

CIÊNCIAS SOCIALMENTE APLICÁVEIS E HUMANIDADES:

SABERES, PRÁTICAS E HORIZONTES DE INVESTIGAÇÃO

CAMILO GIRALDO-GIRALDO
(ORGANIZADOR)



EDITORA
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PRÓLOGO

El presente volumen inaugural de la nueva colección ***Ciências Socialmente Aplicáveis e Humanidades: Saberes, Práticas e Horizontes de Investigação*** reúne 25 contribuciones provenientes de universidades y centros de investigación de diversos países. Este primer tomo marca el inicio de una serie concebida para explorar, desde múltiples perspectivas, los desafíos sociales, culturales, tecnológicos y políticos que atraviesan nuestras sociedades contemporáneas.

La diversidad de enfoques, metodologías y contextos nacionales no constituye aquí una dispersión, sino la oportunidad de construir un espacio de convergencia donde la complejidad de lo real se aborda desde perspectivas complementarias. Cada volumen de la colección buscará mantener este espíritu de diálogo interdisciplinar y pluralidad geográfica, configurando una cartografía crítica de los saberes socialmente aplicables y de las humanidades en movimiento.

La organización de los capítulos en este primer número responde a una lógica progresiva que acompaña al lector desde las escalas más amplias de la geopolítica y la gobernanza hasta las expresiones más situadas de los saberes tradicionales y las prácticas locales. Así, el volumen abre con un **primer eje dedicado a la Geopolítica, las Políticas Públicas, la Economía y el Derecho**, en el que se abordan conflictos internacionales, la gestión de recursos públicos, los mecanismos fiscales y judiciales, así como la estructura financiera de las empresas. Se trata de un bloque que ilumina las tensiones entre poder, instituciones y ciudadanía, desde el nivel global hasta el nacional y empresarial.

El **segundo eje, Gestión, Innovación Organizacional y Ingeniería Aplicada**, reúne investigaciones que exploran la gestión de recursos humanos, el liderazgo y la innovación en las organizaciones, las actividades preventivas en los servicios públicos, y estudios de optimización industrial y de sistemas de control. Aquí se articulan las dinámicas organizacionales con las lógicas de la producción y la ingeniería, mostrando la interdependencia entre gestión, innovación y tecnología.

El **tercer eje, Educación, Lenguajes y Tecnologías**, despliega reflexiones y experiencias sobre la autonomía docente en la educación superior, la incorporación de recursos de realidad aumentada y gamificación en la enseñanza, y el valor pedagógico de la tradición oral indígena. Este bloque invita a pensar la educación como un terreno de tensiones entre tradición y modernidad, donde las lenguas, los recursos tecnológicos y la interculturalidad desempeñan un papel decisivo.

El **cuarto eje, Preservación del Patrimonio y Arqueología**, centra la atención en la conservación estructural de monumentos, la gestión de riesgos en paisajes culturales

y la investigación arqueológica de sitios formativos andinos. El patrimonio se presenta aquí no solo como herencia material, sino como un campo de intervención técnica, social y política frente a los desafíos contemporáneos.

A continuación, el **quinto eje, Turismo, Territorio y Sostenibilidad**, plantea interrogantes sobre la movilidad eléctrica en áreas protegidas, las experiencias autoetnográficas del turismo arquitectónico y la función del idioma portugués en la actividad turística en Argentina. El turismo se aborda como práctica social, fenómeno económico y campo de negociación entre conservación, identidad y desarrollo.

El **sexto eje, Cultura, Medios y Diseño**, integra estudios sobre biopolítica y prensa escrita, desigualdades de género en la inteligencia artificial y la historia del diseño comercial en Corea del Norte. Estos trabajos problematizan los modos en que el poder se inscribe en los discursos mediáticos, en los algoritmos y en las formas visuales que modelan la vida cotidiana y la subjetividad.

Finalmente, el **séptimo eje, Salud, Bioética y Derechos Humanos** en diálogo con los Saberes Tradicionales, reúne investigaciones que van desde el conocimiento y uso de plantas medicinales en comunidades afrocolombianas hasta los desafíos bioéticos vinculados con la narcoterapia en Ecuador y las denuncias sobre las denominadas “cárceles electrónicas” y la vulneración de neuroderechos en América Latina. El volumen cierra, así, con un retorno a lo humano y lo local, al tiempo que sitúa en primer plano los debates contemporáneos sobre la dignidad, el cuidado y las éticas de la vida frente a las tensiones entre tradición, tecnología y derechos universales.

En su conjunto, este **primer volumen** ofrece al lector un itinerario que va del análisis de las relaciones internacionales y los marcos institucionales a las experiencias concretas de educación, cultura, turismo y salud. Su riqueza reside no solo en la pluralidad de temas y metodologías, sino también en la posibilidad de leerlos en continuidad, como parte de un proyecto editorial más amplio que seguirá desarrollándose en los próximos tomos de esta colección.

Les deseo a todos una provechosa y enriquecedora lectura.

Camilo Giraldo-Giraldo

Universidad de Castilla-La Mancha (UCLM), España

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Leonardo Eliecer Tarqui-Silva

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CAPÍTULO 22

DESIGNING JUCHE: THE HISTORICAL DEVELOPMENT AND IDEOLOGICAL FUNCTION OF COMMERCIAL ART IN NORTH KOREA, 1945–2021. A CRITICAL ANALYSIS OF REPRESENTATIVE TRADEMARKS, PACKAGING, AND ADVERTISING DESIGNS ACROSS DIFFERENT PERIODS

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Hyungkuk Ryu

Design Dr., Professor

National Tsukuba University of Technology
Japan

<https://orcid.org/0009-0006-7357-9318>

<https://researchmap.jp/U-ri3927?lang=en>

ABSTRACT: This study examines the historical development and cultural significance of North Korean commercial art (doan), institutionalized after liberation to support socialist state-building. Encompassing trademarks, packaging, and advertising, it integrates traditional motifs, calligraphy, and symbolic imagery to create a distinctive visual language, simultaneously emphasizing the people's role as self-reliant actors (Juche subjects) in cultural production. Analysis of representative works identifies six developmental stages spanning the post-war era to the present, illustrating how design mediates the relationship between material culture, political ideology, and everyday life. Typographic practices, labeling, and advertising formats demonstrate intersections of industrial growth, living standards, and aesthetic regulation, while institutional

milestones underscore design's dual function as both a practical and ideological instrument. Under Kim Jong-un, commercial art has increasingly adopted branding strategies in airports, hotels, and special economic zones, reflecting tensions among globalization, consumer agencies, and socialist symbolism. By documenting these transformations, the study situates North Korean visual culture within a comparative framework while addressing broader questions of cultural continuity, visual identity, and the role of design in the future of Korean unification.

KEYWORDS: North Korea; commercial art/design; trademarks; packaging; advertising.

1. INTRODUCTION

In North Korea, what South Korea refers to as “design” is called “doan,” and a “designer” is known as “doansa.” Since the establishment of the North Korean government following liberation, art and design have been systematically planned to support the construction of a socialist state centered on the leader, the Party, and the people. North Korean commercial art emphasizes concrete and vivid representations, incorporating traditional elements such as brush calligraphy, flora, fauna, and human figures.

The development of North Korean industrial art parallels early 20th-century Western modern design, as both pursued societal values through goal-oriented approaches. Fields analogous to South Korea's graphic design – such as trademarks, packaging, and advertising – have cultivated a distinctive “North Korean style” that preserves enduring formal characteristics while adapting to historical changes since liberation.

Despite this, South Korea's understanding of North Korean design culture remains limited. Variations in research classifications and unfamiliar technical terminology have hindered comprehensive study, leaving scholars and students with few accessible resources.

This study addresses this gap by offering a nuanced, scholarly perspective on North Korean design – not from a position of superiority nor with the intent to “remedy” the country, but to engage on equal intellectual terms. Examining the historical development of North Korean commercial art is essential for understanding its societal impact, as both cultural and practical dimensions are deeply intertwined with the nation's economic policies and everyday life, and the active role of the people as self-reliant actors in shaping visual culture.

2. RESEARCH PURPOSE AND METHODOLOGY

Focusing on North Korean industrial art, this research explores its historical development, a domain that has remained largely underexamined since the country's liberation. This study, based on empirical analysis of design practices, examines the interplay among living standards, industrial growth, and technological development, with particular focus on transformations in publishing and industrial design. The research traces the trajectory of graphic design in North Korea over the seventy years following the Korean War (June 25, 1950 – July 27, 1953), analyzing representative works from six distinct periods within their respective social and political contexts.

The study further compares compositional methods, expressive modes, motifs, and design patterns with those found in South Korean scholarship, thereby elucidating the evolution of design styles and formats across the Korean Peninsula. Special emphasis is placed on typographic design – particularly trademarks, packaging, and advertising – which are key components of North Korea's commercial art.

By categorizing materials into six developmental phases and critically engaging with prior studies, this research documents cases of North Korean design that have long been obscured due to limited access to sources. In doing so, it introduces new analytical perspectives, enriches the discourse on the history of socialist design, and

advances scholarship on North Korean visual culture. Ultimately, the study aims to foster academic exchange between South and North Korean design studies, strengthen cultural continuity in preparation for reunification, and deepen mutual understanding of design traditions.

3. DEFINITION OF NORTH KOREAN COMMERCIAL ART

The development of North Korean industrial art has spanned three generations, shaped by the leadership's directives, the demands of each era, and the nation's economic and political objectives. In the early years of the regime, President *Kim Il-sung* established the Art Research Institute under the Ministry of Light Industry and the Academy of Light Industry in 1956, which oversaw commercial art for everyday consumer goods, including trademarks and packaging. Under *Kim Jong-il*, this institute was reorganized in 1974 as the Light Industry Art Creation House, producing designs for souvenirs, trademarks, packaging, and daily-use items. In the early 1980s, the state published **Exemplary Consumer Goods for the People** (1982)¹ to disseminate government-approved designs to local enterprises and factories.

Since the late 1980s, North Korean commercial art has adhered to the conceptual framework established in *Kim Jong-il's *Theory of Craft and Industrial Art Creation** (1986)². In North Korea, commercial art, defined as practical art that addresses people's material needs, is generally categorized into packaging, trademarks, and advertising. Packaging and trademark designs primarily focus on processed foods and beverages, cosmetics, and export products, including brand logos and packaging design. Advertising design involves the planning and execution of commercial displays and store layouts. Within this broad framework, North Korean commercial art encompasses both product design and its visual presentation in the marketplace.

4. DESIGN CREATION AND CHARACTERISTICS OF COMMERCIAL ART IN EACH PERIOD

In North Korea, the concept of art is defined exclusively by the directives and theoretical perspectives of the supreme leader. The characteristics, principles of practice, and purposes of art have evolved with successive leaderships. This chapter traces the historical development of North Korean commercial art, dividing it into six distinct stages. Drawing on previous studies and corroborating archival materials, it examines the creation

¹ Choi, H. S. (2016). Recent Changes in North Korean Industrial Art: A Comparative Study of Design Cases Featured in Media during the Kim Jong-il and Kim Jong-un Eras. Ministry of Unification, 09, pp. 738–739.

² Kim Jong-il on Art Theory. (1992). Pyongyang: Workers' Party of Korea Publishing House, pp. 10–24.

and design features of representative works from each period, including trademarks, packaging, and advertising designs.

4.1. 1945–1953: INTRODUCTION OF INDUSTRIAL ARTS

After the Democratic People's Republic of Korea (DPRK) was established on September 9, 1948, Soviet troops withdrew by December 26, taking with them key technical specialists who were vital to North Korea's early economic recovery. In response, the North Korean government announced a Two-Year Plan on February 1, 1949. Shortly thereafter, on March 17, *Kim Il-sung* secured additional economic aid from the Soviet Union, which provided a 2.22-billion-ruble loan over three years at an annual interest rate of 2%.

During the armistice talks, which began on July 10, 1951, North Korea continued its military operations while simultaneously preparing for post-war reconstruction. By the summer of 1952, it had received substantial aid from socialist allies, including 50,000 tons of grain, tens of thousands of tons of chemical fertilizers, over 400 tractors, agricultural machinery, consumer goods, food distribution by Chinese volunteers, restoration of embankments and irrigation systems, and medical services. Between 1950 and 1952, North Korea received relief supplies, including food, vehicles, 110,000 blankets, over 300,000 cotton garments, textiles, medicines, and monetary contributions.

Contemporary records indicate that dozens of large-scale factories, particularly munitions factories, were constructed. By 1953, many of these factories were operational. Following a cabinet reorganization, control of these factories was transferred from the Munitions Production Bureau under the Ministry of National Defense to the Ministry of Light Industry. Wartime industrial development ensured continuous armament production and laid the foundation for postwar industrialization. Additionally, economic aid from the Soviet Union, China, and Eastern European socialist states focused on sectors related to the population's livelihood, enabling North Korea to allocate resources to both military and industrial growth³.

In 1955, the North Korean government established the Light Industry Art Creation Studio under the Ministry of Light Industry as the primary center for industrial art production. The Mansudae Art Studio, established in 1959, has since evolved into one of North Korea's foremost institutions of art/design production. Additionally, the Pyongyang University of Fine Arts created a Department of Industrial Art in 1954 to provide specialized education. Graduates were assigned to central and regional studios as designers, supporting state-led artistic and industrial projects⁴.

³ Ibid., pp. 236–241.

⁴ Ibid., pp. 242–244.

4.2. 1954–1966: THE ESTABLISHMENT AND DEVELOPMENT OF JUCHE ART

After the armistice of the Korean War, North Korea's postwar economic policy was established at the Sixth Plenary Session of the Sixth Central Committee of the Workers' Party of Korea (August 5–8, 1953). In his address, *Kim Il-sung* emphasized that consolidating the people's democratic system and mobilizing the populace's capabilities were essential for strengthening the economic, cultural, and military foundations in preparation for reunification.

While foreign aid primarily addressed civilian needs during the war, the independent construction and relocation of industrial facilities highlighted North Korea's increasing economic self-reliance. This period laid the foundation for an autonomous economic structure centered on heavy industry. From 1954 to 1966, the 21st anniversary of the Party's founding, North Korea prioritized the comprehensive development of socialist art. Artworks produced during this phase reflected the ideological sentiments of the populace and the spirit of the era, particularly through publication graphics, demonstrating key characteristics of North Korean artistic development⁵.

Industrial art, particularly typographic design such as trademarks, developed new stylistic features associated with postwar reconstruction and the establishment of socialist foundations. This context introduced fresh creative challenges and expanded the functions of industrial art. Designs were created for industrial equipment and products, supporting both technological innovation and cultural progress⁶.

The rapid postwar reconstruction of both light and heavy industry stimulated growth in industrial art. Commercial art expanded to include trademarks, packaging, and decorative arts, with a particular emphasis on packaging and trademark design. Many designs emerged alongside the Seven-Year People's Economic Plan, reflecting the production of new consumer goods. The expanding commercial network also fostered a variety of signage, promotional materials, and store interiors, thereby enriching cultural and consumer life.

4.3. 1967–1982: THE PEAK PERIOD OF JUCHE ART

This period marked the peak of “Juche art,” characterized by significant advancements in publication graphics that reflected North Korea's rapid economic growth and the “Three Revolutions” in ideology, technology, and culture. *Kim Jong-il* emphasized the creative autonomy of industrial art, insisting that it be developed from a ‘Juche subject’

⁵ Chosŏn Misulsa 2. (1990). “History of Korean Art,” Vol. 2. Pyongyang: Social Science Publishing House, pp. 40–41.

⁶ Ibid., pp. 42–43.

perspective and aligned with socialist lifestyles. He analyzed the role of industrial art scientifically and directed that commercial art adheres to Juche⁷.

From the 1970s to the 1980s, canned food label designs reflected the principles of Juche art. Products were depicted realistically, allowing consumers to identify the contents without relying on accompanying text. This approach employed the “Molgol technique,” a form-only depiction method fundamental to Korean-style painting (Joseonhwa) that conveys shapes without using outlines. Joseonhwa, an evolution of traditional Korean ink wash painting, incorporates color while preserving the Molgol method. This technique was applied to trademarks and packaging designs to achieve the realistic representation valued in socialist realist art.

The adoption of the Molgol technique in industrial and commercial art enhanced visual clarity and recognizability while aligning artistic production with North Korea’s ideological and cultural objectives by incorporating traditional Korean methods into commercial design. This period fostered a distinctive Juche industrial art style that synthesized functionality, realism, and ideological imperatives.

4.4. 1983–1993: THE ERA OF PROMOTING NATIONAL INDUSTRIAL ARTS

Creative activities in North Korean industrial art remained vigorous despite the economic downturn of the 1980s. In September 1984, the enactment of the Joint Venture Law aimed to attract foreign investment, which contributed to the emergence of print and television advertising. During this period, commercial advertising received increased promotion. In November 1984, the North Korean art community organized the *First National Industrial Art Exhibition* to stimulate public interest in industrial art⁸.

The exhibition showcased designs for exporting liquor and food product labels, packaging, advertisements, and daily necessities from the light industry, with a focus on branding and cultural openness. Notable works included Ginseng Cosmetics by Choi In-su; Kaesong Koryo Red Ginseng by Joo Sun-il; commercial designs from Daesong Trading Company; Processed Fish Products by Im Neung-pae; liquor label and packaging design by Han Hyun-hee; Children’s food packaging design by Ri Young-suk; Jeongbangsan liquor packaging design by An Ji-sung; Confectionery packaging design by Kim Gwi-nam; and Baekdusan Deuljjuk liquor label and packaging design, among others⁹.

⁷ Choi Hee-sun. (2016). “Recent Changes in North Korean Industrial Art (Design): A Comparative Study of Media-Reported Designs under Kim Jong-il and Kim Jong-un,” *North Korea Studies* 09, p. 738.

⁸ Choson Art Yearbook. (1985). Pyongyang: Literature and Arts Publishing House.

⁹ 1st National Industrial Art Exhibition, Chosun Art No. 11, Pyongyang: Literature and Arts Publishing House, pp. 21–25.

North Korea produces a wide range of soju varieties, including Pyongyang Soju, Ryongsung Soju, Palson Soju, Baekhwa Soju (see Fig. 1), Pyongyang Baekroju, Taepyeong Sul, Sambaek Sul, Inpung Sul, and Gamhong Ro. The country also offers specialty liquors such as Baekdusan Deuljjuk Sul and Baekdusan Sansamju, as well as wines like Kanggye Grape Wine.

Figure 1. Soju label designs for Pyongyang, Ryongsung, Palson, and Baekhwa. (left)

Figure 2. Label designs of four renowned beers: Ryongsung, Bonghak, Daedonggang, and Geumgang. (right)



Source: By Tongil Sidae. (2018, August). [Unification era] (Vol. 142).

Source: By Seogwang/North Korea Portal (Retrieved from <http://star-co.net.kp>)

Among North Korea's beer offerings, four are considered the major brands, commonly referred to as the "Four Great Beers": Ryongsung Beer, Bonghak Beer, Daedonggang Beer, and Geumgang Beer (see fig. 2). Ryongsung Beer is produced at the Ryongsung Special Food Factory; Geumgang Draft Beer is brewed at a facility under the Ministry of the Armed Forces; Bonghak Beer is made at the Central Party Finance and Accounting Bureau Brewery; and Daedonggang Beer is produced at the Daedonggang Brewery under the Pyongyang City Service Management Bureau.

In 1986, the Exhibition of Designs for Essential Consumer Goods showcased approximately 400 works, reflecting the expanding scope of industrial art. Nationwide industrial art exhibitions were subsequently held in April 1988 and from April to May 1989. By the late 1980s, the economic collapse of the Soviet Union and Eastern European socialist states disrupted food production, halted food exports to North Korea, and caused significant difficulties for the country's foreign currency reserves¹⁰.

¹⁰ Ryu In-ho. (1986). "Review of the Exhibition Hall for Essential Consumer Goods," Choson Art No. 6, Pyongyang: Literature and Arts Publishing House, pp. 63–64.

4.5. 1994–2011: THE REVOLUTIONARY PRIME AND THE ERA OF GREAT PROSPERITY

During the economic downturn of the 1990s, particularly from 1990 to 1997, major events such as the National Art Exhibition were significantly scaled down. North Korean advertising underwent notable changes following the introduction of advertising regulations on April 30, 1996, for the Free Economic and Trade Zone. In the early 1990s, advertisements primarily promoted daily necessities; however, by the 2000s, the focus had shifted toward consumer goods such as cosmetics and automobiles¹¹.

Following the June 15 Joint Declaration in 2000, South Korean interest in North Korean design increased, leading to the production of North Korea-themed advertisements. At the 40th anniversary exhibition of the Mansudae Art Studio and the 52nd anniversary exhibition of the Pyongyang University of Fine Arts in 1999, works featuring food product designs – such as cigarette packaging, Korean ginseng, and liquor labels, as well as stamps, calendars, and postcards – were prominently displayed. From the late 1990s onward, the scope of commercial art expanded to include packaging for mineral waters (Shindeok, Myohyangsan, Baekyeon) [see fig. 3], beverages (Raengcheon cider, Baekdusan cider, Ryongseong pear cider) [see fig. 4], fruits (Pungcheon apples), and processed foods (Myohyangsan tangerine candy, Daehongdan potato starch noodles). Food packaging regularly displayed product names in both Korean and English, along with nutritional and caloric information, reflecting a shift from simple packaging to full-color combination printing technology¹².

North Korea also produces its own cola beverages, including the Ryongjin Cocoa Carbonated Drink and the Moranbong Cocoa Carbonated Drink (see Fig. 4). The Ryongjin drink won a gold medal at the 21st National People's Consumer Goods Exhibition in 2011¹³.

Figure 3. Packaging of Mineral Waters (Shindeok, Gungansan, Myohyangsan, Baekyeon, Gangseo).



Source: By Made in North Korea: Graphics from Everyday Life in the DPRK (2017, Phaidon)/ DPRK Today (Jan 25, 2018).

¹¹ Kim Byung-pil. (2015). "Analysis and Evaluation of Sub-regulations in the Rason Economic and Trade Zone," KDI North Korean Economic Review, February, pp. 18–20.

¹² Ibid., p. 750.

¹³ Lim Gang-taek, Lee Seok-ki, Lee Young-hoon, Lim Eul-chul, "Comprehensive Evaluation of the North Korean Economy in 2011 and Outlook for 2012," pp.1–15.

Figure 4: By Packaging for Beverages – Cider (Baekdusan, Ryongseong, Ryongjin, Moranbong).



Source: By Made in North Korea: Graphics from Everyday Life in the DPRK (2017, Phaidon)/ DPRK Today (Jan 25, 2018).

Figure 5: Packaging design of filtered cigarettes. (left: standard type; right: premium type).



Source: By Free North Korea Radio (June 3, 2014).

Most North Koreans still roll and smoke loose-leaf tobacco. Filtered cigarettes, such as Chilbosan, Pyongyang, Red Star, and Kaesong Gate, are limited to fewer than 5% of high-ranking party, government, and military officials. North Korea produces over 80 types of filtered cigarettes, with approximately 30 identified to date. These cigarettes are sold in foreign currency at tourist sites such as Mount Kumgang and the Kaesong Industrial Complex (see Fig. 5). The packaging is characterized by diverse typography and distinctive lettering¹⁴.

The book **Made in Chosun** (Phaidon Publishing, 2018) compiles North Korean commercial art and packaging designs, serving as a comprehensive reference on the country's product design culture.

4.6. 2012–2021: EXPANSION OF COMMERCIAL AND INDUSTRIAL ART UNDER KIM JONG-UN

With Kim Jong-un's rise, state media emphasized industrial art as the “vanguard of science, technology, and economic construction,” positioning it at the center of national discourse. The enactment of the Trademark Law on November 13, 2012

¹⁴ Kim Sung-min, CEO, Free North Korea Broadcasting, June 3, 2014.

(Chapter 1, Article 2), marked a shift from strictly nationalist “Juche-oriented art” toward broader ideological and economic objectives¹⁵.

Since 2012, North Korean commercial art has expanded beyond food and liquor packaging to include emblem designs for institutions such as Ryugyongwon, the Moranbong Band, and the National Aerospace Development Administration, reportedly under the direct guidance of Kim Jong-un. Other works encompass state monuments, the Kumsusan Palace of the Sun, the wreath stand at the Cemetery, the Pyongyang Bag Factory, the Dandelion Notebook Factory, and signage for nurseries, seafood shops, photo studios, and specialty markets¹⁶.

The Light Industry Art Studio, established in 1998 as an independent entity, specialized in consumer goods, souvenirs, labels, and packaging. In 2012, it created emblem designs such as the Rungra Dolphinarium emblem, blanket patterns, decorative motifs for tableware, and more than sixty packaging designs for potato-based products, including noodles and fermented vinegar (see Fig. 6). Many of these designs were subsequently produced¹⁷.

Figure 6. Packaging design of potato-based products (left).



Source: By DPRK Today. (2017, November 3).

Figure 7. Urban shop logos and signs (right).



Source: By DPRK Today. (2017, April 20).

The 2013 National Industrial Art Exhibition emphasized globalization in design, with a focus on urban shop logos and signage. Many of the works reportedly received personal approval from Kim Jong-un. Representative projects included the Mansugyo Refreshment Shop, the Mirae Store, the Mansugyo Meat Shop, and the Haedanghwa Hall, all of which linked to commerce and tourism. The 2014 exhibition highlighted the “independent creativity of a new generation” and its contribution to economic development. Food product labels from the Pyongyang Basic Food Factory, Changsong Food Factory, Daedonggang Fruit Processing Plant, and Kalma Food Factory were also displayed (see Fig. 7).

¹⁵ The State mandates that trademark designs adhere to these principles: they must be visually appealing, clearly meaningful, and distinctive. Designs should avoid artificial exaggeration and be culturally tasteful. When appropriate, they may adopt a lively, even cartoon-like style that appears realistic, attracts attention, and sparks curiosity about the product. Excessive use of primary colors that creates a vulgar impression must be avoided.

¹⁶ Rodong Sinmun. (2017, November 3).

¹⁷ Rodong Sinmun. (2017, April 20).

The 2015 exhibition featured designer interviews and local creative groups. Notable works included the Air Koryo emblem (Mansudae Art Studio, 2015); emblems for the Pyongyang Bag Factory (2017), Pyongyang Sock Factory, and Ryugyong Household Goods Factory; packaging for the Baekmasan Processing Factory, and branding projects by the Pyongyang University of Fine Arts for the Daedonggang Fruit Processing Plant¹⁸.

Externally, North Korea sought to protect trademarks under global intellectual property systems. On June 13, 2016, it acceded to WIPO's Hague Agreement for the International Registration of Industrial Designs and the Singapore Treaty on the Law of Trademarks, thereby aligning its review and registration processes with international standards¹⁹ (see Fig. 8).

North Korean media have emphasized the strategic importance of brand equity, noting that trademarks are increasingly regarded as key corporate assets in the modern economy. To align with international norms, North Korea has sought registration of international trademarks, reflecting a pragmatic response to its industrial structure and foreign trade environment²⁰.

Figure 8. Representative North Korean trademarks are protected under international intellectual property rights.



Source: By DPRK Today. (2016, March 13).

The Joseon Industrial Art Studio created over 350 unique designs, contributing to economic growth and improved living standards. Notable examples include packaging for the Ryugyong Kimchi Factory, which produces a variety of industrially processed kimchi products such as radish, soybean sprout water, stuffed cucumber, mushroom pickles, garlic chives, and children's nutritional kimchi²¹.

Cosmetic packaging diversified significantly with the Eunhasu(Milky Way) line from the Pyongyang Cosmetics Factory. Advances also extended to medical equipment, pharmaceuticals, toothpaste, and soap packaging, featuring functional cosmetics

¹⁸ Choi Hee-seon. (2016). "Recent Changes in North Korean Industrial Art," Ministry of Unification, pp. 765–770.

¹⁹ North Korean Economy Watch. (2018, Jan 15).

²⁰ Rodong Sinmun. (2016, March 13)

²¹ Lee Joo-cheol. (2012). "Media Change Before and After Kim Jong-un's Emergence," Korean Broadcasting Society Conference Papers, p. 81.

tailored to consumer preferences (see Fig. 9). Branding efforts included the Koryo Hotel, Pyongyang International Airport (see Fig. 10), and the Ryugyong Ryongaksan Factory, which also produced detergents and bottled water. These projects emphasized simplicity, symbolism, and refined typography, aligning with national branding strategies²².

In celebration of the 2018 Day of the Sun, the National Industrial Art Exhibition showcased creations reflecting the past, present, and future of the rapidly advancing Juche-oriented industrial art. The exhibition emphasized the importance of developing this art form by producing more trademark designs that embody the thoughts, emotions, and spirit of our era²³.

Figure 9. Cosmetic Packaging design of the Eunhasu (left).

Figure 10. Brand Identity Design of the Pyongyang International Airport (right).



Source: By Seogwang/ North Korea Portal. (Retrieved from <http://star-co.net.kp>)

Source: By Ryomyong / North Korea Portal. (Retrieved from <http://ryomyong.com>)

November 27, 2018, issue of *Joseon Sinbo* reported in its commentary that the Korea International Trade Promotion Committee had published *Korea Commodities 2018*, a comprehensive catalog featuring 898 items from 43 leading North Korean enterprises. The catalog showcases a variety of goods, including ginseng products, medicines, foodstuffs, alcoholic beverages, soft drinks, cosmetics, shampoos, rinses, bags, and plastic shopping bags, presented in Korean, English, and Chinese²⁴.

A paper published in *Economic Research* (Vol. 2, July 2018) outlined two key principles in product advertising: first, advertisements must reflect Juche ideology and national identity, expressing the nation's spirit and vitality; second, continuous innovation drives the advancement of advertising. The issue featured over 900 products, including beverages and healthy foods. The Korea International Trade Promotion Committee's catalog reportedly distributes North Korean products to 31 countries, including China and Russia²⁵.

²² Rodong Sinmun. (2018, Jan 25)

²³ Rodong Sinmun. (2018, May 16)

²⁴ Chosun Sinbo. (2018, November 27)

²⁵ "The Principles Emerging in Product Advertising," *Economic Research* Vol. 3 (No. 180), July 30, 2018, Pyongyang: Encyclopedia of Science Publishing House.

In 2019, institutions such as the Joseon Industrial Art Studio and the College of Industrial Art created advertising designs for regions like Samjiyon County, blending national sentiment with modern aesthetics. Artists and students from the Pyongyang Industrial Art Studio and Pyongyang University of Fine Arts designed signboards and decorative woodwork for public buildings. Additionally, Han Tok Su's Pyongyang University of Light Industry produced items such as the emblem for the Sinuiju Textile Factory dormitory and cosmetic packaging for the Pyongyang and Sinuiju Cosmetics Factories²⁶.

On November 10, 2021, “*Joseon Sinbo*” reported that graduates of the Calligraphy Department at Pyongyang University of Printing and Publishing, established in 2013, have played a central role in developing original typefaces. Units across the light industry, food, and textile sectors are increasingly focusing on trademark design, competing with in-house designers to create original typefaces²⁷(see Fig. 11).

Figure 11: Commercial Signage and Logos in a North Korean Context.



Source: By Free North Korea Radio. (2014, June 3).

5. THE EMERGENCE AND SIGNIFICANCE OF NEWSPAPER AND TV PRODUCT ADVERTISING IN NORTH KOREA

North Korea's Socialist Commercial Law regulates the supply of goods to the population, reflecting a commercial sector centered on planned production and distribution. Enacted in 1992, the law was amended five times through 2010. Article 66 mandates that commercial entities display, advertise, and illuminate products in a culturally appropriate manner. This positive view of product advertising was consistently maintained in the 2002, 2004, and 2010 amendments.

The March 2005 issue of the academic journal “*Economic Research*” presents a positive perspective on product advertising in North Korea. Advertising is defined as activities that actively introduce products, shape demand, promote sales methods,

²⁶ Rodong Sinmun. (2019, January 28).

²⁷ <https://www.spnews.co.kr/news/articleView.html?idxno=45720>, “North Korea: Diversification in Signage, Advertising, and Trademark Design,” November 11, 2021.

enhance workers' purchasing convenience, and support both material and cultural life. The journal emphasizes that effective advertising in a socialist society plays a crucial role in meeting cultural needs and increasing product sales²⁸. Authorities are actively responding to the rise in product displays and advertisements by granting autonomy in service network placement, expanding service types, and establishing clear legal controls on advertising.

5.1. THE EMERGENCE OF COMMERCIAL NEWSPAPER ADVERTISING IN NORTH KOREA

Commercial advertising first appeared in North Korean newspapers in the early 1990s. Unlike *Rodong Sinmun*, *Pyongyang Sinmun* includes information about residents' daily lives. Published daily in four pages, it features advertisements for store products and current movie showings. Following economic management reforms, advertising gained momentum around July 1, 2002, as it was expected to stimulate economic revitalization.

Currently, except for central media outlets, commercial advertisements are not broadcast. Korean Central TV also refrains from airing video commercials. In July 2009, it briefly aired a video advertisement for Daedonggang Beer; however, the personnel involved were dismissed for producing it.

Since 2011, commercial advertisements have frequently appeared in *Pyongyang Sinmun*, the official newspaper of the Pyongyang City People's Committee, often occupying all four pages. For example, on September 4, 2011, a bouquet advertisement was published; on September 5, a clothing advertisement was published; and on September 29, a solar water heater advertisement.

Central newspapers such as **Rodong Sinmun** (Workers' Party), **Minju Chosun** (Cabinet), and **Cheongnyeon Jeonwi** (Kim Il-sung Socialist Youth League) do not carry advertisements, which makes the ads in **Pyongyang Sinmun** particularly significant. Lee Joo-cheol of KBS's Inter-Korean Cooperation Planning Unit explains that **Pyongyang Sinmun**, as the official newspaper of the Pyongyang City People's Committee, uniquely provides residents with essential daily information and reflects the growing demand for various products.

Advertisements in the *Pyongyang Sinmun* primarily offer practical, everyday information, such as promoting visits to a newly opened department store. This approach contrasts with capitalist-style advertisements, which focus on driving sales. The frequent

²⁸ Kim Young-hee and Kim Byung-wook. (2015). discuss changes in North Korean commercial activities and amendments to commercial law since 2000 in the *Journal of Unification Policy*, 24(2), pp. 132–133.

publication of these ads aligns with North Korea's efforts to improve its economy and achieve broader policy objectives (see Fig. 12).

5.2. THE EMERGENCE AND SIGNIFICANCE OF COMMERCIAL TELEVISION ADVERTISING IN NORTH KOREA

5.2.1. Commercial Advertising in North Korea under Kim Jong-un

Commercial advertising has been present in North Korean broadcasting, yet it has experienced substantial transformation since Kim Jong-un assumed power. The first television commercial, produced for Daedonggang Beer, served less as a product promotion and more as a showcase of regime achievements. In 2004, the *Kaesong Industrial Complex Special Law* introduced a distinct legal framework for advertising, regulating content, format, and procedures across 22 articles²⁹. Following the Daedonggang Beer commercial, TV advertising expanded to include traditional medicine, household appliances, cosmetics, food, detergents, medical devices, and distribution services. Kim Min-kwan (2018) notes that the number of advertisements has increased markedly due to marketization and greater enterprise autonomy³⁰.

5.2.2. Integration of Advertising within Broadcast Programs

On Korean Central Television, commercials are typically integrated within news and documentary programs rather than broadcast as standalone segments. Most advertised items are consumer goods and convenience services, reflecting economic and social changes such as market mechanisms and enterprise responsibility management. Advertising is often indirect and embedded within propaganda, although recent productions increasingly address gender, daily life, and social issues. News-format ads typically feature still images accompanied by music, lasting about 30 seconds per product. In contrast, documentary-style ads run for 5 to 10 minutes and showcase various company activities. These include factories such as the Daedonggang Fruit Processing Factory and Rakyon Food Factory, as well as retail outlets like Yomyong Street Shops and Bongnam Tailor Shop. Service industries, including Ryugyong Rose Garden, Mirim Riding Club, and Air Koryo, are also highlighted.³¹

²⁹ Kim Byung-hee. (2008). "Exploratory Analysis of the Advertising Environment in North Korea," *Communication Theory*, 4(1), pp.150–174.

³⁰ Kim Min-kwan. (2015). Current Status and Implications of TV Advertising in North Korea, *Weekly KDB Report*, May 28, pp.12–13.

³¹ Kim Kwang-gil. (2015). "Essential Content and Characteristics of Product Advertising in a Socialist Society," *Economic Research*, Issue 168, p.33.

Figure 12: The Spanish travel agency Destinia.com featured Chairman Kim Jong-un as an advertising model. (left)

Figure 13: Newspaper advertisement promoting North Korean products. (right)



Source: By Laria Merizalde Chiaruzzi blog. (According to “North Korea Trade Information No. 37,” on December 26, 2013).

Source: By Facebook page of the Russian Embassy in Pyongyang. (<https://www.facebook.com/RusEmbDPRK/>)

5.2.3. Advertising as a Reflection of Economic and Social Change

These formats reflect North Korea's economic and social transition under Kim Jong-un. Marketization and enterprise responsibility management have increased the demand for advertising, although television remains tightly controlled. Programs increasingly provide detailed information on product production, features, and usage. While differing from capitalist-style advertising, this shift indicates a move toward promoting domestic consumer goods. Advertising is also framed as a “service activity” aimed at improving consumer convenience and raising material and cultural living standards³². The target audience has shifted from foreign consumers to domestic citizens, and literature since 2015 reflects more favorable views of domestic advertising³³. The Socialist Enterprise Responsibility System has further emphasized industrial competitiveness, product quality, and domestic consumption³⁴.

5.2.4. Policy Implications and the “People-First” Principle

This policy orientation aims to stimulate domestic product demand, promote technological innovation, and create a virtuous cycle of production and consumption. Product advertising guides consumers toward essential goods, thereby generating

³² Broadcasting and Communications Review Committee, 2013, Research on the Evaluation of Indirect Advertising in Programs, Seoul, p.9.

³³ Kim Jong-il. (1993). Selected Works, Vol. 2, Pyongyang: Rodong Party Publishing House, pp.420–421.

³⁴ Kim Kwang-chul. (2015). “Principles in Commercial Advertising,” *Economic Research*, Issue 179, pp.36–37.

genuine demand and supporting increased production. As such, advertising contributes to improving both material and cultural living standards, aligning with Kim Jong-un's principle of "people-first" socialism³⁵(see Fig. 13).

6. CONCLUSION AND OUTLOOK

North Korean commercial art has developed from post-war industrial design into a system marked by simplicity, symbolism, and consistency. While shaped by foreign influences and South Korean pop culture, it has recently embraced branding in sectors such as tourism and infrastructure under Kim Jong-un. In preparation for unification, aligning North Korea's KPS and South Korea's KS with international standards like ISO will be crucial. Academic and professional exchanges can support shared standards, innovation, and design collaboration in a unified Korea.

6.1. HISTORICAL DEVELOPMENT OF INDUSTRIAL ART

North Korean commercial art seeks to enhance living standards by addressing the diverse design needs of citizens, moving beyond the conventional 'people-first' approach. Since the post-war reconstruction in 1956, DPRK has promoted national development through the establishment of industrial design education programs and institutions. This initiative predated similar efforts in South Korea and involved the systematic management of design practices across both light and heavy industries.

In the digital era, North Korean commercial art continues to exhibit simplicity, clarity, and symbolic expression, particularly in product labels, packaging, and advertising. The standardization of typeface styles has enabled a systematic expansion of both the scope and quality of design practices, with logo design simultaneously integrating functional and aesthetic dimensions to convey symbolic meanings consistent with prevailing social and political ideals.

Local design sensibilities in the DPRK have been influenced by imported goods, particularly from China, as well as by South Korean popular culture. Marketization and product diversification have broadened consumer choice and partially shifted decision-making to the public. Consequently, contemporary DPRK design reflects an interplay of top-down state directives and bottom-up consumer initiatives, with continued emphasis on marketing-driven demand creation.

³⁵ Jeong Kyu-deuk. (2015). "Foreign Brand Products Disappear from North Korean TV," *Monthly MIDAS* Internet Edition, October, pp.36–37.

6.2. BRANDING UNDER KIM JONG-UN

Under *Kim Jong-un*, commercial art has increasingly emphasized brand design, particularly in major state facilities. Integrated strategies now encompass logos, corporate marks, uniforms, and interior design to establish cohesive visual identities. This shift marks a transition from politically symbolic graphics to a unified branding strategy targeting foreign consumers who are familiar with global brands. Notable examples include the Ryugyong Hotel, the Koryo Hotel, and the duty-free shops at Pyongyang International Airport, all of which have been transformed into concept-driven retail spaces. Economic special zones exhibit clear trends toward differentiated industrial, urban, and environmental designs. These initiatives aim to attract foreign investment and tourism. Branding has become a deliberate and strategic element of economic development.

6.3. GRAPHIC DESIGN AND THE KOREAN UNIFICATION

In the context of potential Korean unification, graphic design is expected to play a pivotal role. Past experiences in Germany, Hong Kong, and Vietnam demonstrate that standardized branding systems are essential for integrating diverse sectors. The disparity between North Korea's KPS and South Korea's KS highlights the need for harmonization through international systems such as ISO. Although the timeline for unification remains uncertain, academic and professional exchanges in design will be essential. These collaborations will help establish shared standards and promote innovation in a future unified Korea.

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SOBRE O ORGANIZADOR

Camilo Giraldo-Giraldo is a Lecturer in Business Organisation at the University of Castilla-La Mancha (UCLM). He holds a Master's degree in Business Strategy and Marketing and is currently in the final year of his PhD in Business Organisation at the same university. His research focuses on Human Resource Management and Organisational Sustainability.

He has been awarded the Research Scholarship of the Santander Chair, granted by Banco Santander in partnership with the University of Castilla-La Mancha. He has also received the recognition for Best Doctoral Thesis in Progress from the European Business Ethics Network (2025).

ORCID: <https://orcid.org/0000-0002-4100-3764>

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