

## For a Better Future of Korea Design

In the past, "3D jobs" stood for "Difficult, Dirty and Dangerous" and often the kinds of jobs people did not want to do. However, in the latter half of the last decade, people have become excited about new "3D jobs" which stand for Digital, DNA and Design. Design not only creates added value and new jobs but also plays a key role in stimulating other activities. Design is a sector which can be more valuable during economic slumps such as now.

For example, technological development has a commercial success rate of only 3%. Whereas design development spends just one tenth of that of technological development cost to obtain the same effects and requires only a third of the time technological development does (DTI Report of the U.K., 2005).

Apple's i-Phone has proved its value in Korea even though it made inroads into the Korean market after creating a syndrome in many other countries around the world. Design experts say that the i-Phone is a formula of design with sensitivity around the customer's needs.

Since 2006, Apple has been showing the highest returns in the U.S. stock market. No one can deny this. KIDP carried out various design research activities to promote the design industry, nurture talented designers, draw up policies and publicize the value of design among people. We will put our utmost efforts into offering better and more advanced design services in the future. We wish our readers and their families a healthy and happy new year.

Thank you.

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





designdb<sup>+</sup>

Dec. 2009

Vol.8

Publisher: Kim Hyun-tae, President & CEO of KIDP

Korea Institute of Design Promotion

Management: Public Relations Team,

Design Policy Development Division

Add. Korea Design Center, 170 Tancheonuro, Yatap 1-dong,

Bundang-gu, Seongnam-si, Geonggi-do, Republic of Korea, 463-954

t. 82\_31\_780\_2021 f. 82\_31\_780\_2024

[www.designdb.com](http://www.designdb.com)

Date of Issue : Dec. 30, 2009

Producer & Editor: Park Jung-hwan, CEO of BusinessKorea, Co., Ltd.

Writing & Editing: Choi Gil-yeol, Namil Heo

Editorial Designer: Choi Hye-ju

Translator: Kim Chong-tae, Samuel Leem, Choi Myung-ahn, Cho Hyun

Add. #202, Cheongsan-Bldg., 1427-5, Seocho-dong,

Seocho-gu, Seoul, Korea 137-070

t. 82\_2\_578\_9669 f. 82\_2\_523\_9533

Phototype Process & Print Wow Factory t. 82\_2\_332\_5569

Cover Rendezvous 240g/m<sup>2</sup>Paper

Jongyi Munhwa, Co, Ltd. t. 82\_2\_461\_3670

※ The designdb<sup>+</sup> follows the moral code and the practical principles of the Korea Publication Ethics Commission.

And Contents Copyright©2009 by KIDP & BusiniessKorea

may not be reproduced or transmitted

in any manner of form without permission.

All rights reserved.

※ Any distributed articles in our magazine can be different from our internal editorial policies.



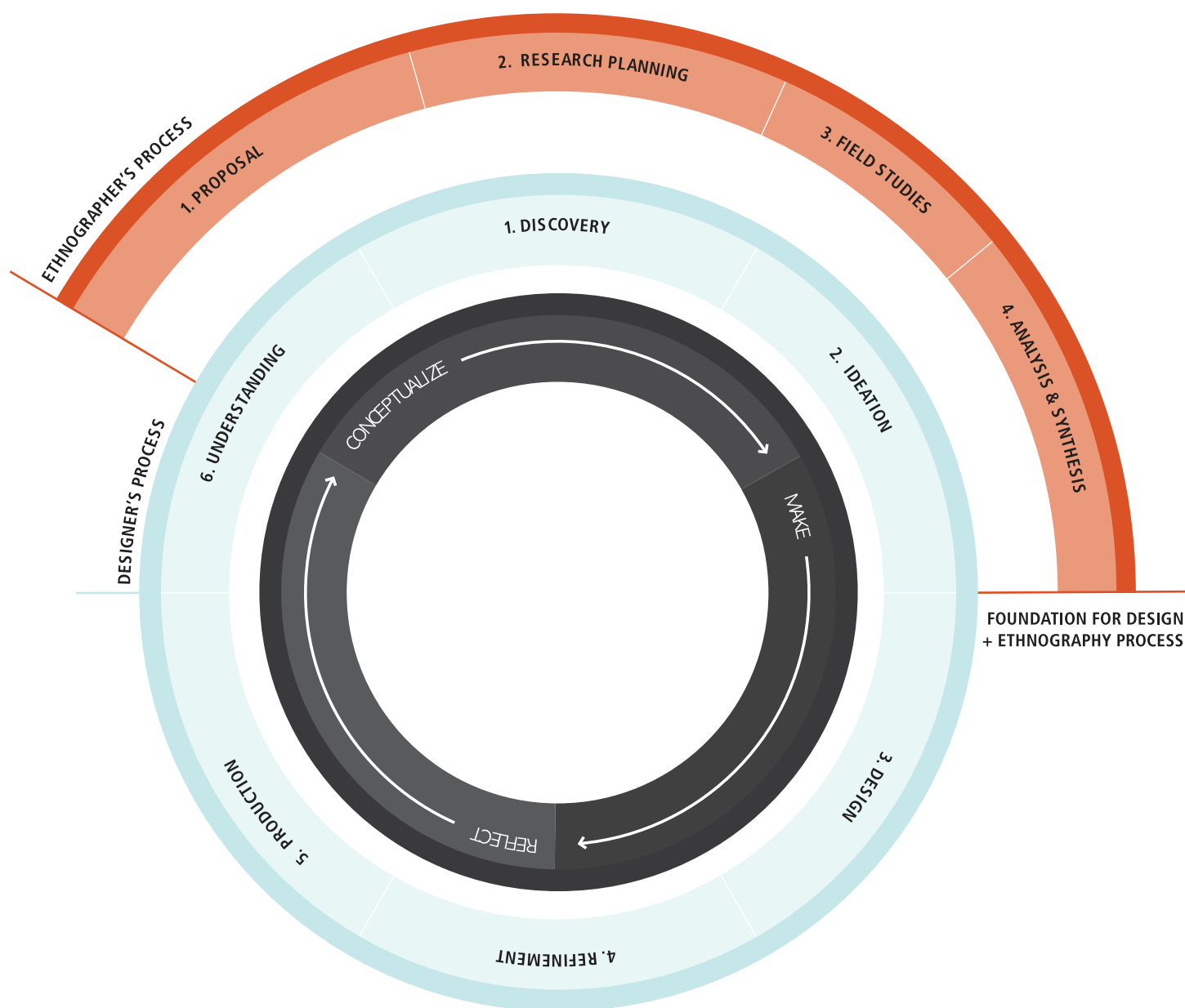
designdb<sup>+</sup> Vol. 08 Nov. 2009

<b>03</b> PUBLISHER MESSAGE	For a Better Future of Korea Design
<b>06</b> TALK OF THE TOWN	Hyperconnected Infrastructure
<b>10</b> FRONT ROW	Designing our World 2050
<b>14</b> GLOBAL.DESIGNDB.COM	Reporter's Story: Design, Market & Art
<b>16</b> THEME	User-Centered Design
<b>26</b> POLICY VIEW	Integrating Design Into Regional Innovation Policy
<b>34</b> DESIGN ISSUE	Public Service Design
<b>36</b> DESIGN & DESIGNER	Kim Sung-joon
<b>40</b> INDUSTRY STANDARD	Naef
<b>44</b> WATCH	2010 Market Trend
<b>48</b> KIDP NEWS	KIDP NEWS & EVENT
<b>50</b> KIDP PEOPLE	Song Hyo-shik and Kim Young-kyeong

# DESIGN ETHNOGRAPHY: STRATEGY FOR VISUAL COMMUNICATIONS

Material courtesy of  
**Leslie MacNeil Weber**  
lesliemacneil@gmail.com

The Part of  
2009 Graduate Thesis  
Visual Communication Design  
Division of Design  
University of Washington





## ETHNOGRAPHY AS DESIGN RESEARCH

Recently the term “ethnography” has become much better known as the practice has grown in use. As Darrel Rhea, Principal and CEO of market research firm Cheskin has observed, “Over the past few years ethnography and ethnographers have been popping up everywhere I turn. From human/computer interaction, to branding, to computer supported cooperative work, to product development, to tangible computing, to advertising.”<sup>1</sup>

As ethnography’s use in design grows, its definition has expanded beyond its conventional meaning. Traditionally, in its academic definition, ethnography is completed only through the researcher’s immersion in a culture or social group. However, more contemporary viewpoints allow the term “ethnography” to encompass any type of hands-on research method that involves an element of culture.<sup>2</sup>

One of the first designers to incorporate ethnography into a design process was Henry Dreyfuss, in the 1950s. In *Designing for People*, Dreyfuss writes about the use of observation to attain empathy for the user.<sup>3</sup> Dreyfuss wrote about the importance of a thorough knowledge and understanding about the individuals on the receiving end of his designs. He details his observational methods for designing telephones for the American Bell Telephone Company, when phones were provided as part of a service contract. Dreyfuss followed a man into customers’ homes to watch people use their telephones and learn about these interactions. These observations informed his future design — a rotary phone with a heavy base and pedestal stand. The heavy base was important to customers who were used to using phones that were connected to the wall, and disliked devices that felt light or loose. Dreyfuss, unfamiliar with ethnographic work of his time, did not classify his research as ethnography. However, the observations he did for Bell were what researchers now consider ethnographic research.

“Ethnography appeals to designers because it provides a window onto the ways consumers interact with products in their everyday lives.”<sup>4</sup> The initial study of ethnography and industrial design is generally attributed to research completed by Lucy Suchman at Xerox Palo Alto Research Center (PARC) in the 1980s. Xerox, known for the production of photocopiers, hired an anthropologist who videotaped office workers trying to make copies.

After viewing the videos, Xerox engineers took into account user difficulties and modified the design. One of the results of this research was the famous green ‘copy’ button — a more intuitive device for signaling the beginning of a copy job than previous models offered.

Today, ethnographic research is widely used and documented in industrial design and interaction design. Many large consumerbased organizations like Microsoft , Motorola, and Intel have anthropologists on staff to assist in product and soft ware development.<sup>5</sup>

## IN VISUAL COMMUNICATION DESIGN

The benefits of ethnography are often more subtle in visual communication design than in industrial or interaction design. The tangible result (or artifact) of visual communication design is a communication material, with the goal of influencing a person’s actions and ultimately eliciting a behavior change.

In visual communication design, ethnography can help designers by uncovering insights that inform communication strategies – a plan, method, or scheme to communicate in the most effective and compelling way for a given situation.

Ethnography strengthens design by revealing context, eliciting knowledge about the cultural undertones and functions of audiences. Ethnography uncovers a society's ways of doing and thinking. Understanding the core behavior of an audience greatly enhances a designer's ability to develop and customize design solutions.

### Ways of Doing:

Customs	Movements
Communication	Norms
Documentation	Nuances
Etiquette	Organization (physical)
Expressions	Patterns
Gestures	Routines
Interactions	Traditions
Lifestyles	Trends

Like industrial and interaction design, ethnography can serve as an exploratory, generative, or evaluative technique.

As an exploratory tool, ethnography can help visual communication designers establish a message. While a project's goal may be predetermined (e.g., reduce teen pregnancies), the message should be customized to produce the best results for the given audience ("don't have sex" vs. "practice safe sex"). As a generative tool, ethnography provides contextual insights that determine the best way to frame and communicate the message (is the audience more likely to respond to the message in a humorous tone or a serious tone?) Knowledge about users and their context enhances a designer's ability to develop and customize communication material. As an evaluative tool, ethnography in visual communication design helps assess the impact of the design effort and formulate improvements or new ideas. Although ethnography has been used in visual communication design to some extent, the successes and methodologies of ethnography in visual communication design have been documented to a far lesser degree than in industrial or interaction design. There are three factors that may contribute to the subordinate role of ethnography in visual communication design.

First, information about specific design efforts is often proprietary information. While proprietary cases are present in all design disciplines, it seems to particularly be the case in market research and advertising industries where an idea or strategy is often the crucial component for success, and one that is easy for competitors to replicate with little cost or effort.

Second, there are some circumstances in which the monetary cost of failure for industrial or interaction design efforts may be significantly higher than that of a visual communication effort. Modifying communication materials after they have been produced may cost less than modifying artifacts that are comprised of many custom pieces of equipment.(Note: large-scale advertising campaigns and promotional programs are certainly an exception). If the cost of failure is less, companies may be less willing to spend money on research efforts like ethnography. However, as companies place greater importance on this factor, this point may change.

Third, the result of a design artifact may involve physical interactions (assessed through observing 'ways of doing things'), or mental interactions (assessed by learning about a society's ways of thinking). Many interaction design artifacts, and especially industrial design artifacts, are based around physical/tactile interactions that can be observed and translated into designs that constitute a purposeful tool or fulfill an unmet need. However, in visual communication design, the artifact is more difficult to assess because its effect is often the shift of a person's thinking. Observing a person viewing communication materials produces limited results because the response is not usually immediate (e.g., a person viewing an advertisement for a product may not be motivated to purchase the product for several days or weeks; quite possibly they may not consider the product until the next time they are in a store looking at a specific promotional display). Furthermore, communication materials are often designed to support a larger system of brand experiences. In many cases, sales occur as a result of repeated exposure to the brand or advertisement, which is also difficult to assess through observational ethnography. Therefore, visual communication design generally only benefits from ethnography when it is analyzed at a broader contextual level – a level that involves overall strategy rather than direct design feedback.

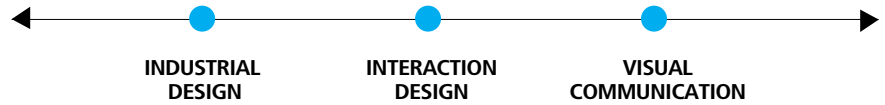
## Ways of Thinking:

Beliefs  
Biases  
Education  
Frame of Reference  
Ideas  
Influences  
Interpretations  
Knowledge

Meaning  
Opinions  
Organization (mental)  
Perspective  
Signified/Signifier  
Symbols  
Understanding  
Values

INVITES  
PHYSICAL / TACTILE  
INTERACTIONS

INVITES  
COGNITIVE  
INTERACTIONS



## ETHNOGRAPHY AND DESIGN STRATEGY

In order to develop good strategies, designers must gain insight into their audience and form an understanding for their motivations. To gain these insights, designers must have clear knowledge of the audience's communication style and a specific understanding of what they will respond to. Designers who are familiar with the goals, needs, and the everyday patterns of their audience produce more compelling strategies, which lead to more effective designs.

Ethnography can play a valuable role in formulating strategies for visual communication programs because it helps unlock insights about the audience. It can be used to extract meaning and gain an understanding for behaviors that might otherwise be overlooked. In short, ethnography reveals cultural meaning that allows designers to customize their efforts. Ethnography can be especially helpful for efforts that are directed towards specific ethnic, cultural, political or societal groups. An example is ethnographic research that was aimed at understanding the use of cleaning products within Hispanic American households.

Conducted by QualiData, ethnography brought to light the importance of olfactory signals in these households. Pine scents, as an indication of cleanliness, were overwhelmingly preferred over scentless cleaners. This insight allowed cleanser companies to modify products and target their advertising towards a new market.<sup>6</sup> Ethnography's use, however, goes beyond achieving understanding of narrow or isolated audiences. Packaging for Nestle's baby formula is an example of a visual communication program that targeted a specific, but not isolated, demographic. To improve packaging for infant formula products, Nestle wanted to understand mothers' experiences around feeding and preparation. Portigal Consulting, a consumer research firm, interviewed mothers in their homes, observing and discussing formula preparation and feeding habits. To reduce mothers' stress, they recommended a more intuitive labeling and packaging system that would lead to quick preparation when their babies were hungry and crying. Ethnography was especially useful because it was able to produce insights about mothers that may have otherwise been overlooked.<sup>7</sup>

<sup>1</sup> Rhea, Darrel. The Rise in Popularity of Ethnography. Cheskin Added Value blog, 2003. / <sup>2</sup> Li, LiAnne. Personal Interview, March 2009. / <sup>3</sup> Dreyfuss, Henry. Designing for People, Third Ed. New York: Allworth Press, 2003. / <sup>4</sup> Wasson, Christina. Ethnography in the field of design. Human Organization: 59(4), 2000. / <sup>5</sup> Sanders, Elizabeth. Ethnography in NPD Research. How 'Applied Ethnography' can Improve your NPD Research Process. Visions Magazine; Aug. 2006. <sup>6</sup> Mariampoliski, H. Ethnography for Marketers: A Guide to Consumer Immersion. Thousand Oaks: Sage Publications, Inc, 2006. / <sup>7</sup> Portigal, Steve. Personal Interview, April 2009.

THE 26TH ICSID WORLD DESIGN CONGRESS

# DESIGNING OUR WORLD 2050



The International Council of Societies of Industrial Design (Icsid) is an international nongovernmental organisation for professional industrial design. The 26th Icsid World Design Congress took place from 23 to 25 November at Suntec Singapore International Convention and Exhibition. The congress, themed "Design Difference: Designing our World 2050", involved participants helping create and debate potential design solutions to some of the key challenges facing the world of tomorrow. This year's congress came at a time of global financial crisis and intense economic pressure. This challenging time offers opportunities to develop new thinking and creative solutions to resolve these challenges and prepare us for tomorrow.

The congress embraced the future by featuring nine "Design2050 Studios" - inter-active and participative mini-symposia, led by world-renowned creative experts. Each of the Design Leaders shared their revolutionary design solutions through keynote presentations, and encouraged the delegates to participate and refined the design ideas during the interactive parallel sessions.



### ▲Chris Luebke

Dr Chris Luebke is the Arup Group Director for Foresight and Innovation and spends most of his time and energy building a better understanding of the way in which the driving forces of global change should be incorporated into effective global business strategies.

#### Studio Topic: Life @ 1 Planet

With the world's population doubling in the past 50 years, Chris feels that it is time that we put a stop to the over-consumption of our resources and start living within the limits of our planet.

He initiated a studio called "Life @ 1 Planet" to collect ideas on how life would be if we decide to follow a consumption path that is sustainable within what our planet offers us.

The studio was open to everyone and aimed to generate user-centric designs by encouraging the participants to create a 'character' and taking it forward a decade at a time to year 2050.



### ▲ Bill Mitchell, MIT Media Lab

Bill Mitchell is the Alexander Dreyfoos Professor of Architecture and Media Arts and Sciences at MIT. He directs the Smart Cities group at the MIT Media Laboratory and MIT Design Laboratory.

#### Studio Topic: Reinventing the Automobile 2050

The studio focused upon the proposition that we can achieve convenient and efficient urban mobility, while greatly reducing energy demand and carbon emissions, through use of light, intelligent electric vehicles organized into new kinds of urban-scale systems.

The studio presented the GreenWheel electric bicycle, the RoboScooter electric scooter, and the CityCar electric automobile - those were developed and prototyped in the MIT Media Laboratory's Smart Cities Group. The studio developed a conceptual electric charging infrastructure, which generates synergies between electric vehicle fleets and smart electric grids, and can be managed digitally on-demand.



### Richard Hassell and Wong Mun Summ, WOHA

WOHA was founded by award winning architects Richard Hassell and Wong Mun Summ and has taken on projects across diverse locations in the Asia-Pacific region, focusing on the architectural potentials.

#### Studio Topic: Architects Save The World And Bring Joy To Millions: Singapore 2050

WOHA tested new cross-programmed infrastructure, urban and architectural typologies to address the pressing issues of water, food and energy security that a city would face tomorrow. They presented concept urban planning ideas for the future of Singapore, such as how HDB could be used as plant farms, and how airport will be experienced in the future. They attempt to save the world by focusing on concepts for new societies -translated into stone and mortar (or steel and glass) and apotheosis of planned renewal and radical make-over of Singapore.



## .Ravi Naidoo

Ravi Naidoo founded Design Indaba which has become recognised as one of the world's leading design institutions. His main interests are in social entrepreneurship, creativity and media.

### Studio Topic: Protofarm 2050

Ravi worked with five teams from around the world to share their predictions on the technology that would be available by 2050.

\_ 5.5 Designers presented "farming" a city - how to discover the unsuspecting resources in towns, including recipes like street flower salad, grilled rat and expired food uses.

\_ Dunne & Raby challenged if we could extract nutritional value from non-human foods, inspired by the digestive systems of other mammals, birds, fish and insects.

\_ Revital Cohen showcased the Electrocyte Appendix, an artificial organ that could be implanted into the body.

\_ Frank Tjepkema shared ideas on self-sufficiency leading to a more sustainable society by envisioning cultural, social implications of the future available technologies.

\_ Future Farmers presented concepts like growing edible microscopic organisms in lakes.



## .Chris Bangle, Chris Bangle Associates

Chris Bangle is a former director of design of BMW and his impact in the automotive industry helped BMW become the global leader in premium car sales and brought in legions of new fans, spurning rivals to follow suit in emulating his distinctive style.

### Studio Topic: Personal Emotional Mobility 2050

Chris had a conceptual view of mobility, in relation to the emotional attachment to transportation, and how it satisfies peoples' needs. For him, personal mobility is a right, but personal emotional mobility is a catalyst; a phenomenon that engages and inspires creativity and productivity within society. In 2050, this concept would be the backbone of a global dynamic society that would have achieved "meaning" within the everyday mobility experience. His studio work was based upon a shared component system to realize a "Best Use" scenario for resource and energy allocation.



## .Toshiko Mori, Robert P. Hubbard Prof, of Architecture at Harvard University

Toshiko is principal of Toshiko Mori Architect. Her strong research-based approach to design has been commended in awards and invitations to lectures, exhibitions and symposiums. She is currently and advisor to A+U magazine and Vice-Chair of the Global Agenda Council on Designing Complex Systems for the World Economy Forum.

### Studio Topic: Blindspots of Design 2050

Blindspots of design 2050 aimed to renegotiate the notion of the 'rural' within the current climate of intense urban scrutiny and develop analytical design plans that take into account the surrounding agriculture, biodiversity and rural land use to sustain the city. Toshiko used the Canadian Alberta oil sands issue as a case study to highlight how design could be used strategically to bring environmental, political and business interests together on a local and regional level.



## „Feng Zhu, FZD School of Design

Feng Zhu is the founder and creative art director at the FZD School of Design. His broad design skills has allowed him to reach across into many fields such as hit movies, Triple-A games, memorable TV commercials and toy designs. His recent projects include the Teenage Mutant Ninja Turtles movie, Star Wars Episode III and the Hollywood mega-blockbuster, Transformers.

### Studio Topic: Entertainment 2050

Entertainment 2050 studied a few individuals as they live their everyday life, interacting with various entertainment products and technologies. Feng Zhu presented his visions of the future lifestyle through a series of live-action videos and illustrations, giving a realistic sense of what entertainment would look like, and how it would be accessed in 2050. The conceptual innovations such as 3D printing, software in hardware form, and many more were discussed.



## „Stefano Marzano, Philips Design

Dr Stefano Marzano is the CEO and Chief Creative Director of Philips Design, widely recognised as being in the forefront of the design profession. Named by BusinessWeek as one of the “International Innovators of the Year 2005”.

### Studio Topic: Healthcare 2050

Stefano proposed a scenario based on the phases of a person's life to illustrate the type of challenges faced in creating an appropriate, sustainable system for maintaining a healthy lifestyle as opposed to responding to illness. He presented some of the trends identified in the area of healthcare, translating them into scenarios that look at some of the ethical issues we may be faced with, and offered a new proposition. It was an inspiration and a challenge to those in the areas of design, business and institutions to collaborate and shape new solutions for the future.



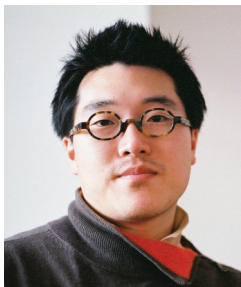
## „David Nelson and Stefan Behling of Foster + Partners

Foster + Partners' work is concerned with the physical context of a project, sensitive to the culture and climate of its place and has won more than 550 awards and citations for design excellence. David Nelson Senior Executive and joint Head of Design and Stefan Behling, Senior Partner and Group Leader have been involved in a number of high-profile projects around the world.

### Studio Topic: Sustainable Cities 2050

David and Stefan studied qualities that make up Singapore's 'metabolism' - how it provides energy and food, while creating a sense of wellbeing. The studio explored the role of buildings in this evolution and considered how urban areas would be experienced in 2050 based on a idea of non oil-based economy in the future and its result of human life changing.

# Design, Market & Art



Kim Baek-ki

email : me@thebaek.com

Kim Graduated from the Seoul National University of Technology (SEOUL TECH), with a major in industrial design. He worked as a senior designer of VD Design Group at Samsung Electronics for five years until 2007. Currently, he is studying EmTech and Design at AA (Architectural Association School of Architecture) in the U.K.

The convergence between design and art is a popular trend today. It is happening in a very structured manner and creating a phenomenon that cannot be played down as a passing trend. Should this be seen as a wise convergence between two different fields? Or is this a gimmick devised by designers, artists, manufacturers or gallery owners to launch grand-scale promotions for easy profit? We can figure this out from the market-led design-art trend. Empirically, everything goes through cycles (fashion, politics, fame and etc.). We need to question ourselves whether this is an omen for chaos in the world of design where newness is desperately sought. Furthermore, we must not forget the fact that the market is ceaselessly creating this phenomenon and capitalizing on it.

Since the new millennium, it feels as if the whole design industry has gone through a sweeping cleaning session. Or it could be interpreted as a style or design trend change that comes every decade. In other words, the modernism of the 1920s, introduction of the plastic in the 60's or the digital revolution and minimalism could be the result of quest for newness. Take the annual Cosmit, the grand Furniture Exhibition in Milan, it has become a must-visit event for the trendsetters in life and consumer goods. However, in the past 2~3 years, these events are not living up to its name and fail to showcase innovative new designs. One thing that is clear is that the event is no longer putting the priority on users or functional design. In other words, showmanship has taken over the place of craftsmanship. Kitschy Design or Dutch Design based on the Netherlands can be a good example. From the surface, it could seem like a convergence between design and art. The gigantic teapot, enormous Pinocchio mosaic doll, ceramic horse head and knitted dog. This is like a journey through the time capsule to meet Piero Fornasetti (Italian artist) or Memphis group and post modernism. Looking into the works of Studio Job, Jamie Hayon and Marcel Wanders gives you an odd feeling that you are reading Alice in Wonderland or the Wizard of Oz. The numerous spectators feel as if they've been collectively hypnotized, the market no longer recognizes them, but reveres them and the media are fighting to get stories on them. It reminds me of





The Tournament by Jamie Hayon: Trafalgar Square during the London Design Festival 2009

Andersen's story, "The Emperor's New Clothes."

A few famous designers are making a lot of money from their professional work. In addition, auction houses and galleries are enjoying a new boom. These days, galleries only sell designer vintages and one-off pieces like limited editions. The new Philip de Pury Gallery in New York and the Gagosian Gallery are good examples. In particular, Philip de Pury has included buildings in their auction list. Moreover, Design Miami Basel and Design Art London host the Art Basel event and the Frieze Art Fair in parallel as independent events. These two events have played a great role in bringing Design Furniture into the realm of Art Collection. Particularly, Design Miami Basel is often visited by Hollywood A-listers, which is how it became famous and has become a de facto international event for "limited edition" designs. Therefore, the market hails the emergence of such an event, and the cycle is repeated each year. Alice Rawsthorn of the Herald Tribune points out that the proliferation of "Neo-Surrealism" contains commercial logic. She also added that, "This sensation is a clever defense mechanism forged by the furniture manufacturers in Europe to shield them against the aggressive worldwide attack by China."

The world-renowned designer, Philip Starck shocked the world by declaring "I murdered design." This was a resistance against commoditization of design and it was also understood as a warning. However, his reality program with BBC in 2009, Design for Life took away his nobility and mystique in an instant by showing him succumbing to the commercial capitalist logic. MoMA's architecture and design curator Paola Antonelli remarked, "Design has shrunk into a trivial thing that just fills the lifestyle section of a newspaper." However, this can also mean that design has become a more common topic which you could talk about with anyone. One of the stars of the Design-Art trend is probably Jamie Hayon. On his work philosophy he said, "I think design has the most similarities with art. I work very intuitively. If people say white, I choose black."

We live in an age of design overflow. In it, we have to deal with pollution, which are manipulated beauty, not visually manifested intellect. On the other hand, environmental sustainability issues such as reusing and recycling must also be taken into account. The recklessness of Design-Art is truly something different. It resembles a big bubble that is ready to burst any minute. Who will be brave enough to shout that the emperor has no clothes on? I keep questioning myself how I could seek the essence of design in the great wave of capitalism, stuck in between reality and idealism.

# GLOBAL. DESIGNDB. COM

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

**NEWS** News on domestic and foreign design and design policies

**TREND** Latest design trend issues, design reports from 13 countries

**WORKS** GD(Good Design) works and major prizewinners at the Korea Design Show

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

**COMPANY** Profiles and portfolios of excellent design firms

**SOURCE** Calendar on design-related exhibitions and events around the world. Stories on design organizations, groups and colleges in overseas countries.

KOREA INSTITUTE OF DESIGN PROMOTION

kidp

# UCD

## User-Centered Design

### Introduction and History

The design of everyday objects is not always intuitive and at times, it leaves the user frustrated and unable to complete a simple task. How many of us have bought a VCR that we have struggled to use and missed recording our favorite programs because we misunderstood the instructions or had to put up with the clock blinking 12:00 because we didn't know how to stop it? Do we have to put up with designs like these? Isn't it possible to design systems that are more usable?


'User-centered design' (UCD) is a broad term to describe design processes in which end-users influence how a design takes shape. It is both a broad philosophy and variety of methods. There is a spectrum of ways in which users are involved in UCD but the important concept is that users are involved one way or another. For example, some types of UCD consult users about their needs and involve them at specific times during the design process; typically during requirements gathering and usability testing. At the opposite end of the spectrum, there are UCD methods in which users have a deep impact on the design by being involved as partners with designers throughout the design process.

The term 'user-centered design' originated in Donald Norman's research laboratory at the University of California San Diego (UCSD) in the 1980s and became widely used after the publication of a co-authored book entitled: *User-Centered System Design: New Perspectives on Human-Computer Interaction* (Norman & Draper, 1986). Norman (1988) built further on the UCD concept in his seminal book *The Psychology of Everyday Things* (POET). In POET, he recognizes the needs and the interests of the user and focuses on the usability of the design. He offers four basic suggestions on how a design should be:

- Make it easy to determine what actions are possible at any moment.
- Make things visible, including the conceptual model of the system, the alternative actions, and the results of actions.
- Make it easy to evaluate the current state of the system.
- Follow natural mappings between intentions and the required actions; between actions and the resulting effect; and between the information that is visible and the interpretation of the system state (Norman, 1988, p.188).

These recommendations place the user at the center of the design. The role of the designer is to facilitate the task for the user

Chadia Abras, Goucher College, Baltimore, Maryland, USA.  
Diane Maloney-Krichmar, Bowie State University, Maryland, USA.  
Jenny Preece, University of Maryland, Baltimore County, Maryland, USA.  
DRAFT: In Bainbridge, W. *Encyclopedia of Human-Computer Interaction*. Thousand Oaks: Sage Publications. (in press)



and to make sure that the user is able to make use of the product as intended and with a minimum effort to learn how to use it. Norman noted that the long cumbersome, unintelligible manuals that accompany products are not user-centered. He suggests that the products should be accompanied by a small pamphlet that can be read very quickly and draws on the user's knowledge of the world.

Telling designers that products should be intuitive is not enough; some design principles are needed to guide the design. Norman (1988) suggested that the following seven principles of design are essential for facilitating the designer's task:

1. Use both knowledge in the world and knowledge in the head. By building conceptual models, write manuals that are easily understood and that are written before the design is implemented.
2. Simplify the structure of tasks. Make sure not to overload the short-term memory, or the long-term memory of the user. On average, the user is able to remember five things at a time. Make sure the task is consistent and provide mental aids for easy retrieval of information from long-term memory. Make sure the user has control over the task.
3. Make things visible: bridge the gulfs of Execution and Evaluation. The user should be able to figure out the use of an object by seeing the right buttons or devices for executing an operation.
4. Get the mappings right. One way to make things understandable is to use graphics.
5. Exploit the power of constraints, both natural and artificial, in order to give the user the feel that there is one thing to do.
6. Design for error. Plan for any possible error that can be made, this way the user will be allowed the option of recovery from any possible error made.
7. When all else fails, standardize. Create an international standard if something cannot be designed without arbitrary mappings (Norman, 1988, p.189-201).

Ben Shneiderman (1987) articulated a similar set of principles in the form of eight golden rules. Later Jakob Nielsen (1993; 2001) adapted and popularized these same basic concepts to produce heuristics for usability engineering.


Norman's work stressed the need to fully explore the needs and desires of the users and the intended uses of the product. The need to involve actual users, often in the environment in which they would use the product being designed, was a natural evolution in the field of user-centered design. Users became a central part of the development process. Their involvement led to more effective, efficient, and safer products and contributed to the acceptance and success of products (Preece, Rogers, & Sharp, 2002).

## How to Involve Users in Design?

It is necessary to think carefully about who is a user and how to involve users in the design process. Obviously, users are the people who will use the final product or artifact to accomplish a task or goal. However, there are other users as well. The people who manage the users have needs and expectations too. What about those persons who are affected in some way by the use of the artifact or use the products and/or services of the artifact? Shouldn't their needs and expectations be taken into consideration in the design process?

Eason (1987) identified three types of users: primary, secondary, and tertiary. Primary users are those persons who actually use the artifact; secondary users are those who will occasionally use the artifact or those who use it through an intermediary; and tertiary users are persons who will be affected by the use of the artifact or make decisions about its purchase. The successful design of a product must take into account the wide range of stakeholders of the artifact. Not everyone who is a stakeholder needs to be represented on a design team, but the effect of the artifact on them must be considered (Preece, et. al, 2002).

Once the stakeholders have been identified and a thorough investigation of their needs has been conducted by performing tasks and needs analyses, designers can develop alternative design solutions to be evaluated by the users. These design solutions can be simple paper and pencil drawings in the beginning phase of the process. Listening to users discuss the alternative designs can amplify designers understanding of the intended purpose(s) of the artifact and may provide information that does not come out of initial interviews, observations, and needs analysis. As the design cycle progresses, prototypes (limited versions of the product/artifact) can be produced and user tested. At this point, designers should pay close attention to the evaluations by the users as they will help identify measurable usability criteria. These criteria address issues related to the effectiveness, efficiency, safety, utility, learnability, and memorability (how long it takes to remember to perform the most common tasks) of the product/artifact and users' subjective satisfaction with it. You can see how difficult it would be for designers to know or imagine all the usability criteria that are important to the users. It is only through feedback collected in an interactive iterative process involving users that products can be refined. Table 1 suggests ways to involve users in the design and development of a product/artifact (Preece, et. al, 2002).



Technique	Purpose	Stage of the Design Cycle
Background Interviews and questionnaires	Collecting data related to the needs and expectations of users; evaluation of design alternatives, prototypes and the final artifact	At the beginning of the design project
Sequence of work interviews and questionnaires	Collecting data related to the sequence of work to be performed with the artifact	Early in the design cycle
Focus groups	Include a wide range of stakeholders to discuss issues and requirements	Early in the design cycle
On-site observation	Collecting information concerning the environment in which the artifact will be used	Early in the design cycle
Role Playing, walkthroughs, and simulations	Evaluation of alternative designs and gaining additional information about user needs and expectations; prototype evaluation	Early and mid-point in the design cycle
Usability testing	Collecting quantities data related to measurable usability criteria	Final stage of the design cycle
Interviews and questionnaires	Collecting qualitative data related to user satisfaction with the artifact	Final stage of the design cycle

Table 1. Involving users in the design process (Preece et al., 2002)

The discussion so far indicates the central role of usability testing in UCD, which we examine in more detail in the next section before proceeding to discuss participatory design, which is a form of UCD that has gained strong acceptance in recent years, particularly in the Scandinavian countries.



## Usability Testing

Usability testing, according to Dumas & Redish (1993), aims to achieve the following five goals, to:

- improve the product's usability
- involve real users in the testing
- give the users real tasks to accomplish
- enable testers to observe and record the actions of the participants
- enable testers analyze the data obtained and make changes accordingly

Usability testing focuses on user needs, uses empirical measurement, and iterative design (Nielsen, 1994). Dumas & Reddish (1993) stress that interactive-systems designers are now aware that many pilot tests should be conducted before releasing any product to the public. An interactive system is like a play, where extensive rehearsals are expected especially close to opening night (Shneiderman, 1998). Historically, usability tests are conducted in usability laboratories that are staffed by people who are experts in user-interface design and testing and this is still the practice in large companies such as Microsoft and IBM. These laboratories are equipped with an area that allows the designers to observe the testers unnoticed. However, due to the cost of running such laboratories and the distributed nature of many systems it is increasingly common to use mobile usability testing kits that are a fraction of the cost.

Before product implementation, paper mock-ups of screen displays can be tested in order to assess the wording and layout. Many techniques are employed in usability testing, including:

- Think aloud techniques in which the user is asked to articulate all the steps of his / her actions.
- Videotaping is valuable to review what the participants did, and to show designers where the problems are in their designs.
- Interviews and user satisfaction questionnaires enable designers to evaluate the users' likes and dislikes about the design and to gain a deeper understanding of any problems (Shneiderman, 1998, p. 131).

Generally, the tests require typical users to perform typical standardized tasks in a typical task environment so that the following data can be collected:



- Time for users to learn a specific function
- Speed of task performance
- Type and rate of errors by users
- User retention of commands over time
- Subjective user satisfaction (Shneiderman, 1998, p. 135).

After the product is released, it is also recommended that evaluation be continued. The most frequent method for post product release evaluation is interviews and focus groups. Both provide valuable information about user satisfaction and any problems with the functionality that might need rethinking. Data logging may also be performed.

## Variations on usability testing

Usability testing has limitations; it does not cover all the interface features; it lasts for a few hours in the laboratory and therefore it is hard to ascertain how the product is going to perform over a few weeks or months in the real environment (Shneiderman, 1998). Furthermore, the small number of participants rarely represents the whole population (Rubin, 1994).

Mayhew (1999) suggests that the usability engineering lifecycle provides a complete approach for developing the interface that includes three phases of iterative testing. The first level evaluation is an iterative conceptual model evaluation, designed to get feedback before any code has been developed. Formal usability testing is often used at this stage. For each iteration, there should be between three to ten users, the testing should be done in the workplace, and a minimum of instructions should be provided in order to test ease of learning. The next testing stage should be done after the prototype has been coded to get early feedback about its usability. The same evaluation principles used in the first level evaluations are employed here, except, that at this second level the prototype is complete, while in the first level a paper mockup was used. The third testing phase occurs after the interface is ready, and its purpose is to evaluate the final product against the usability goals set at the beginning of development.

Web site usability testing also takes a user-centered approach, where the designer concentrates on the needs of the user (Norman, 1988). It is recommended that usability testing begin when a paper prototype has been created, and continue as the interface is coded, but in reality, most Web sites are not tested before implementation. Usually testing is done with users and with experts through expert reviews. Experts can comment on usability issues while users can point out small problems related to tasks (Lazar, 2001). It is advisable to involve users from the target audience and to follow the same procedures as for testing software applications. Testing can take place in a laboratory, in the workplace or at home with the designer observing the user's



interactions with the system.

One problem of usability testing is that it is expensive, which has prompted development of alternative testing techniques, the most well-known of which are heuristic and discount usability testing (Nielsen, 1993). In heuristic evaluation experts inspect the application or website guided by high-level heuristics such as 'reduce load on short-term memory', and based on their knowledge of the target user population they identify problems with the design. Discount usability evaluation provides a variation on this theme in which the claim is that 3-5 reviewers identify around 80% of the usability problems. The low cost of these approaches makes them attractive to developers but there is concern about their efficacy (for a fuller discussion see Preece et al., 2002).

## Participatory Design

In participatory design the users are involved in development of the products, in essence they are co-designers. The participatory design approach emerged in Scandinavia. It was born out of the labor unions push for workers to have more democratic control in their work environment (Ehn, 1989). Because cultural differences can often arise between users and designers, sometimes the users are unable to understand the language of the designers, it is recommended that the team uses prototypes, such as mockups (three dimensional paper-based representation), or a paper-based outline of the screen of a webpage, or a product (Ehn & Kyng, 1991). Other types of prototyping techniques are PICTIVE (Plastic Interface for Collaborative Technology Initiatives through Video Exploration) (Muller, 1991) and CARD (Collaborative Analysis of Requirements and Design) (Tudor, 1993). The PICTIVE prototyping method uses low-fidelity office products, such as pens, papers, and sticky notes. The actions of the users are videotaped. CARD uses playing cards with pictures of specific items on them. PICTIVE concentrates on the detailed aspects of the system while CARD looks at the flow of the task, just as storyboarding (Preece et al., 2002).

In recent years, the participatory design approach has gained momentum for designing novel systems. For example, Druin (2002) and her team have developed their own version of participatory design in which children are design partners for developing software for children. Preece (2000) has also



developed a form of participatory design, known as participatory, community-centered design for developing online communities. A more recent example of an application of a participatory design is the study done by Abras (2003) and Abras, Maloney-Krichmar & Preece (2003) in which the researchers created an online community for a doctoral program. The diagram in figure 1 represents the circular nature of participatory design, and the importance of evaluation at each step of development.

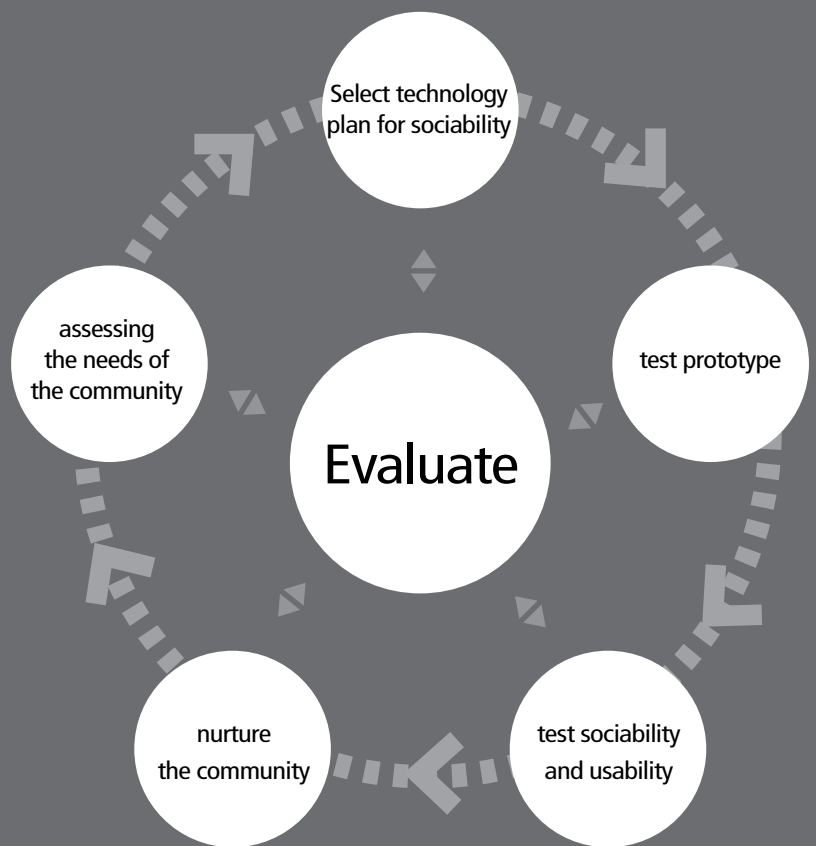


Figure 1. Participatory community-centered development model (Preece, 2000)



## Advantages and Disadvantages of User-Centered Design

The major advantage of the user-centered design approach is that a deeper understanding of the psychological, organizational, social, and ergonomic factors that affect the use of computer technology emerges from the involvement of the users at every stage of the design and evaluation of the product. The involvement of users assures that the product will be suitable for its intended purpose in the environment in which it will be used. This approach leads to the development of products that are more effective, efficient, and safe.

It also helps designers manage user's expectations about a new product. When users have been involved in the design of a product, they know from an early stage what to expect from a product and they feel that their ideas and suggestions have been taken into account during the process. This leads to a sense of ownership for the final product that often results in higher customer satisfaction and smoother integration of the product into the environment (Preece, et. al, 1994; Preece, et. al, 2002). If the design is not user-centered, it could lead to ill-thought out designs. When users' expectations are not met, they may get frustrated or even angry. The major disadvantage to user-centered design is that it can be quite costly. It takes time to gather data from and about users especially if you seek to understand the environment in which they will be using the products. The process requires resources, both financial and human. User-centered design teams generally benefit from including persons from different disciplines, particularly psychologists, sociologists and anthropologists whose job it is to understand users' needs and communicate them to the technical developers in the team. The downside of this approach is that members of the team have to learn to communicate effectively and to respect each other's contributions and expertise. This can be time consuming and hence adds costs to the process. Management may question whether this added value is worth the cost, particularly if delivery dates are threatened (Dix, et. al, 1997; Preece, et. al, 1994; Preece, et. al, 2002). Table 2 summarizes these and other advantages and disadvantages of user-centered design.

References

Abras, C. (2003). Determining success in online education and health communities: Developing usability and sociability heuristics. Unpublished Dissertation, University of Maryland, Baltimore County.

Abras, C., Maloney-Krichmar, D., & Preece, J. (2003, June 22-27). Evaluating an online academic community: 'Purpose' is the key. Paper presented at the HCI International 2003, Crete, Greece.

Dix, A., Finlay, J., Abowd, G. & Beale, R. (1997). Human-Computer Interaction (Second Edition). New York: Prentice Hall.

Dicks, R. S. (2002). Mis-usability: On the uses and misuses of usability testing. Paper presented at the Annual ACM Conference on Systems Documentation, Toronto, Ontario, Canada.

Dumas, J. S., & Redish, J. C. (1993). A Practical guide to usability testing. Norwood, NJ: Ablex.

Eason, K. (1987) Information technology and organizational change. London: Taylor and Francis.

Ehn, P. (1989). Word-oriented design of computer artifacts (2nd ed.). Hillsdale, NJ: Lawrence Erlbaum Associates.

Ehn, P., & Kyng, M. (1991). Cardboard computers: Mocking-it-up or hands-on the future. In J. Grenbaum & M. Kyng (Eds.), Design at work. Hillsdale, NJ: Lawrence Erlbaum Associates.

Gould, J. D., & Lewis, C. (1985). Designing for usability: Key principles and what designers think. Communications of the ACM, 28(3), 300-311.

Kuhn, S. (1996). Design for people at work. In T. Winograd (Ed.), Bringing design to software. Boston: Addison-Wesley.

Lazar, J. (2001). User-centered Web development. Boston: Jones and Bartlett Computer Science.

Mayhew, D. J. (1999). The usability engineering lifecycle. San Francisco, CA.: Morgan Kaufmann Publishers, Inc.

Muller, M. J. (1991). PICTIVE-An exploration in participatory design. Paper presented at the CHI '91.

Nielsen, J. (1994). Guerilla HCI: Using discount usability engineering to penetrate the intimidation barrier. Retrieved March 18, 2002, from the World Wide Web: <http://useit.com>

Nielsen, J. (1993) Usability Engineering. San Francisco: Morgan Kaufmann.

Nielsen, J. (1999). Voodoo usability. Retrieved March 18, 2002, from the World Wide Web: <http://useit.com>

Nielsen, J. (2001) Ten Usability Heuristics, [www.useit.com/papers/heuristic](http://www.useit.com/papers/heuristic)

Norman, D. (1988). The design of everyday things. New York: Doubleday.

Norman, D. A. & Draper, S. W. (Editors) (1986) User-Centered System Design: New Perspectives on Human-Computer Interaction. Lawrence Earlbaum Associates, Hillsdale, NJ.

Preece, J. (2000) Online Communities: Designing Usability, Supporting Sociability. John Wiley & Sons, Chichester, UK.

Preece, J.; Rogers, Y., & Sharp, H. (2002) Interaction design: Beyond human-computer interaction. New York: John Wiley & Sons, Inc.

Preece, J., Rogers, Y., Sharp, H., Benyon, D., Holland, S. & Carey, T. (1994) Human-Computer Interaction. Essex, England: Addison-Wesley Longman Limited.

Preece, J., Rogers, Y., & Sharp, H. (2002). Interaction design: Beyond human-computer interaction. New York, NY: John Wiley & Sons.

Rubin, J. (1994). Handbook of usability testing. New York: Wiley.

Shneiderman, B. (1998). Designing the user interface: Strategies for effective human-computer interaction (3rd ed.). Reading, MA: Addison-Wesley.

Tudor, L. G. (1993). A participatory design technique for high-level task analysis, critique and redesign: The CARD method. Paper presented at the Proceedings of the Human Factors and Ergonomics Society, Seattle.

Advantages

Products are more efficient, effective, and safe

Assists in managing users' expectations and levels of satisfaction with the product.

Users develop a sense of ownership for the product

Products require less redesign and integrate into the environment more quickly

The collaborative process generated more creative design solutions to problems.

Disadvantages

It is more costly

It takes more time

May require the involvement of additional design team members (i.e. ethnographers, usability experts) and wide range of stakeholders

May be difficult to translate some types of data into design

The product may be too specific for more general use, thus not readily transferable to other clients; thus more costly

Table 2. Advantages and Disadvantages of User-Centered Design

Conclusions

User-centered design (UCD) is a general term for a philosophy and methods which focus on designing for and involving users in the design of computerized systems. The ways in which users participate can vary. At one end of the spectrum involvement may be relatively light; they may be consulted about their needs, observed and participate in usability testing. At the other end of the spectrum involvement can be intensive with users participating throughout the design process as partners in the design. A variety of methods have been developed to support UCD including usability testing, usability engineering, heuristic evaluation, discount evaluation and participatory design. Quick and dirty evaluations, in which ideas are taken to a few representative users for their feedback early in design, are also important. Involving users in design one way or another has been shown to lead to developing more usable satisfying designs.

# INTEGRATING DESIGN INTO REGIONAL INNOVATION POLICY

Source

SEE Policy Booklet 1 - Integrating Design Into Regional Innovation Policy,  
SEE project [www.seeproject.org](http://www.seeproject.org), published by Design Wales.

At the First European Innovation Summit in October 2009, the President of the European Parliament, Jerzy Buzek, asserted: 'Europe is aiming to become the leading knowledge-based economy. However, innovation excellence is lost somewhere between R&D and the market.' In light of this, and as Member States come to terms with the combined impact of globalisation, the recession and the shift from manufacturing to service-based competitiveness, innovation policy across Europe is undergoing a period of transition. The traditional drivers of innovation (R&D and product development) are being supplemented by a broadening of the scope and depth of innovation.

As a network of eleven European partners, SEE is dedicated to achieving regional strategic priorities for innovation through integrating design and creativity. The aim of the SEE project is to pool knowledge, share experiences, stimulate debate, develop new thinking and build expertise in order to contribute to innovation, entrepreneurship, sustainability and regional social and economic development. In order for Europe to enhance its competitiveness, we need constantly to reinvigorate the innovation process by expanding on the conventional driving forces in order to speed up the commercialization of ideas. Prioritizing investment in R&D, technological transfer and product development needs to be supplemented by sustainable economic and social public policy measures.

The Commission has progressively come to recognize that 'non-technological aspects of the innovation process, such as design, are increasingly important for getting more innovative products and services in the marketplace'. As a result, at the first project workshop (held in Lyon in June 2009), the SEE partners collaborated with their respective government representatives or regional policy-makers in order to explore the opportunities and obstacles for advancing innovation.

The design practitioners and policy-makers participated in two exercises designed to fuse the expertise and divergent perspectives. The first exercise provided an overview of innovation policies in the SEE partner regions and the extent of the provisions for design. In the second exercise the two groups identified concrete ways in which design and creativity could further the impact, capacity and effectiveness of regional innovation policies. From the analysis, six key priorities emerged as the most salient on the agenda.

# Innovation in Services

The European Commission and national governments in several of the SEE partner countries have identified innovation in services as a strategic priority for innovation, as the European services sector plays an increasingly vital role in the economy and constitutes two-thirds of employment and GDP in the EU. The Commission has stated that 'services innovation is one of the key drivers of economic prosperity and is crucially important for the renewal of the European economy'. However, service innovation remains relatively underdeveloped in national and regional policies.

By extending the approach to service innovation, services can benefit from a conscious design process. Service design is a holistic approach analyzing how users interact with a service and applying creative techniques to identify the best solution for the benefit of both user and producer. Although the field of service design is relatively new, best practice methodologies are emerging to help organizations evaluate existing services, create new added-value services and change their organizational culture to better deliver and support services.

## Case Study:

### Service Design for MS Services (UK)

In 2007, following the closure of the local multiple sclerosis (MS) clinic, which left 400 MS patients without medical care, the Ealing Primary Care Trust commissioned the service design consultancy LiveWork to devise a reinvigorated care system. By observing fifteen MS patients, evaluating the impact of their condition on their daily lives and consulting a wide range of stakeholders, the designers were able to rethink entrenched assumptions on service delivery. A series of solutions was proposed in order to build a flexible system with the capacity to provide each individual with access to an MS service. The resulting service brought the care into the community and provided people with direct access to the clinician or therapist that they needed within a dedicated MS team. Consequently, the new service has improved the quality of life for patients and reduced the number of patients requiring hospital treatment.

## Policy Proposals

- Instigate research on service innovation concepts to raise awareness in the public and private sectors, enhance expertise and build a body of knowledge comparable to that supporting traditional R&D.
- Facilitate the transfer of knowledge on service innovation concepts to the private sector by enhancing academia–industry links.
- Encourage non-technological approaches to innovation by extending innovation support mechanisms to user-driven processes like service design in order to respond better to business and customer requirements.
- Increase demand for innovative service design solutions in the private sector by piloting service design programmes in public services.

# Public Procurement

Public procurement has been identified as a strategic priority for innovation action across Europe. The 2006 Commission report Creating an Innovative Europe urged Member States' governments to 'use public procurement to drive demand for innovative goods, while at the same time improving the level of public services'. Therefore, it is critical to encourage the intelligent application of public procurement and public services as disseminators of innovative practice. Currently, the use of design in public procurement is under-exploited due to lack of awareness and a tendency to focus on the cheapest solutions rather than the best quality. Better design buying in public procurement as well as designing a better public procurement process would result in services and infrastructures that are more user-centred, efficient, innovative and of better quality.

## Case Study: Sustainable Purchasing in Tuscany (Italy)

Following the 1992 Rio de Janeiro United Nations Conference, the local administrations in Tuscany created a network to apply the sustainable development principles of 'Agenda21'. The Agenda21 network has activated five working groups on several subjects linked to sustainability, including sustainable purchasing. This group has produced a manual called 'Green Public Procurement' for the diffusion of green purchasing practices in order for local authorities to promote sustainable innovation. The manual has resulted in increased participation by local companies in the procurement process; for example, the Fattorini furniture company developed a collection of school furniture in accordance with the manual criteria for green purchasing, and has subsequently won tenders at the national level having developed an entire collection of ecodesign furniture products for children.

## Policy Proposals

- Strive to increase demand for innovative goods and services through the procurement process and public services.
- Set up mechanisms to design better procurement processes with particular emphasis on encouraging innovative solutions in the way the tender is pitched.
- Ensure best practice in innovation buying by including appropriate indicators to evaluate tenders (greener procurement, price versus added value and greater emphasis on design orientated features such as ergonomics and materials).
- Recognise that innovation and design are not commodity items and do not fit traditional procurement processes, so the effective management of creative expertise is required.

# Collaborative Clusters & Networks

The EU's strategic priorities for innovation attribute significant importance to nurturing the interconnectivity of industry (particularly SMEs) and research through collaborative clusters and networks. Strengthening the R&D potential of European regions by fusing expertise from universities, research institutes, SMEs and related economic actors, in order for clusters to maximise investment utility, is crucial for creating recognised poles of international excellence. As design and creativity are key components of innovation, integrating these sectors into innovation clusters will enhance entrepreneurial dynamism and contribute to building a knowledge-based economy in Europe.

## Case Study:

### Catalan Textile Clusters (Spain)

In the early 1990s, the Catalan Government recognised that in order for the region's textile industry to remain competitive, an initiative needed to be implemented to link all the players in the supply chain (from yarn, through design, to final product). Between 1993 and 1997, three textile clusters were set up in order to prevent the fragmentation of the sector by harnessing traditional industry with a channel control strategy. Within two years, the 'Programa de Marques de Canal' enabled over fifty companies from related sectors to internationalise their products by facilitating strategic reflection including market intelligence, total branding, design, retailing, supply chain management and logistics in order to secure high margins, speed up time to market and integrate customer-centric business thinking. Although manufacturing has been outsourced abroad, the region retained the higher value-added activities such as design, marketing, retail, distribution and logistics. From this initiative has emerged the second largest textile

exporter from Spain, Mango, which has opened 900 stores in 72 countries. The region's textile industry has transformed from being production driven to being market driven, as the cluster companies have been able to share information in order to react to consumer demands, market fluctuations and evolving distribution channels.

## Policy Proposals

- Provide clusters with the critical mass and resources to face global competitiveness and become recognised centres of excellence including creative input such as design expertise.
- Encourage close links between industry (SMEs and creative sectors) and academia (universities and research institutes) to create world-class hubs of excellence in target sectors.
- Implement cluster policies at regional and national level and promote trans-national networks within Europe, which encourage the integration of design and creativity through partnership agreements.



## Lead Markets & Eco-Innovation

The Commission has emphasised the imperative of capitalising on Europe's competitive advantages, particularly lead markets, and within that eco-innovation and sustainability, including recycling, renewable energies, sustainable construction and sustainable consumption. Achieving regional commitment to a sustainable, innovation-friendly society requires collaboration between the public and private sectors: businesses need to demonstrate their corporate social responsibility and regional governments need to play a lead role in creating demand for sustainable innovation through the procurement process and promoting resource-efficient products and services.

### **Case Study:** **Accredited Ecodesign for Office Furniture (UK)**

In recent years sustainable procurement demands have significantly increased and the office furniture sector has found itself under scrutiny regarding the environmental performance of its products. In Wales, the furniture manufacturer Orangebox was looking to optimise its production in order to meet these demands, an objective that was achieved by adopting Cradle to Cradle (C2C) standards. C2C is a holistic approach to product and systems development aimed at efficient and waste-free results. This certification-oriented approach assists companies in developing products that can be perpetually recycled and 'reincarnated', a goal obtained through the analysis and replacement of chemical materials used in the product and production process.

### **Policy Proposals**

- Improve supply and demand for leadPriorities markets through micro activities that encourage eco-innovation and sustainable design.
- Raise awareness of sustainable issues in society and the benefits of ecodesign for industry by improving formal and non-formal education systems
- Facilitate learning and build sustainable innovation capacity in companies.
- Create demand for design and sustainable innovation through public procurement.

# Intellectual Property Rights

Regional governments across Europe are increasingly recognising how intellectual property rights (IPR) can be used effectively to consolidate successful innovation. Similarly, the Commission has acknowledged that 'an adequate legal framework to protect knowledge properly is a precondition for an innovative society'. IPR systems play a significant role in helping businesses to gain and retain their innovation-based advantage. IPR are not only available for technological innovation through a combination of patents, copyrights, industrial designs and trademarks, but also for new trends in management, services and systems. Currently, SMEs are generally more inclined to use trade secrets rather than IPR as a form of protection due to the high cost and complexity of the IPR system. While IPR-related costs and the complexity of the process could hamper innovation, if used strategically IPR can become a dependable source of new, additional or higher revenue for SMEs.

## **Case Study:** **IP Scan Project in Flanders** **(Belgium)**

From December 2008 to November 2010, the Flemish Government's Enterprise Agency is delivering a project co-financed by the European Regional Development Fund (ERDF) called the 'IP scan', which provides Flemish SMEs with a free consultation service on intellectual property rights management. The Enterprise Agency designed an 'IP scan' to identify individual SMEs' IP strengths and weaknesses in order to propose a course of action for optimisation. Following the scan, if further IP expertise is required (relating to copyright, branding, models, confidentiality, IP clauses in contracts etc.), additional advice up to the value of 1,200 Euros will be subsidised by the ERDF. The project aims to raise SMEs' awareness of IP assets and how to exploit them. The ERDF proposed that 200 SMEs participate in the IP scan and that 150 external recommendations be obtained.

## **Policy Proposals**

- Raise awareness of the role of IPR in consolidating innovative practice, particularly amongst SMEs, followed by the effective provision of support and expertise in IPR.
- Enable academics to commercially exploit their IPR through collaboration with industry and exploring alternative schemes like royalties rather than up-front fees.
- Pilot IPR consultation schemes in order to enable SMEs to protect their innovation and design investments.
- Facilitate access to patent information in order for SMEs to build on combined expertise via user-friendly online tools.

## Broadening the Scope of Innovation

The Lisbon Agenda (2000) was a response to Europe's ailing capacity to innovate relative to its main competitors. By broadening the scope of innovation and exploring alternative approaches to innovation practice, Europe can regain its competitive edge, enjoy economic growth and drive societal change. Early in 2009, the Commission launched a consultation process on Design as a driver of user-centred innovation, which illustrates how design is gaining pan-European recognition as the process that links user needs to innovative outcomes. Design research has its roots in ethnography. Thus, with an in-depth understanding of the problems facing individuals and communities, design can ultimately result in innovative solutions to even the thorniest of issues. Despite this being relatively new territory, more and more examples of the positive impacts of community-based, user-centred design are accumulating at a rapidly increasing pace. Education, transportation, health care, urban and rural planning - new approaches to design thinking have already made innovative contributions to nearly all areas of public sector services as well as to

addressing broader societal issues.

### Case Study:

#### Design Against Bike Crime (UK)

The UK government has been progressively increasing the application of design in projects against crime. The project Bike Off 234 applied design processes to cycling-related objects and scenarios in order to reduce bicycle theft. The project created a multi-stakeholder and multidisciplinary network (including academics, police officers, local government officials, transport planners, designers, engineers and criminologists) in order to benchmark up-to-date design standards for securing bicycle parking, test parking facilities and disseminate cycling-related research. The project resulted in the development of bike parking design guidelines by adopting a 'user-friendly, abuser-unfriendly' approach to design out crime and encourage cycling. This has contributed to achieving sustainable transport targets and promoting healthy living.

### Policy Proposals

- Promote user-led approaches to innovation, including design.
- Expand the definition and scope of innovation and design to include applications in solving greater societal issues, not just commercial projects.

- Pilot design-led programmes to address community-nominated issues.

- Incorporate creative design thinking into policy-making by including design professionals in multidisciplinary policy working groups.

## Conclusion

Innovation has long been narrowly considered a matter for technology and manufacturing companies. However, with the economic exigencies associated with mature consumer markets, intensified global competition and the current financial crisis, this is no longer the case. Innovation is now understood to include non-technological and service industries. In this context, regional governments need to be proactive in readjusting to this new paradigm. In spring 2010, the European Commission will be proposing a new European Innovation Act, which could serve as a roadmap for regional governments in adopting the necessary public policy conditions for sustainable innovation. Design is increasingly being recognised and proved as a tool for innovation, one that can be exploited by both private companies and the government sector.

# Public Service Design

Yun Seong-won,  
manager of Design Policy R&D Team at KIDP,  
design@kidp.or.kr

Design has evolved with business due to changes in modern society. Its role and scope are now expanding. Design is moving into the invisible service design, public design and national identity design areas, all of which were disregarded by the industrial design. In particular, its expansion into the public service area is quite notable.



\* What is public service design?:  
Public service design describes activities to improve public services via various design methods, such as using design research to analyze user needs and design methods in developing concepts and prototypes.

## One Should Sharpen a Sickle to Mow Grass

The public service sector is hardly likely to develop via market competition as there is just one service supplier. In addition, as public services are a foundation for society, they can influence the efficiency and performance of work carried out on the base of public services. Considering these characteristics, the government should make more efforts to improve public services.

The government should sharpen sickles to help its people mow grass better. We should improve visible information, products and spaces, that is, all media used to realize services in order to improve public services. These are results of design.

For example, let's look at the design of public documents. Public documents used in public offices do not look nice and are usually hard to understand. Even simple civil petition documents are filled with confusing jargon and difficult to fill in. It is frustrating to know that it is impossible to complete such documents without the assistance of a guide.

As a result, these public documents forced public servants to receive further training to deal with civil petitions and caused people to be forced to seek assistance from a public servant. Needless to say, this process costs and wastes a lot of money. This waste is repeated at public offices, post offices, tax offices, police stations and health centers, weakening the efficiency of the government and the public.

Second, service processes and service qualities should be improved. These can be effectively improved by applying design methodology. Advanced countries, such as the U.K. show a tendency to endeavor to solve various social issues and create innovative public services by utilizing design methods.

**\*RED of the U.K.:** Since 2004, the U.K. has been pushing forward with the RED project to solve social problems through design as a public service innovation project. The U.K. is seeking measures to solve problems via design in all public processes of fields as 1) Health, 2) Ageing, 3) Citizenship, 4) Democracy, 5) Energy, 6) Transformation <<http://www.designcouncil.info/mt/RED/>>

**\*Denmark's Public Service Design Policies:** The Danish Government offers design solutions regarding problems with public welfare services and distributes service design methodology.

**\*Crime Prevention through Environmental Design (CPTED):** This is a policy to reduce crime by investing in social costs.

For example, if the government interprets and standardizes work process systems in a new way by observing and analyzing users, it can elevate work efficiency and usability, therefore strengthening overall user satisfaction.

The government can maximize efficiency by increasing the use of on-line services. As public service design concentrates on pursuing not the designing of tools but working systems and work itself due to the attributes of service design, public service design can solve innate problems and create related effects. Despite such importance, it is nearly impossible for the suppliers of public services to improve their services as they do not care about performance.

## Innovating Public Service by Introducing Service Design Concept

We need a step-by-step approach to introduce a service design concept for innovation in the public area.

Here are three measures that will be needed. First, we should develop a strategic road map to improve services in the public area. We need to select innovate objects in such sectors as education, national defense, social security, public health and transportation in accordance with urgency, effectiveness and relationships. For this goal, we should form a consultative body with policy objects and related government offices.

For instance, if the Ministry of Public Administration and Security, the Ministry of Knowledge Economy, the Korea Institute of Design Promotion (KIDP) and private organizations play their respective roles for the purpose of decreasing high crime rates in a town, they can discover measures such as installing street ramps and security cameras on streets and attaching security marks.

Second we need to develop a service design methodology. We need to develop this by researching exceptional cases at home and abroad. We should develop successful cases into successful models and frameworks that can be utilized. To build the service design capabilities of the design industry itself, we need to develop and run service design methodology education courses for domestic designers and design companies.

Third, we should carry out projects to innovate public service design in various fields. It is necessary to build cooperation systems among related government offices and organizations by issues and widen scopes in phases in accordance with a strategic road map. We should conduct tentative projects mainly in sectors where they can be highly effective and educate people about additional applications on the results of the tentative projects. The Danish Government selected the food and medical industries as the most urgent objects for improvement and spread design effects and knowledge and held workshops. By doing so, the Danish Government induced social innovation. To increase awareness of the service design in society, we should prepare action processes to spread performances of development properly. The government should expand the public service design project step by step according to a strategic road map.

For example, it will be desirable to start with an improvement in the design of administrative documents at public offices before gradually expanding into service design. As a tentative project, the government should select one public office and improve its documents. Then the government can improve the qualities of public services by work procedures and systems. We need to benchmark a case in which the U.K. expanded its scope from an improvement in medical equipment and environmental design to an improvement in systems and service design, significantly decreasing medical accidents and costs through the Design Bugs Out Project.

- The Design Bugs Out Project in the U.K.: The U.K. Ministry of Health assigned the Design Council the Design Bugs Out Project in 2008 as part of the Public Service Design Project. So the Design Council pushed ahead with the plan with four design companies.
- According to research, germs multiply a great deal in gaps and corners at hospitals where cleaners have difficulty reaching.
- Thus, the U.K. medical service was burdened with high additional costs (about 1 billion pounds as of 2004).
- Therefore, the Design Council suggested solutions by developing products for new hospital environments.

<http://designcouncil.org.uk/Design-Council/Files/Landing-pages/Design-Bugs-Out/>

Moreover, we should increase awareness of improving public service design in overall society and steadily expand into the private sector. To this end, it is important to develop and execute educational programs to spread awareness and steadily conduct activities such as exhibitions by themes, presentations and seminars, as well as building an infrastructure where people share successful cases, such as guidelines and manual development and standardization. In addition, Korea should strive to take the initiative as a leading country while promoting the advancement of the nations' service design by participating in creating an international cooperation system to solve social problems via design methods.

As we have observed, we can realize innovation of public services if we adopt a service design concept. As design sincerely played its role for the interest of companies, now it is time for us to make use of design as a tool for innovation to solve our common problems



Ruling over the idea,  
Realizing the design as an innovation

# KIM SUNG-JOON

Designers are evolving and so too are their value and role. Ornamentation alone no longer defines the term design, sufficiently. It is now open to the engineer who understands the principles of machinery, the psychologist who analyzes the pattern of consumption and its psychology, and the social worker who pursues public interest.

Kim Sung-joon, a student studying Industrial Design at KAIST, defines a designer as a "provider of experiences". Designers help people physically just as much as emotionally. That is, designers make deals with every possible object in order to provide meaningful experiences to people, says Kim.

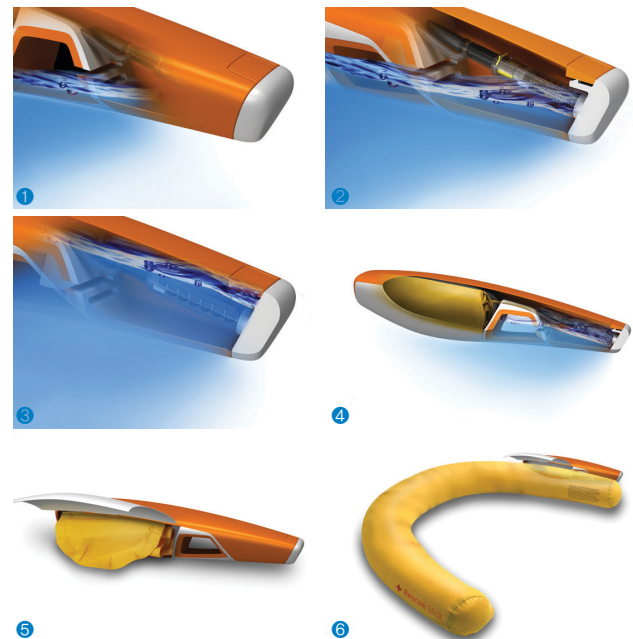
Designdb+ came to have the opportunity to listen to the vigorous and stout voice of a young man who is magnifying the realms of designer.





#### Rescue Stick

- A portable, baton-type, rescue equipment to easily, quickly and precisely rescue a drowned person.
- Winner of iF, IDEA and BraunPrize



#### How did you become interested in design?

I think design is powerful enough to attribute a huge change not only in everyday life, but also in the mode of life as a mass. As a matter of fact, I hadn't had any stable viewpoint about design before I went to college with the thought of studying biotechnology, and design to me at that time was just a way of something look better, as many others unconsciously regard it.

A lecture by Professor Lee Gun-pyo, Dean of the Department of Industrial Design, however, delivered a phenomenal change in my regard for design, because I learned that design is much more than just making something beautiful.

I still remember his lecture about the renovation of Yongsan Station. According to him, Yongsan Station was notorious for its filthy environment, caused by people's unconscious spitting and littering, despite its symbolism as a central place of South Korea. However, the renovations have made people more aware of their surroundings and this has helped keep the area clean. Design changes the environment and it changes people. As a result, design studies integrated solutions in order to improve our way of life, the beauty is only peripheral.

It shocked me as up until then I have only really considered design to be a peripheral part of the fine arts.

### Half Project

- A new, innovative donation system; a consumer pays for the price of a whole bottle of beverage, but receives only the half, so that the rest of the bottle is automatically donated.
- Winner of iF, red dot, IDEA

### Could you tell us about any memorable design projects you have been involved in?

There was a donation project called 1/2 PROJECT, which aimed to make donations formerly considered something conducted at special times, like Christmas Day, an everyday event. For instance, if you buy a beverage item that is involved with my project, then you are supposed to donate half of the retail price without additional cost. This is a new type of donation system.

I also remember a rescue stick designated to give immediate assistance to a person drowning. I think this is the first time that I began to recognize design not only as a limited field of science for professional designers, but also as a wide-spread cooperation among various fields of different sciences. Once the rescue stick is thrown into the water, compressed CO2 contained inside it expands, transforming the stick into a horseshoe shaped tube within just a couple of seconds, providing the drowning person with an immediate and vital lifeline. It is creatively and practically designed, allowing even untrained children to operate it.

### Please explain your on-going design project of the wheelchair

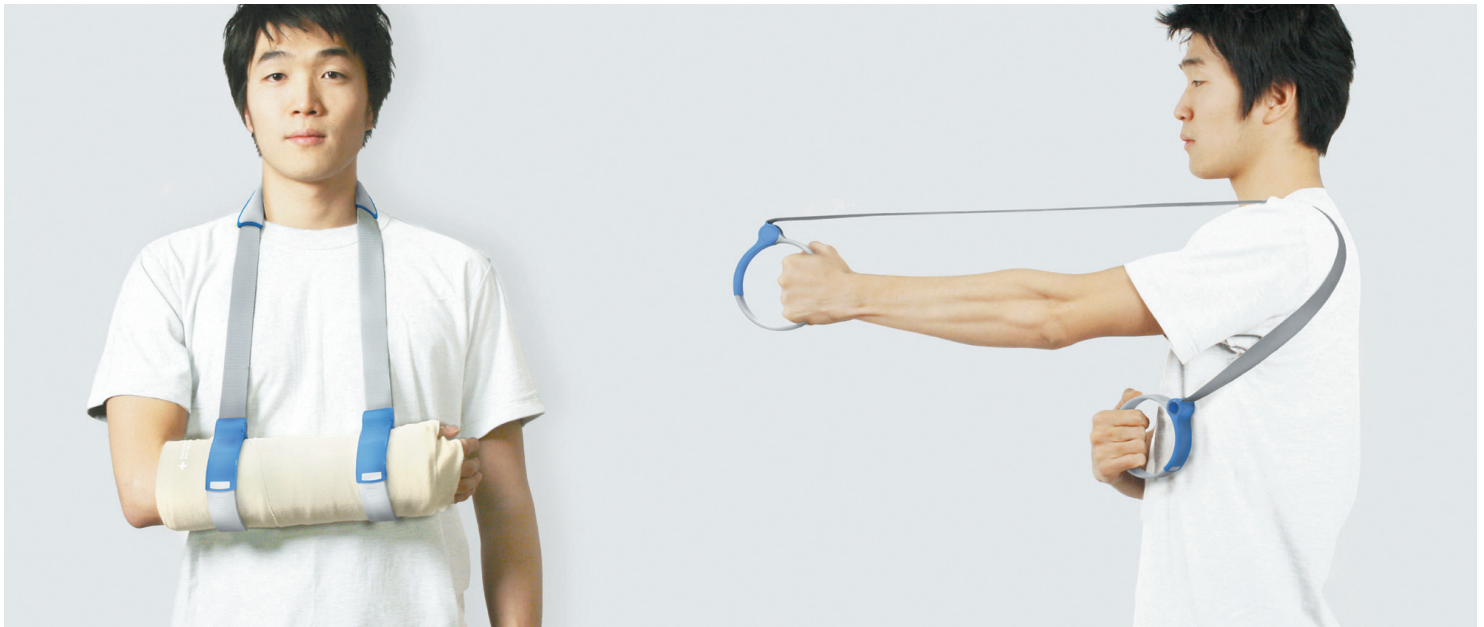
I am currently in the middle of a project to design a low-cost wheelchair that promotes a smooth transfer from the wheelchair to other places without the need of other any supplementary equipment or physical assistance. With the traditional wheelchair, there is a need for another person's help or external props like a walker in order to move from the wheelchair to a bed or couch. However, as long as a person's upper half of their body is healthy, they will be able to transfer from this specially designed wheelchair to other places without the need for any assistance.

By the way, I would like to depict the whole process of this project into three words, "observation and experiment." At the first stage of the project, I paid profound attention to the actual users of wheelchairs in order to excavate practical needs and develop the concept. It is essential to figure out how safe and practical the item is, especially when designing medical equipment.

This is the reason why the project needed to be processed based on the concrete evidence of experiments, such as the prototyping test to investigate the possibility of design realization after the first stage of observation that involved students of the Department of Mechanical Engineering at KAIST.







### Recovery Arm Sling

- A medical device in which a patient with a broken arm wears the sling around the neck to place the plaster cast
- This structure enables the patient to conduct recovery exercises after the treatment.

This type of experiment to figure out the possibility of realization not only enabled the evaluation of functional availability but also provided clues as to the emotional needs of wheelchair users as well.

### Could you pick a designer or design item as a role model?

There are a lot of items or designs in intangible services that have impressed me, but I can say that there's one item that decisively influenced my recognition about design as a whole. It was introduced in a documentary entitled "Deep Dive" and was aired on ABC's Nightline which was reporting on the innovation of world famous design consulting firm, IDEO. The Nightline team had given the IDEO design crew the limited task of renovating the old and ordinary supermarket shopping cart in just a week, filming the entire process. The most striking aspect of the show for me was that the IDEO crew represented a quite different concept of a designer from our own.

Their concept was that no matter what you study, be it mechanical engineering, electrical engineering, or psychology, you are all designers in one subject, that being that everybody who shops at a supermarket deserves a meaningful and delightful experience. The final result was a shopping cart with synergetic outcomes gained from the combination of various different experiences. Although the documentary lasts barely 30 minutes, I would call it the most influential factor behind my change in viewpoint concerning design as a whole.

### What is your plan for the future as a designer?

My ultimate goal as a designer is to help people. Doctors cure people. But designers sometimes do things more obscure, such as providing alternatives against inconveniences, changing the whole image of a city, or influencing social norms like donation. Likewise, it's my dream to make for qualifying people's live throughout various ways to design.



Kim Sung-joon

- Mar. 2003 ~ Present: (Majoring in Industrial Design, College of Engineering, KAIST)
- Scheduled to graduate in Feb. 2010
- Mar. 2001 ~ Feb. 2003: Seoul Science High School
- Jan. 2005 ~ Nov. 2007: Co-founder and UX designer, OlaWorks
- Jul. 2005 ~ Oct. 2006, Graphic Designer, NHN Corp.

# Naef

Beautiful shapes and colors", "intelligent construction", "quality materials", "perfectly crafted"... these comments represent the foundation of their toy objects.

Development is fostered by beginning to play. Therefore, ability, logical thought and the understanding of function can be achieved through play. Also, every Naef item is sold with the full intent of bringing enjoyment to the customer as well as to their family members in the future. Naef is more than just a toy; it is the piece of family history that will be passed down from generation to generation.



## Rainbow

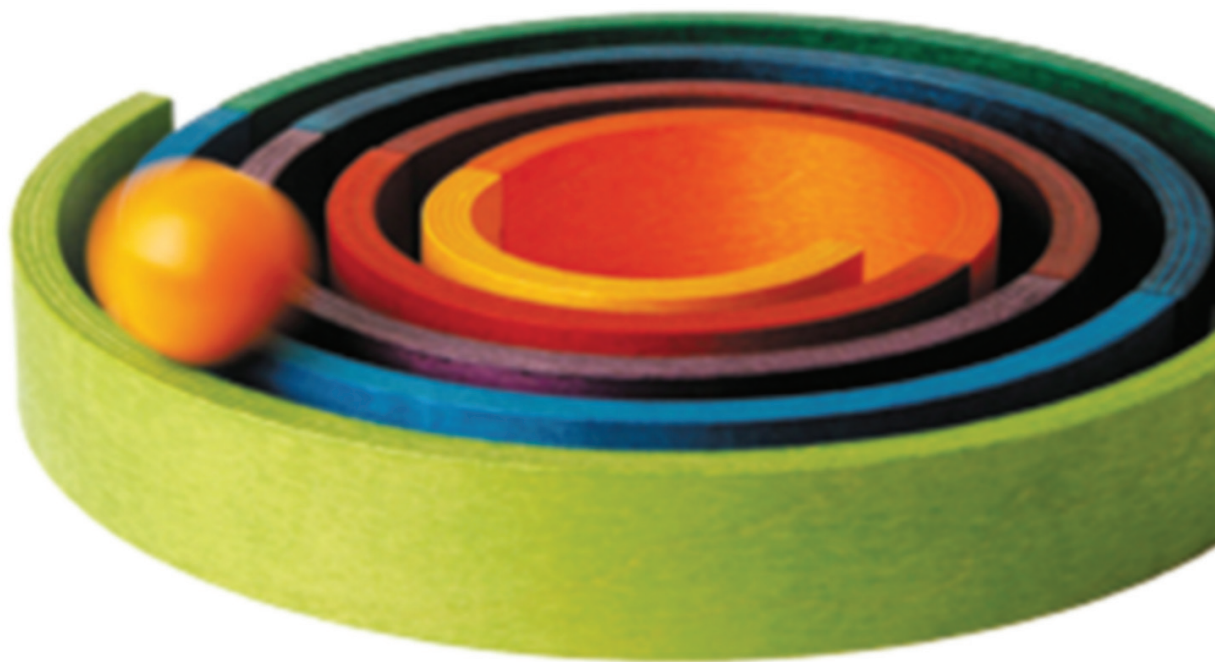
Nine arch-shaped elements made of layered maple wood are both play objects and acoustic bodies. Brilliant rainbow colours and the high-quality crafted wood make Rainbow a play and artistic object of great haptic quality.

## Design

Heiko Hillig

## Product information

Diameter 25 cm -  
9 pcs. with hammer and ball



### Kurt Naef - founder of the company Naef

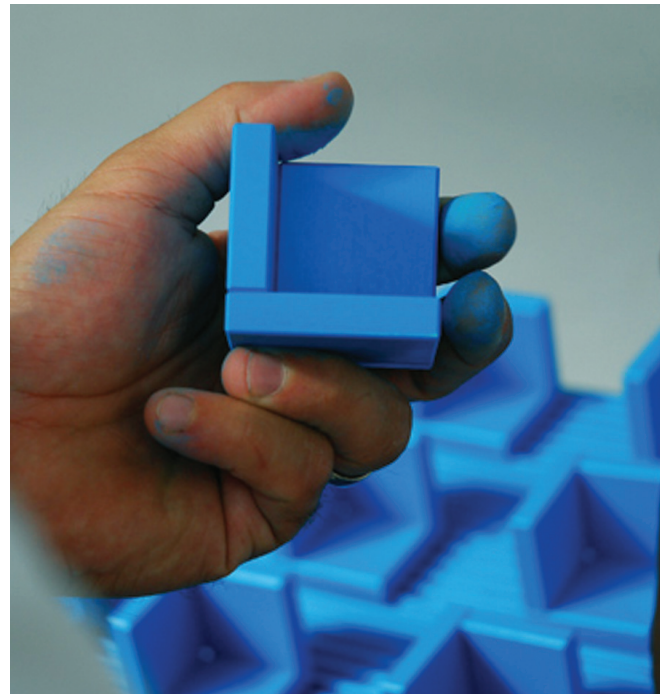
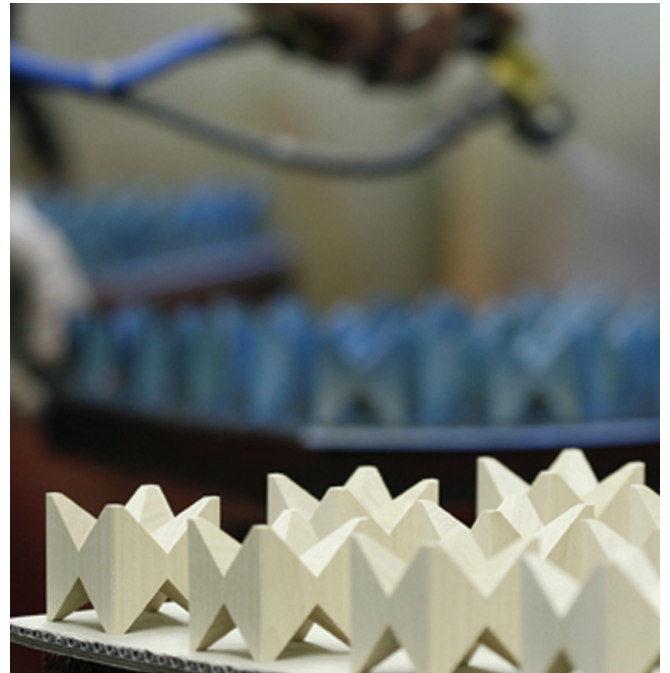
His motto "toys must have a soul" was his decisive criteria when choosing which designs to produce. Naef was influential in the specialty toy industry, designing wooden toys of unrivaled quality from the 1950s until his death. Kurt Naef devoted over 60 years of his life to the material wood. Firstly, as an apprenticed carpenter and later, as a designer of wooden toys, which made him famous all over the world. The road to success, however, was long and winding. He was guided by various coincidences, encounters and also changes.

Kurt Naef was an exceptionally inquisitive, open and determined type of person. Regardless of the expense or risk involved, whatever he started was treated with care and perfected, and had to meet his high quality standards before leaving his hands. His natural way with people and ability to inspire them also helped him to build up his company and make it successful.

### Production process

Many aspects of their play objects are still crafted exclusively by hand. Their play objects are renowned over the world for their beautiful forms and colors, intelligent constructions, ideal materials and perfect workmanship. "Swiss made" stands for a quality which they are always committed to. As Swiss quality play objects, over half of their products are exported to Germany, Japan, France, USA and many other countries.

Only high-quality woods from environmentally-friendly plantations in Europe are used. For all Naef play objects, coloring of the highest quality only is applied. If the edges of a wooden brick are not manufactured to a fraction of a millimeter, the piece will not pass our quality control. As a result, the pieces all fit precisely together, whether on, into or next to each other. And play is enjoyed as a unique experience, appealing to the senses.







## Quadrigo

The basic elements of Quadrigo when fitted together and interlocked, create modern buildings with a sculptured appearance. It is fascinating to see what other people can build from the same elements. Could this be 22nd. century architecture?

### Design

Jean-Philippe Rosinelli

### Product information

11 x 5,6 x 2,8 cm - 4 pcs.



## Product categories

Basic (Products for infants and children in their first years)

The fact that children play approximately 15,000 hours during their first six years, is a reason enough to take a serious look at what they play with. We have been manufacturing toys for over 50 years and with this experience, we support parents in their concern for their child's needs. The use of completely safe colouring and complying with set safety standards is therefore Naef's commitment and goes without saying.

Classic (design in play)

Bauhaus replicas produced by Naef are classics in the true sense of the word. An archaic use of forms which these objects suggest is characteristic of this collection. Products with the Naef logo (placed in the background) stand for the highest precision and quality in wood processing. Adults and children over the world are inspired by the harmony of the visible and technical durability of these objects which in turn, encourage creativity and develop the senses during play.

Promotion (Special custom gifts form Naef)

Business partners and employees are decisive guarantors for your success. It is therefore a priority to gain their sympathy right from the beginning. To achieve this goal, together they develop individual and unusual ideas in wood and manufacture these creations in a unique quality. Objects developed in this way, with a purpose, are often playful, surprising, amazing, fascinating – and always perfectly suited to customers' requirements.



### Gloggomobil

Gloggomobil is based on the principle of the barrel organ and helps to introduce a child to the world of music. Instead of just listening to music, a child will enjoy being able to compose music as well.

#### Design

Herbert Bächli

#### Product information

35 x 33 x 17.5 cm



### Regolo

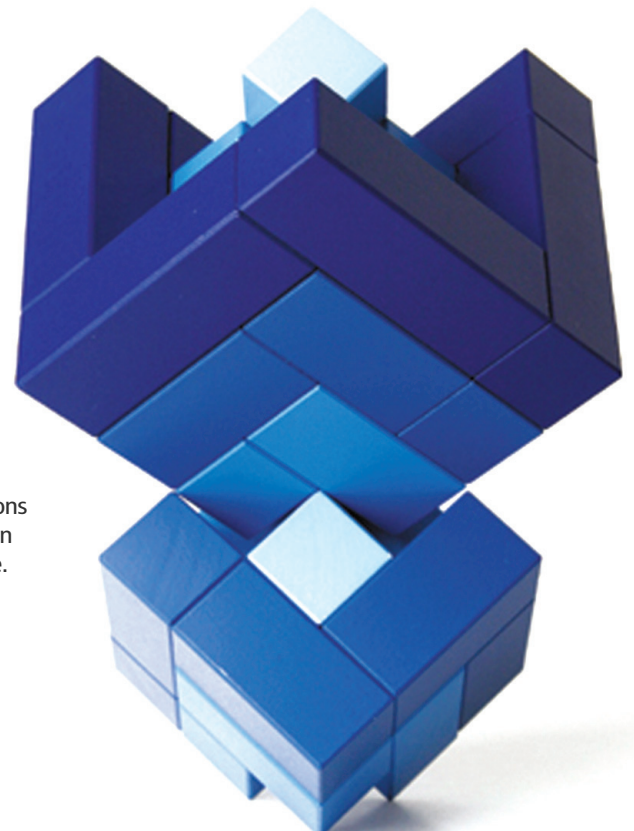
This creative game, designed by Kurt Naef in 2004, is made up of two different basic building bricks, which not only can be placed on top of each other but plugged into each other as well.

#### Design

Kurt Naef

#### Product information

15 x 22.5 x 2.5 cm, 24 pcs.



### Cubicus

Try out something new! An infinite number of variations of constructions can be produced with the disassembled cube. The parts fit exactly on and into each other, so that sophisticated compositions are possible.

#### Design

Peer Clahsen

#### Product information

10 x 10 x 10 cm

10 pcs.

# 2010 MARKET TREND

Uniqueness created  
beside old circulations

**'NEW TREND' RETAIL:  
LIFESTYLE 2.0**



## KEYWORD

Hybrid Retail  
Boundary Destruction  
Tracing Lifestyle  
Embracing Activity  
Lifestyle Proposal

### Is PAVV a Rival of Chamisul? Does NCsoft Compete with American TV dramas?

'Nike competes against Nintendo.' With traditional borders separating industries becoming hazy, the type of traditional match-up between companies is changing, i, with the utmost goal of companies now being solely to gain the time and minds of consumers. According to an article entitled, 'Chamisul battles with Pavv? NCsoft rivals American TV shows' in the Dong-Ah Ilbo last May, companies with the preferred brand in 10 different industries responded to the survey question, 'Who are you competing against now?' that most of them consider rivals that have crossed borders, such as Chamisul (X Canvas, Pavv), NCsoft (American TV shows), Bacchus (Starbucks), Sulwhasoo (spas, acupuncture clinics) as their biggest competition. A new topology of competition in the 21st century is being created under the belief that how many customers are occupied by the brand is more important than the size of the market share, and that the new landscape should be created from the new lifestyles of consumers.

### CJ O Shopping\_ Trendy Lifestyle Shopper

'CJ O Shopping,' the new company name for the former 'CJ Homeshopping' since last May, has announced a new slogan, 'Trendy Lifestyle Shopper,' reflecting the latest trend in order to provide an optimal solution corresponding with customers' lifestyles. Accordingly, several promotions featuring TV celebrities or trend setters, such as 'O! My Lifestyle' (ex. Organic Therapy of Kim Nam-joo, Urban Active of Kim Sung-soo), and 'O! Trend' are gaining a sound reputation with consumers.

### Daum\_Life On Daum

The second largest Internet portal, Daum.net, has operated under its brand slogan, 'Let's transfer to Daum. Life is changing! Life On Daum' since last November. The slogan is based on the strategy that all services closely connected to everyday life, such as shopping, maps, movies, etc should be integrated within the 'Next Life Platform,' which can be accessed by PC's, mobile devices, and IPTV.

### Hyundai Card\_Privia

Whilst most credit card companies are obsessed with adjusting APR or credit line, Hyundai Card launched a distinctive product model, 'Privia' in 2006, to consider the mode of life influenced by the increasing frequency of credit card utilization. Unlike traditional services from most financial firms, Hyundai Card provides highly qualified services on travel, shopping, and education through 'Privia,' with card members reported to be satisfied with that the system. Moreover, they are running branch stores under exclusive contracts with the Museum of Modern Art in New York, Zagat, the world's best guidebook of hotels and restaurants, and Scholastic, the beloved educational institution, due to the publication of Harry Porter series.

### Lifestyle Stores, Coming up

The opening of branch stores of world's famous organizations is becoming a trend, and the Seoul Economic Newspaper has placed four separate articles in a series entitled 'Lifestyle stores, coming up.' The Fashion Insight[p4] has interviewed veteran buyers in regards to how to raise lifestyle brands and cope with the newly formed structure of the circulation in order to troubleshoot the risky status of the women's apparel market.



# Strategy 01 Lifestyle Integration in BRAND

The first methodology to open up the retail store for the advanced lifestyle, 'Aggrandize the goods and services matching for customers' lifestyles, based on the brand identity.' [p5]Notice; Keep generally supporting the identity of goods and services in order for them to be recognized as a brand as a whole, so that the value of the brand is transferred to customers.

## EXAMPLE 01

### Barbie From MP3 To MAC@USA

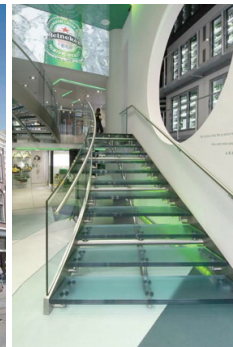
Under the new circumstance that most young girls, traditional customers of Barbie dolls, are attracted by digital devices rather than dolls, Mattel Inc. has launched an MP3 player influenced by the Barbie doll. The children's clothing and accessories characterized by the Barbie doll are powerful strategic tools to avoid the fossilization of the brand from grown-up young ladies. The Barbie doll is becoming a lifestyle brand, crossing over traditional boundaries that it used to be pigeonholed in based on its initial brand identity, such as by launching the Barbie cosmetics line recently with the cooperation of M.A.C cosmetics.



## EXAMPLE 02

### 'Heineken The City'@Amsterdam (2008)

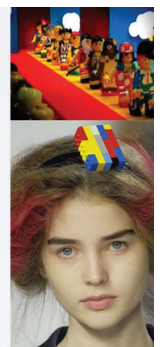
Heineken, the Dutch premium beer brewery, is running a 'Heineken The City,' event in which direct experiences of everyday life with Heineken can be observed, such as dancing to music with the beer in the 'Recording Studio,' planning a trip and ticketing[p6] in the 'Ticket and Travel Section,' enjoying a sports games with Heineken beer, as well as enjoying fashion-related items. Images and concepts of the brand translate into people's lives, allowing them to recognize the identity of Heineken, even out of the store.



## EXAMPLE 03

### LEGO - 'Kitchen' & 'LEGO Headphones' (2009)

LEGO, an eminent children's brand known for its various assembly blocks, recently launched watches, cameras, bags, belts, and cellular phones, based on its brand identity, and aiming at the materialization of a real life from toy blocks. They were utilized in the Lanvin fashion show, while Simon Pilard and Philippe Rosett created an exquisite 'Kitchen,' made with over 20,000 LEGO blocks. Elecom, also used LEGO blocks, launching its 'Soundblack,' an iPod Dock Connector/Speaker, and the LEGO earphone in 2009.



# Strategy 02 Lifestyle Integration in THEME

The second methodology to contain the lifestyle items in a store with full of gusto is to build up the contents in accordance with a specific keyword so that the needs of customers are satisfied. One of the most important factors for this is to clarify the pursuing keyword of the lifestyle. Nothing will be gained if everything as a whole is desired without any clarification. What type of life does Kosney, a well-known example of the lifestyle shop, for instance, remind? Furthermore, the type of life should be communicable with customers.

## EXAMPLE 01

### Wellness Warehouse @Cape Town, South Africa (2007)

Under the very clear and simple theme of Wellness, 'If it makes you healthy and happy, Wellness Warehouse will stock it,' Wellness Warehouse lucratively materialized a one-stop shopping system by expanding the realms of its business from organic and natural foods through drug stores, spas, cafés, clinics, and therapy centers. Customers can also receive advice regarding personal health issues from professional operators.



## EXAMPLE 02

### Eataly@Torino, Italy (2007)

Eataly at Torino, Italy, carries items that match their theme; everyone can enjoy wellbeing-related foods in one place, such as organic foods including fruits, coffee, and wine. They also run a restaurant in which customers can cook for themselves with foods the store carries, a library with more than 1,000 recipe books, two classrooms for cooking, and even a museum. By doing so, they are providing qualified information about wellbeing. Since 2007, the company has shown an astonishing pace of growth, with an average 8,000 visitors a day.



## EXAMPLE 03

### Soho119@Kansas, USA (2008)

Soho119 in Kansas, U.S, is a huge container of artisan lifestyle, which is conceptualized by SOHO in New York, a prominent area of artists, under the slogan 'where fashion intersects with art.' They are differentiated from other malls by opening trunk shows, suggesting new brands and their designers, and investing their resources based on the relationship between the fashion design industry and the art association by naturally making the intersection with the art that SOHO exclusively can functions. Furthermore, SOHO's unique lifestyle is realized through a restaurant with one-and-only menu available solely by reservation, as well as the luxurious spa treatment derived from by-products of the finest South African grapes at 'Vinothrapy Medspa.'





# Strategy 03 Lifestyle Integration in TARGET

The last path to realize a lifestyle in a store is to materialize a customers' dream place by solving all of their different needs simultaneously after defining the target by age categories. If the group of customers being strategically targeted is a major population, or connected with a culturally distinctive trait, it becomes more puissant.

## EXAMPLE 01

### Hojo@Lion, France (2009)

Whilst vested senior stores stay focused on aged people with handicaps, [p12]Hojo offers a lifestyle for the healthy silver group who continue to have active social lives. The lifestyle of their younger days, adjusted for today, are commercialized and served to those who aim at a happier and healthier life. Most items exhibited are specialized for the over 65, such as telephones with larger buttons, and scales with bigger numbers. Hojo also provides senior-centered services with licensed employees providing assistance, wide aisles for convenience, and large price tags written with big numbers



## EXAMPLE 02

### Baroue@Kuwait (2007)

The most definitive and easiest target to homogenize the age category is juvenile[p13]. Baroue in Kuwait established a one-stop lifestyle for kids to play, learn and shop. Not only can the dreams and needs of children be realized at the playground, Cyber Station, Educational Center, Party Room, Bar, Photo Studio, and Hair Salon, but the needs of parents regarding safety and convenience can be simultaneously satisfied as well. Baroue plans to open 115 branch stores within the next decade, targeting children under 14 and pregnant women. Their growth is also so phenomenal that overseas branches in the UK are being considered.



## EXAMPLE 03

### Kidfresh@New York, USA (2009)

Kidfresh is open for busy parents who wish to take serious care of the health of their children by supplying superfluously nourished meals based on organic foods. They provide fresh foods decorated with juvenile-preferred shapes and colors, which are made by cooks, diet professionals, and nutritionists. Paper plates are decorated with characters that kids are fond of, and the food wrapping papers is different depending on each age group. They also run cooking classes and various events for children.



'09 Nov. - '09 Dec.  
KIDP Major Events &  
Exhibitions

## Design Korea 2009

Design Korea 2009, a design festival and platform attracting designs from all around the world, was successfully held in Songdo, Incheon, a city rapidly emerging as the hub of trade and logistics in Northeast Asia. Under the theme "Design, the Power of Green Growth", the event was held from December 2 to December 8, with approximately 80,000 visitors enjoying the exhibitions.



• Approximately 1,300 of the world's design masterpieces were displayed, including:

- 1) World Best Design Exchange and Good Design (GD) works strictly selected by 21 design institutions of 19 countries including Red dot and iF of Germany and the IDEA of the U.S.
- 2) Korea's Best Brand which reflect Korea's cutting edge technology and cultural characteristics
- 3) 2009 Outstanding Design Goods which was judged in public
- 4) Design Leaders of the Next Generation that are good examples of the competitiveness and potential of future Korean designs
- 5) New materials of the Next Generation that will look at the value of design in terms of economy through information sharing of new design materials.

■ For more information, please contact Song Hyo-shik, Manager, Business Promotion Dept. or Kim Young-kyung at 031-780-2153, 2164

• "DESIGN KOREA 2009 International Conference" featuring speeches by world renowned economic scholars and experts was held at the Songdo Convensia's Premier Ballroom on December 3 and 4, under the theme "Designomics". On the first day, Bruce Nussbaum, BusinessWeek's contributing editor for innovation gave a keynote speech. The conference was divided into three sessions; "Design that improves the company", "Design that improves quality of life", and "Design that revitalizes the economy" and featured Peter Schreyer, Chief Design Officer of Kia Motors and Gianfranco Zaccai, CEO of Design Continuum as the main speakers. The second day was co-hosted with the Design Management Institute (DMI) in the U.S. under the theme "Design Management, Harmony of Theory and Practice." Three key note speeches were given by industry experts, including Thomas Lockwood, President of DMI, followed by committee meetings that featured presentations by the authors of selected papers, presentations regarding successful design management in Korea, and poster sessions.



■ For more information, please contact Park Soo-jin, Deputy Manager of Business Promotion Dept. at 031-780-2152

• At the 11th Korean Convention on Design Promotion held on December 2, the growth potential of Korea's design industry was manifested through presentations on "21st Century's Industrial Design Strategies." Awards for Korea Design Grand Prizes were also given.

■ For more information, please contact Song Ha-dong, Manager, Business Promotion Dept at 031-780-2167





## 2009 Korea Design Grand Prize



The 2009 Korea Design Grand Prize aims to raise the value of corporations and local government through design management and reward contributors to development of design. The winners of the awards were announced on December 2 at the Korea Convention on Design Promotion. The awards were divided into the business/local government sector (companies and local governments that contributed to design development & investment, fostering experts, industrial development & strengthening the nation's competitive power) and the meritorious deed sector (for contributions to the development of the design industry). Five companies, including Aekyung Industry that received the Presidential Award, were selected in the management sector and four local governments, including the City of Gangneung which won the Presidential Award, were selected. 17 awardees

were chosen for the meritorious deed sector, while Hahm Young-ho, chief of LG Electronics' design center won the Copper Tower Medal.

■ For inquiries, please contact Ha Sung-soo, Deputy Manager, Design Management Division at 031-780-2103

## 2009 Good Design (GD) Selection

2009 Good Design (GD) recently announced its winners, including the winner of the Presidential Award and the Prime Minister Awards. For fairness of selection and popularization of the GD, as well as to improve the global competitiveness of the GD, the selection process was performed in public at an exhibition hall in front of the judges, including Bruce Nussbaum, Assistant Managing Editor of BusinessWeek, Peter Zec, President of Red dot in Germany, and Ralph Wiegmann, President of iF in Germany. "Soul" by Kia Motors won the Presidential Award, while a Digital Camcorder by Samsung Electronics and the "New Chocolate" Phone by LG Electronics won the Prime Minister Awards. The awards ceremony was held at Songdo Convensia in Incheon on December 8.

■ For inquiries: Contact Sohn Sung-ho, Manager, Design Management Division at 031-780-2102



## 2009 The Best Brand Selection (Advanced Technology & Design Korea)



Organized by KDI and KOTRA with the support of the Ministry of Knowledge Economy and the Council on Nation Branding, 2009 The Best Brand was selected to build the nation's brand name as a strong design-oriented nation by selecting the best products that possess cutting edge technology and design. The purpose of the selection was to increase the underestimated value of Korea's national brand, which is currently ranked at 33rd, and is far too low compared to Korea's Economy ranking of 13th. 16 brands (6 major brands, 10 small & medium businesses' brand) that were selected at the event will be given the right to use the AT&D Korea logo, as well as participate in media publicity and exhibitions for brands with the support of KOTRA as well as being exhibited at Incheon International Airport's lounge.

■ For inquiries: Huh Jin-young, Design Management Division at 031-780-2104

## Outstanding Design Firm Selection

Outstanding design firms were selected based on a three step judging process in order to discover strong design firms and support them in becoming a competitive global company so that they can contribute to the development of the nation's design industry and enhance the brand. Selected companies will not only receive extra credits when being judged for the industrial design development project, but will also be favored when selecting and dispatching overseas market development delegations as well as media promotions. The selection ceremony was held on December 16 at the conference room of KDI with the presidents of all companies in attendance.

■ For inquiries: Cho Byung-sun, Deputy Manager, Design Management Division at 031-780-2188

## Making Design Korea "World-Class Design Festival and Design Business Platform"

**Song Hyo-shik and  
Kim Young-kyeong**  
at the Good Design Section of  
the Design Management Division



happy about their comments.

**Kim:** That's right. People had great interest in Design Korea 2009 whose theme was "Design Is Engine for Green Growth." The theme means design takes part in social issues.

**You two probably worked on different tasks. What did each of you focus on?**

**Kim:** My focus was set on contents and publicity. In Design Korea, people can observe a global design trend. The World Design Section, the crown jewel of Design Korea caught eyes of visitors with excellent design products from 21 organizations. Other exhibition contents offered design industry workers chances to create new ideas and made other people understand what design is.

In addition, as the event was held not in Seoul but in Incheon, therefore, I put my utmost efforts into attracting visitors. I sent PR documents and materials to local colleges and companies, invited bloggers and distributed leaflets at gas stations in Incheon to encourage people to visit the event.

**Song:** I focused on forming good business environments for companies.

As this year marks the seventh Design Korea, participating companies have consistently demanded better B2B environments. That is the main purpose of holding Design Korea. Therefore, I coordinated meetings between foreign buyers and participating companies for the first time in partnership with KOTRA. Design business deals take more time than ordinary product sales deals. Therefore, we need more time to find out the outcome of the meetings but some Korean companies are continuing business talks with Thai and U.K. companies. This means these meetings may result in successful deals. Even after the end of Design Korea 2009, we will push forward with such meetings.

**Q:** As a global business show, Design Korea 2009 carried out a lot of

Designdb+ had an interview with Song Hyo-shik and Kim Young-kyeong who managed Design Korea 2009, the most important event of the Korea Institute of Design Promotion. The two said that they were quite busy, preparing and managing Design Korea 2009. But they are now satisfied about what they did for the show.

**Q: Congratulations on the success of Design Korea 2009. What were responses or comments from people?**

**Song:** Participating companies expressed their thanks for invitations. They said that they learned a lot, enjoyed good-quality contents and nice exhibition spaces. I really felt

overseas publicity activities. What is needed to steadily inform the world of Design Korea and the Korean design industry?

**Song:** I hope that Design Korea will soon compete equally with 100% Design, Saloni Milano and Paris Maison & Objet.

Design Korea still lags behind in a race with such world-class design business shows in terms of history, infrastructure, publicity and contents.

Now, Design Korea is trying to form its own identity. So in the future, the hosting organization of Design Korea and participating companies should band together to reinforce the specialty of Design Korea. In final, the decisive factors will be levels of contents and strong wills to promote Design Korea. I think Design Korea will be recognized as a world-class design business exhibition only when Design Korea displays differentiated contents and exhibitors take part with strong passions and wills. Beginning next year, we will establish a PR hall in domestic and foreign design shows in an effort to promote the publicizing activities for Design Korea. We will also introduce a new B2B program to help the Korean design industry to better develop overseas markets.

**Kim:** As Design Korea is seven years old this year, its network with the overseas design industry has been stronger. Making the network stronger is the original goal of Design Korea. In particular, major design events were nearly simultaneously held in Hong Kong and Singapore during the period of Design Korea. Notwithstanding, foreign organizations took part and showed big interest in Design Korea which means the international design world regards Design Korea significant.

But something to be desired is steady and systematic management. Every year, those in charge of this task and international communicators are changed only to make steady and systematic management very difficult. I think Design Korea requires a specialized communicator to take the lead in the world design sector.

**Q: Kim began to work for the KIDP two years ago while Song has worked for the KIDP for 16 years. What is the difference between what you feel now about KIDP and what you felt two years ago and 16 years ago about KIDP when you joined the KIDP? What are your plans for the future?**

**Song:** The KIDP has a family-like atmosphere. I am proud of this point.

New employees activate such an atmosphere further. But recently, the KIDP spun off its R&B business, so 11 employees had to leave the KIDP. Maybe, the difference between then and now is a responsibility.

Even though I myself is a designer, when I listen to those who work hard in the design field, I can feel how important and urgent the development of the Korean design industry is. My dream is to become the president and CEO of the Korea Institute of Design Promotion.

**Kim:** I felt very honored to take part in this major project shortly after joining the KIDP. This project was never easy but I could learn a lot. Through this project, I feel confident that I can do anything.

I experienced a major project. So on the foundation of this experience, I would like to become a person who can complete any projects by making more efforts.

As Design 2009 ended, they felt that it is close to the end of year, they said. The two interviewees seem to be happy to spend a fruitful year.