

'Interaction of Cultures through Design'

Cross-Cultural Design (CCD) Learning Model: The development and implementation of CCD design education in South Korean higher education.

*A generative study based on a series of collaborative CCD short courses
between the UK and South Korea.*

APPENDIX

[Practice based PhD]

Supervisors

Mike Waller, Senior Lecturer in Design
Martin Conreen, Senior Lecturer in Design

2016

Goldsmiths, University of London
331088766
Dong Yeong Lee

Table of contents

Appendix A. Cross-Cultural Design programme books4

Appendix A-1. Programme book - Borders, Boundaries and Thresholds (2010).....5	5
Appendix A-2. Programme book - Inside Out, Outside In (2010)69	69
Appendix A-3. Programme book - Ritual & Routine (2011).....99	99
Appendix A-4. Programme poster - Cross-Cultural Design of Korean and Britain (2011)168	168
Appendix A-5. Programme book - Bon Voyager (2012) / ISBN 978-89-962694-2-7170	170

Appendix B. Media coverage.....239

Appendix B-1. Kyung Hee University - Design practice summer school, (DESIGNMONTHLY, FEB 2012) ISSN 1227-1160.....240	240
Appendix B-2. Gwangju Design Centre, 'KDM members, growing global competitiveness' (Gwangnam Daily, 20 JUL 2011)245	245
Appendix B-3. Cross-Culture Design project 'Worlds eyes on' (Gwangnam Daily, 03 OCT 2011).....247	247
Appendix B-4. London Design Festival (Korea Design Membership, 06 OCT 2011)249	249

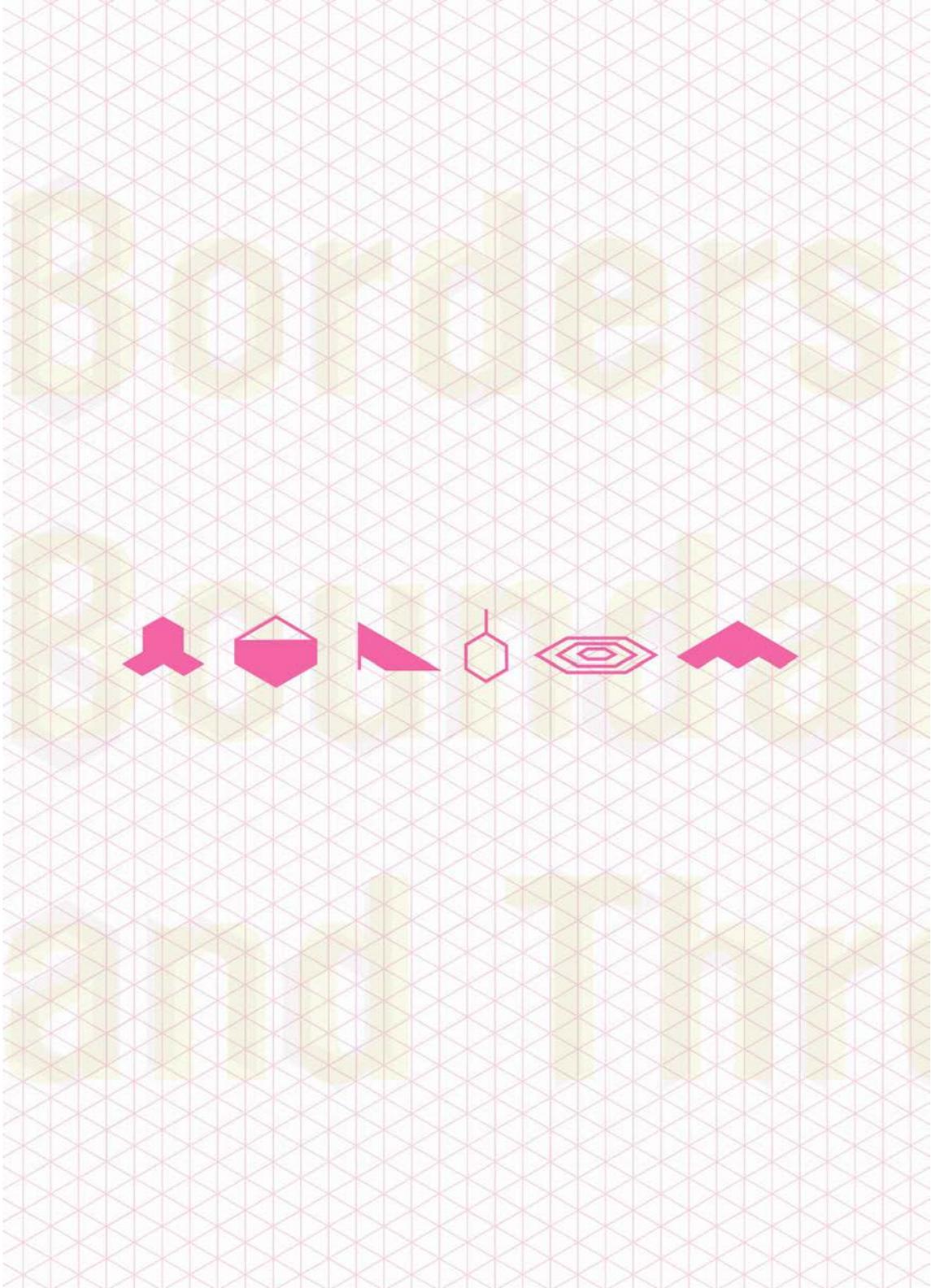
Appendix B-5. Gwang ju Design Centre, making a business agreement with Goldsmiths, University of London (Gwangju News1, 25 APR 2012)	257
Appendix B-6. Gwangju Design Centre, Kicking off Korea/UK Cross-Cultural Design project, (Gwangju News1, 26 JUN 2012)	260
Appendix B-7. London, UK - Meeting culture through design (EKNEWS, 26 OCT 2011)	263
Appendix B-8. 'Design Korea, We are the hero' (Gwangju Maeil Daily, 26 JUL 2011)	266
Appendix B-9. Convergence of Cultures through Design, workshop (17-19 OCT 2011)	267
Appendix B-10. Convergence of Cultures through Design, workshop (17-19 OCT 2011)	268
Appendix B-11. Cross -Cultural Design project at designersblock on Arts Thread Blog.....	270
Appendix C. Participating students' interview	273
Appendix C-1. Student interview 1	274
Appendix C-2. Student interview 2	276
Appendix C-3. Student interview 3	278
Appendix C-4. Student interview 4	280
Appendix C-5. Student interview 5	282

Appendix A. Cross-Cultural Design programme books

**Appendix A-1. Programme book - Borders, Boundaries and
Thresholds (2010)**

Borders, Boundaries and Thresholds

Designing
across Cultures
and Celebrating Difference





The College of Art and Design at Kyung Hee University has rooted its educational objectives in training talented and creative individuals with a forward-looking outlook on the world as well as information-driven knowledge derived from the school's vision of "Creation of Global Culture."

The College of Art and Design is fostering the development of a young global-oriented human network through a concentration on both scholastic studies and creative activities within its eight departments, encompassing over 1,300 students and 40 professors. The school has also been working towards the establishment of systematic exchanges with prominent foreign institutions in training the talented human resources demanded by the 21st century.

Through these efforts, the university aims to further the development of its superior, future-oriented educational program. As an example, a collaborative program with the British Goldsmith, University of London has been undertaken and has become an important opportunity for the bringing of various cultures together and for establishing cooperation and understanding of the society awaiting the participant students now and in the future as well as self-esteem and a partnership mentality. The virtues of the program can also be attested by the showing of student work scheduled to be presented at the London Design Festival 2010 and 'World design Capital Seoul 2010' design exhibitions. I would like to congratulate all of those involved in the realization of the true features of global exchange through this event.

I want to express my sincerest words of encouragement to the professors, in charge of facilitating these events at both universities who have cooperated and continue to cooperate in the development and the progress of this program. I look forward to the achievement of a valuable, innovative and practical cultural exchange through the close relationship and cooperation of our two institutions.
In gratitude for your partnership.

Gyuhyun Kim
dean of the College of Art
Kyung Hee University

Contents

Introduction	6
from Goldsmiths, University of London	6
from Kyung Hee University	7
Programme Overview	8
Programme Schedule	10
Programme Tutors	12
'Borders, Boundaries and Thresholds'	18
Theme	
Lecture Series	20
Design in Critiactal Practice	20
Cross Cultural Design	21
Utopia / Dystopia	22
Meta Design	23
Design Method and Process	24
Timeline – Mapping	24
Ideation Drawing	25
Materials Exploration and Research	26
Re-visioning the future.	27



Team Project	28
team 1	29
team 2	34
team 3	38
team 4	42
team 5	47
team 6	52
Final Crit	56
Visits	58
London Art&Design studies	
Directory	60
Contacts	63



Introduction

from Goldsmith, University of London

I am delighted to introduce this year's Design Winter School project brief 'Borders, Boundaries and Thresholds'. The winter school was a product of the growing relationship between Kyung Hee University, South Korea and Goldsmiths, United Kingdom, and our shared interests in understanding international cultural difference through the practice of design.

The project 'Borders, Boundaries and Thresholds' introduced the students to an intensive programme of study in design at Goldsmiths. This programme explored the role of design in understanding, within the international context, how we can act as a discipline to nurture cultures, share ideas, work together, and ultimately understand how we are culturally different, whilst maintaining an empathetic sensitivity towards each other.

The opportunity to open such a discourse between two leading design institutes is a significant step in approaching our topic of cultural diversity through design. In the pursuit of this goal the students uncover many new design opportunities to share valuable insights into particular cultural practices, whilst exploring how they can be evolved and developed to innovative concepts and ideas. The outcomes of this enquiry are shown here in this engaging project book.

The design brief began with a field trip to Pitt Rivers in Oxford, which is one of Britain's most treasured museums for designers, and is part of the scholastic heritage of Oxford University. Within the Pitt Rivers collection there are hundreds of thousands of cultural artefacts originating from all corners of the globe.

The collection has been organised into categories of practice, like hunting and body

adornment and archetypes of objects, like mirrors and money. This collection provided a rich and fertile territory to explore the subject of cultural difference, diversity and reinvention, whilst exploring the charming city of Oxford. The group also visited London's Design Museum, the Victoria and Albert Museum, The Tate Modern and a number of other galleries in an effort to build their design projects and absorb some of the cultural attractions that London has to offer.

Within the 'Borders, Boundaries and Thresholds' of the project students were introduced to discourses about social and cultural diversity in relationship to design. These discourses helped frame and give valuable background to the research work, whilst informing and infusing their individual design practice. The group was also introduced to a range of design methods and processes to help them develop their own design practice. These techniques included, ideational drawing, timelines, spatial relationship modelling, futuring techniques, material workshops, and storytelling processes for exploring the design project.

One of our principal aims at Goldsmiths is to equip students to act as professional designers in an international context with the sensitivity that is required to build and support diverse cultures.

It was a delight to be involved with this project and with such an enthusiastic group of young designers.

Mike Waller MARCA

Senior Lecturer in Design
Programme Leader - Winter School
Department of Design
Goldsmiths University of London

from Kyung Hee University

I would like to tell you that the second winter exchange program we had with the University of London Goldsmiths College was quite meaningful and stimulating. Through the process of the study new idea conceptions, students were able to express a different viewpoint of design problem solving from what they have used to deal with before. Moreover, students of various majors had the opportunity to exchange ideas with each other through the meetings and discussions.

The 'Borders, Boundaries and Thresholds [designing across cultures]' project became a key tool to put and re-analyze the past and present times together. Thirty students organized into 6 groups carried out six projects and after they visited the Pitt Rivers Museum, University of Oxford, Victoria Albert Museum, the Science Museum and various scenes of London city, they were able to re-analyze the comparative appearances of the past and present periods with visual inspiration and initiative spirit. This project is all great examples of how education led collaborative programs can function as effective advocate mechanism to promote the value of innovative design thinking and processes while also increasing the awareness of diverse design cooperation.

Though Britain and Korea have different cultural backgrounds and settings, this opportunity has let them share their common design features with each other. In addition, as a main professor of Kyung Hee University, I was proud to see the Kyung Hee Art and Design Students get the possibility to participate at the global event of the 'World design Capital Seoul 2010' design exhibitions and 2010 'London Design Festival' with University of London Goldsmiths College.

In developing this booklet over a few month, I have benefited from discussions with many students in visual information design department and am especially grateful for extended and insightful commentaries on earlier drafts. Also, editorial assistance were vital to the completion of the booklet.

This exchange program was made possible by support from The office of International Affairs, Kyung Hee University. I also very much appreciate the fund of College of Art & Design toward the cost of producing this booklet.. Before I finish, I would like to express my gratefulness to you Professors of Goldsmith, who have helped us to get this chance and cooperated with us so that we could overcome the difficulties of global exchange and enjoy a stuff which is likely exhaustible.

Professor Meekyung Jang

Assistant Dean of College of Art & Design
Head of Visual Information Department
Kyung Hee University



Programme Overview

Programme Overview of the Winter School

Dates 18. 01. 2010 – 12. 02. 2010 (4weeks)

Venue Goldsmiths, University of London

Teaching Staff Mike Waller, Terry Rosenberg,
John Wood, Meekyung Jang,
Martin Conreen, Duncan Fairfax,
Danny Dongyeong Lee, Julia Lockheart,
Paul Stocks, Stephan Bischof,
Liam Hinshelwood, Tom White

Programme assistant Dooyeon Kim, Semin Jang

Participants 30 students from Kyung Hee University
Industrial Design
Visual information Design
Environment & Landscape Design
Digital Contents Design
Textile & Clothing Design

General Scope of the Winter School

This workshop aims to introduce students to a variety of the different social, cultural and political concerns that are at stake in contemporary society, and the discourses that surround them, through a practice based studio project. It will explore theory infused practice and practice generated theory. An understanding of the wider social and cultural impact of designing will also be introduced to the cohort. Particular attention will also be paid to issues that concern questions of cultural difference, cross-cultural communication, and identity.

This year the title of the project will focus on the idea of 'Borders, Boundaries and Thresholds'. The project will explore how to engage in designing in relationship to multiple cultures and potentially to create new cultures. The challenge of the project is to design for difference between multiple cultures, where the studio project will create an opportunity to understand cultural value, experience and engagement, but not to create homogeneity or sameness but to create potentially new cultural formations, hybrids and cross-fertile speculations. The project will explore the space between cultures, from the hyper-local to the ephemeral non-spaces of the internet. The brief requires students to seek to understand the issues of an International context in which much of design has to consider, 2d, 3d and 4d objects move across an international

borders, boundaries and thresholds, but what does this mean for designers?

This workshop supports the introduction to studio practice and would encourage attendees to progress and apply to the MA Design courses in Goldsmiths, University of London.





Programme Schedule

Week Days Schedule

First Week

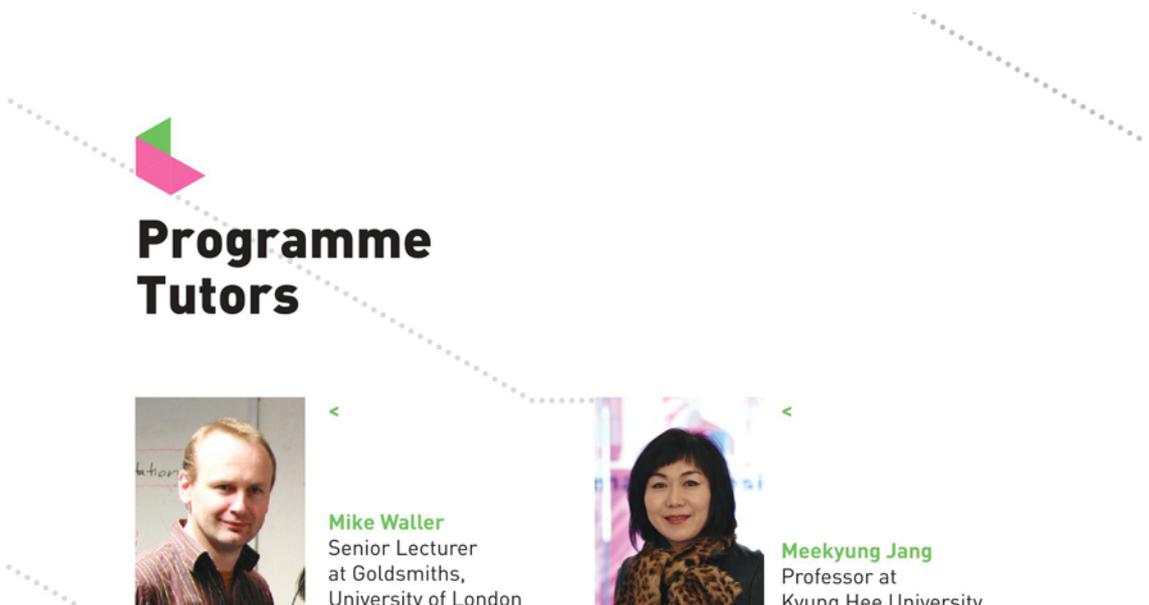
Day1	Welcoming & Orientation Brief / Introducing Goldsmiths Critical Practice
Day2	Project launch, Brief research, English session
Day3	Site Visit - Pitt River museum at Oxford university
Day4	Cross Cultural Design, Presentation of findings,
Day5	English session London Art&Design studies

Second Week

Day6	Method and Process - Mapping session, Design research method (Forecasting / Backcasting)
Day7	Visiting museums
Day8	Fictional futures method / Futuring
Day9	Material practice (Speed dating), Interim presentation as English session
Day10	Visiting Galleries



Week	Days	Schedule
Third Week	Day11	Studio session
	Day12	English verbal presentation at Design museum
	Day13	Ideation Drawing
	Day14	Meta Design, Tutorials
	Day15	London cultural experience
Fourth Week	Day16	Studio workshop / Tutorials
	Day17	Studio workshop / Tutorials
	Day18	Complete designing , Preparation for final crit with English support
	Day19	Final presentation, Certificate conferment
	Day20	Hand in - winter school file , Farewell party



Programme Tutors



Mike Waller
Senior Lecturer
at Goldsmiths,
University of London

Mike Leads the Masters of Design Critical Practice, MRes in Design and supervises PhDs at Goldsmiths. His Career has spanned both Industry and academia, doing research and development and lecturing in Design at Goldsmiths. Mike is a member of Goldsmiths Prospecting and Innovation Research Studio, researching Innovation practice, emerging technologies and new materials. He previously headed a research group for NCR's Knowledge Lab called 'Intelligent Things', where the worked focused on social uses of emergent technologies around the convergence of physical objects and networks including, wearable and pervasive computing and locative media applications. He is currently working on the Goldsmiths 'future of Media' project, a two-year multidisciplinary programme. The project explores new kinds of public geospatial media appliances for London, engaging people, places and things of the cityscape. Mike holds a range of patents around emerging technologies and has exhibits at the Science Museum's Challenge of Materials Gallery. He also works with a wide variety of industries hosting workshops on innovation and design processes. He is currently developing a new masters programme and short courses on Innovation in creative practice.



Meekyung Jang
Professor at
Kyung Hee University

Meekyung Jang is a professor at Kyung Hee Univ. in Seoul and teaches courses in General graphics and Illustration from undergraduate to Ph.D levels. Meekyung is currently the assistant dean of Art&Design at Kyung Hee Univ, New York., she obtained a doctorate in Design Theory, and has been a professor at the Visual Design Department since its establishment in the early-1990s.

She is also a member of Seoul City Design Committee, and the vice president of The Society of Korea Illusart(SOKI). In 2006, she won the best journal award of the Korean Society of Design Science and won a silver medal for International Paraplegics Olympic Games with her participating team in the advertising field. The President(Noh, Teawoo) on her conferred the Order of Service Merit.

She had numerous exhibitions in the field of design and media art and also presented many papers in forum and high-level Institutions on design education and cultural image.



Terry Rosenberg
Senior Lecturer
at Goldsmiths,
University of London

Terry Rosenberg has just completed his headship of the Department of Design at Goldsmiths, University of London. He is a practising artist, designer and design theorist. His work as a design practitioner has included a research project for the Knowledge Lab, NCR. The research explored future scenarios involving networked technologies in the city. His artwork has been exhibited in the U.K., Europe and the U.S.A. including the V&A museum London. His theoretical interest is in how we model thought and how we think in representational models. He has presented papers and written for journals on these topics. He has also published a number of books on general drawing as well as a chapter on ideational drawing for a book about drawing research. Terry is a member of Goldsmith's 'Prospect and Innovation Research Studio' which researches into innovatory practices, explores the possibilities and implications of emerging technologies and also the potential of new materials. Terry has been evolving and using 'prospecting tools' with students on various programmes within the Design Department at Goldsmiths. As a member of the Prospect and Innovation Research Studio he has been involved in designing and delivering to more than 50 companies 'prospect workshops' for industry from Nokia telecommunications to FatFace fashion.



John Wood
Professor
at Goldsmiths,
University of London

John is Emeritus Professor of Design at Goldsmiths, University of London. He is author of the MA in Design Futures programme and the BA(Hons) programme in Design. Between 1978 - 1988 he was Deputy Head of the Fine Art Department, where he taught many well-known YBA. In 2002 he co-founded the 'Attainable Utopias' Network and conducted five years of funded research into the theory and practice of 'Metadesigning'. As a result he launched the Metadesigners Global Network and the Journal of Metadesign (Intellect Books) in 2010. He is an editor of the Journal of design Futures and co-editor of The Journal of Writing in Creative Practice. He has written over a hundred and fifty papers, chapters and articles and his most recent book is 'Design for Micro-utopias: Making the Unthinkable Possible' (Ashgate, 2007). He is also a founder member of the cult band, 'Deaf School', with whom he still records and performs.



Martin Conreen
Senior Lecturer
at Goldsmiths,
University of London

Martin Conreen is a lecturer in design. He received his BA from Goldsmiths in Fine Art/ Sculpture in 1984. His interest in materials and making, led him to work in numerous design fields including furniture design, silver smithing, set building and shoe making to name but a few. He came to the Goldsmiths Department of Design first as a visiting tutor, later becoming Head of Department up until July 2005. Martin's research has focused upon material culture, human behavior and the role of objects in human relationships. Martin's research interests also include contemporary art, emerging materials and methods of production in art and design. He currently has an LCASE funded project "What goes around comes around" to investigate the use of non-traditional snap fast materials (ecological and non-toxic) for rotor-molding proto-types. He has contributed to the development of several new BA and MA programmes. Most recently a new degree programme with the Engineering Department of Queen Mary University to bridge the gap between Engineering, Art and Design. From Oct 2005 - Oct 2006 he has been appointed a visiting Senior Research Fellow at King's College London. In 2006 he was made a fellow of the Royal Society of Arts.



Duncan Fairfax
Lecturer
at Goldsmiths,
University of London

Having lectured and tutored at a number of different institutions in Australia over the last 10 years, predominantly in the fields of Architectural and Design History and Theory, Duncan Fairfax now teaches on the Masters in Critical Practice Programme at Goldsmiths. His research focuses mainly on the application and analysis of various critical research methodologies derived from the discourse of contemporary theory, from Phenomenology to Cognitive Science and Actor-Network-Theory, to the analysis of design "practice". At present he is also engaged, as part of a University wide Leverhulme funded research investigation into the future of the media, in the analysis of how various forms of contemporary technology, and geo-spatial and locative technologies in particular, are transforming not only our very perception and understanding of the nature of that world in which we exist, but those very "practices" through which we "real-ise" it, "manufacture" it, or ultimately design it.



Danny Dongyeong Lee
Lecturer
at Goldsmiths,
University of London

Danny graduated from Goldsmiths, University of London with a Masters in Design Critical Practice. He is an Exhibition and Spatial Designer who is interested in the use of emerging technologies in the design, production and manufacture of exhibition spaces. He has led major exhibition projects from concept to completion including 'Prospect' part of the London Design Festival, a stand design at "Clothes Show Live" NEC in Birmingham, "Pure London" at the London Olympia and exhibition design for the Drama Museum in South Korea. With over five years experience in the exhibition industry he has worked on stand design, museum curation, public space planning, architectural interior and event design. He is a tutor at Goldsmiths in the Department of Design and he is currently working with Goldsmiths on expanding their international relations with various East Asian countries to link their design portfolios. Danny has also been involved with the Business Development Department at Goldsmiths working on a industry based project for the telecommunications company 'TalkTalk', working with them to create a new router design called 'Pimp my router' and an 'Office interior design project' for Eurostar Engineering Centre, London.



Julia Lockheart
Senior Lecturer
at Goldsmiths,
University of London

Julia is a Lecturer in Student Learning Support. She has a BA in Fine Art from Central Saint Martins School of Art, an MA in Fine Art from Manchester Metropolitan University, an MA TESOL from the Institute of Education in London, and specialist qualifications in working with dyslexic students. She has worked on two research projects into visual spatial ability and dyslexia (Visual Quotient and CODEX) and is currently project director for a large HEFCE funded project on writing in art and design (Writing PAD).



Paul Stocks
Lecturer at Goldsmiths,
University of London

Paul is a Lecturer in English for Academic Purposes. He has an MA in Teaching English as a Foreign Language from University of Reading, and a BA in Drama. He has previously taught at British Council in Bratislava, Slovakia and the Centre for Applied Language Studies at Reading University. Besides teaching, he has worked as a researcher and producer for BBC radio. He teaches on the Diploma and Certificate programmes and co-ordinates the in-session language support across the college.



Stephan Bischof
Tutor at Goldsmiths,
University of London

Stephan is currently working in smart energy design at Onzo. He graduated from the Design Critical Practice masters program in 2009 at Goldsmiths. Besides manifesting his curiosity in design anthropology within product based academic research projects, he worked for TalkTalk, The Goldsmiths Leverhulme Media Research Center, Turin Council and Autotag. He has since been constructing his own practice, through the publication of proposals such as the Wheelie Bin Urinal, which has received substantial coverage from BBC, Design Week and various other press outlets. Stephan is now working with the British Transport Police and Isle of Wight Festival on appropriate applications for his invention.



Liam Hinshelwood
Tutor at Goldsmiths,
University of London

Currently in the second year of his Masters, Liam has been building on his degree in Design for Sustainability, developing a deeper understanding of the critical issues present in the world today. Liam's particular area of interest is the systemic implications of design practice, its effect on individuals, communities, the businesses and economics structures that support them and the larger ecology into which they are woven.

Liam currently lives in North West London and when he's not at Goldsmith he works as a designer with the nowheregroup.



Tom White
Tutor at Goldsmiths,
University of London

Tom is currently undertaking his second year on the Design Critical Practice masters program at Goldsmiths. His background is in Product Design, completing his undergraduate education in 2003. Since then he has worked in various freelance positions, later settling in the Exhibition Design industry and most recently, in the Contract Furniture industry where he works for Kinnarps.

His research practices are based primarily in the area of re-directive practice, looking specifically at the role of design within Government, industry and community. His work looks to challenge our conventional notions of existence through objects that create a platform for re-educating ourselves and those around us.



Borders, Boundaries and Thresholds Theme

Borders, Boundaries and Thresholds Brief

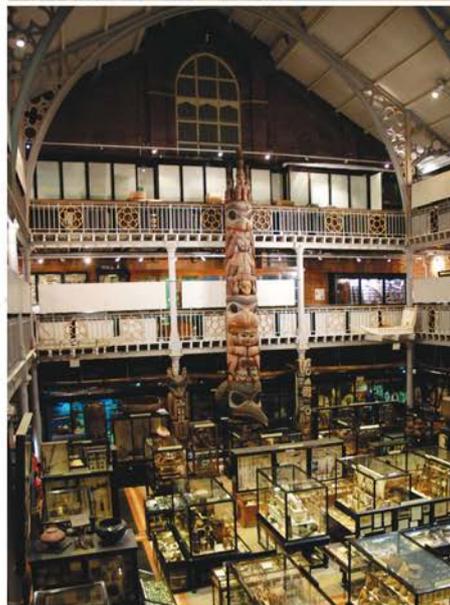
Introduction

The role of design in the construction, mediation and transformation of all of our different cultural beliefs, perceptions, and identities is an enormously difficult and complex question. Indeed, for although we recognize the enormous significance of the role that design

plays in the mediation of our different "cultural identities" we are also extremely wary of its radically "hegemonizing" capabilities - especially so in an ever increasingly "homogeneous" and globalised culture. In difference to this, in this brief, we will consider how it might also be seen as "agent" of possible change that celebrates the unique "difference", diversity, and plurality of all of those different cultures in which it acts. That is, in a way that advocates a more inclusive, multicultural, and pluralistic "cosmopolitan" ideal of globalisation or international culture than most contemporary design represents.

Cultural Difference

The question of "cultural difference", along with the questions of racial and gender difference is undoubtedly one of the most important questions in contemporary critical, social, and cultural theory. Indeed all of these questions are inextricably intertwined. Largely influenced by the discourses of contemporary feminism, and deconstruction in particular, the question within, a conception of "cultural difference" can largely be divided into two different responses to the question. On the one hand, similarly to that of feminism, there is a "first wave" response to the question that seeks to consider - and ultimately redress - many of the historical inequities that have traditionally existed in our different cultural constructions of our identities - like the fact that women have traditionally never had equal access to, and thus been capable of being both represented in and by, those various social, political, and economic discourses that "in-form" our cultural identities. On the other hand, and again similarly to that of feminism, there is a "second wave" response to the question that seeks to consider the very validity of this attempt to accede to, gain equal access to, or representation culture that they suggest is always prejudiced by exactly that same type of "homogenising" and exclusory logic that dominates that very concept of culture or



cultural identity that they are trying to critique - i.e. they are never truly capable of representing the unique "difference" or singularity of those particular voices that they are endeavouring to represent. This question of how to best approach the question of "cultural difference", whether through its recuperation and incorporation or the celebration of its unique and singular differences, will inform all of the work that we undertake in this project.

The Exploration

Material culture is very rich and inspiring starting point for the design process. As a group we are going to explore an amazing historical collection based at Oxford University's Pitt Rivers Museum. What we are initially interested in is the exploration of the cultural remains of past cultural practices. What were these artifacts used for and what socio-cultural practice were they part of? Our initial exploration will require you to complete drawings in the museum that explore the objects of the collection. There are literally hundreds of thousands of things you can explore.

Outcomes

2d communication design, 3d objects, cultural practices, interactions any form of design- don't be restricted...



Lecture Series

Design in Critical Practice

Critical Theory Intro Lecture

"Critical theory is a social theory oriented toward critiquing and changing society as a whole, in contrast to traditional theory oriented only to understanding or explaining it."

Max Horkheimer Traditional and Critical Theory - 1937



20



In his original explanation of what Critical Theory meant for him the well known Marxist Social philosopher – and founder of the Frankfurt School of Critical Theory - Max Horkheimer, suggested that in difference to most forms of critical thinking that have traditionally attempted to remain fairly objective, disengaged, or abstracted from the material realities of our everyday lives – indeed this is one of their fundamental premises – Critical Theory sought to not only engage with, but ultimately also hopefully transform the material reality of our everyday lives and those various practices that “produce” it. Indeed this form of “engaged” critical thinking that draws heavily on Marx’s original ideas on the “materialist” nature of history in particular, can be seen to be one of the guiding threads of that entire genre of thinking that has come to be known as “Critical Theory” in general – at least in its more socially and politically engaged variations. And it is exactly this type of critical thinking, a type of thinking that we believe design is in an incredibly unique position to engage with, that was outlined in this introductory lecture on what a “critical practice” might be.

Cross Cultural Design

The question of cultural "difference" is undoubtedly one of the definitive critical concerns of our times. Indeed, whether in its more extreme "social constructivist" versions within the social sciences or its slightly more benign aestheticized forms in the humanities it dominates the critical agenda of our times. Sadly much of the altruistic good will that permeates these concerns ultimately leads to a lack of valuing of the absolute uniqueness of any given situation, identity, or cultural product in the name of some sort of banal ideal of relativistic equality. Rather than subscribing to this ideal, in this lecture we sought, through the analysis of some of the most recent work on the divergent nature of cultural values, beliefs, aspirations, and ideals to identify these differences, particularly between Koreans and Europeans, and design for their individual uniqueness in more productive ways. Ways that could actually teach us more about our unique cultural differences than our "relative" similarity!



Utopia / Dystopia

There has been an almost infinite variety of different ways and means throughout the course of our history that we have used to try and communicate, analyse, and describe those fundamental aspirations and ideals – to say nothing of those fundamental fears and desires – that constitute us as human beings. Indeed, as Sigmund Freud acknowledged over a century ago, these various means, whether myths or movies, or art or architectural plans, which we have used to communicate our greatest aspirations and ideals, or perhaps even more appropriately in this context, our dreams and desires, provide us with one of the richest sources of insight into the nature of the human psyche that we have – and this is undoubtedly even more so the case with those more extreme “utopian” or “dystopian” versions of these visions that

we have created. Indeed not only do they offer us unparalleled levels of insight into the nature of our psyche and its past aspirations and ideals but also into our current situation and our possible future. And it is for this reason that we considered a number of these different “utopian” and “dystopian” visions of our future in this lecture... to help us design that future in a more informed way!



Meta Design



The Idea of Metadesign

The 20th century introduced the idea of an ‘information society’, then a ‘knowledge society’. What next? We believe that the 21st century should bring about a ‘wisdom society’. ‘Metadesign’ is a series of practical design-related tools for achieving this. Inspired by the way living systems work this new field will help us to improve the way we feed, clothe, shelter, assemble, communicate and live together. By ‘wisdom’ we simply mean a life-enhancing form of collective intelligence.



Combating Climate Change

We need a global paradigm shift – i.e. a major change in behavioural habits - that will make life saner and safer. But governments cannot use direct methods to change behaviour (i.e. they tend to work via targets / penalties / taxes). Fortunately, designers can assist government agencies directly, by intervening at the level of 'lifestyle'. 'Metadesigning' is a sophisticated set of co-design tools and methods that work on many levels at once. Instead of trying to reduce-re-use-recycle it focuses on refining existing processes and making them work together to bring unexpected benefits. This is what we call a 'synergy-of-synergies'. We define 'synergy' as a new (i.e. additional) resource that comes from existing resources working together. Synergies enable us 'do more with less'.

'DESIGN THINKING'

...then thinking beyond design

'Design thinking' has been underestimated as a creative, or strategic managerial skill. Recently, many businesses in the USA are beginning to understand the high potential of designers for creative solution finding in organizations. However, the highly specialist training of designers does not prepare them for a strategic role in business, or society. If we are to improve matters we need the most up-to-date features of design thinking.

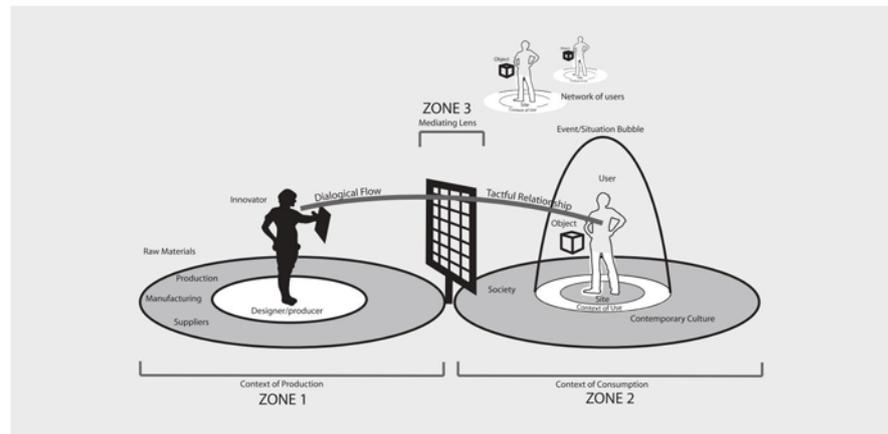
METADESIGN

– 'the design that designs itself'

Metadesigning is designed to work with complex situations. It enables designers and experts from different backgrounds to work as 'flat' entrepreneurial teams for finding opportunities, and by re-designing itself accordingly.



Design Method & Process



Context of Design Diagram

The intention of spatialising the diagram allows designers to explore the relationships between elements of their whole project, whilst moving their own position to look at the issues from differing points of view. The Mediating lens is where various forms of influence can be placed, like a sustainability manifesto, a film on the future or even a poem on technology. These items of cultural interest help shape our practice work and can be captured within the lens of the diagram. When we then start designing we can address the issues held within the mediating lens, helping shape our project and programme.

The diagram was applied to each of the design projects during the winter school. The diagram was invented within the department by Terry Rosenberg and Peter Booth, and developed and evolved for a subsequent book chapter by Terry Rosenberg and Mike Waller.

One of the studio seminars introduced the idea of design as a 'networked agency', introducing students to a diagram of constituent elements in design (see above). The diagram depicts the relationships of design and the actors involved, from the designer and user, to object and networks. It also explores the various contexts of designing, from the designer and producer, to the user and consumer within their wider culture and society. When designing we encourage students to explore their interests through a series of concerns including the political, social, cultural, ecological and technological dimensions of each project and programme. A project being what is practically and materially produced and a programme is the discourses the project communicates or engages with. The diagram is divided up into three zones, a zone of production, a zone of consumption and a mediating lens.



Ideation Drawing

This seminar introduced ideational drawing. Terry Rosenberg has been working on research into drawing for more than 15 years and his seminar gave the students a chance to engage with drawing in a new way. Terry has said "When I talk of ideational drawing I am considering types of drawing, and indeed, drawing process, where one thinks with and through drawing to make discoveries, and new possibilities that give course to ideas and help fashion their eventual form. Ideational drawing (as process and as artefact) is a thinking space – not a space in which thought is re-presented but rather a space where thinking is presented. In its effectiveness, its period of efficacy, ideational drawing is 'thinking' and not 'thought' is important.

When drawing is used to ideate it is in a presentense; it is what it is in the immediacy of the thinking-act. Thought, on the other hand, is of the past, in a sense concluded, settled and in some way objectified. I say 'in a sense concluded' because I acknowledge that even when a drawing expresses an ostensible conclusive thought, there is an ongoing creation, a continuing emergence of meaning, produced in the way the drawing is taken up by a spectator." (Rosenberg 2007)



Materials Exploration and Research



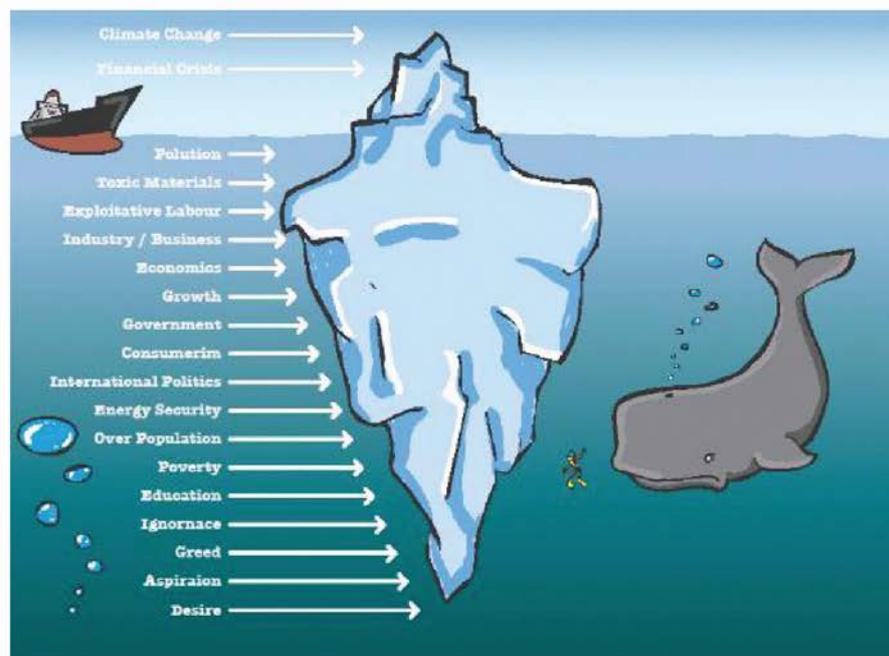
Materials research was introduced to the project through Martin Conreen's hands-on seminar. Students were able to experience some of the materials from the Materials Library, exploring their technical properties and discussing their cultural uses and meaning. Material enquiry is important to all areas of design including printing materials for communication design, and rapid prototyping for product design.

Understanding emerging technology in materials research was also discussed in the seminar, including heat responsive inks, smart materials, and new nanotech materials. The seminar included an activity called materials speed dating (put in italics), where students had the chance to handle and discuss materials in pairs before picking their favourite material to present to the group.

Re-visioning the future

Designers are traditionally educated to respond to (or inadvertently create) symptomatic problems, failing to acknowledge the deeper, root causes of the systemic challenges that exist in the worlds we inhabit.

Re-visioning is a process that allows designers to reflectively contextualise what it is they are designing from multiple perspectives, revealing both problems and opportunities that have previously been hidden from sight. Its primary objective is to allow designers to understand and take responsibility for the consequences of their actions. By looking through different lenses at objects and systems we are able to reflect, discuss and ultimately re-vision the world we exist in. The process of re-visioning exists to create design that benefits the individuals, communities and environments that are touched by it.





Team Project



team 1

> The door of Shame



team 2

> Playing babycarrier 'PORI'



team 3

> Duet shoes



team 4

> The seed ring



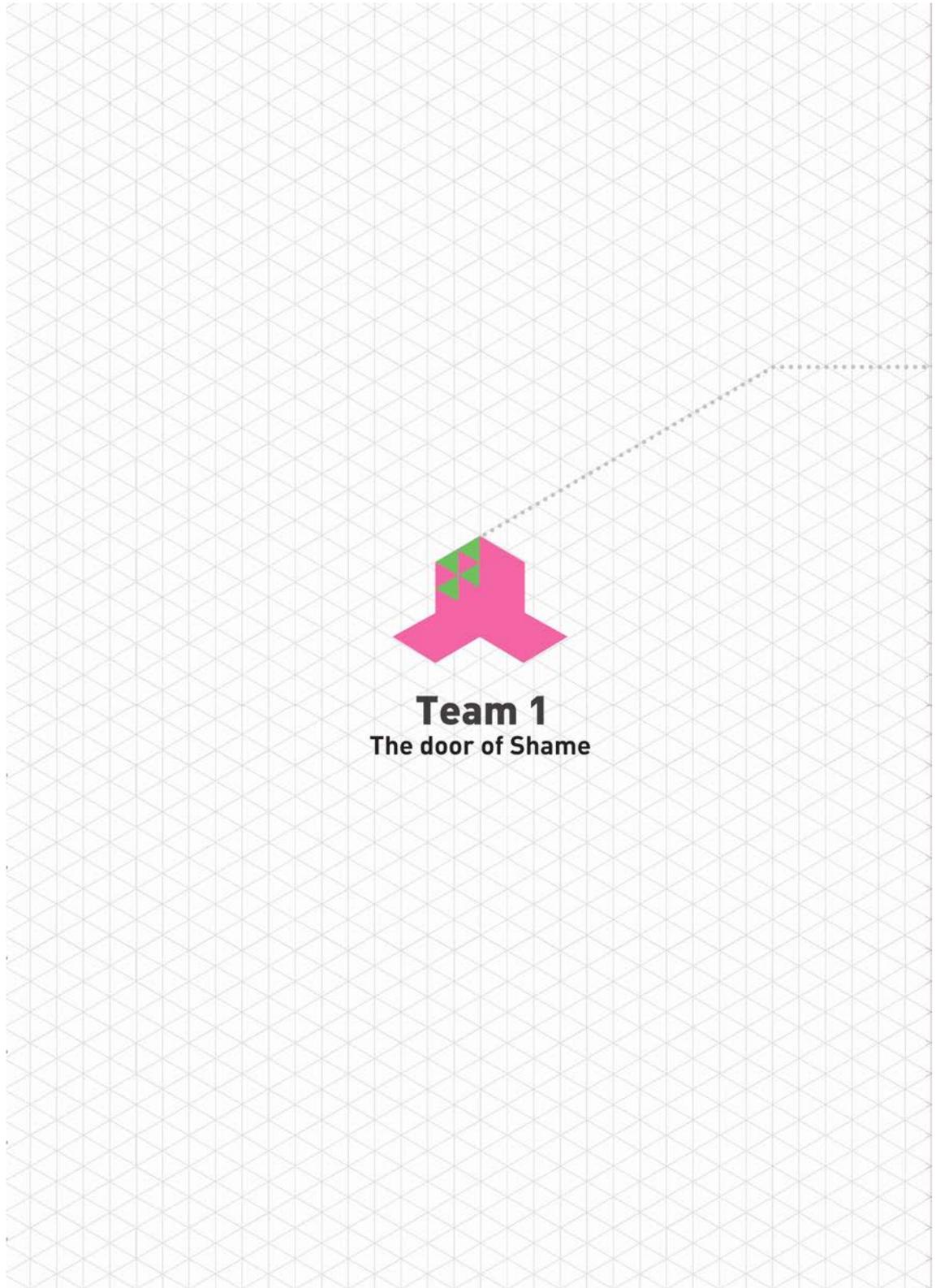
team 5

> Breath



team 6

> Mi-pass





The door of shame

Background

We have found that designing across cultures is different. People in different cultures use things differently. I mean, for example, when western people see something, and Asian people see something, they might think of a different way to use that object because of cultural thinking. that is exactly what we are concerned about.



30

Shame of Korea

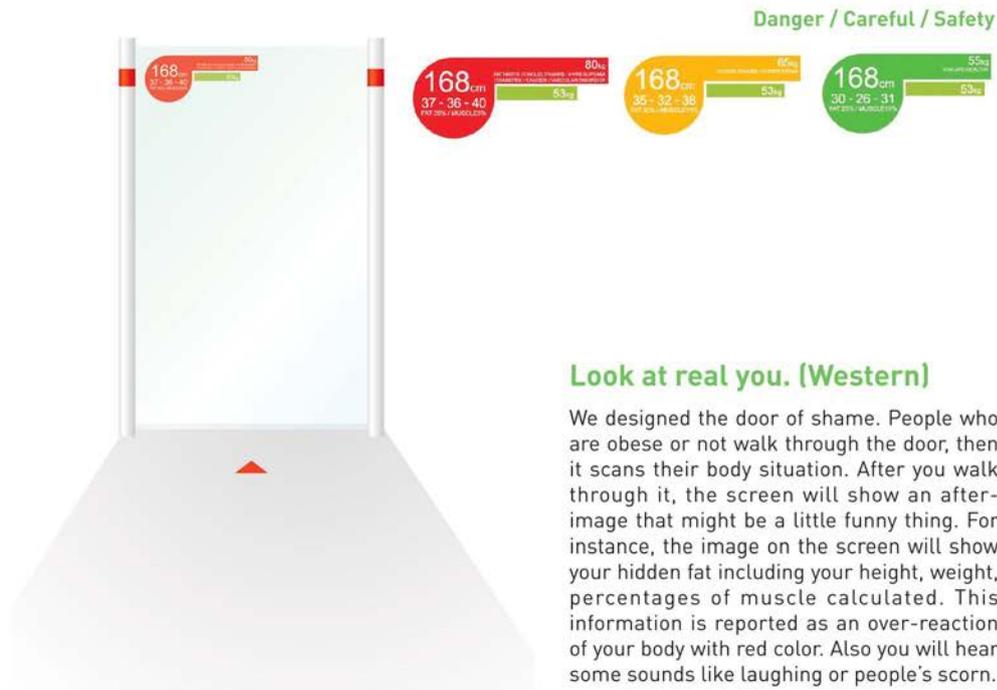
So we found some interesting difference in Pitt river. This is an umbrella, the other is a winnowing basket in Asia. these objects have the same shape, but the method of use is totally different. And especially in Korea, there is one more function for the use of this basket. it used to be a punishment for children who wet the bed.

The way to punish them is that they wear the basket, and go to their neighborhood to ask for salt. It is too shameful to talk about the story for them, therefore, they never do it again. So we think about what we can change, how we can mix these uses like Korea cultural use to punish. The means will be feeling of shame.



Umbrella (Pitt river) / Winnowing basket (Korea)

According to activity 2 based on the concept we had thought of, we found one problem getting more serious in the world: That is obesity. Before we designed our creation, we were concerned about the possibilities for our design in Asia and Western.

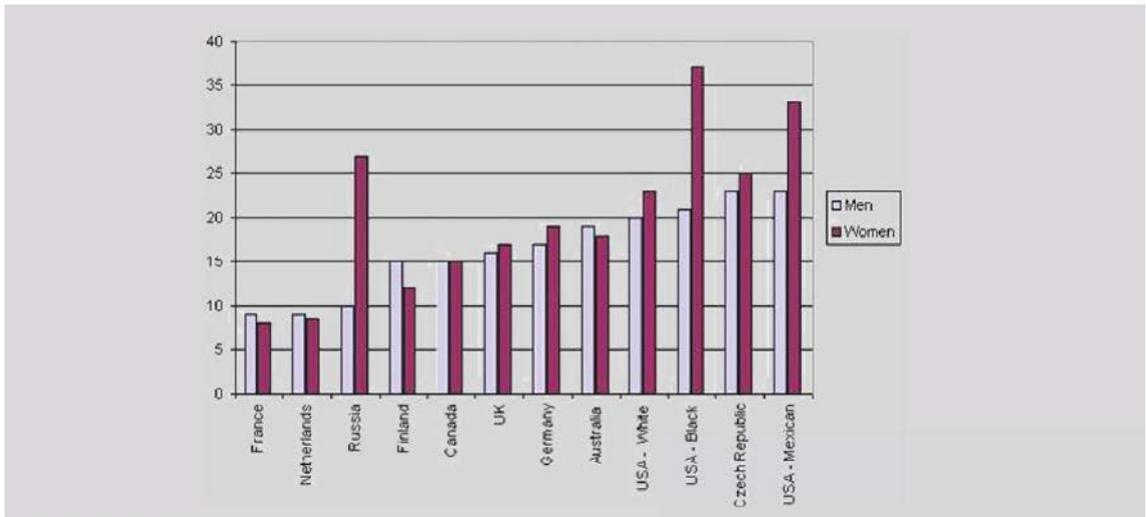




What a beautiful person you are. (Korea)

Activity 4, we should think about Korean users. If this was in Korea, we could expect the same result, but, there is one difference. That is the value of shame. In Korea, people care very much about the other people's opinion, so we should approach the opposite with the Western door.

Obesity : Percentage of Population



32

① BODYSTOZ.MI
 ② DEFINE THE
 ③ IDENTITY
 ④ IDEX

Poster



What we mean is that we will break Korean shame by the door. When an obese walks through the door like in the western case, then the door scans your body, too, but the afterimage that is reflected by your body does not show the over-reacting image. Instead of showing it, that shows the other image, when you lose weight as healthy as you are with smoked shape of your real body. According to this effect, you can have confidence in your image and your looks. You will also hear the sound of admiration.

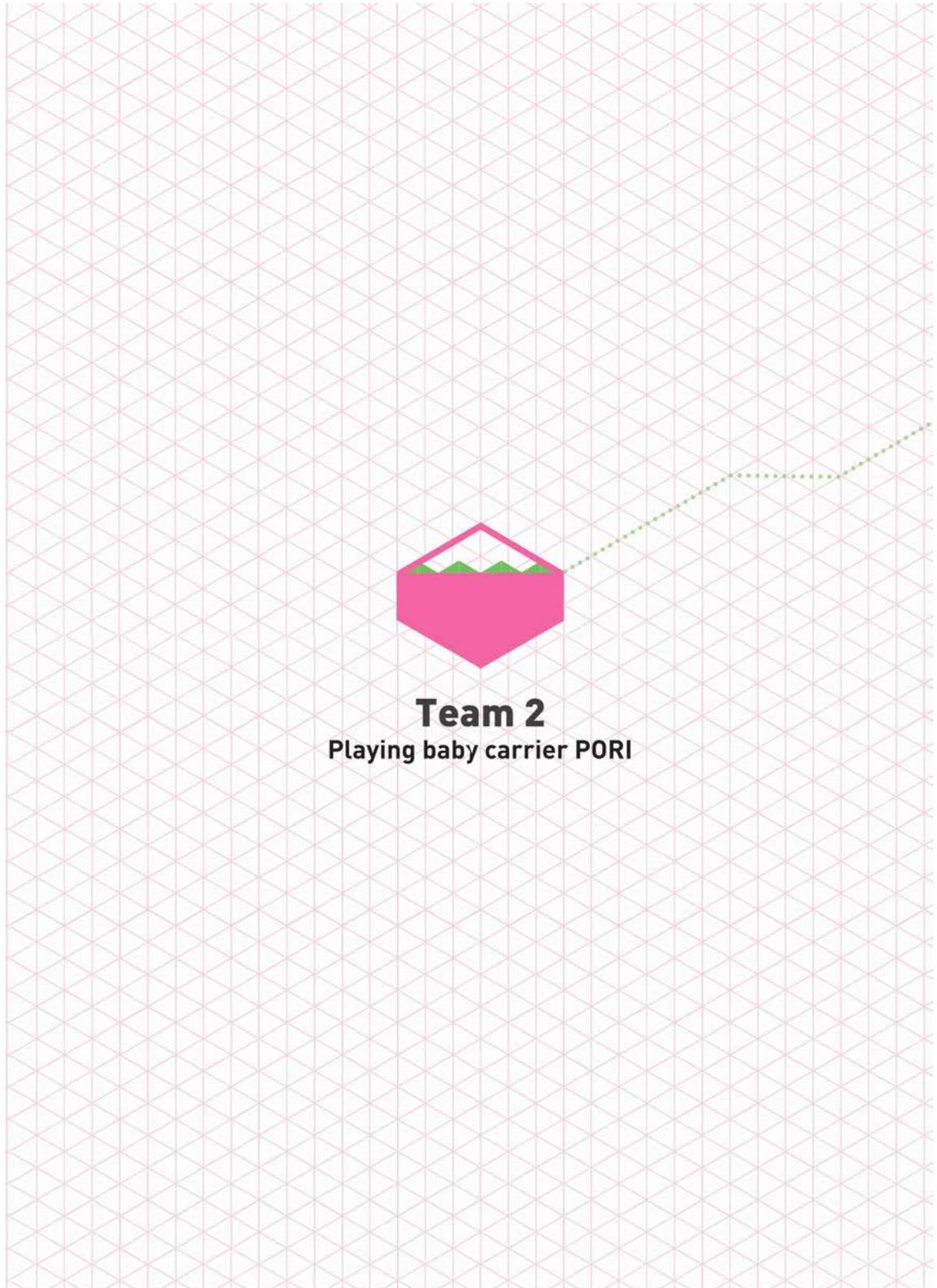
14 -
BIO
SIL
2 -
PEI
ANIM
Je
3 - Na
HORN
Shac
Kafc
Shagreen - Fish ste.
Kafcha.

The door of shame

To conclude, we are expecting that the use of shame value can make society change from obesity to health. That's why we want to use this design to advertise in public places. We can use it in this way for posters. It offers some healthy solutions like Korean health food, and makes you recognize your body. This poster is for everyone in the world.



11 -





Team2

Playing baby carrier 'PORI'



Background

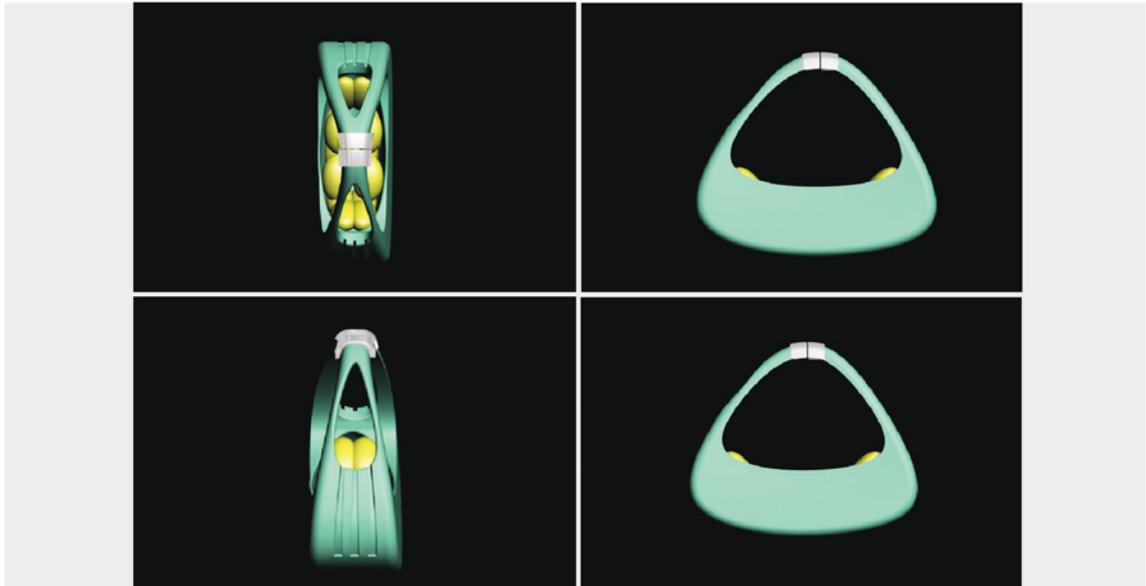
In this years winter school our project was borders, boundaries and thresholds and the goal was design with cross cultural back grounds. First we tried to find something that inspired our group from Pitt Rivers Museum that is famous for its large collection of cultural artifacts.

Our group choose the baby carrier from the museum for our inspiring artifact. We got interested in it because it has simlar uses even though it is from different cultures, like giving parents freedom to move and amuse babies while they are in it. one of the baby carriers we were fascinated by was from native american culture. It had a board for the carriers support to the back, and had lot of adornments such as dream catchers, and was also used as a baby's toy. So our object was chosen and we wanted our baby carrier to be more amusing for babies so our category was play. From that we started to design a cross-cultural baby carrier.

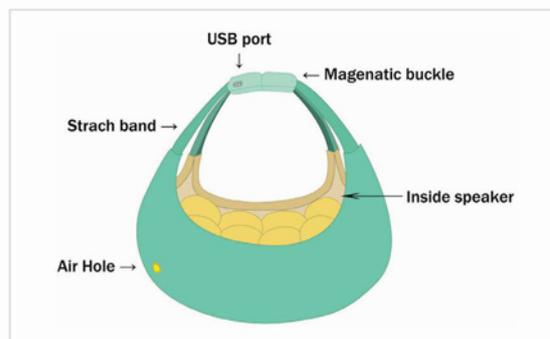


We wanted to consider a couple of things before designing the product. Firstly, what is different between korean culture and British culture towards handling the baby. Secondly, how is the concept of play diffrent in each age group and Thirdly, how can we design a baby carrier cross-culturally.

35



After several meetings and tutorials we talked about how we could develop our idea. Korea and British baby carriers are different in some ways, for example Korean ones are more flexible in use, as because it is made with big fabric, it is easy to use in different ways and parents all ways carry thier babies all the time. On the other hand, British baby carriers are more used to give parents freedom to do multitasking, and taking care baby as an individual. So we wanted to design something when parent and baby can communicate while they are using baby carrier. Forms and material was a big issue in our group, as for the form we wanted something that has Korea and British form, and wanted to be more flexible. Thus, for the material we tried fit those ideas to find more suitable material for the form. In these ways we started our idea sketches and made our final product.



36

PORI

new word combaind words
between podaegi and carrier

Materials

Yellow soil dye

Yellow soil is a traditional Korean earth for making houses, and a fibre for making traditional clothes.

The effects of Yellow soil

- > Protects from electronic waves
- > Helps to have high metabolism
- > Keeps in the temperature
- > Prevents Atopy and skin problems for baby carriers air pocket

synthetic rubber

'Neoprene' for flexible and stretching

Plastic

Light Plastic 'CURV' for bottom of the baby carrier

- > New material 'Poly Propylene'
- > Strong at impact
- > Very light

Forms

it is very flexible and inflatable, so when you do not inflate it can be used in lots of different ways and when you inflate, it can be used in carrying mode, baby rocker and tube or floater in the water

other uses

USB ports and speaker for checking babies vital signs and three way communication between cellphone, PC and baby carrier.

Function

Air control

easy to inflate or deflate

Sensor in cushion

Can check baby's state

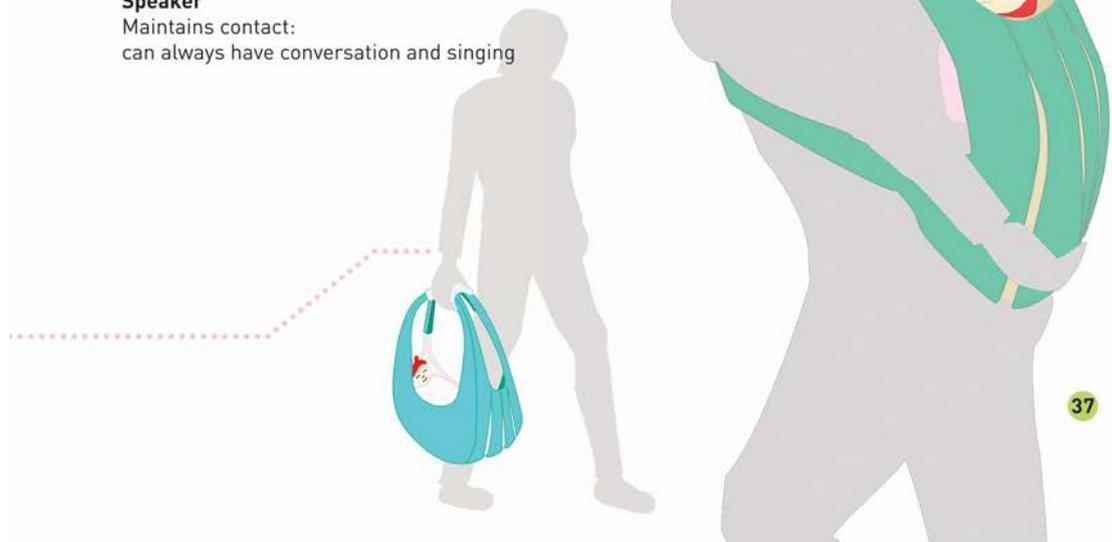
Magnetic buckle

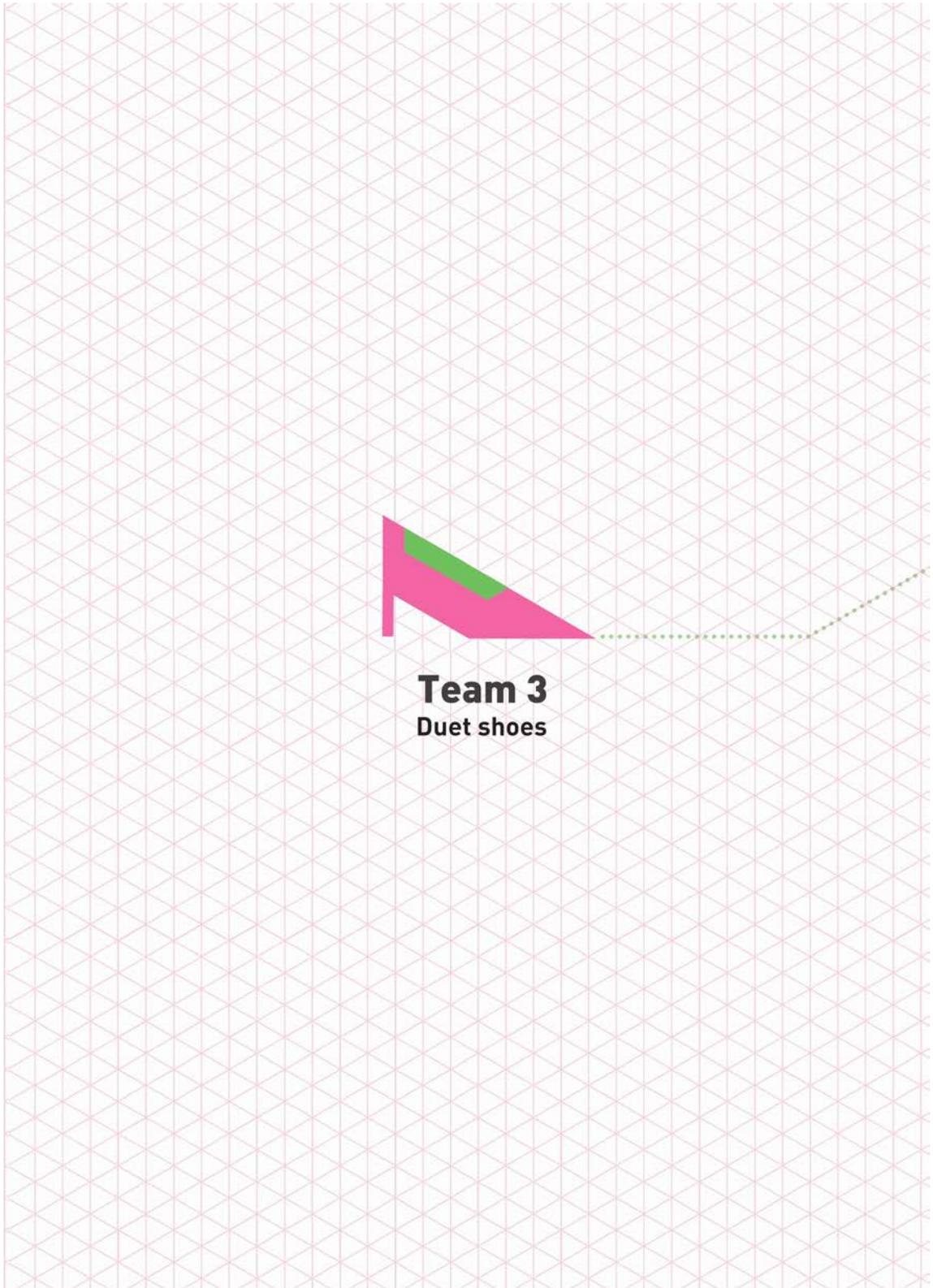
Can attach or take off mobile

Speaker

Maintains contact:

can always have conversation and singing







Duet shoes

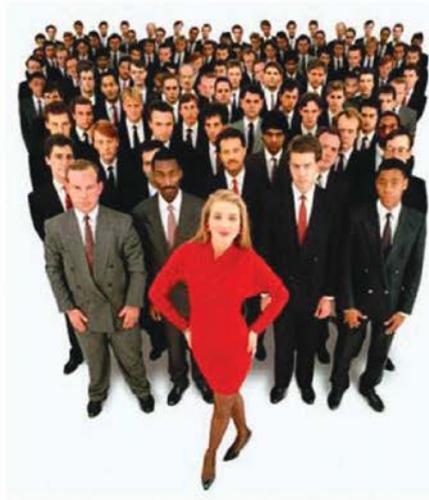
Background

In these days, it has become obvious that women's role has been enormously increased. In the past times, women just looked after their family and now women participate in the society and work hard. It doesn't mean in a particular country, as the world has been globalized, many women in the world practice in their society. So we have designed an item for a modern woman that helps their convenience.

At first, after the exploration in the Pitt river museum, we have chosen the Neck-ring and the Honor for the category. After that we found out that body modification still exists in the modern society. Like Kill heels, Cosmetic surgery and too much diet. However we limited our scope to Kill heels because it is kind of the symbol of a woman's status. But the thing is those of the status of the women, the beauty, is a kind of body modification which threatens women's health.

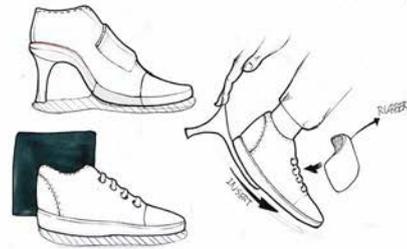


39



So we decided to be against body dysmorphia. We celebrate natural woman as our topic. But the problem was that as the status of the women has changed from cooking mum to career woman, women cannot avoid wearing high heels in their life.

For those reasons, we got an idea from women who wear sneakers on the way to work and carry their heels to change into at their work place. So we decided make a dual functional shoe that fits to modern woman. Shortening the time of wearing heels and making women feel more comfortable.



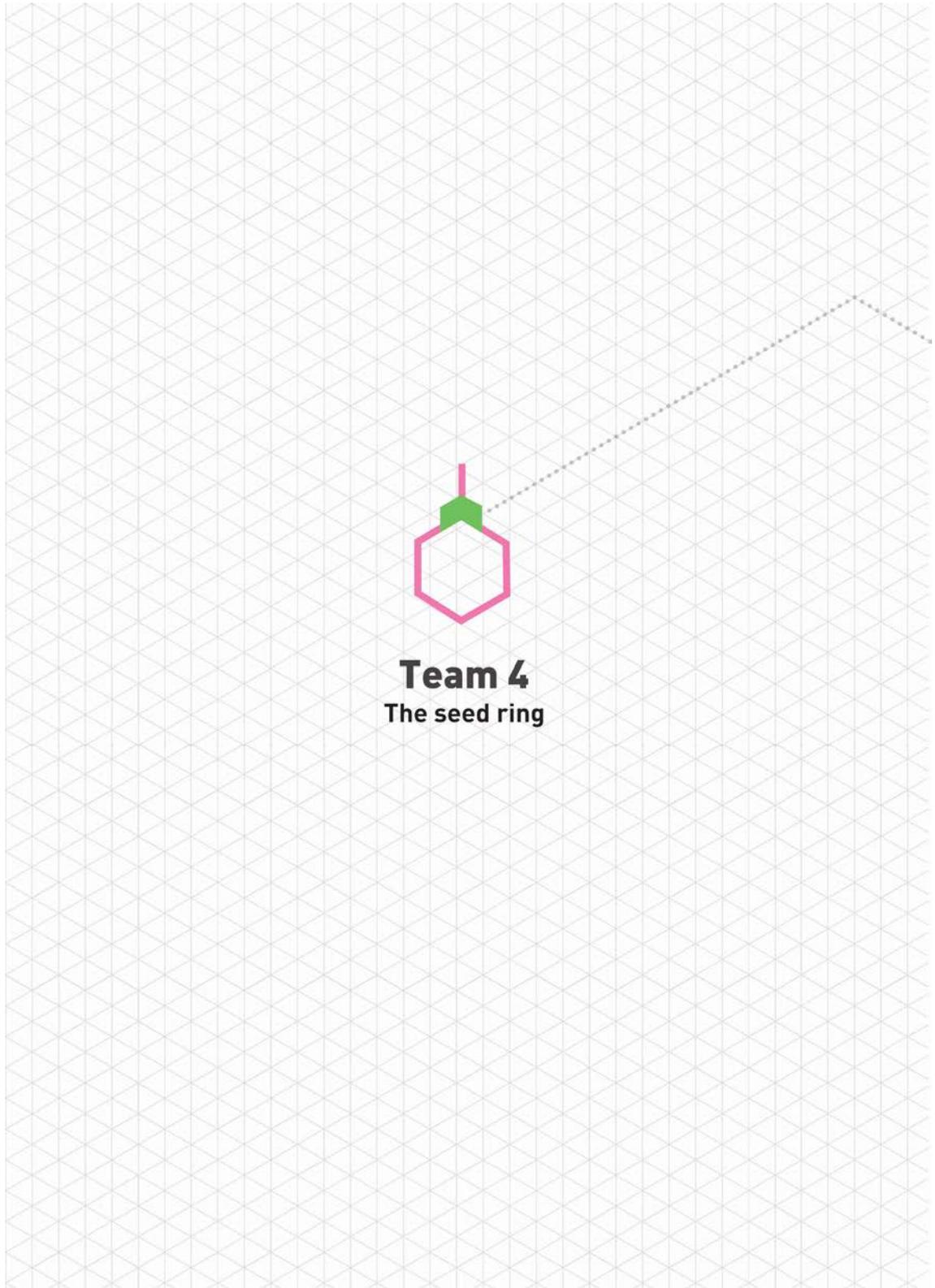
How and What is Duet shoes?

This is a shoe that is very comfortable to walk in but not that glamorous. However, if you put the heel together, you can get a Luxurious heel as the kill heel. This can be very useful for modern women who want to be powerful as the man and get the same eye level with the tall man. The heel would raise the women's self-esteem permanently. We are also looking forward so the women find their beauty and health by this 'duet shoe'. We have named this duet shoe because it plays two functions at one time. It harmonizes perfectly to a modern woman.



Duet shoes





Team 4
The seed ring

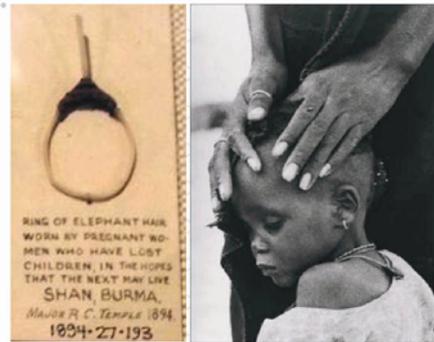


Team 4

The seed ring

Intro

The theme of our project is loss and remembrance. Our idea started in the Pitt Rivers Museum when we saw an interesting ring. What we usually associate with rings would probably be marriage, a couple ring, friendship, ornament, accessory etc. however the ring we found in the Pitt Rivers has very different meaning. It was worn by pregnant women who have children. Then they hope and believe the next baby may live.



First step

In order to begin, we found out the background situation of the ring. It comes from Myanmar. It was found about 100 years ago. It is made of elephant hair because elephant was a very helpful animal for them. They depended on and believed in it very much. And importantly people in those days did not want to lose the children, because having many children meant the basic maintenance of their group. However, infant mortality was very high. Therefore the ring was used as a symbol of significant meaning and belief. These are the reasons why our categories have become beliefs.

Finding background

People in those days lost children easily. We asked ourselves now. What is it easy to lose today? The answer is nature and the environment, especially trees because trees are related to every aspect of nature. So trees are fewer nowadays. What about rings? As we all know we have been using rings as a significant symbols for remembrance and belief.

As a result our main object is to made a ring. We have created a ring which is part of a camaign to spread hope in the belief that nature can be saved.

43

Concept

There are our concepts for the object. First, this ring should help nature and humans to communicate each other. Second, it should make people memorize that nature is very significant. Third, people can hope and believe nature will improve because they invest in this ring.



Outcome

Our finished design product is a beautiful ring, but with a deep significant meaning. We call it the "seed ring". This ring can grow up if we plant it. The capsule surrounding seed starts melting under the ground. And then the main body of the ring becomes nutrition for the growth of the ring. These are final works in Outcome. Firstly, It is the shape of a 'seed ring'. It's the progress of growing the 'seed ring' after planting it on the ground. This poster which has our slogan is to make people think why they 'bear' nature. We want people to know that the meaning of the word 'bear' is not just common meaning but protecting nature.



How to Advertise

This poster and leaflet will advertise the product for more people on the street. The ring can be sold in many ways. One example is a box of three rings. Two of them are rings for wearing. The other is a "seed ring". And this ring is sold only in the first week of April. We call this period "arbor week" based on Korean "arbor day". This particular season for selling will make the ring more valuable.



The nature on our finger

Concept

이러한 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다. 이 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다. 이 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다.

'Belief'

이러한 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다. 이 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다. 이 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다.

Background

이러한 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다. 이 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다. 이 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다.

Meaning

이러한 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다. 이 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다. 이 자연의 아름다움과 가치를 우리 손가락에 새겨서 남기는 것은 매우 소중한 일입니다.

Seed Ring

The nature on our fingure

DATE: April first week
 SITE: Infront of city hall
 INFO: Goldsmith university in London

symbol of belief

Donation to nature

£

Situation

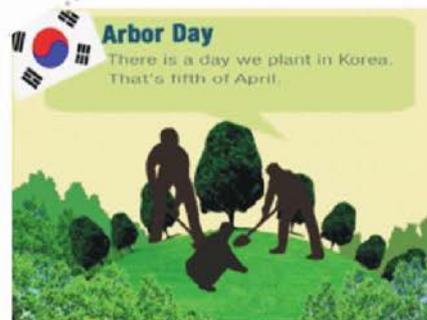
If a couple buys the "seed ring" they can keep it until they want to use it. On a significant day they can plant it to celebrate the day. And it will grow up with the celebration and ceremony.



Future

In order to sure the future of the ring, we have thought about what kind of seed should be in the ring. Our idea is that there are lots of endangered species. A seed in the ring will be expected to replace a seed of endangered species every year based on IUCN (International Union for Conservation of Nature) announcement. Once you buy a "seed ring", you get to know what plant is endangered, in addition if you plant it, you act to stop the progress of endangered species. As a result of this, we can keep biodiversity, which is the best way for prevention of global climate change.

These are endangered plants, If you buy a 'Seed ring', you can preserve nature, protect, defend any harmful facts by global warming and you will be one of the only people who believe that nature is alive, beside us, forever.



46



Team 5
Breath



Team 5

Breath



Intro

We had the Borders, Boundaries and Thresholds subject, and we made an I-phone music application called Breath. Firstly We thought about the differences between music and Well-Being Eastern and Western cultures we thought about the technical development of a sensor which used the I-phone touch 6G. As a result, we designed an application for british culture, finally we substituted that in Korea.



Background

We listened to music from babyhood seasons, and tried to express musical instruments such as the piano or xylophone etc., And we got peaceful mind through listening to it. Therefore we connected music and Well-being. Music causes a lot of influences on people from ancient history, and we had an interest in relation of music and human life from a musical instrument called a lute frm the Pitt Rivers museum, The musical instrument which we selected is a stringed instrument and the main body is stone. We were able to know that music was played traditionally for religious purposes.



Passing through the renaissance and industrial revolution, it is possible to suggest that music has changed the purposes of human's lives. Today people are able to play music with various musical instruments such as the piano and the guitar, and people can listen to music more easily through the development of mp3 in the present age. This shows that music has changed the concept of Well-Being from sacred music. Music has changed the tools which affected our sensitivity, and provided a rest for a negative mind, Music is a concept of Well-Being making human life more interesting and restful.



In former times, people were listening to popular music made by a soloist or group of artists. But these days, technology allows personal favorites and music that suits a particular situation. This may result in music designed for the individual within their culture. Also, music can be directed to the individual according to their needs.

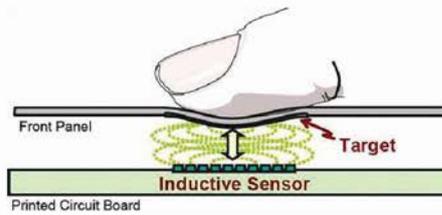


How is it possible to recognize that touch?
The fundamental principle of the operation is that the impedance of an inductor varies when a nearby magnetically permeable or electrically conductive material moves relative to the inductor.
The 'i-phone' can be used world-wide, but the application can be changed by the user to suit their specific cultural circumstances.



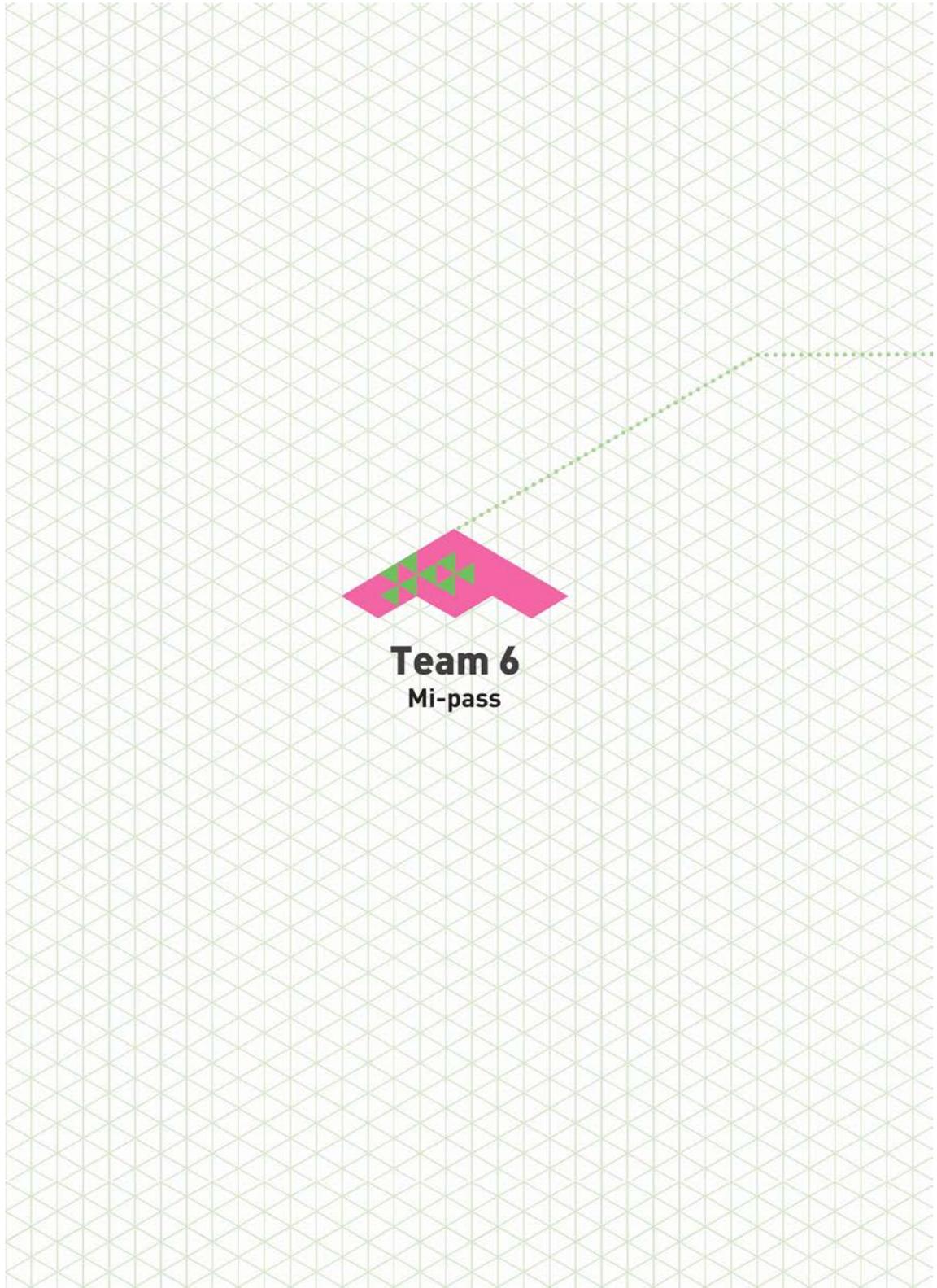
You can create 'your sound' through your movement. And this sound is related with your feelings and makes you feel relaxed.





According to 'Hofstede', Korea is a collective culture, so we have modified the "app" so that it can be enjoyed by a group of people together. Korea is collective culture, where people prefer individual to group. So, in the case of Korea, the application can be modified so that the user can play the music together with their friends.







Mi-pass



What is our object?

We went to Pitt Rivers museum, there were so many things to choose, but especially we were inspired by the Australian aboriginal passport. Thus we chose our category as identity.

Timeline

Our time line is our process of thinking, and ideas. As you know this is the Australian aboriginal passport.



From now on, we will show you how we developed our process. Our thinking beat is a forecasting method. So we have substituted an idea from the past into a future scenario. We have created a cross cultural relationship between the past and future. In the past, they had similar shaped objects used for hunting, fighting, clothing habits, and cooking. For hunting and fighting, they had boomerangs. The hunting boomerang is light and it returned back to them when they threw it.

The fighting boomerang is heavy and it did not return when thrown. For cooking, they had a half moon shaped knife. It's made of Bronze. It was used to collect food, and they had a shovel from the Neolithic era. It was used for digging roots, and levelling the ground. And the last one is a mask. it looks like just a mask, but also it is a real passport. They used it to protect them from cooking smoke, and people used it to camouflage themselves when there fighting.

53

In this way, these passports were categorized with various functions. Now, the present passport shows only personal data. It's reduction of passports function. In the future we expect the passports function will expand. In the future, skills will become more important. We predict that the passport in the future will again have many functions and this is what we have developed in our design. so we categorized our passport with skills.

And then you can ask us why do we have to show our skills? Not just showing them your skills, you can use your skills and abilities anywhere and anytime. The passport can be the tools people need to express knowledge and wisdom.

So we allow our passport a new system of classification. To show how the passport will work, we have chosen design, medical science, and water quality control, and water purification as examples.

People who have design skills will need design portfolios, and projector to show their. Medical science people will need body scanners to find out what's wrong with their patients. And water quality control people will need equipment for measuring water quality and purifying equipment. we have created the new concept of passport which can show the range of our abilities.



Scenario

First of all we thought about globalization and the development of transportation. So movement of village people by bus developed to movement of boundaries by airplane. That's why the world is getting globalized and cultural, technical exchanges are increasing. So the knowledge is getting more important and one's skills will be enlarged.

Concept of outcome

We combined the Australian aboriginal passport and Mapae. Mapae is a aboriginal passport in the past in Korea. This is Mapae. It's a Korean identity object from the Joseon dynasty at 14th century. It was used for secret royal inspectors. The back of Mapae has writing on it. It shows has a identity and social position. And the other side, horse on it. It is also shows social position.



And finally is our product Mi-pass. it means my identity passport. The material of our product is acrylic and chrome. The side parts fall off and a band comes out. So that you can wear it on your wrist.



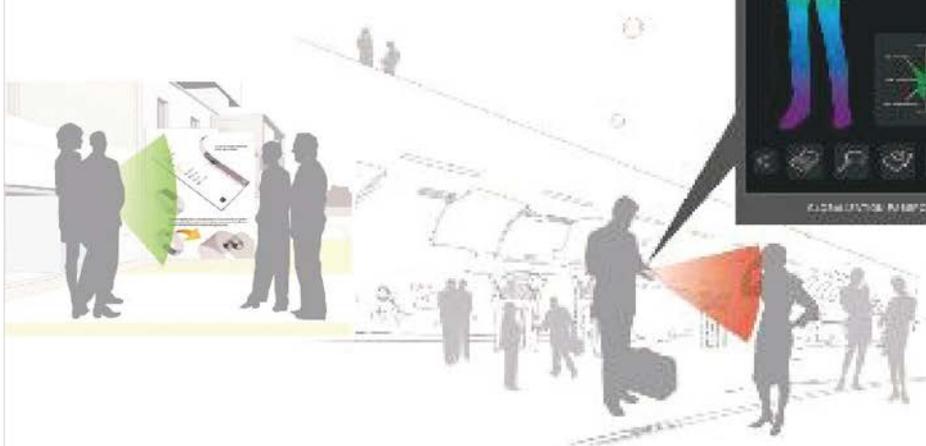
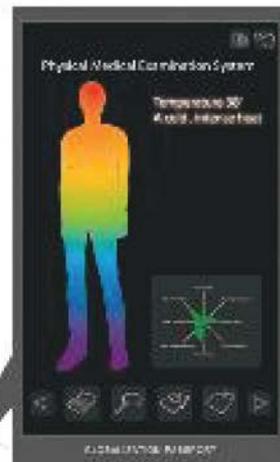
Frist is for the designer. The red spot is projector beam. Second is for medical people. The black bar is the body scanner. And the final application is for water quality control. The antenna comes out, and can be put into water to test water quality.

Situation

This is the first situation when designer shows their design portfolios. As you see the designer is showing his portfolio with Mi-pass.

The second situation is when doctor treats patients. This is the application situation when doctor meets patients, and scans the patient's condition, and finally diagnoses the patient.

These three cases are just examples, the Mi-pass can be adapted for any job, or any range of skills.





Final Crit

Borders



56

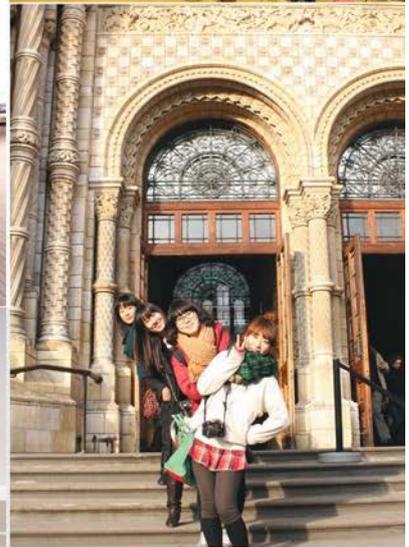


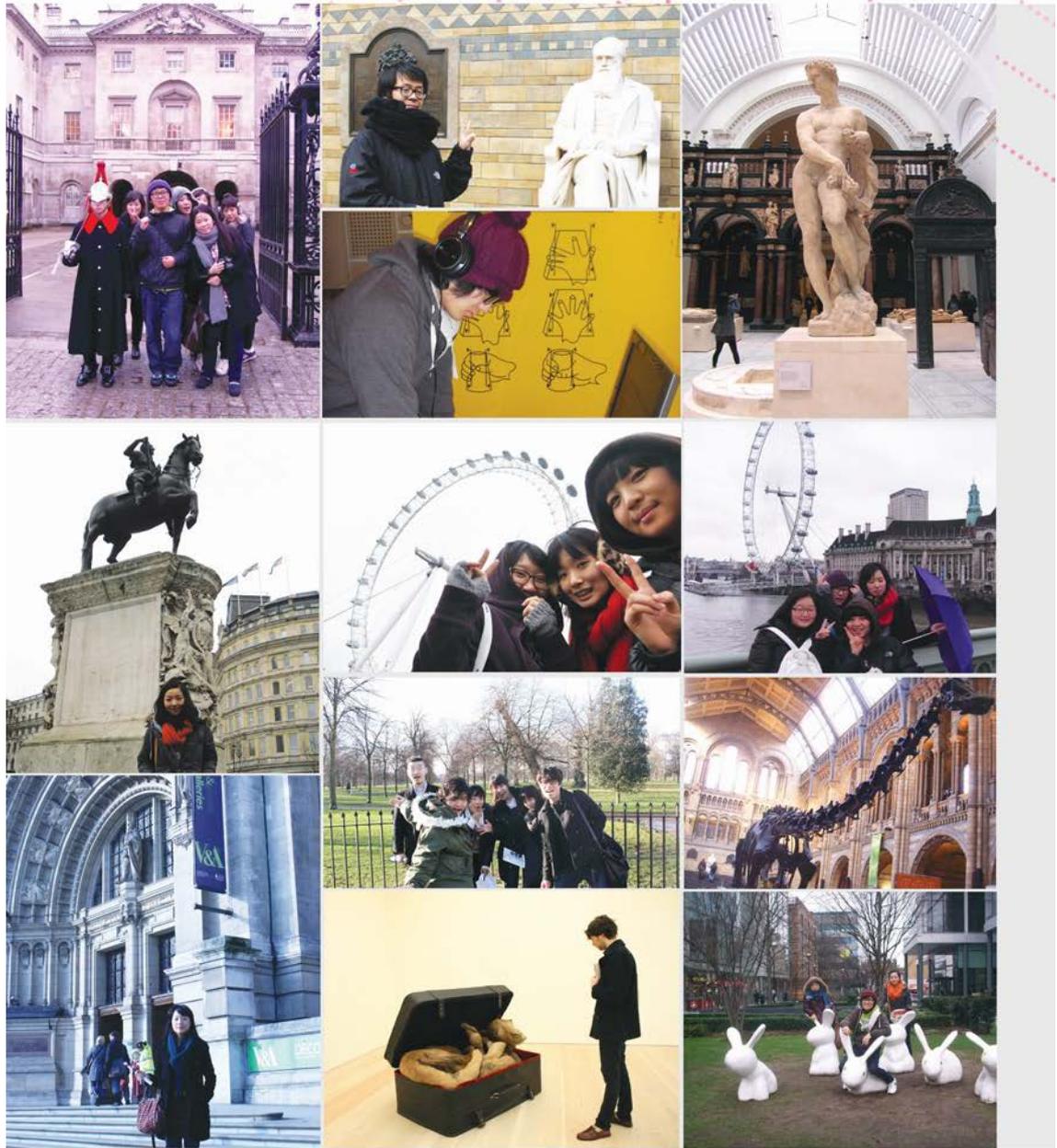


Visits

London Art&Design studies

- 20. 01. 10 Pitt Rivers Museum
- 22. 01. 10 London City Tour
- 26. 01. 10 Victoria&Albert Museum
- 26. 01. 10 Victoria&Albert Museum
Science Museum
National Museum
- 29. 01. 10 Saatchi Gallery
Serpentine Gallery







Directory



Jungmin Lee
Visual Information
Design
ljmin91004@hanmail.net



Sungha Jo
Landscape Architecture
Design
sung-ha312@hanmail.net



Hwasin Choi
Visual Information
Design
ghkts603@hotmail.com



Donghyun Kim
Textile&Clothing
Design
tutqqq@naver.com



Sewon Kim
Landscape Architecture
Design
sewon0316@nate.com



Seyeon Kim
Visual Information
Design
g-sims@nate.com



Sungsim Lee
Visual Information
Design
University of London



Yuna Hwang
Industrial
Design
une-vi@cyworld.com



Sera Choi
Digital Contents
Design
seraa@paran.com



Harim Lee
Textile&Clothing
Design
lh11335@hanmail.net



Soyeon Baek
Visual Information
Design
myncindy@hotmail.com



Hyunji Lee
Visual Information
Design
eeez_@naver.com



Mihye Yu
Digital Contents
Design
monsun2001@naver.com

 <p>Yongha Kim Industrial Design whatmi@naver.com</p>	 <p>Yerin Son Digital Contents Design perky_lyni@naver.com</p>	 <p>Jongwoo Kim Landscape Architecture Design stwoo0@naver.com</p>
 <p>Yerim Heo Digital Contents Design hcbo1015@naver.com</p>	 <p>Sujin Im Visual Information Design sujin1020@khu.ac.kr</p>	 <p>Yuna Lee Visual Information Design tsebasal@hotmail.com</p>
 <p>Mijin Kim Industrial Design yasimijin@hanmail.net</p>	 <p>Jonghyun Lee Visual Information Design ddibalss@hanmail.net</p>	 <p>YunHee No Industrial Design hhiro@naver.com</p>
 <p>Areum Yun Digital Contents Design palpitating@nate.com</p>	 <p>Heehyeon Hwang Industrial Design gmlgus33@nate.com</p>	 <p>Jisoo Yang Landscape Architecture Design nsheep@hanmail.net</p>
 <p>Jiyeon Lee Industrial Design x410012x@nate.com</p>	 <p>Suho Park Textile&Clothing Design idsuho@nate.com</p>	 <p>Yunjin Lee Textile&Clothing Design jinnie0222@hanmail.net</p>
 <p>Boram Kim Visual Information Design nogarwing@naver.com</p>	 <p>Yeseul Sung Visual Information Design sungyeseul@hanmail.net</p>	<p><<<</p>

Goldsmiths, University of London - Kyung Hee University Design Practice Winter School

Theme	Borders, Boundaries and Thresholds
Period of time	18. 01. 2010 – 12. 02. 2010 [4weeks]
Place	Goldsmiths, University of London
Course level	Post BA Pre MA
Students	Industrial Design, Kyung Hee University Visual information Design, Kyung Hee University Environment & Landscape Design, Kyung Hee University Digital Contents Design, Kyung Hee University Textile & Clothing Design, Kyung Hee University
Teaching member	Mike Waller > Senior Lecturer at Goldsmiths, University of London Terry Rosenberg > Senior Lecturer at Goldsmiths, University of London John Wood > Professor at Goldsmiths, University of London Meekyung Jang > Professor at Kyung Hee University Martin Conreen > Senior Lecturer at Goldsmiths, University of London Duncan Fairfax > Lecturer at Goldsmiths, University of London Danny Dongyeong Lee > Lecturer at Goldsmiths, University of London Julia Lockheart > Senior Lecturer at Goldsmiths, University of London Paul Stocks > Lecturer at Goldsmiths, University of London Stephan Bischof > Tutor at Goldsmiths, University of London Liam Hinshelwood > Tutor at Goldsmiths, University of London Tom White > Tutor at Goldsmiths, University of London
Teaching director	Mike Waller
Programme director	Danny Dongyeong Lee
Programme assistant	Dooyeon Kim, Semin Jang
Publisher	Kyung Hee University
Editorial design	Yeseul Sung, Jonghyun Lee



Contact

Goldsmiths, University of London

Telephone +44 (0)207 919 7268 / 7777
E-mail design@gold.ac.uk
dannydylee@gmail.com
Web www.goldsmiths.ac.uk

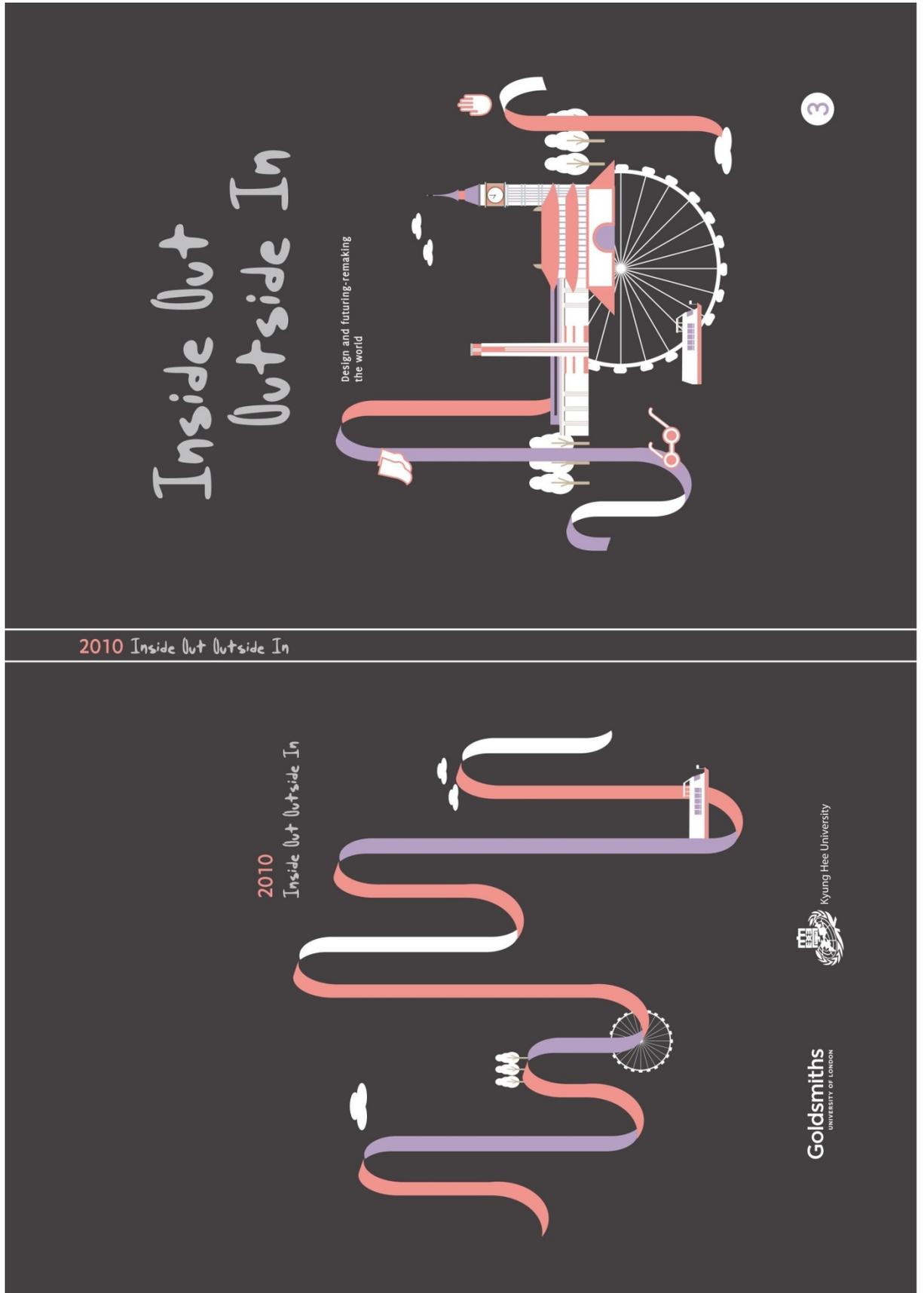
Department of Design
Goldsmiths
University of London
New Cross
London
SE14 6NW
United Kingdom

Kyung Hee University

Telephone +82 (0)31 210 2363
E-mail art2363@khu.ac.kr
meekyungjang@hanmail.net
Web www.khu.ac.kr

College of Art & Design
Seocheon-dong
Giheung_gu
Yongin-si
Gyunggi-do 446-701
Korea

**Appendix A-2. Programme book - Inside Out, Outside In
(2010)**



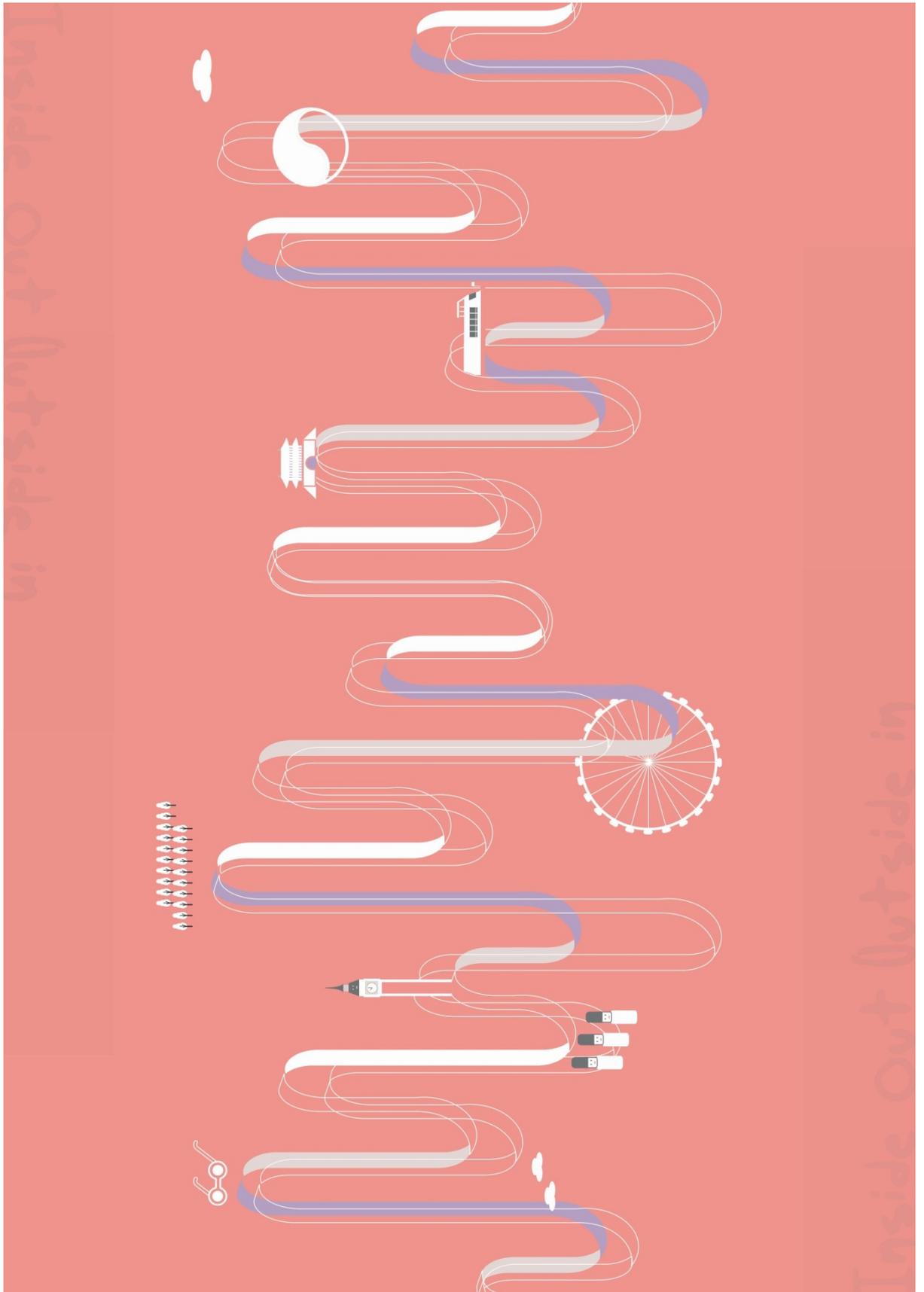
3

2010 Inside Out Outside In

2010
Inside Out Outside In

Kyung Hee University

Goldsmiths
UNIVERSITY OF LONDON





The College of Art and Design at Kyung Hee University has its educational objectives rooted in training talented and creative individuals with a futuristic outlook of the world, as well as information-driven knowledge, derived from the school's vision of "Creation of Global Culture."

The College of Art and Design is fostering the development of a young globally-oriented human network through a concentration on both scholastic studies and creative activities within its eight departments, encompassing over 1,300 students and 40 professors. The school has also been working towards the establishment of systematic exchanges with prominent foreign institutions in training the talented workforce demanded by the 21st century.

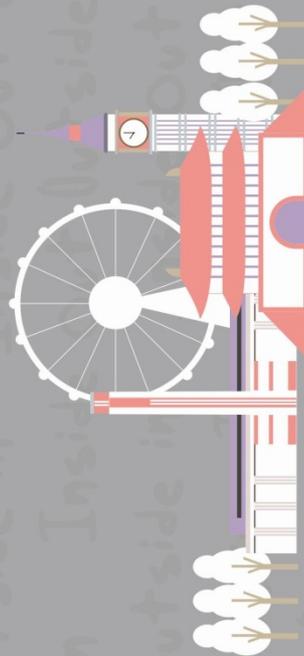
Through these efforts, the university aims to further the development of its superior, future-oriented educational program. As an example, a collaborative program with Britain's Goldsmiths, University of London has been undertaken and has become an important opportunity for bringing cultures together, establishing cooperation and for gaining an understanding of the society awaiting the participant students now and in the future. This opportunity also helps students' self-esteem and develops a partnership mentality. The virtues of the program can also be attested by the showing of student work scheduled to be presented at the London Design Festival and Seoul Design Olympic conventions. I would like to congratulate all of those involved in the realization of the true features of global exchange through this event.

I want to express my sincerest words of encouragement to the professors in charge of facilitating these events at both universities who have cooperated and continue to cooperate in the development and the progress of this program. I look forward to the achievement of a valuable, innovative and practical cultural exchange through the close relationship and cooperation of our two institutions. In gratitude for your partnership,

Gyuhyun Kim
Dean of the College of Art
Kyung Hee University



Inside Out
Outside in



Contents

Introduction	08	Team Project	30
from Goldsmiths, University of London from Kyung Hee University		team 1	
		team 2	
		team 3	
		team 4	
		team 5	
Programme Overview	10	Final Crit	58
Programme Schedule	12	Visits	60
Programme Tutors	14	London Art & Design Studies	
'Inside Out-Outside In' Theme	20	Directory	62
Lecture Series	22	Contacts	65
Design in Critical Practice			
Cross Cultural Design			
Utopia / Dystopia			
Meta Design			
Design Method and Process	26		
Timeline - Mapping			
Ideation Drawing			
Materials Exploration and Research			
Re-visioning the future.			

Introduction

Introduction

from Goldsmiths, University of London

The summer-school project this year continues our collaborative exploration of designing inter-culturally and between the institutions of Goldsmiths in London and Kyung Hee in Seoul. This year we have been focusing on 'boundary objects', those objects or things that define the practices of cultural groupings. Design can influence and help demarcate the sense of belonging to a community, and in some cases separate it from others. It is important that designers grow and develop their knowledge and understanding of this aspect of designing. Some of our new methods and processes this year, including 're-visioning', introducing students to the complex interconnected social and cultural networks that our everyday things connect us to. These networks define, extend and transform us within our own cultural context. The project is titled 'inside out- outside in', as a cultural reference to the shifting position of the user in relationship to the boundary of a particular culture, as well as the role and position of the 'cultural artefact'. The language of the boundary object originates from contemporary sociology. Inevitably these objects retain some of the traces of their original context, modes of use or practice, but are also capable of transforming to reflect the contexts into which they have been displaced. As Star and Griesemer who defined the term suggest:

"Boundary objects are objects which are both plastic enough to adapt to local needs and constraints of the several parties employing them, yet robust enough to maintain a common identity across sites. They are weakly structured in common use, and become strongly structured in individual-site use. They may be abstract or concrete. They have different meanings in different social worlds but their structure is common enough to more than one world to make them recognizable means of translation. The creation and management of boundary objects is key in developing and maintaining coherence across intersecting social worlds."

Through this practical studio project we wish to explore the meaning of the boundary object,

05

from Kyung Hee University

I would like to tell you that the recent exchange project we had with the University of London Goldsmiths College was quite meaningful and stimulating. Through the process of the study new idea conceptions, students were able to express a different viewpoint of design problem solving from what they have used to deal with before. Moreover, students of various majors had the opportunity to exchange ideas with each other through the meetings and discussions.

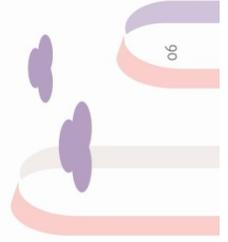
The 'inside-out, Outside-in' project became a key tool to put and re-analyze the past and present times together. Twenty students organized into 5 groups carried out five projects and after they visited the Victoria Albert Museum, the Science Museum and various scenes of London city, they were able to re-analyze the comparative appearances of the past and present periods with visual inspiration and initiative spirit. This project is all great examples of how education led collaborative programs can function as effective advocate mechanism to promote the value of innovative design thinking and processes while also increasing the awareness of diverse design cooperation.

Though Britain and Korea have different cultural backgrounds and settings, this opportunity has let them share their common design features with each other. In addition, as a main professor of Kyung Hee University, I was proud to see the Kyung Hee Art and Design Students get the possibility to participate at the global event of the 'London Design Festival'.

Before I finish, I would like to express my gratefulness to you Professors of Goldsmith, who have helped us to get this chance and cooperated with us so that we could overcome the difficulties of global exchange and enjoy a stuff which is likely exhaustible.

Meekyoung Jang

Assistant Dean of College of Art & Design
Head of Visual Information Department
Kyung Hee University



06

Program Overview

Program Overview

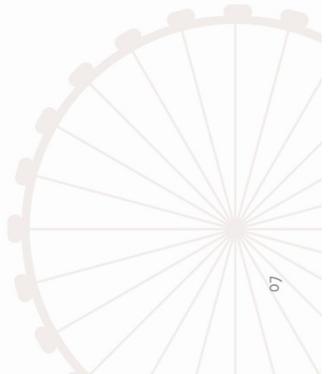
Programme Overview of the Summer School

Dates 26. 07. 2010 – 17. 08. 2010 (3weeks)

Venue Goldsmiths, University of London

Teaching Staff
 Mike Waller
 Duncan Fairfax
 Terry Rosenberg
 Martin Conreen
 John Wood
 Danny Dongyeong Lee
 Stephan Bischof
 Liam Hinshelwood
 Daniel Bush

Participants
 20 students from Kyung Hee University
 Industrial Design,
 Textile & Clothing Design,
 Visual Information Design,
 Digital Contents Design



07

General Scope of the Summer School

This workshop aims to introduce students to a variety of the different social, cultural and political concerns that are at stake in contemporary society, and the discourses that surround them, through a practice based studio project. It will explore theory infused practice and practice generated theory. An understanding of the wider social and cultural impact of designing will also be introduced to the cohort. Particular attention will also be paid to issues that concern questions of cultural difference, cross-cultural communication, and identity.

This year the title of the project will focus on the idea of "inside out -Outside in" in this project we will investigate the enormously important political question of what either lies inside of, or outside of, any given border, boundary, space, or thing - whether that be a body, a house, a community, or an entire country. As suggested this is an enormously important political question, especially at a time in which such boundaries are being transgressed or dematerialised at an ever increasing rate; but even more importantly it is also an extremely important ethical question for designers. Because, as designers, we are the ones, whether as architects, interior designers, fashion designers, or interaction, industrial, and graphic designers, who create these boundaries, and thus "design-nate" who will either be allowed inside of them, or excluded from them. Whether as architects, interior designers, fashion designers, or interaction, industrial, and graphic designers, we are the ones who inevitably draw those boundaries, demarcate those spaces, and design the uniforms that both define these spaces and who will either be allowed within them or excluded from them.

This workshop supports the introduction to studio practice and would encourage attendees to progress to apply to the MA Design courses in Goldsmiths, University of London.



08



Program Schedule

Week	Days	Schedule
First Week	Day 1	Arriving at Heathrow airport / Check in student halls
	Day 2	Welcoming / Group getting to know each other Brief research / Launching the project / Campus tour
	Day 3	Site Visit - Geffrye Museum
	Day 4	Presentation of the site / Methods - Futures
	Day 5	London Art&Design studies
Second Week	Day 6	Lecture - Cultural design / Studio session
	Day 7	Methods - Timeline / Methods - Re visioning
	Day 8	Methods - Speed Dating Materials / Studio workshop
	Day 9	Studio session / Tutorials
	Day 10	Pitt river trip to Oxford
Third Week	Day 11	Prof. John Wood's talk Studio session
	Day 12	Ideation Drawing
	Day 13	Studio session / Tutorials
	Day 14	Studio session / Tutorials, Complete designing
	Day 15	Visiting galleries / London cultural tour
Fourth Week	Day 16	Preparation for Final Crit Final presentation / Certificate conferment / Farewell party
	Day 17	Hand in - summer school file / Feed back
	Day 18	Individual Tour
	Day 19	Check-out. Going back to Korea



Program Tutors

Program Tutors



Mike Waller

Senior Lecturer at Goldsmiths, University of London

Mike leads the Masters of Design Critical Practice, MRes in Design and supervises PhDs at Goldsmiths. His career has spanned both industry and academia, doing research and development and being a lecturer in Design at Goldsmiths. Mike is a member of Goldsmiths Prospecting and Innovation Research Studio, researching innovative practice, emerging technologies and new materials. He previously headed up a research group for NCR's Knowledge Lab called 'Intelligent Things', where the worked focused on social uses of emergent technologies around the convergence of physical objects and networks including, wearable and pervasive computing and locative media applications. He is currently working on the Goldsmiths 'future of Media' project, a two-year multidisciplinary programme. The project explores new kinds of public geospatial media appliances for London, engaging people, places and things of the cityscape. Mike holds a range of patents around emerging technologies and has exhibits at the Science Museum's Challenge of Materials gallery. He has also works with a wide variety of industries hosting workshops on innovation and design process. He is currently developing a new masters programme and short courses on Innovation in Creative Practice.



Gyuhyun Kim

Professor at Kyung Hee University

Mike leads the Masters of Design Critical Practice, MRes in Design and supervises PhDs at Goldsmiths. His career has spanned both industry and academia, doing research and development and being a lecturer in Design at Goldsmiths. Mike is a member of Goldsmiths Prospecting and Innovation Research Studio, researching innovative practice, emerging technologies and new materials. He previously headed up a research group for NCR's Knowledge Lab called 'Intelligent Things', where the worked focused on social uses of emergent technologies around the convergence of physical objects and networks including, wearable and pervasive computing and locative media applications. He is currently working on the Goldsmiths 'future of Media' project, a two-year multidisciplinary programme. The project explores new kinds of public geospatial media appliances for London, engaging people, places and things of the cityscape. Mike holds a range of patents around emerging technologies and has exhibits at the Science Museum's Challenge of Materials gallery. He has also works with a wide variety of industries hosting workshops on innovation and design process. He is currently developing a new masters programme and short courses on Innovation in Creative Practice.



Terry Rosenberg

Senior Lecturer at Goldsmiths, University of London

Terry Rosenberg has just completed his headship of the Department Design at Goldsmiths, University of London. He is a practising artist, designer and design theorist. His work as a design practitioner has included a research project for the Knowledge Lab, NCR. The research explored future scenarios involving networked technologies in the city. His artwork has been exhibited in the U.K., Europe and the U.S.A. including the V&A London. His theoretical interest is in how we model thought and how we think in representational models. He has presented papers and written for journals on these topics. He has also published a number of books on general drawing as well as a chapter on ideational drawing for a book about drawing research. Terry is a member of Goldsmiths' prospect and Innovation Research Studio' which researches into innovative practices, explores the possibilities and implications of emerging technologies and also the potential of new materials. Terry has been evolving and using 'prospecting tools' with students on various programmes within the Design Department at Goldsmiths. As a member of the Prospect and Innovation Research Studio he has been involved in designing and delivering to more than 50 companies 'prospectw orkshops' for industry from Nokia telecommunications to FatFace fashion.

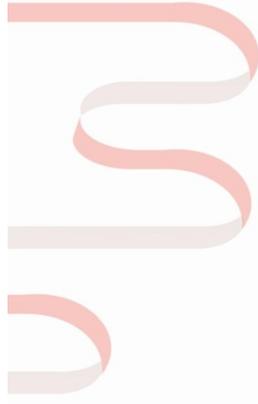


John Wood

Professor at Goldsmiths, University of London

John is Emeritus Professor of Design at Goldsmiths, University of London where he runs the MA in Design Futures programme. Before that, he was Deputy Head of the Fine Art Department for ten years. In 2002 he co-founded the 'Attainable Utopias' Network and began five years of research into 'Metadesigning'. He launched the Metadesigners Global Network in 2010. He is co-editor of The Journal of Writing in Creative Practice, and has published several books and over a hundred and fifty papers, chapters and articles. He is a founder member of the cult band, 'Deaf School', with whom he still records and performs.





Stephan Bischof

Tutor at Goldsmiths, University of London

Stephan is currently working at Unity, a digital production company, as an interactive producer and creative technologist. He is the creator of DesignFinder, an online platform for the London creative community, which connects young creatives with the industry. He has previously worked for smart energy design company Onzo, in product development and research. He graduates from the Critical Practice Masters at Goldsmiths in the Fall of 2009, throughout which he collaborated on academic research projects with TalkTalk, Kodak, Turin Council and Goldsmiths Leverhulme Media Research Center. His final project analysed how people could become unconsciously ecological, and the study was evaluated through a series of research prototypes: the speed pump, the traffic-sign bird house and the wheellie bin urinal. While testing the Wheellie Bin Urinal on the streets of London, it received substantial coverage from BBC, NBC, Daily Mail and Design Week.



Liam Henshelwood

Tutor at Goldsmiths, University of London

Liam is a recent graduate from Goldsmiths's Design Critical Practice Masters programme. As a practicing design for the nowherogroup and a member of Goldsmiths's Pi Studio, Liam has been involved in a diverse spectrum of projects ranging from culture change programmes for multinational businesses to social innovation incentives. Liam's particular area of interest is the systemic implications of design practices and its ability to influence, or redirect individuals, businesses, the economic structures that support them and the larger ecology into which they are woven.



Daniel Bush

Tutor at Goldsmiths, University of London

Daniel has just completed his MA in Design Critical Practice, where the main focus on his work was how arguments unfold and designing objects that support arguments and mediate between two people. Daniel is a product and shoe designer and is currently working on research and development for Hulger and BTS. As well as being a designer he is a qualified Design and Technology teacher with over eleven years classroom experience across six different disciplines. He is currently looking to branch out further into footwear design.



Duncan Fairfax

Lecturer at Goldsmiths, University of London

Having lectured and tutored at a number of different institutions in Australia over the last 10 years, predominantly in the fields of Architectural and Design History and Theory, Duncan Fairfax now teaches on the Masters in Critical Practice Programme at Goldsmiths. His research focuses mainly on the application and analysis of various critical research methodologies derived from the discourse of contemporary theory, form Phenomenology to Cognitive Science and Actor-Network-Theory, to the analysis of design "practice". At present he is also engaged, as part of a University wide Leverhulme-funded research investigation into the future of the media, in the analysis of how various forms of contemporary technology, and geo-spatial and locative technologies in particular, are transforming not only our very perception and understanding of the nature of that world in which we exist, but those very "practices" through which we "realise" it, "manufacture" it, or ultimately design it.



Danny Dongyeong Lee

Lecturer at Goldsmiths, University of London

Danny graduated from Goldsmiths, University of London with a Masters in Design Critical Practice. He is an Exhibition and Spatial Designer who is interested in the use of emerging technologies in the design, production and manufacture of exhibition spaces. He has led major exhibition projects from concept to completion including "prospect" part of the London Design Festival, a stand design at "Clothes Show Live" NEC in Birmingham, "Pure London" at the London Olympia and exhibition design for the Drama Museum in South Korea. With over five years experience in the exhibition industry he has worked on stand design, museum curation, public space planning, architectural interior and event design. He is a tutor at Goldsmiths in the Department of Design and he is currently working with Goldsmiths on expanding their international relations with various East Asian countries to link their design portfolios. Danny has also been involved with the Business Development Department at Goldsmiths working on a industry based project for the telecommunications company "TalkTalk", working with them to create a new router design called "Pimp my router" and an "Office interior design project" for Eurostar Engineering Centre, London.



Inside Out Outside in

Inside Out Outside in Theme

The relationship between what either lies "inside" or "outside" of any given border, boundary, space, or thing, whether it be a body, a house, a community, or an entire country, is an enormously important social, cultural, and political question. It is also a question that has an enormous significance for designers because, whether as architects, interior designers, fashion designers, or interaction, industrial, and graphic designers, we are the ones who inevitably draw those boundaries, demarcate those spaces, and design the uniforms that both define these spaces and who will either be allowed within them or excluded from them.

Inside Out – Outside in Brief

Objects that clearly represent these sorts of tensions that exist between what lies "inside" or "outside" of any space have been described as "boundary objects" in contemporary sociology. Inevitably these objects retain some of the traces of their original context, modes of use or practice, but are also capable of transforming to reflect the contexts into which they have been displaced. As Star and Griesemer who defined the term suggest:

"Boundary objects are objects which are both plastic enough to adapt to local needs and constraints of the several parties employing them, yet robust enough to maintain a common identity across sites. They are weakly structured in common use, and become strongly structured in individual-site use. They may be abstract or concrete. They have different meanings in different social worlds but their structure is common enough to more than one world to make them recognizable means of translation. The creation and management of boundary objects is key in developing and maintaining coherence across intersecting social worlds."

As Star and Griesemer point out, these "objects" need not necessarily be the most obviously concrete objects or things, but can just as easily be an abstract idea or belief. They also, at least according to Star and Griesemer, inevitably allow communities to communicate with each other and thus "maintain[ing] coherence across intersecting social worlds."

Mapping Project- New types of souvenir
In this brief we would like you to identify one such "Boundary Object" that you think reflects these sorts of tensions and concerns that exist between different communities, cultures, countries, or contexts of use, and "re-design" it. Unlike the sociological definition of a "Boundary Object" though, your "re-design" of this object does not have to simply facilitate better or more transparent communication between those different contexts in which it exists. You may also choose to highlight the differences and incommensurable relationships that exist between the different environments in which your object exists. This might well be a way of highlighting the uniqueness and the differences of those contexts.



Lecture Series

Lecture Series

Design in Critiactal Practice



In his original explanation of what Critical Theory meant for him the well known Marxist Social philosopher – and founder of the Frankfurt School of Critical Theory - Max Horkheimer, suggested that in difference to most forms of critical thinking that have traditionally attempted to remain fairly objective, disengaged, or abstracted from the material realities of our everyday lives – indeed this is one of their fundamental premises – Critical Theory sought to not only engage with, but ultimately also hopefully transform the material reality of our everyday lives and those various practices that “produce” it.

Critical Theory Intro Lecture

“Critical theory is a social theory oriented toward critiquing and changing society as a whole, in contrast to traditional theory oriented only to understanding or explaining it.”

Max Horkheimer Traditional and Critical Theory, 1927

Indeed this form of “engaged” critical thinking that draws heavily on Marx’s original ideas on the “materialist” nature of history in particular, can be seen to be one of the guiding threads of that entire genre of thinking that has come to be known as “Critical Theory” in general – at least in its more socially and politically engaged variations. And it is exactly this type of critical thinking, a type of thinking that we believe design is in an incredibly unique position to engage with, that was outlined in this introductory lecture on what a “critical practice” might be.

Cross Cultural Design

The question of cultural “difference” is undoubtedly one of the definitive critical concerns of our times. Indeed, whether in its more extreme “social constructivist” versions within the social sciences or its slightly more benign aestheticized forms in the humanities it dominates the critical agenda of our times. Sadly much of the altruistic good will that permeates these concerns ultimately leads to a lack of valuing of the absolute uniqueness of any given situation, identity, or cultural product in the name of some

sort of banal ideal of relativistic equality. Rather than subscribing to this ideal, in this lecture we sought, through the analysis of some of the most recent work on the divergent nature of cultural values, beliefs, aspirations, and ideals to identify these differences, particularly between Koreans and Europeans, and design for their individual uniqueness in more productive ways. Ways that could actually teach us more about our unique cultural differences than our “relative” similarity!



Utopia / Dystopia



There has been an almost infinite variety of different ways and means throughout the course of our history that we have used to try and communicate, analyse, and describe those fundamental aspirations and ideals – to say nothing of those fundamental fears and desires – that constitute us as human beings. Indeed, as Sigmund Freud acknowledged over a century ago, these various means, whether myths or movies, or art or architectural plans, which we have used to communicate our greatest aspirations and ideals, or perhaps even more appropriately in this context, our dreams and desires, provide us with one of the richest sources of insight into the nature of the human psyche that we have - and this is undoubtedly even more so the case with those more extreme "utopian" or "dystopian" versions of these visions that we have created. Indeed not only do they offer us unparalleled levels of insight into the nature of our psyche and its past aspirations and ideals but also into our current situation and our possible future. And it is for this reason that we considered a number of these different "utopian" and "dystopian" visions of our future in this lecture... to help us design that future in a more informed way!

Design in Critical Practice

The idea of Metadesign
The 20th century introduced the idea of an 'information society', then a 'knowledge society'. What next? We believe that the 21st century should bring about a 'wisdom society'. 'Metadesign' is a series of practical design-related tools for achieving this. Inspired by the way living systems work this new field will help us to improve the way we feed, clothe, shelter, assemble, communicate and live together. By 'wisdom' we simply mean a life-enhancing form of collective intelligence.



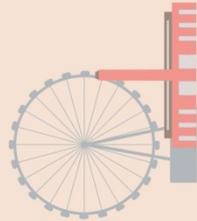
Combating Climate Change

We need a global paradigm shift – i.e. a major change in behavioural habits - that will make life safer and safer, but governments cannot use direct methods to change behaviour (i.e. they tend to work via targets / penalties / taxes). Fortunately, designers can assist government agencies directly, by intervening at the level of 'lifestyle'. 'Metadesigning' is a sophisticated set of co-design tools and methods that work on many levels at once. Instead of trying to reduce-re-use-recycle it focuses on refining existing processes and making them work together to bring unexpected benefits. This is what we call a 'synergy-of-synergies'. We define 'synergy' as a new (i.e. additional) resource that comes from existing resources working together. Synergies enable us 'do more with less'.

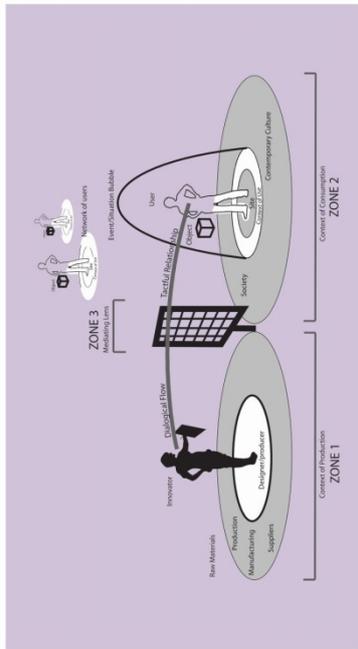
'DESIGN THINKING'... then thinking beyond design
'design thinking' has been underestimated as a creative, or strategic managerial skill. Recently, many businesses in the USA are beginning to understand the high potential of designers for creative solution finding in organizations. However, the highly specialist training of designers does not prepare them for a strategic role in business, or society. If we are to improve matters we need the most up-to-date features of design thinking.

METADESIGN

Metadesigning is designed to work with complex situations. It enables designers and experts from different backgrounds to work as 'flat' entrepreneurial teams for finding opportunities, and by re-designing itself accordingly.



Design Method & Process



Context of Design Diagram

The intention of spatialising the diagram allows designers to explore the relationships between elements of their whole project, whilst moving their own position to look at the issues from differing points of view. The Mediating lens is where various forms of influence can be placed, like a sustainability manifesto, a film on the future or even a poem on technology. These items of cultural interest help shape our practice work and can be captured within the lens of the diagram. When we then start designing we can address the issues held within the mediating lens, helping shape our project and programme. The diagram was applied to each of the design projects during the summer school. The diagram was invented within the department by Terry Rosenberg and Peter Booth, and developed and evolved for a subsequent book chapter by Terry Rosenberg and Mike Waller.

Ideational Drawing

This workshop seminar introduced students to different modes of drawing – asking students to think drawing in the plural - the workshop/seminar later moved on to consider 'Ideational drawing'. Terry Rosenberg has been working on research into drawing for more than 15 years and his seminar gave the students a chance to engage with drawing in a new way. Terry has written in a book chapter in *Researching Drawing* (2007) "When I talk of ideational drawing I am considering types of drawing, and indeed, drawing process, where one thinks with and through drawing to make discoveries, find new possibilities that give shape to ideas and help fashion their eventual form."

Ideational drawing (as process and as artefact) is a thinking space – not a space in which thought is re-presented but rather a space where thinking is presented. In its effectiveness, its period of efficacy, ideational drawing is 'thinking' and not 'thought' – this distinction is important. When drawing is used to ideate it is in a present tense; it is what it is in the immediacy of the thinking act. Thought, on the other hand, is of the past, in a sense concluded, settled and in some way objectified. I say 'in a sense concluded' because I acknowledge that even when a drawing expresses an ostensible conclusive thought, there is an ongoing creation, a continuing emergence of meaning, produced in the way the drawing is taken up by a spectator."



Materials Exploration and Research



Materials research was introduced to the project through Martin Conreen's hands-on seminar. Students were able to experience some of the materials from the Materials Library, exploring their technical properties and discussing their cultural uses and meaning. Material enquiry is important to all areas of design including printing materials for communication design, and rapid prototyping for product design.

Re-visioning the future

Designers are traditionally educated to respond to (or inadvertently create) symptomatic problems, failing to acknowledge the deeper, root causes of the systemic challenges that exist in the worlds we inhabit.

Re-visioning is a process that allows designers to reflectively contextualise what it is they are designing from multiple perspectives, revealing both problems and opportunities that have previously been hidden from sight. Its primary objective is to allow designers to understand and take responsibility for the consequences of their actions. By looking through different lenses at objects and systems we are able to reflect, discuss and ultimately re-vision the world we exist in. The process of re-visioning exists to create design that benefits the individuals, communities and environments that are touched by it.



Eternal Flower

Team 1 Eternal Flower

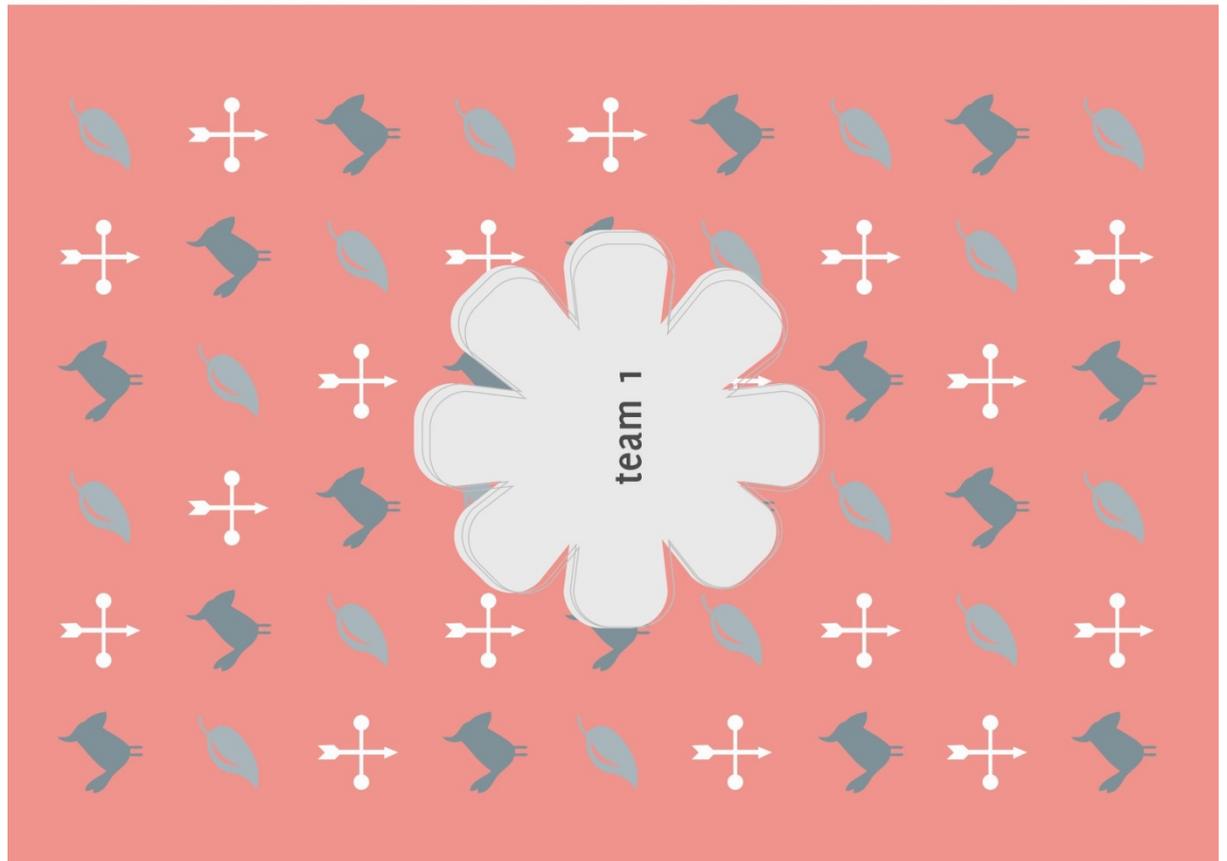
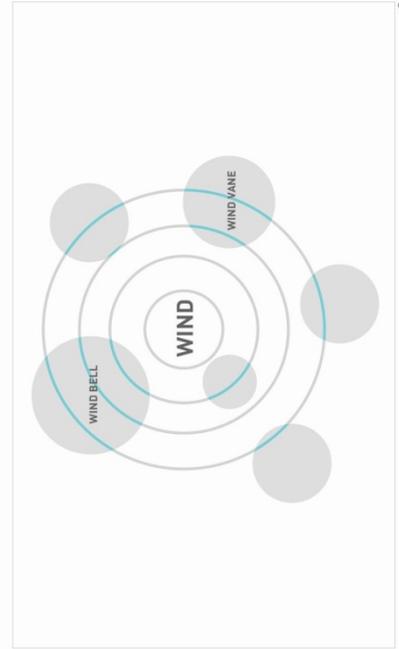
Eternal Flower

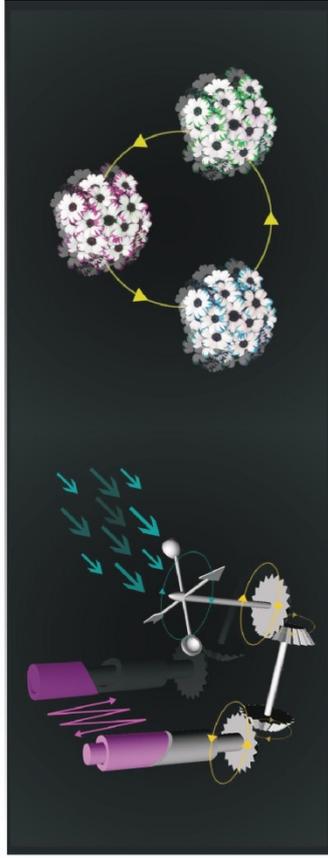


Background

First, we explain the simple concept of a weather vane, seen on a museum tour. We chose the East Wind Vane Wind Bell showing how using the elements of the weather (the wind), even indoors can be used for the purpose of this project.

The wind vane (Outside) shows the direction and strength of the wind indication by movement whereas the wind bell (inside) indicates this by the sound and the simple action of the wind moving the bell causing it to ring. People coming from outside have the experience of then hearing the 'sound of the wind' giving a 'feeling and physical form of 'emotional decoration'.



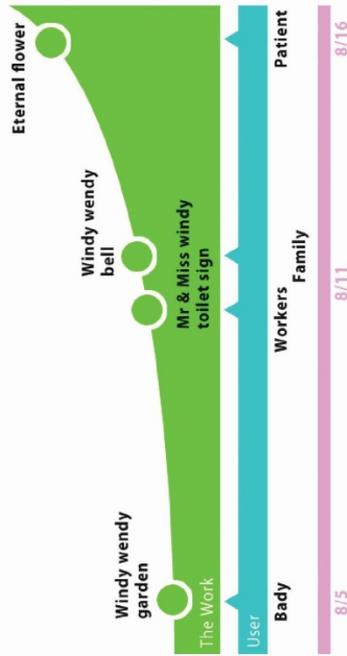


Development

This 'Eternal Flower' is used as a new toy and decoration for young children as a toy or for anyone requiring their senses or imagination to be stimulated. By adding features such as an aroma or a sound (singing), there are many benefits for people needing this kind of concentrated stimulus

Application

After agreeing the concept, the project required a scenario to demonstrate the use of the Eternal Flower. The object was to show that you can bring the inside outside and vice versa. You can create and experience the atmosphere of outside or inside. Furthermore, the process of reading of information and emotion rather than a conceived idea of the laborers, the patient, or elderly with a interoeksyeonhan experience has given us hope in the end.



Scenario



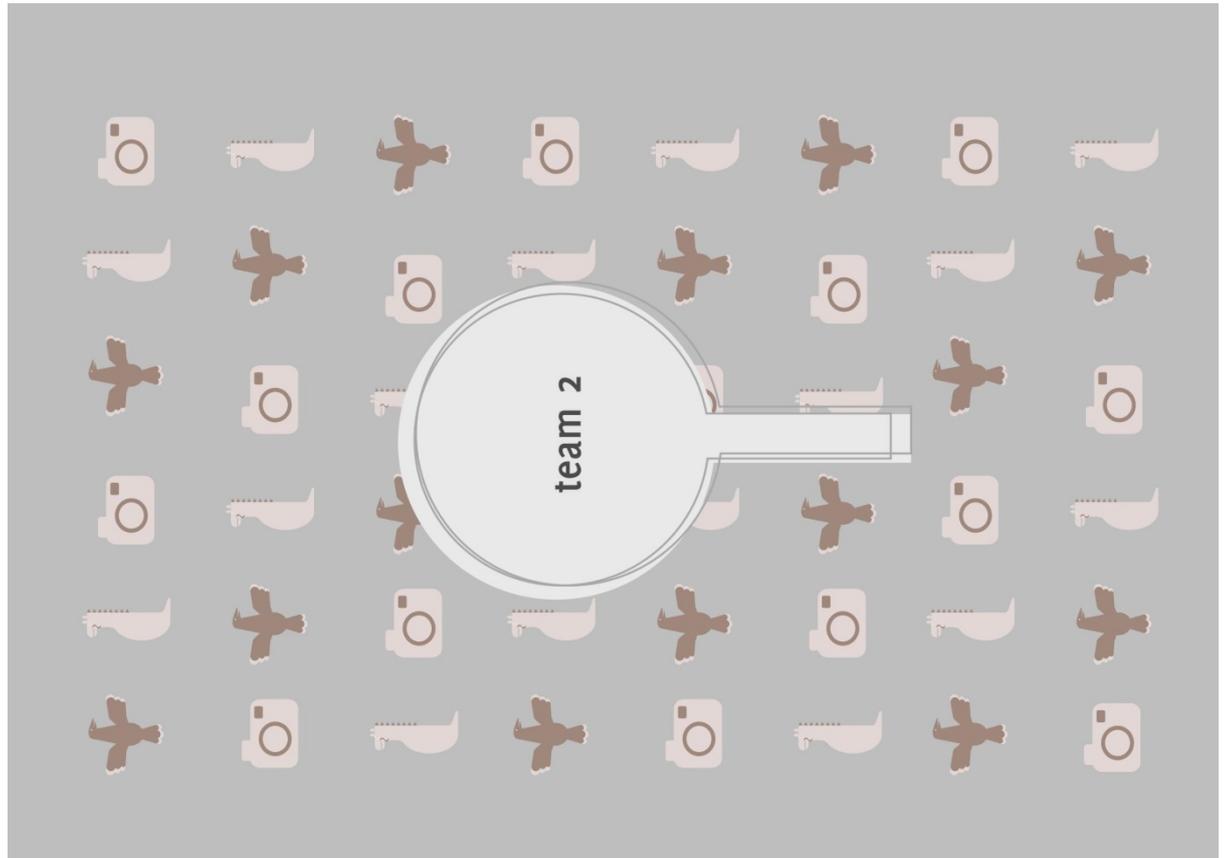
My grandma is sick. She still lives in the hospital when she collapsed suddenly. She always lies in bed. She can do ...NOTHING. However, she can see me. Sometimes, I talk with her about school life, past love, and her lovely flowers. She really wants to see her flowers. I want to do ...SOMETHING for her. If she can see her flowers again, she would feel better. If she can feel flowers with a fresh wind, she could bear her illness. I will give a HOPE to my grandma.

I'll give you HOPE !



This 'Eternal Flower' Used in the stimulating and imaginative new toys and decorations for young children, as required, may stimulate the imagination and by adding features such as aroma, candidate for the kind of stimulus concentration and sing will be produced to be used for.





Kodian

Team 2 Kodian

Kodian

Background

There are "The Four Guardian Gods" in Korea. "The Four Guardian Gods" are four mythological creatures in the Korea constellations. In ancient time, we have a lot of attacks from other country. And we want to protect our country, so we drew these gods in our castle gate.

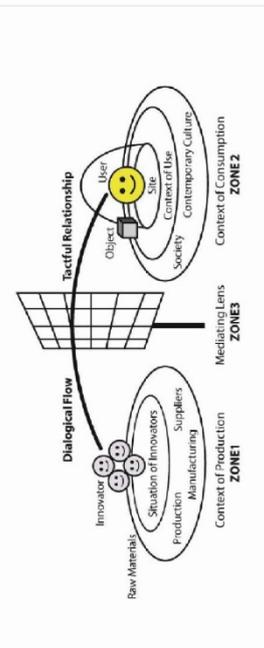
"The Four Guardian Gods" consists of Vermilion bird, White tiger, Azure dragon, Black Tortoise. Korean believed that they were protected by the 4 symbols. Each one represents direction and season of the year, and each has its own individual characteristics and origins. They have been portrayed in many historical Chinese and Korean myths and fiction, and also appear in many modern Japanese comic books and animation.

"Azure Dragon" is blue dragon who's meaning is east, blue, spring, wood, birth. "White Tiger" has a meaning of west, white, autumn, metal, old. And "Vermilion bird", like a phoenix, is South, Red, Summer, Fire, Youth. "Black Tortoise" has the meaning of North, Black, Winter, Water, Death. It doesn't exist in the West. It consists of tortoise and snake. It has a tortoise's head and snake's tail.

Our team consider about Korea society. As science is developing, we can go to other countries easily by using airplanes. Nowadays visitor's numbers to Korea are increasing. They come to Korea for the first time and worry about losing their belongings and pickpockets. They check their bags again and again. They carry a lot of things, like a camera, wallet, phone etc., making it difficult for them to check they have everything.



Team 2 Kodian



You can check your belongings in your bags. When you enter Check menu, and you can click each symbol. When you click a symbol, they appear by using light. So, you can check your belonging easily even if your bags are in the dark. You can set light, sound and distance. So, if you set zoom, when your things move zoom from you, it will sound an alarm, so, that you can recognize your things. Foreigners do not know about these symbols. So, this application has information about "The Four Guardian Gods" with the Kodian.



This is Bluetooth that link to smart phone like I-phone. if you hang the KODIAN to belongings, you can see I-phone and confirm position of your belongings.

Application



Why make a KODIAN ?

Kodian's main targets are foreigners who visit to Korea. It protects Korea tourists' belongings from pickpockets. It is smart phone application. And it is a fabulous, looking accessory. The character symbolizes a Korean traditional creature which ancient Koreans believed protected things. Foreigners expect to get special souvenirs in Korea they can therefore, use the Kodian for a souvenir, and as a security item. If you hang the KODIAN on belongings you can



WEATHER
: UMBRELLA

WEALTH
: WALLET

FLYING
: PASSPORT

REMEMBER
: CAMERA

Shoegor

Team 3 Shoegor

Shoegor

Background

We first selected wall decoration and a fireplace as our boundary objects in the Geffrye Museum. Then we decided on which wallpaper to have and wrote why we choose the wordwall design. We researched and compared to wall decorations between Korea and England, and agreed a good item from Korea would be a shoe chest



Why we choose shoe chest?

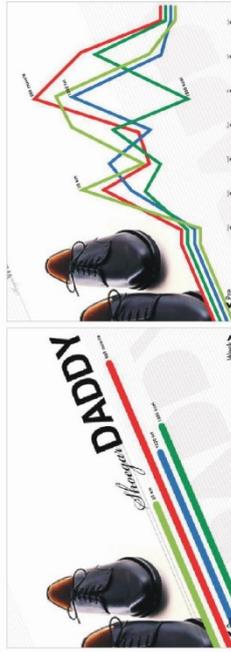
It is an unfamiliar item in England; it is a piece of furniture for tidying and arranging to shoes. There is shoe chest in every house because Koreans have to take off their shoes when inside. When they come into a house they place their shoes in the shoe chest.

In Korea, these days, when people build a new house they make the shoe chest as a fixture in the design. This means the shoe chest is not only a piece of furniture but also a part of the wall decoration. Therefore, the shoe chest includes a notion of the in and out. That means it could be inside and outside. This notion is really a good source that makes us think about a variety of ideas. We focused on sharing information with our family each other and we wanted to express that through the shoe chest.



Function

SHOEGAR's basic main computer is set-up with family pictures on the screen that informs the master of Shoegar after someone has put their shoes on. If you touch the daddy's picture, you can see the daddy's information. It can check health condition through the graphs showing information on his walking, body fat, breathing and calorie intake each day. If it touches the screen again, it can inspect the health graph for a week. Below we give you a scenario of using the SHOEGAR before and after.



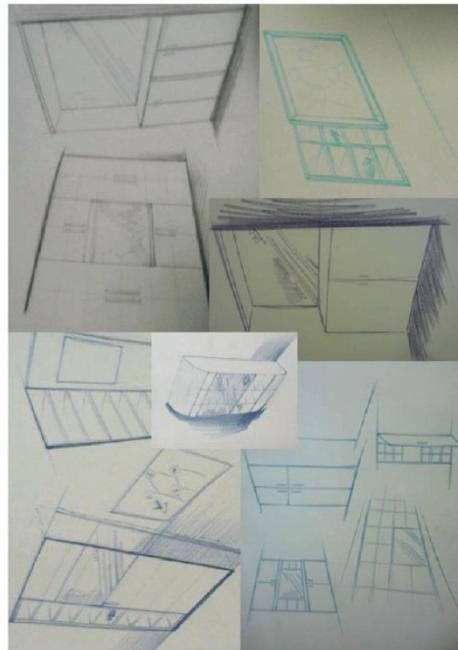
Scenario

Jain is always busy because she has a lot of assignments. So when she comes back home, she feel really tired.
 When she is arrives at the door, she looks at her family's picture. When she is looking the family's picture, she can see clearly that her daddy and mommy are already home because their pictures are lit up.
 She puts her shoes in the shoegar and her picture also lights up. It makes her feels good.
 She then touches her picture. Her shoes have the sticking chip can do Bluetooth with the shoegar. So she can also check that her calorie, fat, walking etc., she feels her body is healthy. She touches her daddy's picture.
 She knows that daddy has worked hard when looking at his information. She becomes feels sad.
 So she prepare to dinner with mom for dad. At the moment, her brother comes back home, and family enjoys a dinner together. She feels family's love through the shoegar



How it works

'SHOEGAR' came out of sharing the family information with each other, using the in & out project brief and a combination of technologies. The basic components are the shoe chest in the main computer and sticker chip that is put in the shoes. The door of Shoe chest is a LCD touch screen that loads up the shoe chip information, which is loaded onto a Bluetooth function, connected chip that places the shoes in the shoe chest. The sticker digital chip is installed so that a vibration sensor of passometer has a function using an electric current to measure a person's body fat.

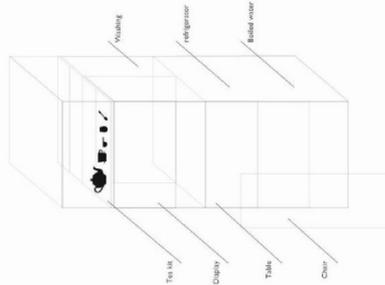




We visited Fortnum & Mason department store, located in Piccadilly Circus, for research of English tea culture. Fortnum & Mason have always been known for exceptional Quality and Service in the tea industry. There are many kinds of tea and coffee, puddings, wines, groceries, and fresh food in this store. At that store, we can know how much the British love tea and how much they enjoy their teatime.

How it works

T-topia has a touch screen and you can choose everything you want. (a country, tea and teacup) First, put the coin into the machine then screen comes on. Second, you choose one of the countries that the screen shows. Then that country's background music comes on from on the machine. You choose a design of the table cover and basic kit. Then the chair will be come out. Also a table will be come out if you seat that chair. After then the kit you choose comes out and you start the tea ceremony following the steps. Finally, the ceremony finishes, you return the kit, then it will be automatically washed and get back to its place ready for the next person to select.



How to make the Perfect cup of Earl Grey tea?

Here is a short tutorial video of making a cup of Earl Grey tea. Earl Grey tea is the most typical kind of English tea. Also we wrote an imaginary scenario. The story is about a Korean girl called Hannah going out with a British boyfriend. She became interested in British tea culture because of her boyfriend. So she decided to learn English tea culture through T-topia.



'Tea' is a our boundary object to describe inside-out, Outside-in. 'Tea' is one of the cultural objects representing for propensity of each country. Americans like coffee and the British like black tea. Also Japanese enjoys their Matcha (a kind of green tea) and Koreans like sik-hye and su-jeong-gwa. Nowadays, we can drink a variety of teas in one country because of the globalization of the world. But it is true that we have little information about each other countries tea ceremony or culture. Now, we will experience the various tea ceremonies of many countries in the world through the



Team 5 Folding Screen

Folding Screen

Folding Screen

Background

When we visited the Geffrye Museum, we saw curtains which reminded us of Korean folding screens. And we thought about what those folding screens would have done in the past.

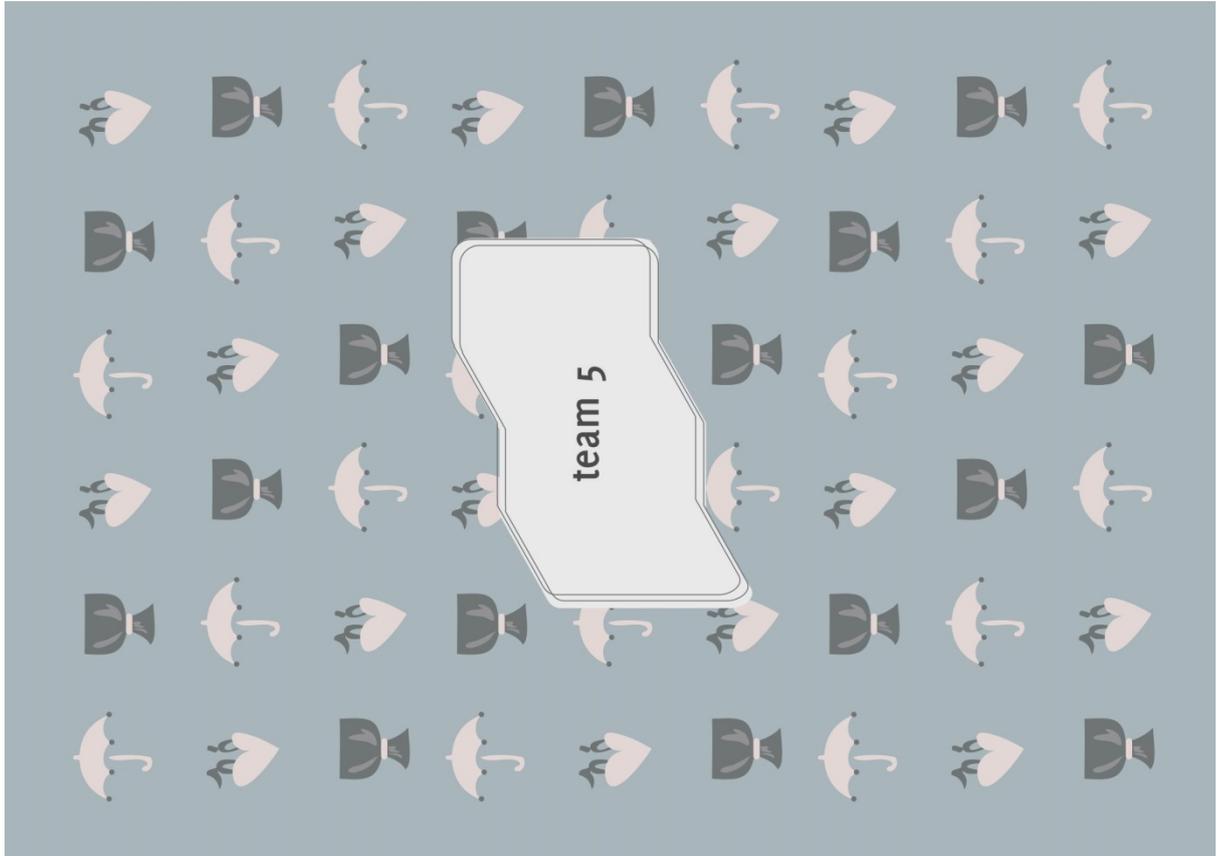
First, it worked to keep out the wind from coming in (as in a window). And second, it was used to divide spaces. Lastly, it served as a decoration.

The reason why we chose this folding screen is that it can create a whole new environment. Also, we wanted to think about how it can be used in a brand new way in the future.

We found an interesting thing that a folding screen makes a division. We wanted to find the utility of the object and its meaning in society. We thought about the fact that eastern culture and western culture are different, and the design that tells the meaning.



44



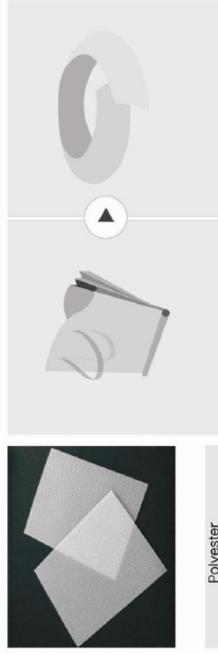
Team 5 Folding Screen

Function

- keeping valuables
- wear a swimsuit to change
- new business networking
- protect of children
- free skinship
- new display culture.

Concept of Design

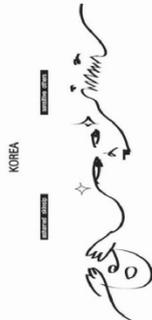
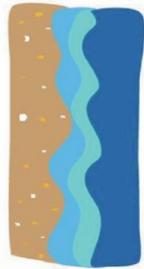
The shape comes from a conch. And the texture is waterproof, soft and flexible so that you can fold it easily into a bag. Also, you can change its shape when as you want to. It helps you become freer from others. The original shape of sum is a bag. You put your beach supplies in it and open it on the beach which then becomes a folding screen.



Polyester

Conclusion

The folding screen makes two spaces, inside and outside. You can do things you used to do outside on the inside and inside on the outside.



In Korea, people are sensitive in doing personal things in public spaces. When couples make physical contact or a person wears sexual clothes, people react sensitively. We brought those cultural characteristics to designing an object. The appropriate place to put this object we decided was the beach where the Korean culture of being conscious of others can be seen well.



- for a couple
- for a sun bake
- safe place for children
- changing cloths

Scenario





Directory

Name	Field	Contact Information
Lee, Ha Rim	Visual Information Design	cyberskyleeh@hanmail.net
Lee, Jung Eun	Visual Information Design	jeu99501@naver.com
Lee, Ja yeong	Textile/Clothing design	dcap92@hanmail.net
Lee, Hyo Jung	Visual Information Design	mzh2@naver.com
Lee, Hyeon Bin	Visual Information Design	hbjbin@nate.com
Kim, Han Na	Visual Information Design	nicekmyang@gmail.com
Kim, Ji Young	Visual Information Design	jiyoung2355@naver.com
Kim, Ha Sol	Visual Information Design	hbsol@naver.com
Kim, Eun Ji	Visual Information Design	dmsw113@nate.com
Lim, Ji Su	Visual Information Design	cong@hanmail.net
Gwon, Ji Eun	Textile/Clothing Design	gjn-cat@hanmail.net
Hong, Joon Hyuk	Industrial Design	joons419@naver.com
Bae, Jae Seon	Visual Information Design	baeseon@hanmail.net
Cho, Hyun Jin	Digital Contents Design	chozzy@gmail.com
Han, Sa Ra	Visual Information Design	hansarah@paran.com
Yoo, Hea Rim	Textile/Clothing design	ppmmss2@nate.com
Yoon, Sae Young	Industrial Design	12345678@hanmail.net
Park, In A	Visual Information Design	piapark00@gmail.com
Sin, Yeong Hye	Visual Information Design	grinkpog@naver.com
Kwon, Jung E	Textile/Clothing design	widh198@hanmail.net

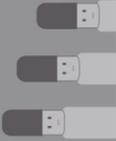
Contact

Goldsmiths, University of London - Kyung Hee University Design Practice Summer School

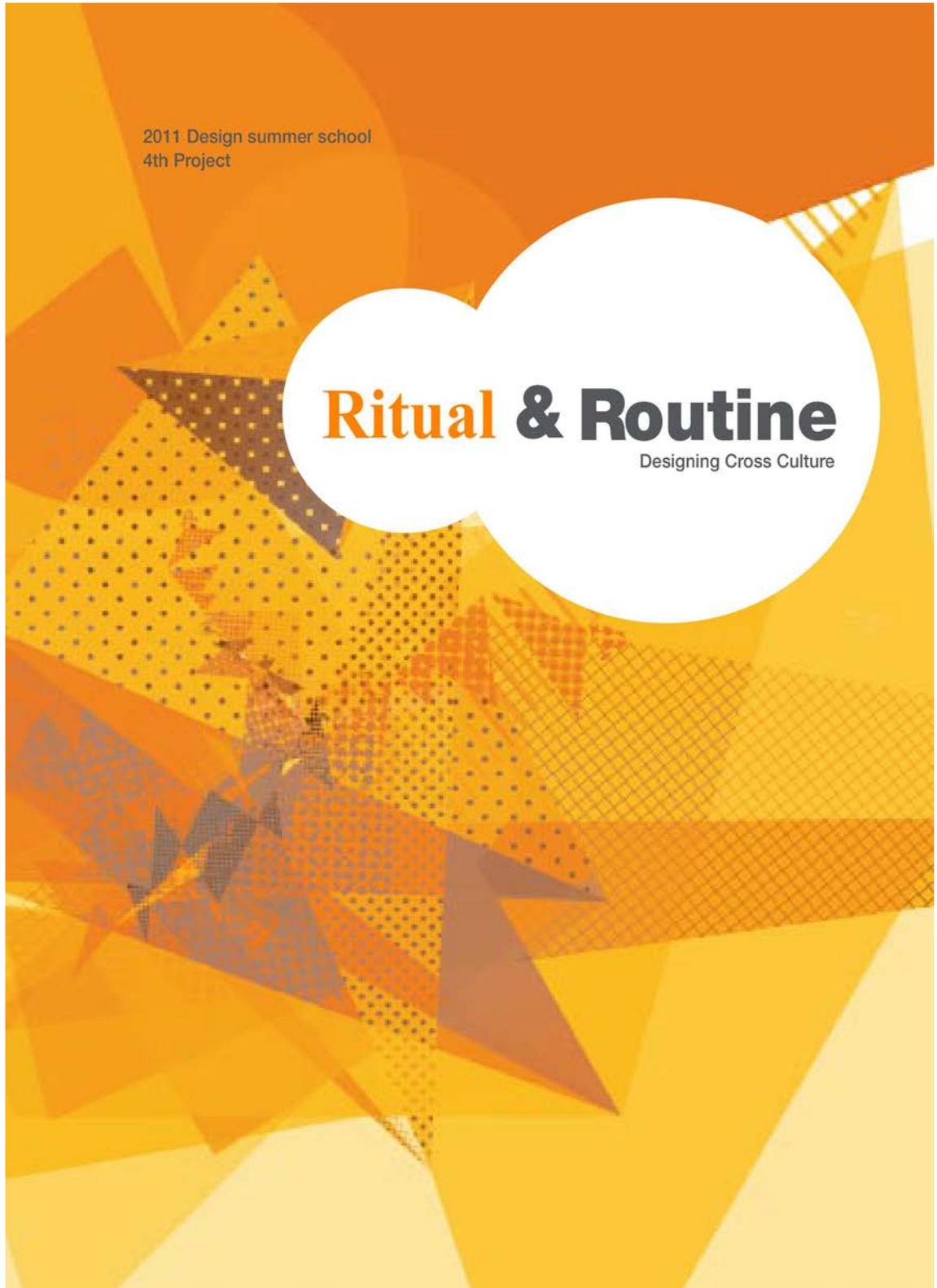
Theme	Inside-out, Outside-in
Period of time	26.07.2010 - 17.08.2010 (3weeks)
Place	Goldsmiths, University of London
Course level	Post BA Pre MA
Student	Visual Information Design, Kyung Hee University Industrial Design, Kyung Hee University Textile & Clothing Design, Kyung Hee University
Teaching member	Mike Waller Gyuhyun Kim Terry Rosenber John Wood Martin Conreen Duncan Fairfax Danny Dongyeong Lee Stephan Bischof Liam Hinshelwood Daniel Bush
Teaching director	Mike Waller
Programme director	Danny Dongyeong Lee
Publisher	Kyung Hee University
Editorial design	Hanna Kim, Jeongbin Jung

Goldsmiths, University of London

Telephone	+44 (0)207 919 7268 / 7777
E-mail	design@gold.ac.uk dannyydlee@gmail.com
Web	www.goldsmiths.ac.uk
Telephone	+82 (0)31 210 2363
E-mail	art2363@khu.ac.kr meekyungiang@hanmail.net
Web	www.khu.ac.kr
Department of Design	Goldsmiths University of London New Cross London SE14 6NW United Kingdom
College of Art & Design	Seocheon-dong Giheung-gu Yongin-si Gyunggi-do 446-701 Korea




Appendix A-3. Programme book - Ritual & Routine (2011)





Goldsmiths
UNIVERSITY OF LONDON

Goldsmiths, University of London, New Cross, London, SE14 6NW, UK
Tel. + 44 (0)20 7919 7171



Kyung Hee University

Seocheon-dong, Gilheung_gu, Yongin-si, Gyeonggi-do 446-701, Korea
Tel. 031)201-2114



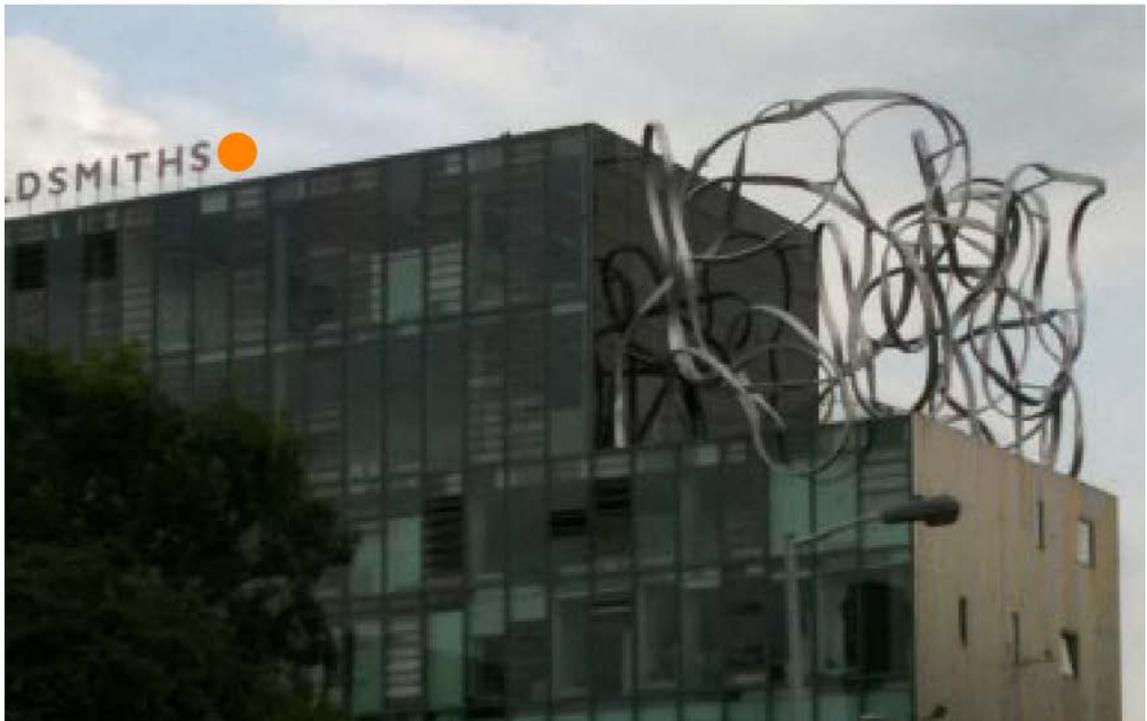
Gyuhyun Kim
Dean of the College of
Art & Design Kyung Hee
University

Waiting for real creative people who will create a cultured world...

Keeping in line of this university's spirit for creativity and change, College of Art and Design is preparing students to both learn from and contribute to our ever changing cultural world.

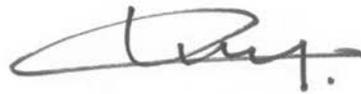
The College of Art and Design offers eight majors in design and art. This department is one of the Kyung Hee's newest additions, yet its rapid growth to now 40 professors and over 1,300 students shows the promising future to those devoted to creative activities and learning the sciences.

Art and design are both integral parts in the advancement of modern societies. The 70's brought about hardware technology, the 80's software, and the 90's networking. There is a new paradigm called cultural contents based on knowledge and culture leading us into the 21st century. We must proceed with a discerning eye to view the changes of time. We must also generate creative manpower to be a catalyst in this movement.



The university aims to further the development of its superior, future-oriented educational program. Collaborative program with Britain's Goldsmiths, University of London has been undertaken and has become an important opportunity for bringing cultures together, establishing cooperation and for gaining an understanding of the society awaiting the participant students now and in the future. This opportunity also helps students' self-esteem and develops a partnership mentality.

Kyung Hee University's College of Art and Design is dedicated to cultivating a competitive, innovative, and advanced educational environment. The students in this department will be enlightened and inspire with the spirit of creativity. You will become innovative cultured designers, ready for the world!

A handwritten signature in black ink, appearing to be 'Jung' followed by a horizontal line.

Contents

1 Introduction
from Goldsmiths, University of London
from Kyung Hee University

2 Programme
Overview

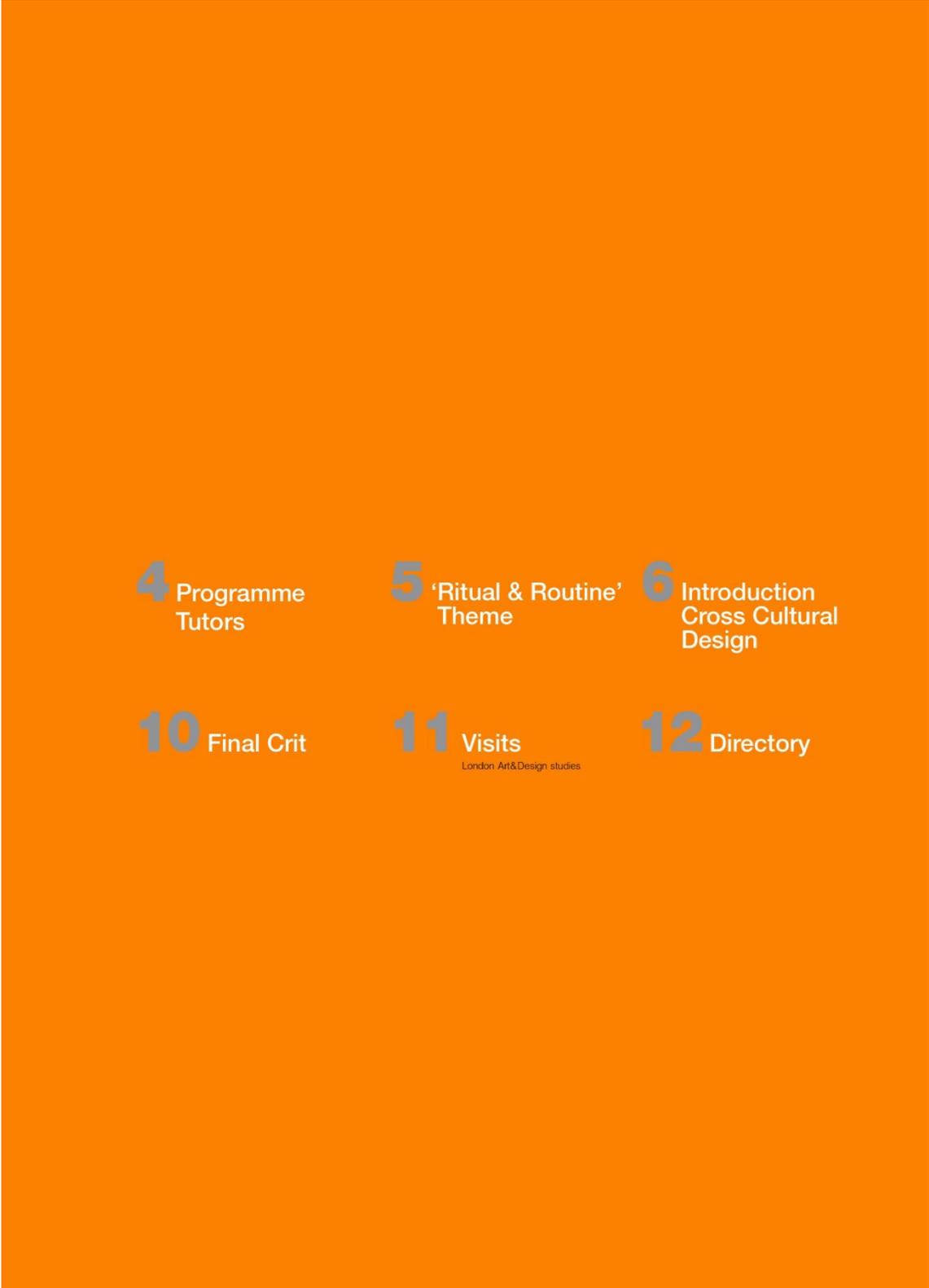
3 Programme
Schedule

7 Design Method
and Process
Timeline / Mapping
Ideation Drawing
Materials Exploration and Research
Re-visioning
Design method diagram

8 What we found?

9 Team Project
team 1, team 2, team 3, team 4, team 5, team 6

13 Contacts



4 Programme Tutors	5 'Ritual & Routine' Theme	6 Introduction Cross Cultural Design
10 Final Crit	11 Visits <small>London Art&Design studies</small>	12 Directory



Introduction

from Goldsmiths, University of London

Mike Waller

Director Pi Studio
Goldsmiths, University of London.

In Designing we remake the world anew. I think this statement is central to how we educate designers to act in the world, and through projects like 'Rituals and Routine' we are able to think through this idea. I have the pleasure of introducing this year's Design Summer-School project which demonstrates a continued and successful collaboration between Goldsmiths in London and Kyung Hee in Seoul.

Our project focuses on a topic developed through an ongoing collaborative 'Cross-Cultural Design' research programme between the Pi Studio (Prospecting and Innovation Design Research Studio) at Goldsmiths and Kyung Hee.

As with all of our project briefs we have tried to focus on a clear and meaningful topic, identified as needing a critical exploration through designing. Our focus is three-fold; firstly to develop an excellent educational experience for Korean designers, secondly to give the student group an experience of the culture of Britain, and in particular London, and thirdly to grow our enquiry through creative practice into 'Cross-Cultural Design'. We intentionally constructed this project as a 'community of practice' or living culture, where all participants contribute to growing new forms of knowledge through our shared Design practice.

The educational experience being promoted has Goldsmiths Design's 'critical design thinking' at the core of its approach. This means that we encourage students to build appropriate design responses to the brief which demonstrate an understanding of the context that they are designing for. As part of this approach we want them to explore the socio-cultural implications of their design propositions, engage with both theoretical and practical forms of knowledge that can contribute to the discourse the project promotes, as well as be in control of what they want their project to communicate to the world.

Through our teaching we facilitate a mature approach to innovating by introducing the students to a range of methods and processes that they can develop through their own individual and group design practice. We find that the result of this critical approach develops the capacity for independent and creative thought which is demonstrated in the fantastic ideas that the students have produced for the project.

Obviously visiting London is an exciting experience for any young designer, so our design project makes full use of London, they experience its cultural diversity as well as its wonderful cultural treasures, from the V&A (Victoria and Albert) Museum and the nightlife of the theatres of London's west end, to the hidden parts of London that tourists rarely get to witness.

All of these activities are wrapped up within our design brief for 'Cross-Cultural Design' which is presented over the following pages. There are some underlying questions about culture and how different cultures collide, protect themselves, hybridise and reinvent themselves. We also study Pheng Cheah's concept of 'Spectral Nationality', which is how cultures represent themselves to themselves, as well as how they are seen internationally through the eyes of others. We have developed a sub-focus to the brief that engages with cultural rituals and daily routines in order to break the surface of cultural behaviour in a quest for a deeper reading of culture, and hence the title of the project 'Ritual and Routine'.

As you will see through this document we have approached the project in the broadest possible way, shown through the range of projects that the students have explored during their visit to Goldsmiths in London. We hope you will enjoy the work on the following pages as much as we enjoyed teaching this enthusiastic group of designers.

from Lead Professor of 2011 Summer Project

Meekyung Jang

Assistant Dean of College of Art & Design
Head of Visual Information Department
Professor Meekyung Jang

Design Practice Summer School Purposes Cross cultural Design Trends

When designing, we must keep in mind the significance of influence from cultural basis in the target area. Due to its geographical location in Asia, Korean culture had been influenced by various ethnic cultures of Asia. Furthermore, Western culture rapidly introduced through a war lead to development of cultural identity lacking the balance between East and West. Recently, Korean culture and its cross cultural designs began to reap success in the global market, along with increased number of foreigners who recognizes K-pop and Korean products. In order to produce unique Korean designs, understanding both the cultural basis and mind of Eastern and Western cultures are necessary. Furthermore, an attempt to cross cultural basis ought to be made.

The fourth Design Practice Summer School, by Kyung Hee University and London's Goldsmith University was a meaningful project showing the potential in cross cultural design. 24 students divided into six groups studied, discussed and produced their own designs. Five professors lectured for the program over the course of two weeks. This exchange between the two universities

are essential, in order for students - who will lead Korea's design culture in the future - to understand the value of design from multicultural perspectives, as well as providing a chance to find their own "spirit of design". In a global network community where cross cultural designs are actively being produced, Design Practice Summer School will provide the students the opportunity to estimate future direction of design field, as well as a chance to reflect on their design identities.

I would like to thank professors from Goldsmith University for their hard work, and unrelenting support from College of Art and Design, as well as help from many international affairs offices. Also, thanks to all who led and carried out smaller but important tasks throughout the program. I have a high hope for future relations between the two universities and for the further exchange programs.



02 Programme Overview

Programme Overview of the Summer School

Dates	11. 07. 2011 - 29. 07. 2011 (3weeks)
Venue	Goldsmiths, University of London
Staff	Mike Waller, Duncan Fairfax, Terry Rosenberg, Martin Conreen, Danny Lee, Tom White, Liam Hinshelwood, Nicholas O' Donnell-Hoare
Participants	24 students from Kyung Hee University Industrial Design, Visual information Design, Environment & Landscape Design, Textile & Clothing Design

General Scope of the Summer School

This workshop aims to introduce students to a variety of the different social, cultural and political concerns that are at stake in contemporary society, and the discourses that surround them, through a practice based studio project. It will explore theory infused practice and practice generated theory. An understanding of the wider social and cultural impact of designing will also be introduced to the cohort. Particular attention will also be paid to issues that concern questions of cultural difference, cross-cultural communication, and identity.

This year the title of the project will focus on the idea of "Inside Out -Outside In" In this project we will investigate the enormously important political question of what either lies inside of, or outside of, any given border, boundary, space, or thing - whether that be a body, a house, a community, or an entire country. As suggested this is an enormously important political question, especially at a time in which such boundaries are

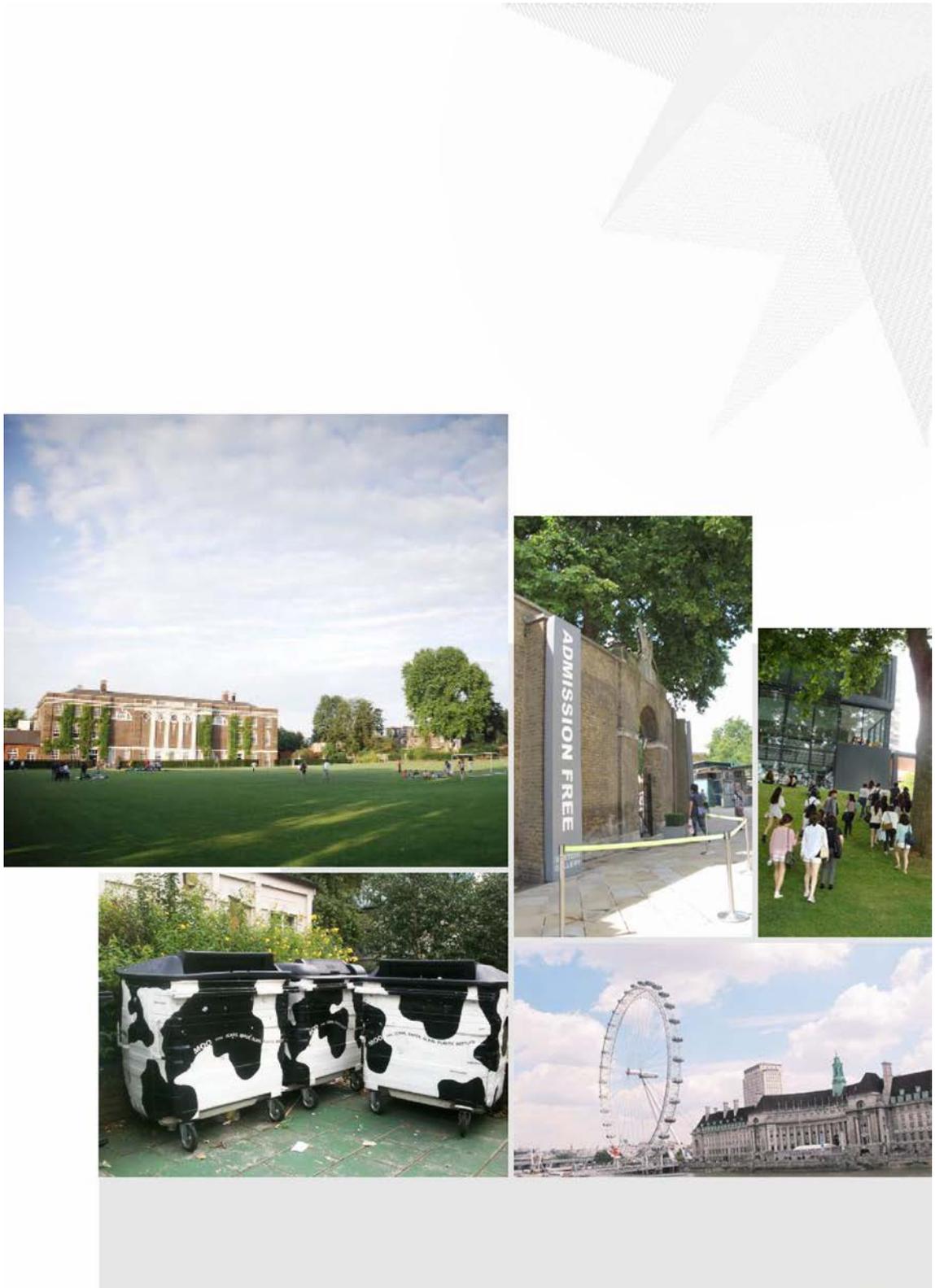
being transgressed or dematerialised at an ever increasing rate; but even more importantly it is also an extremely important ethical question for designers. Because, as designers, we are the ones, whether as architects, interior designers, fashion designers, or interaction, industrial, and graphic designers, who create these boundaries, and thus "design-nate" who will either be allowed inside of them, or excluded from them. Whether as architects, interior designers, fashion designers, or interaction, industrial, and graphic designers, we are the ones who inevitably draw those boundaries, demarcate those spaces, and design the uniforms that both define these spaces and who will either be allowed within them or excluded from them.

This workshop supports the introduction to studio practice and would encourage attendees to progress to apply to the MA Design courses in Goldsmiths, University of London.



03 Programme Schedule

Week	Day	Schedule
First Week	Day1	Welcoming / Launching the project / Brief research
	Day2	Site visit - V&A Museum
	Day3	Presentation of the site / What we found? / Methods - Timeline
	Day4	Lecture - Cultural design / Research - Out of studio
	Day5	London Art&Design studies
Second Week	Day6	Methods - Drawing
	Day7	Trip to Brighton
	Day8	Methods - Re visioning
	Day9	Methods - Diagram / Research - Field design
	Day10	Visiting galleries / London cultural tour
Third Week	Day11	Studio session / Tutorials
	Day12	Methods - Speed Dating Materials
	Day13	Studio session / Tutorials / Complete designing
	Day14	Preparation for Final Crit / Final presentation
	Day15	Certificate conferment / Farewell party



04 Programme Tutors



Terry Rosenberg
Senior Lecturer
at Goldsmiths,
University of London

Terry Rosenberg has just completed his headship of the Department Design at Goldsmiths, University of London. He is a practising artist, designer and design theorist. His work as a design practitioner has included a research project for the Knowledge Lab, NCR. The research explored future scenarios involving networked technologies in the city. His artwork has been exhibited in the U.K., Europe and the U.S.A. including the V&A London. His theoretical interest is in how we model thought and how we think in representational models. He has presented papers and written for journals on these topics. He has also published a number of books on general drawing as well as a chapter on ideational drawing for a book about drawing research. Terry is a member of Goldsmiths' s 'Prospect and Innovation Research Studio' which researches into innovatory practices, explores the possibilities and implications of emerging technologies and also the potential of new materials. Terry has been evolving and using 'prospecting tools' with students on various programmes within the Design Department at Goldsmiths. As a member of the Prospect and Innovation Research Studio he has been involved in designing and delivering to more than 50 companies 'prospect workshops' for industry from Nokia telecommunications to FatFace fashion.



Mike Waller
Senior Lecturer at
Goldsmiths, University
of London

Mike leads the Masters of Design Critical Practice, MRes in Design and supervises PhDs at Goldsmiths. His career has spanned both Industry and academia, doing research and development and being a lecturer in Design at Goldsmiths. Mike is a member of Goldsmiths Prospecting and Innovation Research Studio, researching innovatory practice, emerging technologies and new materials. He previously headed up a research group for NCR's Knowledge Lab called 'Intelligent Things', where the worked focused on social uses of emergent technologies around the convergence of physical objects and networks including, wearable and pervasive computing and locative media applications. He is currently working on the Goldsmiths 'future of Media' project, a two-year multidisciplinary programme. The project explores new kinds of public geospatial media appliances for London, engaging people, places and things of the cityscape. Mike holds a range of patents around emerging technologies and has exhibits at the Science Museum's Challenge of Materials Gallery. He has also works with a wide variety of industries hosting workshops on innovation and design process. He is currently developing a new masters programme and short courses on Innovation in Creative Practice.



Meekyung Jang
Assistant Dean of College
of Art & Design
at Kyung Hee University

Meekyung Jang is currently the Assistant Dean of College of Art & Design at Kyung Hee University. She is a professor in Visual Information Design Department and teaches Graphic Design and Illustration both at the undergraduate to Ph.D levels. After earned her MFA degree in Illustration at Syracuse Univ., New York., she obtained a doctorate degree in Design Theory at Seoul National University. She has been a professor at the Visual Design Department since their establishment in the early 1990s. In 2006, she won the best journal award of Korean Society of Design Science, 'Study on the Effectiveness of Advertisement Communication through Semiology Interpretation of Brand Name Apartments' and 2004, won a silver medal for '6th International Paraplegics Delhi Olympic Games' with her participating team in advertising field. The president (Noh, Taewoo) conferred the Order of Service Merit. Most recently, Meekyung also won gold medal for '8th International Abilympics Seoul 2011' with her national team in Poster Design category. The President (MyungBak Lee) conferred the Order of Service Merit. She is also vice president and editor of The Society Of Korea Illusart(SOKI). International director of Korea Designers Association She had numerous exhibitions in the field of design and Illustration and also presented many articles in forum and high-level institutions on design education and cultural image.



Duncan Fairfax
Lecturer at Goldsmiths,
University of London

Having lectured and tutored at a number of different institutions in Australia over the last 10 years, predominantly in the fields of Architectural and Design History and Theory, Duncan Fairfax now teaches on the Masters in Critical Practice Programme at Goldsmiths. His research focuses mainly on the application and analysis of various critical research methodologies derived from the discourse of contemporary theory, from Phenomenology to Cognitive Science and Actor-Network-Theory, to the analysis of design "practice". At present he is also engaged, as part of a University wide Leverhulme funded research investigation into the future of the media, in the analysis of how various forms of contemporary technology, and geo-spatial and locative technologies in particular, are transforming not only our very perception and understanding of the nature of that world in which we exist, but those very "practices" through which we "realise" it, "man-ufacture" it, or ultimately design it.



Martin Conreen
Senior Lecturer
at Goldsmiths,
University of London

Martin Conreen is a lecturer in design. He received his BA from Goldsmiths in Fine Art/Sculpture in 1984. His interest in materials and making, led him to work in numerous design fields including furniture design, silver smithing, set building and shoe making to name but a few. He came to the Goldsmiths Department of Design first as a visiting tutor, later becoming Head of Department up until July 2005. Martin's research has focused upon material culture, human behavior and the role of objects in human relationships. Martin's research interests also include contemporary art, emerging materials and methods of production in art and design. He currently has an LCASE funded project "What goes around comes around" to investigate the use of non-traditional snap fast materials (ecological and non-toxic) for rotor-molding proto-types. He has contributed to the development of several new BA and MA programmes. Most recently a new degree programme with the Engineering Department of Queen Mary University to bridge the gap between Engineering, Art and Design. From Oct 2005 - Oct 2006 he has been appointed a visiting Senior Research Fellow at King's College London. In 2006 he was made a fellow of the Royal Society of Arts.



Danny Dongyeong Lee
Lecturer at Goldsmiths,
University of London

Danny graduated from Goldsmiths, University of London with a Masters in Design Critical Practice and is now doing PhD in Design. He is an Exhibition and Spatial Designer who is interested in the use of emerging technologies in the design, production and manufacture of exhibition spaces. He has led major exhibition projects from concept to completion including 'Prospect' part of the London Design Festival, Leverhulme Research Exhibition, a stand design at "Clothes Show Live" NEC in Birmingham, "Pure London" at the London Olympia and exhibition design for the Drama Museum in South Korea. With over five years experience in the exhibition industry he has worked on stand design, museum gallery curation, public space planning, architectural interior and event design. He is a lecturer at Goldsmiths in the Department of Design and he is currently working with Pi-Studio on expanding their international relations with various East Asian countries to link their design portfolios. Danny has also been evolved with the Business Development Department at Goldsmiths working on an industry based project for the telecommunications company 'TalkTalk', working with them to create a new router design and an office interior design project for Eurostar Engineering Centre, London.



Liam Hinshelwood
Tutor at Goldsmiths,
University of London

A firm believer in design's importance within society Liam's particular area of interest is the systemic implications of design practices and their ability to influence, or redirect individuals, businesses, the economic structures that support them and the larger ecology into which they are woven. His belief is that the broad practices of design are the strongest tool we have to tackle the ecological and economic crises we are currently facing.

As a practising designer for the nowhere group and a member of Goldsmiths' Pi Studio, Liam has been involved in a diverse spectrum of projects ranging from culture change programmes for multinational businesses to voluntary social innovation initiatives.



**Nicholas
O'Donnell-Hoare**
Tutor at Goldsmiths,
University of London

Nicholas is a multi-discipline designer, thinker and doer with a background in jewellery design and works as a designer / partner for design consultancy Saint-H and creative company's. He completed the masters in critical practice at Goldsmiths and found a passion for systemics and ecological considerate designing.

Taking a critical approach to design allows Nicholas' thought and design process to go beyond the obvious and into a position that can make substantial changes socially, environmentally and mentally, to provide platforms for development and provide an understanding of the way systems and networks operate and effect our lives.



Tom White
Tutor at Goldsmiths,
University of London

Tom splits his time working as a designer with the Pi Studio at Goldsmiths and the contract furniture company Kinnarps.

His research practices are based primarily in the area of re-directive practice, looking specifically at the role of design within government, industry and community. His work looks to challenge our conventional notions of existence through objects that create a platform for re-educating ourselves and those around us.



Anna Bernadska
International Officer,
International Partnerships
and Developments at
Goldsmiths, University of
London

Anna is responsible for international student recruitment from Japan, Korea and India. This involves managing a network of recruitment agents, developing country specific recruitment strategies, attending various recruitment events, giving presentations, interviewing students and developing institutional links with local schools and colleges.

An important part of my role is to guide and support international students throughout the admissions process until they have safely settled on campus.

05 'Ritual & Routine' Theme

Focus

The projects focus is on routines and rituals within cultures.

A routine is a practice - usually everyday - that is performed regularly and for the most part without any conscious attention. A morning routine, for instance, may involve thumping the alarm clock, then, with eyes shut, finding one's slippers, then stumbling to the bathroom where one carries out one's ablutions without thinking... in exactly the same way one has done morning after morning for as long as one can remember.

A ritual, on the other hand, is a socio-cultural norm. It is an accepted and usual way of doing things within a specific context - a cultural event. What infuses a ritual is a socio-cultural proper. What we mean by 'proper' are practices and actions that are 'de rigueur', necessary, and are expected by the culture itself - perhaps insisted upon by the culture.

At the core of culture is the way in which we fashion identities and identifications, and produce practices, objects and spaces that affirm these (I/you am Korean...I/you identify with Korean practices...). One may of course hold multiple identities and identify oneself within a multiplicity of practices. Although culture may be sliced in ways that are not to do with nationhood - sub-cultures of different kinds, youth culture (Punks, Goths, B-boys), a much finer granularity of locale (cities, rural towns etc.).

In the instance of this brief, the major cultural differentiation will be between Korea and the United Kingdom (other cultural delineations may enter the designs but only as subsidiary focus).

Actions

We ask that you attend to different actions that move in the differential space between cultures. These will allow you to explore different relationships and possible exchanges between cultures.

Transform - change one cultural practice/object, in light (consideration) of influence from another culture

Translate - take an object/practice for one culture and change it so it is meaningful (and useful) in another

Transplant - take an object/practice that is highly motivated in one cultural context and site it in the other culture

Motives

One makes these various moves (above) between cultures for different reasons; movements between the familiar and the strange (other), the same and the different, home (endotic) and away (exotic). One may make the

moves to:

- Promote** - put forward an object/ practice in order to affirm a 'home' culture
- Protect** - put forward an object/ practice in order to defend/protect one's culture (the familiar) from the strangeness of another culture
- Deny** - block out the strangeness of the other culture
- Share** - to facilitate mutual exchange between cultures
- Adopt** - take up or accept what is exotic (lying beyond endotic or home culture)

There are of course other reasons to adopt or explore different relationships between endotic and exotic cultures, between Korea and the United Kingdom. You will need to work through your motives and use them to guide your programme of cross cultural design.

Mini Briefs

Over the course of the workshop we will ask you to do mini-projects within the larger project. There will be projects that ask you to fuse an object from one culture with an object from another ... take a typical craft from one culture and apply it to an artefact of another ... contrast a cultural practice from one culture with another and find in this contrast opportunity for design ... and so on.

Initial Exploration

We will start by exploring the collection at the Victoria and Albert Museum, looking for things that typify cultures. What we are initially interested in is the exploration of the remains of past cultural practices. Ask yourself what the artifacts were used for and what socio-cultural practices were they part of? In effect, through searching out these artefacts, you will be finding different loci to locate 'historically' a piece of material culture. This will give you references for further investigation and exploration.

In the first phase we ask you to do observational and analytic drawings that explore the objects in the collection. There are hundreds of artefacts for you to explore. In the first instance, explore whatever takes your fancy, but once you have made a few drawings try and select objects around particular themes that fall within the focus of rituals and routines.

Outcomes

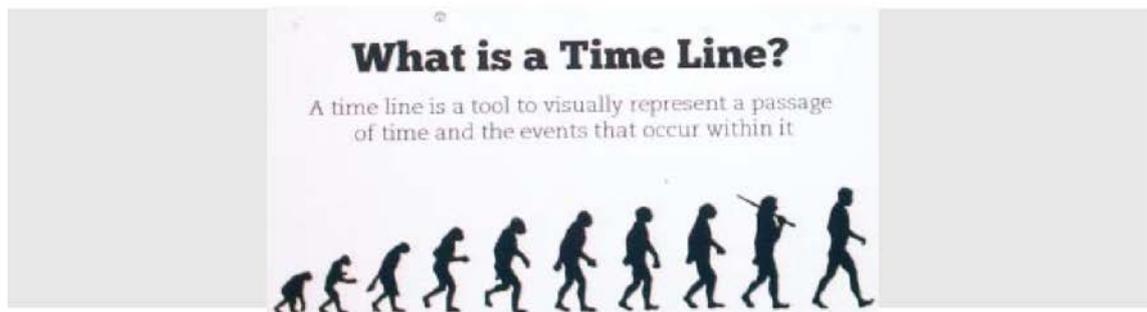
2d communication design, 3d objects and product design, cultural practices, interactions... any form of design.

06 Introduction

Cross Cultural Design



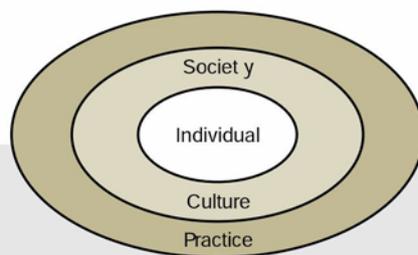
Cross Cultural Design (CCD), first used by Erin Moore, is a term that refers to the creative synergies of differing cultural practices, objects and artefacts that emerge when multiple cultures collide and hybridise. One of the principal aims of exploring 'CCD' is to enrich cultures and societies generating new cultural practices and the objects that support these practices. Importantly, at the core of this, there needs to be an appreciation and respect for cultural difference, a celebration of diversity, and, indeed an understanding of similarity. As we develop in an expanding global networked society, in spite of which local cultures persist, the demand for designers to understand these cultures and their distinctness(es) is again important. The CCD project asks you to explore cultural difference, celebrating diversity, by opening dialogues between cultures through design.



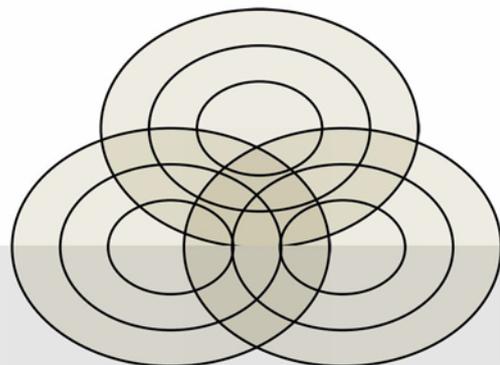
Networked Culture

Almost all cultures are exposed to globalisation (the 'greater' ('das Riesige' - Heidegger). Each culture has, as well, also unavoidably been exposed to other cultures, to 'otherness' throughout human evolution; thus, combining and reforming, hybridising and borrowing form the basis of the constant regeneration of society and culture throughout history. On these fuzzy boundaries between cultures and societies many conflicts and misunderstandings can, and have, occurred.

The project aims to engage with the problematic of crossing cultures, explore the effects of a multicultural global society and seek design opportunities that respect and celebrate socio-cultural differences. The crux of the project is a concern to explore the interstitial space between cultures (in ways that will be outlined later in this brief).



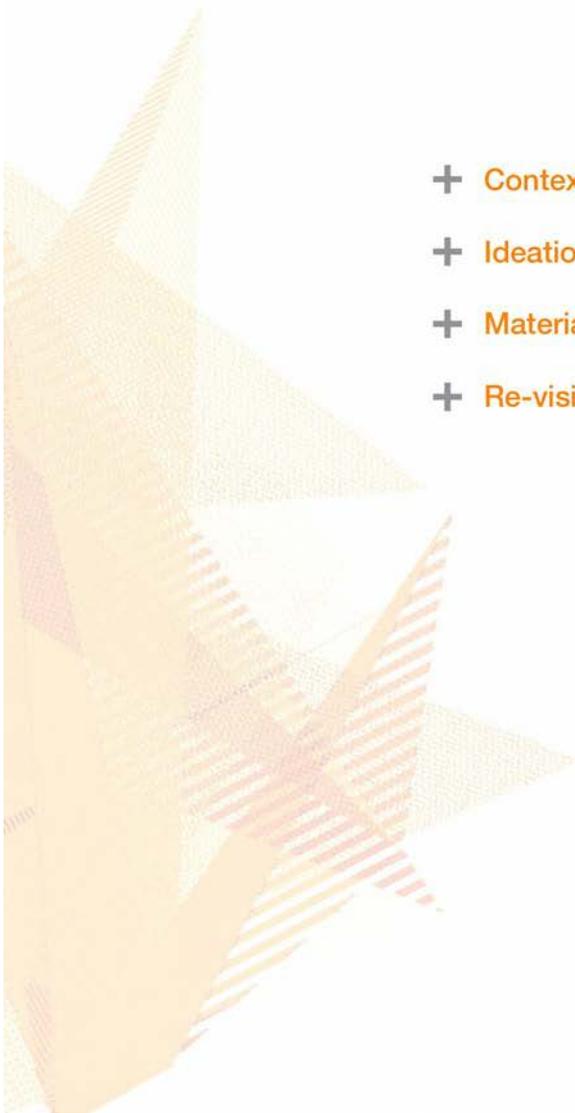
[Single culture]



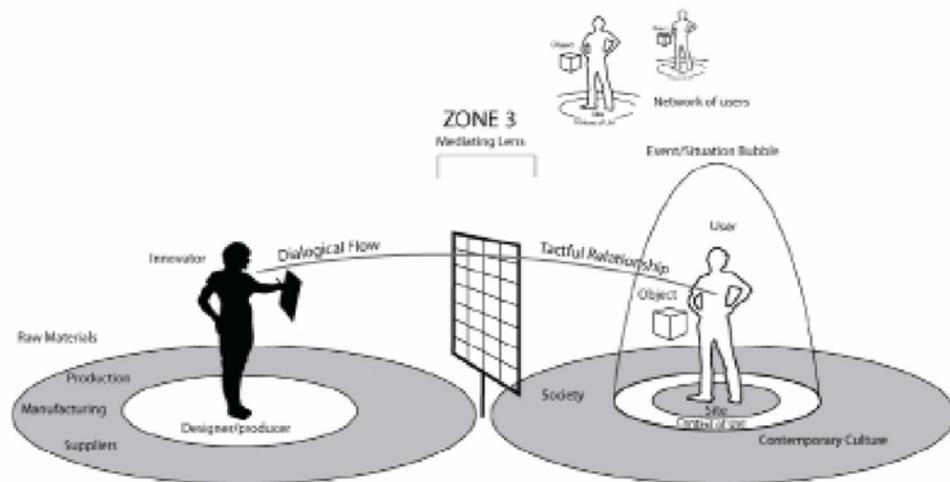
[Networks of culture]

07 Design Method & Process

- + Context of Design Diagram
- + Ideation Drawing
- + Materials Exploration and Research
- + Re-visioning



Context of Design Diagram



One of the studio seminars introduced the idea of design as a 'networked agency', introducing students to a diagram of constituent elements in design (see above). The diagram depicts the relationships of design and the actors involved, from the designer and user, to object and networks. It also explores the various contexts of designing, from the designer and producer, to the user and consumer within their wider culture and society. When designing we encourage students to explore their interests through a series of concerns including the political, social, cultural, ecological and technological dimensions of each project and programme. A project being what is practically and materially produced and a programme is the discourses the project communicates or engages with.

The diagram is divided up into three zones, a zone of production, a zone of consumption and a mediating lens. The intention of spatialising

the diagram allows designers to explore the relationships between elements of their whole project, whilst moving their own position to look at the issues from differing points of view. The Mediating lens is where various forms of influence can be placed, like a sustainability manifesto, a film on the future or even a poem on technology. These items of cultural interest help shape our practice work and can be captured within the lens of the diagram. When we then start designing we can address the issues held within the mediating lens, helping shape our project and programme.

The diagram was applied to each of the design projects during the summer school.

The diagram was invented within the department by Terry Rosenberg and Peter Booth, and developed and evolved for a subsequent book chapter by Terry Rosenberg and Mike Waller.

Ideation Drawing

This seminar introduced ideational drawing. Terry Rosenberg has been working on research into drawing for more than 15 years and his seminar gave the students a chance to engage with drawing in a new way. Terry has said "When I talk of ideational drawing I am considering types of drawing, and indeed, drawing process, where one thinks with and through drawing to make discoveries, and new possibilities that give course to ideas and help fashion their eventual form." Ideational drawing (as process and as artifact) is a thinking space - not a space in which thought is re-presented but rather a space where thinking is

presented. In its effectiveness, its period of efficacy, ideational drawing is 'thinking' and not 'thought' is important. When drawing is used to ideate it is in a present tense; it is what it is in the immediacy of the thinking - act. Thought, on the other hand, is of the past, in a sense concluded, settled and in some way objectified. I say 'in a sense concluded' because I acknowledge that even when a drawing expresses an ostensible conclusive thought, there is an ongoing creation, a continuing emergence of meaning, produced in the way the drawing is taken up by a spectator. (Rosenberg 2007)



Materials Exploration and Research

Materials research was introduced to the project through Martin Conreen's hands-on seminar. Students were able to experience some of the materials from the Materials Library, exploring their technical properties and discussing their cultural uses and meaning. Material enquiry is important to all areas of design including printing materials for communication design, and rapid prototyping for product design. Understanding emerging

technology in materials research was also discussed in the seminar including heat responsive inks, smart materials, and new nanotech materials. The seminar included an activity called materials speed dating, where students had the chance to handle and discuss materials in pairs before picking their favourite material to present to the group.



Re-visioning



Designers are traditionally educated to respond to (or inadvertently create) symptomatic problems, failing to acknowledge the deeper, root causes of the systemic challenges that exist in the worlds we inhabit.

Re-visioning is a process that allows designers to reflectively contextualise what it is they are designing from multiple perspectives, revealing both problems and opportunities that have

previously been hidden from sight. Its primary objective is to allow designers to understand and take responsibility for the consequences of their actions. By looking through different lenses at objects and systems we are able to reflect, discuss and ultimately re-vision the world we exist in. The process of re-visioning exists to create design that benefits the individuals, communities and environments that are touched by it.



Step 1

Organise yourself into groups of no more than 8. Choose a small, simple object to revision. Avoid complex objects like electrical goods. Place your chosen object in the centre of the template.

Step 2

Starting with the extraction lens, take turns to look at your object through the lens. Discuss the relationship between your object and the image displayed on the lens. As you do so begin to fill in the template

Step 3

The template is divided in to 2 sections. Section A is a space to hold what you do know about the object, use words, sentences and sketches to document your existing knowledge.

Section B is a space to hold what you don't know. This is the space to note the gaps in your knowledge, it should be filled with questions and loose ends. Try to deepen and elaborate on your questioning to reveal what you don't know you don't know.

Step 4

Repeat the process for the remaining 4 lenses.



08 What we found?

in V&A museum

The Victoria and Albert Museum (often abbreviated as the V&A), located in the Brompton district of The Royal Borough of Kensington and Chelsea, London, is the world's largest museum of decorative arts and design, housing a permanent collection of over 4.5 million objects. Named after Prince Albert and Queen Victoria, it was founded in 1852, and has since grown to cover 12.5 acres (51,000 m²) and 145 galleries. Its collections span 5,000 years of art, from ancient times to the present day, in virtually every medium, from the cultures of Europe, North America, Asia and North Africa. The museum is a non-departmental public body sponsored by the Department for Culture, Media and Sport.

The holdings of ceramics, glass, textiles, costumes, silver, ironwork, jewellery, furniture, medieval objects, sculpture, prints and printmaking, drawings and photographs are among the largest and most comprehensive in the world. The museum possesses the world's largest

collection of post-classical sculpture, the holdings of Italian Renaissance items are the largest outside Italy. The departments of Asia include art from South Asia, China, Japan, Korea and the Islamic world. The East Asian collections are among the best in Europe, with particular strengths in ceramics and metalwork, while the Islamic collection, alongside the Musée du Louvre and Metropolitan Museum of Art, New York, is amongst the largest in the world.

Alongside other neighboring institutions, including the Natural History Museum and Science Museum, the V&A is located in what is termed London's "Albertopolis" an area of immense cultural, scientific and educational importance. Since 2001, the Museum has embarked on a major 150m renovation programme, which has seen a major overhaul of the departments, including the introduction of newer galleries, gardens, shops and visitor facilities. Following in similar vein to other national UK museums, entrance to the museum has been free since 2001.



team1
Bridge



team2
London Freedom



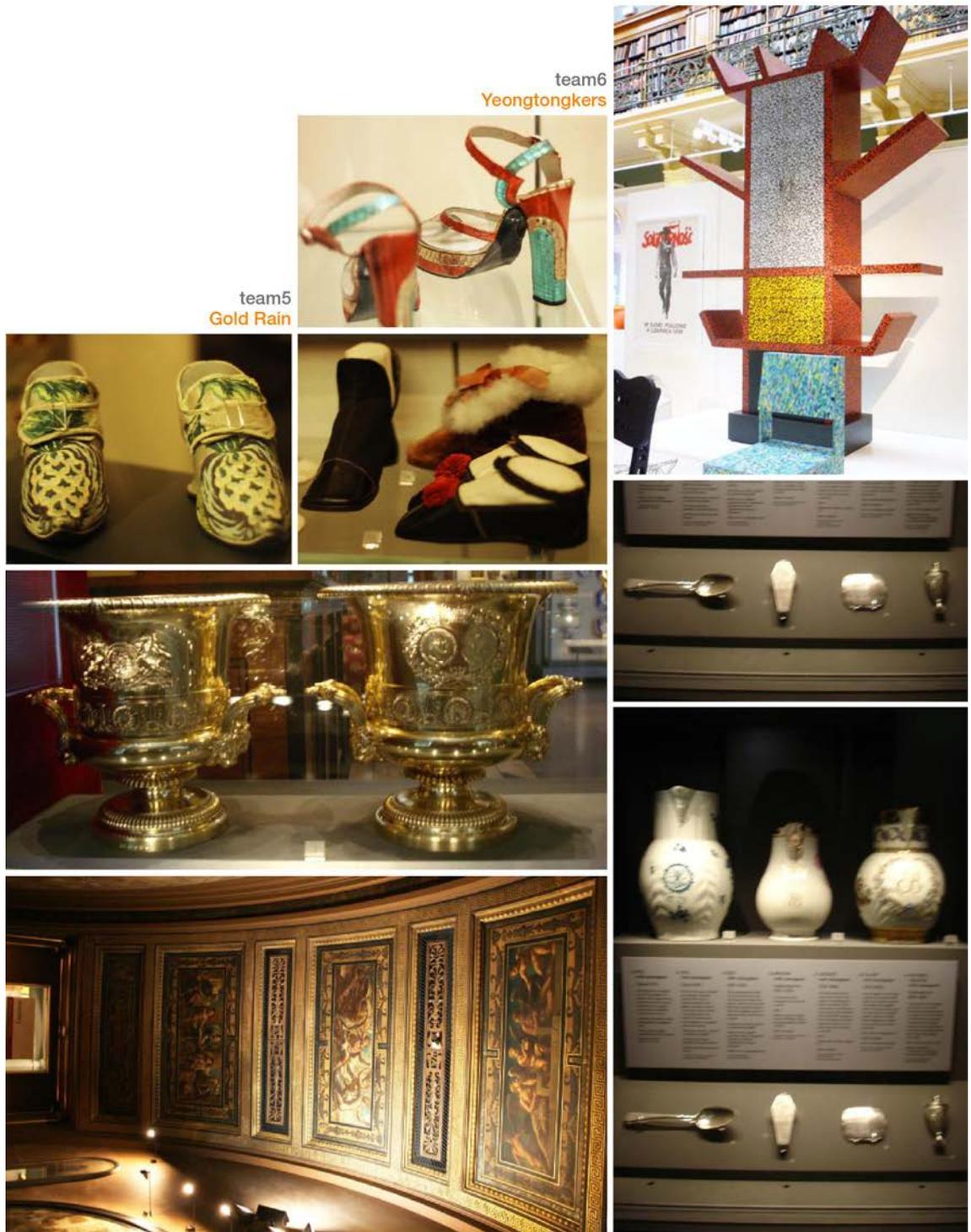


team3
Secret



team4
Gold Class





09 Team Project

- + team 1
Bridge
- + team 2
London Freedom
- + team 3
Secret
- + team 4
Gold Rain
- + team 5
Gold Class
- + team 6
Yeongtongkers



Team 1**Emotional blind****Background**

We were inspired by the Stained Glass in the V&A museum. Stained Glass are pieces of coloured glass that are put together to make windows, especially in churches. According to the development of Gothic architecture, the window became larger and played a role as a traditional mural. Stained Glass makes colours using irradiation, and it delivers a story with brilliant colour and pictures. So stained Glass creates a new space. Our purpose is Naturally Melting the Korean Community Spirit putting emphasis on Communication with Neighbours into the English Culture. We thought about the window in Korean culture, Changho door. Changho door is made by changho-ji, it is traditional Korean paper made from mulberry bark. Changho door makes us feel

the warm light glows passing through the room. It makes a cozy feeling inside the space to combine light and shows the original quality of the material.

**Concept**

We thought about elements from stained glass and changho door. We found elements of color effected by light and composition of the spatial atmosphere of stained glass. Also we found the elements at Changho Door, warm feeling made by irradiation through the traditional Korean paper.

Our visual concept is the colorful element of the Stained Glass. We used the traditional Korean

Color "Obangsaek", it is the five traditional Korean Color. We grafted the Korean Ritual onto the English tradition giving meaning to the colors.

Our material concept is use the traditional Korean Paper "Han-ji". It creates a space that gives a cozy atmosphere irradiating with light. It appears strong but soft and clean according to the Korean Emotion. Also, han-ji has a soft touch, natural draft and is very light.

Elements from the stained glass**Color affected by light**

Composition of the spatial atmosphere

Changho Door

Warm feeling made by irradiation through the traditional Korean paper

Visual Concept

Colourful Element of the Stained Glass.
Use the traditional Korean Colour.
the Five traditional Korean Colour "**Obangsaek**"
Graft the Korean Ritual onto the English Routine
giving meaning to the colours.

Material Concept

Use the traditional Korean Paper "**Hanmiji**"
Creating the space with a cozy atmosphere
irradiating light. The appeal of the strong but soft
and clean Korean Emotion. Soft touch, a good
natural draft and plenty of light.

**A Cross culture that we want to achieve**

Through the Emotional Blind give British people the experience of Korean Community culture showing how people can express freely their own emotion and communicate with neighbours.
Join the Korean culture with British communities.

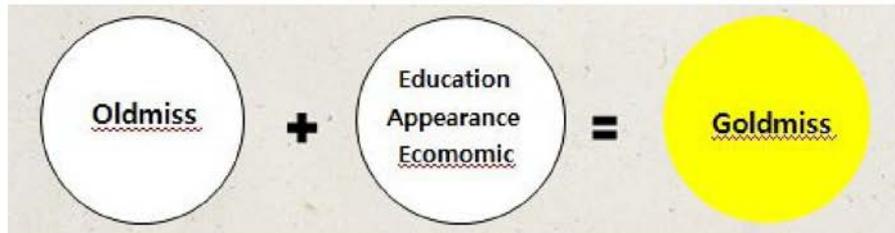
User

"**Goldmiss**"
A single woman who is in the age of mid-thirties or over and possess high education, beautiful appearance and financially independent but lost when she marries.

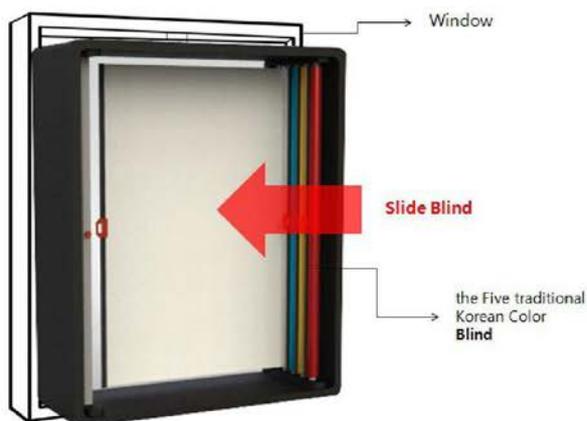
Way to give expression to women's feelings

Women find it difficult to express their feelings Korea "Gyubang".
The Korean Residential Culture in old times Separated living space for women causing deep resentment. Through their embroidery with a figurative traditional picture they showed how they felt, because they could not verbally express their emotion.

Illustrate an idea how Korean Women can express their feelings!



Emotional blind?



This is a possible way for Goldmiss to figuratively express her feelings. Show Miss Goldmiss' house as a new and sensitive space using the colour and light showing the combination between the Korean Community Culture and the British Routine. This medium can allow communication or bridge the gap between neighbours. To UK Goldmiss, the Emotional Blind is also the medium to create a special space just for her too.

A cross culture that we want to achieve

The Emotional Blind will show a new way of communicating with your neighbours in our daily lives.

**SITUATION 1 - RED****Passion, Pleasure**

feel good and fun.
feeling that I want to be with friends.

**SITUATION 2 - BLUE****Relaxation**

Feeling that I want to receive the spring energy.
Feelings you want to walk or take a break.

**SITUATION 3 - YELLOW****Nobility**

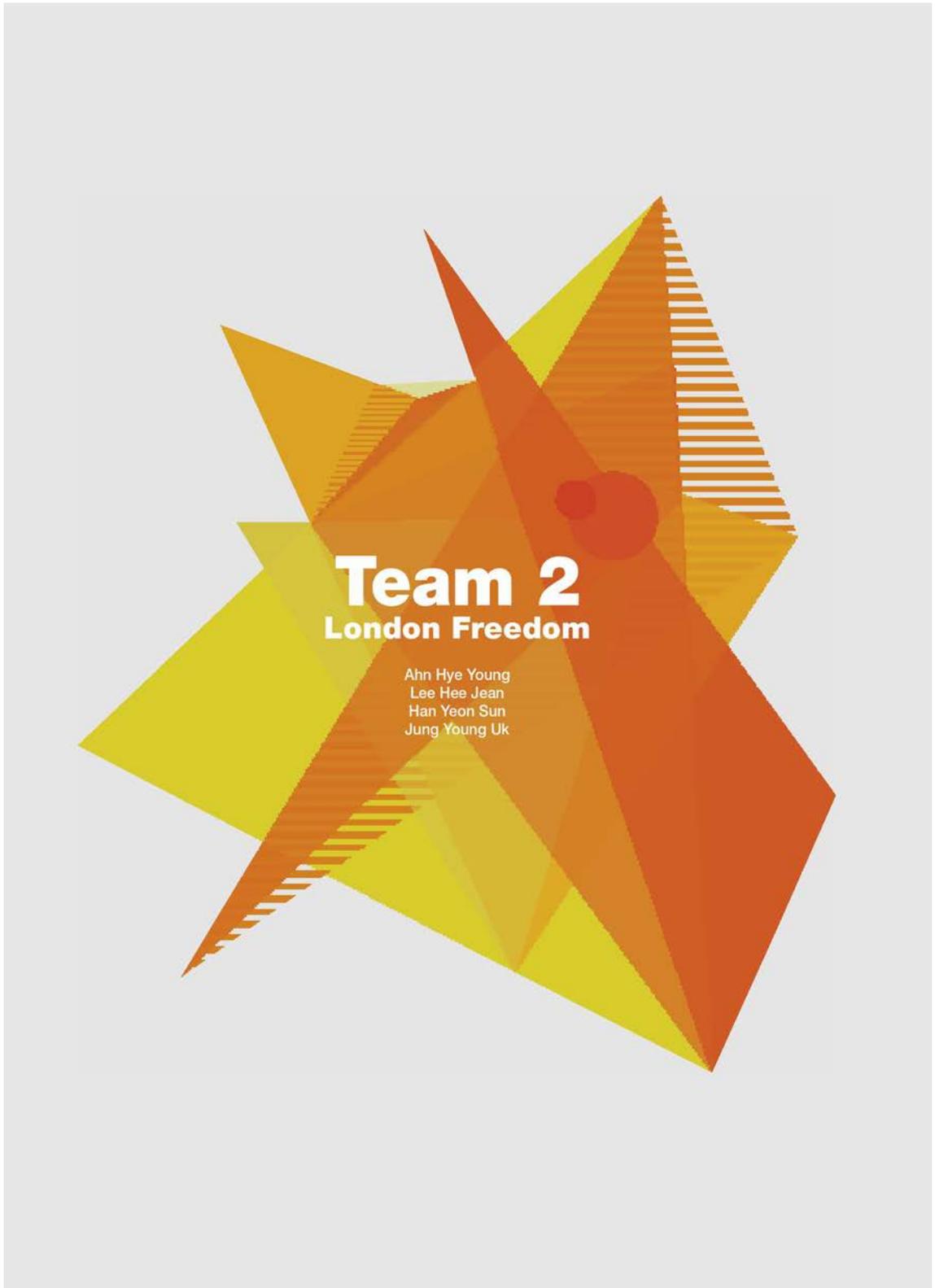
Sense of superiority and Satisfaction.
self-contentment.

**SITUATION 4 - WHITE****Negative Energy**

Depressed feelings when you're tired.
Feel that I want to be consoled.
consolation. Scene to Embrace.

**SITUATION 5 - BLACK****wisdom**

When I am in Trouble.
When you need someone wise to Counsel.



Team 2

₩£ Campaign

Our composition

Absence of Communication in Modern Society.



The Challenge

Cross Culture

Two things working together or obtaining a result not independently possible.



Concept _ Cross culture

The '₩£' title is a word combining with the unit of currency in South Korea ₩ and British pound £. It has been started from the idea of the reborn of public services by recycling used

sandals. we offer a public service to people. So, We designed the posters with South Korea's ideology of the movement Annabada for saving, sharing, exchange and re-using.



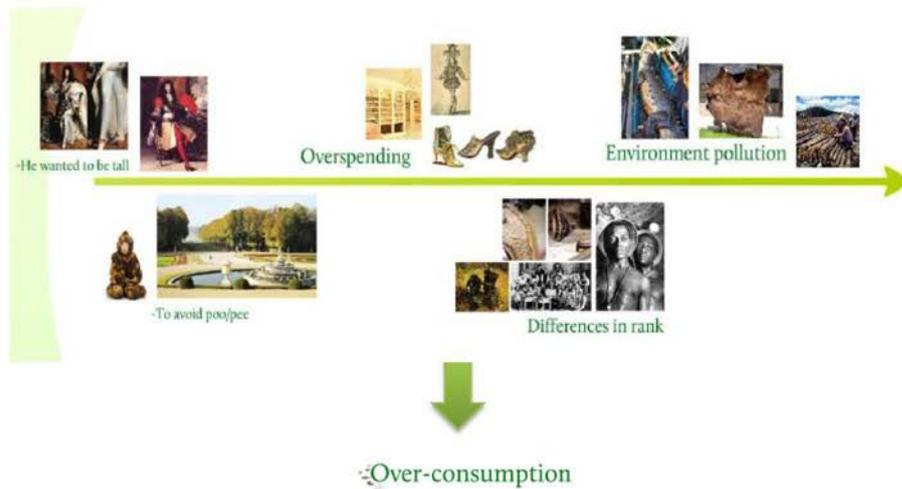
Why did we choose these shoes?

Process

We began with researching High heels in the V@A and then began collecting the relevant data. 'High heels' have many stories throughout history. Louise XIV began to wear the heels because of the extra height it gave him. In France, They started wearing high heels in order to avoid dirt on the roads. High heels increasingly become a symbol of wealth; this increased the demand for

these shoes. It required numerous materials and labour, animals having to die in order to provide good leather the expensive raw material for shoes. What was the beginning? It came from the over-consumption of materials, so we focused on this section; we wanted to design a campaign.

Process-Story



Our Consumption

아 A 껴쓰고 Save
 나 Na 나눠쓰고 Share
 바 Ba 꺾쓰고 Exchange
 다 Da 시쓰자 Re-use



Gathering gold movement



A Na Ba Da movement



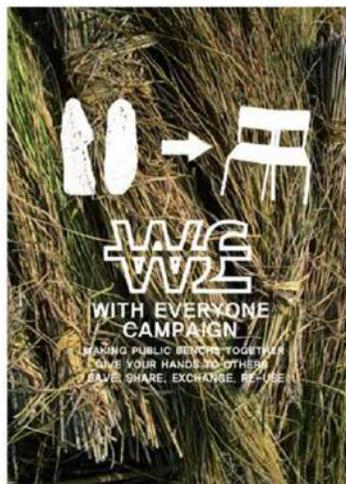
Charity, re-use, saving



Save Share Exchange Re-use

Community formation
 Society to live together

Solution



We designed our campaign poster. We wanted to design something clear that anyone could see and understand. When we designed this poster, we thought the most important thing was that the purpose of the campaign was to be clearly seen. The background is straw, which is our campaigns main material. The composition of the middle section is our campaign purpose-

Making public benches using old straw shoes. The bottom of poster shows our campaign slogan. This poster tells the structure of the product cycle. It shows recycle circulation the Straw shoes to public services. We appeal to people to have a sense of recycling using Kraft paper and using manuscript lettering.



Team 3

Etiquette Cartoon

Background



This work was based on ritual and routine from Korea and UK. Go further, the purpose on this project was researched for differences of etiquette between the Korea and UK. That idea from teapot. To research for this, our

team went to Victoria & Albert museum where we found big differences about Eastern style tea pot and Western style tea pot.



We designed our campaign poster. We wanted to design something clear that anyone could see and understand. When we designed this poster, we thought the most important thing was that the purpose of the campaign was to be clearly seen. The background is straw, which is our campaign's main material. The composition of the middle section is our campaign purpose-

Making public benches using old straw shoes. The bottom of the poster shows our campaign slogan. This poster tells the structure of the product cycle. It shows recycling circulation: Straw shoes to public services. We appeal to people to have a sense of recycling using Kraft paper and using manuscript lettering.



Korean teapot

The Korean teapot shape was designed to indicate politeness. That's why in the Korean culture, using your two hands is a way of showing your respect to others. So our team researched several kinds of polite gesture in the Korean and UK cultures.

Politeness in Korea and UK



The good thing in Korean polite



The good thing in UK's polite



share
↔



The some situations in Korea, when we meet older people and an honored guest, we overlap two hands and then bend from the waist with a humble low bow. This gesture expresses politeness and respect for the guest and for older people. Another example, is when we have dinner with an older person, we do not lift a spoon before the older person. In addition to that, you cannot stand or leave the table before the older person has finished their dinner even if you finish in your dinner first. In Korea, this shows respect for older person and guests.

In the UK, signs of politeness and respect are, you should not point your finger at a person; it is also rude behavior to put your arms on the table at mealtimes. These are similar in Korea. But the situations are also so different, holding the door open for a person, even if they are busy, they hold the door and wait for the person to walk through. In the UK, a polite gesture is based on care and help for another person. Korean etiquette is based more on respect for older people than UK and In UK the etiquette is more for caring or helping someone.

Concept

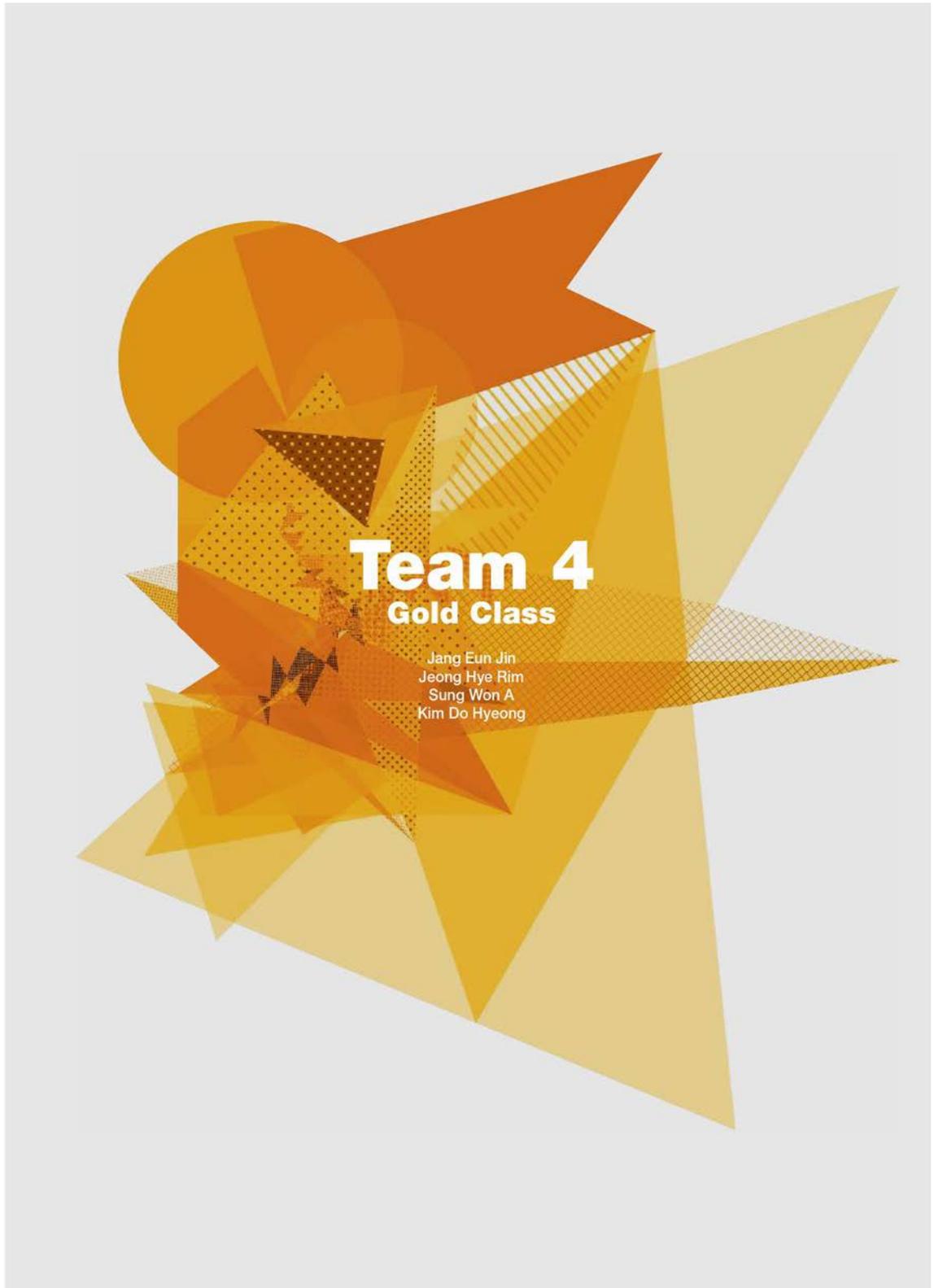
So, we adapted these examples that represented polite gestures in each country. This idea worked as we found similarities between cultures in

Korea and UK. When people now visit Korea or UK, you will not be embarrassed and will have an understanding each country's culture.

The way of Promote







Team 4

Gold Class

Jang Eun Jin
Jeong Hye Rim
Sung Won A
Kim Do Hyeong

Team 4**Media KU****Introduction**

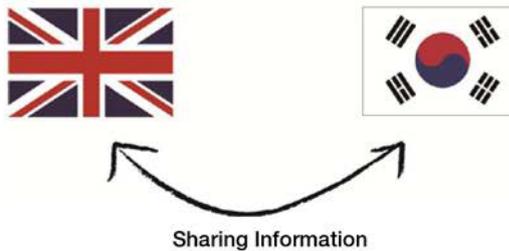
We connect and share with the people in our life.

People use Social Networks with different ways, someone want to use for keeping in touch with their friends, others use the sites for studying, finding information, or maybe use it to find friends

from the Internet. Whatever way they use Social Networking in their own way, it will affect them, especially in cultures, living style, and their thinking.

Concept

People talk together about their life, loves, feelings, etc. everything. Korean and English people also communication to share their lives with each other.

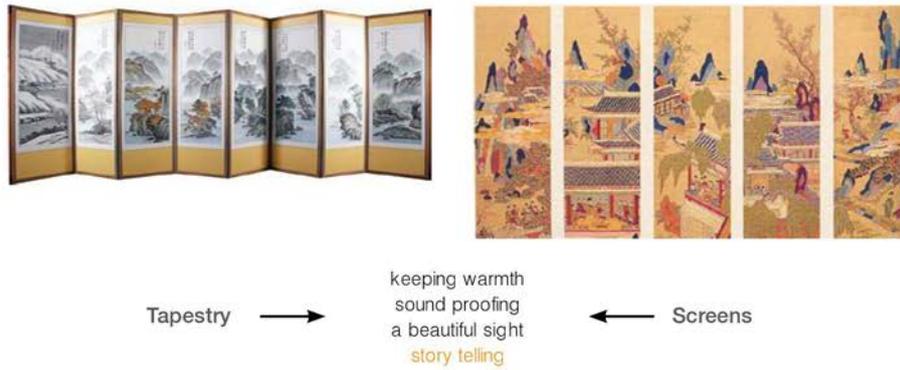
Connection & Communication**Tapestry**

Tapestry is a form of textile art, traditionally woven on a vertical loom, however it can also be woven on a floor loom. The iconography of most Western tapestries goes back to written sources, the Bible and Ovid's Metamorphoses being two popular

choices. Apart from the religious and mythological images, hunting scenes are the subjects of many tapestries produced for indoor decoration.



What is the plan to prevent or to shield, or as decorative objects in the room is striking.



Our final idea is the form of touch screen tapestry with the functions of media pole. it will allow people to search contents with only one touch. this would be useful for tourists or first visitor to new areas. And it will also present the information on common ground between Seoul and London because of the use of tapestry. We discovered

that common ground between “daehak-ro” and “Piccadilly circus”, the result of our research is to coincide with story telling. Both are located in metropolitan areas, and these areas are developed focusing on theater and musical arts.

Application



Media ku using a lot of people find the space, create a network that links together the convenience of those who are creating. It has two places, introduction to cultural content, road information, sharing photo. Through sharing photo application in media ku, people in both countries will be able to share their experiences live.



Development Process

Daehak-ro, Piccadilly Circus is the story of the show so that you can see the changing process.

Musical Information

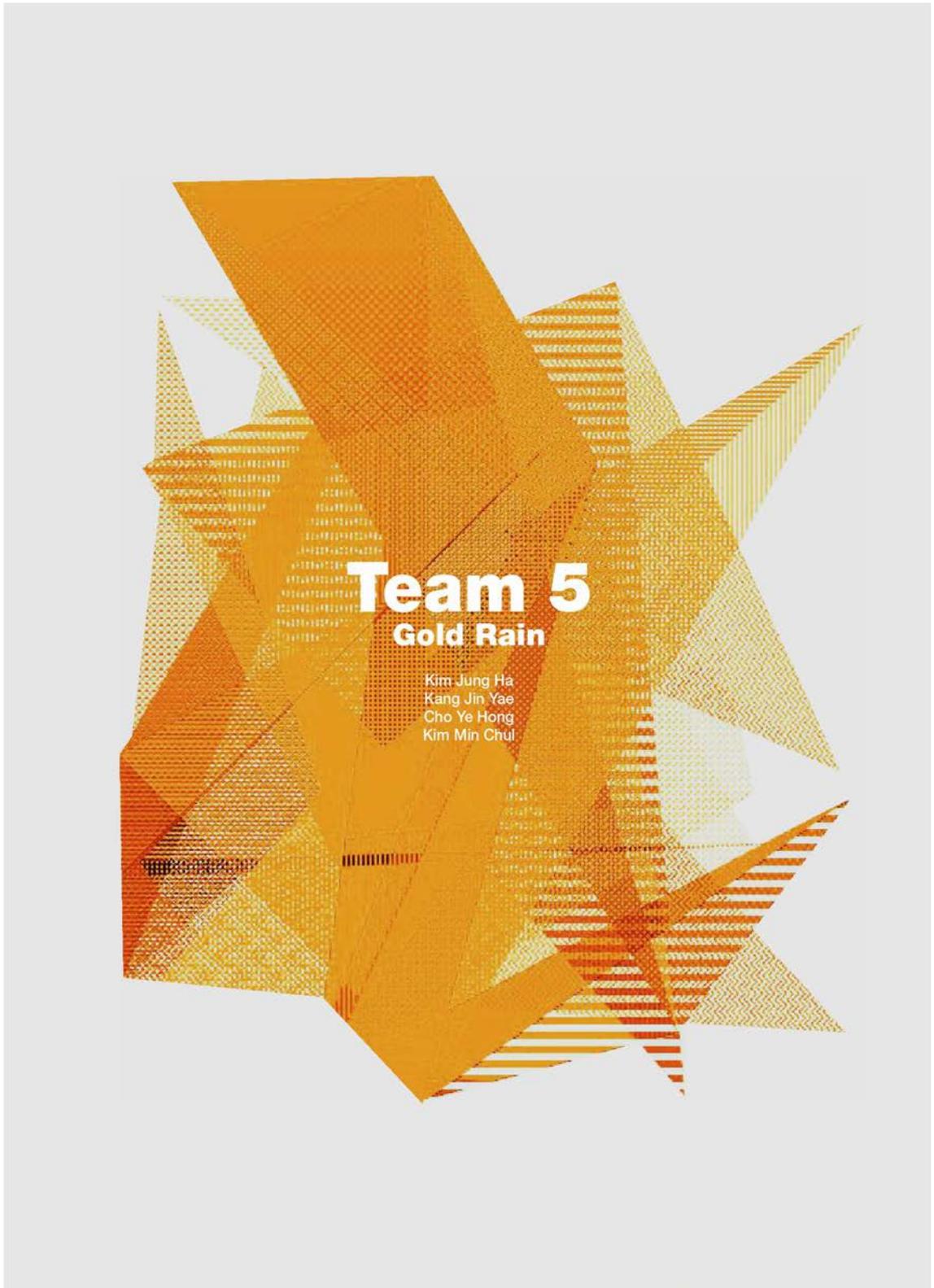
Easily find the information in a variety of performances.

The road to Theaters

We can search the road to theaters.

Sharing Photo

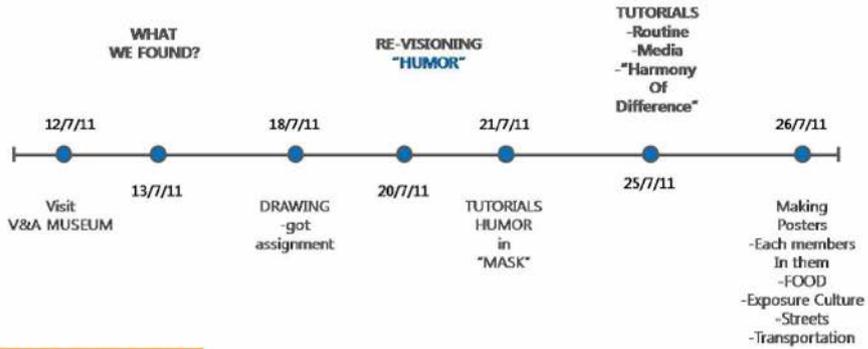
Through sharing photo application in media KU, people in both countries will be able to share their experience live.



Team 5

Harmony in Difference

Time Line



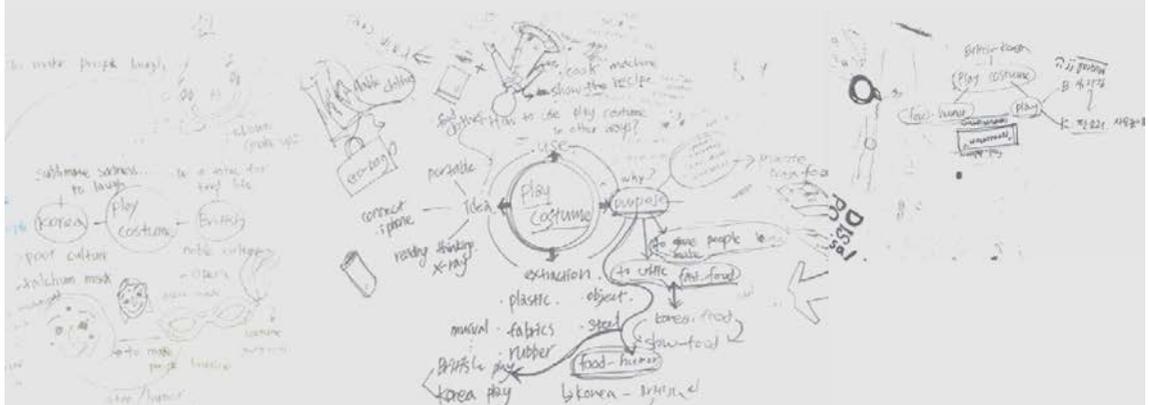
What we found?



Play costume

- Designer : Stephen Adritt.
- Designed for Dame Edna Known for wearing/ Kind of wired costume
- We can guess in 80' s, something special or funny things could be appeared in shows.

Idea sketch



Play costume

Korea Play
Poor culture
Costume-Simple



Britain Play
Noble culture
Costume-Gorgeous



Express understanding of 2 different cultures in a humorous way

Food

Street



Fashion

Play

In London, especially in daily life,
we found different cultures both Britain and Korea.
Each members did posting of comparing 2 cultures
with story-telling form.

Difference between Britain & Korea
HARMONY OF DIFFERENCE

What we made?

Daily life of GOLDRAIN in London

Comparing Cultures Of Britain and Korea
[Harmony of difference]



Name: Min Chul Kim(26)
Job: Chef
Interesting: Cook
- British FISH & CHIPS
+Korean RICE & GOCHUJANG
- Brand-new dish of 2 countries!



Name: Yae Hong Jo(24)
Job: Art director
Interesting: Musical
- Korean Samul-Nori Appears at Picadilly Circus
- Korean Samul-Nori is on signboard of Picadilly Circus!



Name: Jung Ha Kim(24)
Job: Photographer
Interesting: Travel,Photo
- Different but Similar Street culture of Britain and Korea!
- Traveling alike streets of London and Seoul



Name: Jin Yae Kang(22)
Job: Fashion blogger
Interesting: Fashion
- Bikini,Need Argument? It's a Normal Thing!
- Same Behavior, Different Reactions



Team 6

korean mask on dB

Introduction

Before I arrived in London, I was impressed by the lion sculptures in Trafalgar Square. It is a kind of landscape in London, and visited by many travelers. I'm not sure it is allowed but many travelers take a picture of themselves on the lions' back.



Research & Ideation

When we visited V&A museum, we found many lion sculptures surrounding works there. All of us found it interesting and we chose them as our object.



Western Lion Sculpture
Symbol of great power
Symbol of hired soldier
What is a 21c's disaster?



Korean Lion Sculpture : Hae-tae
Symbol of great power
Symbol of justice
Guardian of water and wind;
Protects from fire and disaster

We researched about the lion sculptures in Western culture. They mean great power and hired soldiers defending the lord. Therefore they were installed in front of many artworks and castles.

As in Western culture, there are lion sculptures in Eastern culture too. It is called "Hae-tae", a legendary animal like a dragon in Korea. Hae-

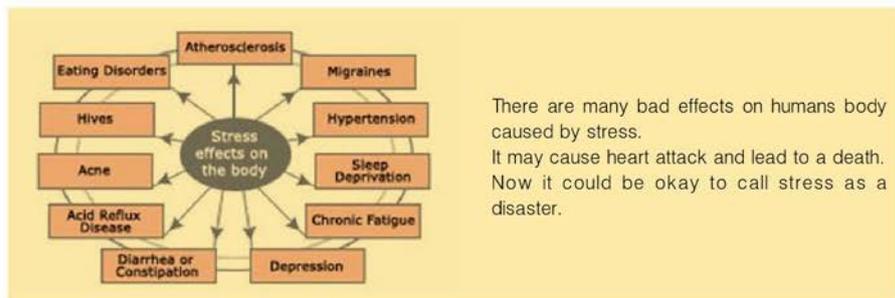
tae looks like a lion, but it has a horn, wings, and scales. It means Hae-tae controls wind and water. They were guardians protecting from fire and disaster. Therefore, they were installed in front of many temples and castles. We took notice of the meaning of Hae-tae sculpture, and tried to find out what is a 21c's disaster.

Timeline Method



We used a timeline method to find out. In the Stone Age, a natural phenomenon like a volcano would be regarded as a disaster. People in the middle ages were quite ignorant about diseases, so that they were afraid of diseases. In modern times, people became aware of science and a weapon

technology was also developed. Then they started to fight for their profit. Then now what? What is the most threatening thing to people now? Nick can you guess what?



There are many bad effects on humans body caused by stress. It may cause heart attack and lead to a death. Now it could be okay to call stress as a disaster.

One of the most common causes of environmental stress is noise pollution. Anybody who lives in a large city is bombarded with a deluge of noise that can damage the ears, numb the senses, and cause a boatload of stress for our minds. With cars, buses, trains, factories, and people all screaming to be heard above the din filling the streets of the modern city.

Environmental stress occurs to us every day and we should be aware that it is happening. Obviously, we cannot be aware of it all the time because to do so would probably cause us more stress just by simple worry. However, it is a fact of life while living in the modern world we should have the presence of mind to know that environmental stress takes a toll on a body and a mind.

We cannot avoid noise pollution, then what should we do?

This is an article of internet newspaper about stress. It is saying that noise pollution is the most common causes of environmental stress though, if we worry about that it may cause more stress to people. If we cannot avoid noise pollution, then what should we do?

We're going to make it fun.
We usually suffer from noise in transportation.

Noise pollutions frequently happen on public transportations like tubes and couches. Although it causes environmental stress to people, most of people are unwilling to ask noisemakers to be quiet. The reason would be that; most people do not want to be exposed in public.



Western Mask
To conceal identity



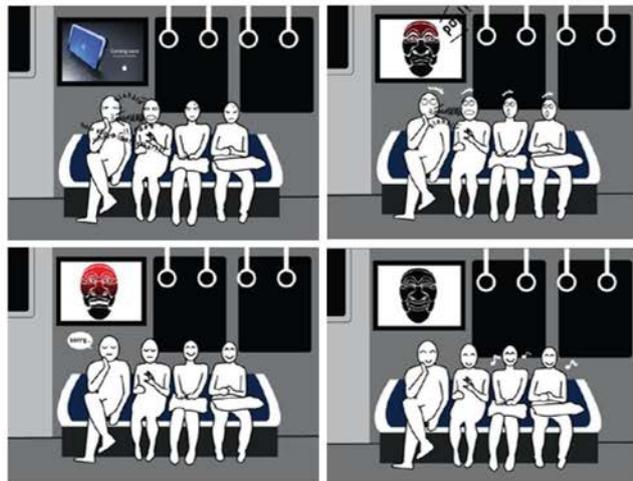
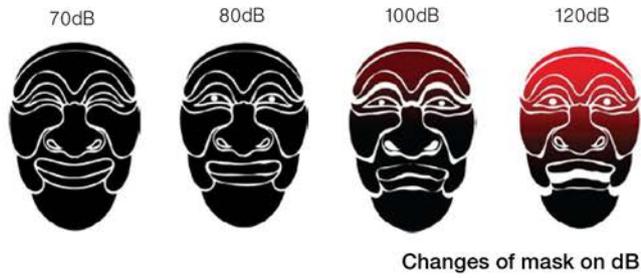
Korean Mask
To show identity



Korean masks are made for showing their identities.

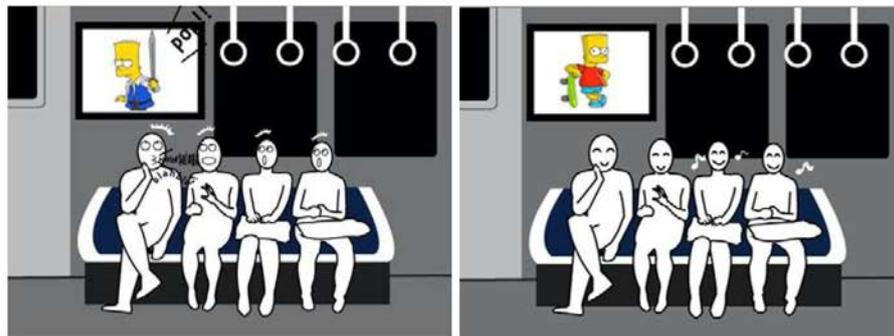
Korean masks are made for showing their identities. There were many masks representing various classes. Actors wore masks and acted characters of masks in mask play. They satired nobles wearing noble masks. We thought this character of masks is very interesting.

Modeling

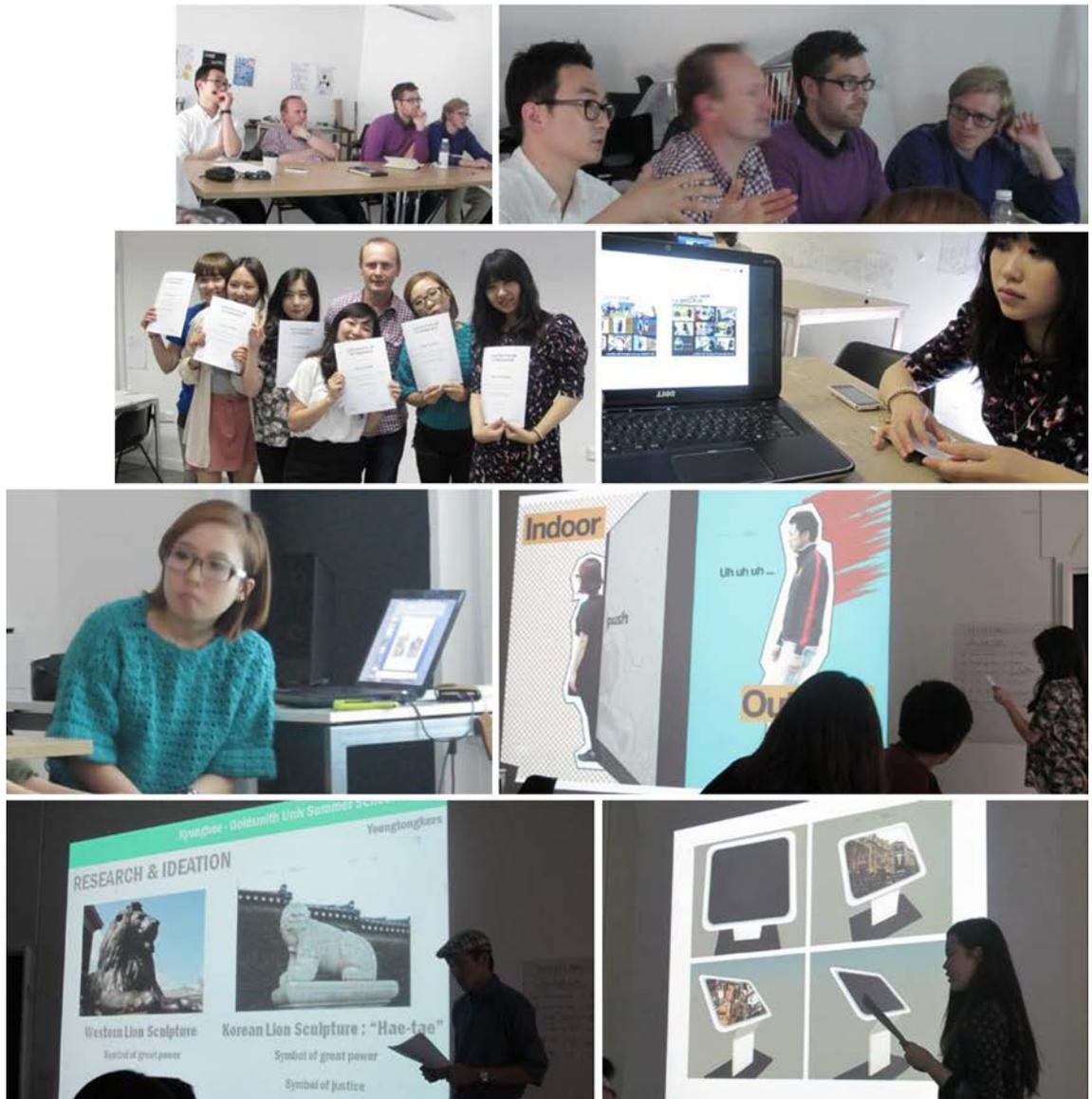


Peace comes in tube

Application



10 Final Crit





11

Visits

Day2 V&A Museum

Day5 London Art&Design studies

Day7 Trip to Brighton

Day10 Visiting galleries / London cultural tour

Trip to Brighton





12 Directory



JANG EUN JIN
Visual Information Design
010-8880-6442
lovejin@naver.com



KIM DO HYEONG
Landscape Architecture
010-9437-9778
kdh414@nate.com



SUNG WON A
Landscape Architecture
010-4395-0805
ari_1331@nate.com



CHO YE HONG
Visual Information Design
010-2502-9954
coolzb@nate.com



KIM SOO A
Landscape Architecture
010-3023-0813
sakim813@naver.com



OH SUJEE
Visual Information Design
010-4608-1826
specialoh924@hanmail.net



JEONG HYE RIM
Landscape Architecture
010-9482-9954
gogysi@naver.com



AHN HYE YOUNG
Industrial Design
010-9146-7993
onlygod38@nate.com



SHIN YOON JU
Textile & Clothing
010-3662-2019
margron@naver.com



JEON HYO JUN
Industrial Design
010-8915-8592
fyhyojun@gmail.com



LEE JI HYE
Visual Information Design
010-8553-4139
jihye1989@nate.com



LEE JONG HYUK
Landscape Architecture
010-7545-4165
gigana11@naver.com



CHU HYE LIM
Industrial Design
010-5095-2778
ch51@naver.com



LEE HEE JEAN
Industrial Design
010-2999-9901
leeheejean@paran.com



JUNG YOUNG UK
Textile & Clothing
010-9566-5902
wiggs0924@naver.com



HAN YEON SUN
Textile & Clothing
010-2950-8652
dadada120@nate.com



KANG JIN YAE
Visual Information Design
010-9703-8133
rkdwlsdp1@naver.com



KIM JUNG HA
Industrial Design
010-5188-6943
33jungs@naver.com



YOO CHO RONG
Visual Information Design
010-9142-9970
ycr131@naver.com



KIM MIN CHUL
Landscape Architecture
010-3080-1871
mindeng2-v@hanmail.net



TAK HYEON WOO
Textile & Clothing
010-2546-3904
takuun@naver.com



NOE EUN JUNG
Visual Information Design
010-2371-1232
bloon_ej@hanmail.net



OH HAE IN
Visual Information Design
010-7432-6046
bel4427@hanmail.net



PARK GIL WOO
Visual Information Design
010-3353-8655
cjsr989@nate.com



Contact

Goldsmiths University of London -
Kyung Hee University

Design Practice Summer School

- Theme : Ritual & Routine

- Period of time : 11. 07. 2011 - 29. 07. 2011 (3weeks)

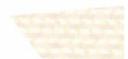
- Place : Goldsmiths, University of London

- Course level : Post BA Pre MA

- Students : Industrial Design, Kyung Hee University
Visual information Design, Kyung Hee University
Environment & Landscape Design
Textile & Clothing Design, Kyung Hee University

- Teaching member

Mike Waller	: Senior Lecturer at Goldsmiths, University of London
Terry Rosenberg	: Senior Lecturer at Goldsmiths, University of London
Meekyung Jang	: Professor at Kyung Hee University
Martin Conreen	: Senior Lecturer at Goldsmiths, University of London
Duncan Fairfax	: Lecturer at Goldsmiths, University of London
Danny Dongyeong Lee	: Lecturer at Goldsmiths, University of London
Liam Hinshelwood	: Tutor at Goldsmiths, University of London
Tom White	: Tutor at Goldsmiths, University of London
Nicholas O' Donnell-Hoare	: Tutor at Goldsmiths, University of London



- Teaching director: Mike Waller

- Programme director : Danny Dongyeong Lee

- Publisher : Kyung Hee University

- Editorial design : Cho Rong Yoo

-Goldsmiths, University of London

Telephone +44 (0)20 7078 5440
E-mail design@gold.ac.uk
d.lee@gold.ac.uk
Web www.goldsmiths.ac.uk

Department of Design
Goldsmiths
University of London
New Cross
London
SE14 6NW
United Kingdom

-Kyung Hee University

Telephone +82 (0)31 210 2363
E-mail art2363@khu.ac.kr
meekyungjang@hanmail.net
Web www.khu.ac.kr

Seocheon-dong
Giheung_gu
Yongin-si
Gyunggi-do 446-701
Korea

**Appendix A-4. Programme poster – Cross-Cultural Design of
Korean and Britain (2011)**

CROSS CULTURAL DESIGN PROJECT.

Farmiloe Building
34 St John Street Clerkenwell London
EC1M 4AY United Kingdom
22 September - 25 September
02 07 613 0134

wan-young Song
kyung-ran Park

Su-Hyeon Kim
Dae-il Seo

Seon-Mun Na
Yoon-Hee Lee

Cross Cultural Design Project

Designersblock - 22 September
London 2011 - 25 September

ju-hee Han
mi-yeon Kim

Goldsmiths Farmiloe Building
Cross Cultural Design Project

Ye-rang Do
Hyeon-Seung Song
Su-yeong Yang

Eun-Yeong Jeong
Yong-Ha Hwang

Soo-ji Kim
Doo-hyung Kong

Gue-tae Im
ji-yo Shin
seul-a Woo

gun-ryeong Lee
mi-rim Park

Appendix A-5. Programme book - Bon Voyager (2012) / ISBN

978-89-962694-2-7

Interaction of Culture Through Design 'Bon-Voyager'

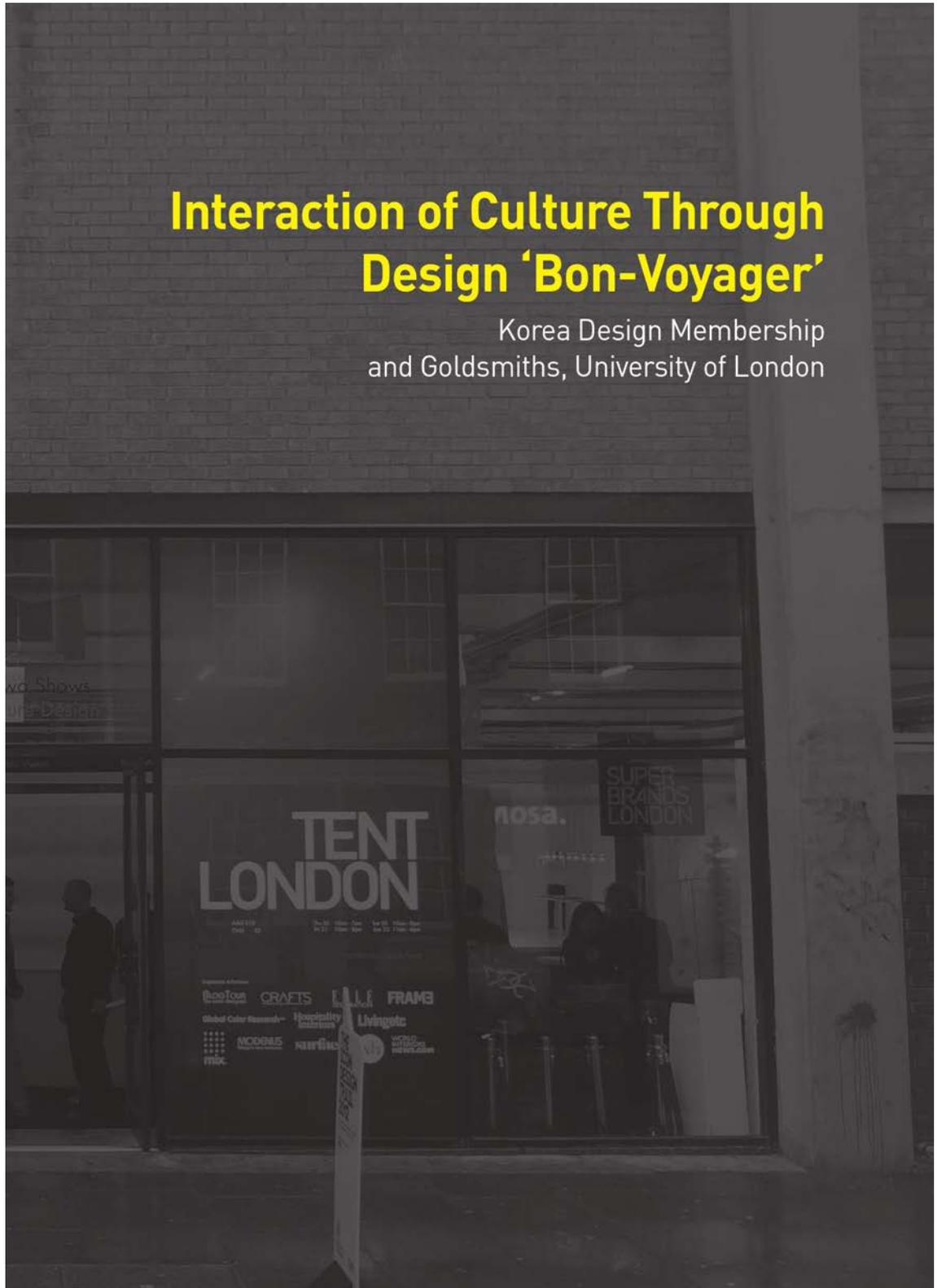
Korea Design Membership
and Goldsmiths, University of London



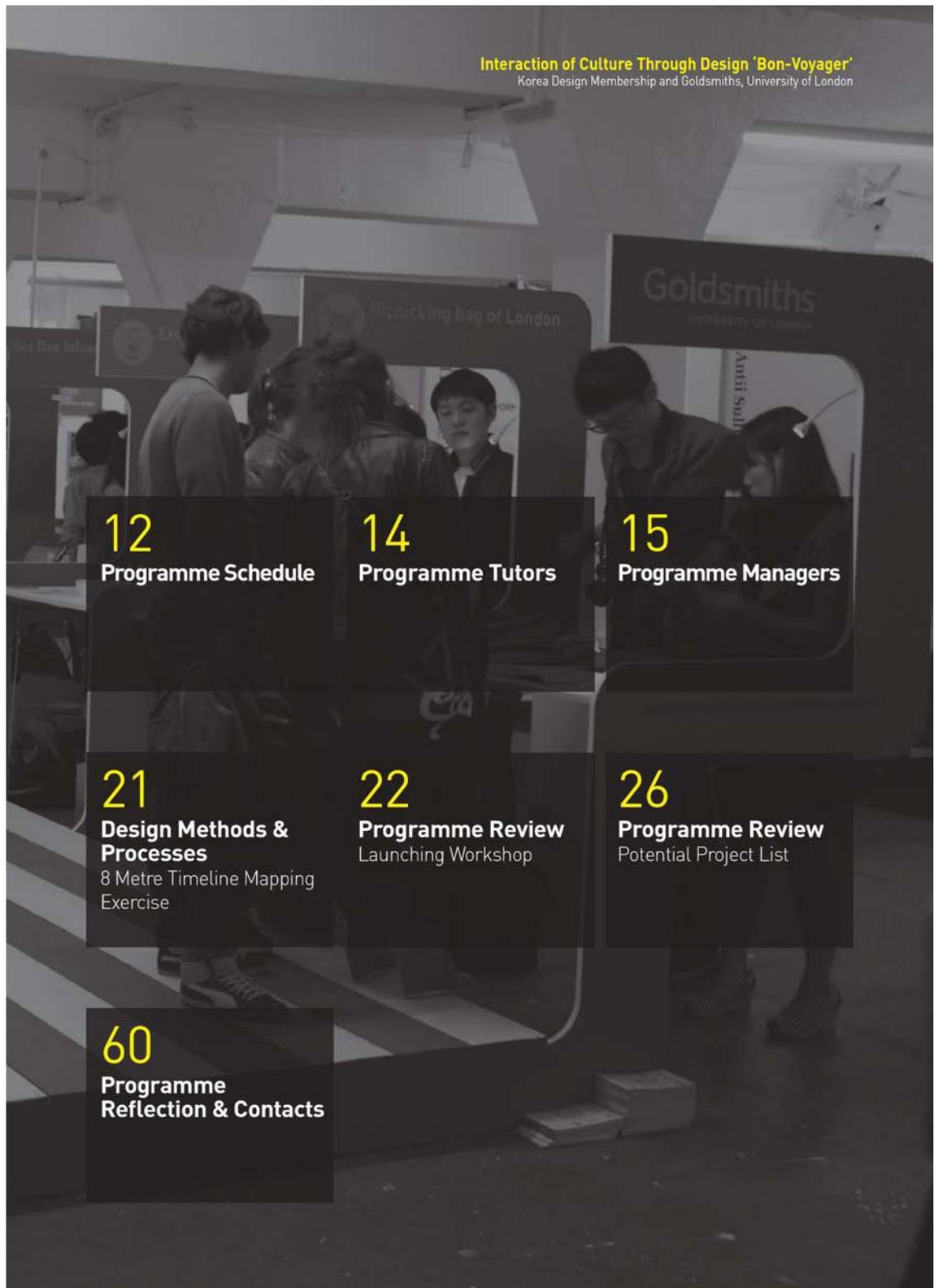


Interaction of Culture Through Design 'Bon-Voyager'

Korea Design Membership
and Goldsmiths, University of London







Greeting



Sangkeun Jang

President of Gwangju Design Center

I am delighted to be able to present this collection, which is the fruitful result of our cooperation with Goldsmiths, University of London, which began in June. The programme, 'Interaction of culture through design', aimed to develop designs based on the understanding of Eastern and Western cultures.

The key focus of this programme is the design process itself. Students from both countries collaborate to produce designs using Korean culture as inspiration, through discussion and debate in order to understand both countries' culture.

It was a golden opportunity to discover the excellent capability of the university students who participated in the programme, and the potential of our culture to be spread and reinterpreted, then, to be successfully reborn as diverse products in the global market.

The result of this programme was demonstrated through the "Tent London" exhibition, where we were approached by a number of visitors to work cooperatively with us, as well as many requested orders. I believe this is the biggest achievement of the programme. This shows that our students' products can be distributed to the global market through continuous efforts.

The members of KDM and graduate students from Goldsmiths, University of London had a special experience and received an opportunity to strengthen their capability in reinterpreting an object as a designer through a creative process. This was all possible thanks to the sacrifices of the Faculty members and the project managers.

I hope that this collection can help both students and designers.

장상근 원장
(재)광주디자인센터

디자인을 통한 문화 소통(Interaction of Culture through Design)을 위해 동, 서양의 문화를 이해하고 이를 바탕으로 디자인을 제안하기 위해 우리는 지난 6월부터 영국 골드스미스 런던 대학교와 공동으로 추진한 결과를 성과집으로 발간하게 되어 기쁘게 생각합니다.

한국과 영국의 문화에 대한 이해를 바탕으로 양국 학생들의 열정적 토론을 통해 우리 문화를 모티브로 한 작품을 제안하는 과정은 본 프로그램의 백미입니다.

다양한 문화가 공존하는 글로벌 시대에서 우리 문화를 보급하고 재해석 하여 글로벌 시장에서 다양한 상품으로써의 기능성과 지역 대학생의 우수한 역량을 발견한 좋은 기회였습니다.

'텐트런던' 전시를 통한 본 프로젝트의 결과물들은 세계각국에서 공동작업 제안과 납품 요청으로 큰 성과를 이루었으며, 향후 지속적 노력을 통해 글로벌 시장에서 우리 학생들의 제품이 유통 될 수 있다는 반증이기도 합니다.

프로젝트에 참여한 KDM 회원과 골드스미스 대학원생은 이번 프로젝트를 통해 창의적 실현을 바탕으로 디자이너로서 사물을 재해석하는 특별한 기회를 얻었으며, 이는 참여한 교수진과 운영진 모두의 희생으로 이뤄낸 값진 결과라 생각합니다.

이 성과집을 통해 디자인을 공부하는 학생과 디자이너에게 조금이나마 도움이 되기를 바랍니다.

Introduction



Mike Waller MARCA

Director of Pi Studio at Goldsmiths

The 'Bon Voyager' project began as a collaboration between designers from the United Kingdom and Korea. The design project explored the cultural practices and activities of the tourist. The aim was to use these cultural practices as an opportunity to generate new concepts for cultural products and services.

During the project the effects, implications and counterarguments of globalisation were researched, with the aim of developing these issues critically, whilst still trying to celebrate cultural differences through our design concepts.

The project explored the everyday life of the tourist including: preparation and planning a journey, being on the way or in transit, being there enjoying the emersion of a different culture, and finally, exploring the reflections on those experiences as memories. The brief created a space to discuss concepts of the cultural practices of other people beyond our own cultural experiences.

The project teams were set up to include Korean students from the 'Korean Design Membership'

and British students from Goldsmiths, University of London.

Each group explored different tourist activities and experiences. These activities were researched and mapped using a range of methods and processes. The outcomes were then developed as cultural products through prototyping and batch production ready for exhibition at the 'London Design Festival'.

Throughout the project workshops, cultural trips and discussions about the life of the tourist were used. As part of the project, tutorials were successfully conducted using video conferencing between London and Korea. As an international group the final exhibition was curated, resulting in excellent reviews around the world.

The students worked very hard to make this project a great success, and on the following pages their design work can be seen.

We hope you enjoy the results of our collaborative project.

마이크 윌러

골드스미스 디자인 미래전망과 혁신 리서치 연구소장

'Bon Voyager' 프로젝트는 한국, 영국의 디자이너들의 공동 참여와 협력을 바탕으로 문화적 요소에서 비롯된 다양한 여행자의 경험과 행동범위에 초점을 맞추었습니다. 여행자들의 문화 체험을 콘텐츠 개발을 위한 새로운 개념 창출의 기회로 인식을 폭넓게 이끌어내는 것이 이 프로젝트의 궁극적인 목적입니다.

프로젝트 진행과정에서 세계화에 대한 상반된 시선과 영향, 그리고 세계화가 암시하는 우리의 현재와 미래가 심도 있게 연구되었습니다. 우리가 제시하는 신 개념의 디자인이 문화 다양성의 가치의 재발견으로 이어지고, 나아가 다른 문화에 대한 이해의 확대로 연결될 수 있도록 하고자 합니다.

개인의 일상적 범위에서 문화적 다름을 총체적으로 경험할 수 있는 최고의 방법이 바로 여행일 것입니다. 따라서 본 프로젝트는 여행을 앞둔 이의 일상을 구체적으로 다루었습니다. 여행일정을 짜고, 필요한 준비물을 하고, 목적지에 닿기 전에 환승을하고, 예정된 루트의 인파에서 다른 문화를 마주하고, 그리고 일상으로 돌아온 뒤 그 모든 이야기가 기록되고 또 기억되는 과정까지...

브리프(지침서)를 통해 프로젝트에 참여한 디자이너들이 개인의 문화적 경험의 범위 밖에서 문화체험에 대한 디자인적 사고와 담론이 형성 될 수 있도록 했습니다.

저희 프로젝트팀은 한국 우수 디자인 센터들을 주축으로 한 코리아디자인멤버십 'Korean Design Membership' 소속의 한국 학생들과 런던대학교 골드스미스 소속의 영국 디자인 학생들로 구성되었습니다.

양국의 디자이너들은 여행자라면 가능한 활동과 경험에 대한 연구를 다양한 방식과 과정을 거쳐 진행했습니다. 연구 성과는 프로토타입 제작, 실행 가능한 모델 생산 과정들을 거쳐 문화 디자인 아이템의 개발로 이어졌습니다.

프로젝트의 전반에 걸쳐 여행자라는 키워드를 가지고 구성된 다양한 워크숍, 문화 답사, 현장 조사는 프로젝트의 주요 담론의 흐름을 잡아 주었습니다. 프로젝트 중반부에서는 양국 프로젝트 팀원들간의 원거리 화상 회의를 비롯하여, 심층적 토론이 활발하게 이루어졌습니다. 이 결과물들은 한국 영국의 공동기획 아래 이루어진 '런던 디자인 페스티벌' 전시에서 선보여졌고 세계 각국의 디자인 비평가들로부터 극찬을 받기도 했습니다.

프로젝트 에 참여한 양국 참여 팀의 부단한 노력 없이는 이러한 성과를 이룰 수 없었을 것입니다.

저희 협력프로젝트에서 나온 결과물들을 즐기시기 바랍니다.

Programme Overview

Theme Interaction of Culture Through Design 'Bon-Voyager'

Project Period June 2012 – September 2012

Project Brief

This project is about a journey or a number of journeys - geographic, creative and educational. During the programme the participants were asked to use the differences between Korean and UK culture to inspire unique product design. The designers used four stages of a journey to structure their work, these phases included: 1.Preparation, 2.Getting there, 3.Being there, 4.Reflection. The resulting products were truly original and very popular at the London Design

Programme Contents

Step 1. Workshop and Brief Launching (Korea)

Step 2. Distance Tutorials and Design Work Development (Korea-UK)

Step 3. Exhibition Design and Preparation (UK)

Step 4. Exhibition in London Design Festival 2012 (UK)

Design team KDM (Korea Design Membership)

Goldsmiths Students Adam Charlton, Marion Lean, Raju Rahman, Eunji Kang

Teaching team

Mike Waller Senior Lecturer at Goldsmiths, University of London

Terry Rosenberg Senior Lecturer at Goldsmiths, University of London

Danny DY Lee Programme Lecturer at Goldsmiths, University of London

Administration team Kunyoung Hong, Eunsuk Choi

Advisors Liam Hinshelwood, Nicholas O'Donnell-Hoare

Exhibition TENT LONDON (Old Truman Brewery London E1)

Host Ministry of Knowledge Economy

Supervisor Gwangju Design Center, Daegu Gyeongbuk Design Center, Busan Design Center, KIDP-Joongboo Branch

Delivered by KDM & Pi Studio (Prospecting and Innovation Research)



주 제 디자인을 통한 문화소통 '즐거운 여행자'

기 간 2012년 6월 ~ 9월 (4개월)

프로젝트 요약

여행이라는 키워드를 가지고 세계화의 흐름에 적합하고 지역적인 동시에 국제적이고, 창의적, 교육적인 신개념의 디자인을 모색하고자 하였습니다. 프로그램에 참여한 코리아디자인멤버십 회원은 영국과 한국문화의 고유성에서 비롯되는 두 문화의 차이와 공통적 요소를 탐구하고, 그에 영감을 받아 독특한 디자인을 개발해 나갔습니다. 또한 참여자들이 여행을 크게 네 단계(1.계획2.이동 3.도착 4.회상과 추억)로 나누어 단계별로 발생 될 여행자가 필요로 하는 것을 구체적으로 구상해 보는 과정도 진행되었습니다. 프로젝트 참여 학생들의 작업 결과물들은 국제적 인지도를 자랑하는 '런던 디자인 페스티벌'에서 선보였고, 이에 관객들의 큰 호응과 관심을 모았습니다.

프로그램 구성

- 1 단계 한국에서의 워크숍과 브리프 런칭
- 2 단계 한-영간 원거리 교육 및 온라인 튜토리얼과 팀별 디자인 발전
- 3 단계 전시 디자인과 준비(포스터, 브로셔, 전시부스 제작 및 설치)
- 4 단계 영국 런던디자인페스티벌에서의 전시

디자인 코리아디자인멤버십

골드스미스 대학원생 아담 찰턴, 매리언 린, 라주 라호먼, 강은지

교수진 마이크 윌러_골드스미스,런던대학교 - 디자인학과 교수
테리 로젠버그_골드스미스,런던대학교 - 디자인학과 교수
대니 리_골드스미스,런던대학교 - 디자인학과 교수

운영 홍건영, 최은석

조언 리암 힌셀우드, 니콜라스 오도넬 호어

전시 텐트런던 (올드 트루먼 브루어리, 브릭레인)

주최 지식경제부

주관 광주디자인센터, 대구경북디자인센터, 부산디자인센터, 한국디자인진흥원-중부지원

운영 코리아디자인멤버십 & 영국 파이스튜디오(미래전망과 혁신연구소)



Programme Schedule



Step 1

Workshop, Brief Launching (Korea)

25 June – 29 June 2012

Day 1	Welcome, getting to know each other
Day 2	Launching the project, site visits
Day 3	Brief research, site visits
Day 4	Design methods and processes
Day 5	Studio session and presentation

Step 2

Distance Tutorials and Design Work Development (Korea-UK)

17 July - 11 September 2012

Tutorial 1	Idea development and research
Tutorial 2	Concept, discussing and finalising
Tutorial 3	Design development
Interim Crit	Presentation of work
Tutorial 4	Final development and snagging
Final Crit	Production and presentation

Step 3

Exhibition Design and Preparation (Korea-UK)

12 September – 19 September 2012

Exhibition design - Stand, poster, brochure, invitation
Exhibition set up - Stand installation

Step 4

Exhibition in London Design Festival 2012 (UK)

20 September – 23 September

Opening and reception - Promotion and sale
Exhibition closing - Stand break down



1단계

한국에서의 워크숍과 브리프 런칭
(2012년 6월 25일 - 29일)

- 첫째날 소개와 서로 알아가기
- 둘째날 프로젝트 런칭과 아이디어 구상을 위한 답사 1
- 셋째날 지침서 리서치, 아이디어 구상을 위한 답사 2
- 넷째날 디자인 방법과 프로세스 연구
- 다섯째날 스튜디오에서의 디자인 작업과 컨셉 발표

2단계

한-영간 원거리 교육과 온라인 지도 수업
(2012년 7월 17일 - 9월 11일)

- 튜토리얼 1 아이디어 확장과 연구
- 튜토리얼 2 컨셉과 진행방향 결정
- 튜토리얼 3 디자인 발전과 프로토타입 제작
- 중간점검 디자인 작업 및 제작
- 튜토리얼 4 디자인 작업과정 정리 및 결과물 완성
- 최종점검 최종발표와 제품화

3단계

전시디자인과 준비
(2012년 9월 12일 - 9월 19일)

- 전시부스, 포스터, 브로셔, 초대장 디자인
- 전시부스 제작 및 설치

4단계

영국 런던디자인페스티벌에서의 전시
(2012년 9월 20일 - 9월 23일)

- 전시개막과 리셉션 디자인 프로젝트와 제작상품 홍보 및 판매
- 전시종료와 부스철거

Programme Tutors



Mike Waller MARCA
Senior Lecturer
at Goldsmiths,
University of London

Programme Director
MA Design Innovation
in Practice

Mike leads the Masters of Design Innovation in Practice and supervises PhDs at Goldsmiths in Interaction design, Service Design, Innovation and Industrial Design. His career has spanned both Industry and academia, doing research and development and being a senior lecturer in Design at Goldsmiths. Mike is a founding member of Goldsmiths Prospecting and Innovation Research Studio, researching innovative practice, emerging technologies and new materials. He previously worked as a product designer for General Electric and then as a design consultant for Studio Dillon before leading a research group for NCR's Knowledge Lab called 'Intelligent Things'. Mike holds a range of patents around emerging technologies and has a permanent exhibit at London's Science Museum's Challenge of Materials.

마이크 월러 교수는 산업디자인, 제품디자인 분야 전문가로서 GEC(General Electric)와 NCR에서 연구와 개발일을 담당하였고, 디자인 컨설팅 스튜디오 딜론(Dillon)의 대표로 일하였습니다. 현재 골드스미스 디자인 리서치 연구소 Pi Studio(Prospecting and Innovation Research)에서 소장을 역임하면서 위치추적 미디어, 이노베이션, 신기술, 신소재, 사용자 경험에 관한 연구를 진행중입니다.



Terry Rosenberg
Senior Lecturer
at Goldsmiths,
University of London

Programme Director
Design Critical
Practice

Terry Rosenberg is a Senior Lecturer in the Design Department at Goldsmith, University of London. He is a practising artist, designer and design theorist. His artwork has been exhibited in the U.K., Europe and the U.S.A. (including the V&A London). His academic research pivots around two thematic locii - namely, the "representation of ideas" and "ideation through representation". He is interested in how we model thought (the settled) and how we model thinking (unsettled idea) in representational models. He has published a number of books on drawing (co-authored). These books are available in a number of countries including the U.S.A., Canada, Russia and the U.K.

테리 로젠버그 교수는 실용을 중요시하는 예술가이자 디자이너 그리고 이론가입니다. 그는 영국 NCR Knowledge Lab과 산학프로젝트- 미래 네트워크로 연결된 첨단 도시의 관련된 연구를 진행 하였습니다. 또한 그의 예술 작품들은 영국 빅토리아 알버트 박물관과 유럽, 미국 등지에서 전시 되고 있으며, 생각과 아이디어를 유도하는 Ideational 드로잉 관련 저서들이 있습니다.



Danny Dongyeong Lee
 Programme Lecturer
 at Goldsmiths,
 University of London

Danny is an Exhibition and Innovation Designer who is interested in the use of emerging technologies in the design, production and manufacture of exhibition spaces. He has led major exhibition projects from concept to completion including 'Prospect', 'Cross Cultural Design' part of the London Design Festival, Leverhulme Research Exhibition, a stand design at "Clothes Show Live" NEC in Birmingham, and "Pure London" at the London Olympia. He is a programme lecturer at Goldsmiths in the Department of Design and he is currently working with Pi-Studio on expanding their international relations with various East Asian countries to link their design portfolios. Danny has also been evolved with the Business Development Department at Goldsmiths working on an industry based projects.

대니 리(이동영)교수는 전시, 이노베이션 디자이너로서 첨단기술들을 디자인과 전시 공간에 연결하는 작업들을 진행하고 있습니다. 영국 내 대표적 무역전시관(NEC, London Olympia)과 런던 디자인페스티벌의 주요 전시를 기획하고 디자인을 담당해 왔으며 골드스미스 디자인 리서치 연구소 Pi Studio(Prospecting and Innovation Research)에서 국제 산학협력 프로젝트를 이끌고 있습니다.

Programme Managers



Kunyoung Hong
 Manager
 GWANGJU DESIGN CENTER
 062-611-5041
 jupiter@gdc.or.kr



Eunsuk Choi
 Researcher
 GWANGJU DESIGN CENTER
 062-611-5036
 eryx@gdc.or.kr



Changsu Lee
 Manager
 DAEGU GYEONGBUK DESIGN CENTER
 053-740-0042
 greenjim22@dgdc.or.kr



Seongjin Kim
 Manager
 DESIGN CENTER BUSAN
 051-790-1023
 jini6384@dcb.or.kr



Juah Lee
 Manager
 KIDP-Joongboo Branch
 042-864-2632
 lja521@kidp.or.kr

Design and the Tourist

Mike Waller & Danny DY Lee – Pi Studio

The project topic initially focused on the souvenir, with the objective to learn about cultural interaction, exhibit, and sell the designs generated within the project in the London Design Festival. In the process of writing the project brief further investigations into the discourses around souvenirs uncovered that there was an extensive number of studies in anthropology and social science research around the tourist (Urry 2011). As a learning experience one of the central aims of the project was to extend the understanding of the students into wider cultural networks connected to the design of tourist experiences or 'User Experience Design'. What quickly came into focus was that tourism as an activity is regarded as essentially modern. It is also a collective and international activity that samples cultures into a disturbing homogenous set of behaviours like 'sightseeing' and 'touring', with historical activities like the 'Grand Tour' of early 17th Century to the mid 19th Century encouraged by expert cultural guides like designer and architect Inigo Jones (Black 1985).

As the project topic gained focus it was clear that there was a dominant arrogant western middle class obsession with wanting to capture everything, all experiences and knowledge and bring them back home, out of context of both geo-cultural and sociopolitical references. The arrogance that it is at all possible to know everything from everywhere seems childish and something left over from a different era, but our cultures are littered with amazing collections of plundered artifacts in institutions like national museums, botanical gardens, and colonial collections which are universal archetypes to be found in most large western cities in the world. Whilst these are de-contextualised they still offer the opportunity to engage with difference, although still lensed through our own cultural experiences. Georges

Van Den Abbeele in 'Sightseers' described the concept of 'a utopia of difference', by which he was referring to the possibility of recognising difference and celebrating this difference, but not in order to normalise and incorporate it into the dominant culture, which ultimately 'sucks difference out of difference' (MacCannell 1976).

What is also important to consider is the 'reflexive turn' that tourism creates within the tourist, because it generates a number of new readings of identity including how our cultures are seen collectively by others, and then how we reconsider our own cultures in the light of these new cultural stereotypes. Whilst much of this research and scholarly activity has traditionally not been in practice based disciplines like Design, but in Anthropology and the Social Sciences, there is a great opportunity to consider these issues through the practices of designing things connected to the tourist. Clearly cultures are living and evolving, moving formations of complex networks of people, practices, objects and places.

A critical practice in design, encouraged at Goldsmiths and taught through this project, intended to extend traditional cultural practices and archetypes and evolve new ones connected to contemporary life, whilst still being sensitive to the celebration of differentiation of cultures. In some ways it offers a playful opportunity to reinterpret cultural stereotypes. Also what makes this project an interesting experiment is the particular focus of the wider user experience that is involved in being a tourist, the misreading and the outsider's view of the other, like the British obsession with picnics and the huge amount of rain that falls on the UK. The project opened up many more questions than it answered, but in framing the questions it helped the students to consider cultural interaction. Questions like if we are to

sample each others cultures how do we do justice to the rich cultural practices that get incorporated into the project outcomes? There were also a few surprises, like a Japanese sushi restaurant chain in London wanting one of the Korean's design for a picnic blanket specifically designed for London. And the fantastic re-purposing of the graphic novel into a new form of non-text based guide books now being commissioned for Paris. The project far from closing down the topic of the tourist and making conclusions it did the exact

이 프로젝트의 주제는 여행 기념품 관련 오브제들에 맞추어져 있고, 여행에서의 문화교감에 대한 이해를 넓히고 프로젝트 과정에서 나온 디자인을 런던디자인페스티벌에서 전시·홍보·판매하는 것을 목적으로 했다. 프로젝트 브리프 지침서를 준비하는 과정에서 기념품에 관한 다방면의 심층적인 연구를 진행했고, 이는 여행에 관해 다양하게 이루어져 오고 있었던 사회과학적 인류학적 연구의 집약으로 이어졌다. 프로젝트의 주된 목적 중 하나는 학생들이 여행자 혹은 사용자(user) 경험에 중점을 둔 디자인, 나아가 확장적 문화적 네트워크에 대한 이해를 발전시키는 것이었다. 여행활동은 근대 사회형성에 꼭 필요한 부분이라는 것을 염두하지 않을 수 없었다. 문화표본이라고 할 수 있는 여행은 초국가적이고 집단적인 활동이며, 관광·구경 혹은 유람과 같은 동질의 활동들로 여겨진다. 이는 17세기 초부터 19세기 중반까지 성행하던 그랜드 투어 해외여행 같은 역사적 활동을 통해 알 수 있으며, 특히 문화 안내 전문 디자이너이자 건축가인 이니고 존스에 의해 설명되었다. (Black 1985)

프로젝트의 주제가 접혀감과 동시에 다른나라에서의 경험과 관련한 지식을 지리별 문화·정치·사회적 문맥과는 상관없이 박제하고 본국으로 돌아가서도 그를 소유하기를 원하는 서구 중산층의 오만한 태도 역시 생각하지 않을 수 없었다. 어떤 문화권에서 기인했든 그 모든 것을 이해하는 것이 가능하다고 믿는 오만한 탐구시대적임을 인정하지 않을 수 없으나 이는 우리의 문화를 형성하는데 이미 영향을 미쳐왔고 국립박물관 보타니컬 가든 등에 소장되어 있는 약탈된 세계 각국의 문화재들이나 서구의 손끝하는 대도시의 전형이 되어버린 식민통치 아래 형성된 컬렉션들이 그를 말해준다. 이러한 컬렉션들이 그 오브제가 만들어진 본국의 문화적 관점으로는 전후맥락이 맞지않을 여지가 상당하지만 여전히 우리에게 문화적 경험에서 마주치는 '다름'을 인지하고 탐구하는 연결고리가 되어준다. Georges Van Den Abbeele는 'Sightseers(유람객)'에서 'a utopia of difference(다름의 유토피아)'라는 개념을 묘사한 바 있다. 이는 차이를 인지하고 다름에 관용적으로 그리고 즐겁게 접근한다는 것에 기초하는 개념이다. 다름을 일반화하여 소위 주류로 증속시키기 위함이 아니라는 점이 강조되어야 할 것이다. (MacCannell 1989)

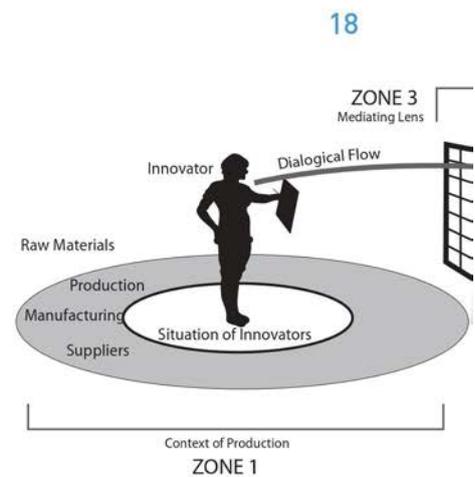
opposite by raising more questions and generating new issues to explore. As a learning experience it was very fruitful but only the beginning.

- 1985 Black, J The British and the Grand Tour, Routledge, London
- 1976 MacCannell, D, The Tourist, University of California Press, USA
- 2011 Urry John, The Tourist Gaze 2.0, SAGE Publications, London

마이크로워러 이동영 공저

중요하게 고려되어야 하는 점은 여행자들이 여행에서 갖게 되는 'reflexive turn' (재귀전환점)이다. 이 전환점이 다른 문화권에서 자신의 문화가 어떻게 비추어지는지 또는 그로 인해 일종의 새로운 문화적 편견속에 놓여진 자신의 문화에 대한 재검은 어떻게 이루어지는지와같은 정체성에 관한 새로운 담론들을 형성하기 때문이다. 이러한 담론을 바탕으로 리서치나 학계의 활동의 실용적 측면이 주가 되는 기존의 디자인 분야에서는 많이 이루어지지 않았으나 인류학·사회·과학분야의 연구에서는 앞서말한 반영적인 전환점 문화 정체성의 재구성 등에 관한 이슈들을 여행자를 둘러싼 오브제들의 디자인을 통해 풀어내는 방식의 연구에 대한 잠재적 기회가 많다고 여겨진다.

골드스미스대학 교육에서 정려하는 비판적사고를 통한 디자인은 프로젝트 전반에 걸쳐 다루어졌는데 전통적 문화활동·문화적 관념을 벗어나 역동적 변화에 있는 현대사회에 적합한 것으로 승화시키고자 함이었다. 무엇보다 차별화 시킨점은 구체적이며 폭넓게 유저(user)의 경험에 초점을 맞춘 것이다. 이런 차별적 프레임은 유저가 여행자로서 체험하는 것들 속에서 벗어날 수 있는 곡해를 비롯해, '비내리는 날이 많은 영국날씨와 영국인은 빗속에서 피크닉을 할 수 있을까?'를 분석하는 등 이방인의 시선시기에 가능한 프레임 밖에서 접근들을 모두 일컫는다. 프로젝트를 통해 기존에 던져진 물음에 답을 탐구해 나가는 과정에서 끊임없이 꼬리에 꼬리를 무는 심도 있는 질문이 이어졌고 이는 문화교감에 대한 학생들의 이해를 넓히는데 도움이 되었다. 우리가 서로의 문화를 표본화 한다면 얼마나 프로젝트의 결과물이 풍부한 문화 체험의 여지를 포함하고 설득시킬 수 있을까와 같은 질문들이 이어졌다. 이번 프로젝트 결과물을 통해 런던의 일본 레스토랑체인에서 피크닉 매트디자인을 활용하기를 원했고, 파리를 배경으로 기존의 텍스트를 최소화 한 새로운 스토리 가이드북 디자인을 의뢰받는 흥미로운 사례들도 여럿 나왔다. 따라서 이 프로젝트는 여행자라는 주제에 국한된 결론을 짓는 것으로 마무리되기 보다 지속적으로 다루어나갈 새로운 쟁점과 더불어 다양한 질문을 끄집어낼 수 있었다. 이모든 과정은 유익한 학습 경험이었다던 동시에 또다른 배움의 여정의 시작점으로 귀결되었다.



Design Methods & Processes

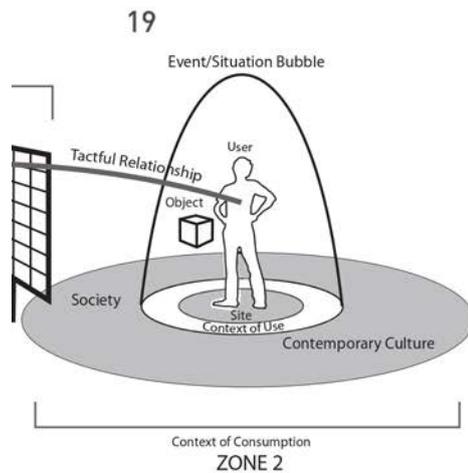
Context of Design Diagram

One of the studio seminars introduced the idea of design as a 'networked agency', introducing students to a diagram of constituent elements in design. The diagram depicts the relationships of design and the actors involved, from the designer and user, to object and networks. It also explores the various contexts of designing, from the designer and producer, to the user and consumer within their wider culture and society. When designing we encourage students to explore their interests through a series of concerns including the political, social, cultural, ecological and technological dimensions of each project and programme. A project being what is practically and materially produced and a programme is the discourses the project communicates or engages with.

The diagram is divided up into three zones, a zone of production, a zone of consumption and a

mediating lens. The intention of spatialising the diagram allows designers to explore the relationships between elements of their whole project, whilst moving their own position to look at the issues from differing points of view. The Mediating lens is where various forms of influence can be placed, like a sustainability manifesto, a film on the future or even a poem on technology. These items of cultural interest help shape our practice work and can be captured within the lens of the diagram. When we then start designing we can address the issues held within the mediating lens, helping shape our project and programme.

The diagram was applied to each of the design projects during the design workshop. The diagram has been developed at the Pi studio by Terry Rosenberg and Mike Waller.



디자인을 '연결 매개체 (networked agency)' 로 여기는 개념을 토대로 디자인 구성요소들의 상관관계를 나타낸 다이어그램(위 도표 참조)은 본 디자인 연구 세미나에서 소개된 바 있습니다. 디자인을 중심으로 수반되는 역할들과 디자이너와 유저, 그리고 오브제가 함께 엮어내는 연결고리가 다이어그램에 표현되어 있습니다. 디자이너와 유저의 관계를 생산자-소비자의 범주로 확대접근하고 그에 따른 문화, 사회적 상호작용을 집약하여 보여줍니다.

저희는 학생들이 각자가 속한 프로젝트, 프로그램에서 정치적, 사회적, 환경적, 또한 기술적인 면을 아우르는 총체적 접근방식을 통해 자신의 관심분야를 확장시켜 나가도록 장려합니다. 이를 통해 완성될 프로젝트의 결과물 또한 그 과정에서 이루어진 현실적 과제들에 대한 담론을 보다 효과적으로 담아낼 수 있다고 믿기 때문입니다.

다이어그램은 제작단계, 소비단계, 그 사이의 공통분모를 모색하는 절충단계인 Mediating lens(미디에이팅 렌즈)의 세가지 영역으로 구성됩니다. 그 영역들을 다이어그램에서 공간적으로 시각화한 것은 디자이너들로 하여금 전체 프로젝트의 여러 구성

요소들 간의 관계를 파악하는 동시에 다른 각도에서의 접근을 자유자재로 할 수 있게 하기 위함입니다. 지속 가능한 메니페스토, 혹은 영화가 제안하는 미래, 심지어 테크놀로지에 대해 쓰여진 시(詩)까지도, 분야 간 기존 경계를 벗어난 다양한 형태의 상호 작용들이 Mediating lens의 영역에서 이루어 집니다.

Mediating lens를 통해 문화 사회적 이슈들을 실제 디자인과정에서 되짚어볼 수 있으며 우리의 프로젝트, 프로그램의 전체적 방향과 밑그림을 구상합니다. 뿐만 아니라, 이 속에서 여러 측면의 문화사회적 관심을 충족시키기에 이상적인 아이템들이 착안되고 재 검증됩니다.

이번 워크숍에서 진행되었던 모든 디자인 프로젝트들에 이 다이어그램이 적용되었습니다. 이 디자인 다이어그램은 파이스 스튜디오의 Terry Rosenberg와 Mike Waller교수에 의해 계속해서 업데이트되고 있습니다.



Re-visioning

Designers are traditionally educated to respond to (or inadvertently create) symptomatic problems, failing to acknowledge the deeper, root causes of the systemic challenges that exist in the worlds we inhabit.

Re-visioning is a process that allows designers to reflectively contextualise what it is they are designing from multiple perspectives, revealing both problems and opportunities that have previously been hidden from sight. Its primary objective is to allow designers to understand and take responsibility for the consequences of their actions.

By looking through different lenses at objects and systems we are able to reflect, discuss and ultimately re-vision the world we exist in. The process of re-visioning exists to create design that benefits the individuals, communities and environments that are touched by it.

현재 우리가 살아가는 세계가 대면하는 문제들의 근원적 요소들을 지적하고 그에 관한 담론이 형성되도록 이끄는 것을 모든 디자이너들에게서 기대하기는 다소 무리가 있을것입니다. 이유는 문제적 징후에 대한 대응 모색에만 그치는 기존의 디자인 교육에 있다고 여겨집니다.

Re-visioning(리 비저닝) 과정은 디자이너가 다양한 맥락에서 자신의 디자인을 분석할 수 있게 함으로서 디자인을 통해 아직 다루어 지지 않는 문제들을 드러내고 그 해결 가능성을 제시할 수 있도록 하는 단계입니다. 무엇보다 우선시 되는 점은 디자이너가 자신의 디자인이 지닌 잠재적 파급효과와 결과에 대한 책임과 이해를 충분히 인지하도록 하는 것입니다.

오브제와 그 주변의 구조적 관계를 끊임없이 새로운 각도로 인식 할 때, 우리가 살아가는 세계 속의 쟁점들을 고민하고, 재조명하며, 나아가 공동체가 필요로 하는 발전적 비전을 만들어 낼 수 있다고 믿습니다.



8 Metre Timeline Mapping Exercise

An extensive mapping exercise was included as part of the workshop in Gwangju to explore the practices of the tourist. An entire eight metre wall of the workshop was dedicated to this activity. The wall was constructed of each phase of the tourist journey including, the practices and objects that relate to; the preparation to take a journey the actual journey, being at your destination and remembering the journey.

Emerging from this large timeline of the journey were potential starting points which included types of objects, services and user experiences.

In groups these initial ideas were explored, rethought, evolved and developed into a range of new design concepts. These concepts were then prioritised into a top ten list, and each group selected the ones they wanted to develop and produce for the exhibition.

여행자의 활동영역에 대한 보다 심층적인 접근을 위해 확대적인 맵핑(mapping) 과정이 광주 워크숍에서도 포함되었습니다. 이를 위해 8미터 길이의 벽이 제작되었고, 그 벽은 여행자의 경험, 그에 관련된 오브제들을 바탕으로 여행의 준비, 목적지까지의 여정, 실제 여행지에서의 시간, 여행 후의 추억과 기록의 네 단계로 구성되었습니다.

이렇듯 유저(여행자)의 체험을 중심에 두고 그에 따르는 서비스, 디자인 오브제들을 아울러 형성된 타임라인은 워크숍의 궁극적 시작점이 되어주었습니다.

그를 토대로 각 그룹들은 아이디어들을 검토, 수정, 재접근하며 발전시키고 새로운 디자인 컨셉으로 확장시켜 나갔습니다. 다양한 컨셉들 중 엄선하여 다시 최종 Top 10 리스트가 작성되었고 각 그룹은 그 중 원하는 컨셉을 선택하여 전시를 위한 개발과 제작에 들어갔습니다.

Programme Review

Launching Workshop

일 시 2012. 6. 25(월) ~ 29(금), 4박5일

장 소 광주과학기술교류협력센터

탐 방 지 소재원, 죽녹원, 체상공방, 광주시립민속박물관, 2012 여수세계박람회

참여인원 KDM 회원 27명 및 골드스미스런던대학교 대학원생 4명

주 제 여행, 여행의 경험

자신이 익숙하고, 편안한 문화로 부터 익숙하지 않는 이국적인 문화(어느정도 혼란스러운)로의 이동에 초점을 맞추어 여행자들의 모국문화와 외국의 문화를 연결하는 여행, 여행자를 위한 향상된 방식의 다양한 솔루션 제안

Period June 25 [Mon] - 29 [Fri], 2012, 5 days and 4 nights

Location GWANGJU SCIENCE & TECHNOLOGY COOPERATION CENTER

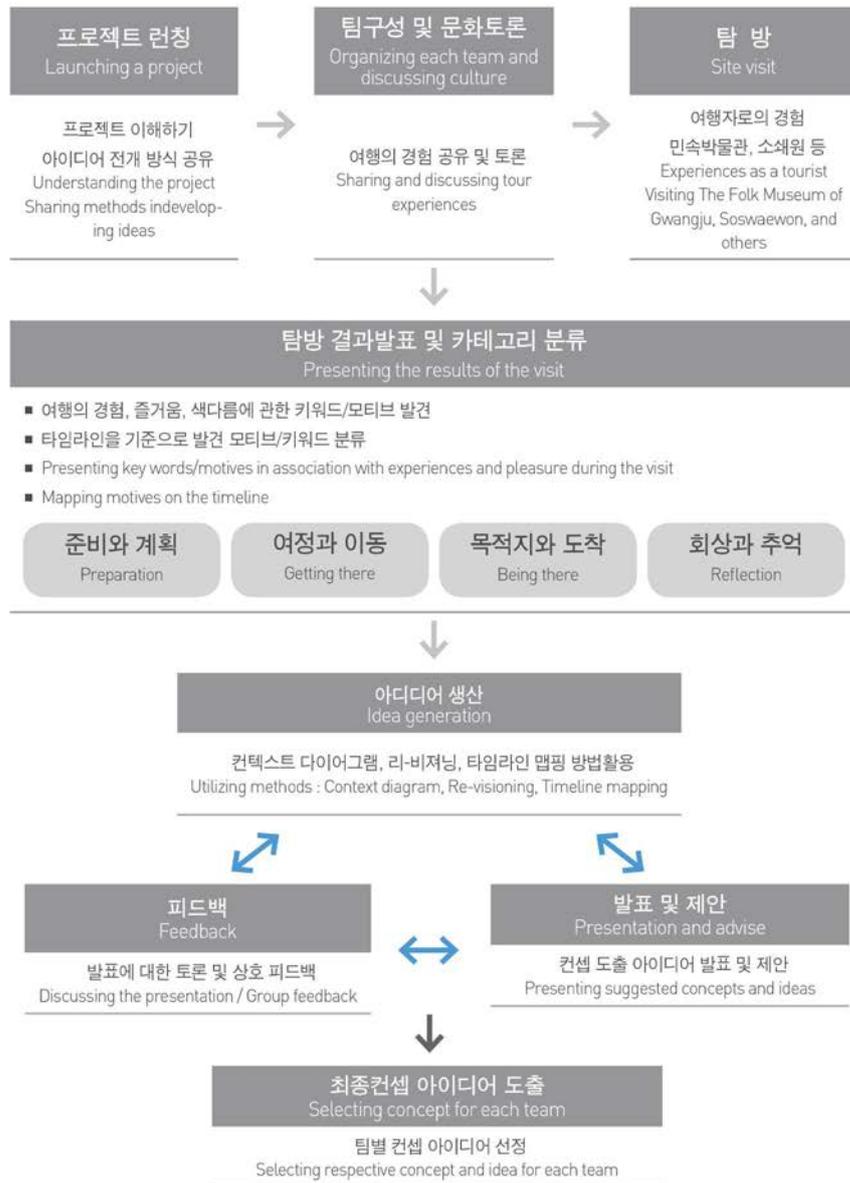
Destination SOSWAEWON, Bamboo Forest Theme Park(Juknokwon), Bamboo Craft atelier, GWANGJU FOLK MUSEUM, EXPO 2012 YEosu KOREA

Participants 27 members of KDM in Korea and four graduate students of Goldsmiths, University of London

Theme Journey [Travel, Experiences when traveling]

Suggest various types of improved solutions for traveling, itinerary and travelers with the focus of connecting the culture of the traveler with another culture.

Identifying motives/Process for drawing concepts and ideas
모티브 발견 / 컨셉, 아이디어 도출 방식









Online Tutorials

Tutorial 1

Date 17. 7. 2012



Tutorial 2

Date 31. 7. 2012



Tutorial 3

Date 14. 8. 2012



Interim Crit

Date 28. 8. 2012



Tutorial 4

Date 4. 9. 2012



Final Crit

Date 11. 9. 2012



Team Projects







CAPTURE CARDS

Mi Jang, Daeun Lee, Hayeong Lee

We have experiences while travelling whereby we come across very ordinary things, such as leaves, money and tickets, which become a special memory. A reminder of our journeys.

Capture Cards Enables you to capture the special objects that you encounter while traveling in a post card. This allows you to share with others and share the experience.

Capture Cards has two options. The first, involves attaching your souvenirs on the front side of the card and covering it with a film. The Second option involves putting your souvenirs into a capsule within the card and sending it to someone. Capture Cards helps to store and share your memories in a more special way.





Background

여행자는 여행을 가면 누군가를 위한 기념품을 구매한다. 보통의 기념품들은 특별함이 없다. 그래서 우리는 여행 중 평범한 것(나뭇잎, 티켓 등)들이 특별해지는 그 순간을 간직하거나 공유할 수 있도록 도와주는 Capture cards를 제작하게 되었다.



Concept

Visual Concept

Capsule Type 과 Film Type은 여행자 자신이 직접 꾸며서 사용할 수 있도록 유도하여, 캡슐과 필름에 사용자의 특별한 오브제를 넣음으로써 그것이 하나의 의미있는 디자인이 될 수 있도록 하였다.

Material Concept

Capsule Type은 '캡슐 안에 나의 추억을 넣는다.'로 투명 캡슐 안에 넣을 수 있도록 하였으며, Film Type은 마치 '앨범에 코팅하여 간직한다.'로 표현하기 위해서 디자인하였다.

Solution

여행자가 느낀 특별한 오브제를 엽서와 함께 보냄으로써, 세상에서 단 하나뿐인 엽서를 스스로 디자인하고, 경험과 추억을 공유할 수 있는 제품이다.



Process





Corbin

Sol Im, Suhyeon Moon

People pack many clothes to look good whilst traveling from place to place, but its hard to pack for every occasion and for every culture. Corbin is a multi use tool inspired by the traditional Korean ornamental hairpin. It enables a scarf to be turned into a Corsage for times when an individual is feeling underdressed.

A corsage made with Corbin can be used by being pinned up on clothes or bags in diverse ways and you can dress up an outfit in just a moment with a scarf and Corbin. Additionally, a ring in the middle works as a clip and can be used as a spool for earphones, clips and bookmarks.





Background

우리나라의 비녀와 서양의 코르사주를 결합한 "Dress-up clip" 이다. 비녀로 머리카락을 휘감는 행위를 스카프에 접목시켰으며, 스카프와 Corbin을 통해 누구나 자신만의 스타일을 연출할 수 있게 된다.



Concept

Visual Concept

코르사주를 표현하기 위해 다섯잎을 가진 유연한 곡선의 꽃을 형상화하였으며, 악세서리 자체가 클립의 기능을 하기위해 꽃의 중앙으로 깊은 곡선이 들어오게 디자인 하였다.

Material Concept

머리와 옷에 고정되기 때문에 아주 부드러운 아크릴 재질을 사용하여 사용자의 안전성과 편의성에 초점을 맞추어 재료를 선택하였다.

Solution

Corbin은 꽃잎 모양의 고리부분에 스카프를 휘감아 코르사주를 만들어서 머리, 옷, 가방 등 어디에나 활용할 수 있는 악세서리이다. 그 외에 이어폰 홀더, 단추 클립 등 다양한 곳에 사용할 수 있다.

Process



가상의 렌즈를 통한 해외 디자인 문화의 이해

디자인적인 의미와 행위의 결합

디자인 및 상품화





Delight Map

Yeongeun Gwak, Yongha Hwang, Suhyeon Ryu, Yunmi Kim

Sometimes when your traveling you just want to party! But, finding your way around during the disco haze can be hard, especially when you're in an unfamiliar location.

The Delight Map focuses on the importance of direction for tourists.

A map concept, suitable for a fun night tourist adventure. The clubbing theme provides a way

that people can experience a new city and exciting cultural social life.

This glow in the dark wearable map is a new concept tourist map, which can be used for clothes or skin freely at clubs.

You can share information about your next destination or just simply find your way around.



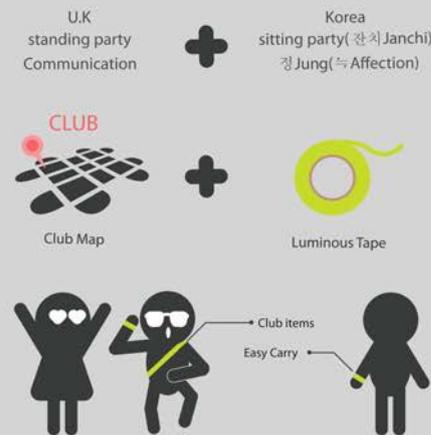


Background

전통적 여행 필수품 중 하나인 종이 지도를 아이템으로하여, 서양의 '스탠딩 파티'와 한국의 '잔치' 개념을 도입시켜 젊은 20~30 대들에게 친근함을 불어넣어 여행의 즐거움을 더해주는 Delight Map을 제안하였다.



Process



Concept

Visual Concept

사람들과 사교의 목적으로 가는 클럽을 주제로 클럽에서 만난 사람들과 클럽분위기를 즐기며 클럽에 대한 정보를 공유한다는 목적을 가지고 있다.

Material Concept

어두운 곳에서 빛을 발하기 위해 축광 소재의 테이프를 사용하였고 글씨는 일반잉크로 어둠속에서 잘 읽히게 하였다. 사용이 간편하도록 롤 테이프를 풀어 사용하는 방식으로 구성하였다.

Solution

특정도시의 클럽 테마지도로 사용되며 클럽에 도착 후 클럽 아이템으로 사용된다. 다른 문화권의 파티 속에서 문화를 교류하는 의미를 지니고 있다.





Dorong

Hyejin Gho, Hyesu Kim, Narae Park, Yeonwook Choi

Predicting the weather whilst traveling or on adventure is almost impossible as it's hard to predict what you will be doing from day to day.

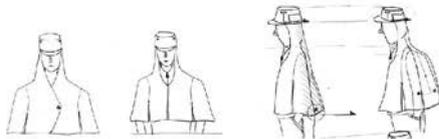
An item of clothing which could accommodate polar opposites, from rain to sun, without getting in the way, would be amazing.

So, when the weather is bright and sunny, this new form of the traditional Korean Dorong will become your fashion item to accentuate your appearance and, when it begins to drizzle, it will become a raincoat so that your shoulders and style stays dry.



37

Interaction of Culture Through Design 'Bon-Voyager'



Background

영국을 여행하는 사람들에게 변화가 많은 날씨에 대비하여 변형 가능한 레인코트를 만들어 보고자 하였다. 한국의 레인코트인 '도롱이'와 영국 트렌치코트의 '케이프'를 결합하여 새로운 레인코트를 디자인하였다. 햇빛에는 모자로, 갑작스럽게 내리는 비에는 레인코트로 사용할 수 있다.



Concept

Visual Concept

기존의 레인코트 형태를 벗어나 영국의 비 특성에 맞게 가볍게 어깨를 덮을 수 있는 케이프 기장으로 새로운 레인코트를 디자인하였다.

Material Concept

레인코트 기능을 위해 완벽한 방수소재를 사용하여 제작하였다. 모자 창에 철사를 넣어 사용자 개성에 맞게 변형 가능하도록 디자인 및 제작하였다.

Solution

모자 + 레인코트 = Transform RainCap

규격

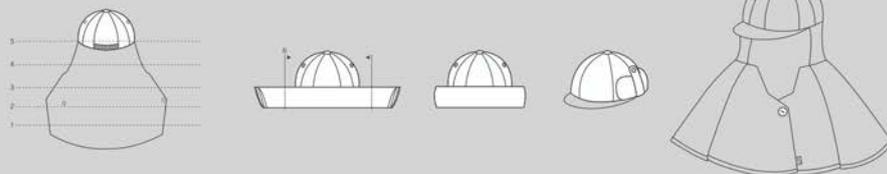
(M사이즈) 세로 37,5cm / 가로 총 둘레 160cm

(L사이즈) 세로 46,5cm / 가로 총 둘레 172cm

결과물의 의미

여행객들의 필수품인 모자로 사용하다가 갑작스럽게 비가 올 때, 모자 옆 단추를 풀어 내리면 비옷으로 사용가능한 트랜스폼 RainCap이다.

Process





Excuse Me!

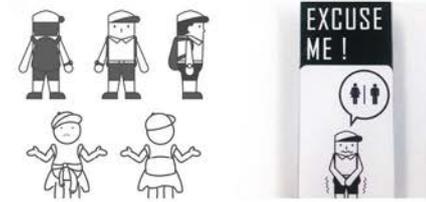
Shinhye Park, Jihyo Shin, Jinhee Jang, Jinhyuck Yoon

Language is a great barrier to many people whilst travel overseas. 'Excuse Me' transcends words to express language visually. Speaking with common visual images instead of words.

It fits exactly in a wallet so it is easy to carry around and be ready for when you need it most.

The Excuse Me Cards can be carried around whenever, wherever and in whichever situation, no longer will there be any apprehension during travelling worries about language barriers.





Background

해외여행을 위해 짐을 싸는 사람들의 발목을 붙잡는 것, 아마 첫 순위가 언어일 것이다. '언제, 어느 곳에서든지 기본적인 의사소통을 할 수 있는 매개가 있다면..'하는 생각에서 커뮤니케이션 카드는 시작되었다.



Concept

Visual Concept

한국에서 영국으로 여행을 가는 사람을 위한 맞춤형 카드로 제작되었다. 여행객의 모습을 하나의 캐릭터로 만들고, 그 캐릭터에 다양한 상황과 표정을 부여하여 휴대용 커뮤니케이션 카드를 완성하였다.

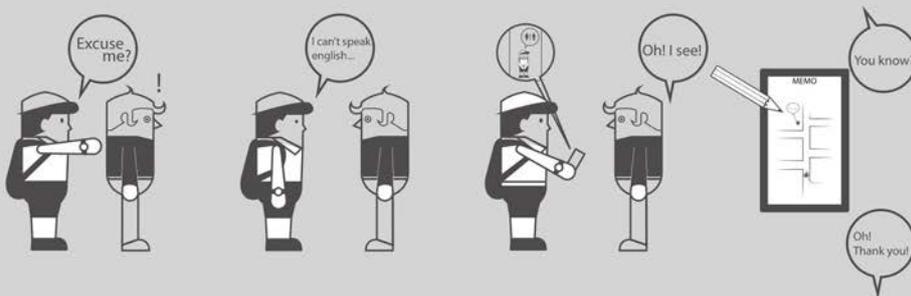
Material Concept

휴대성과 재사용성을 위해 두꺼운 종이를 선택했고, 뒷면 메모를 위해 무광코팅을 더했다.

Solution

일반 신용카드와 동일한 사이즈로 지갑에 휴대할 수 있다. 상황별로 카테고리가 나누어져 있고, 뒷면에 칼라로 표시되어 있어 언제 어디서든 사용하고 싶은 카드를 빠르게 찾을 수 있다.

Process





Guide Build

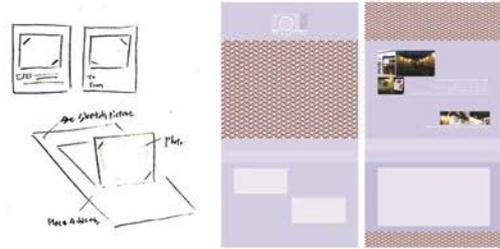
Hyejin Gho, Hyesu Kim, Narae Park, Yeonwook Choi

Daegu is one the most attractive cities in Korea, it's only right that new visitors should be able to experience it with a wealth of information to collect and learn as they travel.

Steering away from the normal guidebook form. Serendipity is a self built guide book building a body of information on travel from experience.

"Guide Build" will assist people in creating fun memories as they go to locations that they were not aware of, as if they are on a treasure hunt to send to others, share stories with friends or keep as a personal memento.





Background

대한민국으로 여행 온 외국인들에게 수도권을 벗어나 새로운 여행지를 추천해보자는 생각을 시작으로 다양한 골목들과 역사적 가치를 지닌 대구의 숨은 매력을 찾아가는 여행 가이드를 제작하고자 하였다.

여행 후 버려지는 일이 대부분인 여행가이드에 액자의 기능을 더함으로써 늘 추억과 함께 하길 바라는 의미를 담았다.



Concept

Visual Concept

한국전통문양을 모티브로 디자인한 패턴을 액자의 백그라운드로 두어 사진이 없어도 미적인 기능을 할 수 있도록 하였다.

우리가 추천하는 대구의 여행지에 관한 사진과 글, 그리고 작은 미션들로 여행자의 감성을 이끌어 낼 수 있도록 디자인하였다.

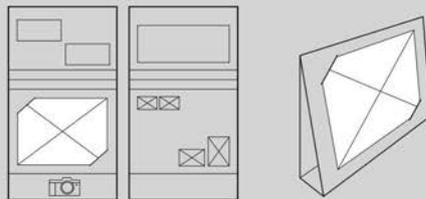
Material Concept

여행 후 대부분 버려지는 여행가이드를 '액자형 엽서가이드'라는 새로운 컨셉에 맞추어 종이두께와 코팅정도를 조절하여 일반 가이드보다 더욱 견고하게 만들었다.

Solution

대구여행을 도와주는 가이드의 기능과 함께 추억을 간직하게 해주는 액자로써의 기능, 추억을 나눌 수 있는 엽서의 기능 등 활용도와 실용성이 높은 가이드엽서를 완성하였다.

Process





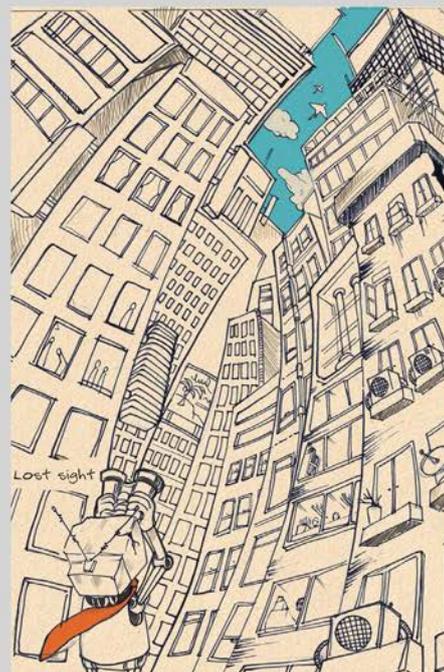
HEAL-ME THROUGH TRAVEL

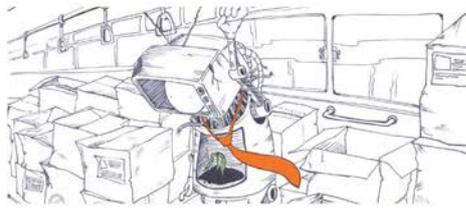
Hojin Choi, Hoseon Lee

We all need to heal our bodies and minds from working in offices and sometimes we are in need of a break from our everyday lives. The guide is designed in a picture book format to illustrate a journey to heal the body and mind. The coloured circles on each page correlate to dots on the map at the end of the guidebook.

This is not a normal text heavy guide book but

one that adopts the graphic novel as inspiration to visually depict the travellers journey. Speaking about texts, there are circular colors at the lower part of the right side between illustrations. These colors can be substituted for a map on the rear page of the book to explain the locations of regions, making readers feel that Korea is a kindly place where bodies and minds can be healed.





Background

여정이라는 주제로, 관광상품과 관련이 되어 상품을 버리지 않고 지속적으로 쓸 수 있으며 동시에 우리 문화를 알리고자 일러스트 가이드북을 제작하였다.



Concept

Visual Concept

이 가이드북의 컨셉은 치유이며, 현대인이 도심 속에서 각종 스트레스에 오감을 잃고 한국의 명소를 찾아다님으로써 오감을 되찾는다는 스토리의 일러스트 가이드북이다.

Material Concept

만졌을 때 친숙함과 한국적인 느낌을 주기 위하여 크라프트지와 한지를 선택하였고, 두 가지 질감을 동시에 만족할 수 있도록 하였다.

Solution

기존 가이드북처럼 한 번 쓰고 버리는 것이 아닌 여행 시엔 가이드북으로 활용하고, 여행을 다녀온 후엔 소장하거나 선물로 전해줄 수 있는 ISOTYPE 가이드북을 만들어 낼 수 있었다.

Process





Pennies from heaven

Hyeonbeen Baek, Gahye Sim, Sihyun Jeong

Coins show the culture and history of the countries we visit; everyone holds on to coins after a trip, it is like bringing home a piece of a country's culture.

Pennies from heaven are a product for collecting traces of travel, for yourself or for a gift.

The motifs of Pennies from heaven shapes are made from lace from the U.K, and Korea's Dancheong pattern.

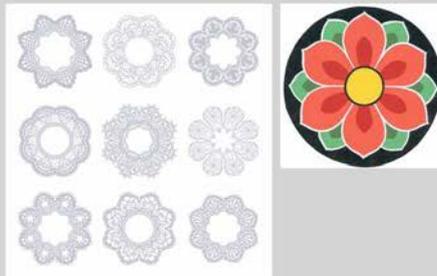
It's based on graphics from both countries combining Britain's graphic symbols with patterns of Korea. Pennies from heaven are a great ornamental souvenir capturing a little piece of the country visited. By connecting the frames and the coins, it can be worn as a ring reminding the owner of their travels and adventures abroad.





Background

여행이 끝난 후 환전이 되지 않는 동전들은 고스란히 여행의 추억을 담은 잔여물이 된다. 또한 동전에는 그 나라의 문화와 역사가 담겨있어 기념품이나 선물이 될 수 있다. 여행자의 흔적이 담긴 동전과 그 나라의 문화를 간직할 수 있도록 동전보관 액세서리를 제안한다.



Concept

Visual Concept

동양의 단청무늬와 서양의 레이스문양을 결합한 동전 액자 및 동전 받침대. 영국 여왕, 근위병 및 한국의 선비나 새색시 등 양국의 상징적인 문화를 패턴으로 적용하였다.

Material Concept

제품의 양산을 위해 가격과 재질의 강도에 적합한 아크릴 소재를 선택하였다. 프린팅과 복잡한 레이스 및 단청문양을 재단하여도 제품이 쉽게 훼손되지 않도록 하였다.

Solution

여행의 흔적이 담긴 동전을 수집하고 선물할 수 있도록 하는 동전액자 및 받침대. 동전의 크기와 손가락의 굵기를 고려한 3가지의 규격(약 6cm, 7cm, 8cm)을 하고 있다. 단청무늬의 형태에 영국문화가 담긴 그래픽을 넣어 크로스컬처를 표현하였고, 여기에 어떤 나라의 동전을 넣느냐에 따라 또 한번의 크로스컬처가 된다.

Process





Picnicking bag of London

Hyeonseung Song, Jieun Kim, Chaerin Han

Korean mothers give everything they have to their children to use on journeys through life.

The wrapping cloth contains and expresses the wisdom of Korean people who have made bags with cloth throughout the centuries. The picnicking bag of London is designed to capture and share such wisdom with you when you need it.

In this instance, a map to guide. It can be easily folded without any tools and can be used as a bag, like a wrapping cloth. You can go for a picnic in one of the many parks in London with the Picnicking bag of London and use it as a mat. Picnicking bag of London is ready to give everything to you.





Background

과거에 보자기는 책을 싸 책보로 사용되었고, 명절 때는 다양한 밑반찬을 담아오는 보따리가 되기도 했었다. 하지만 아무도 보자기를 가방이라고 부르지 않았고, 보자기는 일상속에서 점점 잊혀져가고 있다. 우리는 보자기를 '어떠한 도구없이 가방이 되는 천'이라고 정의내리고 누구나 가방이라고 부를 수 있는 보자기를 디자인하였다.



Concept

Visual Concept

종이접기를 하듯 가이드선을 따라 접으면 쉽게 가방을 만들 수 있다. 동그란 구멍에 가방의 모서리를 고정시키면 토끼귀를 닮은 귀여운 포인트가 생겨 사랑스러운 느낌의 클러치백으로 사용할 수 있다.

Material Concept

매트로 활용하기 위해 도통하게 만들고자 이온스를 넣어 웰러티를 높였고, 매트로 사용한 후에도 깨끗이 보관할 수 있도록 걸림은 방수처리를 하였다.

Solution

어떠한 도구 없이 간단히 접는 방법을 통해 가방으로 사용할 수 있으며 펼치면 매트가 되는 편리한 아이템이다. 보자기를 모티브로 디자인했으며 펼쳤을 때 안감에 프린트된 가이드맵을 통해 가까운 공원으로 소풍가기에 편리하다. 95cm 폭으로 두세명이 함께 피크닉을 즐길 수 있다.



Process





Share Wear

Yongha Hwang, Suhyeon Ryu, Yunmi Kim, Yeongeun Gwak

Sharing information, numbers and details with people while traveling is a great way to build longer, stronger relationships, instead of transient, temporary bonds.

This item is shaped like a traditional Korean ear ornament which can be used as a fashion item and can be separated to protect personal information we collect whilst traveling.

The "card keeper" function helps prevent the telephone numbers of other persons from being damaged after the traveling vacation is over and keeps them close. Although intended for personal information the varied shape of the pin can be used to capture other items such as memories after travelling.





Background

꽃다발 속의 꽃 한송이를 특별한 사람과 나누며 사랑을 확인한다는 부토니에의 의미와 외부 손상으로부터 보호해 주는 기능을 가진 귀잡이를 이용하여, 여행 중에 만나게 되는 특별한 인연을 끊어지지 않게 해주는 제품으로 발전시키고자 하였다.



Process



Concept

Visual Concept

여행 중 특별한 사람에게 한 조각씩 떼어내서 주는 커뮤니케이션적인 요소와 명함꽃이, 마니클립, 액세서리 등 다양한 용도로 활용할 수 있다. 귀퉁이의 귀잡식을 떼면 명함이나 돈을 위한 고정클립이 되고 남은 아크릴판은 브로치와 같은 액세서리로 쓸 수 있다.

Material Concept

부토니에로부터 모티브를 얻은 아이템으로, 나무 느낌을 살려 MDF를 귀잡식 소재로 사용했고, 고무줄 끈은 두 가지 컬러를 섞어 포인트의 역할을 주었으며, 고급스러움을 위해 흑경아크릴을 소재로 활용하였다.

Solution

평소에는 부토니에로 사용할 수 있으며, 떨어져 나온 귀잡식은 명함키퍼의 기능을 할 수 있다. 여행을 특별하게 만들어주고 새로운 인연을 지속해 나갈 수 있게 도와준다.





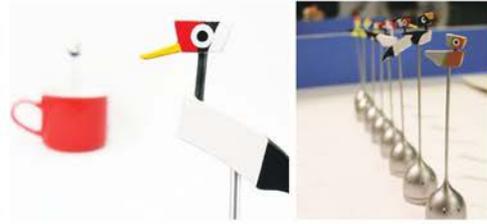
SOT DAE INFUSER

Younghan Jung, Myeongjin Kim

The tea infuser's form is inspired by Korean traditional objects which are called Sot-Dae. The meaning of the Sot-Dae is to bring peace and good luck to your family and your village. These traditional objects are often displayed on the outskirts of the village as a form of protection against evil spirits. There are a range of these Sot-Dae objects and each one represents a different bird

species and has a particular meaning, for example, a Crane represents longevity and success in life, and a Blue Tit means love and devotion between a couple. Some of the surviving Sot-Dae have been designated as protected cultural artefacts due to their national historical importance.





Background

한국의 전통 문화를 영국에 알리기 위해 다양한 분야를 조사 하던 중 담양 죽녹원에 설치된 솟대를 보고 영감을 얻었습니다. 영국은 차(茶) 문화가 잘 발달되어 있어 Tea Infuser에 솟대를 접목하여 디자인하게 되었습니다.



Concept

Visual Concept

Infuser 부분은 한국 증 형태에서 모티브를 얻었고 그 위로 솟대를 올려 디자인했습니다. 솟대의 새 형상은 한국과 영국을 대표하는 새들로 도시의 시조(市鳥) 및 문학, 노래, 시 등에 등장하는 새들 입니다. 각 새들은 다양한 의미를 지니고 있습니다.(학은 장수와 출세, 크낙새는 존경, 갈매기는 꿈과 성취, 울새는 우정, 피꼬리는 풍요와 탄생, 까치는 좋은 소식과 재회 등)

Material Concept

런던 전시에는 비용 및 시간을 고려하여 RP (Rapid Prototyping)로 제작된 목업을 사용했습니다. 차후에는 차(茶)를 우려낼 때 적합한 스테인레스, 세라믹, 친환경 플라스틱 등으로 제작 될 예정입니다.

Solution

해외 및 다도(茶道)가 취미인 사람들은 Tea Infuser를 보편적으로 사용합니다. 솟대 인퓨저로 손님에게 특별한 대접을 할 수 있고 장식 효과 및 각 솟대가 가진 좋은 의미를 함께 음미할 수 있습니다.

Process





SPLASH SPAT

Shinhye Park, Jihyo Shin, Jinhee Jang, Jinhyuck Yoon

When traveling you can't pack for all the weathers our world can throw at us. It can be twice as irritating on those rainy days while traveling when your shoes are not waterproof.

Splash Spat is a simple water-proof shoe cover designed for people not wanting to get caught out

whilst traveling to the damp and changeable climate of Britain.

Blending cultures, the design is based on the Dutbeosun, the traditional Korean socks. Merging Korean cultural clothing, with a need to keep your shoes dry whilst traveling.





Background

신발 끝이 젖을 정도의 비가 자주 오는 영국에서 사용할 수 있는 신발덧신을 만들어 보자는 아이디어에서 출발했다. 주요 모티브는 버선을 깨끗하게 감싸기 위해서 신었던 홀버선이다.



Concept

Visual Concept

한국과 영국의 문화를 믹스한 것을 한눈에 보여줄 수 있는 심플한 형태. 신발 위에 덧신었을 때 투톤 슈즈처럼 보일 수 있는 디자인에 재미있는 머트리얼이 더해졌다.

Material Concept

비를 막을 수 있는 워터프루프, 그리고 어느 정도 힘이 있는 소재일 것, 그리고 일회용이 아닌 지속가능한 튼튼한 소재, 삼박자가 어우러진 소재인 천막천을 선택하였다.

Solution

여행할 때 마다 사용할 수 있는 패키지 13×13, 한손에 들어오는 작은 파우치 안에 제품을 휴대 가능하다. 비가 오는 날, 어떤 신발이든 상관없이 착용 가능한 지속가능한 여행용품이다.



Process



Exhibition in Tent London

Exhibition preparation



Stand installation



Reception



Promotion & Sale







Programme Reflection & Contacts



Hojin Choi air_lines@naver.com

Through the activities, I believe I received a valuable experience that I could not receive in schools. Also, I believe that I have grown a lot. Most of all, I felt pleasure in learning how to draw ideas, and how to materialize the ideas into products. Also, the exhibition in London left me with many thoughts and experiences.

이번 활동을 통해 학교에선 접할 수 없었던 값진 것들을 얻은 것 같고 한층 성장한 기분이 듭니다. 아이디어 도출 과정이나 도출된 것을 어떻게 이어나가 제품으로까지 완성이 되는지를 정확히 배울 수 있어 보람되고 뿌듯합니다. 그리고 런던에서의 전시는 저에게 많은 것을 남겨줬습니다.



Hoseon Lee ho-sunzzang@hanmail.net

I am really grateful for KDM, whom supported us to participate in the exhibition 'Tent London', a world-renowned design festival, and I am thankful that I received an opportunity to participate in the exhibition with a product that I made.

세계적인 디자인페스티벌인 텐트런던에서 전시할 수 있게 뒷받침 해주신 KDM에 너무나 감사한 마음을 갖고 있으며, 이렇게 큰 전시에 제가 처음으로 상품화된 작품을 전시하게 된 것에도 감사한 마음을 갖고 있습니다.



Suhyeon Ryu watersprit90@naver.com

Meeting new friends from a diverse background and majors in this project was a new and joyful experience, and also the process taught me a lot about products. I will try to utilize what I learned and experienced through the project in London to create my own design in the future. I am thankful for my parents of their love and support.

프로젝트에서 다양한 전공의 친구들을 만나서 전시를 진행하는 과정도 새롭고, 제품에 대해서 많은 것을 배우는 시간이었습니다. 프로젝트를 진행하며 배운 것들을 나만의 디자인을 만드는 데, 좋은 밑거름이 되도록 잊지 않겠습니다. 또한 항상 뒤에서 믿고, 응원해 주시는 부모님께 감사드립니다.



Yeongeun Gwak geug99@naver.com

I am pleased that the 3 month project from launching workshop to exhibition finished successful. I have learnt so many valuable experiences through KDM program and I can also become a better designer from that.

워크숍부터 텐트런던 전시까지 약 4개월동안 준비한 크로스컬처 프로젝트가 성공적으로 마무리되어서 기쁩니다. KDM을 통해 이런 기회를 얻을 수 있어 정말 좋은 경험이었고, 디자이너로써 더 성장할 수 있는 계기가 되었다고 생각합니다.



Yunmi Kim lustrously@nate.com

This was a great opportunity for me to participate in the project while attending school, and the memories from this project will ring in my heart for a long time.

As one of the advanced party members, I learned and experienced a lot about products which are not generally handled in university courses.

대학생활 중에 이러한 프로젝트에 참가한다는 것이 저한테는 정말 큰 기회였으며 많은 경험을 한 것이 오래도록 기억에 남을 것 같습니다. 선발대로서 일하면서 많이 배웠고 전공분야에서 하지 않는 제품디자인을 하면서 다양하게 익히고 배울 수 있어서 좋았습니다.



Yongha Hwang hato28@naver.com

I have participated in the Cross Culture Design Project for two consecutive years starting from last year, and learned and experienced many things. Through the participation, I think I received a broad range of hands-on experiences about products.

작년에 이어서 두 번이나 크로스컬처얼 디자인 프로젝트에 참여하게되어서 정말 많은 것을 느끼고 배울 수 있었습니다. 이 프로젝트로 인해 제품에 대한 쓴맛, 단맛을 경험한 좋은 기회였습니다.



Daeun Lee daaly263@hanmail.net

I had great expectations for the exhibition because it was the first time for me to directly communicate with consumers, explaining my products. I think it was a great experience in that I learned a lot from it, even though there were a lot of difficulties in leading the project in cooperation with the team members. I thank my parents for their advice, which helped me turn the corners and finally overcome all the hardships.

이번 전시는 저의 제품을 소비자들에게 직접 설명하며 소통했던 첫 경험인 만큼 기대감도 컸고 배우는 점도 많았던 소중한 경험이었습니다. 팀원들과 함께 프로젝트를 이끌어 나가면서 힘든 점도 많았지만 그 때마다 고비를 잘 넘기도록 조언해주신 부모님께 감사합니다.



Mi Jang wkda_7942@naver.com

I feel rewarded by the project in that it was a good stepping stone for my dream. Although there were hardships and difficulties in the process, but when I look back, my experiences from the project were precious, and I am thankful. Based on the experiences, I will try my best to be a more attractive designer. Thank you.

이번 프로젝트 참여로 내 꿈에 밀거름이 된 것 같아 보람을 느낍니다. 과정 속에는 난관도 있었고 어려움이 있어 힘들었지만 지금 돌아보면 도리어 그것이 감사함으로 느껴집니다. 이 경험을 발판삼아 좀 더 매력적인 디자이너로 성장하도록 노력하겠습니다. 감사합니다.



Sol Im sso127@nate.com

I have been accustomed to intangible design works. But the hands-on experiences such as firsthand production and sales, made me feel one step closer to my dream as a designer. It was a practical experience that gave me some answers to the well-known phrase: "if a design is nothing but a design, it is nothing."

손에 쥐어지지 않는 디자인만 하다가, 직접 만들고 전시에서 판매도 해보면서 디자이너라는 꿈에 한걸음 더 다가간 것 같습니다. '디자인이 디자인이면 디자인이 아니다'라는 문구를 되뇌일 수 있는 경험이었습니다.



Jieun Kim operat3e@naver.com

I felt that I have received a great range of experiences, from being motivated, disappointed, to being satisfied during the 80 days in preparing for the Tent London Exhibition. I will remember all the things that I experienced at the project, and will try to have myself grow further based on this experience.

약 80일 동안 텐트런던 전시를 준비하면서 승부욕, 좌절, 성취감 등 수없이 많은 것들을 경험했습니다. 내가 경험했던 모든 것을 잊지 않을 것이며 이것을 바탕으로 더 성장하는 사람이 되고 싶습니다.



Hyeonseung Song thdgustmd333@naver.com

It was my second time to prepare for the exhibition in London following on from the one last year. Although I had an experience from last year, I regarded myself as a newly introduced participant to start fresh. I feel really great looking back at the successful results we achieved, through the months of work we put in for the project, and despite all the conflicts we had to go through.

작년에 이어서 두 번째 런던에서의 전시였습니다. 한번 경험이 있었지만 새로 시작한다는 기분으로 응했습니다. 좋은 결과물을 위해 팀원과 트러블도 조금 있었지만 몇 달간의 프로젝트를 통해 만족스런 결과물이 나와서 뿌듯했고 나에게 있어서 정말 좋은 경험이라 생각합니다.



Chaerin Han hancherin@hanmil.net

At first, it was merely a series of worries and anxieties for me. In the middle of the project, I almost wanted to give up, because of the lack of ideas. However, as I overcame the difficulties, I found myself enjoying learning from the difficulties in the process, and later, feeling great that I advanced through all the troubles. For me, the exhibition was a really excellent and unforgettable opportunity.

처음 시작할 때는 걱정과 고민의 연속이었습니다. 중간에는 아이디어가 떠오르지 않아 힘들고 포기하고 싶었지만, 프로젝트를 진행해가는 과정 속에서 배워나가는 것이 재미있었고 정말 뿌듯했습니다. 나에게 이번 전시는 돈 주고도 못하는 절대 잊지 못할 정말 좋은 기회였습니다.



Hayeong Lee Hayung77@naver.com

Through the KDM activities, I came across new opportunities and processes that I have never been challenged during my University life. We directly exhibited and sold the products that we designed, and through that, we learned from our consumers what they really wanted, and also learned to be considerate of the small parts that we tend to overlook.

KDM활동을 통하여 학교에서 접할 수 없는 새로운 기회와 과정을 많이 접하였습니다. 또 직접 우리 팀이 디자인한 작품을 사람들에게 직접 판매하고 전시하면서 우리가 미처 생각하지 못하였던 부분이나 소비자가 원하는 부분을 모두 알아갈 수 있어서 매우 색다르고 값진 경험이었다고 생각합니다. 너무 좋은 경험을 하게 해주신 KDM 감사합니다.



Suhyeon Moon _rornfdl@hanmail.net

I believe that I have learned the whole process of production which starts from ideas, and ends with products from working in the field, as well as learning to design communicatively, which allows two different environments to identify and communicate with one another.

4개월 동안 나의 생각이 두 문화를 융합하는 일의 시작이 되는 신기하고 값진 경험을 했습니다. 생각한 것을 상품으로 완성시키기 까지 전 과정을 내 발로 뛰어 배우고, 서로 다른 환경 속에서도 디자인으로 공감하고 디자인으로 공유하는 커뮤니케이션을 배운 것 같습니다.



Myeongjin Kim vmnh@naver.com

The Tent London Exhibition was a good opportunity to introduce a new design using Korean Sotdae, a traditional pole. Although the design still has many more places that I can improve on, I want to develop the design further to make it a new Korean cultural product in the future.

텐트런던 전시를 통해 한국 전통 솟대를 응용한 디자인을 영국에 알릴 수 있었던 좋은 기회였다고 생각합니다. 아직 보완해야 될 부분도 많지만 꾸준히 디자인을 발전시켜 새로운 한국 문화 상품으로 만들고 싶습니다.



Younghan Jung godoly99@gmail.com

Through this Tent London Exhibition, I encountered several new designs that helped me enrich my knowledge of design. I felt a sense of accomplishment because I received a chance to produce a product starting from the beginning through the whole production process, rather than just designing, which usually ends with just the concept.

이번 텐트런던 전시를 통해 견문을 넓히는 디자인을 많이 접하게 되었습니다. 컨셉으로 끝나는 디자인이 아닌 자료수집부터 제품을 만들어내기까지의 모든 과정을 직접 참여하게 되어 남다른 성취감을 느낍니다.



Sihyun Jeong Poteito0404@naver.com

I felt a sense of frustration at the fact that we had to prepare many things within just two months. Although I have learned a lot while making the products and preparing them to be sold to the consumers, the difficulties that I have experienced throughout the production process especially left me with plenty of lessons and knowledge. I will develop my design to attract more eyes and hearts based on the lessons and knowledge.

2개월이라는 짧은 시간 동안 준비해야 할 것들이 많았기 때문에 아쉬움이 많이 남습니다. 제품을 양산해서 직접 소비자 앞에 서기까지 배운점들이 많지만 그 중 제작단계에서 어려웠던 과정들의 경험이 가장 많은 배움으로 남습니다. 앞으로 더 많은 사람들에게 관심과 호응을 불러일으킬 수 있도록 발전시킬 것입니다.



Hyeonbeen Baek bhb1200@nate.com

It was an invaluable experience to participate in the London Design Festival, and it felt great to see people from all over the world expressing their interests on our products. I was thankful that I could learn and experience many things through my eyes and heart, rather than feeling frustrations at the shortcomings of my works.

런던디자인페스티벌에 참가하는 것만으로도 값진 경험이었고, 여러 나라 사람들이 우리 작품에 관심을 가져주는 것에 뿌듯함을 느꼈습니다. 부족한 점에 대한 아쉬움보다는 눈과 머리와 가슴속에 많은 것을 담아올 수 있다는 것에 감사했습니다.



Gahye Sim simgahye@gmail.com

It was meaningful enough to experience the whole process, where many different ideas of the students from other regions were discussed and integrated, then making all of those thoughts into a whole new design, fulfilling the theme of Cross Culture for the London Exhibition.

크로스컬추어를 주제로 여행에 포커스를 맞춘 작업, 각 지역의 학생들이 광주에서 시작하여 런던 전시의 결과물에 이르기까지 서로 다른 디자인적 사고를 가지고 하나의 작업물로 포커싱하는 그 과정만으로도 굉장히 뜻깊은 경험이었습니다.



Yeonwook Choi chu5119@naver.com

The experiences were rare and invaluable, and thus, provided me a stepping stone that will help me to grow in the future. I'm a student majoring in jewelry design, and the project led me to have increased interests and delight of design production, and left me a lot of enlightenments and lessons.

쉽게 가질 수 없는 값진 경험의 시간들이었기에 나 자신이 더 성장할 수 있는 디딤돌이 되어준 프로젝트였습니다. 주얼리디자인을 전공하는 나에게 디자인상품 제작에 대한 흥미와 즐거움을 가질 수 있게 해주었고, 많은 깨우침과 가르침을 남겨준 즐거운 프로젝트였습니다.



Hyejin Gho dhfoswl0130@nate.com

I felt difficulties at first at the Cross Culture works because we had to combine different cultures. But, I have learned many things about the English culture, and the product production by working all through the process from the idea development to the finished products. If I get a chance in the future, I'd like to participate in the project once more.

서로 다른 나라의 문화를 크로스컬추얼 한다는 것이 처음에는 어렵게만 느껴졌지만 프로젝트를 통해 영국의 문화에 대해 공부도 하며 아이디어부터 제품완성까지 많은 것을 배울 수 있었습니다. 다음번에도 기회가 있다면 꼭 다시 하고 싶은 프로젝트입니다.



Narae Park 37703770@naver.com

Majoring in western paintings, I found myself lost during the production process, and had a lot of difficulties through the project. However, during the production and exhibition I felt an inarticulate sense of achievement, and found my self grown with an enlarged viewpoints and knowledge of the world.

서양화 전공이라서 디자인 상품 제작은 마치 뜬구름을 잡는 느낌이었고, 프로젝트 진행하는 동안 각종 어려움에 부딪히는 일이 많았습니다. 그렇지만 결과물이 나오고 전시를 하는 동안 느꼈던 그 뿌듯함과 한 뼉 더 자란 세상에 대한 시각과 경험들이 나를 성장하게 했습니다.



Hyesu Kim sooooue@naver.com

The most meaningful thing of the project was that I have experienced and participated in such a great project that is not available for everyone. Knowledges and experiences from this project served as a momentum for me to examine myself and prepare for another great leap. Thank you.

일반 대학생들이 경험하기 힘든 멋진 일을 나도 함께 참여하여 경험할 수 있었다는 사실이 제일 뜻깊습니다. 이번 프로젝트를 통해 느낀점이 많아 나를 반성하고 좀 더 성장할 수 있는 계기가 된 것 같습니다. 수고 하셨습니다.



Jinhee Jang mylove4000@nate.com

It was a really difficult process for me to do everything from idea development to booth design. However, all the burdens and fatigues have melted away when I began to explain products to foreigner customers, as well as selling the products and seeing them expressing interests in our products. I think the Tent London Exhibition conducted with Goldsmith will be in my memory forever.

아이디어 도출부터 부스제작까지 아주 힘든 작업이었습니다. 그렇지만 영어로 외국인들에게 설명하고 제품을 팔고 우리의 제품을 보고 좋아해주는 모습을 보며 그동안의 힘든 것들이 눈 녹듯 사라졌습니다. 골드스미스와 함께한 작업, 텐트런던 전시는 영원히 기억될 것 같습니다.



Jinhyuck Yoon jinja117@naver.com

It was a great opportunity for me to learn what is common and different in two different cultures throughout the course of the Cross Culture design works, and to think about the results when they are applied to or materialized in a design. Now that I have returned from London, I find myself better informed with more practical sense of local culture.

크로스컬처 디자인을 진행하는 과정에서 여러 가지 공통점과 다른 점들을 알아가고 그것들이 디자인에 접목 되었을 때 어떻게 될까 하는 것에 대해 생각해 볼 수 있는 좋은 기회였습니다. 영국을 다녀온 지금 그 곳에 대해 더 잘 알고 많은 것을 느낄 수 있었습니다.



Shinhye Park forssing@naver.com

I remember the first day of the project. I was really excited to the fact that I joined the project. However, when I began with the actual work, I spend the last three months facing and wrestling with many practical problems, working all through the night. All the things seemed very contrary to my expectations. But when I look back, the three months experience was invaluable, and I had many overwhelming, moving moments. I thank for the tutorials provided by the professor group of Goldsmiths, and the opportunity allowed to me to participate in the Tent London Exhibition.

처음 프로젝트에 들어가던 날이 생각이 납니다. 한껏 기대에 부풀어 시작했지만, 현실적인 문제에 여러 번 부딪히며 고민하고, 밤새 작업했던 지난 3개월이 너무나 가슴 벅찬 경험이었습니다. 골드스미스 교수진의 튜토리얼과 텐트런던에서 전시를 할 수 있었던 것에 감사합니다.



Jihyo Shin kanuez2@gmail.com

I got to talk a lot with people with free spirit, and received plenty of feedback from them as well. It felt like the exhibition was my stage, the product was my actor, and I was a manager who manages and cares the actors on the stage. It was a great opportunity for me to have my actors walk on the stage.

자유로운 사고방식의 사람들과 많은 대화를 나누게 되었고, 내 제품에 대한 피드백 또한 많이 얻게 되었습니다. 전시는 나의 무대였고, 제품은 배우였으며, 전시장에 서있는 나는 배우를 관리하는 매니저와 같았습니다. 내 배우를 무대에 세울 수 있는 너무나 감사한 기회였습니다.



Adam Charlton adamcharlton1@hotmail.co.uk

It was a great opportunity to share knowledge with a different culture. An incredible inspiring few weeks.

다른 문화적 지식을 공유할 수 있는 좋은 기회였으며, 정말 가슴 설레는 시간이었습니다.



Marion Lean marionlean@hotmail.co.uk

The cross cultural design project has been a fantastic way to learn about a new country, culture and land of creativity. I have faced some cultural challenges and some major language barriers, but have found some serious designers and I am proud to say I have made some lasting friendships across the globe.

이번 크로스 컬처얼 프로젝트를 통해 새로운 나라와 문화 그리고 창의성에 관해 배울 수 있는 멋진 기회였습니다. 낯선 문화적 도전과 힘든 언어의 장벽을 극복하고 더 진지한 디자이너가 될 수 있었으며, 지구 반대편의 친구와 우정을 쌓은 것을 자랑스럽게 생각합니다.



Raju Rahman raju.rahman@hotmail.co.uk

Coming from a multicultural background I have always been interested in understanding the differences and similarities between cultures. The cross-cultural project enabled me to further appreciate how design can overcome boundaries such as language, environment and habit, highlighting the parallels that exist and bringing communities closer together.

다문화 배경을 가진 저는 항상 문화의 다름과 닮음에 관해 관심이 많습니다. 이번 크로스 컬처얼 프로젝트를 통해 언어, 환경, 습관의 장벽을 어떻게 허물고 극복하는지 그리고 두 지역이 서로 공존하고 가까워지는 것에 대해 제대로 알게 되었다.



Eunji Kang eunji000@gmail.com

The cross cultural project made me think about how different cultural perspectives could expand our ideas and creativity.

저는 이번 크로스 컬처얼 프로젝트를 통해 다른 문화관점들을 아이디어와 창의활동으로 접목하고 확장할 수 있었습니다.



Interaction of Culture Through Design 'Bon-Voyager'
Korea Design Membership
Goldsmiths, University of London and Pi Studio

발행일 2012년 11월 20일
발행인 장상근
발행처 (재)광주디자인센터
500-480 광주광역시 북구 첨단과기로 176번길 27
연락처 062-611-5000 팩스 062-611-5029
홈페이지 www.gdc.or.kr www.i-kdm.net

Date 2012. 11. 20
Publisher Sangkeun Jang
Office GWANGJU DESIGN CENTER
#500-480, Cheomdangwaki-ro 176, Buk-ku, Gwangju
Telephone +82 [0]62 611 5000 Fax +82 [0]62 611 5029
Website www.gdc.or.kr www.i-kdm.net



본 책자는 비매품으로 판매 또는 기타 유사거래를 할 수 없습니다.

본 책자에 대한 저작권은 (재)광주디자인센터, (재)대구경북디자인센터, (재)부산디자인센터, 한국디자인진흥원 중부지원 및 골드스미스런던대학교에 있습니다. 허가없이 도용할 시에는 저작권법 위반에 따라 처벌 받을 수 있습니다.

All materials contained herein cannot be reproduced, changed or modified in any form without the prior written permission of the GWANGJU DESIGN CENTER, DAEGU GYEONGBUK DESIGN CENTER, DESIGN CENTER BUSAN, KIDP-Joongboo Branch and Goldsmiths, University of London.

주최



공동주관



협력기관



비매품



9 788996 269427
ISBN 978-89-962694-2-7

Appendix B. Media coverage

Appendix B-1. Kyung Hee University - Design practice summer school,
(DESIGNMONTHLY, FEB 2012) ISSN 1227-1160



DESIGN

Design Education

3주간의 런던 유학 프로그램

1 디자인 결과물을 한데 모아 서로 의견을 나누고 발전시키는 방식으로 수업이 진행된다.

경희대학교 디자인 프랙티스 썸머 스쿨



1

1

‘디자이너는 새로운 아이디어를 내놓아야 하는 직업인 만큼 다양한 라이프스타일을 경험한 사람이 유리하다’라는 공식 아닌 공식이 존재한다. 이를 위해 경희대학교 예술·디자인대학은 학생들에게 넓은 시야와 다양한 디자인 경험을 제공하기 위해 해외 연수 프로그램을 시행한다. 그것도 통 큰 지원과 함께 말이다. 장미경 시각정보디자인과 교수가 주도하는 ‘디자인 프랙티스 썸머 스쿨(Design Practice Summer School)’은 런던 골드스미스 대학의 디자인 연구소 ‘파이 스튜디오(Pi Studio)’와 함께 수업을 진행한다. 일명 ‘런던 디자인 체험’이다. 2009년부터 시작한 이 프로그램은 매년 여름 3주간 골드스미스 대학 학생이 되는 체험을 한다. 100% 영어로만 수업을

진행하며 교수의 일방적인 이론 교육이 아니라 학생들의 토론과 현장 체험으로 과제를 만들고 완성해나가는 ‘참여형 교육’을 유도한다. V&A 갤러리, 런던 과학 박물관, 테이트 모던 갤러리 등 런던 시내 곳곳에 있는 갤러리를 구석구석 찾아 다니며 사회, 문화, 정치 등의 다양한 이슈를 체험하고 분석한 뒤 그것을 다시 디자인에 응용하는 방식이다. 예를 들어 과거 유물을 살펴볼 수 있는 V&A 갤러리를 관람하고, 바로 옆에 자리한 런던 과학 박물관까지 다녀온 뒤 사물을 과거, 현재, 미래 등으로 나누어 타임 라인을 그린다. 그리고 이것을 다시 디자이너, 멀티미디어, 예술가의 시각으로 사회에 어떻게 기여할 수 있는지 리디자인하는 식이다. 이것으로 수업이 끝이 아니다. 그룹별로 디자인 연구

결과를 프레젠테이션하며 프로젝트의 통일성, 연구·조사, 완성도 등에 대한 냉정한 평가도 받게 된다. 모든 프로젝트 과정과 실기 수업은 DVD와 책자로 만들고 프로그램이 끝나면 골드스미스 대학으로부터 수료증도 받는다. 디자인 프랙티스 썸머 스쿨을 시작한 2009년에는 학생들의 결과물을 들고 런던디자인페스티벌에도 참가했다. 한국 디자인도 알리고 경희대학교라는 이름도 독특히 홍보할 수 있는 기회도 얻은 셈이다. 경희대학교 예술·디자인대학이 매년 골드스미스 대학과 연수 프로그램을 진행할 수 있는 이유는 학교에서 지원해주는 병행한 장학금 덕분이다. 교육과학기술부에서 지원하는 ‘교육역량강화사업’에 4년 연속 선정되어 든든한 경제적 지원을 받고 있을뿐더러 등록금의 상당 부분을 학생들에게 재투자한다. 런던 디자인 체험 경비의 40%를 학교에서 지원해 부담도 덜하니 프로그램에 참여한 학생들의 만족도도 높다. 지금껏 골드스미스 대학과의 디자인 교육을 주도한 장미경 교수는 올해 더욱 바쁜 한 해를 보낼 것 같다. 본격적으로 경희대학교 예술·디자인대학과 파이 스튜디오가 공동 기획·운영하는 산학협력 프로그램을 준비하고 있다고 한다. ‘문화 간의 소통을 이끌어 내는 디자인’이라는 주제로 2012 런던디자인페스티벌도 계획 중이라고. 또한 폴란드 국립대학교 브로츠와프 대학교와 ‘동유럽 문화 디자인 기행’이라는 교육 프로그램도 진행 중이다. 폴란드를 비롯해 체코, 헝가리 등 주변 국가를 돌며 디자인 여행을 할 계획이란다. 앞으로도 경희대학교 예술·디자인대학은 짧은 해외 연수 기간이지만 알토란 같은 수업과 경제적 지원으로 학생들에게 유학 못지않은 경험을 제공할 예정이다. **글: 박은영 기자**

2, 3 디자인 프랙티스 썸머 스쿨 학생들의 결과물로 참여한 2009 런던디자인페스티벌.

4 프로그램을 마치면 학생들의 결과물을 여책으로 만든다.



2



3



4



Interview 장미경 시각정보디자인과 교수



“예비 디자이너로서의 자질이 무엇인지 깊이 고민해보는 기회가 될 것이다.”

2

런던은 전통과 최신 트렌드를 한눈에 볼 수 있는 도시라고 생각한다. '런던 디자인 체험'을 통해 학생들이 디자인과 미디어의 빠른 흐름을 인지하고 사회적·정치적 이슈를 디자이너의 시각으로 해석하는 능력을 키우는 기회로 활용했으면 한다. 한마디로 이 프로그램을 3주간의 해외 유학이라고 생각하면 좋겠다. 그리고 자신의 국제적 디자인 감각이나 외국어 능력을 시험해보는 기회가 될 것이다. 예비 디자이너로서의 자질이 무엇인지 깊이 고민해보는 시간이 되었으면 하는 바람이다.

Interview 이소라 2009년 디자인 프랙티스 썸머 스쿨 참여



“디자인 사고방식에 대한 자신감을 얻었다.”

3

디자인 프랙티스 썸머 스쿨을 통해 사소한 물건이나 일상에서도 디자인 요소를 찾고 연상해나가는 방법을 배웠다. 강의실을 벗어나 갤러리를 돌아다니며 다양한 환경에서 자유롭게 디자인 사고를 할 수 있었으니까, 특히 노트에서 펜을 떼지 않고 스케치하며 생각하는 과정 자체를 종이에 기록해 아이디어를 이끌어내는 수업이 인상 깊었다. 현재 광고 회사 포스트비주얼에 다니는데 골드스미스 대학에서 배운 디자인 사고방식에 대한 자신감 덕분에 취업에 도움이 된 것 같다.

Interview 성예슬 2010년 디자인 프랙티스 썸머 스쿨 참여



“역사와 근거가 있는 디자인의 중요성을 배웠다.”

4

재료 수업 중 가위로도 잘리지 않는 실이 있었는데 실을 서로 묶어야 잘리는 독특한 물질이었다. 이런 물질은 어디에 사용하고 미래에는 어떻게 쓰일 수 있는지 디자인과 물질에 대해 고민해보는 계기가 되었다. 결과물을 먼저 생각하는 디자인보다 근거가 있는 디자인, 역사가 있는 디자인, 과정을 생각하는 디자인의 중요성을 배웠다.

Translation 1.

Design Practice Summer School is a London design experience project in collaboration with Pi Studio of Goldsmiths, University of London. Since its first start back in 2009, students spend three weeks at Goldsmiths in London every year during the summer.

Translation 2.

PROFESSOR JANG MEE-KYUNG OF VISUAL INFORMATION DESIGN DEPARTMENT

"It will be a chance to worry deeply about what quality means for a spare designer."

I think London is a city where we can see traditional and new trend at the same time. Through 'design experience in London', I want the students recognise the fast flow of design and media, and utilise social and political issues to develop interpreting ability from a designer's viewpoint. In other words, they need to view this programme embarking on some study abroad for 3 weeks. Moreover, it will be a chance to test their design sense or foreign language ability. I believe it is now a time to worry about what quality means for a spare designer.

Translation 3.

LEE SO-RA (2009)

"I built confidence for design thinking."

Through design practice at the summer school, I learned how to identify and plot the design elements from trivial stuff in our daily lives. Escaping from the classroom and thinking freely whilst walking around the gallery and streets really refreshed my mind and ideas. Especially I was impressed that we could develop ideas only with hand drawing (sketching) skills. I am now working for an advertising firm - Post Visual-, the confidence for design thinking would be helpful to getting a job which I learned in Goldsmiths, University of London.

Translation 4.

SUNG YE-SEUL (2010)

"I learned the importance of historical and well-grounded design."

During the class of material, there was a thread which could not be cut with scissors; it was a unique substance that could only be cut by binding threads with each other. I learned the importance of well-grounded design, historical design, thinking about the process of design than thinking of the results first.

Appendix B-2. Gwangju Design Centre, 'KDM members, growing global competitiveness' (Gwangnam Daily, 20 JUL 2011)

광남일보 

광주디자인센터 "KDM 회원, 글로벌 역량 강화"

영국 골드스미스대학과 '크로스 컬처 디자인프로젝트' 추진

기사입력 2011.07.20 11:25 최종수정 2011.07.20 11:25



최근 서울에서 진행된 '런칭워크숍'에서 KDM 회원과 영국 골드스미스대학 교수들이 열띤 토론을 하고 있다.

5

광주디자인센터가 세계적 권위의 디자인 전문가들과 함께 디자인 인재 육성에 나섰다.

광주디자인센터는 20 일 "코리아디자인멤버십(KDM) 회원들의 글로벌 역량 강화를 위해 디자인 선진 교육기관인 영국 골드스미스대학과 손잡고 지난 5 일부터 오는 9 월 25 일까지 '크로스 컬처 디자인 프로젝트(Cross Cultural Design Project)'를 추진하고 있다"고 밝혔다.

이번 프로젝트는 '다름에 대한 새로운 해석을 통한 문화 간의 이해와 소통을 이끌어내는 디자인'을 주제로 한국의 문화적 자산 가운데 디자인 모티브를 찾아 글로벌 시장에 진출할 수 있는 디자인을 개발하기 위해 추진되고 있다.

광주·전남지역 11 명, 대구·경북지역 10 명, 충청지역 3 명 등 전국 24 명의 대학생이 참여하는 이번 프로젝트는 KDM 회원과 세계적 권위자인 골드스미스대학교 교수 3 명이 참여한다.

이들은 우선 프로젝트의 주제 선정과 상품화 할 아이디어를 도출하는 '런칭 워크숍'을 진행한 뒤 선정된 아이디어를 통해 디자인된 작품을 오는 9 월 런던 디자인페스티벌 기간 중 '디자이너스 블럭(Designer's Block)'에 전시하게 된다.

런던 디자인페스티벌에 전시될 작품은 소셜미디어의 대표인 페이스북과 화상회의를 통해 런던과 광주를 온라인으로 연결해 프로젝트를 진행할 예정이다.

이번 프로젝트에 참여한 송현승군(24 · 조선대 디자인학부 3 년)은 "이번 런칭 워크숍을 통해 디자인에 있어 가장 중요한 아이디어 도출 프로세스에 관한 새로운 지식을 얻었다"며 "아이디어 발상 과정은 앞으로 디자이너로 활동하는 데 좋은 밑거름이 될 것"이라고 말했다.

한편 KDM 은 광주, 전남·북, 제주지역 디자인 전공 대학생 중 우수 인재를 선발해 글로벌 디자이너로 육성하기 위한 프로그램으로 2007 년부터 지금까지 총 72 명의 회원을 배출했다.

김인수 기자 joinus@

<©호남 대표 조간 '광남일보' (www.gwangnam.co.kr) 무단전재 배포금지>

http://www.gwangnam.co.kr/news/news_view.htm?idxno=2011072011154174906

Translation 5.

Gwangju Design Centre started to cultivate human resources in design together with design experts. On the 20th of July Gwangju Design Centre disclosed they were pushing the 'Cross-Culture Design Project' from the 5th to the 25th of September in collaboration with Goldsmiths, University of London, an advanced educational institution for design. This project is promoting the development of a design that can penetrate the global markets by finding a design motif among Korean cultural assets whilst focusing on "design that fosters understanding and communication between different cultures whilst proposing a new interpretation for the differences."

Appendix B-3. Cross-Culture Design project 'Worlds eyes on' (Gwangnam Daily, 03 OCT 2011)

크로스컬처 디자인프로젝트 '세계 주목'

기사입력 2011.10.03 14:09 최종수정 2011.10.03 14:09

코리아디자인멤버십, 런던 디자인스블럭 전시 '호평'

광주디자인센터-잉골드스미스대 연계 디자인프로젝트



6

광주디자인센터가 운영 중인 '코리아디자인멤버십(이하 KDM)' 회원들의 창의적인 디자인이 세계 디자인계의 주목을 받았다.

(재)광주디자인센터는 3월 "영국 골드스미스대학교와 공동 추진한 코리아디자인멤버십 회원들의 '크로스 컬처 디자인 프로젝트'를 최근 영국 런던에서 열린 '디자인스블럭' 행사장에 전시해 각국 디자인계로부터 주목을 받았다"고 밝혔다.

지난 7월 '런칭 워크숍', 8월 '디자인 개발', 9월 '디자인스블럭 전시' 등 3단계로 진행된 이번 프로젝트에는 국내 전문가는 물론 영국 골드스미스대학교 마이크 월러(Mike Waller), 테리 로젠버그(Terry Rosenberg) 등 세계적 권위의 교수진 3명이 참여했다.

특히 광주·전남지역 KDM 회원 11명을 비롯해 대구·경북지역 10명, 충청지역 3명 등 전국 24명의 대학생이 참가해 열기를 더했다.

참여 학생들은 팀별로 개발한 핀 헤드(Pin Heads), 고봉 등 10여종의 작품을 전시했다.

송현승(조선대 3년)·도예량(전북대 3년)·양수영(제주대 3년) 학생이 공동으로 영국 왕실과 한국 왕실, 귀족, 장군 등을 형상화한 디자인의 핀 헤드는 양국의 전통과 독창적인 아이디어로 많은 관심을 끌었다.

황용하(조선대 3년)군 등 3명이 공동 작업한 '고봉' 그릇도 한국의 넉넉한 인정을 디자인으로 녹여냈다는 평가를 받았다.

디자인전시관도 9월 16일부터 참여회원들이 런던 골드스미스 디자인 스튜디오 현지에서 직접 제작해 한국의 전통적 아름다움을 더했고, 전시품들은 현지 업체들로부터 러브콜을 받기도 했다.

9월 23일에는 디자인센터 윤광호 원장과 골드스미스대학 부총장, 현지 교수, 각국의 디자이너 등 50여명을 초청한 가운데 전시설명회와 리셉션을 가졌다.

윤광호 광주디자인센터 원장은 "이번 프로젝트를 통해 KDM 회원들의 뛰어난 창의적 역량을 확인 할 수 있었으며, 이들 작품의 상품화 지원을 위한 다각적 노력과 유럽 수출을 위한 방안을 골드스미스대학 산학협력단과 구체적으로 협의해 나가겠다"고 말했다.

김인수 기자 joinus@

<©호남 대표 조간 '광남일보' (www.gwangnam.co.kr) 무단전재 배포금지>

http://www.gwangnam.co.kr/news/news_view.htm?idxno=2011100314061555942

Translation 6.

Gwangju Design Centre disclosed on 3rd of October, that they exhibited the 'Cross-Culture Design Project' of KDM members, which is joint-project with Goldsmiths, University of London, in the event hall of the Designersblock held recently in London and were spotlighted by the design fields from many countries.

Appendix B-4. London Design Festival (Korea Design Membership, 06 OCT 2011)

작성일 : 11-10-06 14:04

2011 런던디자인페스티벌 전시참가



THE LONDON DESIGN FESTIVAL " Designersblock"

Cross Cultural Design Project Exhibition

일 시 : 2011. 9. 22 ~25

장 소 : UK London, Farmiloe Building

연계기관 : 골드스미스 런던대학, PI Studio

지도교수 : Mike waller, Terry Rosenberg, Danny Lee(골드스미스 런던대학)

참여기관 : 광주디자인센터, 대구경북디자인센터, 한국디자인진흥원 중부지원

7

"글로벌시대에 맞춰 다문화가 공존하는 라이프스타일의 재해석"을 디자인컨셉으로, 골드스미스 런던대학교와 PI-Studio 와 연계하여 지난 3 개월여 동안 추진한 "크로스컬처디자인 프로젝트"의 결과물 전시회를, 2011 런던디자인페스티벌 "Designersblock"에서 개최하였습니다.

골드스미스 런던대학교 협약을 통해, "런칭워크숍 - 디자인 개발 및 화상 튜토리얼 - 영국 현지 디자이너스블럭 전시"등 총 3 단계로 진행된 이번 프로젝트로, 3 개 참여기관 24 명의 회원들이 팀을 이루어, 10 개의 작품을 개발하였습니다.

8

★ 2011 런던디자인페스티벌 전시작품 소개

이번 전시참가 프로젝트 추진으로, 회원들은 해외 디자인 선진교육기관 교수진분들과 함께 한 공동 프로젝트 작업, 골드스미스 런던대학 디자인 스튜디오 현지에서의 제작 및 설치작업, 해외유명 디자인 축제에서의 관람객 피드백 수령, 런던 디자인 관련기관 및 현지문화자율탐방등의 기회가 제공되었으며, 전시 부스운영에 따른 Design tv(포르투갈), NIE BERG(독일 저널리스트)등 기관 및 기자들의 프로젝트 문의 및 취재, 보도자료 제출 요청과 함께 현지 Design shop 들의 구매제안, 해외 블로거들의 웹사이트에 프로젝트 내용이 게시되는등, 『코리아디자인멤버십사업』 브랜드, 글로벌인지도 상승의 성과를 거두었습니다.

이번 전시작품들은 2011년 10월 20일부터 시작되는 "DESIGN KOREA 2011" 코리아디자인 멤버십 부스에서도 전시될 예정이므로 많은 관심 부탁드립니다.

▲ 골드스미스 런던대학 디자인 스튜디오





▲ 전시 부스 설치 및 연출점검





▲ 전시 개최 리셉션

- 참석자 : 윤광호 광주디자인센터 원장, Simon McVeigh 골드스미스 런던대학 부총장,
Mike waller, Kay Stables, Danny Lee 골드스미스 런던대학 교수진
Piers Roberts 디자이너스블럭 디렉터





▲ 전시부스 운영





http://www.i-kdm.net/kdm2/bbs/board.php?bo_table=news&wr_id=3941

Translation 7.

We held the exhibition to showcase the results of the "Cross-Culture Design Project" which was promoted over the past three months as a design concept that focused on the "Reinterpretation of lifestyles coexists with multiple cultures in a global age" at the Designer's Block during the 2011 London Design Festival in connection with Goldsmiths, University of London and Pi-Studio.

Translation 8.

The members had the opportunity to be involved in joint team work with foreign teaching staff from advanced institutions of design education, manufacturing and installation such as the design studio of Goldsmiths, University of London. The members were also able to get visitor feedback from famous foreign design festivals as well as visit local related design institutions in London. Many institutions and companies inquired about the products and the exhibition was also featured on various media such as Design TV (Portugal), LIEBERG (German journalist) and so on. Many visitors and local shops made offers to buy the products and the exhibition was posted on famous bloggers' website. The members obtained positive results in the global awareness of "Korea design membership business."

Appendix B-5. Gwangju Design Centre, making a business agreement with Goldsmiths, University of London (Gwangju News1, 25 APR 2012)

4/13/2015

사실 앞에 겸손한 민영 종합 뉴스통신사 뉴스1 코리아



전국 > 광주 · 전남

광주디자인센터, 영국 런던골드스미스대와 업무협약

(광주=뉴스1) 김한석 기자 | 2012.04.25 01:58:38 송고



장상근 광주디자인센터 원장(왼쪽에서 3번째)이 패트 로우저리 런던스미스대학총장(*4번째)과 업무협약을 체결한 뒤 기념촬영하고 있다./사진제공=광주디자인센터 © News1

재단법인 광주디자인센터(원장 장상근)는 24일 오후 영국의 대표적인 예술대학으로 꼽히는 런던 골드스미스대학교와 업무협약을 체결했다.

이번 협약은 지역 우수 대학생을 대상으로 글로벌 역량강화를 지원하고 있는 코리아디자인멤버십(KDM) 등 인력양성과 양국간 디자인산업 발전을 도모하기 위해 이뤄졌다.

KDM은 지식경제부 지원을 받아 광주, 전남·북, 제주지역 디자인 전공 대학생 가운데 35명을 선발해 창작공간 제공과 국내외 워크숍, 디자인 연구개발, 국제 공모전 출품 지원 등 다양한 지원을 하는 사업이다.

이날 협약식에는 광주디자인센터 장상근 원장과 골드스미스대 패트 로우저리 총장, 광주시 박남언 경제산업정책관 등 20여명이 참석했다.

4/13/2015

사실 앞에 겸손한 민영 종합 뉴스통신사 뉴스1 코리아

9

광주디자인센터와 골드스미스대학교는 협약을 토대로 크로스컬추럴 디자인프로젝트 (2012 Cross Cultural Design Education and Exhibition) 등 디자인 교육과 전시, 공동 연구개발, 광주디자인비엔날레 협력, 정보 교류 등 다양한 디자인 국제협력을 해나가기로 했다.

크로스컬추럴 디자인프로젝트는 동·서양 문화의 중심인 한국-영국의 서로 다른 문화에 대한 재해석과 양국 디자인 문화의 이해와 소통을 토대로 진행되는 디자인 개발 사업이다.

양측은 이를 위해 오는 6월부터 골드스미스대 재학생과 광주디자인센터가 운영하는 코리아디자인멤버십 회원이 공동 프로젝트팀을 구성해 워크숍과 디자인 개발, 9월 런던디자인페스티벌 전시 등을 함께 추진할 계획이다.

또한 골드스미스대 교수진이 직접 디자인프로젝트 지도에 참여하는 한편, 워크숍은 양국을 오가면서 진행될 예정이다.

10

광주디자인센터는 이번 협약을 계기로 지역의 우수한 디자인 인재육성은 물론 동서양의 문화적 자산을 모티브로 디자인 상품 개발과 광주디자인비엔날레의 발전 등 다양한 분야에서 시너지가 높을 것으로 기대했다.

장상근 광주디자인센터 원장은 “그동안 KDM 회원들의 무한한 잠재력과 역량을 볼 수 있었다”면서 “앞으로 골드스미스대학과 연계한 공동프로젝트 등 지역 우수 인재들이 잠재력을 마음껏 발휘할 수 있도록 글로벌 역량강화를 적극 지원하겠다”고 말했다.

<저작권자 © 뉴스1코리아, 무단전재 및 재배포 금지>

Translation 9.

Based on the agreement, Gwangju Design Centre and Goldsmiths, University of London were supposed to manage diverse international cooperation in design such as the Cross-Cultural Design Project education and exhibition, design education and exhibition, joint research and development, cooperation for the Gwangju Biennale and information exchanges.

Translation 10.

With this agreement as a momentum, Gwangju Design Centre expected to realise a high synergy effect in diverse fields including the cultivation of regional human resources in design as well as the development of product.

Appendix B-6. Gwangju Design Centre, Kicking off Korea/UK Cross-Cultural Design project, (Gwangju News1, 26 JUN 2012)

광주디자인센터, 韓·英 크로스컬처 디자인프로젝트 본격화

(광주=뉴스 1) 김한식 기자 | 입력 2012.06.26 16:04:40 | 최종수정 2012.06.26 16:04:40
기사스크랩: 트위터페이스북미투데이



광주디자인센터가 개최한 '2012 크로스 컬처럴 디자인프로젝트 런칭 워크숍' 모습/사진제공=광주디자인센터©News1

(광주=뉴스 1) 김한식 기자= 동·서양의 문화 중심지인 한국과 영국간 문화적 소통을 토대로 디자인을 연구 개발하는 '크로스 컬처럴 디자인 프로젝트(Cross Cultural Design Project)'가 광주에서 본격 추진된다.

재단법인 광주디자인센터(원장 장상근)는 26일부터 29일까지 4일간 광주디자인센터 등에서 영국 런던 골드스미스대학교와 공동으로 '2012 크로스 컬처럴 디자인프로젝트 런칭 워크숍'을 갖는다.

지식경제부 지원 광주디자인센터가 운영중인 코리아디자인멤버십사업(KDM·Korea Design Membership) 일환으로 추진되는 이 사업은 지역 디자인 인재를 글로벌 디자이너로 육성하기 위한 것이다.

센터는 이 번 프로젝트가 동·서양 문화의 이해와 소통을 토대로 지역의 문화적 자산을 컨셉으로 모두가 공감할 할 수 있는 디자인을 개발, 글로벌 시장에 진출할 수 있는 계기가 될 것으로 기대하고 있다.

이번 프로젝트에는 광주·전남지역 대학생 14명, 대구·경북지역 8명, 충청지역 3명과 영국 골드스미스대 대학원생 4명 등 국내외 30명의 대학생이 참가하는 등 큰 관심과 호응을 얻고 있다.

특히 골드스미스대에서 영국왕립예술학교(RCA) 출신 산업디자인 권위자인 마이크 월러(Mike Waller), 테리 로젠버그(Terry Rosenberg) 교수 등 3명의 교수진이 방한해 강사진으로 참여했다.

크로스컬처럴 디자인 프로젝트는 총 3단계로 진행된다.

11

우선 KDM 회원과 골드스미스대학 교수진이 참가해 프로젝트의 주제를 선정과 상품화 할 아이디어를 도출하는 ‘런칭 워크숍’(26일~29일, 광주)이 열리고 선정된 아이디어를 토대로 디자인 개발 과정(7월~9월)에 들어간다. 이어 개발된 디자인은 오는 9월 런던 디자인페스티벌 기간 중 ‘텐트 런던(TENT LONDON)’에 전시(9월 20일~9월 23일)될 예정이다.

양국 학생들은 26일 광주민속박물관 등 광주지역 문화적 자산을 방문 조사하고 다양한 주제의 토론을 전개하는 등 광주지역의 문화를 바탕으로 프로젝트 컨셉 선정과 아이디어 발상 등을 진행했다.

워크숍은 27일 여수 세계박람회 방문에 이어 28일은 한국과 유럽 문화에 대한 이해(특강)와 팀별 프로젝트 컨셉 발표, 세부 디자인 컨셉 설정 등의 일정으로 진행된다.

12

광주디자인센터는 이번 프로젝트를 통해 한국의 우수한 문화적 자산의 재해석은 물론 우수 성과물은 글로벌 상품화에 나선다는 계획이다.

장상근 광주디자인센터 원장은 “이번 프로젝트는 아시아문화중심도시로서 동-서양의 문화적 교류는 물론 한국의 디자인 수준을 세계에 널리 알리는 기회가 될 것”이라면서 “향후 KDM 회원들의 글로벌 디자인 역량강화를 위하여 해외 디자인 선진기관들과 인적교류는 물론 다양한 교육프로그램 교류를 강화해 나갈 것”이라고 말했다.

hskim@news1.kr

Translation 11.

First of all, the 'launching workshop' shall be held from the 26th to the 29th of 2012 at Gwangju. KDM members and Goldsmiths, University of London faculty attended the launching workshop and selected the subject of the project and draw the commercialising idea. And based on the chosen idea, the group begin the process of design development (July - September). After that, the developed design is scheduled to be exhibited at "TENT LONDON" during the London design festival being held between the 20th and 23rd of September 2012.

Translation 12.

Gwangju Design Centre, through this project, plans to go forth into global commercialisation for the excellent results as well as for the reinterpretation of Korean cultural assets.

Appendix B-7. London, UK - Meeting culture through design (EKNEWS, 26 OCT 2011)



Posted in 영국 / by eknews / on Oct 26, 2011 04:27

영국 런던, 디자인을 통해 문화를 만나다



한국문화예술교육진흥원과 런던 골드스미스대학이 협력사업으로 추진한 워크숍,

<문화를 통해 디자인을 만나다>가 지난 10 월 17 일(월) 부터 3 일간 런던 골드스미스 대학의 템포드 다운홀 강당에서 열렸다.

문화체육관광부는 세계 6 개 주요도시의 우수문화기관과 협력, 한국 문화교육 프로그램 교육사업을 추진해 왔으며 영화, 국악, 탈춤을 주제로 했던 북경, 뉴욕, LA 에서의 워크샵에 이어 런던에서는 전통문화와 현대디자인이라는 두 키워드를 가지고 프로그램을 구성했다.

재외동포, 현지인들이 모두 익숙하지만 참신한 방법으로 우리문화에 대한 이해를 높일 수 있도록 하는데 중점을 두고 참가자가 직접 한국 전통문화와 영국문화를 결합하여 새로운 디자인을 만들어 낼 수 있게 함으로써 지식 전달-습득에 그치는 것이 아니라 참가자 모두가 신개념의 문화경험을 즐길 수 있도록 하였다. 영국 최고 권위의 현대미술상인 터너상 수상자를 6 명이나 배출하며 현대미술의 요람이라 불리는 골드스미스 대학은 적극적 참여를 유도해 잠재된 창의성을 최대한 이끌어내는 특유의 교육 노하우로 본 워크숍의 취지를 살렸다.

첫째 날과 둘째 날의 워크숍은 꼭두의 문화, 미술사적 의미, 조선여인들의 규방문화에 대해 런던대학교 SOAS 의 한국미술사 교수인 샬롯 홀릭의 강연으로 시작되었으며, 강연후에는 골드스미스 교수, 한국의 보자기 작가의 지도아래 참가자들이 한국전통문화에서 받은 영감을 살려 직접 크라프트, 디자인을 해보는 시간을 가졌다. 마지막 날에는 지난 이틀간 배웠던 한국 전통 문화와 예술을 영국적 디자인 코드로 접근, 재해석 해보았다.

본 워크숍에 지원한 영국국적의 참가자들 중에서도 외국에서 유년시절을 보냈거나 부모님이 다른 나라 출신인 경우가 있었고, 한 참가자는 스톡홀름에 거주하는 교포로 3 일간의 워크숍 참석을 위해 스톡홀름에서 런던까지 직접 오는 열의를 보였다. 이렇듯 다양한 문화적배경을 가진 현지인과 교포들이 한국 전통문화라는 공통된 관심사로 한자리에 모이면서 가능했던 문화적 소통과 교감은 참가자들이 직접만든 다양한 작품들에도 면면히 묻어난다.

제작된 결과물들은 10 월 31 일 전시회와 리셉션을 통해 선보일 예정이며 이는 앞으로의 양국의 문화교류증대에 있어서도 더 없이 적합한 교육, 홍보 자료가 될 것이라 사료된다. 이를 통해 본 워크숍이 지속적인 문화교육행사로써 자리매김할 수 있게 될 것이라 기대해본다.

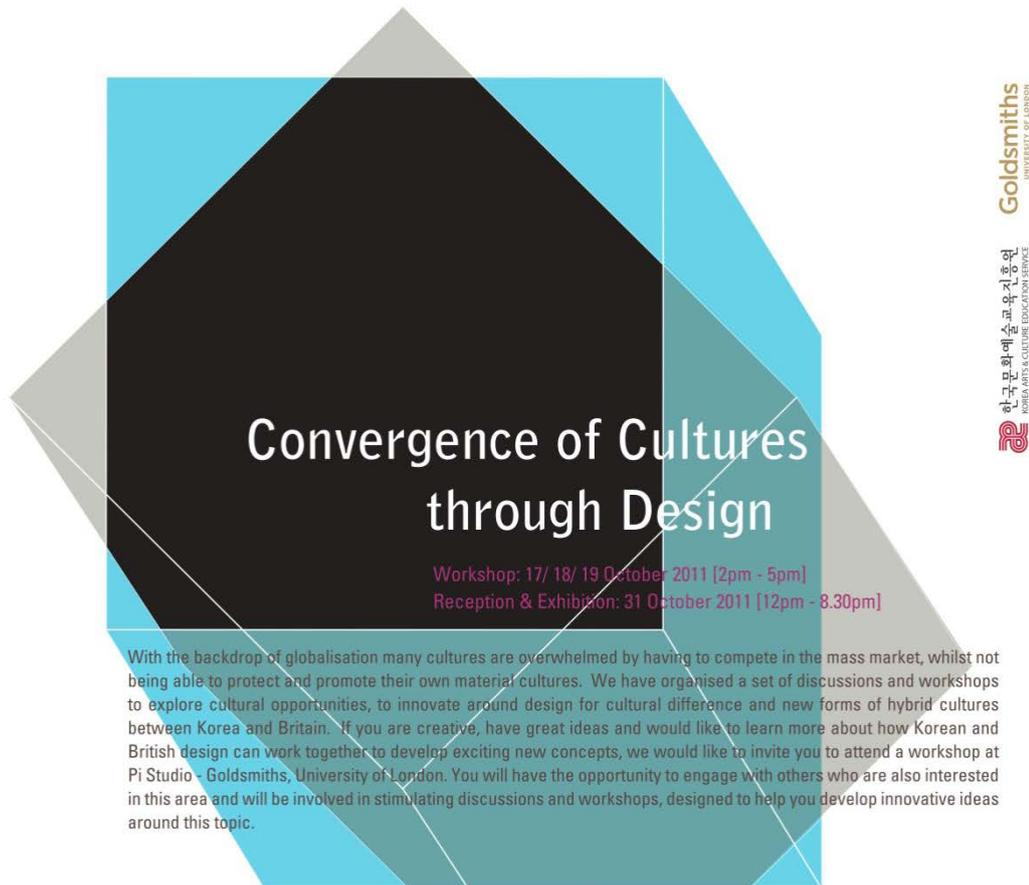
영국 유로저널 노영애 기자
eurojournal26@eknews.net

http://www.eknews.net/xel/?mid=journal_special&category=18560&document_srl=154459#

Translation 13.

<Convergence of Design through Culture> was held on the 17th (Mon) of October for 3 days at the Deptford town hall auditorium of Goldsmiths, University of London. The ministry of culture, sports and tourism has been fostering Korean culture and education in cooperation with leading cultural institutions from 6 major cities of the world and included workshops in Beijing, New York and Los Angeles. The topics covered included traditional Korean music, film and mask dance, composed London program of two key words of traditional culture and modern design.

Appendix B-9. Convergence of Cultures through Design, workshop (17-19 OCT 2011)



Convergence of Cultures through Design

Workshop: 17/ 18/ 19 October 2011 [2pm - 5pm]
Reception & Exhibition: 31 October 2011 [12pm - 8.30pm]

With the backdrop of globalisation many cultures are overwhelmed by having to compete in the mass market, whilst not being able to protect and promote their own material cultures. We have organised a set of discussions and workshops to explore cultural opportunities, to innovate around design for cultural difference and new forms of hybrid cultures between Korea and Britain. If you are creative, have great ideas and would like to learn more about how Korean and British design can work together to develop exciting new concepts, we would like to invite you to attend a workshop at Pi Studio - Goldsmiths, University of London. You will have the opportunity to engage with others who are also interested in this area and will be involved in stimulating discussions and workshops, designed to help you develop innovative ideas around this topic.

Goldsmiths
UNIVERSITY OF LONDON

한국문화예술교육진흥원
KOREA ARTS & CULTURE EDUCATION SERVICE

❖ Workshop Theme

[Day 1]

Kok-du, the travel companion for the final journey
- Lecture / Create Kok-du(figurines) & its story

[Day 2]

Coolness and wit in traditional Korean folk culture
- Making Korean art & cultural motifs into 'everyday' British objects

[Day 3]

Modernity of traditional Korean design, British interpretation and rediscovery
- Make Christmas ornaments with Gumjul(decorations).
- Combine Bojaki(textile) with quilt.

These workshops are free of charge, sponsored by the Korea Arts and Culture Education Service. Snacks and refreshments will be provided for participants at each event.

* Participants design & craft outcomes will be exhibited.

❖ Application

Send a short self-introduction and bio to the email below by 13th October
culture.designworkshop@gmail.com

* The final participant list will be announced via personal email

❖ Sponsorship

KACES (Korea Arts and Culture Education Service)
Goldsmiths, University of London

❖ Location

Goldsmiths, University of London
New Cross, London, SE14 6NW

❖ Contact

Aidan Sheridan 020 7919 7770



Appendix B-10. Convergence of Cultures through Design, workshop (17-19 OCT 2011)

COOL HUNTING

<http://www.coolhunting.com/design/bon-voyager.php>

Bon Voyager

Young Korean designers present three products to help you get around

by Graham Hiemstra in Design on 17 October 2012



While exploring the many hubs at London Design Festival last month we came across "Bon-Voyager," a modest display of creative concept products by a select group of young Korean designers. Supported by Korea Design Membership, a government-run initiative to nurture the nation's best design talent, and presented by University of London's Goldsmiths design school, the group show acted as an "interaction of culture through design" with many designs directed at a global audience. Of the offerings we found the three following designs to be the most compelling.



The Picnicking bag of London is a multifunctional cloth wrap for exploring The Big Smoke. Designed by Hyeonseung Song, Jieun Kim and Chaerin Han, the clever clutch is inspired by the Korean motherly instinct to provide her young with essential tools and knowledge on their journey through life. The whimsical bag we saw unfolds into a picnic seating area with London subway map diagram.



Continuing with the trend of travel, designers Shinye Park, Jihyo Shin, Jinhyuck Yoon and Jinhee Jang created Excuse Me!, a set of pictographic cards for foreigners. The playfully illustrated cards transcend words to present visual representations of questions like "where is the bus station?" or "do you take credit cards?" Sized to fit in your wallet, the handy cards are ideal for overseas travel where the language barrier can often be more than overwhelming to visitors.

Under the same design team, Splash Spat is a wet weather shoe cover designed especially for Britain's unpredictable climate. The water-proof slip design is based on traditional Korean socks, Dutbeosun, and made with lightweight contemporary materials.

Appendix B-11. Cross-Cultural Design project at Designersblock on Arts Thread Blog

ARTS | BLOG THREAD

IN ASSOCIATION WITH

 new designers

[HTTP://BLOGARTSTHREAD.COM/2011/09/LDF11-CROSS-CULTURAL-DESIGN-PROJECT-DESIGNERSBLOCK-LONDON/](http://blogartsthread.com/2011/09/LDF11-CROSS-CULTURAL-DESIGN-PROJECT-DESIGNERSBLOCK-LONDON/)

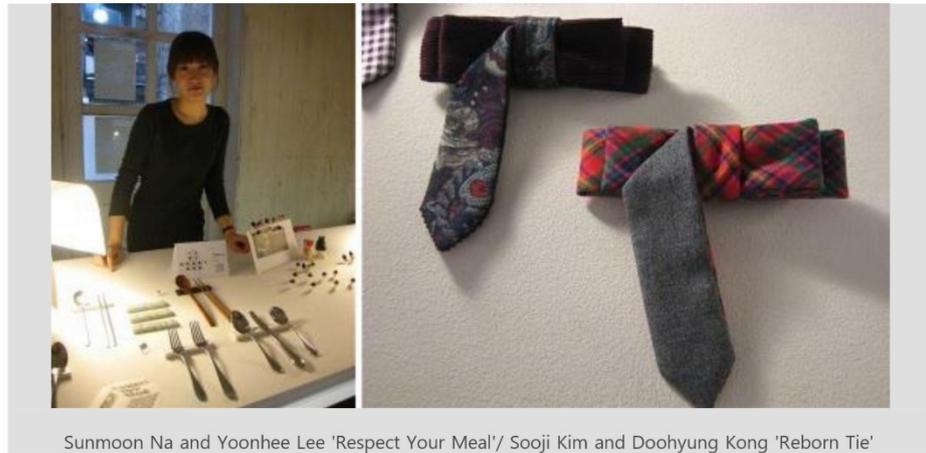
LDF11: CROSS CULTURAL DESIGN PROJECT AT DESIGNERSBLOCK



Daeil Seo and Suhyeon Kim 'Happylight Saucer'

The Cross Cultural Design Project at Designersblock pretty much does what it says on the tin. A group of Korean design students were challenged to respond to a brief set by Pi Studio at Goldsmiths to highlight the scope of design that spans more than one culture, whilst also asking how design can unite different cultures.

We loved everything about the 'Happylight Saucer', including its name, designed by Daeil Seo and Suhyeon Kim. This crockery collection brings together the British tradition of 'taking tea', with an idea based on a Korean proverb – literally meaning 'names and natures do often agree'. Traditional Korean symbols engraved onto the white crockery are designed to light up, making the process of 'taking tea' an even more pleasurable experience.



Sunmoon Na and Yoonhee Lee 'Respect Your Meal'/ Sooji Kim and Doohyung Kong 'Reborn Tie'

Sunmoon Na and Yoonhee Lee's collection of rests for Western cutlery, 'Respect Your Meal', brings the tradition of resting spoon and chopsticks on porcelain supports to the Western dining culture by offering rests developed for the shapes of knives and forks.

Sooji Kim and Doohyung Kong's sleek and stylish 'Reborn Tie' brings together British and Korean formal wear traditions – the bow tie being central to Korea's traditional style and of course the regular British tie. ARTS THREAD can really see this one taking off!



Juhee Han and Miyeon Kim 'SLAP bag'/ Guetae Kim, Jihyo Shin and Seula Woo 'Kissing Birds'

Juhee Han and Miyeon Kim's 'SLAP Bag' is an ingenious multi-purpose product with a design based on a traditional Korean toy called 'Ttakji'. The bag opens up to become a picnic mat, a concept inspired by the different approaches to areas of grass in urban areas – in Korea these areas are restricted from public use, in Britain we are encouraged to use green space.

The 'Kissing Birds' by Guetae Kim, Jihyo Shin and Seula Woo reflect the tradition of giving wooden geese to newlyweds as a symbol of a long happy marriage. When the beaks of these birds touch, they emit a lovely warm glowing light.

The project looks at how different design practices, traditions and styles can inform one another, and how an understanding of the differences and similarities between cultures can provide inspiration in the design process. This approach can surely lead the way in terms of innovation, as well as develop relationships between cultures through design.

Appendix C. Participating students' interview

Appendix C-1. STUDENT INTERVIEW 1

RAJU RAHMAN (GOLDSMITHS, UNIVERSITY OF LONDON), PARTICIPANT IN INTERACTION OF

CULTURE THROUGH DESIGN PROJECT 2012 / EMAIL: RAJU.RAHMAN@HOTMAIL.CO.UK

1. What are the advantages gained through education of CCD?

It was a great opportunity to explore different cultures. It really opened my eyes to different perspectives of how to understand our everyday life objects. It helped me to understand that design is not just about making pretty things but more about understanding people's life and providing solutions to improve their lives.

2. Were CCD Methods and Tools used in your design? (Yes / No)

Yes.

3. If you used them, which ones were useful for you?

Firstly, it was really helpful as it showed me the aspects that I needed to consider in the design process. Design is a complex process with many different aspects to consider. I often struggle to find balance among those things. The Cross-Cultural Design leaning model and tools helped me to be aware of all the design aspects I needed to consider.

For me, the Cross-Cultural Design learning model enabled me to appreciate how design can overcome boundaries such as language, environment and habits as well as bring the communities closer together.

4. Was it connected your to existing major?

Yes, very much. I am studying communication and graphic design. I believe that the base of any design discipline is communication. Graphic design is more about visualising that communication. Studying 'Cross-Cultural Design' really helped me to see how communication can be improved in today's globalised world.

5. What might be the possible future for utilisation of CCD Methods and Tools?

The CCD Methods and tools will make me think about how different cultural perspectives can expand my ideas and creativity. It would be very useful to take in the early design stages such as brain storming; however, I am not yet sure how it could further help the actual design development process.

Appendix C-2. STUDENT INTERVIEW 2

YOUNGUK JUNG (KYUNG HEE UNIVERSITY), PARTICIPANT IN RITUAL & ROUTINE PROGRAMME

2011 / EMAIL: WIGGS0924@NAVER.COM

1. What are the advantages gained through education of CCD?

The Cross-Cultural Design project has been a fantastic way to learn about a new country, culture, artistic elements and creativity.

2. Were CCD Methods and Tools used in your design? (Yes / No)

Yes.

3. If you used them, which ones were useful for you?

Coming from such a different cultural background in Korea, I faced some cultural challenges and differences but have found a guidance and resolution by using the CCD learning model. The Cross-Cultural Design learning model actually shows you how diverse the cultural differences between two countries can be used to expand my understanding of culture and design.

4. Was it connected to existing major?

Yes. I am a textile design student and I always thought that textile design is more about techniques and patterns. However, through the Cross-Cultural Design process, I now understand that textile is also a cultural product. I found many similarities in the production method of textiles from different countries, which was very interesting.

5. What might be the possible future utilisation of CCD Methods and Tools?

I would like to use CCD methods to help me designing cross-cultural British and Korean fashion. I also want to apply the CCD tool to enable me to understand how to combine two different cultural textile patterns.

Appendix C-3. STUDENT INTERVIEW 3

GUNRYEONG LEE (KOREAN DESIGN MEMBERSHIP), PARTICIPANT IN CROSS-CULTURAL DESIGN

PROJECT 2011 / EMAIL: START290@NATE.COM

1. What are the advantages gained through education of CCD?

It helped to understand and grasp complicated cultural issues and disputes.

2. Were CCD Methods and Tools used in your design? (Yes / No)

Yes.

3. If you used them, which ones were useful for you?

I was worried about how to interpret and bring different cultures together in my practical design but CCD Methods and Tools were easy to follow in order to carry out systematic design. Since the concept of Cross-Cultural Design is quite new to me, the whole process of following the CCD learning model was not only about developing design but it was also educational.

4. Was it connected to your existing major?

Yes, I majored in industrial design. To carry out industrial design research, I need to have an understanding the cultural aspects involved. I understand the differences between cultures rather theoretically, therefore it has never been actually take them(cultural differences) into account when developing design in practice. The process was a good opportunity for me to actually consider cultural differences in my design practice.

5. What might be the possible future utilisation of CCD Methods and Tools?

In the future, I think user research including trends, behaviour and spending habit used along with CCD Methods and Tools will be very useful.

Appendix C-4. STUDENT INTERVIEW 4

YOONHEE LEE (KOREAN DESIGN MEMBERSHIP), PARTICIPANT IN CROSS-CULTURAL DESIGN

PROJECT 2011 / EMAIL: UNIQUEUNICE@NAVER.COM

1. What are the advantages gained from CCD education?

The CCD learning model offered me a systemic way of approaching design. Various cultural aspects to be considered in the design process are already neatly summarised in the model and by simply following it, I will be able to reflect various cultural concerns in my design process.

2. Were CCD Methods and Tools used in your design? (Yes / No)

Yes.

3. If you used them, which ones were useful for you?

I was able to design following steps like Motivation-Design Action-Reflection and supplement areas where I had insufficient knowledge with CCD Methods and Tools.

4. Was it connected to existing major?

Yes, I am studying interaction design. Interaction can mean many different things but I am mainly interested in cultural interaction so participating in the programme helped me to understand what cultural interaction means and how to apply it in actual design practice.

5. What might be the possible future utilisation of CCD Methods and Tools?

Design is a complex field to study; however, CCD Methods and Tools allowed me to look at culture, society and the connections between people.

Appendix C-5. STUDENT INTERVIEW 5

JINHYUCK YOON (KOREA DESIGN MEMBERSHIP), PARTICIPANT IN INTERACTION OF CULTURE THROUGH DESIGN PROJECT 2012 / EMAIL: JINJA117@NAVER.COM

1. What are the advantages gained from CCD education?

It was a great opportunity for me to learn what is common and different in two different cultures, and to see how they (cultural differences) could be applied in the actual design practice.

2. Were CCD Methods and Tools used in your design? (Yes / No)

Yes.

3. If you used them, which ones were useful for you?

Escaping from the typical Korean design education method mainly focusing on the technique, result and completion of the project. I learned more creative way of developing design and value the process more than the result.

4. Was it connected to existing major?

I am majoring in architecture/spatial design. I think understanding different environment, pattern of lives and cultures is very helpful to create unique design. What I found is that Cross-Cultural Design has been applied to graphic, product and service design more than to the space design. This would be my next challenge.

5. What is a future direction of utilisation for CCD Methods and Tools?

In future I would like to do design things which promote the Korean culture to the world, it looks like I'll be able to develop my design into global design through CCD Methods and Tools.