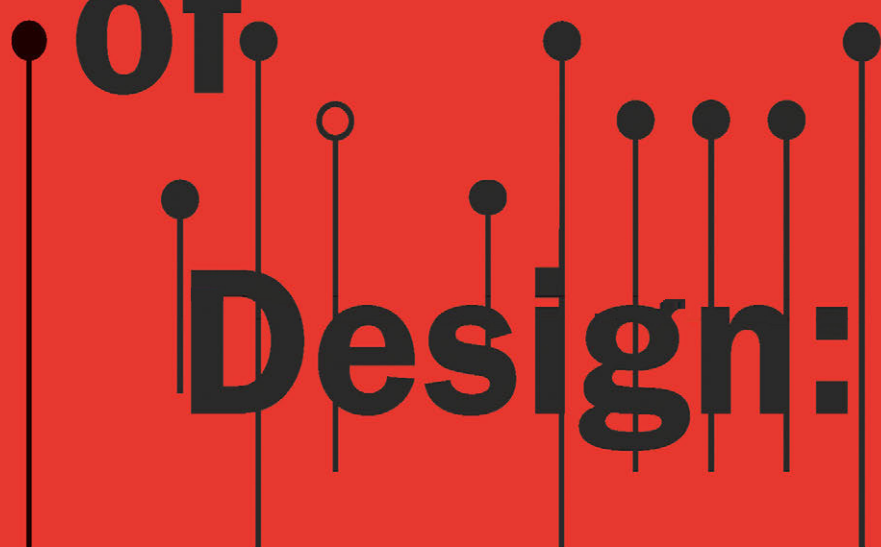


Karl Stocker

# The Power of Design:



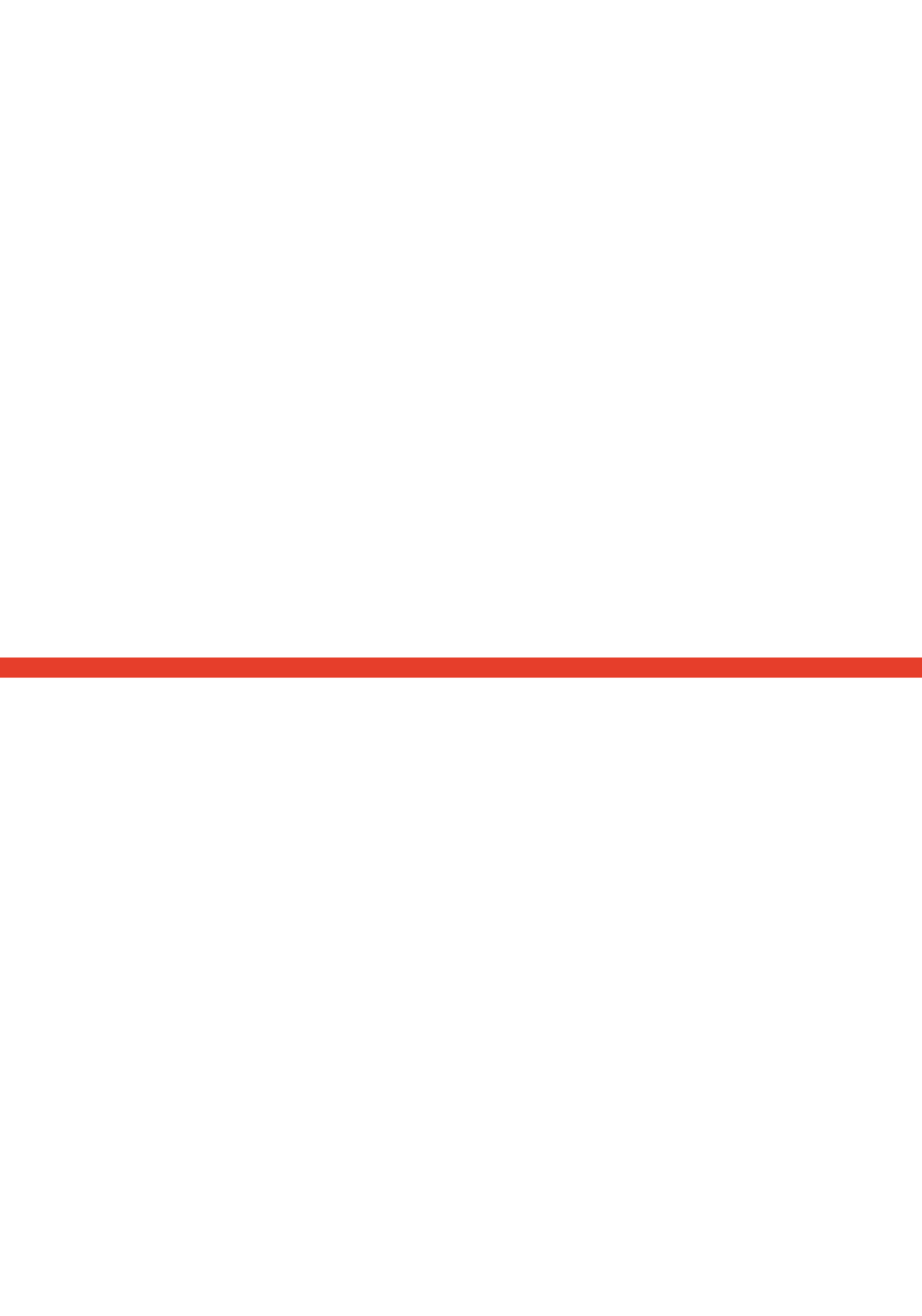
A Journey through  
the 11 UNESCO  
Cities of Design



Springer Wien New York

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**Karl Stocker**

# **The Power of Design:**

**A Journey through  
the 11 UNESCO  
Cities of Design**

**Springer** Wien New York

Thanks for your support,

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# Introduction

“The Power of Design” can be seen as a compact introduction to the current eleven UNESCO Cities of Design. Each individual city is briefly portrayed with important statistical information and detailed facts relating to its development of design. The highly varied approaches of the individual cities in terms of their use of design as an engine for current and future development are then described in more detail through concrete examples. In addition there are interviews with designers, activists, organizers and critical observers, which I completed either during my travels or via email. The result is a richly illustrated book which combines so-called hard facts with personal impressions and subjective points of view.

Since Buenos Aires was designated as the first UNESCO City of Design in 2005, the following cities have also been added – in alphabetical order – Beijing, Berlin, Graz, Kobe, Montreal, Nagoya, Saint-Etienne, Seoul, Shanghai and Shenzhen. Graz therefore finds itself in very prominent company within the Network of Design Cities.

In order to be accepted by UNESCO as a City of Design, a city has to possess an established design industry, a developed cultural scene with adequate buildings, design schools and design research centers, and an active creative scene. The city must also possess experience in the implementation of design-oriented trade shows, events



and exhibitions. Furthermore, it has to offer local designers and city planners the opportunity to take advantage of local materials and urban/natural conditions. Design-oriented creative industries such as architecture, interior design, fashion, textiles, jewelry and accessories, interactive design, urban design or sustainable design must be present in the city. UNESCO has certified that all of the aforementioned cities meet these requirements.

In 2008 Graz city officials decided to apply for the “UNESCO City of Design” title. As the director of two design degree programs at the JOANNEUM University of Applied Sciences, I am naturally interested in further expanding our international networks in order to offer employees and students the opportunity to broaden their horizons through stays abroad. I therefore gladly accepted the invitation to collaborate with the advisory board of Creative Industries Styria – the organization which carried out the application, and which is principally responsible for the fact that Graz was accepted as a UNESCO City of Design on the 14th of March 2011.

Already before Graz was accepted into the existing network of accredited Cities of Design, my first trips and presentations took place as one of the direct consequences of the application. Since then the initiation and execution of concrete projects with different partner cities have increasingly become part of my agenda. The long-term goal of our degree programs is the expansion of our network of partner universities through the addition of universities from all of the cities in the City of Design Network. The first partnership contracts have already been completed with the

Saint-Etienne Higher School of Art and Design, the University of Shenzhen and the University of Nagoya. An initial intensive project is also up and running: together with students from the University of Nagoya, the students of our “Exhibition Design” Master’s program are developing an exhibition on the city of Nagoya which will be presented to the public in May 2013 during the “Design Month Graz” festival.

Being part of the UNESCO City of Design Network not only brings attractive opportunities to the design degree programs of the JOANNEUM, but also to the city of Graz itself. According to UNESCO, the goal of the network is the development of international cooperation between the designated cities, in order for them to stimulate “joint development partnerships in line with UNESCO’s global priorities of ‘culture and development’ and ‘sustainable development’”. The partner cities should exchange their experiences, ideas and best practice examples, mutually promote one another, “live” the most varied forms of collaborations and projects, organize competitions, and invite the public to presentations and exhibitions. Since the network was only established seven years ago, and Graz has only been a member for two years, there is still a lot of development potential here. As different as the approaches of the individual cities are in terms of investment in design, and as varied as their definitions of design are, it still makes sense to learn from the approaches and experiences of the various partner cities and cooperate with one other. Whether one would rather orientate oneself to the design activists of Saint-Etienne, the “Entrepreneurial Revolution” (Daniel Isenberg) in the Palermo district of Buenos Aires,

or to Shenzhen, the city which managed to lower the average age of its population to under 30, every city is attempting to dynamize its urban development through design, and thereby also create general conditions which will lead to an improvement in the living conditions of the population – I have formulated this optimistically in the knowledge that it is not always the case.

The present publication can be seen as a contribution towards this goal.

Karl Stocker





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# Berlin – The City of Creative People

On January 19<sup>th</sup> 2006, Berlin became the first city in Germany to be included in the UNESCO City of Design network. With 3.5 million inhabitants, Berlin is classified as a world capital of culture, politics, media and the sciences. 15 million tourists visit the city every year. Every day approximately 1,500 cultural events take place in the city. Over 25,000 companies with about 170,000 employees generate a total of 18.4 billion euros in the entire creative economy. In the field of design/communication there are 4,000 companies with 14,000 employees, generating a total of 1 billion euros. On the other hand, the volume of funding for design and fashion is only 1 million euros (figures from 2010).

The creative economy in Berlin experienced an unbelievable boom after the fall of the Berlin Wall and the following unification of East and West Berlin in 1990. The city became a capital again, and interestingly it was the wounds of the earlier separation which created the breeding ground for the development of the creative economy.

There where East and West Berlin meet each other is also where the highest concentration of



Berlin Mitte





Friedrichshain



Alexanderplatz



Kreuzberg

creative companies can still be found today: in Mitte, Prenzlauer Berg, Friedrichshain and Kreuzberg. Here artists and creative people not only found inexpensive living and working spaces, but were also inspired by the cultural and historical diversity of Berlin's center with its monuments. This setting and the historical opportunity motivated numerous artists and creative companies from all over the world to settle in Berlin. Berlin therefore became a real international metropolis of creativity.

Keyword Internationality: for the development of a creative economy, a city's degree of openness and internationality constitutes a sine qua non condition. Right here Berlin – like every real metropolis – has a clear lead, for every sixth person in Berlin is a foreigner. In the city districts with a concentration of creative people, the percentage is even somewhat higher.

As the basis for a creative community, the unbelievably low living expenses in Berlin for a metropolis of its kind are not to be underestimated. This represented for many people the decisive factor in their decision to move to Berlin. At first creative centers evolved in the following way: artists renovated cheap old buildings and factories into studios on their own initiative, so that with the increasing number of artists who gathered there, such an area became a creative place completely on its own. Although creative people and companies in some parts of the city also profit from special government funding and tax breaks, the Berlin government was never so generous – as is the case in other Cities of Design – as to “honor” an area with a title such as “Creative Industry Cluster” (Liu 2011).

However, Berlin's creative areas are faced with a real problem: often when artists arrive the already long-established citizens see themselves confronted with gentrification. On the one hand they are challenged with new ways of life, increasing prices and rent, and hordes of tourists, and on the other hand their traditional living environment also gets into real disarray. These issues are however less of a problem for creative people, since they simply move to the next district and bring their government awarded benefits easily along with them (Liu 2011).

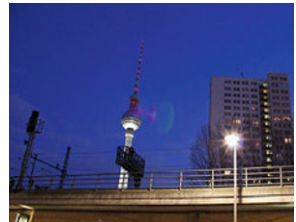
With its cosmopolitan atmosphere, Berlin offers an ideal framework for internationally recognized trade shows and sales platforms. These in turn promote exchange, as well as the international marketing of Berlin design. As in many metropolises, in Berlin a multitude of trade shows have also been created from private initiatives. There is for example the DMY International Design Festival, or the Typo Berlin Conference to name only a few. An example of the increasing networking in the scene is the merger of the Premium, 5<sup>th</sup> Floor and B-in-Berlin fashion trade shows into the Berlin Fashion Week.

In Berlin there are many regional and international networks for design, fashion, photography and architecture. The networking of designers takes place at among other places the DMY International Design Festival, the events of the International Design Center Berlin, the platform [berlindesign.net](http://berlindesign.net), and especially through the industry initiative Create Berlin e.V.

As already mentioned above, the Berlin design activities have mostly developed through private initiatives. Nevertheless, the "Senate Administra-



River Spree with Friedrichstraße train station



S-Bahn railway with TV tower



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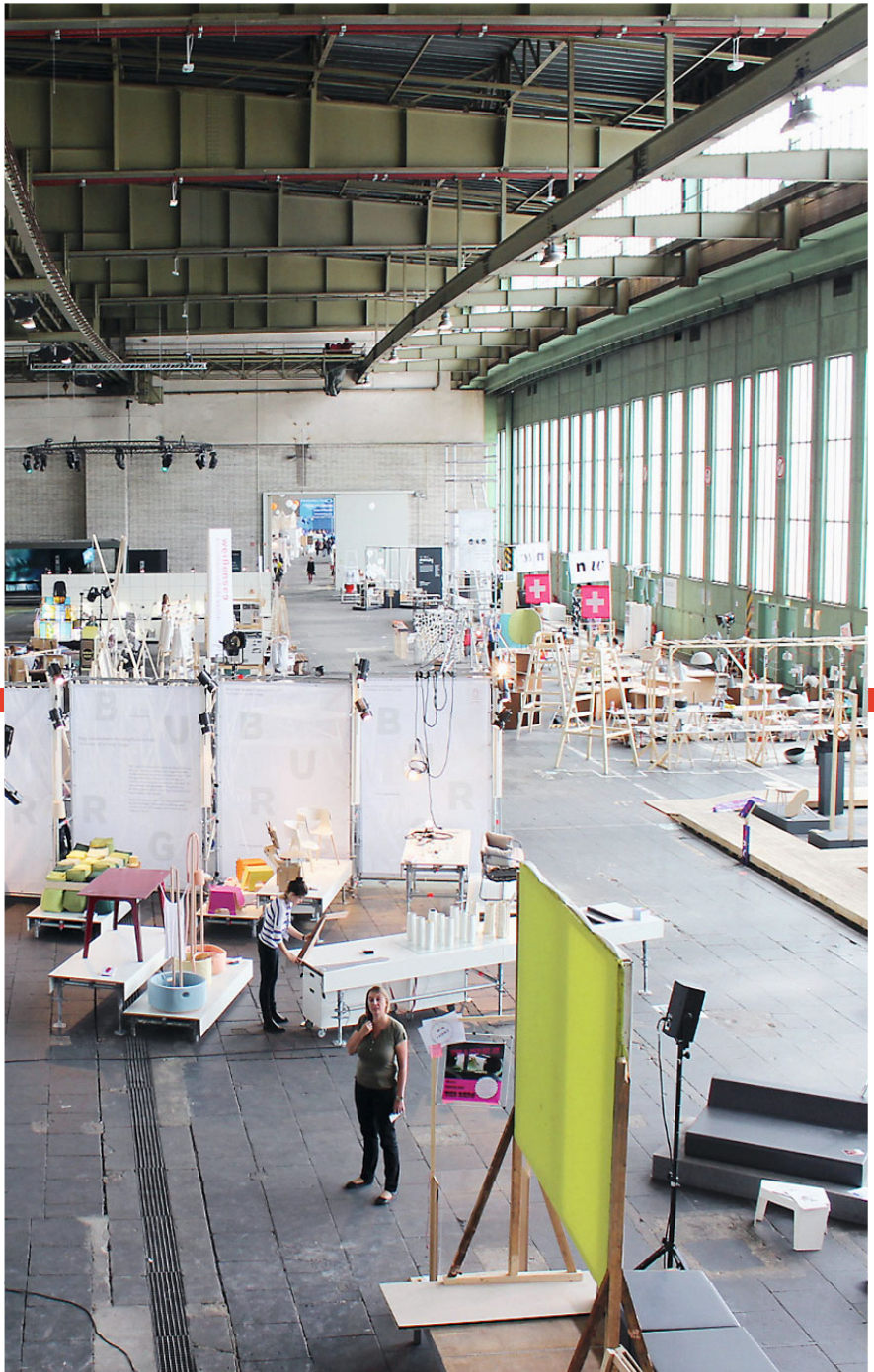
Alexanderplatz

tion for the Economy, Technology and Women's Issues" has initiated and supported a range of design activities and infrastructure projects including the Berlin Fashion Week, DMY International Design Festival, Design Reaktor Berlin and Betahaus, as well as coachings and workshops, etc.

The UNESCO City of Design designation represents an important international accolade for the city, and for everyone who is creatively active in Berlin. Participation in the network also enables Berlin to interact with international metropolises such as Shanghai and Buenos Aires, and to realize cooperative projects. Here we see the real benefit of such a designation for a city like Berlin.

*Design is about change. It is about improving the environment we are living in. The potential of design as a discipline that defines the way we live (or even reflects upon the way we want to live) is still far from being exhausted. Often design is seen as a mere add-on to a product to make it visually [sic] appealing rather than as an integral part that defines and creates it from the beginning. Yet, we see more and more examples that challenge this perception of design. Sustainable and humanitarian design approaches have been on the rise in recent years and explicitly reveal how design methods can be utilized in other fields of society and help to improve life. In applying its genuine methods of problem-solving to new areas, design is not just able to to [sic] optimize single objects, but can shape whole environments and processes, ways of acting and thinking. If we consider the design of new media and social networks, it is evident how deep design can affect the way we organize ourselves and communicate the way we join together or protest.*

Khurana et al. 2012, p.10



# DMY International Design Festival Berlin – Design is about Change

The by now internationally top-ranked DMY Festival is a typical example of how design is experienced in Berlin: one has an idea and one implements this idea very simply. Joerg Suermann developed the idea to offer a platform, especially for young and unknown Berlin designers such as himself. As a matter of fact the name DMY itself reflects this idea, and is an abbreviation of Designmai Youngsters (Design May Youngsters). In 2003 he started the festival as a small improvised side event of the former Designmai, a big showcase of Berlin designers. When Designmai was finally discontinued in 2007, DMY continued to exist and a decision was made not to cancel it.

“At the beginning of DMY the goal was not clearly defined or formulated exactly”, writes Suermann in the foreword of the 10<sup>th</sup> annual publication of the festival. Suermann continues as follows: “In reality there was a wild energy and the young wish to change something. This unbridled power created and allowed self-determined free spaces. And exactly this free space is the engine for innovation and forward-looking change”.

Since 2010 the festival has taken place on the impressive former site of the Tempelhof Airport, and showcases in over 20,000 square meters of hangar space. In 2011 32,000 visitors attended DMY, in 2012 the number was 39,000. It should be mentioned that the festival establishes itself more each year, and that along with the young and unknown, more and more well-known designers and companies are also taking part in it. In the meantime the festival was able to secure Mercedes as its main sponsor, while the IKEA Foundation awards a

prize for the best design from an up-and-coming young talent. In the framework program there are of course symposiums and workshops, but galleries, museums and studios also organize their own satellite exhibitions throughout the city (Sanders 2012).

In an interview Suermann said that since 2010 the name DMY has also stood for Daily, Monthly and Yearly. Daily represents DMY Berlin as a platform, because DMY is open all year round and is accessible every day through its platform. Monthly refers to the regular exhibitions in Berlin and outside the region, as well as participation in other international design trade shows in Asia or America. Yearly stands for the annual design festival in Berlin. Organized by DMY for the first time in 2010, the “Design Prize of the Federal Republic of Germany” is awarded annually in autumn by the Federal Ministry of Economics and Technology. The 75 nominated projects are made known to DMY, and can then be viewed during the festival.

There is however also the festival’s own DMY Award, a distinction for projects which – as Joerg Suermann formulated in an interview with Der Spiegel – should especially reflect the profile of the festival: “We are an innovation platform accessible to anyone, and not a classic trade show for expert visitors. And it’s about international exchange.” he said. In 2012 over 500 international designers, companies, higher schools and foundations presented their new projects, and most of them tried to break new experimental ground: “No designer can escape the issues of sustainability and ecology”, formulates Suermann. “And the festival should also demonstrate this. Designers today are not simply beautifiers – more and more they have to also be researchers.” (Sanders 2012, original quote translated from German into English)











Jochen Sandig, born in Esslingen (GER), director of the Sasha Waltz & Guests GmbH., manager and artistic director of RADIALSYSTEM V GmbH

[www.radialsystem.de](http://www.radialsystem.de)

How long you have been living in Berlin?

I've been living in Berlin since the beginning of 1990, although I was already here once on November 10<sup>th</sup> 1989, a day after the fall of the Berlin Wall for a week, as well as on some previous visits.

You are originally from Baden Württemberg.

Why did you move to Berlin at that time?

I experienced Berlin for the first time as the capital city of the GDR, i.e. from its eastern side. My cousin was living in this part of the city. I found the independent art scene there so inspiring that I knew right away: I would like to live here!!

How was the beginning there? You started with the Tacheles as far as I know.

It was like living in ecstasy, in a real dream.

Every day brought a new change. I co-founded the Tacheles on February 13<sup>th</sup> 1990. This turning point was a very exciting time from a political and cultural point of view. Everything took on a new shape. Form could be filled with content, and there were plenty of empty spaces for ideas which didn't cost anything. And I was right in the middle of this.

And then came Sasha Waltz & Guests.

I got to know Sasha Waltz in 1992 at the Artists' House Bethanien. Everything went very fast then. We became a couple in private

and in work, and founded a dance company and much more, including among other things the Sophiensaele in Mitte as the first large international production venue for independent performing arts ensembles in Berlin.

You have been an important part of Radialsystem for several years. With your activities, you and your team move in the broad field of creative culture. How would you briefly describe what drives you all?

Our main motivation is societal and cultural change. Berlin is a “city of change”, and the Radialsystem is one of the most important places where you can feel this change and give it form. Here the music dances! Our new claim is “arts CHANGE ideas”, however you could also change its order and say “ideas CHANGE arts”. Our special field is new formats in arts and congresses. The only thing which remains constant for us is change.

Your approach to design? Can you give us some keywords please? Design is a principle for me. For me “design thinking” means creative and innovative work. Nothing is unchangeable. Everything can be redesigned and reshaped... But the golden rule of design must always be followed: “form follows function!”

Culture and design, or culture versus design? What do you think? I cannot separate them, they belong together.

How is the atmosphere generally here in the field of creative industries or culture? Is there a spirit of optimism at the grass roots here, or is it rather going in the opposite direction?

In Berlin there has been a spirit of optimism for 20 years, and Radialsystem is one of the engines of this movement. Our societal political

topics are the introduction of a “CITY TAX FOR THE ARTS” in order to be able to retain the created values, and a new property policy in order to further ensure that properties remain affordable, especially for the biggest growth sector next to tourism – the creative economy.

Do you notice that Berlin is a UNESCO City of Design?

Yes of course, but less because of a label and more through the everyday life which I’m moving in. Berlin sets trends. Berlin is a Capital of Design.

Do people notice this, and is it visible in public space?

Berlin is not necessarily “beautiful” in the classical sense. Berlin is optically rather awful, but it is well-known that real beauty is constituted by “inner values”: here other aesthetic values count. “Berlin is not poor but sexy”, here our mayor actually errs. Berlin is very rich. Rich in ideas and cultural diversity. The bandwidth of scenes is very big – from club undergrounds to high culture and the Berlin Philharmonic Orchestra, everything is represented here. With Sasha Waltz & Guests and Radialsystem we are dancing right between these two worlds. The speed and creativity are probably unrivaled in Europe. The cultural diversity is very pronounced. People from 150 different cultural environments live here.

Does this title bring you something? Does one notice it in one’s own activity?

No, we just do our work as well as we can ... we don’t attribute anything to the title. What actually counts in the end is the result. In any case Berlin should not rest on its laurels. Warsaw and Istanbul don’t sleep. After all, cities like London and New York are in the meantime orientating themselves more to Berlin than the other way around. But the citizens of Berlin don’t usually realize this. We are something like a laboratory of the future.

Does anything else important occur to you that I forgot to ask?  
Yes: Is Berlin so successful thanks to its clever and long-sighted politics? To that I would respond: No, Berlin is so successful DESPITE its politics. What counts here is not the mayor but the many MASTER CITIZENS. Many mistakes are made in the politics, not only the delay in the construction of an airport, but fortunately the citizens are stronger, and compensate this with their own creativity.



## **Berlin, Germany – UNESCO City of Design**

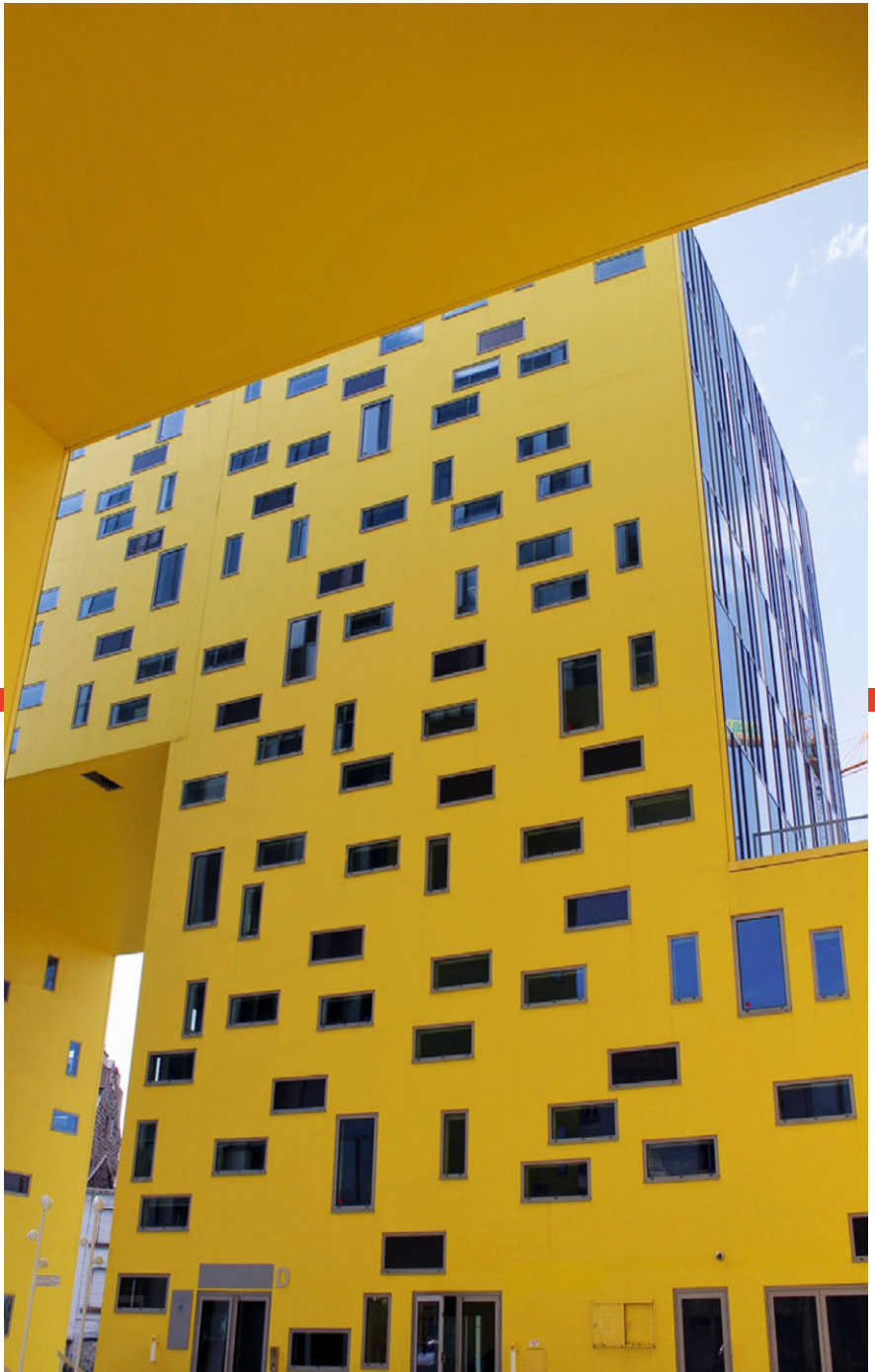
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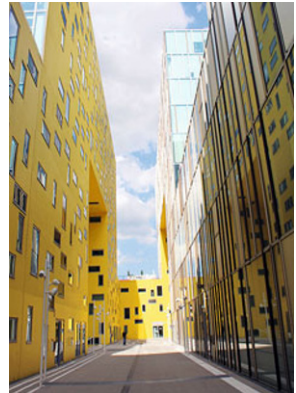




# Saint- Etienne – The City of Militant Design Activists

Saint-Etienne is quite impressive for people interested in design! This is already apparent when one first looks at the city map, because where else is there a streetcar station named “Cité du design”? On November 22nd 2010, a couple of months before Graz, Saint-Etienne became the first French city to be designated a UNESCO City of Design. The city applied as a place of creators and inventors, which was and still is shaped by art and industry. With its 400,000 inhabitants, including the virtually incorporated surrounding towns, the metropolis of Saint-Etienne is the second largest urban center within the region composed of Lyon, Saint-Etienne, Bourgoin-Jallieu and Vienne, with their total of 2 million people.

Saint-Etienne focuses on innovation, which also appears to be the lever which allows the region to have more than fifty European and world-



Metropolis of Saint-Etienne



Metropolis of Saint-Etienne

wide leaders among its resident companies. State recognition of this fact is reflected by the existence here of five so-called centers of excellence in the fields of mechanics, medical technology, digital technology, optics and design. Two projects from these centers were distinguished with the award “Excellence in Equipment, Investment for the Future”, and supported by the National Investment Program. One project titled “Manutech Ultrafast Surface Design” is concerned with new technologies of surface treatment, while a second project named “IVTV” deals with the technology and maturing process of living tissues, in order to develop new techniques for bone tissues.



Maisons des projets

Along with this orientation towards high-tech, design plays an ever more meaningful role. This is in no small part due to the fact that in Saint-Etienne there is the “Higher School of Art and Design of Saint-Etienne” (ESADSE). This school was founded already in 1803 as an institution for academic artistic education. Today it offers a “Master in Arts”, a “Master in Design” and a “Design and Research Post Diploma”. The concepts of these degrees come from artists, general and graphic designers, authors and creative people, as well as more general professionals who are active in all of the areas requiring fantasy, creativity and the spirit of invention.

In 1998 activists from the Higher School decided to organize a “Saint-Etienne International Design Biennial”, and with this initiated a development which underwent a temporary peak with the awarding of the UNESCO title “City of Design”. Organized since 2006 by *Cité du design*, the Design Biennial today reaches a broad national and international public. Mean-

while, design belongs to the city's own identity. The Biennial brings together creative people, companies, schools, editors and journalists, and many institutions from the region actively take part in it. Exhibitions, symposiums and conferences in turn make reflections and collaborations possible, and in so doing offer the opportunity to meet a wide range of people. In 2010 organizers of the Biennial welcomed 85,000 visitors to Saint-Etienne.

*Cité du design*, founded in 2005, now not only has the task of organizing the “Saint-Etienne International Design Biennial”. The organization was founded in order to raise public awareness about design, and directs research and development activities as well as also being responsible for economic and territorial development. Along with the Design Biennial, it is also in charge of the (further) development of other event formats:

The “Commerce Design Saint-Etienne” competition was first initiated in 2003 as an alternative to the Design Biennial. It organizes and honors handcraft businesses and business owners who have improved the look of their shops by working together with designers. We were able to visit one of the award-winning companies – the Weiss chocolate shop founded in 1882 – which had undergone an impressive redesign.

Also noteworthy is the “HOTEL D/Chèque Design Hôtel” project, which is directed at hotel managers who in close cooperation with designers make adequate adaptations according to the new expectations of their hotel guests.

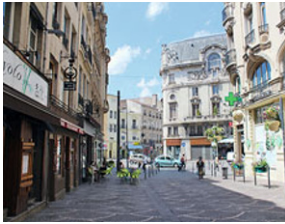
Organized by *Cité du design*, the “Design Map” is an alternative to the Biennial which presents the creative design agencies of the Rhone-Alps region, thus also demonstrating that design



Weiss chocolate shop



Saint-Etienne streetcar



City center



Bike-sharing station

represents a key tool for economic development. It also offers among other things a convention for designers and their partners.

Last but not least, the “Design & Shop” exhibition should be mentioned. During the two week “Saint-Etienne International Design Biennial”, products, installations and editions from designers and young creative people – chosen by *Cité du design* – are displayed in the shops of the “Design Ambassadors” as well as at home. This exhibition targets the discovery of design in an original manner, in that young and current design is presented in a surprising and communicative atmosphere in the heart of the city (Franc 2011).

In addition, *Cité du design* operates a “Design Creative City Living Lab” (DCC-LL) at the “Plaine Achille factory campus”, a new creative area of Saint-Etienne. This lab was labeled a “European Living Lab” in 2009.

Due to a desire to increase efficiency, *Cité du design* and the “Higher School of Art and Design” were integrated into the “Public Establishment for Cultural Cooperation” (EPCC) in 2009. The EPCC is financed by the Saint-Etienne Metropolis, the City of Saint-Etienne, the Rhône-Alpes Region, and the French state.

As you can see, there is quite a lot happening in Saint-Etienne, and not only in the field of design! If one compares it to Graz, it is easy to be almost jealous. The city seems to be quite “cleaned up” and dynamic, and there are many new interesting buildings. These create a perfect aesthetic information system which decodes the city well. Design and culture appear to dynamize here reciprocally, and there is investment in design activities. Of course everything doesn’t simply function as a

prescribed therapy “from above”, since the people who practice design here or want to promote it have their own will. However, one has the impression that what the – as they describe themselves with a wink – “militant” design activists practice here in the *Cité du design* has a lot of “power”. They all want life and living conditions in the city to be improved through design, and they all invest in the city’s future with design. Apparently this view is also received positively by the politicians here, and is rewarded with the provision of corresponding resources.



Courtyard at Châteaucreux train station

## *Social Innovation through Design*

*[...] Scenarios have emerged from the various encounters, meetings, workshops and discussions with the Cité’s players. These scenarios imagine how the Cité might function according to everyone’s expectations and aspirations, and how the place could be adapted to activities, working methods, and professional needs. Five guidelines for an ideal Cité have been devised: the Cité as a living centre of the arts and learning, the Cité as a laboratory for improving life in neighbourhoods and the city, the Cité as a catalyst of research, the Cité as a platform of know-how, and the Cité as a hub of relations between industry, designers and individuals.*

Francès 2007, p. 112



# From Weapons Manufacturing to *Cité du design*

Since 2009 *Cité du design* and the “Higher School of Art and Design” have been located on the more than spacious site of a former weapons factory. This industrial wasteland is characteristic of the former mining and industrial city of Saint-Etienne and the abandoned factories are an element of the urban structure near the city center. Therefore, the opportunity presented itself to house the Higher School with its workshops and teaching rooms here in the old buildings. In front of them a new building was constructed which accommodates exhibition spaces, lecture rooms, a shop, a library, a design material archive and a restaurant. The design concept of the building is based on the pattern of a circuit board, which is equipped with different utility elements and can be used in versatile and variable ways. The long drawn-out low-rise building received a wall and roof covering of 14,000 triangular panels, which were made out of 10 different materials. A delicate viewing tower is adjacent to the building and represents a striking landmark in the historical townscape of the industrial city, which now wants to market itself more and more as a city of design.

Together with the Higher School, the international Design Biennial it has organized since 1998 also moved to the new site. Every two years there is an extensive program with exhibitions, symposiums and tours about French and international design. The aim of the Biennial is to promote the democratization of design, and to strengthen the exchange between creative people, the economy and the public. The Biennial extends out over the premises of this former industrial plant, and to further buildings in the surrounding area, as well as to five museums which have joined the event.



When we visited Saint-Etienne in July 2012 we were impressed by the overall urban environment, but especially fascinating was our visit to the *Cité du design*. A tour through the building and site left us visitors from Graz astonished. A spacious area – which by the way was in the process of being further expanded – with functional and beautiful rooms created a really wonderful and creative structural basis for the education of students, and the activities of the Saint-Etienne design activists. Here it is demonstrated most clearly how much the city and metropolis of Saint-Etienne are living the idea of developing the town into a “City of Design”.









Nathalie Arnould, born in  
Le Puy en Velay (FRA),  
Design manager of the  
Metropolis and City  
of Design Saint-Etienne

[www.citedudesign.com](http://www.citedudesign.com)

You are living and working in Saint-Etienne.  
When did you go there?

I have been set up in Saint-Etienne since 2000,  
but I also did a post-diploma in design at the  
Saint-Etienne School of Arts (now School of Art  
and Design) from 1994 to 1996.

You also studied at the *École des Beaux Arts* in  
Lyon. What was your reason for studying there?  
I'm from that region (Le Puy en Velay), and the  
School of Art in Lyon had a course called "Urban  
Environment". Actually I only remained there for  
2 years before entering the new Design Depart-  
ment when it opened at the Saint-Etienne School  
of Arts in 1988.

Did you work as a designer after you finished  
university?

I was a graphic designer at a communication  
agency for one year, but it wasn't really a great  
experience. After that I worked as a teacher for  
art education and history at a middle school for  
13 years.

When and why did you come to Saint-Etienne?

I first came back in 1998 for the organization of  
the first International Design Biennial. There  
was such a good and inspiring energy then that  
I decided to come back in 2000 to live in Saint-  
Etienne and work at the School of Arts, in order  
to develop the Biennial and contribute to the *Cité*

*du design* project. I was a curator for the next several Biennials from 2000 to 2010, on different issues such as sustainability, social innovation, design and shops, coffee, etc.

For some years now you have been working as a “design manager” for the metropolis of Saint-Etienne. What is the job description of a “design manager”?

Initially I was a manager for sustainability projects, later I was a manager for urban projects at the *Cité du design*. In this position I worked together with the public authorities, and realized projects which integrated design into the city - for example in shops or during the renovation of hotels.

In 2011 I became the first design manager for the public authorities in France. My mission is to integrate design into the policies held by the municipality and the metropolis, disseminating the culture of design and social innovation into all of the services of these administrations.

Your approach to design?

I have a social approach to design. As a mother and citizen, I’m a “militant” environmentalist (i.e. activist) in everyday life, and I think that design contributes to a new way of living in accordance with these ideas.

Art and design, or art versus design. What do you think?

As a designer I was educated at a higher school of fine arts, so I can’t think about design without artistic, cultural and sociological references.

You have been working in Saint-Etienne for some years now. Are you successful?

Yes! I’m particularly satisfied to see that the public authorities in

Saint-Etienne now call for designers for both large and small projects, in order to contribute to improving the public space and living environment.

Do you feel there is a spirit of optimism in the town, and in the creative industries?

Yes. For several years now we have succeeded in bringing together designers and local industrial know-how. It has enabled the development of a specific local economic field. Now we have to make it known to everyone, and the UNESCO network of creative cities is a good channel for that.

Do people notice that Saint-Etienne is a UNESCO City of Design?

It's not obvious to everyone, to every citizen in their daily life about town. But events such as the International Design Biennial reveal the city and its creative capacities.

Is it visible in public spaces?

The next Biennial will be developed over the entire city in order to reveal the ongoing rehabilitation projects. For example: the creative campus at the *Manufacture Plaine Achille* area, and the rehabilitation of the city center with famous urban planners such as Chemetoff and Obras. The next edition will give us the opportunity to create a special "creative city" visitor's itinerary, with designer's and artist's productions on public space. The idea will be to create it in cooperation with the inhabitants, and we will work to ensure that the impulse becomes a long term impact, and leaves a tangible vision of a creative city.

Would you like to remind me of something which I did not yet mention?

Saint-Etienne found inspiration in the examples of other cities in the UNESCO Creative Cities Network, such as Montreal and Seoul. I hope that the experiences of Saint-Etienne will also inspire other cities.



# **Saint Etienne, France – City of Design**

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# Buenos Aires – The First City of Design

On August 24<sup>th</sup> 2005, Buenos Aires was entered as the first city in the UNESCO City of Design network. Buenos Aires is a cosmopolitan city which developed through different waves of immigration from different cultures. With more than 13 million inhabitants in the greater area, Buenos Aires is the third largest metropolis in Latin America. The city's economy has an industrial history, but is nowadays heavily based on services. In this context the design industry has also become more and more important. The creative industry's impact on added value and employment has been really significant in recent years, contributing in 2009 to an increase of 8% in the GDP, and a 9.7% increase in the level of employment in the city.

The municipal government supports the development of a modern design industry with strategies and resources. Investments in design related infrastructure, which amount to around 25 million USD, are spent on business incubators, trade shows, renovation of the city, etc. There are also many design related events, among the most important of which are surely the “Fashion Month” and the “Design Month”. A key initiative of the



Design Shopping Mall



CMD Centro Metropolitano de Diseño



CMD



CMD

city was the construction in 2000 of the “Centro Metropolitano de Diseño” (CMD), which has a yearly budget of 2 million USD. The CMD therefore plays an important role in the design politics of the city. In 2010 it received a new home, the spacious hall of a former fish market in the Barracas district, and it now uses this building as a generously proportioned design center.

The CMD is a state institution founded to assist companies, designers and entrepreneurs in the city of Buenos Aires. Its goal is to help them improve their competitiveness through design and innovation. Its actions are based on a range of technical and financial assistance tools in order to renew and activate the production of local small and medium-sized companies, therefore increasing their value and implementing their productivity in the global economy.

The CMD designs and implements programs which make the creation and transfer of know-how among the many constituents in the value chain possible, and which bring the new cultural trends to the current and future resources and technologies in order to drive the creation of new products and differentiated systems. Today the CMD is seen as an institution which fosters the importance of design in business and everyday life (icsid 2012).

At first glance the geographic placement of the CMD in Barracas is slightly irritating, since it isn't very easy to reach. During the network meeting of UNESCO Cities of Design in November 2010, our taxi driver had difficulties even finding the CMD. After getting out of the taxi and asking people many times however, we were eventually successful in reaching our destination. At that time it

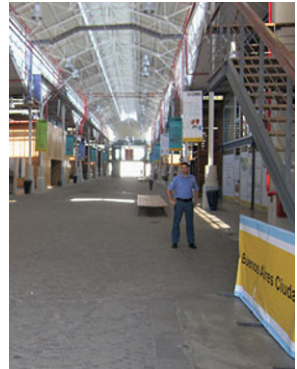
was no wonder though, since the CMD had just opened. Furthermore, one and a half years later in February 2012, two taxi drivers absolutely refused to bring us from Palermo to Barracas. Only after the intervention of a porteño (a local resident of Buenos Aires) could a third taxi driver be convinced to drive us. Barracas is evidently not an attractive destination for taxi drivers.

Barracas is a district in the southeast of Buenos Aires, and was a place of residence for some of the richest families of the city during the 19th century. The outbreak of a yellow fever epidemic in the south of the city however led the wealthy inhabitants to flee to the northern city districts, and today Barracas is a working-class area. Until 1946 the district was home to numerous factories, and many Italian immigrants began their new life there. However, since the end of the Second World War the factories have gradually been closed, and residential houses and parks have had to make way for the construction of highways.

The fact that the CMD is positioned exactly here, and not for example in the design affiliated district of Palermo, is part of a plan. Behind this plan is the idea to develop this district with the help of the CMD, and as was officially announced, “to contribute to the development of the southern region of Buenos Aires by transforming the former fish market into the current venue of the CMD”.



Barracas



CMD

Centro Metropolitano de Diseño



## Long-Term Goals of the CMD:

- *to be the main state promoter of design in relation to its cultural and economic importance.*
- *to collaborate with, support and sponsor the most outstanding public and private initiatives related to design.*
- *to educate, stimulate and coordinate the interaction among designers, design managers, executives, businessmen of SMEs, producers, academics and directors of public policies.*
- *to assist and collaborate with those entrepreneurs who wish to develop design-related companies, as well as develop proposals which contain a greater capacity for growth.*
- *to sponsor, promote and conduct research for successful design management.*
- *to collect, organize and communicate information about design.*
- *to collaborate with designers, design managers and businessmen in design-related companies, in order to help them be leaders in their sector.*
- *to be an innovative institution in terms of its initiatives and management model, capable of setting a trend locally and internationally.*
- *to actively contribute to the creation of a national network of centers, institutes and organizations, in order to strengthen the institutional field of design.*
- *to contribute to the development of the southern region of Buenos Aires by transforming the former fish market into the current venue of the CMD.*



The image shows the exterior of a restaurant named Ravello Parrilla Bar Vinos. The building is painted a vibrant orange-red color. At the top, there is a decorative mosaic border with white, red, and blue tiles. The name 'RAVELLO' is written in large, white, serif capital letters on a dark red background. Below it, 'PARRILLA' is written in smaller white capital letters on a dark red background. At the bottom of the sign, 'BAR VINOS' is written in white capital letters on a white background. A black chalkboard sign is mounted on the wall below the main sign, displaying the 'MENU VERANO 2012' and a list of items: 'Ravioles de calabaza con scarpapa', 'Bebida', and 'Pastre o Café \$41.00'. The building has a balcony on the left with a metal railing and a window on the right with a decorative mosaic pattern. Two potted plants in orange planters are in the foreground. The sky is clear and blue.

RAVELLO

PARRILLA

BAR VINOS

-MENU VERANO 2012-  
Ravioles de calabaza con scarpapa  
+  
Bebida  
+  
Pastre o Café \$41.00

# Palermo – The Power of Entrepreneurial Ecosystems

When tourists speak about Buenos Aires they soon mention the name Palermo, however what they usually mean is Palermo Hollywood and Palermo Soho. Palermo Hollywood is especially characterized by its bars and restaurants. In addition, many production companies and television studios can be found there. Palermo Soho, which lies only a few blocks away from Palermo Hollywood, houses the most important designer shops in the city of Buenos Aires. The entire district is famous for its nightlife. And once again everything is connected to design, since the focus of tourism is concentrated on designer shops, restaurants, cafes, bars, boutique hotels, hostels and B&Bs. So how did this happen?

During Argentina's economic collapse in 2001, 30 percent of the population was out of work and penniless. People were only allowed to withdraw \$200 per week from their savings accounts, which were paid in 70 percent devalued pesos. While one segment of the population went on the streets, sometimes in tumultuous demonstrations, to demand a change in economic policy and state support, some people – especially younger people – tried to find an alternative way to fight the crisis. They moved to the cheap, blue-collar, historic neighborhood of Palermo, named by Italian immigrants, and transformed it into the most successful and tourist chic area of Buenos Aires: Palermo Soho and Palermo Hollywood (see Bernadéz 2009, p.1). Small groups of 3 to 4 young entrepreneurs under 35 gathered together and bought falling-down and ruined houses for 30,000 to 40,000 US dollars, and started to rebuild them. The young architects and engineers renovated the houses and turned them into

boutique hotels, restaurants, art galleries, stores and private homes. People who were active in a restaurant or art business moved from the expensive down-town of Buenos Aires into the revitalized areas and began to work there. People with business degrees and a good knowledge of English began to make Palermo known in the US and European printed media. Those with technical knowhow used their knowledge to place offers in international tourism websites such as Expedia and Priceline, as well as in all of the larger US and European newspapers, so that tourists could make their bookings and reservations directly.

The result was an avalanche of tourists. Attracted by the on-line information as well as the devalued peso, they soon discovered Palermo, became loyal customers of shops and restaurants, and for their part promoted Palermo again in their home countries. In the meantime, the old houses which were bought for a small sum are now worth 10 times that much. Equipped with art and furniture from young Argentinian artists, they are purchased readily by local and foreign buyers.

Palermo's creative people also started a small film industry which produces state funded art and television films. Hollywood stars and art moguls such as Francis Ford Coppola, Madonna, Robert Duval or Robert de Niro film and buy houses in Palermo. In his study Mariano Bernadez (2009, p. 2-3) sums up as follows: "The entire neighborhood became an entrepreneurial ecosystem, creating clusters of compatible businesses – hotels, restaurants, stores, art galleries, developers and builders – organized block by block to offer a unique client experience to tourists and locals. This resulted in clean, safe and harmonious street commerce – from high end to sellers".

In Palermo it was even possible to withstand the economic crisis of 2008 well, since there was a stronger influx of tourists: they increasingly chose hotels in a creative neighborhood due to their low prices and friendliness towards tourists, as well as the command of English in the district of Palermo. Today even former skeptics who once predicted the downfall of Palermo buy apartments there, enjoy its restaurants and shop at its stores. All in all about 45,000 families are able to live from the aforementioned economic activities.

*In the morning Palermo Soho pretends to be Central Park: the dog walkers gradually arrive at the green area between Calle Armenia and Nicaragua, each one prancing across the cobblestones leading a dozen dogs on long leashes before himself like a living bouquet of flowers, and unleash the dogs into the round exercise pen one knows from Manhattan. The dogs bark hysterically, the assistants casually drink Mate, and the owners sip cappuccinos in Mark's Deli & Coffee House while fishing colorful, striped Elementos Argentinos scarves out of their ecofriendly paper bags.*

*Visitors fifteen years ago would not have experienced this. Back then the one-way street area with its cobble stones and shade-giving trees still didn't have a name. The terrain of small handcraft workshops and food shops was simply part of the greater district of Palermo. The porteños, or inhabitants of the capital city, came here to have their cars repaired or dismantled cheaply in one of the garages. Some leftover wreckage still reminds us of this former time. About ten years ago artists, designers and store owners first discovered the low houses in Spanish colonial style. Bars and cafes very quickly moved to the Plaza Serrano, and fashion labels from all over the world gutted some of the buildings. Soon the New York Times was praising the district as the "hippest hood", and compared its creativity to Silver Lake in Los Angeles and Mitte in Berlin.*

(original quote translated from German into English)

Lippitz 2011







Valeria Pesqueira, born in Adrogue (ARG), owner and designer of Pesqueira™

[www.pesqueiratm.com](http://www.pesqueiratm.com)

You are living and working in Palermo. When did you go there? Where are you originally from? And why did you go to Palermo? Please tell me about the beginning. How did it start? I was born in Adrogue, a small city 25 km from the center of Buenos Aires. I studied Fashion Design at the University of Buenos Aires, and while I was studying there I began working as a stager for a famous fashion brand and moved to the center of the city. Later I got a job at another famous brand, and I finished working at LEVI'S Argentina. In April 2001 I lost my job as Argentina went through a huge economic crisis. So I decided to move back to my parent's house in Adrogue and start my own brand. I began selling at several multi-brand stores in Palermo as well as abroad, because a friend started to represent me in the U.S. Three years later, once I was a little more established, I moved to Palermo Viejo and in September 2004 I opened my own store there. Palermo Viejo was the cradle of design at that time. Because of the economic crisis Argentinians couldn't travel abroad anymore, so they began to make their own design here. And because of the currency devaluation, a lot of tourists started to come to Buenos Aires and also bought our designs.

You are working as a fashion designer? How is it going?

Sometimes well and sometimes badly. Our economy is not so well established, so it's a little bit difficult to find your way in this situation. However, I have always tried to make a name for myself abroad, so that I only have one foot here and the other one there. That way it's not so risky, but sometimes it's a little bit scary. I have my own office and store, but I outsource all of the production so I only have 6 employees working for me. As a little enterprise, it's easier to adjust to the ups and downs of our economy.

What is your approach to design?

I originally studied economics, because my father wanted me to study a traditional subject. However, while doing that I met a boy who was studying graphic design at the University of Buenos Aires. One day I accompanied him to the university and fell in love with design there. The place was so colorful, and I felt freedom, freshness and happiness there. Because of this I changed my direction and began studying fashion design. Art, fashion and design contained new rules, forms and modes for me, since no one in my family was an artist or architect. It was difficult at first, because there were so many new things to learn, but I was enthusiastic!

Culture and design, or culture versus design. What do you think?

I would like to say culture + design. I believe in a design which is absorbed by culture. In other words, capturing the cultural language so that it speaks through design.

You have now been working in Palermo for several years. Do the people working in the creative industries field there have a spirit of optimism?



Yes, but only to some degree. I think the Argentinian economy is only realizing now that design is useful to it. That is why the path of being a designer was a little bit difficult in the past, but nowadays things are a little more optimistic.

Do you know that Buenos Aires is a UNESCO City of Design?

Yes I know. Right now everything is still under construction, but I can tell that Buenos Aires will soon be a real city of design!

Do other people notice this, and can you see it in public spaces?

Not yet. We still need more time before you will be able to see and feel it in the street.

Have you personally benefitted from the UNESCO City of Design designation?

No, not yet.

Would you like to remind me of something which I didn't mention?

No.



**BUENOS  
AIRES,  
Argentina –  
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**General Direction of Creative Industries  
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Direction of Creative Industries,  
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Direction in 2009  
Municipal Government of Buenos Aires  
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LE MUSÉE  
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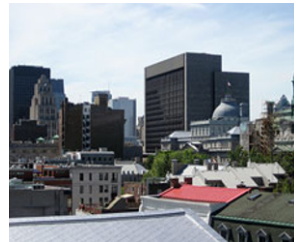




# Montreal – Developing the City through Design

On May 12<sup>th</sup> 2006 Montreal was included as a UNESCO City of Design in the Network of Creative Cities. Montreal is situated in the south-western part of the Province of Quebec, on Montreal Island – the largest island in the Hochelaga Archipelago. In this position it is surrounded by the St. Lawrence River and the estuaries of the Ottawa River. With a population of over 1.6 million inhabitants registered in 2011, Montreal is the second largest city in Canada and the largest in Quebec. Montreal's economy is highly diversified: important pillars of the services sector are financial services, media, trade and design.

Tourism is also of great importance due to the presence of several sights and a multifaceted cultural program, which along with museums also includes numerous festivals in the fields of film, theater and music. More than 60 international organizations have their headquarters in Montreal, and the city is also a nodal point in the road and rail networks, as well as home to the largest in-



Old Montreal



Old Montreal as seen from the Old Port



The old Port as seen from Chapelle Nôtre-Dame-de-Bon-Secours

land port on the American continent. Montreal is a city of education and innovation due to its ethnic and linguistic diversity: four universities as well as several other higher schools are located there. The city's support for design is based not only on cultural and economic interests, but also on the idea that design provides an opportunity to improve the quality of life of its inhabitants. Design was integrated by the city at a very early stage as an essential development goal in its strategic planning. In fact, Montreal is the only city in North America to have its own design department at the magistrate level: the "Commissariat au design" has been in existence since 1991 and devotes itself exclusively to the development and promotion of design. Since that time the city has supported the promotion and development of specific initiatives (Commerce Design Montreal, Design Montreal Open House), intended to encourage designers to take part in the cultural and economic evolution of the city.

Design and designers – if they are involved in the fields of interior, industrial, graphic, fashion or architectural design – represent for Montreal a dynamic driving force for its cultural and economic life. Design is therefore the most important sector in the field of culture, and accounts for 34 percent of the overall income of the "cultural industries". Approximately 65 percent of all Quebec designers live in Montreal, where they work in all of the design fields. Between 1997 and 2007 the number of designers in Quebec increased by around 40 percent.

By awarding the title "City of Design", UNESCO has recognized the creative potential of Montreal in the different design disciplines. This

creative potential is based on a strong concentration of talent, as well as the commitment and resolution of the City of Montreal to build on these strengths for the purpose of enhancing the quality of life of Montrealers.

For this reason the following statement can also be read on the official website of the City of Design Network: The UNESCO designation is neither a label nor a form of recognition. It is an invitation to Montreal to develop around its creative design forces. Montreal as a UNESCO City of Design is thus a collective project, which in order to become a reality over time, demands that all stakeholders – elected officials, citizens, experts, entrepreneurs and designers – buy into it and make it their own ([www.mtlunescodesign.com](http://www.mtlunescodesign.com)).

In November 2007 the governments of Canada and Quebec, the City of Montreal and various cultural and business groups, all of them partners in the Montreal Cultural Metropolis, responded to this UNESCO invitation by agreeing, as part of their 2007-2017 Action Plan, to promote excellence in design and architecture, and to uphold Montreal as a UNESCO City of Design.

Motivated by the implementation of these commitments, the Design Bureau of the City of Montreal and the UNESCO Chair of Landscape and Environmental Design at the University of Montreal, both promoters of Montreal’s candidacy as a UNESCO City of Design, launched a three-year initiative entitled “Building Montreal, UNESCO City of Design” with the assistance of four major public partners: the Ministry of Municipal Affairs, Regions and Land Occupancy, the Ministry of Culture, Communications, and the Status



Art project by landscape architect Claude Cormier



Chinatown



of Women, the Regional Conference of Elected Officers of Montreal, and the City of Montreal (ibid.).

In June 2009 a call went out for everyone to work together in implementing the “Montreal UNESCO City of Design” project. Montreal thereby joined an international movement of cities and governments which are establishing initiatives to improve the quality of their living environments (CABE and Design Council – UK; Design Trust and Van Alen Institute – NYC; City of Design – Saint-Etienne; Copenhagen, etc.). The project’s identity evolved during the designation’s fifth anniversary in 2011. With a history of strong accomplishments, all Montrealers were now invited to openly display their recognition of the role of design in Montreal’s development (ibid.).

The Montreal UNESCO City of Design initiative aims at creating opportunities for designers in Montreal in order to give vital and tangible expression to Montreal’s status as a UNESCO City of Design. First launched through an investment of \$1.2 million over three years, the initiative intends to fund design and architecture competitions, as well as promote ‘Made in Montreal’ design initiatives through various digital communication tools. Moreover, the goal of the Montreal UNESCO City of Design initiative is to enhance the design quality of objects, buildings and public spaces intended for Montrealers through the better upstream integration of project designers from various disciplines.

At the heart of the project are the following elements: the local and international networking of Montreal design through an interactive Web portal which is both inclusive and upgradeable, the crea-

tion of design and architecture competitions in connection with public projects which are in the planning phase, and dialogue between citizens, designers and elected officials through public forums and awareness-raising activities (ibid.).

### *Impressions from a trip to Montreal in 2009*

*We were impressed by the design-centered culture of the city, citizens' awareness of the importance of design, and how they promoted opportunities to engage design both locally and internationally. Design and ideas are integral to city life and it is the differentiator that they promote to visitors. So it was a pleasant surprise when we discovered that Montreal behaves the way it does because it is a UNESCO City of Design, recognized internationally as a design hub.*

*Buongiorno 2011*



# The *Design Montreal Open House*

The *Design Montreal Open House* is probably Montreal's most important design project, and was organized for the fifth time in June 2011. At that time 75 design agencies, projects and organizers opened their doors to the public in order to present themselves and their respective activities.

During the two-day event, members of the public were able to meet in their workplaces creators who have distinguished themselves in national and international design competitions: architects, exhibition designers, fashion designers, graphic designers, industrial designers, interior designers, landscape architects and urban planners. All of them offered visitors the opportunity to truly explore their worlds, and get a better sense of the creative process behind their achievements.

In order to celebrate the fifth anniversary of Montreal's designation as a UNESCO City of Design and pay tribute to the designers there, a promotional campaign was developed by the company orangetango featuring eight ambassadors, each one representing a design discipline.

Among the wide range of activities on the program that year, members of the public were able to visit design studios, stroll through the city along themed routes with podcasts as their guides, discover emerging and established designers, and view exhibitions by graduating students from various design and architecture disciplines. In addition, young people aged 10 and over were invited to take part in a variety of entertaining and educational activities organized specially for them.

An important highlight of the Design Montreal Open House was the MUTEK Festival, during which DJs from Berlin, Buenos Aires and

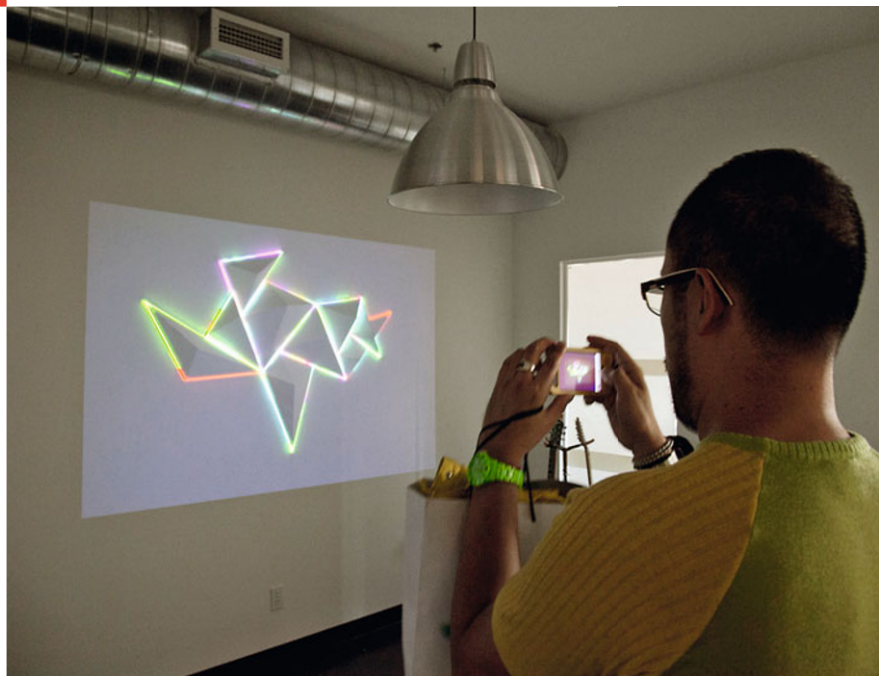


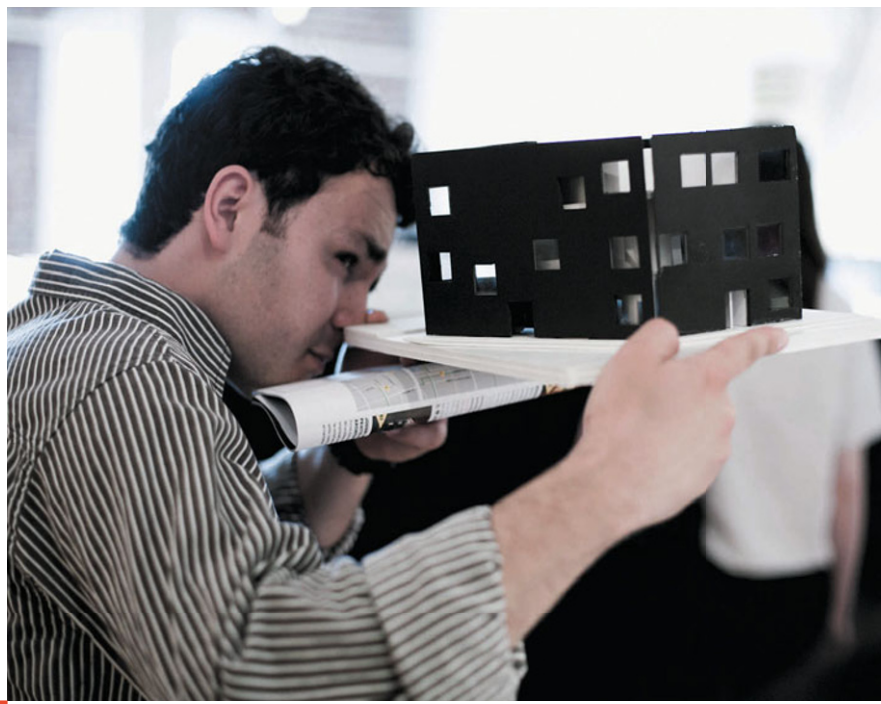
Montreal – three UNESCO Cities of Design – performed at the Society for Arts & Technology.

In 2011 a new and improved interactive event map for the Open House was available via a website. Visitors could customize their itineraries according to their interests, and share them with friends through Facebook. This year it was easier than ever before to plan a visit on foot, by bicycle, or using public transit – active and alternative transportation methods were encouraged by the event organizers in collaboration with the “Société de transport de Montréal”, Montreal’s public transportation authority.

Since that year a directory of Montreal designers has been available at [mtlunescodesigners.com](http://mtlunescodesigners.com). This reference tool brings together the design studios and agencies which have been featured in the Design Montreal Open House in previous years. One can use it to quickly find a design professional, searching by discipline, borough or keyword. Each company listing includes a fact sheet with a brief description of the company, any awards or distinctions received in recent years, and images of their creations. The directory has also been optimized for mobile platforms, enabling consultation by anyone, from anywhere, at any time via a smartphone or tablet device.

The Design Montreal Open House is an initiative of the City of Montreal, with the support of various professional groups and in partnership with the Ministry of Culture, Communications, and the Status of Women, in accordance with the Agreement on the Cultural Development of Montreal. The mission of the Design Bureau of the City of Montreal, created in January 2006, is to implement the municipal action plan aimed at improving design throughout the city and positioning Montreal as a UNESCO City of Design.









Manfred Stoffl, born in  
Remscheid (GER),  
director of  
Goethe-Institut Montreal

[www.goethe.de/montreal](http://www.goethe.de/montreal)

How long have you been living in Montreal? You come from the field of art/organization, were first in Montreal with LaLa Human Steps, and now manage the Goethe-Institut. What are the central activities which drive you and your team?

At the Goethe-Institut we work with local and regional key points. At the same time we try to react to contents which are especially important to a region or place. We therefore include local topics and look for links with German topics and artists. The key points of dance and film have been present in Montreal for a long time. Canada and Germany are both strongholds in the field of modern dance, and there is a vibrant exchange between the two scenes. Once a year the Goethe-Institut offers a German choreographer a residence here in Montreal. Within three weeks he then develops a piece with German and Canadian dancers, or starts working on a piece.

In the future we will also dedicate ourselves to the key points of media arts and design. Interest in the digital arts is very big in Montreal: numerous festivals dedicate themselves exclusively to this art form. As of this year there is also a Biennial. In the future the Goethe-Institut Montreal will offer German and Canadian artists three large projection screens along its window façade, where art works can be projected from the inside to the outside, i.e. into the public space.

Design is another new topic: Berlin and Montreal (as well as Graz) are UNESCO Cities of Design. Here we are especially interested in the question of the sustainability of design. Later this year the German designer Le Van Bo will give several workshops in Montreal with his “Hartz IV Möbel” project. The idea here is that people with low incomes also have a right to a pleasant and aesthetic living environment. Le Van Bo will show how one can build stylish furniture without spending much money.

Finally we will debate a current topic: social inequality. In Quebec a threatened increase in tuition fees led to student demonstrations which lasted for many months. This movement also received considerable support among some sections of the population. In Quebec this was called the “Printemps Erable” (literally the “Maple Spring”) following the Arab Spring.

How were your first years in Montreal? What was the social climate like there? Did you feel supported as a foreigner, or were there problems?

The beginning was actually relatively easy. When I came to Montreal six years ago I was liaised with a Quebecer, and in this way I had a local family connection. In addition I was able to speak both national languages well. Furthermore, during the first year I studied again full-time, and did an MBA at the HEC Montreal. The initial period after the MBA was then difficult, because it wasn't so easy to gain a foothold in the labor market. In the cultural field there are not many interesting jobs.

Apart from that, the people of Quebec are very tolerant towards immigrants: for example it's not necessary to speak French perfectly and accent free in order to occupy an executive position.

Do you have any “favorite” projects which you have realized during your work here in Montreal?

I have been working at the Goethe-Institut Montreal since January 2009, but only since May 2012 as the Institute Director. During the summer break it was rather quiet, but a big project has continuously accompanied me during my time at the Goethe-Institut: at the end of September we will move into a new building. A loft has been rebuilt specifically for our purposes, and the entire space has also been equipped with fantastic design. For example, chairs from Konstantin Gricic and shelves from Dieter Rams, as well as a real design display window. This project is certainly my favorite project.

What is your approach to design? Can you give us some keywords please?

My approach to design is rather intuitive – up till now I was a complete amateur in this regard. Previously I had little to do with design professionally; however design is also one of those fields which everyone likes to dabble in. For me good design has to be timeless and functional, this is why I really like the forms and functions of most of Dieter Rams’ pieces. Design should also not be elitist – I strongly agree with Le Van Bo in this regard: access to all!

Montreal is very active in regards to design. Do you agree? What do you think?

Yes, you could say that. The City of Montreal takes the UNESCO City of Design title very seriously, and supports design activities with an office of several people, as well as many projects. However, the economic aspect is often prominent here, and there could be some more room for projects which cannot be exploited commercially.

What is the atmosphere generally like here in the field of creative industries? Is there also a spirit of optimism at the grass roots level, among the designers?

Yes, you could definitely say that. Quebec designers orientate themselves and look for a connection with international designers, espe-

cially in the field of industrial design. In October the organization “Mission Design” will hold the “Facteur D” international design congress in Montreal. Furthermore, there is now a movement afoot to bring the World Summit and Congress of Architecture, Design and Planning to Montreal in 2017.

Do the creative industries and cultural scene work together?

My impression here is that cooperation could be strengthened. Most of the cooperation that I see here is in the field of Architecture, in relation to installations in public spaces and theater.

Do you notice that Montreal is a UNESCO City of Design?

As I mentioned previously, the city takes this title very seriously. They have developed their own brand as well as merchandising, and banners indicating this title decorate the city. All of this is however also supported by events and congresses. The topic is definitely present in the general public.

Do people notice that Montreal is a UNESCO City of Design, and is it visible in public spaces?

Definitely, but as I already said it's also visibly “posted” everywhere. There are also projects which transport design into the public space, and make it accessible to everyone. One example of this was the outfitting in winter of three large, public squares in the Quartier de Spectacle with so-called light therapy installations. These installations reflected the topics of winter, cold, warmth and light into the public space. In a city with six months of winter, it was a great idea to make the long, hard winter more bearable and beautiful.

Does this title bring you and your team something? Do you notice it in your own activities?

As I mentioned before, since this year we have been responding strongly to this development as a German cultural institute. Our primary focus here is on young, creative, up-and-coming designers who are involved with sustainable design projects. As Institute Direc-

tor, it will be important for me to find designers who are interesting to the local design scene, as well as to offer a workshop for amateurs or young German learners. German design ideas should be made as accessible as possible to the greater public, and should be experienced directly.

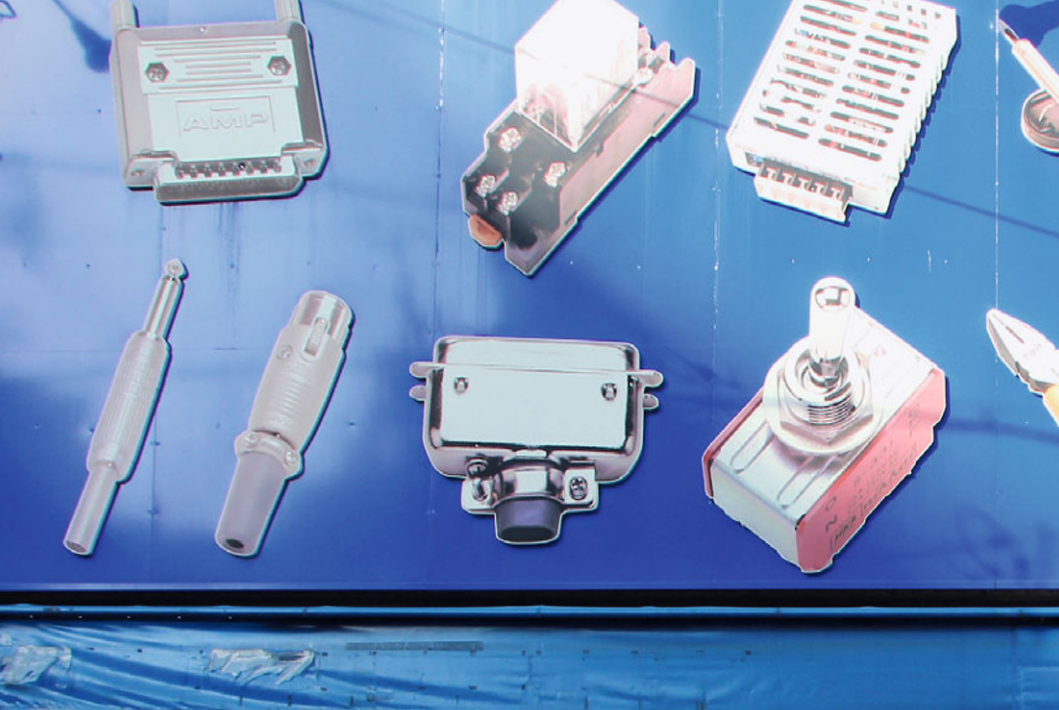
Would you like to remind me of something which I didn't mention?  
No, but I had fun answering your questions!



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# Nagoya – The City of the *Design City Decla- ration*

Nagoya has been a member of the UNESCO City of Design Network since October 16th 2008. Nagoya is a Japanese harbor city, as well as the administrative headquarters of the Aichi Prefecture on Honshu Island.

With 2.3 million inhabitants, Nagoya is Japan's third largest industrial center. Over 1.5 million workers generate a gross domestic product of 139 billion US\$ (2008), which represents 2.8 percent of Japan's total GDP. This figure almost equals the GDP of Kuwait. Manufacturing accounts for 30 percent of the region's GDP, considerably higher than the national average of 20 percent.

In Nagoya there is a concentration of production companies in growth industries such as aviation and automobile and machine tool manufacturing, the design related fields of semiconductor technology, information machines and electrical machines, as well as iron, steel and chemical production. Design related industries record annual



Aichi Arts Center as seen from  
Oasis 21



Design Center Building



Entrance of  
Osu shopping arcade

sales of more than 10 billion Yen, less than 10 percent of which are domestic sales.

Already long before the founding of the UNESCO Network, the City of Nagoya declared itself a “City of Design” on occasion of its 100<sup>th</sup> birthday in 1989. By that time Nagoya was already well-established as the world’s leading center of *monozukuri*. Although a significant portion of the city’s infrastructure was being improved in terms of functionality at that time, it was pointed out that Nagoya was lacking in so-called soft infrastructure. In order to improve this situation, a decision was made to increase the cultural sensitivity of the city. “Design” was seen as the key to the development of the city on a new scale. 1989 was therefore declared a ‘Year of Design’ with a campaign by the former Ministry of International Trade and Industry. The purpose of the campaign was to provide an opportunity for individual citizens to take a new look at lifestyle, industry, and culture through design. Nagoya then began promoting its development as a creative city, and introduced a new lifestyle and culture based on the concepts of design for modern humanity. On June 30<sup>th</sup> 1989 the City Assembly unanimously adopted the “Design City Declaration”. Both the ruling and opposition parties agreed to promote the creation of a city focused on design.

## *Design City Declaration*

*Whereas we the citizens of Nagoya, desiring the creation of a peaceful and humanistic city and way of life, and the City of Nagoya, desiring the continuation of world peace, appeal to the people of the world on occasion of the World Design Exposition to further promote creative urban living environments based on the concepts of design for modern humanity while employing the wisdom and techniques accumulated by mankind throughout its history, and whereas design transcends mere ornamentation and decoration to form a fundamental element of culture and lifestyle so that its accumulative importance is considered self-evident, and whereas cities provide the stage upon which the dramas of ordinary lives are played out, the creation of the same replete with human characteristics and attractiveness where each and every citizen is considered paramount requires the establishment of a cultural temperament which places an enhanced emphasis and importance on design, and whereas on occasion of the World Design Exposition the City of Nagoya is striving to become an international locus of design information open to the world, and create a city which values design and can be proudly presented to the world, the City of Nagoya does hereby declare its desire and intention to create a Design City of sensitivity striving for world peace.*

*Nagoya Unesco City of Design 2012*



Osu shopping arcade



The city as seen from the  
expressway

One year earlier, in 1988, the “Council of Chubu Design Organizations” (CCDO) was established with the goal of promoting design through an effective alliance based on the partnership of 16 design organizations. These organizations were operating in the region of Nagoya in fields such as industrial design, interior design, graphic design and architectural design. The CCDO is still very active today, for example in the organization of design events, competitions and meetings.

With support from the Japanese federal government, the city of Nagoya agreed to establish an “International Design Center” in 1992 along with the Aichi provincial government and members of the local economy. The goals of this Design Center were to develop the regional industry and culture, and at the same time create an internationally oriented information center. It was opened in the center of Nagoya in 1996, and covers an area of ca. 20,000 square meters. The Design Center is equipped with a multipurpose hall, a museum, a gallery, a library, an incubation office and a shopping mall, and was therefore Japan’s first holistic design center.

Founded in 1991 as a discussion center for Nagoya’s development in the 21st century, the “Nagoya Urban Institute” was greatly expanded in 1999 in order to make space for a library, exhibitions and conference rooms. The Institute focuses on the history and know-how of urban design while trying to contribute to the development of the city. Different projects are carried out here including studies and research projects, the gathering of information, and the development and exchange of human resources.

The “Nagoya Fashion Association” is a joint venture between the City of Nagoya, the Aichi regional government and the Nagoya Chamber of Commerce and Industry, as well as fashion related educational institutions and the clothing trade. Since 1987 its goals have been to develop the fashion industry and refine life and culture through fashion. The Association develops projects which are meant to inspire the local fashion scene and communicate the latest news, as well as competitions for young creative people just starting their careers.

There are more than 50 design related public and private universities, junior colleges and vocational schools in Nagoya and its periphery. Along with the “School of Design and Architecture” at Nagoya City University, these make up the largest center of design oriented education in all of Japan.

There are many events taking place in Nagoya which feature design. The “International New Designers Workshop” is targeted at the next generation of designers – students and design researchers from all over the world. Held for the first time in 2000, this event strives to develop human resources comprehensively by thinking beyond strict design definitions and placing more value on the social practice of the cooperation of people from different nationalities, cultures and fields. After taking place for the first time in 1980, the “Nagoya Fashion Contest” has grown to include more than 5,000 students and young designers from Japan and around the world. This competition is highly valued as the key to success for prospective designers.

Over two decades after Nagoya’s “Design City Declaration”, the city is now working to develop



Wakamiya Hachiman Shrine



human resources through design and create an affluent society for the future. In order to contribute to the invigoration of regional industry, the City of Nagoya is encouraging collaboration between businesses and schools, and is working to discover and develop talented young designers. The city also wants to create opportunities for encounters in order to promote partnerships between a wide range of fields including industry and the public, as well as design.

In cooperation with other members of the Creative Cities Network, Nagoya wishes to establish a global perspective among its young designers so that they are better able to lead the next generation and engage in new projects together. During the implementation of these new projects the city will build on the experience it has gained through a variety of projects conducted with other countries around the world, such as those undertaken with UNESCO.





# The City of Monozukuri: the Art of Making Things

With Nagoya at its center, the Chubu region is the world leader in monozukuri. As a result of technological innovation, local industries which traditionally flourished in the region developed into modern ones, eventually becoming today's most advanced industries. For example, a textile industry began with the production of cotton fabrics, then developed into Japan's first automatic loom manufacturing industry, and later became a leading automobile industry in the region.

The ceramics industry, which thrived thanks to an abundance of high-quality clay, evolved into the fine ceramics industry of today. And the Japanese clockwork technologies, initially applied to sophisticated mechanical dolls called Karakuri Ningyo, now form the basis of various machine and robot industries. Aichi Prefecture, which includes Nagoya, has led Japan in the shipment of manufactured products since 1977, demonstrating its strong global competitiveness with the world's most advanced technologies.

The term *monozukuri* can be simply translated as “the production of things”, and is derived from the words *mono* meaning “goods”, and *tsukuru* meaning “manufacturing”. It is about a process of value-adding activities for the creation, reproduction, distribution and communication of customer's design requirements. Of importance is the integration of technology in collaboration with development, supply and production.

*Monozukuri* is however also a state of mind regarding the tangible creation and perfecting of things. The primary goal is to strive

to “exceed customer expectations” through the manufacturing of a perfect product.

In reality the achievements and performances of Japanese companies have inspired Western methods of industrial production – from logistics (“Just in Time” supply chains), through production (the Kaizen Principle, i.e. the improvement of a product through small steps), to personnel management (working in small groups, and continual feedback from the production level up to management).

The focal points of the areas of activity within the framework of *monozukuri* could be among other things the training of employees in the designing of excellent products for the best production costs, the improvement of the interface between development (designers) and production (assembly, installation), or the integration of the product and process in order to achieve the optimal function, quality, unit cost targets and productivity.

*Professor Takahiro Fujimoto of the Manufacturing Management Research Center at the University of Tokyo is Japan's most renowned monozukuri theorist. He has defined monozukuri as "the duplication of design data into a material", and has also called it the "art, science and craft of making things".*

*The word monozukuri can be compared to the English word craftsmanship. However, in craftsmanship, the emphasis is on the man and his skills. Monozukuri emphasizes "mono", the thing that is made, and "zukuri", the act of making. The person doing the making is de-emphasized, and [sic] skills are only implied. I think this reflects [sic] Japanese sense of responsibility for making things, as in material substantive things. Japanese Shinto religion celebrates an appreciation and reverence for things animate and inanimate. Japanese businesses show this appreciation as well. For example, Japanese multinational pharmaceutical companies perform ceremonies every year to thank their experimental animals for sacrificing their lives to make medicines safe for humans. Japanese electronics companies have annual ceremonies thanking prototyping materials for their service in the development of products. Recognition of prototyping materials' sacrifices particularly interesting because they never got to fulfill their destiny of being made into products sold on the market and enjoyed by customers.*

*Taking care of things and making efforts not to be wasteful is very much part of traditional Japanese craftsmanship. We should all thank our experimental animals, prototypes and broken tools.*

Pringle 2010

## 3120 watermark series

*Located in the center of Japan, Mino Province is blessed with a spring of fresh water. Born from the clear waters of the Nagara River and Itadori River, Mino Washi is one of the well-known traditional Japanese papers which have been made for over 1,300 years. 3120 is the successor of Mino Washi, which will continue its tradition into the future. We are reviving the role of paper by designing its new modalities not as materials but as tools for everyday life.*

## Mast humidifier

*This eco-humidifier, called “Mast” and designed by Shin Okada, uses no power. Like the sail of a yacht it catches the wind, adds natural moisture to the parched air and gives off a faint refreshing scent of hinoki (Japanese cypress). Resembling a yacht floating in the water, it’s also visually refreshing. The “sail”, which is made of thinly-planed hinoki, absorbs water from the hull and diffuses moisture tinged with the intrinsic aroma of the wood into the room. With this tool, water evaporates six times faster than when it is simply left in a glass open to the air.*





Kiyofumi MOTOYAMA,  
born in Kyoto (JPN),  
professor at the Graduate  
School of Information Science  
and managing member of  
the Project Gallery “clas” of  
Nagoya University

[www.nagoya-u.ac.jp](http://www.nagoya-u.ac.jp)

You are living and working in Nagoya. When did you go there?

I came here to live and work in April 1984.

Where are you originally from, and why did you move to Nagoya?

I am from Odawara, a city in Kanagawa Prefecture near Tokyo. I studied architectural design and theory in Kyoto. In 1984 I received an opportunity to get an academic position at the Nagoya University of Arts.

Please tell me about the beginning. When did you come here? How did it start?

I began teaching as a fulltime lecturer at the Department of Design. I taught design theory and art direction on the Experimental Design Course with a colleague who is a video artist. Working at the University of Arts made me very excited, because I grew up in an artistic atmosphere. I was very stimulated there by many of the young artists and art students.

Could you please describe your work at the University of Nagoya?

I am teaching “Social System Design” and “Systems and Social Informatics” at the Graduate School of Information Science, “Information Design” and “Media Art” at the School of Informatics and Sciences, and “Visual Literacy” and “Information Media and Communication” as part

of the general education. One of my main missions here is to show the students many visual works, and talk about which of them could offer alternative value or imagination in the future.

Your approach to design?

The main interests of our lab are visual literacy and information design. We have been developing systems for searching cultural resources using CBIR and GPS, art appreciation support without words, idea generation support with visuals, experience design of photography on screen, etc.

Art and design or art versus design, what do you think?

It depends on the context. At our university here they can be categorized together because of their visuality or visual language. On the other hand, the artist and designer communities are separated, because their thinking and behavior are quite different from each other. I respect artists who accept design, and designers who have an artistic spirit.

After working in Nagoya for some years now, if you look at the people working there in the field of creative industries, do you perceive something like a "spirit of optimism"?

No, sorry. Rather I sense something like pessimism or a feeling of crisis.

Do you know that Nagoya is a UNESCO City of Design?

Yes, of course.

Do other people notice this, and can you see it in public spaces?

Not so much. The people around me know it well I think, but we don't see it in public spaces.



Do you receive any personal benefits from the fact that Nagoya is a UNESCO City of Design?

Yes, I can exchange ideas with creative people from diverse cultural backgrounds, and my students also have many chances to communicate with foreign people.

Would you like to remind me of something which I didn't mention?

Nagoya was declared a "Design City" in 1989. I worked with the city government for three years as a landscape adviser, and have also worked on various projects or exhibitions concerning city design. I'm sure I have evolved through living in Nagoya. The city is large enough, but is neither as huge as Tokyo nor as conservative as Kyoto. Although some say it is grey and lacking in charm, I like this modern city heartily.



**NAGOYA,  
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↑  
55  
段階

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大学受験

説明会・入学受付中！ センタープラザ西館4F

blume

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SPEED NAIL

なにかにキクゼ

100% VITAMIN C  
100% VITAMIN E  
100% VITAMIN B6



# Kobe – Aiming to be a Design City

Kobe has been a member of the UNESCO Design City Network since October 16<sup>th</sup> 2008. Kobe is a city of 1.5 million inhabitants, and is therefore Japan's sixth largest city. It lies in the middle of Japan's southern coast, and covers an area of 550 square kilometers. The city's population generates a total gross income of around 60 billion US dollars. Kobe is one of the leading centers of the Japanese fashion and clothing industry.

Kobe possesses the atmosphere of a cosmopolitan harbor city, where international commerce has been practiced for 150 years. During this time many Americans and Europeans came to Kobe and settled there. With them, as well as through the trade of many merchants, Western goods and culture came to Japan. Kobe is also the birthplace of movies and jazz in Japan. In 2005 there were around 44,500 foreigners from more than 115 nations living in Kobe: this number represents almost 3 percent of the population.

Kobe has already been focusing on design for several years. This is reflected in events such as "Kobe Fashion Week", or "Kobe Collection" – Japan's largest fashion show. The "Kobe Design



Kobe Design University



Kobe Port Tower



Kobe Harbor

Festa” is especially aimed at the residents of the city, and conveys the message that design is connected to their lives, and that one can take joy in this design. This also applies to the “Green Design Contest”, which has the goal of motivating residents to bring color to the townscape, and flowers to the exteriors of their houses. The “Kobe Design Renaissance Project” offers seminars with famous designers from the city’s culturally oriented industries in order to promote the creation and distribution of new designs from Kobe. Last but not least, the “Kobe Biennial” is an art festival which creates a very specific exhibition setting through the use of shipping containers as exhibition spaces, and the transformation of each single container into an art gallery. This event offers excellent possibilities for the presentation of the most varied art, as well as for the stimulation of the artistic understanding of Kobe’s population.

In Kobe there are also a number of design institutions and museums which foster design. The “Kobe Fashion Museum” was opened in 1997, and is Japan’s first public museum specializing in fashion. The museum is equipped with a library containing 28,000 works, as well as an exhibition space which looks at clothing from the most varied perspectives. In addition there is a circular shaped hall – designed like a UFO – as well as a museum shop.

My first memory of Kobe is of an earthquake: in January 1995 we saw images on Austrian television of collapsed elevated highways, office towers and residential buildings. 300,000 people lost their houses and were homeless, but the worst part was the over 6,000 casualties. However, if you travel to Kobe today you will hardly see anything

of the former destruction. A seriously damaged area on the harbor has been designated as a memorial site, while a minimalistic display recalls the catastrophic earth quake which hit the city so hard. With the cooperation and commitment of its inhabitants, Kobe was able to begin reconstruction with the goal of building a city resistant to catastrophes.

The reason why people in Kobe focus on design so ambitiously can be explained – as in other cities – by the societal change of the last few decades. As in many former industrial cities, industry in Kobe is declining more and more, fewer and fewer children are being born, and people are living longer due to improved living conditions. The citizens and government leaders there are also thinking about the future of the city and its inhabitants, and are trying to adopt new approaches. However, the fact that design is understood not only as a surface addition, but also as a means of construction for the improvement and security of the inhabitant’s lives, could certainly be connected to the fact that threats such as earthquakes or tsunamis are ever-present in Japan.

The goal of “Design City Kobe” is the establishment of a “creative city” which can ensure urban revitalization. This goal includes first of all the joining of Kobe’s resources and attractions (exceptional urban landscape flanked by mountains and the sea, a lot of culture in everyday life with an open and free atmosphere, manual techniques in industries such as shoe making, manufacturing of western style sweets and pearls, etc.) with design. Specifically, it is about the establishment of new attractions and the enrichment of daily life through design. Secondly, “Design City Kobe” is commit-



Traditional and modern worlds



Futuristic “Yamato 1” with special magnetohydrodynamic drive in front of the Kobe Maritime Museum



ted to solving various social problem zones and topics. Its goal is to improve the society through creativity, and to involve people according to their different interests. A community should be created in which people like to live, which one likes to visit, and which is committed to sustainable development.

The community aims to link people, things and the city together, as well as reconsider and enhance the “things unique to Kobe”. Making this the basic philosophy, the community plans efforts according to the following 3 basic types of design: firstly “Community Design”, through which one tries to create “attractive scenery based on local features” and “a community full of vitality and amusement where residents can feel safe and comfortable”. Secondly “Daily Life Design”, for the formation of a community “whose residents value diverse lifestyles, feel attachment to the region, and lead active lives by finding excellent designs that develop their creativity”. Thirdly “Manufacturing Design”, which aims to build a community of lively industry where new markets are created through support for the manufacturing of excellently designed value-added products ([www.kobe-designhub.net](http://www.kobe-designhub.net)).



GOAL START

Bandage



Sheet

Bandana



6018  
400

100  
077



Tourniquet



Napkin



Handkerchief



Flag

# ITSUM



Cleaning



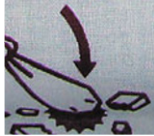
Cloth



Furoshiki

無

hammer



Game

# The Design Creative Center Kobe

The city of Kobe is investing in design. Design has the power to attract and move people: for example, design is indispensable for the promotion of tourism using local resources, for creating attractive scenes, and for promoting industry. Design also plays an important role in daily life, making well-known issues such as the environment, disaster prevention, crime prevention, welfare and education more visible, easier to communicate, more relevant and more conducive to action. The opening of the “Design Creative Center Kobe” in November 2012 was probably the clearest symbol yet that the municipal administration is not simply paying lip service here.

The use of a historical building complex dating from 1927 and 1932 on an overall area of over 8,500 square meters – formerly belonging to the “Kobe Raw Silk Testing Center” – is in this case part of a plan. This complex is an important monument of Kobe’s industrial culture which has now been renovated and adapted to meet new requirements. It should serve as a “hub” and generate a “+Design” positive growth cycle, “where design is put to effective use in a myriad of situations in civic life and economic activities”. And this fits in perfectly with Kobe’s “City of Design Kobe” strategy: “to add new appeal and vitality to the city by rethinking the long-established, highly original qualities of Kobe from the perspective of ‘design’. [...] Kobe aspires to become a design city that continues growing as a modern city and be a city where people can feel a true sense of happiness.” (quote from the flyer “The Former Kōbe Raw Silk Testing Center +Design”).

With a total floor area of 14,000 square meters, the center performs the following three functions: 1. developing and gathering talented people who will drive Design City Kobe, 2. contributing to the local society by focusing on Life Design, and 3. disseminating infor-

mation and performing the exchange functions of Design City Kobe. Companies, institutions and organizations, as well as individuals can all use the center in diverse ways. Available for their use are two creative labs, a communication space, workshop and seminar rooms, a space for sending information, a cafe, a shop, a permanent gallery, a future expansion space, a gallery and a multi-purpose space. I particularly like the fact that the free art scene has also found its place in the new center. Conversations with the organizers during my visit to the center in December 2012 give us hope that the center will also be accepted by Kobe's population. The initial activities which have taken place there definitely give us cause for optimism in this regard.

*[...] The objective of KIITO is to carry out open seminars and workshops intensively, so that people become familiar with creative activities under the concept "Let's make everyone creative and be a centre of the creative age."*

*The first event, "Dream City ChibikKobe" (Chibikko means "kids" in Japanese), was hosted from Saturday, October 6 to Tuesday, October 16. The kids responsible for future Kobe produced around fifteen dream stores in cooperation with chefs, architects and designers in this program. Kids worked as store staff and formed a dream city at the end of the week.*

*After November 2012 there will be many enjoyable events, such as "Kobe Garden Café", where visitors can experience clothing, food and housing of real Kobe, Design City Forum by UNESCO, where about 10 design cities from abroad meet; Kids Design Award Kobe, which nurtures children's creativity and future, Media Arts Festival Kobe, a consolidated media art festival of arts, animations and manga comics from around the world.*

Rokou 2012















Hirokazu Nagata,  
born in Nishinomiya City  
(JPN), director of Design  
and Creative Center Kobe

[www.plus-arts.net](http://www.plus-arts.net)

You are currently living and working in Kobe.  
Are you originally from there?

I wasn't born in Kobe and I didn't use to live there,  
but in the past I worked on a lot of projects there –  
although my office was also not originally in Kobe.

If you are not originally from Kobe, where are  
you from? And why did you move to Kobe?

I grew up in Nishinomiya City and later lived in  
Osaka. My office moved from Osaka to Kobe  
in mid-August of this year.

At the moment you have a very prominent  
position in the KIITO project, but what did you  
do before that? Did you work as a designer or  
manager? Please describe.

Before KIITO I worked as a producer in the  
planning and production of art events, as well as  
architecture and retail stores. I also worked as an  
urban planning coordinator for projects involv-  
ing the participation of local residents.

KIITO is a very interesting project for us. What  
are the main goals of KIITO?

Our goal is to make progress on the variety of  
issues facing Kobe's society through creative  
strength, and to enrich the daily lives of the citi-  
zens. We also try to empower citizens to incorpo-  
rate their own creations and ideas into their daily  
lives. We call this process of enriching one's own  
life "becoming + creative".

What is your definition of “design”?

I would define design as ranging from the design of color and shape for graphic design and product design, all the way to the “planning” and “editing” involved in designing a lifestyle.

Art and design or art versus design, what do you think?

My understanding of art is that it is the voluntary expression of something inside the artist. My understanding of design on the other hand, is that it is an expression born in response to a client or specific set of needs.

However, I don’t believe that the two things are opposed to one another. Rather, art and design have the ability to complement each other through mutual respect and stimulation.

When you observe other people in the fields of art and design in Kobe, do you perceive something like a “spirit of optimism”?

I don’t feel any particular spirit of optimism; instead I feel that there are a lot of people who want to take some kind of action in response to the current social circumstances.

I think these people are having trouble figuring out how to take the first steps forward, and I believe that in my position it is my duty to give these individuals the opportunity to work together in order to solve social issues.

UNESCO City of Design Kobe – what does this mean for you?

I’m very proud of the fact that Kobe has been designated as a UNESCO City of Design. On the other hand, I believe it’s important for Kobe to establish a genre of design which we can take the initiative with among all of the UNESCO Cities of Design. This is exactly what we mean by the term “social design” – disaster protection, the medical industry and urban planning.

Kobe's goal is to take all of these social issues inherent to our city and set precedents with them for reaching solutions through the power of creativity, and then to share the results of our work with the rest of the world.

Do other people notice that Kobe is a UNESCO City of Design, and is it visible in public spaces?

To be honest, I'm not sure many people are aware that Kobe is a City of Design. From this point forward I want our actions to make people aware of this fact, and give them a real sense of what it means. I feel that this is a very important proposition we have been given.

Would you like to remind me of something which I didn't mention? We are currently planning to hold an international design competition next year, based on the theme of "disaster protection". I would love to be able to work together with Graz on this, and I hope that many designers from Graz will join the competition. I'll be in touch with you again about this, and I look forward to discussing it with you at that time!



**KOBE,  
Japan –  
UNESCO  
City of  
Design**

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**Tel.: +81 783 226 573  
Fax: +81 783 226 051  
[www.kobe-designhub.net](http://www.kobe-designhub.net)**

갤럭시 S II HD의 시대  
그들의 시대보다 **색다**

4.65인치 초고화질로 리얼하게 즐기는 HD슈퍼아미  
30초 내비 거침없이 불러온 놀라운 LTE 다운로드  
9.5mm Slim Design

How to

사은품

증정

만추시



시외!

시원

점심특  
파전



# 유네스코 창의도시전

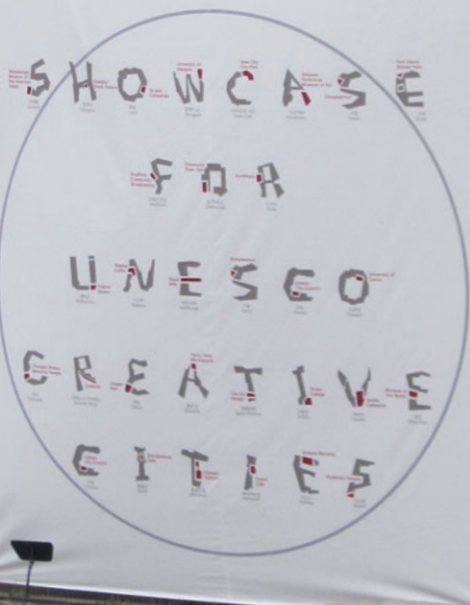
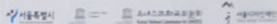
Showcase For UNESCO Creative Cities



전 세계 29개  
창의도시 배낭여행  
Backpack traveling  
in the world's 29 Creative Cities

2011.11.16 - 12.09

동대문역사문화공원 이벤트홀, 디자인갤러리  
Dongdaemun History & Culture Park Event Hall, Design Gallery



# Seoul – The Mecca of World Design

On July 20<sup>th</sup> 2010 Seoul was added into the UNESCO City of Design Network. Seoul is the capital of the Republic of Korea, and has around 10.2 million inhabitants (last updated: 2012). Approximately 25 million people live in the so-called metropolitan region, which includes among other cities Incheon and Suwon, with over a million inhabitants each. Seoul is not only the largest city in Korea, but is also the political, economic, cultural, commercial and educational center of the country. Seoul's economy focuses on forward-looking industrial sectors, which are based above all on the environmental and services sectors. While in 1980 manufacturing industrial production still made up 50.7 percent of the economic output, and the service sector consisted of 41.6 percent, this ratio has in the meantime reversed: in 2008 only 13 percent was recorded in the manufacturing industry, while the service sector reached 87 percentage points. Included in the 6 so-called growth engines of the industrial sector are among others the information and communication technologies, digital content industry, research and development, financial services, design and fash-



Gangnam



Cityscape as seen  
from a taxi



COEX Area



Dongdaemun Design Plaza

ion, tourism, and conferences. The bio and nanotechnologies are the fastest-growing branches of Seoul's economy.

As far as its economic potency is concerned, Seoul is hard to beat. As the capital of Korea, it is of course also the design center of the country. Over 70 percent of Korean designers are based in Seoul. Design is broadly defined and applied in Seoul: in all devices which have to do with IT technologies, in digital domestic appliances and the automotive industry, as well as in various cultural and economic activities, with the goal of providing for more than 10 million inhabitants. In Seoul the design industry is understood as the top ranked new growth engine. The government of Seoul invests a lot of energy in connecting its design industry with the leading industrial sectors of the city, and supports its technological development. Seoul's municipal government is keeping track of this development very carefully, which can be seen from the following exact statistics: over 170,000 workplaces were created in the design industry alone; there are 57,625 designers in production engineering and design consulting, 50,126 in fashion design, 7,123 in advertising, 7,347 in architecture, 12,234 in game design, 28,236 in digital content development, and 9,300 in other sectors (all data from 2012).

The architectural showcase project of the design sector is the DDP, the Dongdaemun Design Plaza, which is currently under construction and was designed by Zaha Hadid's firm. This project includes a fashion center, a convention center with exhibition and event halls, and research and training facilities. The DDP is being built in the center of the city, where the Dongdaemun Stadium was

once located. The 85,000 square meter project, which is scheduled to open in 2013, will be used as a laboratory for a wide range of design products, as well as a center for international cultural exchange and cooperation.

The “Dongdaemun Design Park” also belongs to the project, and replaces Dongdaemun’s old baseball and football stadiums, as well as its surrounding flea markets and street hawkers. A spacious commercial district with sports facilities will be erected instead.

The “Underground Cultural Plaza” will connect the East and West sides of the “Dongdaemun Fashion District” with each other. The fashion district will be divided into two parts at ground level by a large street. The Underground Plaza will however also serve as an interface for the “Euljiro Underground Arcade”, as well as the “Dongdaemun History & Culture Park” underground station. Furthermore, the “Underground Plaza” will also be integrated into the concept of the Design Park und Design Plaza, and will house venues for performances and exhibitions.

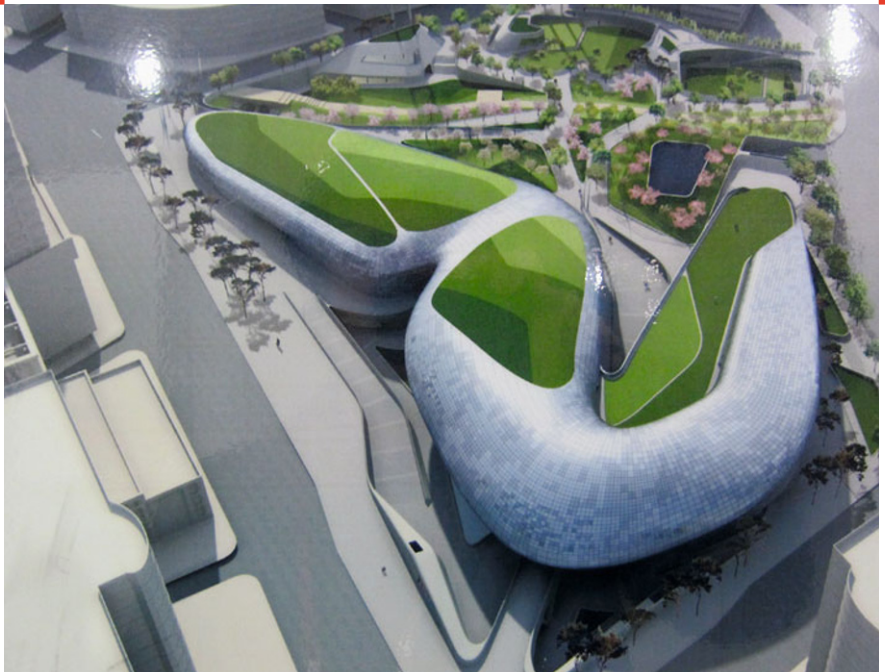
We had the opportunity to visit the building site in November 2011, on the occasion of the Creative City Network Meeting. The dimensions of the project are not just big, they are of enormous proportions. We were led through the construction site for almost two hours in pretty cold conditions, but it was very impressive to see what is being created there. Of course such a project can only be possible if it is financially supported and politically endorsed, but here that is clearly the case. The Dongdaemun project is part of an urban development policy offensive, where design is awarded a central role in strategic orientation.



The tomb Seonjeongneung



Virtual supermarket



This strategy was initiated through 3 municipal regulations (Ordinance for Urban Design, Ordinance for Urban Landscape, and Ordinance for Urban Lighting 2006-2010), which were based on respective master plans. On the basis of the vision to “design caringly for citizens”, the city of Seoul has sought user-oriented solutions under the title of “Design Seoul”, not only to improve the living conditions of the inhabitants, but also to boost the competitiveness in Seoul through the revival of the design industry.

*[The] DDP will become the world's design hub where knowledge and information on design are generated, gathered, and disseminated. Upon establishment, [the] DDP will serve as a platform for designers and design firms to maximize their capacities so that they can enhance competitiveness. [The] DDP will become the Mecca of world design, laying the foundation for a bright future of [the] design industry. [The] DDP will play a central role in advancing Korean designers and design companies into [the] global stage and function as the center of design knowledge through global network between leading institutions and organizations.*

*Seoul Design Foundation 2011*



# Design Seoul – Design Caring for Citizens

In Seoul design appears to not merely serve as a beautification of the surface area, since the city of Seoul has strived for a number of user-oriented solutions with the vision of “design caring for citizens”, which should improve the quality of life for all inhabitants. In order to make Seoul a city more in tune with the needs of its people, “Design Seoul” established five design principles: airy, integrated, preserving, collaborative and sustainable design. The “Design Deliberation Committee”, a newly created official commission which consists of approximately 100 experts from different disciplines – from architecture to landscape architecture, design and advertising – has developed “design guidelines” for the construction of public spaces, public buildings, public visual media, outdoor advertising or other relevant sectors.

Some examples are: the Dasan Call Center, a telephone service which has revolutionized city services in Seoul; the Gwanghwamun Square Project, which has transformed part of a 16-lane road without a sidewalk into a new public space in downtown Seoul; the Namsan Renaissance Project, which turned the Mount Nam Park District into an extraordinary tourist venue with a very scenic jogging route and easy access for the public; and the Hangang Renaissance Project, which has created leisure infrastructure along the Han River, known mostly for its crude, concrete embankments and jungle of cookie-cutter buildings.

“The changes were gradual so that the residents of Seoul didn’t notice a big change within a short period of time”, explains the former Mayor of Seoul H.E. Oh Se-hoon. “It has been five years since we began this project, and foreign visitors who only come to Seoul once



in a while praise the notable changes in Seoul". (Design To Improve Life 2011)

During our visit to Seoul we also had the opportunity to visit "design caring for citizens" projects, to be precise a home for girls with behavioral problems and a center for dementia. At first we were a bit uncertain about these choices, since in our middle European culture the term design is still very strongly directed towards product design and advertising; however the excursions definitely offered us new insights into how far the application of design can go. In any case I personally found the use of design to be very impressive at the "Center for Dementia" of the "Seocho Public Health Center", which specializes in therapeutic work with people over 60, as well as in dementia patients and their families. Included among their services are counseling, dementia testing, the provision of name tag bracelets and dementia-related supplies, and referral to professional dementia service providers. The center is laid out in a user-friendly way: indoor architecture and graphic and communication design are integrated with medical knowledge and perception psychology, etc. in order to make the orientation of dementia patients easier.

Finally, I would like to note that in my view "Design Seoul" appears to be a very interesting approach, in that it improves the living conditions of the population in a very large city through the use of design. In this context the words of the former Mayor of Seoul should be quoted once again: "The central concept of the Design Seoul Project is: How could [sic] we put people at the center and make all [of the] policies, hardware and software of the city human centered?" (Design To Improve Life 2011).

With the vision "caring for citizens", user-oriented design solutions were and will always be looked for in Seoul. These solutions should not only satisfy aesthetic requirements, but also be able to solve above all the social and ecological concerns and topics of the health care system. A concept which corresponds with my understanding of design, and which I would in any case recommend to be emulated.

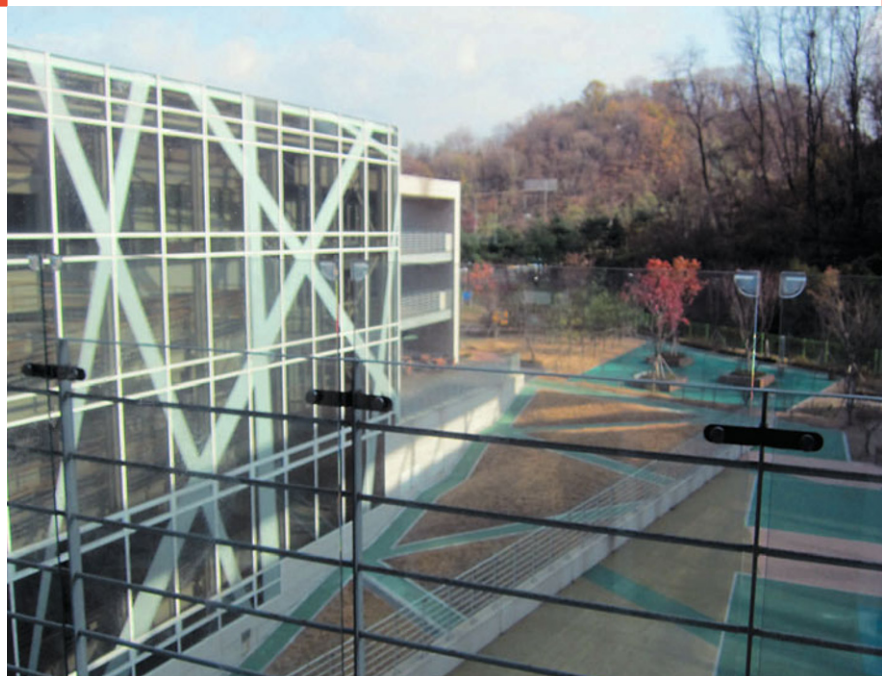
*In 2011 the “Seoul Metropolitan Government” was honored for “Design Seoul” with the Danish “INDEX Award” in the category of “Community”. Here is an excerpt from the INDEX jury appraisalment:*

*“This solution tackles the problem from a holistic perspective – usually this is addressed piece by piece, but Seoul takes it on from a systems perspective. Furthermore, the phase-staged design strategy created to roll out the changes makes the plan visible on the scale of the individual, neighborhood and city, ensuring the support of the citizens – from the Han River to street lights to the sewer system.”*

*[...] For the city of Seoul design is not only a way to upgrade its appearance, but also a way to improve the daily life and address [the social], environmental and public health issues for its citizens. This approach has made Seoul a safer, healthier and more fun city to live in. The aim was to make Seoul safe, emphasizing on culture and design, moving away from the previous hard paradigm with a strict focus on efficiency. Design Seoul is an excellent illustration of how the use of design solutions can make a city healthier, more eco-friendly and more enjoyable to live and work in: ‘In order to make Seoul a soft city, I have set up a few principles – as I mentioned. Through these principles we are trying to make a coherent design-oriented city atmosphere’ Mayor Oh concludes. ‘This approach is incredibly brave in terms of confronting a huge problem with a determination to affect improvement of the population of the city as a whole. It involves the citizens of Seoul with both local and international professional designers and architects to co-create their future environment’”, says the INDEX jury about their choice of Design Seoul as the winner of the 2011 INDEX Award.*



서초구 치매지원센터  
SEOCHO CENTER FOR DEMENTIA





Tom Büschemann,  
born in Detmold (GER),  
part of Platoon Cultural  
Development Berlin-Seoul

[www.platoon.org](http://www.platoon.org)

How long have you been living in Seoul?

I have been living in Seoul more or less permanently since 2008. I first visited Seoul in 2006 in order to immerse myself somewhat deeper in the city, and to find out whether the planned Asian Headquarters of PLATOON was suitable for this city.

You are an important part of Platoon, and through your activities you and your team showcase a wide range of conceptual development, design, architecture, art, etc. How would you briefly describe what drives you and your team?

As the subtitle of PLATOON already describes it: Cultural Development. That is what drives us. We want to implement cultural currents, trends and new forms of subculture there where they have not yet arrived.

Why did you go to Seoul? You and your team were very successful in Germany.

In the end we took a liking to Seoul because we noticed that Korea is indeed relatively westernized, although the youth culture gets a raw deal. Thinking in this area has simply not arrived here yet, and that is exactly what we want to promote through our activities. We want to irritate the people, stimulate them to think, ask them

questions, inspire them, and exhibit new forms of communication, subcultural currents and art there where they have not yet arrived. We also want to establish new communities, and in the end then bring them together between our locations, or let them exchange between themselves.

Apart from your Platoon Seoul home base, which is evidently running wonderfully, do you have any “favorite” projects which you have realized during your work here in Seoul?

Aside from our own project here in Seoul I should definitely mention the Kunsthalle Gwangju. Even if it doesn't exist anymore as it was originally envisaged, it is nevertheless a great project which by the way is 100 percent funded by the Korean Ministry of Culture. Unfortunately it is now however used for other purposes than it was originally designed for.

We are also incredibly proud of the 60 Years of Soles and Stripes campaign for adidas. We have promoted this campaign throughout the entire country here, and it was the most successful campaign adidas has ever had in Korea. As you already know, communication is another very important mainstay of Platoon. We advise brands in the most varied areas, be it Digital/SNS or BTL. I should mention that we also see a very large potential here for us.

In 2012 we also won three new global player customers. In addition, for one customer we have already won the creative lead in the entire agency context. A further project is currently being worked on, but is probably not yet ready to be presented. I can only say this: it is probably very good that we are opening an additional hall in Korea in 2014.

What is your approach to design? Can you give us a few keywords please?

Design has for us always been secondary. We are communication designers and actually have little to do with product design. Only when it is about our own brand do we of course try to find our own design language. We developed the Kunsthalle here in Seoul by ourselves with practically no support from architects or designers, and drew up the plans in one afternoon.

The upshot was that we collected three important design awards for it: the red dot award, the Design Award of the Federal Republic of Germany, and the great Korean Architecture Award for “the most unique building in Korea”.

The city of Seoul has great aspirations as far as design is concerned; in fact they want to be the “leading city of world design”. I am especially referring here to the Dongdaemun Design Plaza project from Zaha Hadid – there they are certainly not doing things in half measures. What do you think about this?

Well, there is more to this than meets the eye. Of course they are sparing no effort here, but the question is whether this project can really be implemented with the available technical skills. And the use of the center is now also being discussed again.

In the end it will probably turn out to be a center for hallju, i.e. Korean pop music and drama, etc. Design has to be learned, it is culture which you can't simply acquire, but the people here don't understand that yet. So I think Korea still has some ground to make up before one can really talk about a design culture.

There is a lot of copy and paste, but on the other hand they have been learning in the automobile industry, and with Peter Schreyer have acquired a top man who has of course accelerated this topic to the forefront. I don't believe that Seoul will play a large role in terms of design over the next few years. Right now they have other problems here.

What is the atmosphere generally like here in the field of creative industries? Is there also a spirit of optimism at the grass roots level, among the designers?

Yes, somehow you can already sense a spirit of optimism; the people realize that only being able to produce is not enough. For example, Peter Schreyer was promoted from designer to the president of KIA. The companies are becoming more international, and with that also the demands on the creative people. One realizes that individuality is important, and one aspires to it. Slowly but surely the Koreans are looking beyond their own front door and seeing that more can still be done. In my opinion they actually have a good chance to in the end become the creative people in Asia.

Creative industries in Seoul, creative industries in Berlin, do you see parallels/differences there?

No, I don't see any parallels with the scene in Berlin, other than that more and more Koreans come to Berlin in order to check out art, culture and design. Incidentally, I see the best chance for Korea in the Fashion Sector.

Do people notice that Seoul is a UNESCO City of Design?

No.

Does the title City of Design bring you and your team something? Do you notice it in your own activities?

No, it doesn't bring very much. A bit of PR of course, and the fact that people think we are also architects... At the moment we are developing a new Kunsthalle here in Seoul, but certainly not because of the title.



Would you like to remind me of something which I didn't mention?  
Everything is quite fast here and copying is part of the culture, but this is not a bad thing, actually it's the opposite. You should be proud if you are copied. This is a bit different from in Europe.



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12



新世界90周年庆典

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# Shanghai – The City of Transrapid Progress

On February 10<sup>th</sup> 2010 Shanghai was nominated as the seventh UNESCO City of Design. Shanghai occupies a unique position at the front end of the Yangtze River Delta, and on the West Coast of the Pacific Ocean. The interplay and melting of Chinese and Western cultures in Shanghai are responsible for its cultural atmosphere and diversity. Meanwhile, the name Shanghai is synonymous with an unbelievable dynamic of economy, finance and the production of goods. In 2010, 23 million inhabitants were registered in the administrative area of Shanghai, with about 15 million of these living in the center of the city (2011). During the last few years the city has distinguished itself as a center for the development of bio technology, IT technology and microelectronic technology. It is the home of numerous international financial institutions, and is the only place in the world where a magnetic levitation train – the Transrapid Shanghai – runs as part of the public transport system.

Shanghai has one of the highest percentages of international residents of any city in China. There are around 500,000 foreigners living in the city.



The Bund

11,000 out of 100,000 inhabitants have a university education, which makes the city second within China in terms of education. Shanghai has formed partnerships or friendly exchange relations with 70 cities in 52 countries around the world.

Shanghai has the largest harbor in China, which is also a well-known international transit port with 27 container terminals and 133 deep sea moorings. In 2008 the harbor throughput reached 582 million tons, and remained in first place at the global level for the following three years. The top 20 shipping companies of the world all call at Shanghai.

In the meantime the creative industry has become one of the most significant industries in Shanghai. In 2009 the overall performance of the creative industry was 390 billion CNY, while the added value reached 11.48 billion CNY: this represents 7.7 percent of the gross domestic product and 17.6 percent growth compared to 2008. A total of 950,000 workers are active in the creative economy. The Shanghai municipal government has developed a specific 5-year strategy (2011-2015) in order to promote the creative industry in regards to the aspects of economic change, cultural development and social sustainability.

The most important design categories are as follows: industrial product design, architecture and construction planning, fashion design, exhibition design, printing and packaging design, advertising design, software design, cartoon, comics and game design, graphic design and jewelry design. The design industry also has a strong influence on the various other industries.

During the last twenty years the creative economy in Shanghai received a historic opportu-



Special marketing idea



The Huang Po river  
at night

nity for development. In the wake of the national policy of reform and opening, and the successful development of Shanghai's Pudong economic zone after 1990, the city was able to attract a large number of foreign creative companies and consumers of creative products through the advantages of an international metropolis. For the creative companies the choice of Shanghai was based much more on the giant Chinese domestic market. The artists in turn focused above all on the foreign tourists and art collectors who flocked to the city.

Government funding of the creative economy is clearly visible: the first regional (state) Culture Fund in China was established in November 1986. The "Shanghai Cultural Development Foundation" was set up with a yearly sum of about 60 million RMB. In 2000 the "Shanghai Technological Innovation Fund for SMEs" was instituted. The "Software and IC Industry Development Fund" followed in 2005, and had the goal of supporting companies and projects in the field of software. In 2006 the "Shanghai Creative Industries Orientation Fund" was established, and in 2007 the "Shanghai Service Industry Development Fund" began its work with the goal of funding all types of creative and design companies.

Many creative companies such as "Shanda Interactive Entertainment Limited", "Focus Media" and "Giant Interactive Group" have however also received investment through international venture capital, and have been listed on overseas stock exchanges. And of course the companies also invest with their own venture capital.



Pudong



Old Shanghai versus  
new Shanghai



Street scene





*Not only German engineers have in their arrogance always believed that in China it is only possible to purchase and copy top technical performance! Be that as it may: from the airport to the hotel I experienced travel at 430 kilometers per hour on the Transrapid “Maglev” in Shanghai, and not between Hamburg and Berlin.*

*The sheer size of this and other measures in Shanghai, which have been developed at the highest international level in the field of cultural and creative economy within a very short period of time, are most impressive. For example the number and marketing of 81 creative clusters, which are in their respective dimensions as large as the site of the Duisburg-Nord Landscape Park. At first glance the districts which I was able to visit myself were equal to the large German projects.*

*This brief look demonstrates that the international forces of the cultural and creative economy in Shanghai should be attracted with the greatest possible amount of money and design opportunities. (original quote translated from German into English)*







# Creative City Parks

Creative centers initially developed in Shanghai as in other cities, by artists turning cheap old buildings and factories into studios on their own initiative. With the increasing number of artists who gathered there, a district then became a creative area completely on its own, as for example Tianzifang, M50 or Lao Matou, where many well-known galleries are concentrated.

In Shanghai the creative economy's utilization and preservation of the old residential architecture, called Shikumen and typical of the city, began relatively late. However this phenomenon then very quickly attracted the attention of government authorities and real estate agents. In view of the economic and urban renewal, the municipal government began to promote and copy this model by bestowing the title of "Creative Industry Park" on districts of this type, and then handing the area over to real estate companies for modernization. Only companies suitable for the Creative Economy project are allowed to apply for entry into such a creative economic district, where they benefit from low rent and tax breaks. In the meantime there are now more than 80 "Creative Industry Parks" in Shanghai, which are for the most part distributed among the districts of Shanghai's center, such as Xuhui, Jing'an and Changning (Liu 2011).

One of the first "Creative Industry Parks" was the "M50 Creative Garden", which is situated on the southern bank of the Suzhou Creek in the Putuo District, and encompasses a floor area of 40,000 square meters. The district is one of the birthplaces of the national industries in Shanghai. M50 includes the best preserved industrial buildings of the national textile industry, built along the Suzhou Creek from the 1930s to the 1990s. Since the year 2000 M50 has evolved into an urban industrial cluster, and now contains over 140 artist studios, gal-

leries, art education institutes and creative agencies from 20 countries and regions. M50 is now one of the landmark creative clusters in Shanghai, and has hosted or attended many cultural events such as the fashion festival, fashion week, fashion shows, creative forums and exhibitions. This creative cluster has now received many awards and honors, and achieved general recognition in society. In April 2005 it was listed in the first group of creative industry cluster parks in Shanghai by the Shanghai Municipal Economic Commission (City of Design, M50 2012).

Built in 1933, the Old Millfun used to be the slaughterhouse of the Shanghai Municipal Council. It was designed by the British master architect Balfours, and was famous as “the largest slaughterhouse in the Far East”. It was built in the European style with Basilican elements, creating a perfect blend of modern architecture with processing requirements. With winding passages and randomly scattered rooms, the entire building presents a peculiar layout and artistic space which is square on the outside and round on the inside. Although it seems like a maze, the whole building is designed with a clear structure. After more than 70 years, the building is still well preserved as a “Hongkou District Historical Heritage Building” and “Good Historical Building” in Shanghai.

After a complete renovation and restructuring, the 32,000 square meter Old Millfun now has a brand new look, and integrates the functions of information distribution, exhibition, exchange and business. Many international brands have held promotional events there, and a number of well-known enterprises have moved in. In July 2009 the “Shanghai Creative Window” was formally launched in the Old Millfun as the first public service platform for the exhibition, publicity, evaluation and trade of local original design products (City of Design, 1933, Old Millfun 2012).

Over a short period of time, the development model of the Shanghai Creative Industry Parks has certainly inspired a large number of artistic people and companies to settle down and concentrate themselves in one place. However, some critics complain that this has not happened because of their own initiative. In addition, if at the beginning the Creative Industry Parks were indeed intended for

the development of the artists, with the increasing success of these districts the real estate agents often forget who is responsible for this success. The prospect of greater profits also allows those companies which only come because of the famous address to establish a branch there. This in turn leads to constantly increasing rent, the commercialization of the Creative Industry Parks, and the displacement of the true landlords, the artists. This process is currently taking place in Tianzifang, where every year dozens of artists leave because their "chance of survival" there is not even 10 percent due to increasing rent (Liu 2011).

Foreign observers – myself included – are in turn overwhelmed by the unbelievable size and dynamics of this and other measures in Shanghai, which have been developed at the highest international level in the field of cultural and creative economy within a very short period of time. For example there is the number and marketing of the over 80 Creative Parks with a total of 6,110 companies, 110,000 employees and a construction area of 2.65 million square meters. The districts which I was able to visit myself were very impressive!









Ulrike Koller, born in Schladming (AUT), scenographer and architect at Triad Berlin

[www.triad.de](http://www.triad.de)

You were often in Shanghai over the last few years.

TRIAD Berlin asserted itself in an international competition against more than 150 competitors with the design of the “Urban Planet”, one of the central theme pavilions of the Shanghai World Expo 2010. During the competition phase I was already part of the team as a scenographer and architect, and I supervised the project as a creative director as well as in the function of artistic construction management on-site until its completion.

The creation of an impressive scenography for the visitor’s center at Qinhu Wetland National Park, which lies three hours away from Shanghai by car, was then the follow-up project to the Expo, and opened in April 2011. For this project I was also active on-site, from the creation to quality assurance.

You are an important part of TRIAD, and through your activities, you and your team showcase a wide range of multimedia exhibition design. How would you briefly describe what you do and what exactly your role is?

I work for TRIAD as a creative director in scenography for the exhibition unit. I studied architecture, and afterwards also worked for several years in the field of game design, in 3D graphic and animation for the Anno series. In 2003 I

founded a theater festival in my home town in Styria, which showcases the village for two weeks every year. Therefore various aspects, perspectives and empirical values flow into my design work, and characterize my style in scenography. The topics, contents and projects at TRIAD are really varied; they focus on different key points and require a complex team discussion on various levels. From the beginning I visualize my pictures in my head as a 3D model, and in this way I'm able to quickly check and convey their spatial and atmospheric effect. The narrative in the space has to function, and the dramaturgy must be right in order for them to be comprehensible to the visitors and generate a lasting experience.

In 2010 you and your team realized a big project as part of the Expo in Shanghai. Can you please briefly tell us something about it?

The "Urban Planet" dealt with the explosive growth of mega cities and their related problems, risks and potential for destruction, as well as the visions, chances and development of innovative solutions which cities generate for a better future. This area of conflict was staged as a walk-in scene over 12,000 square meters.

The architecture of "Urban Planet" was based on the signs of Yin and Yang. The "Road of Crisis" led up a spiral past images of the destruction of our planet up to a height of 12 meters. Once you arrived at the highest point, the view became clear and the Earth in its fragility and beauty lay at the visitor's feet. The projection on the dome showed the "Blue Planet" interacting with the five elements. The Earth lay carefully embedded in a large-scale gauze, with a roof over the solutions on the way down, the "Road of Solutions". Visually speaking, the solutions closed in around the Earth like fingers and held it in balance. The original design, except for the bridge which led over the planet, was also implemented in this way. This expressive scene with the five

integrated elements is a self-contained system, and cannot be partially changed without destroying the whole structure. This structure was our guidepost throughout the detail phases.

The elements, which are translated into motion, transformation and interaction in the space, keep the architectural experience and the function dynamic. In this way the design isn't static, and contains both actuality and individually new interpretable experience value, since the philosophy of versatility becomes a concept here.

The theory of the elements is for me a doctrine about life on and with this planet, and is therefore a living philosophy.

How was the work in Shanghai? Was your team supported, were there any problems?

The working method was in any case different, and I learned that some problems on the construction site will solve themselves through a certain quietness and calmness. It was certainly difficult for me not to be able to orally communicate directly in some cases. However, picture poetry is able to overcome language barriers. For example, professionals in China adhere very meticulously to visual models. For me this meant carefully formulating my designs to the last detail in the visualization process, and transferring the atmosphere I desired into the images, because afterwards the Chinese colleagues would implement everything exactly. In this way the pictures also became one of my applied means of communication.

I had a memorable experience while visiting the workshop of a sculptor who had recreated 1:2 in his studio my design of a giant sculpture in the shape of a bird's nest with a diameter of six-meters, the main display at the visitor's center in Qinhu. Behind the sculpture he had hung large-scale plots, and built piece by piece according to the design of my 3D model in order to create the exact shape.

Your approach to design? Can you give us some keywords please?

Design should generate or improve quality of life – and should do this in the best case invisibly.

Design should positively change or promote things, places and processes. Design should move and inspire, and products/objects – along with their aesthetic – should above all function and be usable.

Design should be able to change perspective.

Design should intervene.

During your work and many visits, have you noticed something of what is happening with design related creative industries here in Shanghai? Do you notice that Shanghai is a UNESCO City of Design? I noticed that Shanghai changed a great deal for the better during the Expo's construction phase. For me a City of Design should have a high quality of life, which is reflected not only in the cultural landscape of the city, but also in measures for sustainable urban planning and congenial architecture, as well as the attractiveness of spaces and functioning transport systems.

Shanghai has become among other things greener. In the area of the Expo's site the banks of the Huangpu River were made accessible in the form of gardens which were beautifully designed in terms of landscape planning. Moreover the waterside promenade was expanded and extended, and in this way the water in the city becomes more valuable in terms of experience and residence. All across the city small, creative "cells" have laid foundations for the formation and development of creative industries.

Vibrant districts emerge in the city around transformed industrial architecture with newly installed contents, the most diverse design shops offering design products in their attractive interiors, or small, refined cafes and lounges. Some of these districts are in the meantime well-established, such as Tianzifang with its diversity of products. Agencies settle here, such as in the Bridge 8 center, and also increasingly bring western designers to Shanghai, while young and motivated people animate the city and its atmosphere. In any case, the city has become more colorful.

Do you think the people notice this change in Shanghai, and is it visible in public spaces?

The young scene in Shanghai is deliberately fashion and design oriented, and also increasingly frequents the creative district. The new quality of their city meets with their approval, is thoroughly perceived, and is well received.

Does anything else important occur to you that I forgot to ask?

No.



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# Beijing – a City of Design with World Heritage Sites

Beijing has been a UNESCO City of Design since May 12<sup>th</sup> 2012. As the capital of the People's Republic of China, Beijing is also its political, cultural, scientific and technological center, as well as an interface of international exchange. Since 2000 Beijing's yearly rate of economic growth has amounted to over 8 percent, and in 2009 its gross regional product (GRP) reached RMB 1.18659 trillion Yuan. At the end of 2009 there were around 18 million people living in Beijing, 29 percent of which were immigrants who had been living in the city for more than half a year. 170,000 foreigners from over 100 countries make up about 1 percent of the overall population.

Beijing is exceptionally famous for its culture: there are 6 UNESCO World Heritage Sites in the city among other attractions, including the Forbidden City, the Temple of Heaven and the Sum-



Gate of Heavenly Peace



People lining up  
to see the former chairman  
Mao Zedong



Cars and bikes



Adidas in Beijing

mer Palace. In Beijing there are also 47 public libraries, 19 comprehensive national archives, and 156 museums. The National Centre for the Performing Arts is China's largest theater complex. More than 40% of the national publishing houses, or 245 publishers to be exact, are based in Beijing.

Beijing has over 350 scientific research institutions of the most varied areas of expertise (11% of China's total). Over 470,000 people are active in the high-tech sector of the city. In 2009 research and development investment reached RMB 70.02 billion, or 5.9% of the yearly GRP. In Zhongguancun, also called the "Silicon Valley of China", one third of the country's high-tech achievements are accomplished. This area has also attracted research and development institutions from 101 different "Fortune 500" businesses, as well as close to 20,000 high-tech companies which together employ over 1 million people.

Beijing has the highest concentration of higher education institutions of any city in China. In 2012 there were 88 institutions of higher education and 117 scientific research institutes in the city, which together admitted a total of 800,000 graduate and post-graduate students, as well as over 540,000 other graduates including on-the-job diploma students, part-time program participants and trainees.

In 1995 the "Beijing Industrial Design Center" (BIDC) was established. This center sees itself as a promotional institution, and is supported by the government in order to advertise the value of design and promote the development of the design industry. The BIDC is directly controlled by the Beijing Municipal Science and Technology Commission, and has its own independent legal

personnel. Relying on the capital's advantages in terms of culture, design, science and technology etc., the BIDC aims to elevate companies' capacity for design innovation, facilitate scientific and technological achievements, and promote the development of the design industry. The BIDC undertakes a wide range of work including design industry research, the dissemination of design information, design project reports for higher authorities, design consultation for companies, the registration of design contracts and the promotion of design talents, as well as international exchange and cooperation. In 2012 the BIDC successfully organized Beijing's application as a City of Design in the UNESCO Creative Cities Network, later becoming the "Beijing City of Design Coordination and Promotion Center".

The BIDC organizes the annual screening of the "China Red Star Design Award" and the "China Red Star Original Design Award", as well as hosting the "Beijing Design Week". It has set up the "Beijing DRC Industrial Design Innovation Base", the "China Design Market", "HX.NET", the "Red Star Design Museum", the "China Industrial Design Technology Service Alliance", the "Design Plus+Practice", the "Red Star D2C Presentation", the "Beijing-Nairobi Innovation", and the "Design Research Center".

As one of the major events of "Beijing Design Week", "Design Hop" carries out over 150 different activities under the title of "Celebrate national day – experience design in Beijing". These activities include design transactions, exhibitions and garden tours, and take place in 116 different creative parks, design firms and specialty shops, attracting over 1.3 million visitors.



Beijing Design Week



Shopping mall



Beijing at night

In 2010 the Beijing government invested RMB 1 billion Yuan in the establishment of the “China Design Market” (CDM), which covers a total area of 60,000 square meters. A design resource database for design companies, design users and processing manufacturers has also been established. The CDM provides design agent services, design contract registration, intellectual property protection, legal assistance, financial investment and other services. A tax equal to 5.5% of the contractual value is reduced for buyers with a signed design agreement. The CDM is expected to have a design transaction volume in Beijing exceeding RMB 30 billion Yuan.

Since its establishment in 2006, the “China Red Star Design Award” has obtained substantial support from domestic governments and associations, and has become a nationally authorized and internationally recognized award. All kinds of enterprises and designers are actively involved, and the applicants come from 18 different countries all over the world, as well as 28 different provinces, cities and regions of China.

The “China Red Star Design Award” is endorsed by ICSID, and in 2010 it began to share mutual recognition with the “Korea Good Design Award”. In this sense the “China Red Star Design Award” has become the standard of Chinese design, as well as an effective tool for raising companies’ and products’ competitiveness. Recipients of the award have been exhibited nationally and internationally, published in yearbooks, bought by museums, exhibited online, and have received authorized media publicity. A number of specially selected

recipients had the opportunity to participate in “Design Korea 2012”, as well as in the “China Innovation Design Exhibition” in Italy.

There are currently over 100 design industry clusters in Beijing, including 30 which have been identified by the Beijing Municipal Government. The cluster effect has helped to promote the development of the design industry, as well as the transformation of the rural economic structure.

## *Beijing Design Week 2012*

*[...] as a Chinese company announces plans to build the world’s tallest skyscraper in just seven months, Beijing Design Week creative director Aric Chen says that contemporary China should “slow down” and look to “craft thinking” to tackle both small and large-scale design challenges the country is facing.*

*[...] Speaking to Dezeen at the second annual event in the Chinese capital, Chen explained that the craft thinking theme of the festival was chosen “to expand the notion of craft beyond handicrafts and heritage to be more about authenticity, process and integrity – a constant awareness of what you’re doing, and how you’re doing it, no matter what it is that you’re doing.”*

*[...] This idea was explored across various platforms at the event, through projects presented by local designers such as hand-made papier-mâché furniture to the exhibition titled Geo City, Smart City, which focuses on how to use data visualization and other digital tools to design more humane, livable cities. Chen also mentions that as China tends to be “very results oriented”, he hopes the event will inspire people to “think more carefully” about process rather than finished product.*

Howarth 2012





# 798 Gongchang

The names “798 Gongchang” and “798 Yishuqu” are mostly used as synonyms for the artist’s quarter of Dashanzi. This quarter lies in the northern part of the Chaoyang district of Beijing, where a large artist community settled in the old workshops of an abandoned factory. The title “798” refers to the number of an old plot of land which once belonged to the “Factory Compound 718”. This factory complex was designed in the Bauhaus style with the help of experts from the GDR, and at one time housed electronics factories and living quarters for up to 20,000 workers. Many of the government owned firms were gradually closed during the course of China’s Opening Policy and the introduction of a market economy, and for this reason many buildings in “Compound 718” also stood vacant during the 1990s.

Attracted by the quiet area, low rent, and enormous well illuminated rooms which offered them empty production halls, the first artists came to Dashanzi during the mid-1990s. Studios, galleries and cafes sprung up from the floors so to speak, and within a few years the old factory area was transformed into a modern “cool” quarter which drew Chinese and foreign visitors alike. In this way a – by Chinese standards – completely new type of urban space was also created, in which an up till then unimaginable measure of artistic freedom was made possible. Within a very short amount of time a must-see program for tourists interested in art was developed from the initial insider’s tip. However, because of the commercial development the quarter is not completely uncontroversial.

In the meantime the rent has for most artists become too expensive for them to further operate those spaces ideally suited for galleries as mere working studios. Many artists and designers have therefore relocated their studios to other quarters of the city. The former studios in Dashanzi are now used as exhibition and retail spaces. However, many artists have also profited from the prominence of

the artists' quarter, and have made an international name for themselves through the sale of their art work to customers from around the world. In preparation for the flood of visitors during the Olympic Games in Beijing, about 10 million euros were spent on the renovation and opening of further parcels of land at the old factory. In this way "798" irrevocably became a showcase artists' quarter within a short amount of time (Waibel and Zielcke 2012).

We were already impressed by the magnitude and diversity of the premises during an excursion with our students in spring 2006. They were completely fascinated: some of them started their own collective projects immediately after our return to Graz, because they were so inspired by the projects in Beijing. You should in any case take time for a tour there, since the artists' quarter is very extensive and there are many interesting things to discover. Furthermore, you should not by any means miss the opportunity to stop at one of the very good and often very original restaurants and cafes on the premises.

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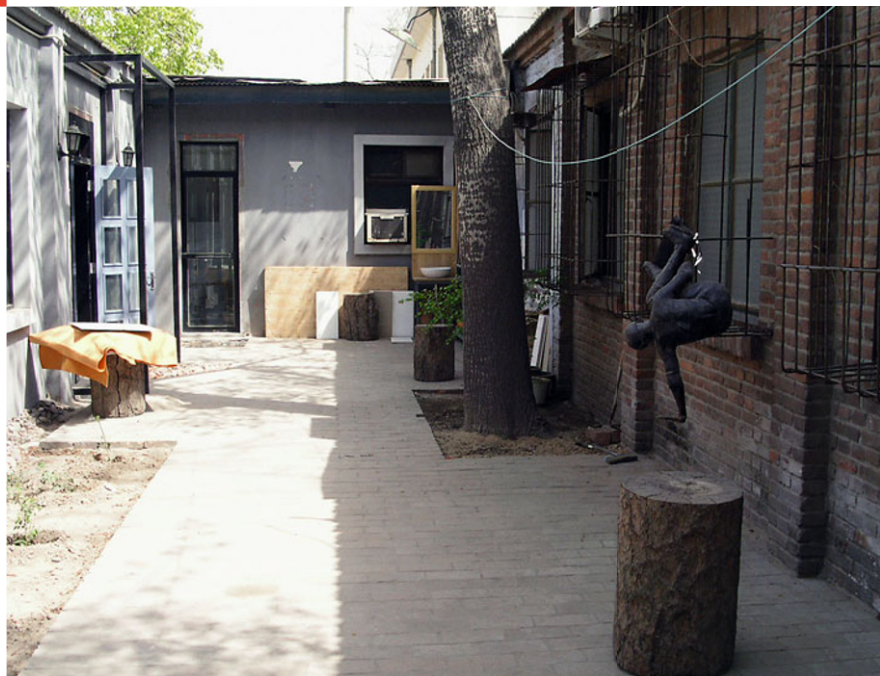
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CREEK ART (BEIJING)







Ingrid Fischer-Schreiber,  
born in Vienna (AUT),  
freelance translator,  
freelance project  
manager, organizer based  
in Shanghai and  
Linz (AUT)

yingeli.net

You have been living in China for many years now, and also have a lot to do in Beijing. How would you briefly describe what you do?

I am one of the “early” sinologists who came to Beijing to study in the autumn of 1980. After the two year program I was in China almost every year, although always for a short period of time, and have therefore experienced the transition of the country with my own eyes. During the last 10 years or so I have been in China regularly and for longer periods, and since 2009 I have spent most of my time there. I am a translator and project manager in the field of culture, especially the field of digital culture. I am above all a “mesh worker”, which means I try to build bridges between different groups and cultures which I have access to.

How were your first years there?

My actual beginning here in 1980 took place under very special conditions – in a Post-Cultural Revolution China – and cannot in any way be compared to the situation today. My current phase of intensive contact with China was facilitated at the beginning by individual people, who provided me with access to certain “networks”. It was also helpful that I could work as a representative of Ars Electronica – this opened some doors which otherwise would have remained closed.

Do you have any “favorite” projects which you have realized/supervised during your work there in Beijing?

My current favorite project in Beijing is an exhibition on the visualization of information in an urban context – it was the central exhibition of “Beijing Design Week 2012”, and took place at the Millennium Monument. This exhibition featured 82 projects, and was the first big international exhibition on the topic of “Smart Cities” in China.

I worked on it as a project consultant, and was integrated throughout the entire process.

Your approach to design? Can you give us some keywords please?

Design makes things usable. Innovation and quality. Invisible but noticeable.

Art and design, are they a contradiction or do they go together?

In my view there is so far very little “real” design in China – in the sense that daily things are intentionally created for a specific user group, and make everyday life easier and “more beautiful”. In Chinese the term “designer” is mostly found in the context of architecture (i.e. in the sense of an architect) or advertising design. Only recently has there also been more talk of product design and industrial design. China is investing massively in everything which has to do with creativity, innovation and design, but the results are rather disappointing: there are indeed individual designers and architects who are creating great things (see the Pritzker Architecture Prize), and the first showrooms for Chinese design (especially fashion design) are being established, but on a larger scale the investment doesn’t match the results. It also seems that the average citizen doesn’t have any concept of “design”, and therefore also doesn’t place any corresponding demands. In any case, there is one area of creativity which mostly goes unnoticed in this context, but which has a great impact: Shanzhai stands



for the copying and in most cases also changing/improving of existing products. In this case the goal is to respond to the needs of certain user groups, and to “design” and produce specifically for them. Art has in my opinion been held captive in its circles up till now, or has been going – especially in the field of media arts – very strongly in a commercial direction (compelled by high costs and demand). Because the actual field of design has not really been developed yet, the question of the relationship between design and art is difficult to answer...

Beijing has placed high demands in regards to design, and officials want to put the city at the forefront internationally. What do you think about this?

As long as the Chinese government believes it can direct development from above and control creativity and innovation, much of the available creativity in China will remain unused, because the “results” don’t correspond to the ideas of the government. However, it seems that initiatives such as the “Beijing Design Week” offer more leeway there, and definitely represent a possibility to provide designers with a stage, and therefore more visibility.

What is the atmosphere generally like there in the field of creative industries? Is there also a spirit of optimism at the grass roots level, among the designers?

Within the last half year the atmosphere has deteriorated drastically among the people I know working in the creative field, apparently because the worsening of China’s economic situation is very noticeable in this field. The (euphoric) energy which was noticeable until last year has now disappeared.

Do you see any parallels or differences between the creative industries in China and Austria?

I don’t know enough about the Austrian scene.

Do you notice that Beijing has been a UNESCO City of Design for the last couple of months?

I first noticed this during the “Beijing Design Week”, because of the UNESCO logos in the publications. Otherwise I wouldn’t have noticed it.

Does the population notice that Beijing is a UNESCO City of Design, and is it visible in public spaces?

I don’t think so.

Does this title bring you something? Do you notice it in your own activity?

No, but I also don’t move directly in these circles.



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# Shenzhen – From 30,000 to 12 Million in 30 Years

Shenzhen is a city on the southern coast of China which is separated from the region of Hong Kong by the Shenzhen River, and has been a UNESCO City of Design since the 19<sup>th</sup> of November 2008. Because of its status as a special economic zone, Shenzhen is one of the most significant cities for foreign investment in China, and is therefore also one of the fastest growing cities in the world. Its immediate proximity to the strong economic region of Hong Kong also helps it to access the global market place.

With the creation of the special economic zone in 1980 under the long-standing head of state Deng Xiaoping, Shenzhen developed from a sleepy fishing village to the cradle of the Chinese export driven economic boom. Foreign companies were allowed to invest here, land prices and tax rates were low, and masses of cheap labor were readily available. Before the creation of the special economic zone, there was mostly farming in this hilly region due to its fertile soil. Since these geo-



Nanshan district

graphic conditions were completely unsuitable for an industrial area, most of the region was leveled in order to increase the available building space.

Over the years this zone has been expanded, and today it is approximately the same size as Luxembourg. During the last three decades the level of economic growth has stood on average at almost 26 percent per year. However, the tough working conditions in the high-tech factories of the city have also led to social problems. Following the example of Shenzhen, the Beijing government established further special economic zones in the south-east of the country such as Hainan Island, the harbor of Xiamen, or the province of Fujian.

In 1980 there were 30,000 inhabitants living in Shenzhen's current municipal area, and today the city is an impressive modern metropolis with over 12 million residents, a number which grows by 6% every year. The average age of Shenzhen's inhabitants is very low, and is currently under 30. A majority of the young people are also well educated, in fact one sixth of China's academics with post-graduate degrees live and work in Shenzhen. It is currently the city with the highest per capita income in the People's Republic of China, and the local economy is based on the electronics and telecommunications industry. However, since 2003 Shenzhen has also been focusing increasingly on culture and the cultural industry, while trying to market itself internationally as a cultural and ecological city.

In the meantime, Shenzhen has taken over the leading role nationally in the optimization of the processing and manufacturing industry. Since the beginning of the 1980s, "Made in Shenzhen" products have been very popular among the Chi-



Huaqiangbei  
Commercial Area

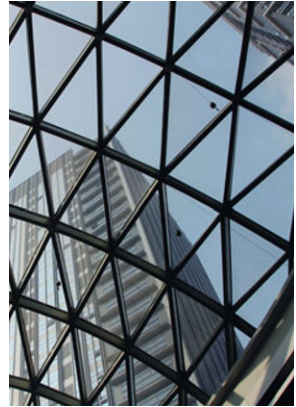


Self-service library

nese population. A direct orientation to overseas markets has prompted Shenzhen's companies to take product quality and design more seriously. Some processing companies have begun to fund their own designers in order to either bring foreign design into their products or develop their own products. In both cases this is done in order to reduce the costs of design and improve the standards of local designers. As a result of this, the concept of a modern Chinese design has gradually been developed in Shenzhen.

Shenzhen's design industry is characterized by a comparatively high level of marketing and a close connection to other industries, which makes the city a significant design center as well as one of China's top cities: Shenzhen is China's leader in graphic design, industrial design, interior design, packaging design, fashion and architecture. It is also a partial leader in the design of light industrial products such as watches, clocks, toys and household goods.

Shenzhen's design industry was the key reason for its designation as a UNESCO City of Design in 2008, and the design industry's development has continued to gain momentum since then. In 2011 the added value of Shenzhen's design industry reached 87.5 billion Yuan, up 20.5 percent from the previous year and accounting for eight percent of the city's GDP. Shenzhen now has over 50 cultural industry parks, and more than 30 of them are design related. The city also has over 5,000 design related enterprises, which employ around 65,000 people. According to Shenzhen's 2011-2015 creative industry development plan, the added value of the city's creative industry is expected to increase to 220 billion Yuan by 2015. The total output value



Shopping temple



Futian district





of its cultural enterprises will also surpass 580 billion Yuan by that year, accounting for 14.5 percent of Shenzhen's GDP.

During a visit to Shenzhen in 2009 for the 30<sup>th</sup> anniversary of the creation of the special economic zone, China's president Hu Jintao said that the special economic zone had accomplished "a wonder in the world history of industrialization". He went on to say that Shenzhen had made a "significant" contribution towards the opening of Chinese markets, because since the creation of the special economic zone foreign companies with lucrative conditions had been lured to the country, and in this way the country's reform process had also been promoted. President Hu also announced that the development of the special economic zone would be further supported, and that Shenzhen should serve as a research lab for further economic reforms (Tagesanzeiger 2010).

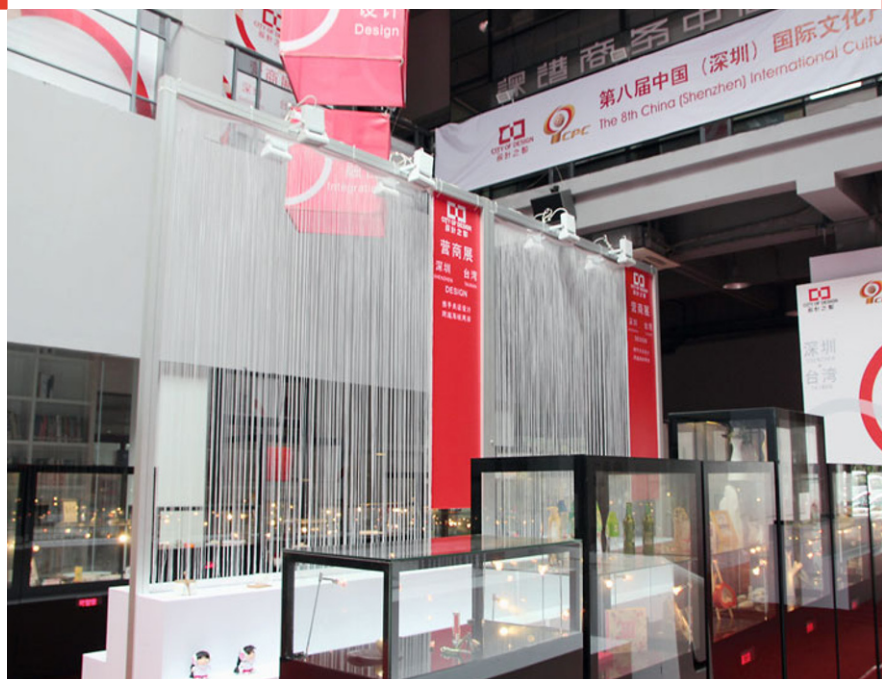


# Visiting Two Cultural Industrial Clusters

Shenzhen is currently the most attractive city in China for young designers. Many top designers who have a substantial influence on the Chinese design industry come from Shenzhen. Supported by the state industrial policy, private companies have renovated old factory buildings and villages in order to rent them to designers, artists, craftsmen, graduates with design references, and other company founders from the field of “creative industries”. In the meantime there are now more than 50 cultural industry parks in Shenzhen, with over 30 of them related to design (last updated: 2012). During my stay in Shenzhen in June 2012 I had the opportunity to visit two of these clusters.

In 2004 the OCT Real Estate Co. decided to transform the abandoned industrial area owned by Konka Group in Overseas Chinese Town (OCT), in the Nanshan District of Shenzhen, into a center for modern art and culture. At first they wanted to tear down the old industrial buildings on the site, which were built at the beginning of the 1980s and used until the late 1990s. “In OCT, where land resources are scarce, this block of abandoned industrial buildings could certainly have been torn down for real-estate development or other commercial uses” said Chen Jian, the CEO of OCT Real Estate Co. Ltd. “However, we decided to transform it into a district much like New York’s Soho, while preserving its original appearance.” In the end they decided to model the industrial area after Vancouver’s Loftzone, and an expert team was therefore sent to Vancouver on a fact-finding mission.

After a two-year renovation phase and the investment of 30 million Yuan, the OCT-LOFT was opened in 2007. With a final floor area



of over 150,000 square meters, the OCT-LOFT represents a characteristic object of the postindustrial era, and is aimed primarily at design companies active in the creation of culture. After opening its doors, companies and organizations primarily composed of designers, architects and artists began to start operations there. Along with the workshops and studios, there are now also a number of restaurants, bars and shops which make the LOFT a lively recreational destination. The OCT-LOFT Art Terminal is an ambitious project which was developed with the intention of attracting artists in order to gather, explore, discuss and consume, and plays an important role in the overall site. This excellent museum complex exhibits the works of international and local contemporary Chinese artists (NEWSGD.com 2007).

*As the designer of OCT-LOFT, Shenzhen Urbanus Co. Ltd. was also one of the first companies to enter the industrial cluster. “We were very excited when our company was commissioned to undertake the renovation project” said Meng Yan, a partner at Shenzhen Urbanus Co. Ltd. “But when we first saw the factory buildings, we were disappointed. They had no big chimneys or huge spaces, just simple roofs, nothing like the 798 art factory in Beijing” continued Meng. “So, during the process of renovation, we decided to give the buildings a style, distinct from the 798 art factory in Beijing, by trying our best to preserve their original structure and workshops” said Meng. He went on to say that they didn’t even decorate the rented spaces, but chose instead to leave that to those who rented them. Three years ago, when Hong Kong designer Kenneth Ko first moved to Shenzhen to develop his business on the mainland, he had only five employees. Today he employs more than 80 people. Ko not only moved his Shenzhen offices into the OCT-LOFT, but also opened a coffee house there. “I like this place because there is nothing here except a large roof” said Ko. “This has enabled the park not to have a fixed style, unlike its counterparts in Beijing or Shanghai.” Ko continued: “The OCT-LOFT is like a dry sponge which can absorb anything you put into it”.*

NEWSGD.com 2007

The “City of Design Creative Industrial Estate” was opened in May 2007 in the district of Futian. This industrial park, which is comprised of 11 old factory buildings, covers an area of around 1.5 hectares and has a floor area of about 47,000 square meters. The developers of the project were the “Shenzhen Sphinx Culture & Communication Co. Ltd.” and the “Shenzhen City of Design Culture Industry Co. Ltd.” This project was integrated into the eleventh “Shenzhen Cultural Industry Development Five-Year Plan”, and Futian became one of three large basic cultural industry construction projects.

Each year the Finance Bureau of Futian District takes 50 million Yuan from the industrial development funds in order to support the development of the cultural industry. During the first three years after the region’s reconstruction, the government of Futian District bestowed proper rent allowance on the enterprises in the creative plaza.

The municipal government of Shenzhen encouraged management of the new cultural enterprises received from industry, commerce, the Creative Design Organization and the Creative Planning Board. Shenzhen gave an allowance of 4.5 million to the cultural industry of the municipality, which benefits from the policies of the nation, province and municipality.

Along with space for businesses, a “Design Business Affairs Center” with a surface area of 5,900 square meters was also built here. It fulfills the following functions: a multi-functional business affairs center, investment & financing, brand scheme, syndication, the exchange & protection of law knowledge and property rights, design training & qualification authentication, design showing & product promotion, a design information center and a free creative show. An additional 2,200 square meters are earmarked for communication and public spaces: a designer bar, designer restaurant, design book store, business hotel, designer flat, service center for designers, call center and multi-functional park.

The “Design Business Affairs Center” mainly attracts well-known local and international creative design enterprises, international designers, famous design academies and institutions, as well as government, civil and industrial institutions who join the creative center and

develop it into a plaza which centralizes well-known enterprises and academies, as well as famous masters and designers.

The targeted clients of the “Design Business Affairs Center” are as follows: well-known international design enterprises, design masters and their design-studios, freelance designers, brand consulting institutions, design associations and academies, government cultural and industrial institutions, branch institutions of intellectual property bureaus, peripheral product developers and service providers, as well as media corporations (TV, movies, newspapers, magazines, networks, etc.) (City of Design 2008).

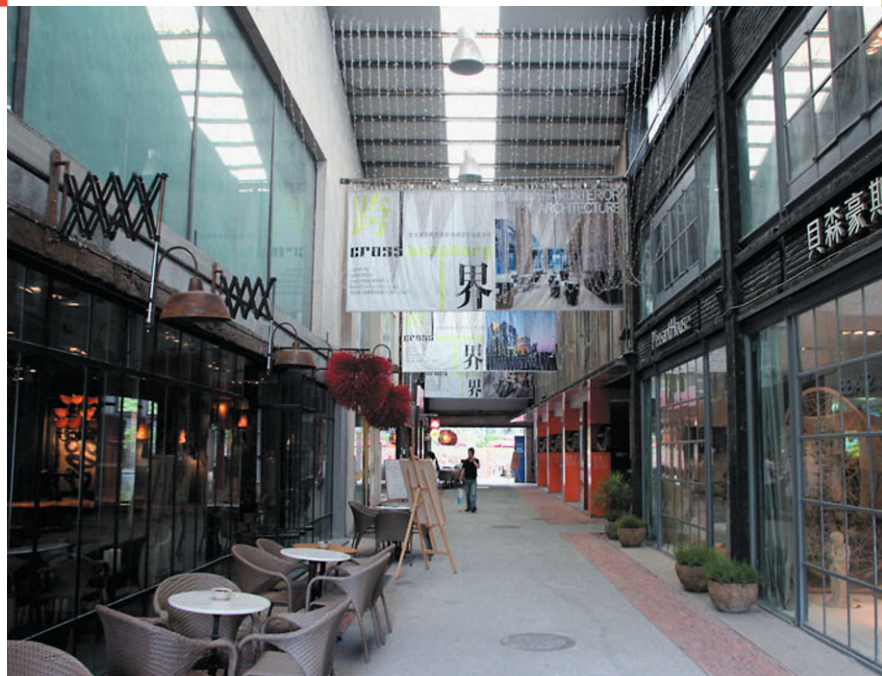
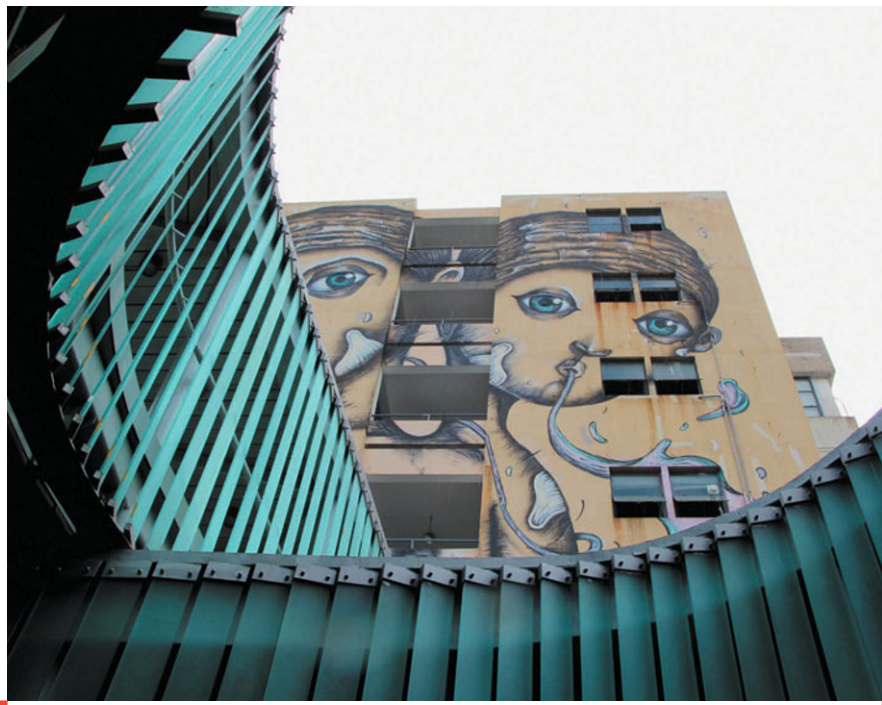
*The qualifications of enterprises and institutions in the creative plaza are as follows:*

- 1. The excellence of the design institution, organization, products, research or personal design studio.*
- 2. The representation of the plaza with authority in design circles.*
- 3. The application of an individual, enterprise or institution to the progress of the world design industry and Chinese design industry.*
- 4. Winner of an international design contest (such as the Red Dot Award, IF Design Award, Düsseldorf Design Award, etc.).*
- 5. The clear expression of the design enterprise’s property rights, the absence of an intellectual property disagreement, the assumption of sole responsibility for profits or losses, as well as the presence of self-sufficiency and a well-running mechanism.*
- 6. The observation of the national laws and regulations of the creative plaza.*

City of Design 2008









Nico Deladerriere, born in Rouen (FRA), grew up mostly in France but also in Germany (Hamburg and Berlin), design project manager, organizer of conferences and workshops, design research and innovation

[www.linkedin.com/pub/nicolas-dela-derriere/14/241/25](http://www.linkedin.com/pub/nicolas-dela-derriere/14/241/25)

You are living and working in Shenzhen.

When did you go there?

I arrived in Shenzhen at the end of 2006.

Where are you originally from, and why did you go to Shenzhen?

I am originally from France and my birthplace is in Normandy, but I also grew up in Germany (a kind of second home) and travelled all over Europe. My parents lived in Switzerland for a while too, and spent lots of time in southern France.

They now live in the north of France.

I guess a taste for travelling and discovering pushed me to Shenzhen. At the end of my studies I didn't want to come back and stay in France.

I had too much energy to just stay in Europe. I think I needed a fresh cultural immersion, like in summer when you dunk your head in a cold bucket of water. I wanted to discover a deep interesting culture like India or China, and perhaps a big multicultural urban feeling too.

Please tell me about the beginning. How did it start?

As I already mentioned, after my Masters I wanted to continue living abroad and I really wanted to experience a different culture and environment. I found an opportunity in Shenzhen, in a design agency where I spent 6 months. It was interesting because we were pushing for innovation, and even won a red dot award. This

was also the time when I experienced my first contact with Shenzhen. For me the city was like a huge jungle full of things to discover and feel. What was funny about Shenzhen was that in 2006, when I had my job interview over the telephone, they asked me whether I could be there in two weeks. I found it strange but said yes. China was a big unknown to me at that time, and Shenzhen even more so. I looked up the name of the city on the internet, but not much was published about it at that time. There was just some news which wasn't very interesting, and a few photos of the Window of the World and Council House, etc. Even on Google Earth none of the buildings were in 3D. In any case, even after 6 years I continue to be surprised by the speed at which the city evolves. After my experience at the design agency I joined the TCL/ALCATEL Lab. The focus there was on creating a design team in Shenzhen, since the main part of the company was based in Shanghai. I enjoyed my time there because I was able to research different concepts such as a Green Mobile Phone using Polypropylen, a Solar Energy Phone, a BIC Phone, and a LEGO Phone just for fun. I stayed at that company for around 2 years, which gave me enough time to understand how the different elements of Marketing/ID/MD/Market work together.

What company in Shenzhen do you work for at the moment?

Do you work as a designer or manager?

After I finished working for TCL/ALCATEL, a European company CAFOM gave me the opportunity to join them and create their design team in Shenzhen. I'm currently in charge of the product and graphic design team. This company is all about household appliances: from electrical items (tea kettles, microwaves, keyboards) to furniture (chairs, sofas, chests, saunas, jacuzzis, children's furniture) to small objects for the house (lights, shelves, boxes). We manufacture and sell these products all over the world, but mostly in France, Germany and Spain.

It's really interesting because we have to work with very different types of factories and engineering teams. It's also really challenging because each of the factories we work with has a very different capacity. They range from very simple companies where everything is done by hand, to completely automated ones where you need a car just to move around inside the factory. Working for big companies can be frustrating sometimes though, because with them you have to try and attract a maximum number of people. We are also forced to compromise a lot, but hopefully we will have more time for research in the future, which will allow us to think more innovatively and play a bit more.

Your approach to design?

Simple, efficient and user-friendly – with a maximum flexibility in terms of how people might act when using or around the product. I am also always looking ahead for new up-and-coming trends and technologies.

Art and design or art versus design, what do you think?

Both in fact, like a conversation. Lots of artists question functionality, body, behavior, media or sensoriality. And many designers push minimalism to the borders of functionality, or create products which are made for dreaming or opening the eyes a bit wider. I also feel that art can sometimes open the gates to design, since it experiments with many different things and often tries to understand or reflect the society which we live in. In some fields I find it very interesting to play with a border, since it helps to widen the field of action. Perhaps I am dreaming of a complete art which allows for more life.

Based on your experience in Shenzhen over the last few years, do you think the people working in the field of creative industries there have a spirit of optimism?

With a giant toy box of factories next to Shenzhen producing most of the products we consume in the world, I guess there is no way to be pessimistic here. However, consumers in Europe and even China are changing their methods of communication and travel, etc. And

I guess this creates a big enough question mark to stimulate companies to make a change. Since in some fields not many solutions have been found yet for new trends and competition is really strong, the designer is there to show that “thinking” can provide an advantage. I know design companies such as Cube which push for innovation in their product development all the time. I also work part time with companies who want to launch products which don't exist yet on the market. Lately a company asked me to design 15 products for them to present at different trade shows. They understand that by doing their own innovation and protecting their products, they have a really big advantage compared to their competitors, who just sell the same products as everyone else. I also have a few friends who enjoy working directly in the factories. They live and work there in order to better understand and test the tooling possibilities. This is one of the best ways to promote innovation.

Do you know that Shenzhen is a UNESCO City of Design?

Actually, I'm kind of connected to it already. I was working on some projects with the government and a university beforehand, and at the time of the UNESCO designation I had the opportunity to meet Yao and represent Shenzhen as a City of Design on several different occasions. For example, I travelled to Saint-Etienne in France to show people there what life is like in the creative industry here, and tell them about all of the possibilities we still have in this city.

Do other people notice that Shenzhen is a UNESCO City of Design, and is it visible in public spaces?

All of the people working in the creative field around me are more or less aware of this, and really enjoy seeing and taking part in the growing creative life of Shenzhen. The inhabitants of Shenzhen are also able to take part in different art events organized by companies such as F518 or OCT-LOFT, as well as events such as Pecha Kucha, Coaster Raid, etc. These are just a few examples from the growing cloud of creative events which includes more and more workshops, creative groups, etc. These events are still very new, and some of the events

launched recently by Saint-Etienne (including Empacity) demonstrate that there is a lot of potential for creating a conversation between all of the Design Cities.

Have you received any personal benefits from the fact that Shenzhen is a UNESCO City of Design?

Because I am somehow connected to this fact, it offers me the opportunity to meet interesting and creative people, which is something I enjoy doing. It also helps me to summon the energy for new projects.

Would you like to remind me of something which I didn't mention?

I find Shenzhen a very unique and interesting city, and the fact that it's in the middle of a network with Hong Kong, Macao, Guangzhou and Dongguan really provides a lot of aspects to this city. I'm also always surprised that a city of 14 million people can still be green and have quiet places to relax. Shenzhen is for the moment a huge blank sketch where lots of things can still be created!



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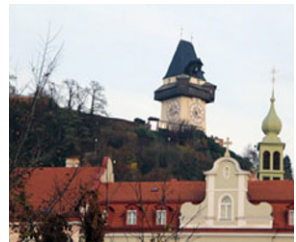


# Graz – On the Way to being a Creative City

Since March 14<sup>th</sup> 2011 Graz has been a City of Design in the UNESCO Creative City Network. With almost 270,000 inhabitants (last updated: 2012), Graz is the second largest city in the Republic of Austria, and the capital of the Province of Styria. The greater area of Graz has around 440,000 inhabitants, and is the second largest agglomeration area of Austria after Vienna and its surroundings.

With a student population of around 45,000, Graz can be rightly called a student city. Four universities and two universities of applied sciences are not only a main feature of life in Graz, they are also largely to thank for the international connections of the city.

Since its designation as a UNESCO World Heritage Site in 1999, due to Eggenberg Castle and the roofscape of the old city center, and as the European Capital of Culture in 2003, Graz has been characterized by a unique juxtaposition of old and new, tradition and innovation, handicraft



The Schlossberg

and high-tech. The city hosts a wide spectrum of museums and exhibition venues which cover the most varied thematic areas: from contemporary art to history, technology and science. Opened as a museum of modern art in 2003, the Kunsthaus Graz especially stands out due to its architecture. Designed as a “friendly alien”, this museum has in the meantime already been declared as the second landmark of Graz after the Schlossberg.



Andreas-Hofer-Platz

As the first Austrian city to be designated a UNESCO City of Design, Graz now strives to also perceive and develop design as a strategic instrument for cultural and socioeconomic development. Well in keeping with this is the fact that the Kunsthaus Graz not only houses an exhibition hall for contemporary art, but has also hosted the “Design Forum” for some time now. The “Design Forum” presents above all classic product design and industrial design in ever changing exhibitions.

The “assembly” festival has contributed important groundwork towards a new design consciousness in Graz. This festival is enriched by the presence of international designers from countries such as Slovenia, Croatia, Bosnia, Bulgaria, Hungary, the Czech Republic and Latvia. Fashion always plays an important role at the “assembly” festival, and for this reason a significant prize for fashion designers has been given out every year since 2009.

According to the organizers, the “Designmonth” festival is conceived as an image and awareness campaign in order to “take design from the edge of the collective consciousness, directly into the center of public awareness”. Every year the “Designmonth” festival organizes a compact program – in reality not only in Graz but also all

over Styria – involving a variety of activities and a broad spectrum of different design fields such as architecture, product design, furniture design, information design, media design, exhibition design, music and fashion.

The organizational impetus of these developments is Creative Industries Styria GmbH, which is conceived as a networking company for the development and consolidation of the creative economy in Styria. Its mission is to coordinate, expand, develop and position the broad field of creative services in the overall context of the Styrian economy. One of the most important goals of Creative Industries Styria is to position Styria as a “hotspot for creative talents”. In Graz this means the creation of conditions which should bring creative people from Austria, Europe and all around the world to our region.

A project which I personally find very noteworthy is “Erlebniswelt Wirtschaft – made in Styria”, which tries to offer interested people a look into Styrian companies. This project was initiated by the Economics Department of the Styrian Provincial Government, and has been running since December 2009. More than 40 businesses have taken part in the flagship project and offered so-called adventure tours through their firms. All of the businesses taking part in this project are involved in a long-term partnership, and have at the same time the opportunity to clearly present their operations to the public and make economics comprehensible in a tangible way. This not only requires a strong commitment from the side of business management, but also from the employees who are actively involved in the project.



Stefan Sagmeister’s lecture at the Schlossberg Kasematten in 2012



Lendwirbel blockparty



This project is managed by Creative Industries Styria, which is responsible for its organization and public relations, as well as the networking of participating companies with businesses from the creative economy. These businesses in turn provide a creative and vivid realization of the adventure tours, which last about one hour, and also give advisory support to the companies.

However, Graz is still lagging well behind compared to other Cities of Design: thoughts on the “City of Design” need to be better anchored in the city’s consciousness, and there is ground to be made up in this regard. It would be advisable to also create an organizational and geographical grouping of design related activities, similar to what exists so exemplarily in Saint-Etienne with the positioning of the Cité du design on the premises of the former weapons factory.






# The Graz T – A tactile Ground Guidance System for Visually Impaired People

The City of Graz can display a great project. In order to help blind and visually impaired people walk safely on sidewalks and public squares, tactile ground guidance systems are now being developed all over the world. Although at the beginning the aim was to cover the entire public space with a guidance system, after the initial trials it was decided to simply mitigate sources of danger such as pedestrian crossings and large open spaces, as well as avoid obstacles and indicate prominent landmarks. The Graz T was therefore created in the late 1990s as a further development of a Swedish guidance system, in cooperation with the visually impaired people of Graz. Grooved and knobbed tiles were used which can be easily felt and distinguished with a mobility cane. The visually impaired people can use existing elements such as house walls, sidewalk edges, etc. in combination with the tactile devices.

Grooved tiles orthogonally aligned to the ideal walking line and the crosswalk were installed at pedestrian crossings in the shape of a T. A 70–80 cm wide band was installed in the direction of the walking line up to existing tactile elements such as house walls. The chosen width should make it impossible to move outside of the tactile area unnoticed. The crossbar has a width of 70–80 cm and a length of 280 cm. It lies centered on the intercepting line of tiles, forming a type of security zone before the crosswalk, and is an area of recognition after having crossed the street. The distance between the crossbar and

the edge of the street is about 30 cm, although for heavily travelled streets a larger distance is often chosen for safety.

An additional advantage of the Graz T is the resolution of an old conflict of interests between people in wheelchairs – who often want a zero percent drop at sidewalk departure points – and people with a vision impairment – who ideally need a 5 cm high sidewalk edge for orientation. Before the “invention” of the Graz T, a height of 3 cm was often recommended as a compromise. Following consultation with local representatives of visually impaired people, a zero percent drop across a width of 100 cm was built next to each Graz T, and in this way the mobility of both disability groups has been decidedly improved (Stadt Graz 2012).



*Creative thinking can be concentrated, stimulated and multiplied, and this is something we have been seeing for several years now in Austria's second largest city. Since the turn of the millennium Graz has gradually managed to shake off the label of a 'City for old-age pensioners', and the conservative atmosphere of a boring provincial center is being replaced with a mental upgrade for the 21st century.*

*[...] The most significant result of the Cultural Capital year has been that this city without a Mozart, without breath-taking gothic architecture, or alternatively major tourist attractions, has emerged from the shadow of Vienna, changed its image and self-assuredly stepped out onto the international stage. (original text translated from Slovak into English)*

*Patrik 2012*



Susanna Ahvonen,  
born in Helsinki (FIN),  
manager of Marimekko  
Concept Store Graz

[www.marimekkograz.at](http://www.marimekkograz.at)

How long have you been living in Graz?

I first came to Graz in 1984 to study as a “numerous clausus refugee”, and remained in the city for 2 semesters. After that I was admitted to study architecture in Finland, and went back there. 4 years later I returned to Graz, and I have been living here permanently since 1988.

You come from the field of architecture/design, work yourself as an architect, and now manage the Marimekko Store in Graz. Can you give us some more details about your work?

The Marimekko Store is different from conventional stores in that our work is very consultation-intensive. This means that day to day business does not consist mainly of walk-in customers, but of customers who come out of their way specifically for furnishing consulting, also from outside of Graz. This is actually my primary activity: to filter through these mostly vaguely formulated customer needs and desires, and transform them into interior design. This process is often similar to “motivation training”.

I attempt to extract the people from their reserved, cautious, conservative and sometimes also spiritless approach to design, and to convey to them the joy of living.

How were your first years in Graz? What was the social climate like there? Did you feel supported as a foreigner, or were there problems?

Coming to Graz from Americanized Finland at the end of the 1980s was for me like coming to a real Eastern bloc country: shops closed at lunch time and on Saturday afternoons, four-party telephone lines, parking tickets one could only buy at the tobacconist, and which one had to fill out by crossing boxes, etc. – the list is endless. As a foreigner I needed a residence permit and work permit, and had to apply for them every year in the “Paulustorgasse” (Paulustor Street). For me it was completely incomprehensible why one would place officials in this single agency – where it was guaranteed that only non-German speakers would go – who spoke no English at all, let alone any other foreign language. The year before I had worked in Sweden, and there it was a matter of course that for example at the government tax office there were counters where one could be advised in the most common immigrant languages.

I was also astonished when I found out that in Graz if you spoke very loudly in “foreign German”, and addressed people with “du” (informal you), they would understand you. This would have been unthinkable in Finland. I personally didn’t have any problems, because I spoke sufficiently good German and never needed support in that way. There weren’t any problems, and the social climate in the architectural circles was at that time certainly more advanced and emancipated than in “normal” life.

Do you have any “favorite” projects which you have realized during your work here in Graz?

Yes, absolutely: the interior decorating of the “Haus am Ruckerlberg”, the daycare center for dementia patients of the “Diakonie Graz”.

Thanks to the trust and engagement of the management, it was possible to implement many things here, and transform a not so optimal initial situation into a really positive environment through different interventions. This interests and excites me as a topic: how one han-

dles social organizations such as kindergartens, schools, care facilities, nursing homes, etc. In my opinion, good design in these places has something to do with respect and human dignity.

What is your personal approach to design? Can you give us some keywords please?

On the one hand I'm influenced by my origins: the real classic Scandinavian "designer furniture" and daily objects. In Finland we are raised with them: everyone knows Aalto, Tapiovaara, Frank, etc., and also owns pieces by them which they have either inherited, bought second hand, or purchased after saving for a long time. Design, especially the classics, plays an important role in Finland. There is a historical reason for this: when Finland became an independent nation, the new state intentionally forced the formation of a national identity and consciousness through the use of architecture and design, as well as music. This influence is still present today – design has become a natural part of everyday life.

The word "marimekko" can be translated as "design", and I find that our slogan "Marimekko makes your everyday life happier" brings this idea to the forefront. It's about your daily routine, life and joy, and certainly not about status or luxury.

The pride and joy of my first student apartment was a 3 legged stool from Aalto (a house warming gift from my parents). I have taken this stool with me during every move, including to Austria. In this sense design for me means something like "home".

How active do you find Graz in relation to design? How would you evaluate the city?

Graz or its inhabitants? The city itself, represented by the CIS as it were, is very active! There is a really wonderful, wide-ranging and un-tiring contribution there. I hope one day it will also bear fruit, in that "design" will also be perceived by the population.

However there is no established culture for this yet, this has to first be developed. Maybe the next generation, the graduates of the different design branches of the Universities of Applied Sciences. However,

interest lies elsewhere at the moment, in music or literature. The majority of the population only connects the term “design” with the word “expensive”.

What is the atmosphere generally like here in the field of creative industries? Is there also a spirit of optimism at the grass roots level, among the designers?

I can't comment on this.

Cultural scene and creative industries: how do you see this relationship?

Graz is such a small city that the cultural and creative scenes inevitably mix. But this is in my view the real advantage of a city of this size.

Do you notice that Graz is a UNESCO City of Design?

Yes, of course! Every day when I open the door of my store: there is a big sticker saying “Graz UNESCO City of Design”.

Do people notice that Graz is a UNESCO City of Design, and is it visible in public spaces?

No, neither one is true. Since for me it is so self-evident, I'm always astonished that most of our customers – who are already design oriented – really don't have the slightest idea about this. In public spaces: no. The few alphabet letters, benches and flower boxes are very nice, but this has to spread out over the entire city on a very different scale in order to be perceived as a statement.

Does this title bring you something? Do you notice it in your own activity?

No, unfortunately not.

Would you like to remind me of something which I didn't mention?

No.





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As an introduction to the topic, the available PDF documents “City Profile” and “10 things to know about...” under the respective city on the UNESCO website – [www.unesco.org](http://www.unesco.org) – are very useful, since they help you to orientate yourself with the design activities of the cities. These documents are provided to UNESCO by the cities themselves after their inclusion in the network. Their degree of accuracy therefore varies greatly according to the length of the corresponding membership.

For the description of so-called hard facts (statistical data, details about design development) and concrete case studies, I used as a rule the source materials and documents which were given to me directly by the institutions responsible for the UNESCO City of Design agendas in the eleven respective cities. This material is continually prepared for internal reports, project documentations, publications, presentations and websites, and therefore has to be continually updated. In this way I was able to in most cases access very up-to-date material for the descriptions of the individual cities. In cases where material from other sources was used, this has been documented accordingly in the publication.

The interviews with designers, activists, officials and critical observers were either carried out personally during my trips or subsequently by email, and in one case through Facebook.

Along with the empirical material, a good deal of theoretical literature has of course been incorporated and used rather implicitly in single questions. These include for example the almost endless debate on the role of creativity and design in the development of cities, which is characterized on the one hand by very optimistic approaches (Richard Florida 2002 ff., Edward Glaeser 2011), and on the other hand by approaches which critically examine the effects of gentrification: in my opinion the most interesting approach in this genre is Paul L. Knox's study "Cities and Design", which progressively analyses the complex relationships between design and urbanization.

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