

ICSID

NEWS 3/02

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National Design News

CHILE. The School of Design, Instituto Profesional DuocUC de la Pontificia Universidad Católica de Chile is organising an ICSID Interdesign Workshop together with Asociación Chilena de Empresas de Diseño and Colegio de Diseñadores Profesionales de Chile. The Interdesign is scheduled to take place from 28 July to 8 August 2003, and will be taking a closer look at 'Design for the Wine Industry of Chile: Challenges and Opportunities'.



View of the San Carlos Apoquindo campus of the Universidad Católica de Chile, where some of the Interdesign events will take place.

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CHINA. Tsinghua University, one of the most well known universities in China, will hold the 'Tsinghua International Design Management Forum' on 20–22 September 2002 in Beijing. As the first high level forum about design management in China, the event aims to promote design management as a new area for design education and enhance the quality of design and management for Chinese industry.

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GERMANY. ICSID Regional Advisor, Prof. Dieter Rams has, on his 70th birthday, been appointed Honorary Founder of the German Design Council, of whom he is a former President. Thus far, the Honorary Founder title was awarded only to Herbert Hirche and Philip Rosenthal.



Regional Advisor Dieter Rams, a leading design figure in Europe, served on the ICSID Board 1992–1995.

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KOREA. The 37th Korea Industrial Design Exhibition, the oldest and most prestigious design competition and exhibition in Korea opened at the Korea Design Center on May 2. The Prize of the President went to 'Interactive Home Theatre System' designed by Kim Sung-bae and Won Tae-yeon, designers of Daewoo Electronics Design Center.



The 'Interactive Home Theatre System' is designed to enable users to interact with the product as a music producer or an artist, not just as a passive audience.

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AUSTRALIA. The 2002 Australian Design Awards were recently presented at the Sydney Convention and Exhibition Centre. Peter McGauran, Minister for Science, presented the 2002 Australian Design Award of the Year to SL50, from Invetech Operations Pty Ltd. SL50 is the world's first random access slide loader enabling round the clock operation of image analysis cancer detection systems. The Gold Australian Design Award — Dyson Student Design Award — was won by the Goldie Surf Rescue Vehicle designed by Paul Manczak from Monash University in Melbourne.

*SL50 (top),
winner of the
2002
Australian
Design Award
of the Year,
and Goldie
Surf Rescue
Vehicle
(bottom),
winner of the
Gold
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Design Award
— Dyson
Student
Design Award.*



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USA. The 174 best and hottest designs this year were honoured by the 2002 Industrial Design Excellence Awards (IDEA). Besides the USA, 16 countries won Gold, Silver and Bronze Awards. IDEA is co-sponsored by Business Week and the Industrial Designers Society of America (IDSA).

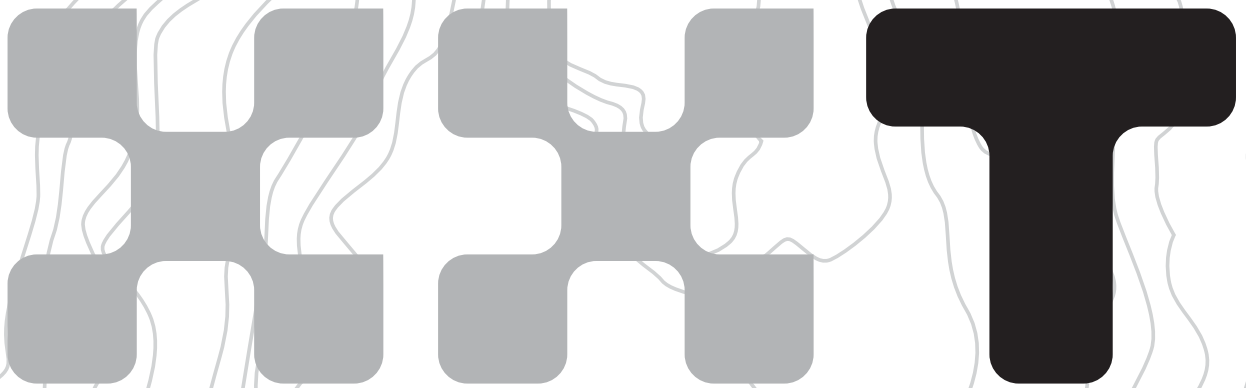
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ICSID press: This page consists of press releases from ICSID members. For your press release to be included, contact the Editor at the ICSID Secretariat. Please send photos and a brief text.

The **XX Triennale di Milano**
unfolds from 2001 to 2004
in a long series of exhibitions
which investigate the theme
of *La Memoria e il Futuro*
("Memory and Future")
as affects the traditional
disciplines of the Triennale
— architecture and design —
and new communication media.

www.triennale.it
provides Internet access
to the programme of future events
in the 20th International Exhibition,
and a virtual visit of past exhibitions.

LA TRIENNALE DI MILANO VENTESIMA ESPOSIZIONE INTERNAZIONALE 2001-2004



La Memoria e il Futuro



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Designing Water

By
Peter Butenschön

Peter Butenschön,
ICSID President



Fascination. Children across the world probably share a fascination for water. As a child, there was nothing that could as powerfully grab my attention as water — the noisy cascades of a waterfall in early spring, the still cesspool hiding some obscure secret, the waves hitting the rocky shore, again and again, never stopping, and yet never in quite the same way.

Cupping hands to drink from a stream or balancing precariously on a slippery timber bridge taught children important lessons of mastering and survival. Flow-ers needing water, drying up on the win-dowsill: water contained both the drama and the poetry of life.

In school, as far as I remember, water was somehow reduced to a chemical formula, H₂O, a rational substance that froze or boiled or evaporated at a given temperature and could easily be manipulated.

I remember the strange feeling of learning these unemotional facts about water as a youth, whilst at the same time witnessing through newspapers and radio broadcast the incredible drama of The Netherlands being attacked viciously by the incredible and unmanageable power from the surging sea.

It was clear, even to a child in a well-protected Norwegian classroom, that the school definition of water was somehow deficient, perhaps not even truthful.

Connecting. Water connects and divides. 'Bridge builder' is a word of honour; prizes are awarded to those who build bridges between people and cultures, who manage to see beyond their own shores. The bridge gives the image of a dry river crossing, the new connection or the dynamic quest for new lands and new horizons.

To bridge connects to the other, the desired, the beyond. One of the Pope's titles is Pontifex Maximus, the great bridge builder between heaven and earth. No wonder then that the history of building has few more daring and magnificent showcases than the great bridges, defeating and mastering an inhospitable expanse of water, spanning rivers and connecting countries.

It is difficult to think of the great cities of the world without thinking of the bridges

defining their logic and their significance. And it is impossible to understand the great nations that emerged throughout history without looking at their great rivers and at the human ingenuity that went into mastering their incredible will and life asserting gifts.

Rivers. Rivers touch the essence of all our lives, wherever and whoever we are. Not surprisingly, rivers are closely tied to religion, from the grand holy rivers to the still pools of baptism and the pyre rafts floating off with a corpse, carrying life as well as death, promise as well as damnation.

The command of waterways and of the supply of water for drinking and irrigation has, not surprisingly, always been a major political battleground. Few issues have given cause to more strife and war and few causes have in such a way fired tempers.

I was reminded of this when attending the first World Urban Forum in Nairobi recently. The UN-HABITAT had gathered some 1,200 experts to discuss issues confronting the urban poor. Seen through a designer's eyes, it was a sobering experience.

There are four overriding concerns that confront the urban slums: secure land tenure, the provision of sound housing construction, the supply of clean water and the supply of sanitary services. The last two have to do with water; the last three have to do with design.

Problems. Looking at the problems at hand, the world seems to be crowded with technical solutions for water transportation, water treatment, water storage, water distribution, water-cooling and water heating. We seem to think that we have the products and the know-how.

Yet, we seem to be nowhere near solving the pressing issues of supplying water to people in cities through appropriate solutions. The solutions that have been designed for these purposes just do not seem to work. At least they do not get implemented. They meet barriers.

It struck me, listening to the experts, that designers have been too much concerned with water as taught at school, the chemical substance H₂O, rather than as a substance of drama

and poetry, carrying the mysteries and essence of life itself.

I can see no prouder task for designers than to bring water to the thirsty of the world. Yet, there is probably no more difficult task, because the solutions we provide, as products and services, will be measured not just on how they work technically, but on whether they are appropriate, whether they are suitable within the context of sensitive people reading into the supply of water the supply of life itself. Water is truly a life and death issue. We are talking here of a design brief that is inclusive, not exclusive.

Fire. The fire for the cooking of food is traditionally also the fire that ties the family together and that connects the living and the dead. The land used for growing food is also the land giving roots to successive generations.

Handling water, by bridging rivers or filling buckets, goes to the core of our existence. To understand this, and to contribute to it, is no small task.

It seemed dramatically clear at the World Urban Forum that the design of water services in a crowded world is one of the most important issues confronting us as designers.

It seemed also clear that there will be few challenges where we are asked to be so sensitive to the symbolic significance of the matter that is running through our fingers.

Latin American Design Report

By
Carlos Hinrichsen

Design report. The purpose of the first Latin American Design Report is to generate a document compiling data and background information on Latin America. It will provide a global view of the region and an understanding of its present circumstances and comparative position in the world with respect to other economies.

It will be based on internationally recognised indicators, such as the Global Competitiveness Report produced by the World Economic Forum (<http://www.ocde.org>), and those published by the Organisation for Economic Co-operation and Development, OCDE (<http://www.ocde.org>).

It should be noted that Latin America is not a uniform region, and the differences between its countries continue to grow. In recent years, while the eight countries with the highest GDPs in the region increased their per capita incomes by approximately 2% p.a., in the eight countries at the other end of the scale, the annual economic growth rate hardly averaged 0.7%.

According to the above-mentioned indicators, from the point of view of competitiveness, most Latin American economies occupy very low positions on an international level. Only two countries in the region are above average, while a significant number of the lowest positions are occupied by Latin American nations.

In the last decade, several countries in the region have established and implemented various strategies, in an attempt to eradicate competitiveness deficits. Notwithstanding these efforts, the educational advancement is slower than in regions with higher levels of education such as Asia.

As with competitiveness indexes, there is a marked asymmetry in the outcome of higher education in Latin America and the Caribbean. The average performance of higher or tertiary education is deficient in several aspects; it is poorer than in most regions of the world, and low from a cost-effectiveness perspective. Design education is not an exception.

Reference. The 'Latin American Design Report' will be an ICSID reference document divided into two sections.

The first one, which will be aimed at characterising the 'Regional Climate or

Context', will contain statistical information and a comparative analysis of countries, based on a segmented analysis model that is briefly explained below. The second section will survey and map the 'Latin American Design Industry' from a quantitative perspective. It will contain a list of important players in each country's educational and design industries.

Industry. The term 'industry', as used in this context, refers to the collection of public and private organisations, educational institutions, manufacturing and service companies, professional and trade associations participating in the development of an economic activity or an economic sector.

The 'Latin American Design Industry' section will identify the number of institutions offering design education and provide a list of professional, trade and entrepreneurial associations, corporate sector organisations, or other entities aiming to foster and develop design, as well as certain relevant initiatives or projects.

Database. In this region, a considerable number of projects and experiences may, in their current status, be useful for starting a database. Some examples are:

- a document including statistical and historical records on industrial design education in Mexico, titled 'La Enseñanza del Diseño Industrial en Mexico', by Oscar Salinas, 2001;
- the 'Projeto Universidade Empresa' program, co-ordinated by FIESP/CIESP (<http://www.fiesp.org.br/>) and Sindimov Brazil, regarding a student-company collaboration projects concluded in 2000;
- the 'ProyectoDiseño website in Colombia (<http://www.proyectod.com/index.html>).

By creating the above-mentioned database, we intend to have a detailed record of regional initiatives and contacts, in order to facilitate interaction, and collaboration among countries and various institutions or companies. When referring to institutions involved in Design Education, we do not use the term 'university', because in Latin America it is a synonym of higher or tertiary education, a domain where, jointly with the universities, other educational institutions complement and complete the offer of training courses and curricula.

Carlos Hinrichsen,
ICSID Board Member
and Director,
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de la Universidad Católica



Indicators. To characterise the regional setting, 'performance indicators' segmented by areas will be used. For example, with the segmented analysis model, it will be possible to perform a comparative analysis in the area of 'technology innovation and diffusion', by using the 'average years of schooling' indicator; in the area of 'country performance', by using the 'competitiveness ranking' indicator, and so on.

The document will include all pertinent tables. Moreover, to properly locate each country's relative position with respect to the world or other economies, a comparison group (based on J. J. Brunner's model, Chile, 2001) will be used. This group encompasses:

- two countries belonging to the first and second generations of quickly industrialised nations in Southeast Asia: Korea and Malaysia, respectively;
- two Central European economies in a state of transition, similar to Chile in size and income per capita: Hungary and the Czech Republic;
- the four most recently industrialised countries in West Europe: Spain, Greece, Ireland, and Portugal;
- three highly developed small countries, two of which — Finland and Holland — are leaders in innovation, while the third one — New Zealand — is a technological transfer or 'follower' country;
- three countries whose economies are important on a global level: United States, Germany and Japan.

Schedule. Furthermore, this will permit to compare the countries' relative development with that of the three largest Latin American nations: Argentina, Brazil, and Mexico. Chile was mentioned because it was the nation with the best competitiveness index in the region in 2001. The work schedule contemplates both collecting information on the forty-one countries composing the region and constructing/populating the pertinent database. We expect to have the final document in place for the 2003 ICSID General Assembly.

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ICSID Knowledge Network for Design Education

By
Ron Nabarro

Background. Design education has always been considered by all ICSID Boards as a very significant activity that ICSID has to be part of and needs to contribute to. This conception was reinforced in 1999 during the ICSID General Assembly in Sydney, where full voting rights were granted to educational members, i.e. design schools.

During the 1999–2001 term of office, a strategic educational plan was presented suggesting various action items that would enhance and cultivate ICSID's contribution to design education and enhance ICSID's visibility in design education institutes.

The first and most significant outcome of this plan was the organisation of the ICSID educational seminar held in Seongnam, Korea prior to the ICSID 2001 Seoul congress. The seminar was organised in compliance with the highest academic requirements and is considered by the ICSID Board and others as the 'model' to follow for future educational seminars.

ICSID's continuous situation of detachment from design students and educators has been a problem. It is the intention of the Board to make ICSID more visible for the future generations of designers and become the link for their international affiliation and contribution. We wish to intensify ICSID's bond with future designers.

This article is a call for anyone who feels that this idea is important and is willing to join in our effort and contribute to its success.

Objectives. Various action items for the next term of office have been identified and discussed. The following objectives, suggested by the ICSID Educational Committee, including Board Members Prof. Ron Nabarro, (chair), Prof. Carlos Hinrichsen, Prof. George Teodorescu and Regional Advisor Assoc. Prof. Vesna Popovic, have been approved by the Board and will be developed further:

- to create a system that will generate communication on a need and benefit basis between design students, educators and ICSID;
- to position ICSID in the community of design students and educators as an important professional organisation that contributes to their professional development and future;

- to position ICSID as a functional and practical organisation for its members;
- to position ICSID as an organisation that is important for the future of the design profession;
- to set up a method that will encourage and generate an on-going interactive virtual and non-virtual relationship between ICSID and design students and educators.

Scope. The concept suggested is to set up an internet knowledge network for design students and educators that will be free of charge and accessible via the ICSID website and expose the users to all other ICSID activities and benefits.

Methodology.

- The network will be comprised of different Internet websites that will be hosted only by design schools and develop into a large, comprehensive and useful data bank for design students.
- Each website will include a knowledge base, archives and links on a particular subject that is of interest for design students and/or educators.
- Access to the knowledge network links will be through the ICSID website as this will be the only place that will have the complete list of links and the most user friendly search engine.
- The project will start by establishing a consortium of 5 to 10 design schools around the world, that will undertake a commitment to provide the needed facilities and run the pilot for a period of 2 years. Suggested themes for the websites are:

Group 1 — Tools for designing

Presentation techniques
Model making materials and methods

Group 2 — Designing for manufacture

Design and production
Plastic materials and processes

Group 3 — User-orientation

Ergonomics
User Interface
Virtual design

Group 4 - Transferring design competencies

Design management
Design and intellectual property

Group 5 — Documentation

Design case studies
Design history

Group 6 — Social concerns

Trans-generation design (design for the elderly)

Prof. Ron Nabarro,
ICSID Board Member
and Chair of ICSID
Educational Committee



Design for all
Sustainable design

Group 7 — Socio-cultural aspects

Design and culture
Design and gender
Design and free time
Colours

- The use of the ICSID identity will be compulsory and must be a preliminary condition to joining the consortium.
- All materials used in the website must be used with legal permission; hosts must prevent any infringement of intellectual property rights.

This is an ambitious plan that is completely dependent on the collaboration of design schools and institutes who will take part in the creation of this aspiring and contributing project. Some design schools have already confirmed their participation and commitment to join the program. We will be glad to have you aboard too.

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ICSID Events in India

CII-NID Design Summit

The National Institute of Design (NID) located in Ahmedabad, India, will be hosting the next ICSID Executive Board Meeting which will take place in New Delhi on 1–2 December 2002.

Summit. A Design Summit, organised jointly by NID and the Confederation of Indian Industry (CII), will follow the ICSID Board Meeting on 3 and 4 December 2002 in New Delhi.

The theme for this year's summit is 'Design for Competitive Advantage'. This event will focus on how traditional strategies for business development and growth have to be supplemented, supported or even replaced by relevant, effective models that are able to meet the demands of the future.

Speakers. Five ICSID Executive Board members will speak on the occasion of the NID–CII Summit.

ICSID President Peter Butenschön will give the keynote address, while ICSID President-Elect Luigi Ferrara will pilot the Case Study.

Prof. Dr. Peter Zec, Mr. Michael Thomson and Mr. Lee Soon-In, members of the ICSID Executive Board, will also speak at this summit.

The first edition of the CII–NID Design Summit took place last year and examined how design will become an increasingly important task in the development of value added products and services to satisfy a networked global customer.

Design, today internationally recognised as a positive force for improving man-made environment, is the key to humanising technologies. The theme for 2001 was 'Managing Design in the New Millennium'.

NID–CII 2nd Design Summit 2002 3–4 December 2002 India Habitat Centre, Lodhi Road, New Delhi

Theme: Design for Competitive Advantage

3 December 2002

- 08:00–09:30 • Registration
- 09:30–10:30 • Inaugural Session
Keynote Address
- 11:00–12:30 • Design Advantage for Business
- 12:30–14:00 • Lunch
- 14:00–15:00 • Management of Design Development (tentative topic)
- 15:00–17:00 • Success by Design
• Better Design for Manufacturing/Assembly/Serviceability
- 17:00–18:00 • Panel Discussion:
Integrating Resources for Competitive Design & Product Development in the Industrial Sector

4 December 2002

- 09:30–11:00 • New Frontiers in Design
- 11:30–13:00 • Design & Innovation Environment: Impact of National and Regional Design Policies
- 14:00–15:30 • IPR Protection for Design
- 16:00–17:30 • Product Development Strategies & Design Implications for Companies in Developing Countries (tentative topic)

Design Competition for Students

Today, we are looking for greater responsiveness to new global challenges. Designers have abilities, experiences and methodologies that allow them to solve problems, creating new opportunities across boundaries of different disciplines, with more broad based and comprehensive approaches. There is a need for products and services that act as a bridge between different people and their needs and wishes.

Entries. Select any product or device that has been well designed and which has gained acceptance in your country. Prepare an essay not exceeding 500 words, explaining how design has helped in improving the quality of life in your society and how this could be or has been applicable to other societies of other countries/regions. You may send the product, photographs/visuals along with your entry.

Competition organiser: National Institute of Design (NID), Ahmedabad, India. Endorsed by ICSID.

Theme: Design for Creating and Accessing a Better Quality of Life

Fee: There is no charge for students sponsored by design institutes.

Eligibility: Students and design professionals of any age or gender from Asia/South East Asia Pacific can participate.

Prize:

1st Prize: USD 2,000 (Sponsored)
2nd Prize: USD 1,000 (Sponsored)
Honorary mentions.

Schedule:

- Registration: 15 June–15 August 2002.
- Deadline for submitting works: 31 August 2002.
- Evaluation and short-listing of entries: 30 September 2002.
- Presentation of entries/papers and award ceremony: 5–6 December 2002.
- All entries will be exhibited at the Design Broadband Forum to be held during the ICSID South East Asian Regional Meeting at NID, Ahmedabad, on 5–6 December 2002.

Send your entries to the Regional Meeting Co-ordinator, Design Broadband, National Institute of Design, using the website:
<www.nid.edu/designbroadband>.



ICSID Regional Meeting

Theme: "Design Broadband — Creating and Accessing Better Quality of Life"

There is always a need for an environment in which people can develop their full potential and experience a higher quality of life in accordance with their needs and interests. Design helps in expanding the choices people have to lead the lives that they value.

Capabilities. Fundamental to enlarging these choices is building human capabilities — the range of things that people can do or be in life. The most basic capabilities for human development are to live longer, be healthier, to be knowledgeable, to have access to the resources needed for a fulfilled living and to be able to participate in the life of the community.

Without these, many choices are simply not available, and many opportunities in life remain inaccessible. Design innovation is essential for human progress. Well-designed products and services are tools of human development that enable people to enjoy a better standard of living and a better quality of life.

The digital, genetic and molecular breakthroughs are pushing forward the frontiers of how people can use technology to create new possibilities for improving health and nutrition, expanding knowledge, stimulating economic growth and empowering people to participate in the life of their communities.

Paradigm. Today's technological transformations are intertwined with globalisation and together they are creating a new paradigm. "The Design Broadband — Creating and Accessing Better Quality of Life" is a forum that will bring together design institutes, designers, design thinkers and industry in the Southeast-Asia-Pacific Region to discuss 'broadband' issues relating to technology, information, communication, convergence and its impact on providing access to a better quality of life through well designed products and services.

The new terrain also requires a public policy — national and global — to harness today's technological transformations as tools for creating well designed products and services to enhance the quality of life.

ICSID South East Asia Pacific Regional Meeting

5–6 December, 2002

**National Institute of Design
Ahmedabad, India**

**Theme: Design Broadband —
Creating and Accessing Better Quality of Life**

5 December 2002

- | | |
|-------------|---|
| 09:30–10:00 | Registration |
| 10:00–10:20 | Opening remarks by Dr. Darlie O. Koshy, ICSID Board Member and Executive Director, National Institute of Design |
| 10:20–10:40 | Inaugural address by Prof. Peter Butenschön, Norway, ICSID President |
| 10:40–11:00 | Address by Prof. Ron Nabarro, Israel, ICSID Board Member |
| 11:00–11:30 | Tea Break |
| 11:30–13:30 | Session I: Design and Cultural Diversity
Session Chairman: Prof. Carlos Hinrichsen, Chile, ICSID Board Member |
| 13:30–14:30 | Lunch |
| 14:30–17:00 | Session II: Using Design for a 'Life Quality'
Session Chairman: Prof. George Teodorescu, Germany, ICSID Board Member |
| 17:00–17:30 | Tea Break |
| 17:30–18:30 | Award Ceremony of the Design Broadband Competition |

6 December 2002

- | | |
|-------------|---|
| 9:00–10:30 | Session III: Technological Transformation and Globalisation Impact on Design
Session Chairman: Mr. Tapani Hyvönen, Finland, ICSID Board Member |
| 10:30–11:00 | Tea Break |
| 11:00–12:00 | Session IV: Information, Communication and Convergence
Session Chairman: Mr. Luigi Ferrara, ICSID President-Elect |
| 12:00–13:00 | Concluding Session |
| 13:00–14:00 | Lunch |
| 14:00–15:00 | Visit of Convocation Exhibition |
| 16:00–18:30 | NID Convocation Ceremony |

7 December 2002

- | | |
|-------------|---|
| Sightseeing | Sabarmati Ashram, Calico Museum and Bandhej |
|-------------|---|

For further information about the ICSID South East Asia Pacific Regional Meeting, please contact:

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Design as a Diversity Generator

By
George Teodorescu

Diversity. In a continuously changing context, diversity is the winning strategy, provided that it is a real one. There are different strategies for reaching real diversity.

The design proliferation and regional factors. The last 20 years brought a major growth in design activity, both in the number of active designers and in their global distribution. This projected design well beyond its cultural/time cradle in West Europe and North America at the turn of both the 19th and 20th century. As a result, the geography of design doesn't have any 'white spots' but a new multicultural reality.

Though initially present in a specific economic/cultural environment, design has now to adapt, diversify its meaning, focuses and understanding, growing from a mono-regional to a real global profession with a different outline. Regional mentalities are major forces of transformation for any cultural import and must be considered carefully in any global strategy, including the design one.

The development of a diversity of design interpretations enhances the acceptance and enriches design with new features and goals. Design is now undergoing a natural process of proliferation, adapting to different environments, through hundreds of thousands of personalities rooted both in their regional culture and in their education.

Other changes requiring now a serious review of design as a professional profile are the new economics, the technology dynamics and the interregional mobility of designers.

New economics: global standards instead of regional diversity.

At the beginning of the industrial era, resources from craftsmanship and agriculture shifted to the new economy of the 19th century, which promised mass production of everything in a cheap way and job stability for a lot of human resources. That economic model started well, bringing up a list of desired product-paradigms, making them accessible — globally seen — for a larger minority than the craftsmen. (Fig. 1)

Now, hundred years later, the same list of paradigms is still the object of an endless improving process, locking huge

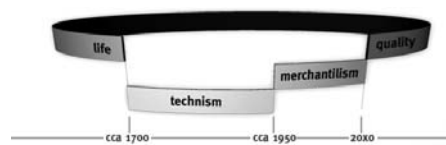


Fig. 1. History of problem solving.

amounts of capital in dedicated companies, on a background of unemployment, cut-throat competition, swindling resources and market saturation.

Economic stagnation is the result of a 'me-too' mentality and of lack of major innovations as a result of a minimal risk strategy. The once rich variety of solutions, resulting from the regional work of craftsmen with different backgrounds and regional culture, gave place to a few global products without local flavour.

Established products support a routine perception and operation and as such reduce the spirit sharpening challenge. They have set a package of mental templates for the user.

In this context, design is used mostly as a tool for apparent diversification: branding, identification, redesign etc. Reduced to formal innovation, design is a low risk factor with a high visibility. In such a scenario design could be perceived as an alibi of stagnation.

Design deserves a more relevant role in creating real diversity. The repositioning of design in the context of innovation requires a different scenario for the innovation process. Hence designers need a larger competence. Design is expected to play in this new scenario the role of the content innovator, feeding the continuous process of paradigm creation with fresh, original solutions.

Technology dynamics (the sub optic revolution). Far beyond the consumer goods, the layers and molecular industries prepare a discrete new way of problem solving, by using potential particles, designing the nature of materials and creating the ability to design volumes and mass relative.

A world of qualities not of objects is coming up! The material support shrinks to the non-perceivable, the sub optic and invisible. Conscious or not, we are experiencing the first real revolution in the approach of problems. This happens

now for the first time since humanity took up the challenge of solving problems, instead of watching them grow.

Sub optic technology is right now contemporary with the unsatisfied basic needs of more than half of the world population. It is a fact: a large majority of humans is ignoring design as it is understood and practised right now. There is a chance to let these apparent opposite worlds meet. The sub optic approach doesn't require spectacular infrastructure and energies. It delivers features without visible fuzz. You need just to know how and which problems to address.

How should design prepare for these facts? What is the task of a designer in a sub optic approach?

Adapting to this new reality means getting access to knowledge to develop this new horizon, hence, a sensible professional future. This means even more a new and diversified competence profile, enabling the designer to address and solve problems instead of 'branding' long established solutions.

Problem solving and content innovation: quest for new competence. Strategic answers to these major challenges might reveal the design profession as an essential one in our global context, or doom it as a temporary luxury of and for a minority. Design has to give up the exotic, glamorous touch and address the actual and emerging problems of the quality of life. It must be able to solve them creatively, in a simple way and in time. Designers should become problem solvers. This means a new responsibility based on a larger competence.

Design studios and industry are pointing out the growing discrepancy between the actual education profile in design schools and the rapidly changing expectation about what design competence — and hence, design education — should be. This expectation stretches out meanwhile between design as a formal marketing tool and the paradigmatic problem solving. The paradigmatic innovation emerges out of the tension field between knowledge, speculative thinking and problem detection ability. The field for problem quest should be the relationship between the values of the quality of life.



Design and cultural diversity. There are regional and cultural specific expectations which challenge a homogenous, non-specific design education and impose the question of legitimate regional approach. The impact between a designer's expectations and the real social, economic and mentality context might largely vary in different areas of the world and even within the same area. Cultural diversity and contrasts in economy and infrastructure between the different regions of the world today is a serious matter, which is dramatically challenging the ideal of a universal design approach and design education.

Designer status and designer responsibility. Even the designer status is far from an established one. It oscillates between a superstar and a marginal beautifier. One's unique performance and the consequent medial support create an aura for individuals. This colourful image might ignite someone's wishful thinking; however, the reality for the rest of active designers looks different.

Even in areas with a long design tradition, a designer's qualification is not equivalent to the protected denomination of an architect or an engineer. We should reflect about the reasons for that.

The status is a consequence of responsibility. If political, economic, social, health, research, ecological, spiritual and technical responsibilities, and their defence are already covered by some other categories of professionals, which relevant one is still left for the designer?

Defining this domain and positioning the result in the general pattern of responsibilities could enhance the quality of design understanding in general, and improve the status of design. This domain could either just describe the actual reality or outline a goal, reflecting the major changes around and within design.

One of the most ignored aspects of the responsibilities of design is the design fall out: habits, gesturing, postures and the social rituals involved in using a solution. They are major impact components, more than form and deciding upon the success of the solution in the long run. These aspects require more focus by

design education and practice.

Facts. We are experiencing a boost phase in the growth of design and its proliferation within a rapidly changing context. Strong centrifugal forces drive design toward new frontiers:

- a new professional profile based on a comprehensive knowledge, repositioning the designer as a paradigmatic creator of diversity;
- a new design competence focused on the all-round problem detection and solving ability;
- a professional diversification (from sub optic design to design for the rest of five billions humans);
- a larger design responsibility, enhancing design relevance and social status;
- regional involvement.

A comprehensive strategy should address these complex changes on more than one level.

- a. Education:** a deeper competence profile integrating B.Sc. level of knowledge; paradigmatic creativity and entrepreneurship is required today. It is a sign of the ongoing diversification of the design professional profile, which extends the design activity in further areas of conceptualisation.
- b. Professional Strategy:** focusing on problem solving and contents, extending the design field beyond dealing with the form of an object. Both the problems of the majority of humanity, striving for a decent existence and the parallel sub optic trend in technology challenge the existing solutions. It is time now to reassess them in a larger and systemic context, instead of perfecting and packaging them endlessly. Using them along three generations, we understand well their individual value, but seen as a system, their incoherence shows their disparate genesis. We need a holistic approach of the body of all aspects supposed to support our quality of life. It would be a project like the human genome, but in the end allowing a clear perception of what is behind the appearance.
- c. Profile diversification:** addressing specifically the diversity of

contemporary but not homogenous ways of living and surviving, increasing the diversity of ways of life. Meanwhile there are three main design profiles:

- **Integral Design:** the focus on creating new categories of solutions for the problems concerning the quality of life, integrating the ability of all-round problem solving with the skills of original expression.
- **Conceptual Design:** rooted on a school of original contents, it creates procedures, relationships, situations, methods without an explicit formal expression.
- **Differential Design:** the classic approach of formal identification of items, based on a design school of original expression.

These professional profiles correspond to essential customer expectations and a customer's self-positioning in the market, and as such to his expectation from design. They also formulate the complexity of design understanding.

- d. Social:** reaching the status of a primordial profession, able to provide an essential contribution to the quality of life and survival chances.
- e. Organisation:** building up an ideal production network for financing, promoting and coaching invention, starting up original business on one's own, paradigmatic invention.
- f. International:** adapting to a multicultural context and strong design regional structures is required for reviving and encouraging different ways of life in the co-ordinates of a global network of trade, communication, travel and logistic.

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Note: This article is a summary. The full version of the article can be obtained by contacting Prof. Teodorescu at the address above.

A Diverse and Dedicated Design Landscape – A Brief History of the Development of Design Centres in Germany

By
Klaus Berthold

Many German design centres have been operating now for several decades and have developed from being promoters of 'good industrial form' to functioning as modern service providers.

The vast majority of these centres are ICSID members and heavily involved in preparations for the ICSID Conference 2003. So, just how did these design centres, now sprinkled so liberally throughout the 16 federal states of Germany, come about?

Background. In the mid-19th Century, a movement that originated in England inspired the establishment of a wave of new museums in Europe. Many of today's German museums were originally set up as industrial museums or institutes during that period. National pride in the amount of progress being achieved through the collaboration of science, technology and industry was expressed in world expositions and the establishment of museums dedicated to showcasing industrial expertise.

These institutes, which sprang up in cities all over Europe, were often a mixture of museum and teaching establishment, and in many respects paved the way for the design institutes of the future. The 'Werkbund' (Arts and Crafts Federation), founded in 1907, was equally attentive to the needs of industry, following similar ethical and educational goals.

Design Council. The 'German Design Council', officially established by a majority vote of the German Federal Parliament in 1953, was an important step in building Germany's reputation as a leading design nation. The German Design Council, with its headquarters in Frankfurt/Main, represents Germany within the European Union's Working Parties on Design, and is responsible for planning and implementing Germany's contribution to the Milan Triennale.

It also has the responsibility of running the 'Design Award of the Federal Republic of Germany' (formerly known as the Federal Award for Product Design) and the 'Federal Award for Design Supporters' on behalf of the Federal Minister for Economics and Technology. The Standing Conference of German Design Centres and the German Design Council are responsible for co-ordinating the work of the design centres and the Design Council.

German design centres. German design centres owe their original formation to Germany's federal structure. Their work focuses on publications, exhibitions, workshops, seminars, consultancy and promotional services, competitions, travelling exhibitions and design awards targeted at companies, designers, consumers and the media. The history of when and why they were founded varies from one federal state to another, along with their financing and legal structure.

The first German institute for the promotion of design, formed in 1952, was the 'Institute for New Technical Design' in Darmstadt. In the same year, the 'Central Institute for the Promotion of German Workmanship' was founded in Hanover to organise and run special exhibitions of well-designed industrial goods. It was initially renamed 'Good Industrial Design Hannover (e.V.)' and later re-emerged as 'iF Industrie Forum Design Hannover'.

This organisation was the brainchild of the Working Party on Industrial Design within the Federation of German Industry (BDI) and of Deutsche Messe AG, then trading as Deutsche Messe- und Ausstellungen AG, Hanover.

Competition. This organisation's annual iF design awards have become internationally recognised as a symbol of successful product design. The international competition has been run by iF International Forum Design since 2001, with the support of the registered association (e.V.). iF will celebrate its 50th birthday and will be hosting the ICSID Conference in 2003.

In 1954 the Working Party for Industrial Design within BDI decided to set up the 'Industrieform' association, based in the Villa Hügel in Essen. Some 40 years later, this developed into one of the leading design centres in Germany, the 'Design Centre of North Rhine-Westphalia'. The centre is housed in the historic 'Zeche Zollverein' building remodelled by Norman Foster. Its internationally acclaimed design competition, run since its inception, has been renamed 'Design Innovations' and, with its signature red dot label, is coupled with a unique permanent exhibition.

The 'Zentrum Form', initially set up as part of a regional development drive by the Baden Württemberg state government in 1961, was renamed

Prof. Dr. Klaus Berthold,
Managing Director
of Design Zentrum Bremen
and Bremer Design GmbH,
Member of the
ICSID Advisory Board



'Design Centre Stuttgart' in 1969 and also administers coveted design awards. It actually had its roots in the Württemberg 'Musterlager' (Replica Warehouse) founded in 1850 — making it Germany's oldest design promotion institute.

In 1970 the International Design Centre Berlin (IDZ) opened with an exhibition entitled 'Design — a question of environment'. This centre was founded in 1968 by key representatives from the Berlin business, cultural and political communities on the initiative of the design circle of BDI and the then Minister of Economics, Karl Schiller.

Reputation. IDZ Berlin has earned a reputation as an institute focusing on theoretical debate and also acts as a showcase for foreign design in Germany. Since German reunification, it has helped provide new impetus to the East German economy by staging design conventions and exhibitions.

The elaborate catalogues of prize-winning products published by German design institutes in Essen, Hanover and Stuttgart have, in my view, now assumed extra significance as representative collections in their own right, serving as an important indicator of design trends.

Relatively new design centres or design initiatives are now prevalent in almost all German states, in the cities of Bremen, Bremerhaven, Darmstadt, Dessau, Dresden, Hamburg, Kiel, Munich, Nuremberg, Potsdam, Saarbrücken and Schwerin. The wealth and diversity of these initiatives, which generally work in tandem with the relevant state ministry of economics, are having highly positive regional effects.

This means that when the ICSID Conference 2003 is staged in Germany for the first time ever, it will benefit from the highly developed and diverse nature of the German design landscape. I look forward to this event with great anticipation.

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Design for the World Executive Board and General Assembly Meeting

By
Dirk Bogaert

The General Assembly of Design for the World took place on 11 May 2002, and the members of the General Assembly (ICOGRADA, ICSID, IFI and BCD) approved the proposals prepared by the Executive Board.

One of the decisions was the extension of the Board from 11 members to 13. ICSID Senator Mai Felip, who has played a key role in Design for the World, first in working for its creation and then as a Director General during its first years of existence was elected to the DW Board.

She is leaving the post of Director General due to time constraints linked to her other professional activities.

The Executive Board reconfirmed Kenji Ekuon in his role of Chairman, André Ricard as President and Jordi Montaña as treasurer. The new Vice-Presidents are Robert Peters and Mai Felip.

New Director General. The Executive Board appointed Dirk Bogaert as new Director General of Design for the World.

Dirk Bogaert is an electronics engineer by training, but has extensive management experience in humanitarian organisations such as Médecins Sans Frontières. He has been working with Mai Felip for the last few months to ensure continuity in the direction of the organisation.

The Executive also discussed the main ongoing projects, such as the 'Refugee Camp Survey'. In this project, two designers (accompanied by a Design for the World staff member) will during the coming weeks visit refugee camps in Tanzania, close to the borders with Burundi and Rwanda.

The objective is to see a refugee camp situation through a designer's eyes, and try to identify areas where the application of better design (be it of spaces, objects or information) can improve the lives of the refugees.

Visits. The visit is taking place with the support of the UN High Commissioner for Refugees, and is planned to be the first in a series of visits to refugee camps in different regions. The project will result in the identification of potential design projects, and the definition of design briefs, which will be submitted to the design community.

Dirk Bogaert,
Director General
of Design
for the World



Another project, 'Graphic Design for AIDS', will see the participation of graphic designers in the 14th International AIDS Conference in July 2002, to highlight the importance of graphic design in AIDS education and information, to identify development in this field which is of interest to graphic designers, and to report back to both the design community and organisations working around AIDS.

The Board also discussed taking over the IFI Pro Vitae project, as was proposed by the president of IFI, as the project has obvious connections with the objectives of Design for the World. Along the same lines, the presidents of ICOGRADA and ICSID presented interesting projects where Design for the World could play an important role.

Design for the World will participate in the upcoming regional meeting of ICOGRADA, in December 2002 with presentations and workshops around design for people in need. Similar involvement with some ICSID and IFI events was discussed.

Executive Board of Design for the World:

Kenji Ekuon, Chairman
André Ricard, President
Mai Felip, Vice-President
Robert Peters, Vice-President
Jordi Montaña, Treasurer

Members:

Olle Anderson
Young Baek Min
Robert Blaich
Peter Butenschon
Marianne Frandsen
David Grossman
Mervyn Kurlansky
Alexander Manu

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Interest in IP Grows

By
Geoffrey Adams



Last year saw a marked increase in interest in intellectual property (IP) on an international level. One interesting statistic is that of the 64 accessions to or ratifications of treaties administered by the World Intellectual Property Organisation (WIPO), over half came from developing countries, with a further 44% from countries in transition to a market economy.

Patents. During 2001, over 100,000 international applications for patents were received by WIPO under the Patent Co-operation Treaty. This Treaty provides for protection for an invention simultaneously in each of a large number of countries by filing one single application in Geneva, significantly reducing the time and cost necessary to obtain a patent. Today, 115 states belong to this treaty; 61 are developing countries.

This is the largest number of applications filed in a single year and brings total applications to over 600,000 in the treaty's 23-year history. Last year's largest users from developing countries came from the Republic of Korea, China and South Africa.

Trademarks. The Madrid Agreement and Protocol allows trademark owners in one of the member states to obtain protection for their marks in other members by filing a single international application with WIPO. 70 countries are members of this system. The accession of Australia in 2001 means that, together with China, Japan and Singapore, the Madrid system now has a significant presence in the Pacific region.

Some 24,000 applications were filed in 2001 (an increase of 4.4% over the previous year), equivalent to around 288,000 national trademark applications.

Designs. The Hague Agreement on international registration of designs operates in much the same way as the Madrid system for trademarks. During 2001, applications remained steady, with 20,735 designs registered.

To make this system more attractive to a greater number of countries, The Hague Agreement was revised in 1999 when a new text was agreed. Unfortunately, countries have been slow to ratify this treaty. It is essential for it to be supported widely if international design protection is to be fully effective.

ICSID Conference on Promotion of Design at Design Zentrum Nordrhein Westfalen

Design promotion. From 17 to 20 October 2002, promoters of design from Western Europe are invited to take part in the conference 'Design Promotion' in the Design Zentrum Nordrhein Westfalen on the premises of the Zeche Zollverein mining complex.

The Conference is organised by ICSID Board Member and President of the Design Zentrum Nordrhein Westfalen Prof. Dr. Peter Zec. The conference offers the participants the opportunity to discuss the topic 'promotion of design' with its diverse emphases and questions at the plenary meeting and the ensuing seminars and workshops.

Since the tasks regarding promotion of design are highly different all over the world, the ICSID Board has decided to organise a number of conferences which focus on the specific problems and development possibilities of design in the respective regions.

The design situation in Western Europe is for example characterised by the fact that these countries face a decline in industrial production, so that design more and more turns to the field of services.

The movement of the industrial production to Eastern Europe and Asia has produced post-industrial wastelands within the economic and urban West-European structures, which have to be filled with new economic activities.

Another changed role of the promotion of design results from the fact that the trade no longer questions the economic benefit of design. Promotion of design and its measures have thus reached a new quality standard.

The re-positioning as well as the new positioning of promotion of design brings up questions regarding the budget structuring in the business communication and product development as well as the co-operation between entrepreneurs and designers.

Topics. On the first day of the conference, participants will be introduced to topics and the main emphases at the plenary meeting, which will then be elaborated in the workshops on the second day.

With the help of 'best practice'

Prof. Dr. Peter Zec,
ICSID Board Member,
President of Design
Zentrum
Nordrhein Westfalen



examples, we will discuss in detail how to organise and put into effect a 'design promotion' organisation structure within the framework of governmental supportive measures, the co-operation between trade and government as well as the economic activities of designers and entrepreneurs. On the evening of the second day, the results of the workshops will be presented. Three workshops will discuss the following topics:

- **The integration of design into the entrepreneurial competition.** With the help of 'best practice' examples, we will examine companies and discuss their roles as catalysts.
- **Organisation of design institutions and design promotion.** Fundamental promotion measures and problems as re-financing, budgeting, organisation in design support institutions, evaluation, minimum equipment and organisational laws will be introduced with the help of practical examples.
- **Promotion of design as a structural model for regions.** Examples of regions are Bilbao, the Ruhrgebiet ('Zeche Zollverein') and the Docklands in London.

Call for papers. The Design Zentrum Nordrhein Westfalen will invite a number of interesting speakers to the workshops. But the participants are also asked to take an active role in the workshop by submitting papers and giving presentations. Please send your proposals (approx. 250 words) by 31 July to:

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Germany

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fax: +49 201 30 10 4 44
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Registration details.

Registration fee: 75 Euros for non-ICSID Members. Please register by 2 September 2002 with Sabine Jebe at the address above.

50 Years of iF — Countdown for the iF Design Award 2003

Celebrating its 50th anniversary next year, the German iF design organisation is inviting companies, designers and students to compete in its international design competition for 2003. The deadline for submitting entries is 30 September 2002.

The iF Design Award comprises the following categories:

- Communication Design (Digital Media and Graphic Design)
- Product Design
- Packaging Design
- Transportation Design
- Public Design
- Concepts (for design students only)

Once again, the competition organisers are offering a special incentive to 'early bird' contestants in the categories of Product Design, Packaging Design, Transportation Design and Public Design: anyone registering by 16 August 2002 is entitled to a reduced registration fee.

The 2002 competition received just under 2,000 registrations. In 2003, an international judging panel composed of high profile design personalities will again have the challenge of choosing the ultimate winners, aided by a clear set of evaluation criteria for each of the six practice-focused categories. In the special Concepts category, design students are urged to compete for an international design award.

The institution of iF was established in 1953 under the name of 'Die gute Industrieform' (Good Industrial Form). It will be celebrating its 50th anniversary in 2003. iF combines a concerted dialogue with industry with a central location at one of the world's leading showgrounds.

The iF Design Award is one of the world's key design competitions, serving as a reliable indicator of outstanding design quality. For many manufacturers and designers, it is the world's most coveted design award due to its dual function as a symbol of design quality and a practical corporate communications tool. All the more reason to compete for an award in iF's 50th anniversary year.

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European Way(s) of Life

Background. The design exhibition 'European way(s) of life' (EWOL) was organised by SAD (Société des Artistes Decorateurs) under the auspices of the French government, the City of Paris, and the European CUMULUS's Art and Design Network.

ESAG provided the chief curator Gerard Vallin. The exhibition could not have been mounted in a more prestigious setting than Carrousel du Louvre, with its total surface area of 8,000 m.

The exhibition was opened to ten thousand visitors by the Mayor of Paris, Bertrand Delanoë, on Friday 3 May, and closed on Sunday 12 May.

The exhibition was special in many ways. It was accompanied by a splendid 400-plus page monograph with data, the exhibition's contextual presuppositions and presentations of the predominantly young artists and their works.

The basic idea of the exhibition is expressed in its title 'European Way(s) of Life'. It speaks about identity, although there is no simple answer to the questions of the present identity of European nations. The invitation demanded a conceptual and critical approach to a broad range of topics: the universe, earth, city, home, workplace, body, food and network. Most exhibitors responded with products.

In Europe, the new image of an Europeanised identity has been emerging before our very eyes as a segment of the inescapable globalisation. The limitless ideas and mobility of Europeans must necessarily reflect in the state of the art of the EWOL substance of materialised culture.

New image. While strolling through the exhibition, we could not ignore the emerging new image that shatters stereotypes about the self-image of the national identities of the classical modernity. Nothing is certain any more! What is or will be European, German, French, Finnish or Slovene? Philosophy has also crossed physical boundaries. The internet generation is here.

If we return to the theme of the 'European Way(s) of Life' exhibition and its source issues of change, we must begin with two topics: the issue of

identity as a meaningful framework for a critical point of view, and the issue of identity as a reflection within the product.

A Slovene contribution presented a conceptual critical consideration with a strong visual message. It was based on an awareness of changes in society and the huge opportunities created by the dynamic development of information technology and its impact on the notions of the nation – region, Europe, unification, harmonisation, Europeanisation and globalisation.

Messages. The messages were communicated by the scenography of the area with large undulating walls that carried mega-size messages.

Harmonisation provides an opportunity both for localisation and individualisation. If unification unravels through work, money, information, knowledge, the media and communication technology, there is individualisation of life styles, self-realised needs of individual groups, individual talent, their achievements, successes or failures.

The cultural capital of the small does not necessarily lie in the material wealth but in other forms of capital, such as knowledge, creativity, information, social and emotional competence, interaction and communication. The small can express their identity as both globalised and localised individuals if they do not stand on the foundations of the 'heimat' stereotype of the 'national' identity.

If they do not rely on the utopia of ethnic or local identities, if they do not search for the archaic identification of 'what belongs to our fatherland and what does not'. Instead, they must exploit a creativity that is neither global nor local, that is trans-national and leaves all options open.

Products. Nevertheless, most exhibitors focused on the concept of the product or system of products with the distinct mastery of technological innovations and their usage. Particularly exciting was the Sogeres food producer, which presented the strategic complexity of a company based on science and design.

It presented links that reveal new opportunities particularly in connection with sensitivity, the senses and the good mood brought about by an extremely tasty food product. The Finns showed

Sasa Mächtig,
ICSID Regional Advisor
and Prof. at the
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Department of
Industrial Design



how a social state can pay extraordinary attention to the solving of significant although ignored social problems, ranging from catastrophic situations (fires) to the integration of the blind into normal life. The French excelled in their characteristically humorous technological and formal innovation in concepts and products.

Identity. The issue of identity is a hot topic in post-modern Europe, which symptomatically questions the state of the spirit after modernism. At a time when nothing is self-evident, we are asking ourselves about where we belong, about the region, the nation, Europe and the world.

Despite extensive virtualisation, identity is still expressed in the materialisation of the idea. Designed products inevitably shape the global material culture. Design is of key importance to the quality of life. In this exhibition, it was possible to observe the complex features of design that might be of key importance to future development.

Most designers at the 'European Way(s) of Life' exhibition were fairly young. In the future, they will give the greatest contribution to the planning of new products. They will influence their environment and market dynamics through their products. The exhibition was a mirror of our attitude towards society and technology. It was a sample of the state of the art within European culture. A broad range of provocative visions may influence design trends tomorrow.

Round table. At the CUMULUS round table we pinpointed several common features of the exhibited products with no obstacles to the variety of personal approaches. Most visible characteristics are new materials, the impact of new technologies (computers, communication, industrial processes), emotions (psychological aspects of design) and a tendency to produce personal, individualistic or universal solutions.

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DBEW International Design Competition — Hanssem Co., Ltd.



Hanssem Co. Ltd., the top distributor of furniture & interiors in Korea, is presenting the 2nd Design Beyond East & West International Design Competition. Submissions are accepted until 17 September 2002.

Theme. The theme of this year — 'Design Beyond East & West for the Dual Income Single Child Family' — is in step with current social changes. All members of such a family usually go out in the morning to work or school and return home in the evening. That is, all three members are active, and a new living environment that corresponds to their lifestyle is required.

Therefore Hanssem has found three key words which may lead to the creation of a new convenient living space for such a family.

The first keyword is 'digitalised space'. The domain of control over time and space which Internet usage imposes is increasing. Pursuit of 'Design for Digitalised Space' is required.

This new space must also coincide with the individual desires of each family member and must be created as a space where communication, co-operation and binding among family members can harmoniously take place.

Kitchen. The second keyword is 'kitchen culture'. An intelligent kitchen may be a cooking space where utility and convenience are combined; yet today a cultural meaning should be added to the kitchen, as a space where family members gather and share talks together. The so-called 'Cultural Kitchen' as a new concept is expected to be a small cultural plaza for family members.

The third keyword is a 'new inner environment for children'. Various media such as Internet and multi-media are giving our children a wider range of choices. Also, children have access to a greater amount of furniture and products in their rooms and their physical growth patterns are changing.

The relationships between parents and children, body and furniture, mass of information and products, space and spirit have to be re-established. To nurture the healthy, original and competent leaders of our future, a 'Creative Kid Room' must be proposed.

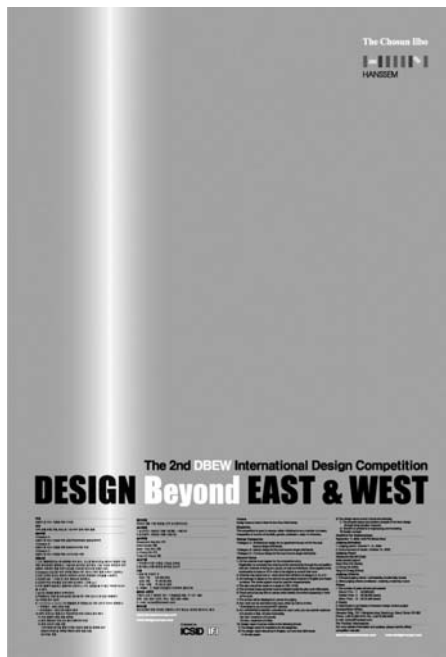
This competition is open to anyone, either individuals or teams, irrespective of country of domicile, gender or profession. The judging panel consists of five world-renowned designers in the fields of modern architecture and design, such as Mr. Alessandro Mendini of Italy and Mr. Arata Isozaki of Japan.

Categories. The 2nd DBEW International Design Competition aims at a total housing concept and is divided into 3 categories:

- architectural design for an apartment house unit;
- interior design;
- furniture design.

Announcement of judging results will be made on 10 October 2002.

For more detailed information about the competition, you may refer to the competition web site: www.hanssemcompe.com, or e-mail the DBEW Competition Committee at the address below.



DBEW Competition Committee
Seoul, Korea

Endorsed by ICSID

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BIO 18 — 18th Biennial of Industrial Design

The international exhibition BIO (Biennial of Industrial Design) was founded in 1963 with the intention to raise systematically the quality of products, to support endeavours in treating industrial products as functional artistic values — not only as market values — to stimulate and educate a consumer, and effectively influence all the fields of design.

Date and place. The Eighteenth Biennial of Industrial Design, BIO 18, will take place on 1–31 October 2002 in Ljubljana, Slovenia.

Programme. The aim of the exhibition is to present current movements in contemporary domestic and foreign industrial design. The organisers request exhibitors to decide on the exhibits which would efficiently correspond to the problems of everyday life.

Products that were nationally or internationally awarded or recognised due to their exceptional quality are especially appreciated. Products not in production prior to 1 January 2000 and not exhibited at BIO 17 can be displayed.

Products that due to a large size or other reasons can not be exhibited may be presented in a different way, but the jury is not bound to take them into consideration at judging. All commercial data given in the application forms of the exhibits will be available.

Categories

A. Products. Accepted will be products that are already being manufactured, or at least those having 0-series in production:

- home;
- working places;
- public places;
- transport;
- industry, production, craft;
- agriculture, horticulture;
- photographic and other optical devices;
- TV, audio, video, electronic media (computers);
- street furniture and community equipment;
- architectural elements and systems;
- packaging — technological design solutions and systems;
- medical and rehabilitation equipment and aids for disabled;
- sport and leisure;
- toys and education aids;

6th International Bicycle Design Competition

- jewellery, garments and fancy goods;
- miscellaneous.

B. Functional Information systems, corporate identity programmes. Visual communications and products which show the uniformity of design of individual company or the style of the house, signing systems, functional sign systems, products signing, information graphics, design for (visual) electronic media and film, newspapers, etc.

C. Design projects. Design ideas, design programmes, students' works, etc.

D. Additional events. Specialised exhibitions, lectures, conferences, etc. in agreement with the organisers.

E. Information section. Exhibitors that can not participate in BIO 18 are invited to present their design products through videotapes, slides and other information means.

Awards. An international jury will examine the exhibits and bestow gold medals and honourable mentions, good design awards (number unlimited), the ICSID and BEDA Design Award for the best exhibit in group A and the ICOGRADA Excellence Award for the best exhibit in group B.

Jury. The international jury will be composed of:

- Severin Filek, General Manager of Design Austria, Austria
- Stephen Hitchins, Vice-President of BEDA, United Kingdom;
- Tapani Hyvönen, Industrial Designer and ICSID Board Member, Finland;
- Maja Krzysnik, Director of Information and Documentation Centre for Design, Slovenia
- Guy Schockaert, Former ICOGRADA President, Belgium
- Fedza Vukic, Croatia

For applications, documentation, information, questions, remarks, and suggestions, please contact the BIO Secretariat.

*BIO Secretariat
Ljubljana, Slovenia*

Endorsed by ICSID

tel: + 386 1 28 01 604
fax: + 386 1 28 01 605
aml-bioguest.arnes.si

The award ceremony of the 6th International Bicycle Design Competition took place on 11 April 2002 at the Taipei World Trade Centre. The competition was promoted by the Department of Industrial Technology of the Ministry of Economic Affairs of R.O.C., and organised by the Taiwan Bicycle Industry R&D Centre.

The numerous works competing — 1,131 from 58 countries — displayed the design trends of all the regions of the world, including a romantic, attractive style in Europe, free unrestrained characteristic in America, mysterious, ancient civilisation in Africa as well as diligent, down-to-earth humanity in Asia and Australia.

Winners. This year the Grand Prize of TWD 500,000 was granted to South Korean designer Sang-Gyeun Ahn, who is studying at the University of Illinois, USA. His 'Freewill' can be either a bike or a scooter simply by turning the frame by 90 degrees. It is highly creative and feasible at the same time.

Two works were awarded the Second Prize — TWD 200,000 for each winner.

- German designer Stefan Blawid designed 'City Stepper': his work combines the functions of a bike and a scooter. Riding at a standing position, its driving mechanism is similar to that of an elliptical fitness cross-trainer. It provides physical exercise as well as the pleasure of riding. A specially designed spherical handle not only improves safety but also enables easy handling.
- French designer Richard Devinast's 'Bubble' is designed for children of 2-3 years of age. It has a cute appearance like a twist-and-go, but driven by pedals. The bike turns to right or left respectively when stepped by the right or left foot. If stepping on both at the same time, it goes straightforward. The pedals go back to the original position when released thanks to a spring.

The Third Prize was awarded to three works — TWD 100,000 each:

- Citta, by Finnish designer Vesa Jaasko;
- Relax-203, by R.O.C. designer Uo Uo Lo;
- RUN 3, by Chinese designers Shih Su, Wei-Liang Chen & Ching-Tsang Yeh.

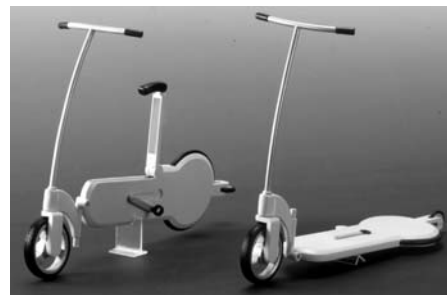
Six works were awarded an Excellent Prize — TWD 30,000 each.

Winners were from the Netherlands, China, USA, Italy and the R.O.C.

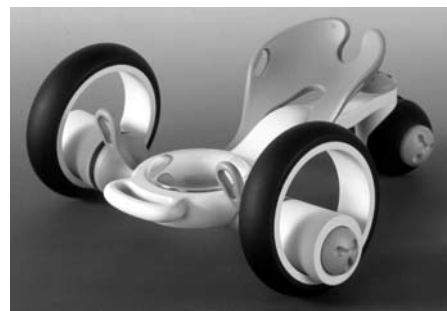
The remaining 12 works were awarded Finalist Prizes of TWD 15,000 each.

7th Competition. Registration for the 7th International Bicycle Design Competition is from 1 May–31 July 2002, and the deadline for submitting works for the initial evaluation is 10 August 2002. For admiring the winning creations or further details on the bicycle design competition, please visit the website <http://design.runride.com>.

The TBIRDRC has produced the prototypes of Freewill and City Stepper. If any manufacturer is interested in mass-producing the bikes, please feel free to contact us!



'Freewill' by South Korean designer Sang-Gyeun Ahn, winner of the Grand Prize.



'Bubble' by French designer Richard Devinast.

*Taiwan Bicycle Industry R&D Centre
Taipei, Taiwan, R.O.C.*

Endorsed by ICSID

tel: +886 4 23 50 11 00 ext. 315
fax: +886 4 23 50 27 37
competition@tbnet.org.tw
<http://design.runride.com>

Young Designers & Industry 2001/2002

The final conference of Young Designers & Industry (YD+I) 2001–2002 took place in early February 2002.

This edition of YD+I saw substantial growth, with a record of 42 designers and 13 companies participating in the event. The companies represented included Rabobank, BNO, Forbo Linoleum, Fiat, FHV/Content, Water-drinker, Sara Lee, Staatsbosbeheer/ANWB, PinkRoccade, Materialise, Heineken, Lumiance and Randstad.

Conference. The match between Randstad and its three Young Designers proved successful. 'I feel that they have done a good job,' said Diana Krabben-dam, Director of Corporate Design for Randstad Europe.

'You do indeed see a shift from the material to the emotional. It also fits well with our request to think about business gifts capable of symbolising our motto: turn a moment into a memory'.

'Fiat is just like a hearty Italian family. The company does not have a specialised vision or clearly delineated target group. We stayed at the homes of the Fiat designers and came to know a warm atmosphere, one that I wanted to incorporate into my designs for Fiat.' These are the words of Young Designer Marjet Wessels Boer.

'Chat Jamming' is the concept with which she means to stimulate interaction between automobile drivers. Peter Fassbender, Exterior Design Chief for Fiat's Centro Stile in Turin, is enthusiastic about the work of the entire Young Designer team.

Forbo Linoleum Award. This year the Forbo Linoleum Award went to Laurens Kolk, Martijn Frank Dirks and Jeremiah Tesolin.

The trio worked for the combination of ANWB and Staatsbosbeheer, the Dutch Automobile Club and the National Forestry Service, on the issue of the transition between nature and the automobile.

The jury was impressed: 'the concept was remarkably simple, as good design should be'. The multidisciplinary character of the designers' work and their critical spirit were equally commended.

Out of the Box. What did the designers think of the theme, 'The Unknown Encounters the Unknown'?

We have offered the company something unexpected. Not only industry, but designers too have been shaken awake by YD+I.

For Fiat's Peter Fassbender, the new encounters, the inspiring work and the fruitful discussions all speak for themselves: 'The designers hold up a mirror for us and help us improve our output'.

For more information, please visit www.ydi.nl.



The images show the work Madeline Hageman and Eva van der Schans did for Heineken. Motto: new rituals for woman and beer.

Young Designers & Industry (YD+I)
Amsterdam, The Netherlands

Endorsed by ICSID

peik@ydi.nl
www.ydi.nl

The 2002 Saloni — Milan's International Design Event Breaks Every Record

Record. On 10–15 April 2002, the Milan International Furniture Fair, as always, heightened the pace and the pulse of its host city. Attendance figures this year were far in excess of even the most optimistic expectations: 185,770 members of the trade were on hand, and over 20,000 public visitors thronged through the gates on Sunday's 'open day'.

'We are thrilled with the results', said Rosario Messina, the President of Cosmit, 'in particular the final attendance figures, which were up 7%. The success of the six-day event well and truly crowns Milan as the unrivalled furniture and design capital of the world.'

Trade visitors from countries other than Italy — 86,000 all together — were here this year (up +7.6% compared to 2001), and over 99,600 Italians (up +6.5%), so any fears about the current health of the furniture industry should be put to rest; in fact, the results are quite encouraging for the world economy as a whole'.

The Saloni 2002 shows included Salone Internazionale del Mobile (the basic furniture show), Eurocucina (kitchens), Eimu (office furniture), Salone del Complemento d'Arredo (furnishings and accessories) and SaloneSatellite (young designers), and occupied every square inch of the fairgrounds.

All major Italian and international media were there, in fact the event's press office accredited 3,200 journalists, including 1,500 from 65 different countries.

Open day. Naturally the shows' appeal stretches far beyond the trade: on Sunday, the 'open day' attracted some 20,500 members of the public.

'The 1,900 exhibitors on hand, along with the parallel events GrandHotelSalone and FTK, Technology for the Kitchen, and the young design talents at SaloneSatellite', emphasised Manlio Armellini, Managing Director of COSMIT, 'are the best possible evidence of creativity taking concrete form thanks to the sterling efforts of the industry's top manufacturers.'

The thousands of new products of show at the Saloni are a clear symbol of that typical Italian knack of conjuring up extraordinary designs and turning them into products of unmatched quality'.

Dutchman Wins Coram Design Award 2002

'Milan's Salone del Mobile', added Vico Magistretti, architect, member of the Royal Society of Arts in London, and the creator of one of the ten guest rooms in the GrandHotelSalone display, 'is the personification of Italian Design.

Ever since its inception, the Salone has been unique, an event that embodies the perfect union of design and production, architects and manufacturers.

This event has created a form of co-operation that is unique the world over, and has generated the birth of that extraordinary phenomenon known as Italian Design'.

*COSMIT spa
Milan, Italy*

Endorsed by ICSID

tel: +39 02 72 59 41
fax: +39 02 89 01 15 63
www.cosmit.it

The 2002 Coram Design Award welcomed a large number of participants: over 1,300 designers from all over the world were inspired by the themes 'Bathing as a Social Experience' and 'Bathing in Light'. Most participants came from Europe, but there was also a large number from countries like the US, Argentina, China, Taiwan and Turkey.

Winner. Dutchman Michel van Schie won the Coram Design Award 2002. The jury considered his design 'Bedouin Shower' the best entry in the category 'Bathing as a Social Experience'.

The other finalists received Honourable Mentions. In the category 'Bathing as a Social Experience', these were:

- Bo-Ching Chiou, Taiwan, with a bath stool which can float on water;
- Pierre-Gilles Fourquie, United Kingdom, with a built-in bath tub on which a wooden grid has been placed to facilitate using the bath at the same time as the shower unit;
- Giorgio Origla and Akiko Shimazaki, Italy, with 'Waterworld', an egg shaped bath which can be used horizontally as a bath tub and vertically as a shower unit;
- Ryosuke Harashima, Japan with a set of small objects for in and around the bath.

In the category 'Bathing in Light', one Honourable Mention went to Aya Murabayashi, Japan, with 'Wa', a totally different, more spiritual and philosophical approach of light in the bathroom.

All finalists came to Eindhoven, The Netherlands, to attend the award presentation on 3 May 2002 in the Design Academy/Witte Dame building.

Jury. The jury was presided by ICSID Senator Mai Filip. The other members of the jury were:

- Massimo Bortott, Manager, Alessi;
- Jan Jacobs, Professor of Industrial Design, TU Delft;
- Jan Lucassen, Former President of the Board of Design Academy;
- Jos Oberdorf, Partner of Design Agency n|p|k, Leiden,
- Luca Buttafava, Domus Academy, Milan.

The competition was organised by Coram International BV of Geldrop, The Netherlands, one of the leading manufacturers of sanitary and household

products in Europe. In the Netherlands, the company sells its products through its local companies under the brand names Tiger (hooks, meal and plastic bathroom accessories, toilet seats and brushes, hand showers), Sealskin (bath mats, safety mats, shower cubicles and trays, bath tubs and bathroom accessories) and Geesa (bathroom accessories in metal). All products are distributed through DIY channels, department stores and the professional trade.

Good bathroom design. This Award helps Coram emphasise its position in Europe as manufacturer of well-designed and affordable products for the bathroom. Additionally, the company aims at giving a fresh impulse to this market, to the advantage of design oriented consumers.

Further information as well as pictures of designs and the award ceremony are available on <www.coram.nl>.

Coram Design Award 2003. The competition will again take place next year. Information will be available starting mid 2002 on the website <www.coram.nl>.



Bedouin Shower, designed by Michel van Schie, won the Coram Design Award 2002.

*Coram International BV
Geldrop, The Netherlands*

Endorsed by ICSID

*mels.boom@coram.nl
www.coram.nl*

until 28 Jul 02

New Landscape: Design Transforms Canadian Furniture Exhibition
Organised by Design Exchange
Toronto, Canada
tel: +1 416 216 2145
fax: +1 416 368 06 84
pr@dx.org
www.dx.org

until 28 Jul 02

Red Dot Award Special Exhibition
Organised by Design Zentrum
Nordrhein Westfalen
Essen, Germany
tel: +49 201 30 10 40
fax: +49 201 30 10 440
Info@red-dot-award.com
www.red-dot-award.com

until 4 Aug 02

Masters of Arts on Show
Organised by University of Arts and Design and
Museum of Art and Design
Helsinki, Finland
tel: +358 9 7563 0511
www.uiah.fi/projects/mastersofarts

until 11 Aug 02

Evergreens and Nevergreens
Arne Jacobsen Retrospective
Exhibition
Organised by Danish Design
Center
Helsinki, Finland
tel: +358 9 4542 0611
fax: +358 9 4542 0610
info@taidehalli.fi
www.taidehalli.fi

until 25 Aug 02

Ladders Galore Exhibition
Organised by VIZO
Brussels, Belgium
tel: +32 2 227 49 60
fax: +32 2 217 46 12
www.vizo.be

until 1 Sep 02

Timo Sarpaneva —
Retrospective Exhibition
Organised by Museum of Art and
Design
Helsinki, Finland
tel: +358 9 622 0540
fax: +358 9 626 733
www.designmuseum.fi

until 29 Sep 02

Unique 2002 — Visual Art in
Fiskars Exhibition
Organised by Fiskars
Fiskars, Finland
tel: +358 19 277 500
fax: +358 19 277 501
exhibitions@village.fiskars.fi
www.fiskarsvillage.net

until Nov 02

Italian Design as an Opportunity
for the Development and
Competitiveness of Small and
Medium Companies
Series of Design Conferences
Organised by Ministry of Foreign
Affairs of Italy
Location: Argentina, Chile and
Uruguay

Endorsed by ICSID

tel: +54 11 48 16 6028/1529
fax: +54 11 48 16 60 83
fiorellapiras@iicbaires.com.ar

Upcoming events

8–27 Jul 02

Information Design
Summer Academy
Theme: Travelling the City
Organised by International
Institute for Information Design
and the School of Design at
Carnegie Mellon University
Vienna, Austria
tel: +43 1 403 6662
fax: +43 1 408 8347
info@iuid.net
www.iuid.net

9–12 Jul 02

Mind the Map: Design History
Beyond Borders
3rd International Conference
on Design History and
Design Studies
Organised by KIAD and ITU
Istanbul, Turkey
tel: +44 16 34 83 00 22 ext. 442
fax: +44 16 34 82 03 00
tbalcioğlu@kiad.ac.uk
www.kiad.ac.uk

15 Jul 02

Design for Europe
International Design Competition
Deadline for registrations
Organised by Interieur
Foundation
Kortrijk, Belgium
tel: +32 56 22 95 22
fax: +32 56 21 60 77
interieur@interieur.be
www.interieur.be

15 Jul 02

The Spirit of Copper Competition
Deadline for entries
Organised by Copper Centers
and Institutes from Latin America
Mendoza, Argentina
Endorsed by ICSID
info@concobre.com
info@concobre.com
unicobre@procobrebrasil.org.br
www.cobreinfo.com
www.concobre.com

15–17 Jul 02

Artificial Intelligence in Design 02
Conference
Organised by Cambridge
University
Cambridge, United Kingdom
pjc10@eng.cam.ac.uk
chris_a@arch.usyd.edu.au
www.arch.usyd.edu.au/
kcdc/conferences/aid02/

16 Jul–25 Aug 02

4 Generations — Generations
Show Their Design Collector's
Pieces
Exhibition
Organised by Design Zentrum
Bremen
Bremen, Germany
tel: +49 4 21 3 38 81-0
fax: +49 4 21 3 38 81-10
thiele@designzentrumbremen.de
www.designzentrumbremen.de

17–27 Jul 02

Burg Wildenstein
International Workshop
Organised by International Insti-
tute for Integral Design
Burg Wildenstein, Germany
Endorsed by ICSID
tel: +49 711 28 440 236
fax: +49 711 28 440 225
ttrapp@yahoo.com
www.burg-wildenstein.de

20–23 Jul 02

IDSa National Conference
and Gallery
Organised by IDSa
Monterey, CA, USA
tel: +1 703 707 6000
fax: +1 703 787 8501
gigit@idsa.org
idsa@idsa.org
www.idsa.org

22 Jul–10 Aug 02

Pentiment
International summer academy
for art and design
Organised by Pentiment
Hamburg, Germany
tel: +49 40 42863 3373
fax: +49 40 42863 3363
office@pentiment.de
www.pentiment.de

31 Jul 02

7th International Bicycle
Design Competition
Deadline for registration
Organised by Taiwan Bicycle
Industry R&D Center
Taiwan
tel: +886 4 23 50 11 00 ext. 315
fax: +886 4 23 50 27 37
competition@tbnet.org.tw
http://design.runride.com

31 Jul 02

Design Promotion Conference
Deadline for submitting papers
for presentation
**Organised by Design Zentrum
Nordrhein Westfalen and ICSID**
Essen, Germany
tel: +49 201 30 104 19
fax: +49 201 30 104 44
jebe@dznrw.com

15 Aug 02

GOOD DESIGN© Awards
Deadline for applications
Organised by Chicago
Athenaeum, Museum
of Architecture and Design
Chicago, Illinois, USA
tel: +1 847/895 3950
julie@athenaeum.cncdsl.com
www.chi-athenaeum.org

18–22 Aug 02

Sustainability: Standards,
Methods, Drivers and Trends;
Introducing Sustainable Values,
Solutions and Tools
Master class
Organised by ICIS
Hornbaek, Denmark
tel: +45 49 70 43 64
fax: +45 49 70 43 73
centre@icisfoundation.org
www.icisfoundation.org

20 Aug 02

LOGO2002: 3rd International
Logo Biennial Awards
Deadline for entries
Organised by Capital Corporation
Image Institution
Shanghai, China
tel: +86 010 68 48 8983
fax: +86 010 68 48 3317
webmaster@ccii.com.cn
www.ccii.com.cn

28–29 Aug 02

Interaction Design and Children
International workshop
Organised by Eindhoven
University of Technology
Eindhoven, The Netherlands
m.m.bekker@tue.nl
p.markopoulos@tue.nl
m.tsikalkina@tue.nl

1–7 Sep 02

Sustainable Consumption — A
Realisable Concept?
Master class
Organised by ICIS
Hornbaek, Denmark
tel: +45 49 70 43 64
fax: +45 49 70 43 73
centre@icisfoundation.org
www.icisfoundation.org

2 Sep 02

Design Promotion Conference
Deadline for registrations
**Organised by Design Zentrum
Nordrhein Westfalen and ICSID**
Essen, Germany
tel: +49 201 30 104 19
fax: +49 201 30 104 44
jebe@dznrw.com

2–6 Sep 02

BISCA-2002: Design and
Cognition Conference
Organised by Mitteleuropa
Foundation
Bozano, Italy
liliana.albertazzi@soc.unitn.it
www.mitteleuropafoundation.it/
events.htm

4–6 Sep 02

www.globalisierung-design.de
The Challenge for Design, Brands
and Communication
5th German Design Conference
Organised by IDZ Berlin
Berlin, Germany
tel: +49 30 29 33 51 0
fax: +49 30 29 33 51 11
idz@idz.de
www.idz.de

5–7 Sep 02

World Design Forum
Theme: National/Regional
Design Policies and
International Network
Organised by KIDP and ICSID
Seongnam City, Korea
tel: +82 31 780 2008
fax: +82 31 780 2154
soonin@kidp.or.kr
www.kidp.or.kr

5–8 Sep 02

Common Ground
International conference
Organised by Design
Research Society
London, UK
d.durling@staffs.ac.uk
www.brunel.ac.uk/depts/des/drs

6 Sep 02

Nagoya Design Do!
2002 International Competition
Deadline for submissions
Organised by IdcN
Nagoya, Japan
Endorsed by ICSID
fax: +81 52 265 2107
inquiry@idcnagoy.co.jp
www.idcnagoy.co.jp/
compe/index.html

7–22 Sep 02

6th UNESCO Creativity Workshop
Toys for Children's Rehabilitation
Organised by Fördern
durch Spielmittel
Osterode, Germany
tel: +49-30-442 92 93
fax: +49-30-443 59 214
info@spielmittel.de
unesco@spielmittel.de
www.spielmittel.de

ICSID NEWS

8-14 Sep 02

Visions, Legends and Storytelling:
Exploring New Openings for
Innovation and Creative Thinking
Master class
Organised by ICIS
Hornbaek, Denmark
tel: +45 49 70 43 64
fax: +45 49 70 43 73
centre@icisfoundation.org
www.icisfoundation.org

12-13 Sep 02

Achieving Design Recognition:
The Strategy and the Message
Seminar
Organised by DMI
Boston, MA, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

13 Sep 02

2nd Andreu World International
Design Competition
Deadline for entries
Organised by Andreu World S.A.
and Kvadrat
Valencia, Spain
www.andreuworld.com

14-15 Sep 02

IdN My Favourite Conference
Organised by IdN
Hong Kong
tel: +852 2528 5280
fax: +852 2529 1296
info@myfavouriteconference.com
www.myfavouriteconference.com

14-17 Sep 02

Promosedia — 26th International
Chair Exhibition
Organised by Promosedia
Udine, Italy
tel: +39 0432 229127
fax: +39 0432 228672
caltp@tin.it
www.promosedia.it

15-16 Sep 02

Danubius Design Conference
Organised by IIID
Messkirch am Donau, Germany
Endorsed by ICSID
tel: +49 711 28 44 02 35
fax: +49 711 28 440 225
teodorescu@integraldesign.org
www.danubiusdesign.org

17 Sep 02

2nd Design beyond East and
West International Design
Competition
Deadline for submissions
Organised by Hanssem
Seoul, Korea
Endorsed by ICSID
tel: +82 2 590 3472
fax: +82 2 593 8463
compe@hanssem.com
www.hanssemcompe.com
www.designcompe.com

18-19 Sep 02

Developing a Brand
Identity Strategy
Design seminar
Organised by DMI
Chicago, IL, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

19-20 Sep 02

Managing the Corporate
Design Department
Design seminar
Organised by DMI
Boston, MA, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

20 Sep-27 Oct 02

Japan Contemporary Crafts
Exhibition
Organised by VIZO
Brussels, Belgium
tel: +32 2 227 49 60
fax: +32 2 217 46 12
www.vizo.be

20-22 Sep 02

Tsinghua International Design
Management Forum
Organised by Tsinghua University
Beijing, China
tel: +86-10-65619641/65812183
fax: +86-10-65812183
DMICN2002@hotmail.com

24 Sep 02

ICOGRADA Design
Perspectives Seminar
Organised by ICOGRADA
Beijing, China
tel: +32 2 344 58 43
fax: +32 2 344 71 38
secretariat@icograda.org
www.icograda.org

26-27 Sep 02

Brand Management Principles
Design seminar
Organised by DMI
Boston, MA, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

27-28 Sep 02

ICOGRADA Regional Meeting
Organised by ICOGRADA
Taipei, Taiwan
tel: +32 2 344 58 43
fax: +32 2 344 71 38
secretariat@icograda.org
www.icograda.org

28 Sep 02

Trieste Contemporanea
International Design Contest
Theme: Blown Glassware/Design
in the Furnace
Deadline for entries
Organised by Trieste
Contemporanea
Trieste, Italy
tel: +39 040 639 187
fax: +39 040 367 601
tscont@tin.it
www.tscont.ts.it

29 Sep 02

ICOGRADA Design
Perspectives Seminar
Organised by ICOGRADA
Taipei, Taiwan
tel: +32 2 344 58 43
fax: +32 2 344 71 38
secretariat@icograda.org
www.icograda.org

30 Sep 02

iF Design Award 2003
Deadline for submissions
Organised by iF
Hanover, Germany
tel: +49 511 89 31 129
fax: +49 511 89 32 406
heike.meier@ifdesign.de
www.ifdesign.de

30 Sep 02

ProtoFunctional® Prototype
Design Competition
Deadline for submissions
Organised by DSM Somos®,
DDV and VDID
Essen, Germany
tel: +49 201 830 40 10
fax: +49 201 830 40 19
ddv@germandesign.de
www.germandesign.de

1-31 Oct 02

BIO 18 — Eighteenth Biennial of
Industrial Design
Organised by BIO
Ljubljana, Slovenia
Endorsed by ICSID
tel: +386 61 33 50 67
fax: +386 61 33 50 66
aml-bio@guest.arnes.si
www.bio18.com

10 Oct-8 Dec 02

Focus Way of Life
Baden-Württemberg International
Design Award and Mia Seeger
Junior Award Exhibition
Design Center Stuttgart, Germany
tel: +49 711 123 2781
fax: +49 711 123 2577
design@lgabw.de
www.design-center.de

12 Oct-4 Nov 02

International Ceramics Festival
2002 Mino, Japan
Organised by International
Ceramics Festival
Mino, Japan
Endorsed by ICSID
tel: +81 572 25 41 11
fax: +81 572 25 41 38
lcfmino@synnet.or.jp
www.synnet.or.jp/festival.mino/

17-20 Oct 02

Design Promotion Conference
**Organised by Design Zentrum
Nordrhein Westfalen and ICSID**
Essen, Germany
tel: +49 201 30 104 19
fax: +49 201 30 104 44
jebe@dznrw.com

3-4 Dec 02

NID-CII 2nd Design Summit
Organised by NID
New Delhi, India
Endorsed by ICSID
tel: +91 79 663 96 92-7
fax: +91 79 660 52 42
info@nid.edu
edoffice@nid.edu

5-6 Dec 02

**ICSID South East Pacific
Regional Meeting**
Organised by NID and ICSID
Ahmedabad, India
tel: +91 79 663 96 92-7
fax: +91 79 660 52 42
info@nid.edu
edoffice@nid.edu

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for current advertising rates.

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Kaarina Pohto (Editor-in-Chief)
Laurence Gates

ICSID was founded in 1957,
and today has 149 member
organizations in 54 countries.

ICSID is a non-profit organization
working as a network to promote
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Smau 2002: your highway to the Italian ICT market

October 24 - 28, 2002 - Milan Fair, Italy

There are at least three good reasons for your company to be at Smau 2002, the largest high-tech exhibition in Italy and the Mediterranean and one of the leading ones in the world.

The first is the Italian market itself: a sizable market boasting sustained growth, and which has been expanding faster than the international average in many key ICT sectors. (EITO 2002)

The second reason is Smau's role in the ICT sector on an international level: the exhibition provides a privileged entry to Southern Europe and the entire Mediterranean market.

The third reason is Smau's vast range of product categories, industry-specific solutions, exhibitors and visitors. Now in its 39th edition, Smau understood well before many other international shows how to integrate the various sectors that make up today's digital socie-

ty: telecommunications, IT, audio-video and electronic consumer goods.

Being at Smau means you won't miss out on the opportunity to get into one of Europe's most important ICT markets, to expand your company's global reach, and to discover an effective launch pad for the industry's most promising products and innovations.

Last, but not least, Smau has greatly expanded services available to international exhibitors, including marketing support, reception facilities, logistics and communications support, and pre-scheduled meetings with Italian and foreign business contacts.

Smau is the IT marketplace where buyers and sellers meet to increase their knowledge and to make technology related decisions. Reflecting its customer-centric philosophy, Smau organizes the exhibition to best serve the needs of its exhibitors and visitors.

SMAU 2001: A SUCCESSFUL RECORD

OVER 3,000 OVERALL EXHIBITORS

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