

ICoD special meeting  
21–22 september 2018  
beijing china

# special meeting: beijing

SM2018 BEIJING (CHINA) REPORT

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

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# introduction

The first ICoD Special Meeting, a meeting of Design Weeks and Biennales, Design Cities and Design Museums, was conducted in Montréal, Canada on 21 October 2017. Held at the *Montréal Museum of Fine Arts*, the Special Meeting brought together representatives of 15 organisations from ten different countries. The aim of this first meeting was to determine how the international design community could better collaborate to achieve mutual goals and tackle shared challenges.

In 2018, ICoD signed a partnership agreement with *Beijing Design Week*, the largest and most important design event in China, to host and support the Special Meeting process from 2018 to 2020. Subsequently, the second ICoD Special Meeting took place on 21–22 September 2018 at the Gehua New Century Hotel. This meeting brought 24 representatives from 16 organisations from 14 different countries.

The Special Meeting is a valuable format for design entities to share successful programmes, experiences, and best practices. The global design landscape is varied and vibrant, composed of organisations across a spectrum of formats, each with particular objectives and audiences. Many of these objectives are shared, and many programmes complement each other, while each entity has unique qualities and capacities. Just as we share objectives, we face similar challenges and would all benefit from enhanced collaboration.

As the format develops and is expanded, the organisations that make up the group have started to form bilateral collaborations (see the project presented between *Graz UNESCO City of Design* and *MUMEDI* the Mexican design museum on page 08 as an example). Some of the key members of the first special meeting attended the second, along with new participants. We hope that this will set the groundwork for an informal hub of bilateral and multilateral relationships allowing to share content, pool resources and give a much needed voice to designers.

On the following pages, you will find a short summary of the conversations that took place over the two-day meeting in Beijing.

# venue

The ICoD Special Meeting of Design Weeks, Cities, Museums, Festivals and Biennales was held at the Gehua New Century hotel located in Beijing's Chaoyang district. Opened in 2008, it is the first hotel mandated to promote Chinese cultural media. Chaoyang is the city's largest and most populated district, and is the central area for foreign embassies, international agencies, and home to the Olympic Park built for the 2008 Summer Olympics. It is also the fastest growing Beijing district, characterised by modern architecture and contemporary urban landscapes.

The Special Meeting was held to coincide with the opening of Beijing Design Week—one of the world's largest design weeks. China's fast-growing economy and internal market is changing international trade and consumption, exerting a very powerful influence on the international design community. The setting of the Special Meeting in Beijing offered a unique opportunity to better understand the consequences of these historic developments.

Special Meeting participants together attended the Opening Ceremony of Beijing Design Week at the China Millennium Monument, including the 2018 Beijing Design Week Awards Ceremony. Here participants were able to view the Beijing Design Week main exhibition, *40 Years: Design in China After 1978*. Curated by former Icoграда (ICoD) Vice President Wang Min, the exhibit highlighted the last 40 years of Chinese design, with the goal of bridging transitions in design between China's past, present, and future.



# 设计学概论

设计学概论

文化部全国高等艺术教育“九五”规划重点教材

尹定邦 著



设计学概论



**At the 2018 Beijing Special Meeting we asked our host Min Wang to provide some context to the history and current climate of design in China. The reform and opening up of China after 1978 can be interpreted as the beginning of ‘China’s Modern Design’. Min Wang’s talk, *Design in China After 1978*, presented 40 examples representing 40 years of Chinese design, looking at the four main periods of innovation in China showing how larger world changes in technology and the creative industries popularised design in every aspect of Chinese society and culture.**

### Design in China after 1978

**Wang Min** CHINA

*Beijing Design Week/Central Academy of Fine Arts*

China’s transformative economic reforms in 1978 were the precursor to Chinese Modern Design. In the 40 years since, China has seen extensive development in technology and culture as well as economy. Today design in China is thriving and has embedded itself into all aspects of Chinese commerce, society and culture.

The 2018 Beijing Design Week main exhibition, *Design in China After 1978*, curated by Wang Min, presents key designs from over 40 years of China’s history providing in-depth context to this monumental period of change. It represents the new images and identities of the country in the 21st century, shedding light on its economic growth, aesthetic expressions and modes of communication, as well as changes in people’s lifestyles tied to major social changes experienced by China during these pivotal years.

#### **1978–1988: Striving to learn (志学)**

1978 marked the beginning of Chinese reform, an important tipping point in Chinese modern history, and the beginning of ‘China’s Modern Design.’ The decade from 1978 to 1988 was a period of rapid change and learning in China. In the background of the social and economic changes going on, there was the influence of the West, which triggered a discussion about ‘arts and crafts’

and ‘modern design’ in the design field in the 1980s. This shift in mindset coincided with the development of the economy, and ideas were expedited by printing, manufacture, building, service and other industries, beginning mainly with graphic design (and which would later rapidly penetrate industrial design, environmental design, fashion design and various other design categories).

#### **1988–1998: Searching for identity (求索)**

In the 1990s, China began to play a prominent role in the global market economy, and Chinese design experienced a new decade of convergence with the West. The further development of industrialisation also led to more integration between modern design and industry. The rise of national corporate brands surged demand for corporate identities, products, fashion, interior and other design fields.

#### **1998–2008: Coming to maturity (而立)**

In the new century, Chinese design entered a new era of self-examination, self-reliance and self-confidence. Joining the World Trade Organisation meant China’s integration into the international economy and society accelerated. After twenty years experiencing rapid absorption and digestion of international experience, Chinese design began to re-examine its excellent traditional genes and local culture in a dialogue with globalisation.

#### **2008–2018: Gaining the confidence (不惑)**

In the current decade, the influence of design radiates to all areas of China’s economy, in science and technology, ecology, culture, society and life. The integration of design and technology has become an important driving force for China’s economic development and social innovation, and it has profoundly changed the way people live. Today, Chinese design has completed the brand transformation from ‘manufacturing’ to ‘creation’.

Min noted the important impact of the 2009 ICoD (ICoD) World Design Congress on the Chinese design community and concluded by saying that China’s Modern Design has been a driving force behind the transformation of Chinese culture and society. It represents new images and identities of the country in the 21st century, showing unprecedented economic growth and change in aesthetic expression, communication, and lifestyle. In the last forty years, China has slowly found its own voice, one that affirms its traditional cultural influences, and also presents a clear narrative on the changes of the country and of its people.

## TOPIC 01

# strength through collaboration

## PRESENTATIONS

### Synergy in collaborative design projects

**Alvaro Rego** MEXICO

*MUMEDI Museo Mexicano del Diseño*

MUMEDI founder Alvaro Rego explained the ways by which his museum creates synergy between different and sometimes seemingly unrelated partners to create programmes and exhibitions that bring design to the general public.

This includes projects in collaboration with partners like Warner Bros., featuring well-known characters such as Snoopy, Batman, and Wonder Woman. Despite seemingly commercial, the show generates high revenues while getting everyday people learning about design through figures they can relate to.

*To Death with a Smile* is an international poster contest and subsequent travelling exhibition focusing on death, with the goal of expressing regional diversity in design related to end of life. MUMEDI works with international collaborators to then send the exhibition to other countries for display. The 2019 edition will be presented in Graz in the form of a virtual reality exhibition in collaboration with Graz UNESCO City of Design, a partnership that developed as a result of the 2017 Special Meeting.

In 2018 MUMEDI participated in the Start Young workshop, an ICoD programme created to introduce kids to design concepts. The workshop received an incredible response from the families that attended, and generated interest in both children and parents about design processes. The museum is currently cooperating with an organisation in Iceland, creating a photography exhibition comparing Mexico and Iceland. The photographs from Mexico include indigenous communities found in the Copper Canyon, where MUMEDI is contributing to technological upgrades of the living conditions, while maintaining the traditional building methods and aesthetics.

### Shenzhen–Hong Kong design partnership

**Xu Ting** CHINA

*Shenzhen UNESCO City of Design*

Xu Ting described the national collaborative design strategy that is playing a key role in the development of Guangdong–Hong Kong–Macau Greater Bay area. At the centre of this strategy are Hong Kong and Shenzhen, with a relationship going back more than two decades. The country's best graphic designers were drawn to Shenzhen in the 1990s after numerous Hong Kong printing business moved to the

city, giving rise to other design industries including architecture and industrial design.

Shenzhen City of Design Promotion Association (SDPA) manages a collaborative programme, *Hong Kong–Shenzhen Design Twin Cities*, which includes a design biennale and creative forum. As part of the biennale, designers from the two cities partner to create and produce products that are exhibited, as well placed on the market for sale. Co-designing between the cities is encouraged, and the sale of the products illustrates to the designers and the public the profitable aspects of the collaboration.

Despite differences in ideologies between the cities, such as language and professional structures, the cooperation between the two cities proves to be mutually beneficial—Hong Kong's government strives to provide young designers access to the massive market of mainland China, and Shenzhen is the first step. Designers in Shenzhen are given the opportunity to learn from the professionalism and efficiency of Hong Kong's designers and design industry that in turn helps them improve the functionality of the design industry in China, as well as their management of international relations.

### Co-creating with China

**Ole Bouman** CHINA

*Design Society*

Shenzhen's Design Society Founding Director Ole Bouman asked, "How can a country like China, so well positioned in global economy and discourse, influence the next ten years, and how can we all be a part of it?" He sees Design Society as a key player in shaping the future perception of design in China. Not a traditional museum but a 'community' open to the public, schools, and professionals. Design Society allows the spirit of design to be experienced rather than seen. It also serves as an action agenda, embodying design as a force to create a better society through design thinking, which is alluded to in the name.

Bouman addressed the shifting perspectives on design in China, and explained that in order to collaborate on design in China, an understanding of the various forces that comprise the Chinese design economy is essential: the cultural connection between creativity, engineering and tooling, and the ways by which seemingly disconnected forces, industries, and companies play a large role in the design ecology without explicitly mentioning design, as well as an awareness of underlying regional development and integration plans.





## DISCUSSION

Following the presentations, meeting participants were prompted to open discussion and answer any queries. The moderator asked the questions below to all three presenting participants to be considered in the discussion.

### Questions

- ? Do you have a specific vision of collaborations that would be valuable to the goals of your organisation?
- ? How do you cope with conflicting expectations and approaches in collaboration?

**Ole Bouman** (Design Society, China) responded that for aspiring partners, it is imperative to discuss what determines success, in order to create very explicit expectations. In the same way it should be discussed for *whom* the initiative is being undertaken, as very often it is discovered that it is being done for purposes of promotion or national positioning. If these steps are omitted and the discussion jumps directly to curatorial and funding issues, it is very possible to misunderstand *why* both parties want to achieve a certain goal.

## the public now sees traditional museums as relics of the past and only through collaboration can initiatives be developed so that they are seen as contemporary tools

**Xu Ting** (Shenzhen UNESCO City of Design, China) spoke about the fact that the Shenzhen government understands that the city is dealing with a need for design in an advanced way—the necessity to convert from the superficial approach that was previously very successful, to a research and development approach—while at the same time, the city wants to see tangible financial earnings. Shenzhen still sees Hong Kong as the main focus in terms of collaborators, while striving to further involve more parties from industries and professional and educational communities.

**Alvaro Rego** (MUMEDI Museo Mexicano del Diseño, Mexico) explained that as a private museum, MUMEDI has previously tried to stay away from government collaboration, but he now sees the Mexican government as a viable partner, in terms of visibility and messaging more than funding. He further elaborated that he sees international collaboration with different types of institutions as essential to continue to develop his approach as a museum, because in general the public now sees traditional museums as relics of the past and only through collaboration can initiatives be developed so that they are seen as contemporary tools.

## TOPIC 02

# empowering the unempowered

## PRESENTATIONS

### Everyone has value

**Suné Stassen** SOUTH AFRICA  
*Open Design Afrika Festival*

In 2013 Open Design Afrika (ODA) was the first collaborative public design festival in Africa. This purpose driven brand is determined to create an inclusive and accessible platform. It aims to design a future-ready culture of problem solvers and change makers, equipped with 21st century skills and confident to add value to the future world of business, environments and society at large. ODA focuses on the greater ecosystem: reach beyond the creative industries, impact on civil society, business and government across diverse sectors; creates equal opportunities for skills development, knowledge sharing, participation and networking and creates inspirational, exciting and significant cross-sector and cross-culture experiences. ODA is about fixing the ecosystem for the many not the few so that a more prosperous value chain that benefits all can be realized.

### **[design] can help Africa become a future-ready continent that can add value to global conversation**

ODA strongly believes design is the unifying thread that connects their core building blocks i.e. education, innovation and communities to help stimulate better solutions for the greater good. One objective was to change public's perception of design by changing the design narrative from a 'luxury nice-to-have for the rich' to an entity of necessity where the core of design-led innovation is about improving and adding quality of life. Another is to develop African pride and local role models to inspire youth to aspire to greatness. This ten day biannual festival is creating an exciting African international knowledge sharing platform through educating, demonstrating and celebrating Africa's local and global opportunities and contributions through design-led innovations within diverse sectors such as healthcare, mobility, education, communication, food security.

### Nairobi Design Week as a catalyst for young talent

**Rina Waligo and Felix Tao** KENYA  
*Nairobi Design Week*

Former Creative Project Manager of Nairobi Design Week Rina Waligo illustrated, using various case studies, the way by which the design festival impacts Kenya's creative economy through exposure, mentorship, and collaboration.

Rina shared her own story as the first example of the festival's collaborative efforts with local design enthusiasts. Her experience with the festival exposed her to creative industries with which she had no previous access, providing her with interior design opportunities and access to human-centred design. While also being mentored by design professionals in the industry, Rina launched her own interior design brand. She is currently completing her MBA in China, where her thesis focuses on startup design companies in Nairobi.

The stories of others, like Humphrey Gateri, an amateur photographer given the opportunity to work with professional equipment and community members interested in design strategies and software depicted how Nairobi Design Week shares knowledge and experience through mentorship which gives support to the local community and acts as a stimulus for growth for those interested in developing their 'designer self'.

Accordingly, the 2018 festival themes were Resource and Community. The experiences of the individuals in the case studies exemplify how Nairobi Design Week acts as a catalyst for young talent in an environment with relatively limited opportunities for design exposure.

### Empowering young design

**Angela Vasquez Vivanco** PERU  
*Lima Design Week*

Angela Vasquez Vivanco described *The Whole Community is Working*, a 2016 collaborative graphic design project between *Lima Design Week* and *Avansys*, a local educational institution offering technical programmes. The project served to inspire students and provide them with skills via project-based learning, allowing them to work with real-life deadlines, audiences, and budgets. It also gave low-income students opportunities to create tangible works. The teachers, as well as students, were involved with the creative process and industries, while drawing on the multicultural backgrounds of the design community.











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**design**  
**biennale**







*The Whole Community is Working* illustrated that when students worked together to create with the collective purpose of communication, it allowed them to change the way they think about themselves and to realise their own tools and resources. This empowered 150 designers to communicate their skills and the art of learning, while breaking down cultural barriers with respect to how graphic design should be learned.

## **Women in Design Award**

**Daniela Piscitelli** ITALY  
*AIAP Women in Design Award*

Daniela Piscitelli presented the AIAP Women in Design Award (AWDA), an initiative organised by the Italian Association of Visual Communication Design (AIAP) with the aim of recognising the contributions of women in design. The first award worldwide to be completely dedicated to women in design, it is open to women designers, students, teachers, and researchers working in communication design.

AWDA was conceived through long-term research by AIAP, with the goals of reconstructing the visual communication design narrative, historically and today, from which women designers are largely excluded; giving 'a voice to undeclared work, often done by women, in countries where the processes of sharing, enhancing and promoting women's work is still all to be conquered'; as well as serving as an alternate sphere for women designers to exist, share, and create within a female-driven paradigm.

## **AIAP women in design award gives 'a voice to undeclared work, often done by women, in countries where the processes of sharing, enhancing and promoting women's work is still all to be conquered'**

Inaugurated in 2012 in Italy, the biennial award was then opened to women from all of Europe, Middle East, and North Africa in 2015. The 2017 edition was open to women designers from all over the world. The jury is composed of an international group of design professionals, and the initiative includes an exhibition and publication of a book of selected submissions.

## **DISCUSSION**

Following presentations, the moderator asked the four presenting parties to describe the measures of success of their programme or event, and to discuss to what extent these have or have not been attained. All meeting participants were then prompted to open discussion.

**Suné Stassen** (Open Design Afrika Festival, South Africa) explained that most design-related events in Cape Town focus on high-end luxury design, while *Open Design Afrika* aims to change the design narrative to demonstrate that design is relevant for everyone, especially in developing countries, to improve quality of life. The festival is achieving this by tapping into various parts of the ecosystem, rendering the event accessible to everyone, focusing

on basic human needs, and illustrating how systemic change can be achieved through creativity and innovation.

## **design is addressing and solving many of the same problems that the government is tackling**

To attain government support *Open Design Afrika* is actively focusing on how the festival can make itself of value to the city and the government, and conveying how design is addressing and solving many of the same problems that the government is tackling.

**Rina Waligo** (Nairobi Design Week, Kenya): Since Nairobi Design Week started acting as an incubator for local creatives, there has been an increased involvement of Kenyans and East Africans in the design industry, such as using human centered design as a key approach to tackling challenges in the local community.

**Felix Tao** (Nairobi Design Week, Kenya) further explained that an objective of the festival was to increase exposure to Nairobi's vibrant creative industry—NDW had the passion to build an international stage for the design culture or community creatives, and facilitated their collaboration through an annual festival and website. We questioned why no one had started a Design Week for Nairobi, because it deserved an attractive and clear collective hub, crucial to its international dialogue.

**Angela Vasquez Vivanco** (Lima Design Week, Peru): The successes of the collaboration with an education institution were that opportunities were given to design students, young industrial designers and new design studios that don't have access to resources for projects. It also gave the public the opportunity to discover the city in a different way, design allowed for a new perspective on a well-known city.

## **this shift in mentality is what should be viewed as a large scale and long-term measure of success**

**Daniela Piscitelli** (AIAP Women in Design Award, Italy): Success of the AIAP Women in Design Award (AWDA) would be to build a women-centred history of graphic design. Women are excluded from most design history books, but when archives are examined it is clear that women were present and had design influence. Another measure of success would be the reduction of sexism in design culture—to see more women in leading roles in design teams and agencies. AWDA asks for submissions of works that are created by women-led teams for this reason, to present the quality of female design management.

**Ole Bouman** (Design Society, China) elaborated on the notion of success, calling attention to the fact that the long-term impact and real-life significance of a project should be assessed in order to determine its actual success. To achieve lasting impact one must think beyond press coverage and footfall, but about giving opportunities, about triggering ideas and events and having impact beyond your own organisation. He put forth the examples of women and Africa, in relationship to design—both deserving of acknowledgement and stronger confirmation of the value they contribute to design culture. A change in societal mindset is necessary to accord them a natural respect. This shift in mentality is what should be viewed as a large scale and long-term measure of success.

## TOPIC 03

# engaging with design in cities

## PRESENTATIONS

### Human cities: Challenging the city scale 2014–2018

**Josyane Franc** FRANCE  
*Saint-Étienne UNESCO City of Design*

*Human Cities: Challenging the City Scale* is a programme that asks, ‘How do inhabitants reinvent the contemporary city?’ It seeks to understand the evolving city to ‘reconcile economic development and respect for environment, urban densification and well-being’ by focusing on bottom-up initiatives through the lens of ordinary citizens, public authorities, and local creatives.

### **through the use of urban labs and experiments the needs of the city’s inhabitants were assessed and communicated to the public authorities**

The programme is co-financed by the European Union’s Creative Europe/Culture programme, and brought together 12 partners from 11 European countries, including government and educational institutions as well as design-centred non-profits, design events and associations, urban and cultural development organisations and creative agencies. The 2014–2018 edition was led by Cité du design Saint-Etienne.

The project recognises that the urban centre is constantly changing and as such the participating cities created a number of urban experiments based on case studies of European bottom-up initiatives. Activities in the participating cities consisted of exhibitions, workshops, public prototypes, conferences and master classes that examined the transformation of underused city spaces, and the improvement of specific neighbourhoods with increased services powered by a circular economy. Through the use of urban labs and experiments the needs of the city’s inhabitants were assessed and communicated to the public authorities, as a first step to the improvement of quality of life.

Josyane Franc described how the partner cities learned not only from the results of their own projects, but also from those that were

undertaken in the other cities. She also highlighted the importance of including the government in bottom-up initiatives as a method of illustrating to the policy makers how the public can and should be a part of creating successful initiatives. Potential solutions to urban issues were put to the test on local citizens, which allowed for policy makers to better understand their necessity and reception.

As *Human Cities 2014–2018* comes to a close, *Human Cities Asia* will be launched in Seoul, in collaboration with the UNESCO Creative Cities Network.

### Old city new life

**Cai Hui** CHINA  
*Wuhan UNESCO City of Design*

Within the framework of the United Nations Sustainable Development goals, Wuhan is cultivating design strategies to transform the industrial city into a global design metropolis, prompting the notion of ‘Old City New Life’. Cai Hui presented two case studies illustrating how Wuhan is employing design to revitalise the city.

The first study detailed the *Zhongshan Avenue District Renewal Project*—the reconstruction of a cultural hub with the goal of preserving the historical ‘Wuhan style’ architecture and highlighting its authentic character as much as possible. As such traditional restoration techniques were used and many original components maintained to allow the past to be communicated through the urban landscape.

The second case study presented the reconstruction of Ge Jia Ying, a residential area in Wuhan Old City. The project was centred around community involvement and the notion of citizens actively creating their own environments. Consultations were conducted with the residents of the community, allowing them to play a role in the development and implementation of the plan. It was important for the community to be involved with all stages of the process, which was facilitated by specific channels of communication between all parties.

### Two cities, one aim

**Emanuel Barbosa** PORTUGAL  
*Porto Design Biennale*

Under the umbrella of the first *Porto Design Biennale* to take place in 2019, the cities of Porto and Matosinhos join efforts to promote Portuguese design and stimulate economic development. The city of Porto has used graphic design to change the public perception



of the city working with a visual theme. Including the use of blue and white, and recognisable font and graphics that reappear city-wide and on municipal publications, the initiative has effectively modified the impression given by the city to one of design, which in turn has stimulated tourism in the city.

In Matosinhos, the city collaborated with ESAD College of Art and Design to implement a strategy to bring new blood to the city via the creation of a design destination map that indicates various points of interest. The map includes places such as a small design museum devoted to Portuguese design and design history, a design research centre, a theatre that holds design events, as well as design incubators that took form from a programme that converted unused spaces in a nearby fish market into small, affordable, and unique studios for designers and architects—amongst fishmongers and produce stalls.

## How a festival vitalises the city

**Chen Gong** CHINA  
*Beijing Design Week*

Launched at the 2009 Icofrada (ICoD) World Design Congress and held annually since 2011, Beijing Design Week is organised by the Ministry of Education, Ministry of Culture, and Beijing municipal government. Beijing Design Week has experienced massive growth and expansion since its inception, the 2017 edition included over 10 thousand designers from 20 different countries, and having 8 million visitors.

## underscore the skillset of classic craft via their integration into contemporary design

Chen Gong detailed various programmes that allowed Beijing Design Week to transform itself from an industry event to a festival that inspires a creative city. *Frontier Design Topics* is an exhibition with a yearly theme that presents avant-garde designs selected by a panel of professionals, the Design Expo frames industry within the realm of design, while the Beijing Design Forum serves as a platform to discuss design goals and objectives on an international level. The Classic Design Award is given to works that have impact on 'national social progress, cultural development, industrial promotion, improvement of peoples' livelihood, or urban and rural construction'.

Beijing Design Week strives to harmonise traditional Chinese culture with contemporary design. This is achieved through the various urban renewal projects managed within the scope of Beijing Design Week, which are then showcased during the festival. The event is also involved with the rebranding of long-established businesses, allowing for cultural icons to be revitalised through design. The most recent addition to the festival programming is an exhibition titled *Intangible Cultural Heritage Re-Design*, which 'aims to promote creativity in the transformation of traditional craftsmanship' and underscore the skillset of classic craft via their integration into contemporary design.

## DISCUSSION

Following the presentations, the moderator introduced the following questions:

### Questions

- ? To what extent have the programmes presented been successful?
- ? What were the most important outcomes of these initiatives?
- ? What specific areas can be strengthened?

**Emanuel Barbosa** (Porto Design Biennale, Portugal): The main design challenges in Portugal are characterised by current issues such as the struggling economy, and that the Portuguese government has very little funding available to support design activities. As a result, design initiatives are implemented as a response to economic necessity, which have thus far been successful in tackling specific issues in Porto and Matosinhos. Emanuel further mentioned that in order to be more successful it would benefit Porto Design Biennale to further and improve international collaboration, to export Portuguese design elsewhere as well as to exhibit foreign design at home.

## it would benefit Porto Design Biennale to further and improve international collaboration, to export Portuguese design elsewhere as well as to exhibit foreign design at home

**Isabelle Verhilac** (Saint-Étienne UNESCO City of Design, France) described how an important outcome of the Human Cities was the conversations with government that followed the actual activities with citizens. As a result of the programme, policy makers learned how to use urban experimentation and design thinking, and continue to work with designers and citizens after the project was completed.

**Chen Gong** (Beijing Design Week, China): In terms of numbers and footfall Beijing Design Week can be considered successful. However, the challenge is now to scale down the number of events and focus on quality, not quantity. Many of the events are broad in scope and it would be necessary to clarify what the event aims to communicate to the public and ensure that this message is adequately conveyed.

## the challenge is now to scale down the number of events and focus on quality, not quantity

**Cai Hui** (Wuhan UNESCO City of Design, China): In Wuhan there is a constant struggle to correctly allocate resources, which

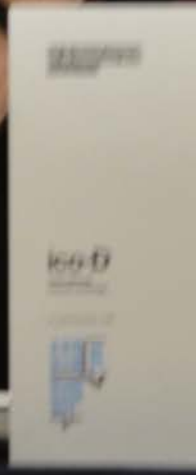









austria



A man with glasses and a mustache is speaking into a microphone. He is wearing a dark shirt. In the foreground, there is a white nameplate with text. To the right, a woman with long dark hair is partially visible, sitting at the table with a laptop. The background is a plain, light-colored wall.

eberhard

*schumpf*

*interactions*

graz  
UNESCO  
city of design



underscores that a success of the projects described is that stakeholders were engaged to better serve the people. Projects in Wuhan can be more successful with strengthened communication with other UNESCO Cities of Design, Wuhan strongly supports its student exchanges within the network so that international knowledge can be shared via education.

## TOPIC 04

# creative solutions to evolving constraints

## PRESENTATIONS

### A homeless museum: the survival guide

**Alexandra Sankova** RUSSIA  
*Moscow Design Museum*

Alexandra Sankova chronicled the establishment of the Moscow Design Museum—which has never had a permanent exhibition space—and the way that the museum uses partner platforms to present their content. In 2012, a group of architects and designers together created the first Moscow Design Museum exhibition which was held in a travelling bus, mirroring the 1920's Soviet Russian propaganda train that travelled the country. Like the trains that taught people to read and write, the bus taught people the history and value of design.

### like the trains that taught people to read and write, the bus taught people the history and value of design

The travelling bus made a name for the museum, and the team was approached to create an exhibition of Soviet Design for a large-scale space in Moscow—with a timeline of two months and no funding. The museum quickly collected relics of Soviet design from friends, family and anywhere they could, and created podiums from cardboard boxes. *Soviet Design* was extremely successful, with over 150 000 visitors. Not understanding the culture of design, the public felt as though they were in a shop—picking up objects and touching them—needing to be reminded that they were in a museum. There were no funds to create a catalogue for the show, but the museum approached Phaidon who took interest and agreed to publish a small book for them. The exhibition now travels and is shown internationally as well as across Russia, as the museum does not have space to store the items.

The Moscow Design Museum is an 'innovative, mobile and modern museum.' Since its inception, the small team has curated numerous exhibitions for temporary spaces, including shows of Russian packaging, avant-garde textiles and ceramics, Soviet movie posters, and archives of Soviet design, as well as developed television shows, workshops, and educational and regional programmes.

### Cape Town's design ecosystem: reflections on building a coordinated local design sector

**Suné Stassen** SOUTH AFRICA  
*Cape Town UNESCO City of Design*

The city of Cape Town struggles with the implementation of systematic design programmes. Although they have been successful in stipulating that design must be a part of the school curriculum, and in creating the position of Innovation Officer in the Mayor's office, current design activities are taking place in isolated pockets, without any overarching communication, resulting in little impact. The ultimate goals of a common agenda and activities—to encourage better living, safer environments and improved quality of life through design—still have a long way to go to be achieved.

Some of the issues that are impeding progress are those of conflicting agendas between government, citizens, and the business sector, as well as a lack of resources devoted to design strategies. Proposed solutions to these have been to determine shared interests between these parties so that they all devote their resources to the common goals, and as such, initiatives and programmes can be developed that are beneficial to all parties. This is underscored by the fact that there are too many policies and plans and not enough execution of them. A common streamlined vision would allow for joint action to allow plans to materialise.

Cape Town plans to use the UNESCO City of Design designation as a catalyst to coordinate the local design sector, while mobilising stakeholders towards common goals and actions, as well as creating a design sector manifesto.

### Evangelising design

**Raman Saxena** INDIA  
*Delhi Design Festival*

Raman Saxena began by defining the main goal of Delhi Design Festival as fostering 'increased government engagement and collaboration between government, policy makers, civic agencies and design professionals.' The theme *Smart City* was selected for the inaugural 2018 edition of Delhi Design Festival as a strategy to attract the attention of local government agencies—the city was seen as a common denominator for the involvement of government, citizens, and designers.

Urban challenges were presented as democratising—everybody faces the same issues—and urged people to think about the metrics of their city design, while at the same time showing both



ITALY

italy

ico-D



LIMA  
DESIGN  
WEEK





**daniela**

piscitelli

MESTRO PARTICIPAZIONE

**AIAP women  
in design  
award**

**rina**

wang

**nairobi  
design v**







the public and the government *what design can impact*: healthcare, transportation, accessibility, food supply, economy, instead of trying to explain *what design is*.

## **urban challenges were presented as democratising—everybody faces the same issues—and urged people to think about the metrics of their city design**

With the awareness that professionals from outside the design industry are better equipped to advise the festival on how to communicate design to those who have little understanding of it, the festival advisory board is composed of professionals from various fields including advertising, academia, press, as well as bureaucrats, with only a few design professionals.

Delhi Design Festival frames itself as 'a lively, rich, and democratic platform to share, exchange, experience, learn, build new collaborations and facilitate dialogue' between policy makers, industry and the public. As a method of attaining government interest in the festival, government officials were invited to be directly involved, and asked to participate in panels and present on issues related to urban development. As a result, the Minister of Industry and Commerce of Government of India, Minister of Public Works Department of Govt. of Delhi and former Union Secretary of the Ministry of Housing & Urban Development and many civic agency leaders participated as the keynote or session speakers. Several serving and retired bureaucrats and civic agency leaders including city commissioners from various city were not only in attendance, but also played an active role as advisor in the festival.

## **DISCUSSION**

The moderator summarised that all topic 04 presentations discussed impact, and illustrated tangible outcomes. He reiterated the shared concern that the enormous efforts being made on the part of design organisations are not lost over time, and the ways by which programmes are striving to create legacy, and asked the presenters to comment how they measure successful impact in their communities.

**Suné Stassen** (Cape Town UNESCO City of Design, South Africa) noted that the UNESCO City of Design designation, as well as the introduction of an innovation officer to the municipal government, helped to reshape the public perspective of design. They were able to change the design conversation from 'flashy fashion' to using design to transform life and reshape the community.

## **the more citizens that recognise the value of design, the more demand there is for good design of public services—everyday things we use such as sidewalks, public transport, etc**

**Raman Saxena** (Delhi Design Festival, India): The more citizens that recognise the value of design, the more demand there is for good design of public services—everyday things we use such as sidewalks, public transport, etc. Successful impact can be measured by engaging policy makers by making them view themselves as users of the city, its services, and infrastructure, which in turn will allow them to create a more user-friendly city.

## **it is a constant battle, but step-by-step, one project at a time, lasting impact is being created**

**Alexandra Sankova** (Moscow Design Museum, Russia): Continuous collaboration, communication of the value of design, and developing projects and programmes, has brought the support of partners, international ministries and government, and very slowly the public. It is a constant battle, but step-by-step, one project at a time, lasting impact is being created.

# programmes

## PRESENTATIONS

### The world wide things collection

**Eberhard Schrempf** AUSTRIA  
Graz UNESCO City of Design

The World Wide Things Collection is a marketplace concept created by members of the UNESCO Cities of Design Network to exhibit and sell design items from the different member cities. With the goal of creating community for the designers, 'it comprises different formats such as exhibitions, shops, conferences, meetings and conventions'.

The project 'acts as a hyperloop as it displays products created in the UNESCO Cities of Design and moreover, facilitates the dissemination of ideas, designs and best practices.' Connecting designers, manufacturers, and distributors, it provides them with international exposure and business opportunities, while developing the potential of the shared international marketplace for the designers. The hyperloop metaphor is reiterated in the project's logo, where stylised city maps appear within a loop form conveying that each of the cities share a common market; as well as in the physical exhibition display stand which is the same loop form, created from IKEA products. The open-source design of the exhibition display, as well as the fact that the IKEA components can be sourced anywhere, allow for the exhibition to be reproduced in any participating city.

### **the IKEA components can be sourced anywhere, allow for the exhibition to be reproduced in any participating city**

The World Wide Things Collection has three components: digital, analog, and personal. The digital element is the project's website, where all the works are presented, including information about the product, designer, and where it can be procured. The physical exhibition and pop-up shop that allows visitors to touch and interact with the objects comprise the analog aspect. The first exhibition took place in May 2018 in Graz as part of *Designmonat Graz* and included 53 works from Graz, Montréal, and Mexico City. The personal component refers to face-to-face interaction for the designers, makers, retailers, and curators via events such

as conferences and opportunities for knowledge exchange. This phase of the project has not yet taken place and is in the works for future editions of the exhibition project.

### Supporting creative careers

**Lisa Cahill** AUSTRALIA  
Australian Design Centre

The Australian Design Centre has developed various programmes to support makers and designers. The Centre's Director, Lisa Cahill detailed three different initiatives targeting designers at different stages of their career.

### **the programme includes content additional to the designer's work itself, such as video and commentary, contextualising the designer's status as leading practitioner of their craft**

- 01 *Designing Bright Futures* is a public exhibition of works from students graduating with a Bachelors or Masters of Design from the University of South Wales. The programme is the first occasion for selected students to show their work, and it opens doors to other opportunities. Exhibiting students have previously been selected to participate in Milan Design Week, and have received various awards and funding.
- 02 *Workshopped* is open to designers in the first five years of their career, and supports them in having their prototypes put into production. The exhibition introduces new works to the public while connecting designers with industry, and has served as a starting point for many successful Australian designers.
- 03 *Living Treasures* is a series of touring exhibitions displaying new works from designers with over three decades of experience. Conceived in 2004, the programme includes content additional to the designer's work itself, such as video and commentary, contextualising the designer's status as leading practitioner of their craft.





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## An operational model for design weeks

**Emily Ong** SINGAPORE  
Singapore UNESCO City of Design

The ultimate vision of Singapore Design Week is 'to be an international premier design festival in Asia.' The 2018 edition of the government-run festival marked a number of changes implemented in order to achieve this vision. Programming, promotion, partnerships, and processes were redeveloped to work towards the achievement of this goal.

### **the festival had a large presence on YouTube, Facebook, and Google, and also ran Instagram contests and worked with influencers to publicise the event**

New programming schemes were introduced such as calls for proposals to industry, collaboration with other government agencies, as well as partnerships with international corporations. In order to create a brand identity to support the vision of Singapore Design Week, marketing surveys were commissioned and resulted in specific branding initiatives including hashtags, radio, social media takeovers, and industry conferences. Original curated content was created and disseminated by Singapore Design Week—physical advertisements were placed on public transit, building facades, and street lamp posts while online the festival had a large presence on YouTube, Facebook, and Google, and also ran Instagram contests and worked with influencers to publicise the event. International promotion included the use of existing networks such as the UNESCO Creative Cities Network and ICoD, as well as the development of a travelling exhibition to Milan Design Week in collaboration with Wallpaper\* Magazine, and a partnership with Fortune Magazine to organise the first global conference, *Brainstorm Design*, encompassing design, business, and public policy.

Outcomes were measured not only in terms of footfall and festival size (the 2018 edition drew over three times as many visitors as in 2017) but qualitative feedback was also assessed, primarily through surveys of festival attendees, partners, and participants, as well as financial outcomes for the partners. Successful outcomes in line with the ultimate vision of Singapore Design Week include the increase in discovery of new talent, business opportunities, partners and festival visitors, as well as 'participants' perceptions on Singapore Design Week being the place and platform to champion thought leadership in design and Singapore and being the hub to connect design talents to businesses and their appreciation and understanding of design.'

## DISCUSSION

The moderator pointed out that as the presenters of topic 05 were representatives of a design city, a design centre, and a design week they were the perfect cross section of the SM format. He asked all three to detail how their organisations maintain connections and dialogue with other stakeholders in the community, whether they are designers, government, businesses or others. Meeting participants were also prompted to open discussion and answer any queries.

**Eberhard Schrempf** (Graz UNESCO City of Design, Austria): The city of Graz implements many activities and formats to work with the design community. As a government entity funded by the economic department of the state of Styria they are consistently trying to build bridges between creative people and industry. Local designers have learned that government alliance is a source of empowerment for them that renders their potential useful for industry, and as such has trust in the city.

### **local designers have learned that government alliance is a source of empowerment for them that renders their potential useful for industry, and as such has trust in the city**

**Lisa Cahill** (Australian Design Centre, Australia) explained that Australia, though large, is very structured. There is a great network of design centres, and those centres have fantastic connections to their own communities. Aside from this there are also many professional associations in the different states, and nationally the organisations work together to create an enormous ecosystem of connection, taking designers' works across the country, collaborating on exhibitions, events, and facilities.

**Emily Ong** (Singapore UNESCO City of Design, Singapore): It has never been an issue for Singapore Design Week to maintain connections with the design community in Singapore. DesignSingapore Council has a history of working closely with all stakeholders, holding discussion panels for feedback on various issues, focusing on industry development planning, playing a role in education planning and being generally well-integrated in the system as policy makers.

**Josyane Franc** (Saint-Étienne UNESCO City of Design, France) discussed the process of application for the UNESCO City of Design designation, which involves preparation of the application by a team of experts that is submitted by the city mayor and then evaluated by external experts and the steering committee. She explained that there is a team composed of representatives from the cities that attempts to engage the cities within the network and creates programmes and initiatives in collaboration with the member cities, focusing on what strengths the participatory cities can contribute to specific projects. She also highlighted the importance of each UNESCO City of Design having a department or position in charge of the designation so that it is better able to withstand changes in government.



# montréal design declaration

International Council of Design Past President David Grossman presented a summary of the Montreal Design Declaration to the Special Meeting participants:

On 24 October 2017, representatives of the international community of designers, architects, planners and landscape architects signed the Montréal Design Declaration. The Declaration proclaims the potential of design to achieve global economic, social, environmental and cultural objectives. It includes a dramatic call to action to professionals, educators and governments as well as a list of proposed projects. The Declaration, signed in the presence UN agencies, lists over 700 professional associations, design schools and stakeholders.

## **all people deserve to live in a well-designed world**

The Declaration is a milestone marking the launch of a collaborative effort to conduct future Design Summits and to utilise the potential of design for all, and concludes: 'All people deserve to live in a well-designed world.'

More information on Design Declaration Summit:  
[www.designdeclaration.org](http://www.designdeclaration.org)



Italy  
Italy

daniela  
AIAP women  
in design  
award

rina  
nairobi  
design week

kenya  
kenya

felix  
nairobi  
design week



jiabao  
wuhan  
UNESCO  
city of design

china

hui  
wuhan  
UNESCO  
city of design

portugal

emanuel  
porto  
design  
biennale







eberhard

UNESCO  
city of design



# breakout sessions

**The breakout sessions provided meeting participants an opportunity to connect with each other and discuss common challenges and benefits of collective interaction.**

## BREAKOUT SESSION 01

Small groups worked from the following questions:

### Questions

- ? What are the benefits that could be gained from sharing and coordinating activities?
- ? How could exchange and coordination be enhanced?
- ? What would be the ideal outcomes from enhanced interaction?

The main benefits of international collaboration were thought to be the sharing of best practices, experiences, and information amongst design entities. It would be beneficial to understand metrics, measures of success, and funding strategies of similar organisations. A database of design events would be useful, as well as an online tool to connect organisations and allow them to share directly to one another remotely.

Partnerships are difficult and having a network of potential partners would be invaluable. It is necessary to meet potential partners face-to-face and discuss expectations—for successful collaboration partners must know each other and each other's ultimate goals. Is this partner someone you can work with? Do they have the same vision of cultural programme? Does the project have continuity? It is absolutely necessary to understand the culture of how they work and their credibility.

Communication between design institutions needs to be strengthened, exchanges between schools and institutes could be promoted, and the cities could support such exchanges. Collaboration between organisations to communicate the value of design is essential, if there was a cohesive message that the public was receiving the messaging would become more effective.

## BREAKOUT SESSION 02

Small groups worked from the following questions:

### Questions

- ? What are the primary focus areas for ongoing collaboration?
- ? Are you willing to actively participate in developing certain focus areas leading up to the next Special Meeting?

A main point of interest for ongoing collaboration furthered the idea of a shared online platform for organisations to connect, including:

- databases of events and international speakers
- databases of content that can be shared
- special interest areas
- case studies of successful communication with local governments
- case studies of successful funding strategies
- Q&A forum

Collaborative design events were another focus area, with many participants interested in event exchanges, as well as the import or export of international content. Such events would allow for transmission of content to new audiences, as well as support less established design events.

Participants underscored the benefits of collaboration with respect to communicating the value of design to the public, to governments and policy-makers, as well as to corporations and private entities; and developing metrics in order to better communicate this message.



# conclusion

The 2018 ICoD Special Meeting was an important opportunity to connect and appreciate that goals and challenges are shared with other entities around the world. It allowed for participants to share programmes and best practices that are transferable and can be adapted to the framework of the individual entities, and to examine ways by which international cooperation would be beneficial to their own organisations, as well as consider specific mechanisms for collaboration.

Ideas for programmes, initiatives and partnerships were discussed, and it was recognised that there would be a mutual benefit to developing the potential of these systems within the framework of the Special Meeting, and that this could be instrumental in

addressing issues faced by Design Weeks, Cities, Museums, Festivals and Biennales worldwide.

ICoD organised the pilot 2017 Montreal Special Meeting believing that there would be mutual benefit in an ongoing dialog between different categories of design stakeholders. The Beijing Special Meeting confirmed the potential. David Grossman concluded the meeting stating that «this was an important learning opportunity. Our intention will be to use what we have learned in Beijing to improve the format to ensure provision of tangible value.»

The next Special Meeting will take place in Graz (Austria) in May 2019.

## ACKNOWLEDGEMENTS

We would like to extend our deepest thanks to Beijing Design Week, especially to the leadership team of Danyang Li, Cheng Gong, Shugong Sun, Dan Li, for supporting the Special Meeting through their financial and logistic support. Without the contributions of this valued partner it would not have been possible to plan and execute this meeting. In recognition of the capacity of ico-D to generate this interaction, and the value it could bring to ico-D Members, the pilot meeting was conducted in Montreal in October 2017. The Special Meeting initiative was developed by David Grossman during his term as ico-D President in response to meetings with design cities, weeks and events all over the world who identified a need to connect face to face to enable design sector players to better collaborate. We recognise the important contribution of Special Meeting coordinator Tara Farsky, who has steered and developed the content and structure of the Meeting since its initiation in 2017. Our warm thanks are extended also to the team at BJDW led by the formidable Jessica Lui. This project was delivered with great professionalism by the ico-D Team: Managing Director, Ana Masut, Events Manager Liz Carbonell, and Communications Officer Alisha Piercy on-site, supported by Visual Communication Officer Alexey Lazarev in Montréal. Lastly, it is the support and participation of the design community that fuels these activities; we would like to thank all the participants for their insights, case studies and collaborative enthusiasm!



# APPENDICES

- II programme
- III list of participants



# programme

ico-D special meeting  
21–22 september 2018  
beijing china



## meeting programme

### day 01

Friday, 21 September 2018

08.00 REGISTRATION

09.00 OPENING

#### Opening remarks

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

#### Host welcome

**Zhao Lei** CHINA  
Beijing Design Week

PICTURE TAKING BREAK  
Participants

#### ico-D introduction

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

09.40 ROUNDTABLE INTRODUCTIONS (RAPID-FIRE FORMAT)

10.20 BREAK

10.50 INTRODUCTION

#### China 40 years later: design in China after 1978

The reform and opening up of China after 1978 has given birth to Modern Design in China.

**Wang Min** CHINA  
Central Academy of Fine Arts (CAFA)/  
Beijing Design Week

#### Meeting objectives

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

11.20 SPECIAL MEETING TOPIC

#### TOPIC 01 STRENGTH THROUGH COLLABORATION

##### Synergy in Collaborative Design Projects

Interesting projects born from international alliances.

**Álvaro Rego García de Alba** MEXICO  
MUMEDI Museo Mexicano del Diseño

##### Shenzhen–Hong Kong design partnership

Collaborations in design a key role in the development of Guangdong–HongKong–Macau Greater Bay Area.

**Xu Ting** CHINA  
Shenzhen UNESCO City of Design

#### Co-creating with China

Addressing shifting perspectives to share new narratives, build audiences and establish institutional mechanisms.

**Ole Bouman** CHINA  
Design Society Shenzhen

11.50 DISCUSSION

12.10 LUNCH

13.40 SPECIAL MEETING TOPIC

#### TOPIC 02 EMPOWERING THE UNEMPOWERED

##### Everyone has value

Systemic change for the greater good through design.

**Suné Stassen** SOUTH AFRICA  
Open Design Afrika Festival

##### Nairobi Design Week as a catalyst for young talent

How Nairobi Design Week mentors young creatives and paves the way for their start in Kenya's creative industry.

**Rina Waligo** KENYA  
Nairobi Design Week

##### Empowering Young Design

Projects that integrate design students with society and culture.

**Angela Vasquez Vivanco** PERU  
Lima Design Week

##### Women in Design Award

Giving women designers recognition and a place in design history.

**Daniela Piscitelli** ITALY  
Alap Women in Design Award

14.20 DISCUSSION

14.40 BREAK

15.10 BREAKOUT SESSION 01

- 1 What are the benefits that could be gained from sharing and coordinating activities?
- 2 How could exchange and coordination be enhanced?
- 3 What would be the ideal outcomes from enhanced interaction?

15.40 SPECIAL MEETING TOPIC

**TOPIC 03 ENGAGING WITH DESIGN IN CITIES**

**Human cities: challenging the city scale 2014–2018**

Engaging people in co-creating and challenging the City scale.

**Isabelle Verilhac** FRANCE  
*Saint-Étienne UNESCO City of Design*

**Old city new life**

Creative design for sustainable development.

**Cai Hui** CHINA  
*Wuhan UNESCO City of Design*

**Two cities, one aim**

Porto and Matosinhos join efforts to promote and stimulate Portuguese Design

**Emanuel Barbosa** PORTUGAL  
*Porto Design Biennale*

**Beijing Design Week**

How a festival vitalises the city.

**Chen Gong** CHINA  
*Beijing Design Week*

16.40 DISCUSSION

17.05 CLOSING

17.10 END OF DAY 01

**SOCIAL NETWORKING EVENT**

**day 02**

Saturday, 22 September 2018

08.30 REGISTRATION

09.00 OPENING

**Opening remarks**

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

09.05 SPECIAL MEETING TOPIC

**TOPIC 04 CREATIVE SOLUTIONS TO EVOLVING CONSTRAINTS**

**A homeless museum: the survival guide**

How a museum exists without any exhibition space.

**Alexandra Sankova** RUSSIA  
*Moscow Design Museum*

**Cape Town's design ecosystem: Reflections on building a coordinated local design sector**

UNESCO Creative Cities Network as a catalyst for local design sector co-ordination.

**Suné Stassen** SOUTH AFRICA  
*Cape Town UNESCO City of Design*

**Evangelising design**

How to obtain Policy Maker and Government engagement.

**Raman Saxena** INDIA  
*Delhi Design Festival*

09.45 DISCUSSION

10.15 BREAK

10.45 SPECIAL MEETING TOPIC

**TOPIC 05 PROGRAMMES**

**The world wide things collection**

How we can create business-added value for our design community in the network of UNESCO design cities.

**Eberhard Schrempf** AUSTRIA  
*Graz UNESCO City of Design*

**Supporting creative careers**

Exhibitions and event platform that brings designers' practice to broad audiences across Australia and internationally.

**Lisa Cahill** AUSTRALIA  
*Australian Design Centre*

**An operational model for design weeks**

Building a Design Week: How to structure, promote and measure outcomes for continuous improvement.

**Emily Ong** SINGAPORE  
*Singapore UNESCO City of Design*

11.15 DISCUSSION

11.45 BREAKOUT SESSION 02

- ? What are the primary focus areas for ongoing collaboration?
- ? Are you willing to actively participate in developing certain focus areas leading up to the next Special Meeting?

12.15 LUNCH

13.30 CLOSING REMARKS AND DISCUSSION

**Closing Discussion**

All

**Conclusion**

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

END OF DAY 02

15.00 BUS TRANSPORT TO VENUE

16.00 OPENING OF BEIJING DESIGN WEEK

# list of participants

## SM2018 PARTICIPANTS

<b>Aiap Women in Design Award</b>	ITALY	Daniela Piscitelli
<b>Australian Design Centre</b>	AUSTRALIA	Lisa Cahill
<b>Beijing Design Week</b>	CHINA	Wang Min
<b>Beijing Design Week</b>	CHINA	Chen Gong
<b>Beijing Design Week</b>	CHINA	Li Dan
<b>Beijing Design Week</b>	CHINA	Peng Shuang
<b>Beijing Design Week</b>	CHINA	Jessica Liu
<b>Beijing Design Week</b>	CHINA	Melisa Ko
<b>Delhi Design Festival</b>	INDIA	Raman Saxena
<b>Design Society</b>	CHINA	Ole Bouman
<b>Graz UNESCO City of Design</b>	AUSTRIA	Eberhard Schrempf
<b>Lima Design Week</b>	PERU	Teresa Edwards Ames
<b>Lima Design Week</b>	PERU	Angela Vasquez Vivanco
<b>Moscow Design Museum</b>	RUSSIA	Olga Druzhinina
<b>Moscow Design Museum</b>	RUSSIA	Alexandra Sankova
<b>MUMEDI Museo Mexicano del Diseño</b>	MEXICO	Álvaro Rego
<b>MUMEDI Museo Mexicano del Diseño</b>	MEXICO	Diana Solis
<b>Nairobi Design Week</b>	KENYA	Felix Tao
<b>Nairobi Design Week</b>	KENYA	Rina Waligo
<b>Open Design Afrika Festival/Cape Town UNESCO City of Design</b>	SOUTH AFRICA	Suné Stassen
<b>Porto Design Biennale</b>	PORTUGAL	Emanuel Barbosa
<b>Saint-Étienne UNESCO City of Design</b>	FRANCE	Josyane Franc
<b>Saint-Étienne UNESCO City of Design</b>	FRANCE	Isabelle Verilhac
<b>Shenzhen UNESCO City of Design</b>	CHINA	Xu Ting
<b>Singapore Design Week</b>	SINGAPORE	Jacqueline Chan
<b>Singapore Design Week</b>	SINGAPORE	Raudha Muntadar
<b>Singapore UNESCO City of Design</b>	SINGAPORE	Emily Ong
<b>Wuhan UNESCO City of Design</b>	CHINA	Cai Hui
<b>Wuhan UNESCO City of Design</b>	CHINA	Li Jiabao
<b>Wuhan UNESCO City of Design</b>	CHINA	Yuan Xioshan



## ICoD

<b>Past President 2017–2019</b>	<i>ISRAEL</i>	David Grossman
<b>President 2017–2019</b>	<i>MALAYSIA</i>	Zachary Harris Ong
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<b>Special Meeting Coordinator</b>	<i>CANADA</i>	Tara Farsky
<b>Communications Officer</b>	<i>CANADA</i>	Alisha Piercy
<b>Special Meeting Coordinator</b>	<i>CANADA</i>	Tara Farsky

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