

ICoD special meeting
10–11 may 2019
graz austria

special meeting: graz

SM2019 GRAZ (AUSTRIA) 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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table of contents

02	introduction
04	host
10	venue
11	meeting objectives
15	TOPIC 01 being heard
15	Graz story
15	Embassy of design
16	Industrial design to design: an international platform for new approaches in design
16	Philippine design: working towards competitiveness and innovation
16	How BJDW has expanded the message from Beijing to other cities
17	Making noise
17	Common ground
17	discussion
19	TOPIC 02 women in design
19	Women in design: power or normality?
19	Designing gender equality
25	Equality: not just a moral imperative
25	discussion
	partner presentation
26	What AI brings to the design industry
28	TOPIC 03 fundamental questions
28	What is our deeper design agenda?
28	Planning to stay different
29	The role of business within society, the economy, the environment
29	Taking Afrikan design to the world
29	discussion
30	roundtable concluding remarks
42	conclusion
	APPENDICES
II	programme
IV	participants list

introduction

The third iteration of the ICoD Special Meeting was conducted in Graz (Austria) on 10–11 May 2019. Hosted by *Creative Industries Styria*, in partnership with *Beijing Design Week*, the two-day event was attended by representatives of 16 organisations from 12 countries. The Special Meeting format was created by ICoD to bring together representatives from Design Weeks, Cities, Museums, Festivals, and Biennales to determine how they can collaborate to achieve mutual goals and address shared challenges. ICoD sees collaboration with these entities as an effective avenue for conveying ICoD messaging to new audiences while at the same time generating mutually valuable content through collaboration with the participating entities.

The success of a one-day pilot Special Meeting in 2017 in Montréal (Canada) led to a second full-scale Meeting in Beijing (China) in September 2018. The second meeting marked the start of the Special Meeting partnership with Beijing Design Week, taking place over two days and attended by representatives of 18 entities from 15 different countries.

The global design landscape is composed of entities across a spectrum of disciplines, operating in different 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 that would benefit from enhanced collaboration. The Special Meeting provides the framework for organisations to foster long-term collaboration and establish cooperative projects that allow for common goals to be reached.



host

The 2019 ICoD Special Meeting was hosted by *Creative Industries Styria* (CIS)—a network organisation for the development and strengthening of the creative industries in Styria, Austria and has been in attendance at all three iterations of the Special Meeting. With a strong focus on design, CIS promotes, develops, and coordinates creative services within the Styrian economy, and sees itself as a connector between businesses and creative industries with the goal of benefiting both sectors and increasing the workflow efficiency between the two.

The Special Meeting was held to coincide with DesignMonat Graz, the month-long city-wide design festival run by CIS. Special Meeting participants were fortunate to attend the Opening Ceremony on the evening of 10 May 2019 and take part in the festivities.

Creative Industries Styria organised a trip for all Special Meeting participants to visit the AD MENSAM exhibition at Schloss Hollenegg for Design—a 12th century castle in rural Styria that hosts design exhibitions, workshops, and residency programmes. The castle, that has Renaissance, Baroque, and Rococo elements amongst others, has become a space for contemporary design research and thinking. AD MENSAM includes the works for 20 designers and examines how the table acts as a catalyst for connection among people.

OPENING

Ana Masut CANADA
Min Wang CHINA
Eberhard Schrempf AUSTRIA
David Grossman ISRAEL

spe
me
ra
s











design & art purchase festival

philippines

mary zampora
design week
philippines

turkey

arhan
istanbul
design week

czech republic

brno biennale
association

venue

The Special Meeting was held at the Joanneumsviertel Auditorium in the museum complex of Graz's historic and cultural centre. Originally erected as a Benedictine Monastery townhouse in the 17th century, the four-winged early Baroque building was purchased by the Styrian Estates for the 'Inner Austrian National Museum Joanneum' in 1811. The house underwent various neo-Baroque additions and upgrades during that century, as well as the addition of a botanical garden.

Today's Joanneumsviertelplatz houses Neue Galerie Graz, the Natural History Museum, and the Styrian State Library. 26 November 2011 marked the 200-year anniversary of the founding of Universalmuseum Joanneum—in celebration of this event the museum complex, as well as the Joanneum Quarter were updated. The historic museum buildings were left intact, while the new construction was developed nearly entirely underground. The below-ground renovation includes the main museum entrance, the Special Meeting venue Joanneumsviertel Auditorium, and connects all the buildings of the complex. Glass openings are visible from the courtyard that serve as light wells for the newly constructed areas and allow for those outside to peer in. The renovation provided the museum with modern amenities and accessibility, while maintaining the classical museum buildings in line with historical character of the neighbourhood.

meeting objectives

ICoD Former President David Grossman outlined the objectives of the Special Meeting. He said that the impact of dramatic changes taking place around the world is affecting all designers everywhere, and the network created by the Special Meeting is one way that entities can work together to address common issues. Through the Special Meeting, ICoD strives to facilitate the sharing of information that is otherwise difficult to obtain, and to generate networks that allow collaborating parties to create a working relationship and develop materials to make the most of limited resources. Participating entities are stronger collectively than they are individually, and the meeting provides the groundwork to establish specific mechanisms to move forward through collaboration.

David underlined that ICoD recognises that organisations such as Design Cities, Museums, and Events have their own audience and channels of communication that collectively are reaching audiences different from those of ICoD, and the effectiveness of all parties could be enhanced by mutual collaboration. The Special Meeting framework has since developed into a collaborative tool for the involved organisations to cooperate on projects, discuss strategies, and impact fundamental change in and beyond the design community.

Lastly, David explained that the 2019 edition of the Special Meeting serves to go into specific details as to what projects could be achieved from this collaboration to bring tangible value to this initiative. The goal of this meeting is to define a concrete cooperative effort, so that at the next Special Meeting in 2020 this network would be in a position to launch a project that all could be invested in to generate tangible value.







being heard

PRESENTATIONS

It is a challenge for the design industry as a whole to communicate not only the value of design but the meaning of design and what can be achieved. Many of the ‘Special Meeting’ type organisations have been formed to palliate this need and bring the message to a wider, mass audience. If we wish to make an impact, we must find ways to work with governments and with other sectors—such as business—to achieve our ambitions. The TOPIC ‘Being Heard’ is about finding ways to connect the design community to business, government, the public, etc.

Graz story

Eberhard Schrempf AUSTRIA
Graz UNESCO City of Design

Eberhard Schrempf discussed some of the successes, failures, and projects of Creative Industries Styria (CIS), the government-owned network organisation for the development and strengthening of the creative industries in Styria. With a strong focus on design, CIS promotes, develops, and coordinates creative services within the Styrian economy, functioning within the scope of three fields—*Awareness and Location*, with the goal of bringing attention to Styria via design; *Impulses and Projects*, the programmes and initiatives developed by CIS «to improve innovation and value creation in all sectors of Styria’s economy»; and *Network and Service*, the provision of consulting, tools, and events to designers and businesses.

Eberhard illustrated how creators frequently have difficulty in effective distribution and production and CIS aims to close these gaps between designers, producers, and distributors via numerous successful initiatives.

The Design Transfer Programme serves both commercial enterprises and designers—CIS provides consultations to the company to assess how design can help them to obtain their goals, and then links them to a local designer from their database. Upon conclusion of the collaboration CIS coordinates public

presentations of the work produced, whether via exhibition, inclusion in Design Month Graz, or other events.

The Experience Economy initiative gives the public access to local manufacturing plants. People take guided tours and visits, gaining experience as to how a product is made. The project not only educates the general public via a behind-the-scenes look into this stage of the production process, but also serves for CIS to create relationships with large-scale manufacturers. Once this relationship is established, the companies frequently collaborate on design projects in the future.

Hollenegg Design Talks take place in a 12th century castle in rural Styria, where designers, company representatives, and the public can discuss how business strategies can incorporate design for optimal success.

CIS has also launched a degree program in Design Management to educate people in the business sector on how design can be integrated into companies. Aimed at project managers, developers, and managers, in any industry, who understand the value and potential benefit of embedding design, the course highlights how design processes can produce innovation and success for a company.

Embassy of design

Alvaro Rego MEXICO
MUMEDI Museo Mexicano del Diseño

MUMEDI founder Alvaro Rego described how his museum acts as a design ambassador in Mexico City, by acting as a connector between companies, architects, designers, and the public. Since its inception 18 years ago MUMEDI has partnered with unorthodox museum collaborators to illustrate how design can create better lives for people and to show the application of design across disciplines. The museum building has undergone extensive renovation that Alvaro has used as an opportunity showcase innovative products to the public, as well as design professionals. MUMEDI discovers the technologies and products and collaborates with companies to have them used in the museum—for example, the material developed for the construction of waterproof tents was used to waterproof the building’s roof, and the new exterior building materials are displayed within the museum. MUMEDI strives to do the same with new technologies—the museum uses a panel that produces water from condensation in the air, and stabilises it, creating ‘perfect water’ throughout the building.

These inventive solutions has brought MUMEDI media attention and footfall, and the public learned how design solutions can be used. Design professionals have also benefitted from the museum’s

inventive products—the museum has held industry events to connect designers and architects with the collaborating companies. The initiative introduces the designers to the new materials and technologies, while the companies benefit from the exposure to the market. MUMEDI strives to present and illustrate the multi-functional value and possibilities of well-designed products to the public and the design community, and show that design can have a tangible impact in improving quality of life.

Industrial design to design: an international platform for new approaches in design

Anja Zorko SLOVENIA
BIO Biennial of Design

Established in 1863 by MAO Museum of Architecture and Design, BIO began as a Biennial of Industrial Design. The location of Ljubljana, between Yugoslavia and Western Europe allowed BIO to become a meeting point between East and West and it rapidly grew to be an important design event. The format of the event was a comparative exhibition of good industrial design products, and this remained unchanged for nearly 50 years—at which point BIO questioned its motivations and relevance as a national institution in a world of globalisation.

This marked a turning point for the platform—In 2012, BIO held their first curated exhibition, presenting the changes taking place in modern design—showing how designers work, where they work, and the processes of design. In 2014, BIO transformed itself from an exhibition of industrial design to a process-based design biennial. More than 300 designers applied to contribute and 124 were chosen to collaborate on a nine-month process of creation based on locally and internationally recognised topics. The project was incredibly well received, bringing together international parties, designers, producers, commercial partners and organisations.

In 2017 BIO launched an initiative where an Italian curator and a Slovenian curator travelled Slovenia and mobilised partners and teams to respond, via design, to needs and conditions specific to the local communities. With numerous partners and international design mentors working together, the project was able to shift the field of design from its comfort zone. The format was very successful, receiving favourable media attention. Various events and collaborations emerged as a result of this project—mainly, designers and small craftsmen cooperating on projects to liven streets, and the opening of a Centre for Creativity. As a result of the project's success, BIO is set to become a model for new discourses in design, illustrating how design can address new problems that are arising.

The 2019 edition of BIO will be held in November 2019, and will address the information crisis with the theme 'Common Knowledge'.

Philippine design: working towards competitiveness and innovation

Mary Josephine Cruz THE PHILIPPINES
Design Week Philippines

Mary Josephine Cruz detailed the transition and development of the Design Centre of the Philippines. The government-funded agency is under the department of Trade and Industry and has existed since 1973 with the mandate to promote design creatively, strategically, and innovatively focusing on sustainable economic growth, improvement of quality of life, and promotion and improvement of

Filipino products. In the near future design policy creation will also be added to this mandate.

The Design Centre's first decade focused on design education, through the development of a university programme that graduated large numbers of students. The following decade saw increased interest in enhancing exports to other countries—The Design Centre worked with international consultants to learn how Filipino design could help meet expectations of foreign markets. The third phase in the development of the Design Centre was geared towards design for MSME's as the economy of the Philippines was largely composed of MSME's and the Centre focused on increasing the capabilities of local designers to meet the needs of the manufacturers in their region.

The fourth and current stage of the Design Centre is Design Innovation, under which the Centre focuses on five main functions: research and development, promotion, learning, services, and protection. Under the scope of research and development, the Innovative Material Project engages designers in the research and development of indigenous materials. Interesting examples include the use of bamboo, bakong plant, and pineapple in everyday products. This programme is funded through a private sponsorship and as such, the property rights are shared and the project also serves as a solution to some of the budget and staffing constraints faced by the Design Centre.

The Design Centre aims to promote design through international design conferences, design talks, Design Week (which is held in various areas throughout the country to engage local communities), and numerous programmes, such as the Creative Innovators Program—a partner project with the British Design Council that trains creators to be managers of creative hubs.

The Design Learning initiative focuses on enhancing competencies and the continued learning of regional designers, and provides various training programmes to new design graduates as well those already working in the field, while through the Design Protection programme the Design Centre provides aid in patent filing and registration.

The future aim of the Centre is design excellence—the Design Centre of the Philippines strives to become an «internationally-recognised centre for design excellence, nurturing innovation, value creation and protection.»

How BJDW has expanded the message from Beijing to other cities

Dan Li CHINA
Beijing Design Week

Launched at the 2009 IcoGrada (ICoD) World Design Congress and held annually since 2011, Beijing Design Week (BJDW) is organised by the Ministry of Education, Ministry of Culture, and Beijing municipal government. With nine editions in the last 20 years, the festival has become Beijing's premier and largest international creative event. BJDW and its corresponding activities have become a crucial part of the city itself.

Throughout the years of running the festival, BJDW has amassed design resources and experience, and has collaborated with numerous parties and organisations. Now, BJDW is establishing cooperative relationships with other cities in China to share their expertise in combining traditional craft and wisdom with modern design and manufacturing to promote the skills and assets of other Chinese cities. This approach allows for more comprehensive

design development tailored for local conditions across the varied Chinese landscape.

Zhuhai is one city that has benefited from the knowledge of BJDW—the traditional manufacturing city in the Pearl River Delta turned to BJDW to assist with their industrial upgrading in an effort to most efficiently use this asset and attract designers to the area. BJDW has developed initiatives encouraging designers from all over the country and elsewhere to collaborate with local manufacturers.

BDJW has also played a key role in the revitalisation of traditional handcraft in Suzhou through a partnership with the city's municipal government to launch Suzhou Design Week. With BJDW's experience Suzhou Design Week was able to highlight the craft and folk art that the city is known for, while at the same time incorporating these traditional Chinese handcrafts into contemporary works and applications.

Making noise

Luis Gonzalez Arenal MEXICO
Puebla UNESCO City of Design

Luis's presentation visuals took the form of an Instagram story, underlining the notion that actions taken to draw attention to design need to be continuously updated to remain relevant, as their effect rapidly disappears—like the 24 hours of an Instagram story. Luis emphasised that designers need to 'make noise' to be heard by those who are not in the creative sector—to illustrate how design can impact lives in important ways and get people from other disciplines involved in design strategies.

An important element of involving the public in design is bringing it out of museums and galleries, and into the streets, making design visible and showing people what design can do. In Puebla, such public design initiatives include brightly painted crosswalks, a hot air balloon tour of urban design, and a design exhibition held in an old house known for an urban legend—creating a draw for the general public. These initiatives, amongst other successful ones in other cities all have in common the element of surprise—people are not expecting them to appear in everyday life, and this is a large contributor to the success of these projects.

Common ground

Isabelle Verilhac FRANCE
Saint-Étienne UNESCO City of Design

The Saint-Étienne Biennale is a place of creative collaboration—the event is used as a platform to generate new projects to improve everyday life for citizens through design. The theme of the 2019 Biennale was *Me, You, Nous: Designing Common Ground*, a main component of which was the Platine—a living lab for the public to experience design processes via interaction with design professionals. Free for all visitors, the lab was divided into three spaces:

- 01** Observation: A discovery area where the design process is exhibited to the public via the deconstruction of products
- 02** Ideation: Common projects led by designers, workshops based on urban issues such as mobility, health, environment and habitat, giving opportunities for citizens to collaborate with designers to use design strategies to find solutions to common issues

- 03** Les Labos: An area for commercial partners to introduce new products and allow the public to test them and provide their feedback

Various events and exhibitions were held in the Platine—with China as this year's guest country. Design and innovation forums were held where French and Chinese design professionals were teamed together to collaborate on design solutions that were then presented to an audience; as well as a Chinese Tea Ceremony where designers described their profession to the public over traditional Chinese tea. The Platine also housed an 'experiential shop' where local designers provided explanations and background of the creation of a product, which was then available for sale to the public in the store.

The projects introduced through the Platine engage the public through design and get them to start thinking about design, to understand how design can impact their everyday lives and assist in finding solutions to tangible problems, the effect of which will continue well beyond the Biennale.

DISCUSSION

Eberhard Schrempf (Graz UNESCO City of Design, Austria) led the Topic 01 roundtable discussion, and opened with the following questions to all participants:

- 01** What are the challenges in communication, and how do you define a success of your initiative?
- 02** What can be said about the relationship between good and bad design, and can a balance be found?

Alvaro Rego (MUMEDI Museo Mexicano del Diseño, Mexico) explained that historically, in Mexico City, the lack of government interest and funding in design was a major obstacle. This is now changing and the government now funds design-based initiatives, however there are many separate projects and organisations competing for this funding as opposed to collaborating to convey a cohesive message. In this government context, the route to success is to do something different than the other parties within the community, as when everyone is doing the same, the message is not heard.

Dara Lynch (D&AD, United Kingdom): Organisations, businesses, governments, and others are doing things in isolation. Many of the problems urgently being faced require that the design, business, advertising communities need to work together to find solutions to these problems. An overarching change of behavior needs to take place so that businesses want to sell products and services that contribute towards solving problems.

Gabriel Roland (Vienna Design Week, Austria) described a significant challenge in communication due to the wide variety of the general public's design (un)awareness. An important part in the communication process should be to take a step back and try to engage with people who are outside the field of design, which not enough parties are actually doing. He also proposed that the design community should encourage companies and producers to be proud of the design services they consume and the designs they commission. If companies made that aspect a larger part of their marketing in a meaningful way, highlighting design as a clever solution to actual problems, this would make a place for design in the minds of consumers.

Camille Vilain (Saint-Étienne UNESCO City of Design, France) mentioned that the public perception of design is also influenced by

the fact that they do not directly see the changes brought forth by design. Long-term projects, with tangible outcomes and community feedback during their process, would allow for the public to better understand the impact of design.

Anja Zorko (BIO Biennial of Design, Slovenia): BIO constantly questions itself and its motives, opens its doors to people with innovative ideas and discussion, which allows the biennial to stay open and alert to what is happening in design. BIO takes this approach with the design community, but also with the general public to understand societal issues to gain insight as to how we can help to develop solutions as an institution, as a mediator.

Eberhard Schrempf (Graz UNESCO City of Design, Austria): In the case of Graz, the first step in the communication process was to explain what was being discussed when talking about design. It was necessary to be a designer, as well as a preacher, mediator, connector, moderator, and politician. To successfully communicate the value of design, it is necessary to adjust the language you are speaking and to give context to the listener. Design Month Graz is successful because there is so much context for the public, all disciplines have space to be seen and heard—It is necessary to do everything to break down the barriers between the public and design.

David Grossman (International Council of Design (ICoD)): A design city, week, museum or event has the power to educate the design consumer. If the design profession can focus on messages that are very fundamental it will be possible to communicate the true value of design. This is where an opportunity and a responsibility exist. Designers have historically been the 'servants' of the producers, and as such maintain the status quo, but they have the power to change the patterns of consumption. It is time for design professionals to convey the fact that their primary professional obligation is to the public, that they have to serve the long-term interests of people and the planet, and endeavor to change ideas about consumption. These are complicated concepts to deliver, but together these concepts can be created and shared.

women in design

PRESENTATIONS

2019 has been a year in which women's issues have been brought to the forefront. Not only the #metoo movement, but ensuing public debates over issues ranging from women's health and reproductive rights, women taking their place in elected office, to public call-outs on the media's portrayal of women, uncovering the hidden biases that affect all women—form how protected their gender is in the creation of standard public safety protocols, to how they are represented in new technology like AI programming. This year shattered notions about how we think and behave in public, in private and professionally all over the world. The design industry, despite its human-centered principles, has not been immune to these issues and their associated responsibilities. This topic aims to explore the issues, implications, challenges and opportunities related to both women working in the design professions and designing for women. We ask: *How can experiences be shared and efforts aligned to generate impactful projects of mutual benefit?*

Women in design: power or normality?

Daniela Piscitelli ITALY
Aiap Women in Design Award

There is growing interest in women in design, and in examining of the ways that women in design are impacting design narratives and adding value to design projects. Daniela's own investigation as to whether women in design can be seen as 'power or normality'

brought about many more questions to be addressed and discussed. Her questions were as follows:

- 01 What are the issues related to 'women in design'? Are these issues limited to women in design, or do they apply to women in ALL sectors and professions?
- 02 Is design a profession closed to women in some countries of the world? If so, why? How does this problem relate to different geographical, social, cultural, age, religious, etc. aspects?
- 03 If we talk about women in design, do we talk about how designers, through their work, influence the image and value of women in the world of consumption, in society, in culture, etc.?
- 04 Can women in design really have a different look at all the issues related to design and how can design be a tool for changing the world? A tool for improving contemporary living? Is it true that women use design tools in a way different from men? And if so is there an added value?
- 05 Is there a transformation of the working model, whereby a child of past centuries and the prerogative of the male class, is today turning into a more feminine model? If this is true, then can we speak of 'feminisation of work'? And if so, what are the repercussions to the world of design?
- 06 Who is interested in women in design? Only women? Young women students of design? Companies? International management?
- 07 What can be done to develop a context, in design, in which women have a recognised role? What types of projects and efforts can be established, shared, supported? Conferences? Exhibitions? Workshops? How to prevent this from becoming another gold medal on a jacket that doesn't change anything?
- 08 Do we need a glossary of terms? A structured and international research with a collection of essays?
- 09 Do we need to write a *Manifesto*?

Designing gender equality

Alexandra Sankova RUSSIA
Moscow Design Museum

Alexandra discussed the past, present, and future roles of women designers in USSR-Russia. She detailed how historically women's work was home-centred until 1917, when women received the same rights as men and were required to work the same jobs outside of the home (although she noted that they at the same time continued to conduct their unpaid work in the home). This shift





china

China's Sustainable
Development



2019
-07/10

PERSONAS
DIRECTORS FESTIVAL DESIGN
RESEARCHER
CURATOR
COMMS TEAM
MEDIA (S)
ADMINISTRATION
PLATFORM ADMIN
NETWORK PROJECT MANAGER
P.

CONCEPT
WHO?
DESIGN
NETWORKS
"BECOMING"
INNOVATION
V

Man in grey suit and glasses, sitting in a white chair, looking towards the whiteboard.

Man with white hair in a light blue shirt, sitting in a white chair, looking towards the whiteboard.

Person with dark hair in a black top, sitting in a white chair, looking towards the whiteboard.

Woman in a brown patterned dress, standing and pointing at the whiteboard.

WEEKS
MUSEUMS
CENTRES
PROF ORG
VATION (Gov
AGENCIES
NIS

WHAT?
PROMOTION (?)
APP EXCHANGE
PARTIAL
RES

IS IT PUBLIC FACING?
(PARTS?)
BOTH
(+ PUBLIC SIGN-UP?)
MAYBE NOT?



in partnership with

北京
设计周
BEIJING
DESIGN
WEEK
2019

hosted by

Creative
Indust
St



produced an initial wave of women designers across the USSR. Notable designers included Varvara Stepanova, a clothing and textile designer who envisioned every profession to have its own style of clothing, that for economic reasons would be worn for both work and leisure; as well as Vera Muhina, a sculptor, and Nadezhda Lamonova, a dressmaker to the czars, who were the first to design and distribute patterns for people to sew themselves.

By mid-century many women held head positions at design and fashion institutes, and were key players in the fashion and industrial design industries. Women were designing clothing lines, transportation vehicles, furniture, and household items. Galina Balashova, a female space architect in the 1960's, was behind the interiors of the major space stations of the Soviet space programme, and her interiors were consistently well-received by the astronauts for their homey environments.

Today's design landscape in Russia has no shortage of women designers—from furniture, to technology, jewelry, toys, fashion, and spaces amongst others, women designers are playing an important role in shaping the design environment in modern day Russia.

Equality: not just a moral imperative

Ana Masut CANADA

International Council of Design (ICoD)

Ana opened stating that, despite best intentions, design history full of examples of systemic prejudice against women. Her first example was the Bauhaus. Walter Gropius opened the school based on modernist principles, stating that «any person with good repute without regard to age or sex» could be a candidate. When this resulted in an unprecedented female enrolment, it was feared that the high female enrolment would undermine credibility so the women were relegated to the weaving workshop.

She noted that although this 1919 example seems like a relic of the past, a recent study by Design Academy Eindhoven student Gabriel Maher analysed the presentation of gender in a year of issues of the Dutch design magazine *Frame*. The study found that 80% of editorial content was stereotypically male, with descriptions like 'Master Meets Machine' and 'Man with a Purpose'. In contrast, profiled women designers were photographed in submissive poses, under headlines like 'Design Divas'.

In her book *Invisible Women: Data Bias in a World Designed for Men* Caroline Criado Perez details how ergonomic and safety data collected is based solely on men, resulting in enormous gender bias

in design—ranging from inconvenient and uncomfortable, such as office temperatures are set for the male metabolism, pianos and smartphone designs based on the size of the average male hand; to dangerous, like crash test dummies only safety tested on male-sized bodies, and workplace safety schemes and safety gear created for typical men's physiques.

Although the design industry has a long way to go in closing the gender divide, market competition as a result of globalisation has improved the situation—companies recognise the need to have the best people possible, regardless of gender, and this has seen more women being hired and promoted. She noted the importance of initiatives like the Aiap Women in Design Award, that is working to promote the work of women designers on an international level, and to highlight their contributions to professional design.

Ana argued that it is not about being 'fair' to women, but rather about being the best designers possible, closing with a quote from design critic Alice Rawsthorn: «We need the best possible

designers. how can that happen if they continue to be drawn from selected areas of society, typically the most privileged ones?»

DISCUSSION

Daniela Piscitelli (Aiap Women in Design Award, Italy) opened the Topic 02 roundtable discussion: If we try to answer some questions about women in design, we actually discover that we are answering questions about humanity (itself) in design. There is a divide between theory and practice. In theory, the majority of people support gender equality and officially women have the same rights as men. But this is not the reality, even today, and this is what should be openly discussed. One aim of the Aiap Women in Design Award is to begin conducting research about women in design. Women who apply are asked to provide answers to a few questions. This information is used by the organisers to understand if our ideas about women in design, and how they can add to the value of a project, are correct.

Luis Gonzalez Arenal (Puebla UNESCO City of Design, Mexico): Mexico has seen many recent changes, and many of the design specialties in universities have an enrollment of 65-70% women. The biggest names in Mexican architecture today are women, many of them in their 30s and 40s. Although things are changing a lot in this respect, there is still work to be done.

Min Wang (Beijing Design Week, China): In China, although design schools boast 70% women students, the hiring system is flawed—Companies still prefer to hire men, seeing women as less reliable and more apt to leave their jobs for family responsibilities.

Mary Josephine Cruz (Design Week Philippines, The Philippines) mentioned that the Design Centre of the Philippines has been headed by three women directors and is now led by its fourth. Design Center and all government offices report Gender and Development activities and women participation in such activities to the Philippine Commission on Women. She added that in the Philippines, the majority of design studios are headed by men but more women are involved in fair trade and social design. The design research workshops were conducted with Design Center's designers and it was observed that Design Center women designers exercised «more precise and sensitive in their research and empathy skills, while the men's work was more factual.»

Camille Vilain (Saint-Étienne UNESCO City of Design, France): What I have seen in France and Europe is that there are so many more women than men in social and urban design, etc. These are sectors that are less valued by society. When it comes to media or politics these areas are considered as less important than design that can generate revenue. The areas of design dominated by women designers address crucial issues and as such we need to consider cultural shifts to value them more.

Dara Lynch (D&AD, United Kingdom): About ten years ago D&AD found it difficult to find awarded female judges for our competitions. This led us to impose a minimum 50/50 gender balance and seek awarded female judges, and today we have exceeded that. We also started to look at the fact that although we adjusted the gender balance in the jury, it was not reflected in the gender of the award recipients. We have started to research this, and are training all our judges about gender and cultural bias. When we don't award women for brilliant design work we are never going to be doing the job we need to be doing. There are a lot of initiatives in the UK to try to attack gender bias in terms of hiring, promoting, etc. We all know that better gender balance will improve your bottom line and be better for business.

partner presentation

What AI brings to the design industry

Min Wang CHINA
Beijing Design Week

Min presented an overview of the impact of artificial intelligence on the design industry in China. His presentation opened with an image of Paul Rand's IBM logo, designed more than 60 years ago. At that time, technology was already having a tangible impact on the design industry, but was not seen as a rival to human creativity.

Min detailed the progress of AI from IBM's Watson, who had the capacity to replace the work of a lawyer, to Deepmind's AlphaFold that is using AI for scientific discovery. Today, AI is a quickly developing area in China and an area of interest for industry, government, and universities, and is on course towards creating tangible everyday life changes. This can already be seen in numerous applications across a variety of fields—from predictive text and translation capacities, to design software and business and marketing solutions. Although these technologies are all still template-based, their impact is great and ever-growing.

He predicted that AI will have an enormous impact on the design industry and profession, with the possibility of replacing many jobs in design, and undoubtedly have an effect on the future of design culture. However, AI will not have the capacity for the playful creativity and imagination of Paul Rand's enduring IBM logo anytime soon—«But with AI's help, our imagination will be extended, our creativity will be expanded, our productivity will be increased.»



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fundamental questions

PRESENTATIONS

Why are we here? At the second Special Meeting in Beijing, it became apparent that Special Meeting type organisations function on two levels. First there is the day-to-day of creating an event or running a museum, where it is easy to get lost in the practicalities of... increasing social media reach, getting people in the door, and ultimately, putting together a flawless event. But on a second, deeper level, there is a more fundamental reason why we exist. Designers, at their core, have radical aspirations: they want to make the world better. They see social turmoil and think ‘we could fix this’. The bigger picture for organisations representing designers is therefore about the ‘greater’ transformations we collectively want to see and the social shifts we want to spark. We ask: *What is our deeper Design Agenda? And: How can we collaborate to implement fundamental change?*

What is our deeper design agenda?

David Grossman ISRAEL
International Council of Design (ICoD)

In the experience of ICoD, speaking to different Members and projects, I think we begin to understand that the design professions have been poorly defined and understood, and the people primarily responsible for that misunderstanding are the designers themselves. We have not been good at defining the obligations of designers, so we cannot complain when others don't understand. We are complicit in the misunderstanding of design. Design and designers have become tools to create consumption, and we have accepted this and we don't recognise that we should act to change perceptions of consumption.

Designers have a role to play in recognising cultural diversity and creating social equity. It is important that designers actively redefine the profession of design so that designers define themselves differently.

Furthermore there is a need to separate the urgent from the important—budgeting, footfall, administration, these urgencies are not the reasons design organisations are in existence. Our role is to promote the value of design and the impact design can have on society. Often the important activities are pushed aside by the urgent. Together design entities can keep focused on important issues and activities.

Planning to stay different

Gabriel Roland AUSTRIA
Vienna Design Week

Vienna Design Week is an independently run design festival that is constantly renewing itself to tackle important topics and make a positive impact, to become more critical, questioning its content as a tool.

To continually present fresh content in new formats, Vienna Design Week takes place in a different venue every year. The festival is both «influenced by the place, and influences the place itself.» As such, a portion of their audience changes with every iteration, as those who are in proximity to the venue attend the event whereas they otherwise may not have. This includes people who are not generally involved in discussion about design or the design process, and the festival creates programming specifically to engage this audience and encourage them to have contact with design professionals.

Vienna Design Week includes a Social Design format that is open for submissions to the general public and requires that the tools of design are used in a social context. This initiative provides people with the opportunity to engage with design directly, and see design as a tool that can be used for everyday life solutions. The festival tries to include partners that have not been involved with design previously, so that these entities can also understand design added value, while also urging current partners to self-evaluate their methodologies through the lens of design. The festival also serves as a connector for their partners with fresh collaborators. For example, Vienna Design Week has connected traditional craft companies with young designers to discuss modes and methodologies in their designs.

Gabriel concluded with the notion that although there are urgent concerns such as footfall and media reception, these programmes

and initiatives are small means put in place to bring the public perception closer to the true meaning of design.

The role of business within society, the economy, the environment

Dara Lynch UNITED KINGDOM
D&AD

At the time of D&AD's 50th anniversary in 2012 the organisation began to think about its own legacy in relation to the problems that the world is facing, which led to the creation of D&AD Impact—a programme that is «driving positive change through creative thinking» and addressing the role of business within society, economy, and environment.

D&AD Impact is composed of four components: An international awards competition, an accelerator programme, an education programme for companies to learn how design can be embedded into their business strategy, and a «platform to give voice to different ideas and creative approaches to the challenges business face today.»

The awards competition, which is judged by a diverse panel, awards creative projects that are contributing to positive tangible social or environmental change, and are also successful from a business perspective. The projects must fall within six categories based on the UN Global Goals: Health and wellness, Educational & financial empowerment, Humanitarian aid, Environment and sustainability, Community and civic engagement, and Equality and diversity. Held in the format of an awards show, with both live and online judging, the competition is surrounded by various events such as show launch, talks and panels, workshops, as well as a showcase of the submitted projects, to provide the presented ideas with as much visibility as possible.

A 12-month accelerator programme, D&AD Future Impact, sponsors innovative ideas that have the capacity to have lasting and important positive impact, providing them with mentorship, exposure, instruction, connections, and a prize fund to further develop their idea into a tangible project.

«D&AD Impact seeks to build a movement to celebrate and accelerate great transformative ideas. The concept is simple: create a series of opportunities where prominent global organisations, thought leaders, and key enablers from vastly different fields can cross-fertilise and draw inspiration and learning.»

Taking Afrikan design to the world

Adrian Jankowiak KENYA
Nairobi Design Week

Nairobi Design Week is tackling fundamental problems through a number of collaborative initiatives. Adrian illustrated how visits to Kakuma refugee camp in northwest Kenya, and one of the country's largest economies, played a significant role in Nairobi Design Week's participation in numerous projects.

The 2019 Nairobi Design Week exhibited *The Things We Do*, a design project in collaboration with British design studio Neon that looks at Kenyan and Ethiopian habits, and discovers how local culture affects interaction with objects.

An integral part of the Refugees' Pavillion at the London Design Biennale, Refu-SHE is a programme that aids women and children to re-integrate into society, teaching them how to make tie-dye fabrics that are then turned into products. The project is now

looking to create business hubs for refugees. Although the path to these creative business hubs is unclear, the values of community and resourcefulness will continue to be at the core of the project.

DISCUSSION

David Grossman (International Council of Design (ICoD)) proposed that participants discuss the issues that they think are important, that should be put on all participating design entity's agendas and introduced into our general discussion, with potential for future collaborative projects.

Dara Lynch (D&AD, United Kingdom): An important issue to address is that of key metrics criteria and key measurements of sustainability. We are working with external consultancies on strategies to try and build genuine, authentic, robust measurements but have not yet been able to create a measurement of impact. Another key strategic imperative for D&AD is to build a network to help business help the creative industries be part of the solution.

Eberhard Schrempf (Graz UNESCO City of Design, Austria): For years CIS has been trying to find a method of measurement of impact. How do we tell the story of what is the value of design?

Mary Josephine Cruz (Design Week Philippines, The Philippines) explained that in the Philippines this issue is also a concern—as a government agency, the Design Centre of the Philippines reports just numbers in their design transactions and clients, but not the industry's impact. In many ways the creative sector belongs to an informal economy, not registered with the government, and thus it is difficult to acknowledge the economic contribution of the creative sector.

Luis Gonzalez Arenal (Puebla UNESCO City of Design, Mexico): According to official data, 6.8% of Mexican GDP comes from creative industries, though my own calculation is that at least half of the sector is informal. One of the missions of the Design Innovation Office is to make the creative industries visible. But you cannot map, or help, those who are invisible. We are also trying to make them register intellectual property. As elsewhere this is a big challenge, we have a large labour force that is completely invisible.

Min Wang (Beijing Design Week, China) noted that an important issue for consideration is how to embed design thinking into all other disciplines that see themselves as unrelated to design. In China, this change is slowly taking place as some industry leaders are recognising the power of design, and new universities are basing *all* programmes around design process, every student must take a design-thinking course, regardless of their discipline of study.

roundtable concluding remarks

David Grossman (International Council of Design (ICoD)) concluded that it had been agreed upon by participating entities that there is interest in generating further interaction and conveying interesting content to different audiences, and to go into more depth and identify areas that will serve us in collaboration. The question now becomes, how do we proceed? It is imperative to have good communication to move from the stage of discussion to developing something that has tangible impact. As such, an ideal outcome of this meeting would be to establish a basic communications mechanism so that all involved parties can continue to be connected until the 2020 Special Meeting in order to identify specific areas and actions that we can work on together, so that the next meeting can be an operating meeting to adopt an implementation programme for 2021. Our diversity is a good thing. We must ensure that what we decide to do together is implementable, so that whatever is usable in each region can be applied in other regions. «We should introduce a mechanism that generates tangible results, raising little flags that are important issues. When these flags start sprouting in different museums, cities, and events all over the world, people will start to pay attention. I think this will cause more people to be interested in these issues, and in this way we will be instrumental in changing the design agenda.»

Gabriel Roland (Vienna Design Week, Austria): It would be useful to look for structural formats that would work to get attention for these topics, we need to think about where we want those flags to be seen, who we want to address. Very importantly in this respect, especially if we want to plan concrete steps, is to establish what each organisation can actually contribute. We have to understand what the individual stakeholders are actually capable of, some are curators, some have resources, some have platforms, there has to be a very open discussion of what each party can do so that it clear as to what exactly can be done by each entity.

Min Wang (Beijing Design Week, China): The importance of this platform, is us—how do we get our message out, how we exist? This is the strength of the Special Meeting and it can be very valuable to have such a network. Design is huge and touches every aspect of our lives and it is difficult to talk about such a massive concept. With a network like this we can always share knowledge and new ideas, on an international level.

Daniela Piscitelli (Aiap Women in Design Award, Italy): Frequently we see the same things and projects happening everywhere. We should take the opportunity to become a real network and discuss collective projects. I think in the future we will see a lot of similar products and projects and we have to ask ourselves how we can be the difference.

Luis Gonzalez Arenal (Puebla UNESCO City of Design, Mexico): There is comfort in knowing that we share many of the same problems, it allows for issues that are not always talked about to be brought forward which is extremely important.

Mary Josephine Cruz (Design Week Philippines, The Philippines): The Design Centre of the Philippines is trying to reach out to more people in the Philippines to show that design is not an elitist activity—we would welcome collaborative efforts and projects as to how to do that successfully.

Dara Lynch (D&AD, United Kingdom): The diversity of the Special Meeting participants can be used to our advantage as a network and I think we need to organise ourselves around the diversity. There is work to do around process, we need to define our overarching goal, what are our primary objectives, and from this we can build strategies to proceed. If we are looking for a unified goal, we as a collective need to attack it together because the sum is stronger than the parts, and only once we establish the goal can we move forward.



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conclusion

The 'Special Meeting' format fosters collaboration and exchange between the international community of professional designers—the ICoD Membership—and these various promotion and valorisation entities to address overlapping challenges and objectives. The first iteration of the Special Meeting in 2017 allowed representatives to discuss programmes and best practices that are transferable and can be adapted to the framework of the individual entities. In 2018, the Special Meeting delved into detailed discussion of specific issues and obstacles that are faced by all participants, regardless of location or organisational format. The 2019 Special Meeting focused on fostering the potential of the Special Meeting format as a network: exploring future collaborative efforts amongst the participating organisations. Participants built on the concepts and discussions of the previous two meetings and began to consider specific mechanisms for collaboration to provide tangible value to the network.

The value of the Special Meeting is not just to the organisations around the table (and those that have been around the table in the past). As a voice for design representing over 120 design organisations—professional associations, educational institutions and promotional bodies—from 55 different countries, the Council

sees this as a value for our Members as well. It is the building of these networks, subnetworks and bridges between networks that make us all stronger. There is a lot of work to be done and we—collectively—do not shy away from ambition. Through such collaboration, content and messaging can reach new audiences, we can start to explore ways to pool resources and we can move further together. The Council believes in the importance of strengthening the international design community by supporting inter-entity knowledge transfer and collaboration. The 2019 ICoD Special Meeting was an important opportunity to connect and appreciate that goals and challenges are shared with other entities around the world, and to identify methods of information sharing and collective programmes and their viability.

ACKNOWLEDGEMENTS

Our most sincere acknowledgements are extended to our valued partner, Beijing Design Week, without which it would not have been possible to put in place the Special Meeting network and have annual meetings. Our sincere thanks go to the leadership team of Danyang Li, Cheng Gong, Shugong Sun, Dan Li, for supporting the Special Meeting through their financial support and to Min Wang for his contributions and assistance. We would like to thank also our very generous and exceedingly thoughtful hosts, Creative Industries Styria and Design Month Graz; never was there a more efficient, well-prepared and thorough hosting experience. Our specific mention is due to Eberhard Schrempf and Barbara Nußmüller for your support and dedication. Acknowledgement is due to ICoD Past President David Grossman, who has been the champion for this project. 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. This project was delivered with great professionalism by the ICoD 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
- IV list of participants

programme

day 01

Friday, 10 May 2019

08.30 REGISTRATION AND WELCOME COFFEE

09.00 OPENING

Introductory remarks

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

Welcome from Partner

Min Wang CHINA
Beijing Design Week

Welcome from Host

Eberhard Schrempf AUSTRIA
Graz UNESCO City of Design

Introduction

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

Roundtable introductions

All participants

10.15 BREAK

10.45 OPENING

Meeting objectives

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

11.00 SPECIAL MEETING TOPIC

TOPIC 01 BEING HEARD

Graz story

Current and past programs and efforts discussing targeted audiences, desired outcomes, challenges, successes, disappointments.

Eberhard Schrempf AUSTRIA
Graz UNESCO City of Design

Embassy of design

Interesting results as means of using the concept of an embassy that represents design.

Alvaro Rego MEXICO
MUMEDI Museo Mexicano del Diseño

Industrial design to design: an international platform for new approaches in design

From industrialisation and modernism to a discipline that permeates all layers of life and human endeavour, today BIO is structured as a long-term collaborative process.

Anja Zorko POLAND
BIO Biennial of Design Ljubljana

Philippine design: working towards competitiveness and innovation

The evolution and challenges faced by a government-run design center in leading design innovation, promoting design as a way of living and thinking through a national design policy.

Mary Josephine Cruz THE PHILIPPINES
Design Week Philippines

How BJDW has expanded the message from Beijing to other cities

The establishment of design festivals outside of Beijing: working with local government and local companies, transfer of content and eventual internationalisation.

Dan Li CHINA
Beijing Design Week

11.55 LUNCH

13.25 SPECIAL MEETING TOPIC

TOPIC 01 BEING HEARD

Making noise

Disruptive methods and innovative marketing actions are necessary for successful design promotion.

Luis Gonzalez Arenal MEXICO
Puebla UNESCO City of Design

Common ground

Creating collaboration between companies, public sector, designers and citizens during the Internationale Biennale Design Saint-Etienne

Isabelle VERILHAC FRANCE
Saint-Étienne UNESCO City of Design

Recap and launch of discussion

Eberhard Schrempf AUSTRIA
Graz UNESCO City of Design

Discussion

All participants

15.20 BREAKOUT SESSION

SESSION 01 SPEED DATING

16.05 PARTNER PRESENTATION

What AI brings to the design industry

Min Wang CHINA
Beijing Design Week

16.15 ROUNDTABLE DISCUSSION

Avenues for collaboration? Questions?

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

16.30 END OF DAY 01

17.30 DINNER FOLLOWED BY DESIGN MONTH GRAZ OPENING CEREMONY

day 02

Saturday, 11 May 2019

08.30 REGISTRATION AND WELCOME COFFEE

09.00 OPENING

Opening remarks

Ana Masut CANADA
International Council of Design

11.00 SPECIAL MEETING TOPIC

TOPIC 02 WOMEN IN DESIGN

Women in design: power or normality?

Is there a transformation of the working model which today is turning into a more feminine model?

Daniela Piscitelli ITALY
Aiap Women in Design Award

Designing gender equality

The Past, Present, and Future of Female designers USSR-RUSSIA

Alexandra Sankova RUSSIA
Moscow Design Museum

Equality: not just a moral imperative

Plurality makes design better. Achieving equality is not a lofty value, it is a practical necessity.

Ana Masut CANADA
International Council of Design

Discussion

All Participants

10.15 BREAK

10.45 BREAKOUT SESSION

SESSION 02 WORKSHOP ON COLLABORATIVE PLATFORM SHAPE/USES/CONTENT/AIMS

12.15 LUNCH

13.45 SPECIAL MEETING TOPIC

TOPIC 03 FUNDAMENTAL QUESTIONS

What is our deeper design agenda

How we can collaborate as community for lasting impact.

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

Planning to stay different

How a Design Festival Can Stay Fresh.

Gabriel Roland AUSTRIA
Vienna Design Week

The role of business within society, the economy, the environment

The opportunity to harness the power of creativity as a force for good and the responsibility to make a real and positive difference to the world.

Dara Lynch UNITED KINGDOM
Design & Art Directors Festival

Taking Afrikan design to the world

Creative campaigns, exhibitions and other collaborations as a tipping point for what will be possible in future.

Adrian Jankowiak KENYA
Nairobi Design Week

Design for democracy: engagement, participation, dissent

The role of design in strengthening the foundation and process of democracy, while at the same time designing dissent.

Raman Saxena INDIA
Delhi Design Festival

Discussion

All participants

15.35 BREAK

16.05 CLOSING REMARKS AND DISCUSSION

Roundtable concluding remarks

All Participants

Closing and thanks

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

17.10 END OF SPECIAL MEETING

20.30 MAYOR'S RECEPTION AND DINNER

list of participants

SM2019 PARTICIPANTS

Aiap Women in Design Award	<i>ITALY</i>	Daniela Piscitelli
Beijing Design Week	<i>CHINA</i>	Dan Li
Beijing Design Week	<i>CHINA</i>	Min Wang
BIO Biennial of Design	<i>SLOVENIA</i>	Urška Krivograd
BIO Biennial of Design	<i>SLOVENIA</i>	Anja Zorko
Brno Biennale Association	<i>CZECH REPUBLIC</i>	Jan Rajlich
Creative Industries Styria	<i>AUSTRIA</i>	Eberhard Schrempf
Design Week Philippines	<i>THE PHILIPPINES</i>	Mary Josephine Cruz
D&AD	<i>UNITED KINGDOM</i>	Dara Lynch
Fifteen Seconds Festival	<i>AUSTRIA</i>	Nino Groß
Istanbul Design Week	<i>TURKEY</i>	Arhan Kayar
Istanbul UNESCO City of Design	<i>TURKEY</i>	Sertaç Ersayin
Moscow Design Museum	<i>RUSSIA</i>	Alexandra Sankova
MUMEDI Museo Mexicano del Diseño	<i>MEXICO</i>	Álvaro Rego
MUMEDI Museo Mexicano del Diseño	<i>MEXICO</i>	Diana Solis
Nairobi Design Week	<i>KENYA</i>	Adrian Jankowiak
Puebla UNESCO City of Design	<i>MEXICO</i>	Luis Gonzalez Arenal
Puebla UNESCO City of Design	<i>MEXICO</i>	Luis Rodrigo Gonzalez Deleze
Saint-Étienne UNESCO City of Design	<i>FRANCE</i>	Isabelle Verilhac
Saint-Étienne UNESCO City of Design	<i>FRANCE</i>	Camille Vilain
Vienna Design Week	<i>AUSTRIA</i>	Gabriel Roland

ICoD

President 2015–2017	<i>ISRAEL</i>	David Grossman
Managing Director	<i>CANADA</i>	Ana Masut
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Published by:

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