scams occur often identifies, for the designer, areas of intervention, where design can operate to block crime and make a difference.

DAC Research Centre visualizes common bag theft and bike theft perpetrator techniques for two reasons:

(a) designers can understand them to figure out how to design against them

(b) individuals can familiarize themselves with them and figure out how best to behave safely in public places, where some scam crimes linked to bag and bike theft, are common.

Perpetrator technique 1: DIPPING



Perpetrator technique 2: LIFTING



Perpetrator technique 3: SLASHING



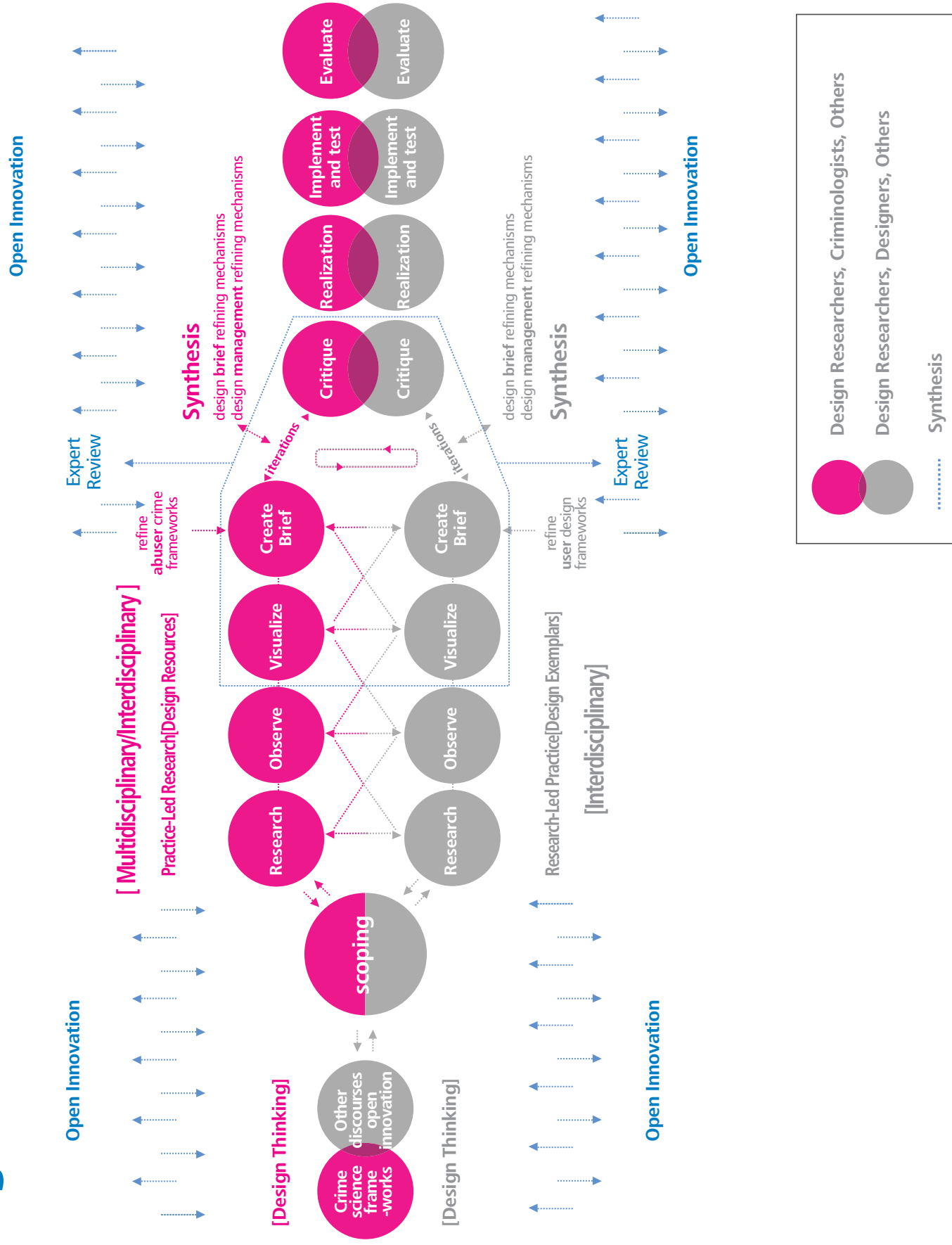
Perpetrator technique 4: GRABBING



Perpetrator technique 5: SCIPPATORI



Design Against Crime Design Process



INTERVIEW WITH RACHEL COOPER



Rachel Cooper
Professor of Design
Management and Policy
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Rachel Cooper is Co-Director and Professor of Design Management at Imagination Lancaster, and also Director of the Lancaster Institute of Contemporary Arts. She has authored several books in the field of Design, including *The Design Agenda* (1995) and *The Design Experience* (2003). She also lectured at the British Council in Korea last October on the issues of responsibilities of design and designer in solving economic, social and environmental problems. During the event, she explained how designers and researchers should deal with social and environmental issues such as "Design for Health", "Design against Crime", "Design for Sustainability" with the use of technical capabilities. Here, Rachel Cooper shares her opinions and thoughts about the general outlook and future directions of DAC in both professional and academic aspects. [designdb+](#)

What is the purpose of “Design Against Crime”?

Design against Crime began in the UK as a program funded by the UK Design Council and the Home Office in the late 1990's. They asked us to consider how designers could combat crime through the products, places and communications they designed and for us to find out whether designers were already doing this. We undertook a study in the UK and found that only one design consultancy out of the top 100 consultancies were thinking about trying to reduce crime through their products. However, we did find thirty case studies of examples of designing against crime, such as how parks, schools, housing estates, and car parks had been designed to reduce crime. This work is because in architecture there has been a longer program of research and practice called Designing OUT Crime. However, we also found other products that had been designed to reduce crime, indeed one was a bag designed by a Korean Fashion company “Esquire Collection” who had designed a bag to put off “pick pockets.”

The real purpose of design against crime is to raise the awareness of designers and businesses of the role design can take in reducing crime, if you apply the knowledge of criminology and design together.

Do you think people are recognizing the effects of DAC?

In the past ten years I would say there has been a vast improvement in the awareness of the value of DAC, especially through evaluation of projects and the units that were set up after the first program. For instance the DAC Solutions Centre in Manchester and the Design against Crime Centre in London. Also in the first program

we ran a national design program for student designers. They have now graduated and will hopefully be using their experience in their daily work.

What do you think is the role of designers in the context of DAC?

The role of the designer is to make their client and wider stakeholders aware of the value of design and creativity in countering crime. To consider while they are designing the possible counter effects their products, services and places might have on crime, and how this might be countered before the products are launched.

What is the situation of DAC in the UK, compared to other countries in the world?

Many architects have been practicing Designing OUT crime all over the world. However, because of the early Design AGAINST Crime program with the Design Council I think we have been able to develop the two centers in education, offer courses and work with industry and the police, meaning that perhaps we have more awareness than some other countries.

As a professor at the LICA, what are your subjects and what do you expect from the students?

As a professor in LICA, I am interested in all the arts and how they can help us create a society and economy that fosters wellbeing, through culture and business. LICA is comprised of design, music, art, and Theatre studies. For instance, when I work on design out crime we include actors to help us role play crime situations and consider how to prevent them through design. I also lead ImaginationLancaster, which is a design research lab looking at

the future of products, places and systems. This is where we work on how to manage design effectively, how we foster socially responsible design and how we use design to facilitate interdisciplinary work with the sciences, social sciences and humanities to address global challenges and imagine futures.

Do you have campaigns, activities or projects that you are currently undertaking?

I have just spent five years on a project called “Vivacity 2020” urban sustainability for the 24 hour city. In this project we looked at all the sustainability factors of a city and how to make sustainable design decisions. One part of the project was, of course designing against crime in the city during the day and during the night. Our book Designing Sustainable Cities will be published in September. I am now working on “Urban Futures” looking at the city in 2050 and how we can make effective design decisions now. Another project is Design for Flexibility in the Health Service, this is looking at health services and how they change, who designs them, and how we can design better services and buildings to deliver healthcare in. Finally, we have been given £3million to launch a doctoral program on the future of the digital economy, new products and services, and of course we will need to remember crime in this digital economy.

The Future of DAC?

This is a subject that will never go away, and the centers of research are contributing to the development of design. I would like to see global collaboration and more comparative research with designers and research colleagues across the world.

CASE STUDY OF DAC | HULME PARK

Source : Design Council
www.designcouncil.org.uk



Children's play area



Horizontal railings were chosen to maintain visibility

• Problem

Hulme, one mile from Manchester city center, was notorious for muggings, burglaries, robberies and poor housing. As life there deteriorated during the 80s into a kind of living hell, it was decided that something had to be done.

• Response

A park was designed for Hulme by Landscape Projects in collaboration with groups of local people.

• Result

The park is secured by psychological rather than physical barriers which are designed in a layout that allows different groups of users, like teenagers, bike riders, families or dog owners, to have their own space and feel proud of their contribution.

<"Design Against Crime" Process>

The transformation of Hulme is fast becoming a legend in civic renaissance. The local council and its partners secured substantial EC funding and began planning

a total reconstruction of the area. The £2.2 million project to create a new park at its heart fell to Neil Swanson, the Practice Principal of Landscape Projects.

<Local People based Research>

With the question of "what should a park be?", the brief was to design a safe and attractive park in the city centre that could be used by a range of different groups. The question was given to the local people, who replied that they wanted a park that was a wonderful place to be in, rather than a dangerous one.

<Safety-first Approach>

The answer lay in the creation, not of physical, but of psychological barriers. The first technique was size and depth. The park was never more than 70 meters wide at any point, and the park should not be too deep, as this makes people feel uneasy. The second technique was surveillance. It was agreed that new housing would be built facing on to the park, partly to give residents a good view, and partly to

increase the sense of security. Landscape Projects were happy to keep a road running through the middle of the park, and encouraged parking around the perimeter to increase the sense of busyness and watchfulness. For safety reasons the road needed to be fenced on both sides.

<Abuser-centered Research>

The type of fencing became a contentious issue. Project conductors thought of ways it would be abused, and opted for a low brick wall, topped with black, horizontal steel railings built in removable sections. It enables people to see through the horizontal railings much more easily than if they were vertical ones. There used to be "sod off" railings here. But this park is about welcome and inclusiveness. The council were concerned that children would hurt themselves if they sat on (and then fell off) the top horizontal bar, so they set it at an angle. Children can climb the railings, but it is uncomfortable to sit on the top one. Therefore, children don't.

Landscape Projects prevented cars from



Sheltered seating designed to ensure good surveillance



An open-plan style was chosen, with pathways and roads connecting the park to other parts of the city to encourage people to use it and increase passive surveillance

entering the park with attractive stainless steel bollards. They cut small water-recycling trenches which also serve to stop bikers riding at high speed across the park. The firm developed a very open-plan style with pathways and roads connecting the park to other parts of the city. They wanted people to use it and so contribute to the sense of security and passive surveillance.

<Children-centered Research>

For Neil, the Practice Principal of Landscape Projects, it was vital that the park served all ages, especially children and teenagers. It was important to create a space for young people to hang out at. Neil felt it was vital that he got alongside the people who were going to use the park so we could design it specifically for them. So he set up a series of meetings with young people from the area. The teenage group was extremely boisterous and enthusiastic. But it soon became apparent that the boys wanted loads of macho equipment in the park, and the girls really weren't that bothered. So he tried bringing an artist in to work with

mosaics and to see if he could capture their imagination. Frankly it was going nowhere and this whole part of the project began to look a bit sad. Neil had to rethink, and then realized that there was a big difference in the three age groups we were catering for. Adults like parks to be like big landscape gardens, children like lots of bright colors and playful stuff, and teenagers want something more provocative than a garden and not as "babyish" as bright colors. And the girls wanted something different to the boys. As a result, they decided to build a swimming pool.

The swimming pool out of vandal-proof resin-bonded glass was blue through to green. It's beautiful to look at. It has two long benches made out of tough laminated timber which look like surf or diving boards. A boat builder from Bristol created a ship-shaped rain canopy. It created a sense of beach fun, relaxation and color that everyone enjoys. There are also play areas for children, including an exciting "treasure island" near the school, complete with dunes, shipwrecks and "monsters." Dogs

are kept out by the doggie equivalent of a cattle grid. The kids love it and use it regularly. It's a great place to be on a summer's day or night. And they care about it. There's been no vandalism.

<The Results>

Completed in 2000 after a period of collaboration with local people, parks do make a difference in a city center. Hulme Park was of immediate benefit to local people, a high proportion of whom lived in social housing and needed somewhere to enjoy open spaces and feel safe while they did. The park has been relatively free from crime and was described by a local police officer as "a triumph of design." This case study investigates the design process behind Hulme Park and how its designers wanted the space to be crime free. Hulme Park had proven the fact that a design approach to community regeneration has had a lasting impact in Hulme.

CASE STUDY OF DAC || BIKE STANDS



- **Problem**

80,000 bikes were stolen in London during 2005/06. How can the design of cycling products and environments reduce bicycle theft and promote cycle usage?

- **Response**

Watching how people use bike stands shows they don't always lock their bikes in the most secure way. Watching thieves steal bikes shows they use some common techniques that stands could be designed to counteract.

- **Result**

A range of new bike stands promotes more secure locking

and mis-users. Design can be used not only to reduce the risk of products being stolen, but also as a way of encouraging more people to use a product if they think it is secure. This case study shows how the design process has made bike stands more secure because it involved watching how people used bike stands, how criminals abused bike stands and how secure locking practices could be made easier.

<Abuser-centered Research>

This research approach is based on the perpetrator techniques that we have seen in the previous section. Firstly, the team talked to police specialists in bike crime to identify common bike theft perpetrator techniques, and six patterns are shown in general, which are:

- **Lifting:** If your bike is chained to a sign post, thieves can lift it and the chain up and over the top of the post.
- **Levering:** Thieves can insert tools

between the bikes, lock and stand to lever the lock apart. Or they may use the bike itself as a lever by rotating it against the stand. If it breaks before the lock, what do they care? It's not their bike.

- **Striking:** If your lock rests on the ground thieves can strike against it with a hammer or chisel.
- **Cutting:** Bolt cutters or hack saws can cut through bike chains or locks.
- **Unbolting:** If you lock your bike by the wheel alone it can be unbolted from the rest of the frame.
- **Picking:** Locks can be broken open?

<User-centered Research>

They also reviewed the cycle parking at a theft "hot spot" which just happened to be on their doorstep, outside Central Saint Martins Southampton Row buildings. They watched how 8,500 cyclists locked their bikes. They saw what was good and what was bad about the current facilities and

<"Design Against Crime" Process>

80,000 bikes were stolen in London during 2005/06. 17% of all cyclists have had a bike stolen and 24% of those stopped cycling altogether. Through practice based design research 'Bikeoff' aimed to catalyze cycling products and services that consider users but also abusers (vandals and thieves)



found out that:

- 75% of users of the site rode bikes with a standard diamond frame
- 87% used only one lock
- 31% locked the front wheel
- 22% of cyclists locked the back wheel
- 19% locked the bike frame only

<Manufacturer-centered Research>

Next, designers worked with a manufacturer to produce a range of bike stand designs that were less prone to crime. With Broxap they came up with three new bike parking stands that are designed to be:

- Easy to use for a diverse range of bike types
- Easy to install
- Easy to maintain
- Competitively priced

<The Design Brief>

While watching cyclists trying to protect their bikes by locking them onto stands, and learning how thieves might break them

away, a set of key design priorities emerged. They needed to:

- Reduce opportunities for insecure locking practice
- Support the bike from falling and the front wheel from falling to the side
- Increase security for one lock users
- Relocate long stay parking to off-street sites

<The Results>

The Camden stands that emerged promote more secure locking because they make it easier for cyclists to keep their bicycles upright and lock both wheels and the frame. The stands have been tested on the street in Camden and the hundreds of cyclists that used them showed that all three designs made them lock their bikes more securely, thus reducing the risk of theft.

Adam Thorpe and Lorraine Gamman picked up the 2007 "Best Cycling Initiative" at the London Sustainable Transport Awards

which recognized the Bikeoff team for "leading the world in bringing new thinking and international best practice to London's cycle parking - showing the importance of context in design, both to reduce crime/theft and to enhance the environment."

The M stand design is made from galvanized steel tubing 48mm thick and is designed for short stay parking. Its M design denies cyclists the opportunity to lock the top tube of their bike frame to the stand, the bike cannot be levered against the stand to break it away and the centre section of the M is high enough off the floor to ensure locks cannot fall onto the floor and be broken into by striking. An offset version of the M stand encloses the front wheel of the bike to stop it from falling. A butterfly shaped stand encloses the front wheel while the central section supports the bicycle frame and promotes safer locking practice.

CASE STUDY OF DAC III PARKSAFE SYSTEM



- **Problem**

Incidents occur in car parks around the world everyday. How could the chances of having your car stolen or vandalized in a car park be reduced with effective design?

- **Response**

The design of an innovative high-tech sensor which detects when a vehicle is moved and is placed in every car park space

- **Result**

Ken Wigley, a victim of car vandalism and car park violence, invented Parksafes System. The system boasts a zero crime rate, including graffiti, theft and breakage, and has massive commercial and business potential.

difficult to get when needed. Incidents happen in car parks around the world everyday. When Ken Wigley became a victim of car crime, he was so furious that he decided to do something constructive about it. He invented Parksafes System and is now chairman of Parksafes System Ltd. This case study investigates the design and technology that went into creating a crime free car park. Ken Wigley, the owner of Parksafes System and a pioneer of car-park-design-against-crime, talks about the process of his business development.

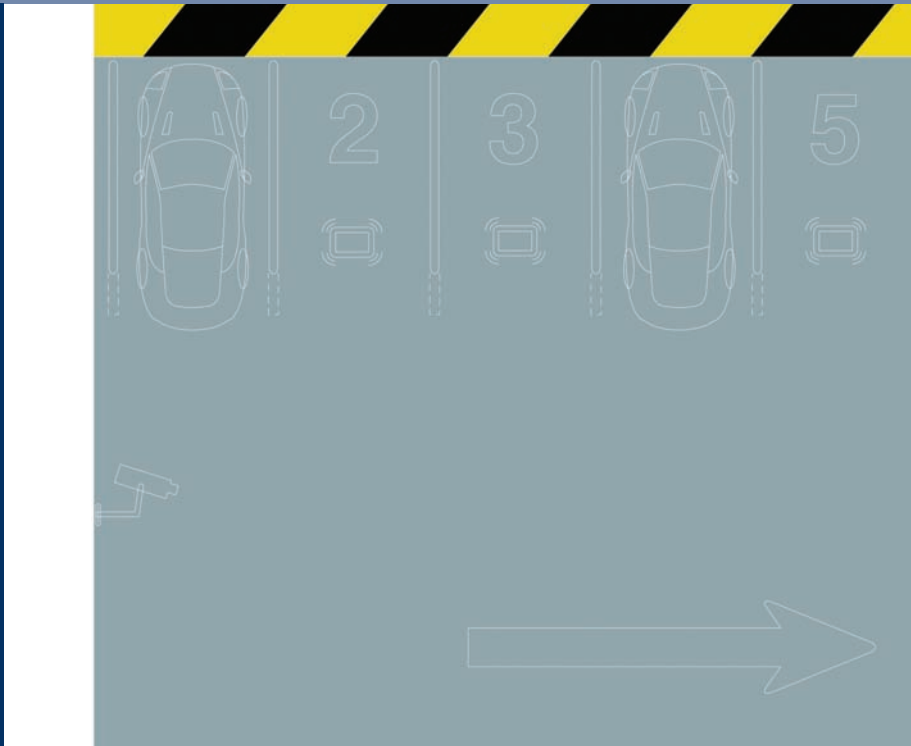
The 24 hour multi-storey Parksafes car park has got 440 parking bays, covering ten floors. He said, "It's designed for short stay shoppers as well as people who want to park overnight. You pick up your ticket as per normal, and then find a free parking bay. The bay has a big number on it. On your way out, you pass the Bay Controller machine. You put your ticket through it, and it activates the sensor under your car. This is a device that keeps an eye on the undersurface of the car and detects any movement above a preset level. If someone is kicking the car, or trying to break into it, the alarm goes off. When you come back to the car park, you put your ticket in the Pay on Foot machine, and the sensor is switched off."

<"Design Against Crime" Process>

A car park is a dangerous place as a situation involving car vandalism and crime can quickly get out of control. Most multi-storey car parks are dark, with help

<Environmental Design; Parksafes System>

Not only did Ken Wigley invent a sensor, he designed a whole secure car park system.



<Discouragement of Criminal Opportunity>

The CCTV system is comprehensive. If we see a group of young people drive in we know to watch for them later. Sometimes they come back a bit drunk. We watch them, say, go up to level five, where they think no-one's watching them and then they might start larking about. Play fighting. That sort of behavior is fine by itself but can make them all a bit leery. If it looks like getting out of hand, we block them! We say, over our very loud PA speaker: 'OK boys, settle down, get in your car, and LEAVE.' And the amazing thing is, they always do.

<Safety-first System>

With panic buttons set at every five meters,

190 CCTV cameras in a typical installation, car exits controlled by attractively designed doors to prevent casual pedestrian access, automatic control of exits to prevent escape by criminals, reduced entrances and exits, all monitored, suddenly the car park is becoming one of the safest places in town.

<Results>

Now, in four years of operation there hasn't been a single incident. No crime at all! No graffiti, no theft, no breakage. Nothing. We're getting 400 cars a night on the weekends. Which is pretty amazing really, because you have to pay to come in here. People are prepared to pay for security. We offer the car user a guarantee. If their car gets damaged here, we'll pay for it. Though I do actually video scan the cars on

the way in to make sure I'm not going to be caught with a fraudulent claim! Now more and more middle-aged and elderly couples use the car park at night - and women on their own, because they feel safe. Usage was up 10% on last year. That's unknown in this business - especially with no new stores opening up around us.

Feedback from customers is positive, and an independent survey showed that 97% felt safe in the car park and 100% that their vehicle and its contents were secure. Nearly everyone that parked there felt that paying an extra 20p per hour was worth it and/or good value for money.

THE HISTORY AND FUTURE OF JAPAN'S DESIGN POLICY

Source : Ministry of Economy, Trade and Industry of Japan

Overview of Japan's design policy

In order to improve the design industry's competitiveness in a country, or to lead the design industry, design itself is not the only thing to consider, but many other fields such as economical, technical and social situations should be dealt with it. Japan is one of countries where various design policies are carried out in consideration with technical problems and exported product regulation since 1928. Going through various steps of setting policies and establishing institutes, Japan has become one of leading design competitive countries. Thousands of product designs are coming out daily, and creative ideas are pouring out. Meanwhile, Japan set a new sustainable design policy; KANSEI Value, and it will direct Japanese design industry in the near future.

Good Design Award

to encourage recognition of individuals and corporate efforts
for good design

Law enforcement for preserving original designs

design registration system: Act Against Unfair Competition

Development of human resources

vision and program/curriculum development for the
development of human resources

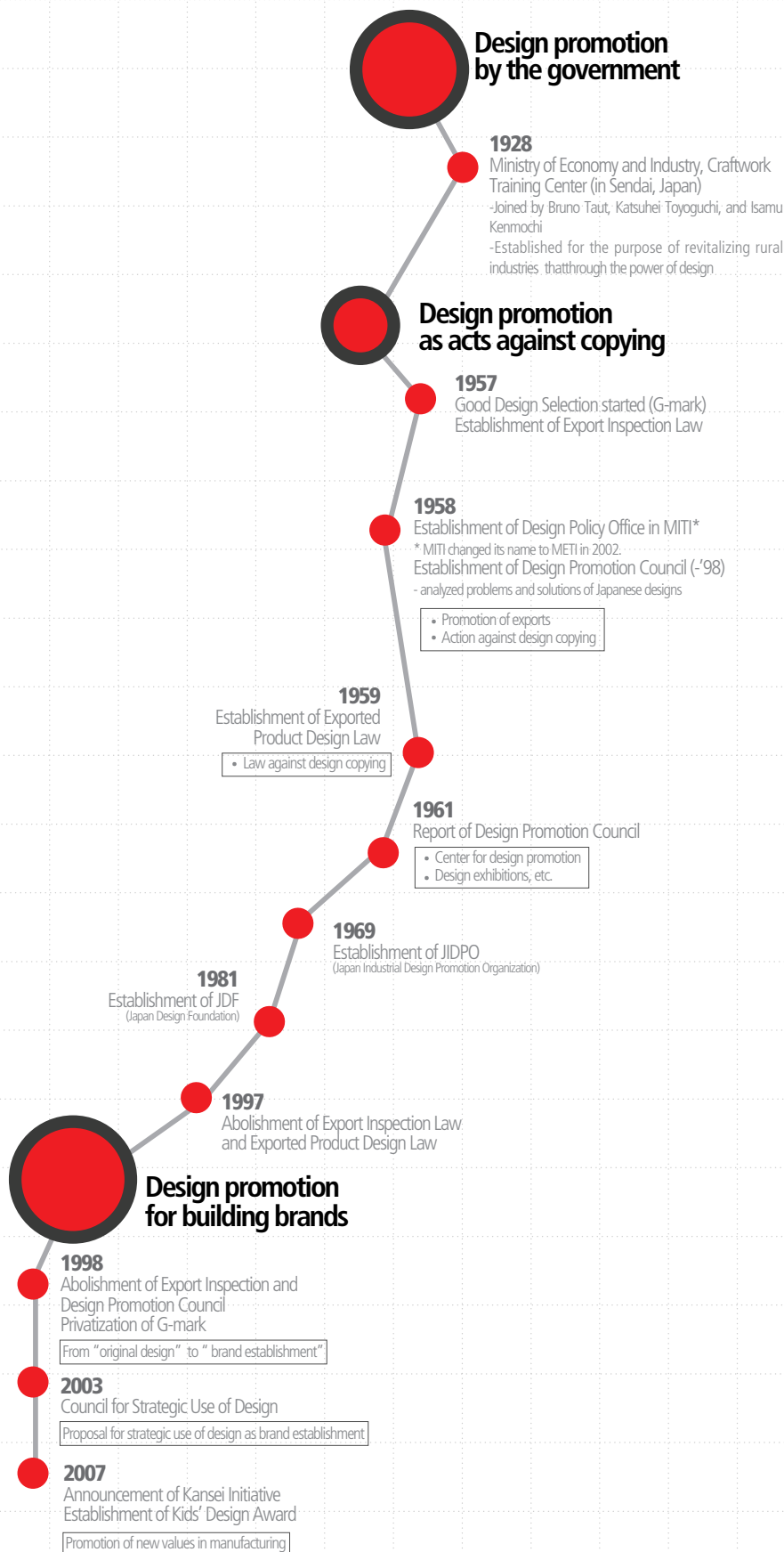
International cooperation through design

delegation of design professionals/trainings

Community/SME development through design

Association of Design Trainers

History of Japan's design policy



Current Major Design Policy

(1) Good Design Award (1957~)

Good Design Award was established to encourage recognition of individuals and corporate efforts for good design. It has evolved from consumer goods to new arenas such as housing and medical devices. The G-mark has been attached to the winning items for promotion, and it has been a very important driving power of Japanese design. Japan is now working on globalizing the G-mark and the award.

One approach is to promote designs to satisfy the demand expected in the near future. The trend of Japanese design is moving from mass production to a human-centered approach and sustainable design that is happening worldwide.

"The Demand Side of Our Near Future" is what Design Award aims in the present time, and many products that are developed to satisfy the demand expected in the near future. Sustainable designs are granted awards such as dual mode vehicle in 2008. Dual Mode Vehicles can run on roadways and rails throughout the world. JR Hokkaido has begun service on JR's Kushiro line in Hokkaido.

(2) KANSEI Initiative (2007)

Another approach is the KANSEI Initiative. Announced by METI in 2007, it promotes designs that appeal to users, not buyers.

Users believe that products have "stories" behind them; the stories of professional workers' spirit and commitment. Products with stories are thought to be the best products to pursue, and users find the product 'good'.

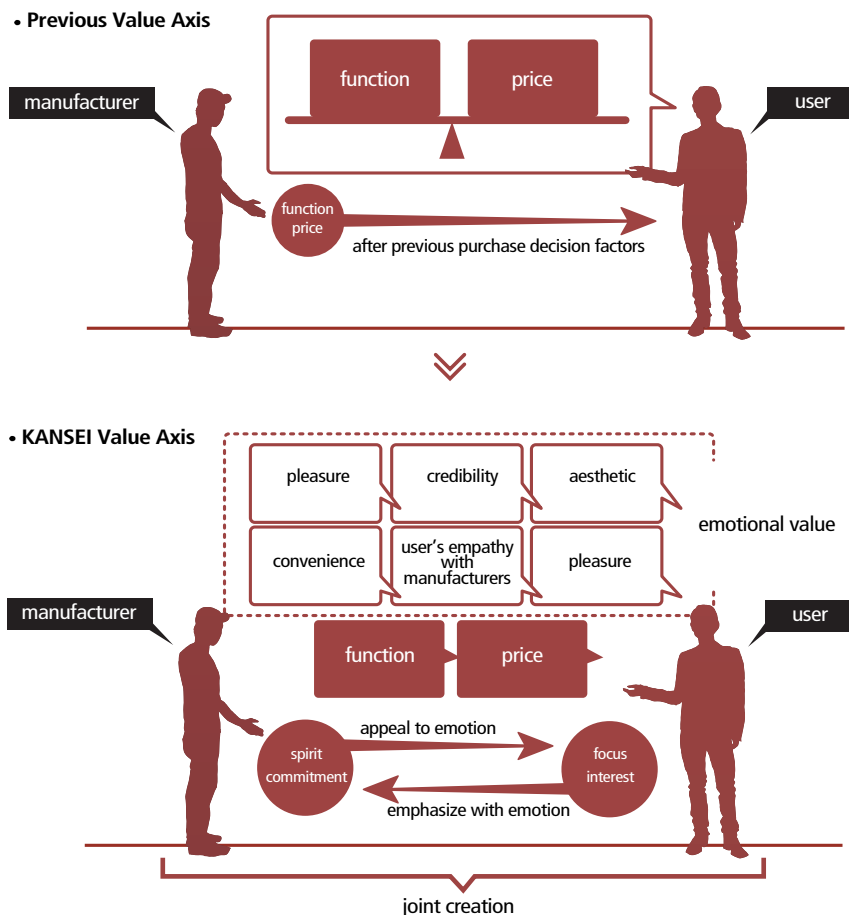
Therefore, it is important to educate companies to invest more in communication with consumers. The focus on investment of communication helps them to arouse consumer's emotions and empathy, and users feel emotional fulfillment, which leads to the mutual satisfaction. It can be said that users create and design products, so the 'Joint Creation' concept in KANSEI values are actualized.

Japan is promoting this concept both in Japan and overseas.

KANSEI INITIATIVE

SUGGESTION OF THE FOURTH VALUE AXIS

KANSEI is a high-order function of the brain, including inspiration, intuition, pleasure and pain, taste, curiosity, aesthetics, emotion, sensitivity, attachment and creativity.



WHAT IS KANSEI VALUE?

Definition of KANSEI Value

KANSEI Value is a special type of value that is actualized when a product or service appeals to the KANSEI of ordinary citizens and arouses their emotions and empathy. When this type of value is actualized, an '+α' will be offered to members of the public in addition to existing elements such as function, credibility and cost, thereby compensating the manufacturer for its time and effort. In addition, this will allow a manufacturer to develop a stable customer base and result in ordinary citizens developing an attachment to the product or service.

The Japanese assign value to a product or service when they see the amount of time and effort that the manufacturer has put in or when they see the focus and empathize with the manufacturer.

If these things can be visualized successfully and used to arouse the empathy of ordinary citizens, intangible elements such as an original recipe for

a sauce, manufacturing know-how, a message from the manufacturer, or the manufacturer's consideration for users, all of which rarely come to the surface otherwise, will then have an economic value.

KANSEI Value as a Driver of Innovation and Growth

Many companies have not been compensated for their superior technological capability and craftsmanship because they have encountered difficulties in communicating the value of their technological capability and craftsmanship. Companies in distribution and sales must also identify products with high KANSEI Value potential desired by ordinary citizens, make efforts to stimulate demand for such products, and communicate a message from the manufacturers.

KANSEI Value Stimulates Demand

The availability of a growing number of products and services with high KANSEI Value will contribute to the wealth of the spirit. In a mature

economy, manufacturing and service centered on the concept of KANSEI Value will stimulate new demand.

The Virtuous Cycle for KANSEI Value Creation

To realize KANSEI Value, it is important for manufacturers and users to interact with each other and engage in a joint activity or "Joint Creation". A chain of "Empathy" and "Joint Creation" generates a new business model and leads the economy as a driver of new innovation and growth. In addition, KANSEI Value Creation offers the possibility of unearthing potential demands at both regional and national levels, and spreading such demands across global markets.

WHY USE THE "KANSEI INITIATIVE" NOW?

Amidst Structural Changes Japan's Competitiveness



Japanese industries are currently experiencing structural changes such as declining quantitative demand associated with a declining population and competition from neighboring countries. It is, therefore, essential to return to the fundamental question, namely “What is a good product or service?”, to identify what's required for differentiation and innovation in order to help industries maintain and improve their competitiveness.

What Is A “Good Product or Service”?

A product or service in which the focus, taste, playfulness, aesthetic feeling, concept, etc. of the manufacturer is realized and underpinned by technology, design, credibility, function, cost, etc. In the manner of KANSEI initiative, a “good product or service” arouses the emotions and empathy of ordinary citizens by visualizing and communicating its story or message.

Using Emotion, Empathy and Sympathetic Resonance to Create Value

A special type of economic value will be created

when focus and spirit derived from the KANSEI of a manufacturer come alive and begin to speak to ordinary citizens, or when a story is communicated and appeals to the KANSEI of ordinary citizens and arouses emotions, empathy or sympathetic resonance. This initiative proposes a value axis which aims to arouse emotions and empathy in manufacturing and services.

JAPAN'S STRENGTHS AND WEAKNESSES IN CREATING KANSEI VALUE

Japanese Culture Integrates Different Cultures

The Japanese are good at using a Methodology to create a completely new, unique value by (1) taking parts of different cultures that are relevant to their lives and (2) making drastic changes to existing functions and decoration.

Assets of Japanese Industries Underpinned by KANSEI

A sensuous finish and processing features such as texture and touch, using traditional natural materials and techniques to bring out their positive qualities, consideration for the user, and focus on details are representative of the delicate KANSEI of the Japanese. These are assets for Japanese companies to draw on.

“KANSEI Value Technological Capability” as Two Wheels of Innovation

Integration of KANSEI Value and Technological Capability provide the basis for both a new way of manufacturing and innovation of services. The overall value will be halved if one of these two elements is missing.

Social Reproduction of KANSEI

It is necessary to promote the social reproduction of KANSEI in order to help ordinary citizens increase KANSEI and appreciate the value of service.



KANSEI VALUE CREATION METHODOLOGY

Common Characteristics of KANSEI Value Creation Companies

Common characteristics of companies creating a product or service with high KANSEI Value:

- Top management is aware of the importance of KANSEI Value.
- Companies have established a sense of value, corporate culture and business climate.
- Companies are conscious of the mind-set and KANSEI Value of ordinary citizens, right from the product development stage. They employ a federated organizational structure and decision-making system.
- The job site has the capability to bring out the individual characteristics (KANSEI and creativity) of employees.

Key to KANSEI Value Creation at SMEs (Small- and Medium Enterprises)

Characteristics of SMEs needed to Realize KANSEI Value

Creation: - Collaborate with superior outside designers and develop internal talent. - Use an interface with ordinary citizens. - Devise means of selling and demonstrating products and services.

Scientific Analysis and Utilization of KANSEI

To further advance KANSEI Value Creation efforts, it is necessary to scientifically analyze the comforts and emotions that ordinary citizens experience in daily life, and utilize the outcomes to develop new products and services. It is also important to ensure the continuation of the above development cycle.

FUTURE BUSINESS MODELS USING KANSEI VALUE

Joint Creation across a Value Chain to Deepen KANSEI Value

KANSEI Value Creation can be considered within the framework of "empathy with ordinary

citizens", as well as that of the value chain, ranging from upstream items such as materials and members, including business-to-business, to downstream end products. KANSEI Value will be further enhanced by making continuous efforts to "communicate a message.

The Use of Joint Creation to Develop Attachment and Increase KANSEI Value

The effects of Joint Creation in realizing KANSEI Value will not be just temporary. The KANSEI Value of a product will increase as the user develops a deep affection for the product and continues to use it. Users and manufacturers exchange KANSEI and enhance their mutual satisfaction through maintenance, repair or repeat purchase, thereby further increasing the KANSEI Value.

Creation of a Place for Joint Creation

A place where ordinary citizens and a variety of specialists such as engineers, creators and business people can meet is essential for the development of a future business model based on KANSEI Value.

As well as a place to meet, a framework for manufacturers and users to exchange KANSEI will be created to support and accelerate further KANSEI Value Creation.

THE REALIZATION OF MANUFACTURING AND SERVICES WITH HIGH KANSEI VALUE

Support for “KANSEI Value Creation” and the Development of a Business Environment

- Support for regional SMEs that aim to manufacture a product with high KANSEI Value includes matching them up with producer or conceptualizer to work with, development of new products, and cultivation of the market (the interaction of “creation”, “craftsmanship” and “commerce”)
- Establishment of a “Material Bank”, “Finishing

Technology Bank”, “Designer Bank”, consisting of a wide range of members, materials and craftsmanship

- Promotion of design and content utilization, and enhanced protection of intellectual property

Promotion of Management Methodology and Ergonomic Study for the Realization of KANSEI Value Creation

- Promotion of best practice study, curriculum design and a creative office
- Development of techniques to measure KANSEI, and study of the “life environment” to allow the manifestation of rich KANSEI

Scouting and Development of Young Talent to Create “KANSEI Value”

- Creation of courses at art and engineering colleges and at the MBA and MOT level, and establishment of a graduate professional school
- Implementation of competitions to recruit young talent, and promotion of personnel exchanges

Creation of a National Movement for “KANSEI Value Creation” and its Transmission at Home and abroad

- Establishment of the “KANSEI Value Creation Forum” (provisional name) by bringing together concerned parties from industry, academia and government, and adoption of the “KANSEI Value Creation Year” (provisional name)

- Holding the “KANSEI Value Creation Fair” (provisional name) under the theme of mixture of KANSEI and technology, and transmission of the concept of Japan's KANSEI Value both at home and abroad, in collaboration with various exhibitions such as Japan Fashion Week in Tokyo, the Good Design Award, the Japan International Content Festival, and the MONODZUKURI Exhibition

Promotion of Education to Foster KANSEI, Culture and Art, and the Reinforcement of Cultural Power at both Regional and Municipal Levels -

- Promotion of model KANSEI education projects and KANSEI Value creation activities at the regional level, and establishment of awards.



Kind Design is in style

Successful Design Story with Universal Design

Fair Trade is gaining the attention of consumers who are purchasing products that are manufactured without exploitation of child labor in third world countries and the destruction of the environment. It offers a “kind consumption” experience, paying laborers a fair price and spreading environmental values throughout the world. In the same context, the products of “kind design” are also gaining the attention of consumers.

One example is “Universal Design”, which considers both common and uncommon users. So far, User Interface (UI) has been designed for the elderly and disabled, however, from now on, the subject of the UI is widened to the design for the nature, environmental issues and the poor people in the third world.

Recently, “Good Design Product Selection”, organized by the Ministry of Knowledge Economy and the Korea Institute of Design Promotion (KIDP), also came into the spotlight with universal design products.

Ssangyong Engineering & Construction. Co.,Ltd. is also gaining attention for suggesting a new social health center. It combines the different functions of two different facilities; a public health center in Sung-nam and a welfare center for the aged. The place involves the functions of a health centre; social protection and relaxation for elderly people and local citizen's welfare and wellbeing.

Design Mexo suggested that transit bus stops in Gyeonggi-do can be used as a brand new form of street equipment, which played a role of information system for disabled and elderly people. This idea was selected as the GD award.

Kumho Industrial Co.,Ltd. launched a combined chair and footbath for both men and women. It involves two functions, a chair and footbath, helping the elderly and children, and also making the bathroom a more sensational space.

This feature can be also found in Samsung C&T's “Korean Style Bathroom Set”, which won the GD President Prize last year. “Multi-shower handles” reflect Korean sensibility and lifestyle which involves the washing of feet upon arriving at home. In addition to that, their comfortable shower handles enable users to listen to music via a Bluetooth link and to choose the color of lighting.

Laon Commercial Ltd. considers the usage and safety of infants who have just started eating baby food by manufacturing a streamlined spoon to fit mouths and thick handles for a secure grasp. The product is made of soft silicon, and was awarded a patent for its ability to improve concentration, as well as muscle development which is stimulated by proper spoon usage



Welfare Center for the elderly in Sung-nam city and a Health Center in Jungwon-gu; “a space combined by static healing and dynamic welfare service”



Transit bus stops in Gyeonggi-do provide real-time bus arrival information using the latest BIS gadget, Braille Block for the blind, and seats for the elderly and weak



A combined chair and footbath, made by Kumho Industrial Co.,Ltd's, functions as a footbath when the chair composition is lifted.



Samsung C&T's "Korean Style Bathroom Set"



Laon Commercial Ltd.
"Cocomong Babyfood Spoon"



"A medical-use blood sugar tester" has a big LCD screen for the elderly, and simplified interface button for easy usage.



Design with remarkably simple solutions by Japanese ad and graphic company MAC Inc.



An OXO's Thick Handled Potato Peeler

thanks to the Einstein Intellectual Development Ring.

"Cocomong Babyfood Spoon" is made of silicon, a material similar to human skin. Its soft touch feel means children do not reject the food on the spoon, as well as helping them protect their gums and teeth. It is ergonomically designed.

Designed by LemonYellow Co.,Ltd. and manufactured by Allmedicus Co.,Ltd., "a blood sugar tester for medical purpose" incorporates large styled letters on a big LCD screen for the elderly. It also minimizes the number of action buttons for easier operation. Differentiating its exterior from that of existing products, users are able to grasp it safely, thanks to its rubber handles and rubber strips at the back in an unbalanced and organic way.

Design Visualizes Social Values

Cases of successful universal design can be easily found in other countries. "Good Grips" is the main product of OXO, which has 10 million kitchenware products in stores and features 500 different kinds of products. The story behind the "Good Grips" is "husband's love," namely, the universal design.

Retired American engineer Sam Farber developed kitchenware for his wife who suffers from arthritis of the wrist. All the products are easy to use, and feature round edges and a lever mechanism wherever possible. This is how "Good Grips" was born. A finlike "Good Grips" handle designed to reduce a wife's wrist pain! This love of a husband is becoming the brand's symbolic design.

Matsushita in Japan is a model company where universal design is actively adopted. Matsushita developed a new design examination featuring four steps, and all products are processed and testified through the system. The company launched thirty eight universal design products for public use in 2004. One of the eye catching items was an automatic washing machine "NA-V80" which features a drum angled at thirty degrees. It concerns the problem of existing washing machines not able to reach the bottom of it for the people with short height, and of drum washing machines as well. The case proves that "products with clear values can become popular regardless of their high price."

Japanese ad and graphic company MAC Inc. showed that social communication can be made through design with remarkably simple solutions. This company was able to deliver a strong social message using two red dots and an "X" on a normal white plastic bag. They noticed that the bag's two handles looked like a rabbit's ears when tied. Therefore, they put a rabbit's face under the knot. This extremely simple, but creative idea is delivering social values, such as the protection of the environmental pollution and collection of garbage. The lovely design even makes consumers take the bag home. Design is a company's strong future tool, helping to improve a company's image and delivering social values without a complicated process or huge sum of money. Regarding this, Kim Yun-jib, Strategy Development Manager of the KIDP, said, "So far, design has played a role in creating a company's value and adding to its value by focusing on usage and aesthetic functions. However, design is now widening its territory and delivering social values, such as improvement of life quality and social contribution."

Universal design opens a customized design era with personalized design, moving away from the standardized mass production of design. [designdb+](#)



The design skill and capability of Korean designers are not so far behind Europe or other advanced countries in that it needs to learn something from them. However, it is true that most Korean companies still concentrate more on non-design factors like better distribution channels for more sales.

N E X T G E N D E S I G N E R Y E O N W

Design has started to play a more significant role in the industry's attention. His name is Jeong Yeon-woo, a car Volkswagen Group. He is one of the few Asians working

What made you choose Vehicle design over other types of product design?

I remember introducing myself to my newly-met schoolmates and professors at the Seoul National University freshman orientation session, by saying I entered the university to design cars. Responding to my solemn statement, one of the professors said that one's interest in cars is generated by one's inferiority. Now I suspect that might have been true. My inferiority was too strong to choose another category of product

design.

Although there are many explanations to define what cars are, the most suitable one for supporting my statement above is that cars are the last, biggest, and one-and-only toy for adults. I guess my childlike attachment to cars led me to designing them in the end.

At the same time, I think that cars are relatively more stylish and design-oriented objects compared to other products. It is very attractive to a born-aesthete like myself that aesthetic



Yunwoo Jeong 2005

GENERATION R; JEONG

business world. There is one Korean designer who is catching the designer at Bentley Motors, a luxury car brand owned by the for the company's design team.

appeal plays a more important role in car design than structural distribution and practical shape per se.

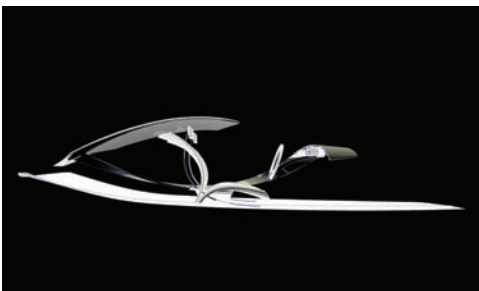
You decided to study abroad while working for GM Daewoo in Korea. What was the main reason you chose the U.K.?

One of the primary reasons why I chose the Royal College of Art (RCA) was that the institution consists of graduate programs only. Another reason was that the RCA is located in Britain, permitting the integration of everything from the European continent. I thought I could have more opportunities when I learned more and accumulated more experience there. The Vehicle Design Course at RCA doesn't offer lectures, but

consists of practice-based projects processed with companies, related self-researches and investigations. I think such programs and processes helped me a great deal.

The style issue matters in many cases here. How do you harmonize the style issue and design concept?

The most critical aspect of car design that the RCA Vehicle Design Course takes seriously is to solve conceptual issues like traffic, parking, tax, safety and environment. While solving those conceptual problems and comprising technical problems like comfort, safety, and flexibility to realize the ideal "One Car per Household," style comes out naturally.



For example, I introduced a project sponsored by GM Daewoo at the graduation exhibition. It was a concept car to be manufactured in 2023, transformed from a 1967 Cadillac Eldorado. The car maintains the classic exterior of a Cadillac, while being equipped with rotating seats, allowing such comfort as given by woolen carpet on the large chairs placed in a wooden floor. The concept was a success. The design to adopt consumer's needs is a mainstream concept these days.

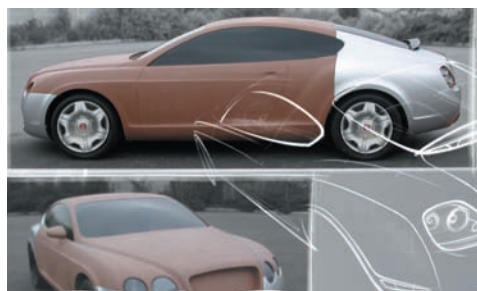
Where do you think design stands in the automobile industry?

There are two basic criteria that consumers consider when they purchase a car. One is technical aspects including function and performance, etc., and the other is design. From my point of view, the functional and technical capabilities competing in the global market are hard to distinguish from one another. Therefore, design is considered the most direct and efficient tool to differentiate oneself from the crowd and have superiority in intensified sales battles. The design team at any automobile

company is the core power of the organization in that design is increasingly becoming the standard to influence consumers' buying pattern.

In Korea, designers are considered and treated simply as stylists. How about the position of designers in the U.K.?

As the influence of design becomes more and more significant in business, the role of car designer's has changed as well. In many cases, the R&D department and the design department in automobile companies have almost the same position and weight in the organization. In almost all automobile companies, the position of the design center head is becoming more important, which shows the trend that the role of a designer is getting bigger. However, the way companies select design talent differs from country to country. In Korea, they usually hire designers through a generalized open test and equalize them afterwards. On the other hand, European designers seem to have more



diversified backgrounds.

What do you think our designers should learn from design talents in design- advanced countries?

The design skill and capability of Korean designers are not so far behind Europe or other advanced countries in that it needs to learn something from them. However, it is true that most Korean companies still concentrate more on non-design factors like better distribution channels for more sales. This comes from the fact that Korean automobile companies are not leading design innovation in the global market and do not have premium or luxury brands yet.

When a designer comes up with certain ideas, they eventually change while going through a series of sales presentations as well as taking into account advice from marketing departments and others. As the Korean automobile industry grows, premium brands will begin to appear, and design and technology will become advanced as well. Now the time has

come to produce the unique color of Korea. In order to do this, it is important to create an irreplaceable tradition in the country.

Another thing I noticed is that designers in Korea tend to focus on the end results, ratings and evaluation, rather than the ideas and process. On the other hand, designers in the UK put emphasis on the process to share their ideas and develop them from the initial stage of the project.

What are your plans for the future?

For the time being, I would like to focus on designing cars, building a professional career and developing aesthetic discrimination. I'd rather sketch, design ideas and train myself without being limited by such physical circumstances as place and time. Then, when my skills, ability and confidence are ready, I might think about doing something else, being flexible and open to new opportunities. However, at the moment, I will fully dedicate myself to vehicle design and building my career there.

designdb+

A DESIGN-LED INNOVATION BY PHILIPS

Design leading electronic company PHILIPS moves towards customer-centered design.



Stereo Bluetooth in-ear
Headphones SHB7110

PHILIPS Is one of the largest electronics companies in the world, established in 1891. It started by producing light bulbs in the Netherlands. Through World War _ and the Post War period, the company went through a number of changes, including product development and research and investment. By doing so, they led the audio system production and semiconductor industries as well as software programs, etc. Such continuous effort towards social change and a future adaptive attitude has made PHILIPS the most powerful electronics company in the world. Now, the company is playing an exemplary role in the design industry. What is the current direction of PHILIPS in preparing for the future? What are they researching and what are their plans for product design? By answering these questions, we will discuss their policies in design and business, as well as the role of design in products. As a result, it will become possible to take a look at the future of product design.



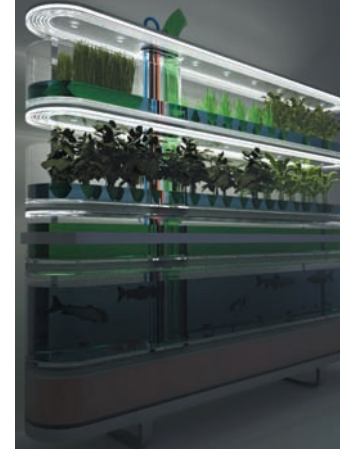
The Wake-up Light

The Wake-up Light offers a more pleasant way to start the day by gradually brightening to simulate a sunrise. This can be accompanied by a choice of (natural) sounds. The Wake-up Light can also be used as a reading lamp.



Kitten Scanner

The 'Kitten Scanner' helps teach children about what happens during a CAT (or CT) examination. Interactive role playing and storytelling are used to shed light on the different steps of a CT exam, therefore reducing a child's fear and anxiety of the procedure.



Biosphere Home-farming

'Biosphere Home-farming' is a structure that houses fish, root vegetables, grass, and plants all under one roof. It takes all the kitchen-trash as fodder for the farm and generates food, water and cooking gas for the family. The concept is to generate food and cooking gas, while filtering water. In short, it is a way to consume household trash in a more refined, effective and environmentally friendly way.

To PHILIPS, future is not an adventure to an unknown world where newly developed technologies are needed to be colonized, but a land of opportunity featuring radical innovations based on the users. Therefore, the focus is on how users sense products, how products affect their lifestyle, and how people engage with the future through the product. In 2004 Philips abandoned their slogan "Let's make things better" in favor of a new one: "Sense and simplicity". As technologies begin to show their limits, the lifestyle and quality of people's daily life become the core factor in the future.

We are increasingly aware that ever more technology, productivity and efficiency have helped drive an advanced technological life featuring high-end devices. When asked what kind of life they expect to live, people say they want to re-define their identities, find happiness, and search for the value of a high standard of life. In order to meet people's intangible needs, PHILIPS defines their approach towards future design as 'open tools'. This strategy shifts design away from delivering a finished product or experience and towards designing an 'unfinished' or 'open' solution that can be completed and evolved by the user. According to the results of an investigation, PHILIPS discovered that this more holistic pursuit of well-being is not just an issue of the rich, but an overall tendency of all consumers.

As part of their design research program, PHILIPS has created a number of 'probes'. Nebula is one example. The concept of Nebula is to provide consumers with experience and service by projecting downloaded images onto a wall. Users can download images from the Web, and then send them to a simple LCD projector, which then triggers the projection of images onto a wall. Such an 'open' tool allows users to decide what images they want and in essence to create their own experience.

In the same context, PHILIPS has conducted various research and development in design. This is demonstrated by the fact that PHILIPS won 22 design awards in 7 categories at the International design convention 'iF Design Award'. The convention is famous for awarding competent and reputable services involving the interface between design services and business. The 2009 award-winning products are user-based, focusing on the relationship between design service and business. Their design philosophy can be seen by looking at some of the products that won an 'iF Design Award'.



CTS4000

This compact cinema system features an integrated universal iPod dock, a built-in subwoofer and cinema quality sound. It is especially useful in small spaces.

Dental Repair Products

The Temparin line of tooth repair solutions was redesigned by Philips Design for DenTek. The products provide a temporary remedy for lost fillings, inlays and crowns. Consumer insights were used to develop a more user-friendly offering, with features including custom applicators and individual doses.



Flavors_2008

This interchangeable TV frames enable users to select TV frames on the wall.

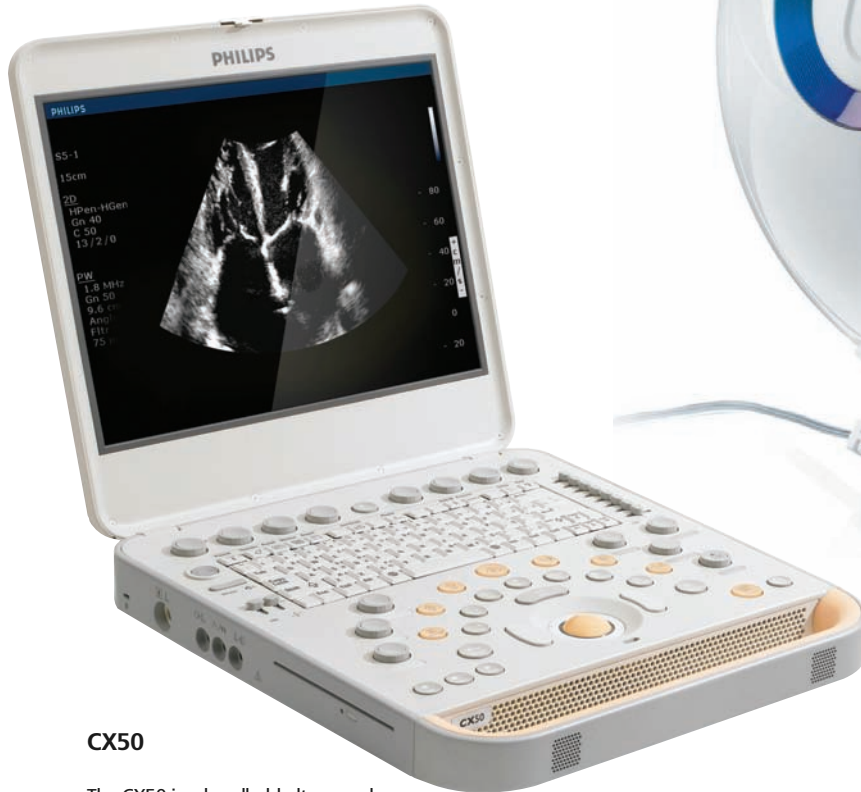
Xhalo

Delmedica's Xhalo is a reusable handheld device which gives asthmatics an indication of whether an attack is imminent by measuring the temperature of their breath. LED indicators together with audible sounds make it simple for users to know when to start and finish blowing.



Living Color Mini

"Living Color Mini" allows users to change the color of light at the press of a button. This lamp has an integrated color wheel featuring 256 colors. Users can select the desired effects, or make shades and tones of a sunset. The concept is to light up space according to a users mood and feeling.



CX50

The CX50 is a handheld ultrasound system designed to make medical exams easy, efficient and portable. It enables high-quality diagnosis without necessarily having to transport patients in poor health to locations where fixed ultrasound equipment is located.

The idea is that consumers define the product, communicate with the product, and find their identity and worth through the product, and are therefore not simply being led by technology anymore. The process of creation and customization becomes important. An "Open tool" system enables people to pursue dematerialization in an abundance of technology and re-evaluate their wellbeing through the products.

In the "open tool" design strategy, PHILIPS see users as creative individuals, not passive information receivers. This approach is PHILIPS' future direction for all its products.

PHILIPS imagines that they are somewhere in the future. Unlike before, people are now much more concerned with a balanced lifestyle that enriches the mind, the body and the soul. Too much stress and acceleration in the past has altered people's perspective. Users are now more interested in community and friendship, in personal growth and creativity, in wellbeing and in controlling their own path and direction in life. Whether at home or in a public space, people intuitively and easily interface and interact with information, friends, and family members. People value being able to control change, as well as finding their own identity. These ideals form the basis of PHILIPS future design strategy. **designdb+**



'10 SS Children's Trend

OPENNESS & OPTIMISM TOWARDS THE WORLD

The big movement in Children Wear 2010 SS Season is the acceptance of every color and mood with an open-minded and optimistic attitude. Children these days spend more time at home with their families than outside the house, and focus on learning optimistic and future-oriented thoughts in order to maintain energy and happiness. The old-fashioned teaching method is not working anymore. Learning is now based on a child's pure pleasure and unbiased view towards the world. The way of children's creative and positive thinking with an open mind is expressed in the characteristics of 2010 SS Children Wear.

There are four trends in children's wear this season. These are **Intelligent Lab** (searching for humanity in the space between the analogue and digital worlds), **Summer Fiesta** (the concept of a global community), **Tranquility** (wellbeing and calm creating harmony for the soul and body), and **Classic Clash** (an optimistic challenge against traditions). These four characteristics are expected to lead to sensational excitement this season. Written by **designdb+** Materials were provided by Adigm (www.ifp.co.kr)



Trend 01 Intelligent Lab

Children's Return to Optimism in the World of Technology

Children want to see a bright and hopeful future. This season, Children Wear highlights children's humanism amid the optimism in stepping towards a bright future. They connect poetically technology and reality based on the past with the theme describing a delightful urban life like a dream. The sensibility of the young urbanite full of freedom and energy creates street culture. The optimism and futurism mixed with technology are vitalizing and energizing daily life, as well as being fun and functional.



Trend 02 Summer Fiesta

Longing for Freedom in One Global Community

Summer is the time for travel, pouring hope into the changing culture and exploring the changed landscape. They enjoy traveling all over the world, discovering nature, and learning to respect life and protecting it. Through traveling, they come to learn that the world is one. This recognition develops a new mood mixed with different cultures and ethnicities. Progressive and active travelers pursue actively integrated values covering all people of the Earth, eager to find their freedom and identity in an ever changing world.



Trend 03 Tranquility

Wellbeing and Calmness for Mental Health

The two words "wellbeing" and "calmness" describe a balanced mental and physical lifestyle. They dream of a perfect shelter for their comfort, where they can feel their mother's warm affection like when they were younger. This coming season features a lifestyle that provides children with health and relaxation, allowing them to escape from the daily busy schedule. Nature-based designs such as light, soil and water are reframed to coexist with people. Children will be able to increase their happiness with a healthy lifestyle amid peacefulness.



Trend 04 Classic Clash

Reformed Classics with Imagination

The unstable condition of tradition stimulates children's curiosity towards the world. Children turn classics upside down with their imagination, creating a world of fantasy, like Alice in Wonderland. Culture, inspired by movie director Tim Burton, invites children to a mysterious atmosphere, stimulating their curiosity. The focus should be balanced between a child's model-like look and eccentric couture while focusing luxuriousness on Rock & Roll and the secrecy of esthetics. The trash culture and odd mood are encouraging a child's desire to challenge. This theme does not eliminate the new challenge and resistance, creating an innovative atmosphere.



'10 SS Casual Trend

HAPPINESS & HUMANITY IN THE WORLD

The trend of 2010 SS Casual greets the new decade with joy and hope for a fresh start. In order to overcome invisible fears, young generations break down the borders between people, nations and races with their imagination. Their holistic view towards the world creates common global goals of "Happiness" and "Humanity," creating a "Space of Happiness." They describe their happy memories in the past as a beautiful song, and the lyrics are a reflection of themselves. While the happy time in the past is described with internal calmness and mild lyricism, the new lifestyle, becoming more and more individualized, expresses the modern dynamic life of minimalism somewhere in-between reality and imagination. Young people long for freedom and liberal adventure, and their pursuit develops an ethnic mood which shows the mixture of exotic folkloric culture and resistance. This ethnic mood creates new, chaotic, dangerous, rebelling standards, based on the prohibitive culture of the past. Four main trends this season are **Fluo Urbanite** (an energetic urbanite who injects energy into life's daily routine), **Fete Trumper** (the concept of which the barrier of race does not exist and the world is a festival), **Tranquil Relax** (peaceful relaxation in urban city life), and **Classic Clash** (transformed classic with a twist of tradition). Unlike the outlook that the year 2010 will create a very bright and positive fashion trend, the casual market in 2010 does not look so rosy because of the global economic crisis.

Written by **designdb+** Materials were provided by Adigm (www.iip.co.kr)



Trend 01 Fluo Urbanite

Urbanite of Lights

Hopeful expectation towards the future and optimistic anticipation makes hectic city life more energetic. Smart customers once again focus on the simple and practical sides of products. The products feature sophisticated structural outlines, graphic patterns, and romantic colors. The urban casual look revitalizes its style with energetic sportism.



Trend 02 Fete Tramper

Fiesta among Travelers

Urbanites these days dream of emotional retro trips where there are no borders between races and cultures. They dream of the rediscovery of nature. The ethnic mood in a universal culture beyond race, is expressed as a Street Casual emotion.



Trend 03 Tranquil Relax

Peaceful and Warm Relaxation

A tranquil country life away from the tough reality sounds peaceful and warm. It emphasizes a quiet and peaceful lifestyle, being extracted from the root of humanity. The harmony of soul and body is to be reached by meditation, inspired by an oriental mood of relaxation. It heals exhausted modern people's minds and bodies, helping them recognize the importance of nature and find mental peace.



Trend 04 Classic Clash

Transformed Classics

The sensibility of young street is expressed as a transformed classic, influenced by extreme cultural factors from the 80s. It mixes luxury together with a restrained lower culture. The re-interpretation of powerful classics makes a new standard in reversing existing code and paradox. Unconventional design in hard core look, glam look, powerful masculine look, and sexy fetishism make the street look more drastic and aggressive, going against the traditional dress code.

Award Ceremony and Fair of the 44th Korea Design Exhibition

President's Prize "Korean national treasure bird, with an objet of matches (eco-calendar)"



A gateway to success for designers and a center of knowledge and information society, "The 44th Korea Design Exhibition," announces its winners and will show their works at the KIDP (Korea Design Center) in Boondang from June 25 (Thu) to July 1 (Wed). Starting with a ceremony of awards June 25 (Thu), the exhibition boasts various innovative works. There is no age limit and no entry fee, allowing visitors to better understand general cultural trends in design.

* Inquiries: Korea Institute of Design Promotion team manager Song Hadong (031-780-2167)

Training Course for Designers (Planning, Marketing Course/ UI Design Course)



To meet growing industrial needs, training course for designers will be arranged at the Daejeon Small & Medium Development Center. The planning, marketing course consists of 30 hours from July 4 ~ August 1, 2009 and will be held at the training room of Daejeon Small and Medium Business Support Center for working-level designers in the Chungcheong area. The UI Design course consists of 40 hours from July 4 to August 8, 2009 at the Korea Design Center in Boondang. Designers who have 3~10 years of

experience in design at small and medium companies and design companies are given an opportunity to attend the course, followed by an selection examination process. Students with an attendance rate of 80% or more are given a signed KIDP certificate.

* Inquiries: Korea Institute of Design Promotion Inspection and Ethnic team manager Lee Youngsuk (031-780-2181)

KIDP - Beautiful Foundation “2009 Design Sharing” Orientation

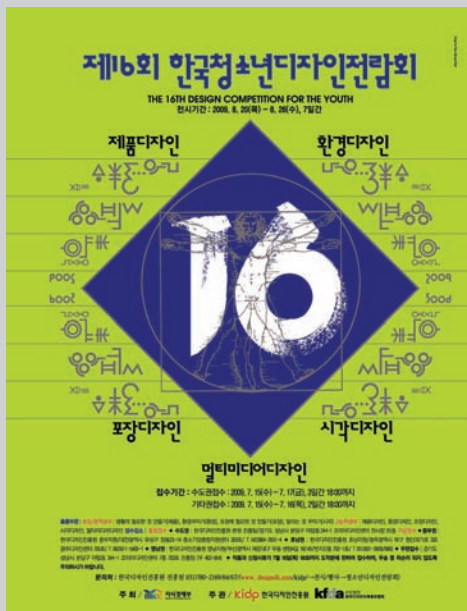
Approximately 60 people from design industry, fund management institutes and the “Beautiful Foundation” participated in the “Design Sharing Project” at Korea Design Centre last June 11 (Thu). The project aims to promote a new concept of contribution called “contribution of talent” working together with professional design companies and designers. This project lasts one year, connecting 34 design contributors with 30 design support organizations. At this orientation, the “Design Sharing” cases are presented to the participants, and contributors and recipients meet together.

* Inquiries: Korea Institute of Design Promotion Inspection and Ethics team manager Min Jaehyi (031-780-2023)



Application of The 16th Design Competition for the Youth

The Korea Institute of Design Promotion will begin accepting applications for the 16th Design Competition for Youths for three days from July 15 (Wed) to July 17 (Fri). The competition is sponsored by the Ministry of Knowledge Economy, and directed by the Korea Institute of Design Promotion and Korea Federation of Design Associations. Students from any elementary, middle or high school and any relevant educational institute can participate in this competition. However, collaborative work is not allowed, meaning one person can submit one work. Applications are available from the lower ground floor at the Korea Design Center exhibition room, the Daejeon Small & Medium Business Centre room 303, or the Joongbu branch of Korea Institute of Design Promotion, as well as via mail.



□ Product Design, Environmental Design, Package Design

1. Submission of dimensional work (original, model)
 - Elementary/Middle school students: 1 piece of work measuring no more than 90 cm in width, length and height. (mandatory)
 - High school students: 1 piece of work measuring no more than 120 cm in width, length and height. (mandatory)

2. Submission of flat work

- Elementary/Middle school students: a quarto paper (width 54.5cm _ length 39.4cm)

*Panel materials: foam board, wood rock, hardboard (model paper)

- High school students: 1 panel in A1 (width 59.4cm _ length 84.1cm)

*Panel materials: foam board

□ Visual Design: Submission of Plane work

- Elementary/Middle school students: a quarto (width 54.5cm _ length 39.4cm)

*Panel material: foam board, wood rock, hardboard (model paper)

- High school students: 1 panel in A1

*Panel material: wood panel (mandatory)

(Serial flat work needed to be submit in one panel)

□ Multi Media Design (for only High school students)

- One CD-ROM with media player function (mandatory)

* <3 mins> length in the form of a video for fair judgment

- Explanation of work panel: one panel in A2

*Panel material: foam board (mandatory)

*Inquiries: Korea Institute of Design Promotion team Hong Sungnam manager (031-780-2169)

Candidate Products for Good Design(GD) Award during the First Half of the 2009 Have been Announced



The Korea Institute of Design Promotion announced the candidate products to receive Good Design(GD) award for the first half of 2009, sponsored by the Ministry of Knowledge Economy. Out of 777 products from 355 companies, 266 products from 163 companies won the GD prize, and 28 products among them were selected for the best GD products which will be awarded at the end of this year. The theme of the GD products represents the recent design trend concept including green design

(energy savings, green technology) and universal design (elderly- and disabled- friendly). The winning products are given a GD mark and AIDA (Australian International Design Awards) mark for mutual certification, and more beneficial advantages. Applications for the second half of the year competition will be running from September 21 to September 28 (8 days), with the award ceremony being held on December 16 together with the first half of the year's winning products.

Inquiries: Korea Institute of Design Promotion Inspection and Ethics team manager Son Sungho manager (031-780-2102)

Sustainable Design Workshop in the U.S.

The Korea Institute of Design Promotion (KIDP) held a workshop on the subject of "Sustainable Design" from June 14 (Sun) to June 22 (Mon) in San Francisco. Fifteen working-level designers, carefully selected via a public recruitment, participated in the workshops and learned Lunar Design's creative idea development and design differentiation through experiencing the creative design development process. The TBA (Think, Behold, Act) program, a design process and method used at Lunar Design, was very popular among participants for its professional advice, group work and exchange of creative ideas. Workshop participants also took part in the "San Francisco Design Week," the biggest design fair in San Francisco, to learn about the newest design trends in the U.S.

Inquiries: KIDP Education Management Team Manager Lee Sangmin (031-780-2183)



Application and Dissertation Contribution for "DESIGN KOREA 2009 International Conference"

The Korea Institute of Design Promotion (KIDP) started "Design Korea" fair in 2003 to recognize the importance of the design industry as a future growth engine, and to highlight the potential value of design as an integrated cultural factor in the future.

As a part of Design Korea, the international conference maintains in-depth debates on the value and responsibilities of design, conducted by both local and international design talents. The subject in 2003 was "Design - the Growth Engine for the Future," and "Design for Future Society" in 2005, while in 2007 it was "Creative Industry for Future Economy - Centering on Public Design and Design Management."

The "Design Korea 2009 International Conference" will be held at Incheon City's Songdo Convensia in December and last for 2 days. On day one, famous designers from all over the world are invited to talk about "Designomics," while day two features collaborative talks with the Design Management Institute (DMI) in the U.S. about "Design Management from a Balanced Relationship between Theory and Practice." The conference on day two consists of the presentations of selected dissertations, all of which will be posted in the DMI journal. The Design Korea 2009 International Conference expects to provide designers with an opportunity to share creative ideas and opinions, as well as conduct professional debates on the latest design trends. It will highlight the role of design in the financial crisis. Studies and debates at this conference will suggest design solutions for sustainable social construction in the future.

*The contribution of dissertations, applications to conference and other details are available on (<http://designkorea.or.kr>)

Inquiries: International Cooperation Team Manager Park Soo-jin (031-780-2152)

Lecturers

Bruce Nussbaum Editor of Design / Innovation Department at BusinessWeek (USA)

Mr. Nussbaum is the founder of Inside Innovation, an online design channel of BusinessWeek, and runs a blog called Nussbaum On Design. He led BusinessWeek to the collaboration for IDEA Award with the Industrial Designers Society of America (IDSA). He is a professor of Innovation and Design Department at Parsons School.

Thomas Lockwood Chairman at the Design Management Institute (USA)

Mr. Lockwood got a master's degree and Ph.D from Westminster University in the UK, and forged his career at design company StorageTck and Sun Microsystems, as well as worked in the fields of design consulting and company design management. Well-known for his brand and design management lectures, he has lectured in North America, Europe and Asia including Japan and Taiwan.

Rachel Cooper Professor of Design Management and Policy Department at the University of Lancaster (UK)

Ms. Rachel Cooper is Director of the Lancaster Institute for the Contemporary Arts and also Imagination Lancaster, a centre for research into products and systems for the future. She is the first woman to receive a design Ph.D in the UK, and spent 20 years in design research. At present, she is the editor of The Design Journal, and president of the European Academy of Design.

Chung Kyungwon Chief Design Officer of Design Seoul (Korea)

Mr. Chung received his Bachelor's and Master's degrees in industrial design from Seoul National University, another Master's degree in Design Management from Syracuse University in the U.S., and a Ph.D in Design Strategy from Manchester Metropolitan University in the U.K. He concentrated his study on the education of design management and research in the early 80', publishing various books and dissertations. He established the Korea Design Center as President of the Korea Institute of Design Promotion in 2000, and was awarded a Silver Industrial Medal for his contributions to design industry, including his successful organization of international design events.

Session Lecturers

Nick Talbot Design Director of Seymour Powell (UK)

Doreen Lorenzo President and COO of Frog Design (USA)

Deborah Dawton CEO of the Design Business Association (UK)

Chang Dong-ryun International Council of Graphic Design Association (Korea)

Moon Junki CEO of the Korea Design Firms Association (Korea)

Designomics

December 3 (Thu) 2009

International experts in design management gather together for lectures and debates. The subject will be about how design business affects social responsibilities in the level of individuals, companies and national business.

'Design Management Well-Balanced between Theory and Practice'

December 4 (Fri) 2009

Divided into 3 sessions. Session A and B feature presentations of selected dissertations, while session C focuses on domestic design management case studies

- Enrolment of the Extracts: August 31
- Examination and Announcement of the Extracts: October 15
- Enrolment of Dissertation: November 15



Q. Can you tell us about what you are doing at the Training Planning Team?

A: The Training Planning Team runs a variety of educational business for the purpose of uplifting the global competitiveness of Korea design. At the same time, we also run other events, such as international design workshops, leadership training for the next generation, and education in expanding design mind. In addition to other things, I am in charge of raising the next generation of designers. Starting in 2004, this business aims to raise internationally recognizable designers in Korea.

Q. Why did you wish to work for the Training Planning Team?

A: The role as a matchmaker seemed fruitful and enjoyable. Most of the problems in the Training Planning Team are the lack of information and opportunities, even though some people have potential. This job is to encourage them

to make the best use of their potential skills.

Q: The next generation of design leaders for 2009 were chosen recently. What is the rate of competition for participants?

A: The competition is rising every year. Normally it was a rate of 3:1 for the first three years. However, it rose steeply to 7:1 until last year. The eighth competition this year showed a rate of 9:1; which consists of 24 people in total (eighteen new winners plus six re-challengers). The figures for the different fields of industries were broken down as follows; 12 in products, 4 in visuals, 2 for each industry in environments, industrial jewelry crafts, and multi-media, and 1 for the fashion textile field, and 1 for the design theory field, as well. Particularly, national designers made a rapid advance this year, with a 20% in the standard of design competition from last year. The level of design skills between Korean students and those from abroad are almost equal. This increase is also being proven by the work from competitors in the leaders section of those with 5 or more years of experience, and those in the

amateur section with 5 or less years of experience. The gap between the two sections is hardly recognizable.

Q. What is your opinion of this high standardization of design skills?

A: Young designers are looking further and aiming higher than in the past. Previously, degrees from abroad were used for a better career in Korea. However, these days people want to work after graduation, and for local employment they train hard to get global design experience. The increasing rate of overseas employment means an acceptance of Korean designer competence.

Q: Winners of 'the next generation leaders' show outstanding talent. Can you tell us more about their work?

A: They are working at international design companies, as professors at design universities, and as students, to name but a few. Koreans are making an endless effort in showing their ability to combat environmental problems. The most successful case would be the conclusion of a contract after the competition of 'the next generation designer' with many international companies. Companies such as Alessi, Herman Miller, Habitate, Josephjoseph and SUCK UK, selected some of the competition winners and either trained them or finished the contracts with them.

Q: While experiencing frequent business trips abroad, can you feel Korean design's competitive power?

A: Of course. Many Korean designers have inspiring ideas and story-telling design skills. I still vividly remember the audience, designers and the media from all over the world shouting "Smart!" after seeing 17 Korean winners' work at "the 100% Design London" last September.

Q: From a practical point of view, what do you think should be improved to increase Korean competitiveness, compared to other design-advanced countries?

A: The 'Seminar for overseas expansion' was held last year. Among the next generation of designers, some successful employees were invited to share their personal stories and experiences in the real world. The audience was very satisfied with what they had to say. A recording of the seminar can be found in audio files, at http://www.eda.or.kr/20080618_seminar/start.html

Q. What are your business plans and personal ambitions for the future?

A: Communication with them depends on email. Therefore, sometimes, it can be misleading. Sometimes, it is too late so I can't help them. I will strive to improve inconvenience in administration by suggesting good ideas

Q: What is your plan and wish for the future?

A: I will help all the new winners of the next generation designers in getting good careers and experience, by holding official and unofficial meetings. We are also planning various international exhibitions. I am expecting to see their active participation. Personally, I want to study more about design policy and business. To be honest, it is hardly possible to develop myself because of my heavy work load, and I am beginning to feel the need for self-development. I would feel happier if my self-improvement study could also help grow the Korean design industry.