

ICoD special meeting
21 october 2017
montreal canada

special meeting: montreal

SM2017 MONTREAL (CANADA) REPORT

international
council of
design



Editorial Note: *On the occasion of the launch of the new ICoD website all the Member Meeting Reports from the period 2016-2020 were amended in 2020–2021 to follow a common format. This includes the introduction of the 'International Council of Design' mark and the newly adopted acronym (ICoD).*

Text: Alisha Piercy, Communications Officer

Graphic design: Alexey Lazarev, Visual Communications Officer

Photos: International Council of Design

table of contents

02	introduction
05	venue
	presentations
06	Commerce design: more than just an award
06	Bridging the gap—between design and industry
06	Design powers entrepreneurship and innovation
07	Expanded field of design: the Montréal Museum of Fine Arts decorative arts collection
07	Design awareness in a fly-over state
07	Redefining cultural experience
07	Design with cultural heritage
16	A vision of creative adaptive reuse
16	Creative sponsorships
16	Design biennale for municipal economic growth
16	Design thinking committee embedded in government
17	Boost
17	Management and impact
17	Shenzhen design and what is needed from international communities
17	Putting beirut on the global design map
	APPENDICES
II	programme
IV	list of participants

introduction

The ICoD Special Meeting of Design Weeks, Biennales, Design Cities and Design Museums was conducted in Montréal, Canada on 21 October 2017. Held at the Montréal Museum of Fine Arts, the Special Meeting brought together representatives of 15 organisations from ten different countries, and was conceived to determine how the international design community can better collaborate to achieve mutual goals and tackle shared challenges.

The Special Meeting was a valuable opportunity for international entities to share successful programmes, experiences, and best practices. The global design landscape is varied and vibrant, composed of organisations across a spectrum of formats, each with particular objectives and audiences. Many of these objectives are shared, and many programmes complement each other, while each entity has unique qualities and capacities. Just as we share objectives, we face similar challenges and would all benefit from enhanced collaboration.

Each participating organisation was asked to share a successful practice, programme, or particular competency that would be relevant to the others around the table and transferable to other contexts. Short discussion periods were held between presentations, giving participants an opportunity to exchange views on their major challenges and how they could most benefit from a somewhat greater degree of communication, interaction, and collaboration.

This first meeting was organised by ICoD as a small-scale, discrete pilot project—targeting a limited cross-section of potential participants—to ascertain future potential. ICoD sees collaboration with these entities as an effective avenue for conveying ICoD messaging to new audiences while at the same time enhancing collaboration and shared content between the participating institutions. A second meeting, longer and with a larger number of participants, is planned to take place in Beijing (China) in September 2018.





venue

The ICoD Special Meeting of Design Weeks, Design Cities and Design Museums was held at the Montréal Museum of Fine Arts located in the city's downtown Golden Square Mile. Founded in 1860 by private art collectors, the museum accumulated sculptures, paintings, drawings, and prints until 1912 when objects of design, decorative arts, and world cultures were included in the collection. Today, the museum is the largest in Montréal and holds a collection of over 41,000 pieces from a variety of disciplines. Large-scale exhibitions of works outside the museum collection present diverse works, and recent years have featured Dale Chihuly, Jean Paul Gauthier, and Marc Chagall.

The Special Meeting was conducted in a private room on the second floor of the main museum building, the Jean-Noël Desmarais Pavilion. Inaugurated in 1991, the five-storey building was designed by renowned Canadian architect Moshe Safdie. The façade of the original 1905 building was retained, which maintained the structure's historical properties and integrated the project into the existing neighbourhood architecture. The building is characterised by a modern glass atrium that allows for all levels of the pavilion to be seen from the entryway.

Special Meeting participants together toured the museum's Decorative Arts collection located in the Liliane and David M. Stewart Pavilion—a 1976 extension to the original museum building, designed by architect Fred Lebensold. The majority of works in the Decorative Arts collection were given to the Montréal Museum of Fine Arts in 2000 from the Montréal Museum of Decorative Arts that no longer had the space to exhibit the objects. These works are known as the Stewart Collection and include pieces from 1935–2000.

presentations

Commerce design: more than just an award

Marie-Josée Lacroix CANADA
Montréal UNESCO City of Design

The Bureau du Design of the city of Montréal created the *Commerce Design Award* in 1995 to recognise the design quality of commercial spaces within the city. The intention of the award is to encourage business owners to improve the design of their spaces, and thus upgrade the overall design quality of the urban environment. The design of shops, restaurants, and cafés defines the city's character, and has impact on people's everyday lives via their experiences in these spaces.

The influence of the *Commerce Design Award* is far-reaching, from tangible commercial benefits for the winning businesses, as well as those in close physical proximity to them, to an expansion of the commercial market for designers, and more specialised expertise in retail design. There is also a shift in the public consciousness about good design—as people become accustomed to design facilitating their experience of a commercial space, businesses are more likely to implement good design practices, contributing to the overall experience of Montréal.

A diverse cross-section of spaces are projects equally recognised by *Commerce Design*, including small-scale and low-budget projects, as well as larger costlier ones undertaken by well-known design firms, illustrating that good design can also be modest and affordable. There are 20 grand jury prizes, and one people's choice award, thus soliciting participation from the public sphere. The trophy, a pair of interlocking rings signifying the alliance between trade and design, is awarded to the winners by the mayor of Montréal. The *Commerce Design Award* has been recognised as a best practice to improve the urban living environment, and has been adopted internationally in numerous other cities.

Bridging the gap—between design and industry

Eberhard Schrempf AUSTRIA
Graz UNESCO City of Design

The city of Graz, located in the Austrian state of Styria, is making major strides in the integration of design in local business and industry. The initiatives are strongly facilitated by Creative Industries Styria (CIS), an agency dedicated to the strengthening and support of innovation and creative industries in Styria.

Via their network, CIS facilitates the local production of Styrian-designed items, as well as their distribution, both locally and internationally. CIS also conducts numerous programmes and projects

aimed at increasing design awareness across various disciplines. The largest of these is Designmonat Graz, a month-long design festival that integrates Styrian companies and creative industries.

The Experience Economy programme involves more than 50 companies with their production plants and bridges the gap between design and industry. The project takes place during the whole year and allows for the public to take guided tours of various production sites in the region. Local companies open their doors and visitors are shown what is produced, how the products are made, as well as their ecological footprint, and what resources and materials are used. Schools are encouraged to take advantage of these tours and bring children on field trips, introducing them to the value of local design and production process from an early age. The companies that participate in the programme receive a grant from the Economic Department of Styria that must be used for creative product innovation. In providing the participating companies with creative grants, the local industry is supported and innovation encouraged. By taking people behind the scenes allowing them to experience the production chain, these visits render the process of local production tangible for everyone.

Design powers entrepreneurship and innovation

Min Wang CHINA
Beijing Design Week

Min Wang described the birth of Beijing Design Week in 2009, explaining that before this point design was not well understood in China—by government, industry, or the public. Organised by the Ministry of Education, Ministry of Culture, and Beijing municipal government, Beijing Design Week has been held annually since 2011. In the subsequent years, Beijing Design Week experienced massive growth and expansion, the 2017 edition including over ten thousand designers from 20 different countries, and had 8 million visitors.

The aim of Beijing Design Week is to be a hub for international design exchange, a venue for the government promotion of design policy, and a showroom for the people of China, educating the public on the value of Design. Additionally, the festival strives to serve as a platform for innovation and creativity in order to find solutions to social, economic, and urban development issues, as well as act as a connector for trade professionals, designers, industry and the public.

Min described various programmes within Beijing Design Week that address these goals. The Guest City programme invites an international city to exhibit within the framework of a specific theme. This programme allows Beijing Design Week global collaboration with other urban centres worldwide, and facilitates the exchange of design resources, ideas, and services.

Min also gave examples of the ways by which entrepreneurship and innovation are encouraged during Beijing Design Week—The Design Expo frames industry within the realm of design, while the Beijing Design Forum serves as a platform to discuss design goals and objectives on an international level. Design Hop is a large-scale exhibition where visitors move through different venues in Beijing, showcasing design projects as well as urban design aspects of the city.

Expanded field of design: the Montréal museum of fine arts decorative arts collection

Diane Charbonneau CANADA
Montréal Museum of Fine Arts

The Montréal Museum of Fine Arts is a classical fine arts museum that has an extensive collection of design and decorative arts objects. Diane Charbonneau detailed the history of the collection, and how the museum advocates for design.

The museum began to actively collect decorative arts items in 1916, and at this time the majority of the items were ceramics of British origin due to the Scottish and English heritage of the museum founders. The current collection took shape in 2000 when the Montréal Museum of Fine Arts received a large collection of items dating from 1935 to 2000 from the Montréal Museum of Decorative Arts. This body of works, named the Stewart Collection, included a wide range of international objects of design, art, and craft that became the base for the current collection. Comprised of textiles, jewellery, furniture, lighting, metalwork, and industrial design items amongst others, the collection includes a number of iconic design objects from Scandinavia, Italy, and the United States.

The Montréal Museum of Fine Arts built upon the varied nature of the works when growing the collection, including variety in the functionality of the items—there are everyday functional objects, creative design works, and prototypes. The museum has now separated the decorative arts, craft, and design collection into sections, one including works from the onset of the arts and crafts movement, and one showcasing objects from the last 35 years of design. The recent collection maintains the diversity of the objects, and includes works from all around the globe—limited edition, custom made, as well as in production.

To promote local design, Lab Design—a room dedicated to the presentation of design items from Québec, both historical and contemporary—was launched in 2008. Local design is also showcased via an annual outdoor installation on Avenue du Musée. During summer months the street becomes a pedestrian zone and a local artist or designer creates an experiential work that encourages interaction with the urban design of the area.

Design awareness in a fly-over state

Kellen Boice and Sara Lum UNITED STATES
Sioux Falls Design Center

Kellen Boice and Sara Lum illustrated the realities of managing a design centre and design week in the rural setting of Sioux Falls, South Dakota. A celebration of design, and a tool to communicate the necessity of “good design” to the state government and the public, Sioux Falls Design Week is in its fourth year, and all events are free to attend. The events of the festival are interactive in nature, and many are geared towards students and young children to foster design-thinking from an early age. The theme of the 2017 edition was Travel, and participants received a “passport” that was stamped at every event or activity attended, encouraging

them to collect stamps and participate as much as possible. 1000 people participated in 2017, and the total cost of the event totalled \$3000 USD.

Programmes included the Parklet Design Competition, which uses the car-centred nature of the community to its advantage and students use parking spots as temporary event spaces; Design Matters, discussions to promote change at the city level such as walkability and urban design standards; and I Wish This Was, an opportunity for people to propose what they want to see in unused downtown spaces, and viable ideas are implemented.

Redefining cultural experience

Shauna Levy CANADA
Design Exchange

“The message of EDIT was that the world is a positive place to be in, there is great work being done and design is the key, and that we can change the world by design,” explained Shauna Levy. Held in October 2017 by Toronto’s Design Exchange, EDIT: Expo for Design, Innovation & Technology was inspired by the 17 Sustainable Development Goals, a call to action adopted by the United Nations Development Programme in September 2015 to find solutions to inequality, poverty, and climate change by 2030. Shauna detailed how EDIT showed the public that these goals are in fact design challenges and how the world—governments, corporations, and people—can collaborate to solve them using design.

Design Exchange wanted the message of EDIT to reach the mass market, and render the show interesting and accessible for everyone. The Sustainable Development Goals were an opportunity to demonstrate to the power of design and to discuss design in a meaningful way that the public could relate to, beyond aesthetics and branding. In proposing the goals as the basis for EDIT, the United Nations Development Programme (UNDP) agreed to be a partner, which in itself provided context to the exhibition that the general public does not traditionally associate with design. In order to target and really speak to the millennial demographic, EDIT partnered with the media company Vice to create a campaign that communicated design-thinking in an understandable way without evoking pre-conceived notions of design as a discipline.

Held in an abandoned soap factory in an industrial neighbourhood, design projects created to solve current global issues including climate change, wildlife, indigenous issues, sustainability, and healthcare, access to education, and nutrition ran throughout the building. From installations created to make visitors feel like they were in a Syrian refugee camp to solar-powered classrooms, EDIT hosted curated exhibits, talks, and workshops, and featured well-known names in design as designers, curators, speakers. The second edition of EDIT is planned for 2019, making the exhibition Canada’s first design biennale.

Design with cultural heritage

Tsuyoshi Ueda JAPAN
Nagoya UNESCO City of Design

Tsuyoshi Ueda discussed some of the strategies employed by Nagoya to integrate their cultural heritage with contemporary design. A main initiative in this direction is the rebuilding of Nagoya Castle that will be complete in 2018—originally constructed in 1610, it was destroyed in World War II and is now being rebuilt using traditional methods. In order to ensure the preservation and good repair of the building, Cyprus trees are being planted in forest areas on the city outskirts to be used for future maintenance.



austria
austria

marie-josée
lacroix CANADA

denmark

canada

mariano

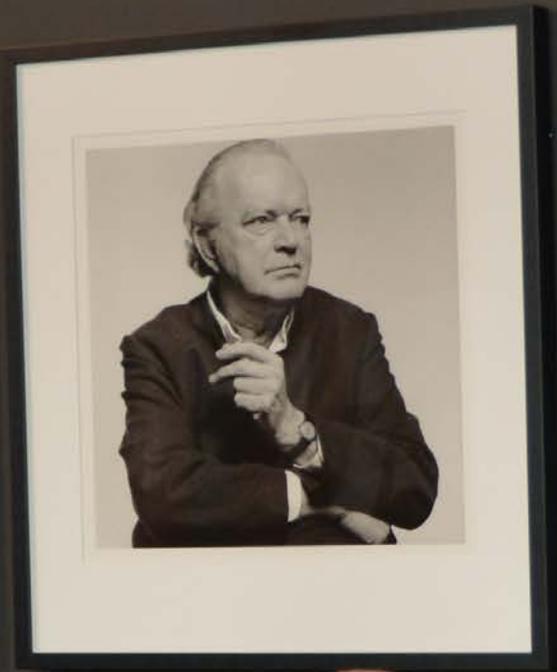
sharon
leshner UNITED STATES

united states
united states

united states
canada

shauna

berhart



Richard Alan Tompkins
The American Renaissance
1840-1860
1860-1880
1880-1900
1900-1915
1915-1920
1920-1930
1930-1945
1945-1960
1960-1980
1980-1990
1990-2000
2000-2010
2010-2020

Richard Alan Tompkins
The American Renaissance
1840-1860
1860-1880
1880-1900
1900-1915
1915-1920
1920-1930
1930-1945
1945-1960
1960-1980
1980-1990
1990-2000
2000-2010
2010-2020





canada

marie-josée
lacroix CANADA
MEETING PARTICIPANT

shauna

canada





austria

lebanon

luis
gonzalez arenal

eberhard
schrempf AUSTRIA

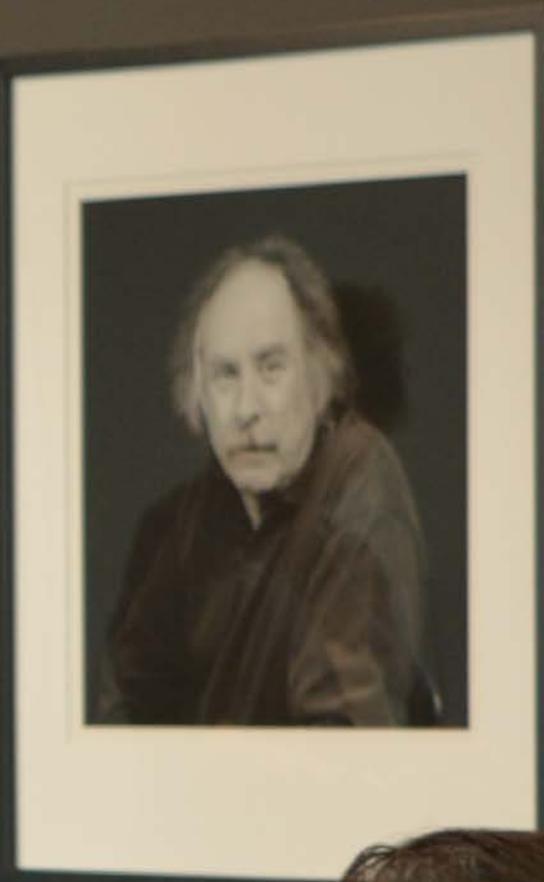
Creative
Industries



chile

ina

Small text on a white card or document on the table.



Small, illegible text labels on the wall, likely identifying the individuals in the portraits above.





The Yattokame Festival is an event that allows people to learn about Nagoya's traditional culture, framed within a discussion of how the city, rich in heritage, is also a city of design. The Tour (de) sign Nagoya is a design-centred tour of the city, that highlights the alliance between heritage and industry, and the ways that the city's history is incorporated in the modern manufacturing sector.

A vision of creative adaptive reuse

Alvaro Rego MEXICO

MUMEDI—Museo Mexicano del Diseño

MUMEDI founder Alvaro Rego detailed the historical context of the museum building, explaining that its foundations are part of what was an Aztec pyramid, and was once the home of Spanish nobility. The present façade was designed at the end of the 18th century by a disciple of architect Manuel Tolsá.

The building has been in Alvaro's family for over 500 years, and when he took it over 17 years ago it was a rental property in a state of disrepair. The lower level was filled with commercial spaces, and the upper levels were residential units. Deciding to use the neglected building as an unorthodox exhibition space for Mexican design, Alvaro renovated the building himself. In the process, he discovered remnants of the building's rich history, such as original Aztec bricks within the walls, which had been reused as construction materials after the destruction of the pyramids.

The salvaged historical materials were reused in the renovation and displayed for the public, and original walls are exposed showcasing the building's cultural history. An entirely new level was built above the existing structure, modernising the entire house, but also serving as a protective overlay for the older building. The new exterior building materials are also displayed within the museum, demonstrating the renovation process. Today, the MUMEDI building serves as an exhibition space, and includes an onsite hotel, restaurant, and shop and design lab, as well as a living space on the top level, and the renovated building is a combination of old and new.

Creative sponsorships

Sharon Leshner UNITED STATES

DesignPhiladelphia Festival

Sharon Leshner detailed the successful sponsorship model of the DesignPhiladelphia Festival, describing the festival as not only a marketing opportunity for sponsors, but "a chance for the company to tell their story and to connect with the public at large". Sponsors receive media and press outreach, however the intention is also that they be engaged with the festival—the festival provides the sponsors with community connections and visibility that far extend the reach and impact of the festival itself.

Sharon provided three examples of how the festival provides wide-reaching opportunities to the sponsors:

- 01 DesignPhiladelphia arranged for this year's title sponsor, Jefferson University, to provide funding for a collaborative installation work between the university and the Architectural Glass Institute. Undergraduate architecture students worked alongside the Institute's craftsmen to create the piece, and the relationship between the schools expanded further into the establishment of a joint venture where students at the Architectural Glass Institute became eligible to use credits towards a university degree in Construction Management from Jefferson University.

- 02 DesignPhiladelphia created cross-industry connections for sponsors—A local showroom was used as the venue for the festival closing party, as well as discussion panels led by design company Cappellini along with local designers. At this event, The Rug Company displayed rugs for purchase. All three parties benefited from the connection fostered by DesignPhiladelphia—the showroom benefitted from the publicity of the party, Cappellini had interest in connection with local designers, and The Rug Company was able to showcase and sell their products.

- 03 DesignPhiladelphia approached neighbourhood economic development associations to pay the Neighbourhood Design Crawl participation fee for the neighbourhood companies. Both parties benefitted in that this allowed for businesses to participate in the event that may not have done so if they had to pay the fee themselves; and the high level of participation of companies is in the interest of the neighbourhood economic development associations as the event brings publicity to the neighbourhood and its businesses.

Design biennale for municipal economic growth

Emanuel Barbosa PORTUGAL

Porto Design Biennale

Under the umbrella of the first Porto Design Biennale that will take place in 2019, the district of Porto is actively using design strategies to revitalise areas and promote economic development. Emanuel Barbosa discussed how the difficult economic situation in Portugal is affecting small cities in the area of Porto that are suffering from the disappearance of their traditional industries and how initiatives of the Porto Design Biennale are being implemented to renew their character.

The city of Porto has used graphic design to change the public perception of the city via a new visual theme for the city. Including the use of blue and white, and recognisable font and graphics that reappear city-wide and on municipal publications, the initiative has effectively modified the impression given by the city to one of design.

In the neighbouring city of Matosinhos, a design research lab and a design museum were opened on the declining commercial strip to increase traffic to the area. Dedicated to the promotion of Portuguese design, the museum only exhibits works temporarily and has no permanent collection in order to provide people the opportunity to see a wider variety of design items, and continue to return to the area. Another programme in Matosinhos has transformed unused space at a nearby fish market into a design incubator. In the historical building, amongst fishmongers and produce stalls, designers and architects now have small studios that are affordable and unique, and bring new life to the market.

Design thinking committee embedded in government

Luis Gonzalez Arenal MEXICO

Puebla UNESCO City of Design

Luis Gonzalez Arenal, who acts as Design Commissioner of Puebla, shared the effective means by which design thinking is embedded in the state of Puebla. The Innovation and Design Commission is based directly in the Governor's office, and in this way, without its own separate ministry, oversees the actions of all other ministries through the lens of design. The Commission works with each

ministry to develop design-based programmes, using the budget and know-how of the specific ministry.

Luis put forth examples of design integration in various areas run by the Commission, such as an international competition for the design of an official Mezcal glass, and a partnership programme with the city of Kobe to rebuild and replace small houses that were destroyed in the recent earthquake that will be painted by local artists.

Programmes for children include Urban Thinkers Lab, where selected children from all over Puebla speak to the Governor and his wife to tell them what improvements and design standards they think should be met in their communities, and their opinions then inform public policy. Generacion 500 is a design-thinking pre-school programme launched in November 2017. Working with the expertise and funds of the Ministry of Education, the Innovation and Design Commission created a digital guide for this education programme. The principles are scalable and theoretically could be applied through university, and the hope is the design-based knowledge is also transmitted bottom-up, as parents are also learning from their pre-school aged children.

Boost

Mariano Alesandro DENMARK
Index: Design to Improve Life

Mariano presented *Boost*, an education programme launched three years ago by *Index: Design to Improve Life* that uses real life challenges as a learning resource in public education. In partnership with schools, the Danish Ministers of Education, Environment, Business and Growth, as well as local municipalities and corporations, programme goals include design-thinking methods in education and the fostering of creative innovation skills. Based on a user-centred approach, Boost teaches creative cross-disciplinary attitudes to problem solving, risk taking, cooperation, collaboration and communication, decision-making, leadership, planning and execution, and the ability to learn and awareness of your own learning process.

Boost educates schoolteachers, who use the principles to teach students from 6 to 14 years old. The programme also educates government officials and decision-makers, with the intent to provide everyone a common design language with which to communicate. A component of Boost is Innovation Factory—a programme that provides students with a real-world problem, such as needs of a refugee, to which they propose and create solutions. The designs are submitted to a jury that then selects the innovations with the most impact.

Management and impact

Alejandra Amenabar CHILE
Bienal de Diseño de Chile

Alejandra Amenabar opened with a history of design in Chile, detailing how the country's transition to democracy in 1990 enabled the growth of the field of design, and gave rise to Chile's design biennale which was re-launched in 2010, with the goal of Chile playing a role in the global discussion of design for economic development. Held in conjunction with the government, schools, design guilds, and private corporations, Bienal de Diseño de Chile includes academic and professional exhibitions, both Chilean and international, competitions, workshops, seminars, and discussions. Each biennial since 2010 has had a specific message, from communicating the inter-disciplinary importance of design to the

public, to empowering the country to be able to design solutions for natural disasters. Funding for the Bienal de Diseño comes from various areas—government, universities, private companies, diplomatic missions, and the design community.

The biennales have had wide-reaching impacts on the country's culture, economy, and government. Contributing to the promotion of national design in Chile and internationally, the festivals have played a pivotal role in the creation of design advisory councils in the Ministry of Foreign Affairs and the Ministry of Culture, programmes for the use of design tools for small and medium-sized businesses in collaboration with the Ministry of Economy, a Laboratory of Government developed for the state to properly utilise design tools, and the incorporation of design into Chile's public management via the creation of the National Design Coordinator position—giving rise to the 2017 First Promotion Policy for National Design, the creation of a National Design Award, and Design Month.

Shenzhen design and what is needed from international communities

Ting Xu CHINA
Shenzhen Design Week

Ting Xu described the rapid developments that have taken place in Shenzhen in recent years—from a fishing village 37 years ago to one of the fastest growing economies in China today. With an average age below 33, Shenzhen holds 60–70% of the market share of the manufacturing sector. The country's best graphic designers were drawn to Shenzhen in the 1990s after numerous Hong Kong printing business moved to the city, giving rise to other design industries including architecture and industrial design. The urban landscape is now characterised by “design clusters”, physical hubs dedicated to specific disciplines, for designers, students, and the public.

The Shenzhen municipal government has created the Shenzhen City of Design Promotion Association (SDPA) to meet their commitments as a UNESCO City of Design, as well as to implement initiatives that promote design. SDPA is responsible for the organisation of Shenzhen Design Week, which took place for the first time in April 2017. The multi-disciplinary festival, with the theme Design for the Future was fully funded and engineered by the government, showcased more than 2000 works from over 200 designers, and welcomed nearly 100,000 visitors.

SDPA manages a collaborative programme, Hong Kong—Shenzhen Design Twin Cities, holding a design biennale and creative forum, as well as an initiative where designers from the two cities partner to create and produce products that are then placed on the market.

Other programmes include the Shenzhen Global Design Award, also a government-run initiative in its first year; and the Shenzhen Design Award for Young Talents which is managed by SDPA in conjunction with UNESCO Creative Cities Network to award emerging designers.

Putting Beirut on the global design map

Doreen Toutikian LEBANON
Beirut Design Week

Doreen Toutikian discussed how the main goal of Beirut Design Week, now in its sixth year, is to rebuild the image of Beirut and move people's perception of the city away from bombs and guerilla warfare by celebrating its long design history as well as



the contemporary designers and local companies that have been making a name for Beirut in the realm of design.

The event, which receives no government funding, has used its reputation for political turmoil to its advantage, gearing the design conversation away from luxury goods towards a focus on ecological and social design innovation. For example, the 2015 Beirut trash crisis inspired sustainability as the following festival theme.

The most recent theme encouraged analytical self-reflection, posing the question *Is Design a Need?* In creating something critical that addressed the need for the role of design in society, many designers turned to experiential design. Popular exhibits included a completely insulated room in the centre of Beirut, the most chaotic part of the city, and invited people to come in and appreciate a moment of silence; and an installation that demonstrated how it feels to be a Lebanese person with a Lebanese passport going through an airport.

discussion

Following the presentations, meeting participants were prompted to open discussion and answer any queries. David Grossman asked the following questions to all participants to be considered in the discussion:

- 01 What are some of your biggest existential challenges from an organisational or content standpoint?
- 02 How would you like to benefit from international collaboration?

Common challenges brought to the table included:

- Communicating the value of design to the public, to governments and policy-makers, as well as to corporations and private entities.
- Funding and resources for design organisations and initiatives.
- Lack of understanding of 'design', the design process and the ways of effectively realising the potential of design.

The main benefits of international collaboration were thought to be the sharing of best practices, experiences, and information amongst design entities. Many thought that the experiences of others, as well as the import of international talent would bring value to their events. It was agreed that successful examples of effective design promotion programmes and projects could be adapted and implemented locally, and participants saw merit in the export of their notable practices.

Min Wang (Beijing Design Week, China) responded that Beijing Design Week has reached its first goal of using design as a tool to reach government and industry, and their challenge now is to focus, and refine their vision of what they are now trying to achieve. The reach of the event is vast, and the challenge is to target an audience and clarify the message. Examples of this can be learned through collaboration with international design weeks, which would raise Beijing Design Week to the next level.

Eberhard Schrempf (Graz UNESCO City of Design, Austria) remarked that the major challenge is to implement design in the brain of everyday people as a process that generates intelligent products and services to create a better life. This runs hand in hand with the issue of communication of the value of design in general, including communication to government in order to secure funding. From international collaboration, it is beneficial to see what strategies other cities are employing. Graz would like to export the programmes that are used in Styria on an international scale, as well as facilitate exchanges.

Marie-Josée Lacroix (Montréal UNESCO City of Design, Canada) explained that an obstacle faced by Montréal is the small size of the municipal Bureau of Design. In order to promote quality

design for citizens, it is now necessary to train other government departments to be champions of good meaningful design, such as the Department of Transportation and individual districts. From international collaboration, it would be useful for people in similar roles in other cities to exchange practices in teaching good design processes.

Shauna Levy (Design Exchange, Canada) reiterated communication of the cultural value of design and funding as a main challenge. 2017 was chosen as EDIT launch year because it was Canada's 150th anniversary and as such they anticipated receiving government funding. The funding was not received, and Design Exchange was told that had they applied for funding of an "art" event it would have been accepted, but as it was "design" it was rejected. In terms of international connections, global perspective is important and it's a way to further thinking and awareness, which are vital to furthering common causes.

Kellen Boice (Sioux Falls Design Center, United States) discussed the challenges faced in terms of sponsorship in the context of a healthcare and banking community, where the opportunity for corporate funding exists but cannot always be accepted due to constraints placed by the sponsor.

Diane Charbonneau (Montréal Museum of Fine Arts, Canada) described the recognition of the museum's role in design education as a main obstacle. There is a lack of understanding as to how an object-based collection can be used by the public, by schools and students, and by educators to teach design history and processes, and generate a design-focused environment.

Tsuyoshi Ueda (Nagoya UNESCO City of Design, Japan) mentioned that Nagoya seeks international collaboration in order to promote design as a way to solve social problems. The city built an International Design Centre for design advocacy, but without being able to maintain global connections, the Centre has not been international in its use, and instead is utilised for the promotion of domestic companies.

Emanuel Barbosa (Porto Design Biennale, Portugal) remarked that main design challenges in Portugal are characterised by current issues such as the struggling economy. He reiterated that international connections would be beneficial in exchanging knowledge and experience with the global community.

Sharon Leshner (DesignPhiladelphia Festival, United States) noted the lack of government representation and support of DesignPhiladelphia, and mentioned that a central challenge faced by the festival is the lack of resources to be able to expand in response to public demand.





Alvaro Rego (MUMEDI—Museo Mexicano del Diseño, Mexico) cited communication inside Mexico as the biggest challenge for the museum. International collaboration would be extremely beneficial in improving the quality of exhibitions and speakers, via exchange of knowledge and best practices, as well as international exhibition exchanges.

Luis Gonzalez Arenal (Puebla UNESCO City of Design, Mexico) stated that in the case of Puebla, the challenge is to “bulletproof” the current organisation of the state to ensure that a change of government will continue to support the Innovation and Design Commission. He agreed that an international exchange of practices, information, and contacts would be very useful.

Mariano Alesandro (Index: Design to Improve Life, Denmark) also mentioned funding as an obstacle, particularly the cases of private companies providing limited, project-based funding. He discussed the possibilities for international expansion of INDEX projects that would be feasible only via international cooperation.

Alejandra Amenabar (Bienal de Diseño de Chile, Chile) explained that due to Chile’s geographic isolation from other countries, a main expectation of international collaboration is essentially to be connected. She agreed that the sharing of best practices and discussion regarding successful speakers and exhibitions would be beneficial.

Doreen Toutikian (Beirut Design Week, Lebanon) remarked that in the case of Lebanon, international collaboration validates the local initiatives in the eyes of the public, as well brings global talent to Lebanon.

Ting Xu (Shenzhen Design Week, China) described that in Shenzhen, the government wants to promote and encourage design, but they don’t know how. International collaboration would allow the government to learn new design promotion strategies and see what has worked elsewhere.

conclusion

The ICoD Special Meeting of Design Weeks/Biennales, Design Cities and Design Museums was an important opportunity to connect and appreciate that goals and challenges are shared with other entities around the world. It was concluded that Design entities from all over the world face similar issues despite different political, economic, cultural, and environmental circumstances, and that cooperation with similar organisations worldwide would be beneficial in a variety of ways.

All participants expressed that the diverse presentations and discussion that took place at the Special Meeting were both valuable and thought provoking. Many agreed that the programmes and practices presented were transferable, and left with new ideas to adapt to the framework of their own organisations.

It was also recognised that it would be beneficial to hold a Special Meeting of Design Weeks/Biennales, Design Cities and Design Museums on a regular basis, and that this could be instrumental in addressing issues faced by Design Weeks/Biennales, Design Cities and Design Museums worldwide. The next ICoD Special Meeting will be an expanded version of the meeting held in Montreal, and will take place in Beijing in September 2018.

ACKNOWLEDGMENTS

The 2017 ICoD Special Meeting could not have happened without the initiative of Outreach Coordinator Tara Dourian or the tireless travel of our 2015–2017 President David Grossman. Together, over many months, the two of them coordinated research efforts and on-the-ground meetings with numerous of organisations around the world. The result of these many meetings was a renewed interest in the activities of the Council from sectors heretofore not actively involved: Design Museums, Design Festivals, Weeks and Biennales and of course Design Cities.

We would like to extend warm thanks to our host, the Montréal Museum of Fine Arts (Musée des Beaux Arts de Montréal) and particularly Dianne Charbonneau, Curator of Modern and Contemporary Decorative Arts and Photography, for their generous contribution of space as well as access to their collection. Also the Bureau du Design of the city of Montreal for their support and very gracious tour of the city. The meeting was planned and coordinated by Special Meeting Coordinator Tara Farsky, we would like to acknowledge her consummate professionalism, especially in the face of a series of other events planned in parallel: Tara, you did a tremendous job! We would like also to recognise the dedication of the entire Secretariat team, notably Liz Carbonell, Events Manager, in delivering this event.

Lastly, it is the support and participation of the design community that fuels these events and we would like to thank all those who came to Montréal and brought their valuable contributions.

APPENDICES

- II programme
- III list of participants

programme

SATURDAY, 21 OCTOBER 2017

SECTION 01 breakfast roundtable

08.00	1.1 Welcome and breakfast	Ana Masut <small>CANADA</small>	20 min
08.20	ROOM CHANGE		05 min
08.25	1.2 Introductions (rapid-fire format)	All Participants	35 min

SECTION 02 introduction

09.00	2.1 Meeting objectives	David Grossman <small>UNITED STATES</small>	15 min
-------	-------------------------------	---	--------

SECTION 03

09.15	3.1 Montréal UNESCO City of Design: Commerce Design: More than just an Award	Marie-Josée Lacroix <small>CANADA</small>	10 min
09.25	3.2 Graz UNESCO City of Design: Bridging the Gap—Between Design and Industry	Eberhard Schrempf <small>AUSTRIA</small>	10 min
09.35	3.3 Beijing Design Week: Design Powers Entrepreneurship and Innovation	Min Wang <small>CHINA</small>	10 min
09.45	3.4 Discussion	All Participants	30 min
10.15	BREAK		20 min

SECTION 04

10.35	4.1 Montréal Museum of Fine Arts: Expanded Field of Design: The Montréal Museum of Fine Arts Decorative Arts Collection	Diane Charbonneau <small>CANADA</small>	10 min
10.45	4.2 Sioux Falls Design Center: Design Awareness in a Fly-Over State	Kellen Boice <small>UNITED STATES</small>	10 min
10.55	4.3 Design Exchange: Redefining Cultural Experience	Shauna Levy <small>CANADA</small>	10 min
11.05	4.4 Nagoya UNESCO City of Design: Design With Cultural Heritage	Tsuyoshi Ueda <small>JAPAN</small>	10 min
11.15	4.5 Discussion	All Participants	40 min
11.55	LUNCH		1 h 20 min

SECTION 05

13.15	5.1 MUMEDI: A Vision of Creative Adaptive Reuse	<i>Alvaro Rego</i> MEXICO	10 min
13.25	5.2 DesignPhiladelphia Festival: Creative Sponsorships	<i>Sharon Leshner</i> UNITED STATES	10 min
13.35	5.3 Porto Design Biennale: Design Biennale for Municipal Economic Growth	<i>Emanuel Barbosa</i> PORTUGAL	10 min
13.45	5.4 Discussion	<i>All Participants</i>	30 min

SECTION 06

14.15	6.1 Puebla UNESCO City of Design: Design Thinking Committee Embeded in Government	<i>Luis Gonzalez Arenal</i> MEXICO	10 min
14.25	6.2 INDEX: Design to Improve Life Education	<i>Mariano Alesandro</i> DENMARK	10 min
14.35	6.3 Bienal de Diseño de Chile: Management and Impact	<i>Alejandra Amenabar</i> CHILE	10 min
14.45	6.4 Discussion	<i>All Participants</i>	30 min
15.15	BREAK		15 min

SECTION 07

15.30	7.1 Shenzhen Design Week: Shenzhen Design and what is Needed from International Communities	<i>Ting Xu</i> CHINA	10 min
15.40	7.2 Beirut Design Week: Putting Beirut on the Global Design Map	<i>Doreen Toutikian</i> LEBANON	10 min
15.50	7.3 Discussion	<i>All Participants</i>	20 min

SECTION 08 conclusion

16.10	8.1 Summary	<i>Tara Farsky</i> CANADA	10 min
16.20	8.2 Next Steps	<i>David Grossman</i> UNITED STATES	30 min
16:50	END OF MEETING		
16.50	<i>Reception</i>		1 hour

list of participants

ICoD MEMBERS

Beijing Design Week	CHINA	Min Wang
Beirut Design Week/MENA Design Research Center	LEBANON	Doreen Toutikian
Bienal de Diseño de Chile/Universidad del Desarrollo	CHILE	Alejandra Amenábar
Bureau du Design/Montréal UNESCO City of Design	CANADA	Marie-Josée Lacroix
Creative Industries Styria GmbH/Graz UNESCO City of Design	AUSTRIA	Eberhard Schrempf
Design Exchange Canada's Design Museum	CANADA	Shauna Levy
DesignPhiladelphia Festival	UNITED STATES	Sharon Leshner
INDEX: Design to Improve Life®	DENMARK	Mariano Alesandro
Montreal Museum of Fine Arts	CANADA	Diane Charbonneau
MUMEDI—Mexican Museum of Design	MEXICO	Alvaro Rego
Nagoya UNESCO City of Design Organizing Committee	JAPAN	Tsuyoshi Ueda
Porto Design Biennale	PORTUGAL	Emanuel Barbosa
Puebla UNESCO City of Design	MEXICO	Luis A. Gonzalez Arenal
Shenzhen City of Design Promotion Association/ Shenzhen Design Week/Shenzhen UNESCO City of Design	CHINA	Ting Xu
Sioux Falls Design Center	UNITED STATES	Kellen Boice
Sioux Falls Design Center	UNITED STATES	Sara Lum

ICoD

David Grossman	ISRAEL	President 2015–2017
Zachary Harris Ong	MALAYSIA	President 2017–2019
Johnathon Strelby	CANADA	President Elect 2017–2019
Peter Florentzos	AUSTRALIA	Treasurer 2015-2017
Cihangir Istek	TURKEY	Vice President 2015-2017
Ana Masut	CANADA	Managing Director
Elizabeth Carbonell	CANADA	Events Manager
Tara Farsky	CANADA	Special Meeting Coordinator

OBSERVER

City of Montréal	CANADA	Stéphanie Jecrois
------------------	--------	-------------------

Published by:

International Council of Design

Phone: +1 514 875 7545

Email: info@theicod.org

Website: www.theicod.org

© 2020 International Council of Design