

regional meeting: ASEAN  
05–06 february 2018  
kuala lumpur *malaysia*

# regional meeting: ASEAN

RM2018 KUALA LUMPUR (MALAYSIA) REPORT

international  
council of  
design

WREGA

**Editorial Note:** *On the occasion of the launch of the new ICoD website all the Member Meeting Reports from the period 2016-2020 were amended in 2020–2021 to follow a common format. This includes the introduction of the 'International Council of Design' mark and the newly adopted acronym (ICoD).*

**Text:** Alisha Piercy, Communications Officer

**Graphic design:** Alexey Lazarev, Visual Communications Officer

**Photos copyright (unless otherwise indicated):** International Council of Design

# table of contents

02	<b>about</b>
03	<b>venue</b>
08	<b>host</b>
09	<b>roundtable introductions</b>
	<b>TOPIC 01 national design policy (NDP)</b>
19	presentations
20	discussion
	<b>TOPIC 02 accreditation &amp; certification</b>
24	presentation
24	discussion
	<b>TOPIC 03 exchange opportunities within ASEAN organisations</b>
28	presentations
28	discussion
	<b>TOPIC 04 curriculum development: sharing best practices and expertise</b>
32	presentations
33	discussion
	<b>TOPIC 05 opportunities for collaboration in design research</b>
36	presentations
36	discussion
	<b>TOPIC 06 exchange with the international design community</b>
40	presentations
40	discussion
	<b>montréal design declaration</b>
44	presentation
44	discussion
45	<b>discussion forum</b>
54	<b>conclusion</b>
	<b>APPENDICES</b>
II	<b>programme</b>
III	<b>list of participants</b>

# about

The ICoD Regional Meeting (RM2018 ASEAN) conducted in Kuala Lumpur (Malaysia) on 5–6 February 2018 was aligned with the UN-Habitat ‘World Urban Forum’ and was hosted by ICoD Member Graphic Design Association of Malaysia (wREGA) and sponsored by government think-tank Think City. The aim of the event was to connect and share with the ASEAN design community, bringing design entities (professional organisations, educational institutions and design promotion entities) from around Southeast Asia together to discuss a variety of topics.

ICoD President 2017–2019 Zachary Haris Ong welcomed the 40 Regional Meeting participants who represented 35 Member organisations, coming from China, Indonesia, Lao PR, Philippines, Malaysia, Singapore, South Korea, and Vietnam. Zachary noted that this first Regional Meeting in Malaysia followed the success of the RM2017 LATAM in Santiago which saw 15–20 attendees, and after providing a brief history of ICoD—a Member-based organisation founded in 1963, representing a variety of countries and regions serving the global design community—he expressed great hope for fruitful discussions on shared challenges and successes in the coming days.

Following the success of the RM2017 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.

# venue

The 2018 ASEAN Regional Meeting was held in a space belonging to the Malaysian Institute of Architects (Pertubuhan Akitek Malaysia—PAM). A feat of green architecture the PAM Centre is the headquarters of the Malaysian organisation located in the Bangsar region of Kuala Lumpur and houses a members' service centre, administration office, conference centre and training centre. A multi-use space designed by architect Mohd Heikal Hasan of HMA & Associates also contains meeting rooms, an auditorium as well as indoor and outdoor reception areas and an exhibition hall. A great deal of the spaces in the building are illuminated by natural light during the day, though careful placement of shades and skylights that funnel light into the building. Old-school louver windows and punched holes in the shear wall provide natural ventilation.

The PAM Centre Bangsar meeting venue was an ideal setting for more formal meetings between participants and also casual break-out sessions. The space featured modern indoor rooms with high-ceilings and glass and concrete elements that led onto landings with views onto the city of Kuala Lumpur.





# host

ICoD is able to plan meetings all over the world with the support and cooperation of their Member organisations and local hosts. The 2018 ASEAN Regional Meeting was held in conjunction with ICoD Member wREGA who provided the venues and meeting support as well as all the local logistical support on the ground. In addition to the meeting organisation, wRega was supported by a local sponsor, ThinkCity.

## WREGA

The Graphic Designers Association of Malaysia, is a non-profit, non-political organisation with the objective of encouraging professional practice and promoting design excellence in the art and science of visual communication in commerce, trade, industry and education, both locally and internationally.

## THINK CITY

Think City is a community-focused urban regeneration organisation that seeks to create more liveable and sustainable cities in Malaysia.







# roundtable introductions

**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.**

## Questions

Before presenting, each participant was asked to respond to the following questions:

- ? What are the three main challenges your organisation faces?
- ? How can your organisation benefit from increased regional collaboration?
- ? How can ICoD provide value to your organisation?

## SUMMARY

Each participant was given five minutes to state three main challenges faced, how the Regional Meeting provided deeper value and how they might benefit from it.

### Common challenges

- 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

### Benefits of participating in regional exchanges

- 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

### Responses provided by RM participants

*The responses provided below are in the order they were presented at the event.*

**Melisa Wong**, President of the Graphic Design Association of Malaysia (wREGA): The main challenge when holding events is getting members to attend and be involved in activities. The Malaysian government needs to be more approachable for the design community. This is an area they hope to strengthen.

**Mohammad Rizaldi**, Head of Visual Communications Design of Universitas Multimedia Nusantara (UMN): A focus on disruption of technology and education and making a move to pursue collaborations between industry and education (academics) points to a hope to be a melting pot, especially for ASEAN countries, with strong cultural values reflected in the curriculum.

**Maitri Widya Mutiara**, Interior Design Department Head of Universitas Tarumanagara (UNTAR) stated that teaching and design education is a way to create a new paradigm.

**Rege Indrastudianto**, President Elect (2016–2018) for the Graphic Designer Association of Indonesia (ADGI): ADGI started in Indonesia in the 1980s with a focus on education, graphic designers and design schools. ADGI was positioned as a design association to be taken seriously, yet within a population of 200 million, not many joined because they did not understand the benefits. There is a need for more collaboration throughout Asia and a shared sense of participation for the creation of an expanded ASEAN ecosystem.

**Wulan Pusponegoro**, Head of Education & Research for the Graphic Designer Association of Indonesia (ADGI): Graphic design has yet to be fully understood. The government is now beginning

to learn what it's about with the help of a newly-created body, the Creative Economy Body (Badan Ekonomi Kreatif BEKRAF) which takes care of design and the creative industries. ICoD Members could assist us in showing the way to build platforms the government would be likely to address. In meeting with the Indonesian House of Representatives on legislation consultations, they find they are still stuck in a more basic discussion about what design is.

**Dila Hendrakusuma**, Interior Design Deputy Head for Universitas Bina Nusantara (BINUS): We want to explore better possibilities for work with academic design journals and research papers. At this meeting they said they looked forward to sharing challenges with other institutions to see if they encounter similar problems and how they've found solutions to go forward.

**Hanny Wijaya**, Internationalisation & Partnership Programme Head and Senior Lecturer for Universitas Bina Nusantara (BINUS): the School of Design wishes to focus on research, government regulations, training for industry work, collaboration with international educators, members and industry as well as establishing a more developed student exchange programme.

**Sharon Lim**, Industry Development Office Manager for the DesignSingapore Council: national agency, part of the Singapore Government. Sharon stated that the RM is a great opportunity to seek out collaboration, and to learn as much as possible from the ICoD Members. Main issues are:

- blurred lines between traditional design disciplines today, how do we disrupt this at policy level (e.g. collaboration between fashion and graphic design); how to create appropriate programmes at policy level?
- design should come at the beginning of the process, not tacked on at the end
- push Brand Singapore to the world stage to improve impact and exposure for Singapore designers

**So Hashizume** of the Japan Graphic Designers Association (JAGDA) reiterated that being at the RM is a good opportunity for all. Main issues are:

- need for reintegration of national graphic design, resources, history, sharing of ideas, exchange
- wider regional exposure is still very traditional, need for wider vision, not only within Asian countries
- need for more exchange, invitations to events to visit other regions and foster regional collaboration

**Katsuhiko Shibuya** of the Japan Graphic Designers Association (JAGDA) acknowledged new members [So and Shingo] taking up the torch and the need for JAGDA members to have a stronger connection to the world.

**Philip Hochul Chang**, President of the Korea Ensemble of Contemporary Design (KECD), present as an Observer: challenges in the Korean design industry relate to the economic crisis, competition due to quantity of students and institutions and the difficulties associated with organising an association. He expressed a wish for more meetings, endorsements, and promotion.

**Hoa Luong** of the University of Architecture in Ho Chi Minh City described how the university has an art and design faculty which teaches graphic design, interior design, product design, and fashion. His wish was to learn from ICoD and its Members as Vietnamese design education is not as developed. His institution is one of the first to offer design studies in the country and while the industry is growing fast it is a time to learn more, collaborate, gain ASEAN recognition and continue design research.

**Bernard Kong Yee Foong**, Faculty of Social Science, Arts and Humanities Lecturer of Tunku Abdul Rahman University College (TARC) stated that he was participating at the RM in order to seek potential solutions to similar problems faced by other educational establishments in his country. Main challenges are:

- challenge to achieve financial sustainability and support to take in a large number of students, especially those who cannot afford to go overseas
- to gain international recognition where different standards (certification) create limitations and a need to go through background checks
- governmental guidelines are not specific enough, too general, not really targeted towards graphic design; they were drafted more than 10 years ago and are now outdated. The challenge now is to update the systems in place.

**Vinod Nair**, Lecturer at The Design School for Taylor's University. Currently the school is undergoing expansion and a merging of curriculum. After 10 years, in 2017, the school ranked number one for private institutions of graphic design in Malaysia. Main challenges are:

- (to echo what Ida and Hanny of BINUS said): the system requires moving up the rankings. There is pressure to maintain or increase general rankings. Research is needed so that education reflects what the industry is looking for. Presently, the system is restrictive, inflexible, bound by requirements, suppresses the need to make quick changes, audit requirements. Too much red tape/bureaucracy
- manpower issues: certain specialists cannot teach because they lack certain qualifications
- regional collaborations are what everyone looks forward to, but the problem is the different schedules of semesters causing coordination and credit transfer problem between countries. Very few students want to extend their study periods

**Katrina Banzon**, Commercial Attaché Philippine Trade and Investment Center from the Embassy of the Philippines to Malaysia. Katrina participated as an observer, and expressed interest in the government's role and policies that will affect designers as well as the related industry problems.

**Ernesto Carlos Pujazon Patron**, The Design School Dean for Taylor's University. Interested in networking for students and their increased mobility—students should have more options for exchange and collaboration including online assignments and networking between universities.

**Ridzuan Hussin**, Faculty of Art, Computing & Creative Industry Senior Lecturer for Universiti Pendidikan Sultan Idris (UPSI). Ridzuan gave an explanation of his school of art and design, stating that it is the only institution in Malaysia to offer courses with studio-based practice. He had been involved with the American Institute of Graphic Arts (AIGA), heard about ICoD, and hoped to meet collaborators and join efforts with wREGA.

**Sophia Lucero** of the Philippine Web Designers Organisation (PWDO) specialises in web design, is part of a grassroots movement, volunteers for community, organises meetups, workshops, conferences (all volunteers) for local communities. The industry is young and she is trying to elevate the local level to be more independent, 'rough and tumble'. The ICoD Regional Meetings are helpful for offering insights and exposure and she hoped to start conversations and network during the meeting.

**Sarah Cada** of the Philippine Web Designers Organisation (PWDO) stated her objective: to elevate the level of web design in the Philippines, expand beyond code and visual design, to include

architecture as well as glean insights from other design disciplines, spark conversations and engage with international speakers.

**Sufian Yahuza Abd Rahman**, President of the Industrial Design Association of Malaysia (PEREKA) stated that the Malaysian design industry and designers lack empowerment. The target is now to achieve empowerment through a National Design Policy Act by 2025; and that registration of design protection will encourage '*jati diri*' ('identity'—can be taken as 'self-development' in context). This would create local pride, highlighting a large talent pool. Currently there is an unfortunate need to "hide" local origins (i.e. giving their products a foreign name instead of a local one). The overall goal was to empower designers.

**Muhammad Husin**, Registrar for PEREKA stated a need to make Malaysia more competitive globally. Design education is missing, as Malaysian education only focuses on Science, Technology, Engineering and Mathematics (STEM). Education needs to be more vibrant instead of just STEM. He welcomed collaborations from other disciplines.

**Lim Kok Yoong**, Faculty of Creative Multimedia Programme Coordinator for Multimedia University (MMU). Kok was present on behalf of colleagues, stating that designers often wear different hats, and are good at multitasking. In this 19-year-old private university the challenges are:

- arts and design curriculum must catch up with developments in technology and science in the world
- a STEM focus means designers have trouble finding a position for themselves
- to achieve work recognition with other academic fields in terms of Key Performance Indicators, publications, exhibitions and endorsements; and amplify the ability to network, empower the community and gain recognition

**Yudi Amboro**, Head of Multimedia Programme for the Jakarta Institute of Arts (IKJ). This is one of the oldest schools in the country and Yudi was present to expand their network, especially with Malaysian organisations.

**Adityayoga**, Communications Affairs Vice Dean for Head of Multimedia Programme for the Jakarta Institute of Arts (IKJ). Adityayoga was participating in order to connect with other schools.

**Teng Sok Hooi**, Department of Creative Arts Associate Dean and Senior Lecturer of Tunku Abdul Rahman University College (TARC). The design school is 15 years old and faces the following challenges:

- capacity to grow: many academics are eager to exchange ideas with academics and educators from other countries
- how to design courses for the future; how to have credibility on par with specialists; how ICoD can help?
- students are eager for exchanges, but there is a need for a better understanding of the goals set by organisers and the possible outcomes of collaborations

**Praseuth Banchongphakdy** of the Design Alliance Asia; Member of ICoD. Praseuth's main issue was coping with the lack of viable design schools in the country. He hoped to engage with everyone present on ideas regarding education, exchange and government collaboration.

**Noeratri Andanwerti**, General Administration, Resources and Finance Second Vice Dean for Universitas Tarumanagara (UNTAR). Noeratri expressed a wish to learn from other countries particularly about education and local collaborations.

**Edy Chandra**, Visual Communication Design Department Secretary for Universitas Tarumanagara (UNTAR) was present to network and to learn from other regional experiences.

**Ezrena Marwan** of the Malaysia Design Archives (MDA) described their open practice of archiving and their goals to challenge the structures of power and to preserve history through offering alternative lenses. Based on a foundation of graphic design history, they hoped to show how designers can disrupt and create interventions and improve visual literacy. Ezrena recognised the real power of design and wished, during the meeting, to meet and exchange with design experts. She also wanted to connect with regional designers who speak other languages.

**Debbie Gan**, Department of Design Deputy Dean for First City University College. This is a private institution of 26 years with courses from foundation to postgraduate. The college is constantly collaborating with various local and regional partners, and always looking for more.

**Sean Lee Chee Keong**, INTI Centre of Art & Design (ICAD) Head of Programme for INTI International University College. The university has five campuses, and is one of the oldest in the country. ICAD has four design disciplines. Main challenges are:

- expectations towards higher education are difficult; there might be a gap in return on investment and what would students and parents expect. Upgrades on facilities is required as well as enrichment of academic quality and student experience
- change of design education models, need to have collaboration between industry, organisations and institutions. There is need for interdisciplinary collaborations, hospitality, engineering, etc., to improve multicultural benefits and exchange
- talent for design education equals development, practice, research, solutions

**Ang Tong Yin**, INTI Centre of Art & Design (ICAD) Dean for INTI International University College Subang. The main challenges are: establishing collaborations between design practices, celebrating beauty and process and reducing focus on the final product, cultivating experience and skills needed to survive as a designer.

**Kaiyasith Sirivongsa** of Lao Designer Network stated there was no design school in his region, only an institution of fine arts. With a population of seven million, it is difficult to compare the Lao context with neighbouring countries. Laos (as an ex-Communist country) has a lot of propaganda and supports mainly traditional fine art forms. The government needs to understand what design is, and develop the industry to bring the country up to an international level. The new generation wants to study abroad (in Thailand, Vietnam, Malaysia, and in the USA), but few have that option.

**Saysamone Phohalinh**, Academic Affairs Office Head for the National Institute of Fine Arts of Laos (NIFA): Academic Institution of Fine Arts. Saysamone expressed gratitude for the invitation to attend and participate.

**Jessica Olivia Chua**, School of Communication Design Lecturer for LaSalle College of the Arts. A college of arts very interested in the challenge of networking and the future of design education and research. The school has worked with many partners from all over, including Korea and Japan, with active participation in numerous competitions. Jessica asked, how do you build a design identity for a Singaporean or an Asian context? She wished to forge professional connections, talk about building portfolios for students and aligning with future partners.









vinod  
j nair

**the design  
school**

**MALAYSIA**





Katrina  
Banzon

The Design Center  
the Philippines



hijab  
abdul rahman

MALAYSIA  
P

adityayon

aditya

jakarta

ayoga

ca

praseuth  
banchongphakdy

ziyuan  
intern  
council  
of dec

**Stanley Lim**, School of Communication Design Lecturer-in-Charge for LaSalle College of the Arts. Stanley expressed gratitude to ICoD for the invitation to the RM, a meeting that offered added value both ways. The school is in partnership with Goldsmiths. Challenges are from the perspectives of different stakeholders:

- programme/managerial level: how to make the programme more future-proof and interconnected? Flexibility and fluidity are needed, how to break rigidity?
- students level: how to prepare students for an Interdisciplinary world with closer connection to outside specialists from other fields? How do we bring down silos and assess outcomes and results?
- lecturers level: schools place pride on research. There is a challenge to find a balance between professional practice and teaching, finding time for research and development, publishing papers, as well as dealing with colleagues who do not write articles/publish papers but are experts in their fields. How do we credit these variabilities, work together and network effectively?

**Chika Kudo**, Japan Graphic Designers Association (JAGDA). Founded in 1978, this was JAGDA's 40th anniversary. Chika would be presenting at the RM, a Japanese perspective on the diversity of expectations and how to provide tangible benefits to Members.

**Shingo Noma**, Japan Graphic Designers Association (JAGDA). Japan needs multicultural exposure. Shingo's his own firm includes himself as a designer with one intern from Lebanon. The collaboration and cultural exchange of the RM enriches ways of thinking and provides invaluable opportunity to network, share ideas and pass on knowledge with other JAGDA members once back home again.

# **national design policy (NDP)**

## **PRESENTATIONS**

### **Introduction**

**Rebecca Blake** UNITED STATES  
*Graphic Artists Guild*

Rebecca provided an overview of National Design Policy (NDP) methodology and issues and began by asking What is NDP? A comprehensive definition by Gisele Raulik-Murphy opened the talk: a NDP is a systemic and strategic government plan to support its design sector, develop design resources, and utilise those resources to achieve various ends. She went further, adding a definition by Anna Whicher and Gavin Cawood: Design policy is government intervention aimed at stimulating the supply and demand for design to tackle failures in the way that actors and components interact in the national or regional design system. This implies that a National Design Policy can be an active tool to tackle problems. How is policy constructed? NDP's can take many forms: explicit, stand-alone, separate—or the NDP can be integrated into larger policy: tacit, unidentified, implemented through government-funded mechanisms. The scale can change, which is important especially for large countries to assess national, regional, municipal needs.

The goals of NDP's are similar. Through a study of worldwide NDP workgroups, a comparison has found that they tend to cover the same specific goals/tasks:

- 01** to achieve higher economic competitiveness; Small- and Medium-sized Enterprises (SMEs) to utilise design policy can help; results in creation and promotion of quality products and services
- 02** to support industry, strengthen innovation
- 03** to integrate design into educational systems
- 04** to utilise design to address societal issues
- 05** to strengthen Intellectual Property (IP) right; facilitating communication workshops and consultancies
- 06** to invest in design education to create a generation of quality designers as well as to create a generation of business leaders who value design
- 07** NDP brought into pre-school establishes groundwork for new leadership; integration already included in the education policies of Denmark and Iceland
- 08** inculcates design problem-solving skills to address issues; support multidisciplinary models; retooling the university system; increase in diversity and skill sets

- 09** NDP methodologies address public sector problems: urban planning; aging populations, integrating different generations into the system (examples: Japan, Denmark)

A coherent breakdown of the different NDP Models leads to greater understanding as NDP exists as part of a political/economic reality. Rebecca reviewed Raulik-Murphy revision of Heskett's political/economic models to view policies within a simple matrix where the axes show commitment levels and direct control (see infographic on the next page):

- 01 Decentralised:** Finland; implemented by ministry and agencies; success of NDP has made a design centre irrelevant
- 02 Activist:** USA: NDP initiative failed, yet design sector is thriving; cult of the individual, less dependence
- 03 Dependant:** India; despite low government funding, NDP has achieved some key goals
- 04 Centrist:** South Korea; a cyclical NDP process fuels growth and innovation
- 05 Emerging:** Indonesia and Malaysia; Indonesia Agency for Creative Economy established; Engagement with top levels of Malaysian Government

### **Singapore Design 2025**

**Sharon Lim** SINGAPORE  
*DesignSingapore Council*

Sharon described the establishment of masterplan in 2015 which aims to establish Singapore as an innovation-led design hub, a *loveable city* with an innovation-driven economy achieved through design—by 2025. 'Lovable' is the key concept in this masterplan to develop the design sector in the city, to help Singapore use design for innovation and growth, and to make life for its citizens better through design.

Sharon outlined the key strategy: create transferable skill sets; value the role of design; create new design roles and jobs; set up statistics and data to support findings of case studies; build the Singapore Brand.

She concluded by inviting all present to attend the Singapore Design Week (5–18 Mar 2018).

## DISCUSSION

The discussion was led by Rebecca Blake. Rebecca invited the group to roundtable exchange of ideas and information, asking, in particular, for sharing from participants who are engaged with policy makers.

**Sufian Yahuza Abd Rahman**, President of the Industrial Design Association of Malaysia (PEREKA): It is not an easy task to talk to policy-makers as there is a lot of compromise needed when dealing with politicians. The development of policies happens, but it is not centralised. The policies created are more for protecting IP, rather than for those involved in design—not for protecting designers. The Industrial Design Act (1998) policy has too many loopholes and not enough protections. The target would be to create a National Design Association by 2025 to protect designers.

**Rebecca: Were there any written proposals?**

**Sufian:** Currently, talks and proposals are more worshipful of science-based activities [STEM], and science controls policy. The Malaysian Design Council is placed under SIRIM (the national corporate organisation for standards and quality, owned wholly by the Malaysian Government). Design is not really considered important at the top levels, and there are more discussions and engagements needed. Last July, due to election outcomes, the Malaysia Design Council bombarded the government with ideas for a National Blueprint. A brainstorm was promised for March.

**Rebecca: When communicating to government, do you express the value of design?**

**Sufian:** Using examples from other fields tends to fail. The best way is through talking about issues that are important to government bodies, connecting with issues they care about.

**Rebecca: Why is using examples from other industries, and looking at their national models, not helpful?**

**Sufian:** The Singapore example cannot be reproduced here in Malaysia because people think differently. Indonesia is large, but the government is strong and cohesive with a creative design industry developed since the 50s. In Malaysia, this industry only came about in the 70s. Thailand also has a level of national unity and assimilation that is not as apparent in Malaysia.

**Rebecca: Can someone volunteer to talk about BEKRAF?**

**Wulan Puspongoro**, Head of Education & Research for the Graphic Designer Association of Indonesia (ADGI) shared on the progress plan for the creative economy in Indonesia:

The House of Representatives requested that the creative design associations write to them; an unprecedented gesture, but one that was expected. ICEA (Indonesian Creative Entrepreneur Academy), agency originally run under the Indonesian Ministry of Tourism, is now a separate entity and covers 16 different sectors of the Creative Economy. Why the sudden interest? The government was aiming to raise the Gross Domestic Product (GDP) and realised that the Creative Economy can bring about a positive impact. Indonesia has always been strong in craft (akin to where South Korea was in 1990s). ICEA is not yet a Ministry, therefore it is not as strong yet.

The government is still unaware of the importance of design. As an example, a statement from Statistics Indonesia (BPS, a non-departmental government institute responsible for conducting statistical surveys) claimed that the Creative Economy had made only a small contribution towards GDP. When asked for their method of calculation, they revealed that they only took 36 samples, mostly by asking their friends who were involved in the

creative industry. This method even turned up zero results for certain provinces. A simple Google search, on the other hand, turned up more results. Therefore, there are great discrepancies in terms of the viability of the statistics used.

Wulan explained how graphic design can contribute to GDP, despite industry and professionals still not being recognised. She expressed a need to work together to extract more correct data. After meetings between the House of Representatives and an alliance of creative bodies, hopefully, the discussions will one day evolve into a NDP after learning from other models in other countries.

**Rebecca:** Different approaches to the same problems. It is important to understand who they are and what they do and moreover, who we are and what we do and the reason for failure. It is too often because policymakers come from the point of view that Design Policy is affiliated with Fine Arts and not based on the entrepreneurial model. The findings are based on growth, metrics, innovation, and business.

**Sharon Lim**, Industry Development Office Manager for the DesignSingapore Council: Societal issues must be shared with micro SMEs. So much can be done; it is difficult to work with policy makers as it sets up a double-edged sword of conflict. We need to strike middle grounds, generate contracts and framework agreements which could result in important concessions:

- no free pitches
- no unlimited changes
- respect of IP

We also need to transform and look at government-backed programmes. If we start off with that it might lead to a more general mutual acceptance. Once both sides are listening to the other, then use design thinking to come upstream towards design intervention. Instead of framing the problem statement to the client, communicate value of design.

**Rebecca:** Make it clear that design can help, especially with an aging population who are more invested. In the Nordic states, NDPs have developed into innovative education policies: how to integrate refugees is considered even by schoolchildren. This opens students to multiculturalism, better knowledge for both the individual and community, and cultivates innovative ideas. All of this is proof that using design-based thinking can lead to greater results. In the Copenhagen example of rising sea level, necessary steps are taken to counter this. The country is prone to sea damage, so it needs to utilise design architecture planning to counter future problems, creating results that will cycle forward.

**David Grossman:** How to engage and raise the impression we have of designers? How do we get rid of the disconnect? NDP must be positioned as vital. Speaking with governments is not easy. However, civil servants do not understand what it is and what it can do. This is not a problem for the civil servants, it is a problem for designers to solve. Designers need to explain what they do. Right now, we fail to convey value and to brand our own services. Other professions show what they do. Designers need to sell themselves in ways that are not all about the portfolio and for individuals. The community needs to be part of it. If associations can develop cohesive messages to the government, they will come to you rather than the other way around. The right message must first be crafted. The precursor to an NDP is a community that speaks in unison. The example of Montréal Design Declaration will be held up as an example. In order to receive support and finance we need statistical information, numbers collected from grassroots organisations, then moving up to higher levels to engage. This can be done collectively.

**Rebecca:** There is definitely a need to speak as a group and create, within countries, more clout to ultimately confer the importance and great potential of design. Copyright law needed to be updated, and over 12 years a unified voice generated a communal response by having both designers and government speaking the same language.

**Sufian:** The approach must be careful and cautious. Designers cannot present as a threat, but rather emphasise the issue from a business angle rather than an artistic one.

**Rebecca:** The long view must be taken. We must put things in terms that are meaningful to them [governments].

**David:** ICoD has been active in recent years, mindful that global changes have an effect on everyone. Growth is high with issues that have to do with trade, employment and infrastructure that government are aware of. If design is seen as a source of support, they will be more welcoming. If we talk about the value of services and communication in terms of trade, value, and products—keywords that are more interesting to them—key roles can be played by designers to engage meaningfully with these changes.

**Rebecca:** Changes will affect the globe. That means to convey the value of design, the value needs to be better understood. If designers can convey that design education is critical to economic development, it may get results. Award Schemes need to be careful. We cannot talk to ourselves.

**Ang Tong Yin,** INTI Centre of Art & Design (ICAD) Dean for INTI International University College Subang: I believe that policy is about people and for users. There are certainly passionate people present here, but when policies are made, there is no platform for alignment nor execution. Design (brand/business) is very much about improving people's lives, but the two areas need to be in balance and the perception of design needs to be developed as something that can do good. The policies for industrial design programme areas including accreditation (professional practice, research and development method) need to take greater hold.

**Rebecca:** Designers are everywhere. There are many voices present to speak with policy makers and it shouldn't be only one or two bodies. A stronger alliance of voices is needed. We are all very aware of engagement and advocacy, and yet the steps vary greatly. To hear from everyone about their issues shows how important dialogue and case studies can be for learning how to best move forward.



**hanny**  
wijaya

**INDO** bina  
nusantara  
iversity





KELUAR

dila  
hendrassukma

wulan  
pusporegita

INDONESIA  
bina  
nusantara  
university

INDONESIA  
indones  
graphic  
designer  
associat  
(ADGI)

# accreditation & certification

## PRESENTATION

### The evolution of a standard

**Johnathon Strebly** CANADA  
*ICoD President Elect 2017-2019*

**If every designer were certified would the industry be improved? Would we be better positioned to advocate for professional practice, ethical standards, and sustainable solutions? Would we be better positioned to use our capabilities to serve society in a broader more holistic and socially beneficial way? If the answer is yes than our mandate is clear, to develop systems that will ensure that the criteria and procedures used to award professional certification are unbiased, consistent, current, defensible and provide outcomes that are consistent with our professional graphic design definition.**

Johnathon Strebly, President, Society of Graphic Designers of Canada (GDC) opened by underlining the importance of defining certification as a pre-step to defining the profession of design: A certification mark is a mark used for the specific purpose of distinguishing wares or services that are of a defined standard. The definition needs to be open enough to be general, and tight enough to define what designers do. The goal of the GDC is to develop and implement a comprehensive, defensible system that efficiently provides certification for design professionals.

While certification systems are continuously evolving, he defined core values and principals of certification based on what it means to GDC to be a professional designer:

- **Inclusive:** unifies a diverse profession
- **Relevant:** elevates the understanding of professional design services
- **Defensible:** acts as a defensible system that provides accreditation to the individual and provides benefit to business community

Johnathon gave an overview of the history of accreditation at GDC beginning in 1968, leading up to the current model developed in 2015 which set to be implemented in 2017. This timeline showed how the evolution of certification systems were tied to the shift in the identity of design and its standards over time. Four decades of evaluation and refinement of what certification needed to be, resulted in a unified system which allowed for multiple disciplines to submit cases and be treated to common processes and evaluation systems, to address a common set of criteria. The model, however,

was applicable to designers, and not to adjudicators, focusing on the artefact of the process, making and craftsmanship, without enough value on the design educator or creative industry leaders as contributors to the design profession.

In 2015 a new model was developed to acknowledge all areas of the design profession, including acknowledgment of design disciplines submitting portfolios of websites, apps, education materials, leadership strategies, etc. An adjudication table and series of assessments for adjudicators which were detailed in the talk. In sum, this new process raised the percentage of requirements to be considered a design professional from 65% to 85%. Evaluation criteria for problem definition, strategy and methodology, solution and contribution, result and impact were evaluated according to Clarity/Appropriateness/Proficiency/Quantitative evidence/Qualitative evidence/Relevance, as example.

He stressed how adjudicators loved being part of a mentoring environment, explaining to youth the value of design certification and becoming ambassadors for the value of education.

Johnathon concluded by saying GDC, for last 50 years, has invested in the evolving standards of education, the advocacy of design in Canada and pushing towards unity—working with the Association of Registered Graphic Designers (RGD)—to move to a singularly-defined model for certification and its advocacy.

## DISCUSSION

The discussion was led by Johnathon Strebly.

**Sharon Lim**, Industry Development Office Manager for the DesignSingapore Council: **Was there any collaboration with the government to achieve this?**

**Johnathon:** No, it was difficult to align, so a certain autonomy was needed. There were also potential clashes. Was there engagement, participation and guidance? Yes, but not mandated by the government. Government involvement would imply longevity and financial implications. Without an NDP, it will be hard to hinge the issue.

**Sharon:** Singapore deliberated the issue, fronting it through an association. Is there any backlash if it doesn't go through? Are there retractions? The Singapore model is different.

**Johnathon:** The license is annual; awardees are obligated to uphold the code of ethics/best practices/standards. Disciplinary measures/grievance procedures are carried out by independent

bodies who get involved when required. Otherwise self-policing and the need to be inclusive is how it works. Design is not an applied art. Commercial processes do not fit the criteria for Fine Art. We acknowledge the difficulty to get funding for the license.

**Melisa Wong**, President of the Graphic Design Association of Malaysia (wREGA): In Malaysia certification is given by the Board of Architects. Four institutions in total offer accreditation with varying definitions. We must rationalise the curriculum to the boards and this is a long process. To maintain the programme, how would we bring content from other countries and localise them accordingly while maintaining our countries' identity?

**Sufian Yahuza Abd Rahman**, President of the Industrial Design Association of Malaysia (PEREKA): **Does accreditation result in a standardisation of fees?**

**Johnathon**: No, there is no menu for fixed pricing. It's too difficult to price experience levels and surveys are needed. There is no standardisation, but the situation depends; it's about value received and there are multiple ways of looking at value (time taken for tasks, quality, etc), what value, what network, what support. We are all professionally and socially responsible and with a unified force national may become international.

**David Grossman**, ICoD Past President: The principle of certification is an interesting concept that enhances professional standards. As it continues to improve it will raise value and create a professional community as well as a tool that is beneficial. We are able to share these models and information to develop them together which is a very valuable issue to discuss.

**Johnathon: How to promote the certification? Convey to clients that they need to recognise it as valuable perhaps? Having this conversation is important and we must engage the public to create natural momentum, relationship and a larger voice.**

**Sarah Cada**, Philippines Web Designers Association: There is no certification in the Philippines, couldn't find any—not within schools or events. When outsourcing work, many designers do not identify as locals purely as a way to raise the price tag.

**Johnathon**. It is a huge task to fight this mindset. To achieve international standards means creating our own criteria/core values; you never know where you are going to end up, nor what is the ultimate legacy that you leave.

**Wulan Pusponegoro**, Head of Education & Research for the Graphic Designer Association of Indonesia (ADGI): From an education perspective; how do you do it in Canada? Did you work with the institutions? Self-accreditation is a problem in Indonesia; when accreditation is available, there is no model to follow, to know: Are they providing value? Is it sustainable? How do you support them? How do you raise expectations?

**Johnathon**: It is more than just a mark, it is a strategic approach. It contributes towards curricula.



ziyuan

daniela  
piscitelli

international  
council  
of design  
(icc-D)

italy  
international  
council  
of design  
(icc-D)

johnathon  
strebly

internet



johnathon  
International Council  
of American Physicians  
June 2015



## TOPIC 03

# exchange opportunities within ASEAN organisations

## PRESENTATIONS

### Introduction

**Zinnia Nizar** INDONESIA

*The Indonesian Association of Graphic Designers*

Zinnia noted how many commonalities seemed to be shared among organisations in the ASEAN region. In her presentation she cited the ASEAN Charter as an initiative which promotes active collaboration and cooperation among regions. In terms of exchange opportunities, she stressed the need for a Mutual Recognition Agreement. Also necessary is the need to spark dialogue and share experiences of talking to governments and finding opportunities for collaboration among ASEAN organisations themselves. Quite often, invitations are extended to ASEAN organisations, but they are unable to attend due to a lack of a budget allotted for design studies within institutions and governments. The latter poses one of the greatest challenges for the region.

### Issues and challenges faced by Laos

**Praseuth Banchongphakdy** LAOS

*Design Alliance Asia*

Praseuth outlined the ways in which design education in Laos poses a challenge. The country is still in the early stages of development, and Laos is targeted to achieve an upgrade from its least developed country (LDC) status at the United Nations to a middle income country by 2030. In short, Laos designers are actively working to catch-up with the rest of the ASEAN region.

In 2000, William Harald-Wong, Founder and Chairman of The Design Alliance Asia (DAA) and former IcoGrada President, asked for regional help to receive donated books on design for Laos. This resulted in the establishment of the Design Alliance Library. Currently, designers in Laos can work with this analog library where they also have internet access, but what is lacking is access to computers.

Other supportive bodies include Antalis, who since 2002, have rallied many supporters, and organised talks and discussions with Thailand for mutual cooperation, including visits for exchange programmes and internships. The goals now are to:

- inspire young talent
- inspire growth of design
- increase opportunities for designers in Laos.

## DISCUSSION

The discussion was led by Zinnia Nizar.

**Zinnia: What are the obstacles that have hindered collaborations?**

**Praseuth:** Two representatives from Taylor's University College approached me to help with the Laotian curriculum and to organise visits. wREGA gave advice, talks and introductions with neighbouring organisations which were helpful.

**Philip Hochul Chang**, President of the Korea Ensemble of Contemporary Design (KECD): KECD is eager and willing to participate.

**Zinnia: From the perspective of institutions, how can mind-mapping help? Management might not understand interdisciplinary collaborations or how to instill design thinking.**

**Vinod Nair**, Lecturer at The Design School for Taylor's University: All educational institutions tend to face the same problem: academic schedules do not match; students cannot extend their period of study and separation from home institution is a challenge. If there were more ease of global mobility, this would encourage students to go abroad. What might help would be to have a list of programmes and universities available in the EU, including credit transfer programmes, and understanding the degree to which modules between academic institutions might match up.

**Stanley Lim**, School of Communication Design Lecturer-in-Charge for LaSalle College of the Arts: Institutions must screen programmes and the exchange experience needs to be meaningful. We have started a to-do, list', but there are still hiccups. We should encourage exchange activities without disadvantaging students. Ideally we organise formal student exchanges, or begin by running smaller collaborative projects. Overall, more alignment is needed between institutions in different regions in order to establish clear expectations of outcomes.

**David Grossman**, ICoD Past President 2017–2019: We are aware that different educational institutions cope in different ways. It is always a question of perspective. With differing faculty, funding, resources, schedules, transfers, etc. it becomes a challenge to establish programmes that can achieve common goals and opportunities, but perhaps these goals need not necessarily be formal and technical ones? The dynamics of an international platform is influential, it offers exposure, sharing and networking. When you see avenues for collaboration, one tends to grab the easier opportunities. It's important to think outside the box on how to have exchanges and create discussions on shared social issues.

**Praseuth:** We appreciate the help of our Singapore associates, in particular, who provided branding assistance. And more help is incoming, including from ICoD.

**Zinnia: ICoD has different classes of international Members and these should find new ways to connect.**

**Ang Tong Yin**, INTI Centre of Art & Design (ICAD) Dean for INTI International University College of Subang: Laos is beautiful. Why not rethink internship and student exchange and consider an international classroom through live streaming? In addition, all of ASEAN is in the same time zone which eases scheduling. It would be possible to mirror classes and projects, set up mapping even if on a smaller scale (eg. one week exchanges). Partnerships can also benefit students. Visits from industry can help to engage talents from all over the world who might be open for collaboration. All in all, there are many initiatives and opportunities in place to help if we think laterally.

**Wang Ziyuan**, ICoD Vice President (China): CAFA falls under the ASEAN+3 designation. Participation and exchange is key for development, and China has greatly benefitted from international participation. What is required is strategy, which has many layers. In our case, we invited professors to teach for three months at CAFA. We then developed models for short term workshops between Japan, Korea and China. Long-term planning is needed for this, but it is possible to cultivate rich experiences full of localised knowledge for students.

**Debbie Gan**, Department of Design Deputy Dean for First City University College: While running programmes can sound complicated, there is no need for students to work via agencies for internships. Also, once students return from internships, it is possible to have them share what they've learned as a form of teaching or community service, especially if they are awarded a certificate validating their experience. They could then contribute to their own community of students designers on a voluntary basis through workshops, block-teaching methods and other short-term forms of training.

**Hanny Wijaya**, Internationalisation & Partnership Programme Head and Senior Lecturer for Universitas Bina Nusantara (BINUS): There are many projects, programmes and ideas afloat here. The main obstacle is getting permission to run them. For example, for a recent project to run at the ASEAN level, getting permission from local government officials was difficult as they were unaware of what was going on, and alarmed at the numbers (there were rotating hosts in this case). First a report had to be made to ensure regulations, paperwork, and officials are in place. If these obstacles can be solved, many projects can be carried out.



ziyuan

starry

hanny  
bina nusantara university

dila  
bina nusantara university

wulan  
indonesia graphic designers association (ADGI)

INDONESIA





sica olivia

chee ke

INTI

Edy

ggara

rege  
indrastudento  
indonesia  
graphic  
designers  
association  
(ADGI)

## TOPIC 04

# curriculum development: sharing best practices and expertise

## PRESENTATIONS

### Introduction

**Cihangir İstek** TURKEY  
*International Council of Design (ICoD)*

Cihangir gave a summary of topic 04 sessions: two presenters would share on curriculum development and best practices and Sustainable Development Goals would address global unemployment, particularly with youth. He noted the need for more skilled workers and stated that in future, 65% of current students will be employed in jobs that currently do not exist. He listed some important facets of future design education: higher education but with new formats for learning, and more focus on diversity, inclusion, collaboration and engaging with outside partners to create education models that will meet the new challenges and opportunities for design.

### Choosing the direction for the Vietnamese design curriculum

**Trang Ngo** VIETNAM  
*University of Architecture in Ho Chi Minh City*

At present, Vietnam does not have a National Design Policy (NDP), yet the Ministry of Education and Training currently aims to improve the sector of industrial design through funding for research and training. Ho Chi Minh City has been chosen as the base city for the project due to the strength and size of its industry, economy, and potential for development.

Founded in 1949 as the first design school in Vietnam, the focus of the school programming was on the country's main expertise: handicrafts. There was also French influence (Beaux Arts). After independence, exposure to different schools of thought and a German (Bauhaus) influence pointed to a need to change the system and a project itinerary proposed a new curriculum and research processes that were then developed.

Today manufacturing statistics and feedback suggest that SMEs for the most part are not highly professionalised. Designers not only need better design skills, but also marketing/clerical and support skills. There has been a shift towards industry emphasis for skills.

He provided a summary of new additional requirements for designers:

- 01 ability to research and identify opportunities

- 02 practicality, not just academic-focus, and not only on specific streams, but also cultural knowledge (opportunities for Vietnam to send students abroad for their own benefit is highly valued)
- 03 soft skills, planning skills and communication skills
- 04 supplemental knowledge

The challenge has been to create suitable curriculum for a Vietnamese context which currently prioritises science and technology at the high school level. Those who want to take up design attend drawing lessons—not creative thinking—and the background of students is therefore very basic once they arrive at university. Between 'focused' (traditional) and 'elevating' (multi-disciplinary) knowledge, they focus more on the first. A study conducted on career orientations led to four types of classifications:

- 01 atelier
- 02 forum
- 03 market
- 04 laboratory

The competence of knowledge and skills was compared with findings that showed results in terms of which societies tend to stick to which models. For a number of reasons, the Western curriculum is not easy to put into place in Asia.

### Collaborative design

**Toto Mujio Mukmin** INDONESIA  
*Tarumanagara University*

How do we encourage students to take part in such collaborative projects? Also, how best to review and revise across different departments and other schools? Toto discussed a recent collaborative project between the faculty of design and the faculty of economics which resulted in a product design exhibition in the faculty of entrepreneurship. This collaboration provided a unique chance, allowing students display knowledge and share problem-solving design skills in a whole other domain. Teachers were also able to discuss projects and new experiences of learning for students within this unique context.

Toto introduced TINESTE 2016 Student Typography Exhibition, involving students from Universidad Técnica del Norte (Ecuador), Çanakkale Onsekiz Mart University (Turkey), Tarumanagara University (Indonesia), and Universidad Americana (Nicaragua) discussing the outcomes and benefits of having a 'call to collaborate' with different cultures. The exhibition involved

social media and online assignments. The same brief was given to different countries with results shown in each country. The outcomes were highlighted at Type Unite Dubai 2017 exhibition.

## DISCUSSION

The discussion was led by Cihangir İstek.

**Cihangir:** The real challenge is not only how to encourage students, but also how to keep them engaged and collaborative. I will open the discussion on curriculum development with a question:

**In order to prepare today's students for tomorrow's designers, what competencies should your school develop in its design curriculum?**

**Ang Tong Yin**, INTI Centre of Art & Design (ICAD) Dean for INTI International University College of Subang: To identify opportunities, in comparing Asian countries with their Western counterparts, there is a gap in skill sets. Asia leans more towards practical applications, whereas the West allows more flexibility for the student to choose what they want to learn. Design faculty ideally needs to teach students to identify new kinds of opportunities, and this way, teachers will learn too.

**Debbie Gan**, Department of Design Deputy Dean for First City University College: In one conference, it was said that schools are using outmoded education models which do not prepare students for the future. Since the future is unknown, it might be best to cultivate an attitude on how to face the future, teaching students how to make their own rules and methods. We need to shift from a knowledge-based focus to a perspective that values more experience-based knowledge.

**Johnathon Strebly**, ICoD President Elect: Compare time periods and look at the timeless elements—like strategic thinking, contextual applications and sharing what has happened as case studies. Students need to understand that if you get lost in the minutiae, the core elements will be overlooked.

**Muhammad Rizaldi**, Head of Visual Communications Design of Universitas Multimedia Nusantara (UMN): My first job was in the publishing industry. It required mastery of QuarkXPress, PageMaker and InDesign. A recent speaker mentioned they were only taught CorelDRAW at university, and that they survived. The main challenge I see, is figuring out how schools should think about the future and fast-changing technology. Take the example of 360° photography used by National Geographic; how would you teach 360° photography for advertising or landscapes? No one is teaching that presently. Animation is also not taught that much in schools. There is a need for more creativity and innovation and academics have a huge role to play in shaping the future to create new methods that accommodate the behaviour of users. A basic education in creativity is a good start.

**Desmond Laubscher**, ICoD Vice President: We are in the 21st century. Creative thinkers and teachers need to think of themselves as being part of the classroom and stop using the old flows. New classroom paradigms and free flow is needed, learning from the students as well. It's a give and take. To become a good designer, you need to fail—the more, the better. Failure is to be accepted until a revolution can take place.

**Wulan Pusponegoro**, Head of Education & Research for the Graphic Designer Association of Indonesia (ADGI): More solution-finding, problem solvers is required. The current curriculum on design is not from a multidisciplinary point of view. Today, many

different points of view are needed, as designers need to know more about everything else. Few can claim to be Leonardo da Vinci, but schools should aim to produce more such geniuses. Designers could have more conversation with engineers and other industry experts to work towards projects like WiFi trees, for example—which offer free internet in return for clean air.

**Ang Tong Yin**, INTI Centre of Art & Design (ICAD) Dean for INTI International University College of Subang: Teaching should be individualised, celebrating diversity and unique strengths. We cannot expect all approaches to be the same. Observational skills are important and institutions should teach students to activate their senses. But how do we keep students hungry for knowledge and growth, to solve problems and allow room for them to fully develop? What if we viewed students as co-workers?

**Stanley Lim**, School of Communication Design Lecturer-in-Charge for LaSalle College of the Arts: Maybe we must ask what things will be like in five years' time, and make change with systemic problems first. Otherwise, it will forever be a game of catch-up. What is needed is flexibility in design education, teaching research skills and creative/critical thinking skills. As for the interdisciplinary/multidisciplinary debate, it is very difficult to teach in cooperation, requiring a team manager or more clarity on the breakdown of the model being followed.

**Cihangir: If you have model referring to what Stanley said, please feel free to add.**

**Hanny Wijaya**, Internationalisation & Partnership Programme Head and Senior Lecturer for Universitas Bina Nusantara (BINUS): It would be good to have more cooperation with other disciplines and more relating to each other. Working together, we might gain local insights. Currently, we tend to look back to our own roots (inwards), and not outwards.

**Cihangir:** This is the conclusion of the session. Very fruitful discussions. I hope that it will translate into further sharing of experience and practice.

KELUAR

KELUAR



rebecca  
blake

international  
council



cihangir

cihangir  
istek

TURK  
international  
council

nal

## TOPIC 05

# opportunities for collaboration in design research

## PRESENTATIONS

### Introduction: Learning Network on sustainability international (LeNS)

**Desmond Laubscher** SOUTH AFRICA  
*International Council of Design (ICoD)*

Des introduced the fifth topic and discussed new ways of doing research and publishing, in particular, the initiative LeNS. The worldwide multi-polar network for curricula development on Design for Sustainability is driven by threat of collapse of the world environment: sea levels are rising, air pollution is high and malnutrition is affecting almost one billion people (almost one in seven people). Design products, services, and systems for sustainability are focused on promoting a new generation of designers (and design educators) who are capable to effectively contribute to a transition towards an ecologically and socially sustainable society. LeNS is an ethos and tool for decentralised learning, a 'regenerative' platform which will change how research is done.

### Interaction design

**Mohammad Rizaldi** INDONESIA  
*Universitas Multimedia Nusantara (UMN)*

Universitas Multimedia Nusantara is owned by Kompas, the largest media group in Indonesia, covering publication, print, broadcast and (non)Interaction—Interactive Design. As part of a fast-growing sector, we note half the population of Indonesia (100m+) uses smartphones and 87% are using social media.

Badan Ekonomi Kreatif Indonesia (BEKRAF) is charged with Research, Education, and the Expansion of Economy in Indonesia. Rizaldi presented the Indonesia Interactive Games industry as an example of the ecosystem of a game developer, which encompasses making platform PC games, storyboarding and developing an interaction design curriculum. He stressed the importance of collaboration across disciplines in the field of Interaction Design. He presented the example of the "trash" game, created to encourage society to dispose of garbage properly through a game interface.

### Design research collaboration: cultivating visual literacy through archives

**Ezrena Marwan** MALAYSIA  
*Malaysia Design Archive (MDA)*

Ezrena described how an archive can be a tool for research and also provide valuable context to a region. The history of the development of the Malaysian Design Archive (MDA) involved documentation, research, engagement, education and a look into significant eras of Malaysian Design: Colonial Period, Japanese Occupation, Emergency Period and Independence. Working with archival content, designers are in a unique position in society since we turn to local designers to understand what makes a particular design "Malaysian". A great benefit for all is that archives provide a platform to collaborate and share knowledge in ways that are physical and tangible.

## DISCUSSION

The discussion was led by Desmond Laubscher

**Melisa Wong**, President of the Graphic Design Association of Malaysia (wREGA): In order to know the future, you need to know the past. History is an area that is lacking in design education, we find that research skills and historical knowledge are poor amongst students.

**Jessica Olivia Chua**, School of Communication Design Lecturer for LaSalle College of the Arts: In Singapore, archiving input shows the basics of design research and it's an amazing resource that the university can contribute to in the form of research and personal collections. There is, however, sometimes the question around how to best use that information.

**Mohammad Rizaldi**, Head of Visual Communications Design of Universitas Multimedia Nusantara (UMN): The university is facing problems from the Board of Directors. The main media company is collapsing. We need help to provide answers so we can act according to data, to comprehend behaviour, interests, reactions, habits. We are still trying to establish these patterns. Interface design, with no screens in Virtual Reality (VR) and VR immersion, is opening up possibilities.

**Ang Tong Yin**, INTI Centre of Art & Design (ICAD) Dean for INTI International University College of Subang: It's important to collaborate with the university in engaging students with life projects, putting them in different situations and positions of

leadership to help them work within new sets of constraints. As example, we had a Memorandum of Understanding (MoU) with a furniture association to assess and comment on student creations and to organise study trips. This was a mutually beneficial arrangement. Digital natives are very flexible and like to have opportunities to showcase their work. They do, however, need to learn design history, which is not emphasised in schools. It is difficult to get teachers in design history due to bureaucracy.







DML Ceiling & Louvers Marketing Sdn Bhd  
Loctrade Sdn Bhd  
Ply Tec Fencing System Industries Sdn Bhd  
RNC Intergral Concrete Technology (M) Sdn Bhd  
otun Points (M) Sdn Bhd



## TOPIC 06

# exchange with the international design community

## PRESENTATIONS

### Introduction

**David Grossman** ISRAEL  
*International Council of Design (ICoD)*

After these meeting sessions, the consensus is that there are more similarities than differences among Members. The growth of ICoD and its history began through cooperation with neighbours. This helped each other's credibility and created success where both sides benefitted. In today's global market of production and consumers, everyone is affected by the other side of the world and sharing experiences enriches us all. But how to do it? ICoD is as strong as its membership. The first step is to become members of local associations. Then be active ICoD Members. This process will take time with many follow-up actions and much encouragement in order to strengthen first the regional connections and then the connection to the overall international network.

### Indonesian and Japanese design collaboration: a case study

**Wulan Pusponegoro** INDONESIA  
*Graphic Designer Association of Indonesia (ADGI)*

Wulan presented a report on collaborative projects that recently took place between countries in the region. The first project took place between 2015–2017 in Japan to address an aging population living in a dwindling industrial sector. To stimulate regional revitalisation, an invitation went out to Japanese youth to go back to rural areas. Working spaces were built for these youth and foreign designers were invited to carry out residencies as part of the village revitalisation programme which was in cooperation with The Japan Foundation.

In the project, Door to Asia, eight designers were paired up to address specific problems over a defined period of time.

In Design Camp, three Indonesians were chosen to spend nine days with their hosts in a specific region. They had three days to explore the region and culture and immerse in local life, then to identify problems and propose possible outcomes. It created a period of dynamic exchange and new possibilities. More than just work, it impacted lives, extending partnerships and building relationships.

In the Indonesian version, 36 areas were chosen, all about elevating local brands, learning the trade, and specifically helping move forward with packaging design.

### Graphic Design in Japan

**Chika Kudo** JAPAN  
*Japan Graphic Designers Association (JAGDA)*

Chika presented collaborative efforts between Japan and overseas partners since 1981. The collaborations involved merchandising, packaging, and featured an annual summer showcase of outcomes. As an organisation focused on such initiatives, JAGDA welcomes future collaborations and has a partial budget for certain projects which pays all costs within Japan (while partners typically bear costs within their respective countries for travelling exhibitions). This model has worked well for JAGDA. Chika shared photos of recent collaborative exhibitions carried out in Seoul and China.

## DISCUSSION

The discussion was led by David Grossman.

**David: The world recognises the quality of Japanese design. This is a good opportunity for exposure and learning and collaboration with JAGDA is indeed valuable.**

**Johnathon Strebly**, ICoD President Elect (Canada): We definitely need more opportunities to ask questions about internships and collaborations. I would like to now issue a challenge to all participants by asking a question. **What is one insight that you learned in the past few days, and what is the one action to follow-up?**

**Dila Hendrakusuma**, Interior Design Deputy Head for Universitas Bina Nusantara (BINUS): To improve internships and student exchange and find ways to gain more benefits from them. Perhaps we could collect a list of universities that have previously done collaborations and encourage more future collaborations and exchanges with this region.

**Sean Lee Chee Keong**, INTI Centre of Art & Design (ICAD) Head of Programme for INTI International University College, Subang: More exchange to enrich curriculum and to celebrate diversity. We must continue to seek out different types of universities and make new connections.

**Johnathon:** Bridging the gap between educational institutions and agencies will promote more creative design best practices and the business of design. How to maintain a design business? Let's get advice on how to document work and set up more workshops on issues that matter from region to region.

**Wulan Pusponegoro**, Graphic Designer Association of Indonesia (ADGI): The message that I can impart regarding the value of international collaboration is that the international community is open to it. I would like to mention avenues for expansion, beginning with friends and potential collaborators in Asian countries. This depends on the political/economic situation, of course, which in turn relies heavily upon having an NDP or not. With an NDP, everything will grow faster. One issue I see is that there are less product and industrial designers in Indonesia.

**David: ICoD is paying attention to its multidisciplinary Members, including their challenges and focusing energies in education and curriculum development. What is the message that you will take back?**

**Muhammad Husin**, Registrar for PEREKA: ICoD is the platform and bridge towards global collaboration. We hope to benefit, share knowledge with local designers, unite them, and help them to develop further.

**David:** In order to learn and listen to each other more information is helpful in order for ICoD to act.

**William Harald Wong**, Design Alliance Asia: This meeting has been unique in fostering more organic conversation and the hope for growth within the region. The view is now through the lens of culture and there is clearly a willingness to participate. I look forward to covering more parts of Asia, especially countries not already on the radar like Mongolia and Tibet, etc. and to join forces with countries willing to share findings and resources in order to pass the baton to a new generation that is half analogue, half digital. Having more connection between generations is key.

**Lim Kok Yoong**, Faculty of Creative Multimedia Programme Coordinator for Multimedia University (MMU): My message is that the group is made up of interesting and passionate people. Workshops could be extended into the area of accreditation, particularly Adobe accreditation to be expanded into a more holistic curriculum.





# montréal design declaration

## PRESENTATION

### Presentation of the Montréal Design Declaration

**David Grossman** ISRAEL  
*International Council of Design (ICoD)*

David outlined some key milestones around the Montréal Design Declaration. For the past two decades, the international design organisations have discussed the need for international non-design dialogue agencies (UNESCO, UNIDO, etc.)—bodies that are not related to design, but have a strong impact to talk about how design can play a large role with them—to achieve a unified voice. Over the course of four years, many voices worked to draft and sign the Montréal Design Declaration, a document that outlines the value of design for society and covers the key areas where design can improve lives and open up a way forward through projects. 700 national associations and schools from 89 countries, representing one million people signed the document.

All people deserve to live in a well-designed world: the Declaration is a promise to go forward and call to share and propagate the Declaration. It establishes value for the profession and translates this value into terms that non-design users can understand. Data collected established metrics, involving work with non-design entities and many communities with hope for participation. David stated that, as an international organisation, one thing we have to do is look inwards and talk on behalf of Members to provide them with tangible values, with hope that at meetings like this, we create contacts and networks and listen to each other.

## DISCUSSION

The discussion was led by David Grossman.

**Wulan Pusponegoro**, Head of Education & Research for the Graphic Designer Association of Indonesia (ADGI): Is design inclusive of technical designing (example given of aircraft design and biotechnology)?

**David:** Those would fall under industrial design and transportation design, however, from the perspective of including non-design specialists (such as engineers, etc.) in the process (not that they were not included) means being open to other things, but only so as not to dilute the message. But in discussions with governments, the Declaration will have value and UN organisations add credibility.

# discussion forum

**The Discussion Forum provides an opportunity for Members to discuss freely about common challenges and to pool their collective resources.**

## Questions

Participants gathered in small groups to discuss the following questions:

- ? Are you a membership based organisation? If not, how are you organised?
- ? What are your challenges in gathering the design community in your country/region?
- ? What is your organisation's mission and what do you hope to achieve?
- ? How do we collaborate?

## SUMMARY

**Philippines Web Designers Organisation (PWDO)** is a member-based organisation that started off managing conferences. PWDO wishes to impart knowledge to practitioners not only in a design sense, but also with business and technical knowledge. Philippines Design Centre focuses on product design. PWDO hopes to work with Philippines Design Centre to define what design is. PWDO wishes to exchange information, job opportunities and networking.

Since **JAGDA** is such a large organisation, they wanted to begin organising a GA and annual party as an opportunity for members to get and stay connected. The value for JAGDA is in international relations with European or North American design organisations, and the ability to work with governments. For example, copyright protection is another aspect they are looking at to work with the government to protect Japanese designers. JAGDA hopes to collaborate by inviting all present to participate in a travelling exhibition: Graphic Design in Japan 2017, particularly open to educational institutions.

**wREGA** hopes to be able to work with the highest level of the government to create design as a national agenda. wREGA hopes to collaborate through education, exhibitions, and more workshops among ASEAN countries.

**Philippine Design Center** is a government body under the department of trade and industry. In the Philippines, there is an Act (policy) on design competitiveness. The PDC also runs a Design Week in Manila and mounts exhibits.

**Singapore Design Center** stated that their economy is very much tourism-based as they are an island-state without agriculture. They are investing in creating a "Singaporean Design Brand" to differentiate their products and noted some examples including a retail platform 'Naiis' (Nice). They have a Ministry of Manpower Fair Employment Act that protects freelancers. The SDC advocates for freelancers as well. They mentioned an 'Advisory Panel' to review design education.

**The Malaysia Design Archive** is a place of research for students focused on 'decolonising' design. The Malaysian government is investing in creative industries (for example, ThinkCity—a think tank). They noted that in Malaysian design there is a cultural shift from European influence to Japan as a reference.

**KECD (Korea Ensemble of Contemporary Design)** was founded in 1969 and has been a Member of ICoD since 1993. They have a programme to support the design industries of their neighbours, specifically Vietnam, where they have worked with UNESCO Education to donate books. They want to contribute to developing Asian Design in order to strengthen their ties in the region. He noted also that they had launched 10th Anniversary exhibition of their Poster Triennale in Kuala Lumpur.



vinod

j nair

MALAYSIA

the design school

Chika Kudo

MALAYSIA

ter of

the design school





ernesto carlos  
pujazon patron

MALAYSIA

taylor's  
university

AK

LADIES







sarah

[Handwritten notes in a notebook]

[Name tag text]

Extension Show

# Manifest

Modernism of Me  
Architecture on the Horizon of a







# conclusion

The ASEAN region is in a state of rapid change. While some of the countries in this region are just starting to form design associations (for example DesignLaos), some countries have had extensive design policies for many years (Singapore) and many are starting to receive organised support from their governments (Indonesian Creative Economy Agency, BEKRAF). Though the structure of their design industries may vary tremendously, it is clear that across the board, design is taking a more important position within culture, business and economic development. The designers in this region face some unique challenges: a lack of understanding on the part of the general public to discern between acceptable professional design practices and common alternatives like online services in the realm of speculative practice, a shorter history of design culture in general and the blurring lines with craft and other related fields. The region also has some important advantages: a young work force, an important manufacturing infrastructure and supply of quality local craftsmanship as well as the opportunity that comes with a rapidly growing economy and corresponding internal market.

In many ways we are also seeing very similar challenges across regions. Universities struggle to keep up with rapid change in industry. Professional associations strive to develop tools to help their members professionalise their design practices. The continued struggle against spec work is not local to this region, though some important online sources of non-professional so-called 'design' services (low cost logo work) are based here. Government interest in developing policy and accreditation schemes is encouraging and it is our hope that efforts like this will continue to feed the associations and other design industry actors with the information they need to push this initiatives forward.

## ACKNOWLEDGMENTS

The 2018 ASEAN Regional Meeting would not have been possible without the support and resources extended by ICoD Member Graphic Design Association of Malaysia (wREGA). Our deep thanks go to President Melisa Wong and her team, notably Vice President Arez Ezman and Zel Zainoor. Special mention to Council President Zachary Haris Ong and his team, notably the dedication of RongRong Toh. Thanks are due also to Ahmad Azra for minute-taking the meeting. We would like to thank the Malaysian Institute of Architects (Pertubuhan Arkitek Malaysia—PAM) for the use of their beautiful space. We extend our appreciation to the community-focused urban regeneration organisation ThinkCity for their support. It is important to also recognise the dedication of the Secretariat team, notably Liz Carbonell, Events Manager, in delivering this event.

Lastly, it is the preparation and participation of our Members and the design community that fuel these events and we would like to thank all those who came to Kuala Lumpur and brought their valuable contributions.



# APPENDICES

- II programme
- III list of participants

# programme

## day 01

Monday, 05 February 2018

08.30–09.00 REGISTRATION

09.00–09.15 INTRODUCTION

### Introductory Remarks

Zachary Haris Ong MALAYSIA

09.15–13.00

### ROUNDTABLE INTRODUCTIONS

- What are the three main challenges your organisation faces?
- How can your organisation benefit from increased regional collaboration?
- How can ico-D provide value to your organisation?

10.30–10.45 COFFEE BREAK

### ROUNDTABLE INTRODUCTIONS CONTINUE

13.00–14.30 LUNCH

14.30–15.35 RM TOPIC

### TOPIC 01 NATIONAL DESIGN POLICY (NDP)

#### Introduction

Rebecca Blake UNITED STATES

#### Singapore Design 2025

Sharon Lim SINGAPORE

**Q&A Discussion on National Design Policy led by Rebecca Blake**

15.35–15.50 BREAK

15.50–16.50 RM TOPIC

### TOPIC 02 ACCREDITATION/CERTIFICATION

#### Introduction

Johnathon Strebly CANADA

**Q&A Discussion on Accreditation/Certification led by Jonathon Strebly**

16.50–17.00 CONCLUSION

#### Closing Remarks

Zachary Haris Ong MALAYSIA

17.00 END OF DAY 01 OF REGIONAL MEETING

17.00–19.00 COCKTAIL RECEPTION

19.00–19.30 DINNER

19.30–21.30 THINK CITY TALKS (OPTIONAL)

## day 02

Tuesday, 06 February 2018

08.45–09.00 REGISTRATION

09.00–09.05 INTRODUCTION

### Introductory Remarks

Zachary Haris Ong MALAYSIA

09.05–09.15 PRESENTATION

### Beijing 2018: ico-D Platform Meeting & AGM

Ziyuan Wang CHINA

09.15–09.35 PRESENTATION

### Montréal Design Declaration

David Grossman UNITED STATES

**Q&A Question period on Montréal Design Declaration led by David Grossman**

09.35–10.35 RM TOPIC

### TOPIC 03 EXCHANGE OPPORTUNITIES WITHIN ASEAN ORGANISATIONS

#### Introduction

Zinnia Nizar INDONESIA

#### Design Education

Praseuth Banchongphakdy LAO PDR

**Q&A Discussion on Exchange Opportunities led by Zinnia Nizar**

10.35–10.50 BREAK

10.50–12.05 RM TOPIC

### TOPIC 04 CURRICULUM DEVELOPMENT: SHARING BEST PRACTICES AND EXPERTISE

#### Introduction

Cihangir Istek TURKEY

### Choosing the Direction for Vietnamese Design Curriculum

Ngo Thi Thu Trang VIETNAM

#### Collaborative Design

Toto Mujio Mukmin INDONESIA

**Q&A Discussion on Curriculum Development led by Cihangir Istek**

12.05–13.05 RM TOPIC

### TOPIC 05 OPPORTUNITIES FOR COLLABORATION IN DESIGN RESEARCH

#### Introduction

Daniela Piscitelli ITALY

Des Laubscher SOUTH AFRICA

Zinnia Nizar INDONESIA

#### Interaction Design

Mohammad Rizaldi INDONESIA

### Design Research Collaboration: Cultivating Visual Literacy through Archives

Ezrena Marwan MALAYSIA

**Q&A Discussion on Opportunities for Collaboration in Design Research led by Daniela Piscitelli, Des Laubscher and Zinnia Nizar**

13.05–14.35 LUNCH

14.35–15.50

### DISCUSSION FORUM

#### EDU

- What are the primary challenges facing design education institutions in your region?
- How can exchange programmes (both staff and student) enrich your curriculum?
- How does your institution remain connected with the professional design community to ensure that graduates are appropriately prepared for the job market?

#### PROF

- Are you a membership-based organisation? If not, how are you organised?
- What are your challenges in gathering the design community in your country/region?
- What is your organisation's mission and what do you hope to achieve?

#### PROMO

- Does your country/region have a National Design Policy in place or have plans to build one?
- How do private and community initiatives (Museums, Design Weeks, Design Centers) support your activities? What is your relation to the local design community?
- What successes have you had that you can share with your colleagues here today?

15.50–16.05 BREAK

16.05–16.50 RM TOPIC

### TOPIC 05 EXCHANGE WITH THE INTERNATIONAL DESIGN COMMUNITY

#### Introduction

David Grossman UNITED STATES

### Indonesia and Japanese Design Collaboration: A Case Study

Wulan Puspongoro INDONESIA

**Q&A Discussion on Exchange with the International Design Community led by David Grossman**

16.50–17.50 CONCLUSION

#### Next Steps

Zachary Haris Ong MALAYSIA

17.50 END OF REGIONAL MEETING

# list of participants

## ICoD MEMBERS

ADGI	INDONESIA	Rege Indrastudianto
ADGI	INDONESIA	Wulan Pusponegoro
Bina Nusantara University	INDONESIA	Dila Hendrassukma
Bina Nusantara University	INDONESIA	Hanny Wijaya
DesignSingapore Council	SINGAPORE	Sharon Lim
INTI International College Subang	MALAYSIA	Chee Keong (Sean) Lee
INTI International College Subang	MALAYSIA	Tong Yin Ang
JAGDA	JAPAN	So Hashizume
JAGDA	JAPAN	Chika Kudo
JAGDA	JAPAN	Katsuhiko Shibuya
JAGDA	JAPAN	Shingo Noma
Jakarta Institute of Art (IKJ)	INDONESIA	Adityayoga
Jakarta Institute of Art (IKJ)	INDONESIA	Yudi Amboro
Korea Ensemble of Contemporary Design (KECD)	SOUTH KOREA	Phillip Chang
Lasalle College of the Arts	SINGAPORE	Jessica Olivia Chua
Lasalle College of the Arts	SINGAPORE	Stanley Lim
Neo Multimedia University	MALAYSIA	Tse Kian
Tarumanagara University	INDONESIA	Toto Mujio Mukmin
Tarumanagara University	INDONESIA	Maitri Widya Mutiara
Tarumanagara University	INDONESIA	Edy Chandra
Tarumanagara University	INDONESIA	Noeratri Andanwertti
Tunku Abdul Rahman University College	MALAYSIA	Sok Hooi Teng
Universitas Multimedia Nusantara	INDONESIA	Rizaldi Mohammad
wREGA Graphic Design Association	MALAYSIA	Melisa Wong

## OBSERVERS

Design Alliance Asia	MALAYSIA	William Harald Wong
Education University	MALAYSIA	Ridzuan Hussin Sultan Idris
First City University College	MALAYSIA	Debbie Gan
First City University College	MALAYSIA	Yin Yoong Siow
Lao Designer Network	LAOS	Saysamone Phothalinh
Lao Designer Network	LAOS	Kaiyasith Sirivongsa
Malaysia Design Archive	MALAYSIA	Ezrena Marwan

## OBSERVERS (CONTINUED)

Multimedia University	MALAYSIA	Lim Kok
PEREKA Malaysia	MALAYSIA	Br Muhammad
PEREKA Malaysia	MALAYSIA	Sufian Yahuza
Philippine Web Designers Organization	PHILIPPINES	Sarah Cada
Philippine Web Designers Organization	PHILIPPINES	Sophia Lucero
Taylor's University	MALAYSIA	Ernesto Carlos Pujazon Patron
Design Alliance Asia/DesignLaos	LAOS	Praseuth Banchongphakdy
Design Center of the Philippines	PHILIPPINES	Katrina Banzon
Design Center of the Philippines	PHILIPPINES	Belteshazzar Cafe
The Design School	MALAYSIA	Vinod J Nair
Universiti Putra Malaysia, Faculty of Design and Architecture	MALAYSIA	Hassan Alli
Universiti Putra Malaysia, Faculty of Design and Architecture	MALAYSIA	Osman Mohd Tahir
University College	MALAYSIA	Bernard Kong Tunku Abdul Rahman
University Of Architecture in HCMC	VIETNAM	Trang Ngo

## ICoD

President 2017–2019	MALAYSIA	Zachary Haris Ong
President Elect 2017–2019	CANADA	Johnathon Strebly
Past President 2017–2019	ISRAEL	David Grossman
Secretary General 2017–2019	SWEDEN	Tyra von Zweigbergk
Treasurer 2017–2019	UNITED STATES	Rebecca Blake
Vice President 2017–2019	TURKEY	Cihangir İstek
Vice President 2017–2019	SOUTH AFRICA	Desmond Laubscher
Vice President 2017–2019	INDONESIA	Zinnia Nizar
Vice President 2017–2019	ITALY	Daniela Piscitelli
Vice President 2017–2019	CHINA	Ziyuan Wang
Managing Director	CANADA	Ana Masut
Events Manager	CANADA	Elizabeth Carbonell

Published by:

**International Council of Design**

Phone: +1 514 875 7545

Email: [info@theicod.org](mailto:info@theicod.org)

Website: [www.theicod.org](http://www.theicod.org)

© 2020 International Council of Design