ico-D platform meeting
18–20 september 2018
beijing *china*

design is changing

PLATFORMS BEIJING 2018 REPORT

ico-D International Council of Design
leading creatively

中央美術學院
China Central Academy of Fine Arts

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about

2018 Beijing Platform Meeting was a three-day event held in Beijing (China) on 18–20 September 2018 hosted by ico-D Member Central Academy of Fine Arts of China (CAFA) at the CAFA Campus. 75 participants across all continents attended the 2018 Beijing Platforms. This year's theme was '*Design Is Changing'*. The importance of the meeting was to share, network and explore the potential to collaborate on five key topics: **China in Context**, **Accreditation/Certification**, **Lifelong Learning**, **National Design Policy (NDP)** and **Women in Design**.

The ico-D Platforms were created by the Council as a meeting for Professional, Promotional and Educational Members to gather in one place to share common issues and challenges. In addition to presentation on the five key topics, the Platform was composed of Discussion Forums, focused discussions unpacking the statements '*Designers are bad professionals'* and '*Design is changing and designers have to change'*, a Member Forum for Members to present on local topics, a Panel Discussion on Accreditation/ Certification and a Workshop dedicated to the issue of National Design Policy.

'Platform Meetings' (PMs) were created by Icograda at the 25 General Assembly in 2013 as a way to give Members a format through which they could connect and collaborate. PMs gather Members to address transversal design issues among regions and plan action for change.

introduction

In 2018, the annual international ico-D Member event—baptized the 'Platform' in 2013—took place in Beijing (China) over three days on 18–20 September 2018, hosted by ico-D Member Central Academy of Fine Arts (CAFA). The theme for this meeting was 'Design is Changing' reflecting how difficult the future of design is becoming to predict. We posed the question: «What if Design—perceptive in its understanding of the past, and prescient in its talent at re-imagining a better future—is in a unique position to offer a clear path through the changes we are facing?»

In 2018, the effects of globalisation touch all of us. Professionals in all sectors feel the impact of fast-growing economies, an upheaval in manufacturing and trading patterns, a call for openness to a world enhanced by a diversity of cultures and to modes of communication and travel that have shrunk time and space down to the touch of a device. In this cultural, technological and communication revolution, distant continents have become tangible neighbours. Advances in telecommunications provide a new form of dialogue between people and cultures, and technological advances like hyperloops and even space travel tourism inspires awe.

These geo-political shifts have upped the stakes on what the choices and actions of designers will be. We feel excitement and also uncertainty as the free movement of people, goods and services forces a paradigm shift in how designing happens. We may feel some anxiety—over the control over the movement of people, and trade conflicts that make it more urgent to revamp the triangular relationship between producer, designer and end-user. Can we afford to let the market determine consumption while ignoring the cost of mounting waste, plastics in our oceans and the social costs associated with increasing inequality? Can designers reposition themselves as ambassadors for the end-users, advocating for the greater good in ways that are innovative, democratic, inclusive and sustainable? We know designers have the power to make new choices in their practices—to create a new balance focused on improving the economic, social and environmental relationships between people and corporations. In small and big ways, this is happening already. How fruitful to shed light on design innovation in lesser-known regions, and the on ways people are bridging between fields and expertise through new kinds of communication. Designers never work alone. The designer's role to listen and collaborate on global issues is a new reality as designing becomes increasingly multi- inter- and cross- disciplinary

The choice of China as a setting for this discussion was of course intentional. Design is poised at this point in time to make an impact on the changes that are to come. Design is changing. But the world around us is changing faster. China reflects much of this accelerated change. What follows in this report are the reflections of our international Members on where we are going, should be going and what we are doing wrong. Thanks to simultaneous translation, the conversations took place in both Chinese and English and these exchanges in particular—between Members that would perhaps not have been able to communicate at all without the aid of technology—are among the most illuminating.

host

China Academy of Fine Arts (CAFA) is a leading art and design school in China, and has been a Member of ico-D for almost 20 years. CAFA has been supporting exchange between domestic design education and international institutions for a long time, and in 2018 celebrated their 100-year anniversary.

International exchanges have become a major component of the design community. The opening of China is not limited to economic growth, China is also paying close attention to social development in the country, where design plays an important role. Every individual in our society has the right to access to good design. This is a long journey for China which is a populous county which requires great efforts from us. In order to address this challenge, it is CAFA's role to improve China's design education.

The School of Design at CAFA has conducted a serious pedagogical reform. In order to carry this process out, we learned from the international community, and at the same time stayed focused on Chinese issues.

I believe that the presentations during the 2018 Beijing Platform Meeting, representing a wide spectrum of design professionals from the international design community, will greatly benefit Chinese members. This Platform will not only stimulate dialogue within the international community, but also serve as a window for other countries to encounter and learn about the design environment in China.

Su Xinping
Central Academy of Fine Arts (CAFA),
host of the ico-D Platform Meeting

venue

The 2018 ico-D events in Beijing were hosted by Central Academy of Fine Arts China (CAFA). CAFA is the only national art educational institution in China operating directly under the Ministry of Education, and exclusively dedicated to the education of the fine arts, including painting, sculpture, design, architecture and art history. In 2018, CAFA was celebrating their 100-year anniversary.

CAFA School of Design is an active player in contemporary design and plays an important role in promoting design in China. The designs for the 2008 Beijing Olympics—medal, pictograms, look and image, among others, are a highlight of its achievements, a manifestation of CAFA's efforts to inherit and innovate traditional culture in its education and to train students balanced between skills and critical thinking.

CAFA School of Design has been undergoing a disciplinary restructuring since 2015, aiming at dissolving traditional disciplinary boundaries and educating students with 'grand design' in mind, through a new curriculum introducing many pathways to inter-disciplinary design approaches, such as service design, system design, social innovation design, experience design, etc.

The design programme at CAFA was renewed in 1995 and became the School of Design in 2002. With the goal of preparing and training students as future professionals in design with creative thinking and practical skills, the School of Design offers undergraduate, graduate and Ph.D. programmes ranging from visual communication, product design, fashion design and jewellery design, photography, digital media, transportation to design theory and history.

CAFA was the host of the **Icograda World Design Congress 2009 Beijing**. Returning back to Beijing after 9 years at a time when Chinese design begins to attract attention and when new pressing issues in design and design education demand solutions throughout the globe, ico-D Beijing 2018 Platform Meeting offers an opportunity to meet with the emerging forces to share and discuss approaches in design practice, design education and design research.

CAFA
1918–2018 建校100周年
中央美術學院
Central Academy of Fine Arts

TOPIC 01

china in context

PRESENTATIONS

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presentations

The first day of Platforms opened with TOPIC 01 CHINA IN CONTEXT referring to the reforms and opening up of China after 1978, which gave birth to Modern Design in the country. The presentation 'China 40 years later: Design in China after 1978' was given by Min Wang representative of both Central Academy of Fine Arts (CAFA) and Beijing Design Week (BJDW). This was followed by a status report on China's creative design industry development by Zeng Hui of Beijing Design Week showing the effects of the modern transformation of traditional architecture, particularly rural architecture in China. On day 03, TOPIC 01 CHINA IN CONTEXT resumed with a talk by Lan Cuiquin from Beijing Institute of Fashion Technology regarding China's adoption of industrial design as a national innovation strategy.

CHINA 40 YEARS LATER: DESIGN IN CHINA AFTER 1978

Min Wang *CHINA*
Central Academy of Fine Arts of China

In opening his talk on the journey of 40 years of Chinese design, and the Beijing Platform Meeting itself, Min remarked upon the presence of ico-D (and Icograda) along the way, highlighting two events, also hosted by CAFA, where the organisations worked closely together in 2009: the Icograda Congress and the very first Beijing Design Week. Nine years later, Min's talk drew upon content from the exhibition that would open in the coming days at 2018 Beijing Design Week.

The reform and opening up of China after 1978 has given birth to Modern Design in China. Under the strong foundations of 40 years of economic reform, developing economy and technology and culture change, design in China has flourished and reached its modernity. This growth in innovation and creativity in design, fueled by technology, has had the impact of popularising design in every aspect of Chinese society and culture.

'Design in China After 1978' presented 40 examples to represent 40 years of Chinese design within four main periods of innovation:
1978–1988: striving to learn
1988–1998: searching for identity
1998–2008: coming to maturity
2008–2018: gaining the confidence

1978–1988: Striving to learn (志学)

1978 marked the beginning of Chinese reform, an important tipping point for Chinese design, and the beginning of 'China's Modern Design'. The decade from 1978 to 1988 was a period of rapid change and learning in China. Min noted that 1977 was the year he began his design education, and how he witnessed the 'opening up' in many ways. In 1978, there were less than 10 design education programmes, today there are over 1500; in the same year, there were less than 1000 students studying design, today there are 1.5 million.

In the background of the social and economic changes going on, there was the influence from West, which triggered a discussion about 'arts and crafts' and 'modern design' in the design field in the 1980s. This shift in mindset coincided with the development of the economy, and ideas were expedited by printing, manufacture, building, service and other industries, beginning mainly with graphic design (which would later rapidly penetrate industrial design, environmental art design, fashion design and various other design categories). Three main examples characterise this period:

The Capital Airport mural, completed in 1979, was a collective art creation initiated at the national level after the reform and opening up. From content, design style, to production technique, it not only inherited the essence of traditional national art, but also actively explored the possibility of a new visual language. More importantly, it is regarded as a symbol of reform and opening up in art and design. Three major components evolving from **Bauhaus design educating system** were introduced to mainland China from Hong Kong. Wang Wuxie, Yin Dingbang, Wang Shouzhi were the leading figures introducing this teaching philosophy to design schools. In 1983, Min attended classes at Guangzhou Academy of Fine Arts, taught by professor Yin Dingbang. Finally, the influence of **Kan Tai-Keung** an internationally renowned graphic designer advocated for the integration of the essence of Chinese traditional culture into the concept of Western modern design. He emphasised that this integration is not a simple addition, but a deep integration based

on a deep understanding of Chinese culture. This design concept of Chinese–Western integration has had far-reaching influence on China's modern graphic design from the early days of reform and opening up to today. Kan's influence would continue in the next 10 year period as well.

1988–1998 Searching for identity 求索
In the 1990s, China began to enter an active period in the global market economy, and Chinese design experienced a whole new decade of convergence between China and the West. The further development of industrialisation also led to more integration between modern design and industry. The rise of national corporate brands surged demand for corporate images, products, fashion, interior and other design fields. At this time, a large number of design industry associations, well-known design companies, and influential designers also came into being:

1990 Beijing Asian Games was held in Beijing, in 1990. This was the first comprehensive international sports competition held in China and the first appearance of Chinese design on the Asian stage. It was also the start of Chinese designers getting on to international stage. **GDC'S 1ST Graphic Design Exhibition in China** attests to Shenzhen as a special economic zone where an influx of talents and the rise of the printing industry drove the rapid development of graphic design in the city. In 1992, GDC's first 'Graphic Design in China 92 Exhibition' was held in Shenzhen—the first major exhibition of graphic design in mainland China which had a wide range of influences at home and abroad becoming the symbol of the rise of graphic design in China. **China Top 10 Fashion Designers** became the icon of China's fashion industry since reform and opening up still promoting huge numbers of outstanding young fashion designers.

1998–2008 Coming to maturity/而立
In the new century, Chinese design has entered a new era of self-examination, self-reliance and self-confidence. Joining the World Trade Organisation meant China would integrate into the international economy and society faster and better. Twenty years after experiencing the international experience of rapid absorption and digestion, Chinese design began to re-examine its excellent traditional genes and local culture in the dialogue between globalisation and localization:

Lu JingRen focused on book design and is a leading figure in the field of bookbinding art design in China. He believes that the context of the book needs to be created together. A book is a systematic project created by authors, designers, editors, publishers, and craftsmen. **From the Typing to Font Library**. The digital revelation has turned the first generation of font designers into the desktop typography era. They worked together with computer engineers to bring excellent Chinese fonts from metal oil paper into the era of electronic fonts. In the era of lead printing, the leading figures in the design of fonts are Qian Huiming, Hua Weichang, Xie Peiyuan, Xu Xuecheng. The success of the visual image of the **2008 Beijing Olympic Games Design** not only reflected technical integration of the 'Chinese elements' and the Olympic image, it showed, for the first time, the new style of Chinese design to the global public.

2008–2018 Gaining the confidence/不惑
In the current decade, the influence of design radiates to all areas of China's economy, in science and technology, ecology, culture, society and life. The arrival of the era of Internet, big data, and artificial intelligence has injected unprecedented vitality into Chinese design thinking, and the rise of the design industry. The integration of design and technology has become an important driving force for China's economic development and social innovation, and it has profoundly changed the way people live. Today, Chinese design has completed the brand transformation from 'manufacturing' to 'creation'.

In 2010, after the 2008 Beijing Olympic Games, the design of the emblem, mascot and China Pavilion for **2010 Shanghai World Expo** provided the world stage with designs of the 'Crown of the East', 'China in its Heyday', 'Grain Depot of the World', 'Rich and Populous People' and other themes that demonstrated the confidence and calm of Chinese national culture and the new spirit of the times. **In 2009, The World Design Conference** marked the urgent need felt by Min to promote design to the government and industry, as there was, and still is, a lack of understanding of design in China, even today. Min led a delegation to Copenhagen for the IDA Conference in 2005, where China won the bid for hosting the 2009 ICOGRADA World Design Congress—2000 people attended the opening of the congress, and many more participated later in symposiums and discussions. Since October 2009, the first **Beijing International Design Week** was held in Beijing. BJDW promotes in-depth development of communication between the Chinese design community and international counterparts and works as an important driving force for China's economic competition and industrial transformation and upgrading. **Wang Shu** was the first Chinese to win the Pritzker Architecture Prize. Mr. Wang abandoned the classic law of modernist architecture, frequently using recycled materials in his works to protest the extravagance of building materials. In recent years, many **leading shared economic and service innovation companies** have emerged in China becoming an important force driving social development with wide-ranging impact on a global scale. WeChat and Alipay have become the emerging forces that impact traditional financial services today.

To conclude, China's Modern Design has been a driving force behind the changes in the dynamic as well as chaotic transformation of Chinese culture and society. It represents the new images and identities of the country in the 21st century, showing unprecedented economic growth and change in aesthetic expression, communication, and lifestyle. During the forty years, China has slowly found its own voice, one that affirms its traditional cultural influences, and also presents a clear narrative on the changes of the country and of its people.

INTERMEDIATE LEVEL INDUSTRIAL DESIGN TECHNOLOGY

Lan Cuiqin *CHINA*
Beijing Institute of Fashion Technology

There have been many opportunities and challenges to industrial design in China. 'Made in China 2025' refers to the upgrade of

mariati

the manufacturing industry where the field of industrial design is an important way to achieve industry upgrade. The Chinese environment is complex and dynamic, one that needs to be understood in order to maximise the potential opportunities. Here are some shifts I have observed: Technology and 3D printing have ended the age of mass manufacturing, this has disrupted Chinese life. The question becomes, *Do we accept this and move forward?*

Globalisation has led to an increase in labour costs and international manufacturers moving away from China. More advanced countries, as part of a national strategy perhaps, have moved their manufacturing industries back to their native countries.

We are moving back to user experience to satisfy consumers and the traditional platform for product production will be disrupted because we are 'new species': our way of life has been redefined, the products and services need to focus on core interests of users.

We need innovative systems for design to develop. The ultimate vision is to integrate design into national innovation to improve peoples' livelihood. So far industrial design has not fully met our expectations. That said, the key technologies and materials to support the innovation of Made in China 2025 has attracted the government's attention. As a result, the Ministry of Industry and Information has released a document all about promoting industrial design in China. The goals are for the establishment of design systems and research on how industrial design can be better organised to participate in the new organisation of society right now.

National industrial design strategy is a key component of China's national innovation strategy. Structurally and technologically, China has not established the chain based innovation system required. We are building a world renowned industry, but we are not industrialised. We need design strategy, and to move from mass production to tailored production.

The first prototype is based on research and experiment and to ensure the final product satisfies the needs of the consumer, is multidisciplinary, with designers leading the process in collaboration with knowledge from other disciplines and fields.

THE CULTURAL VALUE OF CHINESE DESIGN

Zeng Hui *CHINA*
Beijing Design Week

Beijing Design Week (BJDW) grew out of the 2009 icograda Beijing conference and is now in its ninth year led by Professor Wang. Zeng Hui's presentation discussed the main questions currently challenging the Chinese design environment.

How do we use design to support our lifestyle? We want to have sustainable development, and economic development, but we also wish to support Chinese culture and its way of life. BJDW focuses on social innovation both in rural and urban areas.

In contemporary times, design is understood from a broader perspective, and we believe design must address the following complex relations:

— between people and objects: objects should better serve humans
— between humans and nature/environment: how can we help people to better respect nature?
— between people themselves: design has been elevated to the sociological level; how do we facilitate relations between people so that design can contribute to their livelihoods?

In the 1950s China started to pay more attention to the ways in which art and design could be at the service of people. Previous to this, in the 1920s and 1930s, when China was learning from Western countries, many designers and scholars thought about Chinese design only in terms of Western culture. In 1958, the first college of design in China addressed this need for designers to stay rooted in people's livelihoods, context and culture, and as part of this new outlook in the 50s, the history of Chinese designing was reviewed anew. Designers began to take a closer look at their Chinese ancestors and the great designs throughout history that had so deftly integrated human wisdom with environment and nature.

Take, for example, the case of Chinese porcelain export, where safe transportation of the delicate objects posed a great challenge to the ancient Chinese. Their method for packaging: to place soil between the pieces and then tie them together with a rope, created a humid micro-environment. On top of that they put seeds into the soil which would start to root and the root growth further reinforced the bundles, making transport very strong and safe.

To conclude, the main focus of BJDW is combining a traditional culture system with modernity. Contemporary designs would be wise to consider how to apply such ancient wisdom on a more regular basis today. BJDW has been exploring how design can promote social thinking, exploring how we can turn good design to good life and good business.

How then do we bring traditional elements of design to our modern daily life? In Oriental culture, the focus is on the great harmony between nature and humans, a philosophical way of thinking proposed in the Ming dynasty. Today we think about how we can turn our cultural heritage to a modern rendering through design, and this year BJDW exhibitions worked to achieve that goal. The exhibition was based on Oriental architectural techniques, which are different from those in the West. It can be described as 'earth and wood' architecture—buildings that grow out of the earth and return to the earth, so that the focus is on the very life of the buildings. The hope is to combine this traditional architectural value with modernity. In this years' New Construct event, architects from Japan and other countries will show how Eastern architecture can take root in rural areas, serving needs of people in a more natural way, creating building structure with more natural shapes.

TOPIC 02

accreditation/ certification

PANEL DISCUSSION
16 **discussion**
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panel discussion

In the face of technological advancements of past decades, there is a need for clear delineation between professional designers and amateurs. Establishing standards for design professionals, educators and leaders through certification programmes is one way of creating rigorous, standardised criteria. The question is: how do we go about this so that the competency and skills are assessed fairly on national and international levels?

PARTICIPANTS

Frank Peters *UNITED KINGDOM*
Chartered Society of Designers

Johnathon Strebly *CANADA*
Society of Graphic Designers of Canada

Moderator:
Alisha Piercy *CANADA*
International Council of Design (ico-D)

DISCUSSION

Alisha: What is accreditation/certification? Could one of you give me a line or two providing first the definition and then the key difference between the two? What is the difference between 'legislated', 'chartered' or given 'license to design'?

Frank: Certification is a benchmark of competency at every stage of designer's career, and an integrated process of benchmarking. Certification acts on the basis of harmonising it with other professions.

Johnathon: We hear accreditation/licence as a synonym for certification. There are many ways to name this recognition, but until we have the same appreciation for certification as in other careers, we may not have the end-user appreciation of what we do as designers.

Alisha: Why do we need design certification?

Johnathon: Design is a very unique entity where you can develop an incredible career working by yourself, or by working with other creatives, but either way you know that you are part of something bigger than yourself. As designers we are held accountable for poor designs and responsible for better designs.

Frank: How designers see themselves is one thing, but we need to be seen by others as being competent. If people are out there looking in at us not understanding what we do, we can't be on par with other professions. It's not easy for designers to explain what we are doing. Accreditation is 'harmonising' how other people might see us. Designers have confidence, but they need others to see that.

Alisha: To quote Frank, «We are a professional body without a profession.» What was the initial problem around design and professionalism?

Frank: This goes back to being able to articulate what we do as designers, to have a narrative. Design paradigms are more vague than other professions; we need to be able to articulate what we actually do.

Alisha: To quote Johnathon now, «Clients are simply waiting for a solution that they can responsibly adhere to.» What do clients/end-users need from certification?

Johnathon: Certification has the end-user (which is all of us who are the recipients of design) in mind, so most of all, clients need to understand our profession. If we reverse engineer the process of design through the understanding of the end-user, we can have a better understanding of their process of perception. By putting ourselves in the position of the end-user, we can have a higher level of appreciation of who we are, therefore contributing to higher professional value. Clients rarely know what they want. They are waiting for us to help them discover new ways to discover new solutions to old problems and to introduce a contemporary approach or medium that they are not aware of. We also help audit their thinking and deconstruct their current scenario to find better ways to help explain what their issue may be. We need to help end-users appreciate that what they are seeking may not be what is already in their mind, but what solution we can discover with them.

Frank: Either a client needs a solution, or they come to you and ask «Do I have a problem?» This is what designers are good at, but they are not good at saying «This is why you need me.» There is a totally different communication system with clients. The designer is able to communicate in many different ways, but the client doesn't always have that ability and we need to adapt.

Alisha: You both describe the process towards achieving an accreditation system as a long journey. When did it begin and what about the climate of design triggered the need to embark on this journey?

Johnathon: The history of certification for GDC, which is an ongoing work in progress, began in 1956, when we talked about traditions of mentors, apprentices, etc., There is a tactile history and practice that is applied to that. To maintain that idea and adapt it to the changes in culture is what a certification process is trying to echo. You can check off academic, professional, criteria, etc., but you are also developing a sense of community to be able to express that to the public. Too many times we talk about us and them (designers and clients), and so we have to think past what we know and think of the people who will interact with your design.

Frank: The journey for CSD has been since 1930 and started with peer review and when some similarities occurred about 20 years ago, we started to think about how we could move this into a profession. Designers think they just show portfolios. That is just present output but doesn't tell a story of who you are and doesn't tell a story of what you will be in the future. Mainly, certification can't just be about subjectivity, there needs to be a rigorous level of benchmarking. So we started to analyse and put metrics to things to not look at them in a subjective way. We found that metrics worked well so we embarked on setting up a chartership. It took us 15 years to achieve, and now we are able to say, here is the framework: it's not to do with output but with outcome.

Johnathon: A lot of what we are saying here, people here already know. Certification's primary drive should be to hold each other accountable as peers and colleagues because we can get this wrong and we need to take responsibility to ensure we are doing the best we can with the tools we have available. But certification is also to celebrate the accomplishments of design, including its positive social impact. Certification can be a lot of check marks, but we need to find new ways to speak to one another to make sure we can do better.

Alisha: How do you cope with all the contextual variables within your metrics?

Frank: The biggest want for harmonisation comes from designers, not from outside the profession. To deal with the variables, we looked at how we can make it work geographically, and how can we make it work across design disciplines. We had to come up with a competence framework that had a contextual element that considered each stage of career, geography, discipline, etc. The professional competence is different for an interior designer and a designer of medical equipment, for example, and this is all considered in the metrics.

Alisha: How many designers in the world today are actually certified? For the designer who has it, what are the impacts on their career, getting clients and so on?

Johnathon: Not enough designers are certified. Many national design polices, many procurement processes stipulate that you need to be accredited by a body to be able to apply. So this is the beginning for recognising the value of design. We would like to see more of this.

Frank: Certainly not enough. It takes about a year to go through the process. We have a handful of designers who have completed the process, and others who are on the path. We make it onerous on purpose.

QUESTIONS FROM THE FLOOR

Wulan Pusponegoro: Is there an international body that will give global certification?

Johnathon: If I want to contribute to the economy and community of the place, I would encourage that designer to learn more about their design community. A universal accreditation may be ideological, and in practice maybe not very functional.

Frank: We have developed our Charter with international collaboration.

David Grossman: You both mentioned that when you were establishing these programmes, part of the challenge was convincing the designers that this was a good idea. Now that your operations have been in action for some time, is there evidence or testimony that now in your countries designers actually recognise that this is a good thing?

Johnathon: Yes. If we didn't believe that we wouldn't exist. To give an example, the professional associations are not just there to applaud the profession, but to provide a bridge from graduation to the professional realm. When you lose your connections from your academic community and you enter the market as a professional, there is some unknowing, and this is where the professional associations are benefitting many. People who go through the cycle of student to professionally certified and then advance in their career, sometimes get away from the association. The ideal is those who come back and share their experience with those who are at the start of the year. This is the creation of the community. When you finally feel like you made it to the place you only dreamed of, it is your obligation to send the elevator back up.

Frank: There is not enough evidence as we haven't been working for a long time, but people are wanting to do it.

Bradley Schott: Is there another level of certification that would apply to a business and not an individual?

Frank: In-house designers are making this more necessary/ common, etc.

Johnathon: That exists in a number of environments, but we currently don't have that for design. A particular agency can list themselves as affiliates, but it's a different type of recognition. I would love to see more of that, businesses that would like to build up certification. We need better business bureaus and organisations.

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18–20 september 2018
beijing china
PANEL DISCUSSI
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china

ON
CREDITATION/CERTIFICATION

TOPIC 03

lifelong learning

PRESENTATIONS

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22 **study, work, retire and play along the route—will this hold for the future?** *Desmond Laubscher*

23 **the importance of lifelong learning for professional development** *David Grossman*

presentations

For Lifelong Learning (LLL) topic, three current ico-D Board members—Cihangir Ístek, Desmond Laubscher and David Grossman shared insights on LLL and how design continues to improve quality of life for all, the importance of LLL for professional development and a future agenda: nine ways to engage with and to encourage LLL.

INTRODUCTION

Cihangir Istek *TURKEY*
International Council of Design (ico-D)

In light of how design is changing and that designers must react to these changes, an important for action is through design education and the topic of Lifelong Learning.

Is schooling the only format for learning? We are told from an early age that in order to be a good designer we must go to a good design school. Generally speaking, a formal education and its prestige maximises our potential to find better jobs and earn more, and potentially to become better designers. However, learning does not need to be confined to these early years. There are many other opportunities throughout life to further our skills and knowledge base.

The cover page of Economist recently read: *How to survive in the age of automaton: Lifelong Learning.* The concept has become a major strategy for dealing with the new age we are living in, and organisations with education departments are now putting LLL departments in place. There is also, however, confusion over what LLL is, and how we can engage with it. LLL is a holistic view of education which recognises learning across ages and disciplines.

Individuals learn throughout a lifespan but there are many dimensions to a person's life. How do we also represent a life of learning beyond the horizontal line? The vertical line is the second dimension which includes informal, non-formal and formal ways of learning, including things like local community, family, workplaces and voluntary civic associations.

Here is a proposal for future agenda: 9+1 ways to encourage and engage with LLL looking first at LLL as composed of the core factors which interact with each other, Competences, Credentials and Actions:

01 Seed learning at an early stage: inspiring cyclical patterns of observing, understanding and knowledge modeling at an early stage of people's development prepares the foundations for LLL

02 Map competences: visualise experts' profiles reveals densities, relationships, and topographies

03 Capture and identify competences within contexts (mapping): include part-time work, world tours, etc. in competences

04 Hold professional communities accountable: task institutions and associations to expand LLL environments and programmes

05 Badges of recognition: so far no LLL credentials exist; if created, make them internationally recognised

06 Patch gaps left by formal education

07 Build a culture of learning: promote learning how to learn.

08 See LLL as a professional 'more': design practice is based on continuous explorations and efforts to advance competences in a wide array of fields.

09 Engage in Cycles of Actions

+1 ico-D's first LLL Workshop Istanbul: LLL requires joint action and the collaboration of many stakeholders.

STUDY, WORK, RETIRE AND PLAY ALONG THE ROUTE—WILL THIS HOLD FOR THE FUTURE?

Desmond Laubscher *SOUTH AFRICA*
International Council of Design (ico-D)

Lifelong Learning as we know it today is limited to the view of Continuing Professional Development (CPD) points. For example, The African Institute of Interior Professions has a comprehensive CPD in place whereby CPD encourages all members to continually keep up to date with what is changing and growing in the industry.

We are living in an ever-changing world and I'm glad I'm about to retire as 65% of young people's careers haven't been invented yet! How do we predict an uncertain future when, at present, we think in a linear way, have family values and comfort zones sometimes moving through two career changes? In a world where we live to be 200 we will change partners, careers, and completely change lifestyles in one lifetime.

According to a Design Council report released in February 2018, design delivers 21st century skills that are used across the economy and not just for design. Considering not just silo careers, we must be able to move around and change throughout our lifetime. It is important to comprehend robotics and all the new technologies that emerge, and kids must help keep their parents stay relevant. Thinking like designers and using creative materials is a big step towards staying current.

THE IMPORTANCE OF LIFELONG LEARNING FOR PROFESSIONAL DEVELOPMENT

David Grossman *ISRAEL*
International Council of Design (ico-D)

Design is not understood by the public because it is a new profession. This is a weakness that the schools and the profession have to deal with. The profession was born of the industrial revolution, and enhanced with globalisation.

Being a professional means:

— professional practices
— professional language
— professional ethics
— professional community

Step one:

— self-awareness
— commitment
— community

Lifelong Learning is a necessary component of professional renewal. In a field as dynamic as design, if you don't continue to learn your entire life you will not be an effective professional. LLL helps define you as a professional. A professional cannot exist in a vacuum—they must act in concert, where LLL must start at the university and continue through professional associations.

Who benefits from LLL? Lifelong Learning offers opportunities for educational institutions and professional associations (by providing LLL opportunities to their members) and designers (through the continuation of LLL throughout their careers).

ico-D is able to share the experiences of Members to make it easier for schools and organisations to implement LLL. I encourage all participants present to share what they want to do and develop while in Beijing, as we are all here to listen and use the networking times to further ideas and interests.

platform me
18–20 septen
beijing china
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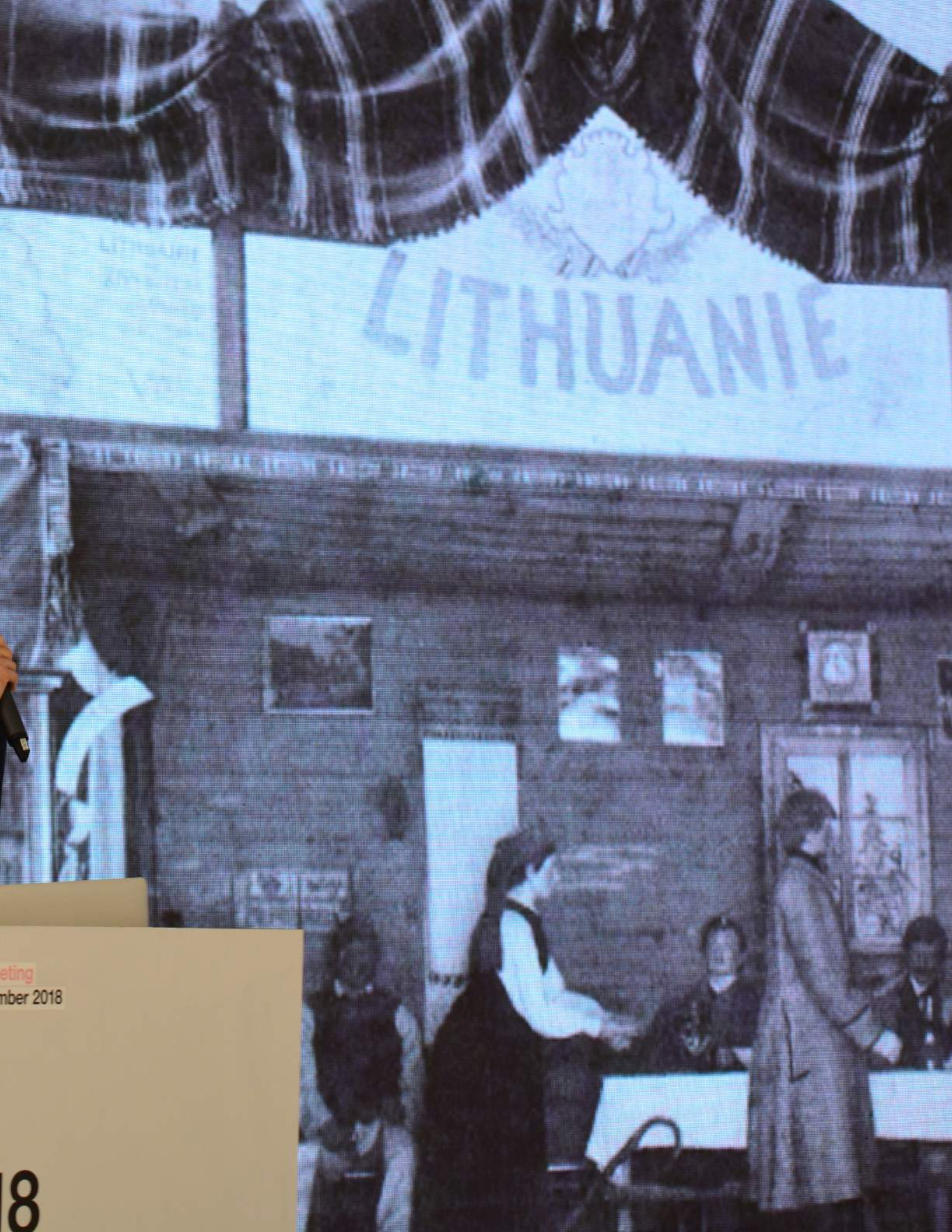
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—BRINGS IDEATION TO LIFE
" INNOVATION TO LIFE
-RESEARCH + INVESTIGATION

TOPIC 04

national design policy (NDP)

PRESENTATIONS

30 **designing national design policy** *Bradley Schott*
30 **the purpose of a national design policy** *Wulan Pusponegoro*
30 **the aims, strategic goals and stakeholders** *Rebecca Blake*
31 **operation, implementation, assimilation (of an NDP)** *Sami Niemelä*
31 **industries and engagement processes** *Desmond Laubscher*

33 **WORKSHOP**

presentations

The workshop led by the National Design Policy Work Group, for TOPIC 04, was composed of presentations, a rotating round robin session and a mash-up in which Members were asked to participate and give feedback on issues such as the purpose of NDPs, the aims of stakeholders, and how to implement an NDP while also engaging industry. Presenters included Bradley Schott of Design Institute of Australia, Wulan Pusponegoro (Indonesia Graphic Designers Association), Rebecca Blake (ico-D), Sami Niemelä (Grafia) and Desmond Laubscher (ico-D).

DESIGNING NATIONAL DESIGN POLICY

Bradley Schott *AUSTRALIA*
Design Institute of Australia

«Everything is designed. Few things are designed well.»
—Brian Reed

Bradley gave the introduction for the NDP workshop, stating that it is the job of the professional designer to make sure things are designed well, adding that policies themselves must also be designed.

What is a policy?
Policies are clear, simple statements about how your organisation intends to conduct its services, actions or business. They provide a set of guiding principles to help with decision making:

— it states matters of principle
— it is focused on action, stating what is to be done and by whom
— it is an authoritative statement, made by a person or body with power to do so

Policy design
Traditional top-down approach:

— government or interest group initiated
— there may be an enquiry or hearings to identify the issues
— policy formulated by governmental department, who may ask for stakeholder input
— white paper released for public or stakeholder comment
— policy endorsed and implemented by government

Bottom-up approach—participatory design:

— led by a professional or industry organisation
— members are invited to participate in workshops
— ideas from the workshops inform policy development
— policy document is endorsed by the organisation's membership
— policy is presented to government for endorsement
— this method is being used by the Australian Design Alliance

Bottom-up is what is happening in Australia:

— trying to design a set of guidelines that people can use

THE PURPOSE OF A NATIONAL DESIGN POLICY

Wulan Pusponegoro *INDONESIA*
Indonesia Graphic Designers Association

While the purpose is clear for some countries, the purpose of an NDP remains still elusive for others. In some cases, the goal is related to strengthening the Gross Domestic Product of a nation, or with aim to 'beautify' the nation. In any case, the NDP in a country must have a clearly general purpose to give positive impact to its citizens.

In the example of Korea, where nations' purpose for an NDP was 'To evolve'; Korea wanted to increase export capacity by promoting a strong design aesthetic related to Korean culture. This ultimately contributed towards overall raising of design awareness, stimulating increased competitiveness in the design industry and improved quality of life.

THE AIMS, STRATEGIC GOALS AND STAKEHOLDERS

Rebecca Blake *UNITED STATES*
International Council of Design (ico-D)

By breaking NDP down into strategic goals and defining what steps need to be taken to achieve them, the first question to ask would be: *What does NDP address?*

NDP is needed:

— to increase international competitiveness
— to address societal and sustainable issues
— to develop national brand and identity
— to increase innovation

Assess common strategic goals across nations:

01 Develop designers by investing in:
— Continuing education. This has little to do with design, and mostly with making designers better able to communicate with the business community
— Multidisciplinary design programmes
— National design centres
— Design institutions
— Promotion of local designers, which ties into national brand identity

02 Develop a national design brand, and raise international profile through:
— Design Awards
— International partnerships,
— Developing a national brand
— Attracting international businesses, and design students to increase the knowledge base of local economy

03 Integrate design literacy throughout business and society:
— integrate design courses throughout the educational system
— invest in design exhibits, which ties into national identity and raises awareness of design for the public
— create forums and workshops for businesses and manufacturers, to integrate design thinking early on in the manufacturing process
— create design innovation centres, these are creativity hubs. India has promoted this idea in rural parts so that infusion of technology can impact these economies
— facilitate communication between designers and business sectors

04 Address societal and environmental issues:
— promote green economy design
— educate designers on working with the public sector
— integrate design methodologies
— engage the public

05 Drive innovation:
— increase understanding and support of intellectual property rights
— invest in growth industries, also to recognise growth industries, which ties into multidiscliplinary programmes and systems
— invest in R&D
— circulate design surveys
— to understand what the investment in design means in return for the development in technologies
— design surveys are often precursors to NDP that assess the value design brings to industries and other sectors

Who are the stakeholders?

— government ministries
— municipal governments
— design associations
— design centres
— universities
— schools: primary and secondary
— international awards programmes

OPERATION, IMPLEMENTATION, ASSIMILATION (OF AN NDP)

Sami Niemelä *FINLAND*
Grafia

It is important to also evaluate NDP according to the stages of design maturity in a country. When a country is open to the stage of instituting a NDP, usually the perception of design in the country has shifted from being considered an external function and more a natural part of the nation's DNA.

We need to ask: *Who are the stakeholders we need to talk to for the development of NDP?*

In Finland we look to best practices in the corporate world and apply these directly to the design world. One trend in design operations is to build team structures and design leadership. Other things to consider: that NDP is a nexus between governance and culture. NDPs also need a governing body. In Finland, it is the Ministry of Culture that oversees this process. NDPs also need a budget. This is a problem in Finland now—there is talk of a national design centre but no budget for it. NDPs must have a very clear Return on Investment. Having a national design direction and national design operations results in a better, more humane and functional society.

In short, 'National Design Policy' needs to become just 'National Policy'.

INDUSTRIES AND ENGAGEMENT PROCESSES

Desmond Laubscher *SOUTH AFRICA*
International Council of Design (ico-D)

Having worked with the South African government since 2012, I note the degree to which the country has changed, that there is a lot of innovation happening because it is essential for it to survive. The perception of Africa is still associated with famine, disease, war, and displacement. And to a large extent, this is true, and is why things

need to change more. Some of the following actions characterise the current status of NDP in South Africa: First, defining which industries and engagement processes are within a NDP need to be taken into account when discussing NDP from South African perspective. In South Africa, design plays a pivotal role in improving service delivery, transforming social structures, generating innovative, creative, and profitable businesses. In addition to this, official policy documents on design are starting to lay out clear rules of engagement between designers, industry and government.

Innovation is a key driver of the National Development Plan/National Design Policy and the NDP considerations envision a South Africa where everyone feels free through collaborative efforts. The NDP plan recognises that opportunity is determined by ability, education, and hard work, as well as the importance of establishing and promoting a national brand identity.

The following areas have been identified for a National Design Strategy in the country:

— Economic development
— Spatial development
— Social development
— Nation-building

workshop

NOTES FROM THE NDP MASH-UP SESSION

In small break-out groups, Members were led through a series of exercises to explore what it means to have a NDP, brainstorming together possible ways to implement it in their respective countries.

Group discussion led by Bradley Schott

Defining Design for Policy Makers

- explaining design process
- critically defining it
- thinking about who we are explaining design to

Group discussion led by Wulan Pusponegoro

The Purpose of an NDP and who is it for?

- government
- people
- need to create same language for both and use it as a tool
- economy and society
- promotes nation building
- increases cultural diversity
- profession of design
- institutes standards and ethics
- protects originality
- fosters trust in government
- ecosystem
- focus on re-balancing of integrated systems
- makes resources more sustainable
- involves design on all levels of life
- to no longer need a design policy

Group discussion led by Rebecca Blake

Strategic Goals of NDP:

- boost economy, increase GDP
- by educating business leaders
- supporting IP rights
- developing research centres
- communicate value of design via
- case studies, research
- design indices
- define design
- design education
- design integrated throughout the education system
- STEAM*D
- collaborative programs
- sustainability is built-in
- who are stakeholders?
- government
- industry
- designers
- educators
- public
- future generations

Group discussion led by Sami Niemelä

National design operations:

- make the officials responsible
- promote design
- teach design to enable bottom-up initiative
- design centres as incubators
- design helps governments think long-term
- be the voice for design within governments

Group discussion led by Desmond Laubscher

Industries and engagements processes:

- what are we trying to achieve in terms of industry involvement (but it's also about government and education)?
- we must strive for harmony between all these parties to cultivate empathy
- collaborative relationships are key for achieving NDP

keith

Frank

"DON'T DO IT ALONE"
COLLABORATION
CLUSTERS
EMPATHY
SUPPORT
EVIDENCE
INFORMATION
TACTICS

platform meeting
18–20 september 2018
beijing china
2018
platform
meeting

TOPIC 05

women in design

presentation

Women in Design topic was led by Daniela Piscitelli (ico-D) who presented the development of the Aiap Women in Design Award encouraging women in all countries to participate. The award is an initiative whose aim is to recognise the contributions of women in communication design.

WOMEN IN DESIGN AWARD

Daniela Piscitelli *ITALY*
AIAP Women in Design Award

The AWDA is the first global award completely dedicated to women in design, with the third edition of this biennial Award open to international women designers with a focus in visual communication design. In keeping with Aiap's extensive design research activities, the Award aims at acknowledging the contribution or women designers past and present. In this celebration of women in design, of the Award primarily investigate the idioms, poetics and different approaches to visual communication design, by identifying contributions, and highlighting testimonies, styles and trends by women. A valuable design resource, AWDA re-frames the universe of women in design as a diversity of experiences, languages, excellences, styles, and approaches to design. Curated and organised by Aiap since 2012, AWDA will be in partnership with ico-D from 2018 onwards.

AWDA AIMS:

01 To bring to light women's role in design history, an area that has been under-explored both in Italy and worldwide. This re-framing of history (or histories) of visual communication design is not only through its leading figures or those who have been historicised already, but through the myriad of professionals who, each in their own peculiar way, have contributed to the spreading of design culture.

02 To be a space that honours and observes women in design, valuing the 'hidden feminine dimension'. This refers to the new production modes which foreground process management and the production of sharing in an a-temporal, a-modern dimension, in which the feminine qualities of adaptability and flexibility dictate the rules of the game.

03 To give voice to under-represented work, often done by women, in countries where capacity-building for women and promoting women's work is still not equal.

Participation in the Award is open to women visual communication designers only, applicable to four sections of the Award, which address various phases in the educational and professional life of a woman designer's career. The four categories are aimed to recognise professionals, researchers and teachers, students, and there is a special career award. The latter is for women designers who have stood out in their career either for their professional achievements or for providing a major contribution to reflections on design culture. It may also be interpreted as an award 'In memory of'. This award is given at the Italian jury's members' discretion.

The vision of AWDA is to collaborate with ico-D Members to expand the Award globally. For more information on AWDA or if your organisation is interested in collaborating on future iterations of this Award, please contact ico-D Vice President Daniela Piscitelli at dpiscitelli@ico-d.org.

discussion forums

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44 **designers are bad professionals**
53 **design is changing and designers have to change**

designers are bad professionals

The Discussion Forums provide an opportunity for Members to discuss freely about common challenges and to pool their collective resources. The topic of the first breakout was 'Designers Are Bad Professionals'. Though many designers are devoted to the professionalism of their craft, it is often said that they miss the mark on other areas—speculative practice, demanding fair pay, negotiating contracts, etc. We asked our Members to delve a little deeper probing them to answer the following questions: Are they? Is it a misconception? How does your organisation support designers in acting professionally? What are the key areas in which designers need help? What is it to be 'professional' in the design sector? Do you have a professional code of ethics or other standards?

GROUP 01 (EDU)

Moderator: Tyra von Zweighbergk (ico-D)
Notetaker: Alisha Piercy (ico-D)
Group: Keith Doyle (Emily Carr University), Tony Credland (London College of Communications LCC), Mariati Lim (Tarumanagara University), Hisakazu Matsushige (Co* Design Center Osaka University), Daniela Piscitelli (ico-D)

01 How can you better prepare students to be professionals?

Daniela: I totally agree with the statement 'designers are bad professionals'. In Italy, we have two kinds of designers: industrial versus graphic designers. Designers that work with industry pay more attention to budgets, time sheets, organisation and company culture. The others are 'creatives' and maybe too much so: too busy, too famous, etc. to respect things like time sheets. I think what we need is a balance. Universities could help teach how to manage your career, emphasising organisational skills, how to work in teams, as well as new approaches around considering design as a good, professional job. Not as a route to fame!

Keith: My department and peers are in industrial design which includes Fine Arts, Material Craft, Culture and Critical Studies, Design and Media. Among these disciplines there is a shared sense around social responsibility, how to work with federal funding agencies, and create an approach that is human-centric, collaborative, and co-creative. We design 'with' somebody, not with the 'other'. Which is about practice. Design is still the 'baby', modeling after the longstanding Fine Arts department. Working with outside partners for ethical design is great, and part of the mandate for funding academic research is a call to develop highly qualified personnel (HQP) to develop a Design Researcher. This is to reinforce best practices but also receive feedback from our partners (start-ups) on co-operative models of education. Vancouver is not an industrial design town. Interaction is the biggest economic engine. *How do we develop a discipline?* was our big question, that includes best practices in studios and reciprocal exchanges with partnerships (from small to Samsung).

Tony: We work at the graduate level, so students come with a lot of skills already. Most of what we do then, is encourage them to be critical as designers and to use research methods that have strong social responsibility embedded in different ways. The word professional is a bit of a weird word for me. It's not my responsibility to make them fit into a workplace. Some are dreamers, some have tools to move forward differently.

Keith: Some are entrepreneurial. With undergraduate students, sometimes we need to temper critical thinking a little so they don't leave and jump into the world without ethics and criticality.

Hisakazu: When you say 'professional designer', do you have the social category in your country? In Japan we don't have the professional category exactly. I don't have this image of professional designer other than someone with their own studio or a special skill to work for a designer.

Tyra: There are many questions coming up around what it means to be professional, in attitude mainly.

Mariati: Is professional accorded by certification? That you meet a deadline? In our faculty, we develop skills and also conceptual thinking geared towards a market economy, agencies, and so on. The problem in market is that there are two types of clients: you do what they want OR the client finds you because of your brand and who you are and you're given more freedom to innovate. Position yourself as an agency and let them try both ways and see what works best? It seems to be what the market is demanding right now.

02 What are the tools and skill-sets that matter?

Keith: Clients don't really know what they want. It's good to prepare students to have the confidence to inform the clients of what they really want (and nudge them ethically perhaps).

Mariati: It depends on whether you want the job or not. It's a difficult balance.

Tyra: Even in the second option, the client still wants to push you for what they want so we need to teach students to explain well why they need the confidence to discuss the job confidently with the clients.

Daniela: In Italy, students must spend six months in a company to earn their degree. It gives them an understanding of the process of industry, how to follow the project through all the steps and gain this sort of confidence in communication. This 'stage' provides both tangible and intangible tools.

Tyra: Can we name the tools?

Tony: Abilities to work with others, and to understand client relationships. At the graduate level, to have the responsibility to take a project from start to finish (process) (staying on track) (writing their own briefs), to research and see things outside of your initial ideas, understanding a broad terrain. Critical thinking touches on the ethics, I want them to question all the possible outcomes of the project.

Hisa: How do you train students to keep deadlines, schedules, etc.? Assignments are fine while in school, but later they need far more skills.

Tony: Within the projects they develop managerial skills usually in a collaborative way.

Keith: On paper a student project makes a lot of sense. It looks clean and smart, with good layout, software, etc. Student work is project-driven at first, project and team-driven, then we transition to a self-directed model. Personalities affect these trajectories. For example, there may be a student who pairs with Lululemon and may not be down with yoga. A talented student needs versatility. Faculty to student ratio is around 15:1 so helps with guidance and tailoring a bit more to student development.

Mariati: I don't think designers are bad professionals actually. I ask students to imagine where they will be in five years. They want to be art directors, or hold high positions mostly. Which means presentation skills are important. Once a month they need to present. Internships that are three months-long help decide which kind of agency culture they like. Often small agencies with variable portfolios (versus bigger ones that work with the same clients all the time) work best, but I never put up a wall. I let them choose what they like.

Tony: I've been catching up with our Chinese students in London and it's amazing how some set themselves up as very professional typography students, and then one got into acting! Generally, a lot of Chinese students are less confident because of language, but once back home, the skills really translate well. How to set up taxes, and manage finances is available to students. Mentorships are set up too as a possibility. Although our faculties are so big it's hard to collaborate across faculties too often; most are struggling to communicate within their own. We do work vertically with graduates working with undergraduates, when possible.

Keith: Social media has done a lot for students to help them find other skill-sets.

Hisakazu: How much accounting is required for a designer? How do you mix these very different aptitudes?

Daniela: In Italy we need to help the young designers with their new studios. For financial management and research you need to collaborate with others.

03 Have you seen any relevant best practices you are sharing? Any success stories of your own?

04 How can the professional community help to ensure that young designers think of themselves as professionals?

Mariati: We collaborate with other faculties from the first semester. Students work on projects that exist in another faculty or in real life somewhere. As a teacher I look for lots of 'outside work' for my students to practice with.

Keith: It could become a work ethic to collaborate, and a best practice to communicate and collaborate often with the faculty of economics. One issue is that we grade 2500 students. Our worry is, can they find a job after? We want to give them motivation.

Hisa: To be the manager of a small studio they need managerial skills, but to be a specialist as a designer they don't: drawing, designing, way of thinking, etc.

05 What happens with the students afterwards?

Keith: Speed and communication are changing what skills are necessary. It's a pressure now to create a market where there is none. These are the dynamic changes of a young city with more and more pressure to earn more.

Tony: In London the cost of setting up a studio and taking those risks is a lot greater now. With education and time, it can work out, but these designers aren't rich. Most aren't worried about that because their passion is still there.

Keith: Design is so expansive. Professional as a term is a hard fit. Managing life and life skills and work life balance is all part of it. The students who manage this balance are the students who succeed through partnerships, internships, initiatives and so on. Balancing all these things is, to me, what counts as professional.

GROUP 02 (EDU)

Moderator: Zinnia Nizar (ico-D)
Notetaker: Tara Farsky (ico-D)
Group: Essam Abu-Awad (Applied Science University), Antonio Iadarola (Beijing Institute of Technology), Desmond Laubscher (ico-D), Ingrid Leujes (Greenside Design Center) Scott Mayson (RMIT University), Cihangir Íštek (ico-D), Augustina Widyani (Tarumanagara University)

01 How can you better prepare students to be professionals?

Scott: At our school we have a practice-based approach to design studios, looking at design problems from a practice-oriented lens. We try to get students to look at real world problems and scenarios as opposed to fictional design problems. And to engage with real people and tackle real problems. This kind of engagement helps align them to the types of things that they will go out and do eventually.

Des: 75% of our course material is practice based and 25% is critical thinking studies, getting involved with industry, and getting professionals from other fields involved. We also have the *10% project* where we find communities around Johannesburg and get to know who they are, what their needs are, and how designers can intervene to make their lives better. It's a multidisciplinary approach and a more holistic way of seeing things.

Essam: There seems to be some asymmetry between our understanding of what a design professional is in the commercial realm versus the academic realm. As an educator you try to get each person to work to their full potential to get to where they want to be, which is not necessarily what the professional world wants.

02 What are the tools and skill-sets that matter?

Antonio: Students have very clear technical skills but fail to use them practically, often where it is needed most—in visualization and storytelling.

Essam: Communication, understanding needs of the client, communicating design proposals.

Scott: Regarding the idea of the professional, we tend to *undefine* most things quite a lot and we give students themes and let them explore particular avenues, i.e., people want toast not a toaster. To look backwards and challenge conventional paradigms, we must prepare students to think in new ways which we need for new world problems.

03 Have you seen any relevant best practices you are sharing? Any success stories of your own?

Cihangir: We should send students out to teach at an early age. Why not ask our students to teach? Teaching is the best way of learning, especially learning to communicate.

Zinnia: We have a programme where students select a topic that they teach to another group of students.

Augustina: We encourage students to participate in design competitions.

Antonio: We have a programme that connects interns with tutors, where we meet regularly with the professional, spend the day with them and help them with their work.

Scott: We have students run a project where they interact with a professional.

04 How can the professional community help to ensure that young designers think of themselves as professionals?

Cihangir: By having students follow up with alumni and connect with them once they've graduated, to see what they are doing. This creates culture, networking and builds on relevant connections between new and more established designers. I would also like to see more events like Platforms f*or students*, as part of the curriculum.

Essam: We organise two receptions per year where graduates attend talks, workshops etc., where alumni come and contribute.

Des: 'Date-night'—a student has a 'date' with someone from the industry and they both have to present their portfolios. We Invite international professionals into the classroom via Skype. Also, more exhibitions of student work is necessary. For exam this is 100 anniversary of CAFA, I thought we would see some showings of exceptional student work.

Scott: I co-teach with recent graduates.

05 Is the design industry more technologically advanced than the education institutions?

Ingrid: In South Africa that is the case, the universities cannot keep up, they don't have the funds.

Scott: We are lucky, we have a lot of government funding, and we have the technology, so once our students have the knowledge they frequently become leaders in the field. When students learn new technologies at school they feel confident to take risks and experiment within that setting, which means having the time they need to thoroughly learn the technology in ways that people working in the field cannot afford.

06 How can ico-D better help your institution?

Scott: By getting students to be interested in organisations.

Essam: If Members could bring their students and create something for them to be involved in, that would be great.

Antonio: Streamline communication to Members, better communicate to new members what they can contribute to ico-D, what kind of support network ico-D can be.

Scott: What about design talks that you can run anywhere, and Members run thematic discussions?

GROUP 03 (EDU)

Moderator: David Grossman (ico-D) and Ziyuan Wang
Notetaker: Ana Masut (ico-D)
Group: Cuiquin Lan (Beijing Institute of Fashion Technology), Quinwen Wei (Beijing Institute of Fashion Technology), Jia Xu (CAFA), Marco Chen (CAFA), Fan Wu (CAFA), Zhang Xinrong (CAFA), Min Wang (CAFA), Xiaofan Yu (Sichuan Fine Arts Institute), Hui Tan (Sichuan Fine Arts Institute), Lana Gao (Wuhan Institute of Design and Sciences), Zaisheng Cai (Wuhan Institute of Design and Sciences), Zhanjun Dong (Shandong University of Art and Design), Jiujun Cheng (Beijing Institute of Technology)

David Grossman has been to all the schools in the group and suggested a discussion on **What we can do together**.

01 How can you better prepare students to be professionals?

David: What are the biggest issues facing students? Different disciplines have different challenges. Mainly, students don't understand what it is to be professional; and industry doesn't know how or what to expect from professionals. After their studies many students are frustrated by the job market.

Cuiquin: I was a design director for 10 years and worked in lighting design for the Ministry of Information (MIIT). State Policies in China to upgrade the design industry caused a big problem for education. The challenge is this mismatch between education and industry standards. There are institutional obstacles to reforms, the efficiency of these reforms have been slow to be implemented. In schools, teachers are not updated regularly on new technologies. Graduates cannot meet the demands of the industry because they are not trained adequately. Some countries are at stage 4, China has all of these stages of development happening at the same time. Many companies are still focused on aesthetics, or the 'National Culture of Design'. The role of the designer today should be leadership and strategy, innovation and the incubation of technology. We need to reform the education system first though in order to keep up. BIFT has upgraded their product designs, focusing on shoes, clothes, and jewellery, but ultimately, students need industry experience.

Xu: The student's trajectory is study > research > industry. Private institutions are more flexible, they tailor curriculum whereas public institutions do not. In a Deloitte survey 100 top executives reported that new graduates cannot meet requirements upon entering the field.

GROUP 04 (PROF/PROMO)

Moderator: Johnathon Strebly (ico-D)
Notetaker: Elizabeth Carbonell (ico-D)
Group: Pauline Lai (Society of Graphic Designers), Davide Conti (ADI Design), Algirdas Orantas (Lithuanian Graphic Design Association), Helge Persen (Grafill), Wulan Pusponegoro (Indonesian Graphic Designers Association), Bradley Schott (Design Institute of Australia), Kelvin Wee (DesignLaos), Ting Xu (Shenzhen City of Design Promotion Association)

01 Designers are bad professionals. Are they? Is it a misconception?

Johnathon: Are we bad professionals or is it that we do not show enough how good we are? Are we too humble?

Algirdas: The value designers create appears in the economy of a country, but often the society itself is unaware of this value (and its connection to designers).

Helge: Traditional advertising is not relevant anymore. Today the best we can do is to stay relevant by being better businesspeople as well as designers. The output of industrial design and architecture makes it easier to 'show' value to the public, whereas other design fields are less easy to measure.

Davide: The goal of our organisation is to promote Italian design, working mainly with design awards. But giving value to design is still hard and I think to achieve this, it's about working better together. People know brands, not designers, so how can we speak both about design and designers to give more value to the work overall?

Johnathon: Sometimes we spend too much time congratulating each other. Some awards and events remain closed. When awards are combined with business companies it can help convey value more widely.

Bradley: Can we make design more important by bringing policy design to the foreground?

02 Who among you has a code of ethics or manifesto?

Algirdas: We do, but few are aware of it or use it.

Davide: Same.

Bradley: DIA is allowed to revoke membership if our code is broken.

Johnathon: Defining what is considered a ruling regarding design ethics or sustainability is essential when it comes time to analyse whether those ethics/rules have been 'broken' or not. We are too afraid of negative press and therefore don't advertise our code of ethics as designers when maybe we should.

Wulan: I agree we should, how else will the public truly value our work?

03 How does your organisation support designers in acting professionally?

Davide: Design is changing but who can change it for youth? I worry that we don't give young designers enough opportunities for growth. In Italy, established designers are reluctant to give up their positions to the new generations of designers.

Bradley: Maybe we need to more fully explore roles that aren't specifically traditional design.

Algirdas: The focus ten years ago was on awards and credibility so now how to change it towards professionalism? We need to teach

keith

design methodology, the thinking process behind designing as well as teaching non-designers, where possible.

Bradley: Design has always classified as art, which removes it's important business aspect. Design is somewhere in the middle.

04 What is our main responsibility as designers?

Helge: Hard question. Saying no to certain projects, and going against your supervisor is a luxury. Which brings up the issue of compromise in design. Some clients will ask for a cheap logo to be produced and out of need, some designers will do it. If more said no, this wouldn't happen.

Algirdas: Lithuania focuses on the public to create needs, and to decide what needs to be designed.

Johnathon: We are the ambassadors of end users, unless the public demands for the creation of something, we do not exist.

Wulan: There is an advantage to having a larger body of creative agencies that band together to introduce design to each other in different ways. This can help the social fabric of a country ultimately.

Bradley: Just like writing a policy to appeal to voters means politicians will follow.

design is changing and designers have to change

The topic of the second Discussion Forum was 'Design is changing and designers have to change'. As individuals, designers see themselves serving clients needs. As a profession, we need to see ourselves more as an important gate-keeper. We make decisions every day that impact lots of people. They impact the environment, the everyday lives of users and sometimes even the functioning of complex systems. We asked our Members to delve a little deeper probing them to answer the following questions: What do you see as the new role designers must play? What is our responsibility to the societies we live in? How is design education keeping up? Is it about technology, culture or methodology? How will we empower designers to be better, more ethical, more heard in the future?

GROUP 01 (PROF/PROMO/EDU)

Moderators: David Grossman (ico-D) and Ziyuan Wang (ico-D)
Notetaker: Tara Farsky
Group: Claire Beale (Design Institute of Australia), Hisakazu Matsushige (Co* Design Center Osaka University), Jonas Liugaila (Lithuanian Graphic Design Association), Sami Niemelä (Grafia), Daniela Piscitelli (ico-D), Ziyuan Wang (ico-D), Yun Wang (Zhejiang Modern Intelligence and Manufacturing Promotion Center), Xu Han (China Academy of Art Shanghai Institute), Marco Chan (CAFA), Mariati Lim (Tarumanagara University)

01 What do you see as the new role designers must play? What is our responsibility to the societies we live in?

Claire: As designers we try to understand the maturity of the design industry, it's about sharing more with others, learning more from others in order to address problems that require new solutions.

Jonas: Western people are talking about ideologies, while here in China people are talking more about engineering. Sometimes it seems that the evolution of design is faster than designers themselves, and so the gap in how we see this role is quite big. We may be thinking about design in an old fashioned way, should we now think about a biochemist as a designer also?

Mariati: Indeed, there is a huge gap between China and other countries.

Sami: I am Impressed by CAFA and their innovations, perhaps the Western world has to figure out what our angle is in relation to these technological innovations. How to globalise design as a practice, instead of just working with products or local viewpoints?

Claire: Which is why ico-D is important as an international body giving voice to all these viewpoints.

Yun: I am always curious about the purpose of design education. More and more we are talking about how to incorporate into design education courses in technology and the sciences, but I think the root of design is still the same, humanity has always been the base of all those things. We are all human, the problems are always the same, how to be happy, what is happiness, how to live life better? Technology is one way to solve these problems, but philosophy also has a role. Nobody seems to be talking about this. CAFA had a lot Fine Arts programming based in the humanities, but they lost that and went towards high tech.

Sami: Perhaps it all goes back to human psychology and a willingness to change?

Ziyuan: We are certainly at a turning point in how we see the role of designers.

Claire: The thought in design education is that you have to learn all the rules and then you can figure out how to break them. But now we talk about whether it is necessary to learn the rules? Or can you go out and break them and kind of learn as you go?

Xu: We are in a state of massive change. Students this year were born in 2000, they are as old as the internet! We cannot use old logic in our teaching, or in how we design. We struggle to teach the new generation because we don't know how. We are no longer teachers, but more like older brothers and sisters.

Daniela: I would like to redefine what innovation means these days. In history I think that we have some distinct periods of innovation

where all period except for the web were tied to a specific place.

— 4BC Greece
— 1400 Renaissance
— 1900 Bauhaus
— 2000 Web

Now, in the 'place' of the web, art + tech + literature + philosophy merges to = designers.

David: If we consider the timeline of humans on the planet we started as hunter/gatherers 50k years ago; with the Agricultural Revolution 8k years ago; Industrial Revolution 1800 400 years before that. Human beings have tendency to innovate, it's what makes us human. Innovation has been increasing in a steady line. Hunter gatherers also had innovation—fire, tools, etc. This was disruptive in the social fabric, in the roles of men, women, children, etc. During the Agricultural Revolution people settled into land, learned how to grow food, domesticate animals, and so on. The technological revolution involved laws, land ownership. This was destructive as it destroyed the hunter gathers and this society couldn't compete, which continued through to the Renaissance. The Industrial Revolution invoked another turning point of critical mass where people learned how to control energy. Before this energy was what a person or animal could do with their own muscles! Now they could harness energy, use materials, create products. This led to complete destruction, and change in family structure, social structure, with movement to urban areas, city management. They needed specialists who understood how to make things from these new tools, i.e.: designers. Now we are in the middle of the Industrial Revolution and we don't realise it. It started in Britain and now moves towards China who will surf the wave. The revolution may end in 2200, we are now in the middle of it. The disruption is constant.

Claire: Uber disrupts traditional taxis, and now Uber is being disrupted by others.

David: As designers our responsibility is to teach the basics of design education because these are the same tools used throughout history even though they are wearing different colours. In 1800, producers controlled designers by virtue of economic force. The design community learned this relationship and thought that's the only way it could be. Now, in the middle of the Industrial Revolution we have better understanding of economy and our relationship to it, instead of servant to producer, we have to be the ambassador of the user.

Sami: When everyone can do basic design tasks this is not the designers job anymore. The basic concept of design can be explained to anyone in 3 days. But the craft of design takes time to master. This is how you become a professional.

Claire: Textile designers were always designing within a manufacturing context. But now users come with their own projects for the designers. Designers frequently get caught up in the mastery of tools instead of the purpose behind them.

David: Is the designer a prostitute if they are working on jobs that are profit only?

Mariati: Does it matter that we all have different perspectives, are they all going to converge? The high-tech CAFA video makes me both scared and motivated.

GROUP 02: PROF/PROMO

Moderator: Rebecca Blake (ico-D)
Notetaker: Alisha Piercy (ico-D)
Group: Hisakazu Matsushige (Co* Design Center Osaka University), Augustina Widyani (Tarumanagara University), Wulan Pusponegoro (Indonesia Graphic Design Association), Bradley Schott (DIA), Tony Credland (London College of Communication), Helge Persen (Grafill), Antonio Iadarola (Beijing Institute of Technology)

01 What do you see as the new role designers must play? What are our responsibilities to the society we live in?

Sum: Universities need to insist on being trained in new technology. Designers would like to lead change (also with technology) but sometimes the maturity is not there yet. Designers need to become change leaders so they can facilitate the adaptations required to make those changes happen. Designers need to work with clients to accept this as responsibility. Building national pride in designers is a philosophical approach to consider.

Antonio: At universities were are used to training designers to design, but now we need to introduce the methods and expertise to empower them. To navigate bigger changes in the world. What would help is coaching them on how to implement new digital channels and tools on an operational level.

Bradley: As a workplace designer I work with 'change managers'—these are people who manage the process of change, protocol and social rules around a space. As designers we are 'change leaders', a role we increasingly need to take. We can make the change, but we also need to lead it.

Tony: From a less commercial angle, I see myself working with community groups, helping them see, through design, ways to advance their issues and causes and work with them to help them. This is what I do as a graphic design activist. I see myself first as a citizen, so then my second role is as a designer.

Wulan: What is needed is a change in national perception. It's less of an adaptation to the technology than a shift in philosophical perspective. It's hard to be leaders of change when the profession still isn't recognised. Even if new technology is given by the government, it often isn't used. Also, the level of maturity with technology isn't there yet. That said, in Indonesia, helping villages in an agricultural community to design better, they feel better about their work.

Antonio: The idea of framing communities within larger systems is important. For example, take the public sector working with

the government of Ontario (Canada). Many were interested in implementing service design in their work because they felt they were working in isolation. Through projects we created with them, a community within government was formed. So the skill of the design in that case was to help create bonding experiences and to facilitate experimentation and collaboration. Designers are trained to recognise patterns and processes. It's in our DNA but I'm not sure we teach it. It's a hard thing to teach!

02 How is design education keeping up? Is it about tech, culture or methodology?

Sum: Methodology comes after skills. Different perspectives come from working with foreigners. Polarities: methods and techniques (outcome-oriented) versus forward thinking methods (social aspect). All this applicable to other departments. Designers have the bridging skills to help different people collaborate. We need to recognise that everyone is different. Designers could be taught thought leadership but confidence is required. Designers tend not to be great communicators. Who are the leaders of design?

Tony: Common ground among students is often varied where different cultures are present. At a graduate level, students have the knowledge and skills and we help them tie it into new methodologies.

Bradley: As an employer we need all three (tech, culture and methodology). Everyone needs to be able to think and follow the design process because we only have a certain number of technological roles. We hire from overseas, and there the cultural viewpoint may differ. They'll see the problems and outcomes differently. Insights we wouldn't have as Australians working on an Australian project, for example.

Helge: Yes, there is a need to broaden our perspectives. Multidisciplinary programmes could provide a more global viewpoint, which is, perhaps, driven by the need for change?

Antonio: There is a tension between people with very strong 'hard' skills and then others with 'soft' skills. I often encounter these polarities. Programmes more focused on social change lose the basic tech skills. For example, MA in Industrial design versus MA in Narrative environment: one is completely business, the other storytelling. A clash occurs within the same institution.

Hisakazu: This can be applied to other departments. Co-working systems exist but we have the same problem of diverging focus. On the other hand, too much stress on the communications techniques and the students lose interest in the other. It may be difficult to make a good balanced curriculum.

Helge: People are different and we need experts and designers to make those skills work together. A solution isn't having everyone work together, someone needs to get them to get it together.

Antonio: Do they need to be trained in isolation and then collaborate?

Rebecca: Do you see this issue as something that really needs to be addressed?

YES!

Wulan: I agree that everybody is different. Personality types matter. We all have our preferences and that's why the world works.

Rebecca: Rhonda from KIDP described how students had to take psychology, business, and things outside of the designer role.

Bradley: Is that about teaching other points of view or getting the skills?

03 How will we empower designers to become better, more ethical and more heard?

Augustina: We can encourage students to become special members of associations at a special price. And give workshops on professional ethical designing.

Bradley: I think designers need to be taught leadership skills. We need to be taught how to be leaders.

Tony: How do you build confidence? And fostering critical opinions?

Rebecca: In every community everybody cannot be a leader. You don't need every designer to be a leader, but the ones with that personality can help the others to know where they can fit.

Helge: Communications skills are not the strongest skills among designers.

Bradley: I've seen really great design fall into the heap because they cannot communicate it.

Wulan: Who are the Nobel prize designers? We need role models. Who is the designer role model that changes the world?

Helge: I think Jonathon Ives is a design leader who has changed the way we behave and work.

Rebecca: Why aren't these designers household names?

Bradley: The public consciousness doesn't always know who designed what, they don't look back to the lineage of the object.

Zachary: Imagine another ten years to come. How do we prepare for what is to come? If we worked more in collaboration, associations with universities, for example, the role of the faculty to promote community would be something the students would emulate. How do we empower students without this?

Antonio: We are missing the time factor to know how to be ethical. We can analyse user needs but everything we do effects the wider world. Are we looking 'back-casting' enough? Right now it's very unpredictable and experimental.

Rebecca: Is this way of looking back taught in the school?

Tony: Maybe associations have a responsibility for that discussion to go out further.

Antonio: The professional organisation's point of view is that design is not only an art form but also something that is functional and will not contribute to anything destructive.

Helge: Architects have more of this approach.

Bradley: There is quite a need for institutions to drive this because in practical design studios you can't think beyond the next gig. This is where institutions need to step up.

Rebecca: So institutions should carry the role of framing the moral argument and setting a standard which takes the heat off of the individual designer?

Helge: Set some standards for those wishing to be part of the organization, to elevate it.

Tony: Like in architecture. Critical thinking and setting standards takes time. In commercial practice that is a luxury. Associations and educational institutions need to be involved at this level for sure.

Wulan: Even now creating standards for the profession is hard, but we need it. Architecture is successful at making them and applying them, it's already legalized in this domain. We are aiming for this position as designers. Right now, how do designers work in ad agencies? They work overtime, there are no regulations, spec work is rampant, we are, in fact, 'corporate slaves'. Designers are not aware of their stature. Labor Rights can help designers but reminding them of what is fair, and to change the work environment for the designers.

GROUP 03: PROF/PROMO/EDU

Moderator: Zinnia Nizar (ico-D)
Notetaker: Elizabeth Carbonell (ico-D)
Group: Prasueth Banchongphakdy (DesignLaos), Yanique DaCosta (Graphic Artists Guild), Scott Mayson (RMIT University), Yun Wang (Zhejiang Modern Intelligence and Manufacturing Promotion Center), Melanie Li ((Zhejiang Modern Intelligence and Manufacturing Promotion Center), Frank Peters (ico-D), Cihangir Ístek (ico-D)

01 What do you see as the new role designers must play? What are our responsibilities to the society we live in?

Yanique: Designers need to be better at research to keep up to date with professional practices and standards.

Scott: And not aim to be a superstar. There there these, but real designers do real things that challenge conventional practice. Design bring a creative component that we should not lose. We are visual thinkers. We visualise differently, and we should embrace it.

Preseuth: Laos is different, there is no design school so the design term is 'new'. Designers here have good craftsmanship, but they always look at what other countries are doing. They must put themselves out there more and be confident.

Yun: I agree, designers in universities report others not calling them 'designers', they call them 'educators'. Even if the designer has a design studio and a company, to others, he is only an educator. In China on Alibaba, they can do 4000 pics every second (AI) using new technology (Luban). This is a different kind of designer and it is a survival issue for them. About the presentations in the morning, they were mostly about educators. ico-D should attract more designers from society. It's important to help empower our designers by bringing them together.

Zinnia: In Indonesia, 'Luban' is actual people, it's more like crowd sourcing. It's also a problem.

Scott: AI is arriving and can do things quickly. We need it to be humanised, and to acknowledge there are things AI can't do. They can do a bulk job, but humans are required to come in and make complex decisions.

Zinnia: What is our responsibility? Is it context-based? Skills?

Yanique: It's a number of things, we need to enhance the human aspect, to improve the way people live and function. We need to understand what real word problems are, and that we can solve things.

Scott: Something Augustina mentioned, some graduates take training, but then translate it to a design language to lift it to a different stratosphere which empowers them to use these new skills in a different way. They bring crafts people in to teach.

02 How is design education keeping up? Is it about tech, culture or methodology?

Yanique: On the CAFA tour yesterday we saw how they still teach 'handmade' techniques.

Praseuth: It's important to know how to pick color and assess the uniqueness of it, how to mix colour and so on. People still really want to go to Lao to see traditional techniques of design and craftsmanship.

Yun: Because of Luban, some people are out of work, and because of this we need an adjustment in our teaching for photo designers. To see results, we must look back to history, and work actively to be creative in designing and foster multidisciplinary studies and practice, instead of focusing on one. Students should show their love for design.

Scott: The craft skills and ability to visualise and to play with tools give students the ability to experience something that doesn't exist in some teaching methodologies.

Frank: Do we need designers anymore? We have so much tech capacity now…

Yanique: We do,because AI isn't responsive to how we evolve, so they cannot fix problems. It's necessary to humanise the process.

Frank: It's like coding, everyone can, even kids do it via a phone.

Yanique: But who ensures these AIs maintain culture?

Frank: We are in danger of our own intellect as people negotiate new technology.

Zinnia: Which brings it back to the first question, what is the new role of designers?

Frank: Designers are obsessed with empowering others.

Zinnia: If a designer needs to learn *all* the skills, can we presume to be this 'superhuman'?

Yun: A few years ago, I had many projects in architecture, and recently I have some projects about China. It's a big market in China. Now a lot of design is fashion or about cities, but there is also a big market in small countries and rural areas so there is a need for more comprehensive design.

Zinnia: This answers the question, What is our responsibility to design? First world versus developing world. Small cities still need design too!

Yanique: The government should require that designers to work in many contexts.

Zinnia: The Guild (GAG) plays an important role in protecting designers.

Frank: Are we arrogant to think we can solve the issues?

Scott: We need to be comfortable with other people and not call ourselves gatekeepers, this is dangerous. Push your professional organisation and review what they offer and to share information to help grow the professions.

03 How will we empower designers to become better, more ethical and more heard?

Scott: As a chair of a university I would say designers take too much for granted. If we think about how we professionalise what we do, we need to engage with people in an ethical way to inform them of what they do.

Zinnia: To recap, rather than saying we have a new role as designers, its mostly a sense of awareness of what designers should do or what the attitude should be, if we are to be good problem solvers. There is competition for work now with technology, which could or could not be an advantage.

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presentations

SMALL DESIGN MARKET CHALLENGE IN LITHUANIA

Jonas Liugaila *LITHUANIA*
Lithuanian Graphic Design Association

In September 2018, ico-D published this talk in article form. The full article is a discussion on the current situation for designers in Lithuania as they adapt to the challenges created by the Soviet period.

Lithuania was part of the Russian empire, and at the end of this empire, Lithuanians started to look for their own identity, to think about nationality and folk heritage. Historical markers were: the World Expo Paris of 1900, where Lithuania tried to show their own identity within the Russian empire; and 1937 in Paris, where Lithuania became an independent country (since 1918), but was still looking for an identity, mostly based on folk heritage.

What is the identity of Lithuanian design?

We have the same challenge that we had 100 years ago in terms of reconciling our nationality. Designers and people in the community were interviewed on this central question, and here are their thoughts on what characterises Lithuanian design:

— Flexible—must be to survive!
— Nordic
— Injured—historically Lithuania was occupied, Soviet occupation from 1940–1990
— Same—most of the people interviewed said Lithuanian design was the same as everywhere else in the world because of globalisation
— Physical closeness with other countries—Lithuania part of EU since 2004

How is Lithuanian design different?

Strengths:

— Lithuanian designers are happier than others
— We are not number one so we try harder

Weaknesses:

— Lack of global companies/competition
— The value of design is not communicated
— Little design export
— Lack of diversification in market
— Businesses don't take risks
— Autonomy of designers

Opportunities:

— Positioning of Baltic region
— IT
— Small market allows for interpersonal exchanges

Threats:

— Foreign design markets will take the market advantages and will leave only adaptations

What are we doing?

— National packaging design awards
— Workshops on visual literacy
— Widespread publications
— Discussions amongst designers

What do we need to do?

— Expand our association
— Educate designers in export
— Develop Lifelong learning

NEW VISUAL IDENTITY FOR THE CITY OF OSLO

Helge Persen *NORWAY*
Grafill

As an organisation, Grafill's main purpose is to advocate for the field of visual communication in Norway. This year one of Grafill's goals has been to influence the level of professionalism in the Norwegian public sectors' tender processes for design contracts.

Outside of Scandinavia, few people are aware that involvement in important communal decisions by workers and citizen is bound by law. Instead, a wide array of stakeholders and users had to be part

of the City's project. The Oslo design process for the new visual identity for the city Oslo, a project recently carried out by Grafill has become a best practice example to other Norwegian municipalities and cities.

Originally, Oslo's visual identity had over 200 municipal brandings and the visual identity needed clarification and an upgrade. Helge presented a summary of the rebranding process.

New Visual Identity for the City of Oslo

The approach:

— Short initial insight phase
— Working in iterations
— Involving a broad spectrum of stakeholders
— Cross-disciplinary team

Core qualities of Oslo were assessed:

— Diverse
— Fastest growing city in Scandinavia
— Safe
— Lots of possibilities

Logo:

— The new logo was inspired by municipal crest/symbols from 1300 and 1924

Colour palette:

— Blue was included because it is already present in the city— trams are blue, signs, etc.
— Green was included because there is a lot of greenery around Oslo

Oslo graphic:

— Geometric symbols were pulled from the logo to create the OSLO graphic (so that they are connected)

Font:

— Font belongs to same family as the lettering that most of the street signs are written
— All signage now includes the logo, the stylised OSLO, and is written in the Oslo font

The creation of the new visual identity created a buzz in the media. People were angry because we were removing the historical symbol. Our communication to the public afterwards was perhaps not good or consistent, however, so it appeared as though the old historical symbol would no longer exist, which was not true, it still exists, integrated within the new logo. Overall however, the City of Oslo project succeeded in creating an identity that ensures accessibility to all citizens on all platforms. It is accessible but still preserves some of the authority it needs. The Oslo design process has become a best practice example to other Norwegian municipalities and cities.

COMMUNICATING THE VALUE OF DESIGN IN INDONESIA

Wulan Pusponegoro *INDONESIA*
Indonesia Graphic Designers Association

Design in Indonesia is 'like a cloud: everywhere, but you don't know what it is or how it works'.

ADGI, 40 years old, still struggles to communicate the role design plays in the country, communicating largely through exhibitions, talks, gatherings, and workshops (although participants at these events, tend to already be part of the design community).

The flow of communication about design in Indonesia has two main avenues: the *public* and the *private sectors*.

The Indonesian government's involvement in design initiatives is significant, mainly through collaboration with BEKRAF: The Agency of Creative Economy in Indonesia, which is a Ministerial level agency (since 2015). The Indonesia Independence Logo is placed throughout the country and graphic designers interact with the Ministry on a regular basis, which allows other levels of government to become aware of design and its value. Also significant for communication: *Retas* is a small and widely distributed design magazine that is inserted into the national newspaper.

BEKRAF communicates to:

— Private and public sector
— Other government institutions
— Associations
— Communities
— NGOs

Due to BEKRAF, ADGI will be part of the international forum in Bali in November 2019 and participated in the World Conference on Creative Economy 2018.

ADDRESSING SUSTAINABILITY CHALLENGES: SHENZHEN'S EFFORTS

Ting Xu *CHINA*
Shenzhen City of Design Promotion Association

Shenzhen is located in South China near Hong Kong. 37 years ago, Shenzhen was a fishing village. In 1980 it became the first special economic zone in China. Currently, it is a young city with fast growing economy, the average age being below 33.5 years old. Shenzhen was designated Shenzhen City of Design as part of UNESCO Creative Cities Network. It is also the birthplace of China's Modern design due to proximity to Hong Kong.

The cities' design history began in the late 80s with graphic design, product design, architecture, interior design and fashion design. Shenzhen City of Design Promotion Association (SDPA) was then created, with Shenzhen Design Week inaugurated in 2017. The latter was the biggest government commissioned project so far. As part of this, Shenzhen Global Design Award was created which

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offers a Grand prize of $200K USD and second place prize of $100K USD. The first prize in 2017 went to a design for an innovative and affordable electric scooter which proved extremely useful for Chinese urban transport.

After 40 years of economic growth, Shenzhen faces sustainability challenges for resources, land, utilities, etc., being a small physical area with a large, ever-growing population. Future efforts to address these changes include the institution of a design school, a Design Museum as well as efforts to establish more favorable design policies at the governmental level, starting with a consolidated design policy at the municipal level.

THE VALUE OF RESEARCH AT FAS/ASU

Essam Abu-Awad *JORDAN*
Applied Science University

Design education and research initiatives at Applied Science University (beginning in the 90s) can be summarised as follows. In 1992, educators in Jordan understood the value of design, but not of the value of design research. By 2013, our role as art and design educators shifted from teaching, practice and research to one that placed greater emphasis on administration and other related tasks. In 2018, deeper questions were posed. For example, how does research develop the cultural heritage for a country, based on the excellence of local designers?

Looking ahead to 2022: Why is design research important at FAD/ASU?

We have come up with a research/impact strategy to be implemented by 2022. The goal is to embed research and inquiry into our curriculum and to engage students in this research and inquiry process.

The FAD/ASU Research Strategy 2015–2022 underpins ASU's vision:

- To provide innovative and effective learning opportunities
- To promote student engagement with the latest thinking and practice in the discipline
- To involve staff already engaged with research
- To develop skills and attributes of significant value to future careers
- To work locally and globally with other institutions and industry partners to develop the fields of knowledge in order to link design and communication to those of other distinct specialisms
- To increase understanding of environmental change, communicating the issues and designing for new business models, social innovations and sustainable living

Since 1992, FAD/ASU has been a major contributor advocating for the impact of design in Jordan, upholding the role of a design school within a university, and using art and design to support local society to develop innovative and sustainable solutions to the issues they face, through co-design, co-creation, socially responsive practices and social entrepreneurship. FAD/ASU characterises design in terms of problem analysis, design solutions, and design processes. Design research at the university engages researchers in the direct improvement of educational practice.

What is good for the students is good for the university. FAD/ASU partnerships provide cultural awareness and opportunities for both students and staff. With research opportunities and cultural awareness, and through international collaborations, FAD/ASU can offer students international experiences.

The most important aspect of a partnership's endurance is an alliance of ideas and goals: to transform the outlook of education, influence the practice within the creative and cultural sector, and finally, inform policy and public understanding through the design sector itself.

'FIRST SCENE' OF DESIGN

Yun Wang *CHINA*
Zheijang Modern Intelligence and Manufacturing Promotion

There were several stages to the development of the Design Intelligence Award (DIA), the first internationally-recognised academic award for industrial design in China. As a government assigned project, the DIA has moved beyond being simply an award, to become a kind of 'alternative college' composed of 500 experts with emphasis on brand and industry.

In the first edition of the award we collaborated with a TV station to launch the TV show Design Star to show the whole process of the award—and to have more social impact. By the second edition of the award, we held events with industry and also government. By the 3rd edition demand was increasing, local governments realised its value and wanted to cooperate for larger economic development.

We discovered that the process was moving from vertical to horizontal, from massive structural changes to the inclusion of new technologies. The award now incorporates exhibitions, demos, tours, etc. and is becoming more competitive. In the top 100 products there are less designs coming from academies, and more from big companies/corporations. We now have 52 countries and regions that participate in the competition.

As our forefathers said, *People grow out of the world like a tree from the earth, but the most important thing is that we can grow horizontally like the canopy of the tree*. As such, DIA has expanded to many sections: branding, media, exhibitions, etc. to form a giant ecosystem.

DESIGN FOR COMMUNITY

Augustina Widyani *INDONESIA*
Tarumanagara University

The sustainability project carried out by Tarumanagara University with the Semoyo Conservation village, Yogyakarta is a case study for an education model that favours collaborative, community-based design in a rural context.

Tarumanagara University has two design disciplines: interior design and visual communication design with a threefold mandate: to teach, research and do community service. Many projects are designed to serve the community. The process of assessing needs, problems, and constraints begins with a conversation/collaboration with a specific community. We then research the problem and apply relevant recommendations/solutions through community service.

The project is the sustainable industry development of Semoyo conservation area village, Yogyakarta.

Conversation/collaboration with the community

The village is a conservation area with a small woodworking industry, composed of less than 5 workers. It is a tourist zone that is legally and sustainably certified with government-trained woodworkers. It is also drought-prone, and access to clean water is not reliable.

Research

We discussed the potential for sustainability in the village with NGOs, noting sustainable resources existed already, but there was no capacity or marketing plan.

Recommendations:

- Continue legal and sustainable forest management
- Provide ongoing training
- Provide marketing plan
- Develop the renewable energy
- Support development with a spatial plan
- Support government to continue involvement with community

Our Community service was to:

- Provide a workshop on promotion of their products
- Assist in upgrade of their visual identity—to ensure the village is recognised as a viable industrial area
- Educate the community to manage their social media to increase business and document their products

UNTHINKING, DESIGN THINKING: EMPHASISING CREATIVITY AS DESIGN PRACTICE IN EDUCATION

Scott Mayson *AUSTRALIA*
RMIT University

Design thinking from an industrial design perspective needs to reflect more deeply on the usefulness of 'persona' creation, and consider instead design approaches that get to the bottom of human behaviours, needs, and ultimate experience goals.

Personas are the way people fictionalise a character to focus on as a user. We might question the usefulness of persona creation as a process, challenging this more conventional way of thinking, and instead observe how people behave in society, think about what they actually do. More opportunities will present themselves when our design approach perceives design as curious enquiry, to question what it is and why it is needed. People need toast not toasters! We don't need all these products in our lives, we need better ways to get to the end experience.

Design has value as creative practice in education. By focusing on a bottom up integrated approach to design, and getting organisations, business and staff to embrace that process, we might engage more fully with the question we all ask: how can design transform lives and take on an approach to change the human condition?

DESIGN EDUCATION AT CAFA

Song Xiewei *CHINA*
China Academy of Fine Arts (CAFA)

The restructuring of curriculum and teaching at CAFA over the last three years marks a move to incorporate interdisciplinary and sustainable design. The updated programme works from a more global perspective and with a research methodology geared to address social issues in China. We need to look at design with a new attitude because in today's world the only certainty is uncertainty.

'Design no longer exists'. Is this a ubiquitous statement or does design really no longer exist?

In an age of uncertainty, we see new technologies every day and today design is based on how we define the discipline and encode it with technological morality around real questions such as: *Will robots take over the world?*

By 2030 universities will be the core of AI development. As an international organisation, as a leading art academy, how can CAFA lead this change? University rankings are based on data, but not the real teachings. University development today faces institutional reforms that reflect the problems in the education. We are responsible for cultivating talents for the industry, but what kind of talents should we cultivate?

The traditional university model is linear: connected but independent. Today we have restructured the disciplines, creating new mixed disciplines, smart cites, spatial design, eco design, crisis design, and so on. Design has turned a productive industry into an industry that solves societal problems—soon, for example, there will be synthetic biology design that saves lives. This is a completely different system than the industrial revolution. Tesla has chosen the first space tourists inviting them for space travel, and all candidates are artists!

Our direction of research is *no direction*. The post-life exhibition currently at CAFA is trying to explore human development in the future: ergodynamics and material studies, we are moving to a system that combines different contexts together to reflect lots

of changes in Chinese society. Today CAFA has broken down the traditional academic system, moving from passive learning to active learning. In the past we designed the curriculum for the students. In the past you could only focus on one discipline, now this barrier has been eliminated. Today the students chose the classes themselves based on their prediction of future development.

CAFA plans a new school campus, called New School. The disciplines based in this campus are all brand new disciplines foregrounding a global education plan that inspires education no matter what discipline you are in.

Education itself is a trailblazer. We are dealing with obstacles to educational reform. The most urgent task today is how we can change the world. University education needs to be clear if we are cultivating people who seek peace and a better world, or those who seek profits. China has a lot of problems that are representative of the world in general. Can we say that our education is successful once we have given students the skills?

We need to extend the education landscape with the concept of BIG Design. We need to elevate the recognition of design education and strive to build the design discipline into a world class system. All colleges of design in the world should closely follow the world changes. For example, the opening up of North Korea, US–China trade war. All of these things have impacts on human rights. A Tesla will go to Mars and the EU is researching AI. AI will play an important role in China's economic development in the future. Every designer knows that creativity is very important. With open source design we have a different frame of reference when it comes to value and financial return.

NEW DESIGNER SKILL SET FOR THE FUTURE OF WORK

Antonio Iadarola *ITALY*
Beijing Institute of Technology

The design department at BIT is 34 years old. Education of designers has been from manufacturing to service-based industry What is the role of the designer in the future? Is it to work as an observatory across social innovation and workplace design? How to equip designers with skills?

One way is to transform work environments by redesigning spaces and processes with people as drivers of change. This affects the physical spaces in the workplace, the elements of process, policy, tools, methods, governance, labs and more. Research on the future of work, co-design for workspaces and work design frameworks can culminate in the development of a living toolkit that helps communities to design how to work tomorrow.

What:

— Mapping work
— Developing models
— Iterative implementation

How:

— Do research through industry partners
— Test the framework in BIT courses
— Curate research through visiting activities
— Build international programmes to expand the research

'THE ZERO WORLD': THREE CHANGES IN CAA

Xu Han *CHINA*
China Academy of Art Shanghai Institute

CAA is 90 years old, based in Hangzhou, in the Southeast of China. This has been the richest place in China for 1000 years (and is why CAA was established there). There are two campuses, one in Hangzhou, one in Shanghai, and we are planning a third campus in Hangzhou for 2020. This third campus will be 6 times the size of CAFA, and will be a new design school.

Currently, CAA has three schools of design with three specialisms. Each year in China, the number of art and design graduates is approximately 500 thousand. 2% are from schools like CAFA and CAA, 49% from comprehensive universities, and the rest from vocational colleges. CAFA and CAA are not the biggest schools, but we are the model other schools look to.

Design is now part of the Arts department, a cross-disciplinary institute which is aligned with Bauhaus goals—for its aesthetic reform, but also for its universal toolkit that can be applied in all domains. I prefer artistic thinking to design thinking. We need also to distinguish science from technology, with more focus on science. Tech is constantly updated, but science less so. CAA wishes to be the new Bauhaus in the era of data and technology. We have removed the departmental-based structure. There will be no separate departments. Instead the first two years students study general art and design courses. The last two years focuses on research.

At CAFA and CAA we place high importance on practice and skills. Courses are intentionally vague and ambiguous. Four skills are required: aesthetics, an ability to criticise, to sense (both on and offline), and new technologies. Millennials are not perceptive to the world around them so we emphasise perception.

The new school will attach great importance to humanity, how to think about the concept of design, and how to reinvent daily life. We want our students to understand the environment from a different perspective. Our labs will be playgrounds for students. The Yangzee River delta, the richest area of China, is an appropriate landscape and incubator in which to locate this moment of educational movement and change.

UNFAIR FIGHT: THE STRUGGLE FOR SMALL (COPYRIGHT HOLDERS IN THE US)

Yanique DaCosta *UNITED STATES*
Graphic Artists Guild

Copyright infringement is common in graphic arts. Infringement is good business. According to a GAG survey, many artists report that their infringed work was used commercially. Copyright must have been registered with the copyright office in order to claim legal infringement, but it's difficult to enforce the copyright. Why? Federal court has jurisdiction, legal costs are much higher than potential recoveries, and many lawyers won't take on an infringement case if the potential award was less than $30K.

In 2017 The Case Act was introduced. A small claims court for copyright cases was set up for claims under $30K which would be voluntary for both parties and where claims could be filed remotely. It is an easy, inexpensive process, providing free legal services but with limited award of $30K for multiple works. The tech sector opposes The Case Act, and they intend to oppose it by dragging out the acceptance process.

In short, copyright laws are outdated, and we need to update them in order to reflect the changes of the digital age by supporting initiatives like The Case Act that protect the work of designers.

THINK COLLABORATE CREATE—A GROWTH STRATEGY FOR AUSTRALIAN DESIGN

Claire Beale *AUSTRALIA*
Design Institute of Australia

Think Collaborate Create was a collaboration between DIA, the Victorian government and other design associations in Australia to exhibit Victorian design at the December 2018 Hong Kong Business of Design event. This represents a four year project between industry, government and education in the country. Although basically competitors, they worked together to represent Victoria design on a global stage, funded by government money and came home with considerable value for this effort.

The reason this collaboration between the industrial, governmental and educational sectors was possible was due to a new, progressive government which came into power. The goal was to have a delegation of Australians go to Hong Kong to try to understand how to do business in China, as well as to network amongst themselves.

Outcomes that were important for Melbourne designers:

— Showcase Melbourne design credentials
— Strengthened Asian networks
— Business channel access
— Partnership development
— Market intelligence
— Direct engagement with local distribution channels
— New cultural peer to peer exchanges and education pathways

The strongest outcomes have been the stronger ties between designers, industry, and primarily, government. The coalition of design organisations allowed them to communicate to the government in a united voice that was heard by their governments, allowing them to educate about the value of design and design services.

The takeaway is that designers have to move away from protecting design outcomes, and instead focus on the process. Design is a system and process, not what may be represented in an artifact. Designers don't just make stuff, they make stuff happen. After this Hong Kong project, hopefully we will see interaction and real life change happen, and this project is just the vehicle for that.

This year will be largest ever design-led mission to Hong Kong, including 110 Australian Designers exhibiting and representing many disciplines.

UPSETTING TRADITIONAL KNOWLEDGE CREATION: DESIGN RESEARCH, MATERIAL PRACTICE AND EMBODIED RESEARCH CREATION AT EMILY CARR

Keith Doyle *CANADA*
Emily Carr University

The Material Matters Research Centre at Emily Carr hosts faculty, students and staff who want to engage with open source materials. We also work with external partners and host regular knowledge forums.

The Centre has one of the first open source printers for 3D printing. Open source enables us to deepen knowledge and develop more cost-effective materials. Currently this goal has been achieved, reducing prices of materials by 99%. We began to collaborate with industry to develop in-house cost effective techniques for them, producing wheels and parts for Vancouver skateboard company as well as developing custom made hardware. In 2013 we launched a 3D Print Forum, a platform for researchers to reflect and facilitate knowledge transfer between experts in different disciplines.

The case study: The Recreation of Tom Thomson elaborates on some of the material applications of the 3D technology in the context of historical research, and work from TARP—Textiles Adaptations Research Program, investigates questions such as: How does our clothing inform dialogue on design research?

(RE)DISTRIBUTED MEDIA: LEAKAGE

Tony Credland *UNITED KINGDOM*
London College of Communication

The Masters in Graphic Media Design (MA GMD) course at the London College of Communication at the University of the Arts London (LCC/UAL) re-imagined the studio through four collaborative research hubs.

Each hub approached concerns of Leakage from distinct starting points and through specific research methodologies guided by

guest tutors; Audrey Samson (FRAUD), Ruben Pater, Marwan Kaabour and David Benqué.

We were keen to explore: How do we navigate increasingly polluted information-scapes? Who are the gatekeepers of news, opinion and policy? And how can we challenge the distribution of information from positions of power? In particular, we were interested in how design research could articulate insights about the governance, provenance and authority of information. How we could employ or develop research methodologies to discern, authenticate or to simply make sense of issues.

They came up with 4 different workshops:

01 DAVID BENQUÉ: Seeing like a diagram

The recent investigations based on leaked documents (ex. Panama and Paradise Papers) by the International Consortium of Investigative Journalists (ICIJ) relied on graph databases and graphs to construct and analyse datasets using only two elements: nodes and relationships. In this project we will take data structures as a starting point for critical explorations, using graphs as a format to construct, extract and communicate narratives.

02 AUDREY SAMSON (FRAUD): Design as Conflict

Design as conflict is a framework to 'think within' that aims to present strategies of design-led inquiry to reveal coercive and operational modes of conflict. Unlike conflict resolution, design as conflict views conflict as a desirable and productive force.

3 RUBEN PATER: Digging up Dirt

London has its own disaster risks. Along the Thames there is a land contamination from heavy industries, chemical industries, and extensive pollution hazards. Recent estimates suggest that nearly 10,000 Londoners die each year due to the effects of the cities polluted air. We should ask ourselves who will be affected most in case of a disaster? Are disaster risks in any way related to income, demographics, or property value? We will examine the disaster risks that can be found in our own backyard and use design to inform, activate, and intervene locally.

4 MARWAN KAABOUR: *The Politics of Jargon/the Jargon of Politics*

The workshop will explore the way language (verbal and visual) is used by politicians to shape their narrative and define the context around todays' relevant and pressing issues. By using the visual and verbal representation of the speech, we will explore the relationship between text, image and audio as forms of 'language' as signs that require decoding in order to be read and communicated.

POSITIONING PRACTICE—ISSUE 2

The workshops were further disseminated in the second issue of Positioning Practice and later extended to formulate a weekend-long public programme for the Hope to Nope: Graphics & Politics 2008–2018 exhibition at the Design Museum, London (June 2018). Design Museum London held public workshops in June 2018

ico-D news

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design declaration summit

MONTRÉAL DESIGN DECLARATION: NEXT STEPS

David Grossman *ISRAEL*
International Council of Design (ico-D)

For the past 20 years international organisations have been discussing the need to work with other non-design organisations to better convey the value of design, with the understanding that if we concentrate our collective forces and collaborate we would have a better chance of getting our message across.

The first international convening of the design community, as represented by 22 international organisations representing professional urban planners, architects, landscape architects and designers from over 90 countries occurred on 23–24 October 2017 in Montréal (Canada). These organisations gathered to affirm the fundamental role of design in creating and shaping the world now and in the future. The two-day **Design Declaration Summit (DDS)** concluded with the signature of a first Design Declaration, the **Montréal Design Declaration**, in the presence of international organisations representing and relating to public, private and civil sectors of society concerned with design or impacted by design. The Declaration recognises the need for strategic leadership on design matters at local, regional, national and international levels and the need for governance models, political agendas and policy to take design into account. It acknowledges the fundamental and critical role of design to create a world that is environmentally sustainable, economically viable, socially equitable, and culturally diverse.

The Declaration includes a 'Call to Action' and fifteen proposed projects. The Declaration is supported by the over 700 supporting member entities of the 22 signatories from over 90 countries. As mandated by the Montréal Design Declaration signatories participants, the **Design Declaration Summit Steering Committee (DDSSC)**—made up of representatives of six international organisations—is responsible for the ongoing process, including the initiation of Projects and organisation of future Design Declaration Summits. The Design Declaration Summit process will continue in 2019, with a Pre-Summit Meeting in Saint-Étienne (France) on 3–5 April 2019 and a full-scale Design Declaration Summit to follow in 2020, at which a second Design Declaration will be ratified.

Key topics to be addressed at the Pre-Summit Meeting in Saint-Étienne:

01 Establishing a process to establish metrics and gather information that show the value of design—communicating the value of design in metrics that are understandable to them

02 Education and research—design education requires a lot of attention, falls through the cracks in government

03 National Design Policy

start young

TEACHING DESIGN TO CHILDREN

Ana Masut *CANADA*
International Council of Design (ico-D)

The Start Young initiative started in 2017 for World Design Day and was based around the idea that the earlier we can show children that design exists—the better. For *World Design Day 2018: Kids can too!* partners carried out the 'Start Young' Workshop on 27 April 2018 with the goal to **build early design awareness** and **develop design skills for kids**.

Start Young, developed by ico-D, is a two-part workshop for 10–11 year old kids, focusing on simple design methodologies. In includes a five-part pack including briefings for teachers, explanation documents for a presentation on basic design concepts, showing examples from around the world, and a pack for a hands-on design exercise. For the hands-on exercise, kids were tasked with creating something out of basic materials that would lift you off the floor and hold you! The Start Young Workshop is designed to be carried out in museums, schools, and community centres.

Our partners celebrated all over the world: Casa Wabi (Mexico), Design Exchange (Canada), Open Design Cape Town (South Africa), MALBA (Museo de Arte Latinoamericano de Buenos Aires, Argentina) and Mumedi (Museo Mexicano del Diseño, Mexico) in addition to ico-D Member organisations from all regions.

2018
platform
meeting
beijing
china

platform meeting
16–20 september 2018
beijing china
ICO-D NEWS
Zachary Haris Ong MALAYSIA
Ana Masut CANADA
ico-D
this is
your
design
beijing 2018

regional meeting

ASEAN REGIONAL MEETING RECAP

Zachary Haris Ong *MALAYSIA*
International Council of Design (ico-D)

An ico-D Regional Meeting was held for the members of the Association of Southeast Asian Nations (ASEAN) countries on 05—06 February 2018 in Kuala Lumpur, coinciding with the beginning of the term of President Zachary Haris Ong of Malaysia. The meeting was hosted by ico-D Member Graphic Designers Association of Malaysia (wREGA) and sponsored by government think-tank ThinkCity.

Following the success of the 2017 RM in Latin America, design entities from the ASEAN region met to discuss, present insight and share on common challenges. The meeting included discussion forums, roundtables, presentations and informal gatherings over the course of two days, gathering 57 participants from eight countries, representing 27 design organisations from the region. The Meeting was held at the PAM Centre Bangsar, a new Centre designed with considerations for the environment, culture and society.

At the opening roundtable, organisations stated the main challenges they faced and described the ways in which they wished to collaborate with their fellow South East Asian colleagues and the international design community.

Some common challenges included:

— How to build a design identity in an Asian context
— Lack of empowerment for designers and the protection of the identity of design (both traditional and contemporary) in Asia
— The next generation of design students pursuing higher education abroad
— The challenge of speaking to Governments, who do not understand what design is or its value
— Difficulty forging collaborations between design industry and education
— Difficulty of exchange within the region due to differing standards and certification
— Coordination issues with regional exchanges (semester schedules, credit transfers, etc.)
— Challenge for design curriculum to keep up to speed with current technologies

Some of the benefits of participating in regional exchanges noted by participants of RM included:

— Interconnection between countries means one voice and empowerment
— Opening the lines of communication, exchange and sharing of expertise among themselves
— Learning from successes and failures of other countries nearby who are experiencing the challenges of similar contexts
— Exchange of ideas on curriculum, exchange, return on investment for students
— Increased networking means more possibility to forge collaborations on research and student exchanges
— Sharing knowledge on concrete steps forward, i.e. steps to achieve an NDP or create a relevant Accreditation/Certification model for their country

To address regional specific issues, **six topics** were discussed in detail among participants during the Meeting sessions and presentations on the following:

01 National Design Policy
02 Professional Accreditation/Certification
03 Exchange opportunities within ASEAN organisations
04 Curriculum Development: sharing best practices and expertise
05 Opportunities for Collaboration in Design Research
06 Exchange with the International Design Community

conclusion

80 **closing discussion**
81 **conclusion**
81 **acknowledgments**

closing discussion

Moderators from Discussion Forums (Rebecca, Zachary, David, Jonathon and Zinnia) all gathered on stage to provide a summary of the main points brought up in sessions:

David: The PMs were devised to increase our contact with Members, we wanted to generate a format to hear, listen, and interact, to enhance the impact of our Members on the ico-D agenda. As a result, we change our direction according to the needs of our Members. This is a constantly evolving model. A meeting like this was an opportunity to step back and see things on a greater scale, allow us to see things and patterns that we would not ordinarily see, an opportunity to get out of the bubble, to know that we are not alone. We are a common profession with shared values and a common language. Everyone noted that they benefitted from collaboration and sharing main themes of professionalism and leadership.

Zachary: We are all doing the same thing and we should be open and learn from each other whenever possible.

Rebecca: Designers assist in the adaptations of new technologies and can also be intermediaries for education. Students arrive at school with a deep understanding of tech already, so teachers can focus on methodologies. We also need to teach leadership skills to build confidence and communication skills. We noted from discussions the main way designers lead is 'in the background'—doing much unnoticed, but important things that accumulate slowly over time to change how people live.

Zinnia: We as designers need to define our role or others will define it for us! This role is different depending on where you are from, but overall, the designer helps us negotiate between art and design to give us what we need.

Johnathon: Design and role of the designer has always been changing. We are here to help make the world a better place, and this is a humbling responsibility. The speed of change has created many opportunities and altered our role in this industry. We need to better appreciate the demands of students and industry. We have lost the tradition of mentor and apprentice.

Claire: A forum like this gives designers the opportunity to think about how we see the world, and how we want it to go from here. How we will bring what was discussed here back to our own practice, and what we will do differently is now the big task.

conclusion

Earlier as Icograda, ico-D has a long-standing relationship with Member school Central Academy of Fine Arts (CAFA). Beyond the 2009 Congress and General Assembly, key figures from CAFA including former Dean Min Wang, have been instrumental in laying the ground for the Council's activities in China and for facilitating the relationships with other institutions in the country. China, we all know, is at this current point in time perhaps the most important global player in its impact on the design industry. Not only is a large percentage of manufacturing for the world based there, but it is an important centre for the development of new technologies and is becoming the largest internal market for design goods on the planet. The importance of China to the rest of the design world cannot be over estimated. It is for this reason that the Council chose to hold its 2018 Platform Meeting in China—to give our global Membership a chance to immerse themselves in Beijing and to connect with Members from around the country.

This three-day Platform Meeting brought together Professional, Educational and Promotional Members as well as one International Media Network (IDMN) member and several invited Observers. Beyond the content of presentations, outcomes of workshops and panel discussions, perhaps the most important outcome of this meeting, and meetings like this one, are the strengthened ties between the Member organisations and the increased understanding of the broader global context among them. The next ico-D Platform Meeting will take place in Vancouver (Canada) in 2019.

acknowledgments

This event would not have been possible without the tremendous support of Central Academy of Fine Arts (CAFA), we are deeply grateful to the school's President Di'an Fan and to the Dean of Design Song Xiewei for their unwavering support of the meeting and contribution of resources to not only the event but translation, logistics and much more. A special acknowledgment is due to ico-D Vice President Ziyuan Wang who coordinated this project from start to finish, not only making the Platform possible but doing so with warmth and humour (a particular—and personal—mention here from the Secretariat Team, who can not stress enough their appreciation to Ziyuan). We would be remiss to not mention Past President David Grossman, whose many years developing relationships with Chinese Members contributed to the richness of content and attendance. We would like to express our thanks to the logistical team at CAFA, led by the indefatigable Zheng Tao, and also Marco Chan and their colleagues, this event was executed at the highest level. We would like to acknowledge the tireless and professional work of our two simultaneous translators Mao Zeyao (毛泽尧) and Jin Lu (金璐). We would also like to thank the army of volunteers that facilitated with tours, translation, wayfinding and much more, particularly Nicolas Cheng (程), who braved the Forbidden City with an unwieldy group and managed not to lose any of us! We would like to recognize the important contributions of the ico-D Team, including Managing Director, Ana Masut, Events Manager Elizabeth Carbonell, Communications Officer Alisha Piercy and Outreach Coordinator Tara Farsky (on-site), supported by Visual Communication Officer Alexey Lazarev and Administrator Samantha Fitzgerald in Montréal. The Platform format has come a long way from the first meeting in 2013 and that is largely due to the dedication of the team to the continued improvement of the model. Lastly, it is the support and participation of our Members that fuels these activities; we would like to thank you all for participation, contributions and enthusiasm!

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council
beijing 2018
ico-D

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programme

day 01
Tuesday, 18 September 2018

08.00 REGISTRATION

09.00 INTRODUCTION

Introductory remarks
Ana Masut *CANADA*
International Council of Design (ico-D)

Host welcome
Su Xinping *CHINA*
Central Academy of Fine Arts (CAFA)

ico-D introduction
Zachary Haris Ong *MALAYSIA*
International Council of Design (ico-D)

09.30 ROUNDTABLE INTRODUCTIONS

10.15 BREAK

10.45 PLATFORM TOPIC

TOPIC 01 **CHINA IN CONTEXT**

China 40 years later:
design in China after 1978
The reform and opening up of China after 1978 gave birth to Modern Design in China. With the foundations of 40 years of economic reform, developing economy and technology, design in China has flourished and reached its modernity. As the culture has expanded and diversified, so have the values and aesthetic expressions embodied in China's Modern Design.
Wang Min *CHINA*
Central Academy of Fine Arts (CAFA)/
Beijing Design Week

The Cultural Value of Chinese Design
A status report on China's creative design industry's development, analyzed via the example of Beijing Design Week. A New Construction design project will be highlighted as an example of the modern transformation of traditional architecture, particularly rural architecture.
Zeng Hui *CHINA*
Beijing Design Week

11.20 PANEL DISCUSSION

TOPIC 02 **ACCREDITATION/CERTIFICATION**

ico-D Members the Chartered Society of Designers and the Society of Graphic Designers of Canada each have a long established system to recognise and designate professional designers. Frank and Johnathon will explore the merits of the two systems and the challenges of garnering recognition for the profession.

Panel participants:
Frank Peters *UNITED KINGDOM*
International Council of Design (ico-D)

Johnathon Strebly *CANADA*
International Council of Design (ico-D)

Moderator:
Alisha Piercy *CANADA*
International Council of Design (ico-D)

12.00 PLATFORM TOPIC

TOPIC 05 **WOMEN IN DESIGN**

Aiap Women in Design Award (AWDA)
AWDA Founder and ico-D Board Member Daniela Piscitelli will present an initiative whose aim is to recognise the contributions of women in communication design. Initially an attempt to re-construct an expanded history of communication design through the myriad of women professionals who have contributed to the spreading of design culture, the bi-annual award has expanded from Italy to the entire world.
Daniela Piscitelli *ITALY*
International Council of Design (ico-D)

12.20 LUNCH

13.50 DISCUSSION FORUMS

The discussion forums will provide an opportunity for Members to connect with colleagues from around the world to talk freely about common challenges and to pool their collective resources.

DESIGNERS ARE BAD PROFESSIONALS

PROF/PROMO MEMBERS

- Are they? Is it a misconception?
- How does your organisation support designers in acting professionally?
- What are the key areas in which designers need help?
- What is it to be 'professional' in the design sector? Do you have a professional code of ethics or other standards?

EDU MEMBERS

- How can you better prepare students to be professionals?
- What are the tools and skill sets that matter?
- Have you seen any relevant best practices you are sharing? Any success stories of your own?
- How can the professional community help to ensure that young designers think of themselves as professionals?

15.00 MEMBER FORUM

Small design market challenge in Lithuania
The small, open economy and structural reforms in Lithuania have posed significant challenges to the Lithuanian design sector. By looking at how the Lithuanian Graphic Design Association has coped with this small-market context, evaluating strengths, weaknesses, opportunities and threats, we ask the question: to what extent should a design organisation be ready adapt to outside forces?
Jonas Liugaila *LITHUANIA*
Lithuanian Graphic Design Association

15.20 MEMBER FORUM

New visual identity for the City of Oslo
The City of Oslo recently launched the first phase of their new visual identity. This presentation will both encompass the value of a new identity for the City of Oslo and why Grafill endorses national design processes focussed on user involvement, universal design and accessibility.
Helge Persen *NORWAY*
Grafill

15.40 BREAK

16.10 PLATFORM TOPIC

TOPIC 03 **LIFELONG LEARNING**

Introduction
We think that designers' education should reach beyond traditional formats of learning, and be understood from a much broader perspective of 'Lifelong Learning' (LLL). In this context, three current ico-D Board members share insights on: LLL and how design continues to improve quality of life for all; the importance of LLL for professional development; and a future agenda: nine ways to engage with and to encourage LLL.
Cihangir İstek *TURKEY*
International Council of Design (ico-D)

Study, work, retire and play along
the route—will this hold for the future?
Scientists believe the first person to live to 200 has already been born. It is predicted that 65% of careers that students in university today are preparing for have not been invented. This means we need to switch from a linear to a cyclical life cycle in which lifelong learning will play a pivotal role. How can design continue to improve the quality of life for all in this scenario? Lifelong Learning is the solution and design is the driver.
Desmond Laubscher *SOUTH AFRICA*
International Council of Design (ico-D)

The importance of Lifelong
Learning for professional development
The highly dynamic nature of the design profession requires that every practitioner adopt a personal Lifelong Learning strategy. The first stages of developing such a strategy requires the self-awareness of what it means to be a professional, and recognition of the responsibilities of membership in a professional community.
David Grossman *ISRAEL*
International Council of Design (ico-D)

16.30 ICO-D NEWS

ASEAN Regional Meeting recap
In February of 2018, ico-D held a Regional Meeting of design organisations from the ASEAN states in Kuala Lumpur Malaysia. ico-D President, Zachary Haris Ong will present a summary of the meeting conversations and outcomes.
Zachary Haris Ong *MALAYSIA*
International Council of Design (ico-D)

Upcoming meetings
We have quite a few ico-D Meetings planned for 2019. Find out more here.
Ana Masut *CANADA*
International Council of Design (ico-D)

16.50 CLOSING

17.00 END OF DAY 01 OF PLATFORMS

day 02
Wednesday, 19 September 2018

08.30 REGISTRATION

09.00 INTRODUCTION

Introductory remarks
Ana Masut *CANADA*
International Council of Design (ico-D)

09.05 WORKSHOP PRESENTATIONS

TOPIC 04 **NATIONAL DESIGN POLICY (NDP)**

The Workshop led by the National Design Policy Work Group has three parts: presentations, a rotating round robin workshop and a mash-up session in which Members are asked to participate, give feedback and have fun!

Designing National Design Policy
Everything is designed, including Policy. We can allow this design to happen by accident, or we can consciously use a design process to achieve the best outcome. What is Good Design when we are talking about design policy?
Bradley Schott *AUSTRALIA*
Design Institute of Australia

A Manifesto—call to action
for National Design Policy
National Design Policies have been introduced by many countries around the world in their quest to advocate for and lead by design at a national or regional level. In order for policies to be adopted, we must first define why National Design Policy is needed, what form it best takes, and who it best serves. At the very start of this process designers must first be recognised and valued professionally in their own respective countries. Once design is recognised at a high level, the pathway to National Design Policy becomes instinctive and straightforward.
Peter Florentzos *AUSTRALIA*
Design Institute of Australia

The purpose of a National Design Policy
The purpose of NDP is clear for some countries yet still elusive for many others. Whether it is for strengthening a nation's GDP or 'beautifying' the country, an NDP needs to have a clear general purpose to give positive impact to citizens.
Wulan Pusponegoro *INDONESIA*
Indonesia Graphic Designers Association

The aims, strategic goals and stakeholders
While a country's stakeholders will develop an NDP to meet its specific needs, a review of a range of NDPs reveals an overall pattern of strategic goals that reflects global concerns with competitiveness and sustainability.
Rebecca Blake *UNITED STATES*
International Council of Design (ico-D)

Operation, implementation, assimilation (of an NDP)
In the end, a National Design Policy is a design practice governed at a very large scale. What can we learn from modern design strategies to make an NDP fit-to-scale with the governmental systems and policies already in place?
Sami Niemelä *FINLAND*
Grafia

Industries and engagement processes
Within National Design Policy documents, industry must understand the key pivotal role design can play to improve service delivery, transform social structure and generate innovative, creative and profitable businesses. In South Africa, these are outlined in the National Design Policy/Strategy and the National Development Plan—official policy documents and clear rules of engagement that will be critical for South African designers going forward.
Desmond Laubscher *SOUTH AFRICA*
International Council of Design (ico-D)

09.45 BREAK

09.55 WORKSHOP ROUND-ROBIN

In small, break-out groups, Members will be led through a series of exercises to explore what it means to have a National Design Policy (NDP) and how to implement it in their respective countries. Let the Post-it Notes fly!

11.25 BREAK

11.55 WORKSHOP MASH-UP SESSION

Topic facilitators present their findings
Topic facilitators each present their key findings, as distilled by their groups. Wrap-up to brainstorm the question: *What will the NDP work group do with this information?*

12.35 LUNCH

14.05 MEMBER FORUM

Communicating the value of design in Indonesia
A discussion of how the value of design is communicated in Indonesia is explored through various modalities, media and through collaboration between organisations and government.
Wulan Pusponegoro *INDONESIA*
Indonesia Graphic Designers Association

Addressing sustainability challenges: Shenzhen's efforts
After almost 40 years' of high-speed development, Shenzhen is facing serious sustainability challenges. Running out of land and other resources, the city of over 20 million inhabitants—what used to be called a manufacturing hub of the world—is keen to seek alternatives to achieve sustainable development. Shenzhen Design Week and Global Design Awards are among the strategic programmes in place to address this shift.
Xu Ting *CHINA*
Shenzhen City of Design Promotion Association

The value of research at FAS/ASU
Accredited since 1992, Applied Science University in Jordan discusses current and future challenges faced by the Faculty of Art and Design. Research has been particularly key to their programming and development strategy. Research data reviews the benefits of working with the business community, cultural scenes and institutions.
Essam Abu-Awad *JORDAN*
Applied Science University

15.05 END OF DAY 02 OF PLATFORMS

15.30–17.00 ICO-D MEMBERS-ONLY EVENT
ANNUAL GENERAL MEETING (AGM) 2018

day 03
Thursday, 20 September 2018

08.30 REGISTRATION

09.00 INTRODUCTION

Introductory remarks
Ana Masut *CANADA*
International Council of Design (ico-D)

09.05 PLATFORM TOPIC

TOPIC 01 CHINA IN CONTEXT

Intermediate level industrial design technology
China has adopted industrial design as one of the national innovation strategies, the construction of industrial design innovation system has become the key path, and the intermediate level of industrial design technology is an effective way to develop innovation of industrial design in China, it is the key strategy of the national development of industrial design industry.
Lan Cuiqin *CHINA*
Beijing Institute of Fashion Technology

09.25 MEMBER FORUM

Greening the design education: achieving a sustainable graphic design

The life cycle of paper in universities has huge environmental impact. Students for Sustainable Campus (SSD) have spearheaded design education initiatives empowering students to design, recycle and also earn money from their own production. Through a close look at the process of SSD projects, we see how more ethical, sustainable design education can be led by students and not governed by the economic interest of corporations.

Roya Alagheband *CYPRUS*
Cyprus International University

Design for community

When it comes to improving the quality of a society, universities are ideally part of the process—contributing expertise across multiple disciplines while also remaining open and adaptable to the changing conditions faced by their local communities. University involvement to encourage the sustainable development of the industry of wooden craft and furniture in Indonesia could model as an example of how government, industry, NGOs and universities could work effectively together to support community enrichment.

Augustina Widyani *INDONESIA*
Tarumanagara University

Unthinking, design thinking: emphasising creativity as design practice in education

'Design thinking' has been commodified. Outside of the design disciplines it serves to produce a set of ubiquitous tools that purport to allow non-designers to frame creatively-designed solutions to difficult problems. However, it may be that these tools, in the hands of novice designers, fail to deliver transformative solutions in the absence of design knowledge. As designers and educators, how does a focus on creativity and practice-led design reorient how we think about these tools, using them to invert and interrogate for problem-solving and as a way to reimagine and transform our everyday experiences?

Scott Mayson *AUSTRALIA*
RMIT University

Design Education at CAFA

The restructuring of curriculum and teaching at CAFA over the last three years marks a move to incorporate interdisciplinary and sustainable design. The updated academic programme works from a more global perspective and with a research methodology geared to address social issues in China.

Xiewei Song *CHINA*
Central Academy of Fine Arts (CAFA)

New designer skill set for the future of work

What formats should professional-academic research and education explore? How do we structure 'life prototype' research experiments across academia and industry? Key questions and activities at Beijing Institute of Technology highlight a new educational approach called 'Work Design': a controversial territory that is beyond Academia. Seeking to nurture meaningful designer-researcher engagement with 'grassroots' design communities, Work Design addresses the changing role of designers working 'with' and 'within' organisations, moving beyond the development of product-services to instead help designers become agents of change by reshaping processes, places and mindsets in the work environment.

Antonio Iadarola *ITALY*
Beijing Institute of Technology

10.45 BREAK

11.15 DISCUSSION FORUM

DESIGN IS CHANGING AND DESIGNERS HAVE TO CHANGE

(MIXED EDU/ PROF/ PROMO)
As individuals, designers see themselves serving clients needs. As a profession, we need to see ourselves more as an important gate-keeper. We make decisions every day that impact lots of people. They impact the environment, the everyday lives of users and sometimes even the functioning of complex systems.

- What do you see as the new role designers must play? What is our responsibility to the societies we live in?
- How is design education keeping up? Is it about technology, culture or methodology?
- How will we empower designers to be better, more ethical, more heard in the future?

12.15 LUNCH

13.45 DESIGN SUMMIT MEETING

Montréal Design Declaration: next steps

The Montreal Design Declaration, signed at the first World Design Summit Meeting in Montreal in October 2017, is a milestone for the international design community. For the first time, international organisations representing designers, architects and planners convened with international social, environmental and financial agencies to consider closer collaboration to realise the potential of design. Currently, a six-member Steering Committee, including ico-D, is planning the next steps in this important process. Discover the importance of this effort and learn how organisations, schools and individuals can become involved.

David Grossman *ISRAEL*
International Council of Design (ico-D)

13.55 MEMBER FORUM

'The Zero World': three changes in CAA

As part of the building of a new school for 2020: The School of Design & Innovation has launched the slogan 'The Zero World' as its guiding principle. Drawing upon the notion of the Hero's Journey, the new curriculum will focus on human perception and reflection, changing stereotypes and cultivating the 'art of invention'.

Han Xu *CHINA*
China Academy of Art Shanghai Institute

Unfair fight: the struggle for small

Copyright Holders in the US For the past 12 years, the Graphic Artists Guild has been pursuing an effort on behalf of individual creators: a copyright small claims tribunal. The expense of bringing a copyright infringer to court means that copyright enforcement is often out of reach of individual creators. At the same time, the Internet and related technologies have enabled rampant infringement, and visual artists have seen their incomes dwindle from the loss of licensing income and new projects. While recent proposed legislation was well received by Members of Congress, the visual artist associations have encountered a formidable foe in the technology sector. It is an unbalanced fight and a struggle that has international repercussions, as the technology sector uses its influence to weaken copyright protection globally.

Yanique DaCosta *UNITED STATES*
Graphic Artists Guild

Think Collaborate Create—a growth strategy for Australian design

'Think Collaborate Create' is a collaboration between DIA and the Victorian Government Department of Economic Development, Jobs, Transport and Resources (Creative Victoria). They are the design industry peak bodies and leading education and research institutes to showcase Victorian design at the Hong Kong Business of Design Week. This four-year project involved the development of strategic relationships between industry, government and education, all focused on securing Melbourne as the 2018 Official Partner City for HKBoDW.

Claire Beale *AUSTRALIA*
Design Institute of Australia

Upsetting traditional knowledge creation:

Design Research, Material Practice and Embodied Research Creation at Emily Carr Universtiy fosters innovative and sustainable opportunities for a diverse community of creative and critical thinkers. The unique approach to curriculum development is highlighted through a presentation of select faculty-led tactics and practices in Research Creation and Research through Design, while briefly exploring impacts on pedagogy.

Keith Doyle *CANADA*
Emily Carr University

15.15 BREAK

15.45 START YOUNG

Teaching design to children

In 2017, the Council developed a workshop for children to learn basic principles about design for World Design Day. The workshop has been given all over the world from the Seoul Design Foundation to the Triennale in Milan, Capetown Open Design Festival, the MALBA in Buenos Aires and the Design Exchange in Toronto. This workshop is available to ico-D Members to give in their regions.

Ana Masut *CANADA*
International Council of Design (ico-D)

15.55 MEMBER FORUM

(Re)distributed media: leakage

The MAGMD course at the London College of Communication (LCC) has reimagined the studio as four collaborative research hubs—each approaching concerns of Leakage from distinct starting points and through specific research methodologies guided by guest tutors.

Tony Credland *UNITED KINGDOM*
London College of Communication

16.15 MEMBER FORUM

'First Scene' of design

The 'first scene' refers to the vital soil where design experiments and learning begin. The Design Intelligence Award (DIA), the first internationally-recognised academic award for industrial design established in China, promotes cross-border creative thinking to help design multi-dimensional practices and applied disciplines. DIA proposes a unique design evaluation standard called DIA Evaluation System, and constructs a collaborative global design network that links government, industry, education, research, users, capital, intermediaries and media. Venture capital channels, science and technology creation camps and narrative theaters are part of the CAA scheme to establish a super college for innovation in design.

Wang Yun *CHINA*
Zhejiang Modern Intelligence and Manufacturing Promotion Center

16.35 CLOSING DISCUSSION

16.45 CONCLUSION

17.00 END OF DAY 03 OF PLATFORMS

17.00
FOUNDER NIGHT RECEPTION

第一天
星期二，2018年9月18日

08.00 报到

09.00 开场

开场致辞
Ana Masut 加拿大
国际设计协会联合会 *(ico-D)*

东道主欢迎致辞
苏新平 中国
中央美术学院

ico-D 介绍
Zachary Haris Ong 马来西亚
国际设计协会联合会 *(ico-D)*

09.30 圆桌介绍

10.15 休息

10.45 平台话题

话题一 中国语境

四十年后的中国：1978年以后的中国设计
1978年以后的改革开放诞生了中国的现代设计。以四十年的经济改革和技术发展为基础，中国设计繁荣发展，达到了现代性。随着文化的兴盛和多元化，中国现代设计所蕴涵的价值观和审美表达也得到发展。
王敏 中国
中央美术学院

中国创意设计的民生与文化价值
分析中国创意设计产业状况和发展趋势以及北京国际设计周的文化意义和民生价值。并以“新营造”设计计划为例，解析传统建筑的现代转化与乡村建筑案例。
曾辉 中国
北京设计周

11.20 分组讨论

话题二 资格鉴定/证书

ico-D会员加拿大注册设计师学会和加拿大平面设计师学会均拥有一个长期以来建立的，对职业设计师进行认可与认定的制度。弗兰克与乔纳森将探讨这两种制度的优点以及赢得对此职业的认同的所要面对的挑战。

分组成员：
Frank Peters 英国
国际设计协会联合会 *(ico-D)*

Johnathon Strebly 加拿大
国际设计协会联合会 *(ico-D)*

主持人：
Alisha Piercy 加拿大
国际设计协会联合会 *(ico-D)*

12.00 平台话题

话题五 设计女性

AIAP设计女性奖 (AWAP)
AWAP的创始人和ico-D理事会成员Daniela Piscitelli将介绍一个旨在承认女性在传达设计中所取得贡献的动议。这一一年两次的奖项最初是通过对设计文化的传播做出贡献的各色女性从业者来尝试重构传达设计的历史，现在已经从意大利扩散到全世界。
Daniela Piscitelli 意大利
国际设计协会联合会 *(ico-D)*

12.20 午餐

13.50 讨论论坛

讨论论坛将提供一个机会，让会员们与来自世界各地的同行相连接，谈论共同面对的挑战，集中大家的资源。

设计师是坏的专业人士

专业/推广会员
- 是吗？这是一个误解吗？
- 您的组织如何支持设计师做得专业？
- 哪些是设计师需要得到帮助的关键领域？
- 在设计行业“职业”是什么？你们是否有职业道德准则或其它标准？

教育会员
- 如何才能培养学生成为专业人士？
- 起作用的工具和技能包是什么？
- 您是否见过相关的最佳实践？您自己的成功故事？
- 专业社区如何提供帮助以便让年轻设计师视自己为专业人士？

15.00 会员论坛

立陶宛的小型设计市场挑战
立陶宛的小型开放经济和结构改革对立陶宛的设计行业造成了明显的影响。在回顾立陶宛平面设计协会如何应对这种小型市场场景，评估了优势、弱点、机遇与威胁之后，我们问了这个问题：一个设计组织应该多大程度上适应外部变化？
Jonas Liugaila 立陶宛
立陶宛平面设计协会

15.20 会员论坛

奥斯陆市的新视觉形象
奥斯陆市最近发布了其第一期新视觉形象。本报告将介绍奥斯陆市新形象的价值，以及挪威视觉设计师协会为何会支持关注用户参与、普世设计与无障碍的国家设计过程。
Helge Persen 挪威
挪威视觉设计师协会

15.40 休息

16.10 平台话题

话题三 终身学习

介绍
终身学习对于一个人的生命轨迹相当重要，它是将我们的能力、证书和行为等复杂身份粘合在一起的“胶水”。我们跨越了传统的学习模式，认为设计师的教育应该从一个更为宽泛、综合、包容的“终身学习”视角来理解。在此背景下，三位现任ico-D理事会成员将分享他们的卓见：终身学习及设计如何持续改善所有人的生活；终身学习对职业发展的重要性；以及一项以及一项未来议程，从事及鼓励终身学习的九种方式。
Cihangir Ístek 土耳其
国际设计协会联合会 *(ico-D)*

一路学习、工作、退休和游玩 - 未来可做得？
科学家相信，第一个活到200岁的人已经出生。据预测，当今学生在大学所学的，65%的职业还未发明出来。这意味着我们需要从线性的生命周期切换到循环生命周期，终身学习在其中将起到关键作用。在此情境下设计如何才能继续改善所有人的生活？终身学习是答案，设计是驱动者。
Desmond Laubscher 南非
国际设计协会联合会 *(ico-D)*

终身学习对职业发展的重要性
设计职业高度活力的性质要求每一个从业者都要采取终身学习策略。开发此策略的初始阶段要求自我意识到做一个职业人士意味着什么，认识到成为职业社区一员所具有的责任。因此，终身学习的概念有着重要意义，代表着重大的机遇，这种机遇是设计教育机构和专业设计组织所不能忽略的。
David Grossman 以色列
国际设计协会联合会 *(ico-D)*

16.30 ICO-D 新闻

东盟地区会议回顾
2018年2月，ico-D在马来西亚吉隆坡举办了一个由来自东盟国家的设计组织参加的地区会议。ico-D主席Zachary Haris Ong将总结报告本次会议的内容及结果。
Zachary Haris Ong 马来西亚
国际设计协会联合会 *(ico-D)*

接下来的会议
我们在2019年计划了几个ico-D会议。我们在此加以说明。
Ana Masut CANADA
国际设计协会联合会 *(ico-D)*

16.50 闭会

17.00 平台会议第一天结束

第二天
星期三，2018年9月19日

08.30 报到

09.00 开场

开场辞
Ana Masut 加拿大
国际设计协会联合会 *(ico-D)*

09.05 平台话题

话题四 国家设计政策 (NDP)

什么是国家设计政策，什么是设计？
一切都是设计，包括政策在内。我们可以让这种设计偶然发生，我们也可以有意识地使用一种设计过程来获得最佳结果。当我们谈论设计政策时，什么是好的设计？
Bradley Schott 澳大利亚
澳大利亚设计协会

一个宣言——呼吁国家设计政策
为了在国家或地区层面倡导设计，在设计引导下，世界上很多国家已经引入国家设计政策。为了使政策得以采用，我们必须首先定义为什么需要国家设计政策，它最好采用什么形式，它为谁服务。在这一过程的起点，设计师首先必须在其各自国家内得到认可，其职业价值得到承认。一旦设计在高层次上得到认可，通往国家设计政策的道路就变得自然而简单。
Peter Florentzos 澳大利亚
澳大利亚设计协会

国家设计政策的目的
NDP的目的对某些国家来说很清楚，但对很多其它国家仍然模糊。不管是提高一个国家的GDP或美化国家，一项国家设计政策需要拥有清晰的为其公民带来积极影响的总目的。
Wulan Pusponegoro 印度尼西亚
印度尼西亚平面设计师协会

目标、战略目的和相关利益者
一个国家的相关利益者会提出符合自己特殊需要的NDP，对多个NDP进行的研究展示出一种总体的战略目的模式，表明对竞争性和可持续性的全球性关注。
Rebecca Blake 美国
国际设计协会联合会 *(ico-D)*

NDP的运作、实施、消化
说到底，国家设计政策是一种大范围实施的设计实践。我们可以从现代设计策略中学到什么，从而使NDP比例契合政府系统和现行政策？
Sami Niemelä 芬兰
芬兰视觉传达设计师协会

产业与实施过程
在国家设计政策文件之内，产业必须懂得设计对于提升服务，社会结构转型，促进创新、创意和盈利行业的出现所能发挥的关键作用。在南非，这些都概括在国家设计政策/策略和《国家发展计划》中，这些是对南非设计师向前发展非常重要的官方政策文件和清晰的实施规则。
Desmond Laubscher 南非
国际设计协会联合会 *(ico-D)*

09.45 休息

09.55 NDP轮转

国家设计政策工作组所引导的工作坊分成三个部分：陈述、一个圆桌轮转工作坊和一个混合会期，会员们可以参与、反馈并享受。会员们分成若干小组，通过一系列的练习来了解国家设计政策意味着什么，以及如何在各自国家实施。放下你的帐篷支架，让便利贴飞起来吧！

11.25 休息

11.55 NDP混合会期

话题主持人介绍其发现

每名话题主持人介绍其小组的发现。每个小组五分钟X6。两分钟小结，对这个问题头脑风暴：NDP工作组拿这个信息做什么？

12.35 午餐

14.05 会员论坛

在印度尼西亚传递设计的价值

探讨如何在印度尼西亚通过不同模式、媒介并通过机构和政府的合作来传递设计的价值。

Wulan Pusponegoro 印度尼西亚
印度尼西亚平面设计师协会

应对可持续发展的挑战：深圳的努力

经过近四十年的高速发展，深圳面临可持续发展的挑战。土地等资源即将消耗殆尽，这个管理人口超过2000万的世界制造业中心，正在努力寻找其他的发展路径。深圳设计周和环球设计大奖等项目，就是这些努力的案例。

徐挺 中国
深圳市设计之都推广促进会

研究在FAS/ASU的价值

约旦的应用科学大学成立于1992年。报告关注其艺术与设计系当前及未来所面临的挑战，以及研究在其课程和发展战略中的价值。研究数据表明，与业界、当地和国家文化景观和机构的合作有助于更好地理解设计在约旦的创新活力发展中所发挥的关键作用。

Essam Abu-Awad 约旦
应用科学大家

15.05 平台会议第二天结束

15.30–17.00 仅限ICO-D会员参加

2018年年度大会 (AGM)

第三天

星期四，2018年9月20日

08.30 报到

09.00 开场

开场辞

Ana Masut 加拿大
国际设计协会联合会 *(ico-D)*

09.05 平台话题

话题一 中国语境

中间层次的工业设计技术

中国已将工业设计作为国家创新策略之一，工业设计创新体系的构建成为关键路径，中间层次的工业设计技术是解决当下中国工业设计创新发展有效路径，是国家发展工业设计产业的关键战略。

兰翠芹 中国
北京服装学院

09.25 会员论坛

设计教育的绿化：达成可持续的平面设计

可持续校园的学生 (SSD) 计划引领了在自己大学里关注与纸张生命周期的环境影响有关的设计教育工作坊和展览。这个校园计划旨在教导学生使用本机构生产的纸张来设计物件，使他们设计产品、循环产品，并从产品中挣钱。通过审视SSD计划，我们看到更伦理、更可持续的设计教育可以由学生引导，而不是由公司的经济利益来决定。

Roya Alagheband 塞浦路斯
塞浦路斯国际大学

为社区设计

当谈到改进一个社会的品质时，大学是这个过程的理想组成部分：提供多学科技能，同时对本地社区所面对的条件变化保持开放和灵活。大学的参与鼓励了印度尼西亚的木制工艺和家具的可持续发展，可作为政府、产业、非政府组织和大学有效合作来支持社区改善的典范。

Augustina Widyani 印度尼西亚
塔鲁玛邇大学

非思维、设计思维：强调教育中创意作为设计实践

“设计思维”已经商业化。在设计学科之外，它导致了一系列无处不在的工具的产生，使非设计师能够对困难的问题提出创意设计的解决方案。然而，由于设计知识的缺失，这些工具在菜鸟设计师手中并未能达致转换性的解决方案。作为设计师和教育者，以创意和实践引导的设计为中心，该如何重新导向我们对这些工具的思考，使用它们来反转并质询问题的解决，使之成为再想象和转换我们日常体验的一种方式呢？

Scott Mayson 澳大利亚
墨尔本皇家理工大学

中央美院的设计教育

介绍中央美院在过去三年里进行的教学与课程改革及其背后的思考：以全球化的思维视角、社会化问题的系统研究方法，持续进行更新设计教育的推动，并激发设计新学科和学术思想的创新。

宋协伟 中国
中央美术学院

面向未来工作的新设计师技能包

专业-学术研究和教育应该采用什么样的模式？我们如何构建跨学术和行业的“生活原型”研究实验？发生在北京服装学院的疑问和活动突显出一个称为“工作设计”的新的教育方式：这是一块学术之外的有争议的领域。工作设计寻求培养与“草根”设计社区打交道的有意义的设计师-研究者，它关注与机构合作和机构内的设计师，他们的角色正在改变；通过对工作环境中的过程、地点和思维取向的重塑，从产品-服务的开发转变为帮助设计师成为变化的触媒 。

Antonio Iadarola 意大利
北京理工大学

10.45 休息

11.15 讲座论坛

设计正在改变而设计师必须改变

(教育/专业/推广混合)
作为个体，设计师认为自己服务于客户的需求。作为一门职业，我们更需要把自己看作一个重要的守门员。我们每天做的决定都会影响许多人。它们影响环境、用户的日常生活，有时甚至还会影响复杂系统的运作。

- 你如何看待设计必须担当的新角色？我们对生活于其中的社会的有什么样的责任？
- 设计教育如何跟上？它是技术、文化还是方法论？
- 我们将如何使设计师在未来变得更好、更伦理、更多地被听到？

12.15 午餐

13.45 设计高峰会议

蒙特利尔设计宣言：下一步

2017年10月在蒙特利尔第一届世界设计高峰会议上签署的《蒙特利尔设计宣言》是国际设计界的一块里程碑。第一次，代表设计师、建筑师和规划师的多个国际组织与国际社会、环境和金融机构一起会谈，探讨进行更紧密的合作以实现设计的潜力。当前，包括ico-D在内的一个六人指导委员会正在规划这一重要过程中的下一步。来发现这一努力的重要性，了解组织、院校和个人如何参与吧。

David Grossman 以色列
国际设计协会联合会 *(ico-D)*

13.55 会员论坛

“零世界”：中国美院的三个变化

作为在2020年建设一个新学校的一部分，设计与创新学院提出了“零世界”这个口号作为其指导原则。借鉴《英雄之旅》的概念，新的课程设置将关注人文认知与反映、改变固定模式、努力在学生中培养“发明的艺术”。

韩绪 中国
中国设计学院上海分院

不公平的战斗：美国小版权持有人的斗争

在过去12年里，平面设计艺术家行业在代表个人创作者做一个努力：一个小型的版权要求裁决庭。将版权侵权者带上法庭的费用问题意味着版权执法常常是个体创作者难以企及的。与此同时，互联网和相关技术带来了侵权泛滥，而视觉艺术家们则由于失去版税收入和新项目而收入减少。虽然最近提出的立法在国会受到好评，各个视觉艺术家组织在技术界却遭遇到了巨大的对立。由于技术界运用其影响来在全球弱化版权保护，所以这是一场不平衡的战斗，一场具有国际影响的斗争。

Yanique DaCosta 美国
平面艺术家行会

思维合作创造 - 澳大利亚设计的成长策略

“思维、合作、创造”是DIA与维多利亚州经济发展、工作、交通和资源部（创意维多利亚），设计产业高端机构与领先的教育和研究机构之间的一个合作项目，旨在香港设计营商周上推广维多利亚设计。这一四年计划包括开发产业、政府和教育之间的战略关系，关注墨尔本作为2018年香港设计营商周官方伙伴城市的地位。

Claire Beale 澳大利亚
澳大利亚设计协会

撬动传统知识创造：设计研究、材料实践与包含的研究创造

艾米丽卡尔艺术与设计大学致力于为一个创意和批判思维的多元社区培育创新和可持续的机遇。本报告将介绍精选的教员引导的设计研究创造与研究方面的策略和实践，推出一种独特的课程开发途径，及其对教育的影响。

Keith Doyle 加拿大
艾米丽卡尔艺术与设计大学

15.15 休息

15.45 趁年轻开始

教少儿设计

2017年，ico-D为世界设计日开发了一个针对少儿学习设计基本原则的工作坊。工作坊已经在全世界举行过，从首尔设计基金会到米兰三年展、开普敦开放设计节、布宜诺斯艾利斯的MALBA及多伦多的“设计交换”。工作坊可由ICO-D会员在本区域举行。

Ana Masut 加拿大
国际设计协会联合会 *(ico-D)*

15.55 会员论坛

（再）分配的媒体：泄露

伦敦传媒学院的MAGMD课程将工作室重新想象为四个合作的研究枢纽，每一个都从独特的出发点，通过由客座导师指导的专门研究方法论，来接近对泄露的关注。

Tony Credland 英国
伦敦传媒学院

16.15 会员论坛

设计的第一现场

“第一现场”是设计实验与学习扎根的生机土壤，是想象力颠覆陈规、行动力催生新问题的鲜活阵地。中国设计智造大奖（DIA）作为中国工业设计领域首个国际化的学院奖，三年来，始于评奖，但超越评奖。DIA直面工业设计作为创作思维跨界、设计多维实践应用类学科的最前线与接地性问题，提出独特的金智塔设计标准，建构“政产学研、用金介媒”全球设计协同创新网络，以设计互联窗口、创投通道、科艺创作营、叙事剧场等思考设计的未来与形态，进而汇聚世界创新资源，对接中国产业发展，探索打造一个设计创新能量链接与聚变超学院的国美方案。

王昀 中国
中国设计智造大奖

16.35 闭会讨论

16.45 闭幕

17.00 平台会议第三天结束

17.00
“方正之夜”酒会

list of participants

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