

ICSID

NEWS 4/02

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National Design News

ITALY. It is with great sadness that ICSID received the news of the passing away of ICSID Senator Prof. Augusto Morello. During his exceptional four years as ICSID President, Prof. Morello was a tireless advocate of both the design profession and ICSID. It is a sad loss both for ICSID and the world of design. ICSID and its Members wish to express their heartfelt condolences to Prof. Morello's family.



Prof. Morello passed away on 4 September 2002. He was ICSID President from 1997 to 2001.

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SPAIN. 'Passion — Spanish Design', is an exhibition that aims to present Spanish design as a whole. Special attention will be paid to those works developed on creative limits, on the frontiers of art, of social and technological implications. The exhibition will be opened in Salamanca from 30 September to 10 November 2002.



'Passion' will draw on the solid industrial and creative tradition of Spain.

SEACEX
tel: +34 91 702 26 60
fax: +34 91 702 26 61
am.novillo@seacex.com

CHINA. The 1st China Qingdao International Design Festival is to be held from 15 to 17 November 2002 in the city of Qingdao. 'Design and City Life', the theme of the festival, is expected to chronicle the great impact of design upon our social life from aspects of urban design, architecture, interior design to aspects of transportation design, packaging design and corporate identity. The festival will consist of design forums, galleries, exhibitions and a design prize. The Chinese government and large businesses will host conferences and invite public bidding of large design projects during the Festival.

China International Design Festival
tel: +86 532 579 6991
fax: +86 532 579 6399
ready@china-design.org
info@china-design.org
www.china-design.org

GERMANY. The Design Award of the Federal Republic of Germany is the highest official design honour of the state and is lent by the Rat für Formgebung/ German Design Council on behalf of the federal Ministry for Economics and Technology. This year, 16 products were selected for a special mention, and 3 were given a prize: the car Audi A2, the Internet site 'New Economy Duden' by Trendbüro, and the container system 'eo', by Interlübke.



The Audi A2, one of the products awarded by the Design Award of the Federal Republic of Germany.

Rat für Formgebung/ German Design Council
tel: +49 69 74 79 19
fax: +49 69 741 09 11
info@german-design-council.de
www.german-design-council.de

FINLAND. Network company IVS co-operated with a team headed by ICSID Senator Prof. Antti Nurmesniemi to design a set of transmission line supports intended for high-voltage power transmission. The towers were designed to be unique work of environmental art, and have won numerous awards. The novel approach to consider transmission lines as part of landscape culture contributes to preparing the ground for new ways of thinking and action that foster environmental values.



Prof. Nurmesniemi, who recently celebrated his 75th birthday, won numerous awards for his environmental art work (below).



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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.

ICSID NEWS

ICSIDnews is the newsletter of the International Council of Societies of Industrial Design.

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Editorial team

Kaarina Pohjo (Editor-in-Chief)
Laurence Gates

ICSID was founded in 1957, and today has 148 member organizations in 54 countries.

ICSID is a non-profit organization working as a network to promote industrial design. It provides an international forum for contact, the exchange of ideas and development within the field of industrial design.

Member services include:

- ICSD Congresses
- ICSD Regional Meetings
- ICSD Interdesign Workshops
- ICSD endorsement of design events
- ICSDnews service
- ICSDtools
- ICSD electronic network
- ICSD forum for design policy

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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 29 Sep 02

Findesignnow 02 Exhibition
Organised by Design Forum Finland
Helsinki, Finland
tel: +358 9 622 08 10
fax: +358 9 629 489
info@designforum.fi
www.designforum.fi/nayttelyt

until 13 Oct 02

Camille Graeser — Artist and Designer Exhibition
Organised by Kestner Museum Hanover, Germany
tel: +49 511 9296 2369/2368
fax: +49 511 9296 2303
industrial-design@dm.fh-hannover.de
www.dm.fh-hannover.de
www.ueberlegen.com

until 17 Nov 02

Wood of the World Exhibition
Organised by Finnish Museum of Art and Design
Helsinki, Finland
tel: +358 9 622 0540
www.designmuseum.fi

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

Upcoming Events

13 Sep–10 Oct 02

Dream or Reality Exhibition
Pearl sculptures by Carrera y Carrera
Organised by Finnish Museum of Art and Design
Helsinki, Finland
tel: +358 9 622 0540
www.designmuseum.fi

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

Business of Design Week 2002
Organised by Hong Kong Design Centre
Hong-Kong
bodw@hkida.org
www.hkdesigncentre.org

14–19 Sep 02

Experience Economy and Industrial Design Conference
Organised by Shenyang Institute of Technology
Shenyang, PR China
tel: +024 2424 3139
gujames@online.ln.cn

15 Sep 02

Development by Design
2nd International Conference on Open Collaborative Design for Sustainable Innovation
Deadline for submissions
Organised by ThinkCycle, MIT Media Lab, Indian Institute of Science and Srishti
Bangalore, India
tel: +91 617 258 5956
fax: +91 617 253 8874
dyd02@media.mit.edu
www.thinkcycle.org/dyd02

15–16 Sep 02

Danubius Design Conference
Organised by IliD
Messkirch am Donau, Germany
Endorsed by ICSD
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 ICSD
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@dmii.org
www.dmi.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 Sep 02

ICOGRADA Design Perspectives Seminar
Organised by ICOGRADA
Beijing, China
tel: +86 10 65 95 13 29
fax: +86 10 65 95 13 29
cciity@sina.com
www.cci.com.cn

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

24–25 Sep 02

Logo 2002 Identity and Communication Conference
Organised by ICOGRADA
Shanghai, China
tel: +86 10 65 95 13 29
fax: +86 10 65 95 13 29
cciity@sina.com
www.cci.com.cn

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@dmii.org
www.dmi.org

26–27 Sep 02

Managing the Corporate Design Department Seminar
Organised by DMI
Seattle, WA, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmii.org
www.dmi.org

27 Sep 2002

Innovalue and Branding Seminar
Organised by ICOGRADA
Taipei, Taiwan
tel: +886 2 2723 2535
fax: +886 2 2723 2590
mike@cetra.org.tw

28–29 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

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 ICSD
tel: +386 1 280 1604
fax: +386 1 280 1605
bio@aml.si
www.bio18.com

ICSID Goes to China

By
Peter Butenschön

The ICSID Board is holding its next meeting in Beijing in September. This is fairly new territory for us. Through collaboration with the Beijing Institute of Technology, we will have talks with leading representatives of the Chinese design world. It is high time, you may say.

Exploratory trips have been made to Beijing and Shanghai before, by Past President Augusto Morello and others, and we have long had membership from Hong Kong and Taiwan. But somehow the most populous country in the world — and one of the most dynamic — has eluded us so far.

Goal. Bringing China fully into the ICSID design community is an important goal for this Board. What is quite clear to us is that China is not just another country to be wooed for membership. It seems rather to be a world — and an opportunity — almost on its own.

It has a history of such far-reaching magnitude that we are struck with awe even at the smallest glimpses. I remember as a student in Britain in the 60's talking with the great and gentle historian of Chinese technology, Sir Joseph Needham.

He was the author of the magnificent series of books 'Science and Civilisation in China'; certainly one of the major intellectual achievements of the last century, a work carried on by the Needham Research Institute in Cambridge after his death in 1995.

He told of how far ahead of the rest of the world the Chinese had been, in mathematics and astronomy, in scientific discovery and technological inventions, using mechanical clocks and gunpowder centuries before us in Europe, using printing, the magnetic compass, iron casting, stirrups and horse harness, pest control, to mention just a few.

Marvel. For some reason, Needham pondered, these innovations and this impressive ingenuity did not lead to an industrial revolution, utilising this competence for the common good. Perhaps the ruling class had been too dominant in China, perhaps their concern was not on building an expansive economy. To the ignorant

student, these were certainly stories of marvel as well as mystery.

When ICSID now goes to China, it is clearly not because we think we have a lot to offer. We come quite humbly, and believe we still may have more to learn than to teach. But we hope it will be a worthwhile dialogue for both sides.

Policy. It is an important policy of the ICSID Board to break out more forcefully from the Western mode of design thinking into a more global and more complex concern. Today's designers clearly have an agenda for their work that goes far beyond assisting industry in inventing, fashioning and producing ever more advanced consumer goods, many of which can hardly be said to improve the human condition.

In our communication on design policy with designers in Latin America, Africa and Asia, we are struck by the themes that are at the forefront of their concerns and the variety of their roles. Designers seem increasingly able to offer services in the building of communities and in the battles against poverty and economic dependence as well as ecological mismanagement.

Networks. The networks now being developed throughout Latin America, through the work of Carlos Hinrichsen from Chile and many others, point toward the enormous benefits of regional collaboration.

Likewise, designers from South Africa, Kenya and other African countries are increasingly joining the struggle towards a sustainable regional economy.

And in Asia, we need to follow closely the developments in China, curious not least to see how strongly the impressive economic and social transformation of that country will be able to follow an independent track, within the context of its own history.

ICSID hopes to be of some use when these regions build their own identities and find useful roles for designers. On our part, this requires an open mind concerning the mission of responsible design. After China, the Board goes to India in December and to South Africa next March.

Peter Butenschön,
ICSID President



Openness. Along with IFI and ICOGRADA, we need to be open not just for new membership and new colleagues, but for new attitudes and new wisdom affecting our whole professional identity. In the aftermath of the Johannesburg Summit, and a year after the September 11 terrorist act in the US, this larger agenda is more important for us than ever.

There seems to be no better place to discuss these issues than China.

Augusto Morello — An Appreciation

By
Peter Butenschön

Augusto Morello was ICSID President for two periods, first elected in Toronto in 1997 and then re-elected in Sydney in 1999. These four years were a period of transition and great challenges for ICSID, and I believe only a man of his extraordinary intellect and integrity could hold a steady course.

Through an unusual and exceptional life-long experience, he could build bridges between profession and promotion, education and business like no one else of his generation.

How did he do it? What kind of wisdom did he apply? He clearly had his own agenda, his own ways, not always easily read or understood by those around him. As I experienced him during these years, there were particularly three of his qualities that stood out in his ICSID work.

Concern. First, Augusto was always concerned with opening up issues, posing critical questions, asking for insight and alternative views, never prematurely concluding or closing the book. He always connected knowledge, built on his extensive network and his great insight to see lines where others saw just a mess.

He belonged to a proud tradition of European intellectuals, always probing further and deeper, always inquiring fearlessly, always searching for meaning, for structure, for the larger picture.

Second, he always connected history and future. In such a demanding perspective, it could make some issues seem small or trivial, but never boring or insignificant. We, the younger and sometimes more impatient in the group surrounding him, did not always know the many details from his past, from his background in science, his years with Rinascente, ADI, Compasso d'Oro, Triennale di Milano; but I think we sensed the dignity and the reflective depth of this personal history.

Augusto was part of that mythical group of masters of early design history, the old men whom we admired from a distance. He was their friend and intimate, and yet he belonged to us and to our doings. Perhaps more than anything, he was a wise man, confidently rooted in the honoured tradition of the master artists, scientists, writers and thinkers of Firenze, Parma, Torino and Milano.



Curious Child. At the same time, he was a curious child, the one who enthusiastically unpacked some trinket from a market stall in China, a clever lighter picked up at an airport, an unexpected mechanical solution to an insignificant problem, who delighted in the little twist of imagination, the joy of surprise.

He was always the curious student of statistics, of the long trends and the revealing curve, of the hidden truths that he would triumphantly reveal like a fox pulled out of a hidden hole in the ground.

And third, Augusto was a man of intense human qualities. He was extremely vulnerable and sensitive, easily wounded and easily moved. We could see how he suffered in the face of incompetence or unreason, how tiredness crept into his eyes when confronted with carelessness or vulgarity.

He possessed that strange combination of what some would ascribe to an Italian personality — he was impatient and impulsive — and a the same time rational and strategic.

Heart. Behind this playfulness and serenity, there was a heart hammering so

hard for the qualities of life and people, of history and poetry and of the importance of design for the well-being of human-kind, that it was sometimes difficult to contain this heart in a meeting, within an agreed time span. This intensity could not always find peace on a limited meeting agenda and could not always get pinned down to operative decisions.

What made Augusto such an extraordinary President of ICSID was the combination of these three qualities — the European intellectual, the curious childlike mind and the warm humanist.

For those of us who worked with him over the years, it was always emotional and never boring, it was as exciting as it was unpredictable. He traveled widely for us, spoke frequently, seeming never to tire or wear down. We may now see that it had a price. ICSID can never be quite the same after him. We thank him for his services, and remember him fondly.

Augusto Morello — In Memoriam

By
Marianne Frandsen and Des Laubscher

It was with a feeling of deep sadness and loss that we learned of the passing away of our friend and colleague, Augusto Morello.

We had the privilege during our terms of office as IFI Presidents to get to know Augusto.

Background. At that time, the three international bodies, ICOGRADA, ICSID and IFI held many joint meetings in an attempt to bring designers from all disciplines together under one banner. They tried to focus on the design profession and to speak with a united voice to relevant parties at the highest level on the global platform.

It was during this period that Design for the World was ratified as a voice for the three bodies, focusing our attention on the relevance of socially responsible design and the belief that design could — and should — play an active role in uplifting the quality and dignity of life of all individuals on this planet.

Augusto was seminal in these discussions. It was at these meetings that we learned of his passion for and dedication to design.

He was a man of great vision with an astute understanding of the big picture. We also learned that he was a politician of the highest order, respected and revered by all. He had a colourful and warm personality and loved the fine things of life.

Loss. Augusto's passing away is a great loss both for ICSID and for all design disciplines.

His intellectual capacity together with his philosophical and oratory skills will be sadly missed.

From the Board

Progress Report

By
Kaarina Pohto

ICOGRADA, ICSID and IFI had their Board Meetings in Brno, Czech Republic in mid-June, hosted by the Design Centrum of the Czech Republic. This arrangement offered the three organisations an opportunity to hold a joint Board Meeting to discuss current merger issues.

The discussions gave participants an impression that the joint meeting had been an eye opener for all three Boards, and had helped provide a better understanding of the interests and also of the differences of the three sister organisations. To turn intentions into action, it was agreed to look for concrete projects in which all three organisations share an interest. Education was considered the special field that could serve as a catalyst, as it is given high priority in the action plans of the three organisations. It was also stated that joint Board Meetings should be held regularly to give Board Members a more realistic picture of the future needs of the three international bodies.

It was agreed that the ICOGRADA and ICSID Collaboration Committee will meet next time in Beijing on 17 September 2002.

In addition to the ICOGRADA, ICSID, IFI Collaboration, the ICSID Board Meeting focused on educational issues, the ICSID Communication Plan, the ICSID in Internet-project, regional activities and collaboration with various UN organisations. The Board also decided to produce a development strategy for ICSID

Kaarina Pohto,
ICSID Secretary General



that could be put into action whether a closer collaboration between the international organisations is possible or not.

Endorsements. ICSID endorsement was granted to the following international and regional design events:

- Good Design Award 2002 organised by Japan Industrial Design Promotion Organisation, Japan;
- Design Beyond East & West, Second International Design Competition organised by Hanssem Co. Ltd., Korea;
- Biennial of Industrial Design 18 (BIO 18), Ljubljana, Slovenia;
- Spirit of Copper, a regional design competition addressed to Argentine, Chile, Brazil and Uruguay and organised by Diseno+Diseno (ICSID associate Member), Instituto del Cobre Argentina and Museo Nacional de Bellas Artes;
- Masisa Student Design Contest 2002–2003 organised by Masisa fiberboard manufacturing company in Chile and addressed to design schools in Argentina, Brazil, Chile, Mexico, Peru and Uruguay;
- NID-CII Second Design Summit 2002, 3–4 December 2002, New Delhi, India. Theme: "Design for Competitive Advantage". Organised by National Institute of Design, Ahmedabad, India;
- Design Broadband Forum: Regional design competition for students with theme: "Design for Creating and Accessing a Better Quality of Life" organised by NID, Ahmedabad, India.



Enjoying their joint meeting in Brno, Czech Republic: the Boards of ICOGRADA, ICSID and IFI, with some of their staff.

2003 — Year of ICSID Interdesigns in Latin America, in Chile and Mexico

By
Carlos Hinrichsen

ICSID has been conducting Interdesigns since 1971. Over these 31 years, 34 initiatives have materialised. The first Interdesign, concerning bread-making, took place in Minsk in the former USSR, and the latest one, relative to water was simultaneously held in Australia, Mexico, and South Africa in 1999. Approximately 65% of these events have taken place in Europe; 12% in Latin America, and the remaining 23% were distributed between different Asian and African countries and Canada.

An Interdesign involves intensive workshop activities developed over a two-week period by designers actively engaged in the market and other players from a specific industry or specific context. It is devoted to analysing, developing and solving issues of regional and international significance and proposing possible solutions.

Purpose. The purpose of these initiatives is to promote design as a differentiating instrument to foster the growth, competitiveness, quality, and excellence of productive activities within a country. The areas of concern addressed, within the current worldwide context, ideally should heed elements of 'local identity' and work on them in order to balance the strong current 'global identity'. Additionally, project, communication, and marketing strategies should be set, considering ad-hoc production and technological processes for the designs achieved.

An Interdesign is also an occasion for delivering particular views about the influence of past and present cultural factors affecting the conception, contriving, and development of products, objects, and everyday utensils. It reviews the use of the aesthetic-plastic resources of the materials and processes employed in their manufacture.

Example. Japan is a good example for this: despite its very small size and its more than 125 million inhabitants, it has achieved one of the highest levels of industrial development. Japan's geographic conditions have caused the Japanese to be inclined towards acquiring a rich sensitivity to miniatures and small, compact things. Appreciation of concentrated beauty is an integral part of their life style. Examples of this peculiar characteristic are the traditional expressions of bonsai and bonseki, both

of which are very closely tied to Japan, although they were introduced from China in the Twelfth Century.

Throughout the centuries, the Japanese have developed multiple ways of using space and objects, with imaginative combinations of pragmatism, harmony, and beauty. Temporality, the asymmetric, the incomplete, the pliable, the stacked up, the rolled up, the nesting, and the portable are synthesised in a very marked tendency towards miniaturisation or compactness, and we find many of these characteristics in products that accompany us in our day-to-day life. In this scenario, design can be viewed or explained as a particular way of meddling with reality.

The purpose of the Interdesigns is to generate a milieu suitable for meddling with that reality, in order to facilitate the intuitive, systematised process of exchanging and applying knowledge and expertise contributed by the various players participating in the development of an income producing activity or economic sector.

Interdesigns. Four Interdesigns have been conducted in Latin America — three in Mexico (1978, 1996, and 1999) and one in Colombia (1994). The subjects developed in Mexico were 'Utilisation of Solar and Wind Energy', 'Design Strategies for Regional Development', and 'Water'. The Colombian Interdesign dealt with 'Crafts as a Source for Interior Design'. In 2003, ICSID plans to materialise two new initiatives — one in June in Mexico, where the subject matter will be 'Crafts as a Tool for the Strategic Design Development', and one in August, in Chile, on the subject 'Design for the Chilean Wine Industry: Challenges and Opportunities'.

The first two Interdesigns of this century will take place at two ends of the Latin American region, Mexico in the north and Chile in the south.

Mexico. Different scopes of action and areas of implementation will be addressed in the Mexican craftsmanship industry and the Chilean wine industry, both of high relevance in their respective countries. We expect they will encourage the building of a regional development axis. The diversity and beauty of Mexican handicraft is an incentive in pursuit of this objective. Mexico has huge handicraft production volumes and varieties, and a

Carlos Hinrichsen, ICSID
Board Member and
Director of School of
Design, DUOC-UC



significant number of people of all ages who, with their hands and through simple technical processes, transform materials from their environment in beautiful and useful objects. The School of Design of Universidad Anahuac, Centro Promotor del Diseño, Asociación de Artesanos del Estado de Mexico and other government and private entities will organise the 2003 Mexico Interdesign. The liaison person is Ms. Leonor Amozurrutia (lamoza@anahuac.mx).

Chile. In Chile, the Interdesign will be organised by the School of Design of Instituto Profesional DuocUC of Pontificia Universidad Católica de Chile, Asociación Chilena de Empresas de Diseño, QVID, and Colegio de Diseñadores Profesionales de Chile, CDP. Moreover, vineyard and business associations, as well as other important players from the wine industry will take part in the event. This economic sector is one of the most competitive industries in the country, and it currently represents slightly over 3% of the GDP. The workshops will address the processing of the 'chain of value from the vineyard to the palate', characterised by the following subjects:

- Wine, Design and Equipment and Tools;
- Wine, Design and Identity;
- Wine, Design and Tourism;
- Wine, Design and Communication Media;
- Wine, Design and Productive Processes;
- Wine, Design and Transportation;
- Wine, Design and Public Spaces.

These seven workshops will be distributed in four sites of DuocUC, by similarity of subjects. The liaison person is Mr. Carlos Hinrichsen (chinrichsen@duoc.cl).

We expect the results of these two projects to be an invitation for different government agencies, design education and fostering institutions, private companies, and different business associations in the region to continue to support and participate in these kind of initiatives.

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Exploring Identity/Integrity

By
Earl Powell

'Identity – Integrity' were deeply and widely explored at the Brno conference on 'Identity/Integrity' which was organised by ICOGRADA, with the support of the Design Centre of Czech Republic, the City of Brno, Moravian Gallery in Brno and the Ministry of Industry and Trade.

Speaking at this conference included many wonderful 'firsts' for me.

First 'first'. Experiencing the camaraderie of the ICOGRADA members was inspiring to say the least. This was echoed in discussions with attendees from all corners of the globe including students with very deep concerns for sustainable design and our environment.

Second 'first'. My second 'first' was realising how the complexity of our times coupled with the flood of information we experience, and how some identities are lost, while some go to the top of our memories landing there to be questioned. Typically those at the top are then examined using simple lenses in sincere attempts to make the complex simple or to simply add strength to a position taken on a complex subject.

This is especially difficult considering the human need to generalise for understanding, and the unfortunate frequent result of stereotyping. An example was presented of how a logo of a leading American brand was juxtaposed with a hospital direction sign in a third world country posing an important question of design integrity and corporate responsibility. Through a simple lens the example made an important point about visual pollution and a form of corporate/brand imperialism.

From the perspective of local ownership of a franchise of this brand with the profits of that franchise being enjoyed locally, the issue of integrity becomes more complex. Was the brand company the culprit or the local owner of the franchise? This presentation and others gave me pause and provoked a lot of thinking and discussion about the complexity and interrelationships of commerce these days.

Few products are produced today with design, components, assembly, and commercial benefit coming from only one

region. While this makes our lives complex, with responsibility, it can give us all hope for peace as our economies become more intertwined.

Third 'first'. This was my first visit to the Czech Republic and I left with three impressions:

- design is well in this region and poised for leadership;
- the generosity of Czech's matches the best;
- there is a wealth of opportunity in partnering with profound competence and determination.

I also left with a commitment: I should return soon!

Fourth 'first'. Perhaps this wasn't a first, but a powerful reinforcement: that the integrity of our personal identities and the integrity of our behaviours must have continuous attention to achieve the better world we all deserve. And, that this happens when we meet in atmospheres of community with open discussions and clear intent.

Two other aspects of the conference stand out among many high points of the ICOGRADA conference and the Brno International Biennial of Graphic Design. ICOGRADA had organised two other 'conferences' within the conference — one for students and one for regional design.

The student work presented and their enthusiasm was equal to any I have seen and inspiring as well. I found it refreshing to meet students with commitment and idealism to utilise design to make a difference in environmental, health, and other critical issues.

Biennial. The International Biennial of Graphic Design in Brno, founded in 1963, is one of the longest running events of its kind in the world. The Biennial is held every other year in Brno, which is the second largest city in the Czech Republic — right in the heart of Europe. The main organisers are the Ministry of Culture of the Czech Republic and the Moravian Gallery in Brno, in the buildings of which the Biennial takes place.

The event covers two regular themes that are alternated with each other — one includes posters, corporate identity and advertising graphics, while the other

Earl Powell,
DMI President



deals with the graphic design and type in books, magazines, newspapers and new media. Although many renowned artists participate, the Biennial is also open to young fledgling designers. The only priority is the quality of work.

Usually there are about 5,000 works submitted by several hundred designers, from virtually every continent and from these, the selection committee chooses items for the exhibition. The main exhibition is accompanied by a number of associated events — in particular the symposium, dealing with major contemporary issues in graphic design and this year ICOGRADA was invited to organise the event.

The Brno Biennial was a first for me and I was in awe at the consistent, high quality of posters from all over the world.

Second, as a former fine artist/painter, I was struck by how many of the images posed serious questions about the line between art and design. Whether one or the other, these images were striking and powerful in presenting their message.

Third, in learning about some of the history of the Brno Biennial, and especially the fact that it was started forty years ago in communist Czechoslovakia to bring graphic design into a closed society, left me with deep admiration for its history and the people that founded and supported it.

Advice. My advice: if you haven't visited the Czech Republic, move it to the top of your list!

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Design will be at the Heart of the Economy in the European Union

By
Claes Frössén

To make design an important factor in society it is necessary for design organisations and individuals to take part in the on-going discussions on how to develop society. During the last year design seems to have gained a better understanding from the European Union, and to have taken a first step to establish a platform in the European Union.

We know that design methods and designers' work can be of great value for society. We also know that most design education programs are good and that designers have a high level of knowledge.

But we must understand that the result of a designer's work can never be better than the competence and skills of the client that ordered the work. The client sets the limits! Clients can be companies, organisations or governmental bodies.

National and European concern. To develop strong brands and unique products it is necessary to combine functional and emotional factors and very often this includes national and local identities. For countries in the European Union, design matters must be of the highest priority to compete with the US and lower price areas of the world.

Therefore, the Swedish government arranged an EU conference and workshop during the Swedish presidency of the European Union in March 2001. The conference participants were mainly European policy makers.

All European organisations within ICSID and BEDA were invited either directly, or through their own local EU organisation. Hardly anyone came from the European design community, except for the speakers!

In the plenary session of this conference, both Mr. Rosengren, the Swedish Minister for Industry and Mr. Liikanen, member of the European Commission, stressed the role and importance of design in the knowledge economy.

The meaning of 'design in the knowledge economy' can be illustrated with a quote from Tony Blair, Prime Minister of the United Kingdom: "Our success depends on how we exploit our most valuable assets: our knowledge, skills and creativity. These are the keys to designing high-value goods and services and advanced business practices. They are at the heart

of a modern, knowledge driven economy".

Gap. Speakers at the conference also identified the still existing gap between the potential of design and its use in small and medium sized companies.

A workshop stressed the importance of design in the knowledge economy and further underlined the importance of delivering quality and added value to clients.

During the workshop, five European countries presented their governmental activities in the design field: Denmark, United Kingdom, Sweden, Portugal and Finland. The workshop was chaired by Andrew Summers from the Design Council in London.

After the conference in Växjö, the British director in the EU Commission, Mr Lorimar Mackenzie stated: "... those that see the importance of design as a leading component in European competitiveness will be at the top level."

The conference was important because it showed that design today is on the agenda of decision makers in the EU, and that the efforts to make design a part of the criteria that is evaluated when the EU discusses projects seem to have had an effect.

Continuation. We must now go on and convince other professionals in other professions, and prove that we are right. Most people within the design professions have been convinced for a long time that design is important for the welfare and the competitiveness of both companies and the society at large.

But the time has come when there is a growing consciousness outside the designer's own world about what design processes can bring.

Here in Sweden the crisis in the IT business has put the focus on the lack of design knowledge in management and there is today a great interest from the most important organisations and government to do something about it.

To increase the participation of designers in the debate about the future of society, design organisations and designers have to change. We all have to work even harder towards this goal. The rest of the

Claes Frössén,
ICSID Liaison,
The Swedish
Industrial
Design
Foundation



world will listen if we use its own language. In Europe, BEDA has worked hard at reaching the EU Commission.

This kind of work needs support and will be of great value for the future status of the profession and the future developments of design.

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The Swedish Industrial Design Foundation has produced a pamphlet from the EU-conference on design. To receive a copy, please contact <post@svid.se>, and ask for 'Design is at the Heart of Today's Economy'.

Social Assignments of Design

By
George Teodorescu

There are defined expectations from a professional competence in a social context. This cluster of expectations experiences a continuous re-assessment and hence restless dynamics. However professionals define their tasks, their success is always related to the actual public perception that the expected was achieved.

The real definition is provided by social requirements. Therefore, it is the social assignment that legitimates a profession. A social assignment changes in time and might even eventually disappear.

Styling. At the end of the 19th century, an explosion of knowledge and its applications networked toward a new structure of professions, including already existing as well as new ones.

Their convergence resulted in a new material infrastructure with unprecedented advantages for the individual, who had eventually the opportunity to reflect about what happened and discovered his home and environment invaded by new, ugly machines working for him. He felt uncomfortable and decided that their forms perhaps needed a change.

This resulted in the first social assignment of design: to beautify the new categories of objects, matching the taste of a diversity of users and their home environment. The design focus was the form of the existing object.

Differential design. Meanwhile, the time of adventure passed by and established industries mostly avoided radical inventions. The existing machines seemed to cover extensively the field of human needs; just some niches remained for marginal inventions. The time of perfectionism, competitive production and of growing markets had arrived.

This seemed to create a second assignment of design: to diversify the formal appearance of objects and adapt them to different social groups and cultural environments. In reality, it reflected the needs of manufacturers for producing large numbers of products and for expanding their markets. The design focus became a frenzy of formal diversification.

The only collateral damage was an international homogeneity of solutions and life-styles to whom the already existing product categories — that can be referred to as a ‘techno-list’ — belong. One after the other, cultural differences and habits that created unique local and regional flavours succumbed to this techno-list culture.

The different forms could hide neither the identical content behind them, nor the loss of cultural identity. Design might get identified with a cultural steamroller, reducing humanity to a common denominator and this is not a social assignment.

But in this cradle era of the techno-list, the awakened individual is longing for a different, less technical comfort at home, despite all the efforts deployed to convince him that this technology will provide him with ultimate bliss.

The saving of time and efforts is the obvious advantage of the techno-list culture, but its mono-cultural pragmatism of solutions is discouraging enthusiasm. The coach potato operating remote controls and keyboards represents the ultimate nightmare of this way of living.

Conceptual design. A third social assignment of design is conceptual design, i.e. the quest for experience, creating a culture of using material support as an open scenario to give the user’s fantasy a chance to express itself. The conceptual creativity joins the ability of formal innovation and hence the use of techno-list receives a hedonistic dimension.

Making an experience out of using products became the new focus of design, which took design to a higher level of relevance for society. The wider field of competence implies already a new design education and a different professional practice.

Nevertheless the sporadic results of conceptual design show the need for a coherent scrutiny of the techno-list’s sense in a general, regional and individual approach of the quality of life. Moreover, the miniaturising of technologic support to molecular and sub-molecular dimensions reduces increasingly the material side of design for quasi-dematerialised effects and features.

George Teodorescu,
ICSID Board Member
and Managing
Director of IID



Integral design. The fourth social assignment of design — integral design — addresses an individual’s perception of quality of life and researches a local cultural context, rituals and habits, gestures and behaviour patterns. Integral design combines discrete, sub-optic technologies and the trained natural abilities of the human body in a comprehensive approach.

Integral design overcomes the instrumental mentality of:

- need = object
- service = object

by challenging the cause of emerging problems through the involvement of a human aspect and its way of perceiving matters. There is a realm of resources in human nature and adaptability.

It makes no sense to save time or efforts in one’s daily life just to spend the evening in the fitness room in order to stay healthy. The joint energy of 6 billion people is stronger than that of all the power plants on the planet.

Until recently, various cultures developed a minimal dependence on objects, but looked inside themselves for solutions. They found an astonishing variety of procedures, patching them up together in local cultures.

Re-discovering the human aspect as part of a solution and recreating the regional diversity of life quality rituals in the context of discrete technologies is the way of integral design under the fourth social assignment of design.

Understanding a profession as a variable field of competence means that the changing outline of this area should try to stay congruent with the one expected by society. This reality should be supported by flexibility in education and professional practice, as established models might get obsolete.

Design is no exception to this.

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2002 Industrial Design Excellence Awards

A convertible that reaches back into its heritage to offer a dramatic revival of a classic design and a snowshoe binding that may be easily stepped in and out of: two products that have been reinvented to shine in today's marketplace.

These are among the 174 designs honoured by the 2002 Industrial Design Excellence Awards (IDEA), announced by 'Business Week' and the Industrial Designers Society of America on 28 June 2002.

Besides the US, 16 countries won Gold, Silver and Bronze awards, as the IDEA cemented its place as a premier award for industrial design. Co-sponsored by 'Business Week' and IDSA, the IDEA awards numbered 41 Golds, 60 Silvers and 73 Bronzes.

This year's jury of design experts was stringent in its deliberations and choices. The winners were face changing, functional designs that hit the target audience and addressed sound principles.

Jurors. Jurors were impressed with the sheer functionality of some of the products. One trend noted by this year's jurors was the movement toward a pure, clean geometry and the migration away from a gadget syndrome.

Samsung's Portable DVD Player, for example, has a sleek stylishness not typically seen in this type of technology.

The same can be said of the IBM Net Vista, whose designers brought required space to a minimum by hiding controls and creating a monitor that clamps directly to the desk. Both meshed innovation with exquisite detailing and an understanding of user needs.

International. International entries and winners have climbed dramatically for the IDEA. Countries honoured this year are Canada, Denmark, France, Germany, Hong Kong, Ireland, Italy, Japan, Korea, Malaysia, Northern Ireland, Switzerland, Taiwan, The Netherlands, Turkey and United Kingdom.

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The Bearhug Binding, Helix Design, USA.



Ford Thunderbird, Ford Motor Company, USA.



IBM Net Vista X41 PC, IBM and Richard Sapper, Italy.

Sigvard Bernadotte 1907–2002

By
Hans Sjöholm



Design pioneer, Count Sigvard Bernadotte died on 4 February 2002.

During a visit to America, Acton Björn and Sigvard Bernadotte 'discovered' industrial design, then an almost unknown occupation in Scandinavia. As a result, they started a design consultancy in Copenhagen in 1949, 'Bernadotte & Björn Industridesign AS'.

The firm quickly became the leading design consultancy in Scandinavia, employing 18 people in 1958, when Sigvard Bernadotte moved to Stockholm and started 'Bernadotte Design AB'.

Bernadotte Design AB amalgamated with Allied Industrial Designers in London in 1969, before being dissolved during the paralysing oil crisis in 1972. Sigvard Bernadotte continued working freelance.

Sigvard Bernadotte was one of the founders of SID – the Swedish Society of Industrial Designers – in 1957, the same year ICSID was started in London. In 1959, Sweden hosted the first ICSID congress with Sigvard Bernadotte acting as chairman of the organising committee. Two years later, he became chairman of ICSID.

Everyone who ever worked with Sigvard Bernadotte admired him as a superb leader. Sigvard Bernadotte was good at delegating responsibilities and with his usual friendliness created a creative and congenial atmosphere in the studio. Many of our established industrial designers acknowledge their respect for, and indebtedness to Sigvard Bernadotte as design chief, source of inspiration and mentor.

BraunPrize 2003

Established in 1968, the BraunPrize seeks to promote the work of young designers from all over the world, to recognise the work of design schools and to help develop a greater appreciation of the factors and criteria which make for good product design. It aims to make the ingenuity and creativity of young designers accessible to the public and to provide a link between young designers and industry or potential clients.

Prize. The winner of the BraunPrize will receive EUR 11,000 in prize money or a paid six-month internship in the Design Department at Braun. EUR 14,000 of prize money will be shared by the other finalists. The number of finalists will be determined by the BraunPrize Jury. The total prize money amounts to EUR 25,000. The best entries will be presented in the travelling BraunPrize Exhibition and will also be published in the international press and on the Internet.

Call for entries. Participants in the BraunPrize competition are entirely free to choose their own product ideas and are not restricted to products from the consumer goods sector. The BraunPrize is entirely independent of the Braun product range.

The BraunPrize places great emphasis on people as the focus of product development. Therefore, emphasis is also placed on product concepts which represent real innovations in design and technology and which help people in their everyday lives – in the home, at work or school, during sports and leisure activities or in the context of health and healthcare.

Please note that software and media design concepts are excluded from the scope of the competition. The jury assesses all the product concepts submitted in accordance with the following criteria:

- design: every aspect of the product's design is considered;
- technology: how convincingly the product performs its function;
- usability: the benefit which the product provides for the user.

People must be seen to be both the inspiration for the product concept and the focus of its realisation. The following additional factors are also taken into

account during the assessment process:

- a thorough analysis of the assumptions on which the product is based;
- the social relevance of the product idea;
- the environmental compatibility of the product concept;
- its feasibility with regard to processes and costs.

As the best projects will be shown in an exhibition, the quality of the design model is another important factor, as is the clarity and quality of the presentation of the project.

Innovation and practical usability are prerequisites for success in the BraunPrize competition. In addition to innovative ideas, intelligent redesign concepts will also be considered.

Judging. The judging process takes place in three stages. In the first stage, the four jury members assess the projects on the basis of design sketches, photographs of the design model, technical drawings and a project description. About 40-50 entries will be selected for the second stage.

The design models are requested for the second stage of judging. They will form the basis for the jury's selection of the finalists who will be invited to the BraunPrize Forum where the overall winner will be elected. It is also at the second stage that the jury selects additional outstanding projects for inclusion in the BraunPrize Exhibition.

In the third stage, which takes place at the BraunPrize Forum, the finalists present their projects to an invited audience made up of representatives from the design sector as well as figures from the worlds of industry, technology and the media with a special interest in the field of design. The overall winner of the 2003 BraunPrize will be selected on the basis of the votes cast by the guest jurors attending the Forum.

Closing date: 31 January 2003. All the documents for the first stage must have reached Braun by this date.

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Design for Sugar Workshop

By
Theo Groothuizen

Following the successful visit of the ICSID Board to Cuba in 2001, José Cuendias, director of Oficina Nacional de Diseño Industrial, ONDI, decided to organise an event that aimed to demonstrate the added value design can provide to the Cuban Economy, as well as to expose ICSID as a leading international design organisation.

He selected the sugar industry, one of the major Cuban industries facing serious problems, and convinced the Ministry of Sugar (Minaz) to facilitate a design workshop with Technoazucar, one of the leading industries as a pilot enterprise.

Aim. The aim of the workshop was to develop a strategy as well as sugar related products — rum, alcohol, syrups, and candies — suitable for export. In order to understand the demands of the target markets, international design experts were invited to be team leaders:

- Manuel Alvarez-Fuentes, ICSID Regional Advisor, Mexico;
- Theo Groothuizen, ICSID Regional Advisor, The Netherlands;
- Marja van Weeren, BEDA Board Member, The Netherlands.

ONDI selected a team of 8 young designers and 2 students from Cuba.

The workshop was held from 10–15 June 2002, in San José de las Lajas, approximately 40 km from Havana. It was followed by a design conference in Havana, the VII Design Encounter, where the results were communicated to a larger public. The team leaders lectured on design for export, branding in an international market, and innovation and product design in small and medium sized companies.

Tasks. After analysing the local situation and actual product ranges, mainly for the internal market, the team decided to concentrate on three major design tasks:

- building an umbrella brand for authentic Cuban products — Esencia de Cuba — and its application on sub-brands;
- the development of brand identities and labels for rums;
- the development of a large range of innovative candies, syrups, and their packaging.

The overall theme was 'Esencia de Cuba — La Puerta al Corazon de Cuba' (The

Theo Groothuizen,
ICSID Regional Advisor



Essence of Cuba — The Door into the Heart of Cuba); authentic and the best that Cuba has to offer.

Results. The workshop generated extraordinary results and was very well received by the sugar industry as well as the Ministry of Sugar. The workshop proved that design can play an important role in improving the opportunities for the Cuban industry in the international market.



ICSID Regional Advisors Manuel Alvarez-Fuentes, Mexico (top) and Theo Groothuizen, The Netherlands (left) were both present in Cuba.



Eight young designers and two students from Cuba actively participated in the workshop.

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Rituals — 9th International Workshop for Integral Design

Between 17 and 27 August 2002, the International Institute of Integral Design and the State Academy for Visual Arts Stuttgart hosted in Burg Wildenstein (Southern Germany) 45 students and professors from:

- Botswana
- Chile
- China
- Korea
- Lithuania
- France
- Germany
- India
- Singapore
- South Africa
- Switzerland
- USA

Rituals. Addressing the topic 'Rituals', participants from five continents exchanged their regionally based experiences of profane and sacred rituals.

The research made the nature, structure and dynamics of rituals transparent. The process of habits ritualising and the clustering of rituals in ceremonies offered a broad field of inspiration and experiment for the multicultural teams

Every team experimented by building up a group culture and its own rituals leading to new kind of procedures and material support. Projected to real life scenarios, the rituals expressed the experience of use, celebrating the sequences of daily life.

The results:

- Couple Therapy,
 - Laughing Ritual,
 - Friendship Day,
 - Knowledge Transfer,
 - Fire Relay,
 - Team building, and
 - Comensuality
- outlined the innovative potential of celebrating the usual.

New procedures, gestures, installations and the spirit of the rituals have been added up as integral design tools.

Next Workshop. The next edition of the Integral Design Workshop, "Burg Wildenstein 10" with the topic 'Acceptance' will take place in September 2003.

More information about the workshop can be found at:
<<http://www.burg-wildenstein.de>>.

Marksman Design Award 2002 – Lifestyle Statement for Culinary Enjoyment



Korean master Jung Do-jun demonstrating the ritual of calligraphy to the workshop participants.



Starting phase of the ritual of expressing emotions.



The ritual of laughing, including a laugh measuring scale.

Burg Wildenstein International Workshop
Burg Wildenstein, Germany

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The 2002 edition of the Marksman Design Award, in which students of design were challenged to design a premium business gift for heightening 'culinary enjoyment', attracted over 300 entries. Representing a three-fold increase since the competition's launch three years ago, this confirms its status as an important event for the global design community.

Students of design were to interpret the 'culinary enjoyment' theme by designing an exclusive gift that plays a role in cooking, eating or drinking. Apart from having to fit in with the Marksman collection of business gifts, they were free to interpret this theme in the way they felt was most appropriate.

Winners. The overall winner 'Chef', designed by Steven Yip from Massey University Wellington in New Zealand, is a portable hot plate that provides its user with personal cooking space wherever it is needed. Its minimalist design, using simple and symmetrical elements, convinced the jury that it is a gift that would appeal to Marksman's discerning customers.

The second placed 'Appetizer', by Steffen Kroll, Hochschule für Kunst & Design Halle, Germany, took a pure design approach to kitchen convenience with an original idea for storing utensils.

The third prize went to the innovative 'Kitchen Scales', by Przemyslaw Paliwoda, Academy of fine Arts Krakow, Poland, for a hand tool for weighing small amounts of spices and other ingredients.

The five 'honourable mentions' include:

- 'Amphora', a luxurious executive thermos;
- 'Cleanie', a hygienic knife cleaner;
- 'Linx', a practical hot plate and utensil set;
- 'Spice Box', a stylish personal flavouring holder;
- 'X-Press', a portable toasted sandwich maker.

Amazingly, four of the eight winners came from the same college in New Zealand, underlining the significance that Australasia is gaining in the international design community.

Jury. The jury assessed the commercial viability, design innovation, cultural significance and added value for the user

for each design. The members of the jury were:

- Des Laubscher, South Africa, IFI Past President;
- Anne Stenros, Finland, Managing Director of Design Forum Finland;
- Anne Guenand, France, University of Compiègne;
- Ken Hom, authority on Chinese cooking and celebrity chef in BBC television series.

Quality gifts. The Marksman collection is the premium brand of PF Concept International, one of the biggest producers of business gifts in Europe, Asia and the USA. The Marksman Design Award competition strengthens the company's bonds with tomorrow's design community. The theme for the Marksman Design Award 2003 will be announced in September 2002.



Overall winner 'Chef', designed by Steven Yip (top); Second Prize 'Appetizer', designed by Steffen Kroll (middle left) and Third Prize 'Kitchen Scales', designed by Przemyslaw Paliwoda (bottom left).



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Design Scenario in Botswana

The University of Botswana, Southern Africa is currently celebrating its 20th year of existence and it is the only university with over 12,000 students in a country with a population of 1.6 million.

Botswana. With this small human population, Botswana is a haven of wildlife with over 45,000 wild elephants and a large number of lions, ostriches, bulls, zebras, impalas and other animals, who have the right of way on roads, especially in the Okavango Delta situated in the north of Botswana.

The University has its main campus in the capital, Gaborone, and also has two other campuses at Francistown (400 km from the capital) and at Maun (900 km away). The campuses are currently being networked through two-way video-conferencing facilities made available under the US sponsored project on 'Education for Democracy and Development Initiative' (EDDI), under the charge of the Vice Chancellor Professor Sharon Siverts.

The Vision Statement of the University declares that 'the University of Botswana will be a leading academic centre of excellence in Africa and the world'. The Mission of the university is 'to advance the intellectual and human resource capacity of the nation and the international community'.

Activities. Further, the University strives to realise its vision and mission through several activities, including the following:

- offering quality in academic and professional programmes that ensure a commitment to and a mastery of life-long learning skills as well as encouraging a spirit of critical enquiry;
- developing a student-centred, intellectually stimulating and technologically advanced teaching, learning and research environment;
- producing graduates who are independent, confident, self-directed, critical thinkers, professionally competent, reflective practitioners, innovative, socially responsible and thereby marketable and competitive nationally and internationally;
- advancing scholarship and generating research through the discovery, integration, dissemination and application of knowledge;
- extending access to higher education through the utilisation of information

and communication technologies, within the framework of life-long and open learning;

- enhancing the teaching, learning and research environment through the provision of a proactive style of leadership and management and efficient, effective and quality driven institutional support services.

The University has six faculties. The subject of Design is being taught in the 'Department of Technology and Educational Studies', which is a constituent department in the Faculty of Engineering and Technology. All the Faculties at the University have recently entered into the semester system with most programmes revised and reformulated into semesters.

D&T. As a matter of fact, the Department has been producing teachers in the subject of 'Design and Technology' (D&T) to teach in junior and senior secondary schools in the country. Botswana is the only country in Africa, which has a tradition of teaching D&T at schools. The Programme in Design and Technology (D&T Education) has recently been revised into a 5-year science-based Programme. The Department is due to commence a parallel 5-year programme in Industrial Design and a 2-year post-graduate D&T Programme. All this has been made possible by the dynamic staff in the Department.

The staff members keep themselves abreast of the latest knowledge and practices in the area of design through presenting papers at international conferences, serving as judges in design competitions, organising design exhibitions, being on national and international committees and by giving keynote addresses in design related conferences. The Department has been progressive in all possible ways, having recently become a member of ICSID and is poised to hold a major 'Design Event' in the near future.

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European Developments



*By
Geoffrey Adams*

Patents. Progress towards a single European Community patent has been held up by disagreement over giving the European Court of Justice sole legal authority to resolve disputes over the patents. It is hoped that this may be cleared up before the end of 2002.

The issue of languages has also been causing delay. It seems likely that the initial application for a Community patent will have to be translated into all 11 EU official languages. This would put the average cost of an EU patent at USD 20,000, about twice the cost of a US patent.

Registered designs. The European Community Design right is on track for introduction in early 2003. The detailed rules for operating the system have been approved and a schedule of fees is under discussion. Meanwhile, the unregistered right, lasting three years, has been in force and available to designers since March 2002. No official action is needed to claim this right — against direct copying only — for industrial designs.

At the international level, ratifications of the 1999 Geneva Act of the Hague Agreement on the international registration of designs are still needed, particularly by EU Member States, before this treaty can be brought into operation.

Copyright. The European Commission held a consultation meeting in Spain in June 2002 to identify problems with existing European legislation and areas where further action would be desirable.

This provided an opportunity for creators to point out, for example, that the Rental and Lending Directive has not helped authors to receive extra payments or resist buy-out contracts.

The European Commission is understood to be working on contract law and rights management, with possible further initiatives on audio-visual works, public lending right and databases.

EU Member States are due to bring into force by the end of 2002 the provisions of last year's Directive aimed at harmonising implementation of the 1996 WIPO Copyright Treaty. However, it seems unlikely that this deadline will be met by all the Member States.

2 Oct 02

ICOGRADA Design Education Symposium
Organised by ICOGRADA
Kaohsiung, Taiwan
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3-4 Oct 02

Creating the Perfect Design Brief Seminar
Organised by DMI
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dmistaff@dmf.org
www.dmf.org

4-27 Oct 02

Surfaces — Exhibition
Organised by Design Forum Finland
Helsinki, Finland
tel: +358 9 6220 8118
fax: +358 9 629 489
jenni.ristimaki@designforum.fi
www.designforum.fi/tiedotus

9 Oct 02

Focus Way of Life
Baden-Württemberg International Design Award and Mia Seeger Junior Award — Price ceremony
Organised by DCS
Stuttgart, Germany
tel: +49 711 123 2781
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10 Oct-3 Nov 02

The Spirit of Copper Competition — Exhibition
Organised by Copper Centers and Institutes from Latin America
Mendoza, Argentina
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10 Oct-8 Dec 02

Focus Way of Life
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tel: +49 711 123 2781
fax: +49 711 123 2577
design@lgabw.de
www.design-center.de

10-11 Oct 02

Managing Innovation and Creativity Seminar
Organised by DMI
Chicago, IL, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

11 Oct 02-26 Jan 03

TENSES — 150 Years Design in Bremen and Bremerhaven 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

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/

17-18 Oct 02

Jump Starting your Experience 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

17-20 Oct 02

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

18 Oct 02

1st Korea International Poster Biennale
Deadline for entries
Organised by KIDP
Seongnam, Korea
fax: +82 31 780 2166
posterbiennale@kidp.or.kr
www.designdb.com/english

18-19 Oct 02

Web Design that Works for Everyone Seminar
Organised by Rhode Island School of Design
Providence, RI, USA
tel: +617 695 1225, ext. 29
lkuit@AdaptiveEnvironments.org
www.AdaptiveEnvironments.org/webconference.

20-24 Oct 02

27th International Design Management Conference
Theme: Fusing Design, Strategy and Technology
Organised by DMI
Boston, MA, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

31 Oct 02

Use(r) — International Design Congress
Deadline for call for papers
Organised by the Portuguese Design Center
Lisbon, Portugal
tel: +351 21 712 14 92
fax: +351 21 716 59 17
acesario@cpd.pt
www.cpd.pt

1-3 Nov 02

Business Management Roundtable
Organised by DMI
Sonesta Beach resort, Bermuda
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.creativebusiness.com/roundtables.html

7-8 Nov 02

Creating the Perfect Design Brief — Seminar
Organised by DMI
Chicago, IL, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

8 Nov 02

HOW — Interactive Design Competition
Deadline for entries
Organised by HOW
Cincinnati, OH, USA
tel: +1 513 531 2690 ext. 1328
competitions@fwpubs.com
www.howdesign.com/specialoffers.asp?ACT51502

13-14 Nov 02

Proven Tactics for Marketing Your Message — Seminar
Organised by DMI
Boston, MA, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

14-15 Nov 02

Managing Innovation & Creativity — Seminar
Organised by DMI
San Francisco, CA, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

14-15 Nov 02

Developing a Brand Identity Strategy — Seminar
Organised by DMI
San Francisco, CA, USA
tel: +1 617 338 6380
fax: +1 781 756 0603
dmistaff@dmf.org
www.dmf.org

14-26 Nov 02

Hungarian Design Awards Exhibition
Organised by the Hungarian Design Council
Budapest, Hungary
tel: +36 1 474 5560
fax: +36 1 474 5571
varhelyi@hpo.hu

15 Nov 02

Nachlux 2003 — European Design Competition for Students
Theme: 'House Light'
Deadline for registrations
Organised by Cologne City Planning Department,
Büro Sabine Voggenreiter and Oliver Pesch
Cologne, Germany
tel: +49 221 258 4723
fax: +49 221 258 4722
info@voggenreiter.com

15-17 Nov 02

China Qingdao International Design Festival
Organised by China International Design Festival
Qingdao, China
tel: +86-532-5796991, 5796398
fax: +86-532-5796399
ready@china-design.org
info@china-design.org
www.china-design.org

16-24 Nov 02

St-Etienne International Biennial Design Festival 2002
Organised by Ecole des Beaux-Arts de St-Etienne
St-Etienne, France
tel: +33 4 77 47 88 05
fax: +33 4 77 47 88 01
biennale@artschool-st-etienne.com
www.institutdesign.com

18-20 Nov 02

DMI Summit 2002
Theme: Trust — New Challenges for Design & Customer Experience
Organised by DMI
New York, NY, USA
tel: +1 617 338 6380
fax: +1 617-338-6570
dmistaff@dmf.org
www.dmf.org

20-30 Nov 02

1st Korea International Poster Biennale
Organised by KIDP
Seongnam, Korea
fax: +82 31 780 2166
posterbiennale@kidp.or.kr
www.designdb.com/english

25-27 Nov 02

HF 2002 Human Factors Conference
Theme: Design for the Whole Person — Integrating Physical, Cognitive and Social Aspects of Design
Organised by ESA and CHISIG
Melbourne, Australia
tel: +61 2 95 44 9134
fax: +61 2 9522 4447
HF2002@iceaustralia.com
www.iceaustraliacom/HF2002

29 Nov-4 Dec 02

The Corporate Revolution: the Role of Design in the Process of Globalisation — 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

1-2 Dec 02

Development by Design
2nd International Conference on Open Collaborative Design for Sustainable Innovation
Organised by ThinkCycle, MIT Media Lab, Indian Institute of Science and Sriшти
Bangalore, India
tel: +91 617 258 5956
fax: +91 617 253 8874
dyd02@media.mit.edu
www.thinkcycle.org/dyd02

3-4 Dec 02

CII-NID 2nd Design Summit
Organised by NID and CII
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 Asia Pacific Regional Meeting
Organised by NID
Ahmedabad, India
tel: +91 79 663 96 92-7
fax: +91 79 660 52 42
info@nid.edu
edoffice@nid.edu

Smau 2002: your highway to the Italian ICT market

October 24 - 28, 2002 - Milan Fair, Italy

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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.

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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

410,000 TOTAL VISITORS

106,000 S.M. NET EXHIBITION SPACE



FIERA MILANO SPA

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tel. +39 02 28313454

international.mktg@smau.it

www.smau.it