regional meeting: europe
20–21 june 2019
matosinhos *portugal*

regional meeting: europe

RM2019 MATOSINHOS (PORTUGAL) REPORT

Hosted by:

international
council of
design

PORTO
DESIGN
BIENNALE
2019

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introduction

The Regional Meeting format was developed by ICoD to minimise travel and to provide touch points every so often between organisations in one geographic area, but more importantly, to address regional-level issues. An 'organisation of organisations' representing 120 Member entities in 50 countries, The International Council of Design plays an important role at such meetings: as a connector and mobiliser, with potential to leverage the dozens of organisations present.

At our previous Regional Meeting in Kuala Lumpur, the issues in the ASEAN had a lot to do with the emerging design industry: training world-class designers in a market where the design tradition is on the newer side, mobilising governments in rapidly growing economies, training clients to dare to take risks in order to go beyond copies of established brands elsewhere, to developing a local design language.

Below are the five key topics discussed at the Regional Meeting 2019.

Globalisation: the great pull East and the challenges of globalisation

Up until now China has had an impact on the lives of designers primarily as the global manufacturing force. With the building of the Belt and Road and China about to overtake the United States as the world's biggest economy, we might also ask, *What happens when the most populous country in the world starts to have a formidable middle class becoming one of the world's most important markets for goods?* Our Member Shenzhen City of Design Promotion Association contributed their perspective on this.

Globalisation also has its tremendous opportunities. Let us not forget why we are here. Technology has brought us physically closer, connected us like never before and is even starting to break down language and cultural barriers. The impediments to collaboration across borders are becoming increasingly non-existent. We can do with increasingly less resources, so much more than we ever could before

Metrics and data: ways to harness the power of design

Numbers are the language of government and business. Government and business might not understand the subtlety of what design can offer, or how it works to improve the bottom line or ameliorate services, but they do understand impact studies. That is why it is so impactful when McKinsey publishes a '*State of Design*' report. The Metrics session included a panel chaired by our Communications Officer Alisha Piercy, discussing the types of Metrics that exist and asking some deeper questions about the Metrics we need.

Public design policy

The Danish Design Center (DDC) walked us through their methodology to create a Public Design Policy. The DDC have crafted an expertise in developing policy, not only in Denmark, but consulting with foreign governments to help them develop policies that are tailored to their needs. They have discovered that it isn't enough to repeat what works in one place, it is necessary to adapt and they do this using design methodology to address a variety of contexts. Design and Architecture Norway (DOGA) will also share their expertise, presenting their experiences collaborating with the Norwegian government on public services and programmes.

The Design Agenda

As a community, if we want to effect change, we need to agree on a Common Agenda. Some questions we looked at included:

— *What is the role of the designer in the 21st Century?*

— *How do we convince external stakeholders to take design seriously (in other words, also convincing designers to challenge the way they see their profession)?*

— *As design organisations, what is our role in formulating this thought to advocate for their empowerment?*

Collaboration

None of us can do this alone. No one of us has the resources, reach, competencies or desire to make the types of fundamental change we are describing, but we think it is very possible, together, to make steady inroads. We discuss modes of collaboration and encourage thinking on how to move forward together.

meeting objectives

What ICoD wanted European participants to walk away with:

— a better understanding of our organisation and those others around the table

— a collectivist wish to work together to do what we cannot do alone

— an idea of what is available around you, and what assets you have in working with your colleagues

— the beginnings of an idea of a common design agenda and some thoughts on how we can work together to become stronger

What ICoD wanted to walk away with:

— a pulse on what is happening in Europe, what your challenges are, what your concerns are, where you are concentrating your efforts

— to get to know each of you a little better, make friends, make allies

— to feel that we have helped in some way to advance thinking on what we are trying to achieve as a larger community

What ICoD hoped the design community would achieve:

— a greater degree of cohesion

— some potential for working together more closely in a coordinated way

— a shift in the present power structure to allow design to take a more important role in solving some of the pressing issues of our time

venue

Located along the Douro River estuary in northern Portugal, Porto is the second largest city in the country—a UNESCO World Heritage Site known for its stately bridges and port wine. The two-day ICoD Regional Meeting (RM2019 Europe) was conducted in Matosinhos, a small city in the Porto district. Matosinhos, with its old world charm, is also making waves in contemporary design, architecture and art. Hosted by ESAD—IDEA and Porto Design Biennale, participants gathered at the Portuguese Center of Architecture—Casa da Arquitectura—a new space for research in architecture and part of the Urbanisation Plan of Matosinhos Sul, authored by Álvaro Siza.

The Portuguese Center of Architecture—Casa da Arquitectura was originally the Real Vinícola winery built between 1897 and 1901. The abandoned buildings were refurbished 100 years later by local architect Guilherme Machado Vaz who transformed the industrial complex in a reconstruction favoring the external volume of the old winery, preserving its wooden elements and frames. Adhering to modern safety codes, the concrete stairwell was placed towards the exterior and more windows were opened along the south facade. The new facilities of the Center now include large exhibition halls, an auditorium, and space for the institution's important archive, which currently holds about 500 documents (models, panels, drawings, serigraphs, and books) belonging to Álvaro Siza, João Álvaro Rocha, Paulo Mendes da Rocha, Fernando Távora, Souto de Moura, and more. It was in the white, airy space of the exhibition rooms that the ICoD Meetings took place.

member forum

PRESENTATION

Towards inter-organisational design research

Teal Triggs *UNITED KINGDOM*
Royal College of Art

Teal presented a more personal perspective on collaborative projects she is working on with PhD students at RCA, looking specifically at collaboration between academia and business. Some questions under investigation were:

— What might inter-organisational design research mean to the production of new knowledge?

— What are the ethical dimensions?

— How can curricula and learning strategies be enhanced to address design and wicked problems like climate change and healthcare?

The term inter-organisational relationships can be applied to smaller non-profits as well, and implies not only common gain but an equal and collaborative relationship where there are shared values between the parties.

the students learn project management, negotiation and teamwork skills. these projects are about opening up research to real-world situations, establishing client relationships and processes

Inter-organisational design research cooperation, collaboration and conversation is a sort of dialogue that fosters longer term relationships which can be built up consistently over time. Usually the longer the relationship, the deeper the results, from traditional knowledge exchange to knowledge co-development.

An example of one such relationship are competitions which coordinate with industry to set up student awards to solve real-world problems. PhD students at the RCA work across disciplines on panels and workshops to create research networking events that are sponsored by corporations like Microsoft, working across

disciplines and in partnership with external sponsors. The students learn project management, negotiation and teamwork skills. These projects are about opening up research to real-world situations, establishing client relationships and processes.

One particular project brought together 22 PhD students all bringing differing perspectives. The project emphasised the importance of design as a shared language.. In 2016, IED students and staff lead by Teal were approached by Peter Gabriel for a tour based on the concept of 'rock–paper–scissors' for the creation of 20 animations involving music, publishing, collage and animation. The project was a knowledge exchange and represented a shift in an understanding of their role providing a unique learning experience.

This new kind of PhD model challenged supervisors in a very positive way. Having a Non-Disclosure Agreement safeguarded both brand and students and managed their IP. This has pedagogical value. Some pitfalls of this methodology can be a clash with the corporate values.

Teal concluded that while this type of project cannot replace tradition teaching it is enhances curricula and is a good complement to it.

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shenzhen
city of design
promotion

teal

globalisation

INTRODUCTION

Globalisation is causing enormous economic, political and social disruption. The promises of faster and easier travel, better telecommunications and technologies that translate, connect, share and bring each of us closer—at least digitally—are moving entire industries across borders, opening up new markets, boosting certain sectors and opening an even wider divide between the haves and have nots. Whether consciously or not, designers play a primary role in this change and are also greatly affected by it as a profession. The attributes of tomorrow's markets, products and services are being determined today by social developments in distant lands and it is incumbent on designers, and particularly design organisations and entities, to better understand the implications of this.

Countries like China and India are becoming not only sophisticated manufacturers but important world markets for goods. Where once it might have been enough to develop relations with key factories or develop partnerships to set up manufacturing plants to sell competitively to the rest of the planet, today any brand not selling to these markets is missing out on key growth sectors. But if we meet this growing market demand and produce as much for China and India as we do for North America and Europe, aren't we are going to be drowning in 'stuff'? Designers play a pivotal role in this evolution, mainly to assert their position as defenders of the interests of the end-user and to divert a situation which will have disastrous impacts on the planet. This includes making actual sustainable decisions—including making less—and finding solutions that take into consideration issues like accessibility, equality and improvement of quality of life. Are we equipping designers with the tools to cope with the full implications of globalisation?

ICoD was founded as Icograda in 60s by European single discipline organisations. Icograda became the more and more international expanding to Latin America and Asia, knowing that together as a global community, the Council could do more.

We have heard it claimed that there are 160M designers in the world. That is a figure that is 6 times more than what the international organisations thought them to be. The discrepancies have to do with definition of the designer. The profession of design has not been well-defined. Design is a new profession that was born from the Industrial Revolution. Reacting to challenges and realities, we have always seen ourselves as tied to the marketplace. In the day to day, designers serve clients for commercial interest.

Lately, however, designers have begun to see that we have more responsibilities and that we cannot only be driven by the commercial aspects of the consumer market. There are serious environmental, social, cultural impacts of consumption that designers impact.

Every piece of plastic we find in the ocean comes from something a designer created. Do designers in their day-to-day practice think of the impact of the work on all these four areas? While they may think about it a lot, individual designers cannot change the profession. But associations can do this. We cannot talk about a Post-Industrial society while a large portion of the planet has yet to achieve the benefits of Industrialisation. Much of the world is still developing, facing all sorts of challenges related to the impact of globalisation.

At the Design Declaration Summit 18 organisations signed the *Montréal Design Declaration* in presence of UN agencies. There are two sentences there that are very relevant to our discussions today: People deserve to live in a well-designed world. (This is a human right!) And…Design has the potential to create a world that is economically viable, environmentally sustainable, culturally diverse and socially equitable. (It is time that the designers redefine their profession!)

PRESENTATION

What globalisation means for China's design communities

Ting Xu CHINA
Shenzhen City of Design Promotion Association

Having been the world's manufacturing hub for many years, Shenzhen, the youngest and most vibrant city in China, knows the meaning of globalisation too well. The city's economic success is owed to globalisation, having suppliers from all over the world contributing parts and resources, with the outcome of having goods shipped out to far corners of the globe. But for *design communities* in Shenzhen and rest of China, stories of economic success were not necessarily achieved at the same pace.

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In 1980 Shenzhen was founded as a City. The economy was growing fast. The city has a population of 20 million people, and it is a very young population. The creative industries contribute 35 billion Euro to the economy annually. There are 10K design studios. Shenzhen is part of the UNESCO Network, which now has 31 Members. Studios from Shenzhen travel frequently within this network and also have direct ties to other cities like Melbourne and Edinburgh.

Challenges and opportunities

Ting described recent international visits and plans, for example, to Helsinki where Shenzhen City of Design Promotion Association held a design seminar, and a UNESCO meeting in Ascoli (Italy). There he spoke about an upcoming plan to build a design school with the Politecnico di Milano. While he could not speak on behalf of Beijing or Shanghai, Ting perceives that these cities are also working to 'go global'. The benefits of such relationships are related to their reciprocity; international representatives, studios, Design Weeks, educational centres, etc. are invited, in return, to come to China to collaborate, in some cases, to build industrial design centres or teaching institutions focused on design. International exchange provides many opportunities for both parties.

To engage in collaboration as such, there are also many challenges. Ideas are central to design and with cultural differences between countries it is, at times, a challenge to align the ideas of 'foreign' designers with the ideas of Chinese clients.

There is also the systemic difference of legislation, taxation, etc. The market in China is still in a development stage. Finding a reliable local partner is not always easy. It takes time to develop such relationships and Ting cited examples of designers who have invested years to open up a reciprocal market. Designers see the potential, but sometimes they give up.

There are success stories, however, where the maturing market and mutual understanding of a context has made space for international players to collaborate.

As a project manager, Ting said his biggest challenge comes with balancing the demands and reconciling the visions of the Chinese government and those of the design and education community. While at times it is more feasible to meet the demands of the government the greater difficulty is to work to achieve something the international design community would find to be meaningful. From a European development perspective, and despite these challenges, Ting reiterated how much he looked forward to deepening his relationship with the European design community in valuable ways.

PANEL DISCUSSION

Participants

Federico Del Rosso, Gabriel Patrocinio, Zinnia Nizar, Ting Xu, James Chu and David Grossman (moderator)

Discussion

David: Noting that Associazione per il Disegno Industriale is very active in Shenzhen, Chengdu, etc., how is globalisation changing the landscape for Italy? What is ADI looking for?

Federico: One of the big problems in Italy is there are many designers and architects and yet, a small market so they are interested in going abroad to sell the Italian Design DNA, and especially with the aim to go to China.

in india, they asked what design were we talking about? european design or our design? so, to begin, there is a completely different view in the south on globalisation

David: **What does this mean to the practicing designer day-to-day? There are 350 million people in Europe; why is there no market? And why would Italy provide this to one billion Chinese?**

Federico: We are not used to doing things fast, when today speed is a vital thing. I'm referring more to small organisations that have trouble selling themselves.

David: **Gabriel, I would like to hear your perspective on Portugal and Brazil, what is the impact of globalisation on the individual designer?**

Gabriel: In India, they asked *what design* were we talking about? *European design* or *our design*? So, to begin, there is a completely different view in the South on globalisation. In the Algarve—where I am working now—'globalisation' actually means 'tourism'. And tourism doesn't offer great opportunities for young designers! Design students say that they will leave the region to go to the bigger city centres to work. It is a challenge to offer them another perspective. From the Brazilian point of view, a lot of Brazilians are leaving the country because it's a sell-out market.

David: **So the situation of the design community in India, Africa or Shenzhen or even Italy is different, but is the *designing* different?**

Gabriel: In Brazil it is, it is 'European design'. Their students study abroad, and it is considered 'globalised design'.

David: **Many today have said that designing is rooted in Europe. I'm not so sure if I agree. I would like to ask James about his perspective.**

James: Design in Macau is definitely influenced by Europe, with a strong design influence from Portugal. When my association was founded in 1986, most of the designers were Portuguese. The education system and information students received (visual and otherwise) all came from Portugal until more recently, when the internet brought 'the world'. Now, foreign influence is very present. At first, American technology became very influential—but not conceptually, and then—the huge presence of Chinese tourists had an impact. In Macau, which is such a tiny place, with only 3000 designers, China means the world when we are talking about industry and market development as well as tourism. Every designer works for this market. But conceptually the influences are global. In Macau the issue of copying has always been a problem. Old versus new is also an on-going challenge. The casinos bring everything from the most recent design of coffee machines from Italy to copies of the Eiffel tower. They don't want to use Macau designers because what comes from outside has more cachet. That means that for design studios to become independent, they go work in London and beyond with a plan to return.

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christina

danish design
centre

denmark

clients want to brand using european names. we have an indonesian shoe company with japanese branding and fast food companies that carry US names. chocolate in indonesia is branded dutch. this has become second nature in indonesia

David: **What is the impact of globalisation on Indonesia?**

Zinnia: The impacts of globalisation has been a very long discussion in the Indonesian design community. Indonesia was colonised many years ago by Europeans (the colonial period of Indonesia, starting with the Dutch arrival at the end of the 16th century, was a slow process of political expansion that took centuries to reach the territorial boundaries of present-day Indonesia.) The first design 'form' that came to the country was advertising through Dutch trading companies. Indonesian design (without Western influence) was/is very decorative, based more on form than function, however, today, art history taught in design schools is predominately from a Western perspective since these histories impact the current market. Clients want to brand using European names. We have an Indonesian shoe company with Japanese branding and fast food companies that carry US names. Chocolate in Indonesia is branded Dutch. This has become second nature in Indonesia.

David: **Which is a vast community: Indonesia has 230 million people, and 17 thousands islands. Labour is relatively inexpensive. There are tens of thousands of design students in branding, packaging, web design, etc. then hundreds of graphic design departments and three for industrial design alone.**

I would like to direct this question to Ting: All those going to China are struck by the potential. For most of recorded history, China has been the biggest economy in the world. The Industrial Revolution changed that for a few hundred years or so. What are the international designers looking for in Shenzhen when they go, and what is Shenzhen looking for?

Ting: All international designers want to do business and the Chinese are looking for collaboration. The latter are semi-official organisations, commissioned by the Chinese government, and looking to build sustainable, long-term partnerships with design institutions: design weeks, design schools, associations, and so on. The Chinese don't generally work with individuals, but annually they receive about a dozen design delegations from Australia, UK, Japan, etc. All in all, it's a long process with the larger goal being international collaboration.

ROUNDTABLE OF PARTICIPANTS

Questions

During the roundtable, the participants were asked to respond to the following questions:

- ❓ How is your organisation dealing with globalisation?
- ❓ What does it mean to you and what are the challenges?

Discussion

Pedro Trindade (Associação das Indústrias de Madeira e Mobiliário de Portugal—AIMMP): 60–70% of what our members produce is for export. We need our foreign markets to grow.

Venanzio Arquilla (Politecnico di Milano): We have a lot of students coming from China, but now, because of rankings, we also have students from all over Europe. The challenge is to cultivate awareness and breakdown boundaries between disciplines. For example, the next generation of projects might embed technology more, merging industrial design and fashion. What will the new design culture be, and what is the role of Europe in defending design culture? The role of the school is not only selling design to the market but making the students aware of their role to make the world better. Politecnico di Milano has two campuses in China and will built a third in Shenzhen. This is an opportunity to share and cross-pollinate knowledge. The notion of countries looking to Europe for a European design style is, I believe, going to be short-lived.

David Grossman (ICoD): I understand why EU universities are welcoming Chinese students and why Chinese students would want to go to school in the West. In the next 25 years 700 million Chinese will enter the consumer market (which equals the total of EU and North America put together). That market is the future engine of development. No one knows what they will want. It won't just be Western luxury products. Here is the challenge for the students in the EU schools: if they are going to be successful in the future they need to know how to serve foreign cultures and markets of the future more generally. What are you doing to today to prepare them?

Venanzio: That is a good question. To belong to a 'state of the art' university, students need to be international and at Politecnico many Italian students work later in China with some of the Chinese students that have been trained in Italy. Giving the opportunity to the students to learn not only design, but culture, and being exposed to something outside of what they know is very important to their education. Schools want to give students the ability to understand the contextual design culture. Of the 400 students at Politecnico, 93% of placements are in multinationals around the world and in Italy. I feel this shows that we are doing something right.

Alfredo Calosci (University of Sassari) At the University of Sassari students have been educated/trained in preparation to work in big cities like London or Milan. While we considered this to be a successful model in the past, recently we have been developing a local approach, working on a smaller scale and keeping 'local cosmopolitanism' in mind. The design industry in Sardinia is different from those of the big capital cities. Design is not just knowledge, it is human ability. You can look at what others are doing outside but each local culture has its own design ecosystem. Schools may think they are international, not because they have international students, but because their students have experienced Erasmus abroad and bring back what they learn. They will not necessarily open foreign campuses.

Yunus Ak (Turkish Society of Graphic Designers, GMK) Regarding this idea of Western-based design habits: *Is it globalisation or Westernisation?* It is noteworthy how many institutions take Western culture as a starting point even if they are localising. Between Europe and Asia, what we observe in Turkey is the European influence in design.

David: Britain dominated the world and the economy in the beginning of the 20th century. Now the country is very multicultural, particularly in design. International people had a tremendous impact in the 1940s on the development of the industry and the colonies have taken over the empire in a

certain way. How does a UK institution in the era of Brexit cope with globalisation?

Maria Da Gandra (London College of Communication, LCC) London Universities have become quite diverse: among 170 students in their final year at LCC, 50 nationalities were represented—students from Asia, the Americas, Africa, etc. When students get to the final year, they ask them what they want to do: *What do you want to take with you—in your portfolio?* We have a lot of Chinese students challenging the 'Made in China' issue. They want to incorporate digital and emergent techniques with traditional methods. While at LCC, they meet people from other countries and develop an international network. Students are taking responsibility for what they produce, questioning materiality, investigating things like aquaponics and other new systems to grow food and be responsible designers breeding responsible consumers. London College of Communication is embracing this diversity and inculcating in them the necessity to think, not only about where they come from, but where they are going and how to do it sustainably.

Benedicte Wildhagen (Design and Architecture Norway, DOGA): We can shift between local/ global/ regional perspectives, and elevate design to a more strategic level. The McKinsey survey shows that companies that place design at a strategic level perform better than anyone else. We don't have to look to China to tell Italian designers what to do, we simply need to uplift up our local designers to think at a higher level. To increase their influence we need to place designers where they need to be—high-level strategically.

design is not just knowledge, it is human ability. you can look at what others are doing outside but each local culture has its own design ecosystem

Federico Del Rosso (Associazione per il Disegno Industriale, ADI): When countries import and copy 'Italian' or 'European' designs instead of developing the designs of their own cultures, everyone risks losing some degree of 'authenticity'. Instead of copying, using some European resources, methods and approaches can be a good place to begin—keeping in the mind the larger goal of developing and evolving local, national and regional identities further.

Tyra von Zweigbergk (Svenska Technare): The internet creates all kinds of international copyright issues which have become a concern and which we are dealing with in Sweden. Additionally, Sweden has had a lot of recent immigration and this issue of integration comes into the design world and in education—seeking to integrate people who are not born in Sweden and make them feel part of society. Programmes are being developed to pair newcomers with families. The challenge is to give everyone their rightful space. What is known as 'Swedish Design' is not necessarily representative of the Sweden of today.

Desmond Laubscher (African Institute of the Interior Design Professions, IID): 70% of South Africans are under 25 years of age. Everyone is connected now through their mobile phones. Africa is now connected to the world, even those in a small remote villages. In Africa innovation is not just about being innovative, it is a survival issue—designing medical supplies and ways to provide food. A drone can make a selfie but it can also deliver medicine to remote areas. Roads are being made using melted down plastic bottles.

The INDEX Award accounts for this type of design innovation which is not part of the 'European design' model. In Africa it can happen that a $10 product is a great idea but will never sell because it is too expensive. From that $10 design however, local designers were able to develop something based on the same principle using recycled material made cheaper. Judging criteria should include people from local contexts and communities. I cannot underestimate the importance of inclusivity when we think about globalisation and design.

David: What about Italian design history and the inclusion of women?

Daniela Piscitelli (Associazione italiana design della comunicazione visiva, Aiap): Our association aims to improve social design culture. Italian graphic designers specifically have a lot of difficulty working abroad. They're studios are not large enough to compete with large international studios. I hope that the new generation—thanks to changes in university education models—will have a different approach to design, being more like entrepreneurs.

having a localised perspective helps them to develop new clients and new markets and, in the end, makes them more competitive abroad

Christina Melander (Danish Design Centre, DDC): When it comes to globalisation, it is both a challenge and an opportunity. From the Danish perspective, it is a huge advantage that the world is so connected. We can think bigger. Whereas five years ago everyone was talking about disruption, now it is all about Sustainable Development Goals. INDEX, for example, is educating pre-school teachers to talk about immigration and lack of resources. Awards have the power to change and create impact, to shift approaches towards a more healthy life, or to celebrate the difference design can make. The design industry wants the traditional categories (we pushed back on this), but internationally they want to push for more impact.

I am very optimistic from a globalisation point of view. From: *What do you to for me?* To: *What I can do for you* …really amounts to *doing a lot together*.

Johnathon Strebly (Graphic Designers of Canada, GDC): Interesting question for Canada as a young nation. We have been in a constant state of globalisation, except for our First Nations. Our schools and studios have started from the European influence of course but have had many new influences. It is a fledgling industry with a design to co-create.

Frank Peters (Chartered Society of Designers, CSD): Is design going to be the next force of imperialism? Will design become homogenised? Design courses in the UK are very international (up to 50%), where we have a truly collaborative situation. Most design is underpinned by the culture of the country, their design is also influenced by Scotland, Ireland, etc. The enormous opportunity in design is that it does not have national borders, but it does have context.

Rebecca Blake (Graphic Artists Guild, GAG): US cultural and economic power has perhaps resulted in some insularity. What saves us are people coming from around the world to the US. And that design students still want to go abroad. Because of the trade history of the Guild, we have been active in international institutions

talking about recent European legislation and the intellectual property impact of the larger tech companies.

Ziyuan Wang (Central Academy of Fine Arts, CAFA): The ambition of the Chinese government's five year plan was that CAFA become the top design school in the world. They looked at RCA because they have global projects and students and conceded that they have a way to go still. Globalisation for design is both collaboration and competition. They would like to focus on the former. In Huawei, they make microchips but they import technology from the US. Together they are able to work together to succeed. For the Chinese this model is deemed to achieve better results.

Emanuel Barbosa (ESAD—IDEA): As a teacher I notice that students do understand that finding inspiration in the same place everyone around the world is looking (Pinterest, for example) has less value than seeking out things that are more authentic. In particular, having a localised perspective helps them to develop new clients and new markets and, in the end, makes them more competitive abroad.

judging criteria should include people from local contexts and communities. i cannot underestimate the importance of inclusivity when we think about globalisation and design

José Bartolo (Porto Design Biennale): In our 'international world', we indeed share common challenges, and dealing with the balance between local and national agendas and developing projects with partners internationally means we need to work on a balanced global agenda where design plays a key role.

Teal Triggs (Royal College of Art, RCA): Internationalisation is also a good word to keep in mind. At RCA we are keen to understand our own identity and position in the world. And we learn from each other. The design studios are very much about multidiciplinarity so they are mixing animation, typography, etc. The current thing at the moment is looking at 'decolonising' design and what that means. PhD students might be looking at regional health prevention policies in China to see how they can impact policy as a designer, ageing population technologies in Artificial Intelligence, the Princes' 2030 vision in Saudia Arabia. The conversations are all international and the students are doing active fieldwork to stay aware and open to international contexts and perspectives.

Tracey Waller (Royal College of Art, RCA): We are working to redefine the role of designer and shifting the power structure— to put designers in a role to make a difference, which is I hope globalisation can do for us. In hearing the presentations, I was struck by the fact that Shenzhen grew from a fishing village to what it is now in the short span of only 30 years! Is the question also perhaps that we need to slow that down?

from the danish perspective, it is a huge advantage that the world is so connected. we can think bigger

Frank Zierenberg (iF International Forum Design GmbH): We are looking to achieve unity in being different. The goal is not to each do the same, but we need to find some unity, to define more clearly why we are here. I don't like the words 'code of conduct', 'globalisation' and 'market power' (of China)—anything that is man-made can be done the way we decide to design it. We don't want to be the orchestra on the Titanic going down, which means we need to address the pressing issues now.

Jeremy Hugh Aston (ESAD): I will address the questions from a more personal perspective. I have been in Portugal for 20 years and worked in 20 different countries doing various projects. A designer tends to just get up in the morning and goes to work and does not necessarily take time to look at the bigger questions. Everyone in Portugal is exporting their products abroad. I think what we need most is to educate students about 'intelligent globalisation'.

CLOSE OF SESSION

David Grossman: In conclusion I would like to say that as a group we share a great deal in terms of challenges and ways of seeing the world. I think that design professions are the handmaidens of industrialisation and that industrialisation and globalisation are one and the same. The Industrial Revolution is on-going. Industrialisation is going around the world, but that is not Western. There are reasons it started in West and it seems to be moving towards the East. I thinks it is a mistake to categorise it as implicitly Western; it's a balancing act between Westernisation and Easternisation. Design will reflect that, and if in the past it reflected the Western movement, in the future it will reflect the East. Design is human.

TOPIC 02
metrics and data

INTRODUCTION

There is a lot of interest around how to establish metrics for design and then accurately gather data. The goal is to characterise the reality of the design ecosystem and better capitalise on what design has to offer the industry and other fields, and to leverage governments. Some of the main ideas explored in this session were:

— what are we measuring and to what end?
— existing data on design (models): assessing their value as models of both metrics and data
— ways of measuring: conventional statistics to data-mapping
— measuring the intangible: determining the criteria
— KPIs (key performance indicators) and ROI (Return on investment): speaking the language of business.

A reading list of key studies and reports based in the European regions was compiled for participants to read prior to the session, mainly created by the Nordic countries, the UK, and Spain as well as reports from the US and Korea. To summarise a few:

Nordic Design Resource (Danish Design Centre, Design and Architecture Norway, Design Forum Finland, Iceland Design Centre, Swedish Industrial Design Foundation): A comprehensive study of Nordic design. This resource reveals that there are more design professionals in the Nordic countries than previously known and offers new insights on understanding the design field in this area. Study based on a methodological approach combining both classical and new sources of data.

nordic innovation supports cross-nordic projects and offers an opportunity to share the costs. there is a bigger impact globally if they collaborate

Denmark Innovation Barometer is the first data-set regarding public sector innovation in Denmark in the years 2013–2014.

Designing a Future Economy (Design Council), also named a *Design Skills Report*, is a research that examines the skills that differentiate design from other sectors in the UK economy. It builds on Design Council's 2015 *Design Economy* study, which presented a comprehensive analysis of the value that design adds to the UK economy.

The State of Fashion 2019 (McKinsey) is a research establishing a common understanding of the forces at work in fashion; the report sets out how well the industry is performing; and identifies where the top priorities, both business and creative are for 2019. The Business of Fashion's contribution to the report offers BoF's insider knowledge with McKinsey's global expertise and analytical rigour. They surveyed more than 270 global fashion executives and interview many of the industry's thought leaders and pioneers.

The Business Value of Design (McKinsey) is a study that elaborates on the four themes of good design that form the basis of the McKinsey Design Index MDI. It rates companies by how strong they are at design and—for the first time—how that links up with the financial performance of each company. Data shows design impact on business. Companies with higher scores outperformed in growth and return to shareholders two to one.

World Design Survey 2010 Seoul (icograda) is a series of Design Indicators for measuring cities around the world to establish an international knowledge base system looking at things like the status of design policy, industry, culture, and education in 17 regions around the world.

The nuts and bolts of gathering complex information and knowledge (data) and devising systems to measure it (metrics) is a resource-consuming exercise. Currently, most national-level census data on design industries and professions is incomplete. And without metrics, only a very partial picture of the design ecosystem is revealed. If governments had straightforward data on design it could empower them to put design policy in place and help them govern in ways that better capitalise on what the design industry has to offer.

Having clear data to describe and position the design workforce—the numbers of working designers and their contributions to the economy—is key for design organisations requesting government funds to develop resources for this sector, but also for these organisations to better understand their roles vis a vis the designers they serve.
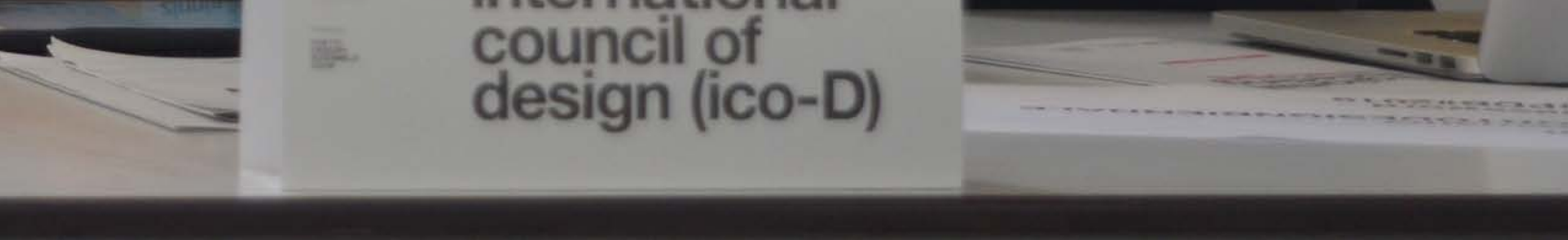
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PANEL DISCUSSION

Participants

Christina Melandar, Benedicte Wildhagen, Venanzio Arquilla and Alisha Piercy (moderator)

Discussion

Alisha Piercy (ICoD): Please tell us a bit about how your background related to metrics and data studies in design.

Christina: I have 20 years of experience at the DDC, Masters in Design Management and lead the first report they did in 2001. When there was a change of government that wanted to cut funding they decided to measure the impact of design to counter this, working with external partners to garner a survey response combined with economic factors. There have been other studies in 2016 and 2018 but they couldn't see anything of great statistical importance because design has become more integrated and is hard to differentiate from other factors.

Venanzio: I was among the first to attempt to measure design in Italy. More specifically, to measure the eco-system of design. It was an attempt that unfortunately did not have continuity—typical in Italy because the country does not have a design policy. I was a participant in the Design in European Policy (DeEP) study. One of the things we learned from that project is that that data does not exist in policy, and that you need to compare between policies. DeEP created a tool in partnership with the EU Commission (since they have moved from a research perspective to something more applied).

Benedicte: Being the national council for design and architecture means we have to deliver on our assignment. It is hard for us to nail a good metric to measure for this. We do know that most metrics on government involvement with design show: 70% business as usual, 20% improving and 10% innovation. When trying to innovate through design methods, it takes time, maybe a three to five year timeline, which may be a long time for governments. What they have is not really precise metrics. In Norway we are establishing a national sector to transform public services with DOGA in collaboration with the Business School and School of Design and Architecture.

Alisha: The methodology for attaining metrics and data for the *Nordic Design Resource* involved mining existing social media and LinkedIn (new sources) in addition to the use of surveys (to map design skill clusters), and also a government census (classic data). While conceiving of this, who were you trying to convince? And of what? Can you explain some of the reasoning behind this methodology?

Christina: In our case, external people were hired for the data collection because they had government funding and have already been mapping how design creates value for business. *Nordic Innovation* supports cross-Nordic projects and offered an opportunity to share the cost of it. There is a bigger impact globally if they collaborate. We had an inaccurate picture of the design supply side and needed more concrete data. The question was also, whether we had the supply to meet the demand for future design? National statistics and the way they understand sectors and industries are very out-dated; product and fashion might be more up to date, but what about data regarding web and new technologies? Their frustration with national statistics and data led them to social media since the design industry is there, on LinkedIn for instance. They wanted to add another perspective/layer to their

understanding the design industry. The result is a combination of national statistics and LinkedIn and a qualitative survey that enriched the 'dry numbers'. The Resource speaks to what the numbers mean in practice.

the way to work is as a network and not to replicate projects

Venanzio: I'll talk about the methodology of DeEP Evaluation Tool project. Useful data is not easy to find and governments are hungry for data, but more often, they are looking to justify past expenses. The idea of DeEP was to try to measure the effectiveness of design policy on two levels. The first was to measure the 'macro' level, the larger eco-system. For example, if you invest in design, how many new university courses or exhibits would be incorporated? Secondly, to measure the 'micro' or, business level: How does design help small business to grow in concrete terms? DeEP also attempted to look at qualitative data, which is harder to measure. The idea was that this would be an open platform and I consider it a very good prototype for this. At the European level there is no policy that thinks in this way about innovation, Design is seen as a tool and not a means of changing things. In my opinion, the way to work is as a network and not to replicate projects.

Benedicte: Documenting results was a game-changer in 2013. A key programme funded by DOGA was about reducing the waiting time for women being diagnosed with breast cancer. When they started, the waiting time was three months. By re-arranging things and without changing the costs, waiting time was reduced by 90%—to 72 hours. This was well-documented by DOGA and having this number—90% reduction in waiting time—made things very tangible to government. On a social level, the anxiety of the waiting itself was reduced, which is harder to measure but we 'know' it to be a good thing.

In Norway, the capacity of design to facilitate the tackling of complex issues makes devising metrics very complicated. How do you create a metrics for the ability of different actors across sectors, for instance? The design process is also so rapid that it is not documented yet. As designers, we should be asking those questions. And as designers, we are not that good at documenting.

Alisha: Do you feel optimistic about the McKinsey Report (which links design to improved financial performance in businesses)?

Christina: I think it's great. We're always curious about how design creates value. McKinsey have partnered up with business to think about how this design impact is created. It is much more complex to measure the value of design today because of the time it takes to see the impacts. Maybe more immediate impacts can be measured: HR and staff retention, customer satisfaction, etc., but the studies where you need a lot of data, over long periods of time, are very costly to carry out so I'm happy McKinsey is investing in this. Danish Design Centre partnered in an event with McKinsey recently, and there were design agencies who said that there was nothing new about what the report shows. *In other words, what McKinsey is saying is not new, but now it's just new people saying it*. McKinsey has a reputation and this research has profit incentive which makes it more credible. For a designer it might seem obvious that these links between design and profit exist, but now consulting companies have data showing this. These same consulting companies still can't do one thing: the design!

Venanzio: Certain businesses equate the 'design-thinking' they do with the 'designing' itself. We need to be careful with this. I would suggest that we, as designers and design organisations, need to be better at documenting and generating such data ourselves. Design studios cannot do this on such a small scale. But there is new data that measures design capability, and while this may be uninteresting to the management world, it should be of interest to us.

Benedicte: It is good for the design industry to be looked at from the outside in. Outside evaluations communicate more clearly to decision-makers, and the people in charge of mandates. In Norway we are very aware that we need to communicate more precisely to decision-makers—in their own language. The way we are used to communicating as designers—through portfolios, anecdotes and case-specific details, is not interesting to top Management. They don't know how to evaluate it or incorporate it into their systems of evaluation. So to reiterate: designers need to better communicate the effect of design in a way that decision-makers can recognise. We need to go from an anecdotal approach to something like a McKinsey approach.

Alisha: If you could envision the next study, what would you measure and to what end?

Christina: What we do at Danish Design Centre is stay curious and continue to experiment. When considering the micro level of metrics, documenting projects and case-studies is actually the best way we can measure design value. Companies and government actually need more of that! And the current shift reflects that they are not just talking about tuning in to this kind of evidence, but also putting funding into it as well, and as a result, experimenting with different ways of measuring. Governments are hiring business anthropologists that are looking for new ways to measure impact of their own programmes since they are funded by tax-payer money. We are aware that the more complex the ecosystem, the more time is required to establish a system of metrics and generate data. I personally would like to have more time to experiment with how to address these complexities and I am quite optimistic on behalf of design. What we find to be a common thread across all sectors is the user experience; the world is becoming very interested in that as a measure of value.

Venanzio: In Italy we need a design center. Italians have a strong tradition of design, and design schools and associations, but they lack a larger, unified design body. Right now we need a bigger forum in order to discuss these issues in a different way than is currently happening now.

Benedicte: I'll be honest, I don't like the idea of saying "design can solve everything". Design is only one part within a cross-disciplinary approach, a necessary competency within a greater sphere of capacities for solving bigger problems. In conclusion, I would like to emphasise the importance of not just design but of a designer-ly way of approaching things as we experiment, to create systematic, small-scale testing in both private and public sectors and in the development of a clear metrics to document the results.

ROUNDTABLE DISCUSSION

David Grossman (ICoD)**:** One of the challenges for the design community over the past decades has been an inability to articulate, with one voice, the value of design. In 2017, the design community did come together as part of the World Design Summit Montréal, including such organisations as UIA, World Green Building Council, to mention a few, with UNESCO, and

UN Environment present as witnesses. Three projects were established: Government Design Policy, Design Education and Research and Metrics co-chaired between ICoD and BEDA. At the subsequent meeting, The Design Declaration Pre-Summit Meeting, representatives from McKinsey, UK Design Council and Ellen MacArthur Foundation were present and offered their views, in particular, on the metrics of design.

it is good for the design industry to be looked at from the outside in. outside evaluations communicate more clearly to decision-makers, and the people in charge of mandates

Design, in terms of economic value, is somewhat understood, but there are also the environmental, social and cultural values to account for. We need not only numbers, but case studies. When it comes to the environmental, social and cultural impacts, arriving at these numbers becomes more difficult. What drew McKinsey and the Design Council was to learn about those other pillars. This curiosity and investment to resolve how to do this led to a coalition effort. 700 institutions from 90 countries are represented by the Montréal Design Declaration effort—representing a valuable network. We as designers don't communicate well what we do for the process of attaining professional status.

Desmond Laubscher (ICoD): In South Africa there is such a thing as an *Idea Collective*, using design processes to help teachers to teach across a spectrum with buy-in from the government and private sponsors, i.e. a bank that is hiring designers to re-think the processes. They are also working with Cape Town University to develop tools.

Daniela Piscateli (ICoD)**:** In Italy, the government is working to have a National Agency for Design within the Ministry of Culture. This agency will work with the Economic Ministry and Foreign Affairs. To develop and assess the impact of design, they will work with Politecnico University.

Teal Triggs (Royal College of Art): When you talk about having big data sets, visualisation is incredibly important. From a research perspective, understanding how a design project can include (capture data) metrics should happen from day one. This includes visualisation. They have the Research Excellence Framework (REF in the UK). The breakdown is in terms of originality, significance, rigour and impact. The idea is to compare projects at various scales and develop a viable metrics. At RCA they train students to not accept data at face value because it is riddled with biases.

David: How do you work through biases when developing metrics?

Teal: PhD students are creating hybrids that incorporate graphic design, cultural geography, healthcare and design visualisation, and perhaps now anthropology. They also work with computer science engineers from Imperial College.

Alfredo Calosci: I also work a lot with data visualisation, but talking about measuring design is close to measuring poetry—it is not simplistic and requires a certain sensibility. Design can be about complex processes and what emerges from a complex system can be measured (i.e. number of students), but not everything. 'Metrics' is the language of business. If we want to talk to business, it is their language. Of course McKinsey talks in KPIs and other jargon. But if we try to do the same with policy makers, it is a mistake to use

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this. When it comes to measuring health impact, for example, the language for doing so is not the same.

Gabriel Patrocinio (Instituto Superior Manuel Teixeira Gomes)**:** Some studies were developed by the National Product Design Association and the business school in Brazil. This would have been done in late 90s/2000s. It was to be the base for a National Design Policy that was never developed. It was called the *Diagnostic of Brazilian Design* in 2014 by Brazilian Design Centre in Parana. It was bold and is available in English.

Jeremy Hugh Aston (ESAD): The hardest question is when someone asks you *What do you do?* It is not something that can be expressed easily. We should also have a right to ignore the data. i.e. the Herman Miller Aeron chair is the most unsuccessful chair ever made and now it is an icon.

David: How is design success measured in China?

Ting Xu (Shenzhen City of Design Promotion Association)**:** In China there is a statistics bureau that is supposed to be responsible for such data, but when approached about the number of designers they don't have it. The central government does not measure the design industry the way the West does mainly because they don't have the same categories. This year, however, China is carrying out a full National Economic Survey, which is meant to be comprehensive—and we hope this will include design. Some initial, rudimentary surveys in Shenzhen showed the existence of 100 thousand design studios, but companies like Huawei and Tencent also employ designers which might not have been included in this survey. There is a lot of mobility of the workforce so it is very dynamic, constantly on the move, so the infrastructure to measure the full scope of this dynamic, ever-changing economy is not there—yet.

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Christina: There is really no need to develop new methodologies, since they exist and can be shared. That is the point of this international collaboration. The bots and programming already exist for usage.

I have never seen an industry (design) that needs to continually defend its value. We keep searching for that 'one number' to prove our worth—and I've been doing this for 20 years! Is that continual striving good for our industry? On the other hand, the more we can prove it, the more funding we can get.

Frank Zierenberg (iF International Forum Design GmbH)**:** Business and government are lucky that the design community failed for 150 years to develop metrics. If we could measure the quality of design of a glass for instance, then there would be no need for awards. Too often, individual designers are left to their own devices. An engineer can say that their design is 7.2% better than the previous design. A designer cannot.

Benedicte: Metrics are not for practitioners; they are for a government body that promotes the use of design.

Tyra Von Zwiegbergk (ICoD): The interest in metrics is often only about the relationship of individual designers to clients—measuring what they are gaining, and discussing how big a piece of cake the designer should get and how much of it the client should keep. Now people are looking into ways to help designers negotiate that.

Johnathon Strebly (ICoD): If we can't describe the value of design ourselves, then we need ambassadors to speak for us, otherwise we are just speaking amongst ourselves.

there is really no need to develop new methodologies, since they exist and can be shared. that is the point of this international collaboration

Ana: What about scaling and having numbers that we can compare and share?

Christina: That's why the Nordics have worked together. It would be nice to scale up to regional, European, etc. There is a question of agreeing on methodology, but it is motivating to simply be able to compare. No one wants to lose that time that was already invested.

Gabriel: Porter's index for innovation, which measures innovative capacity on a per capita basis, rather than its absolute level, highlighting that *the intensity* of innovative investment in a country that is more meaningful for future prosperity, can be of interest when thinking about the challenges of design and how it affects a country's prosperity. This work is something for experts. We can't do this ourselves. We have the tools to show the data, but not to crunch it.

Tyra: There is cultural, democratic value to what we do. In Sweden we have children's book illustrators for instance; and the children's book that has the most value for a child or for society might not be the most profitable. We have to be careful in how we use the data and talk about it.

design is magic sometimes. it is hard to put into numbers. because we come from the creative side, it is not so intuitive for us to do this work and maybe there is some promise in what teal mentioned: new processes and new technologies that would collect the data for us throughout the process itself

Federico Del Rosso (Associazione per il Disegno Industriale): Money is one thing. There is also the branding value.

Benedicte: Design is magic sometimes. It is hard to put into numbers. Because we come from the creative side, it is not so intuitive for us to do this work and maybe there is some promise in what Teal mentioned: new processes and new technologies that would collect the data for us throughout the process itself.

Frank Zierenberg (iF International Forum Design GmbH): For any of you working with metrics and data: iF will open up their database of the last 66 years and put together a statistical model to compare with, for instance, between the furniture industry in Brazil and China. Of course it is their own index, an iF view, but the data comes from the award, so the judging of it is down to many juries. They measure through discussion and without numbers.

David: What we are talking about here is not the value of designs but the value of designing. We have to be very conscious of not conflating the two. We show designs because it is so difficult to evaluate designing. When we want to talk about the impact on culture and society, this does not show this. Looking across nations at the challenges facing individuals and designer communities we saw that designers have a lot more in common among them than they have differences. Everyone recognises the need for data and metrics to communicate. We are still very much in the dark about who we are. The question of mapping raises surprises as we saw from Ting Xu in Shenzhen and also the *Nordic Design Resource*. Teal Trigg's presentation about an inter-organisational approach strengthens our ability not only to talk amongst ourselves but to discuss with others the phrase I find so apt: *intelligent industrialisation*.

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public design policy

INTRODUCTION

While the European Union is currently the second largest economy in the world in nominal terms (after the United States) and according to purchasing power parity (after China), the ground is starting to shift. People are moving and connecting in larger numbers and faster. The "competition" is no longer restricted to neighbouring countries. High quality design services are now being offered in places like Buenos Aires, Chengdu and Bali. With this increased competition so comes opportunity, because nothing is stopping clients abroad—China is now the world's biggest consumer—from buying the established design brands of France, Sweden or Italy.

Smart governments at all levels—national, regional and municipal—are building policies to support everything from design education, to business aid for design SMEs, to reinforcing local design industry through procurement initiatives and putting in place tax cuts to bolster local design-based manufacturing industries. These measures give designers a leg-up on competition, giving value in ways that are both local and far-reaching. Public design policies sharpen local competencies, give opportunities to grow (effectively incubating businesses) and contribute to educating society at large to be better, more responsible consumers.

PRESENTATIONS

The substance of public design policy

Christina Melandar *DENMARK*
Danish Design Centre

Christina discussed work by the Danish Design Centre on Public Design Policy (PDP), which began in 1997, noting the distinction between *isolated design policies* and *policies on design embedded in other policies* (i.e. an innovation policy). The DDC focuses on trying to identify the impact of design. In 2002 a policy was developed as a lobbying tool. This came from necessity as they needed to prove to a new government what their value was.

Design Policy in Denmark

Looking back, it seems that what made this design policy come into being had mostly to do with the people involved at the time, in particular, a visionary permanent secretary within the Danish

Ministry who understood the role of design in innovation for the Danish business industry. Thus the process towards PDP was led by the permanent secretary supporting design as a key component for business success.

The Danish government have launched their fifth policy already and regardless of the party in government they have all promoted design. The history of policy and initiatives in Denmark are all rooted in the Ministry of Economics but also have been collaborative between various Ministries, including:

— Business
— Foreign Affairs
— Education
— Culture

Impactful Initiatives

Christina noted that while metrics may speak in one way, case studies have their own motivational merits.

The 'design icebreaker' refers to the increase in the use of design by SMEs, and was coined as a term from the first ever policy. It was a grant given to SMEs to work with designers if they never had one before. They now have something that looks at using 'design sprints' in SMEs which create amazing case studies.

The *Design Ladder* was developed as a tool for mapping the use of design among businesses. It wasn't just about whether a business was using design or not, it was a tool show how they use design. The hypothesis was that the higher up the ladder your usage, the better the economic impact. This has been incorporated by the EU.

looking back, it seems that what made this design policy come into being had mostly to do with the people involved at the time

MindLab was established by the Permanent Secretary in 2001, and closed in 2017. It was an internal policy-making lab, a 'cross-ministerial innovation unit' using design process to develop new policy. The DDC has taken over their methodology and activity.

In Denmark they have two major industry organisations, the Confederation of Danish Industries, and an Executive Committee of CEOs and Design Directors (made up of some of Denmark's

most important companies). The latter committee is a partner on seminars they are now doing to show business value of design.

The Good Kitchen was a service design demonstration programme which began in 2008 to demonstrate the power of design in the public sector. It analysed ageing citizens who were receiving food from the municipality. It so happened these citizens expressed not wanting this service, and yet, this issue was, that the group remained undernourished. Why didn't they want the service? Using this as a test case, they found the service was sent mostly to widowed people—which meant eating at home alone, (which was just too sad). Additionally, kitchen staff took frequent sick leave. By revamping the project to arrange for single people to eat together, they not only reduced the sick leave of staff by 80% but serviced individuals enjoyed more day-to-day community centred around a new food culture.

Internships

Design schools used to belong to the Ministry of Culture (unlike those that fell under the Ministry of Education). This isolated them. There was no tradition of getting designers into traditional business (as opposed to design studios). Internships bridged this gap.

Peer to peer learning

Design ambassadors were educating consultants on design so that they could identify where design could solve problems. The DDC trained them and they have created a solid design promotion support mechanism.

PPP (Public Private Partnership)

The headline was "try to use design thinking to solve societal issues". They have run a number of public programmes related to food service waste and infrastructure working with creative and innovative public procurement processes.

Design Forum

A forum that consists of representatives of all the main stakeholders in the Danish Design ecosystem: promotion bodies, educational bodies, government, etc. They meet 4 times/year. There is an understanding that we need to consolidate. If we want to be useful, we need to have one message (too often there are too many).

Christina underlined the importance of funding—how all initiatives today are part of other, much larger schemes (i.e., the National Innovation Fund, or money from green development). And that there will be no new money. So we need to understand new sources of funding. She showed the *Design Ecosystem Map* noting how it shows that design is not just an industry, it runs transversally into other industries (as possible funding sources) as an enabler (she noted funding through education as good possible avenue).

Mapping the Danish companies' use of design every 2 years using the *Design Ladder* has shown that 50% use design at a strategic level, where 92% of those are convinced that design has a high impact on the bottom line. Danish markets export 'up-market products' where 300B kroner design is the most important element. These are markets that are sold at 15% or more above the market value. They estimate fifty thousand working design professionals in Denmark as per the *Nordic Design Resource*.

Substance of the policies

Strengthening skills for future jobs and creative skills are at least as important as skills in tech. In Denmark they are creating a lab called *Link for Students Research and Business* (similar to the *Helsinki Design Lab*).

Improved investment conditions

The traditional Danish investor doesn't know how to evaluate and invest in creative projects. The government is stepping in to fund early stage development in creative companies, and *Creative Entrepreneurs* focus on helping creativity grow as a serious add-on for businesses. For creativity and innovation in public procurement, Christina alluded to SDGs and PPP initiatives to solve them as well as improved conditions for copyrights music, film and gaming.

Increased international visibility is also recognised by the Danish Government. There is a Danish 'brand' and the government is building 'branding consortiums' in food, cleantech, and now design and creative companies.

There are 14 partners across Europe collaborating to make better policy for the EU led by the UK Design Council, DDC Business, Nesta Public Sector and Polimi Design Policy. With Nesta, the DDC developed a guideline of what to consider before putting a policy in place. The guideline is available online.

Nine key Learnings before setting up a design policy are:

01 Connecting to a National Strategy
02 Visions and capacity
03 Building effective partnerships
04 Re-use and make it your own
05 Why a design policy?
06 Design maturity
07 Building design capacity
08 The power of data and evidence
09 Funding

Christina noted the importance of alignment across regions, but also stressed the importance of not copying policies—suggesting that each region and country needs its own policy based on their specific needs. What works in one place might not work somewhere else. It is not a one-size-fits-all scenario. Maturity is key: you need to know where you are before knowing what the next step is where design capacity is the 'supply side'.

christina noted the importance of alignment across regions, but also stressed the importance of not copying policies—suggesting that each region and country needs its own policy based on their specific needs

If you look at Public Design Policy like a menu with an incubator, a grant system, etc. but if your supply side isn't ready, you will not end up with adequate support to carry through your goals. Finally, Christina reiterated the issue of funding: there will be no new

money. Countries need to be honest in identifying where they are and where their opportunities are going forward.

Design—a core component in the success of stimulab

Benedicte Wildhagen *NORWAY*
Design and Architecture Norway

Benedicte presented a more specific case study of design improving public services.

The outcome of a 2016 Service Design Impact survey found Norway to have a mature design industry which led to a collaboration between *Stimulab*—a lab created to stimulate public sector use of design using innovative methods, and Oslo University Hospital. A study was conducted to reduce the waiting time of breast cancer diagnosis, which it achieved: a 90% reduction without additional spending. This generated great public and governmental interest in using *Stimulab*'s design methodology.

What the process was

Based on the existing context at the radiation department at Oslo University Hospital they began with:

— existing infrastructure to be used in new ways (creating a new unit would create more bureaucracy)
— stimulate cooperation across sectors in government cooperation between private and public sector
— systems and service design in the lead but supported by change management
— triple diamond method, an open exploration focusing on impact

Before beginning the breast cancer project it was not a given what the results of *Stimulab* analyses and methods would be. Public projects were recruited by application so long as they met certain criteria: a need to be open and to focus on challenges (no assumptions around solutions). The breast cancer project met these criteria and once underway, all the funding related to *Stimulab* went to buying services already on the market. Benedicte noted that *Stimulab* is involved in the procurement process to ensure that the scope is right. The design process is the core of the *Stimulab* approach with a triple diamond diagnostic which helps to focus on needs and not jump to conclusions.

the faster projects show impact in the data more quickly but the longer term projects have a deeper impact and can lead to bigger investment down the line when they succeed

There is great importance in comparing projects according to their complexity and number of project owners. The breast cancer project generated results within half a year. Mapping this way helps to communicate key data to the public sector partner from the outset. What they find is the faster projects show impact in the data more quickly but the longer term projects have a deeper impact and can lead to bigger investment down the line when they succeed.

The *Stimulab* function reduces risk and ensures innovation. It is the only Norwegian government initiative that supports and works at the complex levels, able to work with 'uncertainty'. The government is working on a white paper about public innovation for January 2020 and are using a *Stimulab* approach for creating this white paper. This is very positive in terms of valuing a more holistic approach to public sector challenges.

In conclusion, *Stimulab* is sort of a 'Policy Lab', but constructed a little differently. It is hands on, creates a lot of experiences which are shared utilising existing infrastructures. Political attention to such projects is naturally very important. Governments are now approaching challenges in non-traditional ways. When the Ministers are endorsing and demanding such approaches, it makes decision-makers in the various agencies 'stretch'.

MODERATED DISCUSSION

David Grossman (ICoD): This has been a comprehensive discussion, it is valuable for everybody to share this information and mainly, for us to avoid investing resources and time in something that won't work. Of the nine points listed by Christina's talk, outlining what a policy have, number five is: *Why a design policy?* I was wondering why that is number five?

Christina Melandar (Danish Design Centre): It is a set of recommendations in no particular order.

David: Different policies are required for different countries, sometimes regional, sometimes national. Is there also a Danish ladder for design policies?

Christina: Ana Bicher has created a design ladder mapping a lot of European regions on design policy. So when taking design policy to the next level, there is already so much to build on: existing content, programmes and initiatives.

Benedicte Wildhagen (Design and Architecture Norway): These are amazing case studies for other countries to use to stimulate their governments to initiate their own programmes. It is interesting to see how immature the design policy in Denmark was when we started, and the ways in which we needed to set up collaborations to stimulate economic incentives. They were often simple projects, at the time. Today, we support much more experimental and radical projects.

Alfredo Calosci (University of Sassari/Alghero): What I realise is that we belong to quite different political cultures. In fact, I'm not sure I would like to have the support of a government minister when it comes to design policy since design is a political culture unto itself, to be managed in very different ways. Design is an enabler and an ecosystem, operating through a horizontal approach involving the design industry and the public sector. Public policy is currently taking care of this ecosystem and its diversity. And public services require a lot of improvement particularly around cultural issues. The material culture of a certain population is important and other actors, maybe from the 'bottom', seem to be missing here. Design is not a goal in and of itself and I'm not sure my goals meet all of the agendas of the various work I must do. Conflicting agendas are a reality.

Benedicte: Development in Norway is the result of a not-so-coordinated bottom-up addressing of issues. As we discussed in the Metrics panel, the breast cancer results created great ripple effects, and was a game changer. I don't care if it's top-down (I don't think any country really has that going on); I'm just happy we are at the point in Norway where being funded shows a certain

amount of respect for what we do. For two consecutive years we have received 1 million, then 2 million Euros. What that tells us is the design process and designerly ways of facilitating complex challenges in a cross-disciplinary way, are really working to handle the complexity of these challenges. *Stimulab* began working this way sort of suddenly, it wasn't what we set out to do.

Christina: Referring to your questions about whether we have a had the policies, there have been a lot of bottom-up initiatives. When not enough has happened within the political system or mechanisms, education/design schools tried to do something to stimulate the government. These were originally bottom-up, prototype initiatives of people just trying to do *something*. Policy cannot cover everything; but it can stimulate more ongoing work or support what is working already. Policy should be more of a facilitator than a top-down power.

designers need to learn how to talk to politicians, who have three issues in mind: to be elected, to respond to the constituents, and to manage crisis

Gabriel Patrocinio (Instituto Superior Manuel Teixeira Gomes): Coming from Brazil, sometimes you need to wait for a change in governments before you can start to talk to them. There are some you wouldn't want to have to deal with. John Heskett, Professor of Design at Chicago's Illinois Institute of Technology said: "Designers need to learn how to talk to politicians, who have three issues in mind: to be elected, to respond to the constituents, and to manage crisis". We need to know how to address politicians. We are often planning for something better, looking for an ideal situation, not realising we have more urgent situations. Regarding Design Policy models, in 1973 Brazil developed a plan for a DP for developing countries, and the UN made a template based upon this plan called *Basic Guideline of Policy of Industry of Design in Developing Countries*—a document that became restricted and almost no one knows about it.

Federico Del Rosso (Associazione per il Disegno Industriale): In Italy we have policies, but what we are missing is a vision. This may be an issue in Latin countries compared to Nordic countries. Knowing how to stimulate politicians to follow our direction isn't easy.

Desmond Laubscher (ICoD/IID): Good to see how advanced things are in the Nordics. From an African perspective and the PAN African Design Institutes (a conglomerate of 16 institutions) what we are doing to get to the government on board is to look at the development plan of each country. Politicians can be lazy, so if you provide the proposal and take it directly to the politician and make them believe it is coming from them, it can be effective. This can assist with refugees, immigrants, and generate tax forms. If you look at a countries' national development plan, it's usually 3,000 pages, with not one page that mentions design, but many pages mention 'innovation'. It would be so easy to shift the language slightly, to fit with their understanding of what we do.

Christina: That is key. Acquiring a design policy is not the goal in and of itself. Rather, looking at national funds, mainly for green and innovation funding, there may be ways to change their criteria. This could wind up being better than trying to generate a policy paper, which has often failed because it's not specifically connected to any local, regional, or national goals of a country. So yes, working from the development plan of your country is important.

Jonas Liugaila (Lithuanian Graphic Design Association): Are designers competent enough to deliver?

Christina: Good question. We have created a whole platform focused on the business side, and on stimulating demand, saying it is the resource of the future, and I would argue that we have challenges in the supply side, yes. In Denmark, the number of great service and strategic design agencies are few. But the new generations of design talents will be able to meet this demand because of collaborations between educational and industrial sectors. Internships are key to setting this up. Agencies have responsibility to mentor. Are we promising too much on behalf of the design industry? As example, The Hellenic Design Center in Greece wanted to stimulate the use of design as SMEs. I said, Who will do this? They lacked strategic designers. So we tried to develop a programme to stimulate *both* demand *and* supply.

Benedicte: It's a relevant question. In 2016 *Stimulab* was an open call to deliver pitches on the next two years' projects. To be qualified you had to collaborate with design agencies and management consulting companies. Actually sharing and talking about experiences was awkward at the beginning, but turned out to be fruitful. The experience was one of everyone pulling in the same direction: academia, government, DOGA, in a positive, united surge all providing either money or work to try to procure method development. We are asking design companies to make a generic method on how to work with policy design and we are at an early stage in the dialogue, but while there isn't one method, making our experiences accessible can help build shared capacities. We cannot handle all this work alone. The power of the public sector to make demands, for example, is an efficient way to have the market stretch itself and develop. You can also reframe things if you can diagnose a different root cause.

Johnathon Strebly (ICoD/GDC): We suffer from a partisan approach to policy. In the 70s the Liberal government introduced design in Canada by celebrating design. In the 80s it was removed. My learning here is that the 'design ecosystem' solution to that is, when you have business, government and academics on board, you create a system where the government feels invited to the table of great members and ambassadors to the power of design. This removes governmental ability to ignore it. The idea of international opportunity also can't be ignored.

invest in the power of the ecosystem that stands for itself—as a persuasive element that is untapped in every local, regional and national ecosystem. It's almost banal to say it, but if we bring our budgets together, we can do a lot even without a design policy

Christina: That was almost my conclusion! Like the Metrics, there is no absolute conclusion. So the key reflections sum up as: invest in the power of the ecosystem that stands for itself—as a persuasive element that is untapped in every local, regional and national ecosystem. It's almost banal to say it, but if we bring our budgets together, we can do a lot even without a Design Policy. We need, perhaps, to pay far more attention to our unique design ecosystems as a starting point.

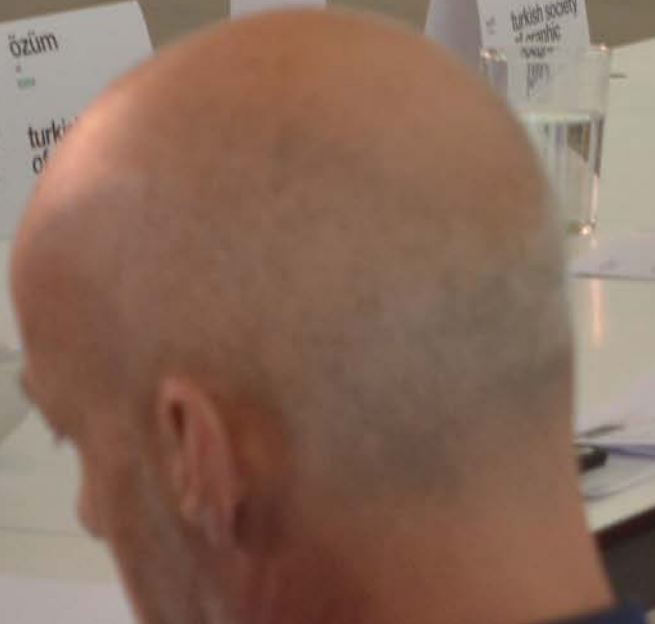**Executive Comm**
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the design agenda

INTRODUCTION

Mohandas Gandhi published, in 1913, a book about snakebites that included the now well-known aphorism "If we could change ourselves, the tendencies in the world would also change. As a man changes his own nature, so does the attitude of the world change towards him". Though it is clear we have much work to do in convincing external stakeholders to take design seriously, a key element of this will be to convince designers themselves to challenge the way they see their role. Designers can either see themselves as helpless in front of the demands of their clients, in front of legislation in their countries, in front of knowledge and resource challenges or they can choose to re-evaluate their role and see themselves as advocates for the end-users of their products, as ambassadors of their environment and as potent actors changing an outdated working model that is not benefiting society.

What do we mean by this? Is it *the* or *a* Design Agenda? Who is it for, and what is the context? Over the last two days, we've touched on a range of challenges and opportunities. I end up with more questions than answers. Do we need a structure to work towards to deal with this? What are we looking for in a design agenda? Does it incorporate a design policy, designers' responsibilities, etc. and how can an organisation we are Member of, assist us to address the complexity of these issues to begin developing an narrative?

PANEL DISCUSSION

Participants

Ösüm Ak, Andrew Howard, Teal Triggs, Jonas Liugaila and Frank Peters (moderator)

Frank: We've spoken a lot about how design can influence policy, are designers up to this challenge?

Andrew: Many important questions here, and I might re-frame. At an internal, micro level, there are things we can control, mainly, how we behave according to our personal codes of ethics, our contracts, to what degree we aim to be sustainable in our practices, etc. At an external macro level, there are things largely beyond our control, mainly, the context within which our field functions, which takes us into a political area. The global system that we refer to as capitalism has stopped being a viable economic system. Capitalism is now consciously about perpetual growth and ever-

expanding consumption—both of which are unsustainable. The design profession has been commandeered into this arena. More and more designers are concerned with the ways their skills are being put to antisocial purposes. I wonder how much agency they actually have? Does the designer's voice reflect their values or are they echoing voices coming from mainstream capitalist culture?

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Teal: From an educators' perspective and responsibility it is a reciprocal relationship. How can we both help each other understand the current context and a responsibility towards: (1) *Relevancy*: Educators must understand new political and social contexts on the local, regionally, and national levels (2) *How are skills for listening and negotiation learned? (*3) *Ethics*: Whose design is it for? Who is the audience? Whose baggage are we bringing to the design process? (4) *Curiosity*: Must be maintained. Parameters must be open to nurture this. (5) *Diversity*: Plurality, complexity. As designers graduating from our institutions hopefully they will take all of this learning into the community as professionals in practice.

Frank: As designers, are you competent and feeling able to address these issues we've been talking about over the last two days?

Jonas: Ethics of design is not so different from ethics in other contexts. If you are an ethical citizen your work will reflect what you believe. The production of products and services shapes how we view and live in the world. Designers do need to have resources to suggest alternative solutions to problems in ways that are different from what businesses are asking for—related to profit, mainly. Could there be two solutions?

Frank: Language, glossaries of terms are very different yes. How do you explain what it is you do as a designer Jonas?

Jonas: There are different competencies. Do we recognise design as a peer to peer business? People believe in my ideas and clients take risks on me, its' all about personal relationships.

Frank: Do you think designers articulate well what they do?

Andrew: I'm not convinced that's the issue. It has become a cultural complaint: *We [designers] are not understood*. Sure, but to me the problem is *what do designers want?* And do clients want it too? We approach design education as a tool to put things out into the world and companies are not particularly interested in that. The problem is the agenda. What are you trying to say? At what point do you intervene with a client and say: another car, *really?*

Teal: How to explain what designers do best is about *showing not telling*. UK ministers and policy makers talking about sensitive issues, and if it is their first time together in the same room, it's already a unique situation. Through the right tools and strategies to get conversations going, they talk to each other in a particular way and we get the funding because they 'got it' [understood]. Engaging stakeholders for real, bringing them into the process of design, so they can *feel what it's like* is what's necessary. Our greatest asset are our students. We're seeing a big shift related to environmental concerns. Working collaboratively is key between students and business and government.

Frank: What role do you think there is for design organisations in fostering this togetherness/cross-pollination/conversation?

Jonas: Through discussion. Business will not suggest sustainable solutions. Our challenge is therefore: How to make the topic of sustainability (as an example) engaging for them?

Frank: Do you think there is a role in design organisations for developing policies, and a universal code of practice for designers?

Teal: Areas of responsibility and expectations are the issue here. From a UK perspective, organisations are excluding whole groups of people from this conversation. The way design organisations are being branded or identified is doing this. Code of conduct requires a small group of people coming together and thinking about this.

Frank: Doesn't it become almost like religious experience, designers signing up to this 'code'? Is this a moral issue for designers? Is this an individual moral dilemma for designers?

Andrew: Yes. With graphic design: it brings so many objects into the world, a huge range of objects. *Is it possible to develop an overall ethics/code that applies to all these things when design practice itself is so diverse?* Some see design as a service, and it is a service industry and a business, and mostly dealing with other people's content. But sometimes design is content in itself.

Ösüm: Having a code is so rigid. It would need to be more 'integrate-able'.

Jonas: Money cannot be a reason for making things and there is manipulative design: marketing. How do you recognise if you are 'evil' or not? For example, would you personally use this object you just designed? Is it making people's lives better?

Frank: With all the complexity of what designers are being asked to do, how do we create an educational agenda for designers?

Jonas: Designers are not so different from average people. We know sugar isn't good, but we still eat it. Intentions and actions are, at times, mis-matched. When developing a design education model, we almost need to think of designers as actors: versatile in role, able to shift and adapt what they do depending on what is needed, and according to how the world changes, etc.

designers do need to have resources to suggest alternative solutions to problems in ways that are different from what businesses are asking for—related to profit, mainly. could there be two solutions?

Andrew: Design education is key. When paradigms change in the real world it reflects how things are taught. Choosing the right format and time is important. Design is about the power of observation, about constructing, researching, and re-building. It's about being an investigator. We need to be all those things at once.

Teal: I don't have the answer. We talk about STEM agenda, which is bringing the sciences back into the forefront. Then there is A for Art in STEAM where we add Educational Design as well to create a more holistic picture. The role education plays is incredibly complex. In areas of social innovation, publishers are seeing the value in case studies. But we don't have enough information or exchange, or examples of different ways of thinking internationally, because there is not one universal in how we teach or what we do. Where are those case studies? Where are those exemplars of different ways of approaching interdisciplinarity (with other departments and businesses) beyond the framework of the art school? But it must be framed quite carefully. You need to listen to students' perspectives. A lot of students are politicised and and we need to think of those perspectives as well. What we can do is provide scaffolding and that is going to be different for every context.

Frank: The time scale for developing courses is long—a year talking about it, a year developing, analysing, and so on—meaning it can take up to seven or eight years before the course is available to students . Does this model of education have to change?

Teal: Now it's more like one year-long development. The process has become much more contracted than it used to be in UK-based institutions, so you can be more responsible and flexible. We have a greater awareness now, that if programmes aren't operating well, they are cut. It's a forward-leading model, with quick implementation, so you can test new ways of doing things and rule out faster what isn't working.

we need to be setting agendas but we need to be careful whose agenda it is. not one-size-fits-all

Frank: We support Montréal Design Declaration which set out a whole list of issues regarding a design agenda. What role do you see ICoD having in setting a design agenda? Is there one or is this even the responsibility of an organisation? Should we even be considering this?

Teal: Yes. We need to be setting agendas but we need to be careful whose agenda it is. Not one-size-fits-all. You can shape things that fit particular umbrella pictures which then need to be local, regional, governmental, incorporating adjustable strategies, the role of AI, industrial strategy of the UK, digital strategies, and so on. The models aren't there yet to meet these challenges. How each institution deals with this means a different emphasis for each and that's relevant.

Jonas: A Design Agenda is a necessary starting point for discussion.

Ösüm: We need a template to compare with and reach towards, to meet the responsibilities we each have.

BREAKOUT SESSION SUMMARY

All participants gathered in groups for a workshop on a collaborative platform for a Design Agenda to talk about usefulness, aims and content. Groups were asked to discuss then summarise their thoughts on the following questions:

— Does your organisation have or prescribe to a professional code of conduct? Is a 'Code of Professional Conduct' for designers necessary?

— Does legislation in your region support designers in an ethical, environmentally sustainable practice? Are other forms of support available?

— How can designers acquire power? Is it a matter of better organisation? Mobilisation?

— Do educational institutions teach the basics of professional ethics? with regard to IP? with regard to free pitching? with regard to the environment? with regard to social responsibility?

— How can we re-think the role of designers in the global power structure?

— (As designers) who do we serve? (and who should we serve)?

— How do designers (unwittingly) undermine themselves?

— What would a 'New Deal' for Design look like?

As a group, we agreed that:

— Having a common Design Agenda was a necessary starting point.

— The Design Agenda would provide a clear explanation of the value of design and what a professional designer is.

— The Design Agenda could be conceived of as less of a code or manifesto, and more as a set of questions: What is our promise? How does a designer empower end-users today? How can the design sector better provide people with access to design?

— The language of the Design Agenda must be open to those we serve: the end users (the voice that doesn't often have a voice).

— Promoting professional conduct among designers and providing guidance for clients working with designers to respect this basic premise (to serve end-users) may be part of developing design as a recognised profession..

— Design is quantitative in its approach but also requires metrics and data: statistics and analytics paired with sound decisions, which involves collaboration across disciplines and fields of expertise for the development of the Design Agenda.

— Communication with business and government is critical to have wider impact when considering the audience of the Design Agenda.

— There are many spaces to consider and incorporate in the development of a diverse Design Agenda: local, regional, international and cultural. While the Design Agenda strives to be 'common', 'no one-size-fits-all' must be built-into the overall conception.

collaboration

INTRODUCTION

As design professionals, we know that a very important first step in the design process is an assessment of both the problem and the resources available. Not the problem as it is described by the client, necessarily. And not always the most obvious available resources. Good designers will dig deeper at this stage in the design process to ask more probing questions: is that the real problem or a symptom of a greater issue? (Do you really need a disposable plate or can the problem actually be better solved by designing a better system to clean re-usable plates)? Do we only have the quoted budget to work with or are there additional resources available (expertise, existing infrastructure, budgets from other departments that will profit from our solution)? We are proposing that the design industry should approach design advocacy in a similar fashion. Why should we compete to offer the same services or develop the same tools, when we could all be working on complimentary projects and pooling them amongst ourselves?

It has been said that there is no new money. That is a reality and also the kind of holistic thinking we need to fuel our actions. When we think of ways of collaborating amongst ourselves, we talk about the design process and that's where we see the value-added to the community. Seeing what's already available in terms of resources is a place where we, as designers, can improve.

Pritzker Prize winning architect Alejandro Aravena has illustrated this point telling the story of the challenge his team faced when tasked to rebuild a village in Chile where an earthquake had wiped out most of the homes in the community. The design response, a comprehensive solution developed with the community, was led by Aravena's studio. He explained that he approached the funding of the project much like he had approached the design. Once the solution had been developed, they needed to find funding. Knowing they would get no new funding, they contacted various ministries to see if they had budgets that included issues he would be solving. There were three or four ministries that did, and by pulling from existing sources—and in fact he is proud of saying he saved them money globally—he managed to finance the rebuilding. He concluded: "The scarcest resource is not money, it's coordination".

ROUNDTABLE OF PARTICIPANTS

Christina Melandar (Danish Design Centre): We are all spending our (individual) national budgets on trying to measure design impact. Do we each have a supply side we could share? Referring to the Nordic Design Resource, the willingness to spend our own budgets to put towards a bigger purpose was a collaboration built up over twenty years. It became seed money for what became additional funding. This is one way of looking at the process.

Benedicte Wildhagen (Design and Architecture Norway): The Nordic countries' studies could be seen as the beginning of a critical mass. Other countries could add on and the whole thing could grow and have the power to convince and spread. It's already there.

we would like to rediscover what collaboration/cooperation means. and not just design as bauhaus. china has a long and deep cultural history as well as a contemporary chinese daily life. we are searching to keep a balance between these two

Johnathon Strebly (ICoD): What I took from Christina's talk is that mapping one's design ecosystem seems to be the best way to begin. What that brings is ongoing and self-generating opportunity.

Gabriel Patrocinio (Instituto Superior Manuel Teixeira Gomes): The ecosystem works as a map of possibilities for design communities.

Christina Melandar: Using ecosystems can be useful for connecting our individual funding to secure much larger funding opportunities.

Jonas Liugaila (Lithuanian Graphic Design Association): We are currently trying to measure the Lithuanian context and we want to develop that further. Mapping the stakeholders helps to establish fundamental connections. Using a visualisation tool you can connect the dots, and then ground it. Simplicity is key. We don't have enough collaboration between us which may simply be due to lack of initiative or awareness of this potential to collaborate.

Tyra Von Zweigbergk (ICoD/Svenska Technare): We are all here because we do believe in collaborating. We've been doing that and it's been two really good days. It's interesting to hear from my Nordic neighbors, as we represent different types of organisations. I have gained new insight that expands my interpretation of your countries. This conversation is a good example of the value of inviting many types of organisations, including business organisations.

Benedicte: One can choose to spend less time on *what design is*, and more on *what difference design can make*. What we have in common is the impact we have seen and our stories to back this up. It's symptomatic of the field of design to attempt to dig really deep trying to figure out 'what it is'. There is a lot of variety and different angles. Just for us to meet is worthwhile. We have a

common goal, which is, what change design can make. There is a lot of work to be done and ICoD is a good channel.

Alfredo Calosci (University of Sassari/Alghero): When you have a project-oriented approach you can ground funding. One person dealing with social affairs, another urbanism, etc. all working around a common situation with similar objectives. Not everyone has to agree. The goal of ICoD would be to keep the community together—face to face. Through a regular newsletter and working to keep the community alive, with people operating in different countries. What can also be considered is the power of volunteering and the kinds of public spaces where different kinds of gatherings can happen.

Ziyuan Wang (ICoD): I'm not sure of the difference between 'collaborating' and 'cooperation'. In Chinese one means input and the other output. In China, having a clear purpose usually means something is a 'big production'. We would like to rediscover what collaboration/cooperation means. And not just design as Bauhaus. China has a long and deep cultural history as well as a contemporary Chinese daily life. We are searching to keep a balance between these two in how we reflect our country and our goals through design.

Jeremy Hugh Aston (ESAD): It may have been our unique experience with a recent project in collaboration with others, but we found the coordination extremely difficult. We had a lot of partners, which meant a lot of logos that didn't really mean anything together. Finding tangible outcomes and setting up actions was a challenge. It's also difficult to know what the benefit will be for each side. Is there a return of investment? Is it: I help them, so they help me… and is this egoistic? Or is it just common ground? You can sign a MOU, but so what? To really put it into a project? Very hard. It's a bit like saying, *Half my money was wasted on advertising, I just don't' know which half*. Maybe the benefit is simply to learn from each other, what each of our challenges are.

Christina: Maybe it's also about finding the right project. We have to raise the bar of the common vision so that everyone can see themselves within it and the role they might play. It's ok to have different individual objectives. Within these we should be able to seek out a common goal. When partners don't feel like partners you need to look more deeply into the common objectives. Otherwise it's empty responsibility. I can't really say what the impact of this meeting is now, but later, with some time and reflection, I'll know, because I'll know who to connect with in order to go further.

Ting Xu (Shenzhen City of Design Promotion Association): The past two days have been interesting, informative and fruitful. My first objective coming here was to learn and share knowledge with you. And I learned a lot. I understand that we are not where we would like to be in terms of carrying out best practices for design, and that we don't yet have established design policies or plans. Having an international body like ICoD means we have people on the ground who are clear on what we can contribute when you start a collaboration, and that starting with something small to collaborate on could be good. ICoD is organised, and provides relevant, substantial content. Being here made me feel good about going forward. One thing I would like to see is ICoD becoming more diversified in terms of design fields.

Teal Triggs (Royal College of Art): It is an opportunity to re-connect. I've been coming since Willie de Mayo was President. To see the organisation grow and develop and stand outward has been remarkable. Icograda, and now ICoD, has not been about silo-ing or being territorial, but about pulling together to gain some understanding so we can be enriched individually as well as collectively. RCA is in a privileged position and one of our responsibilities is to not tell people how to do it but to create

platforms so designers can go out into the world and do great things with more in-depth understanding. You can only gain that through looking and talking and ICoD has always had that kind of draw. It's our responsibility to show not tell. *Work with*. We are pleased with the bigger expanding network.

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David Grossman (ICoD): Even when we speak on a local level we know you do better with others than alone. If we can leverage collective experiences we represent amazing networks all over the world. What ICoD can do is create opportunities or templates where we can have greater or lesser degrees of interaction. Or two Members work together. Or three. If we can develop ways of circulating information, we create value. But it has to be a two-way communication. As much as we might want to offer and invite, someone has to respond and react, which takes commitment, time, energy, and resources.

Tracey Waller (Royal College of Art): I appreciated hearing all the different perspectives and journeys and I'm conscious of this space as one that takes you well outside of your own institution. I'm new to RCA, where I ask myself often: *How do I lead this programme and where do I push it?* Hearing the conversations here helps me think about it in new ways, contemplating my own comfort zones and how to break outside of them. Especially on a practical level, with things like Metrics and Data: What was the impact of that project, and how do I measure that? Very valuable discussion.

Federico Del Rosso (Associazione per il Desegno Industriale): What we should focus on are designers. Even within the same city or country, we don't know each other, meet, or talk. Individuals often don't feel represented by their organisation and I wonder if their expectations are off, that organisations are not there to help them get projects? I didn't know much about ICoD before, and while I don't believe collaboration on a big scale is possible, sharing ideas and experiences is, and that's what we did here these last two days.

Ösüm Ak (Turkish Society of Graphic Designers): My first time as well, and thank you, it was a very interesting experience helped me to see some patterns and common concerns. As a freelancer I can apply much of what I heard. The Nordic collaboration was so inspiring, it proved we can create common templates but in our own language.

the macau exhibit was a no-budget operation which managed to flourish through networking. this way of working allows me to create something of value where you don't need a big budget

Pedro Trindade (Associação das Indústrias de Madeira e Mobiliário de Portugal—AIMMP): My first time also. I don't work in design, but I work with designers. Designers work in services, and clients don't often know the cost or meaning of that service, since measuring design is tough. Having a possible *Code of Conduct for Designers* would be of use. It could also be time to find a code of conduct for clients that represents the design professionals from another angle. Expressing the value of designing rather than design. (How much work is involved to make a logo, for example.)

Gabriel: We had this experience in Brazil. We developed the standards for best practices for designers and clients: general processes and procedures, offering them suggested ways of establishing ethical work together.

Johnathon Strebly (ICoD): What I'm hearing and feeling is we all have a sense of need and belonging and we are not alone. The idea of communicating what we do, recording and sharing it, is always in the air. What I feel is in the middle of the space: mapping, ecosystem, and more important than charting that map, actually getting in the boat and going somewhere—not to colonise, but to engage, appreciate and share. Expanding what you know is not through competition but collaboration. Now what? What are we going to do with it? I'm writing down an insight and an action and will send it to you all.

Emanuel Barbosa (ESAD Escola Superior de Artes e Design): If we have an international voice, it's easier to inspire our networks. The contacts are also very important. I represent one or two organisations, but overall I'm an interface for a wider design network. The Macau exhibit was a no-budget operation which managed to flourish through networking. This way of working allows me to create something of value where you don't need a big budget. We are often forced to find solutions and be more creative, and we find a solution no matter what.

Jonas: Small initiatives between organisations are valuable and perhaps we need to do more of this.

frank

conclusion

The RM Europe 2019 reminded us of the many common challenges we face today. The sessions provided a broad overview of Globalisation, showing how it affects all of us in both similar and different ways, and also reminding us that we all have the potential to be leaders within this climate of change. While the world is not what it was, changing at a rate that is accelerating daily, with the speed of globalisation also comes opportunity. We, as a profession, should be among those best equipped to respond to the complexity we are experiencing. The sessions on Metrics + Data challenged us to explore ways to measure the impact of design in each of our countries, and to find ways to work with, not against, the language best understood by business and governments. The Nordic Resource was a robust model for this: tools for collaboration and for mapping our own countries' design ecosystems, as well as sound guidance on resource allocation in order to fuel action and to gain a seat at the table. Participating organisations were empowered knowing what kind of collaboration and funding opportunities might be possible, beginning with an understanding their own design ecosystem as a critical starting point. We also heard from countries outside of the region, garnering new perspectives on how-to communicate and work across regions effectively.

The seeds for collaboration were planted. It was in all of our interests to develop this community and these valuable connections. The meeting was concluded with an expression of hope—that participants would go home and share what they've learned, think about where they align with ICoD and each other, and reflect upon goal the was identified by the end of the two days: to develop and move a common Design Agenda forward.

APPENDICES

programme

day 01
Thursday, 20 June 2019

08.30 REGISTRATION AND WELCOME COFFEE

09.00 OPENING

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

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

09.15 ROUNDTABLE INTRODUCTIONS (RAPID–FIRE)

09.45 MEETING OBJECTIVES

Host Welcome
Eduardo Aires *PORTUGAL*
Porto Design Biennale

10.10 *BREAK*

10.35 REGIONAL MEETING TOPIC

TOPIC 01 **GLOBALISATION**

Introduction
David Grossman *ISRAEL*
International Council of Design

What globalisation means for China's design communities
Having been the world's manufacturing hub for many years, Shenzhen, the youngest and most vibrant city in China, knows the meaning of globalisation too well. Her economic success owes significantly to globalisation, with suppliers from all over the world contributing parts and resources, and goods shipped out to far corners of the globe. But for design communities in Shenzhen and rest of China, the stories might take place a bit slower.
Ting Xu *CHINA*
Shenzhen City of Design
Promotion Association

11.00 PANEL DISCUSSION

Federico Del Rosso *ITALY*
Associazione per il Disegno Industriale
Gabriel Patrocinio *PORTUGAL*
Instituto Superior Manuel Teixeira Gomes
Zinnia Nizar *INDONESIA*
Indonesian Association of Graphic Designers
Ting Xu *CHINA*
Shenzhen City of Design Promotion Association
James Chu *MACAU*
Macau Designers Association

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

11.45 ROUNDTABLE OF PARTICIPANTS

12.40 *LUNCH*

14:10 TOPIC 01: GLOBALISATION CLOSE OF SESSION

14:15 PRESENTATION

Towards Inter-organisational Design Research
How the academy and global business together might provide new perspectives on critical thinking in the context of learning, research and innovation. Exploring the potential of inter-organisational relationships for communication and design research. What might this mean for the production of new knowledge? How can curricula and learning strategies be enhanced? What value does this approach hold for industry? What are the ethical dimensions? Examples drawn from projects undertaken by PhD and staff researchers based at the Royal College of Art.
Teal Triggs *UNITED KINGDOM*
Royal College of Art

14.30 REGIONAL MEETING TOPIC

TOPIC 02 **METRICS + DATA**

Introduction
Alisha Piercy *CANADA*
International Council of Design

14.30 PANEL DISCUSSION

Christina Melandar *DENMARK*
Danish Design Centre
Benedicte Wildhagen *NORWAY*
Design and Architecture Norway
Venanzio Arquilla *ITALY*
Politecnico di Milano

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

15.15 *BREAK*

15.45 ROUNDTABLE OF PARTICIPANTS

16.45 CONCLUSION OF DAY 01

17.00 *END OF DAY 01*

day 02
Friday, 21 June 2019

08.30 REGISTRATION AND WELCOME COFFEE

09.00 OPENING

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

09.05 REGIONAL MEETING TOPIC

TOPIC 03 PUBLIC DESIGN POLICY

The Substance of Public Design Policy
Putting in place policy is more than benchmarking with what works for other countries and contexts. First one needs to better understand the context: the current demand for design/ the current supply, what are the needs of the design industry, design education and one must be realistic about the capacities around the table to ensure realistic and ambitious goals.
Christina Melander DENMARK
Danish Design Centre

Design—a core component in the success of StimuLab
StimuLab is a Norwegian experimental program to stimulate public innovation from the citizens' perspective.
Benedicte Wildhagen NORWAY
Design and Architecture Norway

10.10 MODERATED DISCUSSION

10.50 BREAK

11.20 REGIONAL MEETING TOPIC

TOPIC 04 THE DESIGN AGENDA

Introduction
Frank Peters UNITED KINGDOM
International Council of Design (ico-D)

11.25 PANEL DISCUSSION

Ösüm Ak TURKEY
Turkish Society of Graphic Designers
Andrew Howard PORTUGAL
ESAD Coordinator MA Graphics, Porto Design Biennale
Teal Triggs UNITED KINGDOM
Royal College of Art
Jonas Liugaila LITHUANIA
Lithuanian Graphic Designers Association

Moderated by:
Frank Peters UNITED KINGDOM
International Council of Design (ico-D)

12.10 BREAKOUT SESSION

Campfire discussions exploring the topic of the Design Agenda in smaller groups.
All participants

12.50 LUNCH

14.20 REGIONAL MEETING TOPIC

TOPIC 05 COLLABORATION

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

14.30 ROUNDTABLE OF PARTICIPANTS

16.10 BREAK

16.40 CONCLUSIONS

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

16.50 NEXT STEPS

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

17.05 ACKNOWLEDGEMENTS AND CLOSE

17.10 END OF REGIONAL MEETING

18.00 COCKTAIL RECEPTION

list of participants

ICoD MEMBERS

Associazione per il Disegno Industriale (ADI)	*ITALY*	Federico Del Rosso
iF International Forum Design GmbH	*GERMANY*	Frank Zierenberg
Lithuanian Graphic Design Association (LGDA)	*LITHUANIA*	Jonas Liugaila
London College of Communication (LCC)	*UNITED KINGDOM*	Maria Da Gandra
Royal College of Art (RCA)	*UNITED KINGDOM*	Teal Triggs
Royal College of Art (RCA)	*UNITED KINGDOM*	Tracey Waller
Shenzhen City of Design Promotion Association	*CHINA*	Ting Xu
Turkish Society of Graphic Designers (GMK)	*TURKEY*	Özüm Ak
Turkish Society of Graphic Designers (GMK)	*TURKEY*	Yunus Ak

HOST

ESAD	*PORTUGAL*	Andrew Howard
ESAD	*PORTUGAL*	Jeremy Hugh Aston
Porto Design Biennale	*PORTUGAL*	Eduardo Aires

OBSERVERS

Associação das Indústrias de Madeira e Mobiliário de Portugal (AIMMP)	*PORTUGAL*	Pedro Trindade
Danish Design Centre	*DENMARK*	Christina Melander
Design and Architecture Norway (DOGA)	*NORWAY*	Benedicte Wildhagen
ESAD	*PORTUGAL*	José Bartolo
ESAD—idea	*PORTUGAL*	Emanuel Barbosa
Instituto Superior Manuel Teixeira Gomes (ISMAT)	*PORTUGAL*	Gabriel Patrocinio
Macau Designers Association	*CHINA*	James Chu
Politecnico di Milano	*ITALY*	Venanzio Arquilla
University of Sassari/Alghero	*ITALY*	Alfredo Calosci

ICoD

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	*SOUTH AFRICA*	Desmond Laubscher
Vice President 2017–2019	*INDONESIA*	Zinnia Nizar
Vice President 2017–2019	*UNITED KINGDOM*	Frank Peters
Vice President 2017–2019	*ITALY*	Daniela Piscitelli
Vice President 2017–2019	*CHINA*	Ziyuan Wang
Managing Director	*CANADA*	Ana Masut
Events Manager	*CANADA*	Elizabeth Carbonell
Communications Officer	*CANADA*	Alisha Piercy

reading list

PUBLIC DESIGN POLICY

Finnish Design Policy (English) **2012** *FINLAND*

The full Finnish Policy in English

Icelandic Policy 2014 *ICELAND*

English translation of Icelandic 2014–2018 Policy

Nytt nationellt mål för arkitektur-, form- och designpolitiken **2017** *SWEDEN*

In Swedish, government source on architecture/design policy

Swedish government introduces new benchmarks for architecture and design **2018** *SWEDEN*

Dezeen article

In Sweden, smart policy development is paving the way for a sustainable future *SWEDEN*

Opinion piece, Vinnova innovation Lab

Design in European Policy (DeEP) Glossary *EU*

Glossary of terms relating to Design Policy

From the World's First Design Policy to the World's Best Design Policy **2010** *DENMARK*

Design Management Institute (DMI) article

Industrial Design Policies: A Review of Selected Countries **2015** *VARIOUS COUNTRIES*

OECD analysis of industrial design policies in Canada, Denmark, Finland, Korea, UK and some other EU countires

Denmark—a nation of solutions. Enhanced cooperation and improved frameworks for innovation in enterprises **2012** *DENMARK*

Denmark's national innovation strategy contains 27 policy initiatives regarding research, innovation and education.

Summary: Denmark at work—Plan for growth in the creative industries and design **2013** *DENMARK*

English Summary

The economic rationale for anational design policy **2010** *UNITED KINGDOM*

UK Department of Business, Innovation and Skills

The Swedish Innovation Strategy 2012 Sweden

The purpose of this strategy is to contribute to a climate with the best possible conditions for innovation in Sweden with year 2020 in sight. People and organisations in industry, the public sector and civil society will be able to develop and more effectively contribute to new or improved solutions meeting needs and demand.

DesignDenmark **2007** *DENMARK*

Original Danish Design Policy

Danish Architectural Policy: Putting People First **2014** *DENMARK*

An innovative piece of legislative guidance which outlines targets for design excellence, energy efficiency, and social sustainability through 64 specific initiatives in various ministerial fields of responsibility.

Is the UK economy being damaged by our design education policy? **2019** *UNITED KINGDOM*

In the UK, the design economy is booming. However, continuing success looks shaky. However, a shortage of talent afflicts the industry, and its roots are in education policy. Companies are "faced with an ongoing battle convincing policymakers to prioritise design skills" according to the UK Design Council.

METRICS + DATA

Design Economy 2018 *UNITED KINGDOM*

The Design Economy 2018 is the Design Council's report on the state of design in the United kingdom, and its value to the economy (an update of 2015 Report).

Nordic Design Ressource **2018** *DENMARK, FINLAND, ICELAND, NORWAY AND SWEDEN*

A mapping of the numbers of design professionals in Denmark, Finland, Iceland, Norway and Sweden based on both classic statistics and new data. Includes numbers and information on methodology.

[The State of Fashion 2019: A year of awakening](#) **2019** *UNITED KINGDOM*

A McKinsey Report, written in partnership with the Business of Fashion, the State of Fashion is an overview of the fashion industry, surveying hundreds of global fashion executives and interviewing 'thought leaders' and 'pioneers'. The third edition report highlights the ten trends that will define the fashion agenda in 2019.

[Measuring Design and its role in Innovation](#) **2015** *VARIOUS COUNTRIES*

This working paper sums up the main findings of an OECD project aiming to provide an evidence basis for focusing efforts to improve the measurement of technological and non-technological forms of business innovation, with particular focus on the role of design.

[Designing a Future Economy](#) **2017** *UNITED KINGDOM*

The Design Council's report investigating the skills used in design, the link between these skills and productivity and innovation, and how they align with future demand for skills across the wider UK economy. An unprecedented study testing a new methodology as well as definitions of design.

[Designing the Future Economy Methodology](#) **2017** *UNITED KINGDOM*

The Methodology for the above report

[InnovationBarometer](#) **2015** *DENMARK*

The Centre for Offentlig Innovation (COI), a government agency that works to foster creativity in the Danish public sector, has released an "InnovationBarometer". It incorporates surveys from 1,255 municipal, regional and state-level offices about their work over 2013–2014.

[Estudio del Impacto económico del diseño en España 2008](#) **2008** *SPAIN*

Spanish language report on the impact of design on the Spanish economy (Spanish only)

[Seoul Design Survey](#) **2010** *SOUTH KOREA*

Framework research to analyze Seoul's design status within the World Design Survey pilot project.

[World Design Survey Reports](#) **2010** *VARIOUS COUNTRIES*

An ICoD (Icograda) project, the World Design Survey™ is a research project to establish and maintain an international framework measuring the contribution of the design economy and the level of strategic engagement by government in using design as a socio-economic and cultural developmental enabler.

GLOBALISATION

[Globalisation and design: Midterm reflections](#) **2017**

A reflection by then ICoD President David Grossman on the impacts of globalisation on design

[How internationally competitive are the creative industries? Towards a research agenda](#) **2019** *UNITED KINGDOM*

A look at the competitiveness of the UK creative industries in the context of the 'dynamic global environment'.

[China is fast becoming the world's creative superpower](#) **2019** *UNITED KINGDOM*

Dezeen Editor-in-Chief Marcus Fairs argues that "China is fast becoming the world's creative superpower. And it is doing it on its own terms. No longer an emerging nation that needs to learn from the west or copy its way to commercial success, China is in many ways already ahead of the rest of the world."

[What is China's Belt and Road Initiative?](#) **2018** *UNITED KINGDOM*

An informative exploration of the of the Belt and Road initiative with graphs and data from the Guardian

[China's Belt and Road Partners Aren't Fools](#) **2019** *UNITED KINDGOM*

Foreign Policy magazine offers the 'pro' Belt and Road viewpoint

[China's Belt and Road Initiative: Why the Price Is Too High](#) **2019** *UNITED STATES*

Wharton University offers the 'con' view on the Belt and Road initiative.

[The Next Era of Globalization Will Be Shaped by Customers, Technology, and Value Chains](#) **2019** *UNITED STATES*

The Harvard Business Review analyses the structural changes coming to the world economy, in particular the effect of tech

[Five hidden ways that globalization is changing](#) **2019** *UNITED STATES*

Management consulting firm McKinsey looks at how the value chain is evolving. Shows how increasingly R&D and innovation are becoming important as the sophistication of the markets increases. Results of an analysis of 23 different industry value chains spanning 43 countries.

[Importing Equality? The Impact of Globalization on Gender Discrimination](#) **2019** *UNITED STATES*

A rather dry paper with some interesting conclusions from the US National Bureau of Economic Research (NBER). Conclusion: Globalisation actually reduces gender descrimination because it is economically unsound.

THE DESIGN AGENDA

[Montréal Design Declaration](#) **2017** *CANADA*

Signed on 24 October 2017, the Montreal Design Declaration proclaims the potential of design to achieve global economic, social, environmental and cultural objectives and includes a dramatic call to action to professionals, educators and governments.

[Yuval Noah Harari extract: '*Humans are a post-truth species*'](#) **2018** *ISRAEL*

Harari explores the role of mythology in human social and political movements.

Rereading Victor Papanek's '*Design for the Real World*' **2012** *UNITED STATES*

Journalist Christopher Hawthorne asks why Papanek's scathing, 41-year-old critique of the profession still reads as if it were written today? Metropolis Magazine.

Chartered Society of Designers Code of Conduct *UNITED KINGDOM*

Professional Code of Ethics of the Graphic Designers of Canada *CANADA*

Code of Ethics: IDSA *UNITED STATES*

American organisation representing industrial designers.

Code of Ethics for Professional Designers **2012** *FRANCE*

From Alliance Français des designers

Metabolism in Architecture **1977** *JAPAN*

In Post-war Japan, the Metabolist architects had a radical plan to create an architecture-led utopian Japan. They managed to put a lot of their plans in action by infiltrating high levels of government and putting key Metabolists in decision-making roles on city planning committees.

It's time for nations to unite around an International Green New Deal **2019** *UNITED KINGDOM*

Yanis Varoufakis and David Adler propose that climate change needs a global response. Though several countries have proposed their own versions of a Green New Deal, climate change knows no borders.

Liberation day: the artists fighting the power of the market – and the internet **2017** *UNITED KINGDOM*

At war with the commodification of art and the corrupting power of the market, meet the new wave of artists asking us to reconsider everything from the web to war.

COLLABORATION

My Architectural Philosophy? Bring the Community Into the Process **2014** *CHILE*

Pritzker Prize winning architect Alejandro Aravena explains how he uses a participative design process to involve the community and other stakeholders in finding innovative solutions that coordinate ressources Aravena maintains that "the scarcest resource is not money it's coordination".

Half a House **2016** *CHILE*

Another example of the participative design process from ELEMENTAL, this time using the resources they have to build something that the community can complete with their own know-how and creativity.

Chapter 3 | Strength in numbers **2010** *SWITZERLAND*

The most effective way to deal with the financial risk of paying for health services is to share it, and the more people who share, the better the protection. From the World Health Report by the WHO

(World Health Organization), Chapter 3 focuses on Financing and the benefits of pooling resources to serve a larger base.

Multi-Organizational Structures **2008** *CANADA*

An analysis of structures for multi-organisational collaboration from Defence R&D Canada.

Coordination between international agencies to combat trafficking in human beings **2010** *SWITZERLAND*

The International Labor Organization identifies the conditions for fruitful inter-organisational collaboration. Conceptual clarity and agreement on basic definitions must underpin action, according to ILO. They also underline the need for a coordinated approach to research, data gathering, including approaches to monitoring and evaluation.

international
council of
design