

'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.*

[Practice based PhD]

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Declaration of Authorship

I, Dong Yeong Lee, declare that this thesis and the work presented in it are my own and that it has been generated by me as the result of my own original research. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

01 July 2016

A handwritten signature in black ink, appearing to read 'Dong Yeong Lee', written in a cursive style.

Dong Yeong Lee

Abstract

This research has arisen from an awareness of the emerging discourses about the future of design education in Korea. The country today is synonymous with advanced technology and high-quality products made by companies such as Samsung. The development of capacity for creativity and innovation in design has not yet been successfully implemented, and it has been argued that much of the responsibility lies with the education system. Currently Korean design education is focused on function, technology and solutions as well as aesthetic values; it drives students to be technically capable without understanding the value of design as a cultural activity. In order to tackle this issue, Korea has been introducing various initiatives in its design education system. These initiatives have focused on the convergence of design specialisms, as well as other disciplines outside of design. Parallel to these, this thesis suggests Cross-Cultural Design (CCD) as one of the possible elements that could aid this transformation. The findings of this thesis suggest that it is important for design students as well as educators to realise design is an activity of cultural production that can improve the quality of our lives.

Cross-Cultural Design is not a new concept. There are many definitions and practical implementations found in the various fields of study and within the design industry. Although considerable efforts are being made to explore and understand cross-cultural relationships as a result of globalisation today, there has been limited

discussion about cross-cultural concerns from a design practice context. Previous studies on cross-culture have focused almost exclusively on anthropology, sociology and more recently, international business and marketing. This thesis, therefore, seeks to address this gap by examining the potential of Cross-Cultural Design (CCD) practices and develop a Cross-Cultural Design (CCD) educational framework for Korean higher education that encourages designers, design students and Korean universities to become more culturally engaged.

Firstly, this thesis begins by examining the current issues facing the Korean education system in Chapter 2. Chapters three and four discuss a general contribution to new knowledge by exploring the key characteristics of CCD, which are:

- 1) Cross-cultural understanding - understanding the cultural context for designers and the design concepts derived from an in-depth understanding of cultural differences.
- 2) Originality - enriched creative outputs from cross cultural practice. An ability to think creatively and design whilst retaining unique and novel ideas.
- 3) Practicality - new design ideas from mixing cultural codes/needs. Creation of usable design for everyday life through combined cultures.
- 4) Universal design - consolidated cultural needs to achieve Universal design ideas, when appropriate. Universally understandable design with minimised cultural errors and misunderstanding.
- 5) Cultural identity - celebrating cultural specificity to promote core identities, when appropriate. Cultural identity is also defined through culturally distinctive design, which plays an important role in structuring the Cross-Cultural Design reflection tool and template by providing a set of criteria.

The five key characteristics of Cross-Cultural Design presented above are based on various findings of what constitutes the elements within the CCD model (Chapter 3 &

4). This thesis investigates design education through the development of intensive project-based short course learning activities in Chapter 5.

As part of the study, five of these CCD short course activities were conducted over five years, starting in 2010. The programmes were developed and conducted in collaboration with Goldsmiths, University of London (UK), Kyung Hee University (Korea), and the Korea Institute of Design Promotion (KIDP). The focus of these education programmes moved from the inspirational benefits of cross-cultural experience, to the practicality and marketability of culturally engaged design. As a result, a CCD learning model was proposed and developed.

This thesis concludes that the CCD learning model can help give a new direction to Korean design education in order to make it more process-oriented, whilst paying attention to cultural issues. This model of education could help create more user-oriented and culturally located design. Korean design education is traditionally built on art education. Cross-Cultural Design education can provide a socio-cultural contribution to the education framework, and introduce a methodological approach to designing as a cultural activity, as well as a reflective approach. Secondly, systemic problems in Korean design education means it is currently not able to meet the social and industrial demands and changes required in a developing Korean society. This thesis proposes that Cross-Cultural Design education can help develop a wider spectrum of design fields, such as convergence design education. Lastly, with regards to social problems, Korean design education suffers from a narrow conception of the

possibilities of design, and does not recognise that design can extend to work with other subjects within the university. However, Cross-Cultural Design education helps students and designers understand the importance of design in our everyday lives, and more importantly, the significance of culture within design activities.

In a broader context, educators can also benefit from diverse teaching methodologies; supporters such as governments can promote their national culture and boost their design industries. More importantly, consumers will have access to culturally rich and diverse products and services. The potential input of this CCD framework is to contribute to transforming Korean higher education. This framework could also be applied to other geographical contexts, but this is outside of the scope of this thesis.

Foreword

This is a practice-based thesis, initiated to develop 'Cross-Cultural Design (CCD) Learning model' for Higher Education (HE), based on the findings from more than five CCD short courses and CCD projects, developed in a collaboration between the UK and Korea.

As a designer and educator with a background of living and working in London, Sydney and Seoul, I recognised the importance of 'culture' in design practice, I found that this was often neglected in Korean design education contexts. Currently, Korean design education places much more importance on function, technology and solutions.

I hope the CCD Learning model and tools, which are developed from this practice-based thesis, can help give a new direction to Korean design education and encourage creative, innovative and globally appealing design based on 'cultural' understanding.

I also hope that the CCD Learning model and tools can be transposed and expanded upon not only in Korea but in other contexts, helping HE design students to develop more culturally vibrant design.

Glossary

Culture

1. The primary use of the term 'culture' in this thesis is pedagogic.
2. The secondary use of the term culture refers to the customs of peoples' lives within a national and geographical contexts, rather than being related to any particular organisation or profession.

Cross-Culture

'Cross-Culture' is the interaction of people and things with different backgrounds and attributes, which is a critical issue in global society. 'Cross-Culture' refers to any outcomes from the mixture of multiple 'things' however in this thesis, it mainly covered the effect created when 'two' different national cultures meet.

Cross-Cultural Design (CCD)

Cross-Cultural Design is not a new term, but in this thesis it has been applied as a design education methodology within the realm of design education.

Programme

Programmes within this thesis are short educational activities lasting several months.

Design summer schools & winter schools

Summer schools and winter schools are university based educational activities that are similar to programmes, but shorter, normally 2-4 weeks in duration.

Design

This thesis does not limit design outcomes to a particular discipline of design. However the student participants were drawn from a range of different disciplines within design, including graphics, product, fashion, interaction and spatial design. Therefore their work reflects this wide range of interests.

Korea and Korean

This refers to the Republic of Korea, known as South Korea.

Tool

This refers to a Cross-Cultural Design tool a specific design method that gives students a detailed framework of what to consider during their design process.

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1 Introduction

1.1 Problem: the current challenge for Korean design education

This research has arisen from an awareness of the burgeoning discourse regarding the future of design education in Korea. In 2008, when I was still enrolled on my Master's degree course, there was a passionate discussion in Korea about the future of Korean design education and how to improve it. An article entitled 'Do We Have Hope in Design Education?', (published by Design Monthly in December 2008) included a dialogue between art and design professionals Byung Gyu Jung, the chairman of VIDAK (Visual Information Design Association of Korea), Beom Choi, the director of PATI (Paju Typography Institute) and art critic Jae Jun Han, a professor at Seoul Women's University (Jung, 2008). It represented one of the pivotal moments in a lifelong interest in Korean design education.

In the article, Beom Choi argued that it is now time to discuss design education in Korea from a macroscopic perspective, rather than focusing solely on the details and technical aspects. In actual fact, Korea is itself synonymous with leading technologies and good quality products such as those produced by Samsung. However, creativity and innovation in design strategy is leading a field that has not been sufficiently addressed (Choi, 2013, pp. 5-13). In the same article, Jung (2008) also argued that current issues in Korean design education are not based on an understanding of the

value of design itself and the actual need to improve it, but rather focus on it as a system and tool. I therefore realised that it is crucial to have strategic self-reflection regarding Korean design education and to be aware of the urgency and importance of challenging the Korean design education system. For this reason, I believe that it is important for the design educator to realise that design is a broader cultural production activity that improves the quality of our lives.

In fact, recently there have been many experiments to develop integrative and interdisciplinary HE education models in design by incorporating various fields, for instance, the humanities and cultural studies that attempt to understand the complex inter-relationship between the arts, social structures, and history within the context of design practice. As Jung explained, it seems that separating each area of study no longer works in today's global world, which introduces the idea of 'interdisciplinary' and 'convergence'. Convergence is a recent trending term which means the process or state of converging. In general, it refers to any combination of different entities.

It is now time to apply integrated design education. Many universities, for example Keio University in Japan, teach design practice, and design thinking, to non-design students such as those studying business, humanities, cultural studies and history, because they believe this can bring creativity into any field of study and even into our daily lives. On the other hand, many design departments now bring non-design fields of study into their curriculums. For example, Aalto University in Finland now

combines technology, marketing and business together with design. However, Korean design education is still focused on skills, techniques and the quality of final outcomes rather than creativity, strategic innovation and the design process.

Since this article was written in 2008, the Korean government has sought to find a way of challenging Korean design education through 'convergence' and has been actively carrying out a nationwide programme to promote 'convergence design education in universities' in collaboration with the Korea Institute of Design Promotion (KIDP), based on Capstone design projects. The Capstone project is an assignment generally designed to encourage students to become involved with practical projects in order to help them link their academic knowledge with practice and develop critical thinking to solve challenges and other necessary skills such as oral communication, research, team working and even time management. This is applied typically during their final year of high school or middle school, or at the end of an academic program or learning-pathway. Korea's new design education campaign aims to nurture its design professionals through encouraging integrated problem-solving skills and promoting an interdisciplinary convergence design education system considering each university's core speciality and competency (Kang, 2012). At present, ten Korean universities, including Seoul National University and KAIST (Korea Advanced Institute of Science and Technology) are participating in this programme. To summarise their different approaches, Seoul National University currently aims to produce designers with a future-oriented leadership, KAIST aims to produce global, innovative convergence designers, Hongik University aims to produce

global design management professionals and Yonsei University aims to produce convergence designers (Kang, 2012).

University	Aim
Seoul National University	Designers with a future-oriented leadership
KIAST	Global, innovative convergence designers
Hongik university	Global design management professionals
Yonsei University	Convergence designer

Table 1-1 Korean Universities' aims in Convergence Design Education

They are all aiming to incubate convergent designers and specialised professionals with an integrated design practice incorporating knowledge, technology and skills from different fields. Their approaches, however, do not yet clearly specify their unique and differentiated values to direct design education, and employ only the umbrella terms 'convergence' and 'professionals'.

As a designer and educator with a background of living and working in various multicultural global cities such as London, Sydney and Seoul, I recognise the importance of 'culture' in design practice. In this thesis, the primary use of the term 'culture' is pedagogic and the secondary use of the term relates to people's customs within national and geographical contexts, rather than to any particular organisation

or profession. Korea is a peninsular, separated from the rest of mainland Asia by North Korea and is therefore geographically isolated, almost like an island state, with American culture predominating. It has not benefited much from cultural diversity - I have a brief personal experience in this regard. After I moved to the UK, I was talking with some friends I had met in the UK who all came from different countries, mainly Europe. We were discussing whether 'travelling' has any practical benefit in terms of a person's education. Interestingly, everyone apart from myself thought that although travelling was an important life experience, it did not necessarily have any educational value because they had already travelled widely, crossing borders easily within the Europe since they were young. I explained that because Korea is more like an island, without getting onto an aircraft, there is no chance for Koreans to experience anything 'foreign' and many young Koreans' lifelong dream is to travel abroad, and that from my own experience, travelling and experiencing different cultures is important and shapes people's outlook and approach to life. I believe that the lack of understanding of wider 'cultural' issues apparent in Korean design education is in part due its geography. In fact, due to the level of current globalisation, the term 'cross-culture' has become widely used in every field. Since I first encountered the article 'Do we have hope in design education?' (Jung 2008), I have begun to explore the concept of 'cross-culture' as an educational method in order to help Korean design education address these learning issues. This thesis aims to develop a new Cross-Cultural Design curriculum and test its application in Korean HE.

1.2 Background: Cross-Cultural Design

There is a growing need to foster awareness of cross-cultural factors amongst today's design students, particularly because of globalisation. Cross-Cultural Design (CCD) is a term that refers to the creative synergies of differing cultural practices, objects and artefacts that emerge when multiple cultures collide and hybridise. The term was first used by Erin Moore. One of the principal aims of exploring and formalising 'Cross-Cultural Design' as a design process is to enrich culture and society through generating new cultural practices and the objects that support those practices. At the core of this approach is the understanding of cultural differences and the celebration of diversity. In order for students to have a well-rounded understanding of culture in today's global society, it is important to provide them with a more diverse range of culturally engaged curriculum content in their higher education experience.

The current state of Cross-Cultural Design content however reflects the ever-expanding use of the term, and is mainly used in the studying of marketing and business. 'cross-culture' has traditionally been associated with the study of anthropology, sociology and recently, business and communication, not with design education. The textbook theorists of cross-cultural researchers such as Hofstede (1984) and Hall (1989) have focused on the sociological exploration of cross-culture, but hardly touched on any specific area of design. From the beginning of the era of 'globalisation,' its influence has penetrated every area of people's daily lives. The issue of globalisation, and within this, concepts of 'cultural interaction' have been

considered in the process of designing products for international markets. The impact of this is that the design profession and the education of designers has begun to take more notice of the cultural context for design, in order to design things that can appeal to a wider spectrum of consumers from all over the world. Diehl and Christianns (2006) asserted that existing cultural models, however, do not provide extensive information about how they can be applied in a meaningful way to design (p. 508).

While research on cultural aspects has traditionally been associated with areas of anthropology and sociology, a focus on interaction with the material world has awakened the interest of design disciplines and encouraged them to take part in these studies. According to Diehl and Christianns (2006), cross-cultural studies “have been extensively applied in research in the field of cross-cultural teamwork and communications and even interface design” (p. 503).

What needs to be emphasised here is that despite concerns about standardisation and uniformity, some academics, including Guy Julier (2008), argue that globalisation still offers an optimistic vision for the design industry, providing an opportunity for renewed creativity with enhanced quality and flexibility. While cross-cultural research has been used mainly to help promote the understanding of multinational culture and improve international communication and marketing, CCD as an approach could now be used to enhance not just communication, but also the quality of design of

products and services. Many already argue that the importance of Cross-Cultural Design in the future continues to grow (Leong & Clark, 2003; Lin, 2007; Sohoni, 2009). As a result, design educators, as well as design professionals, have to consider the cultural context of the users in order for goods and services to fully satisfy the consumer.

In fact, Cross-Cultural Design has been applied to many fields of design, from educational to professional design practice. For example, global companies such as Microsoft, Apple and Philips have already carried out cross-cultural studies “to understand not only matters regarding culture and human interaction design but also how to gain profit from emerging markets” (Diehl & Christianns, 2006, p. 504).

Philips, for example, has placed extra importance on understanding people’s cultural lives and practices. Dr. Stefano Marzano, CEO and Chief Creative Director at Philips Design, created and implemented Cross-Cultural Design over a 20 year period dating from the mid-1980s. The notion of design as a humanistic exercise is not new, but it is new within the context of creating a fertile, nourishing stream of opportunities for business success based on the systematic creativity of designers (Gofman *et al.* 2012, p. 189). He uses the term ‘High Design’, which is meant to culminate in insights and then in artistic direction for the design of products and services. High Design is inclusive, not exclusive. By delivering cross-cultural, lifestyle-anticipating premium concepts and propositions, this approach produces deep engagement with all

stakeholders, both customers and the public more generally (Gofman *et al.* 2012, p. 189).

Another good example is IDEO. At IDEO, technology or business is not the starting point for design. What they use is a human-centred innovation approach. Meeting with members of the Cross-cultural communication company, IDEO introduced the case study of BBVA, the largest bank in Spain, where IDEO helped design its ATM machine. With the philosophy of starting with people, IDEO noticed that people need to have a sense of comfort and safety when withdrawing money. The ATM is often placed in a way that faces out from the wall. When someone is withdrawing money from it, other people will line up behind and wait. This often makes the person using the machine a bit nervous, and they may even press a wrong button, resulting in a waste of other people's time. What IDEO did was turn the machine around, so that users can look at the queue from the corner of their eye and feel less nervous. IDEO also uses many other innovation approaches such as this, with the ultimate goal of being human-centred. This human-centred philosophy is used not only for client work, but also internally. Like Philips and IDEO, many global companies such as Seymour Powell, LG and Samsung now recognise the importance of cross-cultural aspects and have been trying to incorporate them into their practice both for communication and management purposes. For example, in the management of multi-national or multi-disciplinary teams marketing purposes such as advertising in various languages and cultural settings, as well as the actual design activity and helping designers to produce richer and culturally more diverse design ideas.

Based on the importance and need for Cross-Cultural Design in today's context, as a designer and educator I feel that there is a need to find a new way to define Cross-Cultural Design and finding ways to 'incubate' and 'direct' designers and design students appropriately in order to benefit from the expanding field of cross-cultural studies. At this juncture, it becomes crucial to identify factors that are critical for implementing Cross-Cultural Design practices in order to educate future designers.

1.3 Research question and hypothesis

The research question of this thesis involves finding out whether Cross-Cultural Design can help meet Korea's current challenges to incubate globally aware, and culturally sensitive young designers. As a designer and educator with a background of working in Korea, Australia and the UK, I have found that there are significant differences within the educational design domain. The design sector is viewed as part of the field of art in Korea, is based on skills and techniques. However, my learning experience in the UK was more about understanding cultures and people's behaviour in order to create something that can improve people's lives. Coming as I do from my particular academic and professional career, I believe that design education can play a significant role in building a society's cultural identity. I have become aware of the issue of the lack of cultural diversity in Korean design education, and I believe that incorporating this layer of 'cross-culture' will provide a challenge for Korean design

education.

This thesis therefore relies on the hypothesis (my belief) that;

Cross-Cultural Design can improve and make a positive impact on Korea's design education system and help to incubate young designers who will be globally and culturally considerate.

1.4 Research aim and objectives

This thesis aims to develop a Cross-Cultural Design educational framework for Korean higher education that encourages designers and design students to become more culturally engaged, with a particular focus on Korean higher design education.

This study revolves around the following central research objectives:

Objective 1: to understand the current situation of Korean design education and identify its challenges.

Objective 2: to ascertain the **relevance** of Cross-Cultural Design in design higher education in the particular context of Korea.

Objective 3: to investigate, define and develop the **concept** of Cross-Cultural

Design.

Objective 4: to identify Cross-Cultural Design **strategies** that can form an educational framework to help design students in exploring and **applying** these strategies within their own practice.

Objective 5: to add **new insights** to the relatively young field of design; how Cross-Cultural Design can benefit a country's design communities.

1.5 Research premises

1.5.1 Definition of Culture

The meaning of culture varies depending on the context. For example, the cultures of a working practice of designers in service and product companies, consultancies, or teams have always been diverse, whether in the public, or in the more private and professional sphere. In this thesis, the primary use of term 'culture' is pedagogic. The second level of the term 'culture' refers to the 'national property' of traditional customs and lifestyles. This is based on the belief that different national cultures produce different designs and understanding that these cultural differences between countries can benefit designers' creativity and the design process. This will map out the different levels of maturity perhaps across the educational (design) discipline in at least the two national contexts.

1.5.2 Structured Cross-Cultural Design

As previously mentioned, cultural transmission comes in two forms; one is a more ad hoc and unstructured cross-cultural interaction and the other is more of a formal structured Cross-Cultural Design. The unstructured version is a free flow of cultural interaction throughout history, whereas the structured version is a controlled and strategically driven cultural mix. This thesis deals with the development of a structured formal approach to Cross-Cultural Design as a design learning methodology.

1.5.3 The audience of Cross-Cultural Design

The primary audience is comprised of design students in higher education. This audience are the 'education receivers' and through this exposure they get a chance to learn about Cross-Cultural Design practice and potentially apply it through a proposed self-evaluation tool. The secondary audience are design educators, who are the 'education providers'. They teach and guide designers and students about Cross-Cultural Design practice. The final audience consists of the end users who, although they are not the main targets also benefit from the outcomes of Cross-Cultural Design practice.

When Cross-Cultural Design is viewed as a form of cultural promotion, there are two other additional audiences. The first includes governments wanting to promote their cultures on the global market and enhance their designs and designers global competitiveness. The second consists of graduating design students working for knowledge based industries, including creative industries wanting to develop their capacity to enter the global market and build a Cross-Cultural Design global network.

1.5.4 Setting a scene: Korean / UK Cross-Cultural Design

It is important that in today's multicultural societies, the design field has a full comprehension of cultural diversity and specific cultural groups, because it affects the success and suitability of products and services designed for such culturally diverse groups (Sohoni, 2009).

Given the importance of Cross-Cultural Design, my task as a designer and educator is to understand how students currently define and understand the role of cultural components in the design process. In recent years, the phrase 'cross-culture' has become more widely used in news articles, publications, activities, workshops and exhibitions, as well as in sales and marketing in Korea as shown below.



A cross-culture section at the ECM exhibition, 2013, Korea

Cross-culture cartoon and art exhibition, 2008, Korea

Cross-culture by Joon Hyung Park, 2010, Korea

Figure 1-1 Examples of the use of term 'cross-culture' in Korea

In the design field, Korea has a rapidly advancing society and economy. The country's domestic design market is continuing to grow. Based on an advanced economy and already well-developed technologies and high-quality products, Korean design is now expanding into the global market. During the CCD programmes, in order to enhance their international competitiveness, Korea has tried to explore the potential of Cross-Cultural Design. The director of the Gwangju Design Centre, Jang Sang-geun, who has run the Korean/UK Cross-Cultural Design workshops since 2012, has argued that "Cross-Cultural Design projects have a very strategic position in the context of Korea as a centre of Asian culture, not only to bring Western and Eastern cultures together, but also to promote Korean design in the global market and enhancing Korean designers' global network" (Kim, 2012).

It is therefore crucial that at the earliest stages of design education, students should be exposed to cross-cultural aspects in their design practice. As a Korean-born

designer and design educator based in the UK, I have found the 'cross-cultural' field an engaging subject to study. At design schools and universities in Korea, subjects such as psychology or sociology are not always offered, despite the fact that they can help students to broaden their cultural understanding. The curriculum is usually focused on practical aspects of design practice such as design studio, design history, materiality and production knowledge, and is not based on the cultural aspects of study.

1.6 Outline of the thesis

This thesis is divided into three main stages - the first being a contextual and theoretical exploration (literature review), which includes observations of design education in Korea, the second being the practical project-based applications of a Cross-Cultural Design curriculum and the third being its evaluation.

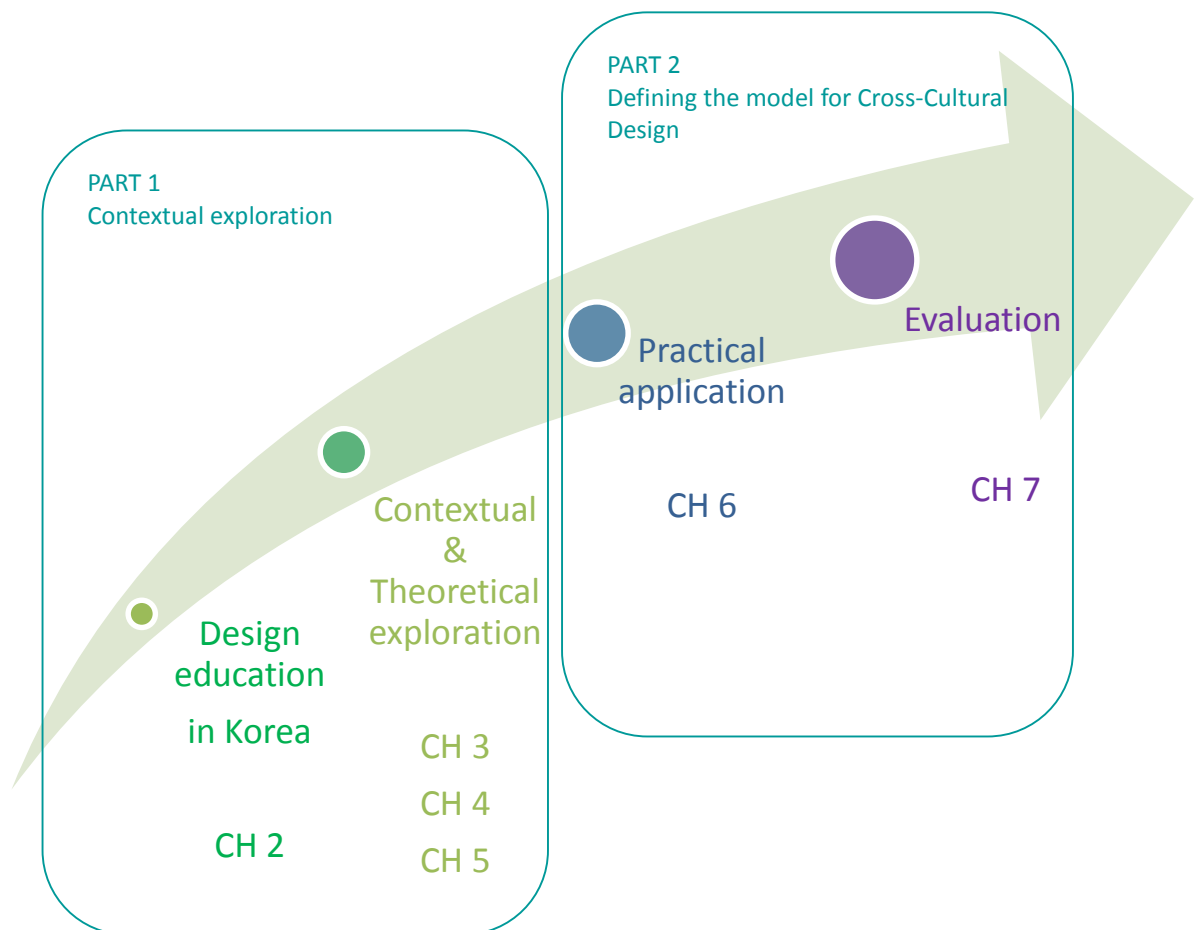


Figure 1-2 Outline of the thesis

This thesis begins with a close look at the current design education issues in Korea. **Chapter 2 [Korean context in relation to Cross-Cultural Design practice]** sets up the background for the thesis and looks at the current state of Korean design education.

Then, the thesis moves onto a contextual and theoretical exploration of relevant current topics in the area of culture, design and education. A series of case studies on the cultural aspects of design practice will be critically analysed. **Chapter 3**

[Understanding of culture and cross-culture] is a theoretical exploration that tries to understand the concept 'cross-culture', its relationship to design practice and the benefits it offers in order to define the most 'desirable' Cross-Cultural Design model. **Chapter 3** involves a literature review of various publications including journal articles and conference materials. Interest in the subject of Cross-Cultural Design is relatively recent, therefore there is only a limited number of available books and previous studies. **Chapter 4 [Cross-culture in design practice]** involves carrying out field research in order to investigate the current state of Cross-Cultural Design in our daily lives, as well as delving into the notion of design practice. Since this thesis analyses the particular example of Korea with regards to the Cross-Cultural Design education context, **Chapter 5 [Cross-Cultural Design education]** looks at the relationship between design education and culture.

Finally, this thesis moves onto a practical exploration based on a project-led investigation. **Chapter 6 [Testing the Cross-Cultural Design learning model]** and **Chapter 7 [Concluding the final Cross-Cultural Design learning model]** employs a project-led observation of actual design projects in order to explore Cross-Cultural Design language in practice. Chapter 7 also tries to establish a Cross-Cultural Design educational programme in order to test and evaluate the findings in Chapter 6. All findings will be synthesised in Chapter 6 in order to set up a cross-cultural learning model.

1.7 Research framework and methodology

1.7.1 An empirical research approach

As previously mentioned, cross-cultural studies are traditionally associated with the study of anthropology, sociology and more recently, business and communication, but it has hardly touched on the specific discipline of design. It is only a very recent development that Cross-Cultural Design has been taken into account in professional practice and design research. Therefore, there are a limited number of academic studies that have been carried out, however there is a growing trend to address this new area of practice and research, which has also been evolving during the duration of writing this thesis. Therefore, this thesis employs an empirical research (experimental research) approach in order to learn by carrying out a series of Cross-Cultural Design short courses and activities. The two main topics of this thesis are culture, which is largely experiential, and design, which is practical and material-based, and therefore it makes sense to explore their relationship through design projects with real contexts.

According to Jarol B. Manheim *et al.* (2008), empirical research is “a way of gaining knowledge by means of direct and indirect observation or experience” (p. 5).

Empirical evidence (the record of one's direct observations or experiences) can be analysed quantitatively or qualitatively. Through quantifying the evidence or making sense of it in qualitative form, a researcher can answer empirical questions, which should be clearly defined and answerable with the evidence collected (usually called data). (p. 5)

Design research is dependent on the kind of question being investigated, and an aim to engage in research that is not normally explored in the context of a scientific laboratory. Studies often combine both quantitative and qualitative forms of research, particularly when it comes to social sciences, design and education. According to De Groot (Heitink, 1999, p. 233), the typical empirical cycle has five stages.

1. Observation: The collecting and organisation of empirical facts; forming hypothesis.
2. Induction: Formulating hypothesis.
3. Deduction: Deducting consequences of hypothesis as testable predictions.
4. Testing: Testing the hypothesis with new empirical material.
5. Evaluation: Evaluating the outcome of testing.

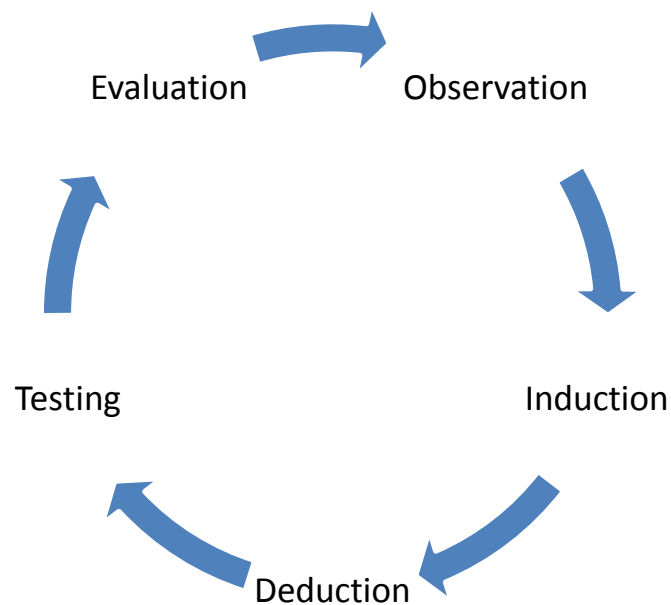


Figure 1-3 De Groot's cycle of empirical research

Based on this empirical cycle, this thesis extended this model of research to include a generative design proposal for a new cross-cultural learning model, which was then evaluated through a series of learning activities. The research was conducted through four main phases: 'discover', 'explore', 'generate' and 'evaluate'. Each phase of research was planned and evaluated, which allowed for continuous gathering of feedback (Centre for Enhanced Learning and Teaching, 2013).

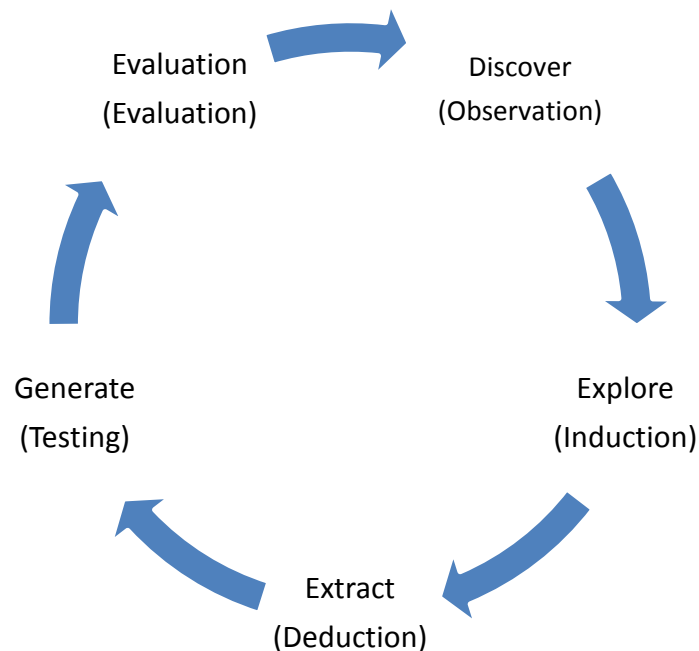


Figure 1-4 This dissertation's cycle of empirical research

In the initial stages of the 'discover' phase, background research in relation to previous studies on the definition of the term, 'culture', cultural transmission in historical context, cross-cultural issues and building a learning framework for bridging cultures in design education will be carried out. In the next stage, 'extract', the research will integrate the collection of data gathered from the literature review,

case studies, focus-group discussions and participant observations with an aim to obtain useful insights prior to generating an educational framework for the projects. In the 'generate' phase, the research will develop a strategic educational framework based on the findings, and for the process of evaluation, expert and participant interviews will be conducted to find out where improvements are needed, as well as to reflect their feedback in the final outcome of this research.

1.7.2 Methodology

1.7.2.1 Secondary research - Literature review

The research question has to be converted into a theoretical model that is made up of measures (observed variables), theoretical constructs (latent variables) and casual relationships in order for it to be empirically tested. To develop the theoretical model, analysis of literature is required.

In order to gain reliability and objectivity in the research outcome, this study will employ both primary and secondary research, as well as qualitative research, with the core aim of creating a design education framework for students in higher education programmes in Korea.

During the secondary research stage, this thesis will initially collate theoretical backgrounds and issues in culture-related areas such as cultural transmission, interaction between different cultures and the field of design and education studies, so as to have some useful insights and an in-depth understanding of the essential concepts prior to conducting the case studies and practical projects. Christ Hart, in his book *Doing a Literature Review* (1998), emphasised the importance of a literature review by asserting that “this might mean drawing elements from different theories to form a new synthesis or to provide a new insight. It might also mean re-examining an existing body of knowledge in light of a new development” (Hart, 1998, p. 8). A series of contextual studies analysing design, cultural issues and cultural differences from various locations around the world will be identified and critically examined.

The first stage of this literature review covers current cultural issues within a global society. Social and cultural topics such as ‘globalisation’, ‘internationalisation’, ‘cultural transmission’, ‘hybridity’ and ‘cross-cultural perspectives’ will be identified as recurring topics for consideration in many cultures being studied. These issues are pivotal to the background of why the interaction of cultures through design must be considered in detail. Differences between the East and the West also form an important aspect in this notion because culture, philosophy, economic systems and corporate structures function very differently. Therefore, identifying social and cultural issues in the literature review will strengthen the theoretical background.

Additionally, the literature review will also discuss the importance of cross-cultural education, current trends and reports in Korean design education, and highlight the existing methods and models of learning and teaching currently being practiced. This is being done in order to develop Korean higher education and reiterate the necessity for a new learning and teaching model focusing on Cross-Cultural Design, developed and presented throughout the research of this thesis.

1.7.2.2 Primary research

A. Qualitative and quantitative research

This thesis employs qualitative research methods: such methods collect *qualitative data* (data in the form of text, images, sounds) drawn from observations, interviews and documentary evidence, and analyses it using qualitative data analysis methods. Qualitative methods are usually used for theory building and during the early stages of research. On the other hand, quantitative methods tend to be more appropriate when theory is well developed, and for purposes of theory testing and refinement. It is important to note that no research method is entirely quantitative or qualitative (Yin, 1994). The most common quantitative methods are experiments, surveys and historical data and the most common qualitative methods are case studies, action research, observations and interviews.

B. Case studies

Through the case studies, this research will be able to gather rich and in-depth information, and gain fundamental data from the existing intercultural examples of practices and experience via everyday objects. These case studies will provide an insight for Cross-Cultural Design education by identifying the integral features of best practice and assist in the development of a framework.

The case studies will review existing examples that demonstrate the interaction of cultures through design education. In terms of reviewing cultural issues, two different styles of practices will be focused on; 1) general practice in everyday life and 2) professional practices in different fields of design. It is widely understood that 'the influence of cultural differences on a product's user interface have already been taken into account in academia and industry' (Rau, 2015, p. 59), yet there are still many obstacles to overcome due to lack of multi-cultural understanding in design. In this regard, this research will find out how a Cross-Cultural Design approach and cultural interaction in design processes can effectively improve our everyday lives. Furthermore, the importance of the interaction of cultures in design education will be highlighted to encourage students to learn about other cultures in a way that can be further synthesised into their own design practices.

C. Practical projects

As a practical methodology, various Cross-Cultural Design projects were carried out to gather empirical findings - Know How - that help to establish the appropriate structures for Cross-Cultural Design practice within given circumstances. In this thesis, the actual Cross-Cultural Design and educational projects were carried out in collaboration between various Korean universities and Goldsmiths, University of London located in the UK. The practical projects were made up of a series of educational programmes, in the form of short courses. Each of these programmes were run with different themes related to different cultures. Undergraduate students undertook design projects in which cultural boundaries were interconnected. The students would select successful design outcomes to be presented a series of three exhibitions. The aim of the projects was for students to understand the significance of interaction of cultures in design and, through participant observation, the practical projects would help to establish a new learning methodology.

D. Participant observation

Participant observation is a vital component of this thesis because it relies on the information and experience gained from the practical projects. Participant observation allows researchers to gather information about the activities of subjects under study in their natural setting by observing as well as participating in such activities. Participant observation allows for the development of sampling guidelines

and interview guides (DeWALT & DeWALT, 2002). Schensul, Schensul, and LeCompte (1999) define participant observation as “the process of learning through exposure to or involvement in the day-to-day or routine activities of participants in the researcher setting” (p. 91). Researchers can benefit from observation methods in a variety of ways, for example, they provide methods for understanding non-verbal expression of feelings, determining who interacts with whom, ascertaining how participants communicate with one another and checking the amount of time spent on various activities (Schmuck, 1997).

DeWALT and DeWALT (2002) believe that “the goal for design of research using participant observation as a method is to develop a holistic understanding of the phenomena under study that is as objective and accurate as possible given the limitations of the method” (p. 92). They recommend that participant observation be employed as a means to strengthen the validity of the study, since observations can assist researchers by giving them a better understanding of the context and phenomenon being investigated.

1.7.3 Research framework and methodology

Aims			Methodology		Chapter		Empirical Stage
OBJECTIVE 1	To understand the current situation of Korean design education, identify its challenges.	To explore Cross-Cultural Design issues in AKorean Context	Literature review Field research Interviews	Primary Secondary Qualitative	2	Korean context in relation to Cross-Cultural Design practice	Discover
OBJECTIVE 2	Investigate, define and develop the characteristics of Cross-Cultural Design to apply to the learning model.	To theoretically explore the concept of cross-culture	Literature review	Secondary	3	Understanding of culture and cross-culture	Explore
		To capture Cross-Cultural Design characteristics	Case study	Primary Secondary	4	Characteristics of Cross-Cultural Design	
OBJECTIVE 3	To ascertain the relevance of Cross-Cultural Design in design education	To investigate the current state of design education and its relevance to Cross-Cultural Design	Literature review Field research	Primary Secondary	5	Cross-Cultural Design education	Explore
OBJECTIVE 4	Identify Cross-Cultural Design strategies that can form the Cross-Cultural Design educational framework to help design students to explore and apply to their own practice.	To learn from the Cross-Cultural Design education programme projects and evaluate them	Project-led observation Press coverage Interviews Project-led observation	Primary Qualitative Primary Qualitative	6	Testing the Cross-Cultural Design learning model Concluding the final Cross-Cultural Design learning model	Extract Generate
		To set up and implement the Cross-Cultural Design learning model			7		
OBJECTIVE 5	To add new insights to the relatively young field of design; how Cross-Cultural Design can benefit a country's design communities.		Reflective writing	Primary Qualitative	8	Reflection on application of the learning model in Korean design education	Generate Evaluate

Table 1-2 Research framework

1.8 Summary of thesis

Key finding 1. Five key characteristics of Cross-Cultural Design

Within Chapter 3, 'Understanding of culture and cross-culture', presented a theoretical investigation that explored the concept 'cross-cultural', its relationship to design practice, and its wider benefits to society. Chapter 3 introduced the complex concept of culture and, to understand its definition, it was necessary to consider the many facets of the term, while building learning environments to cultivate creativity and inspiration for design. It was therefore important to explore how languages, values, beliefs, histories and narratives can be shared and understood across different cultures and contexts. As a result, this thesis argues that today, the need for understanding and communicating across diverse cultures is stronger than ever. Design involving the interaction of cultures therefore needs to be applied more broadly in design and business industries. In Chapter 4 'Cross-culture in design practice', in-depth field research into the current state of Cross-Cultural Design in contemporary culture was described. By exploring the actual examples of Cross-Cultural Design found in our everyday lives, such as food, clothing, decoration and even buildings, it was found that each product or service had a different degree and type of cultural engagement. As a result, this thesis defines Cross-Cultural Design as "a structured design practice specifically designed to enable two or more cultures to engage together". More importantly, five key characteristics of Cross-Cultural Design were also identified.

	Characteristic	Definition	Impact
1	Cross-cultural understanding	Design concept derived from an in-depth understanding of cultural differences.	Understanding the cultural context for designers.
2	Originality	Ability to think and design creatively whilst remaining unique and novel.	Enriched creative outputs from cross cultural practice.
3	Practicality	Usable design for everyday life through combined cultures / Different cultural contexts.	New design ideas from mixing cultural codes, needs and successes.
4	Universal design	Universally understandable design with minimal cultural errors and misunderstandings.	Consolidated cultural need to achieve universal design ideas, when appropriate.
5	Cultural identity	Culturally distinctive design.	Celebrating cultural specificity to promote core identities, when appropriate.

Table 1-3 Characteristics of Cross-Cultural Design

All of these five characteristics of Cross-Cultural Design should be considered. With a focus on the importance of Cross-Cultural Design in the contemporary context, Chapters 4 and 5 focused issues in design education. Scholars such as Miyata (2013) and Gauntlett and Thomsen (2013) argue that learning through culture is very important in today's multi-cultural environment, and that design is no exception. Miyata defined this as 'trans-cultural learning' (2013, p. 47) with the model of Create/Connect/Open. However, through in-depth investigations of the Korean design education sectors, this thesis found that Korean design currently suffers from a severe shortage of academics with CCD knowledge, along with wide-ranging structural curriculum problems. The country is desperate to find a solution for the

demand created by the constant changes fuelled by rapid globalisation within its the industry. This thesis also observed that many current issues concerning the Korean design industry result from a lack of knowledge concerning the cultural and liberal arts; it was found that the industry merely focuses on technique and functions, basically copying.

Key finding 2. Development of Cross-Cultural Design tools

In the first part of this thesis, a literature review and field research were presented in order to establish a contextual and theoretical background to show that Cross-Cultural Design education can help Korea's design industry by incubating culturally competent young designers and increasing international appeal.

The second part of the thesis dealt with actual education programmes and the development of an education framework. From an analysis of the five years of Cross-Cultural Design education programmes, four Cross-Cultural Design approaches were developed as tools in this thesis; 1) Motivation, 2) Action - design, 3) Action - development and 4) Reflection. Apart from at the implementation stage, these tools give structured control to designers and students participating in the programme. The tools and approaches are intended to be a starting point for engaging with CCD, they by no means represent a rigid approach, and have been developed as an open and evolving practice. An overview of the projects carried out during the education

programmes can be found in Chapter 6 and a detailed explanation of the Cross-Cultural Design tools can be found in Chapter 7.

Key finding 3. Design as a cultural activity

From a broad perspective, this thesis proves that design is a cultural activity. The scope of design has expanded to become a broader cultural activity that encompasses the rapidly growing creative economy. The function of design is also changing as it is increasingly used to inspire business strategies, as discussed in Chapter 3, 4 and 5 with the many examples being cited. Cross-Cultural Design is often used to create a wider appeal to global audiences with different national, social and cultural backgrounds. Moreover, the territory of design is also rapidly shifting from physically manufactured goods to hybrid products that combine manufactured goods, services and software. This is due to the increased complexity of technology available today, as well as evolving consumer needs.

Key findings 4. The benefits of Cross-Cultural Design education

Based on the findings from carrying out programmes over a five year period, particularly comparing Korean and British culture, the benefits of Cross-Cultural Design are summarised as follows:

Receiver	Students / Designers	Developing global design capability. Self-promotion. New design possibilities. Networking and wider spectrum of audience.
Provider	Teaching team (Educators)	More diverse teaching methodologies.
Supporter	Government / Organisation / Industry	Promotion of national culture. Improving national cultural identity.
End-user	Consumers	Culturally interesting products and services, universal design.

Table 1-4 Benefits of Cross-Cultural Design

Key finding 5. Cross-Cultural Design challenge for Korean design education

The analysis of design projects from the education programmes over the last five years, and feedback from participating students and teaching teams, indicate that Cross-Cultural Design education has certainly made a significant contribution to Korean design education. This series of design learning programmes has contributed towards gathering insights, expertise and a source of data and know-how within this area of study without compromising opportunities for its students to successfully achieve their learning outcomes.

To sum up, Korean design education is currently strongly focused on function, technology and solutions, as well as aesthetic values; therefore, it drives students to be technically capable. As discussed in detail in Chapter 5, the current Korean design

education system has human, systemic and social problems. As detailed in this thesis, CCD can help give a new direction to Korean design education in order to make it more process-oriented whilst paying attention to cultural and emotional values. This will help to create more user-oriented design. A comparison of 'Before' and 'After' the application of the Cross-Cultural Design education method in Korean design education is summarised below.

Before	After (How Cross-Cultural Design education can help)
Outcome-oriented design	Process-oriented design
Function, solution approach	Cultural, emotional approach
Focus on aesthetic values	Focus on cultural and contextual values
Skills-oriented design education	User-oriented design education
(1) Educational Problem	
<ol style="list-style-type: none"> 1. Design education is still a subset of art education 2. Subjective, skill-based, personal views on student assessment 3. Industrial context of promotion 4. Weak design education methodology 5. Lack of self-reflection 	<ol style="list-style-type: none"> 1. Cultural and humanist study led education 2. Cultural understanding and universal design based assessment, reference-based and critical approaches 3. Better connection of culture to society and businesses 4. Introduction of various design education methodologies 5. Encouragement of self-evaluation and education
(2) Systemic Problem	
<ol style="list-style-type: none"> 1. Low capability for industrial demands and changes 2. Lack of specialisation in design universities 3. Ineffective design college admission process 	<ol style="list-style-type: none"> 1. Wide spectrum of fields - Multi disciplinary design education 2. Motivation and vision led design university admission process 3. Flexibility of curriculum and administration
(3) Social Problem	
<ol style="list-style-type: none"> 1. Rigidity of standardised and institutionalised education (HE) 2. Lack of critical awareness 3. Imitation of others 	<ol style="list-style-type: none"> 1. Understanding of the importance of design in lifestyle and culture 2. Critical understanding of culture 3. Innovation and original ideas

Table 1-5 Cross-Cultural Design's impact on Korean design education

PART I. Contextual understanding - Literature review

2 Korean context in relation to Cross-Cultural Design practice

2.1 Korea's stance towards cultural acceptance - Mixture of closed and open

Korean culture has experienced huge upheavals in the recent past, from being completely closed off to the rest of the world to then becoming completely open. Korea opened its doors to Western countries in 1876 when, as is often considered, the very first concept of 'design' was also introduced (Park, 2009). Since then, Korea went through a number of political crises, including various invasions such as the Japanese occupation which began with the end of the last Korean dynastic monarchy Joseon in 1910. During Japanese occupation, traditional Korean art and culture were badly eroded and Korean identity and traditions suppressed. Japanese rule ended with the end of World War II in 1945, and soon after in 1948 the country was divided into two - the South under the protection of the USA and the North under the Soviet Union. From 1950 to 1953, Korea went through the Korean War, which destroyed more than half of its houses and 80% of industrial and public facilities, including transportation infrastructure. Because of this history, over the past 60 years since the establishment of South Korea, Korean people have really tried to rebuild their lives. This can be evidenced by the rapid economic growth often called 'The Miracle on the Han River', which led the country to host the 1988 Olympics and co-host the 2002 World Cup. It is also famous for global corporations such as Samsung, LG and Hyundai.

Because of its history, for the past 60 years Korea has been highly nationalistic, focusing mainly on economic, rather than cultural, development and diversity.

Korea's cultural independence or identity has been severely threatened by indiscreet acceptance of foreign cultures, whilst efforts that have been made to retain traditional culture have been too conservative and nationalistic. The idea of developing and protecting traditional culture from globalisation suggests that Korea's attitude to culture is ultra-national and conservative, as well as drawing a boundary from other cultures and politics. It also suggests that national and cultural identity could be created intentionally. However, national identity is not hastily created by ideology - moreover, ideology itself cannot explain an individual's life experience. True values of national identity derive from long-term cultural continuity, common memory and a shared future.

Therefore, compared to Western countries, Korea's art, design and culture industries were not developed based on the 'natural' needs of people, but rather, led by the government in order to achieve 'economic' recovery. Therefore, many core aspects of art and design such as identity, creativity and diversity have not been investigated. During the 1960s-70s, when the Korean government was pitching for an export-based economy, design became more like a means of industrialisation and a goods appeal for exportation of goods. Also, economic growth was led by large corporations such as Samsung and LG, which built a culture of 'in-house' designers, rather than designers who stood alone for their own works (Shin, 2012).

2.2 The present situation of Korean design education

Korea's current higher education system is built on the idea of learning a cannon of existing knowledge, depending on the subject being studied. However it does not engage with the critical thinking skills required to define new territories of knowledge and its application. This can be attributed to the country's rapid development over the last fifty years in the post-war period. Korea is often criticised for its HE system on the basis that students are forced into an excessively competitive learning environment, rather than being provided with critical thinking skills and cultural experiences in design education (Choi, 2013). As many professionals and critics argue, the Korean academic system is currently confronting these limitations, and is therefore engaging with these new challenges in order to transform and improve its HE system.

The existing approach to HE exacerbates a lack of cultural engagement. This thesis focuses on a proposal for higher levels of cultural engagement within design education. A different approach will be proposed in order to raise levels of cultural engagement by offering a more critical approach to learning through CCD.

Shim states that a cultural focus is vital to learning design. She refers to culture as a physical, emotional, ethical and intellectual combination that contains a wide spectrum of definitions, including being a way of life and an expression of human

values. In this sense, cultural education does not merely stand for the fine arts, but a new educational idea for reconstructing education around cultural knowledge, society, and creative practices in order to develop innovation within design education (Shim, 2002).

The report, *Korea Design Statistical Data 2014*, published by Design DB from the Korea Institute of Design Promotion (KIDP) in 2015, shows that there were about 390 universities with design-related departments in the country. The report also states that these Korean universities foster around 36000 designers annually; this number came second only after the United States where there were around 38000. Considering the total population ratio, Korea is fostering the largest number of designers in the world. The Korean National Assembly report (Seo *et al.* 2009) also points out that the Korean workforce lead global design. Nevertheless, it is very hard to say whether there are suitable developments in Korea's design industry regarding the quantity and quality of designs, despite the massive size of its human resources in design. According to an annual report conducted by the Korean Ministry of Commerce, Industry and Energy, the value of Korea's design industry was estimated to be 7 trillion Korean Won (approx. 3.9 billion British pounds) in 2004. The Korean design industry represents only 2.3% of the value of the global design industry, which is about 300 trillion Korean Won (approx. 165 billion British pounds). Also, the report pointed out that although 50% of the 36000 annual design graduates were able to find jobs, only 50% of them were within design-related fields. Moreover, 46% of industry experts criticised the fact that it is very difficult to find suitably skilled

designers. It shows that Korea's design education sector has been facing a serious problem of excessive supply and is yet to find a solution.

The problem of excessive supply and competition has been an on-going issue within the country's design industries. Korea has an outcome-oriented design culture as opposed to a process-oriented one. The excerpts below summarise the current situation faced by the Korean design education system according to the research gathered in this thesis.

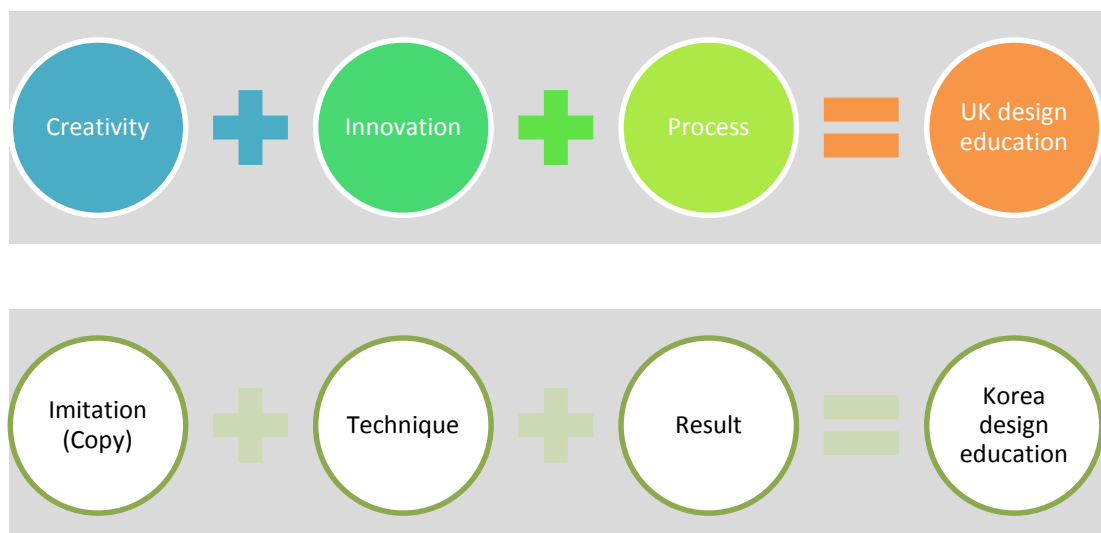


Figure 2-1 UK vs Korean design education comparison, a diagram created by Dong Young Lee, from a compilation of various resources (British Council, 2012; Choi, 2013)

The Korean magazine *Design Monthly* published in December, 2008 (Jung, 2008) included an article 'Do We Have Hope in Design Education?' It included a dialogue between three art and design professionals - Byung Gyu Jung, the chairman of VIDAK (the Visual Information Design Association of Korea), Beom Choi, who is the director of PATI (the Paju Typography Institute) and art critic, Jae Jun Han, a professor at Seoul

Women's University.

In the article, Beom Choi pointed out that there has not been an active discussion about design education in Korea. Choi argued that it is now time to discuss design education in Korea from a macroscopic perspective, rather than from a perspective that is too detailed and technical. Choi continued that although many believe the problems of education are largely related to the professors, they are not necessarily directly related, and it is rather a problem of the education system itself. According to Choi, the greatest issue for Korean design education is that the university has become a type of ruling elite. Choi argued that education is a service used by society to cultivate the human resources needed and that Korean professors unreasonably impose their own social representations onto professionals within the design field.

According to Byung Gyu Jung (2008), these current issues in the Korean design education system result from the fact that design education in Korea is not based on the intrinsic value of design itself and the need to improve it. Instead, design is seen as a system or tool where its function is to achieve some other end. As he argues:

In order to challenge Korean design education, I think it is crucial to have internal self-reflection of Korean design education. It is important for the educator to realise that design is a cultural production activity that improves the quality of our life, not only a tool of business and export. (Jung, 2008)

In 2010, Jeonju University hosted a design education symposium titled 'Today and Tomorrow of the Design Education'. Agreeing with Choi and Jung's opinions, Professor

Kang Hyun Joo of Inha University also expressed concern over the current state of Korean design education, asserting the need to develop a new model:

To improve design education Kang Hyun Joo suggested we need to develop the course structure and curriculum; we need to ensure the diversity of design education through a structured set of guidelines to engage with culture. We should consider developing this new structure as an approach to design education, and therefore equip students for global competitiveness and interdisciplinarity. (Design education symposium of Jeonju University in 2010)

The success of design thinking shows how design can be used outside of traditional design subjects. In fact, there have recently been many experiments to develop integrative and interdisciplinary education models by incorporating various fields of study such as human studies. As discussed in the introduction, many Korean universities are trying to improve their curriculum. The table below explores how leading universities in other countries are dealing with new challenges that face design education. This snapshot is helpful for gaining insight into the development of the proposed CCD learning model. Below is the table of comparison between three selected universities; KAIST in Korea, Aalto in Finland and the RCA in the UK.

	KAIST	Aalto	RCA
	Korea	Finland	UK
Aim (Paradigm)	Innovation	Design Convergence	Global Innovation
Thinking Methodology	5 step Design Thinking - Empathy, Define, Ideate, Prototype and Test	Convergence	Experiment, Engineering
Programme	Design Innovation	International Design Business Management (IDBM)	Innovation Design Engineering Programme
Key features	Design Innovation, Business Design	1 Design Tutor + 2 Science Tutors	International Exchanges. Collaborative Projects with Global Corporations

Table 2-1 Comparison of KAIST (Korea), Aalto (Finland) and the RCA (UK)

The KAIST Business School started a new 'Design Thinking' curriculum in their AIM course in September 2015. In order to accommodate this new curriculum, KAIST added a Design Innovation module. The Design Thinking curriculum aims to identify problems in our everyday life and find solutions through the process of Empathy, Define, Ideate, Prototype and Test. Along with KAIST, a number of Korean universities such as the Korea Polytechnic University and Kunkuk University are now introducing Design Thinking into their curriculums. Universities and various governmental institutions such as the Creative Innovation Centre, and global NGO operations such as KOICA (Korea International Corporation Agency) are also applying Design Thinking into their operations. Design Thinking is a relatively new application therefore it is too soon to identify its actual effect, however, some scholars like Sanghyeok Park, a

professor at the Kyungnam Science and Engineering University argue that there is a clear limitation in this idea and observation focused design method - it simplifies and commodifies a more complex design process and also lacks the ability to produce actual, practical, products (Park, 2015).

Park suggested therefore that the Design Thinking method requires a more critical and holistic approach to design practice such as the 'action learning' process. This process involves critically identifying and solving real problems, taking action, and reflecting upon the design outcomes in order to reduce its danger and become more productive (Park, 2015).

Finnish design education is addressing the issue of the 'actual practice of producing design outcomes' very well. At the moment Finland is making a big investment to incubate convergence integrated talents, which resulted in the success of Robio's Angrybird and in the recent the Supercell's Class of Clan, one of the most played mobile application based games in the world. Aalto University is one of the driving forces behind this. Aalto provides all design students with a dedicated design supervisor and two support tutors in science and technology. Aalto also brings a lot of collaboration from different corporations. Aalto's International Design Business Management (IDBM) course is famous for bridging design, innovation and business. The UK's RCA takes a similar approach. The RCA emphasises the importance of innovation through experiments and engineering, which is reflected in

the Innovation Design Engineering course that they offer. This course requires a wide range of design skills such as industrial design techniques, manufacturing, mechanical engineering, design research, user-centred design and sustainability. The RCA encourages annual international exchanges in different countries (recent visits include India, Japan, Thailand, China and Ghana). The RCA also maximises the benefits they offer through their commercial network. Their recent projects have included collaborations with Ford, Coca Cola, Airbus, BBC, Unilever, Vodafone (Future Agenda), LG and Guzzini.

As seen above, KAIST currently focuses on Design Thinking, which is a very specific design methodology. On the other hand, Aalto and the RCA are employing holistic approaches to their design education courses by embracing various design methods, engineering skills and business models. They also maximise their productivity as well as the practicality of their final products through participation and collaboration with big corporations.

2.3 Educational methodology: Constructivist pedagogy

Although the design process varies, it generally contains the following elements:

- Problem setting
- Collection and analysis of information
- Set educational criteria for successful solutions
- Drawing alternative solutions and prototype production
- Selection of suitable solutions
- Practicing of solutions
- Evaluation of the outcome

However, the design process does not necessarily follow the processes above in the order of this model. As the project unfolds there are often new problems to face, which then require us to go back to a previous step, and the overall design process is therefore less linear in nature and more iterative or circular. This circular design process is explained in Richard Kimbell's diagram (Davis, 1997, p. 4). This approach utilises a series of iterative activities, research, sketching and making. In most schools, the teacher is the main actor who distributes students' roles, sets the standards and makes the evaluation. However, in well-structured design projects, teachers encourage students to have a critical approach to their thinking, participate actively

to find a solution, and give their own opinions. Each participant within a design project is acting as an independent body (often in teams) to set the direction for a possible solution, choose the final direction, practice their skills, and engage in evaluation.

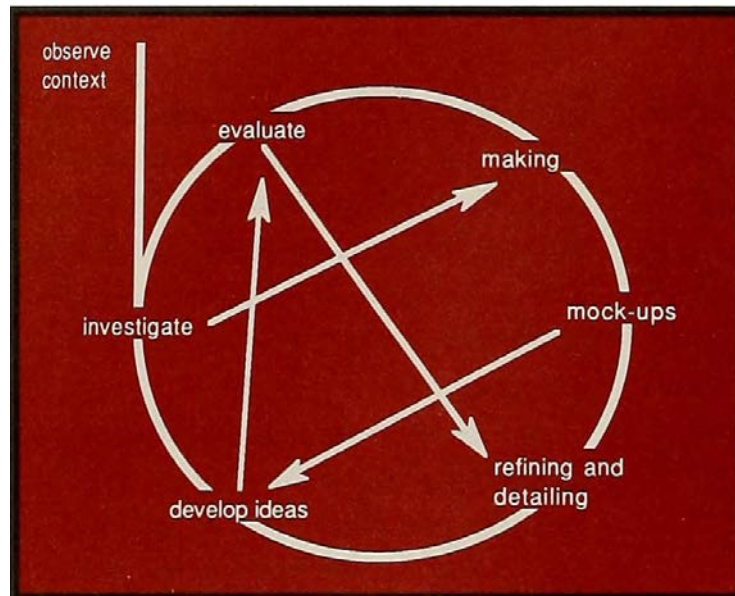


Figure 2-2 Kimbell's design process diagram

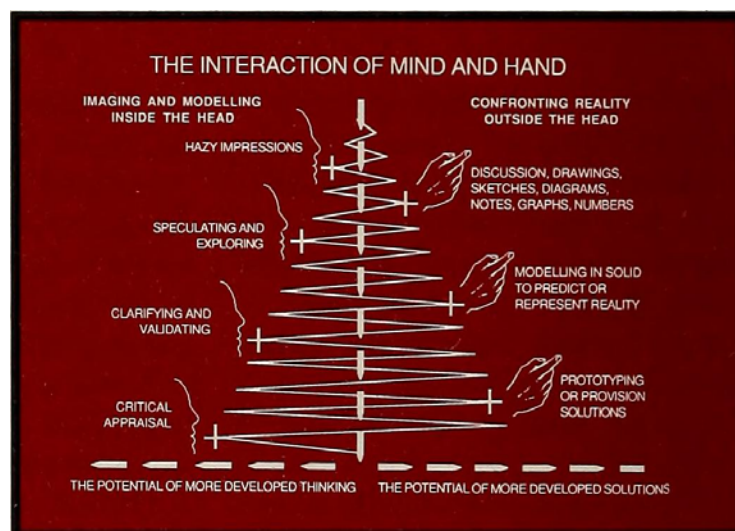


Figure 2-3 Kimbell's interaction of mind and hand diagram

Bryan Lawson carried out a very interesting test on science and architecture students.

He gave the students a set of blocks coloured red and blue. He asked them to create a one-layer structure using only one of the colours as much as possible. There were differences in each group's methodology when dealing with the task. While the science students analysed all the predictable factors and tried to find out the rules, the architecture students presented a few possible rules then tested various combinations and eliminated unrealistic ones. While the science students focused on a problem-oriented approach, the architecture students used a solution-oriented approach to achieve their outcome. With this example, Lawson concluded that scientists prefer analysis for reaching an outcome, whilst architects prefer to synthesise in order to build an outcome (Davis, 1997, p. 3). This result might be a generalisation, but it still demonstrates different approaches and tactics of two different professions to solve the problems.

Designers search for problems and solutions at the same time. They share complex problems with others easily, utilise visualisations for cooperative solutions and combine knowledge and skills from other fields. Designers are not locked into their own perspective and respect other people's views which as it often begin from a clients' understanding of a problem. These are the distinct merits of design, which only the design process can possess. If design can propose an effective methodology for a solution, applying culture into design education provides tools for students to solve a diverse range of problems. In the same sense, Janis Norman, a fine art scholar, stated that design education will provide tools for life-long studies (Baek, 2002). Throughout this approach, design thinking is an active and experience-based strategy

that helps students 'learn to learn'. Furthermore, design includes the process of the embodiment of abstract ideas; it helps students to apply abstract studies into real world contexts, and trains them to think in a more connected way through various fields of knowledge. By acknowledging that fields of knowledge are needed to fulfil a project, working with others rather than alone helps to develop students' social and communication skills.

Interestingly, design based-learning proposes changes to the method of teaching. With the existing learning and teaching methods, teachers are seen as knowledge givers/providers to their students in the classroom and in this regard, there is a danger of them becoming authoritative. However, in the classroom, when using a design approach, teachers become 'facilitators'. In this approach, teachers are also participants along with students, in order to find solutions.

The methodology of basic design education, which induces discussion between students and focuses on the process more than the outcomes, is similar to the perspective of 'constructivist pedagogy'. Constructivist pedagogy emerged as an alternative to the traditional teacher training programmes, so as to encourage new social changes in the 1970s (Brooks & Brooks, 1993). In Korea, after the late 1990s, the principle of constructivist pedagogy was introduced. There were a large number of research projects investigating this application of constructivist pedagogy in teaching. In constructivist pedagogy, knowledge is not given externally but is

individually constructed as an outcome by the learner. Therefore to construct an understanding of one's world is an active and mentally related process (Sigel & Cocking, 1977; von Glasersfeld, 1981). Thus, students can learn to interpret through designing an understanding of their own culture as well as engaging with other cultures.

2.4 The diagnosis of major problems in Korean design education

The problems which Korea's university education faces are largely human, systemic, and social. The major problems in design education are explored based in the three points below.

2.4.1 Educational problem

Design education is still a subset of art education

Korea has very little design history, most of the existing design educators were taught in the previous art-centric programmes and still believe that design is sub-discipline of art. Many of Korea's universities have design departments inside their art schools, meaning that they still believe that design education should pursue art. It is more

important to note the difference in notion, whether design should be seen to have a relationship to art, but not be a sub-discipline of art.

Education is seen separately from professional practice

Design often requires professional and practical training, as well as academic critical knowledge. However, most professors responsible for professional practice are not familiar with the latest approaches, or are not able to deliver training that is closely connected to industry-based projects or contexts. As a result, many of the professors involved in this field are disconnected from contemporary industrial and business practices.

Weak design education methodology

The education methodology for balancing artistic sense and academic knowledge is currently very weak. Design education should have both the characteristics of diversity and flexibility in aspects ranging from research to thinking, problem-solving, designing and producing, and whilst it could be difficult to make a standard approach for design education, there could be a unique design education methodology for covering basic design learning topics and practice-based research.

2.4.2 Systemic problem

Low capability for industrial demands and changes

Compared to industrial sectors, which accept new demands and changes as a result of market competition, universities' capabilities for accepting change is very weak. This problem may result from educators who cannot respond to the demands and changes of the design industry, but it is largely due to the systemic problem of universities' administration system, which cannot effectively adapt to new approaches, developments, or changes in industry, society and culture.

Lack of specialisation in design universities

One of the well-known problems of Korea's design university education system is that there is a lack of specialist educational programmes. The students fostered by most of the design universities are all very similar, and it is difficult to find particular experts or design specialists from the current range of design programmes. This is the result of design academics not having appropriate approaches to developing the design curriculum.

Ineffective design college admission process

Korea's design university admission process poses the most serious problem for current design education and industrial sectors. Compared to the growing size of the design industry and market, Korea's design university admission process is still focused on artistic skills and techniques. This shows Korea's lack of understanding of the differences between art and design, as well as the differences between being artist and designer. The Korean design university admission system was first established when there was no differentiation between art and design, so it no longer suits the current needs of design education, which requires strategic problem-solving. Despite the size, level and understanding of 'design' as a professional practice has been challenged and in fact evolved, the university admission system has not been reflecting the changes adequately. This connects to the problem that the pre-university study of design is also focused on art, not design, in order for students to pass the existing examination process. Therefore it is already a very rigid system by the time design students (high school students) enter university.

Design industry sectors need to find a solution for teaching academic design capabilities effectively, develop a new design admission process, and then an objective assessment model.

2.4.3 Social problem

Rigidity of standardised and institutionalised education (HE)

The current university education system is not applicable to the various specialisms that industry would like to access. This is because university faculties, budgets and administrations are not able to respond quickly enough to the emerging fields of study arising from the rapid developments of industry. Therefore, most university programmes use a common curriculum designed to help graduates adapt to the uncertain future of industry. In other words, instead of equipping graduates to enter the current industry as proficient designers, they start with no real industry focused skills. Korea is very sensitive to graduate employment figures, as most universities are concerned that there will be less opportunities for their students to apply for jobs if they run specialised programmes.

Lack of crisis awareness

As interest in design is increasingly growing, companies realise the importance of design and how it actively affects their success. This means that the social demand for design is rapidly increasing as well. This situation results in higher competition for admission to design universities. However, assessment from the design industry sectors is different. There are not enough high-quality graduates despite the social

demands; therefore many companies' trust in design university education has dissipated. Part of this crisis lies in the fact that the design education sectors are being too optimistic by looking at the increased social demands for designs. The problem is not that the design fields are being filled by experts from other fields; instead, it is that the designer's role being limited or even shrunk.

Imitation of others

Korean design educators at University Nohoon Kyung and Minhee Yoon's book *Design Culture and Life* (2008) offers an extensive insight on the comparative understanding of design culture between different countries, with the aim of developing Korean design. Among the countries regarded as typical design leaders, Italy and France can be grouped as design nations based on culture. The design fields in Italy and France have developed along with their lengthy art history. These countries regard design as part of a wider culture that increases the quality of human life, rather than a means of industrial or enterprise activity. Thus, design is seen as a part of creation based on art, and so design works are also produced in individual studios. On other hand, design in countries such as Germany, Britain, or Japan, was developed as part of the industrial activity which brought economic development. For instance, Britain, Germany and Japan had the common experiences of being involved in both World Wars, and having to rebuild their economies through industrialisation, which is a similar situation to that of Korea. Such countries have mainly employed design as an industrial resource for economic reconstruction, and

regard the function of design as raising the competitiveness of enterprises and products rather than for enhancing their people's cultural life. Therefore, design falls under the overall banner of systematic and strategic market activities and not individual creation activities. Kyung and Yoon (2008) argued that "Italy and France, countries that are more focused on the individual's expertise, have more star designers. In Germany, Britain, and Japan on the other hand, the number of star designers available is limited because these countries focus more on systemic teamwork for strategic activities of enterprise's management" (2008: p. 180). With regards to design management, differences between the two systems can also be found. In the case of Italy or France, the aim of design management is to create a flexible and unique identity for the enterprise through a creative organisational culture and so there is more spotlight on an individual member's characteristic or creativity. On the other hand, in Germany, Britain and Japan, design management is a strategic means to realise visions and values, and so they tend to focus more on outcomes in the market, as well as achieving set goals. While the former countries tend to understand design management as an emotional concept, the latter group tends to take it as strategic concept; for them, it is a subject to be actively managed and controlled.

The reason for understanding design from these two different perspectives is that there are different roles given to designers according to the condition and characteristics of their countries, meaning that how design education is employed is dependent on a country's role in design. Italy and France pursue design from a cultural base and so focus more on design education that fosters artistic sense and

creativity, thereby producing creators that can enhance the development of these qualities. On the contrary, Germany, Britain and Japan pursue design from an industrial base, meaning that their main focus with regards to design education has to do with understanding enterprise management's strategic activities, markets, and consumers. Therefore, along with practical design education containing artistic sense or creative skills, academic knowledge, vision, analysis and production ability is also vital.

Korea is typical of a nation that pursues design from an industrial perspective. In this regard, Korea's design education system should not fall under the banner of traditional art; instead, it is necessary to clearly divide the role and range of art education and design education. In other words, gathering academic knowledge and training for strategic problem-solving is heavily required, much more than developing artistic skills. Italy or France do not clearly differentiate between art and design, but as Korea's design is industrial-based, it is vital that a clear clarification of the differences between art and design is made, as it may result in confusion particularly in design activities for enterprise management strategic purposes.

The current state of Korean design education and issues
Outcome-oriented design
Function, solution approach
Focus on aesthetic values
Skills-oriented design education
Hierarchical relationship between professors and students
Lack of research
(1) Human Problem
<ol style="list-style-type: none"> 1. Design education is still a subset of art education 2. Subjective, skill based, personal views on student assessment 3. Industrial context of promotion 4. Weak design education methodology 5. Lack of self-reflection
(2) Systemic Problem
<ol style="list-style-type: none"> 1. Low capability for industrial demands and changes 2. Lack of specialisation in design universities 3. Ineffective design college admission process
(3) Social Problem
<ol style="list-style-type: none"> 1. Rigidity of standardised and institutionalised education (HE) 2. Lack of critical Awareness 3. Imitation of others

Table 2-1 The current state of Korean design education and issues, a table created by Dong Young Lee, from a compilation of various resources (Choi, 2006 ; Kim, 2008 ; Choi, 2013)

2.5 Solution to Korean design education: Cross-Cultural Design education model

In the 21st Century, the boundary between industries is rapidly becoming blurred, and many new fields are appearing after merging with various different fields. Design is not an exception. The traditional boundaries of design are already breaking, and there is a new emerging design period which is creating new values drawn from academic knowledge, especially through knowledge exchange and the merging of fields such as psychology, business administration, philosophy, engineering, cultural anthropology and other specialism. Design is being redefined as an academic specialist subject, and the fusion of design and international culture is creating effective values in current companies and design sectors. Merging with other cultures fosters the creation of new designs, which in turn is speeding up new developments and innovations in design. As a result of the fusion of design and culture, new values and motivations for securing competitiveness are realised. Korea's design education system should foster academic capabilities for cultural fusion, and through it, expand the role and range of design education leading to the recognition of design's value in other fields.

In order to solve the problem of increasing demand for designers, there should be vertical and horizontal expansion within the relevant fields. Vertical expansion means spreading various roles from lower tier jobs to higher management roles. Horizontal expansion means that the range of the design industry has to move beyond its

traditional limits (including product, perspective and environment), and new fields of design need active fusion with other fields. Design cannot simply function alone. Unlike many other fields, design has developed its meaning and role through the way it connects with other fields. It can be seen that the field of design develops from interaction with other fields, so instead of increasing the size of the design industry, it is more important to have strategic combinations with various other fields.

The design sector's boundaries have already disappeared, and there are no more traditional design differentiations. The design sector, along with every other field, shows that new values are being created by the fusion of different cultures. Therefore, in design education, the interaction of different cultures will foster experts who can operate fluently, responding to the changes in globalisation whilst operating as design experts that can easily adapt to each period's new paradigm. Korean design education sectors in particular have severe structural and human resources issues; they are desperate to find a solution for the rapid changes of demand from the industry. Therefore, Cross-Cultural Design education can be a fundamental solution for both practical problems and for addressing the limitation for future development currently being faced by Korean design education sectors.

3 Understanding of culture and cross-culture

3.1 Understanding of culture

The term 'culture' is one of the most complex words to define, as it has a variety of definitions. In *Keywords*, the cultural theorist Raymond Williams (1976, p. 76) argued that 'culture is one of the two or three most complicated words in the English language', and therefore difficult to define. According to *Oxford Dictionaries*, the origin of the word 'culture' is the Latin word 'colere', which etymologically means 'cultivate', 'cultivation', 'agriculture' and 'horticulture'. In the 17th century, the common meaning, 'the sense of a medium for growth', became applied metaphorically to human development (Barnard & Spencer, 1996, p. 136). Later, in the 18th century, this metaphorical meaning was developed into a more generic term (Williams, 1976). In general, 'culture' refers to the lifestyle of controlled instincts in humans, which is cultivated and created by changes in the surrounding environment and conditions.

Culture ... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. (Taylor, 1879, p. 1)

In *The Long Revolution* (1961) written by Raymond Williams, he states that there are three general categories in the definition of culture.

1) In the category of 'ideal' culture is the human's form or the process in the perspective of absolute or universal value. The analysis of culture in this definition is the thing which constructs eternal order in lives and works, or discovers and describes the values.

2) In the category of 'record', cultural analysis is an act which describes thoughts, experiences, details of language and the forms with function and creates values.

3) In the category of 'social meanings', culture is a way to describe not only art or literature but also a certain lifestyle which entails the meanings or values in our system or general behaviour. In this definition, the analysis of culture has to do with explaining the explicit or implicit meanings or values of a certain lifestyle.

As already mentioned above, the term 'culture' cannot be defined simply; however, there are inexhaustible sources from which to gain inspiration for design activity. Before using a cultural source as a starting point for design we need to understand how the definition of culture is understood within the context of design. Brett *et al.* (1997) clearly highlights that all aspects of mankind are profoundly influenced by culture and design activity, which means there cannot be any aspect of human life which is culture free. They also recognise artefacts as one of the manifestations of culture and define culture as "a latent hypothetical construct knowable through patterns in its manifestations such as symbols, artefacts, modes of communication,

values, behaviours, institutions, and social systems shared among group members.” (Brett *et al.* In Ramirez and Razzaghi, 2005, p. 3). Culture is not only a visual display and use of objects, but also includes human behaviour. This means the interaction of cultures through design should be applied within a designed service or experience as well.

A comprehensive understanding that encompasses the interdisciplinary perspectives of culture can be found in the patterns of thinking and behaviour by which members of groups recognise and interact with one another; a group’s values, norms, traditions, beliefs, and artefacts shape such patterns. According to the American anthropologist, Franz Boas:

Culture embraces all the manifestations of social habits of a community, the reactions of the individual as affected by the habits of the group in which he lives, and the product of human activities as determined by these habits. (1930, p. 79)

Scheel and Branch also argued that:

Culture is the manifestation of a group’s adaptation to its environment which includes interactions with other cultural groups and, as such, is continually changing. Individuals are members of more than one culture, and they embody subsets rather than the totality of cultures’ identifiable characteristics. (1993. P. 7)

Therefore, in understanding a definition of culture it is essential to order consider the many facets of the term, while building learning environments in which to cultivate creativity and inspiration for design. In addition, the concept of cross-culture is based on a range of cultural influences considering different environmental, social and material components (Herskovits, 1948). Herskovits defines culture as, “the human-

made portion of the environment” (1948, p. 17). We live in a global society and can easily encounter various cultures where people are sharing and adopting, but we sometimes classify cultures to better understand each other. To conclude, design outcomes are parts of cultural activities but, most importantly, designers can also create a new culture through design.

3.2 Cultural transmission

One of the key aspects of culture is that “it is not passed on biologically from the parents to the offspring, but rather learned through experience and participation” (Ryan, 2012). ‘Enculturation’ refers to the process by which a child acquires their own culture. In this regard, individuals are able to gain skills which they would not have managed to acquire independently over the course of their lifetime through cultural learning (Van Schaik & Burkart, 2011). Cultural learning, which can also be referred to as cultural transmission, is the manner in which animals or people within a culture or society usually learn and disseminate new information. Importantly, cultural learning depends upon being able to come up with novel responses to the environment, as well as being able to copy the behaviour of others (Lehmann, Feldman & Kaeuffer, 2010). In this regard, animals that possess the ability to decipher problems and copy the actions of others are able to transmit information across generations.

In the past fifty years the main focus of cross-cultural research has been on the differences between Eastern and Western cultures (Chang *et al.* 2010). Some scholars explain cultural learning differences as the result of responses to the physical environment in the location where the culture began (Chang *et al.* 2010). Among the differences in physical environment, are war, climate, endemic pathogens, migration patterns and agricultural suitability.

Throughout the history of mankind, cultural transmission has always existed in various forms between the young and adult generation, and between different countries.

It is often found that throughout history the major determinant of cultural transmission was through a dominant power when it conquered a foreign country with military force, normally through conflict. According to Huntington (1996) in his book '*The Clash of Civilisations*', the hierarchy of power that generates a conflict between countries subsequently gives birth to a new civilisation, often through the convergence of heterogeneous cultures, and after a succession of thesis, anti-thesis and synthesis. For example, in the case of the Gandhara region in Northern India under Emperor Kanishka of the Kushan Empire (1st and early 2nd centuries CE), the earliest Gandhara figural representation of Buddha is considered to be very similar to late Hellenistic or Roman Imperial art of the early centuries of the Christian era. However, in Mathura, another region of Northern India, there were Buddhist sculptures which had the appearance of traditional Indian art around the same

period. The different ways of representing the shared Buddha subject cannot be clearly explained.

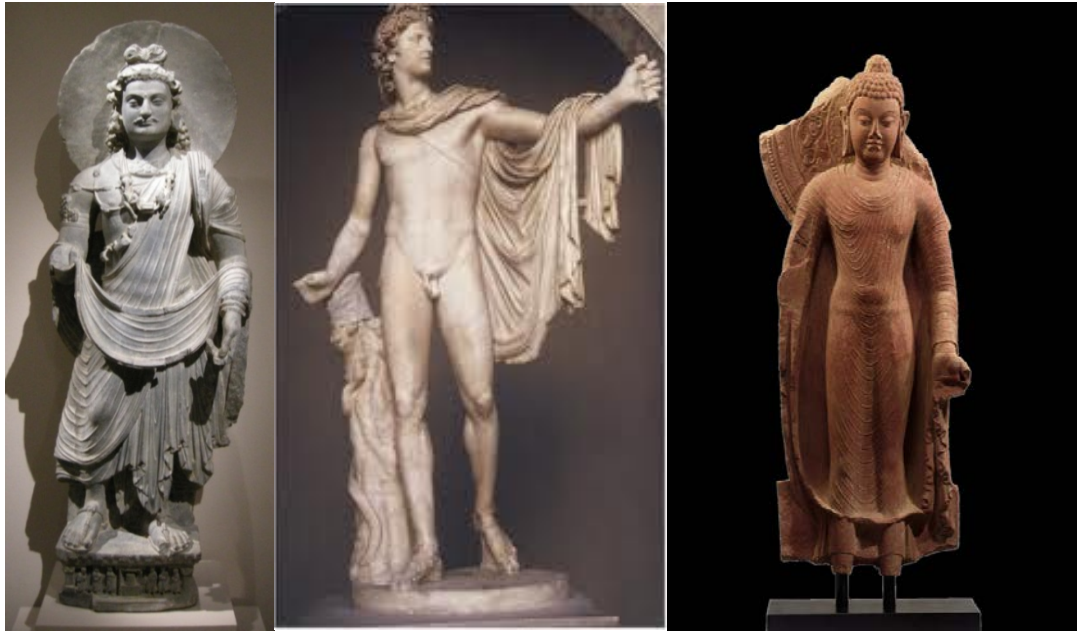


Figure 3-1 Gandharan Bodhisattva Maitreya, second century CE (left).
The Greek sun god Apollo (Apollo del Belvedere), circa 120-140 CE (middle).
Standing Buddha, Mathura, c. 100 CE (right).

Another good example is the case of Goryeo. During the 500-year history of Goryeo, a medieval Korean kingdom that had a turbulent cultural history, it was important to balance peace and confrontation with neighbouring countries in order to preserve its own sovereignty. During Goryeo's later period (between 1231 and 1259 CE), the kingdom survived seven Mongolian invasions, and maintained its sovereignty for almost a further 100 years after that period (1259 to 1351 CE). The Goryeo kingdom was under constant political interference from the Mongol dynasty and others within the Mongol-centric region. The two nations and their cultures interacted extensively during this era, creating an exchange of cultural civilisation, including cultural content and form (Kim, 2008).

Kublai Khan highlighted that the Goryeo people were more advanced in technology and Confucian philosophy than the Han Chinese people, who were only collecting taxes or reading poems. He established 'Goryeogookyuhakjehaksa' (the 'Institute of Goryeo Studies') to research Goryeo studies. King Chungseon of Goryeo opened 'Mankwondang' in the capital of the Yuan dynasty and let the scholars of the two nations exchange philosophical ideas. The records show that the Goryeo's advanced Buddhism sutra copies were exported in Yuan, the famous doctor Seolkyungseong (薛景成) cured Kublai Khan and Emperor Chengzong, and the masters of Go or Baduk (an Asian chess game) were invited to the Yuan dynasty (Kim, 2008, p. 87).



Figure 3-2 Traditional Korean wedding styles Jokduri (upper middle and upper right), Yeonjigonji (upper right) & 'Seolleongtang' and 'Mandoo'

On the other hand, the Mongol style also permeated into Goryeo society and became widespread. Some Mongol costumes, food, and language still remain in Korean

culture today. 'Hobok (胡服)', Cheolrik as a representative example in the history of Korean costume, refers to the Mongolian clothing which became part of Goryeo dress. Usually the Goryeo people wore a top and lower garments in one piece with wide sleeves, but since the top and lower garment were made separately and linked together, the lower garment was usually a pleated skirt to allow for easy movement. This style of costume became casual clothing for governmental officials during the Joseon dynasty in later Korea. Even today in Korea, women wear a coronet called 'Jokduri' for traditional weddings, which itself evolved from a Mongolian woman's hat for going out. Sometimes, instead of a topknot of hair, the Mongolian hairstyle of shaving the forehead appeared too, and painting rouge on the cheeks of a bride is also from Mongol culture. Usually meat-eating was not common in Goryeo as it was a Buddhist country but many meat dishes such as Mandoo (dumpling filled with minced meat) entered Korean culture. Many also believe that a popular Korean soup, Seolleongtang, is also from a Mongolian food (Yoon, 2001).

3.2.1 Exploring globalisation in relation to Cross-Cultural Design

Culture has always been a vital ingredient in the design of products. Cultural influence varies between different products - some are culturally-specific whereas others show a diversity of influences. However, as a result of advances in technology, including global travel movement, communication, information and particularly the recent rapid development of the internet and proliferation of smart phones, the world has

become much more integrated. In this regard, the term 'globalisation' is used everywhere. Globalisation is the process of integrating various aspects of our everyday lives such as economics and culture, from all parts of the world (Bordo, 2002; Mussa, 2003). Some researchers such as Richard Jenkins, author of *Social Identity* (2014), argue that globalisation has brought diversity to our everyday lives, whereas others try to warn against cultural homogeneity which merges each region or area's unique local trait with global traits and more importantly, are dominated by a few minor groups. Jenkins explains the cultural homogeneity with an example of the concept 'McDonalised' by George Ritzer (2004).

Globalisation is also widely believed to have made human life more diverse. Due to the vastly increased volume and speed of movement and communication and capitalism's abhorrence of a market vacuum, more experiences and elective identities are on offer today than ever before, to those who can afford them. On the pavement of any modern city we are confronted with diversity as a matter of routine, an everyday expectation. Literature about globalisation suggests that alongside diversity, globalisation brings in its train greater homogeneity, particularly in organisational settings (Jenkins, 2014, pp. 33-34).

Diversity in this context means that people from different cultures use a variety of products to perform similar functions, but in nuanced ways. Such a global market environment is built on a very complex relationship between the various cultural

contexts, and these markets have developed a standardised design approach in order to create efficient appeal for their global consumers. Global corporations such as IKEA could be a good example of this. IKEA, a Swedish DIY flat pack furniture company, has been “pushing the concept that both the furniture and stores should be unpretentious-standardised design” (Badhe, 2012). Consumers can visit IKEA’s stores to find exactly the same designs and decorate their houses with exactly the same furniture anywhere in the world. Ritzer, in his book *The Globalisation of Nothing* (2004), argued that globalisation refers to the rapidly increasing worldwide integration and interdependence of societies and cultures. For Ritzer, ‘Nothing’ refers to things that are standardized and homogenous such as ‘McDonald's, Wal-Mart, Starbucks, credit cards, and the Internet’ (Mann, 2007, p. 398), whereas something means things that are personal or local in flavour such as “local sandwich shops, local hardware stores, family arts and crafts places, or a local breakfast café” (Mann, 2007, p. 398).

Theorist Theodore Levitt, in his Harvard Business Review article, *The Globalisation of the Markets* (1983), paid particular attention to the phenomenon of “standardised products and brands”. He observed that:

- 1) Customers in the global markets needs and interests are becoming increasingly homogenous worldwide.
- 2) People around the world are willing to sacrifice preferences in product features, functions, design, and the like for lower prices at high quality.

3) Substantial economies of scale in production and marketing can be achieved through supplying global markets.

(Levitt, 1983 IN Douglas & Wind, 1987, p. 419)

Products created through the industrial mass production process do not have many variations, and they are used in almost similar fashion by consumers around the world. For mass-produced industrial products, the overall uniformity in product design is actually an advantage. Referring the first point, global segments with homogenous customer interests and response patterns may be identified in some product markets (Czinkota and Ronkainen, 2004), “where differences, due to cultural diversity, are almost absent” (Diehl & Christianns, 2006, p. 503).

Therefore, the complexity of today’s cultural context based on globalisation has led to many studies which try to guide corporations and organisations in how to strategically approach the issue of being global and local (Kluyver, 2010), which is often referred to as ‘glocalisation’ (globalisation + localisation). This is also an element of CCD.

3.3 Complexity of cultural interaction

What can be learnt from the two cases above is that the results of cultural transmission are complex, and different patterns are found: one is a cultural transmission based on similarity and the other is a cultural transmission based on difference (Ellen *et al.* 2013, p. 73). Here various factors such as languages, geographical distance and appearance are involved. The two examples discussed above are the latter case - they are based on cultural differences, but also show a different underlying reason. The Indian example of multi-cultural traits in Buddhist arts shows the mutual interaction between different cultures over time; on the other hand, the example of the Goryeo is a rather unique example of the influence of culture from a minority people on the ruling, dominating and major culture. Usually, the major culture influences the smaller one - for instance, Western culture has become the standard in today's modern global society. There are many examples of this in history. This is why some theorists refer to culture as a power game. However, the opposite is also possible - for instance, 'Japonism'. Japanese culture had a massive impact on French culture and was then developed into an international fashion trend in the late 19th and early 20th centuries. However, these cases (minor to major cultural transmission) are usually based on cultural imperialism, and therefore often show the Western gaze on considering their culture superior, and, by extension, other culture inferior, e.g. regarding Asian or Oriental culture as something 'different' or 'escapist'.

According to Stuart Hall, cultural representation is "an essential part of the process

by which meaning is produced and exchanged between members of a culture” (1997, p. 15). There are three approaches to representation, namely whether the use of language, signs, and images simply reflect a meaning which already exists in the world (reflective), whether meaning is constructed in and through language (constructionist), or if it reflects only what the author wants to imply (intentional). Indeed, language is a crucial factor in shaping culture, however it is not the main focus of this thesis in cultural interaction. From Cross-Cultural Design education perspective, language difference is not something that students can easily overcome in a short period of time. Also, language difference could be a new challenge for a new culture. Therefore, this thesis places importance in ‘visual representation’ of culture rather than language. In the Cross-Cultural Design workshops I ran to test the CCD learning model, we had interpreters to help the students with language (English) so they could efficiently carry out their projects.

When a person looks at an object, they in general recognise it as a way of decoding their visual perception, based on a concept of what is already in their head via the word which stands for, or represents, the concept (Hall, 1997, p. 16). The link between concept and language allows people to refer to objects, people or events - or even things people never see - in a very simple process.

	Red	Blue	Green	Yellow	White
USA	Danger	Masculinity	Safety	Cowardice	Purity
France	Aristocracy	Freedom Peace	Criminality	Temporary	Neutrality
Egypt	Death	Virtue Faith Truth	Fertility Strength	Happiness Prosperity	Joy
India	Life Creativity		Prosperity Fertility	Success	Death Purity
Japan	Anger Danger	Villainy	Future Youth Energy	Grace Nobility	Death
China	Happiness	Heavens Clouds	Ming Dynasty Heavens Clouds	Birth Wealth Power	Death Purity

Table 3-1 Examples cultural associations of colour (Russo & Boor, 1993, p. 346)

Depending on the relationship between objects in the world and the conceptual system, people are able to communicate by sharing a concept in similar ways on the grounds of a shared culture of meanings in a society. Even if people in the same culture share a broadly similar conceptual map, it is not always possible to interpret the signs of language (this includes the writing system or the spoken system of a language, as well as visual images that express meaning) or the concept which stands for a certain thing, or what it carries throughout language. Especially in the case of visual signs and images, it is hard for meaning to be interpreted based solely on the social, cultural, and linguistic conventions which people learn. This is because it is sometimes even more difficult to understand the things to which they refer only via the written or spoken language in a constructed and fixed system of the code as the result of a set of social conventions.

The poster shown in Figure 3-3 is an example of issues that can arise from the

interaction of cultures through design related to services and user experience. The poster reads: *“Oooops. If this picture offends you, we apologise. If it doesn’t, perhaps we should explain. Although this picture looks innocent enough, to the Asian market it symbolises death. But then, not everyone should be expected to know that.”* It is an example of a self-promotional ad for an Asian marketing company. The image of chopsticks standing in a bowl of rice means death to some Asian cultures and it brings to light one of the many ways the unwary can slip up in communicating to different cultures.

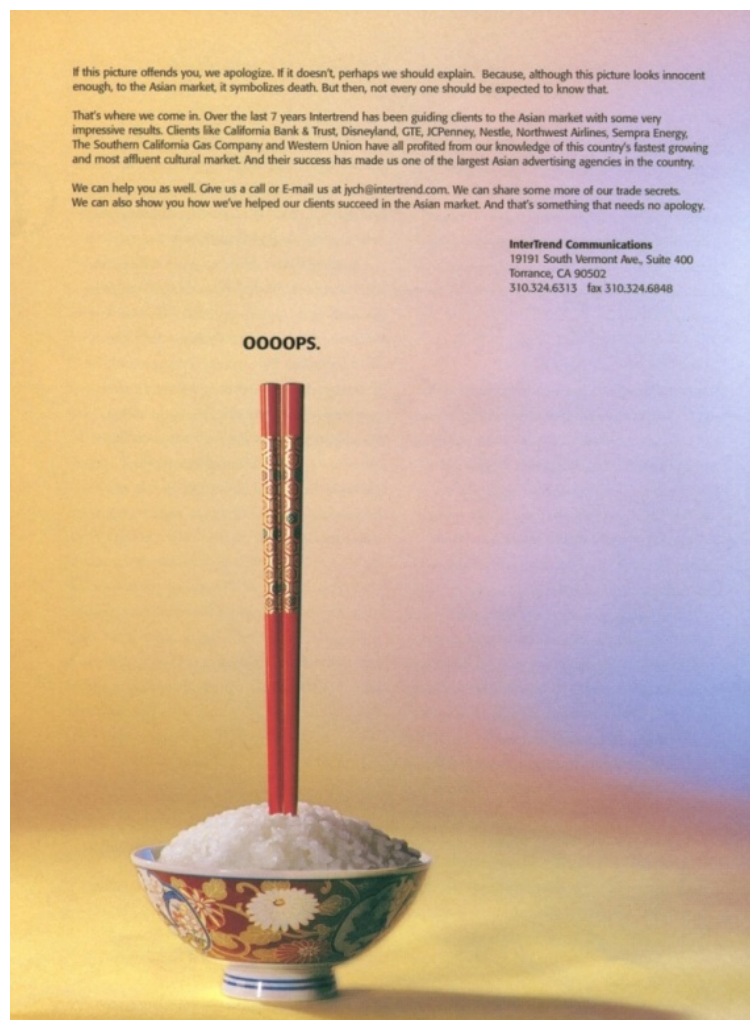


Figure 3-3 Chopsticks standing in a bowl of rice symbolise death (Lipton, 2002, p. 120)

There are other examples of understanding or misunderstanding cultures, one of which relates to numbers. The unlucky number in the West is usually 13, but in China it is 'Shun', the number 4. In Chinese, Korean and Japanese, the number 4 can be pronounced like the word for death.

Country	Positive	Negative
China	3, 8	4, 9
Japan	8	4, 9
Korea	3, 7	9
Vietnam	9	10

Table 3-2 Different number meanings in Asian countries (Lipton, 2002, p. 124)

An example of how this is portrayed can be seen in department stores in the East. If you visit the wedding gift section of a local department store, you will see tableware packs displayed in sets of five pieces, not four (Lipton, 2002, p. 124). One should also avoid the number 9 in Chinese and Japanese markets because it could be pronounced in the same way as the word for suffering. In contrast, the number 9 or any combination of numbers that equal 9 is good luck in Vietnam. For the Vietnamese, bad luck comes with the number 10 or any combination of numbers that are equal to it. It is also considered bad news to show (or take) a photo of three people, as it is believed that it suggests the person in the middle will die.

	3	4	7	8	9	10
China	Pronounced like 'life'	Pronounced like 'death'		Pronounced like 'get rich'	Pronounced like 'suffering'	
Japan		Pronounced like 'death'		Power	Pronounced like 'suffering'	
Korea	Good luck		Good luck			
Vietnam	Avoid photos with 3 people				Good luck	Bad luck

Table 3-3 Different number meanings in Asian countries (Lipton, 2002, p. 125)

Other taboos include concerns with either odd or even numbers and this varies by culture. For both the Koreans and the Japanese, it is bad luck to show even numbers of things such as flowers in designs. Even numbers can be divided easily, which signifies the end of something, and so their use is limited to funerals. But this is not the case for the Chinese: objects like a bouquet of envelopes, typically coloured red for weddings and holidays, and white for funerals, should contain new bills in even denominations and totals (Lipton, 2002).

3.4 Importance of translating cultures

It is important to explore how languages, values, beliefs, histories and narratives can be shared and understood across different cultures and different contexts. Today, the need for understanding and communicating across diverse cultures is stronger than ever. The translation of languages and cultures needs to be understood as an essential

part of service design for the user. The theme of translating cultures addresses this need by looking at the role of translation, in its broadest sense, in terms of the transmission and sharing of experiences, languages, values, beliefs, histories, and narratives. It will also address issues of the relevance of significant policies in areas such as cultural exchange, diplomacy, multiculturalism, tolerance, identity, and migration. Professor Catherine Davies, Head of Culture Studies at the University of Nottingham argues:

“The translating culture theme should lead to a deeper understanding of our global cultural heritage. The theme will promote critical enquiry into the dynamics of cultural exchange, representation, mediation and interpretation. It *explores* in particular the often unacknowledged power of language, communication and the media. Above all, it should encourage us all to formulate new ideas and perceptions of our culturally diverse world.” (*Arts & Humanities Research Council, 2012, p. 4*)

This reiterates the idea that designers should consider user experiences and environments when they design communications or signs.



Figure 3-4 Translating culture example in the UK



Figure 3-5 Translating culture examples in Middle Eastern countries

3.5 The importance of bridging cultures

We are living in a generation where communities are made up of increasingly diverse mixes of cultures. Luigi Luca Cavalli Sforza defines culture as, “the ensemble of customs and technologies that played and continue to play as essential role in the evolution of our behaviour” (2001, p. 173). Gauntlett and Thomsen describe this as being “exacerbated by globalisation and our networked world, and the rich blend of micro cultures and subcultures that we inhabit, sample or shift between” (2013, p. 37). By living amongst these fusions we can learn about other cultures, share our own, and develop new cultures:

Different cultures come with different sets of values, rituals, heroes and symbols. Therefore a culture is not about everyone thinking alike, but within a culture, people are likely to share a number of basic assumptions and orientations. It is this distinctive way of thinking, with its particular tones and flavours, which makes members of one culture somewhat (but not totally) different from members of other cultures. (Gauntlett and Thomsen, 2013, p. 41)

To learn about new cultures is to see the world through a different lens. As Gauntlett and Thomsen state, “Cultural differences can be significant, but overall, human cultures are more characterised by their similarities than their differences” (2013, p. 5). We commonly discover differences, and it can seem pleasing to realise similarities. By acknowledging both differences and similarities, we can better understand the people we share the world with, allowing for stronger communication, collaborations and creativity, both locally and internationally.

We can learn and benefit from living and working across different cultures. Applying a cross-cultural approach to communicable elements of design will allow for easier interaction of cultures for business and tourism industries in local and global markets, and thus for social and creative collaboration among individual cultural groups, forming a stronger basis for cross-cultural relationships at every level. It is recognised that there exists differences and problems in cross-cultural living. However, some of these have been identified, and can be remedied through sensitive design approaches when expanding across new countries and cultures. It is clear that misunderstandings and confusion can occur from country to country. Designers therefore need a wider understanding of the social and cultural impacts of design. Don Norman (2010) declares that design education must change so that designers can have an understanding of (among other issues), societal and behavioural problems, and that designers should apply service design approaches in all aspects of the process so that design outcomes can do more than scrape the surface of complex social issues. If the designers of today are educated to be more culturally

aware, then cross-cultural consideration becomes a universal and integral part of the design process. National culture explains similarities in the characteristics of a society's profile, and these include values, norms, and institutions. Innovation success, as research suggests, is significantly influenced by national culture (Dwyer & Hani Mesak, 2005, Rubera *et al.* 2012).

Therefore, a design corresponding to the interaction of cultures needs to be applied further to professional design and business as well. How can we use design, skills, and resources across countries and cultures to design better products and lifestyles? Understanding cultural effects between Western and Eastern cultures is one of the focuses here for the interaction of cultures through design.

4 Cross-culture in design practice

4.1 The need for cross-cultural consideration in design

As seen in the previous chapter, ethnic-cultural variation is, among other things, reflected in different products containing different and similar functionality, and in the different ways people use these products. The amount to which cultural diversity is reflected in the differences between products and product forms depend, of course, on the types of products we have in mind. Television sets and ballpoints pens are typical examples of products where differences, due to cultural diversity, are almost absent. The reason is obvious: the very nature of the production process of mass-produced industrial products does not allow for much variation between batches, and consumers throughout the world apparently use these products in more or less the same way. As far as the vast majority of mass-produced industrial products are concerned, the overall uniformity in product design does not seem to be a source of serious problems. In some cases, however, ethnic-cultural variation conflicts with the uniformity principle of mass-production.

The process of globalisation has resulted in a situation in which industrial designers from one culture or context often have to develop their designs for use in a wider cultural environment, and there has been emerging interest in the impact of cultural dimensions on the experience and interaction between people and products.

Consequently, it has become integral for the industrial design profession to carefully take into account the context and culture of its end-users.

Each culture has unavoidably been exposed to other cultures, to 'otherness' throughout human evolution; thus, combining, reforming, hybridising and borrowing form the basis of the constant regeneration of society and culture throughout history. On these blurred boundaries between cultures and societies, many conflicts and misunderstandings can, and have, occurred.

The interaction of cultures through design helps to effectively provide communication to overcome the cultural differences that may arise when two different cultures meet each other. Its purpose is to minimise the negative impact of these differences by establishing common frameworks which cultures can then interact within. Even though the world has become increasingly globalised over the last fifty - sixty years, cultural differences still continue to exist and should be respected and understood.

In her article, '*Cross Cultural Design = Living on the Edge*', Erin Moore, a designer and ethnographer, stated that:

Connections are a result of technology, economy, transportation, education, politics or one of a million other things and probably do not matter as much as the fact that these connections, large and small, are happening constantly. Living on these borders ('on the edge') it is easy to see how people of one place have

integrated the customs and languages of another into their daily lives. When one lives on the border, cultural exchange or collision is inevitable. Products, services and communications more often than not, cater to people of both or many backgrounds. (Moore, 2010)

Moore, however, wonders about the availability of this type of fluid exchange between people who live miles, countries or continents away from the cultures that they need or want to interact with. It poses an interesting question and unique challenge for designers, as these types of connections continue with increasing frequency across all industries. It seems to be an obvious distinction, but, for clarity, it is one that should be made from the start.

Nowadays, most designers study how to implement a Cross-Cultural Design idea into their practice. The interaction of different cultures needs to be one of the most important considerations of all design within this global society. Engagement within this social process creates a forum for new cultural design concepts. Therefore, in order to achieve solid decision-making and successful product outcomes, Cross-Cultural Design research and cultural interaction design processes are essential.

4.2 The importance of Cross-Cultural Design research

The primary goal of Cross-Cultural Design research is to inform designers of how design can be more culturally aware. It is about letting them know how visually via

design, users can benefit from it in some way, be it lifestyle-wise, status wise, financially or just for sheer convenience. This is really at the core of all design campaigns. Yet, when you take a campaign overseas there are different perceptions, ideologies and values as to what actually benefits one's life. There are different ideas about what is trendy, what is easy, and what quality is. What one culture might find cheap and tacky, another might find quite glamorous. What one culture finds funny, another might find offensive. As there are many different values based on cultural background, understanding other cultures is a core element for designers prior to the stage of developing a design.

As discussed above, elements such as colour, numbers, images and symbols do not often translate well from culture to culture. For instance, in the West, white is the colour for purity. This is why women in the west will often wear a white dress at a wedding. In China, however, white is the colour of death, communicating a completely opposite meaning. Instead the Chinese wear a red-coloured dress for a wedding ceremony, as red traditionally represents wealth, prosperity and luck. Similarly, in the West, particularly in European countries, it is not uncommon to see quite provocative female images used in advertising designs. These same images, if used in the Middle East, would cause shame and outrage. If they do appear in the Middle East, these images would typically be altered so that no skin is visible. It is for these subtle yet significant reasons that it is highly important for designers to understand their international audience, as well as their domestic one. When designing cross-culturally, the underpinning values and ideologies of a given cultural

society need to be carefully analysed and respected.

Cross-cultural considerations affect how designs are received, especially if these aspects are not properly examined and taken into account. It is also important to ensure usability and user experience across cultural boundaries. Cross-Cultural Design research requires understanding of cultural differences, and the application of user-centred design methods, through learning about the cultural identities and meanings in target cultures.

4.3 Case studies of Cross-Cultural Design

This part of the thesis explores actual examples of Cross-Cultural Design found in our everyday lives such as food, clothing, decoration, houses, and living environments, in order to collate in-depth information based on actual practice and experience. Furthermore, it provides an insight into Cross-Cultural Design education as a means of identifying the integral features of what is seen and understood as best practice, so that one can define its benefits and learn the essential elements required to integrate it into developing a usable framework.

This chapter will assess the current existing examples, which demonstrate the

concept of Cross-Cultural Design. Currently, many people use cultural interaction design methods in products, tools, objects, and even visual information practice. Yet there are still many obstacles to overcome due to a lack of multi-cultural understanding in design. Throughout this chapter, I will be exploring how a Cross-Cultural Design approach and Cross-Cultural Design processes can effectively represent and impact on our everyday lives. Furthermore, the importance of Cross-Cultural Design education will be highlighted so as to encourage students to learn about other cultures, which can further contribute and be applied into the design process.

4.3.1 Cross-cultural examples of eating culture

“You are what you eat” is the cultural adage in food design. Gisla Gniech, a perceptual psychologist, states that, “Every dish is a somatic-psychic-social entity. Thus, food has not only nutritional value, but also pleasure value” (Stummerer & Hablesreiter, 2010, p. 277). Werner Mlodzianowski, Director of Technology at Transfer Zentrum Bremerhaven, says, “Taste is a cultural category, a parameter which reflects life-style. Each epoch has its own taste” (Stummerer & Hablesreiter, 2010, p. 277).

Furthermore, the architect Sonja Stummerer has suggested that the food people choose, and the way in which they consume it, defines their own personal lifestyle and distinguishes differing social groups from one another (2009). According to

Stummerer, what we eat reflects who we are: “We express our view of the world in the fashion we wear, the furniture we buy and the cars we drive and we expect food not only to fill our tummies but also to give us the desired feel for life” (Stummerer & Hablesreiter, 2010, p. 277). Eating is not only about taking in calories but also about conveying the values, meanings, and emotions of the person. The design of food is crucial in this context. It can turn simple ingredients into sexual innuendos, social offerings, or religious meals. We do not just eat what is nutritious, tasty, available or comfortable; we choose food that conforms to our cultural standards, that confirms our identities, and even our views of existence.

I believe that food design is an effective way to portray cultural actions and interactions. In consuming foods in many varieties of shapes and forms, people consume values, traditions and symbols. For example, in ancient Egypt, pyramid or fish-shaped bread was offered to the gods. Today people choose to consider factors such as health, beauty, and youth with modern food products, or to express ethical principles such as sustainability, environmental equity, and fair trade. We explore this further by looking at a few specific examples from around the world.

People use cutlery and chopsticks in everyday life in both Eastern and Western cultures and ‘*Natural*’ is one of interesting fusion concept that brings the two cultures together. Spanish designers Clara Del Portillo and Alejandro Selma stated that, “Silver cutlery is a symbol of elegance and it has been used in banquets and important tables

for several years. Although the sense of fashion and aesthetics has changed, most of these cutleries still remain. The concept behind *Natural* gives a new air to silver cutlery, making it current and modern without giving up on elegance” (Designboom, 2009). The product features a combination of two noble materials; traditional Western silver combined with Japanese wood, which gives a warm, natural air to the set. This product also takes into account new global mergers in the design of kitchen products by joining utensils from different cultures.



Figure 4-1 A fusion between two cultures and ORI-OCI

Another example of a fusion between two cultures involves the occidental and the oriental. The design called ‘ORI-OCI’ by Italian designer Carlo Contin, consists of two parts; chopsticks as the main body, which can be assembled by the user, with other parts that transform into cutlery at their choosing.

4.3.2 Cross-cultural examples of clothing culture

The 'Kitty and the Bulldog' exhibition at The Victoria and Albert Museum, London (2013), is an example of the combination and influence of two cultures in fashion design. It included a display exploring the way in which British fashion - notably Victorian, Gothic, and Punk - has influenced the development of Japan's 'Lolita' style, and its preoccupation with cuteness or *kawaii*. The display focused on the period from 1990 to 2000, and contained various Japanese styles highlighting the connections between British and Japanese street styles.

Lolita fashion emerged during the 1990s as a radical form of street style born out of the Japanese taste for 'Hello Kitty' cuteness. Dressed in pink, powder blue, red, white, or black, Lolitas are immediately recognisable by their doll-like make-up, frilly skirts, fanciful headgear, ribbons, and lace. A striking feature of Lolita fashion is the extent to which it is influenced by British culture, including themes from 'Alice in Wonderland', Glam Rock, the New Romantics, Gothic Punk and Vivienne Westwood. Although the attitude and aggression of Punk and Gothic have no place in the world of the Lolita, the movement represents a similarly powerful rebellion against the conventions of contemporary society.



Figure 4-2 Japanese Lolita

The Japanese Lolita look differs from its better known Sweet, Gothic, and Punk counterparts because its roots are native, rather than foreign, imported dress traditions. At one end of the spectrum, there is the demure kimono look explored by designers such as Mamechiyo Modern and, at the opposite end, there are the over-the-top creations of designers like Takuya Angel, for whom samurai armour and ideas of machismo are the main influences.

‘Sweet Lolita’ is the most instantly recognisable and widespread of the Lolita looks. It is also the earliest, having its origins in the old-fashioned, little-girl image marketed in the 1980s by Shirley Temple companies such as Pink House. Its subsequent popularity owes much to the boutique chain ‘Baby, The Stars Shine Bright’ which opened its first shop in 1988. Dolls, cuddly toys, and references to Victorian children’s literature - most notably Alice in Wonderland - are key characteristics of the look.



Figure 4-3 Sweet Lolita

Of all the Lolita looks, Punk Lolita is the style most obviously rooted in British street culture. Chains, spikes, and safety pins accompany wild haircuts, bondage trousers, and 'in-your-face' slogan T-shirts. Vivienne Westwood, doyen of 1970s punk and famous for her hallmark use of tartan, is the goddess and heroine for Punk Lolita designers. As with Gothic Lolita, the incorporation of cutesy motifs and cuddly accessories gives the look sugariness, which is very different in spirit from its British predecessors.



Figure 4-4 Punk Lolita

Gothic Lolita emerged during the 1990s, inspired by the theatrical outfits worn by members of Visual Kei rock bands. One of the most influential of these was Malice Mizer (1992-2001), whose leader Mana established the Moi-Meme-Moitie fashion label in 1999. Visual Kei and Gothic Lolita owe much to the 1980s British Gothic rock

scene and the androgyny associated with David Bowie, Marc Bolan, and their New Romantic successors. Despite their often ghoulish appearance, Gothic Lolitas are no less concerned with innocence and cuteness than their Sweet Lolita counterparts.



Figure 4-5 Gothic Lolita

Compared to the Lolita fashion, which happened across a broad and natural cultural spectrum, there is another example that is rather structured and controlled, with a particular cross-cultural intention. Women's wear designer Yeashin Kim launched her brand 'YEASHIN' in 2011. The brand's basic concept is derived from a combination of the retro designs found in British fashion of the 1960's with the influence of traditional Korean folk design (Figure 4-6). The playfully quirky designs and garments in Yeashin's SS13 design collection show her Eastern roots, with a focus on concertina pleats, blossom, and tassels. She acquired her inspiration by looking to her own heritage, particularly at old Korean oriental landscape paintings. As she stated "The varieties of materials, controlled colours and textured details are typical of luxurious traditional Korean dress" (2013). In fact, over the past few years Koreans have become increasingly interested in fashion design, and with many people choosing to research 'Korean street style', it is fast becoming recognised around the world.



Figure 4-6 Yeashin's SS13 design line

Fashion design research about intersections of cross-cultural styles. Graebner & Thea Matos, (2011) provide another good example for understanding cross-cultural fashion design. Graebner and Matos' research was devoted to an investigation of the acculturation process that a Palestinian Muslim woman had to undergo when she became part of the culture of the United States as a university student studying abroad. The notable change in her attire led to their aspiration to create a culturally modified Hijab¹ headscarf. By using scholarly sources, they were able to ascertain the required development of a design that would maintain a level of cultural sensitivity and also meet the functional needs of a cross-cultural client. The hijab headscarf plays a significant role in Muslim women's dress, as it is a symbol of cultural, religious, and traditional values (Haddad & Lummis, 1987, Farsoun, 2004). This project was designed to help people further understand the physical and psychological dress needs of Hijab-wearing Muslim women placed in a cross-cultural setting.

¹ - The hijab is a garment that holds great significance in the socio-religious culture of Muslim traditional dress (Beall, 2008, Tarlo, 2010)

- Hijab is a term often used to refer to "Islamic clothing, which includes covering the hair, neck, bosom, and womanly curves" (Mullet & Park, 2011, p. 226)

Lauren Graebner and Thea Matos chose to make a two-piece Hijab headscarf with the intention that it could be worn as a Hijab, or separately, as a headband and/or scarf. Designed in this manner, it could help women acculturate into the United States, since it is similar to what a non-Muslim Western woman may sometimes wear.



Figure 4-7 Lauren Graebner and Thea Matos's Hijab headscarf

Their inspiration came from two up-and-coming trends that have recently been seen in the Western media and fashion trend coverage. Graebner and Matos browsed and reviewed the content of fashion magazines, including *Vogue* and *Harper's Bazaar*, for inspiration, and recognised the potential for this cross-cultural hijab. They believed that this would serve the purpose for a transition stage in adaptive acculturation to Western culture and dress.



Figure 4-8 Image from fashion magazines: Vogue and Harper's Bazaar

In addition to the headband, there was a second trend: a tube scarf or infinity scarf (also known as the 'snood') which was also a desirable product in the market in the United States at the time.

The infinity or circular scarf is much like a traditional scarf but with no end. A circular scarf that can be looped around the neck once, twice or multiple times. (Diva-In-Training Designs, 2013)

The duo was inspired by this trend, "because the scarf is worn around the neck and can also be pulled up over the head covering all visible parts of the hair and neck" (Graebner & Thea Matos, 2011). The headband can also be used as a supplemental piece of clothing to ensure full coverage of desired areas on the body.

So why did they choose to create an alternative option to the traditional Hijab headscarf? Some women feel uncomfortable wearing the hijab in the United States, as they are often mocked or discriminated against for doing so. There are many misunderstandings and stereotypes associated with the Hijab which can delay - or

even prevent - the process of acculturation into a Western cultures such as the United States. The final design is very versatile and can be worn in a variety of configurations, sending different messages as and when required. Also, the variety of possible configurations allows flexibility for a woman as she establishes her identity in a cross-cultural context, which helps with her comfort on both a physical and psychological level.

4.3.3 Cross-Cultural Design example in living culture

The Orme Cinesi (Figure 4-9) by Francesco Meda, was formed in Hong Kong at the Schoeni Art Gallery. The Orme Cinesi was a space representative of the contemporary Italian design scene which was applied and merged with a vast collection of classical Chinese furnishings; an operation of the intersection between two profoundly different cultures which aimed to investigate the possibility of a new outcome. The approach was respectful of the characteristics of both cultures, maintaining the thousand-year long Chinese hand craft tradition, while also blending these elements with symbols of Western design industrialisation.



Figure 4-9 Orme Cinesi by the Francesco Meda project



Figure 4-10 An old horseshoe armchair from the 19th century becomes a cantilever chair



Figure 4-11 Exploded view of wooden Chinese parts and "steel style" Western tube

'Orme Cinesi' is a tribute to the simplifying theory of functionalism, which seeks to eliminate a number of so-called 'redundant' elements in order to bring out other details considered as iconic symbols of Chinese culture and language. It starts with the curved armchair, which is particularly suitable for the experiment as the wooden ring of the back of the chair is converted into an iron tube, and the collection is further enriched by other pieces. These works include the altar table, benches, a low table and dining chair, all designed with the same aesthetic 'language' in mind. This collaboration was difficult from a strictly logistical point of view, due to the long distance separating the cultures, but was made possible by contemporary technologies such as web and digital 3D drawing techniques, which enabled a study model to be realised in Italy and the constructive development of the collection to occur in China. It was an experience which saw the knowledge of both Chinese and Italian craftsmen exchanging techniques of both material and notions of cultural traditions to build the Orme Cinesi collection.



Figure 4-12 Chairs by designer Shao Fan

Figure 4-12 shows another example of an art work where Western and Eastern cultures meet. This particular piece of furniture is designed by Shao Fan. In the industry of contemporary Chinese design, the name Shao Fan is often immediately associated with his reconstructed, or rather 'deconstructed', chairs.

In the 'Chairs' series (1996), Shao Fan sought to reinterpret a subject as mundane as furniture making. In the artist's mind, Ming furniture contains the essence of Chinese philosophy. By taking apart furniture in the Ming style, and combining it with contemporary materials and design, Shao Fan wanted to express the philosophical and cultural changes and contrasts that he felt China faces today. Shao Fan's deconstructive process involved joining the parts of chairs with contrasting styles, and the design process thrived in the irony and contrast in both the method and

outcome. Shao's creations are often known to bridge divisions between the fine and applied arts. While the designs of his chairs are innovative - as they combine traditional Eastern and modern Western methods and are sometimes regarded as sculpture or conceptual art - they often remain functional furniture pieces. The ambiguous nature of the works present an interesting dynamic that continues to fascinate both the artist and his Eastern and Western audience.

'The Lit Clos' (Figure 4-13) is a concept of the traditional Chinese bed adapted through furniture design by Ronan & Erwan. 'The Lit Clos' puts forward a simple idea. It is a box that is sufficiently closed to accommodate a bed, and while it presupposes and maintains the intimacy of a bed it is at the same time sufficiently open not to feel claustrophobic. The box is, on an architectural scale, somewhere between the design of a bed and a bedroom. It uses materials and techniques from manufactured furniture such as painted plywood, soldered steel, and above all DIY assembly of the kind that you get with a piece of IKEA furniture. These characteristics give a certain ease of assembly and installation, and while it is more complex than an ordinary bed it is still clearly simpler than putting a bedroom together. There is also a play on the scale of the space. 'The Lit Clos' frees the individual from the necessity of building and furnishing a whole bedroom, and provides a platform for new ideas of where people sleep.



Figure 4-13 'The Lit Clos'

The Korean kitchen interior company 'Hansam' has created one such style of design reflected in cross-cultural kitchens (Figure 4-14). The main concept it introduced was to combine the Western kitchen table culture with the Eastern floor-seating culture. The primary purpose of the Western table is sitting and dining, whilst the typical purpose of the Eastern table is to have tea. The cross-cultural concept is multicultural in design, creating a space for both eating, and drinking tea, and induces an environment for socialising cross-culturally as well.



Figure 4-14 Hansam cross-cultural kitchen design

4.3.4 Cross-Cultural Design examples in visual culture

In terms of advertising designs, and in light of the multi-cultural diversity seen across the world, cross-cultural communication is highly essential for visual advertising. Much like all advertising campaigns, designers and marketers must know their target audience before they begin.

It is usually a select demographic of people that an advertisement is meant to attract. For the most part, products and services of this type will be designed and marketed for a domestic audience only. However, when marketing the product or service to an international audience, the 'cut-and-paste' theory does not translate so well. According to a blog focusing on design by the graphic design company *Marked by Design*, "the messages encoded through advertising and visual design meant for one particular culture will often be ineffective in another. For this reason designers and

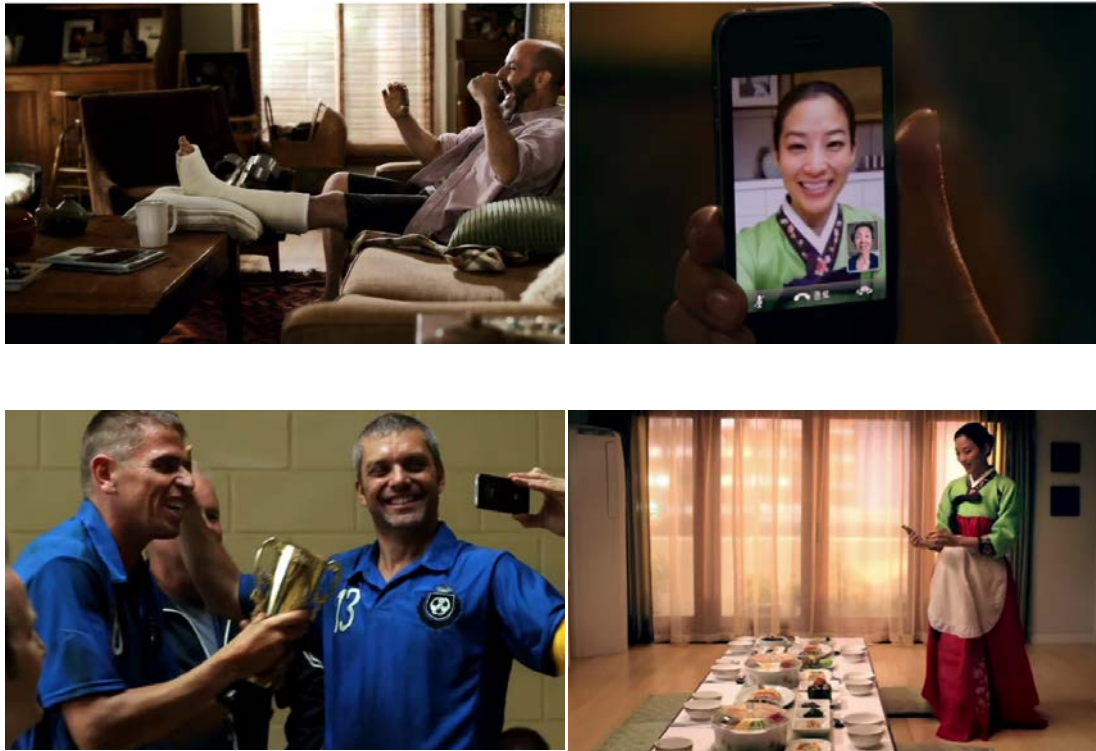
marketers alike should conduct adequate research into the way other cultures think and interpret design before releasing their campaigns” (Marked by Design, 2011).



Figure 4-15 Use of Chinese Characters

Left / New Year's card, 1991, the character for 'sheep' replaces the Y (Steiner & Haas, 1995: p. 25)
 Right / Annual report for the Hong Kong Mass Transit Railway's tenth anniversary, 1989 (Steiner & Haas, 1995, p. 22)

Developed from simple use of multi-cultural languages in visual materials, different national cultures have been recently used for advertising global brands. For example, the i-phone 4 advert in 2010 had the same format of everyday stories focusing on highlighting its new 'facetime' function. It even had the same music; however, there was a different theme for each country.



i-phone, Europe (2010) - Football

i-phone, Korea (2010) - Hanbok

Figure 4-16 I-phone's multi-cultural advertisement

Recently, Android launched a commercial slogan 'be together, not the same' (Figure 4-17) which summarises the underlying philosophy of Cross-Cultural Design. There is a need for a design that responds to the local environment and culture. Cross-Cultural Design opens the possibility for peoples and cultures to be entirely intertwined in the products and services they use, whilst retaining their own identity and characters.

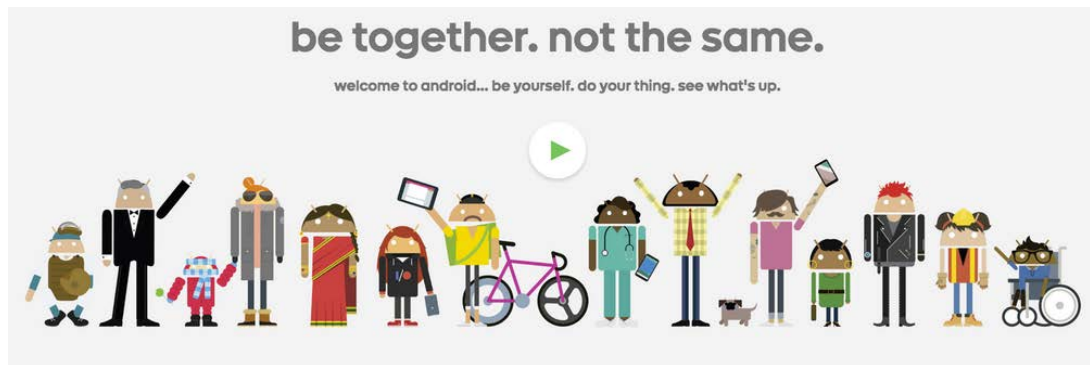


Figure 4-17 Android's slogan "be together, not the same" (2015)

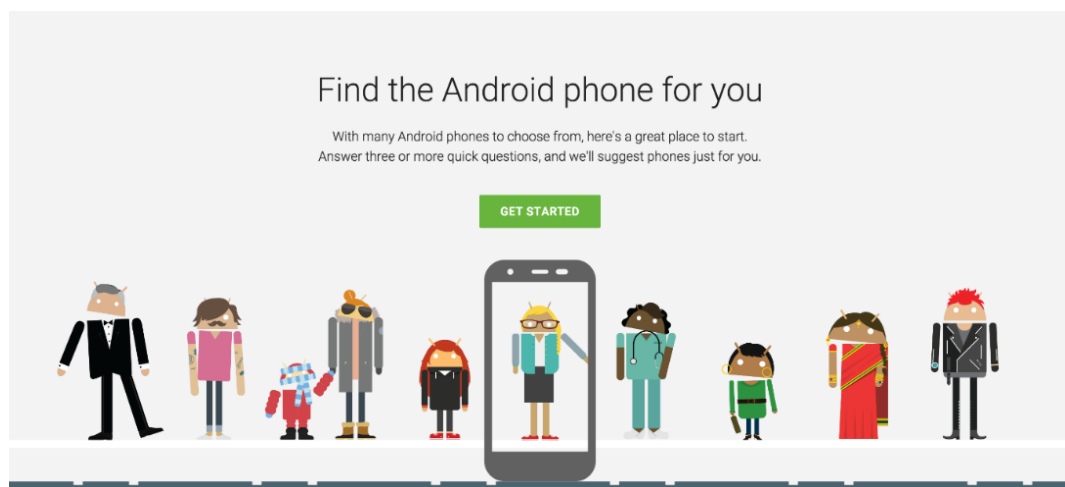


Figure 4-18 Android's commercial "Find the Android phone for you" (2015)

As demonstrated in this section, a great deal of cultural elements, such as the environment, materials, social status, ergonomics and social issues are reflected in our daily lives. Through studying the various examples found in different cultures, we can gain a much better understanding of how people are influenced by different cultures.

4.4 Defining characteristics of Cross-Cultural Design

4.4.1 The coming together of cultures and potential uses

Through this case study we have been able to observe and explore in greater depth how many tools and elements of design and culture interact, and what these are capable of producing and expressing in their designs. The interaction and use of such cultural interactions is not one-dimensional but is, in fact, very complex. Through materials, design and nature, environmental and societal structures, and lifestyle or religious factors, we were able to explore the interaction of cultures in design. We can see how each is related to the concept of interaction of cultures in design by observing the table below (Table 4-1).

Through our studies, we have discovered how many channels feed into the concept of cultural interaction in design, and how such designs can actually lead to more comfortable and ergonomic designs for the end users. Further to this, we have seen various examples of humour and gentle cultural tensions, as different cultures interact in design, bringing a smile to the face of those using and observing the designs.

On the basis of the research performed throughout these case studies, I have

categorised the various areas where we see the uses and interactions of cultures in design, which can be found in the table below. The case studies will reflect either one or a blend of these categories and will help to ascertain how such interactions can influence and shape the various designs and uses. A definition of each category will help the reader understand the category and will help position each case study in the subsequent sub-sections. From the case studies, a list of Cross-Cultural Design qualities is identified as shown in Figure 4-19 and Table 4-1. These cross-cultural qualities have arisen from the analysis of intercultural and Cross-Cultural Designs assessed in this chapter.

From the analysis of the various case studies, we have been able to observe how different cultures can interact and come together to enhance the benefits of each design to form positive synergistic relationships. The harmonisation of these benefits has been enhanced whilst potential weaknesses and faults of each design have been reduced. Furthermore, we have not only seen the interaction of designs across cultures, but also over time; we have been able to observe - as in the daybeds - how designs have evolved and interacted cross-culturally over time. The ultimate end results across the various regions and cultures have shed light on the potential benefits of bringing together cultural designs concepts intra-nationally and temporally.

In fact, some of the cultural interactions have actually resulted in surprising and

unexpected results which have ended in new designs and concepts being introduced and developed. This has been contingent on the varying materials available to each culture and the differing practices and craftsmanship applied in each. Some of the end results have been eye-opening.

Example
1
Fusion cutlery



Example
6
Orme Cinesi



Example
2
ORI-OCI



Example
7
Old
horseshoe
armchair



Example
3
Japanese
Lolita



Example
8
Shao Fan's
chair



Example
4
Yeashin
fashion design



Example
9
The Lit Clos



Example
5
Hijab
headscarf



Example
10
Hansam
cross-
cultural
kitchen



Figure 4-19 Summary of Cross-Cultural Design examples

Qualities		Description	Examples										
			1	2	3	4	5	6	7	8	9	10	
Structured / Natural			S	S	N	S	S	S	S	S	S	S	S
Things	Materials	Provide the basis of making and creating things and are influential in the production and manufacturing processes.	O						O	O	O	O	
	Technologies	Cutting edge technology can often bring about completely new designs, sometimes resulting in the upgrade of designs.											O O
	Production processes	The final product can vary depending on the local culture, method and production processes.		O					O	O	O		
Places	Environments	Environmental and social elements are important and can often impact on designs aimed for everyday use.				O						O O	
People	Signs	Design can come about to advance communication or can come about from enhanced communication - it can work both ways.			O		O	O	O	O			
	Subcultures	Lifestyles often portray their inherent cultural roots and are often important in expressing the identity and concept behind a particular cultural design.	O	O	O							O O	
	Needs	Needs and essentials often drive the motives behind the designs and are often a great point of initiation for designs.		O				O	O	O			
	Improvements	Makes one's life more comfortable and enriches the user's life.	O	O			O						O
	Linguistics and signals	Important with regards to communication and are crucial for the making and keeping of promises often leading to potential disputes or cooperation.							O	O	O		
	Now culture	The current trend of culture - what is happening in time-based.			O								
Ethics	Conceptual	One's design sense and design concepts are very important and are often instilled into the final pieces.			O	O							
	Religious	Beliefs and religion are often portrayed in designs and religious lives and faiths are often influential in designs.					O						
	Political	Design is often influenced by political incidents or decisions. Design is also often a political decision about how people should live or behave.					O						

Table 4-1 Categories of the Interaction of Cultures

4.4.2 Exploring characteristics of Cross-Cultural Design

Through the various case studies we have explored, we have been able to observe the impact of the interaction of Cross-Cultural Design for designers and everyday consumers alike. Based on these various cases studies and from the core resultant categories (see Table 4-2), I will be discussing the various tests I carried out to develop practical projects and educational systems and curricula that can potentially be introduced as practical designs.

Through the case studies, we have been able to reaffirm the gap and potential importance of introducing a learning model based on the 'interaction of cultures through design education' and I am confident that this provides clear evidence for the need for such cross-cultural education in design. As a result, this paper defines Cross-Cultural Design as a structured design practice specifically designed to bring two or more different national cultures together.

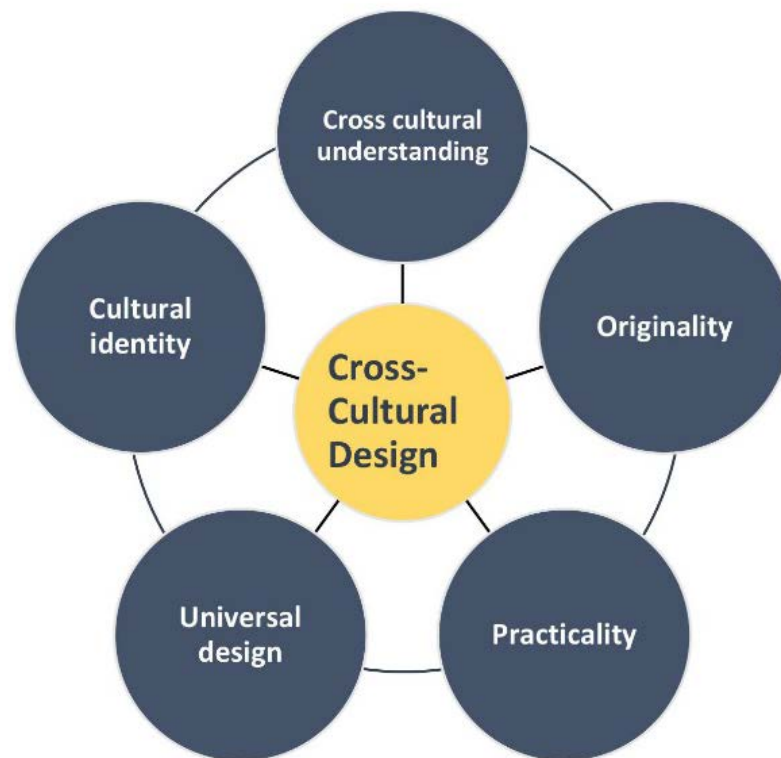


Figure 4-20 Five key characteristics of Cross-Cultural Design

Below are five key characteristics of Cross-Cultural Design identified in this thesis;

- 1) **Cross-cultural understanding** - Understanding the cultural context for designers. Design concept derived from the in-depth understanding of cultural differences.
- 2) **Originality** - Enriched creative outputs from cross cultural practice. Ability to think and design creatively whilst being unique and novel.
- 3) **Practicality** - New design ideas from mixing cultural codes/needs. Creation of usable design for everyday life through combined cultures.
- 4) **Universal design** - Consolidated cultural needs to achieve universal design ideas, when appropriate. Universally understandable design with minimised cultural errors and misunderstandings.
- 5) **Cultural identity** - Celebrating cultural specificity to promote core identities, when appropriate. Culturally distinctive design.

	Characteristic	Definition	Impact
1	Cross-cultural understanding	Design concept derived from an in-depth understanding of cultural differences.	Understanding the cultural context for designers.
2	Originality	Ability to think and design creatively whilst remaining unique and novel.	Enriched creative outputs from cross cultural practice.
3	Practicality	Usable design for everyday life through combined cultures / Different cultural contexts.	New design ideas from mixing cultural codes, needs and successes.
4	Universal design	Universally understandable design with minimal cultural errors and misunderstandings.	Consolidated cultural need to achieve universal design ideas, when appropriate.
5	Cultural identity	Culturally distinctive design.	Celebrating cultural specificity to promote core identities, when appropriate.

Table 4-2 Characteristics of Cross-Cultural Design

5 Cross-Cultural Design education

5.1 Design education and cultures

Education plays a key part in inducing mindfulness and awareness of different cultures. In design education, whilst practical realisation and outcome development skills are essential, critical focus as a form of design education is important in order to train students on the functions and possibilities of design from a broader perspective, across fields, and encouraging consideration of the wider impact of design in the world. Finally, “to increase the diversity of possibilities open to us we need languages and platforms which enable us to build bridges of shared meaning between cultures” (Gauntlett and Thomsen, 2013, p. 44).

On defining design, Buchanan and Margolin (1995) note that the concern of a designer is not about products so much as the planning and research behind product development. They argue that, “design is a discipline where the conception of subject matters and a method and purpose is an integral part of the activity and the results” (p. 26). Within specific design discipline training, the areas covered may include the social effect and eventualities of products concerning end markets, life cycles, materials, and sustainability issues.

In order to tackle a design problem, students must be able to consider the design’s

place within the world, locally within society, and giving consideration to consumer desires, but it is equally important to view design globally, investigating what already exists and how products, systems and services behave and differ internationally, across cultures. An interaction of cultures through travel, and experiential learning among a mixed groups of cultures, facilitates feedback and development from a culturally diverse community, allowing designers and businesses to improve, change and adapt outcomes (and outlooks). In current Korean undergraduate higher education design programs there is little emphasis on the concept of design for cultural inclusion and consideration of cross-cultural differences and tolerances. In her article, *'Nurturing Creative Mindsets in the Global Community'*, Yoshiro Miyata (2013) talks about a creative cross-cultural interaction that took place online between a young Japanese student and an American student. Both used their shared interest in learning about new cultures to develop a project encouraging knowledge-sharing of interesting places, and news, in their respective countries.

5.2 Learning about new cultures and facilitating cross-cultural collaboration

Gaver's 'cultural probes' (Gaver, *et al.*, 1999) were developed as a way of collecting information about people. Possible consumers act as participants in the research stages and give feedback to designers about user habits, needs, and interactions,

recording and gathering the information themselves using tools provided by designers. Rather than investigating scientific data, probes allow researchers to gain insight into everyday behaviours. Gaver and his team developed the method in order to gain information which could not be controlled, and could be unexpected. This information gleaned from cultural probes has no formal way of being analysed but rather gives researchers insight into perhaps smaller details or normally unmentioned aspects. Gaver's work offers ways of researching across cultures and highlights the need to take into consideration even unseen or unspoken detail during research stages.

*Designers deal with matter of choice, with things that may be other than they are.
(Buchanan & Margolin, 1995a, p. 25)*

The interaction of the two students mentioned by Miyata was a relationship developed through the 'World Museum Project' in 2013. This, following a series of physical meetings, encouraged a network of cross-cultural communities to collaborate in order to educate and share knowledge of other cultures. From this we can see that the students involved seemingly sidestepped the initial task of creating products or 'things' to develop cross-cultural networks, relationships and friendships, thus allowing for a more personal, in-depth, insight into new cultures.

Miyata argued that, "Children's creative mindsets expanded from creating products to creating relationships, to creating shared meaning, and finally to creating a community" (2013, p. 46). Through this method, the students could also give

feedback and comment on each other's work from individual cultural perspectives: "Only with a good relationship could they try to negotiate and find new solutions" (p. 47). By being involved with projects such as the 'World Museum Project,' students can be introduced to new people and the interaction of cultures from a young age, allowing them to experience the crossing and sharing of cultures, but also encouraging learning and on this way installing an interest and pride in ones' own cultures, habits and traditions. Miyata stated that, "In 'World Museum,' we have observed that children begin to assume the role of representing their own cultures and try to view their cultures in broader and more global perspectives" (p. 47). Miyata offers a learning model based on a framework for developing such communities by which to encourage 'trans-cultural' learning. The model begins with a shared focus for the group (Create) which develops into a way of finding common ground and differences across cultures (Connect), and finally allows for the projects to take flight and develop in smaller societal projects and initiatives (Open). The 'Create/ Connect/ Open' framework allows for playful learning to progress into a more serious grounding for relationships nurturing cross-cultural education (Miyata, 2013).

Gauntlett and Thomsen (2013) discuss the seemingly endless range of possibilities of creative cross-cultural interaction and knowledge gained through online resources and communication.

We can use existing or new kinds of 'language' face to face or via the internet - or a combination of the two - to share new ways of seeing the world, and therefore help to foster creative mindsets and build a collective vision of cultures of creativity. These cross cultural bridges might not just be connecting different places, but could be across generations, or across time, and can link up local with global cultures. (Gauntlett and Thomsen, 2013, p. 35)

The aforementioned project was made possible through use of internet relationships and social media platforms such as *Skype*. In this example, technology also plays a vital part in permitting international meetings and collaborations to occur, thus educating young people in the benefits of technology above, perhaps, merely using social media for gaming or chat.

The potential of the internet remains undiminished, even if it is sometimes somewhat subverted. (ibid, p. 35)

The Internet clearly enables free access learning about other cultures, news, and products globally. It is important that we use this as a tool to aid a conversion of cultures which can lead to creativity, and, vice versa, to introduce creative projects that enable stronger cross-cultural relationships and awareness.

The internet, in particular, enables people to become simultaneously 'global' citizens - as they can exchange ideas, information and personal expressions with people from around the world, and find ways to engage with physically local people and events which only become visible online. (ibid, p. 39)

Gauntlett and Thomsen also reference Miyata, stating that, "Creative mindsets can be fostered by connecting local, playful creativity with a broader context, and then feeding insights from the wider field back into local understanding" (*ibid*, p.44), thus introducing the possibility of using information gained online to strengthen offline relationships. While we can gather vast knowledge and information from the internet, it is important to combine this with physical experiences and interaction, wherever possible.

By playing together, or making collective judgements, we offer a part of ourselves into the process of making new meanings and so collaboratively develop a new

space of shared culture. The collective activity leads to new identifications and new knowledge, binding the cultures together. (ibid, p. 37)

5.3 Current status of design education and why learning about 'culture' is important

Common teaching methods within Korean undergraduate higher education design include briefs within set themes, creating a basis for students to make sense of, and solve, problems practically, individually, or in groups. Implementing novel and playful methods into design processes allows students to step out of their comfort zone and follow often-unexpected routes to a new way of developing a design outcome. Current trends in design education across industry encourage use of interdisciplinary design and collaborative practice. A cross-cultural approach to collaborative projects enables use of group work through a multicultural way of thinking, and opens doors to exciting new ways of combining design ethics and processes developed within individual design discipline backgrounds. As Kolko (2010) declared, broader design and a diversity of methods should be an integral tool for educating future designers that should be sought out by educators. By introducing innovative methods of teaching students about design issues, and by giving a wider view on the affordance of design, the trained designers of the future will be able to tackle design problems and briefs with an open view of the designer's roles and responsibilities.

However, what is important to consider here is that “design today is a more complex activity than it was in the past” (Curedale, 2012, Introduction). Various aspects of society such as “business, technology, global cultural issues, environmental considerations, and human considerations all need careful consideration” (Curedale, 2012, Introduction). Therefore we need new visions of education now. Curedale (2012) in the introduction to his publication *Design Methods: 200 More Ways to Apply Design Design Methods* clearly emphasised this by saying that:

Traditional design methods equip designers to design the aesthetic qualities of objects, graphics and other physical or digital expressions of design. Designers today are being asked to design these things as integral parts of more complex systems of services and experiences. These methods allow a designer to balance both analytic and creative thinking processes concurrently and to work effectively as a member of a cross disciplinary design team. (Curedale, 2012, Introduction)

Curedale (2012) continues by arguing that “traditional design education has cast a designer as a type of artist who essentially works alone and places personal self-expression above all else.” However, he believes that “the methods stress design as a collaborative activity where designers respect and have empathy for the other development team members and where design is informed by an understanding of the perspectives of the people who will eventually use the finished design” (Curedale, 2012). Therefore, Curedale (2012) argued that using this design method “across disciplines allows us to design with a new approach and provides a new way of seeing the world.” And as his unique term, he suggested a ‘Design Thinking Method’ which places a great importance in the ‘thinking process’, which balances a designer’s “creative thinking with analytical thinking” (Curedale, 2012).

Runco writes that, “Playfulness is conducive to creative thinking at any age. Adults might have more creative solutions to problems if they could try to play with the situation instead of relying only on cold logic” (2013, p. 111). Runco reminds us that the notion of creativity is not new; it is practised, accepted, and shared across cultures. However, using creativity as a starting point, or a means, to instigate cross-cultural exchange, signifies that relationships and collaboration can encourage more solid learning, understanding and appreciation of new (i.e. different to one’s own) culture. He expresses the view that creativity can be imparted in different ways, and argues that:

Creative thinking may even be directed at harmony and social tradition! This would occur when the creative ideas actually solve social problem or facilitate collaboration and mutual understanding, or perhaps the resolution of conflict. (Runco, 2013, p. 111)

Living, working, and learning within a rich diversity of cultures means there is an opportunity to develop awareness and understanding of the habits and traditions of varied cultural backgrounds; moreover, it also allows generations of people cohabiting to intertwine cultures and traditions, creating new cross-cultural styles and behaviours:

Given that there are often large differences in the prevailing ideas and practices between different cultures, a product/idea judged as being very creative in one culture might be perceived very differently in another culture. (Wolbers, 2013, p. 86)

Wolbers offers an example of creativity being considered differently between Eastern and Western cultures by saying that in Eastern cultures, creativity is more likely to be

assessed in terms of a design's 'usefulness' rather than its 'novelty' factor. This is one of the main problems in Korean design education, which often limits students' abilities and hinders their further growth as a designer at a global stage.

Hennessey (2013) states that our outlook on cross-cultural behaviours related to creativity is shrouded, since most studies have been carried out - or at least focused on issues and attitudes - in the West:

Virtually everything that we know, or think we know, about the psychology of creativity has filtered through the lens of Western study participants and investigators. Even Geert Hofstede, one of the most influential pioneers in the study of cross cultural behaviour, has lamented that his is a Western constructed model subject to all manner of ethno-centric bias. (Westwood & Low, 2003 in Hennessey, 2013, p. 41)

Rajeshwari Ghose is a Hong Kong-based critic featured in Buchanan and Margolin's '*The Idea of Design*'. She discusses the pace and attitude towards design and development in Asia compared with that of the Western world, saying that, "China had no modern design education until the late 1970s. Design education has been formed mainly in Western countries" (Buchanan & Margolin, 1995, p. 192).

Ghose (1988) discusses the launch of Asia's first design magazine, 'Design' in China, as being the first in a 'tidal wave' of information on first world design. While today there exists a plethora of international design publications, sharing updates on design, design thinking, and international research and developments, in Ghose's paper *Design, Development, Culture and Cultural Legacies in Asia (1988)*, the emphasis is

on the lack of communication which existed across nations on the topic of design and design issues, and which resulted in elements such as competition, export and economy acting as the main drive for designing. Ghose quotes Berger to explain that the introduction of literature and communication enabled a 'new way of seeing' to occur across Asian design cultures. She uses the example of the Industrial Arts Exhibition of 1851 when entire collections of exhibits from East India Company were bought by a British museum to educate and encourage British students about Asian design, in order to design out 'vulgarity' of English art manufacturing. She also emphasises the importance of designers making themselves aware of the practices and emerging trends across a variety of industry sectors and markets across a number of cultures, in order to be able to work successfully.

Designers who wish to address the issues of the marginalized majority must start a brand new learning process and attune themselves to different socioeconomic realities and cultural behaviour patterns. (Buchanan & Margolin, 1995b, p. 192)

From these examples it is apparent that there is a need for a platform that enables creative collaboration between cultures, so that an appreciation of a wider set of properties can be established between cultures. As Buchanan and Margolin highlight, it will result in the introduction of new possibilities of collaboration because of an in-depth understanding of what others do.

5.3.1 Changes in the paradigm of design education

The function and role of design, which was born from the Industrial Revolution and the Arts and Crafts Movement, has been changing according to the shift in social paradigms. The 19th century's Arts and Crafts Movement in Britain, inspired by William Morris and John Ruskin, emphasised a return to pure handcraft, whilst denying the aesthetic values of products made by machines which were considered to pose the threat of destroying the quality of human life by coarse mass-production. Although the movement ultimately failed, as it ran counter to the period, it contributed greatly to design concepts, because it suggested an alternative to the uniformity of mass-production and humanism.

Period of styling (The Industrial Revolution): Aesthetic problem solving

The aesthetic problem emerged as the handicraft system was replaced by mass-production in the Industrial Revolution, which occurred between the mid-18th and 19th centuries and gave birth to the concept of design and social demand. Originally, the role of design was about giving aesthetics to mass-production, and it was mainly carried by making the products beautiful in appearance. When there were no expert designers or even the concept of design, usually architects, craftsmen, or pure artists worked on aesthetic problem-solving. The figurative ability which was seen as important in the artworks and craftworks was the source of design problem-solving

at that time.

Period of functional design (Industrial society): Integration of form and function

Various attempts to find new figurative models were made by architects and artists after the onset of the Industrial Revolution. The establishment of the role and education of a modern concept of design was made by the Bauhaus in early 20th century Germany. The interest of this period - which was later called functionalism - was mainly about the integration of form and function. This determined that the expansion of the original role of design was limited to formative aesthetics toward function and technology, and also meant that technical understanding on design education was largely required.

Period of strategic design (Informative society): Differentiation

As society moved into the information age, supplier-centred product development was replaced by consumer-centred development, so the issue of design also expanded to incorporate the understanding of the market's characteristics. At this time, when the market competition by enterprises became severe, the major strategy of most enterprises was to create different product values and brand values. Therefore, this period's design was a powerful tool for marketing differentiation, thus the knowledge and vision to understand the market's characteristics were

required by designers.

Period of design management (Knowledgeable society): Value creation

Design that was used as a tool for differentiating between products and brands in the informative society has now evolved to become a practical tool for strategic problem-solving in the highly complicated job of enterprise management. Design in particular, is the most powerful tool for the realisation of an enterprise's vision and value, and it has become the origin of a creative culture which can result in an innovative organisation and members. It has started to acquire a highly strategic function as emotional bond between the enterprises and consumers, beyond considerations of practical and aesthetic satisfaction. Thus, design education heavily requires academic knowledge and vision for strategic problem-solving for enterprises. Exclusively, academic knowledge and vision are more important requirements to technical training in the fields of design management.

5.3.2 Globalisation in a cultural aspect - Coexistence of universality and diversity

In the cultural aspect, currently two perspectives coexist. The first is generalisation, homogenisation, or standardisation, and the second is specialisation, heterogenisation, or diversification. The aspect of generalisation emphasises commodification of cultures via media, in the sense of art, films, music and etc., or in

other words, Americanisation. Also, the generalisation phenomenon can be found in other cultural aspects. For instance, there are general forms of living spaces, work environments, modern education system, business, bureaucratic system and so on in every country's metropolis. Also, as for the counter-argument on global culture is on generalisation, homogenisation, or standardisation, there is an opinion that generalised global culture also reflects diversity. Development in transportation and computer communication have allowed exchanges of information, thoughts, media, technology, capital and ideologies on a world-wide level, and this has caused the further spread of other countries' economic, political and cultural routines.

Thus, as a global culture was developed through linking diverse local cultures, it reflected various countries' cultures within generalisation, unlike the historical imperialist period when it reflected especial local cultures. After all, current global culture is the collage of various cultures from different regions via satellite and it is not vested in an especial region or time.

5.3.3 Advisable stance of cultural acceptance towards global culture

Although culture develops via mutual contact and exchange, there are many concerns that an inflow of foreign culture will threaten a national culture's identity, authenticity, uniqueness and development. However, Ancient Rome absorbed Oriental, Greek, Egyptian, Persian and Hellenistic cultures, amongst those of other civilisations, and

yet still developed its own distinctive culture. Also, Japan maintains and develops its culture even after accepting many different cultures. At this point, the role of designers can be emphasised in terms of developing traditional culture into a newly interpreted form in response to the current needs of users. While living heritage preserves and conserves mastery of traditional techniques inherited from ancestors, designers of the 21st century have a role to interpret traditional culture and integrate it into newly developed forms for contemporary use in cultural design. This is only possible through cultural education that enables designers to be aware of the need to understand their own culture, and that of others, in order to ensure compatibility between traditional and contemporary culture in design. Yet, this kind of designer's attempt to bring reinterpretation of traditional culture into designs in Korea is hard to achieve. This is mainly due to the conservative characteristic of the artisans, who often refuse to share their mastery for modern application, and lack of understanding of their own traditional culture, younger students often regard traditional craftsmanship as out-dated; they do not look to which can hardly be reinterpret it into a contemporary form of design.

Therefore, instead of insisting on the superiority of Korean culture, as in the ultra-nationalistic sense, there should be an effort to instil flexibility into it so that it can react to the influx of foreign cultures. The idea of American culture, as a 'melting pot', no matter where the immigrant is from or what his/her culture is their culture will always be assimilated into, was proven as it experienced wide unity via cultural diversity. Although the social system and cultural background of the American and

Korean cases are different, if they do not clash with Korea's national common memory and symbols, any other cultures should be accepted flexibly. The Korean people's culturally closed and conservative minds should not be hampered by excessive ultra-national belief because the cultural duplicity in accepting advanced foreign cultures indiscreetly cannot be received by hastily built ultra-national conservatism.

In the later chapters of this thesis, based on the theoretical findings from reviewing precedent works, case studies and relevant projects will be conducted to develop a Cross-Cultural Design education framework for students in higher education courses and young designers. The next stages will look at out how cultural understanding, as part of the design process, plays an integral role, as this thesis has already identified that cultural aspects including values, cognitive approaches, identity, language, traditions, economic and political implications, are the core elements for designers of the 21st century. In essence, more attention to detail is required. Designers must engender culturally sensitive qualities to engage in culture-based design. Furthermore, the development of culturally sensitive design based on learning from others' cultures prior to the actual designing process will indicate the successful integration of technology, culture, and design (Branch, 1997).

5.4 Need for Cross-Cultural Design education

The concept of globalisation is widely used in every aspect in our lives as well as in different cultures. A broad definition of globalisation is offered by David Held in *Global Transformations* as the:

Widening, deepening, and speeding up of worldwide interconnectedness in all aspects of contemporary social life. (1999, p. 2)

According to Ness and Lin (2015), most discussions about globalisation fall into three categories: economic, political and cultural. Ness and Lin argue that “theoretical discussions on the nature and effects of globalisation vary” and therefore, “although the concept of globalisation is widely used, the term is often vaguely defined and its usage highly contested” (p. 63). Ness and Lin went on to state that most people think of globalisation “as the expansion of technology and communication”, while some think of the term to be “associated with a global economy”, and others see it as a “mixed blessing”. Thus, in every sense, it cannot be denied that the fundamental factor which garnered the realisation of globalisation was the development of technology. Development of technology in transportation, communication, information, etc. contributed to the world-wide expansion of market systems and capitalism. It also spread political ideologies such as democratisation and rights of the individual. Advancement of technology has enlarged the range of social relations and, as a result, it has systematised interdependent divisions of labour. This technological lifestyle will continue to change and develop even faster. Nowadays people all over the world can communicate while looking at each other’s faces on the screens of

computers or smart-phones, by pressing only one button. Science culture has brought material prosperity and technical convenience as well as mental satisfaction. Many countries were able to free themselves from the rule of imperialism and its burden and, in that regard their people were able to grasp political and social freedoms from some governments' despotism and class bondage. Globalisation, as a phenomenon, spread across the world during the last century. It was the only ostensible economic or political system that was universalised; and cultural aspects, in every sense, were also affected. Madeleine Green asserted in *The Brave New (and Smaller) World of Higher Education: A Transatlantic View* (2002) that the term 'globalisation' on the one hand "connotes the free flow of ideas, capital, people, and goods around the world", and on the other hand, "implies the hegemony of the capitalist system, the domination of rich nations and corporations, and the loss of national identity and culture" (Ness & Lin, 2015, p. 63).

An important fact is that "whatever definition is ascribed of the word, it can be argued that globalisation is changing the face and shape of education" (Ness & Lin, 2015, p. 63). There is also an emergent trend in design which considers people far beyond the object, or the market. Designers should understand users, their experiences, needs and problems, to enable the creation of informed design for the reality of people's lives (Curedale, 2012). Throughout the design process, and within any design discipline, understanding the outlook of the end user should be carefully considered. In order to apply a greater understanding of design, creative thinking methods can be implemented.

By employing a learning framework that stresses the need and importance of cross-cultural consideration in the design process, students and designers can develop their approach with more informed approaches, particularly when it comes to the message which designers feel is being communicated, and, equally as important, from the user perspective, in regards to how the end product might be received by users. Designers can gain a coherent understanding of the user's needs, by learning about their cultural backgrounds at the initial stages of the design research, building a clear set of project or product objectives, including user needs and desires, and considering the product's journey and lifecycle. This would allow potential constraints and misunderstandings to surface early (Curedale, 2012).

Introducing modules which encourage a change in the way we view the world as a whole, and not solely in terms of design, can encourage a more positive and accepting outlook for all life actions, and thus implementing this approach to design enhances these practices. Students must be able to recognise the necessity and importance of each module of their design education programmes in order to fully engage within the educational projects and workshops to obtain understanding and apply their learning to future design problems. Biggs (2003) claims that cultivation only by acquisition of knowledge is not enough; therefore, students must work through the practice of actual projects, and assessment should be a formative element of the learning through the 'feedback and feed-forward' process; students should choose to develop their own motivation to include and adapt the learning into their own design processes.

The reasons why designers need to understand other cultures are identified in previous chapters, and the possibility of design education will be explained in the following three points.

First of all, design education is essential for the expanded visual environment and visual literacy education. As we are living in a hugely 'expanded' visual cultural environment aided by the advance of technologies, the main sign of communication and production is no longer letters (Hall, 1997). Images, sounds, spaces, objects and gestures are treated equally or even transcend written language. Therefore, the ability to use a non-letter language (visual literacy) is required. The education of visual literacy, unlike art education where 'perception' is more important than 'interpretation', is based on consideration of these contexts. Referring to Haanstra (1994), the aim of visual literacy is a "communications' approach to reduce visual images to unequivocal messages and avoid ambiguity" (p. 61). This is interpretation, whereas the ultimate goal of art education is to build the unique meaning of the world for a student through "cultivation of perception" (p. 61).

It is designed to train people's interpretation of the visual experiences in daily life, and the ability to create such visual experience. In other words, it is education for design's consumption and production.

The second aspect is the rise of the need for a combined education. At this point,

'combined' means using knowledge, skills and methods from more than just one study in order to investigate core topics, issues, problems, or experiences so that it can develop abilities and foster students. This is the most ideal form of education, where solving problems is taught via the connection of different studies based on mutual functions. Essentially, design as an academic activity is related to a variety of social, economic, cultural, cognitive, physical, ethical, political and technical dimensions, and it is also regarded as being very useful for exploring combinations of these elements, because it is through the complex interplay of these elements that contain possible design solutions.

However, the main reason why combined education is significant to students is not derived from its combination of various fields. The meaning of combined education occurs when a study is conducted while experiencing the actual world by the process of combination or the outcome of combination. The current world does not exist as a divided knowledge system. It can be 'explained' with division, but it does not 'exist' in that way. In this sense, combined education is education about the 'actual world'. There are limits, and the students may feel suppressed when taught to receive knowledge based on understanding other cultures through theoretical texts because it may force them to only learn knowledge via texts, rather than to gain an opportunity to experience various cultures. Design projects are at the centre of our daily life. In countries with advanced education system and cultures like the UK, teachers and students create models through design projects, which they all participate in directly. This nurtures visual literacy and completes design education

from the combination of culture and design education, which leads to the completion of an innovative educational system.

PART II. Defining the model for Cross-Cultural Design

6 Testing the Cross-Cultural Design learning model

6.1 Development of Cross-Cultural Design methodology for Korea

As previously mentioned, cross-cultural studies are subjects traditionally associated with the study of anthropology, sociology, and recently, business and communication, but the studies have hardly touched on a specific area of design. It is only very recently that the issue of cross-culture has been taken into account in 'design' practice. Therefore, even though the use of the term 'cross-cultural' is prevalent today, its actual use in the design field has not been extensively explored academically. This thesis therefore explores the subject by carrying out actual cross-cultural design projects and finding how it can be taught. Based on the findings from the various studies on Cross-Cultural Design presented in the previous chapters, a number of Cross-Cultural Design practice programmes were carried out as part of this study over the past five years, within the Design Department at Goldsmiths, University of London. These took the form of different types of design summer schools, winter schools and workshops. The design programmes were carried out in collaboration with the Kyung Hee University in Korea and the Korean Institute of Design Promotion (KIDP). Working with Korean students was strategically ideal because, at beginning of the study, seeing two very different cultures from different sides of the world with a vivid cultural gap - Korean, one of emerging cultures from the East, and British, one of the already established cultures from the West, would give a clear understanding about the Cross-Cultural Design process. The projects could also help explore how

emerging design countries like Korea can benefit from Cross-Cultural Design training in the global market. Before moving on to analysing the results of the actual projects that were carried out, this thesis tries to understand the current situation of Korean design education so as to appropriately position Cross-Cultural Design education within the Korean context.

This part of the thesis will explain how to start implementing cross-cultural experiences into the proposed design education programme for the underlying goal of solving the current problems of the design education system in Korean universities, investigated in the previous chapter. So as to form a practical basis, various theories on education will be referenced in order to identify experiences of cultural understandings, and how it can be used in design education to establish a progressive educational programme.

6.1.1 Experience and education

Focusing on the experiential value of Cross-Cultural Design, the central virtue in designing a Cross-Cultural Design learning model, Dewey's theory on experience and education was helpful to establish a theoretical background. In many of his writings on education, along with other progressive concepts of education, Dewey always emphasised freedom, experimenting, experience, and purposeful learning. In the process, Dewey noted the importance of the quality of an educational experience

and went on to state that social and interactive aspects of learning are also crucial to this process.

In several of Dewey's writings, including *Experience and Education* (1938), *My Pedagogic Creed* (1897), *The Child and the Curriculum* (1902), *The School and Society* (1900), *Democracy and Education* (1916), a recurring theme can be found. Dewey continually asserted that a school is a social institution that can inspire and enhance social reform because learning and education are social and interactive processes. Moreover, Dewey believed that students thrive in conditions that give them an opportunity to interact with and experience the curriculum; students should be in an environment where they are participants in their own education.

For Dewey, the concepts of social reform and democracy in connection to education were important, and they were continually discussed in his writings. Dewey viewed education as a place where people gain content knowledge; moreover, he saw it as a place where students learn how to live, which makes a valid point for the essence of Cross-Cultural Design. In addition, schooling and education, Dewey (1897) noted, are pivotal in producing social change and reform. He wrote that, "Education is a regulation of the process of coming to share in the social consciousness; and that the adjustment of individual activity on the basis of this social consciousness is the only sure method of social reconstruction" (Ryan & Cooper, 2009, p. 219).

Along with his ideas about the exact nature of education and the effect it must have on people, Dewey also explained specific ideas about how the said education should happen. For education to be effective, Dewey asserted that its content should be presented to students in a way that allows them to relate to the information through previous experiences which, consequently, creates a connection with this new knowledge for the students. Although this idea has many advantages, Dewey pointed out that it can minimise the importance of the content as well as the role of the teacher.

Dewey advocated for education that did both, delivering knowledge and taking students' interests and experiences into account. Dewey also argued that, "If knowledge comes from the impressions made upon us by natural objects, it is impossible to procure knowledge without the use of objects which impress the mind" (1916/2009, pp. 217–218). In this regard, as both James (1890) and Dewey (1913) suggested, a student's interest and motivation was key to learning. Good and Brophy (1997) also suggested that all students - regardless of their achievement levels or background - should have the opportunity to explore their interests.

6.1.2 The need for experiential Cross-Cultural Design education in Korea

Education in the 21st century has developed from many different fields, situations and understandings. As was investigated in depth in Chapter 5, it is reasonable to say that

Korean design education does not encourage students to develop their own interests, motivation, and experiences; it only equips them with skills, which can be seen as the 'cramming' way of learning. This type of education will no longer correspond to a global context in design studies, especially without facilitating intercultural design thinking and interaction.

The most noticeable thing about today's diversified cultural environment is that the meaning and methodology of education is also being challenged and, thus, a new approach is required. Even though Dewey stressed the importance of the experience and motive in concept in his teaching method, 'diversity' and 'creativity,' which play an important role in today's culturally diversified environment, have been maligned and neglected. Sir Ken Robinson however made the case for creativity as the crucial ingredient in 21st century design education, which is relevant and helpful in this thesis.

Robinson led the British government's 1998 advisory committee on creative and cultural education and was knighted in 2003 for his achievements. Throughout his various publications, including his most recent book *The Element* (2009), as well as *Out of Our Minds: Learning to Be Creative* (2001), and many speeches at TED including 'How schools kill creativity' (2006), 'Bring on the learning revolution!' (2010)', and 'How to escape education's Death Valley' (2013), he looks at human creativity and education. Even though he does not specifically make reference to the importance of the cross-cultural movement, his focus on creativity as an open and

innovative process share the same context with cross-cultural learning. In a conversation with the journal *Teaching for the 21st century*, Robinson argued that:

We know this because human culture is so diverse and rich - and our education system is becoming increasingly dreary and monotonous.... Most original thinking comes through collaboration and through the stimulation of other people's ideas. Nobody lives in a vacuum. Even people who live on their own - like the solitary poets or solo inventors in their garages - draw from the cultures they're a part of, from the influence of other people's minds and achievements.(Azzam, 2009)

In his view, the majority of global companies today are saying, “We need people who can be innovative, who can think differently”, which clearly shows a need of “innovation, creativity, and ingenuity” (Azzam, 2009). Robinson explains creativity as the process of having original that have some value; as a result, a person can be creative in many different things which include running a family, music, math, science, cuisine, dance, teaching, or engineering etc. Creativity has a lot to do with looking for new ways of doing things in whichever activity one might be involved in. A creative process may begin with a flash of a new idea or with a hunch. It may just start as noodling around with a problem, getting some fresh ideas along the way. It’s a *process*, not a single event, and genuine creative processes involve critical thinking as well as imaginative insights and fresh ideas.

In that regard, Robinson suggested that education had to develop on three fronts in order for it to be engaging and successful in his speech *How to escape education's Death Valley* at TED in April, 2013. Firstly, that it should offer a ‘broad curriculum’ (Robinson, 2013) in order to nurture diversity, by providing an extensive curriculum and encouraging individualisation of the learning process. He explained that it is

important to recognise that “it’s students who are learning and the system has to engage them, their curiosity, their individuality, and their creativity” (Robinson, 2013). Secondly, it should nurture curiosity through creative teaching, which depends on high-quality teacher training and development, because you will never be able to improve education if “you don’t pick great people to teach and keep giving them constant support and professional development” (Robinson, 2013). And, finally, it should focus on awakening creativity through different educational processes that put less emphasis on standardised testing, thereby giving the responsibility for defining the course of education to individual schools and teachers. He argued that responsibility to the school level for getting the job done should be devolved. On that note, Robinson was of the belief that the major part of the present American education system nurtured standardisation, compliance and conformity instead of creative approaches to learning. To be successful, Robinson emphasised, we need to see education as “an organic system, not a mechanical one” (Robinson, 2013). Instead of being a control and command apparatus, successful school administration should be more about nurturing a helpful climate:

We are after all organic creatures, and the culture of the school is absolutely essential. Culture is an organic term, isn't it? (Robinson, 2013, 'How to escape education's Death Valley)

He does not mention the importance of diverse cultural experiences directly in his education method, and instead focuses on creativity. However, diversity, dynamics, and distinctiveness of education and the demand for flexibility, are very similar to the characteristics of Cross-Cultural Design.

Keeping in mind Robinson's creative learning theory, this thesis now tries to form a teaching process based on Dewey's concept of 'experience'. According to Dewey (1966), 'experience' consists of 'trying' and 'undergoing'. In the case of the former, 'trying' is what a learner does to achieve the change he wants, and 'undergoing' is to understand the difference between the action and the result. The crucial aspect in the experience as an education designer is the presence of integration and unification. For this reason, there should be an inquiry that explores how experience can be full and diverse, and still retain its uniqueness, in order to implement experience based upon a cultural foundation. Also, considerations should be given as to how experience can be singular and yet not narrow-minded and simple, and possess wide perspectives and yet be able to maximise educational efficiency.

Dewey defines 'thinking' as the solution for issues and the thing that increases the quality of experience. The process of thinking studies user actions within a particular context, but also acknowledges the wider spectrum of particular user experiences.



Figure 6-1 Dewey's teaching process

Within the design education programme, through the process of thinking and expanding experience and helping unity and efficiency, the biggest issue of current

educational programmes is that they view the students as already having 'experience'. In learning, there should be a method to help students with the process of finding common ground from experiences that they may not have had themselves. The 'development' in Dewey's education is not about learning subjects in a linear fashion; it is more about a process of developing a new attitude and new interests toward experience. Moreover, instead of 'stacking up', education which amounts to cramming, it encourages discovering the relationship between the cause and result, and object, and, in this way, students feel the joy of intellectual production from their experiences as the outcome of design.

According to Dewey, an educator should provide a situation which stimulates thinking in students, as well as stimulating their interests in the result by responding to their actions. Thus, in this way, the relationship between the educator and students becomes that of study partners. In this situation, the learner role is to try to understand the relationship between the action and result, and, for that to happen, necessary information and tools should be provided or prepared to stimulate thinking. Importantly, it is imperative that any ideas gained after thinking are applied appropriately.

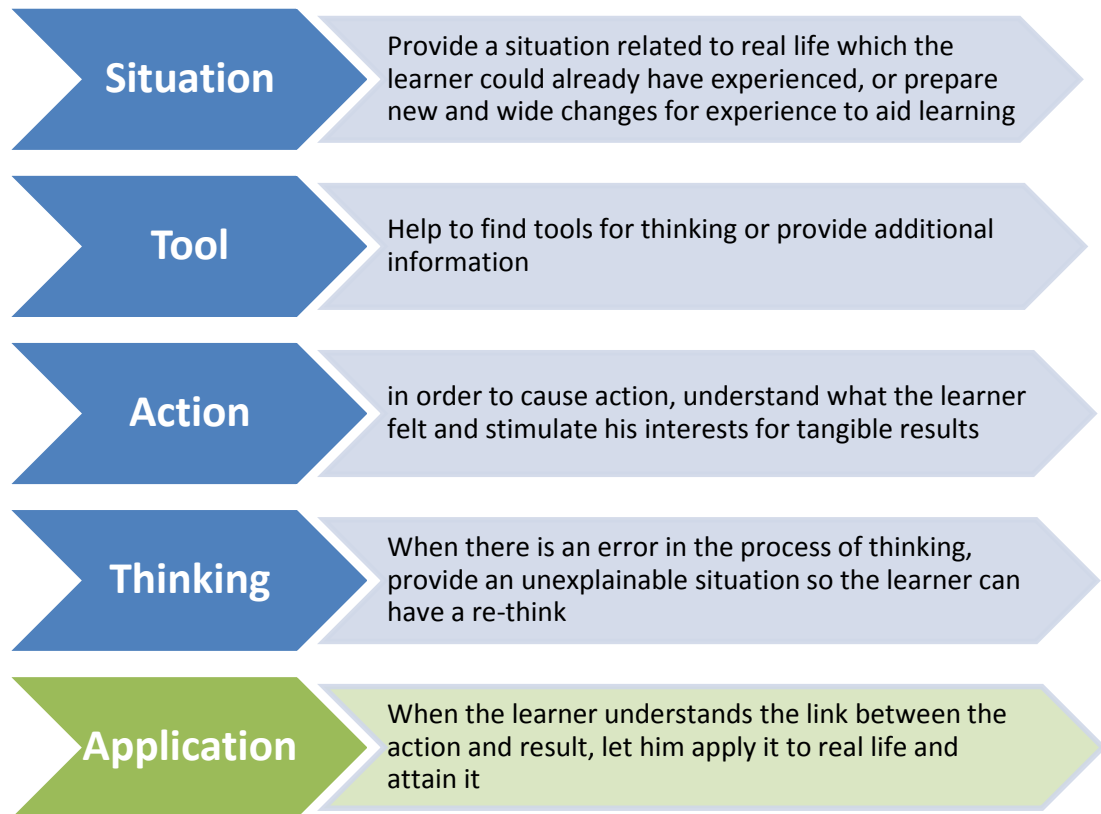


Figure 6-2 Education process based on Dewey's theory

With regards to art and design education in Korea's current design field, most of the reasons for time and energy wastage relate to forcing students to passively receive information and learning. The problem lies in the fact that no attempts are made to help them discover the relationships. Good ideas come from actions and they can be used for more informed decisions. As a result, students are provided with meaningless symbols, which are only used as 'tools for saving time'. Here, 'interest' is a sign in students that they want develop their ability to observe their surroundings. Numerous studies, including Boyd's (2002) have confirmed that having interest is an important beginning to developing ability and, in this regard, educators should pay closer attention to students' experimental interests. Stipek also argued that

“Motivation is vital: if students do not want to learn, little learning is likely to take place because learning is an active process requiring conscious and deliberate effort” (1998, p. ix).

Using Dewey’s insight, we can say that the biggest reason for the failure of the current Korean education system is that schools ignore the social aspects of education. Often school is regarded merely as place where information is given to students, where they are taught to form habits. Dewey further explained that school should be for the preparation of changing environments, that the process of school life should itself be an education and part of life experience for students. According to Geneva Gay in his publication *Culturally Responsive Teaching: Theory, Research, and Practice* (2000), using culturally responsive teaching could improve school performance. Gay (2000) defined culturally responsive teaching as using cultural knowledge, prior experiences and performance styles of diverse students to make learning more appropriate and effective for them; it teaches to, and through, the strengths of these students. Gay stressed the importance of cultural factors in the teaching experience, therefore teachers should perform their role by clearly defining cultural experiences whilst taking consideration of different backgrounds.

Importantly, there should not be obsessive stimulation or guidance from teachers, and they should refrain from cramming ‘one-directional’ ideas onto students; instead, they should help students to experience and react properly from their own

experiences.

Based on Dewey's constructivism and its suitable role as a teacher, defining teachers in design education within Korea's culture, organise environments where students can have new experience from their experiences, considering the tendency of experience, helping proper and consistent development of students. However, understanding students' experiences and creating an environment which can support them until their design outcomes are realised is the biggest role and goal for educators.

In summary, Dewey's fundamental idea is that education should start from the learner's experience. In order to complete such progressive education, there should be both theoretical and practical works on what experience is and how these can be applied to the education framework.

6.2 Learning from five Cross-Cultural Design programmes

I have been running Cross-Cultural Design programmes, and teaching students from a variety of Korean design universities within the Design Department of Goldsmiths University over the past five years. The Cross-Cultural Design programmes that I

planned and ran had different themes related to different cultures. Undergraduate students and participants undertook design projects in which they explored how various cultural boundaries were interconnected.

From this experience, I found that students approached different cultures through design and they developed new types of Cross-Cultural Design outcomes. Through planning the summer school programmes, making briefs and running the programmes, I have come to the strong realisation that Cross-Cultural Design research and cultural interaction process modelling are vital for the future development of the Korean design field.

Therefore, this part of the thesis looks into the previous programmes in order to create one comprehensive Cross-Cultural Design learning model. The Cross-Cultural Design programmes presented were developed since 2010 through an on-going collaborative 'Cross-Cultural Design' research programme between Pi Studio (Prospecting and Innovation Design Research Studio) at Goldsmiths, University of London and Kyung Hee University, Korea. As with all of the programme briefs, the teaching team (i.e. lecturers at Goldsmiths) have tried to focus on a clear and meaningful topic, identified as requiring critical exploration through design.

An intensive design short course, in both the summer and winter schools, became the main type of educational endeavour of this project. The purposes of the Cross-

Cultural Design programmes carried out as a part of this thesis are as follows;

The basic programme outline was designed following Dewey's learning cycle, as discussed in the previous chapter; Situation, Action, Tool, Thinking, and Application. In this paper, five different Cross-Cultural Design programmes are discussed. The practical design programmes presented were carried out as a series of three week short courses, as summer schools over five years. The programmes presented also took a reflective learning cycle, which meant that based on the main outline, subsequent programmes were adjusted after a review of the current one. The table given below is the summary of the five Cross-Cultural Design programmes.

Design Process

- To examine how students understand the cross cultural design education programme and respond to it.

Design Outcomes

- To investigate what types of design outcomes are developed through the cross cultural design education programme.

Design Practice

- To investigate how students graft different cultures onto various area of design practice.

Design Tool

- To systematise the cross cultural education methodology and develop cross cultural design tools.

Design Marketability

- To approach practicality and marketability.

Figure 6-3 The purposes of the Cross-Cultural Design programmes

	Stage 1		Stage 2	Stage 3	
Programme	1	2	3	4	5
Title	Borders, Boundaries and Thresholds	Inside Out, Outside In	Ritual & Routine	Cross-Cultural Design of Korea and Britain	Bon Voyage
Date	18. 01. 2010 - 12. 02. 2010	26. 07. 2010 - 17. 08. 2010	11. 07. 2011 - 29. 07. 2011	June 2011 - September 2011	June 2012 - September 2012
Length	4 weeks	3 weeks	3 weeks	4 months	4 months
Participants	30 BA Design students	20 BA Design students	24 BA Design students	26 BA Design students	32 Design students
Design Outcomes	5 projects	3 projects	4 projects	8 projects	11 projects
Exhibition	-	-	-	Designers Block	TENT London
Purpose	To test the Cross-Cultural Design programme, analyse the design outcomes, and develop Cross-Cultural Design tools			To verify the practicality and marketability of the Cross-Cultural Design outcomes	
Particular	Defining Cross-Cultural Design	Expanding the understanding of Cross-Cultural Design	·Defining Cross-Cultural Design category ·Applying Motive & Action Tools	·Introduction of exhibition for public's feedback ·Support from Korean government ·Focusing on the particular culture of Korea to promote its design	
Learning	Need of conceptualising the understanding of Cross-Cultural Design	·Need of specific design tool ·Development of Motive & Action tools	·Need of long programme for in-depth education ·Need of public's feedback to test the design outcomes' practicality and marketability.	·Need of Reflection tool to help students to self-evaluate their design ·Need of diversifying and subdividing the Action tool	

Table 6-1 Summary of five Cross-Cultural Design programmes

Stage 1 of the programme, 'Borders, Boundaries, and Thresholds', and 'Inside Out, Outside In', focused on introducing Cross-Cultural Design to students, widening their understanding of culture and awakening them to the potential and opportunities presented by the concept. During the initial stage, the ideas for the very first Cross-

Cultural Design tools, 'Motive and Action', were developed, providing a basis for the creation of Stage 2. This was a particularly meaningful stage, as it was an intensified programme, a test ground to apply the Cross-Cultural Design tools for the first time. It identified the need for audience feedback for design evaluation and opened a new focus on practicality and marketability.

Then, based on the learning from Stages 1 and 2, public exhibitions were introduced into the Stage 3 programmes using selected design outcomes from the programmes. The aim of the projects were for students to understand the significance of the interaction of cultures in design. Through participants actively observing and partaking in these, the practical projects would help to establish a new learning methodology.

Through these three stages of practical projects we were able to observe how the participants responded to the workshops and training. We were also able to observe up close how participants grafted and completed their designs. The outline of the five programmes are summarised as below in Figure 6-4. The winter school level was a post-BA and pre-MA.

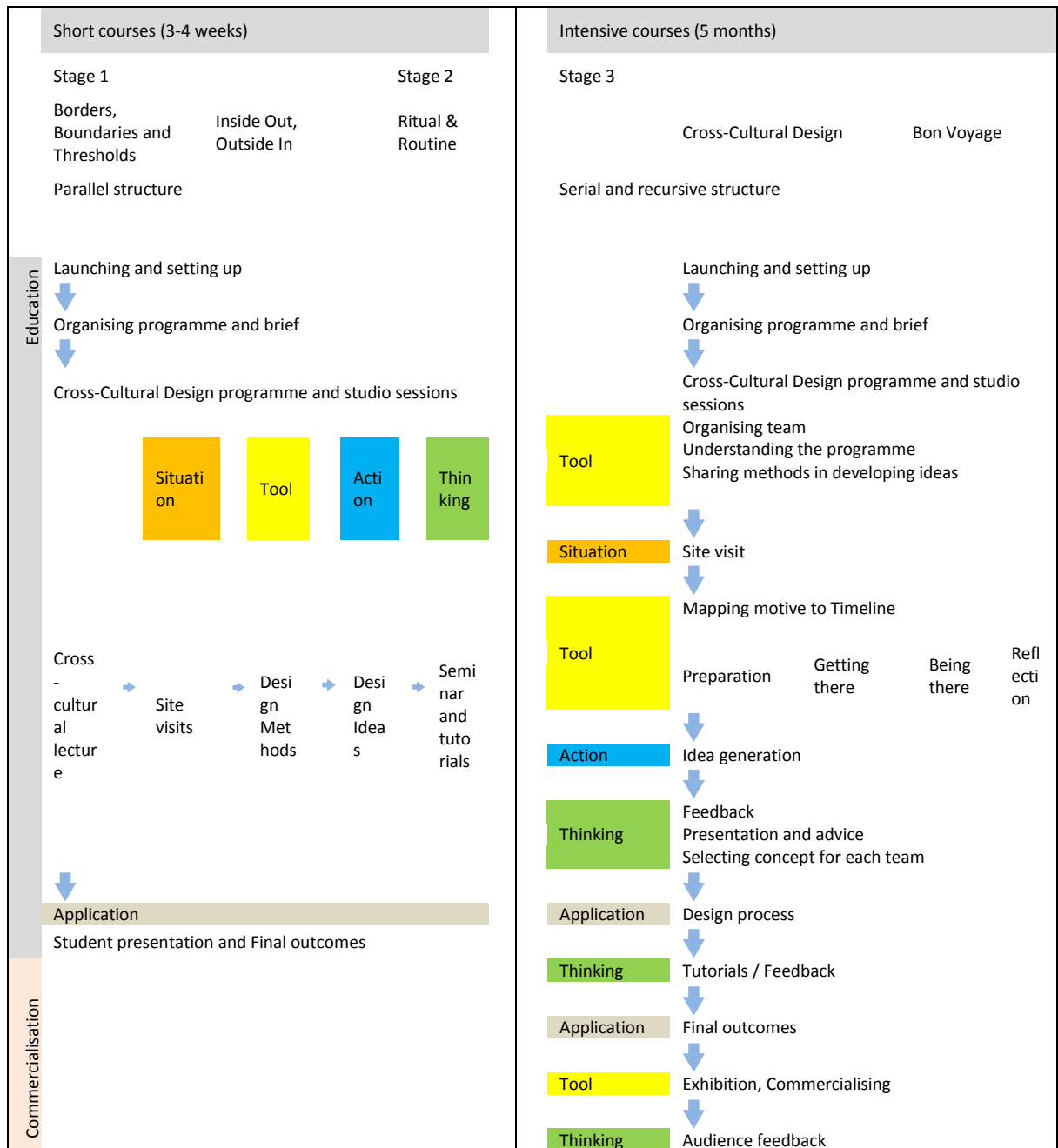


Figure 6-4 Cross-Cultural Design programmes summary

Students were asked for an alternative way of presentation to showcase their design outcomes. The presentation of programmes 1, 2 and 3 was the focus of the clear step by step description of cultural understanding and the design development, with detailed information like materials. Programme 4, which was more of a professional design programme, involved guiding students to make the presentation more

efficient, concentrating on concept development and the very essence of the final design outcome. For programme 5, students were asked to make a short and clear statement capturing the identity of the design and make a story line to explain it.

6.3 Stage 1: Finding a way for Cross-Cultural Design education

6.3.1 Programme 1. Borders, Boundaries and Thresholds, 2010

(1) Programme overview

Borders, Boundaries and Thresholds was a four week Cross-Cultural Design winter school held between the 18th of January and 12th of February, 2010, at Goldsmiths, University of London. The teaching team included Mike Waller, Terry Rosenberg, Martin Conreen and myself. The 30 design students from Kyung Hee University, Korea, were studying different majors, including industrial engineering, textile and clothing design, visual Information, environment and landscape design and digital contents design.

The programme was focused on the theme *Borders, Boundaries and Thresholds*. The underlying question of this programme was ‘cultural difference’ along with racial and

gender difference, which is undoubtedly one of the most important issues in contemporary critical, social and cultural theory. The students were asked to explore how to engage with multiple cultures in order to create new cultures. The project also explored the space between cultures, from the hyper-local to the ephemeral non-spaces of the internet. The brief required students to understand some of the issues of international contexts that much of the design field has to consider; 2D, 3D and 4D objects are moved across international borders, boundaries and thresholds, but what does this mean for designers? Through this programme, cross-cultural workshops supported the introduction of studio practice. The teaching team encouraged attendees to apply a cultural interaction process into their own practice in the future.

(2) Programme strategy

Borders, Boundaries and Thresholds focused mainly on understanding today's social phenomenon of 'cultural difference'. As James and Dewey (1913) suggested, the aim of this programme focused on providing students with the opportunity to explore their interests. Whilst giving students a broad platform to self-explore, the programme also tried to provide them with a sufficient amount of knowledge and methodological guidance, including (1) lectures, (2) hands-on experience of field research, museum and galleries visits and other cultural experiences, (3) design methodology classes comprising mapping, forecasting and backcasting along with fictional futures methods and ideation drawing, and finally, (4) material practice. As the very first programme, *Borders, Boundaries and Thresholds* applied design

methodologies that are typically used to commence a project of this nature, including a design brief read-through, discussion, and a visit to the Pitt Rivers museum to explore the brief's topic.

(3) Programme brief

The role of design in the construction, mediation, and transformation of all of our different cultural beliefs, perceptions, and identities is a very difficult and complex subject to tackle. Indeed, although we recognise 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 homogenising capabilities - especially so in the increasingly homogeneous and globalised world culture. In contrast, in this brief, we considered how it might also be seen as an 'agent' of possible change that celebrates the unique 'difference' of diversity and plurality in all the different cultures upon 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.

a. Cultural difference

The question of 'cultural difference', along with the question of race and gender, 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.

On the one hand, similar to 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 the 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 'inform' our cultural identities. On the other hand, and again similar to 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 represent, culture. This is always prejudiced by exactly the 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 task 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.

b. The exploration

Material culture is a very rich and inspiring starting point for the design process. As a group, we explored the amazing historical collection based at Oxford University's Pitt Rivers Museum. Our initial interest was in the remains of past cultural practices. What were these artefacts used for and what socio-cultural practices were they part of? The exploration entailed completion of drawings in the museum, examining the innumerable objects in the collection.

Through the 'Borders, Boundaries and Thresholds' theme and programme, student outcomes resulted in a variety of design forms such as 2D communication design, 3D objects and product design, and cultural practices and interactions. Some of the students' group works, including their Cross-Cultural Design concepts and processes, are explained below.

(4) Design outcomes

Outcome 1 - The Door of Shame

Background

This team found that designing across cultures is diverse, and that people in different

cultures use things in contrasting ways. For example, when a Western person sees something, they might think of a different way to use that object compared to an Asian person, and this can in part, be put down to differences in their cultural thinking. It was exactly this difference in cultural thinking that this team was concerned about.

Concept development

The team found some interesting objects in Pitt Rivers Museum, Oxford: one, an umbrella, and the other, a winnowing basket from Asia. These objects have the same shape, but the method of use is totally different, especially in Korea, where there is more than one function for this basket. The basket was used as a punishment device for children who wet the bed; they were made to wear the basket and go around their neighbourhood asking for salt, which was intended to be shameful enough to dissuade them from wetting the bed again. The team thought about what they could change and how they could mix these uses; they decided to make the sense of shame their design focus.



Figure 6-5 Winnowing basket and shame

According to activity 2, based on the concept they formulated, the team speculated about one problem that is becoming more serious in the world: obesity. Before they began the design, they explored the practicality of the design in Asia and in the West.

Final design

a. Design 1: Look at real you (Western)

Activity 3 focused on Western users - mainly British and European. The team designed 'The Door of Shame'. Users, who may or may not be obese, walk through the door, the door frame scans their body, and, after passing through, the screen shows the after-image, which may be a funny image. For instance, the image on the screen will show various statistics, including hidden fat, height, weight and percentages of muscle. This information is shown as an exaggeration of the user's body with red graphics.



Figure 6-6 Interaction system

b. Design 2: What a beauty you are (Korea)

Activity 4 focused on Korean users. If the ‘The Door of Shame’ was in Korea, we could expect similar results but there would be one difference; the value of shame. In Korea, people care considerably about other people’s opinions, so the team had to approach the door differently compared to the Western door. When a user walks through the door it scans the body, in the same way as the Western one, however the after-image does not show any over-exaggeration. Instead, it shows an image of how the user would look if they lost weight and became healthy. As a result of this effect, the user gains confidence in their image and looks. Along with the image, users also hear cheers of admiration in the background.



Figure 6-7 Door of shame

To conclude, the team were expecting that the use of shame could make society change and become healthier. As a result, they wanted to use this design to bring light to the issue of obesity in public places, instead of using posters. The design also offers some practical solutions for becoming healthier, such as eating healthy Korean

food. This design is applicable everywhere around the world.

Outcome 2 - Playing baby carrier PORI

Background

Firstly, the team tried to find something that inspired their group from the Pitt Rivers Museum. This group chose a baby carrier as their start point. The baby carrier can be found in most cultures throughout the globe, and it has a similar use, which is to give parents the freedom to move and amuse babies while they are in it. One of the more fascinating aspects of baby carriers that the group was interested in came from a Native American culture. The carrier had a board to rest against the spine of the parent, as well as lots of adornments, dream catchers, and baby toys. The team wanted to create a baby carrier that was amusing and entertaining for babies, and so began to design a cross-cultural baby carrier.

Concept development

Prior to designing the product, certain considerations had to be made; firstly, establishing the differences between Korean and British cultures towards handling a

baby. Secondly, identifying the characteristics in how different age groups played. Thirdly, establishing how a baby carrier can be designed in a cross-cultural context.



Figure 6-8 Korean and British baby carriers in the past

After several meetings and tutorials, the team found that traditional Korean and British baby carriers were different in several ways; for example, Korean ones have more flexibility in the way they are used because they are made with fabric, making it easy to use in various ways, as parents carry their babies all the time. On the other hand, British baby carriers are designed to give parents freedom to multitask whilst still taking care of the baby.

Final design

The team settled on designing a product which allowed the parent and the baby to communicate whilst the baby is in the carrier. For the team, the carrier's form had to have aspects of Korean and British culture, as well as being flexible. The material also had to fit the criteria for the form. From idea sketches through the Cross-Cultural

Design research and activities, the team developed the final product.

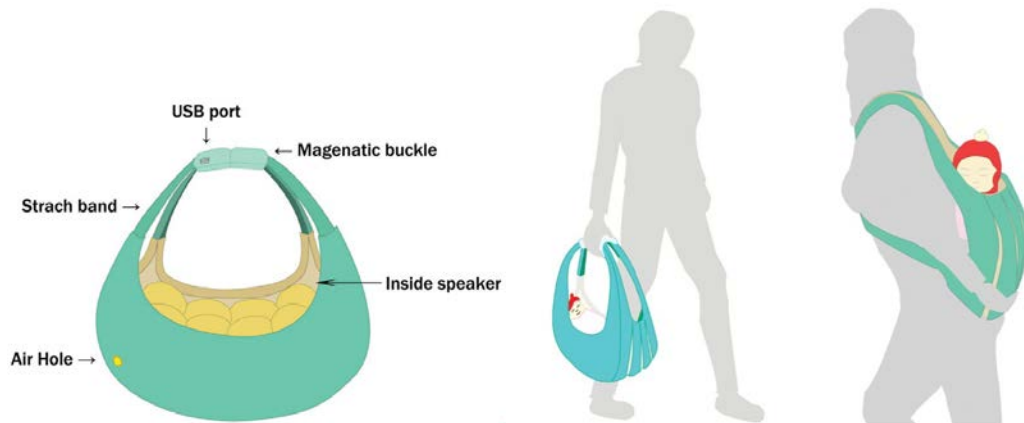


Figure 6-9 'PORI' - New word combined words between Podaegi and carrier

The PORI material is very flexible and inflatable, and it can be stored easily when not in use. Because PORI will be used to carry babies, utmost importance has to be paid to the material during the design process. The most specialised material used in this design is yellow soil dye. Yellow soil is a traditional Korean earth used for making houses, and a fibre for making traditional clothes. The benefits of yellow soil are (1) it protects the body from electronic waves, (2) it helps to maintain high metabolism, (3) it has good insulating properties, and, lastly, (4) it prevents allergic hypersensitivity and skin problems for the baby. The carrier also uses 'Neoprene' a flexible synthetic rubber. At the bottom of the carrier, a polypropylene sheet material called 'CURV' is used. This has mechanical properties comparable to certain glass reinforced composites but with vastly improved impact strength.

PORI has an air control mechanism that makes it easy to inflate or deflate. It also has a sensor in the cushion which constantly checks the baby's physiological state. The

magnetic buckle helps to easily attach or take off a mobile phone. PORI also includes USB ports and a speaker, which allows for three way communications between a cell phone, PC, and the baby carrier.

Outcome 3 - Duet shoes

Background

The role of women in today's society is becoming more equal to that of men. In the past, women stayed at home to look after their family; however, nowadays they participate fully in society and compete against men for jobs. In this regard, this team decided to design a product for the modern woman. At first, after the exploration of the Pitt Rivers museum, the team chose a neck-ring and 'honour' as categories. In the process, the team found that body modification still exists in modern society, such as in the way women wear high heels, have cosmetic surgery and diet excessively. However, the team decided to focus on heels because, similarly to the neck rings, they are a symbol of women's honour, which, while adding to external appearance, is also a type of body modification which threatens their health.



Figure 6-10 Symbols of women's honour now and past

Concept development

This team decided to oppose body dysmorphia, and instead, celebrate a natural view of women and their bodies. However, because the status of women has changed, from cooking mums to career women, many women cannot avoid wearing high heels in their day to day lives. For these reasons, the team developed a concept for the comfort of women, producing trainers that can have heels fitted onto them. Women can wear the trainers on their way to work and then fit the heel on when they get there.



Figure 6-11 Duet shoe

Final design

Ordinary flat-heeled shoes are very comfortable to walk in but not that glamorous; however, the addition of a heel adds the missing glamour. This design can be very useful for the modern woman who wants to look professional and feminine in the work place. This team was hoping to improve both the women's health and appearance. The design was named the 'duet shoe' because has two functions in one unit.

Outcome 4 - The seed ring

Background

The theme of this team's project was loss and remembrance. The team developed this idea after seeing a compelling ring at the Pitt Rivers Museum. Rings are accessories usually associated with marriage and friendship; however, this particular ring was worn by a woman who had had a miscarriage, in the hope that the next baby would live.

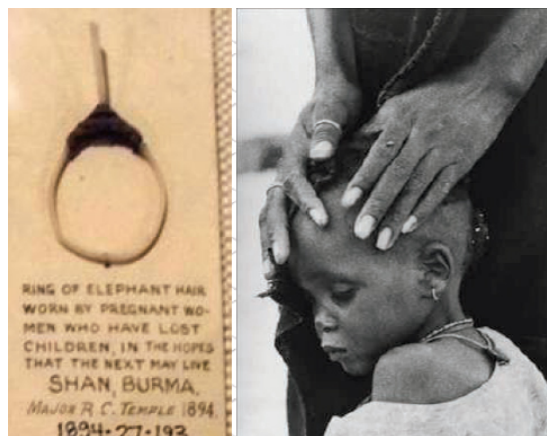


Figure 6-12 Elephant hair ring - hope and belief that the next baby may live

Concept development

In their research, the team found that the ring originated from Myanmar (Burma) and that it had been found around 100 years ago. It was made of elephant hair, because

this animal was seen as a symbol of friendship and help. At the time, infant mortality was very high; therefore the ring was used as a symbol of hope.

In that period, young children died frequently, so the team tasked themselves with identifying a thing that can be easily lost in this day and age. The environment and nature were identified, and thus the concept developed of creating a ring that could be used as a symbol of hope for the preservation of nature and the trees found in it.



Figure 6-13 The seed ring

Final design

Firstly, the ring is created to foster a good relationship between human beings and the surrounding nature. Secondly, it should help people realise the importance of nature. The team named their design the 'Seed Ring'. The capsule surrounding the

seed starts to dissolve under the ground. Then the main section of the ring becomes the nutrition that aids the growth of the seed. With this poster, the group wanted people realise the importance of protecting nature.



Figure 6-14 Design concept of the seed ring

The poster and leaflets will advertise the product on the street. The ring can be sold in a variety of ways. One example is a box of three rings, where two are wearable rings. The third is a 'Seed Ring' which would only be sold in the first week of April, a period called 'Arbor Week', based on the Korean public holiday 'Arbor Day'. If a couple buys the 'Seed Ring', they can keep it and use it on a significant day by planting it to celebrate that day.



Figure 6-15 Poster design for the seed ring

The concept behind the ring is for it to contain the seed of a plant that is endangered, based on the International Union for Conservation of Nature (ICUN) measurement. Thus, by planting the seed, one will be helping with the conservation of the endangered species, protecting nature, and promoting the belief that nature is alive and with us forever.

Outcome 5 - Mi-pass

Background

This team was inspired by an Aboriginal passport, and they chose the category of identity, which became the Cross-Cultural Design concept that they developed into

the final outcome: Mi-pass



Figure 6-16 Australian Aboriginal passport and a Korean identity object 'Mapae'

Aboriginal men would have carried a wooden passport, known as a 'marben', when moving in the territories of another tribe. It was a heavy and tactile piece of carved eucalyptus or other wood. The men also had similar-shaped objects for hunting, fighting and cooking. For hunting they used a boomerang which was light and returned easily for fighting they used a boomerang which was heavy and didn't return. For cooking, they used a half-moon shaped knife made of bronze.

Concept development

Similarly, different types of passports in the past were categorised with various functions. Today's passports only show personal data, which is a reduction in

functions. In the future, this team expects the passport's uses to expand to be multifunctional as it was in the past. Accordingly, this team developed their design to follow this idea, and created a passport with skills.

To show how the passport would work, the group chose the fields of design, medical science, water quality control, and water purification as examples.



Figure 6-17 Time-line of passports

People who have design skills need design portfolios in addition to a platform to showcase them. Medical science professionals, will need body scanners to find out what is wrong with their patients. Water quality control professionals will need equipment that measures water quality and purifies it. Therefore, the group created the new concept of passports that can show the range of our skills and abilities.

Final design

The group combined the Aboriginal passport and the 'Mapae', a traditional Korean passport. The Mapae dates back to the Joseon dynasty of the 14th century and was used by secret royal inspectors. The inspectors' identity and social position would be written on one side of the Mapae whilst the other side had a depiction of a horse, which also showed the inspector's social position.

The group's final design has a future passport called 'Mi-pass', which stood for 'My Identity Passport'. The passport was made up of acrylic and chrome. The side parts come off and a band that is wearable on the wrist can be removed. The examples mentioned above showcase the uses of the product. For the design professionals, the red spot is a projector beam whilst the black bar is a body scanner for medical professionals. The final application is for the water quality control professionals; an antenna that is used to test if water quality can be extracted. These three cases are just examples; the Mi-pass can be adapted for any job, or any range of skills.

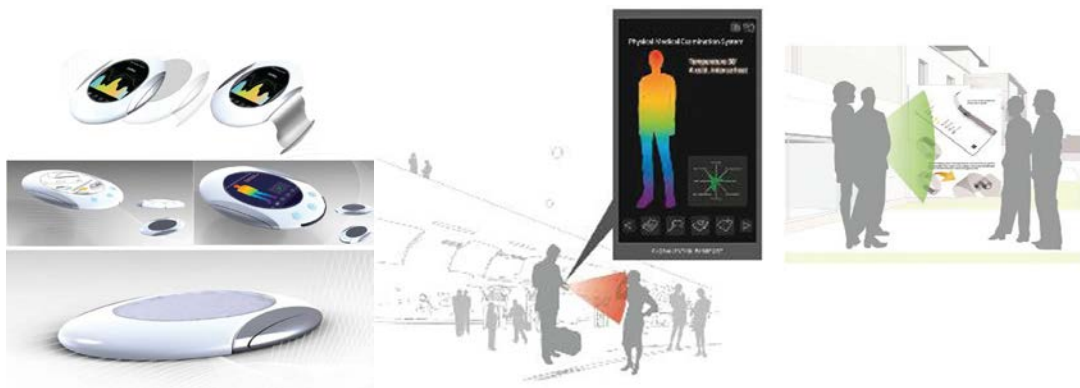


Figure 6-18 Mi-pass

6.3.2 Programme 2. Inside Out, Outside In, 2010

(1) Programme overview

The second programme, *Inside Out, Outside In* was a three weeks summer school programme held between 26th July and 17th August 2010, half a year after the first programme *Borders, Boundaries and Thresholds*. The teaching team was made up of Mike Waller, Terry Rosenberg, Martin Conreen, and myself. 20 design students from Kyung Hee University, Korea again participated in the programme. Students came from a variety of different majors: visual information, industrial and textile and clothing design.

Compared to the first programme *Borders, Boundaries and Thresholds* which was mainly focused on understanding today's social phenomenon of 'cultural difference' and finding clues (i.e. students' own interest) of design from broad exploration with a variety of design methods, the second programme, *Inside Out, Outside In*, tried to conceptualise the cross-cultural activities of the programme. It firstly narrowed down and conceptualised the topic to 'Boundary Object,' which was developed from the first programme's topic, and gave students a keyword, 're-design,' which could embrace various design methodologies. 'Boundary Objects' is a term used to refer to objects or things that define the practices of cultural groupings.

The programme's central idea, incorporated into the title, tried to investigate the enormously important political question of what lies either inside 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 where such boundaries are being transgressed or dematerialised at an ever-increasing rate; but, even more importantly, it is also a vital ethical question for designers. Whether as architects, interior designers, fashion designers, or interaction, industrial and graphic designers, designers create these boundaries, and thus 'design-nate' that will be either allowed inside or excluded from them. This statement was an important theme for the *Inside Out, Outside In* Programme.

(2) Programme strategy

Inside Out, Outside In focused on conceptualising Cross-Cultural Design practice, and placing more weight on the importance of the 'design' activity than *Borders, Boundaries and Thresholds*. The aim of *Inside Out, Outside In* was to teach students that 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 design.

The programme focused on the context of the domestic landscape, or 'the home' as

a starting point for students' exploration of London. The programme tried to provide them with a sufficient amount of knowledge and methodological guidance, such as (1) lectures, (2) hands-on experience, including field research, museum and gallery visits, and cultural experience², (3) design methodology classes, including futures, timelines, re-visioning and ideation drawing, and (4) material practice.

(3) Programme brief

Objects that clearly represent the sort 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, and modes of use or practice, but are also capable of transforming to reflect the contexts into which they have been displaced. Star and Griesemer (1989), 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. (Star and Griesemer, 1989, p. 393)

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.

² Students visited the Geffrye Museum and the Design Museum, which have excellent collections of everyday objects, as well as the Science Museum, V&A and the Natural History Museum. Contemporary London was also drawn on for its rich diverse cultural contexts. Students also visited Oxford and the Pitt Rivers Museum, which holds a fantastic collection of 2d and 3d objects.

They also, at least according to Star and Griesemer, inevitably allow communities to communicate with each other, and thus maintain coherence across intersecting social worlds.

Mapping project - new types of souvenir

In this brief students were asked to identify one such 'Boundary Object' that they thought reflected the sort 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', however, the 're-design' of this object did not have to simply facilitate better or more transparent communication between the different contexts in which it existed. Students also chose to highlight the differences and incommensurable relationships that exist between the different environments in which their object existed. This was a good way of highlighting the uniqueness and the differences of those contexts.

(4) Design outcomes

Outcome 1 - Eternal Flower

Background

Firstly, this team explained the simple concept of a weather vane, seen on a museum tour. They chose the wind vane (from the West) and wind bell (from the East) showing how elements of weather (the wind) can be used for the purposes of this project, even indoors.

The wind vane (outside) shows the direction and strength of the wind through its movement, whereas the wind bell (inside) indicates this by sound and the simple action of the wind moving the bell, causing it to ring. People coming from outside have the experience of hearing the 'sound of the wind' which gives the feeling and physical form of 'emotional decoration'. The concept was given the title 'Eternal Flower'.

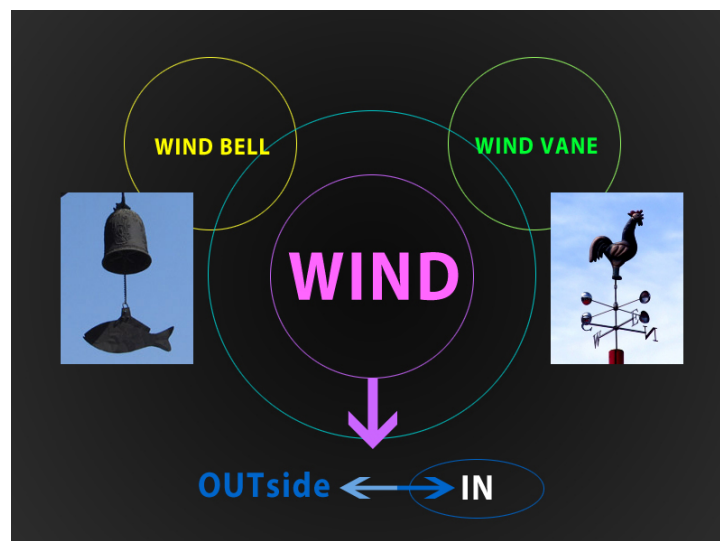


Figure 6-19 Concept of Eternal Flower

Concept development

After agreeing on a concept, the project required a scenario to demonstrate the use of the Eternal Flower. The objective was to show that people can take the inside outside and vice versa.

Final design

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

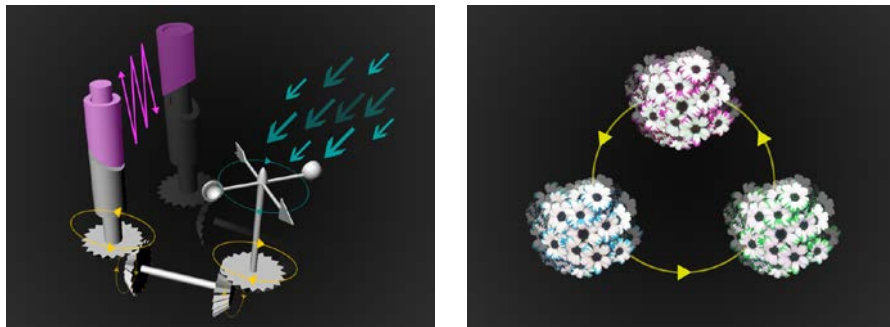


Figure 6-20 Operating system

Outcome 2 - Kodian

Background

There are 'The Four Guardian Gods' - mythological creatures found in the Korean constellations. In ancient times, Korea experienced several attacks from other countries. In response to these attacks, and protect the country, Koreans depicted these gods in front of their castle gates. Koreans believed that they were protected by 'The Four Guardian Gods', consisting of the Vermilion Bird, White Tiger, Azure Dragon and Black Tortoise. Each god represented the direction and season of the year, and each one had its own individual characteristics and origins. These gods have been portrayed in many historical Chinese and Korean myths and fiction; they also appear in many modern Japanese comic books and animations.

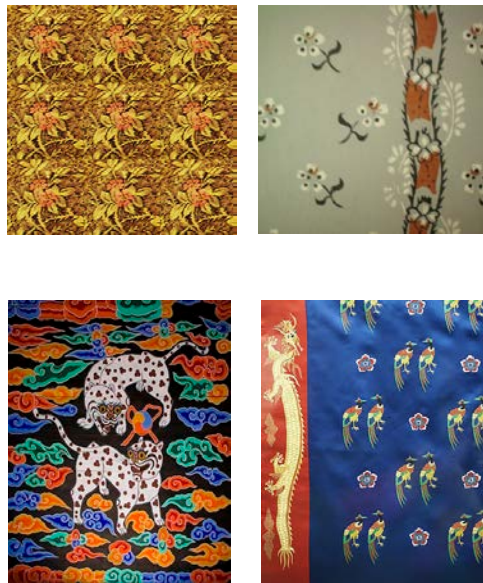


Figure 6-21 Western patterns and Eastern patterns

Azure Dragon is a blue dragon that reflects the east; blue, spring, wood, and birth. White Tiger means the west, white, autumn, metal, and old. The Vermilion Bird, like a phoenix, signifies the south; red, summer, fire, and youth. Black Tortoise has the meaning of north, black, winter, water, and death. This god has a tortoise's head and snake's tail.

The team paid particular attention to Korean society. As technology continues to develop, it has become easier to travel to other countries using air travel. Overseas tourist numbers to Korea are increasing.

Concept development

Kodian's main targets were people from other cultures who visit Korea. It protects tourists' belongings from pickpockets. It is a smart phone application and a fabulous-looking accessory. The character symbolises a Korean traditional creature which ancient Koreans believed protected things. People from other cultures expect to purchase special souvenirs in Korea, and the Kodian is ideal for both purposes, as a souvenir and security device.

If you link the Kodian to your belongings, you are able to locate where the users are through the application's Bluetooth link to smart phones. Each Kodian has a tiny microchip similar to the chips attached to retail clothing to protect it from shoplifters.

These set off an alarm when someone tries to steal the clothing item.

The Kodian uses the same system. The team named the device Kodian by joining the words 'Korea' and 'Guardian'.

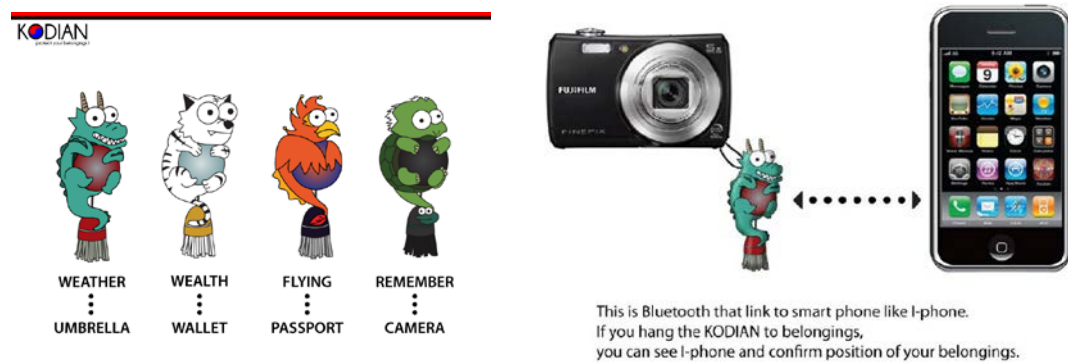


Figure 6-22 Symbols of Kodian and its connecting system

Final design

You can check the belongings in your bags on your browser by checking on each symbol in the menu. When you click a symbol, a light appears, which makes it easy to check your belongings even in the dark. You can alter light, sound, and distance settings, meaning that if a distance of 300m is set, the alarm will sound when you are away from your belongings at that distance. The application has people from other cultures who do not know anything about the symbols and 'The Four Guardian Gods'.



Figure 6-23 Application design

Outcome 3 - T-topia

Background

After discussing the project '*Inside out, Outside in*', the team went to the Geffrye Museum in London, where they saw a tea set and a garden. The team was interested in the English tea ceremony and the differences between Western and Eastern tea ceremonies, which is why they chose the tea ceremony as a boundary object.



Figure 6-24 Background idea from different cultural tea habits

Concept development

The name T-topia is a combination of two words by taking the letter 'T', which refers 'tea' and joining it with 'topia', which means 'place'. When people are drinking tea in a cafe, they are able to experience only their own country's tea culture. But through T-topia, people can easily experience other countries' tea cultures in one place.

The team then visited the Fortnum & Mason department store in Piccadilly, London, to research English tea culture. Fortnum & Mason is renowned for its exceptional quality and service in the tea industry. The store recognises British society's love for tea.

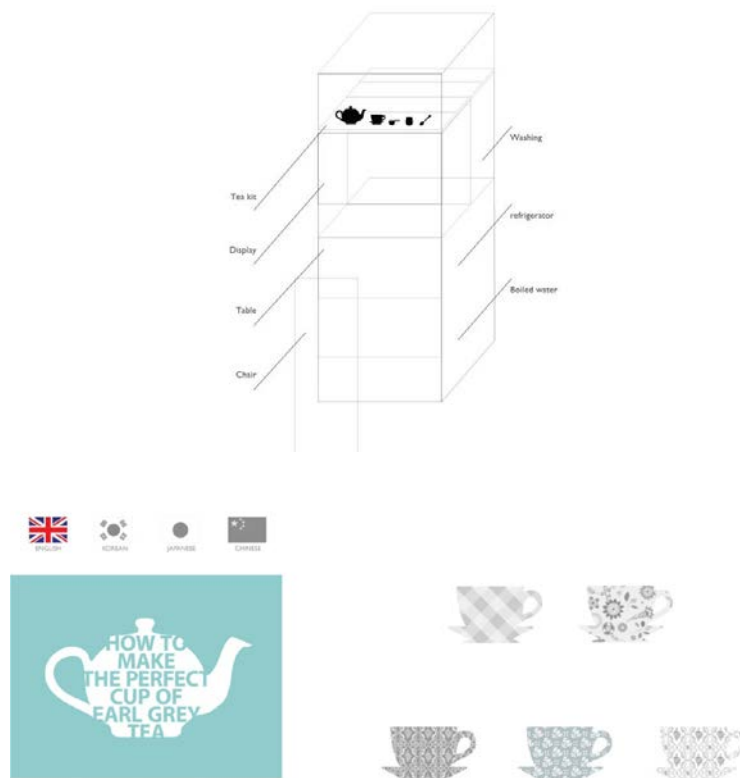


Figure 6-25 Designing T-topia

Final design

T-topia has a touch screen which allows the user to choose what they want (the country, type of tea, and style of teacup). Firstly, the user inserts a coin into the machine which turns the screen on. Secondly, they pick one of the countries on the list, and music related to that country plays. The next step is to choose a table cover

design and basic kit. After that, a chair is released from the machine and once the user takes a seat, a table is subsequently released, which then leads to the beginning of the tea ceremony. After the ceremony is over, the user returns the kit and it is automatically washed and returned to its place.

While Americans like coffee, the British prefer black tea, the Japanese enjoy Malcha (a type of green tea), and the Koreans like Sik-hye (rice-based tea) or Su-jeong-gwa (cinnamon-based tea); however, using the T-topia allows people to experience the various tea ceremonies of many countries.



Figure 6-26 T-topia manual graphics

6.3.3 Findings from Stage 1: The tool 'Motive' and 'Action'

As an initial stage of the Cross-Cultural Design programme, the teaching team focused on teaching the students how develop their own design approach and the reasons for it. From the review of the outcomes of the early two Cross-Cultural Design programmes (Stage 1) '*Borders, Boundaries and Thresholds*' and '*Inside Out, Outside In*', two key categories to consider during the Cross-Cultural Design process were identified; the first as 'motive' and the second as 'action'.

(1) Motive

Motive is what gives people a reason and rational to start a project. It is almost universally accepted that there is a positive correlation between motivation and learning, and design education is no exception. Dewey (1966) said that the most important attitude that can be formed is a desire to learn. The more motivated a person is about a given subject, the more likely it is that they will learn about it. Malone (1981) claims that intrinsically motivated students may spend more time and effort learning, feel better about that learning, and use that learning more in the future. Thus, we need to understand enough about motivation to know how to effectively employ it in the Cross-Cultural Design processes. An understanding of the particular conditions that energise human behaviour is needed if we are to successfully control motivational constructs in instruction (Travers, 1982). Unfortunately, our understanding of motivation is a 'weak link' as applied to learning

and design processes (Duchastel, 1997). Motive should be considered to be a very important element in the Cross-Cultural Design activities.

Motive refers to the reasons for the cultural interaction; the reasons of the movements between the familiar and the strange (other), the same and the different, home (familiar) and away (exotic). What we observed from students' works for the early two cross-cultural programmes is that cultural interaction happens in order to (1) Promote - put forward an object/practice in order to affirm a 'home' culture, (2) Protect - put forward an object/practice in order to defend/protect one's culture (the familiar) from the strangeness of another culture, (3) Deny - block out the strangeness of the other culture, (4) Share - to facilitate mutual exchange between cultures, and (5) Adopt - take up or accept what is exotic (lying beyond familiar or home culture).

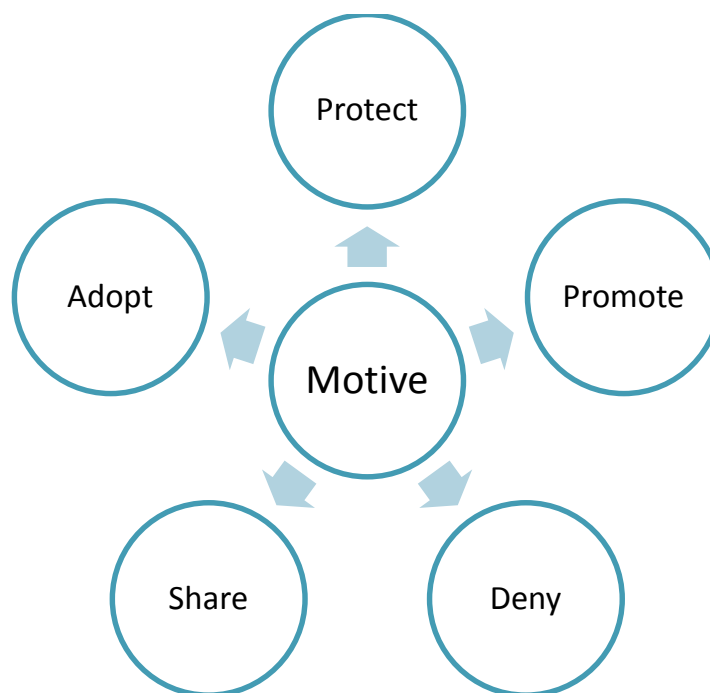


Figure 6-27 Five keywords of Motive of Cross-Cultural Design activities

The summary of motive of the projects from Stage 1 (Programme 1 and 2) is as shown below:

Programme	Project	Motive
Programme 1. Borders, Boundaries and Thresholds, 2010	The Door of Shame	Share, Adopt
	Playing baby carrier PORI	Adopt
	Duet Shoes	Promote
	The Seed Ring	Protect, Share
	Mi-pass	Share
Programme 2. Inside Out, Outside In, 2010	Eternal Flower	Protect
	Kodian	Promote, Share
	T-topia	Share

Table 6-2 Summary of motive of stage 1 (programmes 1 & 2)

(2) Actions

Actions are the actual types of cross-cultural movement which explains different relationships of the cultural exchanges between cultures. Three types are found here; (1) Transform - to change one cultural practice/object, in light (consideration) of influence from another culture; (2) Translate - to take an object/practice for one culture and change it so it is meaningful (and useful) in another, and, (3) Transplant - take an object/practice that is highly motivated in one cultural context and site it in the other culture.

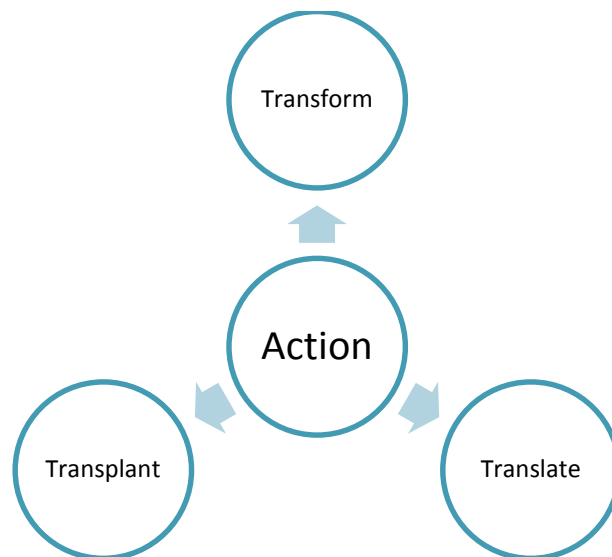


Figure 6-28 Three keywords of Action of Cross-Cultural Design activities

The summary of action of the projects from Stage 1 (Programme 1 and 2) are as shown below:

Programme	Project	Action
Programme 1. Borders, Boundaries and Thresholds, 2010	The door of shame	Transform
	Playing baby carrier PORI	Transform
	Duet Shoes	Transform
	The seed ring	Transplant
	Mi-pass	Translate
Programme 2.	Eternal Flower	Transform
Inside Out, Outside In, 2010	Kodian	Transform
	T-topia	Transform

Table 6-3 Summary of action of stage 1 (programme 1 & 2)

6.4 Stage 2. Developing a Cross-Cultural Design tool

6.4.1 Programme 3. Ritual & Routine, 2011

(1) Programme overview

Ritual & Routine was a three weeks Cross-Cultural Design summer school programme held between 11th July and 29th July, 2011, at Goldsmiths, University of London. The teaching team included Mike Waller, Duncan Fairfax, Terry Rosenberg, Martin Conreen, myself and 24 students from Kyung Hee University. The students came from different design disciplines which included Industrial Design, Visual information Design, Environment and Landscape Design, and Textile and Clothing Design.

In line with the previous two programmes, described above, the main focus of this programme was to give the Korean student group an experience of British culture, in particular London, and grow our enquiry into 'Cross-Cultural Design' through creative practice. *Ritual & Routine* intentionally constructed this programme as a 'community of practice' or living culture, where all particular parts contribute to growing new forms of knowledge through shared design practice.

Visiting London is an exciting cultural experience for any young design student, so this

design project made full use of the city, and they experienced its cultural diversity as well as its wonderful cultural treasures, from the V&A (Victoria and Albert) Museum, to the hidden parts of London which tourists rarely get to see. All of these activities are wrapped up within the 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.

The teaching team also studied Pheng Cheah's concept of 'Spectral Nationality', which talks about how cultures represent themselves to themselves, as well as how they are seen internationally through the eyes of others. We developed a sub-focus to the brief that engaged with cultural rituals and daily routines in order to break the surface of cultural behaviour in a quest for a deeper understanding of culture; hence the title of the programme *Ritual & Routine*.

One of the senior lecturers in the Cross-Cultural Design summer school, Mike Waller, stated "In designing, we remake the world anew. This statement is central to how we educate designers to act in the world, and through programmes like *Rituals and Routine* we are able to think through this idea."

The teaching team approached the programme in the broadest possible way, which is shown in the range of projects that the students explored during their visit in

London. Outcomes were in a variety of design forms such as 2D communication design, 3D objects and product design, cultural practices, and interactions.

(2) Programme strategy

The third programme *Ritual & Routine*, began to delve more into the conceptual narrative of Cross-Cultural Design within an everyday context, in comparison to the first two programmes, described above, that focused on the initial ideas of ‘border’ of ‘cultural difference’ coming from the idea of Cross-Cultural Design.

Students began by exploring the collection at the Victoria and Albert Museum, looking for things that typify culture. What they were initially interested in was the exploration of the remains of past cultural practices. They asked themselves what the artefacts were used for, and what socio-cultural practices they were part of. In effect, by analysing these artefacts, the students were finding different loci that enabled them to locate, historically, a piece of material culture.

Whilst providing students with a broad platform to self-explore, the programme tried to give them a sufficient amount of knowledge and methodological guidance, such as (1) lectures, (2) hands-on experience, including field research, museum and galleries visits and cultural experiences, (3) design methodology classes, including timeline,

ideation drawing, re-visioning and diagramming, and, (4) material practice.

In the first phase, the teaching team asked the students to produce observational and analytic drawings that explored the objects in the collection. There were hundreds of artefacts for them to explore. In the first instance, they were free to explore whatever took their fancy, but once they had made a few drawings, they had to select objects around particular themes that fall within the focus of rituals and routines.

What makes *Ritual & Routine* noteworthy is that the 'cross-cultural tools' were applied to the programme brief for testing for the first time. Two cross cultural tools, Motive and Action, that were developed from the Stage 1 were included in the programme brief.

Another interesting approach the teaching team employed in the *Ritual & Routine* to intensify the Cross-Cultural Design practice over the course of the workshop, was to ask students to carry out mini-projects within the large project. These mini-projects involved asking students to fuse an object from one culture with an object from another.

(3) Programme brief

The project focus was on routines and rituals within cultures. A routine is a practice - usually an everyday activity - 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, and 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 which are necessary, and are expected by the culture itself - perhaps even insisted upon.

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/are Korean", "I you identify with Korean practices." One may, of course, hold multiple identities and identify oneself within a multiplicity of practices. Culture may also be sliced into ways that are not to do with nationhood - for example, sub-cultures of different kinds, youth culture (Punks, Goths, B-boys), or a much finer granularity of locale (cities, rural towns etc.).

With regards to this brief, the major cultural differentiation will be between Korea and the United Kingdom (other cultural delineations may enter the designs, but only as a subsidiary focus).

From the findings from the two earlier programmes, the two keywords Motives and Actions, were established and explained to students as a part of the programme for consideration as a guideline for their design process.

<u>Motives</u>	
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 (familiar) and away (exotic). One may make the moves to:	
Promote	put forward an object/ practice in order to affirm a 'home' culture
Share	to facilitate mutual exchange between cultures
Adopt	take up or accept what is exotic (lying beyond familiar or 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
<p>There were, of course, other reasons to adopt or explore different relationships between familiar and exotic cultures, and between Korea and the United Kingdom. Students needed to work through their motives and use them to guide their programme of Cross-Cultural Design.</p>	
<u>Actions</u>	
The teaching team asked that students attended to different actions that move in the differential space between cultures. This allowed the students 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 cite it in the other culture

Figure 6-29 Cross-Cultural Design methodology - Motive and Action

(4) Design outcomes

Outcome 1 - Emotional Blind

- Motive: Share, Adopt

- Action: Transform

Background

Student team 1 was inspired by the stained glass windows in the V&A museum. According to the development of Gothic architecture, the window became larger and played a role as a traditional mural. The colours found in stained glass are created using irradiation, and they deliver a story with brilliant hues and pictures. In that regard, stained glass is able to create a new space. The purpose of the project was to naturally melt the Korean community spirit whilst putting emphasis on communication with neighbours into English culture. This example steered them to think about the windows in Korean Changho doors. The Changho door is made out of 'changho-ji', a traditional Korean paper made from mulberry bark. The Changho door makes us feel the glow of the warm light passing through the room. It creates a cosy atmosphere inside the space as it allows light in and showcases the original quality of the material.

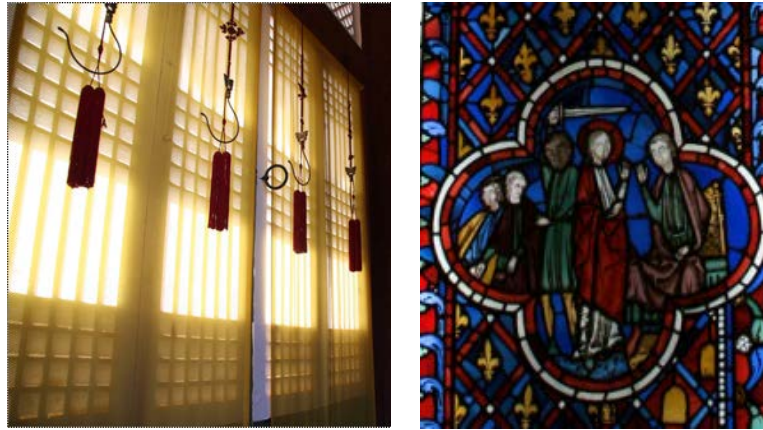
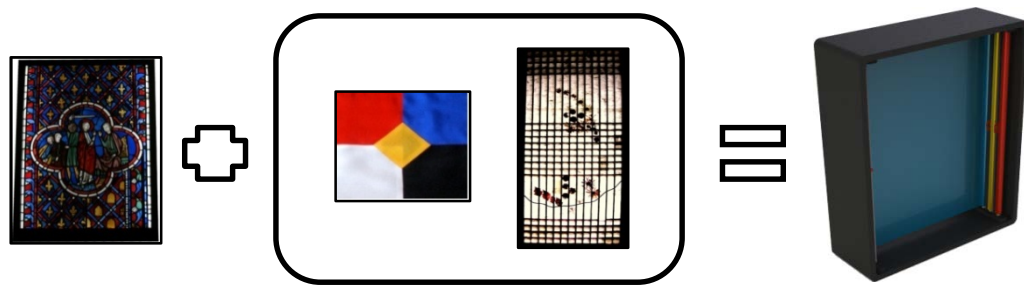


Figure 6-30 Korean Changho door and Western stained glass window

Concept development

Team 1 focused on elements from stained glass and the Changho door. They focused on the elements of colour affected by light and composition of the spatial atmosphere of the stained glass. They also focused on elements from the Changho Door, a warm sensation resulting from irradiation as the sun hits the traditional Korean paper.

Their visual concept is the colourful element of the stained glass. They used the traditional Korean colour 'Obangsaek', the five traditional Korean colours. They grafted the Korean ritual onto the English tradition, thus giving meaning to the colours. The material concept involved using the traditional Korean Paper 'han-ji' since it creates a space that gives a cosy atmosphere because it is irradiated with light. It appears strong but soft and clean, according to the Korean emotion. Also, han-ji has a soft feel, natural draft, and is very light in weight.



Stained glass + Obangsaek & Changhoji = Emotional Blind

Figure 6-31 Concept of Emotional Blind

Final design



Figure 6-32 Emotional Blind

The Emotional Blind gives British people the experience of Korean community culture by showing how people can freely express their emotions and communicate with neighbours. It signifies the joining together of Korean culture with British communities.

The audience can express their feelings visually using this emotional Blind. For example, a single woman who is in her mid-thirties or over, is called 'Gold-miss' in Korea. She is highly educated, beautiful in appearance, and financially independent, and values the characters and personality of the living environment. The Emotional Blind could easily transform the house into a new and sensitive space using colour and light, showing the combination between the Korean community culture and the British routine. This medium can allow for communication or the bridging of gaps between neighbours. For a British 'Gold-miss', the Emotional Blind is also the medium which creates a special space just for her. The Emotional Blind will reveal a new way of communicating with one's neighbours in our daily lives.

Outcome 2 - ~~WE~~ Campaign

- Motive: Promote, Share, Adopt

- Action: Transplant

Background

This project started from the recognition of the absence of communication in modern society. The title, 'WE', is a word combining the unit of currency in South Korea '~~₩~~' and British Pound Sterling '~~£~~'. The project started from the idea of the re-birthing of public services by recycling used sandals, thus offering a public service to people.

So, the posters were designed around Korea's ideology of the movement 'Annabada' for saving, sharing, exchanging and re-using.



The Challenge

Cross Culture

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



Figure 6-33 Concept of W&A Campaign

Concept development

Team 2 began by researching high heels in the V & A museum and then started to collect the relevant data. Throughout history, there have been many narratives about high heels. In France, people started wearing high heels in order to avoid dirt on the roads, while Louis XIV began to wear the heels because of the extra height it gave him. High heels increasingly became a symbol of wealth and this increased the

demand for these shoes. Numerous materials and labour, along with the death of many animals, was required to produce good leather, the expensive raw material for shoes. This situation resulted from the over-consumption of materials, so this team focused on this section; they wanted to design a cross-cultural campaign.



Figure 6-34 Design process of the W£ Campaign

Final design

Team 2 designed a cross-cultural campaign poster. They wanted to design a clear outcome that everyone could see and understand. In the process of designing this poster, the team felt that the most important point was that the purpose of the campaign had to be clearly understood. The background material is straw, which was to be their campaign's main material. The design composition of the middle section reflected the campaign's purpose.



Figure 6-35 Solution diagram

The purpose was to make public benches using old straw shoes. The bottom of the poster shows their campaign slogan. This poster shows the structure of the product

cycle, which includes the recycling of the straw shoes to public facilities. The project appeals to people that are environmentally conscious and support recycling through its use of Kraft paper and manuscript lettering.

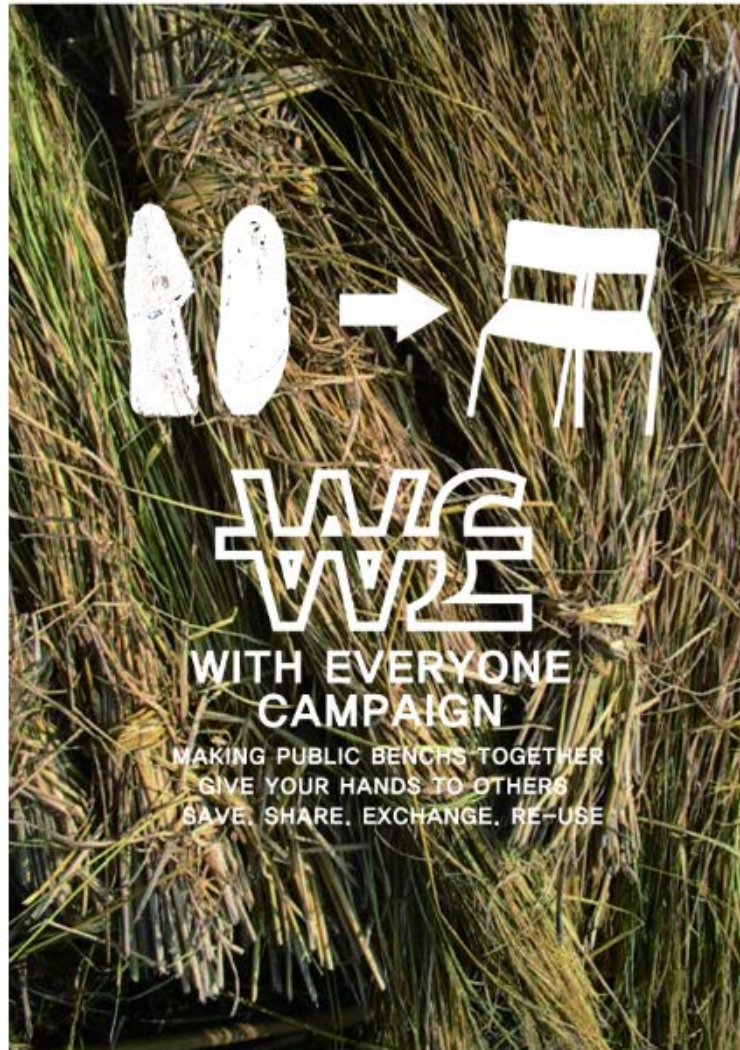


Figure 6-36 W£ Campaign poster

Outcome 3 - Etiquette Cartoon

- Motive: Share

- Action: Translate

Background

This work was based on rituals and routines from Korea and UK. Furthermore, the purpose of this project was to research the differences in etiquette between Korea and the UK. The initial idea developed from different teapots in the East and West. To research this topic, the team went to the V & A museum where they found big differences between Eastern-style tea pots and Western-style tea pots.

Whilst Western teapots had more circular shapes, the ones from Korean culture, for instance, had a more flattened shape. Another difference was observed on the handles, as well; the Eastern style handle is more like a long rod, compared to that in the West, which has a loop to hold onto. The Korean teapot shape was designed to indicate politeness, which is why in Korean culture using your two hands when pouring is a way of showing your respect to others. The team therefore also researched several types of gestures signifying Korean and British cultures.

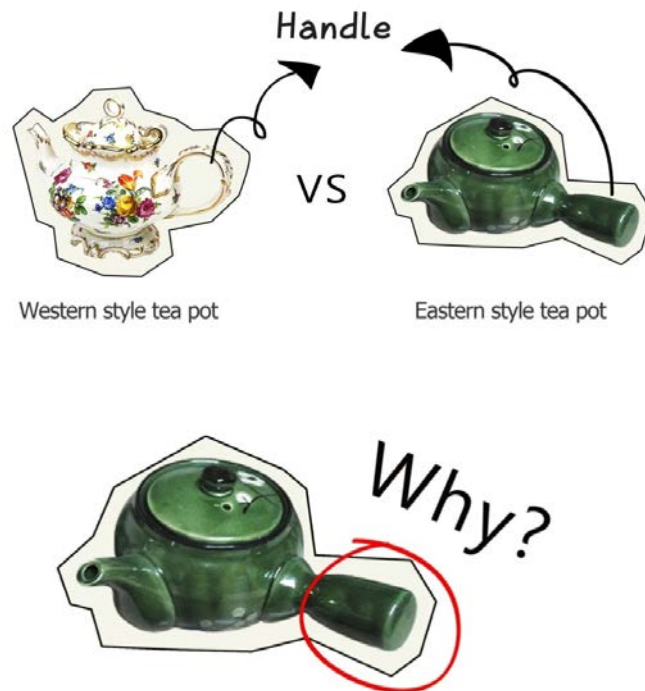


Figure 6-37 Eastern style tea pot and Western-style tea pot

Concept development

In some situations in Korea, when people meet those older than themselves or their honoured guests, it is custom for them to 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 occurs when they have dinner with an older person; they should not lift a spoon before the older person. Additionally, one cannot stand or leave the table before the older person has finished their dinner, even if the younger person has finished their dinner first. In Korea, these customs show respect for the older person or guest.

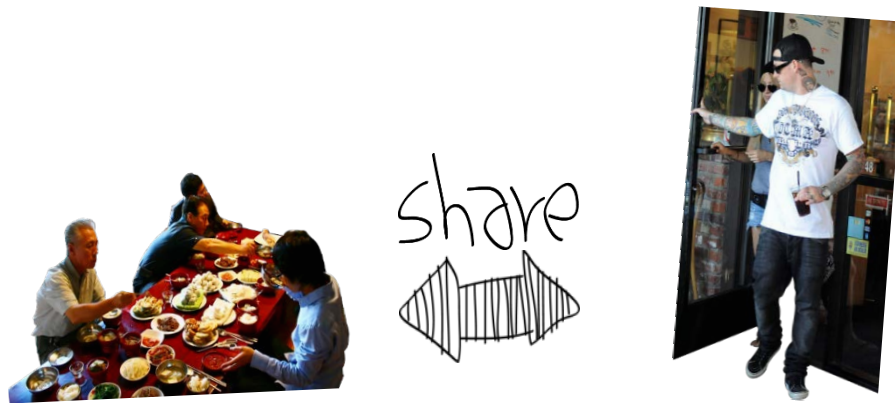


Figure 6-38 The politeness in Korea and Britain

In the UK, there are also etiquettes that reflect politeness and respect: you should not point your finger at a person and it is also rude to put your elbows on the table during mealtimes. Korea also has this etiquette. A gesture more present in the UK is holding the door open for a person and waiting for them to walk through, regardless of how busy you are. In the UK, a polite gesture is based on care and help for another person, whereas Korean etiquette is based more on respect for older people.

Final design

Finally, team 2 adapted these examples which represented polite gestures in each country. This idea worked, as they found similarities between both cultures. The benefit of this design is that it helps people visiting either of the two countries as they will be able to understand some of the etiquette and not embarrass themselves by behaving incorrectly.



Figure 6-39 Etiquette cartoon in the UK



Figure 6-40 Etiquette cartoon in Korea



Figure 6-41 Promotional material

Outcome 4 - Korean mask on dB

- Motive: Share, Adopt

- Action: Transform

Background

The team were impressed by the lion sculptures in Trafalgar Square, a public space and popular tourist attraction in central London however, they were not sure whether it was permitted to mount the lions, although many travellers seemed not to care and just did it. When they visited the V & A museum, they also found many lion sculptures amongst the works. All of the team members found this connection interesting and they chose them as objects to be developed further.



Western Lion Sculpture	Korean Lion Sculpture 'Hae-tae'
Symbol of great power Symbol of hired soldier	Symbol of great power Symbol of justice Guardian of water and wind Protects from fire and disaster

Figure 6-42 Lion sculptures in London and Seoul

Concept development

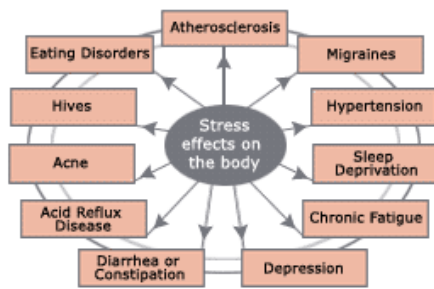
The team carried out research about lion sculptures in Western cultures and found that they represented great power as well as the soldiers that were hired to defend the King. In this regard, they are often found in artworks and architecture. Similar to Western culture, there are also lion sculptures in the East. The lion in Korea is called 'Hae-tae', a legendary dragon-like animal that looks like a lion, but has a horn, wings, and scales. Hae-tae is meant to control the wind and water, and they were also seen as guardians that protected people from fire and disaster. For that reason, they can be found in front of many temples and castles. The students took notice of the meaning of the Hae-tae sculpture, and saw its relevancy in a 21st century disaster context.

A timeline method was made to find out about the disasters in the Stone Age, when a natural phenomenon like a volcano would be regarded as a disaster. People in the Middle Ages were quite ignorant about diseases, and so were afraid of diseases. In modern times, people became aware of science, and weapon technology was also developed. People started to fight for profit. Thus it becomes crucial to identify what is the most threatening thing to people now.

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 mental and emotional stress to the body. There are many cars, buses, trains, factories, and people all screaming to be heard above the din filling the streets of the modern city.



Figure 6-43 Timeline of disasters



There are many negative effects on the human's body caused by stress. It may cause a heart attack and lead to death. Can stress be seen as a disaster? There are many things that cause stress.

Figure 6-44 Stress effects on the body

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 that 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 mind.

Final design

Noise pollution is the most common cause of environmental stress but worrying about it may result in people having more stress. If noise pollution is unavoidable, what is the solution? The student team said that "We're going to make it fun. We usually suffer from transportation noise."

Noise pollution frequently occurs on public transport like trains and buses. Although it causes environmental stress to people, most people are unwilling to ask noisemakers to reduce the noise for the reason that they do not want to make a scene

in public. The team considered these issues and came up with a cultural interaction design. Inspiration came from Korean masks that are worn by actors, who reflect the identities of the masks. The team wanted to apply the mask idea onto the ‘Tube’, London’s Underground system, to reduce the noise stress.



Figure 6-45 Noise stress in a public place

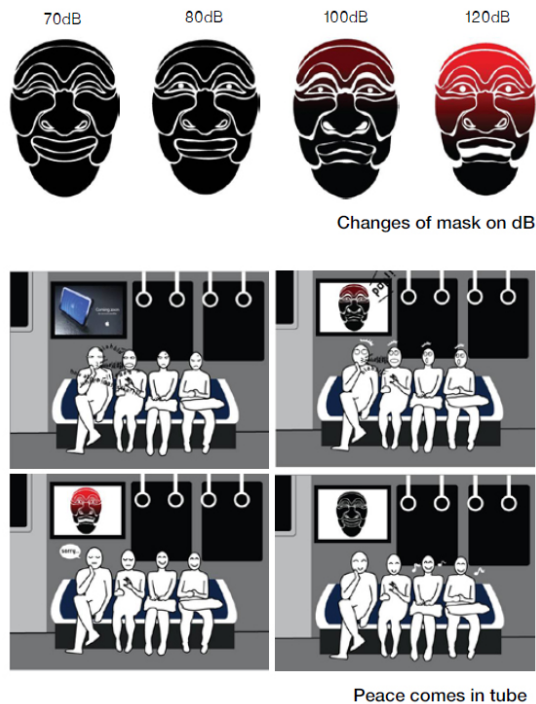


Figure 6-46 How to work the Korean mask on dB

6.4.2 Findings from Stage 2

During Stages 1 and 2, conducted over the first two years, Goldsmiths Design summer school programme had been successfully working with several leading Korean universities and their students. The student projects generated through the summer schools have explored both British and Korean cultures. The students successfully designed and translated ideas and concepts from one culture to another and explored combinations of both. The activity produced some promising outcomes including the 'Kodian' which protects an individual's belongings and the baby carrier 'PORI'. The central aim of the students' work was to expand the idea of Cross-Cultural Design, and to be more critically engaged with challenging culture in a creative way.

Almost all cultures are exposed to globalisation today; combining, reforming, hybridising and borrowing have formed the basis of the constant regeneration of society and culture throughout history. On these blurred boundaries between cultures and societies many conflicts and misunderstandings can and have occurred. Cross-Cultural Design aims to engage with this area of design to explore the effects of a multicultural global society and maximise positive impacts that respect and celebrate our socio-cultural differences.

Stage 1 - *Borders, Boundaries and Thresholds* and *Inside Out, Outside In* focused on introducing the concept of Cross-Cultural Design to students, widening their

understanding of culture and introducing them to its potential and opportunities. During the initial stage, the ideas for the very first Cross- Cultural Design tools - Motive and Action, were developed.

Stage 2 was a very meaningful stage, being the bridge between the introductory programmes in Stage 1 and professional programmes in Stage 3. In Stage 2, the Cross-Cultural Design tools Motive and Action, were applied for testing for the first time and established that there was a need for audience feedback for design evaluation and less focus on practicality and marketability; this led to the introduction of longer-term programmes and exhibitions as a way to gain further feedback and evaluation.

Based on the learning from Stages 1 and 2, public exhibitions were introduced in the Stage 3 programmes. Some design outcomes from the programmes were selected to be commercialised and sold at the exhibitions. The aim of the projects were for students to understand the significance of the interaction of cultures in design, and by participants actively observing and partaking in the projects; the practical designs helped to establish a new learning methodology.

6.5 Stage 3: Growing practicality and marketability of Cross-Cultural Design

The most noticeable changes in the Stage 3 programmes were, firstly, the length of the programme, and, secondly, the introduction of an exhibition. As previously discussed, the three programmes in the first 2 stages focused on introducing Cross-Cultural Design to students, to widen their understanding of culture and introduce them to its potential and opportunities. The Stage 3 programme, however, moved forward to put more weight on the actual production of in-depth Cross-Cultural Design development and commercialisation. Therefore, the length of the programmes became longer from a 3 - 4 weeks of short course, to a 4-month intensive programme. This is not merely about the physical length of the programme; it also reflects the change in the *nature* of the programme. The programmes in Stage 3 were supported by the Korean government - MOTIE (Ministry of Trade, Industry and Energy) with GDC (Gwangju Design Centre), DGDC (Daegu Gyeongbuk Design Centre), DCB (Design Centre Busan) and KIDP (Korean Institute of Design Promotion) as co-managers. The results of Programme 3 finally considered the idea of marketability of design, and this required more time to detail the design's suitability for mass-production and sales, including the prototyping process. As a test ground, presentation of the final design outcomes at the exhibition was employed in order to gain the public and professional feedback.

The aim of the exhibition was to publicly communicate a discourse about Cross-

Cultural Design and the opportunities inherent in the cross-fertilisation of multiple cultures, whilst also deepening the understanding of socio-cultural differences. During the exhibition, audiences were given an opportunity to be involved in the process of forming new concepts using the various Cross-Cultural Design methods and processes we were proposing within the project.

The ultimate goal was to obtain feedback from the various groups exposed to the project and its discourses, whilst encouraging people to participate in the design activities at the exhibition. Engaging audiences in this creative activity, in a subtle and natural manner, was central to the project's approach.

6.5.1. Programme 4. Cross-Cultural Design Project, 2011

(1) Programme overview

Cross Cultural Design of Korea and Britain, was a 4-month Cross-Cultural Design programme held between June 2011 and September 2011 at the National Museum of Korea, supported by the Gwangju Design Centre. The aim of the course was to introduce a new approach to socio-cultural 'difference' through design and designing. The Gwangju Design Centre launched this project in collaboration with Pi Studio of the Design Department of Goldsmiths, also the programme organiser and advisor. Similarly to the previous programmes, this programme primarily aimed to deepen

the understanding of Cross-Cultural Design and to establish a profound foundation for the new concept of design, Cross-Cultural Design, based on continuous academic research. Based on this primary understanding of Cross-Cultural Design, the programme intended to introduce an upgraded lifestyle by broadening the range of applicability of Cross-Cultural Design. However, compared to the previous ones that focused on the difference between cultures, this programme elaborated Cross-Cultural Design from the requirements of Korean design. Therefore, it particularly focused on developing a Korean-British relationship through Cross-Cultural Design in order to produce a global level promotion for the traditional culture of Korea as well as its design institutes, and to produce talented design students that have an opportunity to take part in the international stage through Cross-Cultural Design practice. The programme was organised by Mike Waller, Terry Rosenberg, and myself from Goldsmiths' Pi Studio. The main sessions of the programme were held at the National Museum of Korea - the initial workshop and brief launch were held in June, and distance tutorials by the Pi studio teaching team and exhibition planned in July and August. The exhibition to showcase the final design outcomes was held at Designersblock in London, during the London Design Festival in September 2011. Twenty six Korean students from Visual information, Product, Interaction, Spatial and Fashion design, as well as architecture and economy departments were involved in the programme.

(2) Programme strategy

Compared to the previous programmes that focused on conceptualising the idea of Cross-Cultural Design, the fourth programme *Cross Cultural Design of Korea and Britain* gave a specific cultural ground for students to play with - Korean and British.

The programme provided students with a sufficient amount of knowledge and methodological guidance, including (1) lectures, (2) hands-on experience, such as field research, museum visits and other cultural experiences³ and (3) design methodology classes, including diagrams, timeline, re-visioning and mapping. Moreover, the cross-cultural tools Motive and Action were applied as well.

The ultimate goal in showcasing the final outcome designs at the exhibition was to obtain feedback from various audience groups in order to check both its practicality as design that challenges people's life, and its marketability.

³ Students visited the Geffrye Museum and the Design Museum, which have excellent collections of everyday objects, as well as the Science Museum, the V&A and the Natural History Museum. Contemporary London was also drawn on for its rich diverse cultural contexts. Students also visited Oxford and the Pitt Rivers Museum, which holds a fantastic collection of 2d and 3d objects.

(3) Programme brief

“The Cross-Cultural Design approach explores cultural differences whilst celebrating diversity through opening a dialogue between cultures through design” (Lee 2011).

So, how do we bring Korean culture and design to Europe? What are the best Cross-Cultural Design ideas to exhibit and introduce Korea’s traditional culture and top designs to Europeans? First of all, people need to understand the cultural differences and similarities. The first step of the project’s research aims was to explore the historical collections held at the Korean National History Museum, in order to find interesting traditional Korean items and customs which could be introduced into European culture.

Through this project, participants were asked to deepen their understanding of Korean and British culture and to unravel and combine the similarities and differences between the two cultures. Comparison of cultures - analysis of the differences - bringing together and finalisation of the process: the designs developed through these four stages were showcased at the 2012 London Design festival. As part of the programme, an exhibition entitled ‘Cross-Cultural Design Project’ was organised with the design outcomes. This was a series of projects shaped by socio-cultural contexts that explored the subtle differences and nuances within the Cross-Cultural Design theme. It was vital to the success of the design study. The processes and outcomes

from this project were exhibited at the London Design Festival 2011. The details of the exhibition are provided in Appendix A-3.

(4) Design Outcomes

Outcome 1- Re:born Tie

- Motive: Share, Adopt

- Action: Transform

Concept development

The 'Re:born Tie' is a bow-tie inspired by a Korean traditional garment known as the 'Goreum' (as shown in the left-hand picture of Figure 6.47). The shape and style of the Re:born Tie was inspired by a Korean traditional item of Korean dress called 'Hanbok'. Worn by women, the Hanbok was designed using a combination of beautiful straight and curved lines. At the centre of the Hanbok, there is a ribbon called the 'Goreum', and it is this element of the Hanbok which has been a particular inspiration for this design. This was then coupled with the bow-tie, seen as the British equivalent, part of a traditional image of a 'classic' gentleman.

Final design

The Re:born Tie is made with recycled fabrics, and embodies the elements of Korean traditional style combined with British culture. Each pattern is different, making each product unique and special; any profits generated from the purchase of a Re:born Tie were donated to the poor and needy. Therefore, by purchasing the bow tie, the customer could directly contribute to helping society and people in other cultures through indirect charitable giving.



Figure 6-47 Motifs of Re:born Tie (Korean Goreum + Bow-tie)



Figure 6-48 The Re:born Tie

Outcome 2-Kissing Birds

- **Motive: Share**
- **Action: Transform**

Concept development

In Korean culture, the goose symbolises long life and everlasting love, and wooden goose dolls are traditionally given as a gift to symbolise long happiness for a couple, whilst kissing is typically an expression of love and affection in almost all nations in the world. These two fundamental expressions of love and life were brought together in the design of bed lights that can be used by people across the world.

Final design

This particular bed light is designed by updating and remaking the goose doll in a modern style. The light turns on when the two birds kiss and it goes off when they are separated.



Figure 6-49 Motifs of Kissing Birds (Korean wooden geese + Kiss)



Figure 6-50 Kissing Birds

Outcome 3-Scent of time

- Motive: Share, Promote

- Action: Translate

Concept development

Incense in Korea is traditionally used as a symbol of respect to remember and comfort our ancestors, and it is said to have the ability to cure depression, as well as diffusing bad odours, particularly in humid air conditions. In this regard, 'Scent of Time' was inspired by Korean incense, with the central idea that curing depression and diffusing bad odours can be beneficial to users that live in the midst of the United Kingdom's humid weather.

Final design

The 'Scent of Time' is a combination scent emitted from the incense, and the visual beauty of traditional Korean white pottery. British weather is usually humid and wet, and this aesthetically pleasing design aims to provide refreshing therapy, both visually, with a white pottery ash tray, and in terms of scent in such humid conditions.

The famous British tradition of 'afternoon tea' denotes a special time of day when friends gather. 'Scent of Time' is an item that will make afternoon tea more relaxing

by releasing its soothing aroma. The incense stick consists of different colours, with each different coloured section holding a different scent. Each section of the incense stick represents time (15 minutes) allowing users to know the changes in time from the varying smells.



Figure 6-51 Motifs of Scent of Time (Korean scents + British tea time)



Figure 6-52 Scent of Time

Outcome 4 - Slap Bag

- Motive: Share

- Action: Transform, Transplant

Concept development

The inspiration for the Slap Bag came from a Korean traditional toy called the 'Ttakji'. This is a toy used in the traditional Korean game of 'slap-match' or 'Ttakji-chigi'. The Ttakji is a small folded paper square. In order to win the game, one needs to hit the opponent's Ttakji first and flip it with their own. Usually, Ttakji is made from recycled paper, and, therefore, the concept for materials and appearance was to design a Korean cultural product using recycled resources.

Final design

The grass in public spaces in Korea is forbidden to be walked on by regulation, whereas grass in public spaces in the United Kingdom is usually free for public use, and so it was decided to design a product that can be used in both conditions. The Slap Bag can be unfolded into a picnic mat so that wherever you open your bag, it can become a place to enjoy a picnic, which is ideal for the UK. Once the user has finished using the mat, they can refold it and taken it home in its original bag form. Moreover, it can also be used as a bag.



Figure 6-53 Motifs of Slap Bag (Korean game + British picnic)

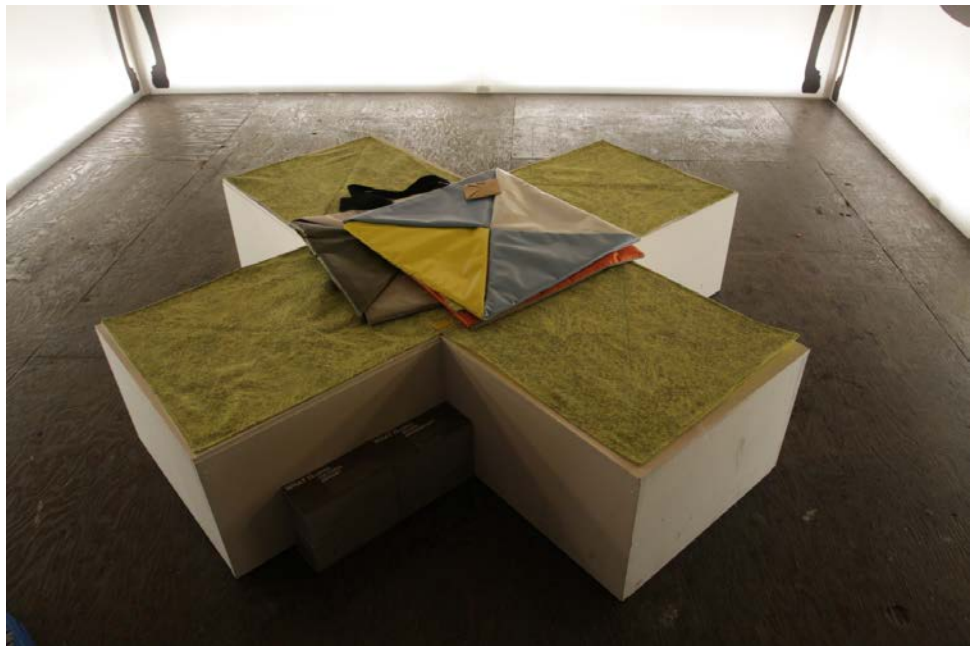


Figure 6-54 Slap Bag

Outcome 5- A LITTLE FOR ME

- Motive: Share

- Action: Transform

Concept development

Following the theme of 'crossing cultures' between England and Korea, this student group developed a concept based on capturing the affections displayed in relationships between friends and family in Korea and in England. 'A Little for Me' crockery was designed by taking the 'Gobong', a Korean traditional rice bowl, and translating it into the 'family hold-back' culture of England.

Final design

The real intention of the 'Gobong' is to display the 'affection' of Korea. What this means is that when a bowl is already filled with rice, you can still serve more rice and top-up the bowl for the guest. Serving more rice into an already full bowl reflects the Korean sentiment of affection and sharing more with people. The 'family hold back' culture in England is similar to the 'Gobong,' as it is etiquette where the host eats less so as to give more food to the guest. From this, we get a sense of the considerate nature of the British. This object, 'A Little for Me' shows both British and Korean styles of consideration and affection for their guests by exhibiting a plate-like structure, with

a hollowed-out bowl in the centre to allow for the Gobong.



Figure 6-55 Imagery of being considerate for guests (Korean Gobong + British family hold back manner)



Figure 6-56 A Little for Me

Outcome 6- Happy Light Saucer (tea cup light)

- Motive: Promote

- Action: Transplant

Concept development

There is a proverb from Korea that states: 'Names and natures do often agree.' This captures the idea that the pleasure of seeing oneself stimulates one's appetite and 'brings good luck'. This particular student group applied the traditional style and elegance of Korea (which emphasises comfort and grace) to the distinguished identity of the English 'afternoon tea' culture. As ink permeates into a piece of white paper, they tried to combine the taste and culture of Korea with the daily culture of England, through the use of teacups and lighting. They also tried to amalgamate two different cultures in a beautiful and harmonious manner that captures the idea of basking in good fortune while enjoying a cup of tea.

Since ancient times, Korea has been known as a land of natural beauty, and it was a place where the old teaching 'good water brews good tea' was practised. Since then, a distinct oriental living culture has been developed around the enjoyment of tea. People drink tea together with rice cakes, a gesture that represents one's hope for wealth, a long life, happiness and good fortune.

Final design

England has its own unique culture of food and beverages, as characterised by 'afternoon tea time.' The concept here, in the 'Happy Light Saucer' is to integrate this ceremonial culture, the idea of praying for good fortune and getting rid of bad spirits, into the culture of the British afternoon tea. The project combined drinking a cup of tea with the idea of gaining good fortune by harmonising the underlying concepts of tea-drinking in the two different cultures. This is shown in the design as traditional Korean patterns are engraved on the surface of white solid teacups, which then light up when the cup is placed on the saucer.



Figure 6-57 Happy Light Saucer (tea cup light)

Outcome 7- PIN HEADS

- Motive: Share

- Action: Transform

Concept development

In the images below, there is a picture of the Korean royal family which became the motif of the king and the queen among four Korean Pin Heads (The king, the queen, a scholar and a general). On the left there is a picture of Gyeongbok Palace, which was used as the background for the display in the exhibition.



Figure 6-58 Motifs of PIN HEADS (Korean and British royal family)

An image of the English royal family was also used as a motif to inspire the shape and colours when designing the 'England Pin Heads', which have a picture of Buckingham Palace as a background for the display in the exhibition. With the motifs based on the royal families from both countries, the design concept shows how the 'two royal families' can work together to keep pieces of paper in place.



Figure 6-59 Pin heads

Final design

Pin Heads are designed using the proverb 'many hands make light work' which means work is easier to do if it is performed with others. This student group designed Pin Heads which can hold a piece of paper to a surface without making a hole, echoing the style of Korean traditional architecture which doesn't use nails, while visually displaying how Korean and British cultures can hold a piece of paper together.

Outcome 8- Respect your meal

- ***Motive: Share***
- ***Action: Translate, Transform***

Concept development

This team applied the Korean culture of the 'Spoon and Chopsticks Support' to the dining culture of other countries. The benefit of the spoon and chopsticks support is that it is more hygienic compared to putting the spoon and chopsticks directly on the table cloth, allowing for fun in the designs due to the different forms the support can take. The spoon and chopsticks supports were modified so that they can be used in the dining culture of Western countries. In the West, various types of cutlery are used, which are different in both form and usage to Korean culture. In Korea, only the spoon and chopsticks are used for eating. Therefore, the team tried to use the concept in simple breakfast and dinner scenarios. In addition, the pattern of the spoon and chopsticks support was arranged so that other people who experience the dining culture of other countries can set the table easily.



Figure 6-60 Motifs of Respect your meal

Final design

The spoon and chopsticks support is typically used in dining culture in Asia, primarily with Korean, Chinese and Japanese food. The support helps to make the table setting appear cleaner and clearer, and is useful when hosting guests. In the West, during table setting, the knife, spoon and fork are usually covered with a napkin and put on the plate or put directly on the table. The team integrated the spoon and chopsticks support from Asian culture into Western table culture and also presented guidelines to help the learner experience their first table setting of an English meal.



Figure 6-61 Respect your meal

6.5.2 Programme 5 Bon-Voyage, 2012

(1) Programme overview

The fifth programme *Bon-Voyage; Interaction of Culture through Design* was a four-month Cross-Cultural Design programme, held between July 2012 - September 2012. The teaching team included Mike Waller, Terry Rosenberg, Martin Conreen, and myself. 27 Korean students from KDM (Korean Design Membership⁴), Korea and 4 non-Korean students from Goldsmiths University participated in the programme from Visual Information, Product, Interaction, Spatial and Fashion Design courses

Bon-Voyage aimed to develop designs based on the understanding of Eastern and Western cultures. The key focus of this programme was the design process itself, and it dealt with the specific relationship between Korean and British culture. The programme included workshops in Korea, distance learning between the UK and Korea and exhibitions in the UK. The *Bon-Voyage* project began as collaboration between designers from the United Kingdom and Korea. This particular design project explored the cultural practices and activities of 'the tourist'. The aim was to use such cultural practices as an opportunity to generate new concepts for cultural products,

⁴ KOREA DESIGN MEMBERSHIP is supported by the Ministry of Knowledge Economy, and is a program that is supervised by the Korea institute of Design Promotion (KIDP), Gwang ju Design Center, Design Center Busan and Daegu Gyeongbuk Design Center. It is a leading government-sponsored human resource development program which has been operating since 2008, with the aim of discovering the best designers in each region, and fostering global designers.

services and considerations.

The programme was organised by Mike Waller, Terry Rosenberg and myself from Pi Studio, Design Department of Goldsmiths, University of London. The main sessions of the programme were held at the Gwang Ju Design Centre - the initial workshop and brief launching in June, and distance tutorials for design development were provided by the Pi studio teaching team from July to September. Thereafter, exhibition preparation began, and the actual exhibition to showcase the final design outcomes was held at TENT London during the London Design Festival in September, 2012.

Twenty seven students from Korea and four students from Britain collaborated to produce designs using Korean culture as the principal inspiration, and through discussions and debates they were able to better understand both countries' similarities, and differences in their respective cultures. The programme was set up to include both Korean students from the 'Korean Design Membership' and British students from Goldsmiths, University of London. Each group explored different tourist activities and experiences.

It also provided potential for Korean culture to be spread and reinterpreted so that it could then be successfully reborn and reshaped as a variety of products in the global market.

(2) Programme strategy

Throughout the project, workshops, various cultural trips, discussions about the lives of the tourist were carried out. As part of the project, tutorials were successfully conducted using video conferencing between London and Korea. As an international group, the final exhibition was reviewed, and received excellent coverage in the media around world.

The activities were researched and mapped using a range of standardised methods and processes, such as contextualising design diagrams, re-visioning, and establishing timelines and mapping. The outcomes were then developed as cultural products through initial prototyping, which could be engaged into mass production and made ready for the exhibition at the 'London Design Festival'.

The results of this programme was demonstrated through an exhibition at 'Tent London', where we were approached by a number of visitors who wanted to work with us and who also made many order requests; I believe this to be clear evidence of the achievements of the programme. This shows that our students' products can be successfully distributed to the global market.

(3) Programme brief

This project is about a journey or a variety of journeys - which are geographic, creative, and educational. During the programme, the participants were asked to anchor their ideas on the differences between Korean and British culture to inspire a unique product design. The designers used four stages of a chosen journey to structure their work. These phases included: Preparation, Getting There, Being There, and Reflection.

During this particular project, the impact, implications, and counter-arguments of globalisation were researched, with the aim of developing these issues whilst still enjoying the celebration of cultural differences through the design concepts. The project explored the everyday life of the travelling tourist, including: the preparation and planning of their journey, their time in transit, their time whilst enjoying the emersion in different cultures, and, finally, reflections on the memories of those experiences. What the project brief did was create a space to discuss concepts about the cultural practices of other people beyond our own cultural experiences. This collection can help both students and designers understand the interaction of cultures through design and how this concept applies to the design process.

During the intensive workshop and brief launch in Korea (25 June - 29 June 2012) we had various interesting concepts to develop. Eight ideas in became the potential project list of the students' design outcomes. Through the launch workshop we were

able to come up with the key words related to Cross-Cultural Design. On the basis of these keywords we were able to explain how the designs were developed and what their relevant outputs were.

Overall, the designers involved in the project commented on how they were able to encounter and experience the varied cultures of Britain and Korea and were able to bring the two cultures together when designing new ideas and concepts which would be suitable for the global market.

They were able to apply cultural strengths in their design practice and ultimately come up with successful and vivid Cross-Cultural Designs. These designs were ultimately exhibited at the London Design Festival and many of them received positive feedback, plenty of interest, and reflected on the reality that there is a market and an opportunity for further ventures into Cross-Cultural Design. The details of the exhibition are provided in Appendix A-5.

(4) Design outcomes

Outcome 1- CAPTURE CARDS

“THROUGH THE DIVERSE CULTURAL EXPERIENCES I’VE HAD DURING MY TRAVELS, I’D LIKE TO SHARE THESE WITH OTHERS FROM DIFFERENT BACKGROUNDS WHILST EXPERIENCING THEIR CULTURES AT THE SAME TIME.” (PROGRAMME 5, TEAM 1, PARTICIPANTS, 2012)

- Motive: Share
- Action: Translate

Many of us have experiences while travelling, whereby we come across and collect (whether consciously or subconsciously) what we deem to be very ordinary things, such as leaves, money, and tickets, which can become a special memory or a fond reminder of our travels. ‘Capture Cards’ enable you to capture the special objects you encounter while travelling, in a postcard format, thus allowing you to share your experience with others. Capture Cards offer 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 somebody else. Capture Cards help to store and share your memories in a unique and special way.



Figure 6-62 Capture Cards

Outcome 2 - Corbin (Eastern Hairpin and Western Corsage)

“DURING MY TRAVELS, I WAS ABLE TO OBSERVE THE TRANSFORMATION OF THE CASUAL EVERYDAY SCARF INTO SOMETHING THAT CAN BE USED AS FORMAL ATTIRE ON FORMAL OCCASIONS” (PROGRAMME 5, TEAM 2, PARTICIPANTS, 2012)

- Motive: Share, Adopt
- Action: Transform

People pack many clothes to look good whilst travelling from place to place, but it is hard to pack for every occasion and for every culture. The Corbin is a multi-use tool

inspired by the traditional Korean ornamental hairpin (Eastern culture). It enables a scarf to be turned into a Corsage (Western culture) for times when an individual is feeling underdressed, which is done by wrapping the scarf through the Corbin (as shown in Figure 6-63). A corsage made with the Corbin can be used by being pinned onto clothes or bags in various ways, making it easy to dress up an outfit almost instantaneously with a scarf and Corbin. Additionally, a ring in the middle of the Corbin works as a clip, so it can also be used as a spool for earphones, clips, or bookmarks, making it a diverse and useful multi-purpose tool on one's travels.

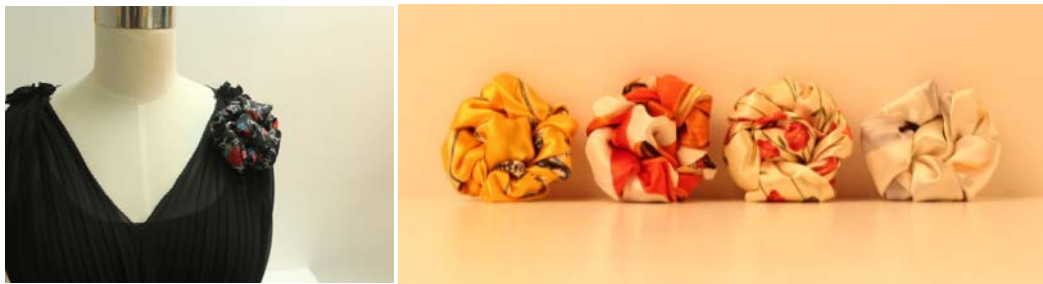


Figure 6-63 Corbin

Outcome 3 - Delight Map

“IN LOCATIONS AND CULTURES WHERE YOU MAY BE LESS FAMILIAR, I HAVE FOUND A WAY TO DESIGN (THROUGH WRISTBANDS OR STICKERS) AN EFFECTIVE MAP WHICH CAN BE WORN AND CAN SHOW YOU WHERE TO HEAD FOR A PARTICULAR EVENT (CLUBBING)” (PROGRAMME 5, TEAM 3, PARTICIPANTS, 2012)

- Motive: Share
- Action: Translate

Sometimes when you are travelling you just want to party; however, finding your way around in the disco haze can be hard, especially when you're in an unfamiliar location or city. The 'Delight Map' focuses on the importance of directions and orientation for tourists. It takes a map concept, suitable for a tourist adventure that can evolve into a fun night. The clubbing theme provides a way that people can experience a new city in the day and the local social nightlife at night. This glow-in-the-dark wearable map is a new concept tourist map, which can be worn as stickers on clothes or skin or as wristbands freely at clubs. You can share information about your next destination with others or simply use it to find your way around.



Figure 6-64 The Delight Map

Outcome 4 -Picnicking Bag of London

“THE TRADITIONAL KOREAN ‘BOJAKI’ OR WRAPPING CLOTH CAN BE MERGED WITH THE BRITISH PICNIC CULTURE BY CREATING A PICNIC MAT WHICH ALSO TRANSFORMS INTO A MAP OF THE CITY” (PROGRAMME 5, TEAM 4, PARTICIPANTS, 2012)

- Motive: Share, Adopt

- Action: Transform

This project was inspired by Korean mothers who ‘give all they have’ to their children to use on their journey through life when they finally leave home. The mothers would place everything they could into a wrapping cloth which 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 and direction with the user. In this particular instance, the bag turns into a map to guide you during your travels. It can be easily folded without the need for any tools, and can be also used as a bag similar to the traditional Korean wrapping cloth. People can find a picnic location in London with the ‘Picnicking Bag of London’ using the map surface design, carry their picnic items in the bag and then use it as a mat once they get to the picnic site. The message from the ‘Picnicking Bag of London’ is that it is ready to give you ‘everything you need’ just like traditional Korean mothers when they stuff the *bojaki* (wrapping cloths) for their sons and daughters who will be travelling on long journeys.



Figure 6-65 Picnicking Bag of London

Outcome 5 - Dorong

“THIS IS SOMETHING THAT IS DESIGNED FOR PEOPLE TRAVELLING TO HUMID AND DAMP PLACES IN PARTICULAR AND IT BRINGS TOGETHER THE TRADITIONAL KOREAN ‘DORONG⁵’ AND THE BRITISH ‘CAPE’ WHICH HELPS TO PROTECT USERS FROM RAIN” (PROGRAMME 5, TEAM 5, PARTICIPANTS, 2012)

- Motive: Adopt
- Action: Transform

Predicting the weather whilst travelling or when on an adventure is almost impossible, as it’s hard to forecast what will happen day to day. So, when the weather is bright and sunny, this new form of the traditional Korean Dorong becomes a fashion accessory that accentuates your appearance, and, when it begins to drizzle or rain, it transforms into a raincoat so that your shoulders and clothes stay dry.



Figure 6-66 Cape from UK and Dorong from Korea / Final outcome

⁵The Dorong is a Korean cape made of straw

Outcome 6- Excuse Me!

“I’M LOOKING TO DEVELOP A CONCEPT THAT WILL HELP PEOPLE ON THEIR TRAVELS WHEN THERE ARE LANGUAGE BARRIERS, SO THEY CAN COMMUNICATE WITHOUT HAVING TO KNOW THE ACTUAL LANGUAGE” (PROGRAMME 5, TEAM 6, PARTICIPANTS, 2012)

- Motive: Share
- Action: Translate

Language is a great barrier to many people whilst travelling overseas. The ‘Excuse Me’ project transcends words to express language visually and its aim is to communicate with common visual images instead of words. It fits into a wallet so it is easy to carry around and is available for situations when it will be needed most. The ‘Excuse Me’ Cards can be carried around for use whenever, wherever, and in whichever situation. The user no longer feels any apprehension that might arise from concerns about language barriers during their travels.



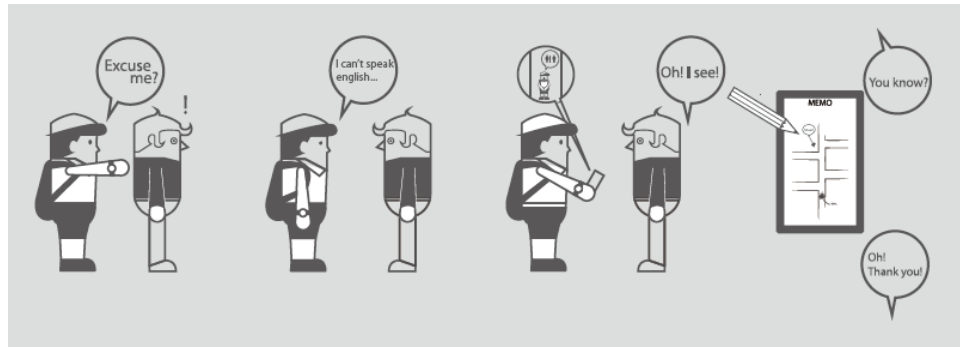


Figure 6-67 Excuse Me!

Outcome 7- GUIDE BUILD

“MOVING AWAY FROM THE TRADITIONAL GUIDEBOOKS, I’VE TRIED TO CREATE SOMETHING THAT WILL GUIDE USERS IN A MORE SPECIFIC MANNER TO THE LOCALISED AREA AND CULTURE THEY ARE IN” (PROGRAMME 5, TEAM 7, PARTICIPANTS, 2012)

- Motive: Promote
- Action: Translate

Inspired by their own experiences of the time they spent in Daegu, said to be one the most beautiful cities in Korea, this team felt it was only right that new visitors should be able to experience the city and collect and learn about the wealth of information available to them during their travels. Steering away from the traditional guidebook format, ‘Serendipity’ is a self-built guide book allowing users to build a body of travel information based on their own experiences. ‘Guide Build’ aims to assist people in creating fun memories as they encounter locations that tourists are not normally aware of, giving them the impression that they are on a treasure hunt to find

information and stories to share and send to friends, or keep as a personal memento.



Figure 6-68 Guide Build

Outcome 8- HEAL-ME THROUGH TRAVEL

“TAKING THE CULTURAL AND REGIONAL CHARACTERISTICS OF A LOCATION, WE PUT TOGETHER A STORYBOOK OF PICTURES WITHOUT WORDS WHICH WILL MAKE THE READER WANT TO VISIT THE LOCATION IN QUESTION” (PROGRAMME 5, TEAM 8, PARTICIPANTS, 2012)

- Motive: Promote
- Action: Translate

The ‘Heal-Me Through Travel’ guide is designed in a picture book format to illustrate a journey to heal the body and mind by exploring and venturing through particular

locations in Korea. The coloured circles on each page correlate to dots on the map found at the end of the guidebook. This is not a normal text-heavy guide book, but one that is based on a graphic novel format which helps to visually inspire the traveller to find restful places and recover. The coloured dots are found at the lower right hand side between the illustrations and these colours can be referred to by using the map on the rear page of the book, which explains the locations of the regions and communicates to users that Korea is a warm place where one can recover from the stresses and tensions in their daily lives.



Figure 6-69 Heal-Me Through Travel

Outcome 9 - Pennies from Heaven

“WHEN I COME BACK FROM HOLIDAY, I USUALLY END UP WITH LEFT OVER COINS FROM THE COUNTRY I VISITED AND SO I’VE DEVELOPED A NEW WAY TO PRESERVE THESE COINS (THROUGH RINGS AND SPECIALLY DESIGNED FRAMES) AND PRESERVE THE MEMORIES OF MY TRAVELS” (PROGRAMME 5, TEAM 9, PARTICIPANTS, 2012)

- Motive: Share
- Action: Transform

Coins reflect the culture and history of the countries we visit; most people hold onto, or are stuck with, coins after a trip, which is akin to bringing home a piece of a country’s culture. The ‘Pennies from Heaven’ project is a product for collecting such traces of our travels, and it can be used either for keeping the memories for yourself, or as a gift for somebody else. The motifs and shapes on ‘Pennies from Heaven’ are inspired by combining lace from the UK, with Korea’s ‘Dancheong’ pattern. It is based on imagery from both countries, bringing together Britain’s graphic symbols with the patterns of Korea. Pennies from Heaven is a great ornamental souvenir that can capture a small part of the country one has visited. The design allows the user to connect the specially designed frames and coins, and the final product can be worn as a ring, reminding the owner of their travels and adventures abroad.



Figure 6-70 Pennies from Heaven

Outcome 10- Share Wear

“THIS IS A DESIGN WHICH ALLOWS THE USER TO NOT ONLY INTRODUCE TRADITIONAL KOREAN CULTURE TO THE PEOPLE THEY MEET, BUT ENSURE THAT THEY REMEMBER IT” (PROGRAMME 5, TEAM 10, PARTICIPANTS, 2012)

- Motive: Share, Promote
- Action: Transform, Translate

Sharing information, numbers, and details with people when travelling, is a great way to build longer lasting and stronger relationships, instead of transient and temporary bonds. This item is shaped like a traditional Korean ear ornament and can be used as a fashion item or separated into component parts and used to protect the personal information we collect whilst travelling. The ‘card keeper’ function helps to prevent people’s telephone numbers being lost during and after the travels, as they are kept together. Although intended for personal information, the varied shape of the pin can be used to store other items such as souvenirs and tickets as memories after travelling.



Figure 6-71 Share Wear

Outcome 11- SOT-DAE INFUSER

“THIS BRINGS TOGETHER A HISTORICALLY TRADITIONAL KOREAN SYMBOL WITH THE BRITISH TEA-DRINKING CULTURE IN AN ENTERTAINING BUT NATURAL WAY” (PROGRAMME 5, TEAM 11, PARTICIPANTS, 2012)

- Motive: Promote, Share, Adopt
- Action: Transform, Translate

Sot-Dae are traditional symbols seen around Korea, whose meaning is said to bring peace and good luck to one’s family and village. These widely-recognised sculptures are often displayed on the outskirts of villages as a form of protection against evil spirits. Some surviving Sot-Dae have been designated as protected cultural artefacts

due to their historical national importance. There is a group of Sot-Dae, each one representing a different bird species, which bears a particular meaning in Korean culture. For example, a Crane represents longevity and success in life, and a Blue Tit communicates the message of love and devotion between couples. The ultimate purpose of these Sot-Dae tea infusers is to represent the union of a Korean object with traditional British tea culture.



Figure 6-72 Sot-Dae Infuser

6.5.3 Findings from Stage 3

Almost all cultures are exposed to globalisation and have been exposed to other cultures throughout human evolution; we have observed how people combine and reform, hybridise, borrow and regenerate ideas from the roots and historical cases of society and culture over time. Despite this, many conflicts and misunderstandings can and have occurred over the blurred boundaries between cultures and societies. The Cross-Cultural Design project aimed to engage with this area of design study to explore the effects of a global cultural society and maximise positive impacts that maintain, respect, and celebrate our socio-cultural differences.

Through the three stages of the Cross-Cultural Design programmes presented in this thesis, the Cross-Cultural Design learning model was established. Through this Cross-Cultural Design learning model, various new cross-cultural products were developed, based on the foundation of understanding different cultures. This can be seen as the final outcome of a Cross-Cultural Design mechanism. In this case, cross-cultural products are promoted, bearing the significance and strength of each individual culture that is involved in the design process.

Furthermore, we were able to observe how designers' day-to-day lives, and their own design practices, influenced the development of such 'global' products. Through the various projects, it was concluded that a CCD model was required to be used by

designers, and in doing the projects we understood how the CCD methods could develop as a framework.

The most interesting finding from the five-year long Cross-Cultural Design programmes is that understanding differences in cultures helped students to develop design that could appeal to global consumers, as well as design better for their own cultures. Cross-cultural design is about not only creating new cultural practices but also extending existing ones. First of all, the field study trips, which included visiting cultural places or even being out in the streets, were a very helpful way for students to be inspired with fresh ideas. Comparative exploration and analysis of the various cultures they found, determined by either country or period, enabled the students to have an insightful understanding of what makes a 'global' design that possesses unique cultural elements. Through this process, the students found that design practice is highly-based on cultural values and materials, and can reinforce cultural identity and create a new cultural behaviour.

In the Korean context, this programme reflects the potential of Cross-Cultural Design as a means of promoting Korean design. Indeed, throughout history, as discovered in the Literature Review and case studies, cultural transition is the best way to introduce one culture to the other. In fact, the definition of cultural design in Korea has been more to do with 'traditional design' or contemporary designs with primary translation of traditional cultural materials, for example, products using traditional patterns, or

materials which are more like souvenirs and without actual practical usability. However, through these Cross-Cultural Design programmes, it was proved that more practical, 'global', as well as culturally authentic, artefacts could be designed based on Korean design. Objects mediate cultures and act as agency between them.

Therefore, the development of a Cross-Cultural Design learning model and its actual application to Korean education system would help incubate young Korean designers that are able to produce more global and culture-driven designs that are practical and usable.

The detailed analysis of the findings from the five cross-cultural programmes and their implementation to building a cross-cultural design learning model will be discussed in the following chapter.

6.6 Learning from the programmes

6.6.1 Summary and evaluation

Through the five years' experience of running Cross-Cultural Design programmes, the

most exciting finding is that cultural understanding - particularly juxtaposing two different cultures and finding the hidden connection between them - allowed the students to come up with ideas and design approaches that are 'unexpected,' and based on individual students' own reinterpretation. In depth exploration of the culture permits the students much greater possibility of developing their own intentions and design languages.

According to Professor Mee-Kyung Jang from Kyung Hee University, who organises the Cross-Cultural Design programmes in Korea, there are two main factors that have made a positive impact. The first has been the new teaching methodologies, which are different from those employed in the Korean education system and engage students in more active enquiry, including field research, meta-design, and ideation drawing. The second has been the provision of a working environment that brings together students from different backgrounds which and provides them with a wider context to work on.

Moreover, the outcomes of the Cross-Cultural Design programme provided the opportunity to see what good or bad Cross-Cultural Design examples are. As discussed at the beginning, Cross-Cultural Design has not yet been clearly defined; therefore there is a need to clarify what a good Cross-Cultural Design approach is. On reflection of the outcomes of the early CCD programmes, and in discussion with academic tutors on these projects, including Mike Waller and Terry Rosenburg, Senior

Lecturers in Goldsmiths' Design Department, it was noted that students commonly make mistakes by basing their ideas on preconceived notions and cultural stereotypes, rather than understanding culture through actually carrying out observation-based design research. As an example of this stereotyping, Korean students who had never visited England simply assumed that it is a country of 'rain'. They then went on to design an umbrella. Clearly, the English weather is not continuous rain and more importantly, local people do not carry umbrellas all of the time because it rarely rains heavily in UK. Duncan Fairfax, also a Lecturer at Goldsmiths and member of Cross-Cultural Design programme teaching team, argued that another misunderstanding that students often make is that Cross-Cultural Design is about combining two different cultures as a simple sum of 1+1, for example, the Korean traditional hat or '*got*' plus the British Fedora.

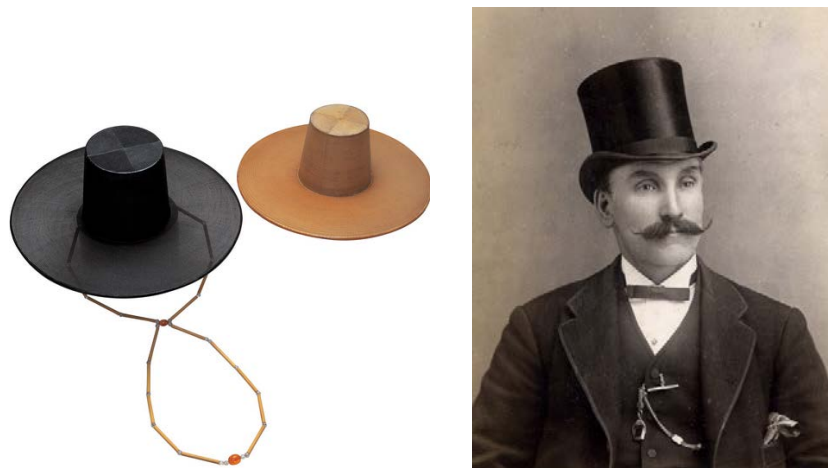


Figure 6-73 Korean traditional hat '*got*' (Left) and British traditional fedora (Right)

There are also misunderstandings in Cross-Cultural Design to be found in the decorative and graphical applications of traditional patterns, colours and symbols; for

example, in the Happy Light (tea cup light).



Figure 6-74 Happy Light Saucer (tea cup light)

Happy Light Saucer was based on the British tea culture and combined Korean traditional pattern onto the surface of the saucer. This was rather a decorative approach, and the design did not carry any cultural understanding and interaction of British and Korean culture.

In fact, the person who has experienced diverse lifestyles has a clear advantage as a designer in the generation of concepts. Professor Jang Mee-Kyung at Kyung Hee University notes that:

"The CCD method used on the programme helps students to explore culture more as designers."

PROFESSOR JANG MEE-KYUNG OF VISUAL INFORMATION DESIGN DEPARTMENT

I think London is a city where we can see both traditional culture as well as emerging culture skills. Through the design experience in London', I want the students to recognise the speed of change in design and media, and utilise social and political issues to develop their ability as contemporary designers. In other words, they need to view this programme as an experience of studying in another culture. Moreover, it will be a chance to expand their design skills and foreign language ability. I believe it is now important that students understand how to be culturally sensitive in different contexts like London.

The feedback from the Korean students was very positive throughout the five years. They were generally satisfied with learning different design methodologies, including various types of hands-on and field research which focused on experience. Also, they found that understanding different cultures could open their minds to new ways of design. The section below shows selected feedback from the student participants:

"I built confidence for design thinking."

LEE SO-RA (2009)

Through design practice at the summer school, I learned how to identify and plot 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 Goldsmith's University.

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

SUNG YE-SEUL (2010)

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 rather than thinking of the results first.

7 Concluding the final Cross-Cultural Design learning model

7.1 Introducing the Cross-Cultural Design learning model

The initial aim of this thesis was to develop an educational framework that encourages students within higher education design programmes to become more engaged in Cross-Cultural Design, and with culture in general. In order to achieve this, this study has carried out a wide range of literature reviews, case studies, and more importantly, Cross-Cultural Design short courses, over the past five years since 2010.

The findings from these various approaches, with regards to identifying the most comprehensive and effective tool to guide people within Cross-Cultural Design, will now be gathered, processed, and consolidated into a Cross-Cultural Design education framework.

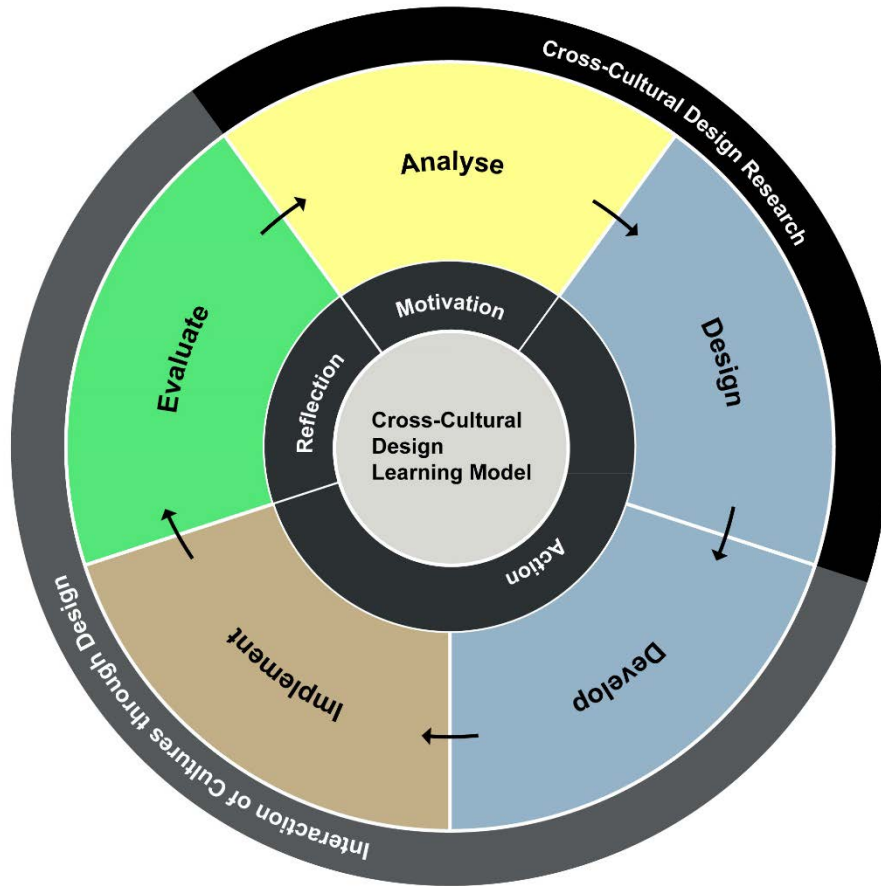


Figure 7-1 Cross-Cultural Design learning model

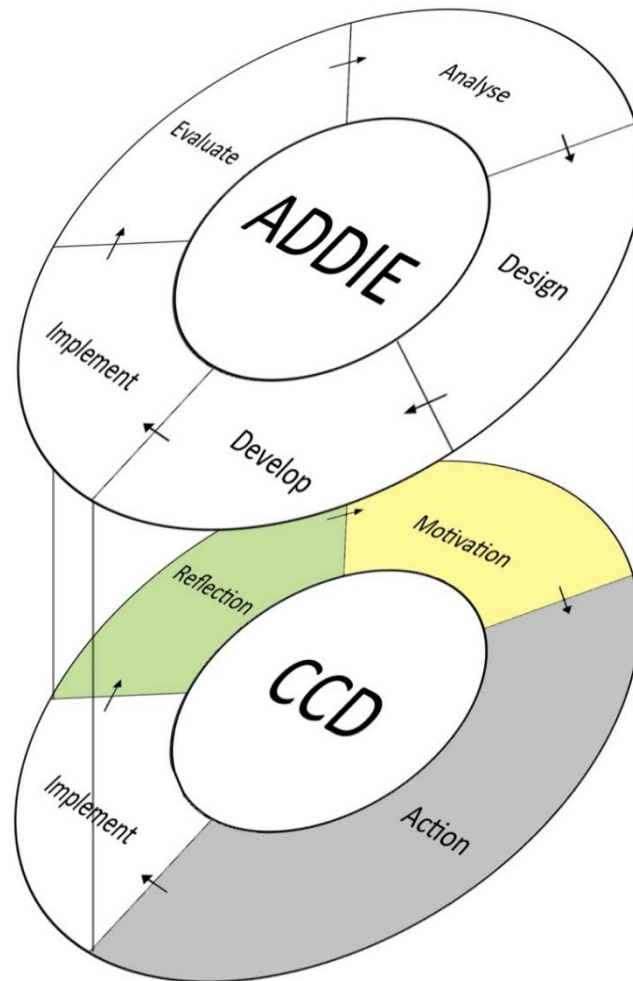


Figure 7-2 ADDIE & CCD learning model

Interaction of cultures through design is comprised of two main sections; Cross-Cultural Design research and the cultural interaction design process. Within these sections, this thesis suggests that there are four sub-stages; Motivation, Action, Implementation, and Reflection. As previously discussed, Motivation and Action are the keywords directly associated with practical projects during the Cross-Cultural Design short courses. By dissecting the Cross-Cultural Design short courses, an

understanding of the use of these tools i.e. (1) Motive, and, (2) Action has been developed, reflected on and iterated into their current form.

The tool 'Motivation' suggests the possible direction for Cross-Cultural Design practice for students and designers. Motivation is essential to answer the fundamental question of "Why?" - what is our motivation to design a CCD project.

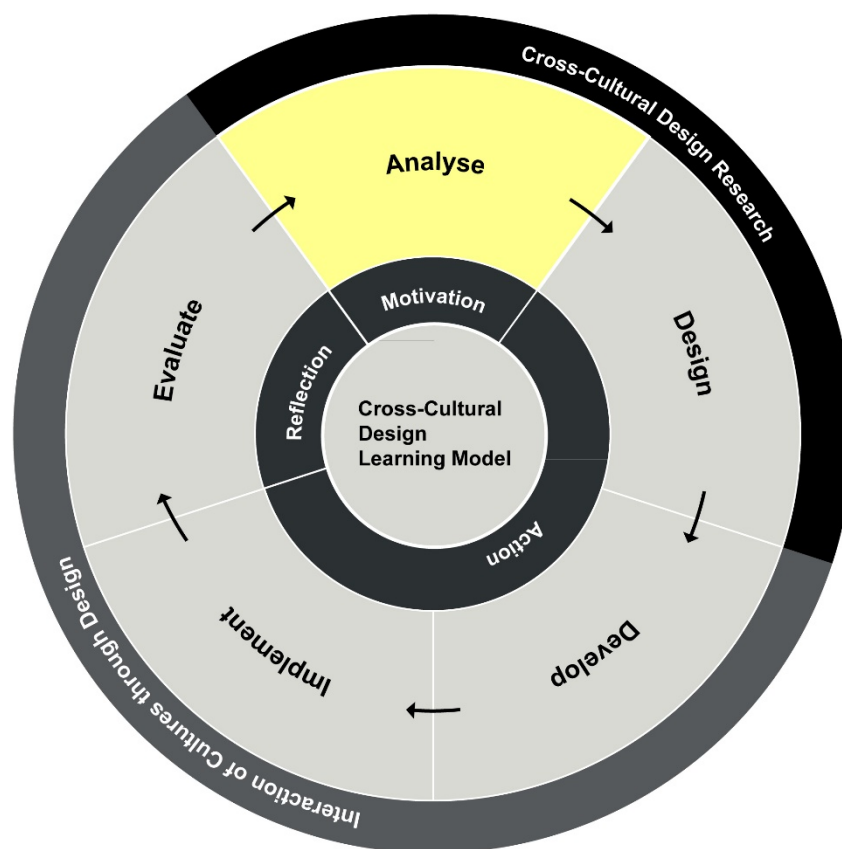


Figure 7-3 Cross-Cultural Design learning model - the tool 'Motivation'

The tool 'Action' guides students and designers with ideas of how to design from a cross-cultural perspective - design methodologies were explored extensively.

Previously, during the cross-cultural programmes, the Action tool was constituted from three sub-tools: (1) Transform, (2) Translate, and (3) Transplant. However, considering the boundless potentialities that could be derived from mixing different cultures directly related to the design activities, this stage should be developed with a more comprehensive approach. It was found that there are two types of action tools needed - the first is a design approach methodology, and the second is a design development methodology.

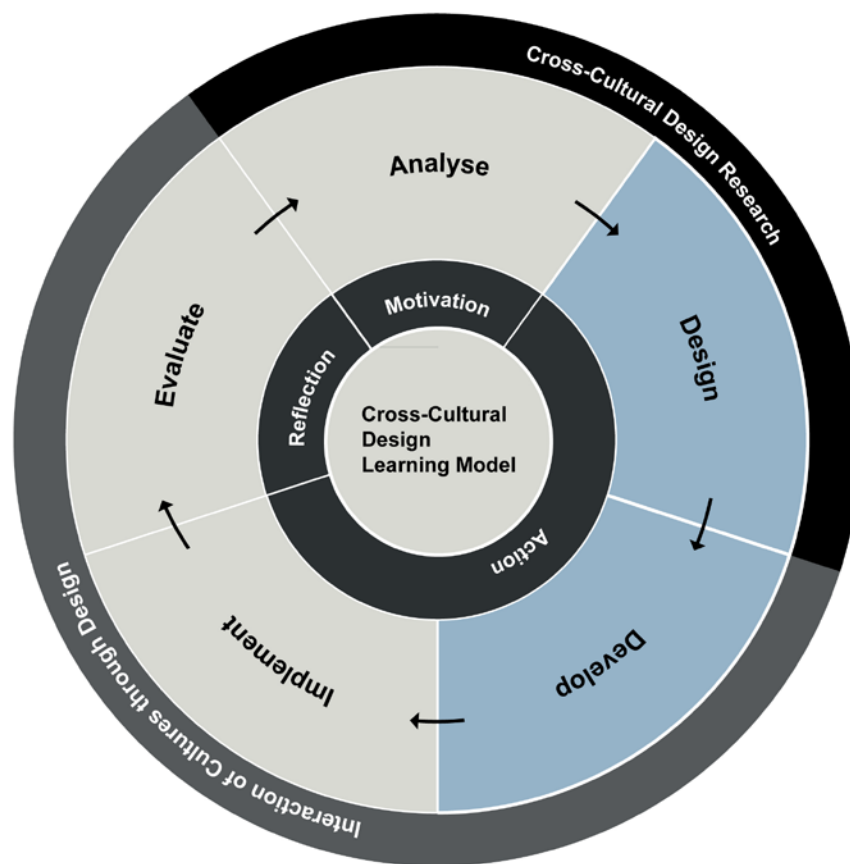


Figure 7-4 Cross-Cultural Design learning model - the tool 'Action'

The tool 'Reflection' is a newly introduced stage that helps students and designers to

self-evaluate their design.

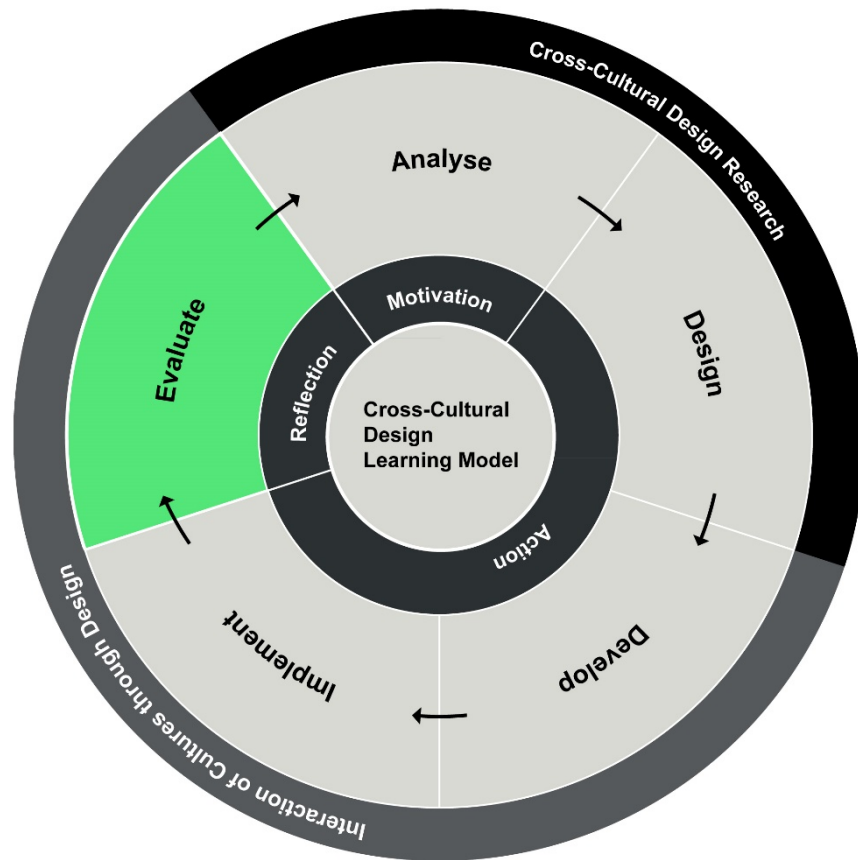


Figure 7-5 Cross-Cultural Design learning model - the tool 'Reflection'

To recap, the whole model with the CCD tools is as follows (shown in Figure 7-6).

Students can use these four central tools, (1) Motivation, (2) Action - Design, (3)

Action - Development, and (4) Reflection to implement their own CCD project.

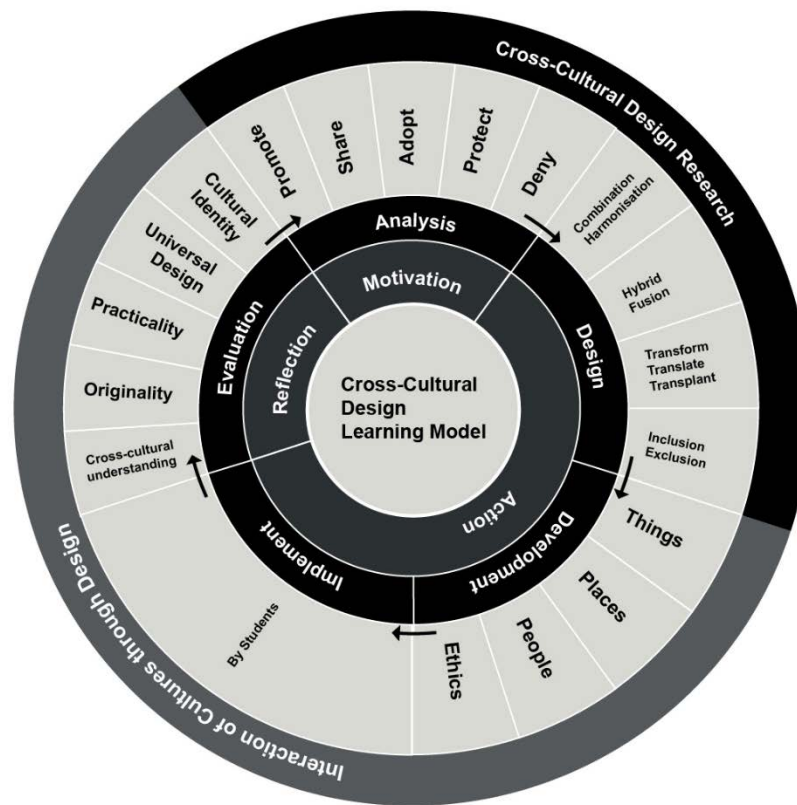


Figure 7-6 Cross-Cultural Design learning model with the CCD tools

The proposed CCD learning model shares similar phases to the ADDIE model, already widely used in design education. However, where the CCD learning model is different is that it overlays a cultural dimension to all approaches of the existing process model.

In this Cross-Cultural Design learning model, the phase of implement is where students and designers develop their own design using the CCD tools described for the previous phases. Students and designers have full control of this stage, so it allows them to freely explore and develop their own unique design language.

7.2 Findings from the participants' feedback

Each programme had an interview session with the participating students, in order to receive their feedback and aid evaluation of the CCD learning model. The transcripts of the selected participating students' interviews are attached in Appendix C.

Most of the participants stated that the CCD learning model helped them find a new way to understand and interpret different cultures and develop new design possibilities. Raju Rahman, a student at Goldsmiths, University of London and a participant in *The Interaction of Culture through Design* project 2012, said "it really opened my eyes to different perspectives to understand our everyday life objects. It helped me to understand that design is not only about making pretty things but more about understanding people's life, and designing products which improve their lives" (Appendix C-1). Another participant, Younguk Jung, a student at Kyung Hee University and a participant in the *Ritual & Routine* programme 2011, stated that "the CCD learning programme had been a fantastic way to learn about a new country, culture, artistic elements, and different areas of creativity" (Appendix C-2).

The important discovery is that many students found that participating in the CCD learning programme was not only about developing design but was also very educational. Gunryeong Lee, a member of the Korean Design Membership and a

participant in the *Cross Cultural Design Project 2011*, said “CCD learning methods and tools were easy to follow. They helped me a lot 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 also educational” (Appendix C-3). Raju Rahman also mentioned that “following the Cross-Cultural Design leaning model and tools helped me to be aware of all the design aspects I needed to consider” (Appendix C-1).

Many noted that the Cross-Cultural Design learning model was very systematic and easy to follow, which was helpful. Yoonhee Lee mentioned that “Various cultural aspects to be considered in the design process are already neatly summarised in the model and by simply following it, I was able to reflect various on cultural concerns in my design process” (Appendix C-4).

Moreover, most of the students found the CCD learning model helpful even in their own design study field. Many agreed that design is basically about communication, so cross-cultural explorations definitely helps their design practice. For instance, Raju Rahman felt that “studying Cross-Cultural Design really helped me to see how communication could be improved in today’s globalised world” (Appendix C-1). As to the benefits of the CCD learning programme, Gunryeong Lee raised a very important point. In the interview, he mentioned that CCD will help him to carry out more comprehensive user research such as, “user trends, behaviours, and spending habits.”

(Appendix C-3) for his product designs. As the focus of the CCD learning model moved strategically from the inspirational gains of cross-cultural experience to the practicality and marketability of designs, it demonstrated that the intention of the programmes was realised and well-received by participating students. Also, Jinhyuck Yoon, a member of Korea design membership, and participant in the *Interaction of Culture through Design Project 2012*, mentioned the promotional benefits of Cross-Cultural Design. He said that, “In the future, I would like to design something to promote Korean culture to the world, and it looks like I'll be able to develop my work into global design through CCD tools and methods” (Appendix C-5).

Along with the many advantages and benefits of the CCD learning model, some students pointed out that there still remain some aspects that can be improved.

Raju Rahman explained that the CCD learning model would be very useful for, “The early design stages but I’m not sure how it could further help the actual design development process.” Although the CCD learning model provides a guideline for students and designers to develop design ideas from a broader cultural context, it would be worth ascertaining how it can help the actual design process in more detail.

Jinhyuck Yoon argued that while Cross-Cultural Design appeared to be currently focused on graphic, product, and service design there was much to still be explored with regards to other more complex design fields, such as architecture or

environmental design. As an architecture and spatial design student, he said he would like to take it as his challenge and develop cross-cultural space design.

7.3 Setting up specific Cross-Cultural Design learning tools

7.3.1 Motivation

The Motivation stage of the CCD learning model aims to help students think about 'why' and 'what' to do, in order to set up the context and direction of their CCD project, and decide upon the area of cross-cultural interaction they would develop over its course. The motivation category comes up at the beginning during concept development in the initial research, and it takes into consideration what students might hope to achieve or communicate through their design practice.

As an initial platform, students are provided with five routes to choose from to begin their design research. The Motivation options comprise Promote, Share, Adopt, and Protect, Deny. These CCD types could be used individually or be overlapped. From these starting points, students can begin to consider examples within their own cultural experiences to discuss during early stages of the research process.

The five motivation routes are outlined below.

1. Promote	Designing to encourage one culture to embrace another. E.g. Japanese sushi in a Western country as a healthy food.
2. Share	Designing for cultural changes which celebrate new habits. E.g. The word 'taxi' is used throughout the world. This originates from the French word taximetre.
3. Adopt	Designing to understand and accept another culture. E.g. American baseball in South Korea as a national sport.
4. Protect	Designing to protect and preserve cultural heritage. E.g. Irish St. Patrick's day in New York, Korean human cultural assets.
5. Deny	Designing to acknowledge your own sub culture through a specific aesthetic. A visual style that symbolises belonging and excludes other influences. E.g. British spiked hairstyle (Punk culture).

Table 7-1 Motivation tool

7.3.2 Action - Design

After developing a concept and subject area during the Motivation sessions, students must then take an action route, determining which process best fits what they hope to achieve. The four suggested CCD templates to follow comprise (1) Combination and Harmonisation, (2) Hybrid and Fusion, (3) Transform/Translate/Transplant, and (4) Inclusion and Exclusion. These four design templates are intended to lead students through further development of their initial ideas.

The first stage, 'Combination and Harmonisation' involves sharing and taking ideas across cultures with a view to be able to create better communication and collaboration, spanning one or more cultures. Expanding on this process, the second route; 'Hybrid and Fusion' is intended as a way to inspire more radical innovative change and development through cultural collaborations. During the process of Transform/Translate/Transplant, students endeavour to carry a habit or tradition over from one culture into another, and analyse the impact (examples are presented later in this chapter). During the process of 'Inclusion and Exclusion', cultural bridges are investigated and approached from three different perspectives; guarding one's own culture and traditions, excluding another culture, or creating a new culture that includes some members but excludes others.

The four processes are outlined below.

1. Combination and Harmonisation	Design process based on sharing ideas and facilitating communication between two or more cultures.
2. Hybrid and Fusion	Design process based on sharing ideas; however, it is similar to the combination and harmonisation section. Hybrid and Fusion will lead to a synergy of ideas and innovative results.
3. Transform Translate Transplant	Design process based on the idea of adopting one culture into another, and analysing the effects.
4. Inclusion and Exclusion	Design process based on defining boundaries examined from three different angles: protecting your own culture, disregarding another culture.

Table 7-2 Action tool

Through this thesis, including literature reviews and practical projects, some key categories that should be considered when approaching cultural interaction design were identified.

These categories contribute to the 'Action' section of the proposed learning model developed in this thesis. The students and designers are asked to conduct cultural research for each of their designs. Their research includes environmental, social, and material components. They combined different elements of their research, depending on their design activities. The categories are very similar, so the subtlety and nuances of each term are explored through a variety of exercises. These phrases are applied to assist the design students' creative process. When students take part in Cross-Cultural Design projects, they needed to take these categories into consideration. These CCD templates are therefore intended to guide students away from common cultural design errors. The following section includes examples of the use of CCD templates being discussed above; (1) Combination and Harmonisation, (2) Hybrid and Fusion, (3) Transform/Translate/Transplant, (4) Inclusion and Exclusion.

7.3.2.1 Combination and Harmonisation

Combination and Harmonisation is a CCD design template based on sharing ideas and facilitating the possibility of two or more cultures communicating with each other. The Lace Bowls, designed by Ching-Ting Hsu, and Craft Art by Tsun-Jen Lee are examples of what happens when an oriental embroidery pattern is combined with Western aesthetic lace. When light hits the surface of the vessels, the lace pattern details come to life, which creates a beautiful effect.



Figure 7-7 The Lace Bowls

7.3.2.2 Hybrid and Fusion

The IKEA plus 365+ Vase is designed by Pili Wu and craft artist, An-Fu Huang. A regular water glass from IKEA turns into a vase by adding a glass top adorned with a traditional dragon motif. Here, fusion is created by combining an everyday object with a cultural object. Hybrid and Fusion are very similar to the idea of Combination and Harmonisation as they involve the meeting of two cultures; however, the final outcome creates a new function for the object, and therefore, a new user experience, through its hybrid nature.



Figure 7-8 IKEA + 365 + Vase

7.3.2.3 Transform/Translate/Transplant

Transform/Translate/Transplant is a design process based on the idea of adopting one culture into another and analysing the effects. Each category is similar, and the meanings sometimes overlap. Following the examples below, one can recognise the variations of Transform/Translate/Transplant.

Transform

This reinterpretation of the Starbucks symbol, called 'Silver Dragon' (silver and gold-plated), is a good example of Transform. It is designed by Idee Liu. The design takes the global Starbucks symbol and combines it with traditional Taiwanese crafts, such as woodcarving, Koji pottery, glassblowing, and silver working.



Figure 7-9 Reinterpretation of the Starbucks symbol

Another example of Transform is a Swiss army knife design which has been transformed into a USB memory stick.



Figure 7-10 Swiss army knife USB

Translate

In today's global business environment, chains of internationally recognised trademarks are increasingly punctuating the planet's contemporary urban spaces, contributing to the propagation of a similar, global, 'layer' of identical names, tastes, practices and language onto territories which are local and specific. Translate is a way to reset something - design and business, amongst others - in a new local environment to fit into their culture. For example, McDonald's and KFC definitely represent the most emblematic, as well as the most powerful global trademarks, having spread from one end of the world to the other over a thirty-year period. Translating the brand fit into local language is very important, and it is also a great example of the meaning of Translate.



Figure 7-11 Global brand translated into local languages

Different public toilet signs from different cultures are another example of the Translate idea. The different toilet signs represent men and women, reflecting cultural characters that people are able to recognise.



Figure 7-12 Different public toilet signs in different cultures

Transplant

Eurostar has launched an advertising campaign urging Britain to 'bring something interesting back' from their travels. The advertisements (see below) focus on aspects of British cultural life that originated in Eurostar's destination countries of France and Belgium. One example dwells on the origins of cricket, with the poster advertisement stating, 'Crekketes, first recorded in Belgium, 1533. Cricket, established in London, 1744' (Figure.7-13).

Another humorous advertisement shows a classic 20th century Parisian scene alongside a shot of British women on a night out, stating, 'Parisian chic: little black dress, 1926. Essex cheek: little British dress, 2012' (Figure.7-14). Another one features the woman's bra: 'Invented in Paris, 1889, Uplifted in London, since 1929' (Figure.7-15). Lionel Benbassat, Director of Marketing and Branding for Eurostar, stated that "This pushes an attractive price but at the same time gives an insight into our travel philosophy, and helps to build the brand...by playing on the heritage of iconic inventions which connect France, Belgium, and the UK, we are inviting our customers to explore further with us and bring something interesting back from their trip" (Eurostar, 2012).



Figure 7-13 Crekketes, first recorded in Belgium, 1533 & Cricket, established in London, 1744



Figure 7-14 Parisian chic: little black dress, 1926. Essex cheek: LBD, 2012



Figure 7-15 Invented in Paris, 1889, Uplifted in London, since 1929

7.3.2.4 Inclusion, Exclusion and Borderline

What is the meaning of inclusive and exclusive design in the interaction of cultures through design? Inclusive design addresses the needs of the widest possible audience. Exclusive design has a limited audience. In terms of culture, inclusion means designing something to embrace, and exclusion means designing something to ostracise. It is, however, difficult to divide the two because there is something in between, alike to boundaries. Inclusion and Exclusion is a CCD design template based on defining boundaries. This could be examined from three different angles: protecting your own culture, disregarding another, or exploring the boundary that exists between the two.

Inclusion

Saint Patrick's Day, or the 'Feast of Saint Patrick' is a cultural and religious holiday celebrated on the 17th of March. It is named after Saint Patrick (AD 385-461), the most commonly recognised of the patron saints of Ireland. Saint Patrick's Day is a public holiday in the Republic of Ireland, Northern Ireland, Newfoundland, Labrador, and Montserrat. It is also widely celebrated by the Irish diaspora around the world; especially in Britain, Canada, the United States, Argentina, Australia and New Zealand. It has become one of the most famous celebrations across the world.



Figure 7-16 Saint Patrick's Day in New York

St. Patrick's Day is undoubtedly one of the most vibrant celebrations in New York. A highlight of the holiday in the city is the parade, which is also the oldest civilian parade in the world. The parade itself is full of festivities. There are live bands, associations

representing immigrant and other interest groups, as well as public employees such as fire fighters, policemen, and even the military included. The prominent motif of St. Patrick's Day is the colour green, as well as the three leaf clover emblem. Everywhere you go at this time you see people wearing some form of the colour green. It is said that anyone caught without a single green item receives an affectionate pinch. Saint Patrick's Day is an example of inclusion; however, it can also be exclusion depending on where you look at the event from. People inside the celebration would say it is an inclusive event, whilst people from the outside might say it is an exclusion event. There will be also people in the gap between the two - they are inside but outside the centre.

Exclusion

Exclusion translates best as disregarding another culture or discarding other groups. This is related to social exclusion. "Social exclusion occurs when individuals and communities are blocked from rights and opportunities that are available to others" (Boundless, 2014). Punk subculture was often considered as marginal excluded from certain mainstream social spaces. A spiked hairstyle and leather jacket supposedly blocked other influences.

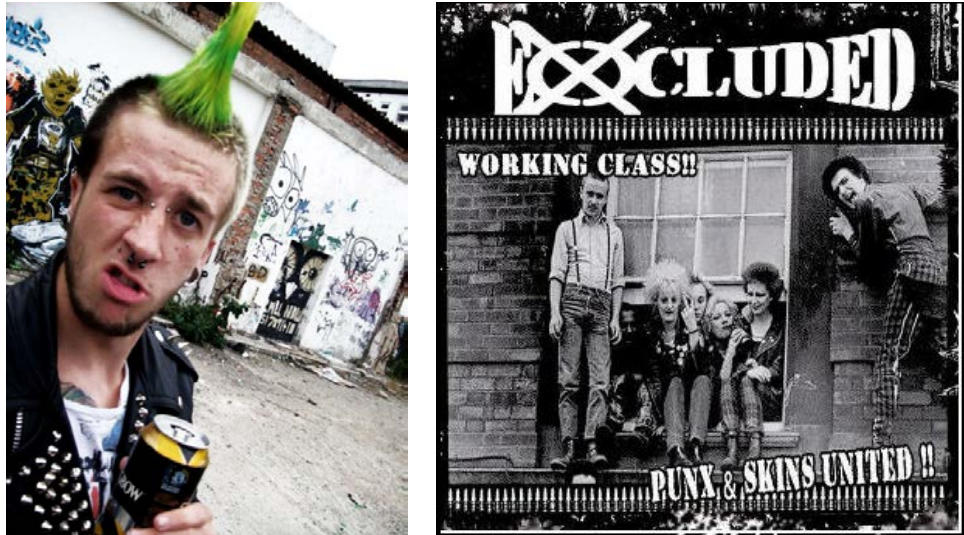


Figure 7-17 Images of Punk

7.3.3 Action - Development

Referring back to the findings from the Chapter 2.4, there are a number of design elements to be considered, such as key stages clearly sign-posted during the Cross-Cultural Design process. As discussed throughout this thesis, cultural interactions in design practice are not one-dimensional but, in fact, very complex. Therefore, there are many different factors that are involved, from the four categories below - Things, Places, People and Ethics. These four categories include material, technology, communication, and others within them as shown below.

Things	Materials	Provide the basis for making and creating things and are influential in the production and manufacturing processes.
	Technologies	Cutting-edge technology can often bring about completely new designs, sometimes resulting in the upgrade of designs.
	Production processes	The final product can vary depending on the local culture, method and production processes.
Places	Environments	Environmental and social elements are important and can often impact designs aimed for everyday use.
People	Signs	Designs can come about to advance communication or can come about from enhanced communication - it can work both ways.
	Subcultural	Lifestyles often portray their inherent cultural roots and are often important in expressing the identity and concept behind a particular cultural design.
	Needs	Needs and essentials often drive the motives behind the designs and are often a great point of initiation for designs.
	Improvement	Makes one's life more comfortable and enriches the user's life.
	Linguistics and signals	Important with regards to communication and are crucial for the making and keeping of promises often leading to potential disputes or cooperation.
	'Now' culture	What is happening 'time based'
Ethics	Conceptual	One's design sense and design concepts are very important and are often connected to cultures.
	Religious	Beliefs and religion are often portrayed in designs and so religious lives and faiths are often influential in designs.
	Political	The design of an artefact is always also a political decision about how people should live, communicate, or behave. Design is often influenced by the political incidents or decisions, and, furthermore, design can be used as a political instrument in the form of activism, or as a medium to discuss and dream about possible or better futures.

Table 7-3 Cross-Cultural Design Action Tool - Development

Cross-Cultural Design, to some extent, reflects more than one factor, and this list will help students and designers navigate the different dimensions of CCD.

7.3.4 Reflection

Reflective practice is used to consider what has been learnt and the impact on the learners' practice. John Dewey is one of the pioneers of the process of reflective thinking in the modern era; he writes (1933) that, "Reflection is something that is believed in, not on its own account, but through something else which stands as evidence" (p. 8). Dewey goes on to state that, "The ability to seize on what is evidential or significant and to let go the rest is the mark of an expert, the connoisseur, the judge, in any matter" (p. 104).

Reflective practitioner Schön (1983, 1987) later identified two types of reflection: reflection-in-action and reflection-on-action, which expanded the concept of reflection. Reflection-in-action was seen as a process that was spontaneous. In this regard, the practitioner employs intuition and experience to deal with the here and now. On the other hand, reflection-on-action is thinking that is retrospective and involves teachers using structured reflection to analyse their practice.

Interestingly, Dewey's writings lack forward-thinking because reflection-in-action and

reflection-on-action have to go beyond revisiting the past or being meta-cognitively aware of one's actions, in order to be proactive and to affect any future action (Killion and Todnem, 1991). Future action is linked to reflective thinking through reflection-for-action. Relative to this, Carr and Kemmis, coming from a critical theorist perspective, viewed reflection in terms of action research:

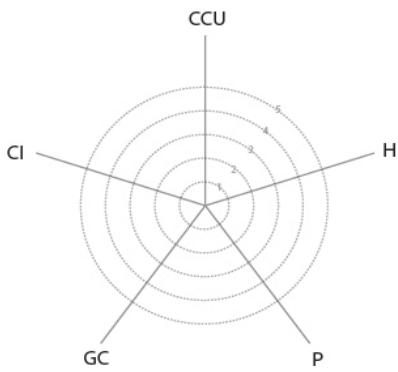
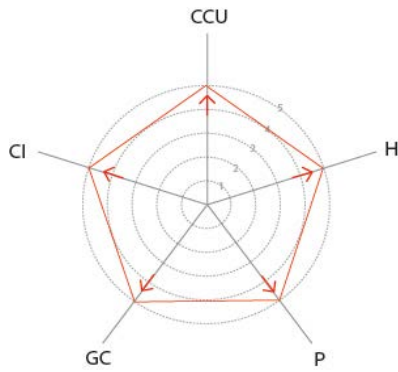
Action research is simply a form of self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own practices, their understanding of these practices, and the situations in which the practices are carried out. (Carr and Kemmis, 1986, p. 162)

For a researcher in design, Schon's ideas are useful because his perspective on professional practice is based on a design background that is philosophical. Schon's ideas were influential because he managed to amalgamate different ideas about practice, creativity, and knowledge into a coherent body of thought that could be applied as a critical strategy (Crouch & Pearce, 2012, p. 44-4).

Here, two different reflection tools are developed based on (1) Reflection-in/on-Action, and (2) Reflection-for-Action. The evaluation criteria are brought over from Chapter 4.2, the characteristics of Cross-Cultural Design, (1) Cross-cultural understanding, (2) Originality, (3) Practicality, (4) Universal design and (5) Cultural identity.

The Reflection-in/on-Action tool uses a Pentagon-shaped radar chart method with pre-set questions to grade each criterion. The Reflection-in/on-Action tool is

primarily to be applied after the design outcome, but also during the design process as a guide. The Reflection-for-Action tool is not only used to evaluate the outcomes but also invests experiences and ideas into future design practice. Therefore, based on the pentagon shaped radar chart generated by the Reflection-in/on-Action tool, this tool requires students and designers to identify the weak points in their design, work out the problems, and find the solutions. The template of the reflection tool is presented below.


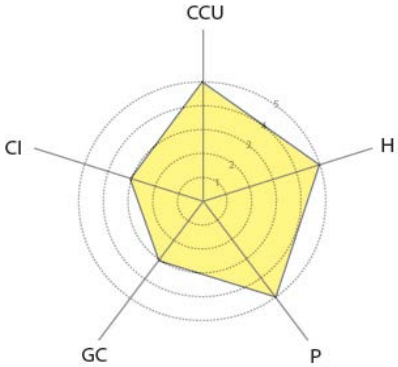
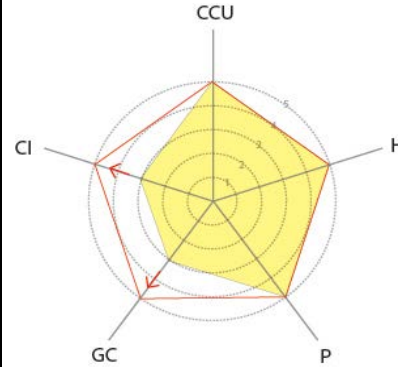
	In-project check list		Post-project check list	
Project Title				
Criteria	This check list is to be completed as the student does the project.		This check list is to be completed after the project.	
	To grasp the current state of the design outcome.		To identify problems and to find a way to improve it for the future.	
	Evaluation		Strategy	
Cross-cultural understanding (CCU)	Does this understand the different cultural elements? (Cultural construction concept, material practices and behaviour, not just simply combining patterns and colours).	1	Problem (Explain)	Solution (How to solve)
	Understanding of historical context of each culture.	1		
	Understanding of tradition and customs of each culture.	1		
	Understanding of locality of each culture.	1		
	Positioning motives of different cultures.	1		

Originality (O)	Newness	1		
	Function	1		
	Form	1		
	Meaning	1		
	Lifestyle	1		
Practicality (P)	Fit culture: Can this be used in our daily life?	1		
	Make: Can this be mass-produced?	1		
	Cost: Can this be produced at a marketable price?	1		
	User: Does it have a clear target?	1		
	Aspirational: Does this inspire the user for a better lifestyle?	1		
Universal design (U)	Can it be used in any place?	1		
	Can audiences understand the cultural elements and ascendancy?	1		
	Does it deliver any universal issues or values?	1		
	Does it prevent cultural misunderstanding?	1		
	Does this have any cultural impact on each other's culture - either to encourage changing one culture upon the other or protecting one from the other?	1		
Cultural identity (CI)	Does it clearly represent both cultures?	1		
	Form	1		
	Material	1		
	Colour	1		
	Pattern/symbol	1		

*1 (YES)

Table 7-4 Cross-Cultural Design Reflection Tool - Template

Here, the Re:born Tie from the Cross-Cultural Design of the Korean and Britain programme is applied to the Pentagon-shaped radar chart to evaluate it as an example.

	In-project check list	Post-project check list					
 <p>Re:born Tie</p>							
Criteria	This check list is to be completed as the student does the project.	This check list is to be completed after the project.					
	To grasp the current state of the design outcome.	To identify problems and to find a way to improve it for the future.					
	Evaluation	<table border="1"> <thead> <tr> <th colspan="2">Strategy</th> </tr> <tr> <th>Problem</th> <th>Solution</th> </tr> </thead> <tbody> <tr> <td colspan="2" style="height: 200px;"> </td> </tr> </tbody> </table>	Strategy		Problem	Solution	
Strategy							
Problem	Solution						
Cross-cultural understanding (CCU)	Does this understand the different cultural elements? (Cultural construction concept, material practices and behaviour, not just simply combining patterns and colours).	1	5	N/A			
	Understanding of historical context of each culture.	1					
	Understanding of tradition and customs of each culture.	1					
	Understanding of locality of each culture.	1					
	Positioning motives of different cultures.	1					
Originality (H)	Newness	1	5	N/A			
	Function	1					
	Form	1					
	Meaning	1					
	Lifestyle	1					
Practicality (P)	Fit culture: Can this be used in our daily life?	1	5	N/A			
	Make: Can this be mass-produced?	1					
	Cost: Can this be produced at a marketable price?	1					
	User: Does it have a clear target?	1					

	Aspirational: Does this inspire the user for a better lifestyle?	1			
Universal design (U)	Can it be used in any places?	1	3		
	Can audiences understand the cultural elements and ascendancy?	1			
	Does it deliver any universal issues or values?	1			
	Does it prevent cultural misunderstanding?	1		Because Korean Goreum is not well-known, audiences tend to link it to a different design of a bow tie.	Include introduction of Korean Goreum in the package.
	Does this have any cultural impact on each other's culture – either to encourage changing one culture upon the other or protecting one from the other?	1		Goreum is a very unique Korean way of fastening clothes, but it is not reflected in the design.	
Cultural identity (CI)	Does it clearly represent both cultures?	1	3		
	Form	1			
	Material	1			
	Colour	1		Random choice of leftover fabric.	Using Korean traditional fabric with patterns and colours.
	Pattern/symbol	1		Random choice of leftover fabric.	

*1 (YES)

Table 7-5 Cross-Cultural Design Reflection Tool - Example

7.3.5 The summary of Cross-Cultural Design learning tool

Process	Tool		Purpose	Relevant chapter
Analyse	Motivation	<ul style="list-style-type: none"> · Promote · Protect · Deny · Share · Adopt 	To suggest possible directions of Cross-Cultural Design practice	Practical projects
Design	Action - Design	<ul style="list-style-type: none"> · Combination and harmonisation · Hybrid and Fusion · Transform, Translate and Transplant, · Inclusion and Exclusion 	To guide design approach	Practical projects
Develop	Action - Development	Cross-cultural design categories (Materials, Production process, etc.)	To guide design development for detailing the design	Literature review
Evaluation	Reflection	<ul style="list-style-type: none"> · Cross-cultural understanding · Originality · Practicality · Universal Design · Cultural identity 	To self-evaluate	Literature review

Table 7-6 Cross-Cultural Design learning Tool - Summary

7.4 Delivery of a new cross-cultural education model

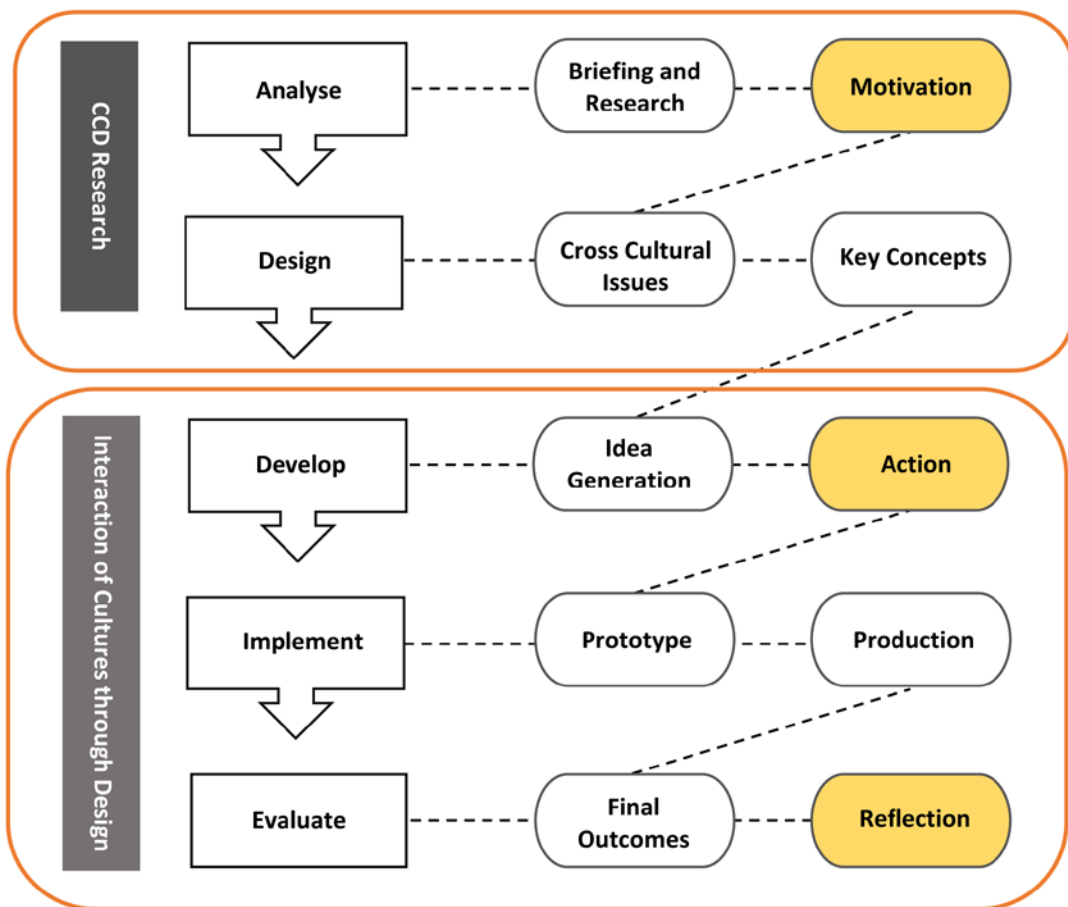


Figure 7-18 Interaction of Cultures through the Design Learning Model

This Interaction of Cultures through the Design learning model is suitable for a design student. This programme is designed in particular for BA design at an undergraduate level. The duration of the programme is 12 weeks over one term in the UK and in Korea, the equivalent of which is one semester. This curriculum has been tested through the Interaction of Cultures in Design projects (over three years), the Cross-Cultural Design summer school (over five years), and it has been running at Kyung Hee University in Korea since 2014 as a trial cultural design course.

The course runs as 10 sessions over a twelve-week period. Beginning with stage 1, Briefing and Research, students are introduced to the Interaction of Cultures through the design project and concept, before the brief is delivered and research begins. Week 2 is about motivation, where students take one of the five 'motivation options' to help them decide the aim of their Cross-Cultural Design project. This stage involves research such as cultural visits and new experiences. Week 3, Cross-cultural issues involves group discussions and exploration of wider cross-cultural issues using research methods and processes such as mapping and brainstorming. From the Cross-cultural issues session, students identify key concepts to take forward into the idea generation stage in week 5, which calls for solid ideas to be set up and begun to be developed. Week 6 sees the action tools being put into place; here, students take forward either one or a combination of the four 'action' processes, in order to establish how their Cross-Cultural Design tool or service might work within the realms of cross-cultural integration. During weeks 7 and 8 students must produce mock-ups and design prototypes, which should be refined and advanced to final production through weeks 9 and 10. Week 11 is time for the final result and students are required to have the final design outcomes along with a concluding presentation. After the final design is complete and presented, week 12 is for reflection and, using the reflection check list tool, students evaluate and critique the work produced, and its feasibility and cross-cultural potential.

Week	Session	Contents and activity
Week 1	1. Briefing and research	Launching of project and understanding of the project brief
Week 2	2. Motivation	Choose a design motive, undertake cultural visits
Week 3	3. Cross-cultural issues	Group discussions and mapping of cross-cultural issues
Week 4	4. Key concepts	Identify key concepts through cross-cultural issues session
Week 5	5. Idea generation	Set up idea and idea development
Week 6	6. Action	Develop idea through the Action tool
Week 7, 8	7. Prototype	Make a prototype or practice model
Week 9, 10	8. Production	Produce the final design outcome
Week 11	9. Final outcome	Complete final design and prepare final presentation
Week 12	10. Reflection	Check outcome using the Reflection tool and presentation

Table 7-7 Interaction of Cultures through Design programme schedule

8 Conclusion

8.1 Summary

The aim of this thesis was to develop a Cross-Cultural Design (CCD) educational framework for Korean higher education that encourages designers and design students to become more culturally engaged, with a particular focus on Korean design higher education. As a practical methodology, various Cross-Cultural Design projects were carried out to gather empirical findings and know-how that would help establish the appropriate structures for Cross-Cultural Design practice within the given circumstances of Korean higher education (HE).

This thesis started from the hypothesis that Cross-cultural design can improve and make a positive impact on Korea's design education system, as well as help to incubate designers with a global and cultural perspective. The development of the CCD educational framework was carried out using the following central research aims:

Objective 1: to understand the current situation of Korean design education and identify its challenges.

Objective 2: to ascertain the **relevance** of Cross-Cultural Design in design higher education in the particular context of Korea.

Objective 3: to investigate, define and develop the **concept** of Cross-Cultural Design.

Objective 4: to identify Cross-Cultural Design **strategies** that can form an education framework to help design students in exploring and **applying** these strategies within their own practice.

Objective 5: to add **new insights** to the relatively young field of design; how Cross-Cultural Design can benefit a country's design communities.

For this thesis, a number of Cross-Cultural Design education programmes were carried out as part of a study over the past five years within the design department at Goldsmiths, University of London, Kyung Hee University, Korea, and the Korea Institute of Design Promotion (KIDP).

Chapter 2, 'Korean context in relation to Cross-Cultural Design practice', explored objective number one, which was to understand the current situation of Korean design education and identify its challenges. This chapter also explored the second objective, which was to ascertain the relevance of Cross-Cultural Design in design education in the particular context of Korea, in order to examine the current situation of Korean design education and the problems it faces. Within the literature review, opinions from professionals and experts in the field were presented through articles and interviews. The literature demonstrated the universities' current campaigns and strategies, which are summarised in the issues presented below.

The current state of Korean design education and issues	
	Outcome-oriented design
	Function, solution approach
	Focus on aesthetic values
	Skills-oriented design education
	Hierarchical relationship between professors and students
	Lack of research
(1) Human Problem	
1.	Design education is still a subset of art education
2.	Subjective, skill-based, personal views on student assessment
3.	Industrial context of promotion
4.	Weak design education methodology
5.	Lack of self-reflection
(2) Systemic Problem	
1.	Low capability for industrial demands and changes
2.	Lack of specialisation in design universities
3.	Ineffective design college admission process
(3) Social Problem	
1.	Rigidity of standardised and institutionalised education (HE)
2.	Lack of critical awareness
3.	Comparison of understanding of design

Table 8-1 The current state of Korean design education and issues

Chapter 3, 'Understanding Culture and Cross-Culture', and Chapter 4 'Cross-Culture in Design Practice' explored objective three, which was to investigate, define and develop the concept of cross-cultural design. Chapter 3 was a theoretical investigation that explored the concept of the term 'cross-cultural', and its relation to design practice as well as its benefits. Chapter 3 introduced the complex concept of culture, and explored how it is understood and defined. It was necessary to consider the many facets of culture, while building learning experiences to cultivate creativity

and inspiration for design. Therefore, it was important to explore how languages, values, beliefs, histories and narratives can be shared and understood across different cultures and contexts. As a result, this thesis argues that today, the need for understanding and communicating across diverse cultures is stronger than ever. Therefore, design involving the interaction of cultures needs to be applied more broadly in the design and business industries. In Chapter 4, 'Cross-culture in design practice', in-depth field research into the current state of Cross-Cultural Design in contemporary culture was carried out. By exploring actual examples of Cross-Cultural Design found in our everyday lives, such as food, clothing, decoration and even buildings, it was clear that each product or service has a different degree and type of cultural engagement. As a result, this thesis defines Cross-Cultural Design as "a structured design practice specifically designed to enable two or more cultures to engage together." More importantly, five key characteristics of Cross-Cultural Design were also identified.

	Characteristic	Definition	Impact
1	Cross-cultural understanding	Design concept derived from an in-depth understanding of cultural differences.	Understanding the cultural context for designers.
2	Originality	Ability to think and design creatively whilst remaining unique and novel.	Enriched creative outputs from Cross Cultural Practice.
3	Practicality	Usable design for everyday life through combined cultures / Different cultural contexts.	New design Ideas from mixing Cultural codes, needs and successes.
4	Universal design	Universally understandable design with minimal cultural errors and misunderstandings.	Consolidated cultural need to achieve universal design ideas, when appropriate.
5	Cultural identity	Culturally distinctive design.	Celebrating cultural specificity to promote core identities, when appropriate.

Table 8-2 Characteristics of Cross-Cultural Design

With a focus on the importance of Cross-Cultural Design in the contemporary context, Chapter 5 'Cross-Cultural Design Education', focused on the issue of design education in order to make a base understanding of objective four, which was to identify Cross-Cultural Design strategies that can form the Cross-Cultural Design education framework, and to help design students develop their own practice. Scholars such as Miyata (2013) and Gauntlett and Thomsen (2013) argue that learning through culture is very important in today's multi-cultural environment, and that design is not an exception. Miyata (2013) defined this as 'trans-cultural learning' (p. 47) with his model of 'Create, Connect, and Open'. However, through in-depth investigations of the Korean design education sectors, this thesis found that Korean design currently suffers from a severe lack of academics with the relevant CCD knowledge, as well as structural curriculum problems. The country is desperate to find a way to keep up with the changes fuelled by rapid globalisation. This thesis also observed that many current issues being faced by the Korean design industry result from a lack of knowledge of the cultural and liberal arts; it was found that the industry merely focuses on techniques and functions, basically copying.

Within Chapter 6, 'Testing the Cross-Cultural Design learning model' the proposed education programmes were introduced to develop an CCD education framework, which is an extension of Objective four, along with intensively developing Objective five 'to add new insights to the relatively young field of design; how Cross-Cultural Design can benefit a country's design communities'. From an analysis of the five years of Cross-Cultural Design education programmes, four Cross-Cultural Design approaches as tools were developed in this thesis 1) Motivation, 2) Action - design,

3) Action - Development and 4) Reflection. Excluding the implementation stage, these tools give structured control of CCD to designers and students participating in the programme. The tools and approaches are intended to be a starting point in engaging with CCD, and developed as an open and evolving practice. An overview of the projects carried out during the education programmes can be found in Chapter 6 and a detailed explanation of Cross-Cultural Design tools can be found in Chapter 7.

8.2 Findings: New knowledge generated in this thesis

Objective five was to add new insights to the relatively young field of design; how Cross-Cultural Design can benefit a country's design communities. The resulting findings of the thesis as summarised below

8.2.1 The significance of Cross-Cultural Design

Creative synergies and cultural diversity

Cross-Cultural Design (CCD) is a term that refers to the creative synergies of differing cultural practices, objects and artefacts that emerge when multiple cultures collide and hybridise. The term was first used by Erin Moore. One of the principal aims of exploring and formalising 'Cross-Cultural Design' as a design process, is to enrich

culture and society through generating new cultural practices, and the objects that support those practices. At the core of this approach is an understanding of cultural differences and the celebration of diversity. As we develop in an ever-expanding global society, the demand for designers to understand cultural differences is on the increase. The Cross-Cultural Design approach explores cultural differences whilst celebrating diversity by opening a dialogue between cultures through design. At the same time, 'Cross-Cultural Design', by respecting cultural diversity, also protects and enhances local cultures.

Design as a cultural activity

Alvin Toffler (1980) stated that power became 'knowledge' when industrial societies became information based back in the 1980s. Peter Drucker (1993) also stated that the driving force of economic development has now transferred from the traditional production elements of land, labour and capital to 'knowledge'. Responding to this shift towards a knowledge-based economy, the purpose, function and territory of design is also changing. The scope of design has expanded to become a broader cultural activity that encompasses the rapidly growing creative economy. The function of design is also changing and is now used to make business strategies, as discussed in Chapter 3, with many examples cited. Cross-Cultural Design is often used to make a wider appeal to global audiences with different national, social and cultural backgrounds. Moreover, the territory of design is also rapidly shifting from physically manufactured goods to hybrid products that combine manufactured goods, services

and software. This is because of the increased complexity of technology available today, as well as consumer needs.

8.2.2 The benefits of Cross-Cultural Design education

Through Cross-Cultural Design practice, we showed that design should go beyond existing paradigms. Moreover, designers should create their own paradigm and be able to tell stories through their work. Indeed, good design is complete when people use it. Therefore, design should be able to attend to people's needs and desires. It should be a tool for change and not just to market and sell 'lifestyle' products. As discussed throughout this thesis, the main issue with Korean design education is that it is too centred on technology, and lacks user-oriented understanding and contextual sensitivity.

Based on the findings from carrying out the programmes over a five year period, particularly by comparing Korean and British culture, the benefits of Cross-Cultural Design are summarised as follows:

Receiver	Students / Designers	-Developing global design capability. Self-promotion. -New design possibilities. Networking and wider spectrum of audience.
Provider	Teaching team (Educators)	More diverse teaching methodologies.
Supporter	Government / Organisation / Industry	Promotion of national culture. Improving national cultural identity.
End-user	Consumers	Culturally interesting products and services, universal design.

Table 8-3 Benefits of Cross-Cultural Design

The immediate and primary benefits are to those students and designers who receive CCD education. With the CCD method, students and designers can find new design possibilities, global design capabilities and a wider spectrum of audiences. Furthermore, they can attain self-promotion and networking skills based on cultural understanding and interaction. The secondary benefit is for educators providing the CCD education itself and for government or related organisations supporting CCD. Educators can benefit from CCD because it helps to develop more appropriate teaching methodologies. Governments and related organisations can benefit from CCD because it can be used as a way of promoting national culture or design and improve a country's cultural identity. Lastly, the third benefit is for the consumer, who will actually use the finished products of CCD. In this regard, CCD can offer culturally well-rounded products and services for contemporary consumers who are becoming familiar with standardised global production, or who want to express their own cultural identity. Moreover, CCD can contribute to the improvement of the

universality and diversity of products and services. In this light, the programmes carried out and presented in this thesis are extremely significant.

In doing this, the CCD learning model, in particular the 'Cross-Cultural Design' reflection tool, presented in 7.3.4, is a practical method to guide students to incorporate and elaborate Cross-Cultural Design elements in their design projects. 'Culture' and 'Cross-Culture' are important but broad term for students to understand and define individually, therefore this CCD learning model and 'Cross-Cultural Design' reflection tool are very helpful and effective ways of teaching. Many of the students commented in Chapter 7.2, that the CCD learning model and Cross-Cultural Design reflection tool, were easy to follow and helpful for them to see what elements they need to consider for their designs to be more culturally engaged.

8.2.3 Reflection on Korean design education

Need for multi-disciplinary design programmes

In this context, the question of cultural difference is undoubtedly one of the definitive critical concerns of our times. Sadly, much of the altruistic goodwill that permeates these concerns ultimately leads to a devaluing of the absolute uniqueness of any given situation, identity, or cultural product in the name of a banal idea or relativistic equality. Therefore, there is a need to find ways to teach us more about our unique cultural differences, rather than our 'relative' similarity.

Therefore, this thesis showed that Cross-Cultural Design creates creative synergies, and celebrates and explores different cultural practices, objects and artefacts. One of the principal aims of this thesis was to enrich culture and society by creating new designs that support traditional and emerging cultural practices. Importantly, at the core of this idea, there needs to be an appreciation and respect for cultural differences, and a celebration of diversity. As we develop in an expanding global society, the demand for designers to understand, as well as be sensitive to cultural issues, is central to a designer's creative journey. As mentioned above, design is closely related to politics, economics, society, culture and even technology. Design is a creative activity that generates, extends and integrates our knowledge and understanding of the world. However, Korea's current design education system is based mostly on the development of skill and knowledge, neglecting design's important 'cultural' and 'social' aspects. This was the starting point of this thesis.

Through analysis of the traditional cultures of Korea and the UK, which are key contributors to the West and East respectively, the Cross-Cultural Design project advocates for comprehension and understanding between these cultures. It is hoped that this CCD framework will result in designs that can be developed for global markets that utilise Korean cultural assets. Education often reflects the institutional and ideological reality of a country. Education can also influence the future of a country. In this sense, education both reflects a society and demonstrates its investment in the future. According to Beom Choi, "there have not been many discussions about education in the design field until today" (Jung, 2008). Korea, in

fact, has achieved fast technical and industrial development and is now facing a lack of creativity, which is largely accredited to its education system. Therefore, today we should talk about the character of design education in Korea rather than focusing on small details. For instance, Korean high school education is more concerned with “cramming” for exams (Asia Today, 2013). This is particularly evidenced by foreign universities employing multidisciplinary education suggesting a new direction in teaching practice. In British education, in many cases, originality is paramount. Goldsmiths, University of London, runs a multi-disciplinary design programme which breaks down the boundaries between different departments. Students are able to approach design without being biased against specific fields such as the humanities, philosophy or technology. Goldsmiths has been employing this multi-disciplinary design programme combining human studies and design for a long time prior to Korean universities. It is important to learn about the social environment and in this regard, design education begins from early childhood in the UK.

Before and after the CCD learning framework in Korean design education

The analysis of design projects from the education programmes over the past five years, and feedback from participating students and teaching teams, indicate that Cross-Cultural Design education has certainly made a significant contribution to Korean design education.

To sum up, Korean design education is currently strongly focused on function, technology and solutions as well as aesthetic values; therefore, it drives students to

be technically capable. As discussed in detail in Chapter 5, the current Korean design education system has human, systemic and social problems. As found in this thesis, CCD can help give a new direction to Korean design education in order to make it more process-oriented, whilst paying attention to cultural and emotional values. This will help to create more user-oriented design. A comparison of 'Before' and 'After' the application of the Cross-Cultural Design education method in Korean design education is summarised below.

Before	After (How Cross-Cultural Design education can help)
Outcome-oriented design	Process-oriented design
Function, solution approach	Cultural, emotional approach
Focus on aesthetic values	Focus on cultural and contextual values
Skills-oriented design education	User-oriented design education
(1) Educational Problem	
<ol style="list-style-type: none"> 1. Design education is still a subset of art education 2. Subjective, skill based, personal views on student assessment 3. Industrial context of promotion 4. Weak design education methodology 5. Lack of self-reflection 	<ol style="list-style-type: none"> 1. Cultural and humanist study led education 2. Cultural understanding and universal design based assessment, reference based and critical approaches 3. Better connection of culture 4. Introduction of various design education methodologies 5. Encouragement of self-evaluation and education
(2) Systemic Problem	
<ol style="list-style-type: none"> 1. Low capability for industrial demands and changes 2. Lack of specialisation in design universities 3. Ineffective design college admission Process 	<ol style="list-style-type: none"> 1. Wide spectrum of fields - multi disciplinary design education 2. Motivation and vision led design university admission process 3. Flexibility of curriculum and administration
(3) Social Problem	
<ol style="list-style-type: none"> 1. Rigidity of standardised and institutionalised education (HE) 2. Lack of critical awareness 3. Imitation of others 	<ol style="list-style-type: none"> 1. Understanding of the importance of design in lifestyle and culture 2. Critical understanding of culture 3. Innovation and original ideas

Table 8-4 Cross-Cultural Design's impact on Korean design education

This thesis suggests that firstly, with regards to human problems, Korean design education is traditionally built on art education. However, Cross-Cultural Design education can provide a socio-cultural contribution to the education framework. Cross-Cultural Design education can also reposition values. Korean design education currently focuses on a skill based, subjective assessment of work whereas Cross-Cultural Design education can provide a critical approach based on cultural understanding, academic reference and universal design education. Furthermore, Korean design education is currently focused on the traditional and industrial context of production, not culture itself; however, Cross-Cultural Design education can make better connections with cultural contexts that are more appropriate in society and cultural contexts, as well as better connections to customers and users, making it “user centred design”. Korean design education does not currently use design methodologies, and lacks self-reflection; however, Cross-Cultural Design can introduce a methodological approach to designing as a cultural activity, as well as a reflective approach.

Secondly, this thesis found that with regards to systemic problems, Korean design education is currently not able to meet social and industrial demands and changes whereas Cross-Cultural Design education can help develop a wider spectrum of design fields, such as convergence design education. Korean design education currently does not have any specialisation in using culture in design. Cross-Cultural Design education is expected to provide motivation and a future, vision-led ethos for design departments in universities.

Lastly, this thesis finds that with regard to social problems, Korean design education suffers from a simplistic model of the uses of design within universities. However, Cross-Cultural Design education helps students and designers to understand the importance of design in our everyday lives, and more importantly, the significance of culture within design activities.

8.3 Limitations and future developments

The primary contribution of this study is to challenge Korea's design education system by introducing a 'Cross-Cultural Design' learning model. As previously discussed, Korean design education has many problems and is desperate to find a way to keep up with the changes fuelled by rapid globalisation. Therefore, this study has shown that Cross-Cultural Design education can help Korea's design industry to incubate culturally competent young designers, create more cultural products, and increase internationalisation. The potential contribution of this study lies in its wide range of applications to education. This thesis has focused on CCD projects (or examples) based on two cultures; however CCD does not limit itself only to two cultures and can be used to engage many different cultures simultaneously.

From the five years of experience of running CCD education programmes, a great deal of potential has been revealed; however, the CCD learning model still requires constant evolution and development. One of the immediate and practical issues to be addressed is that cultural experience cannot be acquired within a short period of

time. The curriculum developed and run in this thesis was the first iteration of the CCD learning framework. It gives students critical cultural skills in applying understanding and reflecting cultural factors within design projects. Currently, the work is undergraduate-focused, and it is vital to see if it can be developed into post-graduate and professional practice. More than the educational benefits, the CCD learning framework is a new way of building cultures which embrace new and old cultural forms, as well as opening up opportunities based on culture.

It could be possible for this CCD model transposed and expanded in to other contexts, particularly for professional design practice into industry and other organisations that use design. In summary, I believe that this new knowledge has the potential not only to be important for design education, but also for design researchers, graduate designers and design professionals alike. Therefore the CCD model is of strategic value to the discipline as a whole.

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