

**ico-D platform meetings**  
**24–26 August 2016**  
pasadena *california*

# design is valuable

PLATFORMS PASADENA 2016 REPORT

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# introduction

In an age of instant digital connectivity, contacts and Skype, it cannot be denied that «quality time» shared with colleagues in an inviting environment is to be treasured.

The August ico-D Platform Meetings hosted at the wonderful ArtCenter campus created a group small enough to allow informal and personal interaction, yet diverse enough to gain truly interesting insight. All participants expressed satisfaction with the event and left with new perspectives and an eagerness to participate in the next such opportunity at the Montréal World Design Congress and Summit in October 2017.

The Platform Meetings are very important opportunities for Members to actively participate in formulating the ico-D agenda. The ideas expressed and debated at such meetings directly impact ico-D projects and objectives. For the ico-D Board, such meetings offer a chance to listen and learn, to better gauge the challenges and expectations of our Members and to describe our current activities. Such active interchange and feedback is essential to ensure that ico-D remains attentive to Member needs.

The Platform Meetings are also very fertile opportunities for participating Member representatives to take more active roles in our international community, to introduce themselves to others and to network. Active participation in these events is a good first step to more formal activity as candidates for service on the ico-D Executive Board, selected at each General Assembly. We urge everyone to consider such service. Just as it permits individuals to contribute to the international design community, it guarantees unique personal experiences, perspectives and long-lasting international friendships.

The Pasadena Platform Meetings reflected the four current ico-D agenda focus areas: National Design Policy (NDP), Communicating the Value of Design, Accreditation/Certification and Curriculum Development.

As President, the Pasadena meetings mark the half-way point of my term. Permit me a few personal conclusions at this point, bolstered by the interaction with colleagues at the Platform Meetings and other meetings around the world since (in Mexico, Taipei and Hangzhou) and sharply brought into focus by the tone of events around the world in recent weeks.

Globalisation is not going away, no more than electricity, flight or the internet, and it massively impacts the profession of design and all designers, whether working internationally or locally. Globalisation impacts economic well-being, cultural heritage, diversity and the environment. Designers are agents of globalisation, intentionally or not, consciously or not, and as such must be aware of the implications to better serve humanity and for their own self preservation.

Interaction with international colleagues is a key channel with which the individual designer can cope with globalisation and ico-D is able to provide such opportunities via its Member professional organisations, educational institutions and promotional entities. Please become involved to enhance these opportunities.

My second observation is the urgent need to shift the traditional positioning of the designer from «servant of the producer» to that of «ambassador of the end-users». We must re-frame our role as providing solutions that are centred on the needs and well-being of the end-user and not only answering the needs of industry. This is a subtle, but enormously potent transformation with fundamental professional, ethical, economic, cultural and environmental ramifications. It cannot be accomplished by individual practitioners, but requires community-wide collaboration between professional organisations, schools and promotional entities. ico-D is the international framework able to support this shift.

The Platform Meetings contribute to these efforts, as will the Montréal World Design Congress and Summit next October, which will include ico-D Platform Meetings and our General Assembly. Please make plans to actively participate.

I thank all those who made the Pasadena meetings such a success: all the participants, the speakers, our wonderful ArtCenter hosts, Board Members, our Managing Director, Event Manager and the rest of our wonderful Secretariat team who made the event possible.



David Grossman,  
ico-D President 2015–2017

# about

*2016 Pasadena Platforms took place on 24–26 August 2016 at ArtCenter College of Design in California. 45 participants composed of 24 Member organisations representing 17 countries across all continents attended the 2016 Pasadena Platforms. The importance of the meeting was to share, network, and explore the potential to collaborate on four key topics.*





Professional and Promotional Members across the globe face very similar challenges to do with the recognition of the profession, giving their members value, protecting intellectual property rights or positioning the sector to local government. Topics include: National Design Policy (NDP), Communicating the Value of Design and Accreditation/Certification. Educational Members also face similar challenges: remaining current, preparing their students for industry, funding and sharing research, opportunities for exchange and benchmarking with other institutions. The main topic is **Curriculum Development**.

«Platform Meetings» (PMs) were created by Icograda at the 25 General Assembly in 2013 as a way to give Members a format through which they could connect with each other on common issues. Platforms gather Members at one place and time, every year, to address transversal design issues among regions and categories and plan action for change.



# venue

2016 Pasadena Platform Meetings were hosted by ico-D Member ArtCenter College of Design in Pasadena, California. Founded in 1930, ArtCenter has a history of being at the forefront of questions regarding creative practice, leading on how education can serve students in a changing art and design environment. Current enrolment of approximately 1,900 students (50% female and 50% male, representing more than 45 countries), means the College has a student/faculty ratio of 9 to 1. ArtCenter offers 11 undergraduate and 7 graduate degrees in a wide array of industrial design, visual and applied arts disciplines, as well as a joint MS/MBA program with the Drucker School of Management. In 2010 the ArtCenter community—students, faculty, staff, trustees and alumni—created a shared strategic vision in order to manifest the future of the institution—to position the college to shape and define culture, encourage relevance and social responsibility in art and design, and to prepare graduates for leadership in an increasingly pluralistic society. Most of all, ArtCenter aims to advance learning, research and making at ArtCenter to the highest level.

Over the course of three days, the Platforms gathered Members and Observers on the urban South Campus of ArtCenter in the renovated six-story aviation research facility in the heart of the city of Pasadena, and in the pastoral acres of Hillside Campus in the iconic modernist building designed by Craig Ellwood Associates. In the history of the evolution of the college, both campuses have been experiments in creating spaces for learning and interdisciplinary programming. The spaces and facilities provided by ArtCenter were organised by ico-D Vice President Heidrun Mumper-Drumm and included, in addition to the Platfrom programme, an expert panel discussion, a graduate Studio Tour and a hands-on sustainability design workshop.

The primary location for the Prof/Promo and Edu PMs and Discussion Forums was in the surrounding community of greater Los Angeles, at ArtCenter's South Campus. Spanning seven urban acres, South Campus encompasses three architecturally important structures: 950 S. Raymond Avenue, an award-winning, LEED-certified renovated supersonic wind tunnel, established in 2004; 870 S. Raymond Avenue, a former post office sorting facility converted in 2014 to classrooms, individual studio spaces, shared exhibition spaces and a sculpture yard for the Fine Art and Illustration students; and ArtCenter's newest structure opened in 2015, 1111 S. Arroyo Parkway, a former office building transformed into a core of modern classrooms and administrative offices located at the terminus of the historic Arroyo Seco Parkway, the symbolic gateway to Pasadena, connecting Pasadena to downtown L.A. and the greater San Gabriel Valley.

The Educational Panel and Studio Tour took place at Hillside Campus, home to ArtCenter since 1976. Located on 165 wooded acres in Pasadena and designed by Craig Ellwood Associates, the main building is a dramatic modernist steel-and-glass bridge

structure spanning an arroyo in the San Rafael Hills, just above the Rose Bowl. Hillside Campus houses many of the College's undergraduate programs, as well as its Graduate Industrial Design and Graduate Film programs and administrative offices.

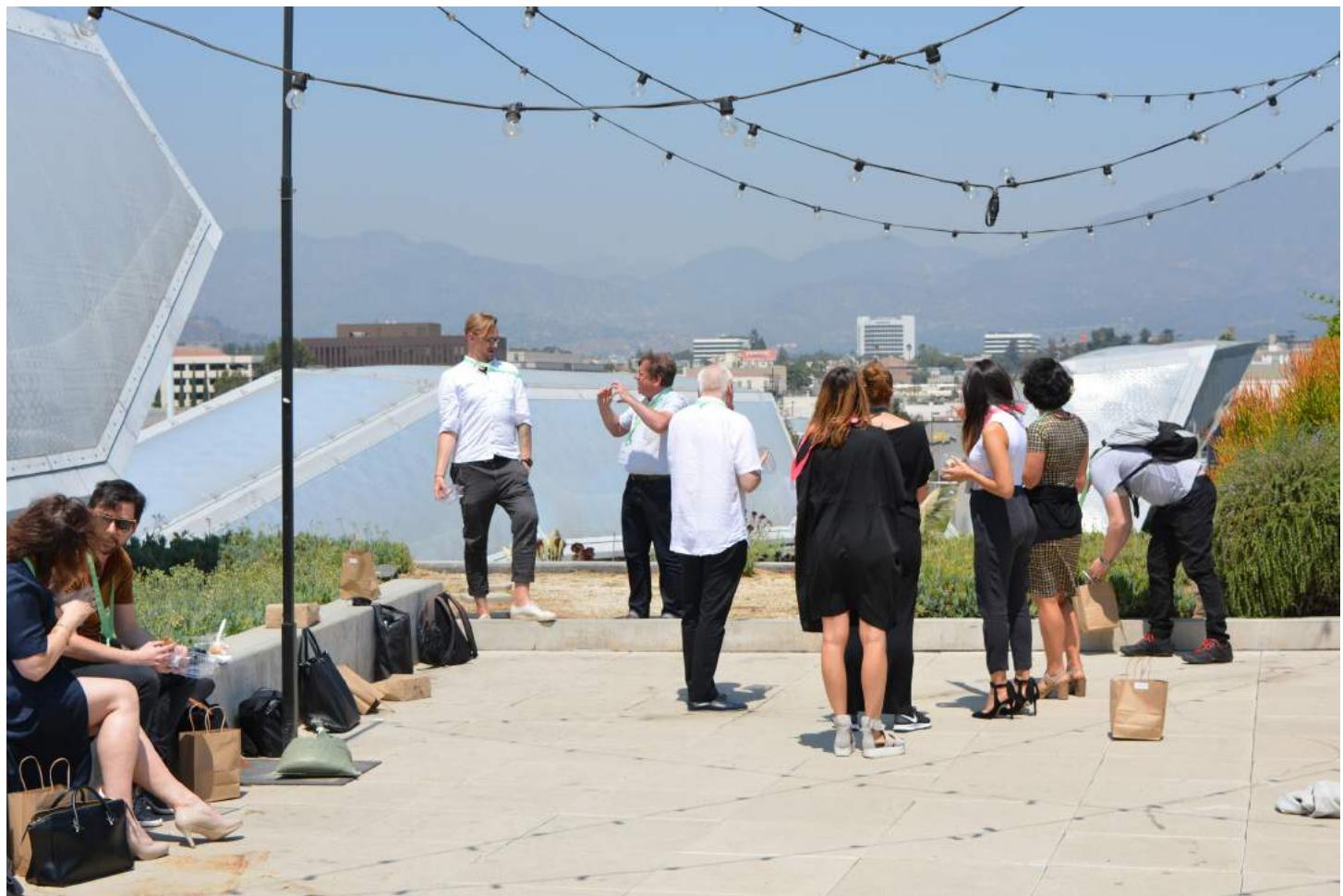
The Platforms Meetings took place in spacious modern rooms, ideal meeting spaces for participants and enhanced by the ambient presence of studios and workspaces of undergraduate and graduate students of design at work. At breaktime participants could relax and chat on the South Campus rooftop garden full of cacti and other Californian fauna, not to mention take in the stunning view of the San Gabriel Mountains.

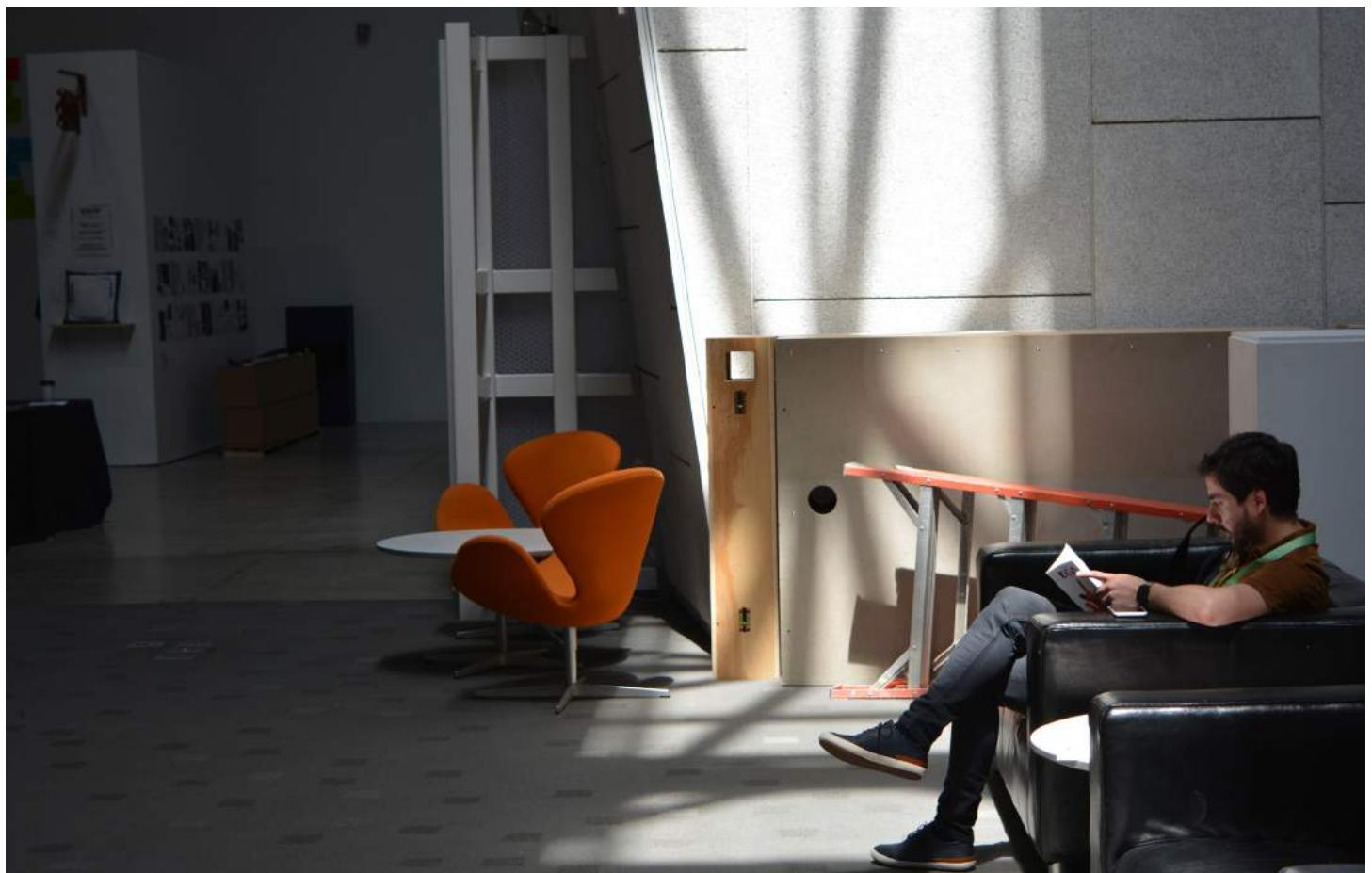




The Studio Tours at Hillside Campus offered a peek into the state-of-the-art facilities at ArtCenter: studios, workspaces, editing bays, photo and computer labs provide students with a host of creative tools, including 3D rapid modeling, CNC machines, modeling facilities and rapid prototyping technologies.

The modernist steel-and-glass bridge designed by Craig Ellwood Associates has been designated a local historic landmark by the City of Pasadena.











reuben



**TOPIC 1**

# national design policy

18 presentations  
24 roundtable discussion

# presentations

**Rebecca Blake**

Graphic Artists Guild UNITED STATES

## introduction: presentation by WG members NDPs and precursors to NDPs within their home countries

Rebecca Blake (ico-D Member Graphic Artist's Guild) introduced the Topic by summarising the work that had previously been done in this field. She referred to the doctoral thesis of Gisele Raulik Murphy, who is recognised as one of the world's foremost experts in design policy, pursuing her work with the SEE Platform (part of the European Commission's European Design Innovation Initiative (EDII), a network of 11

European partners engaging with national and regional governments to integrate design into innovation policies and innovation programmes). Rebecca explained that Raulik Murphy's research has been the basis for much of the way the WGs have approached analysing NDP. Raulik Murphy's doctoral work has proven to be an on-going and comprehensive resource on many national design policy documents.

This approach captures all of the dynamics and constellations of design's benefits. Therefore investments in a design system consisting of design support, design promotion, design education and a national design policy may improve a country's competitiveness and promote economic growth. But there are also spill over effects for society as whole. Usually investments in a NDP would come from the



## NDP speakers

- 01 **Rebecca Blake**
- 02 **David Grossman**
- 03 **Rebecca Blake**
- 04 **Zinnia Nizar-Sompie**
- 05 **Zachary Haris Ong**
- 06 **Jeongman Song**
- 07 **Peter Florentzos**

If you would like to participate in one of the Work Groups, please contact Emlyn Nardone

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highest levels of government as articulated by design councils but there can be multiple sources and locations for this impetus as determined by the locale in question.

**David Grossman**  
ico-D President 2015–2017 *ISRAEL*

## precursors to a NDP, an IDP and a CDP

David Grossman noted that while many countries have government-supported, comprehensive policies in place, many more still have clauses embedded in cultural or economic policy that will apply to design. These are first steps towards policy, precursors to more far-reaching strategies. But is there a real benefit to having a NDP? What does it add in a tangible sense?

Often, it is not about the policy itself, it is more about the individual designers and seeing themselves properly as professionals. It is about societies

perception and recognition—emphasis on process rather than individual works. Articulating this can't be done alone and requires multiple actors collaborating together in a strategic and unified manner. Clients do not care about these elements but governments and other designers do.

NDP can be a launching point for work to commence for the World Design Summit in Montréal and to bring a better message to bear on such a varied and influential audience.

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

## US national design policy: american exceptionalism?

An outlier in the countries studied, the United States is exceptional both in the size and influence of its economy and its administration's reluctance to «interfere» with the free market through policy-



making. The resulting situation is one where the design industry is driven primarily by the private sector. Historical efforts to create a form of NDP such as the «Works Progress Administration» can be traced back to the Great Depression.

Rebecca Blake described the impact of one particular individual, the design anthropologist and researcher Elizabeth (Dori) Tunstall's efforts in 2008 when she organised the U.S. National Design Policy Summit and Initiative, which focused on creating an actionable agenda of U.S. design policy for economic competitiveness and democratic governance.

Tunstall's efforts in NDP can be best viewed as an aspect of an overall engagement between design and the public sphere. Her work began a modern process by which the federal government would implement design-sensitive measures into various procurement programmes and the operation of federal buildings, etc. This attempt to stimulate action culminated in the US National Design Summit 2008 and many of the policy prescriptions that were born of the

process were sent through to the new Congress after Obama's election. Ultimately they failed to pass or gain advocates or any substantial traction. Why did these efforts fail? US political culture? The cleavages that exist between individual state administrations and the federal administration can explain a lot and are unique issues to the US. While some of the initiatives were good, the means of using the federal system to implement them was politically contentious. The US is too market driven to formulate and implement a comprehensive NDP at present. Essentially private actors are disinterested in having a federally imposed programme from the top down. While there is good reason for this perspective, it is a limited perspective, as spill over effects from good design still remain elusive from the public sphere in general.





**Zachary Haris Ong**  
ico-D President Elect 2015–2017  
*MALAYSIA*

### **design malaysia roadmap**

Design Malaysia created an initiative to animate a drive towards a comprehensive NDP. According to Zachary Haris Ong, any NDPs are economic policy-based and not design-based. Subsequently design is only included if it is seen to have an impact on GDP growth. This is a common feature of many so called NDPs when implemented by government without adequate consultation with the design community and often relates to the priorities of individual ministries or agencies that conceive of implementing design-flavoured programmes to display new initiatives. Furthermore, design, innovation and R&D are often conflated by government policy-makers which can lead to the dilution of various design elements included.

There is also a problem within design itself in that many associations and organisations that serve

design are often divorced from one another. Bringing these parties together is a first step in unifying the voice of design. Zachary talked about the organisation of a workshop on NDP which managed to connect the various stakeholders and interested parties to begin a process of consultation and policy formulation that will eventually lead to proposals being brought before the parliament of Malaysia.

**Zinnia Nizar-Sompie**  
The Indonesian Association of Graphic Designers *INDONESIA*

### **a strategic plan for indonesia's NDP 2016**

Zinnia Nizar-Sompie described the initial steps taken in Indonesia that will hopefully culminate in a comprehensive NDP. In a recent government analysis, focus was placed on the creative economy, which contributes approximately 5% to annual GDP. In this review, government priority has centred on branding



**Jeongman Song**  
Korea Institute of Design Promotion  
(KIDP) SOUTH KOREA

## south korea: coordinating with stakeholders for better design policy

*Rebecca Blake presented on behalf of Jeongman Song.*

In South Korea, national design policy is driven by 5-year plans developed by the Ministry of Trade, Industry and Energy (MOTIE), and executed by the Korea Institute of Design Promotion (KIDP), a national design centre funded by the government. KIDP is a unique organisation, with a staff of about 100 with backgrounds in law, political science, economics, and management, etc. About 30% of the staff are designers. KIDP executes MOTIE's plan with activities focusing on developing opportunities for small and medium-sized enterprises (SMEs) (rather than large corporations), and supporting designers and design companies. The plans are created to address specific objectives, determined in part by the limited budget that can be allocated to the plan. At the end of each five-year plan, the plan is evaluated to see if the strategic objectives have been met. The subsequent plan is drafted with those findings in mind, as well as an evaluation of current economic pressures and market forces. The result is that MOTIE and KIDP, working in concert, can create and execute plans that are flexible and proactive, with a mind to future development.

There is no resistance to this system of five-year plans executed by a design centre, or to the current design policy. However, KIDP is hampered by the limited budget. Along with other government-funded initiatives, they and MOTIE must compete with limited funding, exacerbated by global economic conditions that have negatively impacted the Korean economy and government budget. The limited budget has hampered KIDP in realising one key goal: getting SMEs to be more invested in design as a

products to give added value as an initial proposal. One example cited by Zinnia was the use of innovative book covers to attract attention for publications made in Indonesia at international book festivals throughout the world. However, as important a first step as branding is, we can see that economic considerations continue to be the main government priority.

Communicating the value of design is critical for increasing government understanding regarding what design is and adds, to not only the economy, but also as mentioned throughout other presentations, society. Zinnia mentioned how ico-D resources used to redesign logos for the Asian games is an example of basic principles and best practices that apply globally in terms of a policy item and how this feeds into a broader framework of a NDP. In the Asian games case, the designers themselves were promoted and elevated and their work became an exhibit.

way to boost their businesses. A priority to achieve that goal is to get local SMEs to meet with foreign companies and designers. Overall, though, the Korean model has been a success and can serve as a good model. To an extent this is a reflection of the stakeholders—the government, industry, and the design sector—willingness to cooperate. As Jeongman Song (KIDP) wrote of the system: «To implement and execute design policy, I think each nation needs strong support from government. Government has the budget and a systematic structure to promote the design policy (...) when our government makes design policy, it applies the opinions of KIDP, design associations, and designers to implement better design policy. We try to listen more than we speak.»

**Peter Florentzos**  
ico-D Treasurer 2015–2017 AUSTRALIA

## queensland design policy 2020: a failure, and a new beginning

An ambitious plan for a regional design policy in Queensland Australia was announced in 2008, and subsequently scrapped by the Government in 2012. With renewed interest in 2016, the Queensland Design community is re-creating a new policy by applying design thinking processes, learning from the past, observing, engaging, and iterating in order to best define and execute a new and enduring strategy.

Peter recounted how this was an Australian Design Alliance initiative tied in with government innovation policy. Therefore we have another example of design being conflated with other economic factors seen as contributing to and engendering growth. There needs to be clarification on design as an implied thing and design as a verb and not as a noun. Various changes of government in Queensland have led to the delaying of the policy on numerous occasions. Either it is opposed by a new administration or the personal initiators who championed the project are no longer in office meaning the whole process needs to be mounted repetitively. Moreover, the policy itself can become increasingly out-dated the longer it is not

implemented. Peter mentioned that increased metrics and data should be utilised to be able to prove to Queensland that this is worthwhile policy adoption.

Also he mentioned that referencing the British Design Council and efforts to emulate their work is a good strategy. In his analysis, data is the only means in order to finally convince all political sides that this policy is a worthwhile one and will benefit Queensland and serve as an example of best practice for Australia as a whole.



# roundtable discussion

*Following the various presentations on NDP ico-D Members and Observers were invited to participate in a question and answer session with the presenters and the ico-D Board. Rebecca Blake introduced the following questions to be considered in the discussion:*

- ① **Does your country have a NDP, or is there a regional or local (such as municipal) design policy in your area? If so, please describe the main components—and whether you consider them effective.**
- ② **In what way does the design sector (professional association, educational institution or promotional entity) communicate and engage with policy makers, both nationally and locally?**
- ③ **What broad goals do you think a NDP should have? (Those goals can include introducing design methodologies to small and medium sized businesses, etc.)**

**SAMI NIEMELÄ (Grafia, Finland)** noted that design policy in Finland is unique due to the country's industrial design heritage. The concept of design is deeply embedded in Finnish society and the policy was not built from the ground-up with the purpose of enhancing the design industry.

The Finnish NDP is a collection of pre-existing policies gathered together in one unified national policy. Challenges exist in that national policies struggle to keep up with trends in industry so efforts are more focused on creating design capacity within human capital so that adapting to change is streamlined and more organic.

Design policy also exists on a more local level where, for example, Helsinki has recently appointed a Chief Design Officer who handles design initiatives on a city level. It was also pointed out that innovative ideas need not necessarily come from the top-down. Interesting initiatives also come from citizens and can have a great impact, such as Restaurant Day in Helsinki, which was a local idea that was facilitated by the relaxing of local laws regulating food. This allowed vendors to operate as restaurants for one day. This idea has caught on in other municipalities and evolved into being a world food festival.

**KARI BUCHER (Grafill, Norway)** remarked that Norway also has bottom-up initiatives that are implemented locally through a range of design organisations both public and private. These are supported by design promotion agencies and local and national government programmes that incorporate design elements which are often closely tied to innovation policies.

**TYRA VON ZWEIGBERGK (Svenska Tecknare, Sweden)** noted that Sweden has had a NDP since 1998, going so far as to remark that it is considered out-of-date and that it is currently in the process of being revamped. Various design organisations are being consulted so in order to gain an accurate understanding of contemporary issues being faced and these issues are then accommodated in updated evolutions of the policy.

**JULIE HOBBS (DIA, Australia)** suggested that, from a designer's perspective, design policy is not foremost on their mind. Designers are more concerned with their own practice and commercial concerns regarding

their industry. Creating a policy is the easiest part of the process but funding and implementing that policy is seen as the main challenge. Also efforts to formulate any state-level initiatives have been stymied by frequent changes in administrations with constantly changing personnel and priorities.

In Australia, the preference seems to be to try and emulate a statutory body like the Design Council in the UK, which could be insulated from changes in government. Country size in terms of population and geography are also factors to how effective NDP can be. This is further amplified by cleavages that exist between state and federal governments with competition that exists over scales of jurisdiction.

**NATHALIE WRIGHT (Observer, Australia)** added that the policy in her region, Queensland, was never fully adopted but it still gave rise to some worthwhile initiatives such as the creation of a design library as well as new training for teachers who are now aware of design principles that can be incorporated into the curriculum and into methods of teaching.

The Australian participants present agreed that design is strongly recognised in the Australian context even if the articulation of a national policy remains elusive. This is evidenced by the fact that companies like PWC, Deloitte and Ernst and Young have been creating indices and attempting to quantify the value of design in data efforts.





**CIHANGIR İSTEK (ico-D Vice President 2015–2017, Turkey)** noted that a Turkish design advisory council has been set up to provide preliminary documentation and policy suggestions for what might eventually evolve into a full blown national design policy initiative. Informally, events such as the Turkish Design Biennal are leading efforts to promote design in Turkey and make the public aware of the potential power of design.

**GEDIMINAS LAŠAS (Lithuanian Graphic Design Association)** recounted how a Lithuanian Design Council was almost created 8 years ago, however, because of some problems it was postponed and eventually discontinued. There were several serious studies on Lithuanian design possibilities made by external experts. These studies were presented to government authorities at different levels. Unfortunately, they were never used and no NDP was ever developed. Nonetheless, there have been some positive developments in recent years. The European Union pays much more attention to creative industries and as a consequence government authorities in Lithuania have started to look at design more seriously. It was agreed that design considerations exist in different ministries, policies and departments, at various levels but that there is little consolidation from a state level in articulating a unified design policy.

**AGUSTÍN GARZA (AIGA, United States)** mentioned that the major challenge faced by the design profession is being able to capture and quantify what design contributes to the many aspects of society. Understanding the symbolic part of design has been mostly achieved, but having some tangible method to display design's impact still has a long way to go. He noted that the OTIS creative initiative in California has been successful in applying data to creative industries, however this data is skewed as it largely focuses on the fashion and entertainment industries that employ a lot of designers and design thinking but design itself is not captured adequately.

**JAMIE HOBSON (LCC, United Kingdom)** mentioned that in the UK, design accounts for around 100 billion pounds of activity and employs around 1

million people. However when it comes to issues relating to productivity, design is absent and this indicates a lack of understanding regarding the role of design in economic efficiency and capacity. Again it was pointed out that the value of design needed to be communicated more effectively to non-designers and decision-makers instead of concentrating on fellow designers.

**JACKS YEO (DesignSingapore Council, Singapore)** reiterated that for Singapore's new Design 2025 masterplan, one of the challenges is not only to focus on the economic value of design to business and government, but also to society in general, and this will require new and innovative efforts within advocacy in particular.

**IVOR TEMPLAR (Greenside Design Center, South Africa)** suggested that a different perspective exists in postcolonial discourse. Design in traditional indigenous culture is related to crafts while more modern variants of design are seen as Western and imperial in nature leading to further complications regarding understanding how design is viewed by different people in different countries. Moreover, within university departments themselves, design resides within the arts and culture and not in industrial and technical faculties. If design can't be accommodated adequately within an academic or didactical framework how can it be effectively communicated to outside audiences?







## **TOPIC 2**

# **communicating the value of design**

32 presentations  
38 roundtable discussion

# presentations

**Gabriela Mirensky**  
The One Club UNITED STATES

## communicating the value of design to the public

When design is «bad» it creates a negative experience and its «badness» becomes obvious. However, when design is well executed and conceived of, its «goodness» is often imperceptible. Making general users aware of how «good» design can be transformative is therefore a key challenge to conveying design value. So how can this best be achieved? Concrete examples of «good» design that not only address the senses, but also engage emotions, is one useful strategy.

There is also an abundance of instances where design contributes to our lives both everywhere and everyday, and these are instances that are not just obvious to designers themselves but to everyone. Gabriela introduced a number of these instances beginning with AIGA's initiative to increase civic participation through voting. The goal of this initiative is to increase efficiency and trust in interactions between government and citizenry through a more coherent understanding of the role voters can play in the democratic process, and to know how the system really works in order to make it more accessible to all.

In this example, design plays the role of translator, taking a process that seems complex and turning it into one that is transparent and navigable. Other examples were outlined such as playful prostheses



## communicating the value of design speakers

- 01 **Gabriela Mirensky**
- 02 **Rita Siow**
- 03 **Zelda Harrison & Rebecca Blake**
- 04 **David Grossman**

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for children, transforming a problem into a «super-power», using universal visual languages like universal signs to overcome barriers to understanding and examining the effects of sustainable transportation in Bogota, Colombia to engender greater social equality.

The message was: if you change the circumstances in which people exist, you may change the people themselves. Gabriela concluded with an example of wearable technology and how it affords us greater possibilities for the gathering of data. The more data we have, she suggested, the more we can understand a phenomenon; and if we can understand a phenomenon, we can begin to improve and build upon it. Gabriela ended her talk by stating that the key to communicate the value of Design to the general public is mainly by showing examples of how it can help change our behaviours.

**Rita Siow**  
Observer AUSTRALIA

## communicating the value of design to the business community

Rita began by describing how the design landscape has been revolutionised through a series of disruptive technologies since the 1980's, transforming the value of design from the «doing» of design to the «thinking» of design.

The tools of design are constantly changing and posing new demands and opportunities. These have led to new business phenomena such as social media (Facebook, Twitter), crowd economy (Uber, Bitcoin), crowd sourcing and competition (Freelancer, 99 Designs), turning the design profession on its head and challenging the design community to effectively show their relevance in the face of automated and low-cost design options.

Rita proposed a number of strategies to help the business community differentiate between

this broad gamut of design values. One of the first issues is to tackle the problems associated with spec work and lobbying buyers of design to recognise the role and value of creative thinking.

She further suggested the use of a designer-client toolkit of resources to assist designers advocate the value of hiring a design professional. AGDA and AIGA have resources about «what every business needs... and how». She outlined the fundamental aspects of designer-client relationships with a step-by-step process that includes codes of ethics, copyright, contracts and how to structure a design brief.

Design Effectiveness Awards programs position design as a vital business asset that delivers competitive advantages to business. Also mentioned was the importance of speaking the language of business and using statistical research (DMI Value Index) to benchmark the positive effects of design investment upon innovation, profitability, exports and economic growth. Infiltrating media, also a key strategy that is employed effectively by the Design Council in the UK, brings hard evidence



and data to the business community and fosters greater investment and appreciation of design.

Rita described the value shift from design «doing» to design «thinking», citing Stanford University's d-school mission to embed that value in future design buyers through their user experience programmes. And lastly, initiatives developed collaboratively by government and industry like Design 360 in Denmark and Enterprise Connect in Australia raise awareness particularly for small and medium sized businesses who traditionally invest less in design due to their scale.

Rita concluded that communicating the value of design is a two-way street, quoting Beth Comstock when she was Head of Business Innovation at GE, «Design needs to make it more about Business and Business needs to make it more about Design.»

**Zelda Harrison**  
Observer UNITED STATES  
**& Rebecca Blake**  
Graphic Artists Guild UNITED STATES

## communicating the value of design to government

A unique set of circumstances sets governments apart, as governments, in essence, act as an intersection point between being a mass purchaser of design and a mass supplier of services that require design inputs.

The sheer volume of design associated with governments means it is a player in the design ecosystem, but it also distorts the design market through its dual role in design procurement and production. As with the other sectors, governments themselves often misunderstand what design is and





does and thus require education on standards and best practice. As with the business sector, effective language is necessary in order to better imbue government with the value of design message.

Design indices and creative economy reports like the Otis Report for the Creative Economy of California 2015, give the design community effective tools to reach audiences in government and demonstrate design's potential in appealing ways to government officials. Another strategy requires looking at the history of design manifestos.

Typically these documents outline a vision of the future, reframe the roles various actors play and break well established rules and modes of doing things. More specifically, design manifestos can

address policy makers directly such as the Designing a Better Britain (UK Design Council, 2015) and the Creation and Innovation Manifesto 2009 (EU Commission, 2009). These kind of documents can preemptively address government issues and concerns about economic growth or efficiency of service provision in the face of budgetary constraints by providing ready made solutions to these issues.

It is also important to understand how to communicate with government officials themselves. This requires a familiarity with how your government functions, knowing what aspect of government deals with particular issues (finding the source), establishing credentials so that design's voice is taken notice of, finding allies in which design can align and remaining sensitive and respectful to government processes. Overall, designers need to be prepared and resourced to participate in government hearings and panel discussions and know how to lobby for certain proposals.

**David Grossman**  
ico-D President 2015–2017 *ISRAEL*

## how designers themselves comprehend (and communicate) the value of design

David Grossman presented the example of Israel and how in 2005, the professional design community was small and unorganised, the design community had very little recognition as professional practitioners and design work itself was undervalued and the design process was largely misunderstood by the public at large.

Action was taken to address these issues and the design community began to organise, formulating the Israel Community of Designers. They started a programme focused on communicating the value of Design. The word «community» was chosen, both because designers had interest in being a



community themselves, but also because they wished to contribute to the community as a whole.

This strategy led to design being referred to as a profession and subsequent development of a professional language to communicate this professionalism, the implementation of standards and best practices (teaching designers to say no to «spec» work, for example), greater fluency in the use of financial data and terminology and fine honing the design message to specified audiences: namely, governments, business and the media.

With regards to governments, their lack of understanding design's contribution was seen as being a market failure, whereby governments step in and intervene. Focus was placed on business, particularly SME's because they seemed to have the largest blind spot for design's contribution to their success (larger corporations engage in design much more readily).

With regards to the media, the goal was to move design from the lifestyle and arts pages to the financial pages, as businesses would begin to take more notice. This required designers to not speak like artists, but rather tailor their communications to targeted mediums. So how were all these goals to be achieved? It involved the creation of the «Designed in Israel» events involving exhibitions, catalogs and prizes.

The narrative changed from design as art to design as good business which led to increased dialogue between designers, industry and government. They raised the professional profile of design and put good, simple everyday design in the spotlight and in the minds of the public. One of the keys to success in this strategy was to consolidate the entire Israeli design community as one voice.

In order to solidify these successes for future models, David pointed out that individual designers must understand that only through collective action can they improve a given situation. Effectively



communicating the message is the benefit of membership with a design association—while personal recognition is an added value. He concluded by saying design organisations must be based on sustainable objectives and the commitment of members is essential to continued success in conveying the value of design message.

# roundtable discussion

As work group Lead, Zinnia Nizar-Sompie introduced some questions to be considered in the discussion:

- ① **As a designer/design organisation, in what terms do you use to describe the value of design?**
- ② **As a designer/design organisation, how do you determine/measure the value of design?**
- ③ **As a designer/design organisation, what efforts do you make to communicate the value of design?**

**GEDIMINAS LAŠAS (Lithuanian Graphic Design Association, Lithuania)** cited a parallel between design and the environment. If the air and water are clean and useable, no one notices that the water and air are «good». However, if they suddenly become polluted and we can no longer access them, their quality becomes a problem. The same is true of design in that no one notices great design until it is absent. *However, a problem is there—if you stay long time in polluted air, you start to accept it as a norm. The same is with design.*

**JACKS YEO (DesignSingapore Council, Singapore):** One of the main challenges in Singapore has been finding key performance indicators (KPIs) on the effects of design on society, not just the level of employment and economic growth which has been well demonstrated. Measuring the impact of design beyond numbers needs to be emphasised, as the general public responds more to arguments that resonate on an emotional level. The DesignSingapore Council has found the need to sharpen the design message on the social impact beyond the economics.

**AUGUSTIN GARZA (AIGA, United States)** noted that word of mouth has always been one of the best qualifiers that design is «good». If a certain design or type of branding has contributed to an increase in sales with a client, that client is highly likely to recommend not only the designer themselves, but also engaging with the design process more often in future. He added that the AIGA project «Design for Democracy» is a means by which design's effectiveness can be displayed. Not only in terms of the success of the project itself, but also in terms of the numbers of people reached.

**JUDY LIVINGSTON (Observer, United States)** mentioned other AIGA projects that aim to demonstrate the power of design in tackling societal challenges through design thinking and problem-solving by offering hands-on leadership with other elements in civil society. AIGA is using 3rd parties to track and measure the effectiveness of these initiatives.

**PETER FLORENTZOS (ico-D Treasurer 2015–2017, Australia):** Efforts at communicating the value of design in Australia have been focused upon discussions with government regarding protecting intellectual property (IP) and updating existing legislation to reflect the economic rights related to a designer's work. These state-level discussions have reached as far as the federal government and there is a tacit acknowledgement through this process that design does have a tangible economic value to society and IP can be an effective means of transmitting that message.

**KARI BUCHER (Grafill, Norway):** In Norway, designers' organisations have close relationships with government and industry and therefore act

as a conduit of design expertise and knowledge. Connections are already established with the Norwegian Design Council and various government ministries have design-related portfolios such as in innovation. For example, when new start-up businesses are being incubated, they are given expertise in the design process and thinking, no matter what their industry is. This way design becomes a go-to solution for things that it may not normally be used for. Open exhibitions and events provide opportunities for the non-design community to interact and learn from the design profession through workshops and presentations. Design competitions are also organised to promote design's value and also to reinforce the message about how speculative practice should be avoided and how it diminishes the value of design.

**JOHNATHON STREBLY (CGD, Canada):** «Creative Mornings» are used as an outreach tool, helping the community better understand what designers do by displaying examples of «good» design as being design restraint and not to «over-design». Design can also be used as a way to open dialogue with different elements of society such as First Nations in Canada.

**HOLLY MATTSON (Observer, United States)** It is also important to communicate with new designers who are entering the practice who may not be familiar with traditional design practices. New designers see

themselves in 2 ways: designers who see design as a career and as a set of skills, and then there are designers who see design as a life mission and a moral calling to design a better world. Often both these perspectives exist in one person.

**CIHANGIR İSTEK (ico-D Vice President 2015–2017, Turkey)** mentioned that often the true value of design exists in the process and not the end product necessarily. Of course the end value is important but how that value is created needs to be emphasised, examined and promoted.

**IVOR TEMPLAR (Greenside Design Centre, South Africa):** Often there are misconceptions about what design is, especially regarding parents overseeing their kids (students) going off to university, for example, to study design. Design is rarely perceived by them as a serious career or field of study. Design needs to be seen as a real subject that has a real career path with skills that are applicable and valued by industry. It is a viable career to be a designer and design needs to be distinct from subjects such as fine art whereby design is about problem-solving and generating solutions in areas such as public health or way-finding in tourism. Design is an integral aspect of society and has contributed to its betterment in so many invisible ways.









**TOPIC 3**

# accreditation/ certification

44 presentations  
53 roundtable discussion summary

# presentations

**Peter Florentzos**

ico-D Treasurer 2015–2017 AUSTRALIA

## introduction

The international design ecosystem is undergoing enormous change and ico-D is responding to our worldwide Membership, many of whom have expressed their interest in collective models for Certification in their respective countries. The existing models, current developments, past knowledge and experience from Australia, Canada, Indonesia, Malaysia & Norway have been covered by the Work

Groups. The critical need for a clear delineation between professional designers and amateurs in the face of technological advancements of past decades has changed the nature of the design profession, while also posing new challenges and opportunities. Elevating design through certification could lead to transformative change in boardrooms across a number of industries. In that context, designers would be recognised for their unique skills and expertise not just in the traditional design positions that they occupy within corporations, but on the highest executive and board levels, where they can influence strategy and shape the industries they work in.



## accreditation/ certification speakers

- 01 **Peter Florentzos**
- 02 **Kari Bucher**
- 03 **Johnathon Strebly**
- 04 **Zinnia Nizar-Sompie**
- 05 **Julie Hobbs**
- 06 **Stüssy Tschudin**
- 07 **Zachary Haris Ong**

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[programmes@ico-d.org](mailto:programmes@ico-d.org)

**Kari Bucher**

Grafill NORWAY

## why norway did away with accreditation

Kari briefly explained the structure of her association, Grafill, and their role in the Norwegian design community, notably their admission requirements regarding membership. Grafill's 1400 members are students and professionals working in the areas of graphic design, illustration, animation, comics/cartooning and digital design.

Kari went into more depth regarding the specifics of the Norwegian context, with particular emphasis upon systems of education in Norway, Grafill's income from collective agreements on copyright protected works in all areas of society and Grafill's obligation to distribute this income to the right-holders—much in the way royalties are distributed within

the music industry—by national agencies. Grafill's mandate is to advance and safeguard its members' professional, economic, legal and social interests.

Regarding certification specifically, Grafill's requirements for membership are similar in some ways to what other national design associations require for certification. Therefore they typically require an education credential (such as a degree), a portfolio of work and professional experience in order to join. At one time, she remarked, there had been a programme called Authorized Member Grafill (AMG). AMG was a certification for practitioners within the visual communication disciplines. A member could take a two-day course and become «certified» upon completion.

The course covered common methods and principles related to the visual design disciplines, business practices and ethics among other things. However, AMG was discontinued in 2012



because it was felt that due to good reputation, having membership standing with Grafill alone is indicative of being de facto certified within the Norwegian design ecosystem. While the AMG courses remain in different forms, the link between the classes and becoming certified is no longer.

## **Johnathon Streby**

GDC CANADA

### **certification is just the beginning: an obligation to better our community through design**

Canada has two systems of certification operated by two different graphic design associations. Johnathon is President of the Society of Graphic Designers of Canada (GDC). He explained his association's process: GDC is a member-based organisation of design professionals, educators, administrators, students and affiliates in communications, marketing, media and design-related fields. Their members are organised via nine chapters across Canada to advocate for the advancement of the design profession.



GDC is a registered trademark and is one of Canada's national certification bodies for graphic and communication design and, since 1956, has established standards for design professionals, educators, and leaders. Through their certification program, GDC licenses the unique CGD certification mark to members whose services meet rigorous, standardised criteria. CGD Certification is licensed to any Canadian who has completed at least seven years, in total, of combined graphic/communication design education and/or professional practice, and whose work and professional integrity are of acceptable standards.

CGD Certification is also granted to non-Canadians who are living and practicing within Canada. To become CGD certified, applicants are required to submit an application form and curriculum vitae. Designers also undergo a confidential case study/portfolio review. Case study reviews are generally held quarterly by each chapter. Since 1968 GDC has welcomed into its membership, individuals who have undergone a peer review process to assess competence within a membership category/designation.

Johnathon mentioned that the old model of working top down has failed. Senior designers and studio principals are symptomatically too busy to contribute to a cause larger than their own. Therefore, Since 1960 GDC has awarded Fellowships to those who have, by accomplishments or influence, made a major contribution to graphic or communication design in Canada. He noted that membership-based organisations are in decline as the value of membership and certification becomes less meaningful than inclusive participation and community focused contribution.

**Zinnia Nizar-Sompie**  
Indonesian Association of Graphic  
Designers (ADGI) *INDONESIA*

## government influenced certification: how Indonesia is trying to standardise for global demands

As President of the Indonesian Association of Graphic Designers (ADGI), Zinnia presented the certification landscape in her country. To understand the context fully, she described the nature of Mutual Recognition Agreements (MRAs). These are legal recognitions with member countries within the ASEAN (Association of Southeast Asian Nations) group of countries and closely mirror the principle of «mutual effect», which exists in the European Union and facilitates their free-market system. These legal recognitions imply that a professional designation in one member country needs to be recognised throughout all ASEAN member countries. These agreements facilitate the free movement of labor within their common market framework. It was hoped that MRAs would advance services industry integration and that would of course cover the design industry also.

Year by year agreement is reached about which professions become mutually recognised. This follows multiple negotiations that take place to establish common frameworks and standards regarding each profession. More mainstream professions such as nursing and engineering have these agreements already established and were followed by architecture, dentistry and accounting along with other more traditional service industries.

It is within this macro context that efforts to legally certify designers in Indonesia are taking place. Within Indonesia, SKKNI (Indonesian National Work Competency Standardization) is a description of capabilities for a person to occupy certain positions that includes knowledge, skills and work ethics/attitudes. The Indonesian National Qualifications Framework (KKNI) is a framework



level qualification of human resources in Indonesia which is integrated into the education sector by training and work experience and has to be adapted to the structure in many employment sectors.

Therefore design professions must adhere to this government-led certification process before being considered within the broader ASEAN framework.

While other professions in Indonesia fit neatly within a government ministry i.e. doctors and the department of health, design is spread throughout various departments such as trade, tourism and communications, thus providing a significant first hurdle to overcome. Current efforts are focused on establishing a professional certification agency (LSP) and gaining approval from a National Professional Certification Board, creating assessors, providing training programmes, implementing testing criteria and establishing a design certification that can be approved by the correlating ministry. ADGI is currently engaged in these efforts and hopes to be able to comply with the regulations governing other service industry professionals.

**Julie Hobbs**  
Design Institute of Australia (DIA)  
AUSTRALIA

## australian design accreditation: the challenge of signalling quality in a non differentiated market

The Design Institute of Australia is a multidisciplinary design association representing its members in Australia and internationally. Being overtly multidisciplinary means that there are a number of challenges and opportunities. Various market segments need to be facilitated by one umbrella organisation and each sector has differing needs. Also, economic cycles affect each segment differently. Furniture and interior designers will be adversely hit by a recession in construction, while designers in the digital economy might not. Therefore there are different tracks of membership to capture this diversity all of which are benchmarked against education criteria for each field. Certification



efforts are focused on finding a method by which quality can be highlighted and signaled within a very differentiated market. The certification of a designer is related to a number of factors.

Firstly, The DIA Recognised Course program gives tertiary institutions the opportunity to align their courses with the design industry's peak body. That way students have the assurance their course is of appropriate standing to meet best industry standards. Following on from a designer's formal design education credential, DIA Members can participate in a self-selected range of learning activities chosen to suit their stage of career, discipline, experience and direction.

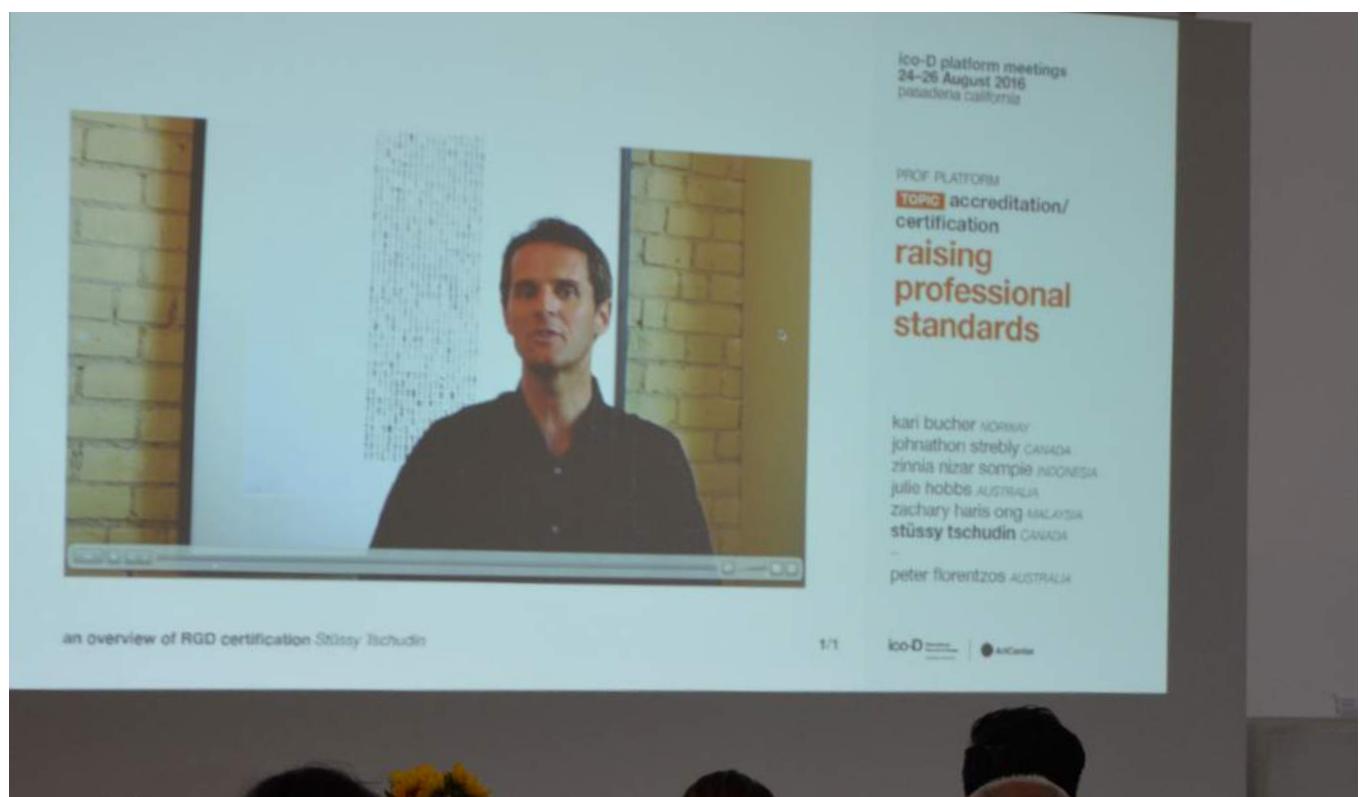
This is the Continuing Professional Development Programme (CPD). This becomes important if accruing CPD points is part of a personal performance plan with an employer or if designers wish to become a fully Accredited Designer which is a registered trademark in Australia. The Accredited Designer programme specifically distinguishes Australia's most experienced and knowledgeable design practitioners. While all DIA members are encouraged

to participate in CPD, it is only MDIA Members, Fellows and Life Fellows who can use their CPD points to qualify as an Accredited Designer. By accruing 50 CPD points each year, these design practitioners earn the right to use the term Accredited Designer in the promotion of their professional credentials and in business correspondence.

**Stüssy Tschudin**  
Registered Graphic Designers (RGD)  
CANADA

## an overview of RGD certification

RGD President, Stüssy Tschudin presented the alternative certification process via video. Pursuing the RGD designation is primarily about making a personal commitment to professional development. Certified members receive the support of an organisation that recognises the value of professional experience and expertise.



Becoming a Registered Graphic Designer implies strengthening a designer's commitment to the industry, enhancing their credibility and taking advantage of increased opportunities to speak about their work, their industry and educate others about the value of design in general.

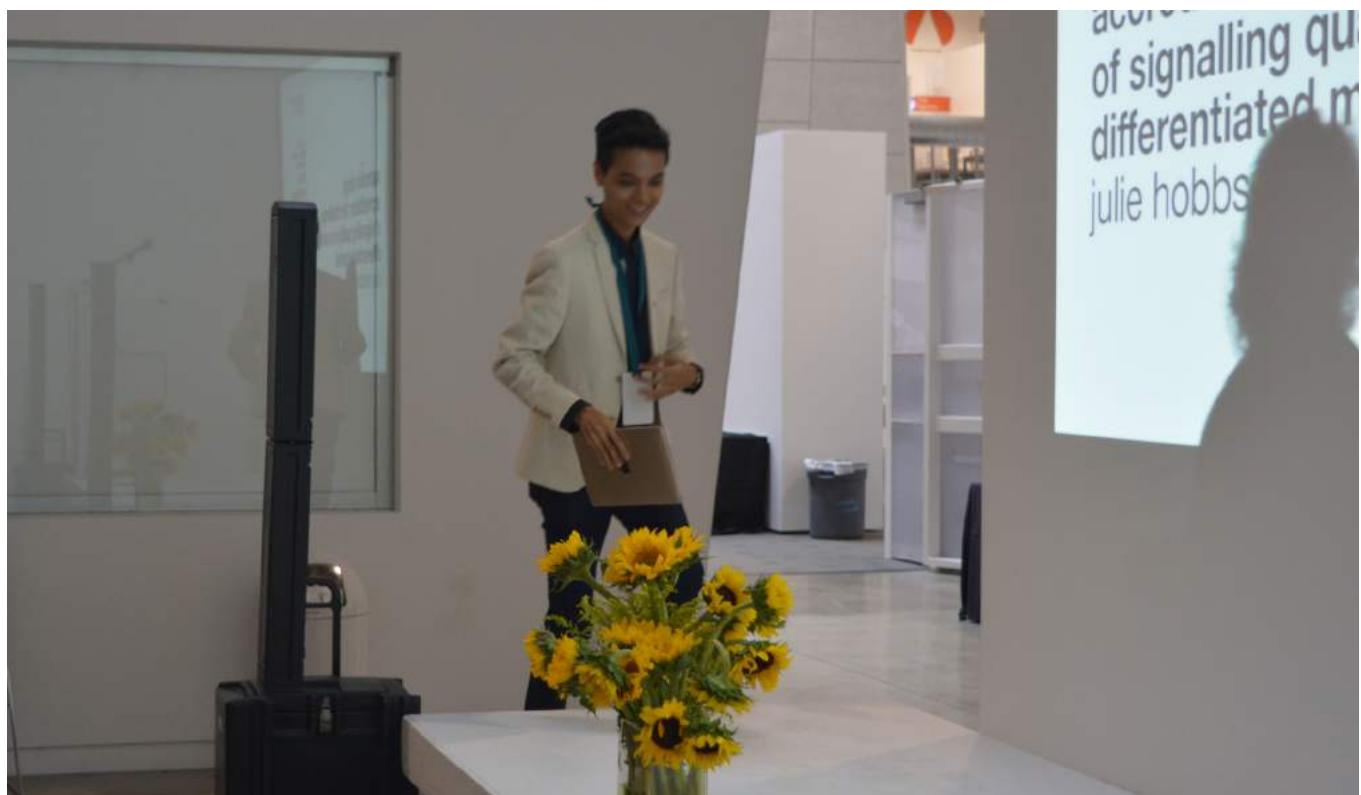
Stüssy described the eligibility criteria, which are constantly updated to adapt to changes in the design industry. Usually a combination of education credentials with several years of professional experience is necessary. Having more of one can balance out a shortfall in the other.

The verification process was previously all paper-based with certificate and degrees having to be sent by mail. Nowadays the process has been digitised and this has resulted in the process being more accessible. Previously there was an exam that had to be taken in a specific location and was only run a certain number of times per year. Now the exam is administered virtually, with flexible times, increasing the flexibility and accessibility of the process. All

candidates must pass a test on professional conduct and on accessibility before being considered. They must also do a portfolio presentation, which can be done virtually via a video link and arranged at a convenient time. All applicants are reviewed by a committee that verifies submissions. From an operational point of view, the process does pose significant challenges and requires a lot of volunteer time as well as dedication from staff. However, and perhaps most importantly, the procedure is viewed very favourably by applicants who benefit greatly from the knowledge they gain from participating.

**Zachary Haris Ong**  
ico-D President Elect 2015–2017  
MALAYSIA

## sharing the graphic design association of Malaysia (wREGA)'s journey towards certification





Common issues face most, if not all, national design associations; membership retention, reaching new members, maintaining professional standards in the industry and promoting design are some of these challenges. As Past President of wRega, ico-D President Elect, Zachary Haris Ong recounted how his national association has attempted to address these issues.

He reported that wRega settled on a strategy of focusing on one element that could address all of the issues they were facing concurrently: Certification was seen as the solution. In order to build a model of certification, certain policies needed to be put into place so that there was a process with a number of stages that could be followed. The first step was to create a code of professional conduct. This involved examining other design associations' codes of conduct

and adapting these to the Malaysian context. Once a code of conduct had been established, standards for designers' skills needed to be established and a framework to assess skills was also necessary.

wRega consulted first with various other design professions such as architects and then with Skills Malaysia. Skills Malaysia is a body that was established to consolidate the capability and focus of the Department of Skills and Development (DSD) as an organisation that formulates, promotes and coordinates skills training. It was established after studying and adapting the best practices of developed countries such as Germany, Japan, Australia and other European nations.

Around the same time, the Malaysian Ministry of Human Resources had begun a programme to try



and capture the fundamental elements of design that would create principles for an individual to become a certified designer. That would take the form of a module that was being developed as part of a national occupations and skills directive. wRega consulted with the ministry on this initiative and after several meetings a strategic alliance was formed whereby the ministry would sponsor wRega's efforts to complete a design certification process that aligns with Skills Malaysia and the ministry's guidelines for certifying and regulating other professions.

# roundtable discussion

Peter Florentzos, ico-D Treasurer 2015–2017 introduced the following questions:

- ① Is there a certification program in your country? What are the benefits?
- ② Why are you a member of your design association?
- ③ What are the benefits to being a member? What value do you bring to your design association / local creative industry?
- ④ What is your design organisation doing to benefit the community at large? How does the public benefit?

- ⑤ Is accreditation a prerequisite of membership in your design association?

**PETER FLORENTZOS (ico-D Treasurer 2015–2017, Australia)** summed up the discussion by highlighting that there is a huge menu of options for certifying designers individually, through their work and their profession generally. Some of these systems are incredibly rigorous and structured through forms of testing, etc. and others are more organic and fluid and require forms of self-assessment. Systems often reflect the design environment in each country.

**DAVID GROSSMAN (ico-D President 2015–2017, Israel)** remarked that the first step to any



professional certification starts with the designers themselves. They should possess a sense of self-awareness as professional practitioners of design. Once designers view themselves in this way, half of the work is already done and the model chosen to articulate this is secondary.

**KARI BUCHER (Grafill, Norway)** The Norwegian organisation modified their system to become more inclusive and less restrictive. Being a member of the national organisation is, in itself, an indication of professional certification and so, there is no need to institute a separate certification programme.

**RITA SIOW (Observer, Australia)** AGDA, DIA and GDC signed an agreement a number of years ago to work together on knowledge exchange and creating a similar system for Australia. However, after some initial discussions, there was little consensus on the benefit of pursuing the process. Issues relating to how to implement a more complex system and the benefits of executing the system was not clear. Some of the legal aspects were of concern also, for example, what would be the exposure of a national association should an individual designer be sued?

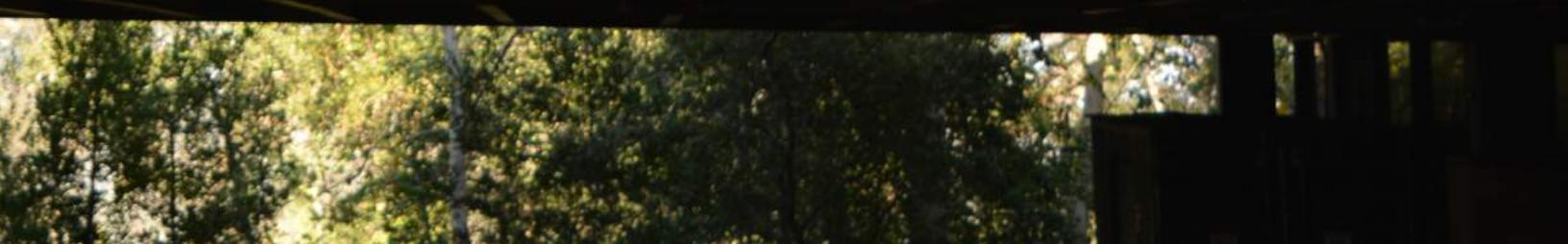
**ESSAM ABU-AWAD (Observer, Jordan)** In Jordan there is no professional association to represent, or by extension, certify designers. Academic credentials are the main assessment criteria for whether a designer is a professional or not. Design educators are, however,

represented by various academic bodies, but this does not cover designers who are not educators. Students of design must sit an exam separate from their course studies in order to be certified as designers and to ensure that they are competent in certain design-related skills. This is run by an accreditation council.

**REBECCA BLAKE (Graphic Artists Guild, United States)** In trying to create a certification system in the US, a number of systems were examined. It was discovered that there were a number of roadblocks that prevented these systems being implemented including legal hurdles, cost issues, and issues around the unionisation of designers which may have led to ensuing turf wars regarding this aspect. Also, designers define themselves very differently in the US context and finding common criteria that worked for everyone proved troublesome. A system that prepared designers to operate in commercial settings would be a preferable system and would be more beneficial.









**TOPIC 4**

# **curriculum development**

60 presentations  
69 roundtable discussion summary

# presentations

## **Rebecca Wright**

ico-D Vice President 2015–2017

UNITED KINGDOM

### introduction

Rebecca introduced the education platform session. Referring to the inaugural Education Platform, which took place in Hong Kong in 2014, reminded the group that this first meeting had highlighted curriculum development, standards and evaluation as the primary concerns. Being able to share curriculum development experiences was seen as very valuable—especially to better prepare students to deal with the challenges of an increasingly integrated and global design culture. Rebecca noted that being a designer educator herself, the opportunity to meet



and discuss areas of concern with other design educators is a unique and fantastic opportunity that the Education Platform Meetings provide. She opened the sessions by expressing her hope that this meeting would serve as a launching pad for renewed work to begin in the Education Work Groups.

## **Karen Hoffman**

ArtCenter College of Design

UNITED STATES

### curriculum development + «the experience portfolio»

Karen began by noting a common challenge faced by all design educators: that they have a very short amount of time in which to be able to teach design

## curriculum development speakers

- 01 **Rebecca Wright**
- 02 **Karen Hoffman**
- 03 **Zhao Chao**
- 04 **Ziyuan Wang**
- 05 **Rebecca Blake**
- 05 **Lawrence Zeegen**

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students so much. This challenge exists in both undergraduate and graduate programmes. As the world increasingly transforms through advancements in communications and technologies, it is almost impossible for curriculums to keep up using pre-existing paradigms. This is compounded by the fact that design is ever expanding and being applied to new industries, technologies and problem sets. This is as much a challenge as it is an opportunity for educators. So while industry needs designers to be competent in various design tasks they also increasingly need designers to be competent in other types of skills such as leadership, being able to work with clients directly, lead multidisciplinary teams and understand business contexts.

The modern designer needs not only to professionally perform traditional design tasks but also be able to execute their ideas and concepts in the real world. The key attributes of a modern designer are the ability to: Engage, Contribute, Adapt, Influence and Impact. In order to reach these goals, the experience portfolio has been developed to capture diverse curricular programming and co-curricular engagements. Also, there needs to be an expansion of the depth and breadth in curricula. This involves combining traditional skills and emerging skills and contains far more studio electives. This can be complemented by what Karen termed «Design Pathways». In the context of ArtCenter's curriculum in product design this revolves around DesignMatters/ Social Innovation and includes «Wearables + Soft Goods», Digital Experience/UX/UI, Design Research, Strategy and Design Entrepreneurship and 2D and 3D makers. All of these pathways are the minimum and it is expected that activities that involve Student clubs/Teaching Assistant's Internships/Foreign Exchanges/DesignStorms and so on will compliment core curricular activities.

Karen also mentioned workshops and seminars that compliment the core subjects such as initiatives on «Creative Citizenship» which involves developing Social Skills and Professional Skills, Collaboration and Leadership, Reflection and Self Actualisation, all of which amount to designers developing

distinct points of view which are applicable to a myriad of scenarios. Finally, Karen stressed how a nurturing learning environment that encourages excellence is more predisposed toward contemporary challenges than a culture of simply demanding excellence. The introduction of self-assessment allows students be critically self-reflective and portfolio reviews help prepare students for real world interactions. This is all complimented by various networking and social events which are an ever increasing feature of ArtCenter's programmes.

**Zhao Chao**  
Observer CHINA

## building a multidisciplinary and multicultural design innovation ecosystem

Dean of the Industrial Design department and Director of the Healthcare Design Innovation Lab at Tsinghua University (China), Zhao Chao, has



three principle roles: design educator, researcher and practitioner. He provided a context for Chinese design education and Tsinghua's role within it. Their Academy of Art and Design has three divisions, which include design, fine art and theory.

According to QS University ranking system Tsinghua University is no. 23 in the art and design disciplines worldwide and no. 1 in China. As was noted in earlier presentations, the change in the socio-cultural context, from the industrial age to the post-industrial age, has meant that design paradigms have had to transform, moving from technology and product innovation to social service innovation. Therefore, design education and practice has transformed from commerce-oriented value to human- and society-centered paradigms.

Tsinghua's department was the first industrial design department in China. They developed four major curricular systems under the industrial design umbrella, which include product

design, display design, interaction design and transportation design. The curriculum they developed enables students to work alongside other disciplines, to understand their languages, and to build upon ideas from those disciplines.

Having skills and knowledge in other disciplines and other cultural contexts enriches the designer's work, and helps to build the designer's leadership qualities. The design curriculum further integrates skills and knowledge into cognitive learning and social learning so as to build connections, reflection, critical thinking and collaboration during the design training process. International cooperation projects explore the new social-oriented product and service solutions and provide new means for transformation in the design education paradigm.

Zhao presented a three-dimensional Curriculum Cube Model the university had developed at BA, MA, PhD levels to create a design knowledge system.



They employed an interdisciplinary and intercultural design studio and workshop to link the cognitive learning and social learning aspects of design programmes. This facilitated the establishment of an education ecosystem between teaching practice and collaboration, which involves three distinct elements: course, practice and exchange programmes.

They highlighted three key points in the design innovation process; firstly, products and technology, secondly, users and culture and thirdly, business and services. In some projects they focused on developing products through a better understanding of the technology available, manufacturing processes and available materials. They are also exploring experimental design and innovation processes through product integration, user, and business issues.

Finally, the university has initiated a global graduate exchange programme. This is intended to serve as a forerunner to transnational education, which will develop creative leaders through gaining broader design experiences and greater cultural awareness—immersing students in diverse design cultures. Each participating institution will bring distinct expertise and complimentary approaches to design problems in engineering, technology and business. It is his hope that this approach will give emphasis to internationally-oriented design innovation and bring institutions closer together by developing a network for academic and research activities. This programme is termed the Global Innovation Design Programme (GID) and currently comprises of three universities: Tsinghua University, Royal College of Art and Imperial College London as well as University of California, Berkley.

## Ziyuan Wang

ico-D Vice President 2015–2017 CHINA

### changes in design education in china

Ziyuan began his presentation by giving a brief history the Central Academy of Fine Arts (CAFA),

an art academy under the direct charge of the Chinese Ministry of Education, and one of China's most prestigious art academies. CAFA is a highly selective school with only around 10% of applicants gaining admission.

The academy consists of six specialty schools: School of Fine Art, School of Chinese Painting, School of Design, School of Architecture, School of Humanities, and School of Urban Design. The goal of the School of Design is to prepare and train students as future professionals in design with creative thinking and practical capabilities. The School of Design currently offers undergraduate, graduate and Ph.D. degrees in programs ranging from visual communication design, product design, fashion design, photography, digital media to design theory and history.

The School of Design has historically played an important role in promoting design in China and is intensely involved in design activities; the most notable recent example being its designs for the 2008 Beijing Olympics.

In 2003, CAFA initiated a new teaching structure, called the Tutor Studio Programme, specifically in the visual communication programme. This curriculum works on core competencies in the early stages, such as sketching, use of colour, 3D, use of materials and conceptualising ideas. These skills are then elaborated upon further as the students advance and are applied to areas like branding, typography, information design, strategy and new mediums and technologies. In the final years, students focus on research, workshops, design practice and their graduation projects.

The setup of the Tutor Studio Programme has given CAFA the opportunity to carry out various new teaching techniques and activities, as well as projects and to establish new goals in design teaching generally. This has contributed to modern Chinese values and a new design identity, greater cultural diversity, cross-communication, more transdisciplinary approaches and more emphasis in project realisation. The graduation projects are perceived at CAFA as a touchstone of the

students' design thinking and making ability, and for teachers, it is important as it helps fulfill their awareness and self-consciousness, which is critical for their future growth/development as educators.

In 2016, CAFA started updating its curriculum again to adapt to new changes. The new model will include auxiliary teaching, new technical platforms, laboratories, evolution of the Tutor Studios Programme and new teaching methods tailored to these changes. This will allow CAFA to become involved in new projects. For example, CAFA is working with TsingTao City to build a Future Design Campus, which, with local development planning and the advantage of a sea port, will focus on marine transportation tools and life design, including yacht design, a marine city life research lab, as well as future-oriented design disciplines.

It is important to remember, however, that the Chinese context is a two-edged sword, the positive side being China's historical context—which implies strong local traditions, human capital resources, and a strong society, and on the negative side, the rapid rate of change in Chinese society—which poses significant challenges in designing and implementing any new teaching formats. As the Chinese proverb goes, «It takes ten years to grow trees, but a hundred years to rear people».

**Rebecca Wright**  
ico-D Vice President 2015–2017

UNITED KINGDOM

## designing curricula for unknown futures and uncertain times

Rebecca used the recent curriculum developments and redesigns that have taken place at Central St. Martins as a case study for her presentation. The world itself, she noted, and therefore design programmes, are rapidly changing. This

change often leads to great uncertainty and poses significant challenges to education.

So how can education a) keep up with the changes already experienced, and b) preempt new changes that are unknown but sure to come? Rebecca described this as «super complexity» which describes a world in which nothing can be taken for granted, where no course of action can be viewed with any certainty, a world in which we are continually conceptually challenged. In redesigning their curriculum, the complexity does not come from the large numbers of students participating in their programmes, but from the wide-ranging and varied cultures that constitute those numbers. Over 75% of the students are from outside of the UK for example. Many of the students in the course have indicated that they are unsatisfied with what they are learning and this led to dialogue between faculty and students.

Rather than taking a top-down approach, students for the first time were engaged in trying to establish a new focus for design learning. Using a workshop format, this dialogue began with particular emphasis upon discovering what was missing from the students' perspectives and identifying and addressing the weaknesses in the overall curriculum. It was important to note that focus was not upon student careers and destination for example, but more on what the students thought they should be receiving instruction on, and their learning experience and environment generally.

What the Central St. Martins case study discovered was there were three main types of student design practitioners. Firstly, there were specialists in a particular field such as illustration. Secondly, there were focused designers who were specialists but wanted to have a greater awareness of other fields so they could work in a particular direction. Thirdly, there were broad-based designers who wanted to learn a little bit about each design field. The challenge



therefore was to design a curriculum that addressed the needs of these three types of students.

Out of these investigative workshops, four main ambitions were conceived. Hybridity was the first item. Hybridity in this context implies not only combining methods and competencies in design, but increasing the levels of inter-student collaboration through what can be termed as community co-creation. This process would also include faculty and instructors.

The second item can be termed as collisions. This signifies contrasting perspectives and ideas on a how a particular problem could be solved or approached using different design methods and outlooks. When you have very skilled and specialised students with strong beliefs in their approaches, these collisions arise and often serve to bring out novel unique approaches. However, in order to be able to bring meaningful collisions about, a stable structure and environment was necessary.

The third item was practice. Practice in this context refers to the thinking and then the actual making and doing of all the activities that support those endeavours.

The final ambition to be realised was being. What does being a designer mean and how does it fit into broader contexts such as cultural and political spaces? And not just as a designer but also as a unique individual. So how was this translated into a curriculum?

The first change was to broaden the titles of courses and programmes. For example, instead of a graphic design course, it would be called a «Graphic and Communication Design» course. The subtle change in language would open the programme up to new possibilities and broaden the appeal.

The second change was a reorientation away from pathways toward platforms. Pathways were seen as too limiting. By having certain core competencies that needed to be mastered, progress was developed in a particular direction. However, by





going in one direction, it meant that other pathways were closed off. By adopting a platform-based map of learning, many routes were constantly open and limits on learning were removed.

The third aspect was removing silos and replacing them with communities of practice. These would be student-determined and grow out of a student conference whereby students identify tutor groups within their courses of studies. This facilitates and enables student mobility within their course of study. Supporting studies would also be replaced with core languages such as typography, reading and writing and digital. If these core languages were improved upon then the overall design process would be enhanced in terms of learning and implementing their ideas. Finally, co-creation would replace teacher-led learning.

Rebecca summed up by highlighting that all of the super complexity and diversity in the world was ultimately going to be the strength of their programmes and for the design profession in general.

**Lawrence Zeegen**  
Ravensbourne UNITED KINGDOM

## designing the new design school

Lawrence Zeegen, Dean of the School of Design at Ravensbourne began his presentation with a quote by Swiss psychologist Jean Piaget: "The principal goal of education in the schools should be creating men and women who are capable of doing new things...not simply repeating what other generations have done; men and women who are creative, inventive discoverers who can be critical and verify, and not accept, everything they are offered."

Lawrence spoke of the vital need for the reinvention of design education, for the radical reinvention of the ideas and principles that underpin design education so as to address 21st century societal issues and concerns. He described a process of reevaluation at Ravensbourne and the notion and realities of

creating a new design school and the vision that would drive and inspire innovation in teaching and learning, practice and research for the design schools of the future.

Lawrence argued for the importance of creating open structures and systems and an environment that enables, encourages and supports a set of clear principles that must include the following:

- 01 **Do Design Thinking.** Ensure that the right problems are being addressed by design.
- 02 **Do Design Making.** Ensure that design is learnt through design-thinking.
- 03 **Be Collaborative.** Cut across and encompass all disciplines.
- 04 **Be Integrated.** Blend practice, theory and research.
- 05 **Be Innovative.** Harness creativity and technology to work together.
- 06 **Be Human-centered.** Design for the 3 Ps: people, planet and profit.
- 07 **Promote Lifelong Learning.** Engage and re-engage designers as learners.
- 08 **Be Inclusive.** Create a culture that promotes, supports and celebrates equality.
- 09 **Be Dynamic.** Promote design that is provocative, explores and exploits risk.
- 10 **Welcome Flux.** Lead and engage in constant change.

# roundtable discussion

Rebecca Wright posed the following questions for discussion:

- ?) **What are primary challenges facing design education institutions?**
- ?) **How can international exchanges and collaboration provide support and value to ico-D Educational Members?**
- ?) **How does your institution deal with the need for contact between educational institutions and the professional design community?**

**REBECCA WRIGHT (ico-D Vice President 2015–2017, United Kingdom)** shared her experience of the UK, where students are paying for their education more frequently than before. Therefore there is a balancing act between an educational vision from within institutions themselves and the educators employed there, and the realities of the framework that educational institutions must now operate in. For example, there are performance indicators such as university rankings, which are increasingly linked to increases in funding from the government.

There is also a third party administered national student survey, which gauges satisfaction with course offerings and relevance. The government assesses these findings when making funding decisions. All final year students take this survey but the questions are quite generic and are not always applicable to design students/courses in particular. Central St. Martin's leverages its interactions with industry, particularly through extra-curricular activities such as commercial projects and student placements, to keep the curriculum current, aligning student skills with industry needs which helps maintain relevance regarding the various governmental criteria that are assessed. Furthermore, successful alumni interact frequently with

up and coming students by coming back to work with students on portfolio reviews and giving career talks.

**NATALIE WRIGHT (Observer, Australia):** the Australian situation closely reflects that of the UK regarding funding for universities offering design training, which are competing with science funding along a series of key performance indicators. Also designers are becoming increasingly transdisciplinary and acting as a connector between other practitioners with different skill sets and problem-solving abilities. Finding a way to position the design discipline within the education landscape and finding new ways to brand design are becoming increasingly important factors in attracting funding.





**KAREN HOFFMAN (ArtCenter College of Design, United States):** ArtCenter increasingly partners with science and technology institutions with the positive side effect of being able to feed off funding going in to other disciplines. Most of these funds come to what are called Project-based Programmes.

**CIHANGIR İSTEK (ico-D Vice President 2015–2017, Turkey)** Students in Turkey go back to school to address issues relating to their own personal job satisfaction and principles/ethics regarding their chosen profession and not necessarily because of commercial considerations. Rather than focusing on the immediate impact of a graduating student's education, what happens to the student further along in their career is of most interest here. Curriculum is not just about job training alone, but has to be about long-term personal development and ways in which individual designers can contribute in a positive way to greater societal goals. It is a little shortsighted to constantly tailor courses to be compatible with financial considerations.

**LAWRENCE ZEEGEN (Ravensbourne, United Kingdom):** Communicating the value of Design is an ever increasingly important component when differentiating design education from other disciplines for the purpose of being funded. And this need increases as the model evolves from being a funded model toward a fees model. There are essentially three streams of education finance: government funding, student fees and corporate sponsorship and the message about design education needs to be tailored for each of those audiences specifically.

**MARCOS GARRIDO (Universidad de Monterrey, Mexico):** Most people's first introduction to design in a formal sense is in a university setting. Students (and their parents) tend to want to work in traditional professions because they are ill-informed about what design is, and does, and also that being a designer can be a comparable professional career. In order to address this lack of recognition, universities often travel to schools to give presentations to students and inform them about potential careers

in design. Internships from major corporations are also a way of promoting design careers but it is of critical importance that these internships are paid.

**ZIYUAN WANG (ico-D Vice President 2015–2017, China)** highlighted the importance of international knowledge exchanges between design institutions as well as international corporate partnerships. These allow curriculums to coalesce and facilitates students in gaining differing perspectives, even within their own design disciplines. This also lends students exposure to not only corporate culture, but also corporate culture within an international framework. Such transnational exchanges between institutions and students have been fundamental to education knowledge transfers, particularly for design institutions in developing economies.

**ESSAM ABU-AWAD (Applied Science University, Jordan):** Design education is increasingly unstable due to the constant changes in the design industry and with technology. The curriculum is being revolutionised every four years in an attempt to keep pace with this change. This is a huge challenge for faculty, as they must constantly retrain to stay current whereas students generally arrive at college being more accustomed to these new technologies and with expectations that their instructors are experts in new fields.

**PABLO BRIONES (Duoc UC, Chile):** Creating frameworks for research and teaching excellence is a strategy for keeping curricula current and relevant. These can take place nationally and internationally and foment knowledge exchange. Curricula should be viewed as pieces of design work in themselves. Chile has a similar experience to Mexico in that design is not seen traditionally as being a viable career path. In order to relay the value of design, designers have worked in disaster relief efforts with local communities and a notable appreciation for the design profession has grown out of these initiatives.

**PETER FLORENTZOS (ico-D Treasurer 2015–2017, Australia):** There is a disparity in the amount of courses being supplied in design versus the

number of jobs that exist in design. There is a need to be better able to differentiate which are the best courses through some process of accreditation. Students and parents find it difficult to discern what is worthwhile when there are so many choices.

Another challenge to designers is to be able to keep control of their own profession. Increasingly, management consultancies and financial services are offering design as a consultancy service to clients and a challenge to design educators is to be able to integrate commercial services and thinking within traditional design competencies. Also, designers struggle to keep hold of, or even establish their intellectual property, and this is another element that could be emphasised more within design education.

**JOHNATHON STREBLY (GDC, Canada):** Professional associations should be increasingly involved and open to consulting and assisting educational institutions with their curriculum development. This represents one way in which educational and professional spheres can more easily align.



# discussion forums

- 75 membership issues
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- 77 bilateral exchange

**The discussion forums provided Members with a chance to connect with each other on common challenges.**



## DAY 1

# membership issues

*Member groups worked from the following key membership questions:*

- ② **Model: What is the membership model now place at your organisation?**
- ② **Challenges: What is the biggest challenge you face with membership?**
- ② **Successes: What has been your biggest success with regards to membership?**
- ② **Should membership be inclusive or exclusive?**
- ② **How do design organisations stay in the loop (relevant) with millennials in order to attract membership of the next generation?**

These were some of the main questions raised during the initial discussion forum, with emphasis on the difficulty of member retention, particularly, retaining solidarity among younger members. Perhaps due to globalisation, it remains more difficult to attract the interest of 20–25 year-old designers in becoming a member of a design association or organisation. Younger designers no longer want to be part of something bigger, and yet they are opportunistic on issues like networking, pay-scales, how-to professionalise.

Membership today tends to be a mid-career focus. Designers typically joining between the ages of 30–35, what is termed: the «sweetspot». Was the risk of making the rookie mistake—as you go deeper in the profession you realise the pitfalls, and that you do need each other to maintain what has been gained. Also considered was the need to remember your roots, and how to advance and evolve within the profession over time: how-to pitch, get current advice, address the new complexities of pay-

scales, insurance, lawyers, networks, etc.—concrete information that all real professionals need access to, in addition to demonstrable services. It was noted that ico-D's role in this is to reinforce this network and facilitate ease of access among Members. The group concluded the discussion by saying that globalisation was facilitated more face-to-face interaction between distant regions who can cross-pollinate on challenges, failings, and solutions.



## DAY 1

# educational content

*Member groups worked from the following key membership questions:*

- ② **How has your institution/design faculty addressed the following growing need:**
  - to attract students
  - to maintain financial support
  - to stay competitive as more private schools enter the market?
- ② **Related to these may be challenges with academic development, course content, staff development, publicity and exposure?**

Prestige actually matters. Good teachers actually matter. Learning the technical side of things means students stay relevant and are competitive once they've graduated. The outcome of the Education discussion forum suggested that making

programmes less academic and involving industry and manufacturing throughout the curriculum and stages of study would attract students and assist them as they entered the workforce later on. «Incubators for design» were considered a viable option, especially working with a one-year timeframe where students and/or a group project is nurtured over one year into becoming a thriving business. The group agreed that bridging initiatives between educational institutions and industry must be built into the curriculum. There was also discussion around the differences between public and private universities and how this affects the quality of equipment, resources and the talent of the students admitted. Although not conclusive on these matters, it was suggested that sometimes public schools attract the most talent because of greater accessibility.



## DAY 3

# bilateral exchange

*Member groups worked from the following key questions:*

- ① **Student Exchange:** What are the competencies you seek to develop in your students through programmes? What are the gaps in your present exchange agreements that you would like to fill?
- ② **Mobility of Faculty:** Is faculty mobility a desired outcome? To what end?
- ③ **Research Collaborations:** What types of research collaborations would interest your institution? What are the benefits of such collaborations?

In the final discussion forum on Bilateral Exchange, there was definitive interest in having more cross-cultural exchange and research collaborations between countries and design communities at both the student and professorial levels. Students are very interested in the experience of Design education and practice in the context of other countries and they want this to be connected to their university credits. Professors are interested in travel, temporary re-location and a change of perspective by working in a different faculty setting. Ideally, integrating an exchange that is project-based or under the auspice of travelling exhibitions of a design project could be something that is integrated into the lesson plan from the beginning for the year. The success of the exchange and its acceptance at the higher levels of university administration depended on the projects following thematic lines of design for positive social impact. This premise would benefit the profile of the student, the professors involved, and the institution at large. The main challenges to overcome are funding, language issues, and levelling the playing field between universities.

### student exchange

The upside of student exchanges are the competencies and confidence gained by a successful exchange: many students, it was noted, return to their own institutions completely transformed, not only because of new forms of design learning but because of having been socialised in another place and country—and not as a tourist. The example of the Fabrica exchange was offered up, where students become part of a «lasting international connectivity». The group agreed that the design student's last big challenge is often leaving home and managing.



Being away, and that living and being out of their comfort zone ultimately makes for better designing.

The challenge: to set-up agreements. Often much effort is undertaken and only 20% of student exchanges are successful. Why? Units of credits are not always interchangeable. Language can be a problem given UK English-centric culture. Costs of flights, living etc. are especially challenging for students coming from developing nations to developed nations. ico-D's role in assuaging this: ico-D establishes partnerships among Member institutions. International offices within each institution can be called upon to drive international links, contacts and admissions, and can help facilitate the process of equalising accreditation.

«Because we are all equals at this table, having ico-D as the starting point is good for institutions that are lesser known. Big ones only want to play ball with same level schools which is counter productive. If the benchmark is ico-D, the ratings game is eliminated by the ico-D stamp.» The group underlined that sometimes explaining their relationship to ico-D to colleagues in the home institutions their relationship to ico-D, and saying that, as part of ico-D Membership they are working on this project that benefits students and staff, is a way of levelling the playing field.

when two design institutions collaborate. It was noted, however, that this is less of an issue when the research collaboration takes place between different faculties (engineering and design, for example). Comparative studies therefore work best.

### **research collaborations**

While there was much shared interest around new possibilities for research collaborations across institutions, one main obstacle is the language barrier for professors whose first language is not that of the host country. Another is funding. Universities are open to collaborations but it often works only because of an individual or research connection, and is less often administered by global university agreements.

There also must be a clear research outcome and this can lead to ownership issues; edges blur





# **design & complexity panel**

*The first Educational Platform meeting in Hong Kong in 2014 stressed the need to train more resourceful designers capable of working confidently across disciplines. Designers have always been «inter-disciplinary,» in that we regularly combine disciplines to achieve an outcome. But we are also «multi-disciplinary,» in that the design process allows us to work across and bridge disciplines, even those outside of our expertise. Our panel of emerging and distinguished designers and educators share their inter- and multi-disciplinary experiences and discussed why this integration approach to creative practice is so powerful.*

## moderator

**Heidrun Mumper-Drumm** is a professor and Director of Sustainability Initiatives at **Art Center College of Design**. Her integrative approach to design education is based on a multidisciplinary career spanning science and design as an environmental engineer, graphic designer, publisher, letterpress printer, book artist and design educator.

## panel speakers

**Michele Jaquis** is a socially engaged, interdisciplinary artist who examines the complexities within personal relationships, identity, language and communication. Her experimental and documentary videos, multichannel projections for theater, photographic and digitally manipulated imagery, facilitated workshops and interactions, installations, sculptural objects, and performances have been exhibited in alternative spaces, galleries and museums and film/video festivals across the US and in Australia, Canada, Ireland and New Zealand. Jaquis is also Associate Professor and Director of Interdisciplinary Studies and the Artist, Community Teaching Program at **Otis College of Art and Design** where she oversees all undergraduate minor curricula while engaging students in collaborating with each other and various community partners.

**Jessie Kawata** is a Creative Strategist at NASA's Jet Propulsion Laboratory in Pasadena, California. Her passion for art, science, and sustainability led her to NASA where she helped to pioneer their very



first in-house design studio. With a background in both product design and illustration from ArtCenter College of Design, Jessie has been able to spearhead the integration of design-thinking, creative methodologies, and storytelling strategy into early space mission concepts as Lead Designer in NASA JPL's Innovation Foundry. In addition, Jessie is a Co-Investigator for a NASA drought indicator proposal in support of the National Climate Assessment.

**Paul Soady** is an art/type director & letterpress printer from Australia where he surfed, got a job in an advertising agency and at night Attended East Sydney Art School, gravitating to type and design. In England, after an interesting journey to London by road, he ended up at Ogilvy Benson & Mather as a «Typographer», later freelancing in a small Covent Garden design studio. After another interesting journey, this time through Africa, he returned to Australia and freelanced as a type director, won awards, taught part time at East Sydney Art School, co-founded The Australian Type Directors Club, and was a judge many times for the Art Directors Club. In America Soady worked as an Art Director, won one or two One Show Awards, and was a teacher at **ArtCenter College of Design** (26 years). He worked in the advertising department & Transportation and co-chaired Faculty Council. Soady just finished a book on Eric Gill.

**Arden Stern** is a design historian whose scholarship focuses on graphic design and visual culture.

Her research interests include the history of typography and vernacular design practices, and she has contributed to scholarly and journalistic publications including *Design & Culture*, *Design Issues*, and *Print* magazine. Dr. Stern teaches in the Department of Humanities & Sciences and the graduate program in Media Design Practices at **ArtCenter College of Design**.

**Karen Zimmermann** is a Professor in the Graphic Design and Illustration Division at the **University of Arizona School of Art** and acting Chair in Design and Illustration. Previously Karen taught at the University of Hawaii. Karen has received numerous grants and awards including an Arizona Project Grant by the Arizona Commission of the Arts, UA Deans fund for Excellence, and UA Faculty Fellowship. She has been a member of the AIGA Design Educators Steering Committee and is on the College Book Art Association Board. She teaches courses in typography, information graphics, and design.

Karen's creative work examines the relationship between art, design, culture, and technology. Her work is tied with her practice in graphic design and letterpress printing. Recently, she has produced visual works that examine, compare, and contrast visual and typographic signs in public and private spaces in the southwest in book form.





# **lifelong learning**

## Cihangir İstek

ico-D Vice President 2015–2017 *TURKEY*

The pace at which society and technology drive change suggests that institutionalised/organised learning is a continued need across all ages and disciplines. Our understanding of Lifelong Learning emphasises the opportunities that the sharing of knowledge between generations offers. «Schooling» is only one type of learning.

There are many other opportunities to further our knowledge and enhance the skills we need throughout life both for personal and professional development. Competences, Credentials, Actions: Blueprints for Designers' Lifelong Learning is a special workshop on lifelong learning for designers hosted by Istanbul Bilgi University on 22–23 October 2016 in Istanbul, Turkey.

The workshop was a first step towards drafting a proposal, a Lifelong Learning Manifesto to be submitted for the World Design Summit in Montréal, inviting professionals from the fields of Social Sciences, Management, Urban-Planning, Design, Communications, Education, Economics, Engineering, etc. and international and local experts to share their insights and visions in a programme aimed at cultivating teamwork, practice, actions, assets and the seeding of knowledge through networking.





# **ico-D design educational project**



## **David Grossman**

ico-D President 2015–2017 *ISRAEL*

There are 700 million new Chinese consumers entering the Chinese market in the next 15 years and they are the key to the future Chinese and international economy.

In view of China's enormous development, in the past and in future, and its burgeoning industrial design infrastructure, David suggested that, while we do not know yet what these consumers will require, we do know that design can impact change in consumer preference.

His talk summarised the first steps undertaken by the ico-D Design Education Project and its pilot initiative in Chengdu as an initiative to forge new connections between ico-D's international community of designers and Chinese schools. Organised by ico-D and Sichuan Economic and Information Committee (SEIC), two ico-D Educational Members: Chengdu University of Technology (China), and Shenkar College of Engineering, Design and Art (Israel), have launched an exchange aimed at supporting Chinese designers and Chinese design universities to help the Chinese industry better understand how to best furnish socially conscious design in future.

David noted that today's most important developments are in places like Chengdu where there is the greatest need for developing the local design industry infrastructure. The project began with ten students from the Industrial Design Department of Shenkar accompanied by a senior lecturer from the Industrial Design Department of CUT. For the three weeks, the Israeli students worked in teams to explore the concept of «home», developing designs relevant to local Chengdu industries. David described his role in the project and its achievements to date, underlining that Chengdu will act as model for expanding to additional Chinese cities.



**serious play  
workshop:  
nuts to butter;  
a sustainable  
design exercise**

# **Heidrun Mumper-Drumm**

ico-D Vice President 2015–2017  
UNITED STATES

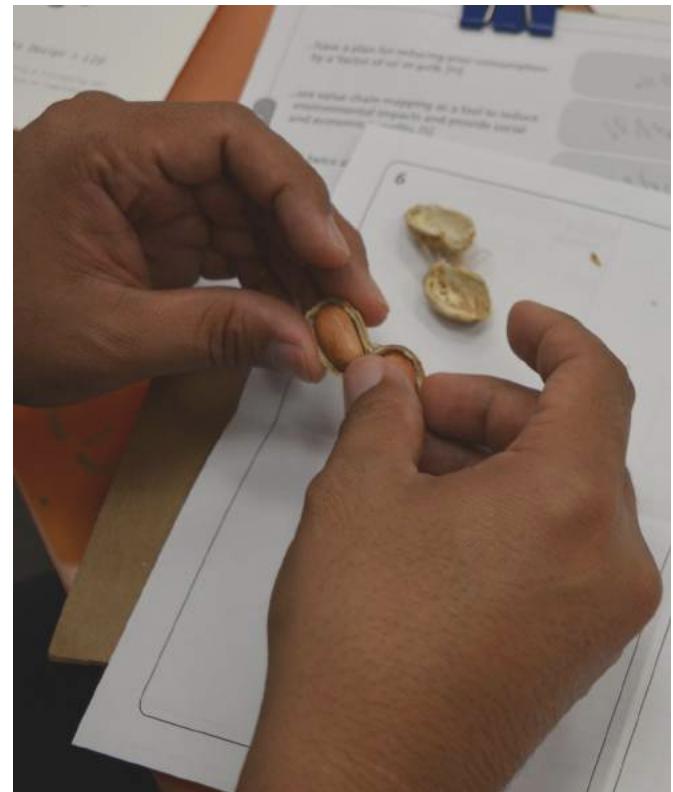
Participants were divided into groups, and tasked with creating innovative design solutions that addressed sustainability goals. Starting with a peanut, a life cycle methodology was demonstrated. First, members were guided through a series of steps meant to represent the creative process, The exercise began with imaginary, visual, and tactile explorations of the peanut. They also used caricature and storytelling, both skills familiar to designers. Further exploration included an examination of some of the material properties of the peanut and its shell.

Participants were asked to explore further by creating a diagram of the life cycle of a peanut used to make peanut butter. Cultivation, harvesting, processing, grinding, filling, transportation, retail, use, and disposal were some of the steps indicated on this diagram, along with all of the ingredients and energy sources needed. This visual representation revealed the structure of the peanut butter system, the relationships between each step, and the areas of potential impact on environmental, social and economic factors.

Could this information be used to create a more sustainable system of providing peanut butter? The fun began when participants were asked to devise ways in which the peanut could become the basis for a zero waste, energy efficient, habitat restoring, and community building enterprise. Groups were asked to use the life cycle framework to share their proposals.

What can be revealed from this workshop is that critical information may be missing from the design process. We generally do not research the complete system that provides the product and/or service, and therefore may not target and address relevant sustainability goals in the design. An understanding of the life cycle of the system can address this knowledge gap. Moreover, such «life cycle thinking» expands the opportunities for design to be applied, to intervene, and be effective in implementing principles of sustainability.









# conclusion

Lore ipsum dolorum

**EMERGENCY EXIT**



The 2016 Professional/Promotional and Educational Platform Meetings (PMs) at ArtCenter titled «Design has Value» marked an important new step in the evolution of the ico-D Platforms. The topics identified by ico-D Members in 2014 continued to be of interest to a large portion of Member organisations as was confirmed by the diverse participants and presentations in Pasadena. Potential to further develop these topics into Member resources through the Work Groups (WGs) is becoming more clear as we move forward. The Platforms are a mechanism by which Members can directly impact the activities of the Council and the WGs are the engine of this transformation. Their collective efforts inform, research, analyse and connect with outside experts to focus the knowledge base we can make accessible to you, our Members.

As we speak, the 2015-2017 Work Groups are further clarifying their mandates and setting course for the next PMs in Montréal in October 2017. Those of you

with knowledge, energy, experience and interest to become involved in this ongoing task are encouraged to get involved! (Contact Emlyn Nardone at [programmes@ico-D.org](mailto:programmes@ico-D.org) to ask questions or sign up).

If you would like to participate in the next round of Platform Meetings come to Montréal in October and join us. In addition to the Professional/Promotional PM and the Educational PM, for the next iteration, we will be adding a Design Museum Platform Meeting and a Design Events Platform Meeting (for Design Weeks, Design Biennials, Design Festivals, etc.) **Do share this information with your contacts within the industry, as our strength is in our union.** There is much work to be done to advance the profession of design around the globe.

## acknowledgements

**The 2016 PMs would not have been possible without the championing, dedication and vision of ico-D Vice President 2015–2017 Heidrun Mumper-Drumm. Our deep thanks go to her, her team and to our Member ArtCenter who very generously supported the effort. Recognition of the excellent work of ico-D Events Manager Liz Carbonell is also in order; Liz was the conductor who put all the pieces together and she did so beautifully (and not without great effort). Lastly, it is the support and participation of our Members and the design community that fuel these events and we would like to thank all those who came to Pasadena and all those who presented in absentia.**



# appendices

ii	platform schedule
x	speaker bios
xvi	meeting participants

# schedule

## day 1

Wednesday, 24 August 2016

8.00–9.00 REGISTRATION

9.00–9.30 INTRODUCTION

PROF/PROMO PLATFORM

### **TOPIC** national design policy (NDP) **NDP and precursors to NDP**

**9.30–9.40**  
**introduction & background information**

Presentation by WG members NDPs and precursors to NDPs within their home countries.

*Rebecca Blake UNITED STATES*

**9.40–10.30**  
**presentations**

#### **precursors to a NDP, an IDP and a CDP**

An NDP seems like a nice thing to have. But the precursors are a particular frame of reference for individual professionals and common cause within the design community.

*David Grossman ISRAEL*

#### **US national design policy: american exceptionalism?**

A recent effort did not result in a strategic plan for a US national design policy. Instead, the outcome is a reflection of US political culture, and the unique way the federal government supports design.

*Rebecca Blake UNITED STATES*

#### **design malaysia roadmap**

In April 2016, the Malaysian Design Council conducted a brainstorming workshop on a plan of action for a national design policy. The session was the first exciting step to drafting a holistic proposal to be presented

to the parliament.

*Zachary Haris Ong MALAYSIA*

### **a strategic plan for indonesia's NDP 2016**

Indonesia has embarked on the very first steps towards drafting a national design policy. The proposal seeks to increase understanding of the value of design and its role in society.

*Zinnia Nizar-Sompie INDONESIA*

### **south korea: coordinating with stakeholders for better design policy**

South Korea's Ministry of Trade, Industry and Energy is coordinating with the Korea Institute of Design Promotion to plan and execute a national design policy which is both responsive and flexible.

*Rebecca Blake on behalf of  
Jeongman Song SOUTH KOREA*

### **queensland design policy 2020: a failure, and a new beginning**

An ambitious plan for a regional design policy in Queensland Australia was announced in 2008, and subsequently scrapped by the Government in 2012. With renewed interest in 2016, the Queensland Design community is re-creating a new policy by applying design thinking processes, learning from the past, observing, engaging, and iterating in order to best define and execute a new and enduring strategy.

*Peter Florentzos AUSTRALIA*

**10.30–11.00 BREAK**

**11.00–11.15**

### **Q&A from participants on material presented**

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## 11.15–11.45 roundtable discussion

A NDP is a government program to leverage the design sector to stimulate economic development, address societal problems, and seek sustainable solutions. A Design Policy can also support the design industries by providing economic support to designers and innovators, investing in design education, and facilitating communications between designers and the business community.

- ① Does your country have a NDP, or is there a regional or local (such as municipal) design policy in your area? If so, please describe the main components—and whether you consider them effective.
- ② In what way does the design sector (professional association, educational institution or promotional entity) communicate and engage with policy makers, both nationally and locally?
- ③ What broad goals do you think a NDP should have? (Those goals can include introducing design methodologies to small and medium sized businesses, etc.)

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## 11.45–12.15 tying NDPs back to member associations

Presentation of ideas for Member resources related to NDPs, and generating feedback from participants.

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## 12.15–12.30 looking forward to the 2017 montreal world design summit

- ① What policy statement can ico-D make to present NDPs as a step for stakeholders to take in addressing sustainable economic development?

12.30–13.30 LUNCH

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## 13.30–14.30 DISCUSSION FORUM

### membership issues

The discussion forums are **your** chance to connect with colleagues from around the world and to talk about common challenges. We invite all Members to prepare to discuss the issues they need help solving. In anticipation for the discussion forums, we encourage you to prepare your contribution by exploring these areas:

#### ① model

What is the membership model now in place at your organisation?

#### ② challenges

What is the biggest challenge you face with membership?

#### ③ successes

What has been your biggest success with regards to membership?

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## PROF/PROMO PLATFORM

### TOPIC communicating the value of design design has value

#### 14.30–14.40

### introduction & background information

The value of design is difficult to define as design function varies between sectors of industry and target markets. Do we, as designers, know how valuable design is? If so, how do we communicate this value?

Zinnia Nizar-Sompie INDONESIA

#### 14.40–15.20

### presentations

### communicating the value of design to the public

The general public encounters Design every minute of the day. When it is good, it is imperceptible—hence the challenge of making everyone aware of how it transforms our lives. There are myriad examples of the value that design adds to our lives, everyday and everywhere. A few will be featured in this presentation.

Gabriela Mirensky UNITED STATES

## **communicating the value of design to the business community**

The professional status of Design has been eroded on a number of fronts and it is more vital than ever to communicate the value of design to business—the buyers of design. The individual designer however, cannot do it alone; this advocacy requires focused, sustainable investment by like-minded partners to achieve an effective voice.

*Rita Sioy AUSTRALIA*

## **communicating the value of design to government**

It is important to understand how policy-makers understand Design and its value: whether to enhance a country's «brand» and global competitiveness; clarify communication between leaders and constituents; facilitate the delivery of public services; or enable the free flow of information between stakeholders. This presentation will talk about various tools designers have used in communicating the value of design to government and assess their effectiveness.

*Zelda Harrison UNITED STATES*

*Rebecca Blake UNITED STATES*

## **how designers themselves comprehend (and communicate) the value of design**

Designers must be able to effectively communicate the value of design. Any successful effort to persuade end-users, the business community and government must start with the self-awareness of designers themselves. Designers must be adept at explaining «Designing» as well as «Designs».

*David Grossman ISRAEL*

**15.20–15.30**

## **Q&A from participants on material presented**

**15.30–16.00 BREAK**

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## **16.00–16.45 roundtable discussion**

- ?
  - As a designer/design organisation, what terms do you use to describe the value of design?
  
  - ?
  - As a designer/design organisation, how do you determine/measure the value of design?
  
  - ?
  - As a designer/design organisation, what efforts do you make to communicate the value of design?
- 

## **16.45–17.00 summary**

Concrete outlook into how to communicate the value of design.

Definition and Member contribution for «What is Design?» glossary.

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## day 2

Thursday, 25 August 2016

8.30–9.00 REGISTRATION

PROF PLATFORM

### **TOPIC** accreditation/certification raising professional standards

#### **9.00–9.05** introduction & overview

In a dynamically changing design ecosystem, professional designers now more than ever must delineate their service offering beyond visual outcomes, and differentiate between amateurs. A presentation of models of certification, accreditation, registration and charter from various regions of the world.

Peter Florentzos AUSTRALIA

#### **9.05–9.50** presentations

##### **why norway did away with accreditation**

As many countries head towards accreditation or certification programs, Norway has elected to do the reverse, explains the Managing Director of the Norwegian Organisation For Visual Communication.

Kari Bucher NORWAY

##### **government influenced certification: how indonesia is trying to standardise for global demands**

As part of the Asian Free Trade Area (AFTA), ASEAN countries' governments are presently in the process of implementing a Mutual Recognition Agreement by means of certification. This discussion outlines the pros and cons of this initiative.

Zinnia Nizar-Sompie INDONESIA

##### **australian design accreditation: the challenge of signalling quality in a non differentiated market**

The Design Institute of Australia's (DIA) Accredited Designer™ program distinguishes design professionals who have an enhanced level of knowledge and experience and who are making an ongoing contribution to the design sector through engagement with their professional peak body.

Julie Hobbs AUSTRALIA

##### **certification is just the beginning: an obligation to better our community through design**

Membership-based organisations are in decline as the value of membership and certification becomes less meaningful than inclusive participation and community focused contribution. Build a membership and certification model which recognises not just design professionalism but also contributes to the industry, the buyers, and the public.

Johnathon Strebly CANADA

##### **an overview of RGD certification**

Stüssy Tschudin, President of RGD, offers a recorded presentation outlining the process of RGD certification and more specifically the staff, volunteer and administrative resources that are employed throughout the process. He'll also provide a brief overview of the 20-year history of RGD Certification and how it has evolved over this period.

Stüssy Tschudin CANADA

##### **sharing the graphic design association of malaysia (wREGA)'s journey towards certification**

wREGA shares its journey to create a nationally recognised certification of the graphic design profession in Malaysia.

Zachary Haris Ong MALAYSIA

**9.50–10.05**

**Q&A from participants on material presented and roundtable discussion**

- ?
- Is there a certification program in your country? What are the benefits?
- ?
- Why are you a member of your design association? What are the benefits to being a member?
- ?
- What value do you bring to your design association / local creative industry?
- ?
- What is your design organisation doing to benefit the community at large? How does the public benefit?
- ?
- Is accreditation a prerequisite of membership in your design association?

**10.05–10.10  
summary**

10.10–10.30 PRESENTATION

**lifelong learning**

Society and technology are driving change at a rapid pace, pushing educational institutions to adapt to new needs faced by all ages and disciplines. Moving beyond traditional learning, our understanding of ‘Lifelong Learning’ is learning that is pursued throughout life, personal and professional development that is acquired through knowledge-sharing between generations and across a diversity of settings and sectors.

*Cihangir İstek TURKEY*

10.30–10.45 PRESENTATION

**ico-D design education project**

Organised by ico-D and Sichuan Economic and Information Committee (SEIC), two ico-D educational Members, Chengdu University of Technology (China) and Shenkar College of Engineering, Design and Art (Israel) have launched a joint design project.

*David Grossman ISRAEL*

10.45–11.00 BREAK

ico-D Members pick up their voting cards

11.00–12.00 ICO-D EVENT

**MEMBERS ONLY annual general meeting**

12.00–13.00 SHUTTLE TO HILLSIDE CAMPUS

13.00–14.00 LUNCH

14.00–15.00 EDUCATIONAL PANEL

**design & complexity**

Designers have always been ‘inter-disciplinary,’ in that we regularly combine disciplines to achieve an outcome. But we are also ‘multi-disciplinary,’ in that the design process allows us to work across and bridge disciplines, even those outside of our expertise. Our panel of emerging and distinguished designers and educators will share their inter- and multi-disciplinary experiences and discuss why this integration approach to creative practice is so powerful.

Moderator:

*Heidrun Mumper-Drumm UNITED STATES*

Panel composed by:

Michele Jaquis *Otis College of Art & Design*

Jessie Kawata *NASA*

Paul Soady *ArtCenter College of Design*

Arden Stern *ArtCenter College of Design*

Karen Zimmermann *University of Arizona School of Art*

15.00–16.00 CAMPUS TOUR

**artcenter college of design**

16.00–17.00 RECEPTION

17.00 SHUTTLE TO SOUTH CAMPUS

## day 3

Friday, 26 August 2016

8.00–9.00 REGISTRATION

EDU PLATFORM

**TOPIC** curriculum development

### challenges facing design education: focus on curriculum development

9.00–9.20

#### introduction

Representatives of ico-D Education

Members discuss challenges and common cause efforts.

*David Grossman* ISRAEL

*Rebecca Wright* UNITED KINGDOM

9.20–10.30

#### presentations

##### curriculum development + the «experience portfolio»

As the design industry shifts and the role of the designer expands, we need to prepare the next generation to be able to engage, contribute and adapt to emerging creative economies. The Product Design department at ArtCenter is exploring a flexible curriculum that goes beyond teaching traditional skills and enables students to develop an «experience portfolio» with deeper collaborative and leadership skills as well as acquire diverse points of view.

*Karen Hoffman* UNITED STATES

##### building a multidisciplinary and multicultural design innovation ecosystem

Chinese design schools such as Tsinghua University are exploring new ways to integrate design education, design research, and design practice within the multidisciplinary and multicultural context.

*Zhao Chao* CHINA

### changes in design education in china

The new trend of design integration has meant the role of design education has had to adapt. For over a decade, an education system founded on studio based practice has been progressing and deepening the professional development of students. Design is considered an everyday event and part of culture as well as a strategy for development. The design education model at CAFA is seeking to address challenges poised between the two.

*Ziyuan Wang* CHINA

### designing curricula for unknown

#### futures and uncertain times

Rebecca Wright, programme Director of Graphic Communication Design at Central Saint Martins, University of the Arts London, presents the recent curriculum redesign of the Graphic Communication Design programme at Central Saint Martins as a case study. This presentation looks at the challenges and opportunities in designing relevant and future-facing curricula.

*Rebecca Wright* UNITED KINGDOM

### designing the new design school

What we should be considering when designing the new design school for the 21st century? As Ravensbourne identifies new challenges and opportunities at the intersection of creativity and technology, this presentation reflects upon the relevant questions and potential answers.

Presented by the Dean of the School of Design, Ravensbourne.

*Lawrence Zeegan* UNITED KINGDOM

10.30–11.00 BREAK

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**11.00–12.15**

**Q&A and roundtable discussion**

- ?
  - What are primary challenges facing design education institutions?
  - ?
  - How can international exchanges and collaboration provide support and value to ico-D educational Members?
  - ?
  - How does your institution deal with the need for contact between educational institutions and the professional design community?
- 

**12.15–12.30**

**looking forward to the 2017 montreal world design summit**

Summary and next steps.

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**12.30–13.30 LUNCH**

13.30–14.30 SERIOUS PLAY WORKSHOP

**nuts to butter; a sustainable design exercise**

The sustainability paradigm is changing how we design: new rules, new methods, new strategies. In this workshop we will conduct an overly simplified, but nonetheless completely serious exploration of a life cycle informed design method. Workshop participants will be inspired to create innovative design solutions that meet sustainability goals.

*Heidrun Mumper-Drumm* UNITED STATES

**14.30–15.00 BREAK**

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**15.00–16.00 DISCUSSION FORUM**

**bilateral exchange**

The discussion forums are **your** chance to connect with colleagues from around the world and to talk freely about common challenges. We invite all Members to prepare to discuss the issues they need help solving. In anticipation for the discussion forums, we encourage you to prepare your contribution by exploring these areas.

?

**student exchange**

What are the competencies you seek to develop in your students through programmes? What are the gaps in your present exchange agreements that you would like to fill?

?

**mobility of faculty**

Is faculty mobility a desired outcome? To what end?

?

**research collaborations**

What types of research collaborations would interest your institution? What are the benefits of such collaborations?

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**16.00–17.00 SUMMARY AND NEXT STEPS**

**17.00 END OF PLATFORM MEETINGS**



# speaker bios

## David Grossman

ico-D President 2015–2017 ISRAEL



David Grossman is an environmental graphic designer and partner of Daedalos Design Studio in Tel Aviv. Also a partner of Israel Design Works, he has been involved in the development of the

Chinese design industry infrastructure. David is President of the Israel Community of Designers—Israel's multidisciplinary professional design organisation and is a founder of Vital, Tel Aviv Center for Design Studies (1987) and of the Graphic Design Department of Shenkar College in Israel (2000). He has played a key role as organiser, editor, lecturer and juror for international design festivals, conferences and exhibitions, catalogs and annuals.

David served as ico-D's Treasurer and President between 1995–2003.

## Zachary Haris Ong

ico-D President Elect 2015–2017

MALAYSIA



Zachary Haris Ong is committed to the development of design impact on national GDP, and acts as an advisor to the Malaysian government for the development of its national design agenda. He was the

catalyst in assembling all design associations under the Malaysia Design Council. For his work, he was nominated for the prestigious 7 Bintang Lifetime Achievement Award at the Kuala Lumpur Design Week, in recognition of individuals who are key

contributors to the creative industry of Malaysia. He led the Rediscovery: Icograda Design Week in Sarawak in 2012, and is currently the President of wREGA. He was listed in Prestige magazine's Top 40 Movers and Shakers of Malaysia Under 40. Currently, he is a principal designer at Zachary Haris Ong & Associates based in Kuala Lumpur.

## Tyra von Zweigbergk

ico-D Secretary General 2015–2017

SWEDEN



Tyra von Zweigbergk works as a designer, illustrator, artist and lecturer and her work has been recognised with both awards and exhibitions. She is a regular guest lecturer at Konstfack University College of Arts, Craft and Design and board member of Svenska Tecknare since 2010, where she is currently Vice President and head of both International Relations and the Rights and Conflicts Fund. In 2013 she was elected to the Board of European Illustrator's Forum, and in 2014 she initiated and co-organised the Sharing Possibilities symposium in Oslo with Grafill, Norway, as well as the Value of Design Seminar with participants from the Board of ico-D in Stockholm 2015.

## Peter Florentzos

ico-D Treasurer 2015–2017 AUSTRALIA



Peter Florentzos is a leading designer from Brisbane (Australia) with more than 20 years experience in the discipline of graphic design. His specialty extends to branding in the

architectural, property development, retail design and interior design sectors. Currently a National Director of the Design Institute of Australia, and Co-President of the Queensland Branch (DIA), he is also a member of the Australian Graphic Design Association (AGDA) where he has previously served as National Councillor and Queensland Treasurer. Peter has also been a Lecturer and Tutor in graphic design at the Queensland College of Art, Griffith University.

Florentzos Design is an award-winning multidisciplinary design studio, proud of its collaborative approach to design.

## **Cihangir İstek** ico-D Vice President 2015–2017

TURKEY



After he gained his MSc. from University College London and a PhD from the University of Tokyo, Dr. Cihangir İstek has held several faculty positions and been teaching design based on «Learning-by-Doing» and «Real-Life Projects» with a focus on Space and Environments at various universities. Currently, he is a Vice-Chair of the Department of Communication Design and Management, and a Programme Director of VCD at Istanbul Bilgi University. In addition to his academic work, he has also worked internationally, holding several design professional and consultancy roles, including the founding and directing of an interdisciplinary design practice. Since 2008, he has been an Associate and Design Representative in Istanbul of the Institute for Information Design Japan (Tokyo).

## **Heidrun Mumper-Drumm** ico-D Vice President 2015–2017

UNITED STATES



Heidrun Mumper-Drumm is a professor and Director of Sustainability Initiatives at Art Center College of Design. Her integrative approach to design education is based on a multidisciplinary career spanning science and design as an environmental engineer, graphic designer, publisher, letterpress printer, book artist and design educator.

As faculty and Director, Heidrun continues to teach and develop a Design for Sustainability curriculum, in which life cycle evaluation is integrated with design process to optimise product service system sustainability. She leads research, speaks, and conducts workshops on life cycle design innovation.

## **Wang Ziyuan** ico-D Vice President 2015–2017 CHINA



Wang Ziyuan, professor at China Central Academy of Fine Arts (CAFA), director of Graphic Design Dept. School of Design in 2003–2012. He has received design awards including «Best Book Design of the Year» of China in 2004, 2010 and 2012. He was the main designer and project director for 2008 Beijing Olympic Games. In 2009, when ICOGRADA Congress was held in Beijing, Wang participated all intensive preparation as a key organiser.

**Rebecca Wright**  
ico-D Vice President 2015–2017  
UNITED KINGDOM



Rebecca Wright is a design educator, researcher and writer. She is Programme Director of Graphic Communication Design at Central Saint Martins, University of the Arts London, where she leads

undergraduate and postgraduate study across specialisms that include graphic design, design and interaction, illustration, moving image, advertising, typography, digital media and communication design. She was previously Academic Director of Communication Design at Kingston University and her other academic positions include Visiting Professor at Musashino Art University, Tokyo. Rebecca is co-founder of GraphicDesign&, a pioneering publishing house exploring how graphic design connects with all other subjects and the value that it brings.

**Rebecca Blake**  
Observer UNITED STATES



Rebecca Blake is Design Director at Optimum Design & Consulting, a small designer firm in mid-town Manhattan. There, she oversees the creation of a wide range of print and Web projects, including marketing materials, logos and

corporate ID, website interfaces, and publications. She serves as Advocacy Liaison for the Graphic Artists Guild, where she monitors upcoming legislation on copyrights and issue relevant to visual artists, and writes articles on design and illustration for the Guild's news blog. She has taught workshops on pricing and estimating at HOW Design Live and for the Graphic Artists Guild. She also heads a workgroup on National Design Policy for ico-D's Professional Platform.

**Kari Bucher**  
Grafill NORWAY



Kari Bucher has acted as Managing Director at Grafill from January 1st 2016 Her background is in Marketing, Brand building, Design Management, Marketing and Advertising

where she works as a advisor and consultant. Recently she has headed Norway's biggest humanitarian fundraising project, the Telethon, on behalf of seven humanitarian organisations.

**Zelda Harrison**  
Observer UNITED STATES



Zelda Harrison works as a branding and communication consultant with businesses, government agencies and community groups. She is also very active in a global network of communication professionals:

she served as the past president of the AIGA Center for Cross Cultural Design, where she championed the group's mission by organising travel exchanges, agreements with global design organisations such as ico-D, and design competitions. Zelda also launched AIGA-Los Angeles BusinessMatters, a workshop series focussed on design management. In her effort to support design professionals navigating a complex global marketplace, Zelda has facilitated similar workshops in China, the Gulf Region, South Africa, Malaysia and the USA. Zelda has served on the juries of several global design competitions including the SEGD Global Design Awards (USA), Poster for Tomorrow (France) and the Good50x70 Global Design Award (Italy). She holds a MSc in Management from the Rouen Business School and a BFA in the Fine Arts (California State University, Long Beach).

**Julie Hobbs**  
Design Institute of Australia  
AUSTRALIA



Julie Hobbs is the National President of the Design Institute of Australia (DIA). She is also the CEO of a not for profit organisation that provides advice to industry and government on current

and projected workforce development needs for a range of occupations central to the knowledge economy. This includes all components of the Cultural sector and drives an area of interest for Julie - the place of creativity in the changing world of work and increased automation. Julie has undergraduate qualifications in the Humanities and in Design and individual postgraduate qualifications in Management, Education and Art & Design. She has worked as an artist, a designer and a lead academic for a Design Faculty in Western Australia where she lives. Julie continues to work in a designer maker capacity and writes articles on design and on the creative industries more generally.

degrees in psychology and product design, Karen's expertise is in design research, strategy and insights.

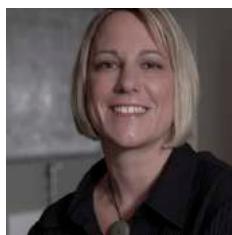
**Gabriela Mirensky**  
The One Club UNITED STATES



As Awards and Design Director of The One Club, Gabriela is right on the pulse of the Advertising and Design industries. Active in art and design communities in New York and abroad, Gabriela teaches at the Universidad de

Monterrey, Mexico, in the BIC Master of Professional Studies at CCNY, and in the bilingual design program at the School of Visual Arts; serves as a guest critic in the Exhibition Design Graduate Program at FIT, and judges design competitions in the US and Mexico. She is also on the board of directors at MUMEDI, Mexico City's first design museum. With deep expertise in project management and design curatorship, Gabriela served for 13 years as the Director of Competitions and Exhibitions at AIGA, the nation's oldest and largest professional association for design.

**Karen Hofman**  
Art Center College of Design  
UNITED STATES



As Chair of Product Design and Director of the Color, Materials and Trends Exploration Laboratory (CMTEL) at Art Center College of Design, Karen is instrumental in introducing new design research processes,

curriculum and vision-casting projects with numerous industry sponsors. She developed and launched the innovative project model DesignStorms® partnering with companies such as Adidas, Disney, Microsoft, HTC and Volkswagen exploring future market opportunities and emerging technologies. With

**Zinnia Nizar-Soapie**  
The Indonesian Association of Graphic Designers INDONESIA



Zinnia holds degrees from the Art Institute of Seattle and School of Visual Arts, New York. She began her career in design in 1999 as an art director for a local magazine, Neo, and has focused her career since

then on publication design, executing numerous commissioned work for such publishing houses as Gramedia and Imaji. She now runs her own studio, Ampersand, and her involvement in the design scene includes teaching at Jakarta Art Institute and currently serves as National President of ADGI, the Indonesian Graphic Designer Association

**Rita Siow**  
Observer AUSTRALIA



As Executive Director of AGDA (Australian Graphic Design Association) from 1999 to 2013, Rita developed many initiatives to advance design as a contributor to innovation, culture and commerce. She has

served as design advocate to government bodies and training councils, currently sits on the advisory board of the University of South Australia School of Art, Architecture and Design, and is an adjunct in their undergraduate and postgraduate communication design programs. Her work has won numerous awards, including the AADC's Hall of Fame «Watering Can» Award and the AGDA Awards Pinnacle.

**Stüssy Tschudin**  
RGD CANADA



Stüssy is a co-founding principal of Forge Media + Design in Toronto, Canada. Born and raised in Switzerland, he was a Swiss banker by day and a graffiti artist by night. His passion for the creative led him back to

school and toward a career as a graphic designer. As a conceptual and visual thinker, Stüssy guides all Forge projects to communicate clearly to their target audience, while upholding the highest levels of quality and design. In 2012 Stüssy was elected to the Board of Directors of the Association of Registered Graphic Designers and currently serves as President.

**Lawrence Zeegen**  
Ravensbourne UNITED KINGDOM



Professor Lawrence Zeegen is Dean of the School of Design at Ravensbourne in London (United Kingdom), where he leads academic departments and research in Architecture, Communication Design, and Fashion Design. Lawrence has lectured internationally at over 20+ countries. Lawrence's design clients include major international newspapers, magazines, book publishers, design companies and advertising agencies and he is the author of nine published books on graphic arts and a contributor to numerous publications. Lawrence is a trustee of the De Le Warr Pavilion, the Creative Conscious Awards and a member of the Design Council Sounding Board. He is a former trustee of D&AD, and has been appointed twice to the Executive Board of ico-D, the International Council of Design.



# 2016 pasadena platform meeting participants

## **ico-D Board Members**

- David Grossman, *ico-D President 2015–2017* ISRAEL
- Zachary Haris Ong, *ico-D President Elect 2015–2017* MALAYSIA
- Peter Florentzos, *ico-D Treasurer 2015–2017* AUSTRALIA
- Tyra von Zweigbergk, *ico-D Secretary General 2015–2017* SWEDEN
- Cihangir İstek, *ico-D Vice President 2015–2017* TURKEY
- Heidrun Mumper Drumm, *ico-D Vice President 2015–2017* UNITED STATES
- Ziyuan Wang, *ico-D Vice President 2015–2017* CHINA
- Rebecca Wright, *ico-D Vice President 2015–2017* UNITED KINGDOM

## **Professional Members**

- Jason Adams, *AIGA Los Angeles Chapter* UNITED STATES
- Adityayoga, *Secretary General of ADGI* INDONESIA
- Rebecca Blake, *At Large Board Member, Graphic Artists Guild* UNITED STATES
- Kari Bucher, *Managing Director, Grafill* NORWAY
- Bob Fagan, *West Coast Director, The One Club* UNITED STATES
- Agustin Garza, *AIGA* UNITED STATES
- Julie Hobbs, *National President, Design Institute of Australia* AUSTRALIA
- Gediminas Lašas, *President, Lithuanian Graphic Design Association* LITHUANIA
- Gabriela Mirensky, *Director, Awards and Design, The One Club* UNITED STATES
- Sami Niemelä, *Creative Director, Grafia* FINLAND
- Zinnia Nizar-Sompie, *President of ADGI* INDONESIA
- Johnathon Streby, *President, Society of Graphic Designers of Canada* CANADA

## **Educational Members**

- Essam Abu-Awad, *Dean of Faculty of art and Design, Applied Science University* JORDAN
- Paul Bailey, *Course Leader MA Graphic and Media Design, London College of Communication, University of the Arts London* UNITED KINGDOM
- Pablo Briones, *Design Programs Director, Concepción Campus, Duoc UC* CHILE
- Fred Fehlau, *Provost, ArtCenter College of Design* UNITED STATES
- Marco Garrido, *Associate Dean for International Affairs in Art, Architecture and Design, Universidad de Monterrey* MEXICO
- Jamie Hobson, *Programme Director Graphic Communication, London College of Communication, University of the Arts London* UNITED KINGDOM
- Karen Hoffman, *ArtCenter College of Design* UNITED STATES
- Ivor Templer, *Director & Head of Academic Planning, Greenside Design Center* SOUTH AFRICA
- Lawrence Zeegen, *Dean of the School of Design, Ravensbourne* UNITED KINGDOM

### **Promotional Members**

- Ruth Poh, *Manager, DesignSingapore Council* SINGAPORE
- Sheryl Yap, *DesignSingapore Council* SINGAPORE
- Jacks Yeo, *Director for Strategic Planning, DesignSingapore Council* SINGAPORE

### **Observers and Speakers**

- Zelda Harrison, *Marketing & Design, Friend of ico-D* UNITED STATES
- Judy Livingston, *Designer, Good Work Good Cause, Friend of ico-D* UNITED STATES
- Justin Molloy, *Director of Education, SEGD* UNITED STATES
- Holly Mattson, *Executive Director, Council for Interior Design Accreditation* UNITED STATES
- Rita Siow, *ico-D Audit Committee Chair, Friend of ico-D* AUSTRALIA
- Natalie Wright, *Lecturer in Interior Design, Queensland University of Technology School of Design* AUSTRALIA
- Chao Zhao, *Dean, Tsinghua University* CHINA

### **Design & Complexity Education Panel Speakers**

- Michele Jaquis, *interdisciplinary artist, Otis College of Art and Design* UNITED STATES
- Jessie Kawata, *Creative Strategist at NASA's Jet Propulsion Laboratory* UNITED STATES
- Paul Soady, *Art/type director & letterpress printer ArtCenter College of Design* UNITED STATES
- Arden Stern, *design historian, ArtCenter College of Design* UNITED STATES
- Karen Zimmermann, *Professor in the Graphic Design and Illustration Division, University of Arizona School of Art* UNITED STATES

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