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EDITORIAL

In Helsinki, on 17 September 2012, European Commission Vice-President Tajani stated that "Design is at the heart of our innovation system". This was at the launch of the European Design Leadership Board's report and recommendations 'Design for Growth and Prosperity'. The report makes 21 policy recommendations around the themes of 1) European design on the global stage; 2) design in Europe's innovation system; 3) design in Europe's enterprises; 4) design in Europe's public sector; 5) design in Europe's research system and 6) design in Europe's education system.

SEE supports these recommendations and adds our own in the SEE policy booklet 'European Design Systems and Innovation Policy' available from the SEE website. Now more than ever, the time is ripe for design stakeholders to engage with local, regional and national government to champion the value of design for socioeconomic development.

In this SEE bulletin, we examine some key issues that will determine how design is understood by government in the future: the economic value of design and design's role in public service and social innovation. The Institute for Economic Research in Ljubljana presents the results of research on the economic value of creative industries and design in Slovenia. This research will feed into the preparation of a national design policy. We also have an update on how the Estonia's Design Action Plan was developed and is currently being implemented. In the Design Policy Map, we present design policy developments from Colombia, Greece and Mexico.

In an interview with Bryan Boyer from SITRA, we hear about the Helsinki Design Lab and new social innovation projects in Finland. Finally, a case study on Design Silesia discusses how service design has been introduced to tackle complex challenges in public institutions in Poland. With greater demand for transparency and efficiency, public authorities in Europe can no longer rely on top-down decision-making and are turning to more user-centred processes such as design.

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Anna Whicher and Gavin Cawood

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An Economic Analysis of Design in Slovenia



Nika Murovec and Damjan Kavaš are researchers based at the Institute for Economic Research in Ljubljana in Slovenia. In 2010, they were commissioned by the Ministry of Education, Science, Culture and Sport, the Ministry of Economic Development and Technology, and the Slovenian Research Agency to conduct research on the creative industries and design in Slovenia. This research will feed into the preparation of a national design policy. This research was commissioned partially as a result of the increased awareness among policy-makers and government ministries through SEE

activities between 2009 and 2011 when a representative of the Government Office for Development and European Affairs attended SEE workshops and engaged with the Slovenian SEE partner the Museum of Architecture and Design / BIO. Here the researchers from the Institute for Economic Research present a summary of their findings.

In the last decade, throughout the world, the creative industries (CI) and especially design have moved from marginal debates about culture rights into the centre of the discussions regarding competitiveness. Slovenia is, however, lagging behind in this field. While the issue of creativity and the CI has been in and out of policy discussions in the last years, there is still no programme or systematic support for the CI or design on a national level or even a strategic document. In addition, the research on CI and design in Slovenia lags far behind. In 2010, however, the Ministry of Education, Science, Culture and Sport, the Ministry of Economic Development and Technology, and the Slovenian Research Agency issued a call for proposals for a Target Research project entitled *The state of design, with focus on industrial design, as a part of creative industries, and best international practices as a foundation for fostering this sector in Slovenia*. This article briefly presents the results of the first in-depth analysis of design in Slovenia, which was carried out within this project.

METHODOLOGY

The results were obtained from a combination of different methods. On top of a literature review and analysis of the existing statistical databases (Annual Reports Database, Statistical Registry of the Employment), extensive field research was carried out. First, several in-depth interviews with field experts representing different viewpoints (education, support institutions, supply-side, demand-side), were conducted. Later on, two surveys were sent out: a survey among designers (56 designers responded) and a survey among potential users of design services (503 managers responded). Finally, the results of the statistical analysis, interviews and surveys were combined into a SWOT matrix. The SWOT matrix, together with the analysis of good practices and design policies in other countries, interviews and workshops with representatives of the project's financiers, designers and firms, served as an input for the preparation of a set of measures for Slovenian design policy.

DESIGN IN STATISTICAL DATABASES

As part of the first stage of this research, the secondary data (qualitative and quantitative) about all CI in Slovenia was analysed. The analysis of the Annual Reports data (AJPES, 2009) showed that in Slovenia, 9.6 percent of all firms and 4.4 percent of all people employed were in CI. Design (statistically defined as NACE Rev 2. category 74100) presented only 3.5 percent of the firms in CI (0.5 percent of all firms) and 1.2 percent of the employed in CI (0.05 percent of all employed). While the average profitability (EBIT margin) as well as average gross value added (GVA) per employee in CI were far above average and even close to high-tech industries, design was lagging far behind (see Table 1). This could however, only partially be considered as a consequence of the current situation in the field of design, since important methodological issues need to be taken into account here as well (for example also activities such as flower arranging are included in the NACE category 74100 – Specialised Design Activities).

Table 1: Profitability indicators and gross value added

	EBIT* MARGIN	Average GVA** per employee
CREATIVE INDUSTRIES	4.07%	44,867 €
DESIGN	-0.21%	27,756 €
HIGH-TECH INDUSTRIES	14.30%	58,218 €
MID-HIGH-TECH INDUSTRIES	2.53%	32,063 €
OVERALL ECONOMY	2.77%	33,173

*EBIT – Earnings before interest and taxes

**GVA – Gross value added

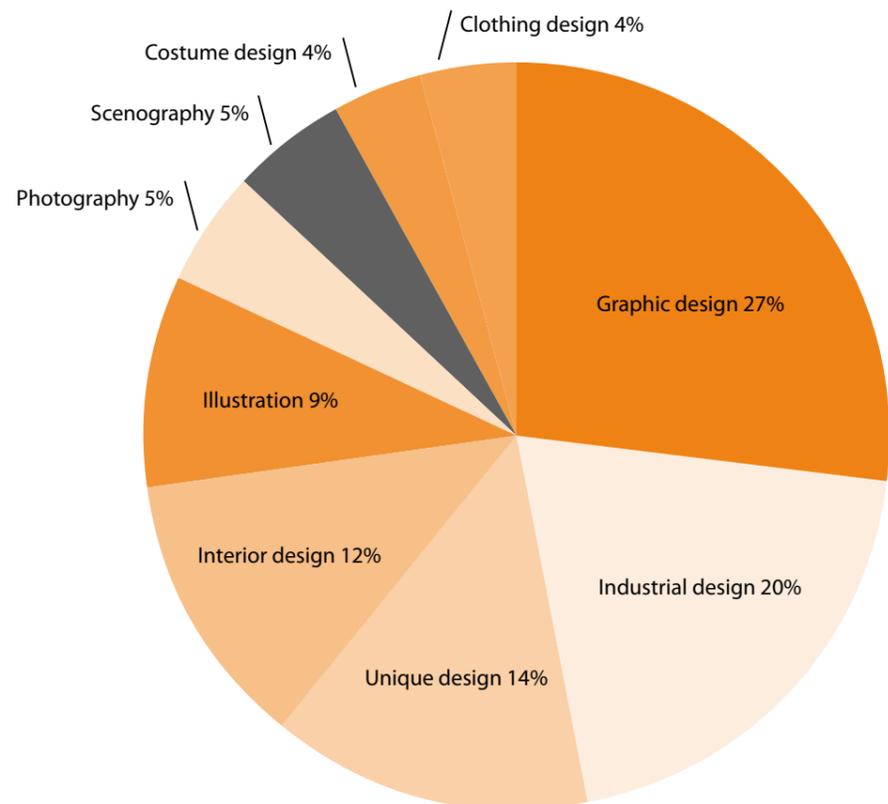
Besides the industrial data, presented above, occupational data from the Statistical Registry of Employment (SURS, 2008) were also analysed. The results based on occupational analysis show that the share of creative occupations within all occupations is 1.5 percent, while designers, decorators and arrangers present 4.6 percent of all creative occupations. Within this occupational category graphic designers present by far the greatest share (59 percent).

At this point, however, it has to be noted that the interviewed experts all claim that the actual number of qualified designers is incomparably lower than the number acquired from the statistical databases. Such high statistical numbers (1640 graphical designers, 400 industrial designers, etc.) reveal one of the important problems of design in Slovenia, which is a high number of unqualified designers working in the field.

SUPPLY SIDE

The educational system in the field of design is not up to date with the latest trends in the field and is in need of changes, some of which have already been proposed. Still, the quality of Slovenian designers is internationally comparable. In relative terms, there are a lot of talented individuals who have succeeded internationally. On the other hand, there are also many unqualified, low quality service providers which negatively impact the image of the field and also the price. Designers are very unhappy with the “disorder” in their field. They believe that an appropriate design strategy and support measures on a national level are needed. However, based on the survey results, the key problems, perceived by designers, are low developmental orientation and too low recognition of the Slovenian firms and their brands, and lack of awareness about the use and importance of design.

Figure 1: Structure of the Designers Society of Slovenia members



DEMAND SIDE

A superficial look at the results of the survey among managers reveals relatively high awareness and use of design services. However, these results are based on the self-evaluation of the managers. Further analysis, on the other hand, reveals that in most of the firms, design does not play a strategic role, but merely a very one-sided view. In most cases, industrial design is perceived merely as a visual appearance of a product. Only about 5 percent of firms invest more than 10 percent of the total product/service development resources in design. Similarly, in only about 5 percent of firms does the cost of design presents more than 10 percent of the product's/service's sales price. The analysis of the survey data reveals a clear connection between the use of design and development of new products/services/processes, especially in the case of major innovations. Besides that, there is also an evident link between the use of design and firm's success in terms of profitability, market share growth and income growth (see Table 2). Furthermore, firms, which are successful on European markets, invest more in design, compared with firms which operate on the local or national market.

DESIGN POLICY

In Slovenia, the understanding of the role of design for economic development and for society as a whole is still incomplete. In terms of design policy, Slovenia is lagging at least 10-15 years behind developed European and Asian countries. Slovenian design policy should be one of the

foundations of the future development of the country, since the efficient use of design presents a powerful tool for restructuring of firms and traditional industries into globally competitive firms and industries. Furthermore, it enables an upgrade of R&D projects into innovative products and services with high added value. Following the example of the most developed countries, the use of design in the public sector can also lead towards improved quality and lower costs of public services.

Table 2: Use of design and firm's success

FIRM'S SUCCESS INDICATOR:	Use of design	Mean (5-point scale)	Difference between means (design users/non-users)	Significance
Profitability	No	3.14	0.23	0.000
	Yes	3.37		
Market share growth	No	2.81	0.4	0.000
	Yes	3.21		
Income growth	No	2.67	0.37	0.000
	Yes	3.04		

Based on the analysis of design in Slovenia, good practices and design policies in other countries, interviews and workshops with representatives of the project's financiers, designers and firms, a set of measures for Slovenian design policy was prepared. The proposed measures are arranged according to different target groups:

- Support for business sector projects: grants for the use of design (focus on SMEs, start-ups and traditional industries), tax reliefs (inclusion of design into R&D tax reliefs), link design and R&D projects (clearer definition of eligibility, inclusion of design as a prerequisite in calls for tenders), sectoral approach (support for sectors, focused on end consumer markets, mostly traditional industries and tourism), young designers in the economy (stimulation of young designers' employability)
- Activities in the public sector: public procurement (increasing the importance of design, architecture and market communication in the public sector – change of selection criteria, increase of demand for innovative products/services, framework contracts), use of service design in the public sector (mostly in the public institutes), establishment of a Design Centre, appointment of an appropriate counterpart on the government's side.
- Activities in the design sector: accreditation (regulation of conditions for operation on the market)
- Horizontal measures: establishment of a Design Council (as the government's consulting body which

includes representatives from the business sector, design sector, education and different ministries), promotion (promotion of the use of design, public awareness raising, branding of the Slovenian design), education and training (promotion of creativity in schools, trainings for the use of design and design thinking in firms, increase of marketing and entrepreneurial knowledge skills in the design sector, modernisation of training courses in the field of design, establishment of a new design faculty), monitoring and evaluation of design policy measures in Slovenia.

The proposed measures identify priorities, timeframes, responsible parties, key strategic goals and a set of indicators for evaluating the goals. The proposed measures present the groundwork for further work on preparation of the Slovenian design policy.

The proposed action plan has so far not been implemented but depending on political will, it is hoped that the Government will accept and implement it in the future. However, the design community did successfully secure the inclusion of design costs into the R&D tax relief scheme, and the inclusion of industrial design into an action plan called “Wood is Beautiful” in order to enhance the competitiveness of the Slovenian forest-wood chain by 2020.

For Slovenia, a national design policy is of great importance, since it would present a systematic approach, which would result at least in: promotion of design, stimulation of the use of design in the private and public sectors, connection of designers, scientific institutions and firms, international promotion, increase of the design quality and also increase of (private/public) investments in design. 📌

The full report is available in Slovenian here: www.mgrt.gov.si/fileadmin/mgrt.gov.si/pageuploads/DPK/CRPi_2010/CRP_V5-1020_Koncno_porocilo_01.pdf.

Estonia's Design Action Plan 2012–2013

For most of 2012, Estonia was the only country in Europe to have an explicit design policy, the National Action Plan for Design. This article explores three key questions, how was the policy developed? What are the aims and actions of the policy? And what is the expected impact of the policy? The Estonian Design Centre (SEE partner) is a key actor in the implementation of the policy through the newly introduced design support programme the Design Bulldozer. The successful implementation of this phase of the policy will determine whether design remains on the policy agenda post 2013.

HOW WAS THE POLICY DEVELOPED?

The road leading to the Design Action Plan, adopted by the government in January 2012, has been a long one. In 2001, there was the first indication of intent at state level for creating a design policy to promote design in Estonian enterprises. In 2002, research was commissioned from Per Mollerup to map and analyse the state of Estonian design and make recommendations for government intervention. The recommendations were discussed with the ministries, Estonian design and business communities and formulated into a paper "Estonia – Land of Design" (2003). Unfortunately, the financial means for implementation were not available and the policy was never adopted by the government.

From 2003 to 2008 several developments took place to promote design and support companies in using professional design services. The latter, however, was "hidden" in different support measures available through Enterprise Estonia, the implementation body for EU structural funds in Estonia, and it proved complicated for companies and the design sector to make use of the support. Design promotion was more successful – initiatives such as Design Night and Design Year (2006-2007) became popular.

The Design Night festival, which attracts hundreds interested in Estonian design life every autumn, takes place on September 20-23. The programme of the festival includes different seminars, workshops, exhibitions, mini-fairs, competitions (e.g. the Estonian Design Awards gala) and is aimed at both young and established designers, entrepreneurs and design fans. The main organiser of the festival is the Estonian Association of Designers. The Design Year (September 2006 - November 2007) was a one year long project to introduce and promote design related happenings in Estonia. Throughout the year, different seminars, exhibitions, workshops and education programmes were held and there was a widespread media campaign supporting the events. Tallinn Design Map was issued for the first time. The agreement to establish the Estonian Design Centre was also signed at the end of the Design Year. The Centre was formerly established in 2008.

In 2009, the Creative Industries Development Programme was launched in Enterprise Estonia, which meant more stable support for the Estonian Design Centre (among other development centres in the field of creative industries, creative clusters and incubators). The Estonian Design Centre established a network of design agencies to enhance their skills and export capacity and started to develop support programmes and consultation services for companies to use design more strategically.

In 2009, the design policy development process gained momentum again as an initiative of the policy-makers in the Ministry of Economic Affairs and Communications motivated by the need to understand what kind of design support measures (whether direct or indirect) already existed in different policy papers under different ministries. To bring clarity, set clearer focus and roles in the design field, the decision was lobbied to have a dedicated design strategy. Still it took another three years to reach the final document as there were several hindrances – the importance of design had to be asserted in the higher levels at the ministry; there was a lack of core statistics about the design field, so some research and interviews were conducted to map the field and needs of different actors; and then the consultation process itself was time-consuming – several round tables, feedback sessions and other meetings were held as well as coordination rounds with other ministries.

An important role in the development of the action plan was played by the SEE Project which provided important insight and feedback from people directly involved in development and implementation of design policies and support programmes in different countries. The SEE Meeting of Minds workshop which took place in Tallinn in December 2010 on sharing experience and drafting support programmes for Estonian context was especially insightful and also helped to lobby for the importance of design policy development among the higher level ministry officials.

The Design Action Plan was finally adopted at the beginning of 2012 and received support by the Minister of Economic Affairs and Communications. The downside of the process

taking so long, was that due to the end of the EU financial period 2007-2013, most of the funding for the 2012-2013 had already been planned and it was not possible to start new initiatives, it was more a question of redistribution of funds and creating opportunities within the existing programmes to better accommodate design support. One new major programme was started with strong backing from the Minister – the Design Bulldozer pilot programme, a strategic design support programme for 10 Estonian companies to enhance their economic performance and export potential. The program is led by Estonian Design Centre and is co-financed by the European Union Structural Funds through Enterprise Estonia.

WHAT ARE THE AIMS AND ACTIONS OF THE POLICY?

National Action Plan for Design 2012-2013 sets four concrete objectives:

1. To increase the competitiveness of Estonian companies through effective and clever application of design.
2. To increase the number of strategic users of design among Estonian companies;
3. To encourage the formation of a market for design services offering value added to other economic sectors in Estonia.
4. To increase the independent export capability of the Estonian design services sector

The most important action of the policy is the launch of the pilot programme of strategic design – the Design Bulldozer. Ten companies will work with ten design managers for 20 months to develop new services and products that are specifically tailored to the needs of people. This serves to increase the companies' economic performance and competitiveness both in domestic and foreign markets. The programme was launched by the Estonian Design Centre, the Ministry of Economic Affairs and Communications, and Enterprise Estonia in April 2012. A report on the new products and services will be published in March-April 2014.

Another concrete action is the revision of existing support programmes in Enterprise Estonia and reallocating funding for design support. The new or revised measures include:

1. Extending the conditions of the innovation voucher support measures to obtain design services from designers and design studios
2. Support measure for purchasing design-related advisory service (design management service) from designers and design studios design management service
3. Involving designers with international work experience in Estonian companies (inc. design studios)
4. Technological development, including support for product development, creating prototypes for development of new or significantly improved products or processes

In addition to that, the Design Education Think Tank is planned to convene in autumn 2012 to gain a holistic view of the design education in Estonia, map and clarify the roles and activities of existing institutions and set goals for each stage in education.

WHAT IS THE EXPECTED IMPACT OF THE POLICY?

The important outcome of the National Action Plan for Design would be the recognition of design as a tool for innovation, growth and competitiveness by companies, decision makers and the society at large. Hopes are also high for the Design Bulldozer programme to produce ten excellent cases of strategic use of design in companies from different sectors boosting their businesses and export capability as well as giving them tools and skills for innovative developments for the future.

As the current action plan works in a way as a "pilot policy" then the best outcome would be a good long term design strategy for 2014–2020 that has clear objectives and sufficient funding. We aim for the design support and strategic design programmes for companies to continue and the demand for quality design services to grow, which in turn makes the design sector grow, improve their skills and increase their experience and competitiveness also in international markets. 

Thank you to Kristiina Sipelgas, former policy analyst at the Ministry of Economic Affairs and Communications and Diana Tamm, former project manager at the Estonian Design Centre (SEE partner).

Design Policy and Promotion Map

To get a global perspective on the growing number and increasing maturity of design policies and promotion programmes, this feature presents statements from design practitioners from three countries. Each interviewee provides an overview of developments in their country and outlines how design fits into various government strategies, in order to build a profile map of the state of affairs around the world.



COLOMBIA

Design has been recognised at government level in Colombia since 1994 and features in the portfolio of the Ministry of Commerce, Industry and Tourism. The Ministry, through the National Design Program, promotes design as a driver of innovation in Colombian industry. The Ministry adheres to the concept of an Integrated Design Approach, which surpasses traditional industrial design to adopt a comprehensive strategy, positioning design consultants as the connection between business needs and user requirements to open up new roles for design in companies. A key initiative is the National Design System, which aims to develop both supply and demand for design as part of an ecosystem. The ecosystem connects design, academia and SMEs to improve the competitiveness of SMEs through differentiation and product quality to enable them to enter international markets. As part of the National Design System, the Ministry is also working with the Department of Science, Technology and Innovation to develop a design policy. The design policy will be developed in collaboration with design and business stakeholders and would promote viable strategies to integrate design into the product and innovation processes in Colombian companies. The team is working to include design as a key factor and criterion in the public procurement processes and a complementary element into the innovation system.

Javier Ricardo Mejía Sarmiento
 Innovation Advisor, Colombian Ministry of Commerce, Industry and Tourism
www.mipymes.gov.co/publicaciones.php?id=935

MEXICO

In 2008, a group of academics, designers and entrepreneurs established Diseña Mexico (DMX), a non-government organisation proposing a National Design Policy for Mexico. One of DMX's first activities was to meet with members of the Federal Parliament to discuss the benefits a design policy could mean for the country's competitiveness; from this action in 2009, the Parliament sign a public paper to work towards a national design policy. In the same year, Diseña Mexico and the members of the Congress reviewed the science and technology policy which became the science, technology and innovation policy where design as a driver for innovation was included. Besides the work with the Parliament, DMX has collaborated with the federal government on the development and implementation of the "National Programme for Innovation" as well as the programmes: "Road Map of Mexican Creative Industries", "Puebla Design City" and "Small and Medium Size Enterprises Competitiveness Programme". At regional level, in 2010, the Mexico City Metropolitan Government asked DMX to assist it in the design of the Mexico City Design Center. Also at regional level, the State of Jalisco asked for collaboration with DMX on its project "Jalisco Creative State". In 2012, supported by the Monterrey Institute of Technology, the Federal Ministry of Economics and the Metropolitan Government, Diseña Mexico began its transformation into the Mexican Design Council for Innovation, which will be the national organisation that promotes the use of design among enterprises, governments and public and private institutions.

Julio Frías, PhD
 President of Diseña México, A.C.
www.disenamexico.mx

GREECE

The picture of design in Greece is one of a sector in its naissance. In 2010, there was an initiative by the Hellenic Organization of International Trade called 'designgreece' to identify the number of design agencies in operation. It was an opt-in process and 34 companies were recorded. Given the disparate nature of the sector and lack of representation, design has not been recognised as a source of competitiveness for Greek businesses and does not form part of the 'National Strategic Plan for Research, Technology and Innovation 2007-2013'. However, in Northern Greece, in the Region of Central Macedonia there is a will for design to form a more integral part of policy. A working group has been set up to revise the regional policy for innovation and promote design which includes representatives from the Business and Cultural Development Centre (KEPA), Centre for Research and Technology Hellas (CERTH), Thessaloniki Innovation Zone, University of Macedonia, Region of Central Macedonia and Industrial Property Organization. A key objective of the working group is to establish a design centre in Thessaloniki. The objectives to achieve this include raising awareness about design (stakeholders, policy-makers, business sectors, public authorities, etc); identifying best practices that could be transferred to Greece; connecting the design sector in Greece; developing a feasibility study for the design centre and securing funds for its establishment. In Greece, design awareness is limited to styling, fashion, graphics and products so this initiative forms part of a wider strategy to introduce a more strategic approach to design by businesses and the public sector.

Christina Skoubridou, project manager
 Business and Cultural Development Centre (KEPA), Thessaloniki

Details of design policy and promotion programmes in more countries are available at www.seeplatform.eu.

Helsinki Design Lab: An Interview with Bryan Boyer



Bryan Boyer is the Strategic Design Lead at SITRA, the Finnish Innovation Fund. SITRA is a prominent example of a public institution that has embraced a design approach to exploring social innovation challenges. Helsinki Design Lab, a platform for advancing strategic design, is illustrative of a changing of the tides. With greater demand for transparency and efficiency, public authorities in Europe can no longer rely on top-down decision-making and are turning to more user-centred processes such as design. In this interview we hear about the activities of the Helsinki Design Lab and the new Design Exchange Programme that puts designers in Finnish public authorities.

Please would you outline how SITRA was set up and describe its activities?

BB: SITRA is the Finnish Innovation Fund, which was founded in 1967 with an endowment from the central bank that provided financial independence to work on topics that essentially don't have an owner. Over the years that has meant different things from research and development funding, to venture capital funding and then more recently social impact, or maybe more broadly, impact investing. We are still supporting small R&D projects but the bulk of our work is now in impact investing, where we are attempting to create new knowledge and new markets in thematic areas like climate change, local energy, health and welfare issues.

So where does design come in?

In this context, the design task is really to design what you can invest in and to design the opportunities that can address the financial, social, ecological needs of your targets. So the strategic design work that we have been doing since 2008 has really been an attempt to understand what that looks like and how the practice of strategic design can help guide those decisions. When we talk about strategic design, it's not about designing objects; we're much more interested in designing decision-making – let's say, trying to make decisions with the same care that we make objects. We know from neuro-psychology, sociology and political science that the context and the ways that we decide or not, to do things together, really affect the actual decisions that we make, so we have to be more strategic.

“When we talk about strategic design, it's not about designing objects; we're much more interested in designing decision-making.”

How did SITRA come to have a strategic design unit and what do you do?

The then President of SITRA, Esko Aho, invited Marco Steinberg to create the strategic design unit following their collaboration on a project called Stroke Pathways conducted at Harvard Design School. Esko was on the board of advisors for the project that was about designing better stroke care at lower costs and became interested in strategic design. In dealing with topics like climate change, we don't yet know the boundaries – they are new classes of challenges that require a new approach.

There are two things we do; we have pilots and we have Helsinki Design Lab (HDL).

The pilots are a way for us to experiment and learn and HDL is a platform for us to reflect on what we are learning and try to understand and articulate what strategic design looks like as a practice. In our estimation, even though there are schools that graduate so-called strategic designers, what they are learning is not exactly what we are talking about. Their focus is more on the private sector and our focus is really on the public sector.

HDL studio on education



Helsinki Design Lab

What is Helsinki Design Lab?

When we set things up at the end of 2008 we had two main streams of work: Low2No – a low carbon development in Jätkäsaari and Helsinki Design Lab, including studios on aging, education and low carbon development. HDL is not a physical place as the studios move.

Each of those themes came as suggestions from different parts of the government. We visited some Ministries and asked them to give us a problem that they were fed up of thinking about. We were interested in developing a way for public sector bodies to be able to make sense of a fuzzy challenge. For example, let's say you're concerned about drop-outs, well what does that mean? That some students aren't doing well in school is maybe a symptom, but that's not the problem. So the difficulty that we have observed is that if you're a government body you can pay for solutions if you know exactly what you need – 'I need a stapler,' or 'I need a million staplers,' it's really easy to buy that. If you need help framing a problem or help asking questions, it's not so easy to buy, partially because of the way procurement works and partially because the only people who are going to do that are management consultants.

We were looking for a way, in a week, to look at the problem, to reframe it and develop what we describe as the architecture of the problem. For example, in education, this is about the individuals and their lifestyles; it's about the teaching methodologies; it's about the classrooms; it's about how you educate teachers; it's about health; it's about mental health, it's about after school; it's about early child education; about jobs and what, in that mix, has the most weight and how do they relate? Then you get to the point where you have a fragile understanding of what the problem might look like and what you want do about it. And that's never going to be one thing, so there's also an architecture of solutions. That is one of the differentiators – if you're the permanent secretary of the ministry of education, you're used to 'here's a white paper', and then perhaps that goes no further. The goal of the studio is to reframe the problem and then also deliver a set of strategic opportunities for how you would act on it.

We believe that you can't separate analysis from execution. When you look broadly at the way policy develops, you get one set of people thinking about what to do and then they hand over to somebody else to figure out how to implement it and then they hand over to somebody else on the front line who actually does it. That process has a lot of points for leakage, so we were looking for a way to stop the leaks. The studios were one-week exercises; we did three in 2010.

How did that process work?

In the educational studio, there were eight people. We wanted a group that was small enough to have a single conversation. We tried to construct a 360° perspective around the problem, so Lai came from Singapore, she runs one of the top secondary schools; Juha works in the Ministry of Health on health policy but also as a practising physician; Roope runs a local think-tank; Jane is a developmental psychologist with a focus on brain development in childhood, learning disorders and behavioural disorders and has also been involved in policy in the Caribbean; Linda founded a school in Boston and is a professor at the Harvard School of Education and her focus is on arts and sports outside of the classroom; Ann is an educational software specialist; and then Darryl and Maja were the two designers. The designers are in a clear minority and their role is to help bring synthesis to the conversation.

We construct an intense week for them. On Monday, the idea is to understand the problem top-down with speakers providing a view of how the system is supposed to work on the macro level. Then day two is the opposite, we put everybody in a bus and we take them out to a school and they spend the day speaking with everybody from the principal to teachers, to school-children, to the janitor. In the afternoon, we visit places like family counselling centres, sports clubs or other activities that are part of the wider perspective.

From Wednesday until midday on Friday the studio is developing a synthetic perspective and proposing what they would suggest as a way to move forward. The week ends with a presentation to a jury. The jury are the policy-makers who

we are hoping to influence so in this case we had the Advisor to the Director of DG Education and Culture, the Director General of the Finnish National Board of Education and a colleague from our programme on public leadership and management. The discussion is to test the output from the studio and to really break-down the proposals but also to bring these people into the conversation and to help them understand that they might be the owner, or the client, of something that previously they had thought was outside of their remit.

Did the jury followed up on some of the suggestions?

Yes and no. We underestimated the wealth of opportunities that would come out of the studio, so we weren't set up with the resources to follow up. The reason we did those first three studios was not to have activities afterwards necessarily, but to understand that format.

“Sitting around the table with world-leading experts from other fields, working in abstract systems, strategy and policy recommendations is something that designers often aren't used to doing.”

We play the role of broker. For example, in the '90s when SITRA started venture capital we were something like 80% of the money in the market and now we're more like 20%. So that's what success looks like for us – to make that handover. Public bodies are a bit hesitant to take the first risk, but once we do then others are willing to follow. So our role is often to de-risk propositions by being the first one to try it out.

The most significant outcome was learning to manage the process – how to get the policy-maker in the room and make

HDL studio on aging



the best use of their time and how to get a group of designers to work outside of their comfort zone. Sitting around the table with world-leading experts from other fields, working in abstract systems, strategy and policy recommendations is something that designers often aren't used to doing.

“I don't know that Finland needs a policy for design so much as it needs policy by design.”

Do you think Finland should have a policy for design?

There is – with immense respect to our colleagues in central government – there is a huge gap and this isn't just in Finland, this is in every country – there is a massive gap between the policy statements or intents and actually delivering it. One of the hypotheses is that governments increasingly want to engage the public or the private sector to understand where demand is or in procurement processes but they don't have the necessary tools to execute those desires. In response to this, one of the projects we are working on now is called the Design Exchange Programme, where we are putting designers in different ministerial and municipal positions to help create a better interface between public and private.

To answer your question more directly, I don't know that Finland needs a policy for design so much as it needs policy by design. Policies to support design activities as a part of the creative industries spectrum are helpful, sure, but in a place like Finland where public sector expenditure is a relatively large part of the GDP there are more significant opportunities to rethink how we frame policy questions, create initiatives, and tune them on an ongoing basis. Embedding iteration, ethnography, visualization,



HDL studio on education

prototyping, and other core design strengths more deeply in the policy making process is where I see the best contribution, for both the design community and society more broadly.

What is the aim of the Design Exchange Programme?

Sitra is working with partners in ministerial and municipal governments to place four designers in four different project teams. These individuals become part of their host organization and bring a new set of abilities and perspectives. One of them is in Lahti, a city one-hour north of Helsinki and the designer is part of the urban planning department and her role is to develop and then execute the participation aspect of the competition for the railway station there. The entire point of this is to bring participation to the beginning of the process and ask the community, 'what do you want?' – help us write the brief, rather than help us evaluate the submissions.

Sarah has been there since February 2012. We will have another designer starting soon in social services here in Helsinki and then we have two ministry positions coming later this year. Each designer will be in position for one year. In each of those cases we're setting up the programme, providing horizontal support and then doing the recruiting, so helping find and identify on both sides. So, who is the right designer and who is the right host team; and then we also helping fund the position – not paying for it totally.

When all of the placements are up and running we will connect the four designers with each other to form a support network, and we will also connect them to a group of mentors in the design community here.

What is the value of having designers in public authorities?

To answer your question in a completely philosophical way, the machinery of government in general in the West has been designed to consider objective facts and make decisions based on those facts, which is fine if you have facts. But equally

there are areas where we just don't know enough yet, so there are decisions that we're being forced to make without having complete data. So we end up in a world that Bruno Latour describes as moving from matters of fact to matters of concern. If you are dealing with matters of concern, it's about composition – how do you compose those different concerns in a way that brings some coherence. That's a design challenge; that's what a designer does on a daily basis. There is a recognition that we have to find a way to balance things that are hard and soft, that are fast and slow, that are abstract and concrete and we can no longer take for granted the neat separation of those dichotomies.

“To really contribute in the public sector designers need to become better at juggling data and engaging broader communities of stakeholders.”

Aspects of this balancing act come innately to many designers, but at the same time we need to do a lot of growing ourselves. To really contribute in the public sector designers need to become better at juggling data and engaging broader communities of stakeholders, for instance. But let's flip the question, what is the value of the public sector to designers? I'd argue that being more directly involved in public sector challenges offers the design community a direct path to the relevance that we've been fighting to hard to establish in recent decades. e



Design Silesia

Design Silesia, set up in 2010, is led by the Marshal Office of the Silesian Voivodeship in collaboration with the Academy of Fine Arts in Katowice and Cieszyn Castle. Culture Institution Ars Cameralis Silesiae Superioris and Silesian Polytechnic in Gliwice joined the team in 2011. The challenge that the project set out to tackle is how to efficiently encourage the economic and social development of the region and achieve regional competitive advantage. The project is co-financed by the European Social Fund with a budget of EUR 1.2 million. Design Silesia applies design methodologies to examining complex challenges such as public service renewal, preparing young designers for employment, enabling designers and businesses to work together and raising awareness of the value of design among the general public.

Silesia, in Southern Poland, has faced a number of challenges since its emergence on the European market. As a region experiencing intensive transformation processes, the Marshall Office have been trying to find solutions to meet the economical and societal challenges resulting from the demise of traditional economic sectors. The regional government of Silesia sought to adopt an approach to socioeconomic development that would put the citizens at the centre of the actions emphasizing the diversity and individuality of their needs and desires. Through engaging with Cieszyn Castle and Academy of Fine Arts, the Marshall Office recognised that design is a way of solving problems for a diverse set of users and it can have a positive impact on public spaces and services, increasing the innovativeness of a region, and simultaneously responding to social expectations.

The Design Silesia project seeks to prove that design can serve as a tool for regional development, increasing the innovativeness of the economy and enhancing the quality of life for people. To build design capacity in Silesia, it was crucial to create collaboration and an information

exchange network between Silesian entrepreneurs, designers, representatives of territorial administrative units, the academic community and regional government. This systemic cooperation is encouraged within the Design Silesia project and evident in the partnership that is led by the Marshal Office and includes the Academy of Fine Arts in Katowice, Culture Institution Ars Cameralis Silesiae Superioris, Silesian Polytechnic in Gliwice and Cieszyn Castle.

Since 2010, Design Silesia have applied a design methodology to examine and propose solutions to many complex problems facing the citizens of Silesia. However, the Marshall Office acknowledge that the more activities they undertake, the more challenges they face. Dispelling the myth of luxury and superfluosity that design has been associated with was the main mental barrier that Design Silesia had to face in the beginning. In the first phase of the project between April and December 2010, 350 people participated in seminars, conferences and workshops. During a number of exhibitions, Design Silesia presented over 100 exhibits (products/projects) of design solutions from



Design Silesia young designers' workshop



Design Silesia is improving the supply of and demand for design in the region.

Poland and abroad. In the second phase of Design Silesia, which started in April 2011, the partnership has taken more interventionist steps. The mantra for this phase of the project is: going from theory to practice. The following three projects illustrate the key foci: public service renewal, preparing young designers for employment, enabling designers and businesses to work together and raising awareness of the value of design among the general public.

DESIGN... AT YOUR SERVICE!

Design... at your service! is a flag initiative led by the Silesian Government to introduce service design concepts to public institutions. Designing services and experiences is a new domain in Poland and in cooperation with Design Wales, the Design Silesia team have pioneered three projects in public services. The Labour Office in Żory, the Regional Culture Centre in Katowice and Tychy City were selected due to their readiness and willingness to improve their services using design. The design team spent one month in each institution trying to understand and co-design solutions that could improve the quality of service provision. In the Żory Labour Office, the team tackled the challenge of how to create a friendly and open office that would encourage people to use its services. Streamlining the registration process, simplifying the application forms, designing a friendly waiting space for clients, changing the communication system in the building as well as encouraging the staff to take up pro-active approach towards their clients were the main solutions. The Regional Culture Centre in Katowice struggled with entirely different problems that influenced their overall performance. Experiencing organisational and identity transformation, the Regional Culture Centre had to focus on building its image as a competent and effective institution that caters for the needs of the culture sector. This was proposed through improving the relations and communication between employees, simplifying the system of applying for and awarding grants, intensifying the promotional activities across the region and designing a unique service called *Culture Emergency*. In Tychy, the challenge centred on creating a

new service called *Invest in Tychy* that the City is planning to implement in the near future. By working with the pro-active staff, the Design Silesia team developed three coherent service paths for three different types of investors.

DESIGN IN THE FIELD!

Design in the field! is an activity focusing on public space and its influence on local community. The Academy of Fine Arts in Katowice organised a workshop where a group of young designers created concepts to develop public space of selected towns. For seven days, Silesian students majoring in design, under expert supervision, lived and worked in a selected commune, trying to get to know it and understand it better. Their aim was to inspire participants and residents to think differently about their town and look at local challenges from a wider perspective. In developing the formula of the workshop it was important that the authorities of the communes understood what design is by working with the designers and actively participating in the design process. The result of the workshop are specific design concepts but most importantly the change of attitude of local authorities and people towards public space, ways of diagnosing problems connected with its functioning, development and role of residents' participation in the process of its transformation. The first part of *Design in the field!* took place in Mstów (small town near Częstochowa), where the design team chose the following three aspects of the town's development:

- Tourist trail – the first group decided to tackle the issue of recreational and tourist space. The aim was to propose a solution enabling tourists to see the most important points in the commune.
- Historic barns – the second group saw their challenge in proposing a new life for old barns. Members of this group examined how to give the ruins new functions in order to emphasise their uniqueness and make them become a visible attraction in the region.

- Revitalization of the Commune Cultural Centre and the Main Square – the third group took up improvement of the Main Square and the Commune Cultural Centre with its inner yard. Participants saw a chance to develop these places by connecting various activities going on there. The basic aim was to transform these places into spaces that would be more open and more easily available to residents.

Designing with the participation of local people led to concepts that create a coherent vision grounded in the needs and expectations of residents. Concepts show possible ways of developing local potential and possibilities dormant in Mstow as well as create a new quality of unique friendly places for residents and tourists.

Cieszyn Castle has established an initiative called *Model Silesia* aimed at teaching businesses and students majoring in design how to effectively cooperate with each other. This initiative takes businesses that have never used the services of a designer before and designers that have never collaborated with entrepreneurs. Cieszyn Castle also invited experienced experts to supervise and facilitate the activity of the design teams. In an application process, the *Model Silesia* jury selected four companies and four design teams that have been assigned to work together on new services and products:

- the first design team assigned to Vis Systems has been working on a rail car interior;
- the second design team assigned to Expansja has been working on promoting accommodation services in Nikiszowiec district;
- the third design team assigned to Novus has been working on a collection of textile products for children;
- the fourth design team assigned to the Municipal Services Office has been working on the public transport system (timetables, route maps etc.) in Cieszyn city.

Their projects are still in progress and outcomes will be presented in December 2012. It will be then up to the companies whether they decide to implement the projects or not. No matter how many are put into operation, the *Model Silesia* will be an invaluable lesson for designers and entrepreneurs striving to find a common language.

Since April 2010, the Silesian Government has witnessed some important changes in the perception of design in Silesia. Design is a part of regional innovation strategy in Silesia. However, the Marshal Office are keen for design to become a crucial element in influencing the shape and direction of activities focused on people and the spaces in which they work, socialise and live. Not only has Design Silesia introduced design to public administration in the region, but it has also become a recognised and trusted brand in Poland and is a winner of the Design Management Europe Award. Nevertheless, the systemic and coherent use of design among entrepreneurs and public institutions in Silesia is a way off yet. The crucial challenge is introducing the principle of subsidiarity in practice and thus ensuring that the decisions are taken as closely as possible to the citizens and clients. Design as a driver for social change is gaining significance in Poland and in the Silesia region and is all the more important in the context of greater citizen participation in decision-making. 

Thank you to Karolina Juzwa, senior specialist at the Marshal Office, Design Silesia team.

For more information visit: www.design-silesia.pl

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