Politecnico di Torino

Department of Architecture and Design

M.A. Thesis in Systemic Design
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ICSID Interdesign

Forty years of experimentation towards a more systemic education and transformative action that better copes with complexity.

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ACRONYMS

ABDI - Agência Brasileira de Desenvolvimento Industrial

ACID - Association of Canadian Industrial Designers

ADDIT - Association for Design Development in Tasmania

AIF - Amt für Industrielle Formgestaltung

APCI - Agence pour la promotion de la création industrielle

ASID - American Society of Industrial Designers

BNO - Beroepsorganisatie Nederlandse Ontwerpers

CAD - Computer-Aided Design

CIDA - China Industrial Designers Association

CODIGRAM - Colegio de Disenadores Industriales y Graficos de Mexico

CWOIH - Council of World Organizations Interested in the Handicapped

DSM - Dutch State Mines

EGADE - Escuela de Graduados en Administración y Dirección de Empresas

ENSCI - Ecole nationale supérieure de creation industrielle

EU - European Union

FETS - Far East Trade Services

GDR - German Democratic Republic

HDC - Hungarian Design Council

HEC - Hydroelectric Commission

IAA - International Association of Art

ICSID - International Council of Societies of Industrial Design

ICOGRADA - International Council of Graphic Design Associations

ICOMOS - International Council on Monuments and Sites

ID - Norwegian Group of Industrial Designers

IDA - Industrial Designers Society of America

IDEA - Industrial Designers Education Association

IDI - Industrial Designers Institute

IDSA - Industrial Designers Society of America

IFI - International Federation of Interior Designers

IFLA - International Federation of Landscape Architects

IIFAEM - Instituto de Investigación y Fomento de las Artesanías

ISOCARP - International Society of City and Regional Planners

ITESM - Instituto Tecnologico y de Estudios Superioes de Monterrey
JIDA - Japan Industrial Design Association
JIDPO - Japan Industrial Design Promotion Organization
KAID - Korea Association of Industrial Designers
KIDP - Korea Institute of Industrial design Promotion is
KIO - Kring Industriële Ontwerpers
LBDI - Laboratorio Brasileño de Diseño Industrial
LKAB - Luossavaara-Kiirunavaara Aktiebolag
NAFTA - North American Free Trade Agreement
NATO - North Atlantic Treaty Organization
NCID - Norwegian Council of Industrial Design
NEA - National Endowment for the Arts
NEPAD - New Partnership for Africa's Development
NGID - Norwegian Group of Industrial Designers
NID - National Institute of Design
OeIF - Österreichisches Institut für Formgebung
PAS - People and Systems
PHC - Primary Health Care
PNC - Política Nacional de Cultura
PZOG - Project group sensorial and organically handicapped
SABS - South African Bureau of Standards
SANS - South African National Standards
SID - Swedish Society of Industrial Designers
SMEs - Small and medium-sized enterprises
SVID - Swedish Industrial Design Foundation
UCCN - UNESCO Creative Cities Network
UIA - International Union of Architects
UIL - UNESCO Institute for Lifelong Learning
UITP - Union Internationale des Transports Publics
UNDP - United Nations Development Programme
UNESCO - United Nations Educational, Scientific and Cultural Organization
UNIDO - United Nations Industrial Development Organisation
UoBDA - University of Brighton Design Archives
USSR - Union of Soviet Socialist Republics
VNIITE - All-Union Scientific Research Institute of Industrial Design
WCC - World Crafts Council
WDO - World Design Organization
WDS - Wheelchair docking system

Introduction

This thesis has set out to investigate ICSID's Interdesign programme throughout the years, a new type of seminar bringing together industrial designers from around the world to address issues such as climate change, urban transport and health care, problems not only for the host country but also with international importance.

The fundamental research for writing this thesis was done in person at ICSID Archive, in the University of Brighton Design Archives - UoBDA, UK. The Archive documents the initiatives, ambitions and influence of this International Organization that since 1957 has contributed to the Representation of Industrial Design and Designers across Political Boundaries and Economic Disparities. The documents preserved here, about 50 linear meters, were generated by the offices of Essen and Montreal, and transferred to Brighton in 2007. The research has led to the rediscovery of five further Interdesign currently not listed on the official website; Interdesign that had been lost in time. Three of these took place in the German Democratic Republic and aimed to design games and play areas for children. The other two took place in the USSR and Norway and respectively dealt with design for people with disabilities and design aimed at improving businesses.
Interdesign was the best opportunity for mid-career designers to expand their knowledge, to forge relationships with designers and other types of professionals from different cultures and origins. To understand the peculiarities of this type of learning, the thesis starts from explaining the need for a paradigm shift in education. The current linear cultural paradigm creates a society that is not able to satisfy real needs and at the same time pay attention to the well-being of the natural ecosystem. And the environmental disasters of the last decades, the climate changes, and the succession of wars as they become more disastrous are clear proof. To achieve the paradigm shift, a collaborative transdisciplinary

investigation of real-world challenges is needed, and the use of systemic thinking as a holistic lens to understand the systemic and social relationships of the system, the general framework.

And it is in this framework that the Interdesign programme promoted by the International Council of Societies of Industrial Design, now World Design Organization, fits. Interdesign is a dynamic aggregation of international professionals that works together in a trans-disciplinary transfer that synergizes with each other. Is a way to implement and guide transformative action, a way to better cope with complexity. The core value is linked to the point that it allows many different perspectives on any project, departing from the traditional teaching method from teacher to student. The workshop mode allows the participants to directly explore the scenario of the problem, talking with stakeholders and the local population to come together to possible solutions. From the first Interdesign in Minsk (1971), which explored the production and distribution of bread, to the last one in Mumbai (2014), which sought to address some of the social and infrastructure challenges facing the growing city, ICSID operated as a nexus of national and international associations, showing how relationships are the foundation of any project capable of having global impacts. In the span of forty-three years ICSID, with the support of the member organizations, has organized a total of forty-four Interdesign in twenty-six countries.

To better understand the historical setting of each Interdesign, the thesis divides them into chapters according to the decades, in an attempt to find a common thread that links the topic treated to the evolutions in society and the natural and political environment.

The 70s has been revolutionary years, characterized by coups, civil wars, and great technological, social, and scientific advances. During this decade the topics varied from the development of local industries to the design of services and systems for urban transport, tourism and health. All this with an eye to the most disabled people, such as the elderly, the handicapped and children. ICSID wanted to demonstrate the usefulness of industrial designers for solving challenges and for developing the economy of industries and governments.

The 80s saw the collapse of traditional communism and the ending of the Cold War. Small Computers becomes cheaper and spread around the world. It was also an era of massive population growth, and developing countries faced economic and social difficulties for multiple debt crises. This decade saw a concentration of Interdesign towards the northeast, from France to Japan. A total of 10 Interdesigns were organized with a focus on creating economic benefit. The crisis had in fact led to high unemployment rates, and the focus was on creating means to revive the economy of the countries by exploiting the potential of the territory and

creating new jobs. Particular attention was also given to ergonomic studies to facilitate the living conditions of the disabled, and to new means of communication, to the interaction between users and interactive objects.

The 90s is remembered as a decade of relative peace and prosperity. The rise of the internet pushed in a new era of communication, business and entertainment. Many countries saw an economic boom and a spreading globalization. During this decade a shift in Interdesign's focus from Europe to the Global South happened. There was a great focus on the environment, sustainable design education and the management of fundamental resources such as water and forests. Particular attention was also given to the theme of social inclusion, accessibility and design for children and people with disabilities.

The new millennium has brought many changes with it. Technological and industrial changes, and a growing interpenetration between the physical, digital and biological worlds pushed the world towards a fourth industrial revolution. During this period, the focus went back on urban planning, transport system and product design. The distribution of meeting locations was much wider, covering almost every continent. In 2014 the programme saw an abrupt end. The outbreak of the Sars-CoV-19 epidemic, which interrupted face-to-face meetings between people, brought with it the introduction of the World Design Challenges, a virtual chapter of Interdesigns. The first edition dealt with this very problem.

The research also highlighted the change of objectives, mentality and vision of an association initially focused exclusively on industrial design, which with the change in the social and environmental situation has opened its doors to include professionals from every sector in the collaboration to solve the greatest challenges of our planet through design-driven innovation.

But already from the first Interdesign in Minsk, Josine Des Cressonnières, Secretary General, suggested that we be less specific about what designers should design, and expose the problems to be solved rather than the possible solutions. This would give participants greater freedom of ideas and methodological choices. This intention to expose the problems instead of the eventual solution, the necessary product that needed to be designed, expanded the scope of the workshops. Moreover, the setting of projects of social value has generated interesting results, adding utility to the programme. The concept of designers who educate themselves and at the same time produce useful work was a valid alternative to the standard academic seminar.
But the founding motive of the organization of these events was closely linked to the association, and to the known internationally. Through fieldwork, ICSID wanted to demonstrate the utility of industrial designers in

solving challenges and for the development of the economy of industries and governments. And by demonstrating how relevant industrial design was, it promoted itself at the same time.

However, the excessive focus on proving the role of industrial designers from an economical benefit point of view has often led to a focus on product design development, resulting in copyright issues. L. Lepoix considered the 1971 Interdesign in Minsk an occasion for the Russians to make designers with experience in important studies work for free, and not an opportunity to exchange ideas. At the Interdesign in Finland in 1992, concern emerged about the implications of copyright for the work being undertaken, as companies were invited to write briefs for the design work. Most of the participants assumed that as usual the copyright of the concepts was owned by the designer, protected by the copyright law of each country. But ICSID's copyright guidelines were still vague. It was then decided that if the corporate member wished to develop any of the results for commercial production, negotiation with the group was necessary.
This aspect showed how the pride and ego of designers, who wanted to use the opportunity of Interdesign to get noticed, sometimes exceeded the social utility of working together for a common purpose. Already from the first Interdesign in Minsk, there have been problems and disagreements, mainly due to the encounter of strong personalities and the ego of people who are very equal in status but with conflicting ideas. All in all, Interdesign was a positive experience, especially from what emerged from the questionnaires placed at the end of each event. As society evolved and problems became increasingly complex, the circle of invitations to the program expanded to include different professions, with an age range no longer limited to mid-career designers. The students, in particular the universities that sponsored the event, were invited to assist, help as interpreters and act as a link with the local population. Interdesigns have thus passed from a meeting of international professionals to one of inter - and trans-disciplinary experts, from a viewpoint of product/ graphic design to a system perspective.
The increasing involvement of different disciplines has followed the increase in the complexity of the problems faced, leading designers to be no longer deus-ex-machina, but participants in a wider collaborative project team comprising local citizens and stakeholders. But all this had a cost, particularly high for sponsors and organizers.

These organizations had to cover room and board for each participant, the cost of transportation, food and the share of distinguished guests invited to attend. This could be one of the main reasons why since 2014 the WDO has not carried out the Interdesign program. Surely the lack of financial support prevented the realization of four Interdesign. The cancellation of funds by the Mayhill Homes Corporation stopped preparations for the

Interdesign 1976-77 India, "A New Generation of Urban Hardware". The budget cuts due to the reorganization of government ministers in Mexico in 1977 marked the end of Interdesign "The Business of Craft Design". Problems given by the 50% devaluation of Argentina in 1981 have influenced the organization of Interdesign "Design for Rural Environment System". The same year UNIDO Project Committee decided not to approve the funds for another Interdesign to be held in India on a similar theme, "Design for Agriculture".

Another reason for the no longer palatability of Interdesign in the eyes of the WDO and member associations may have been the introduction in 2020 of a valid alternative, the World Design Challenges. The two weeks of virtual workshops allow WDO to bring together designers and professionals from all over the world at a much lower cost. This, however, can only create less felt relationships between participants and a less immersive experience in the context of the challenge and the community. They allow bringing together designers and professionals from all over the world at a much lower cost. This, however, can only create less felt relationships between participants and a less immersive experience in the context of the challenge and the community. Participants stand behind a screen, as well as stakeholders and guests. This gap that unites personalities from all over the world ends up repainting them and hindering their immersion in the co-design experience.
With virtuality comes less field work, an instrument of socialisation, a practice which gives a reality check to their theories and projects.

Learning, after all, takes place at various levels, that is, intellectually, emotionally and practically. But this Interdesign experience, which started as a way to provide post-graduate learning and deepening to mid-career designers, has left a mark, and its imprint can be seen in every University course and Academic Program designed with a multidisciplinary approach. An example is Politecnico di Torino, which provides lessons and workshops linking innovation to a vision of the problems from a different angle, with attention to the humanistic components. Other examples can be found in the ID program of Chicago, USA, OCAD University in Toronto, Canada, and the Oslo School of Architecture and Design (AHO) program in Oslo, Norway. But the list goes on, as new courses increasingly open to the interaction between disciplines, and providing a type of teaching that is not exclusively top-down, from teacher to student, are being started in several universities and schools around the world. To conclude, and to show how much a program of this type can range across fields and disciplines that are distant from each other, there is a scheme that connects the main topics covered in just over forty years of Interdesign.

1

Towards a systemic education

Nowadays culture is seen as a product of industrial society. Since the Second World War, technological progress has been steadily increasing and is also driving economic, industrial and socio-cultural progress. Education has become just another instrument of competitiveness that distinguishes one nation from another, a good that can enrich governments in a real education market.
Schools and universities have become “knowledge factories”[1], an overloaded system in which productivity and quantity are the basis.
In the sociocultural and ideological vision rooted in our mind, the educational process consists of a teacher giving lectures to a group of students, who at the end of the course must pass standardized exams, and move to the next grade level.
Like other aspects of human life, the educational system is designed using a linear, ontological approach, according to a hierarchical structure from professor to student, who must learn a large list of information within a predetermined time. However, relationships in learning cannot be limited to a one-way channel from teacher to student. Relationships create the network in which communication and the sharing of notions are transmitted.

1. Dominici, Laura & Peruccio, Pier. (2016). Systemic Education and Awareness: the role of project-based-learning in the systemic view.:. 10.4995/IFDP.2016.3712.

Education should be one of the main tools of people’s freedom: educated people are free to think, understand, reflect and finally express their opinion on what is happening around them, in the context in which they fit. But this kind of education should not be confused with a basic learning of technical concepts, of utility but that does not help to develop a critical and holistic point of view.
The linear cultural paradigm creates a society that is not able to satisfy real needs and at the same time pay attention to the well-being of the natural ecosystem. And the environmental disasters of the last decades, the climate changes, and the succession of wars as they become more disastrous are clear proof.
The current situation requires new tools to understand the increasingly complex context in which we find ourselves, and to decide how to intervene in the future. it is necessary to change the perspective from which we look at things, the systems of values that guide our actions. A linear to systemic paradigm change is required.

A paradigm shift involves a necessary reorganization of the educational system, which adopts instead of the quantitative approach, based on learning a large number of concepts, qualitative learning that suggests different ways to interconnect theoretical concepts from different disciplines and apply them to real life. The interdisciplinary methodology[2] is very important for systemic learning: to develop a holistic and resilient vision it is necessary to establish connections between different fields of study.
Interdisciplinarity as a concept has very ancient origins in Greek philosophy, but it starts to emerge only in the 1960s, based on two crucial insights:

1. The increasing complexity of social and natural phenomena, and the challenges arising from them, require new ways of producing knowledge;
2. The over-specialization of traditional academic disciplines has contributed to a split between academia and the real world, leading to social irrelevance.

Interdisciplinary research understood as a philosophy of knowledge does not lead to specific epistemic contents or methodologies.[3]
In 1970 research [4] presented at a conference organized by the OECD [5] put forward a first attempt at systematising the many variants of meaning attributed to the concept of interdisciplinarity.
The authors of the research distinguish three forms of interdisciplinarity: multidisciplinarity, interdisciplinarity and transdisciplinarity.
Multidisciplinarity is characterized by a low level of interaction and disciplinary integration; Interdisciplinarity by an intermediate level of interaction and disciplinary integration; and transdisciplinarity by the highest level of interaction and disciplinary integration.

The interaction and integration between different fields, professions, cultures and preconceptions are what is needed to see the full picture

2. *«To begin with, a discipline can be conveniently defined as any comparatively self-contained and isolated domain of human experience which possesses its own community of experts. Interdisciplinarity is best seen as bringing together distinctive components of two or more disciplines.»*
Nissani, M. (1997). “Ten cheers for interdisciplinarity: The Case for Interdisciplinary Knowledge and Research”. Social Science Journal. 34 (2): 201–216. doi:10.1016/S0362-3319(97)90051-3

3. Angelucci, D., Lamonica A.G. (2018) “Is Interdisciplinarity in the eyes of beholder? A map of Multidisciplinary, Interdisciplinary, and Transdisciplinary Training Programs”. Università di Siena

4. Apostel L et al. (1972). Interdisciplinarity: Problems of Teaching and Research in Universities. Centre for Educational Research and Innovation, Paris: Organization for Economic Cooperation and Development.

5. OECD - The Organization for Economic Co-operation and Development is an international economic studies organization for solving common problems, identifying business practices, and coordinating local and international policies of member countries. It was founded in 1948 as OEEC - Organization for European Economic Cooperation, to make the most of US aid from the Marshall Plan, and following a review of the European integration process it became OECD in 1960.

6. Gestalt psychology is a school of thought, originating in the work of Max Wertheimer (1880–1943), Kurt Koffka (1886–1941), and Wolfgang Köhler (1887-1967) in the early twentieth century in Austria and Germany. Gestalt psychology looks at the human mind and behaviour as a whole. It suggests not simply focusing on every small component as our minds tend to perceive objects as elements of more complex systems. This core belief is holism, that the whole is greater than the sum of its parts.

7. Alexander Bogdanov, in "Tektology: Universal Organization Science" (1912 - 1917) used the term tectology to describe a new universal science that united all the social, biological and physical sciences, considering them as systems of relations and looking for the organizational principles that are at the base of all the systems.

8. Capra, F., Luisi, P.L.,(2014) Vita e natura : una visione sistemica, Aboca, Sansepolcro

9. Bertalanffy, L. von, (1968) General system theory, New York

10. Systemic DesignAssociation, https://systemic-design.org/

of economic, environmental, political and social problems that are becoming progressively more urgent. We live in a world characterized by ever-increasing complexity. Methods of systemic thinking can be used by students to see the structures that underpin these complex situations, to connect points and find the underlying problems. But what is meant by systemic thinking? Systemic thought originated in the biology of the 1800s, enriched by the psychology of Gestalt [6] in the 1920s, systems theories and complexity. Tectology, by Russian medical researcher Alexander Bogdanov (1873-1928),[7] was the first attempt in the history of science to arrive at a systematic formulation of the principles of organization operating in living and non-living systems.

Bogdanov recognized that living systems are open systems that operate far from equilibrium and carefully studied their processes of regulation and self-regulation. He anticipated by about twenty years the general theory of systems of the Austrian biologist Ludwig von Bertalanffy (1901-1972).[8] He proposed to describe and study all organisms as systems, and defined a system as *«a complex of interacting elements.»*[9] A system consists of differentiated parts that cooperate to form an organizational entity with specific functions that cannot be carried out by individual parts independently. The strategic element becomes the relationship between the elements. The following advances in computer science and cognitive science provided the general theory of systems with additional development opportunities transforming Bertalanffy's theory in a viable way of finding solutions to particularly chaotic problems.

Systemic design, the field that I have learned in these two years of study, is an inter-discipline that joins systems thinking to design methodology,[10] integrating systems thinking and human-centred design, to develop approaches towards sustainability at the environmental, social and economic levels, to help designers cope with complex design projects. It feeds on a network of relationships between different actors, to transform linear production models into systemic ones, based on collaboration rather than competition. It makes people aware of their real needs, the value of resources, the identity and the cultural characteristics of a territory. The role of the Systemic Designer in this process is that of mediator, favouring a horizontal dialogue between all the actors thanks to his transdisciplinary approach. A Systemic design mindset is inquiring, open, integrative, collaborative, and centred.

Education, in a systemic design framework, must be reorganized to create a web of interactions that connect people to context, redesigned as an open system, as a living system. It is necessary to support and encourage students to collaborate, incorporate new perspectives and create connections independently. It is necessary to share resources, create

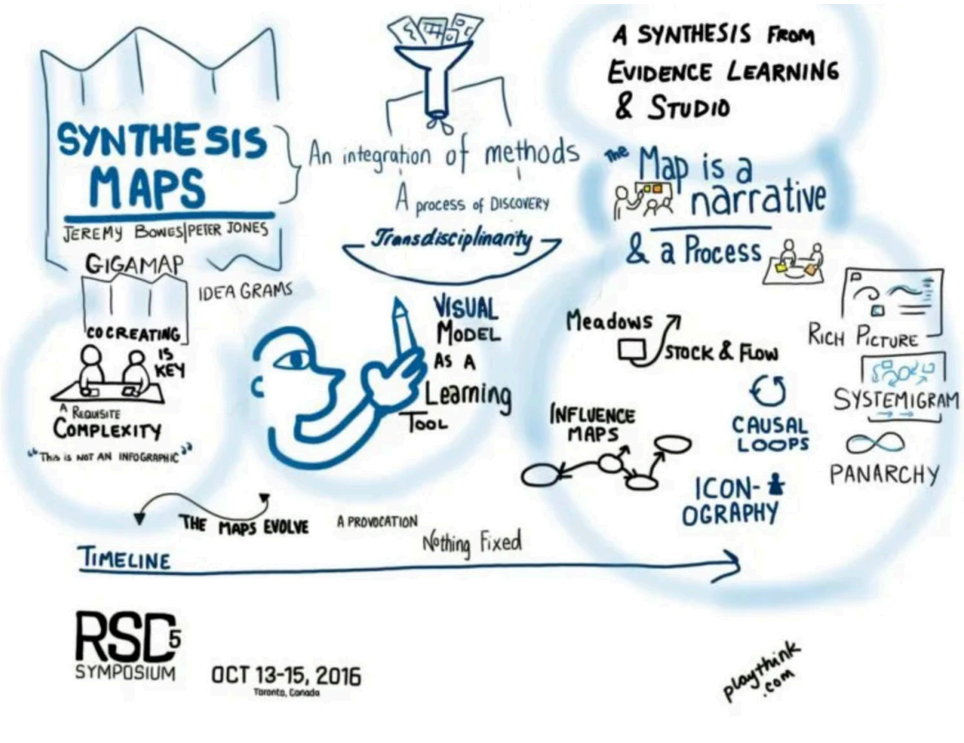


Figure 1 - Synthesis Maps as Design Constructs, Jeremy Bowes and Peter Jones, RSDsymposium.org

a feedback mechanism not exclusively linked to the numerical value of the vote and set up learning by connecting the teachings with the real world.

To achieve the paradigm shift, a collaborative transdisciplinary investigation of real-world challenges is needed, and the use of systemic thinking as a holistic lens to understand the systemic and social relationships of the system, the general framework.
This can be done with practical experience and field experience. One example is the type of workshop teaching, a limited-duration course with a precise goal that allows students to get their hands on the challenge directly.

It's a practical approach, which gathers information about the context and user integrated into the understanding of the complex system. An approach that often involves community participation of a group of stakeholders transforming them into co-authors of the Project. And it is in this framework that the Interdesign programme promoted by the International Council of Societies of Industrial Design, now World Design Organization, fits. Interdesign is a dynamic aggregation of international professionals that works together in a trans-disciplinary transfer that synergizes each other. Is a way to implement and guide transformative action, a way to to better cope with complexity.

2

ICSID

A driving force of international collaboration.

«It all seems so silly now, but this was the euphoria of the post-war that we were really becoming one world. And. . . . I mean, as a result of that, I and of course my counterparts in other countries became a part of an international network, a community of designers and design educators, and I am known all around the world–as they are known all around the world–and we're very much of a league of designers. We exchange information, we have meetings, we come and go, and we help each other.»[1]

Arthur J. Pulos

1. Arthur J. Pulos, interview with Robert Brown, 1980 July 31-1982 Dec. 5, https://www.aaa.si.edu/collections/interviews/oral-history-interview-arthur-j-pulos-11604

ICSID - The International Council of Societies of Industrial Design, now known as the World Design Organization (WDO)™, is an international non-governmental organization founded in 1957 by 12 design associations from Europe and the United States.[2] The close circle of eminent founding personalities included the French designer Jacques Viénot [3], the French architect Pierre Vago,[4] the German-born American designer Peter Muller-Munk,[5] and the Russian-born British architect and designer Misha Black.[6]

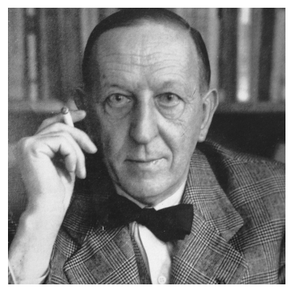
ICSID was founded to represent the interests of industrial designers, to establish international standards for the profession and to improve its education promoting its ability to improve the environment and society through better products, systems, services, and business. It was founded on a strong belief in international collaboration as a way of countering the atrocities of World War Two and of the Cold War still going on. ICSID constituted a unique platform for East-West relations, where exchanges resulted in friendships and professional cooperation that overrode national agendas.
ICSID now brings together over 170 member organizations from more than 40 nations. Based in Montréal (Canada) since 2005, its Secretariat takes place on the Indigenous territory of the Kanien'kehá:ka. During the general assembly in October 2015, the members approved a renewed vision and mission, in addition to the name change to World Design Organization.

Figure 1 - 1961-1963 Icsid Executive Board at the 1961 Congress in Venice (Italy). Source: WDO

VISION - *«We strive to create a world where design enhances our economic, social, cultural, and environmental quality of life.»*

MISSION - *«As the international voice for industrial design (definizione nelle note), we advocate, promote, and share knowledge of industrial design driven innovation that has the power to create a better world. We do this by engaging our community in collaborative efforts and by carrying out our international programming—World Design Capital®, World Design Talks, World Design Impact Prize™, World Industrial Design Day, and Interdesign®.»*[7]

2. T.Messel, Constructing a 'United Nations of Industrial Design: ICSID and the professionalisation of design on the world stage, 1957-1980. PhD, 2018



Jacques Viénot.
Source: Esthétique Industrielle

3. Jacques Viénot (1893-1959) is one of the great French designers of the 20th century. From 1933 to 1943 he was a consultant for the domestic and foreign trade of Printemps department stores. In 1951 he founded the Institut d'Esthétique Industrielle (IEI), which became the Institut Français du Design (IFD) in 1984. In 1952 the IEI published the code of ethics "*Laws of industrial aesthetics*",

aimed at codifying the practices of the craft of designers in France, containing tools and methodologies that remain a universal basis for the design of quality products.

Pierre vago.
Source: RIBA Collections

4. Pierre Vago (1910 - 2002) was an architect, urban planner, architectural critic, 'political activist' in the architectural context and founder, with André Bloc, of the magazine "L'Architecture d'Aujourd'hui". A member of CIAM, in order to pursue a new architecture on solid theoretical and practical foundations, in 1932 he founded the Réunions internationales des architectes, which in 1948 were transformed into the Union internationale des architectes. In addition to his professional activity, he was also interested in teaching, aimed at training young architects up to the theoretical-conceptual elaboration that sees him as the protagonist of the Modern Movement.

Peter Muller-Munk in 1935.
Source: Carnegie Mellon University Archives

5. Peter Muller-Munk (1904-1967) was an important figure in the development of industrial design, design consultancy and design professionalization after World War II. Born in Berlin and trained as a silversmith, he moved to the United States in 1926. He briefly designed for Tiffany & Co. and in the early 1930s he devoted himself to industrial design by founding his own company, Peter Muller Munk Associates. He considered the design process 'a management philosophy' rather than a limited product design, a consolidated perspective through its involvement in education and national and international professional organizations like FIDSA.

ORGANIGRAM - The ICSID/ WDO Organigram consists of eight positions with different tasks

The **Board of Directors** is the most important body of the organization, composed of professionals in international industrial design. It is elected every two years by the General Assembly and consists of eleven members: the President, the President elected, the treasurer and eight other board members who voluntarily offer their time and expertise at the service of the organization to collaborate in the mission of giving voice and strengthening the role of industrial design internationally. Each board member may be elected for two terms but may not stand for a third unless nominated by the President-elect.

The **President-elect** is the person designated to succeed the President-in-Office at the end of his term of office.

The **Secretariat** manages the day-to-day operations and carries out the decisions taken by the Board of Directors. The secretariat's office was initially located in Paris and later moved to Brussels, then Helsinki. Since 2005 it is located in Montreal, Quebec, Canada.

The **Senate** is a body composed of former presidents who have agreed to serve in an honorary manner as advisors to the association. The most recent senator is also appointed as coordinator of the Senate and acts as a liaison between the Senate and the Board of Directors. Former board members can also become regional consultants to strengthen the association's presence in the territory and support it in its agenda.

Regional Advisors are former members of the Management Board that have the objective of supporting and strengthening the association's presence in their region. They ensure that the association remains visible and align their region's design agendas with design aspirations for a better world.

The **Liaisons community** is a group of individuals appointed by board members for long-term assignments and is a very important link between local community residents and the main organization. By liaising with the board member responsible for their region, they identify key players and resources to empower local design communities.

The **Treasurer** has the role of keeping track of the finances of the ICDIS every two years and is appointed by the President at each term.

Members can be professional associations, educational institutions, and government bodies, which aim to contribute to the development and support of the industrial design profession. They are the international platform through which design institutions around the world can stay connected, and share common interests and new experiences.

EVENTS - ICSID/ WDO regularly organizes two types of events, one open to the public and one reserved exclusively for Board members.

The **Congress**, the first edition of which was held in 1959 in Stockholm, Sweden, is a three-day biennial event featuring key speakers, workshops, etc. The host city is chosen through a tender and the event is open to all interested in the theme of industrial design.

The **General Assembly** is an international event reserved for members only, an opportunity to verify the current state of design in the world and to align with the economic, cultural and social changes. On this occasion, the members discuss the improvements of the Constitution and the Statute, elect a new Executive Board for the next term, ratify the new members and update them on the work done in past mandates.

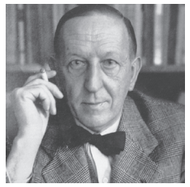
Sir Misha Black.
Source: National Portrait Gallery, London

6. Misha Black (1910 - 1977) was a British-Azerbaijani architect and designer. Educated at the Dame Alice Owen School in Islington, he tokes evening classes at the Central School of Arts and Crafts in London and studied briefly in Paris in 1928. In 1933 he founded the Artists' International Association in London. In 1943, with Milner Gray and Herbert Read, he founded the Design Research Unit, a London-based architectural, graphic and interior design company. From 1959 to 1975 Black was a professor of industrial design at the Royal College of Art in London. President of the ICSID from 1959 to 1961, he was also a member of the Chartered Society of Designers and winner of the Minerva Medal, the Society's highest award. Between 1974 and 1976 he was president of the Design and Industries Association.

7. Source: WDO, https://wdo.org/about/vision-mission/

ICSID - A driving force of international collaboration.

1953



Jacques Vienot
Source: Esthétique Industrielle

Icsid idea was presented by Jacques Vienot at the Institut d'Esthetique Industrielle's international congress.

1957

June 29

Foundation, London. Registration, Paris: the Secretariat was set up at 17 Quai Voltaire

1959

First Congress and General Assembly in Stockholm, Sweden. 23 members from 17 countries.

RAPID GROWTH

1963

Special consultative status with UNESCO to use design for the betterment of the human condition.

1971

First Interdesign

23 May – 6 June
Minsk, USSR

1973

ICSID

Icsid's logo from the 1970s to the 1980s.
Source: WDO

Kyoto Congress
It brought the Western and Asian design worlds together for the first time on Asian soil.

1974

Special consultative status with ECOSOC. The Secretariat moved to Brussels.

1981

First joint Icsid, Icograda, and IFI Congress. Helsinki, Finland

ICSID

Icsid's revised logo.
Source: WDO

1985

First joint Interdesign
Icsid UNESCO, and Icograda. Louvain-La-Neuve Belgium

1992

First session on design protection at the World Congress in Ljubljana.

1995

The education and corporate **pillars** were created in the Constitution, highlighting the ongoing importance of Icsid's educational and corporate members.

2003

icsid
IDA

Source: WDO

Icsid and Icograda united to create the International Design Alliance (IDA)

2005

The Secretariat moved to Montreal.

2007

Icsid's 50th anniversary, **World Industrial Design Day** was launched.

2008

Torino awarded first World Design Capital®. IDA welcomed IFI to the alliance.

2012

First World Design Impact Prize to the Community Cooker.

2013

IDA was dissolved.

2015

General Assembly in Gwangju, South Korea.
Icsid becomes **WDO**, a more accessible organization open to the wider design community.

2016

First **World Design Talk**

2017

January 1

Icsid officially became World Design Organization.

WDO WORLD DESIGN ORGANIZATION

Source: WDO

4. They identified identified as particularly relevant to the industrial design community SDGs 3, 4, 6, 7, 9, 11, 12, and 17.

Promote design-led innovation to help reduce illness and strengthen health and well-being;

Strengthen quality industrial design education that emphasizes sustainability, social responsibility, context, and systems thinking;

Improve access to safe water and strengthen hygiene and sanitation services;

Increase our use of clean energy and improve energy efficiency in our operations, products and supply chains to help tackle climate change;

Promote inclusive and sustainable infrastructure, industrialization and innovation with a focus on user affordability and accessibility;

Champion design as a fundamental tool for making cities and human settlements more inclusive, safe, resilient and sustainable;

Encourage the efficient use of resources, sustainable alternatives and more responsible consumption and production;

Foster strong and inclusive partnerships, to support the achievement of the SDGs in all countries.

PROGRAMMES

A means to create a better world

World Design Agenda

The WDO World Design Agenda is an action plan that outlines key recommendations for our community, to enlighten and mobilize it, and to provide design solutions that contribute to the achievement of SDGs by 2030.
With this Agenda, the WDO has set itself up to play a leadership role in addressing some of the biggest economic, social and environmental challenges of our planet, such as demographic growth and shortening natural resources, from a design perspective.
The United Nations Sustainable Development Goals (SDGs)[4] are a framework for action that has the potential to deliver a positive social and environmental impact, and can be used as a common language in a sustainable design journey.

WORLD INDUSTRIAL DESIGN DAY

World Industrial Design Day

On June 29, in tribute of the establishment of the World Design Organization, WIDD is celebrated, a day of global respect in which the design community celebrates industrial design through activities such as roundtables, workshops, competitions, exhibitions, networking events and much more.
It was first declared in 2007 on the occasion of the organization's 50th anniversary, to raise cognition of the industrial design profession and support its power in strengthening economic, social, cultural and environmental development.

WORLD DESIGN CAPITAL

World Design Capital®

Designated every two years since 2008, WDC acknowledges cities for utilising design to drive sociocultural, economic, and environmental development, to improve the lives of their citizens. Through a year-long program of events, the selected city promulgates its achievements internationally, building a global reputation and attracting tourism and investment.

WORLD DESIGN TALKS

World Design Talks

World Design Talks are one-day workshops that address local challenges of global relevance, such as rapid urbanization, climate change, and migration. Hosted in manifold locations, World Design Talks were established in 2016 to explore ways in which design and collaborative mindsets can help identify solutions. The knowledge gained from each Talk contributes to the World Design Agenda.

WORLD DESIGN CORPORATE CIRCLES

World Corporate Circles

Intending to break the isolation of top-tier business designers, WDO has devised the Corporate Circles program, an information and networking platform that aims to provide a unique leadership experience. Bringing together like-minded industry professionals, allows them to interact and share best practices, challenges and solutions.

WORLD DESIGN
YOUNG DESIGNERS CIRCLE

World Design Young Designers Circle

Intending to break the isolation of top-tier business designers, WDO has devised the Corporate Circles program, an information and networking platform that aims to provide a unique leadership experience. Bringing together like-minded industry professionals, allows them to interact and share best practices, challenges and solutions.

WORLD
DESIGN
IMPACT PRIZE

World Design Impact Prize™

Established in 2011, WDIP is presented every two years to an industrial design driven project that make a positive impact on our social, economic, cultural and/ or environmental quality of life. For the award of the prize, a shortlist of candidates is first selected by a multidisciplinary group of experts and then voted by the member organizations of the WDO.

WORLD
DESIGN
ASSEMBLY

World Design Assembly

Since 1959, WDO Members have met biennially to attend the General Assembly where WDO Members are designated to set the operational direction of the organization, elect its leadership and address some key issues affecting the industry.
Today, it dwells into a three-day event that also includes a Research and Education Forum and an International Design Conference.

World Design Medal

Founded in 2017 for the 60th anniversary of the WDO, the World Design Medal honours an individual who has made a significant contribution to the advancement of the industrial design profession, recognizing its impact on the local and international design community. The award aims to raise awareness of innovation driven by industrial design that has a positive impact on our world while providing a showcase for products, services, systems and experiences that improve our quality of life.
The first medal was presented to the German industrial designer Hartmut Esslinger at the 30th World Design Assembly in Turin, selected by a committee composed of WDO board members and senators.

ICSID - A driving force of international collaboration.

WDO
FOUNDATION

WDO Foundation

Since 2022 WDO has launched a Foundation to develop partnerships in technology, research and development and sustainability with educational institutions, industry and global non-governmental organizations. The reason was to expand the scope and impact of WDO's global activities by supporting several design-driven projects, to improve the quality of life for communities around the world through a more connected and sustainable way of proceeding.
The cardinal points of the Foundation are:

- empower students and design professionals by funding quality educational programs, scholarships, and scholarships.
- demonstrate the benefits and tangible results of design programs to solve local and global, social and environmental issues providing support to civil society, industry, government and non-governmental organisations
- support and finance educational initiatives and community projects to explore design innovation as a means to improve the well-being of communities.

Interdesign

Dating back to 1971, the WDO's Interdesign program brings together designers from around the world to address a problem that is not only peculiar to the host country but also has international importance.

The idea of a new type of seminar bringing together industrial designers from around the world to involve them in wider, community-led projects originated in the Soviet Union, Leningrad, in an ICSID Presidency session. There they concluded that to learn to understand each other, we had to work together. The program was conceived by the ICSID Council under the chairmanship of John Reid and with Frank Height as the first ICSID coordinator. There was a strong feeling that designers had to move away from the narrow concept of product-oriented design, and become more involved in "total" projects. It needed a purpose, bringing people together and sparking arguments, but it wasn't enough. There was a general rejection of the type of conference in which eminent people spoke to equally eminent colleagues from a stage in an anonymous hotel. Also, there weren't many opportunities for mid-career designers to take postgraduate courses, and few of them would still be able to afford it, in terms of time and finance. For this reason, the Interdesign program was initially aimed exclusively at mid-career designers, who had the necessary experience and knowledge in the specific field of the problematic situation.

Addressing issues such as climate change, urban transport, population ageing, green spaces, access to health care and water management, Interdesigns are hosted by a different local organization or consortium each time.
The concept of Interdesign includes a creative workshop, a dynamic aggregation of about 30 practising professionals from all over the world, half from the host country and the other half from the national professional associations' members of the ICSID, hosted free of charge by the host organization that provides food and accommodation and local transport. Over two weeks, the programme brings together established designers, young professionals, students and stakeholders from both the host region and the international community to research, collaborate and design under the banner of a specific theme. As a rule, the general theme of the seminar is further divided into several sub-themes to allow participants, divided into 4/5 international groups of 5-7 specialists, to focus on a specific topic.

It is clear that in a short period of two weeks, it is impossible to find a full solution to this problem. Participants work on a general concept and approach to the problem, indicating the main ideas and solutions and presenting them in the form of drawings, sketches and mock-ups. The core value of Interdesign is linked to the fact that it allows many different perspectives on any project. The analytical method of the industrial designer is transformed from product to person, applied to an examination of the human needs of an area, intending to arrive at practical solutions to existing problems or outline directions for the future.

From the first Interdesign in Minsk (1971), which explored the production and distribution of bread, to the most recent in Mumbai (2014), which sought to address some of the social and infrastructure challenges facing the growing city, These unique workshops have produced a series of innovative design solutions with a lasting impact. For the host countries, they were an opportunity to focus attention on a particular aspect of their society or environment, involving on a practical level professionals able to expand their thinking with an injection of collective international ideas.

General working procedure:
1st week - discussing the task and the brief, analyzing the problem and initial material, formulating the concept and main approaches to solving the problem

2nd week - working out solutions, presentation of final project material
At the end of first and second week are held meetings for general discussion of the group's work.

ICSID - A driving force of international collaboration.

World Design Challenges

In 2020, WDO launched a virtual chapter of the Interdesign program. The World Design Challenges are two weeks of virtual workshops that bring together 40 to 250 designers and multidisciplinary experts to address a specific problem or topic. They are an opportunity for designers to collaborate with peers from other disciplines and time zones on an initiative that can benefit from their immediate and targeted support, through relevant and impactful solutions.
Through effective partnerships, collaborating with partners such as IBM, Design for America, UN Women Asia and the Pacific, ISS National Laboratory and the World Packaging Organisation, WDO has since hosted four World Design Challenges.

> COVID-19 Design Challenge
> 2020 Generation Equality Asia Pacific Design Challenge
> 2020 Design in Space for Life on Earth Design Challenge
> 2021 Sustainable Packaging Design Challenge, SDG9-12

UoBDA ARCHIVES

From Compiègne to Brighton

Information about the association's history is currently contained in the University of Brighton Design Archives - UoBDA, located on the City Campus of the University of Brighton, in Grand Parade. This archive contains about 642.5 linear meters of documents, divided into 22 different Archives.[5] Among these, the ICSID Archive documents the initiatives, ambitions and influence of this International Organization that since 1957 has contributed to the Representation of Industrial Design and Designers across Political Boundaries and Economic Disparities. The documents preserved here, about 50 linear meters of documents, correspondence, official reports and photographs, were generated by the offices of Essen and Montreal, and transferred to Brighton in 2007 by the Université de Technologie de Compiègne, France.
The ICSID Archive is arranged in the following series, reflecting the original arrangement:

5. The UoBDA contains the following archives;
Brighton School of Art,
Paul Clark,
Theo Crosby,
Keith Cunningham,
Dorrit Dekk,
Willy de Majo,
Design Council,
Joseph Emberton,
Edwin J Embleton,
Anthony Froshaug,
James Gardner,
F H K Henrion,
Richard Hollis,
ICOGRADA,
ICSID,
Barbara Jones,
Natasha Kroll,
W H Mayall,
H A Rothholz,
Bernard Schottlander,
Alison Settle,
Vokins.

Figure 2. Interior of the Design Archives, photo taken with the courtesy of University of Brighton Design Archives.

6. Information relating to October 1, 2022

ICD/1 Constitution
ICD/2 Congress
ICD/3 General Assemblies
ICD/4 Meetings
ICD/5 Interdesign
ICD/6 Working groups
ICD/7 Seminars
ICD/8 Board members
ICD/9 ICSID publications
ICD/10 Countries
ICD/11 Awards
ICD/12 International organisations
ICD/13 Education

The research for the writing of this thesis, carried out in person inside UoBDA, focused on consulting ICD/5 and ICD/9 series. This field work has led to the rediscovery of five further Interdesign currently not listed on the official website;[6] Interdesign that had been lost in time.
Three of these took place in the German Democratic Republic and aimed to design games and play areas for children. The other two, on the other hand, took place in the USSR and Norway and respectively dealt with design for people with disabilities and design aimed at improving businesses.
This discovery has aroused the interest of WDO that will update its information channels with the notes I collected.

List of known Interdesign

1971	USSR
1972	Ireland
1974	Canada
	Ireland
	Austria
1975	Belgium
1976	Hong Kong
	Northern Ireland
1978	Mexico
1979	Hungary
	Austria
1980	USSR
1981	Hungary
1982	Finland
	Netherlands
1984	Sweden
1985	Belgium
1986	France
1988	Hungary
1989	Norway
	Japan
1990	Yugoslavia
1992	Finland
1993	Brazil
1994	Sweden
	Colombia
1995	Australia
1996	Latvia
	Mexico
1999	Australia, Mexico, South Africa
	South Korea

End of the Archive

2003	Chile
	Mexico
2005	South Africa
2006	Argentina
2007	Canada
2009	Mexico
	Sweden
2014	India

New discoveries

1977 Kharkov (USSR),
Design for the aged and the handicapped

1979 Bauhaus Dessau, (GDR),
Playgrounds in Residential Areas

1979 Voss (NORWAY),
Design for Small and Medium-sized Industries

1990 Bauhaus Dessau (GDR),
Toys for children's rehabilitation

1993 Potsdam (GDR),
Toys for children's rehabilitation

The seventies were revolutionary years, characterized by coups, civil wars, and various conflicts related to decolonization. The decade was also an era of great technological and scientific advances, and of progression of the 60's social values, such as increasing political awareness and economic liberty of women.

1970

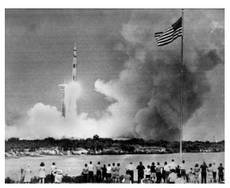
Treaty of Moscow

12 August,
between the Soviet Union and West Germany.

Treaty of Warsaw

7 December,
between West Germany and Poland.

1970



Apollo 13

11-17 April,
NASA's Apollo 13 Moon Mission returns to Earth successfully after experiencing oxygen tank problems and an explosion.

1971

Intel 4004

Intel Corporation released the first commercially produced microprocessor, a 4-bit CPU, designed by Federico Faggin, Tedd Hoff and Stan Mazor.

Electronics News magazine, November 15, 1971.

1972

Bloody Sunday

30 January,
Northern Ireland.

One of the most significant events of the Troubles; British soldiers shot 26 unarmed civilians during a protest march.

1973

Oil crisis

The raised oil prices damaged Western economies, but helped the Soviet Union by generating a huge flow of money from its oil sales.

1974

M62 coach bombing

4 February,
Northern Ireland.
An IRA time bomb killed 12 people, British Army personnel and their family members, on a coach in the West Riding of Yorkshire.

1975

1st logo, Gates and Allen
Source: Business Insider

Microsoft Corporation

April 4,
Bill Gates and Paul Allen found the American multinational technology corporation Microsoft, short for "*micro-computer software.*"

Fall of Saigon

April 30,
Liberation of the South's capital by the Vietnamese government. It marked the end of the Vietnam War.

THE '70s

A pivot of change in world history

1976


The New York Times

Part Plane and Part Boxcar, New Space Shuttle Unveiled

By ROBERT LINDSEY

Enterprise

September 17,
NASA introduces the first space shuttle, the Enterprise. It was a prototype created to conduct test flights.

1976

Apple Computer Company

April 1,
Cupertino, California
Founded by Steve Jobs and Steve Wozniak to develop and sell Wozniak's Apple I personal computer.

Steve Jobs, Steve Wozniak, and John Sculley. Source: SAL VEDER

1977

German Autumn

Kidnapping and murder of industrial businessman, and former SS member Hanns Martin Schleyer by the Red Army Faction. Hijacking of Lufthansa Flight 181 by the Popular Front for the Liberation of Palestine.

1977

Saturday Night Fever

December 14
Release of the american dance drama film, a pop-culture symbol of the '70s that brought disco music to a bigger audience.

1978

Death of the Popes

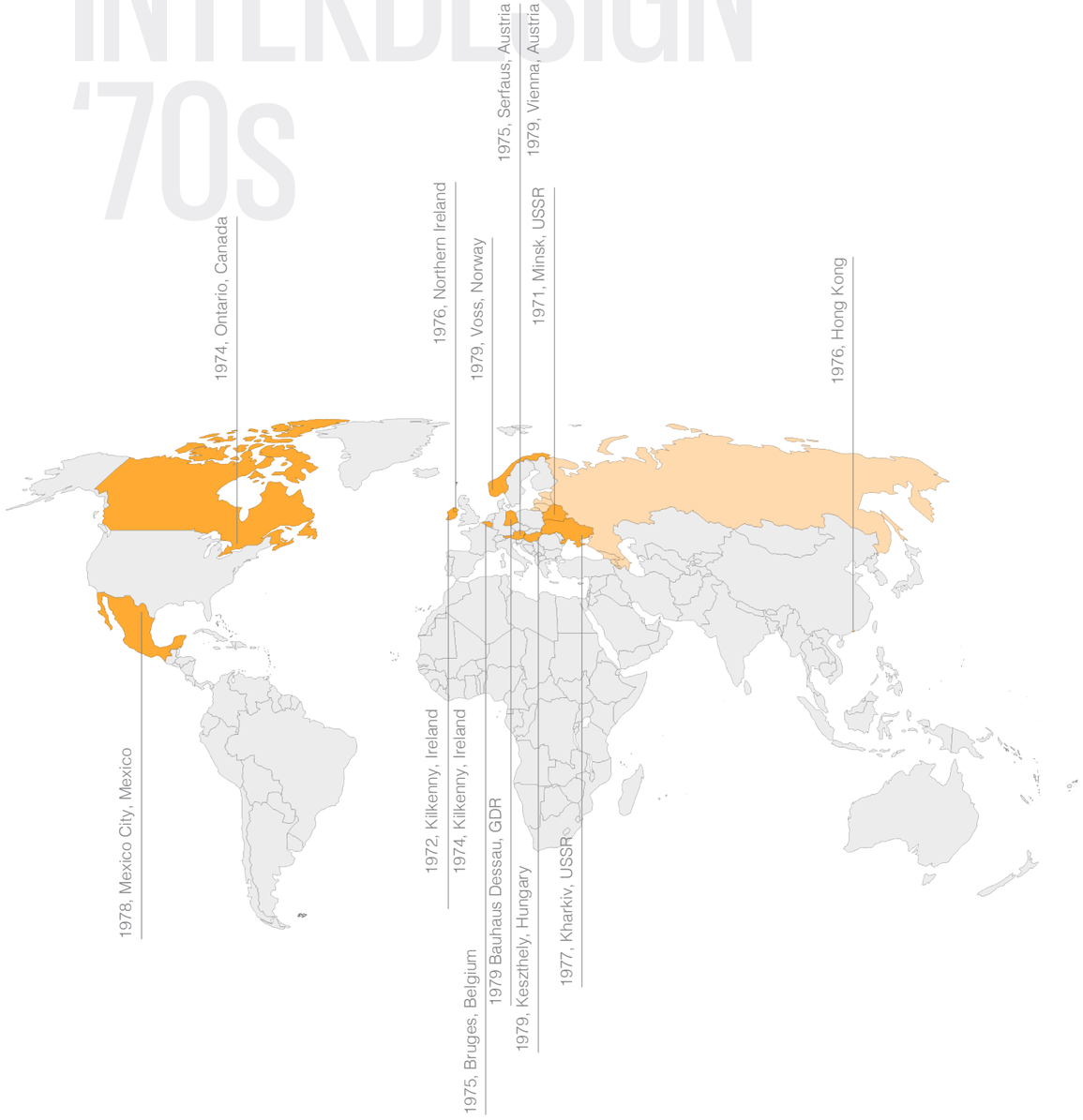
Pope Paul VI dies and is replaced by Pope John Paul I who also dies this year and is replaced by Pope John Paul II.

1979

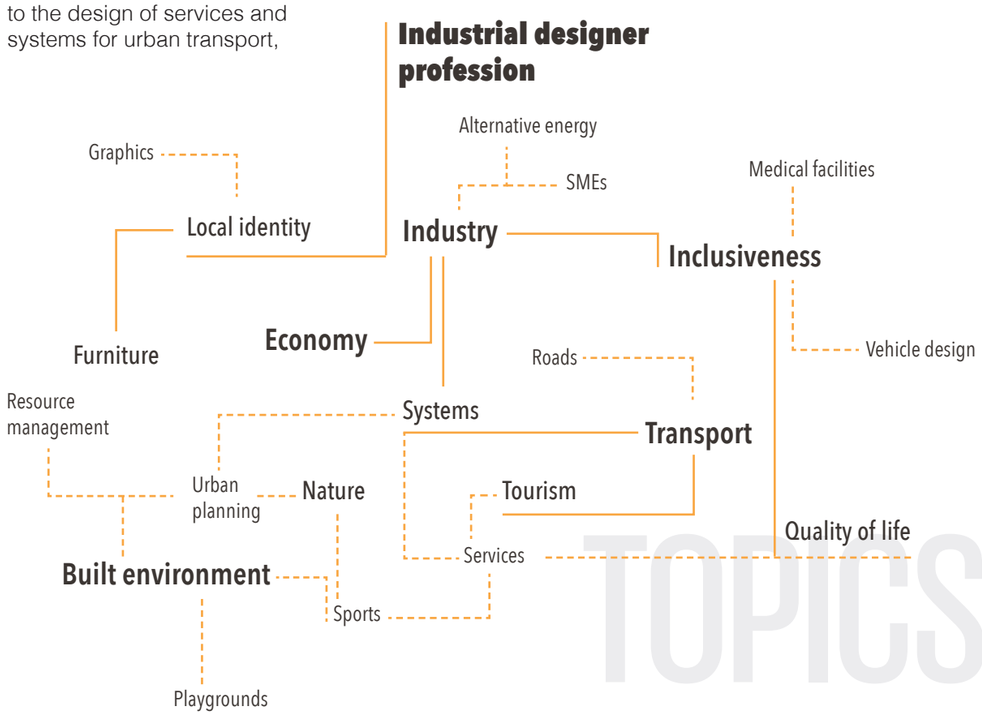
Soviet–Afghan War

December 24,
Soviet troops occupied Afghanistan by request of the Afghan communist government.

INTERDESIGN '70s



In 1971, ICSID launched the Interdesign program, intending to promote the importance of the industrial designer profession in the world.
During the 70s, a total of 14 Interdesigns were organized in 11 states, and a further 9 were programmed but never realized.
The topics covered during the two weeks of workshops followed the needs of individual countries and varied from the development of local industries to the design of services and systems for urban transport, tourism and health. All this with an eye to the most disabled people, such as the elderly, the handicapped and children.
Through field design, ICSID wanted to demonstrate the usefulness of industrial designers for solving challenges and for developing the economy of industries and governments.



TOPICS

ICSID BOARD
Mr. Henri Vienot, President;
Mr. John Reid, Past President;
Mr. Jurgen Hämer, Honorary Treasurer;
Mr. Carl Auböck, Vice President;
Dr. Yuri Soloviev, Vice President;
Mr. André Ricard, Vice President;
Mrs. Josine des Cressonnières, Secretary General;
Mr. Rodolfo Bonetto, Board Member;
Mr. Frank Dudas, Board Member;
Mr. Kenji Ekuan, Board Member.

1971, USSR

The Production and Distribution of Bread

30
participants

Minsk, USSR - currently Belarus

23 May – 6 June 1971

The topic Bakery and its systems, from urban planning to furniture

This chapter is essentially based on the review of documents stored in the Brighton Design Archive inside folder 05-1.

In the spring of 1970, ICSID President John Reid [1] had the original idea of organizing a workshop exclusively for mid-career designers. Most of the efforts to date in design education were for students, and some form of educational refreshment for post-war designers was missing. Providing these opportunities was an ICSID's duty.
They decided to avoid the standard form of a teaching seminar, where several specialist speakers interface with a passive audience. Since all participants had accumulated experience and knowledge in various fields of design through their professional activities, ICSID wanted to create a situation of interactive exchange of ideas and experiences, where everyone could be both teacher and student. The international nature of the seminar increased variations in experience and attitude, adding extra vitality to exchanges.

The first Interdesign, held between 23 May and 6 June 1971 in Minsk, USSR, was organized in collaboration with VNIITE [2], the main Soviet Institute of Industrial Design. ICSID Vice President Yuri Soloviev [3] was also the director and founder of the VNIITE. He offered to provide participants with room and board at Hotel Youbileynaya, a first-class modern hotel, and working facilities in the newly built Design Institute in Minsk.

The institute made available to the seminary a whole floor of its offices. This included separate rooms for each work group and conference room, committee rooms, library, and model and prototype services.
VNIITE also provided local transport to Minsk for the participants, who only had to take care of the trip to and from Minsk, VISA and insurance. However, this was not easy as there were many problems in obtaining visas to travel to the Soviet Union and finding flights to Minsk.

VNIITE could accommodate 30 designers, 15 from the Soviet Union and 15 from other countries. Seminar announcements and invitations were sent to all ICSID member associations by the Secretary-General. Places were awarded based on the achievement of the largest number of nationalities, as they attempted to have a designer for each nation. The only exception was the two seats reserved for the US, justified by the large population of the country and by the committee's willingness to prevent the seminar from being characterized as strongly European. The committee was therefore happy to receive Applications from India and Japan, among the 48 received.

The perplexities linked to this new type of seminary, however, did not disappear. In a letter dated 19 March 1971 to Josine Des Cressonnières [4], ICSID Secretary General, L. Lepoix [5] expressed his opposition, considering it an occasion on the part of the Russians to make designers with experience in important studies to work for free, and not an

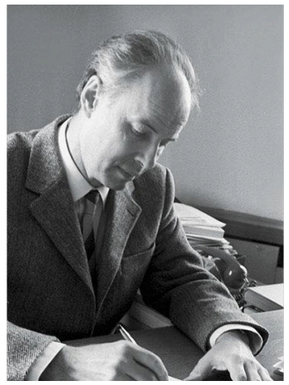
1. John R. Reid (1925 -92) was a British architect who graduated from the Polytechnic School of Architecture in London in 1950. He was Dean of Art and Design at Middlesex Polytechnic, now Middlesex University (1975-78). He was an Associate of the Royal Institute of British Architects (ARIBA) and a Fellow of the Society of Industrial Artists and Designers (FSIAD). He was President of the SIAD (1965-66) and President of the International Council of Societies of Industrial Design - ICSID (1969-71).

Sylvia and John Reid
from Probus News Magazine - December 2020/January 2021

2. VNIITE (1962- 2013), named ВНИИТЭ after the acronym for the All-Union Scientific Research Institute of Industrial Design, was the chief Soviet design research institute. Created by request of the State Committee on Science and Engineering of the Council of Ministers of the USSR, the main objective was to improve the design quality of Soviet products, and to decrease the gap between the Soviet Union and the industrial power of Western countries. VNIITE became an institutional member of ICSID in 1969.

3. Yuri Soloviev (1920 - 2013) is one of the leading figures in Russian design in the second half of the 20th century. He studied design in Moscow in 1938 and worked for many state-funded enterprises, including the Ministry of Transport Industry (1946-56). Charged with extending design activity in the USSR, Soloviev was appointed Director of VNIITE (1962-87). In 1969 Soloviev became vice president of ICSID and served as president from 1977

to 1980. He received many design awards including the fourth Osaka International Design Award, the International World Design Prize, and the Japan Design Foundation's International Design Award.



Yuri Soloviev
from Правление СПб СД

4. Josine Des Cressonnières (1926 - 1985), born Jean Naus, was a policymaker who played a leading role in the national and international design community and succeeded in connecting very different political worlds through the medium of design. She began her professional career as a fashion designer for the À L'Innovation retail chain. In 1956 she became general secretary of the "Signe d'Or" award. She was appointed Secretary General of Institut d'Esthétique Industrielle, Belgium (1960-64), and Secretary General of ICSID since 1961. She was the Director of the Design Center since 1964.

Josine Des Cressonnières
from Archives des Cressonnières

opportunity to exchange ideas. The theme chosen for this first Interdesign in Minsk concerned the relatively rigid and product-oriented issues of the bakery, its delivery systems, and the social structures through which this product is purchased and sold, from urban planning to furniture. A series of documents were prepared by Frank Height [6] and the organizing committee[7], including briefs, a program, a timetable, standard form sketch pads, pocked badges and questionnaires for participants.

The problem of choosing the proper theme was arduous. Projects had to be of sufficient scale and importance to provide interest and challenge to professional designers, but at the same time they didn't have to be too complex or they would generate counterproductive frustration. They also had to be of interest to the host country, which had to be able to specify the problem and provide additional information related to a practical need rather than a theoretical hypothesis. ICSID, therefore, defined the basic objectives of an Interdesign as follows:

> To demonstrate the possibilities of international cooperation between designers in projects of social value;
> To provide an opportunity for the exchange of experience between designers from different countries.[8]

In response to Frank Height's brief, Josine Des Cressonnieres made a few remarks [9]. The choice of subjects had to be limited as much as possible to allow designers to better confront themselves, proposing more solutions to the same problem. She also criticized the list of equipment and products to be designed, suggesting to be less specific and to expose problems to be solved rather than possible solutions. This would give participants greater freedom of ideas and methodological choices. Finally, she stressed that there was a greater need for re-cycling in terms of system design than product design, setting as an example the list for the street furniture exhibition of the C.C.I. - Paris, where instead of listing objects they listed functions to meet.

From these considerations arose the two projects of the first Interdesign, both of interest to the Soviet Union but of different orientations of design. Project A would provide an opportunity for system design associated with potentially advanced engineering concepts, while Project B would require more attention to urban issues, social values, and aesthetics. Participants could only choose one of the two projects.

Figure 1 - Interdesign '71 Minsk. Ref: 05-1-1 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

Project A

Although in many countries of the world the bakery industry was already highly automated, most of the operations of management, distribution and sale of the product still depended on manual labour. Participants in this project had to develop proposals for a system, with related devices, for the mechanization of the processes of various types of bread in self-service stores. This would lead to a more efficient, hygienic and economical process.
The study of this problem was divided into two parts:

> the development of a system project;
> the development of certain equipment for the operation of the system.

The aim was a more efficient, hygienic and economical process, with better working conditions for distribution workers and better service for the consumer.

Project B

In many cities around the world, road installations were destructive to the urban environment, and inefficient. This was due, in part, to how each of them served separate and independent systems, such as communications, transport or lighting. The project required design proposals for street furniture and accessories to be included in one of the major streets of Minsk. The study of this problem had to understand the

5. Louis Lucien Lepoix (1918 - 98) was a French industrial designer specializing in the industrial design of motor vehicles. He studied drawing, design, sculpture and architecture in Lyon and Paris, and obtained a degree in engineering. In 1947 he founded his studio FTI Design.

6. Frank Height (1921 – 2013) was Professor Emeritus in Industrial Design at the Royal College of Art, Fellow of the Royal Society of Arts, the Chartered Society of Designers, the Royal Academy of Engineering, and the Institution of Mechanical Engineers. His professional work includes the design of furniture, medical and office equipment, interiors and exhibitions.
He won three Design Council awards: the Silver Medal at XII Triennale di Milano, the Institute of

Packaging Award and the Sir Misha Black Medal for services to design education.

Frank Height
from The Sir Misha Black Awards

7. The organizing committee consisted of:
Y. Soloviev, VNIITE Chairman;
John Reid, ICSID President;
Frank Height, Chairman ICSID Education Group;
G. Minervin, Deputy Direct VNIITE;
B. Ussov, Director of Minsk Design Institute.

8. Frank Height, Synopsis of Report on the first ICSID International Working Seminar for practising designers.
Ref: 05-1-1

9. Comments by J. Des Cressonnieres deriving from the brief drawn up by Frank Height, concerning the education seminar.
Ref: 05-1-3

road as a total environment, and it was divided into two parts:

1. analysis of road equipment as a global system, with proposals for physical coordination of the various elements
2. a detailed drawing of one or more particular elements, for example, visual communication equipment and information or equipment for traffic and parking control.

The results of this study were to lead to better road design as part of the urban environment, both from a functional and aesthetic point of view.

Frank Height proposed to create international mixed groups of 5 or 6 designers. The optimal size of groups was an important factor to consider; a too-small unit would not be very productive in the educational experience, while a too-large one would be unmanageable. Group formation was not as difficult as expected. Each participant chose the project of their interest, and they were then divided to give a mix of nationalities. The official languages of this Interdesign were English and Russian, but VNIITE was able to provide individual interpreters for each group.

The two-week program, divided into two parts, was organized to leave maximum working time to the groups during the day; discussions and social events were reserved for the evening. During the first week, participants collected data, formulated group policies and prepared design hypotheses. The second week, however, was devoted to the review and development of design hypotheses, which were to be incorporated into proposals to present at the end of the seminar.

To understand the problems and to accumulate experiences to be applied to future seminars, it was crucial to observe the progress of this first Interdesign.
The process was recorded by film, still photographs and tape recordings of all plenary sessions. The groups were asked to use standard format sheets for drawings and writing, serially numbered and identified by the designer's name, and then collected as records of the work done. The extensive use of sketches and drawings broke through language barriers and made complex and sophisticated technical concepts easily communicated.
In addition to the personal observations of the committee members, the Methodology Group undertook a specific programme, based on a questionnaire that formed the basis of the recorded interviews with individual designers. The questionnaires covered broader topics of the seminar itself, dealing with the individual philosophies of designers.
The result was a summary of the participants' visions. Finally, Height sent a more concrete questionnaire from the ICSID point of view to explore participants' views on the Interdesign itself.
Each group made two presentations, one at the end of the first week and one at the end of Interdesign. During the conference, the groups showed their designs in the

Conference Room, where the coordinators described their objectives, working methods and proposals. Questions and comments were flourishing from all participants.
The work programme, being particularly dense, left little time for social events. Nevertheless, VNIITE organized:

> a tour of Minsk;
> a visit to the sports centre and swimming pool;
> two film shows;
> a day at the Minsk sea [10];
> a concert at the Philharmonic Hall, Leonid Kogan solo violin;
> a visit to Khatyn [11].

In everyday practice, designers seem to associate more with groups that have similar attitudes to their own. The Interdesign has encouraged exchanges between designers of different philosophies and policies, providing the opportunity to participate on an equal footing in activities that included a rapid and continuous involvement in family issues. The setting of projects of social value has generated interesting results, adding utility to the seminar.

In addition to the final performance and filming, an illustrated report was drawn up to witness the work done. When this report was prepared, the committee had not yet had the opportunity to fully evaluate the design proposals produced, so their observations were mostly based on the stressed seminar. Concerning the first objective, there were no difficulties expected of cooperation between designers of different nationalities. The groups quickly settled down, sharing responsibilities, and started producing ideas on the second day. Loyalty and group identity was formed at such a level that at the end of the first week, participants rejected unanimously the attempt to propose group sorting and recreation. For the second objective, Interdesign demonstrated that there is no big difference in skills between designers from different countries, but that each gives emphasis to different design aspects.

One of the subsidiary objectives was to study problems of international communication, particularly in technical areas, by observing to what extent drawings could be used as a rapid language. The communication success was largely due to the VNIITE interpreting team, aided by the international design dictionary compiled by the VNIITE available for the event. Apart from that, there is no doubt that the fluent use of sketches and drawings surpassed language barriers and allowed the communication of sophisticated or complex technical concepts.
The general impression emerged that the concept of designers who educate themselves and at the same time produce useful work is a valid alternative to the standard academic seminar. It involved the different designers in participating on equal terms in activities familiar to them, allowing those more intuitive and less academic designers to contribute in a way they could not in a conference room atmosphere. Given all these factors, the committee considered this first Interdesign a success and a valid idea.

10. The Minsk sea is a large artificial lake. Here, partecipants cooked shashlik in the open air on the island; here there were swimming, boating, ball games and conversations.

11. Khatyn is a village destroyed by the Nazis on 22 March 1943, due to reprisal for the death of some German soldiers. The city became a symbol of the massacres of the civilian population during the war and in 1969 became a memorial.

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1972, IRELAND

Design in tourism

20
participants

Kilkenny, Ireland
6 - 20 May 1972

The topic Tourism facilities, transport and services

This chapter treats the information of documents inside folder 05-2 kept in the Brighton Design Archive.

In the 1970s, leisure travel was increasing and had become one of the most important factors of economic growth for many countries. Tourism was the phenomenon of a post-industrial society, generated by three conditions: wealth, earning capacity, and the increasing amount of free time in developed countries. Implications of this phenomenon for the social and physical environment were issues of national interest. The exponential increase in visitors had brought some disadvantages such as the consumption of local resources and services, pollution of seas and beaches, and degradation of the natural environment. Many of these problems required political and financial intervention.
Ireland, with its rich natural and artificial heritage, was vulnerable given its small size, and its relatively small population compared to nearby large densely populated countries. Because of this vulnerability, it was selected as an ideal model for such a study.

It was a common opinion that designers usually arrive too late to influence vital decisions. The idea of organizing a second seminar on this issue originated during the 1971 ICSID Congress in Ibiza.[14]
Sponsored by Kilkenny Design Workshops [15], Irish Tourist Board, and Irish Export Board, it took place between 6 and 20 May 1972 in Kilkenny, Ireland. It was organized by Bord Failte - the Irish Tourist Board, and Coras Trachtala - the Irish Export Board[16], and obtained funding from UNESCO [17].

Twenty professional designers from different countries of the world participated to this Interdesign. Their paper credentials were reviewed by ICSID, which sent basic information and briefs before their arrival in May 1972.
The aim was to study how designers could contribute to a change in tourism while preserving or even enhancing the natural characteristics and qualities of the country. The proposed idea received unanimous and enthusiastic acceptance because it reflected concerns about our environment, which was undergoing disastrous and alarming changes. Tourism trade particularly affected environmental change, especially in small or developing countries, where the environment was still natural.

The designers were aware that the tourist trade was still in its infancy, and that the expected increase in income and leisure time would result in a steady increase in travellers. The way this could be done offered great space for designers. Given the vast scale of the problem, this was reduced to the study of four aspects.

«Destroying what it feeds on?» [12]

«How can a country cater for tourism to benefit both visitor and host without damaging the environment and character which both want to preserve?» [13]

12. Daryl Jackson, Getting away from it all, Design Australia, February/March 1973

13. Document No. 4, Preliminay Brief. Ref: 05-2-3

14. In 1971 (14-16 October), the 7th Congress of the International Council of Societies of Industrial Design (ICSID) was held at San Miguel Bay, Ibiza. It was a meeting between professional designers and the younger generation of Instant City, that proposed participation as a way of building a city.

15. The Kilkenny Design Workshops (KDW) were founded in 1963 by Córas Tráchtála, the Irish Export Board, to improve the design of Irish products and increase exports. Initially, the emphasis was on craft-based industries - silver and metalwork, textile weaving, textile printing, ceramics, and woodworking - then the workshops augmented to include industrial and product design.

16. Coras Trachtala, known as The Irish Export Board, later Irish Trade Board, is now part of Enterprise Ireland. It was founded in 1952, when Irish exports comprised mainly agricultural products, to promote and develop Irish exports worldwide.

17. UNESCO - United Nations Educational, Scientific and Cultural Organization is a specialized agency of the United Nations (UN), founded in 1921 to promote world peace and security through international cooperation in education, arts, sciences and culture.

Project A
Holiday Accommodation

Modern standard hotels are built all over the world, often in areas of a historical character or natural beauty, destroying the quality of the environment. In Ireland, farmhouses and similar buildings indigenous to the Soma countryside have been converted to provide holiday accommodation. The participants of this group studied this type of development to broaden its scope.

Project B
Transport

Cars and caravans are unavoidable in conjunction with tourism, but often disfigure the cities and countryside visited. Participants were asked to submit proposals for caravan parks, picnic areas and other rest areas, investigating the frequency and size of these structures, and how to design or beautify them to reduce the negative effects on the environment.

Project C
General equipment

Wherever it happens, tourism creates the need for a large number of services and equipment such as waste collection and disposal, toilets, refreshment stands, signs, etc. Participants in this group studied design proposals in line with the Irish landscape that would meet the needs of international tourists. The proposals included questions of location, colour, materials and frequency, as well as practical issues.

Project D
Colours and materials

The particular characteristics of a region like Ireland are partly linked to the landscape, weather and climate, but they are also composed of colours, materials and shapes. Participants were asked to study these characteristics and prepare general recommendations to be included in a reference manual, a guide for architects and designers working to erect new buildings or structures in the region.

The '70s - A pivot of change in world history

Figure 2 - Group photo of participants at Interdesign '72 Kilkenny. Ref: 05-2-1 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

Although the Interdesign focused on conservation, the organising committee felt that the solution to many of the problems outlined did not lie in the return to traditional techniques, but that could be achieved with the use of modern technology and its potential. The designers were divided, more or less arbitrarily, into mixed nationality groups to work on the different sections.

As in Minsk, group dynamics have been a phenomenon worth exploring. Each group quickly became an efficient operating team, with a much higher productivity rate than in a normal professional situation. The official languages were English and French, but interpreters were provided for participants in need.

Kilkenny Design Workshops also provided offices, secretarial assistance and workshops in Butler House, a new centre adjacent to the labs.

Within two weeks it was impossible to carry out a complete survey of the entire country, therefore a representative area was selected. County Clare was established as a field study area and participants spent two and a half days undertaking field studies in this area. West of Kilkenny, bordered to the east by the River Shannon and to the west by sandy beaches overlooking the Atlantic Ocean, the county offers a wide variety of tourist types; Shannon Airport also offers easy access to both Europeans and North

18. W. H. Walsh, Organising the Seminar, in Design for Tourism: And Icsid Interdesign report, Pergamon Press
Ref: ICD/9- ICSID INTERDESIGNS 1971-1974

Americans. Participants stayed in typical accommodation facilities, from castles to straw cottages, analyzing the current situation of the country.

Although few of the designers who participated in this Interdesign had previous experience in the tourism industry, they were able to quickly identify the problems and the approaches to be implemented to arrive at defined solutions. The Groups have managed not only to produce results in their specific fields of study but also to relate individual projects within a global conceptual framework. The results were presented in the form of drawings, models, photographs and reports. Initially, the ideas were rejected, considered inappropriate and most likely irrelevant because they came from people who had only spent two weeks in the country. After all, «all the design introduced is foreign and remains foreign until people find a way to use it on their own»[18]. Therefore, they devised methods to analyse needs and influences, trace the interaction between guest and host, illustrate areas of common use, expose problems and suggest solutions to a country that wants to maintain its identity while being driven to change by a growing flood of visitors. The suggestions and conclusions developed are relevant to all countries engaged in the tourism trade, namely a high percentage of countries in the world.

The '70s - A pivot of change in world history

1974, CANADA

Industrial Design and Small Communities

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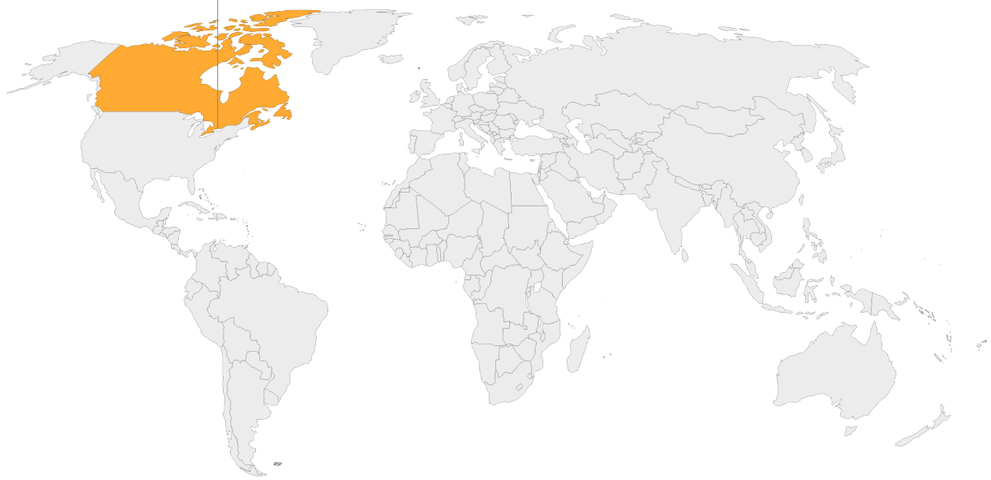
35
participants

Port Hope-Cobourg
Ontario, Canada

August 1974



The topic Development of an industry closely linked to the territory

19. ACID - Association of Canadian Industrial Designers was founded in 1948 to increase the knowledge, skill and proficiency of Canadian industrial designers promoting their value to industry and the public. ACID was one of the five Founding Members of ICSID in 1957.

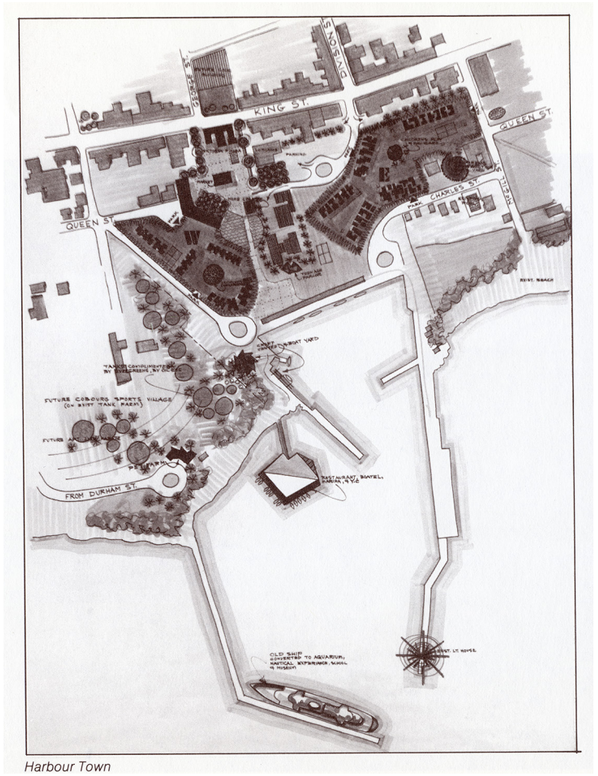
This chapter is based on the review of documents stored in the Brighton Design Archive inside folder 05-3-1.

A community is nothing more than the total sum of its residents, but its strength and identity depend entirely on the extent to which the inhabitants can share the normal course of daily life. Most communities host groups of people who tend to be isolated from the mainstream, unable to participate, and therefore unable to contribute. The elderly and the handicapped are the frequent victims of this exclusion, the voiceless. The big city, in particular, tends to ignore these groups, while the small community allows more interactions given the slower pace and easier mobility. Canada, like many other countries, faces rapid growth in metropolitan centres. This centralization affects the economy and quality of life of smaller communities.

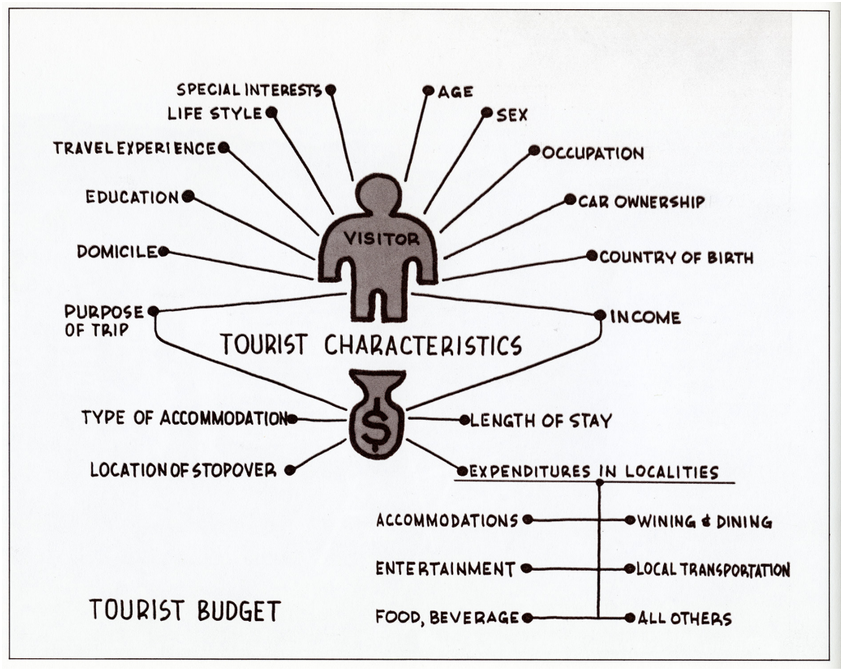
In August 1974, a team of 35 designers from 26 countries came together to explore this issue in an Interdesign area of Port Hope-Cobourg in southern Ontario. Organized by ACID - Association of Canadian Industrial Designers [19] under the patronage of the Ontario government with the theme *Industrial Design and Small Communities*, it was the first in the Western Hemisphere. The study area consisted of three elements, Port Hope, Cobourg and Rice Lake. While the latter's character was clearly defined, cities were often seen as unique. Although they shared common traits and problems, their individual nature required different approaches. This designers to take two distinctly character or identity had to be maintained or strengthened.

Port Hope and Cobourg, being within easy reach of major cities such as Oshawa and Toronto, were becoming potential satellite cities. One of the reasons behind this was the rapid rise in the cost of housing in the subways. The workers were willing to travel long distances to gain economic advantage.
When, around 1970, financial interests realized that this area was to be taken into account for greater growth, they responded with a wave of land speculation.

Figure 3 - Harbour Town.
Source: Design For Small Communities, p93, Inderdesign 1974 Ontario, Canada
Ref: ICD/9- ICSID INTERDESIGNS 1971-1974 (uncatalogued). ICSID Archive, University of Brighton Design Archives.



Harbour Town



The local government's response in the Port Hope-Cobourg area was to limit major building developments. The government was aware of the high cost of providing services such as electricity, sewage, water and roads, and did not want their cities to become simple dormitories for people working elsewhere. Instead, both cities wanted to attract "clean" industries, which would not pollute local waterways, lakes or the atmosphere, nor affect the whole quality of life.

They wanted to encourage the development of an industry closely linked to the territory and its population. It was a community under earthquake: outside the walls, there were investors, speculators, real estate brokers and government planners; barricades were citizens who wanted to maintain a lifestyle in which people are more important than plans or statistics.

William Sloan, President of ACID, called the project «*a search for an alternative to the rapid growth of large cities by improving the economic and environmental character of smaller communities to make them more attractive for living and working.*»
It was a rare opportunity to establish a dezsign process involving the community. «*In the past, too much planning has been imposed on people. Working closely with people affected by the change, the workshop hopes to understand their real needs. We look forward to the active participation of the entire community.*» [20]

Figure 4 - Mind map: Design For Small Communities, p106, Inderdesign 1974 Ontario, Canada
Ref: ICD/9- ICSID INTERDESIGNS 1971-1974 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

20. Ontario news release, February 5, 1974

Figure 5 - Some partecipants designers gathered for a seminar. Source: https://wdo.org/programmes/interdesign-through-the-years/

In Port Hope-Cobourg, designers were looking for ways in which design could help small communities become more attractive, and get better opportunities, especially for young people.

The process was favoured by the fact that residents were aware that there is value in preserving what is good from the past. ACID had presented the Interdesign in advance to citizens through public meetings, to fully involve local organizations and individuals throughout the project. During these meetings, which brought a warm response from the communities, the locals helped outline part of the massive design brief that was then sent to the participants about three months before their arrival.

In addition to providing relatively detailed background information on the area of study, this document laid the foundations for an open dialogue between citizens and designers. During their many field trips, participants met with local citizens not only in formal circumstances but also on the street, in factories, houses and pubs.

The aim was to develop concepts and not detailed solutions, proposals and not "things".
The designers focused not on the design of physical objects in terms of form, materials and processes, but on the study of activities in a community, such as the creation of goods, the provision of services, recreational events, reception

and care for visitors, etc. They distributed questionnaires to learn what citizens liked and disliked about their community, and what they expected from the future.
All citizens were encouraged to have a voice and to participate in the Interdesign process.
To provide participants with some guidelines, they selected five areas of interest: production, services, leisure and tourism, community activities and the environment. This breakdown was not a rigid scheme; many areas were interdependent and overlapping.

The designers have addressed the human needs of the area, studying the possibilities of new local manufacturing industries through the application of industrial design, assuming a healthy development of the tourist and recreational economy, and an improvement of community services through the use of cultural and historical heritage, and the skills of the locals.
They agreed that the fundamental design choices had to be made by the citizens themselves. As a result, their work has produced several tools aimed at directly involving citizens in the process. The design team has generated several ideas, many of which propose improvements that can be implemented with relatively little difficulty. They produced 396 drawings, several reports, a large number of photographs and over 40 hours of TV videotape with which they suggested, based on professional experience and personal contact with local citizens, alternatives to the current way.

Such ideas and concepts may not be entirely new or revolutionary. What is important is that design has been a tool directly responsive to people's needs, used to see more clearly what they need in their community.

This Interdesign was a prototype, a model process by which professionals worked to solve a community problem, a process that is based on the skills of many specialists, not only industrial designers but sociologists, economists and engineers, to name but a few.
The key point of the Interdesign method is an exchange, an interaction of talents. This process also does not depend on international participation, because it could be just as effective to use people in a limited area.

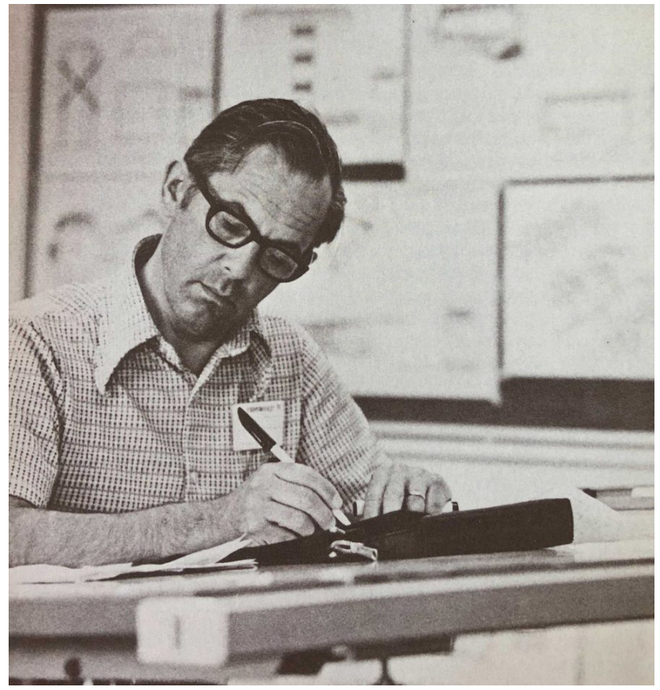
«Over the last years I heard all sorts of comments about Interdesign - the one with the least understanding of the meaning and possibilities of Interdesign was the one that they would be unrealistic, because it would be impossible to treat any problem seriously in the short period of time allocated to an Interdesign.
An attitude like that shows, that the critic has not understood the basic of the idea and thinks about it in terms of conventional working periods for conventional tasks.
We know by now - and you demonstrated it beautifully in Canada - that in planning an Interdesign everything depends on adjusting the theme as well as the scope of work to the thinking and working capacity of a qualified number of persons over a given period of time.
The danger of overreaching will obviously always exist, but will be minimized by an intelligent approach.» [21]

Carl Aubock

21. letter from Carl Aubock, ICSID President, to Frank E. Dudas, 1975 Ref: 05-3-1

Although the Interdesign method was still open to experimentation, one requirement was clear: for full success, it needed a true partnership between governments, professionals and citizens, all committed to the common good.
It must be said that there have also been problems and disagreements, mainly due to the encounter of strong personalities and the ego of people who are very equal in status but with conflicting ideas.

The first week was an adaptation period during which participants learned to work together, helped by the organizers through surprise activities that tended to take them away from their immediate problems, such as a model boat race or entertainment at lunch from a group of young mimes travelling. The diversions of the second week were spontaneous and were created when participants needed a break.



Above: Figure 6 - Photograph of the Interdesign '74.
Source: https://wdo.org/programmes/interdesign-through-the-years/

In the upper left: Figure 7 - Photograph of the final exhibition.
Source: https://wdo.org/programmes/interdesign-through-the-years/

In the lower left: Figure 8 - Photograph of the final exhibition.
Source: https://wdo.org/programmes/interdesign-through-the-years/

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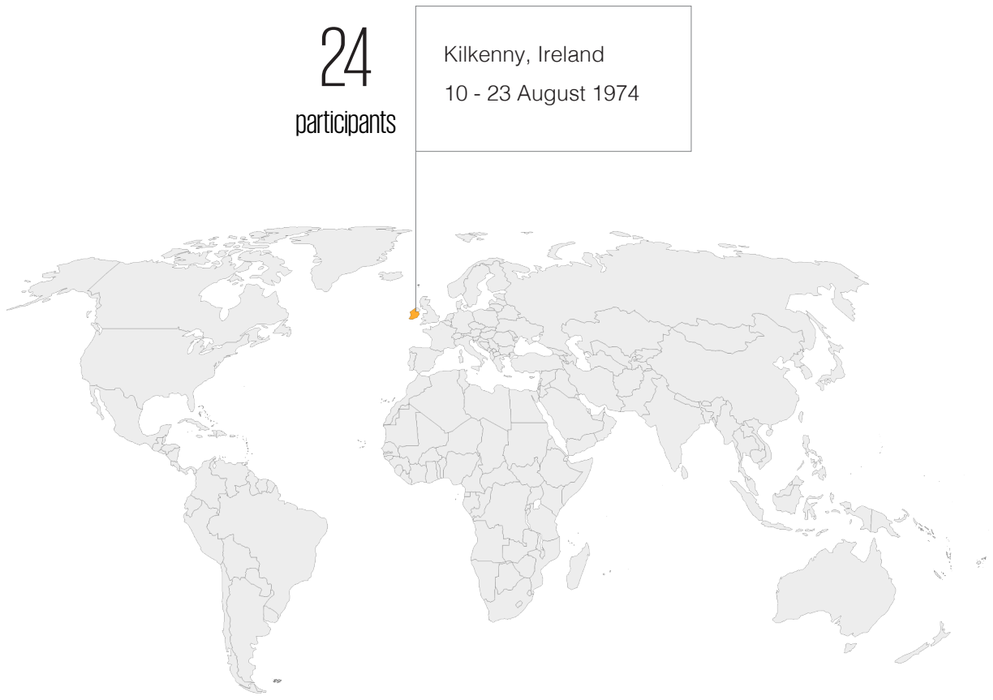
1974, IRELAND

Design in the post office

24
participants

Kilkenny, Ireland
10 - 23 August 1974



The topic

Graphics,furniture and interior decoration of the post office

The information contained here is based on those released publicly by the WDO and on some documents contained in ICD/9- ICSID INTERDESIGNS 1975-1975, since at the time of my consultation the Design Archives were not in possession of further material.

The post office is one of the oldest examples of successful international cooperation, used by each of us for the complex services we provide and tend to take for granted. And it is precisely its international appearance that has made this subject suitable for an Interdesign. Each state has more or less identical functions, and the designs developed for Kilkenny, a medieval city in the southeast of Ireland, could have been applied with the necessary declinations on a world scale. Sponsored by the ICSID in collaboration with the Kilkenny Design Workshops, an excellent research and development centre for design funded by the Irish Government, this Interdesign took place from 10 to 23 August 1974.

Twenty-four students, twelve design students from the Benelux and Scandinavia and twelve from Irish schools visited five representative post offices to ascertain the situation, and then formed working groups in which to prepare drawings and proposals.
Since the post office is mainly concerned with communication, the purpose of this seminar was to propose various means to increase its convenience for the general public, an attempt to align how information was transmitted and its image printed in the mind of the ordinary citizen.
They concentrated in particular on three aspects:

> Graphics concerning everything printed and issued by the post office.
> Furniture, accessories and equipment
> Interior decorations and arrangement

Before departure, participants were provided with some general information about the weather conditions in Ireland for the week and the appropriate clothing, as well as personal equipment to wear.
According to the final brief, participants were to be divided into three working groups to cover the selected aspects. Each group had to decide on its coordinator and specific design objectives to achieve. Each participant also had to sign their work, and mark with numbers the drawings to be submitted to the final plenary session. During the latter, the Organizing Committee would choose which proposals to develop later in collaboration with KWD and the designers concerned.
The methodology used to arrive at these proposals, originating from an assessment of the existing situation, followed three steps:

1. Briefing by Post Office officials on services provided to the public
2. Field trips to representative post offices in different parts of Ireland
3. Working sessions.

Unfortunately, no further information is available about this Interdesign, as the folders are no longer in the possession of the Design Archives of Brighton.

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1975, AUSTRIA

Safety in winter sports, local identity

20
participants

Serfaus, Austria
6 - 20 April 1975

The topic Local identity, models of safety measures for winter sports

This chapter is essentially based on the review of documents stored in the Brighton Design Archive inside folder 05-3-2.

In the 1970s, the change in lifestyle from an essentially agricultural area to a tourist area drastically influenced Serfaus, a village in the Landeck district of Tyrol.
If the city wants to stay what it is, in its uniqueness, and not become just another tourist village in reinforced concrete, some actions had to be taken quickly. The local population ignored their own traditions and values that surrounded them. The tourist brochures talked about time-beaten barns falling apart. What is of real value is often best defined by a who is immersed in that reality.
In April 1975, fifteen designers from fifteen different countries and five Austrian designers gathered in Serfaus in an Interdesign to find solutions that exalt the peculiarities of the territory. The event was organized by ÖIF - Österreichisches Institut für Formgebung [22], and sponsored by the community of Serfaus under the patronage of the Austrian Minister for Trade and Industry.
To select the most suitable candidates, ICSID sent three questionnaires to each member company.

The themes, chosen, under the general aspect of ***Leisure in winter***, were
> *Local identity of Serfaus (Komperdell)*
> *Safety in winter sports.*

The organizers had decided and selected the people who should be part of each group, but very quickly the participants decided for themselves where they wanted to go. However, some adjustments had to be made as most Austrians had a real interest in skiing, and tended to prefer the topic 'Safety in Wintersports'.
To help participants understand the topic, in the previous months, the organizers had prepared all relevant information, books, statistics, photos and reports.
During the first week of the event, a series of conferences and discussions with local experts and excursions to the nearby villages of St.Anton and Innsbruck took place.
The official languages were English and German, and in some cases, especially at the beginning, there were problems with understanding.

The Interdesign was held specifically in a hotel with full tourist function, the Hotel Cervosa; this required a certain flexibility. Some lessons were held outdoors, and the cellar bar was adapted as a study. This had advantages and disadvantages as it offered a work area, bar, dance floor, and music in one place. Given that 20 individuals would never work at the same times of day, the temptations and distractions of a film shown while wanting to get on with the job were difficult to overcome. Nevertheless, the atmosphere was friendly thanks to the spirit of cooperation. Participants sometimes worked up to small hours to compensate for the time spent in sports and relaxation activities available such as skiing, skating and swimming.
Participants worked in working groups of no more than five

22. The Austrian Institute of Design OeIF - Österreichisches Institut für Formgebung was founded in 1958 by Austrian entrepreneurs and designers to increase product quality and competitiveness through better design.

designers each, formed based on interest and experience in the design task. The participants themselves set out the actual objectives and programmes, namely to develop design concepts and recommendations, not detailed solutions. Serfaus was a small village that offered the opportunity for a free exchange of contacts between the local population and the participants. This has happened in both group and private sessions.

Group I
Local identity

At the time, Serfaus and the surrounding region (Komperdell) wanted to create their image that took into account the characteristics of the area, the climate, local traditions and tourist and sports needs, mainly winter. The most important objective was to find a balance between nature and the need for modern tourism. Participants studied local conditions through intensive research to develop a new local identity, symbiosis between tourism, community, tradition, folklore and natural and artificial environment.

The group's methodology followed three steps:

1. Recording current status; visual impression; a collection of positive and negative aspects and facts in architectural, environmental, community services, activities/sports/ leisure elements
2. Proposals as a basis for action by the authorities and the community.

Some examples were:
> strengthening regional awareness for Sonnen-terrasse, including Serfaus and the neighbouring villages of Fiß and Ladis. The common features were underlined without damaging the specific identity of each place;
> proposals and ideas for the development of a corporate identity, visual and verbal.

3. Planning of the village of Serfaus

Group II
Safety in winter sports

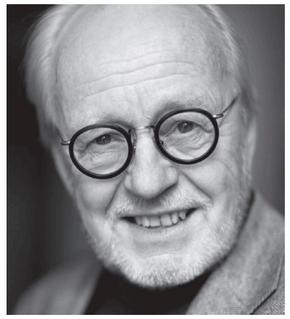
Problems such as the development of the area, road signs and auxiliary equipment were analysed. There was a need to provide a solution to the catering needs in the ski areas.
Winter sport is one of the most popular recreational activities; it is a sport for families, known also thanks to events such as competitions and competitions, and media advertising. In addition to positive aspects, this mass activity leads to some negative consequences such as accidents, injuries, insufficient catering areas in the area, waste, as well as the destruction of the natural environmental structure.

The security measures introduced were mostly limited at a national or regional level, and only in those years had some international agreements been concluded. [23]
This group aimed to develop, based on existing safety measures, future models, which would lead to the creation of a manual on all aspects of safety.

On the left: Figure 8 - Interdesign '75 Austria Card with the signatures of the participants. The design of the card was produced without any computer software.
Source: WDO: Albun of Photos from Icsid's Archive, https://m.facebook.com/pg/worlddesignorg/photos/?tab=album&album_id=10152259705934587

23. A regulation and guidance system for all ski competitions and alpine events was approved in 1975 at the XXX International Ski Congress in San Francisco by FIS. FIS - The International Ski and Snowboard Federation is the governing body for international skiing and snowboarding, founded in 1924 during the first Olympic Games in Chamonix, France, to promote snow activities as a healthy leisure recreation.

24. Ernst W. Beranek is an Austrian designer born on October 6, 1934. Between 1957 and 1962 he studied at the Vienna University of Applied Arts in the Masterclass of Architecture of Oswald Haerdtl, and Industrial Design of Franz Hoffmann. He has worked as a teacher of Industrial Design and Work Education and has been involved in numerous research projects, such as designing furniture for school, school scholarships and help for the elderly.



Prof. Mag. Ernst W. Beranek
From DesignAustria

Most of the preparatory work, vocational guidance and evaluation of the results were carried out by Professor Ernst Beranek [24] and his team. The proposals advanced concerned architecture, quality, folk art, tourists, and natural history. Recommendations included the preservation of ancient murals and local buildings, severely eroded, planting more trees and making information about Serfaus's history more easily accessible, especially for foreigners.

The last Friday afternoon, a presentation exhibition was held in the hotel lobby to show the results (sketches, photo-documentation, models and written report) to sponsors, including the Austrian Trade Minister Dr Staribacher, patron of the event. The next day the exhibition was opened to the local population. As with the rest of the event, the participation of the local population was high, and contacts and discussions were vivid and freely accepted. The exhibition created enormous interest and heated discussions even in the following hours.

1975, BELGIUM

Urban traffic on a human scale

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27
participants

Bruges, Belgium
6-20 July 1975

The topic Road system, vehicle design and community participation

25.The Council of Europe declared 1975 the European Year of Architecture, to make the public more aware of the irreplaceable cultural, social and economic values represented by historic monuments, buildings and sites in both town and country. With the intention of coordinating all efforts at European level, it drew up the Charter, which aims to develop a common European policy for the protection of the architectural heritage.

26. The International Council on Monuments and Sites - ICOMOS is a non-governmental international organisation founded in 1965 in Warsaw, dedicated to the conservation of the world's monuments and sites. It was born as a result of the Venice Charter of 1964 and offers advice to UNESCO on World Heritage Sites.

27. UITP - Union Internationale des Transports Publics is the International Association of Public Transport established in 1885. It is the only worldwide network to bring together all public transport stakeholders and all sustainable transport modes.

28. Jean-Jacques Stiefenhofer (1943-2013) was a Belgian artist that studied at the Hochschule für Gestaltung Ulm In 1967 he founded the product development course of the Nationaal Hoger Instituut voor Bouwkunst en Stedenbouw, today part of the University of Antwerp. He introduced the comprehensive multidisciplinary design approach and the broad scientific basis that characterized HfG Ulm.

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder 05-3-3.

The city of Bruges, in the framework of the European Year of Architectural Heritage[25], hosted an Interdesign to study transport systems in historic cities. Bruges was a perfect model for this study, and the solutions would provide prototypes for all the ancient cities. Known as the "Venice of the North", it is a medieval city with a large number of historic buildings, but it is practically impossible to adapt the existing road system to the modern needs of traffic without destroying valuable historical sites. The main problem is that the existing traffic flow is directed towards the city centre where the market is located. In the summer, the problem is aggravated by the daily influx of thousands of tourist cars.

The Interdesign was organized from 6 to 20 July 1975 at the Collège de l'Europe by the Institut Belge pour le Developpment de l'Industrial Design, in collaboration with the City of Bruges, ICOMOS [26] and the Ministry of Communications, with the patronage of the International Council of Monuments and Sites.
This seminar was part of the follow-up to the structural plan drawn up for Bruges, an urban planning study whose guidelines were intended to provide a forward-looking conservation policy for the next quarter of a century. The International Union of Public Transport [27] has made its documentation centre available to participants.

Through the theme *Urban Traffic on a Human Scale*, Interdesign has explored the problem of chaos generated by traffic in the dense fabric of old streets and alleys in ancient cities. Twenty-seven designers from 17 countries around the world have divided into five groups to develop a system of transport on a human scale, for the local population and tourists, without damaging the historical fabric of the city and in a perspective of physical, mental and social well-being. The evolution towards a new transport system can only come from an evolution of perspectives and ideas. Particular attention has been paid to this psycho-social aspect, which equally governs information, finance and global control. We need to find solutions that can be discreetly integrated into a historical environment.

Jean Jacques Stiefenhofer[28] was the coordinator of this Interdesign: he chose to organize it flexibly and this contributed greatly to the relaxed and productive climate. Participants worked in five groups on five themes.

Group I
Road System Organization

This group provided the backbone for the research of all subsequent themes. Traffic is an important obstacle to the revival of the centre of Bruges. Saturation, noise, pollution and visual intrusion caused by traffic are all elements that must be systematically counteracted.
The working group uses the term "traffic" in its broadest

Figure 9 - Icsid Interdesign in Bruges, 1975.
Source: WDO: Albun of Photos from Icsid's Archive, https://m.facebook.com/pg/worlddesignorg/photos/?tab=album&album_id=10152259705934587

29. First press release, Interdesign '75 Bruges. Source: 05-3-4

sense: pedestrian traffic, cyclists, wheeled traffic, private and public traffic, and stationary and moving traffic. Historically important cities like Bruges have specific needs regarding the traffic problem because the character value of the city is an important factor. Bruges is mainly a commercial and tourist centre. As such, at first glance, accessibility for traffic is paramount.

On the other hand, pedestrians and cyclists should not be ignored. These see more and more reduced space on the road, with consequent safety problems. Any reasonable compromise between man and car must be in favour of the former. And any direct measures to solve existing local problems must be part of long-term planning. The plan is based on two fundamental elements: an acceptable traffic model and a change of ideas, with a more ecological than economic approach.
The planning measures to be taken also concern the factors that generate traffic; some activities that generate traffic, for example, may have to be prohibited or relocated.
Participants were divided into five subgroups, to study in detail five aspects of the problem:

1. The density of public transport concerning the flow of passengers.
2. The use of private cars in Bruges; at the time, cars occupied 76,000 m^2 of the city centre, while only 6,400 m^2 were for citizens. [29]

3. The study of pedestrian zones where people can walk, work, have fun, shop or just watch life.
4. Bikeway planning, a way of replacing automotive traffic.
5. St. Gillis, a neighbourhood of the city, was analyzed as the prototype of what residential areas could become if studies were made of one-way road systems, parking lots, green areas and pedestrian areas.

Research has shown that there is no definitive solution to the problem of traffic in the centre; the solution must be flexible. But there are some basic principles. The solution must be based on a strategy that pays full attention to dynamic elements, such as the organisation of urban functions, public transport, and parking management, rather than the change of static elements, such as urban structure, widening of roads or removing obstacles. It was necessary to cure the disease and not only the symptoms. The group was convinced that the long-term model would offer a better solution to the traffic problem in the centre, but political feasibility required a change of mind from the public. This is why the temporary model was considered the only solution.

Group II
Vehicle Design

This group has articulated a development plan in three phases - immediate, one to three years and three /ten years - following a global policy that aims to "humanize" transport through the creative use of technology. Research along three lines:

1. a rethinking of the public transport system;
2. a series of highly imaginative, non-polluting, electric or foot-operated complementary private vehicles;
3. Small pedestrian assistance equipment that would make walking or shopping in the city much more enjoyable.

The ideas proposed are part of a study of the basic assumptions, 13 in all that the group believes should inform the rational development of a transport system for a Bruges returned to pedestrians.

Group III
Urban Facilities

Creative skills focused on pedestrian areas deemed lifeless and in need of resuscitation. Some of the suggestions related to a new structure with the related equipment for three key sites in Bruges: the redesign of the station area, a bus shelter and accessories for shelters such as benches, tourist maps, dustbins, telephone, flower pots etc.

Group IV
Vehicle Design

A prediction was made of what Bruges would look like ten years later, in 1985, if no changes were made. Some of the suggestions included "a clean-up operation" to rid Bruges of visual pollution, an identifying style of the city that included lettering, colours and uniformity, and bicycle parking disguised as cars.

Group V
Participation

This group examined ways of involving the community in the decision-making process regarding city life as a whole. What is the reason for the apathy of citizens? Is it real? Is there a desire for participation? How to bring it out? How to provoke it? The group used various methods: direct contact in the street, a questionnaire distributed personally, and meetings with members of pressure groups and representatives of official bodies. From this, it emerged that the public wants to be heard and wants to participate in the decision-making process. A participation plan would provide at the neighbourhood level an expression of the views of the local population.

During the first three days, participants were accompanied by representatives of local authorities on two bus tours, where they highlighted the problems and discussed the existing proposals. The entire tour was recorded on video, providing an ever-present source of information for the working groups during the rest of the seminar. The groups then participated in a pick-nick-tour throughout Bruges where they discussed their project and possible ways to a solution with various experts in small pubs and cafes. Because each expert was in a different position, the tour allowed discussing in a more concentrated way and to study various parts of the city. Later the groups began to work separately on their projects. The Urban Planning Department provided large-scale maps that allowed street-to-street analysis of the situation.

At the start of the second week, the working groups presented their intermediate results on flexible and mobile cardboard walls in the plenary room. The meeting was attended by representatives of manufacturers and the transport sector, as well as representatives of local authorities. All showed great interest in the results obtained. The purpose of this mid-term session was to coordinate between groups and, in some cases, the discussion led to a change of emphasis or the creation of temporary working groups to solve a specific problem.
The 15 hectic days ended with a report written by journalists Guy Rouckaerts and Géraldine des Cressonnières, the daughter of Josine des Cressonnières.

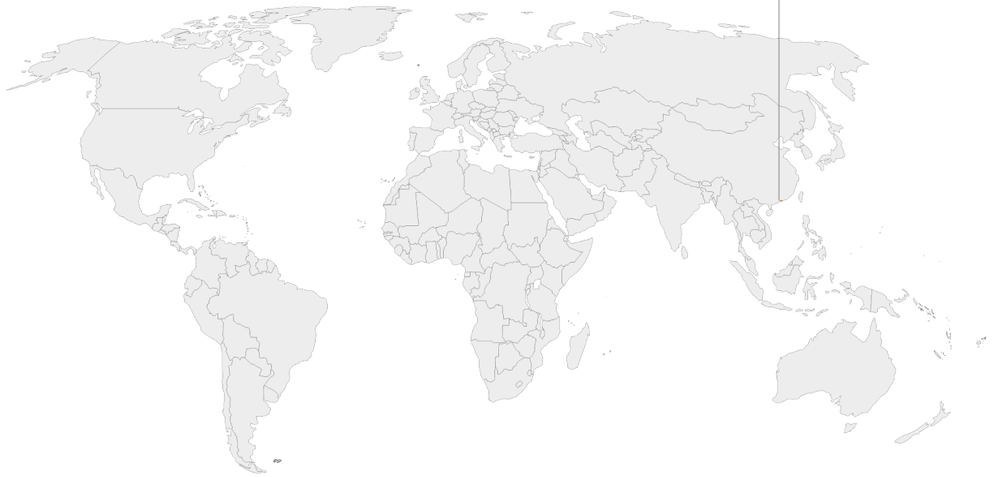
1976, HONG KONG

Traditional craft skills for today's industrial society

26
participants

Hong Kong

29 November – 14 December 1976



The topic Local identity, models of safety measures for winter sports

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder 05-4-7.

In the 1970s, Hong Kong, on the south coast of China, was a British colony with a population of more than 4 million. Of this number, 98% were Chinese, while the remaining 2% were British, Portuguese, Indian, American and Japanese, whose cultural influence had produced a multicultural society.
Hong Kong was a free port, except for small tariffs on tobacco, alcohol, hydrocarbons and cars; Hong Kong producers faced competition in their domestic market from highly sophisticated industrialised countries.
The manufacturing industries of Hong Kong were the backbone of its economy: about 50% of the population was engaged in this sector, which made this colony the second most important industrial centre in Asia. This industry developed as a subcontractor industry; its manufacturers produced according to the designs and specifications of the overseas importer. These items were produced in small workshops or at home, requiring little capital investment.
In recent years Hong Kong was trying to exploit its creative capacity.
The tourism industry is the second largest foreign currency earner in Hong Kong, thanks also to the wide variety of duty-free products from around the world.

In 1976 the Hong Kong Industrial Design Council organized an Interdesign on the theme *Traditional craft skills for today's industrial society*, sponsored by The Hong Kong Tourist Association, The Hong Kong Trade Development Council and the Sing Tao Newspapers Ltd.[30]
The objective was to examine and elaborate methods to develop Hong Kong's traditional skills and crafts from ancient China, to help them survive in today's industrial society by identifying economically viable purposes and products that, through improvement, could attract wider consumer markets.
14 foreign designers and 12 designers from Hong Kong participated in this Interdesign.
Ilmari Tapiovaara, a Design Consultant at the United Nations Industrial Development Organisation, was invited as a technical consultant.
Production techniques had been passed down from generation to generation, and in many cases, artisans still used tools similar to those used by their ancestors in past centuries. Due to rising population expectations and more lucrative job opportunities in manufacturing, many of the old crafts were becoming obsolete. After studying these craft skills, designers divided into small mixed groups and assisted by design students from Hong Kong Polytechnic, worked on specific skills to determine what can survive in an industrial society, both as refined craftsmanship and as production processes.
Participants managed to modernize and make financially attractive several artifacts, introducing some mechanization. They proved that skills could be adapted to industrial processes.

30. Sing Tao News Corporation Limited is a media corporation founded in 1938 in Hong Kong. Its principal activities now comprise Media and Media-related operations, including traditional media spanning Newspapers, Magazines, Recruitment Media and Books, as well as online and mobile multi-media platforms.

Interdesign ended with an exhibition of traditional crafts at Hong Kong Polytechnic.

The success of this Interdesign was very troubled because of the organizational and communicative problems that almost led to its cancellation, or at least to the removal of the ICSID from the project. These were caused by a misunderstanding of the importance of the organizational modalities of such an event.
Susan Yuen[31], Director of the Hong Kong Industrial Design Council had started printing information brochures on Interdesign on a take-it-or-leave-it basis, without consulting or sending drafts in advance to the ICSID. [32]

«It is certainly not ICSID who can or cannot be affiliated to a local event according to the organizers' goodwill or discretion, but it is on the contrary, a local event wich on the strength of its content, purpose and quality can become an ICSID Interdesign.» [33]

Carl Aubock

31.Susan Yuen (unknown - 1980) has been a key figure in the HK Federation of Industries (FHKI), the HK Productivity Council (HKPC), the HK Trade Development Council (TDC) and the HK Management Association (HKMA) since their inception in the early 1960s. Her crucial role in the eradication of tuberculosis in Hong Kong with the anti-tuberculosis association HK in the 1950s earned her a place in the biographical dictionary of Chinese women. She was the second woman elected as a fellow to the International Academy of Management and served as Secretary General of the World Packaging Organization, and Chair of the Export Group on Shipping and Ports of the Economic and Social Commission for Asia and the Pacific. In 1978 she became vice chair of the APO and was slated to become chair in 1980.

32. Letter of Kenji Ekuan to Josine des Cressonieres, 22 March 1976. Ref: 05-4-7

33. Letter of Carl Aubock, ICSID President, to Susan Yuen, Industrial Design Council, 4 March 1976. Ref: 05-4-7

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1976, NORTHERN IRELAND

The designer and the creation of employment opportunities

24
participants

Ulster College, Northern Ireland

28 August - 11 September 1976

The topic Development of new and existing industries

34. From the late 1960s through the late 1990s, Northern Ireland was scarred by a period of violence known as the Troubles. This era was fraught with car bombings, riots, sniper attacks, roadblocks, and revenge killings, and had the characteristics of a civil war.
The Troubles were seeded by the conflict between the Protestant unionists, who desired the province to remain part of the United Kingdom, and the Roman Catholic nationalists, who wanted Northern Ireland to become part of the Republic of Ireland. While Ireland was fully independent, Northern Ireland was still under British rule. The Catholic communities in cities like Belfast complained of discrimination by the Protestant-controlled government and police forces. Tensions flared into violence in the late 1960s, leaving about 3,600 people dead and more than 30,000 injured. The Troubles came to an end in 1998 with the signing of the Good Friday Agreement.

35. Richard Stevens (1924 - 1997) was Royal Designer in Industry. He graduated in Physics at Regent Street Polytechnic, and first worked as a lighting technician with Siemens (1942-53). From 1954-63 he was chief designer at Atlas Lighting, and then became industrial design manager of Standard Telephones and Cables Ltd (1963-69). For 14 years Stevens was head of all industrial design for Post Office Telecommunications, later British Telecom (1969-83). He received three Design Centre personal

In the upper right: Figure 10 - NORTHERN IRELAND. Derry. Rioters throw stones at a British armored car. 1972. Gilles Peress Source: History collection, 40 Photographs of The Troubles, The Northern Ireland Conflict, Jacob Miller / Getty Images

In the lower right: Figure 11 - A young Catholic rioter throws a stone at a British armored jeep during a rally in Londonderry protesting the recent Bloody Sunday killings. March 2, 1972. Source: History collection, 40 Photographs of The Troubles, The Northern Ireland Conflict, Jacob Miller / Getty Images

This chapter treats the information of documents inside folder 05-4-2 kept in the Brighton Design Archive.

Northern Ireland is a small country with an area of 14,000 km^2. About a third of the population lives in and around the capital, Belfast. With the growth of the capital, the country, originally a predominantly agricultural community, became increasingly industrialized. These changes have led to a high unemployment rate of 10% of the working population. Many were experienced workers with industrial skills. The government had made several efforts to reduce unemployment through financial incentives, but much of the employment generated depended heavily on factors outside Northern Ireland and, as a result, there was no sense of security. This was amply demonstrated by the the factories forced to close due to the marketing policy decisions of the parent organizations in Britain and other countries.

To find a solution to the problem, Northern Ireland Polytechnic in collaboration with ICSID organized an Interdesign at Ulster College from August 28 to September 11, 1976. The campus is located in a quiet countryside about 12 kilometres from Belfast. Initially, there were many doubts about the choice of the place due to fears due to the political situation. In those years, the conflict between the Catholic and Protestant communities of Ulster was in full swing. In the evening, Belfast was a ghost town, where you risked being killed for being in the wrong place at the wrong time.
IRA was using bombs against economic targets and killed many civilians [34]. Richard Stevens [35], Design Manager of Telecommunications Headquarters, in a letter to Josine des Cressonnieres reassured the ICSID of the security measures taken, necessary but discreet. He argued that reality was not catastrophic as described by the media and that life went on normally, albeit with some restrictions.[36] Twenty-four participants, 12 from Northern Ireland and 12 from other countries, spent two weeks producing proposals, applying their expertise to understand whether Northern Ireland's resources could be better exploited, and whether more indigenous industries could be developed.
Due to the nature of the theme, it was decided to include experts in topics other than industrial design. A sociologist was invited because of the complicated interactions between social, economic and political factors; a marketing expert was involved to provide advice on the needs of the Province and the development of export opportunities. Finally, producers were involved for their intimate knowledge or problem.

«This sort of problem is very much to my mind - the area of future expansion for the designer's profession: service rather than products; human and social problems rather than economic growth.» [37]

Josine des Cressonnieres

awards and a gold medal at the 1957 Milan Triennale. He was elected as President of the Society of Industrial Artists and Designers (1972-73). In 1977 he won the RSA Presidential Award for Design Management.

36. Letter of Richard Stevens, Design Manager of Telecommunications Headquarters, to Mme Josine des Cressonnieres, 1 April 1976. Ref: 04-4-2

37. Letter of Josine des Cressonnieres to Richard Stevens Esq., Design Manager of Telecommunications Headquarters, 26 March 1976. Ref: 04-4-2

Participants had to produce general descriptions of product types, including some visual identity ideas, marketing proposals, export potential and manufacturing methods. In addition, all groups had to comment on government development plans and the possibility of setting up a Design Centre tailored to meet the needs of Northern Ireland. The projects, divided into two categories, covered five industrial sectors:

EXISTING INDUSTRIES

I. The construction industry

Innovation in this field was considered to be of fundamental importance in reducing unemployment. About 50,000 people had relevant skills in this field, such as masons, carpenters, plumbers and electricians, and of these a quarter were unemployed. Some areas of interest for the study concerned:

> New buildings and components
> Use of new materials
> Conversion and maintenance of existing building stock

Participants designed staircases, gate pillars and panel roofing systems, projects that attracted the interest of a local company working with glass-reinforced concrete.

II. The food industry

This project covered all aspects of food production, processing and marketing. Employment in agriculture had fallen significantly between 1956 and 1976. There was a need for more skills and new techniques to manage large farms efficiently. The contribution of the designers was mainly at the system level.

> The gourmet food market; eel fishing and oyster farms
> Packaging; for the export of food with a regional identity
> Equipment for production and transport in the dairy sector.

The proposed new methods for handling oysters have received considerable attention from the Department of Agriculture - Fisheries, interested in a follow-up to the project.

III. The furniture industry

It was a relatively small sector employing about 5000 people, with a fairly large domestic market and export potential. It consisted of small family businesses with a cynical vision of design, producing mainly copies of English products. The two means of improving the profitability of the industry were:

> create a very large production unit through high financial investments
> develop many small specialized units in place of many existing small companies that tried to produce everything themselves.

Bearing in mind the current shortage of funds, the last solution was the most feasible. The designers hypothesized the establishment of a design cooperative, useful to provide design control, production coordination and marketing for small units providing specialized technologies. They also hypothesized the type of this specialization, for the realization of handmade furniture of the highest quality or groups of specific products, through the use of unusual or local materials. Northern Irish products, although individual and peculiar to each company, had to have a recognizable family identity.

Following Interdesign, a Newry cooperative started the construction of prototypes of the projects created by the participants in view of production. One producer in Belfast was strongly interested in pursuing the idea of collaboration between different furniture companies.

NEW INDUSTRIES

IV. Leisure clothing and equipment

There was a growing trend towards leisure activities, which offered space for the design and manufacture of marketable clothing and equipment on a world scale. Northern Ireland had a high interest in sports activities and work experience in the production of fibres, textiles and clothing. The possibilities in this area included:

> Clothing for participants in sporting activities
> Clothing for spectators

Following Interdesign, a boat company was very anxious to have designs for sailing and boating, but their intentions were not exactly compatible with those of the organizers. Concept designs would only be released if they could demonstrate direct local use. This situation reflected the concerns expressed by Josine des Creasonnieres in a letter to Mary Mullin,[38] in which she noted how some of the projects could require participants to design, free of charge, products that can improve the exports of a particular company. He stressed the need to ensure that subsequent Interdesigns could not be transformed into an exploitation of designers' talent.

V. Aid for disabled people

The government, aware of its responsibilities towards disabled people, imposed an obligation on employers to recruit a proportion of people from a register of disabled people. There were two ways of creating jobs in this area: by providing more profitable work for the handicapped, by product design for the employment of the handicapped, and by designing aids for the handicapped.
A group of students from Ulster College, following Interdesign, worked to modify machinery that would allow disabled people to produce leather jewellery and accessories designed by participants.

As a direct emanation of Interdesign, the Polytechnic wanted to start an Industrial Development Agency that would not only rationalize the existing consultancy work but would generate ideas for new works.[39]

38. Letter of Josine des Creasonnieres to Mary Mullin of 19 August 1976. Ref: 04-4-2

39. Follow-up: Report by Mary V. Mullin, ICSID Board Meeting Brussels - January 77. Ref: 04-4-2

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1977, USSR

Design for the aged and the handicapped

28
participants

Kharkiv, USSR - currently Ukraine

July 1977

The topic

Interior, furniture and public bus design for handicapped

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder 05-4-4.

People of all ages, from children to the elderly, may suffer from decreased faculties. Everyday items, as well as private and public environments, were designed for people in full possession of all their faculties. There was a social urgency to plan for the needs of the handicapped and the elderly, following the basic principle that there was no need to develop special objects, but ordinary objects that took into account the needs and requirements of these categories of people. In many countries, the retraining of the handicapped and the elderly with reduced physical capacity was a real social problem. Increasing their self-confidence by making socially productive work possible would improve their physical and moral well-being.

The issue was addressed in July 1977 in Kharkiv, Ukraine, during an Interdesign organized by ICSID and VNIITE at the Institute of Industrial Arts. The seminar was directed by Yuri Soloviev, Chairman of the Organizing Committee, John Reid, Coordinator, Vladimir Munidov and Vladimir Lukashov. Twenty-eight participants from 12 countries were divided into five groups to address the theme *design for the aged and the handicapped*.
There was also an official delegate of the CWOIH - Council of World Organizations Interested in the Handicapped, a non-governmental organization recognized by the United Nations.[40]
There are different types and degrees of disability in the world, and each one brings different needs. To limit the problem, they decided to focus on people over sixty, and on disabled people who suffer from a certain degree of reduction in the use of their legs. The theme of this Interdesign has been developed in five briefs, for the needs of disabled and elderly people living alone or in a family, who want to carry out domestic tasks, work and move from one place to another.

Group I
Kitchen suitable for a city dwelling for a family of three to five, including an elderly relative over the age of sixty.

There was a social need to reduce the efforts that older people, because of their diminished physical abilities, had to make in the daily routine of domestic work. These efforts were more demanding in the case of cooking activities, where the elderly could play a greater role in the daily life of the family. The goal was to analyze the problems and make design proposals for a kitchen with an area from 8 to 16 square meters, including equipment necessary for the performance of all normal household activities and storage systems for various types of food and kitchen utensils. Designers also had to take into account lighting, ventilation, heating and possibly noise control to create a pleasant environment. The group presented two alternative projects, in an attempt to make arrangements

40. In 1973, in Geneva, at the Inter-Agency Meeting on Rehabilitation of the Disabled, a strengthening of coordination and planning in the field of rehabilitation of persons with disabilities was proposed. The meeting was attended by representatives of the United Nations, UNDP, UNHCR, UNICEF, ILO, UNESCO, WHO, the Council of World Organizations Interested in the Handicapped (CWOIH), and the International Social Security Association. In 1976 the UN General Assembly urged that all Member States take into account the recommendations outlined in the Declaration on the Rights of Disabled Persons when formulating policies, plans and programmes, and proclaimed 1981 the International Year for Disabled Persons.

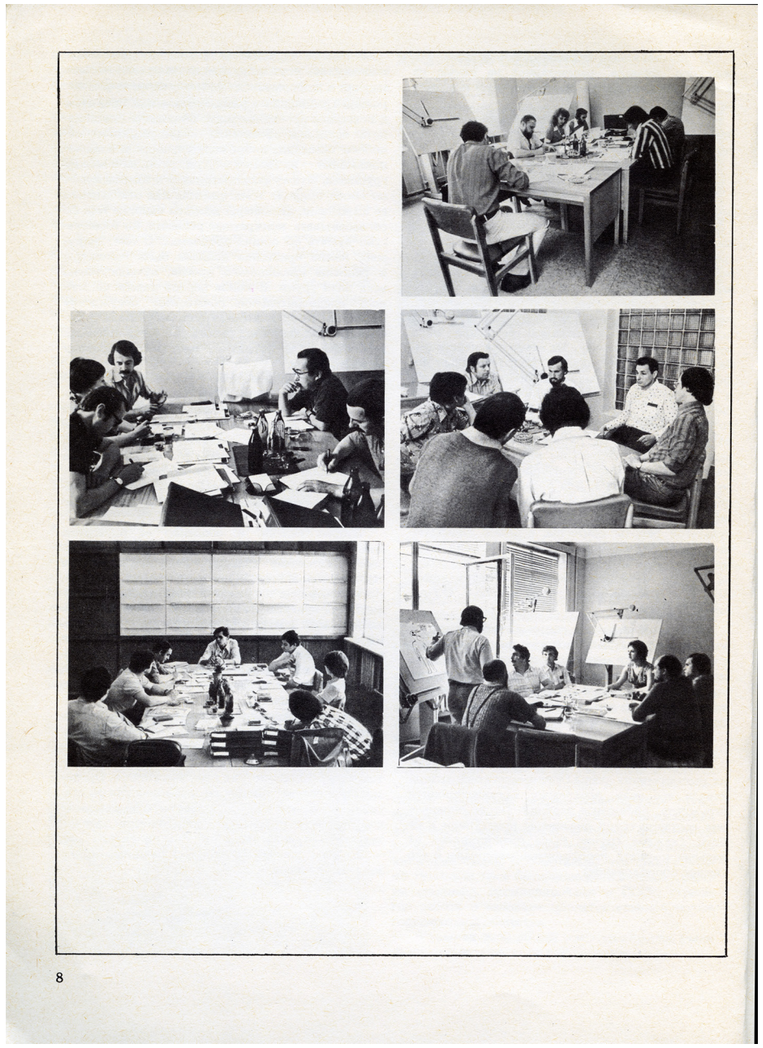


Figure 12 - Working groups at Interdesign '77, page 8 of the ICSID Report. Ref: ICD/9- ICSID INTERDESIGNS 1975-1977 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

for all kinds of situations that might arise in the kitchen. They made arrangements that are of special importance for the elderly and disabled, such as the absence of sharp angles in the equipment. All proposals took into account the functional limitations of the elderly, focusing on safety and convenience of use.

Group II
Compact kitchen for two people, suitable for the disabled or elderly who suffer from a reduction in their ability to use their legs.

This group focused on the design of a kitchen for the disabled and/or elderly people living alone, to facilitate the performance of household tasks. For this reason, the designers paid particular attention to the ergonomics of the project, and to those specific points that have an impact on the physical defects of disabled people. The kitchen could be a separate room of 8 /12 square meters, or a niche of 3-7 square meters arranged in another room. Therefore, the group submitted two alternative projects depending on the space available. Some of the measures envisaged concerned the lower space of the equipment, left free to accommodate a wheelchair, the main work surfaces on the same level, and the controls through buttons.

Group III
Mobile work chair for the disabled or elderly.

Many elderly and disabled people who suffer from reduced locomotion capacity could do many more tasks in the home, office or factory if they owned a properly designed chair. Such a chair could greatly contribute to the physical and mental well-being by increasing their independence and self-sufficiency. The seat, back and arm supports had to be adjustable along both axes, partially padded, and covered with a porous and hygienic fabric. The chair also had to be convertible from a working position to one suitable for rest or relaxation, as many of these people get tired more easily. Taking into account the ergonomics and relevant regulations, the group proposed a handy and height-adjustable seat, the mechanics of which allowed the user to sit almost vertically or almost horizontally.

Group IV
Workstation for disabled seamstress-driver.

Rehabilitation of people with significant physical disabilities is a social and economic problem for many countries. Specialized equipment could allow many people with partial use of the legs or with a total disability to work both in the factory and at home. The group aimed to devise a system with a series of modular units that could be assembled to adapt to a specific job or the individual physical needs of the worker concerned. The workstation designed by the group was suitable for use in wheelchairs and was equipped with easily accessible controls that could be operated without the use of legs.

41. Trascription from tapes accompanying slide shof of Interdesign Kharkov. Ref: 05-4-4

Group V
Reduced-fare urban bus suitable for the disabled and the elderly.

Although modern urban buses were an important form of transport, they were rarely designed for the needs of the elderly and disabled. There was a need to pay special attention to making the ascent and descent process as easy as possible, eliminating steps and obstacles. The seats also had to be designed to reduce the effort required to sit and stand, providing secure support. Finally, wheelchairs had to be adequately spaced and secured in a safe position. In the time available, designing a complete vehicle was not possible. Despite this, the group proposed a concept for a public bus based on vertical transverse frames that gave the possibility to lower the floor level to facilitate boarding and descent. The interior design was based on the compartment principle, providing additional comfort to people in wheelchairs.

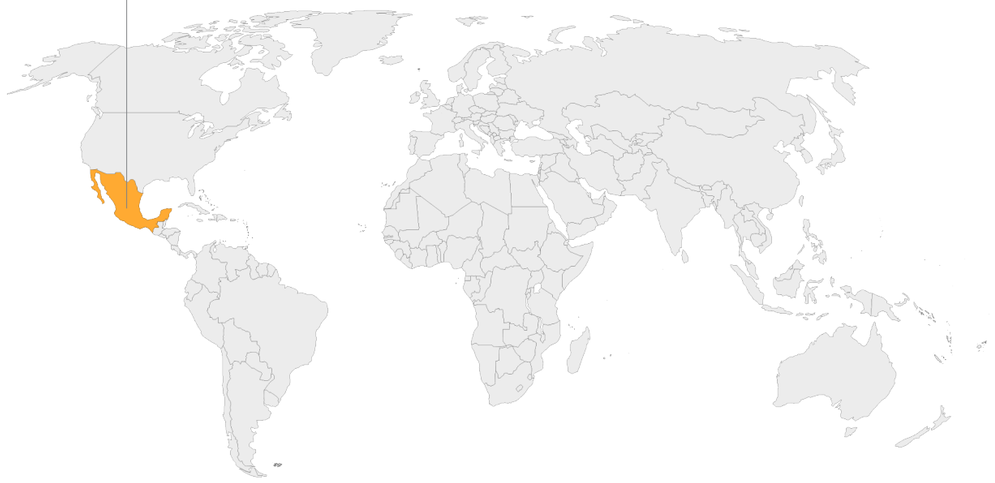
The first week was devoted to the study of information and requirements, the analysis of problems, the delineation of objectives and the formulation of ideas; during the second week, the partecipants selected the best ideas and transformed them into design solutions, presented in the form of about 100 drawings (800 sheets in total) for the final discussion. [41]

1978, MEXICO

Alternative energy sources - wind and solar energy for use in rural areas in Mexico

30
participants

Mexico City, Mexico
16-30 November 1978



The topic Implementation of new forms of energy for rural areas

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This chapter treats the information of documents inside folder 05-5 kept in the Brighton Design Archive.

In 1977 the Colegio de Disenadores Industriales y Graficos de Mexico [42] proposed an Interdesign on the theme *The Business of Craft Design*. The proposal, announced at the 10th Biennial ICSID Congress and General Assembly held in Dublin in September 1977, was sponsored by UNIDO[43] with the support of public bodies and other Mexican design organizations.
For the Memorandum of Understanding between the ICSID and UNIDO, drawn up in 1977,[44] the two organizations agreed to work together on projects of mutual interest, in particular those relating to developing countries. The initial briefing was presented by ICSID member Ms Mary Mullin[45] who, with financial help from UNIDO, had planned a mission to Mexico in January 1978.

A change of government in Mexico in 1977[46] led to a re-evaluation of all the projects promoted by the previous government. This resulted in an interruption of about six months, and consequently, a reduction in budget and timing. However, the Colegio de Disenadores and its organizing committee decided to continue the preparations.
Following the change of government, the original theme of Interdesign was revised and a new theme was proposed, *Alternative Energy Sources: Wind and Solar Energy for use in Rural Areas in Mexico*. This theme was chosen in response to the increasing demand for energy sources, in the face of dwindling resources, such as oil, and the technical problem of extracting or transforming alternative sources such as hydroelectric and thermonuclear power, or tar sands. Although the basic technical concepts of solar and wind energy are centuries old, only recently the industrial application of these techniques aroused great interest from both industrialized and developing countries. By the end of the 1970s, the imminent depletion of oil resources was already known, which would no longer be able to cover the growing demand of industry in large metropolises. Transforming traditional equipment by adapting it to new forms of energy is expensive and would be accomplished only by a few countries.

The objective of Interdesign was therefore to provide new alternatives, working to solve the problems in transforming these sources, simpler and less expensive than traditional sources, into profitable resources, especially as regards the production of equipment, distribution, use, etc. The program included a discussion of design practice, a visit to technical centres and solar energy production sites, seminars, presentations and conclusions.
From 16 to 30 November 1978, 10 Mexican designers, 10 Latin American designers and 10 international designers gathered in Mexico City, divided into groups to work on 5 specific themes.

42. CODIGRAM - Colegio de Disenadores Industriales y Graficos de Mexico, is a Civil Association founded in 1975 that encourages and promotes the professional practice of Industrial Designers and Graphic Designers mainly from Mexico City.

43. UNIDO - United Nations Industrial Development Organisation is the specialized agency of the United Nations born in 1966 to promote and accelerate sustainable industrial development, recognizing its role in achieving gender equality and the economic empowerment of women.

44. source: UNIDO, https://www.unido.org/sites/default/files/2010-11/MoU_re_Allocation_of_Common_Services_31.3.1977_0.pdf

45. Mary V. Mullin is Chairman of the Sir Misha Black Awards for Distinguished Services to Design Education, a Regional Adviser to ICSID and its first woman Vice President. She has been a UNIDO consultant in Latin America and was the National Chairman of the Design and Industries Association in the UK. She served as Secretary General of the International Council of Graphic Design for 14 years and was Founding Trustee of their educational Foundation. V. Mullin is also a Founding Member of the Crafts Council of Ireland, Founding Director of the National Centre of Culture and Arts in Dublin, and worked with Kilkenny Design Workshops. She is an Honorary Fellow of the Royal College of Art, The University of the Arts in Bournemouth, the International Society of Typographic Design and an Honorary Life Fellow of the Royal Society of Arts (RSA). In November 2011 she became the first Irish person to be awarded the RSA's Bi-Centenary Medal "for encouraging and Promoting Design Across Education and industry".

46. In July 1977 José López Portillo was elected unopposed at the General elections held in Mexico, as he was the only candidate. Mexico was in the mid of an economic crisis; the peso was devalued for the first time in 22 years. Portillo was prudent in terms of expenses and investments and decided to undertake a developing program to promote Mexico's economy with heavy investments in the national oil industry following the discovery of new deposits in Chiapas, Tabasco and in the rich Sonda de Campeche.

Group I
Greenhouse

The goal of this group was to devise simple structures that people could build themselves, to apply to their existing rural homes, or self-supporting structures in groups and/or clusters, as well as means to collect heat from the sun to provide hot water.

Group II
Communication

The project concerned the study of technology transfer and the implementation of design innovation. They analyzed and presented the difficulties of introducing foreign technology into a community.

Group III
Grain drying with solar energy

The theme was the creation of systems and structures for coffee and cereal dryers using solar and wind energy. The group designed a grain drying system based on functionality, stability, expressiveness and construction.

Group IV
Biomass digesters

The task was to devise digestion systems for waste. The group devised a digester design that allows changes to materials and sizes to be applied to the specific needs of each location.

Group V
Wind pumps

Being necessary for water transfer and as generators for the local electricity supply, the group was responsible for designing a wind-powered water pump.

The first week was devoted to lectures and informative discussions, which took place at the CENAPRO National Productivity Centre Building. This choice proved to be frustrating for participants who would have preferred a shorter information period, or information to be disseminated in advance.
The opening of the event in Mexico City, therefore, gave the participants an unsatisfactory impression, the lessons seemed to be somewhat naive, and not up to the standard expected by an event of this type.
Conferences and seminars are often an endless repetition of documents and speeches. The Interdesign method instead can provide a new approach to the problem, awakening the interest and motivation of many people from different fields. Allowing Interdesign to return to the classic approach of frontal lessons was a mistake.

The participants then moved to Valle de Bravo, where Interdesign went live. To make the work more concrete, the groups took as an example an experimental farm in San Miguel/Cuetzatlan, a coffee-growing region. Attempting to improve the potential of the farm while maintaining a high degree of independence, the managers relied mainly on their capacities and the provision of

47. IDSA - The Industrial Designers Society of America is a membership-based not-for-profit organization established in 1965 by the Industrial Designers Institute (IDI), the American Society of Industrial Designers (ASID), and the Industrial Designers Education Association (IDEA) to promote the practice and education of industrial design. When IDSA was formed, it consisted of about 600 members in 10 chapters across the country.

local materials and resources, refraining as far as possible from external financing.

Based on previous professional experience, experienced designers tended to use theory and methodological approaches as a tool, while the less experienced tried to solve problems on a general basis. This has sometimes made it difficult to achieve tangible results.
Furthermore, highly qualified professionals have found it difficult to simplify their approaches to adapt them to the conditions of rural areas in Mexico and other developing countries. Being able to simplify complex problems is a challenge that can only be achieved through a human approach, and through the ability to listen and be understood by people from totally different cultural and socio-economic contexts.

But the real sore point of the whole organization has been the absence of ICSID, due to misunderstandings in the coordinator's choice. First, they named Ms Mary Mullin, due to her familiarity with Interdesign. Later, however, the ICSID Council preferred to charge someone well aware of solar energy issues. The ICSID commissioned David Teague, a member of the IDSA - The Industrial Designers Society of America [47] and only shortly before the start of Interdesign, to be informed that Mr Teague could only have attended the event on November 24, which is half the event. UNIDO's contribution in the preparation, implementation and opening phase has somewhat resolved the shortcomings of the lack of a coordinator.

1979, NORWAY

Design for Small and Medium-sized Industries

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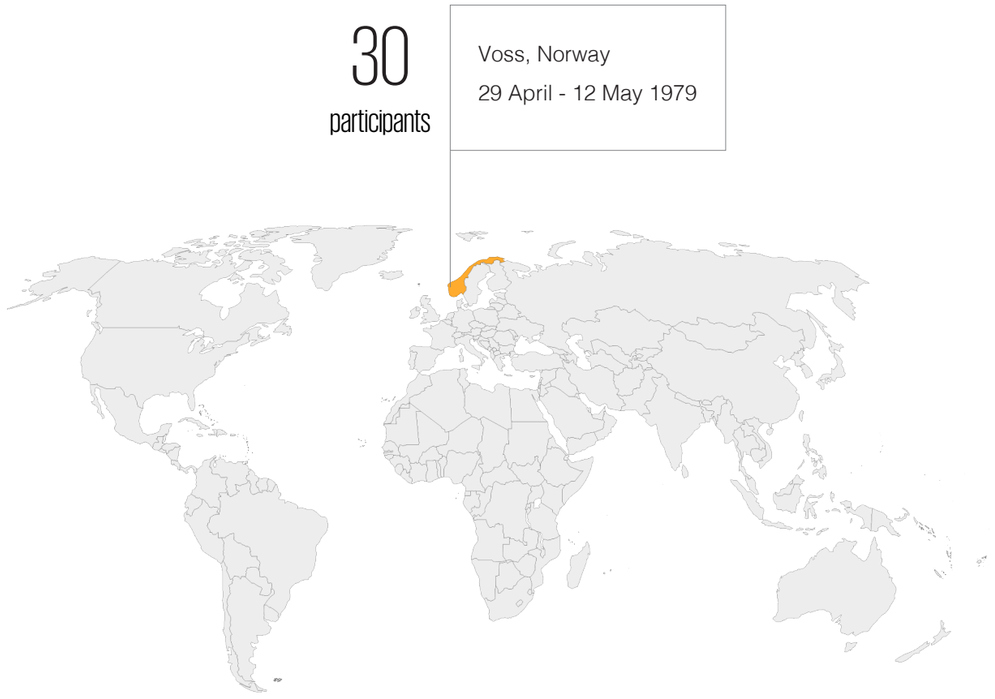
30
participants

Voss, Norway
29 April - 12 May 1979



The topic Promotion of industrial designer' profession in SMEs

48. NGID - Norwegian Group of Industrial Designers

49. NCID - Norwegian Council of Industrial Design. NCID had representation from the Council of Norwegian Industries, the Norwegian Council of Export, the Norwegian Ministry of Industry, the Norwegian Civil Service, and ID.

50. ID - Norwegian Group of Industrial Designers

51. Terje Meyer (1942 - 2020) was a Norwegian industrial designer who diplomated in Arts and Crafts in 1965 from SHKS in Oslo, Norway. He was a member of the Norwegian Industrial Design Council (1978–81) and was elected chairman of the Norwegian Society of Industrial Designers (1976-80), board member of the Norwegian Society of Crafts and Design (1976-77), and board member of ICSID (1981-85).

This chapter treats the information of documents inside folder 05-6-2 corserved in the Brighton Design Archive.

Production accounts for just over 20% of Norway's gross domestic product and employs about a quarter of its workforce. After the war, there was a gradual reduction in import tariffs on industrial products. Thus, competition has increased and manufacturers face increasing penetration of foreign goods that are often both cheaper and better designed. The Norwegian industry has chosen to fight on the price front. By the late 1970s, there was still no formal industrial design training in Norway; designers emerged from disciplines such as engineering, architecture, and graphics. The profession was not very widespread: the NGID [48] comprised about 50 people. But small numbers, mostly concentrated in Oslo, encouraged a high degree of communication and cooperation.
Between 29 April to 12 May 1979 in Voss, an Interdesign was run to promote the use of industrial designers in small industries and illustrate the remarkable skills that this profession has available, but that has so far been so rarely used. It was organized by NCID [49] in cooperation with ID[50] at the Park Hotel, Liland, Voss.

Voss is a popular tourist resort located in the heart of the Norwegian mountains about 1/2 hours by train from Bergen. Planning began a year earlier when a core of 10 designers was divided into two groups: one theoretical and the other organizational, under the responsibility of Mr Knut Andersen who with difficulty had obtained the necessary funds from the Ministry of Industry. Terje Meyer [51], president of NGID, produced an organizational structure for Interdesign together with the organizational group. The theoretical group, on the other hand, was responsible for selecting the criteria on which the choice of participating producers was made. Fourteen companies were selected with concrete problems that could be solved in fourteen days. They were companies employed in the fields of mechanics, electricity and electronics, metallurgy and plastics. They had no experience in using industrial designers. The case histories of these factories formed the final brief and work base.

The Voss Interdesign was the first to address the specific needs of individual maintainers, proposing practical solutions. The idea was to persuade on the usefulness of the figure of the industrial designer through practical examples. The aim was to develop specific products for these small businesses suited to the particular needs of each, which could be the basis for further future cooperation. The applicants, 30 a total, of which half were Norwegian, were asked which of the products of the selected manufacturers they preferred not to work on. They were then divided into five groups of five components each, to work directly with companies.
The results have, in most cases, thrilled small businesses, eager to continue collaborations and bring to light

«During our first meeting we had to sell ourselves as a profession. Then we had to prove that we were not lying.» [52]

Terje Meyer

the projects developed. By the end of Interdesign, 10 had already declared their intention to continue the work. But the most important fact is that the Ministry of Industry has been keeping a happy eye on the way its money has been spent, and Norwegian designers now had a new and powerful ally.

52. Small-firm patients at Norway's design surgery", Christine Walker, Design/UK, July 1979. Ref:05-6-2

1979, HUNGARY

Design for medical purposes

23
participants

Keszthely, Hungary
6 - 20 May 1979

The topic

The hospital of the future, operating rooms and waiting areas

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder 05-6-1.

The industrial design applied to medical and preventive care is a topic of global social importance as it touches every human being. The man-centred character of this topic required an international exchange of ideas. For this reason, the Hungarian Industrial Design Council [53], assisted by other Hungarian institutions, organized an Interdesign in Keszthely from 6 to 20 May 1979.
Eleven Hungarian designers and twelve foreign designers from eight countries came together to create a harmonious hospital system that would meet the needs of patients. Underlying the theme were the following assumptions:

> as a subject of medical and preventive care, the man participates directly in the process;
> the efficiency of the medical equipment and the atmosphere it generates depends to a large extent on adequate harmonisation of form, colour and function.

The seminar acted under the high protectorate of Prof. Dr. Janos Szentágothai [54], president of the Hungarian Academy of Sciences, and dr. Gyorgy Osztrovszky, president of the National Commission for Technical Development, President of the Hungarian Industrial Design Council. Henryk Dedinsky, secretary of the HCID, was appointed director of the seminar while the ICSID Coordinator was Juhani Salovaara [55] ORNAMO Finnland.[56]
The organizers defined the general goal *«To analyse, conceptualize and proposed certain solutions, which serve the healing of patients mainly in diagnostic and curing methods of health-care delivery.»* [57] The general theme of the seminar was divided into several sub-themes, treated in smaller groups under the direction of a coordinator.

Group I

Design of operating rooms, panel systems

Started as a simple design development work, following a careful analysis of some shortcomings in the basic conception of the existing prototype of a panel operating room, which was the starting point. The group has developed several proposals, including an aseptic operating envelope, and coffered floors in the operating rooms to minimize the load on the floor while providing optimal access for the installation of services. They also analyzed associated premises, floor surfaces, ceilings, and skeleton frames for a panel mounting system.

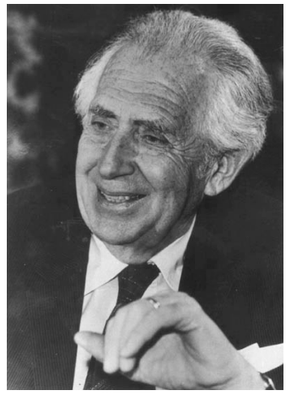
Group II

Design for hospital units and special units

The group worked more practically, proposing a layout and a general design for both an intensive care unit and an active care unit designed according to the Hungarian construction grid of 6 x 6 meters. They developed proposals for sleeping spaces

53. HDC -The Hungarian Design Council is an advisory board founded by a decree of the Council of Ministers in 1975 to improve the Hungarian design culture and raise the competitiveness of the national economy through design-driven innovation. It was in charge of the theoretical and economic aspects of design.

54. Janos Szentágothai (1912 - 1994) was a Hungarian anatomist, Professor of Anatomy at the University of Pécs (1947-63) and Budapest (1963-77), president of the Hungarian Academy of Sciences since 1977, and Member of Parliament. He devoted himself to the study of the nervous system, synapses, eye movements, equilibrium receptors, and reflexes.



Janos Szentágothai
From Szentágothai János Labor

55. Juhani Salovaara, born in 1931, is one of Finland's first designers to have specialised in industrial design since the beginning of his career. After graduating from the School of Art and Design as an industrial designer in 1967, he worked for the Philips corporation's design department in the Netherlands.
Founder of his design studio Ergonomiadesign and Board member of ICSID in 1975-77, Salovaara has taught industrial design at the University of Art and Design Helsinki and Aalto University, where he established the renowned International Design Business Management (IDBM) programme. In 2003, he was rewarded with the Industrial

Designer of the Year award, and in 2016 he won the Kaj Franck Design Prize.

Juhani Salovaara
From Messukeskus, Photo of Liisa Valonen

56. Founded in 1911, ORNAMO Art and Design Finland is the oldest community for design professionals in Finland. It has been a member of ICSID since its foundation in 1957.

57. Juhani Salovaara, Summary of events. Ref: 05-6-1

and auxiliary facilities, such as toilets for visitors, and designed the central area with the nursing staff station. These proposals generated immediate interest and expectations of achievement.

Group III
Design for areas for ambulant patients

The group aimed to create a waiting room that was not scary, taking particular account of the waiting time and analysis in pediatric clinics. The proposals were based on a careful analysis of the traffic of patients and nurses through flow diagrams. Emphasis was given to colours, spatial relations between elements, decorations, and information transfer. The concepts allowed better use of waiting times, allowing patients to assist in the medical process, providing them with information about preventive medicine and creating a pleasant environment.

Group IV
Multi-system design of the hospital in the year 2000

A huge imaginative and analytical process led the group to devise “the hospital of the future” to maximise the positive experiences of patients during all stages of effective healthcare. The proposals included considerations on the external architecture of the future building, the interior of a patient’s room, the functionality of medical and other equipment, but also the general environment. The group has not limited its thinking to current technologies, considering future trends and forecasts in the medical field.

During the first working week, 10 experts, representatives of the health administration, hospital engineering and various medical disciplines, deepened the information received from participants the previous month. There were some problems with communication and comprehension, resulting from the lack of translation skills available, which forced the English-speaking participants to make greater efforts. The second week was spent working frantically. Tight time pushed motivated teams to gather in extended work sessions until the early hours of the morning. It was really difficult to convince the participants from their work tables to participate in the fabulous social events and dinners of maximum hospitality, filmed and photographed for a complete report. The daily compilation of a manuscript of the report directed the efforts of the participants who could follow their progress. Numerous experts and a group of students from the industrial design school visited the closing exhibition on the last day. During the reception, participants listened to the immediate positive reactions and assessments of their work by protectors and organizers.

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1979, AUSTRIA

Design innovation for sport and recreation in summer for SMEs

23
participants

Vienna, Austria
18 - 30 June 1979

The topic

Products, infrastructures, and systems for water and land sports

«I was really surprised about the fact, that ICSID accepted two Interdesigns on nearly the same topics at the same time.» [58]

W. Swoboda

58. Letter of Dr. W. Swoboda to Helene de Calatay, Chief Executive ICSID, 25 June 1978. Ref:05-6-3

This chapter treats the information of documents inside folder 05-6-3 kept in the Brighton Design Archive.

The second Austrian Interdesign, the tenth in ICSID history, was held in the capital of Austria in June 1979. Organised by OEIF and planned by Dr Wolfgang Swoboda, this Interdesign was sponsored by the Austrian Ministry of Crafts and Industry and the Institute for Economic Development of the Vienna Chamber of Commerce.
The rich landscape of Austria offers a great variety of natural beauty that provides the basis for relaxation, sport and recreation. The theme, *Design innovation for sport and recreation in summer*, was chosen because the Austrian industrial structure showed a large number of small and medium-sized enterprises that represented an important economic factor, and that could benefit from a careful analysis of the possibilities of innovation.
Vienna was chosen for the variety of industrial sectors represented there. Participants stayed in single rooms in the Tourist Schools of the Economic Chamber for Vienna, where the necessary work facilities were provided.
The goal was to show possibilities and starting points that could lead to the realization of product ideas that would form the basis for the active use of leisure, or open new perspectives for existing activities.
First, the most popular sports activities were analyzed, to select only a few. To avoid an arbitrary examination of the subject, a general objective was set: the activity had to be carried out by a family of 4 people; husband, wife, and two children aged 8-14 years. A further criterion of choice is that these recreational activities could be carried out during the holiday period - mid-June until mid-September - or on summer weekends. Since sport and recreation in the summer was such a broad theme, it was decided to restrict it to those activities specifically related to water or land.
Fifteen foreign designers and eight Austrian designers were divided into two main groups: one group addressed the theme of summer recreation on the mainland, while the other the theme of water and summer recreation associated with it.

TOPIC 1 - LAND

Problem I
Mountaineering Centres
As an increasing number of people went to the mountains for winter sports, some areas had to become mountaineering centres. In this process, objects, infrastructures, products and systems for recreation had to be improved or developed.

Problem II
Downhill activity
The chairlifts and the T-bar lifts, which are fully operational only in winter, were also to be used in the summer season.

Problem III
Touring Equipment
Due to new activities such as Alpine jogging, new demands arose in different sectors such as clothing, food supplies and computer aids.

Problem IV
Leisure facilities
Adequate facilities were to be developed to stimulate groups of people near the places where they spent their time in recreation.

Problem V
Cycling
In the infrastructure of the sector, the biggest problem was represented by the reduced number of cycle paths; in this case, however, it was possible to find design solutions by creating a shuttle system.

Problem VI
Horse riding
Horseback riding, and here especially hiking and carriage driving, were becoming increasingly popular.

TOPIC 2 - WATER

Problem I
Municipal Swimming Bath
The swimming baths were sufficiently equipped, but objects for sports and recreation could be redesigned.

Problem II
Natural swimming area
Several pools and reservoirs could be provided with facilities for the safety of families, without destroying the natural landscape.

Problem III
Navigation
Due to the increase in the number of boats and other floating objects on water surfaces and coastal areas, exact planning had to be carried out that could include the development of new product concepts.

The first days of Interdesign were dedicated to making known to foreign industrial designers the city of Vienna and its surroundings, customs and special places suitable for the terrestrial setting that had been chosen. In the last few days, the participants focused on the generation of design solutions to the variety of problems identified, under the moderation of Professor-in-charge Ernst Beranek. Among the proposals were a new concept of a windbreaker, the design of a backpack, a bike outfit with removable sleeves and legs, a box of children's games/activities for rainy days and a T-bar lift for the elderly to get off on the ski slopes in summer, light enough to be carried on the lifts, etc.
The final presentation by the twenty-three participants was posted on the walls of the central hall in the work area attached to the new Hotel Modul. Many of the 150 ideas were in conceptual form, while others, such as new ideas for windbreakers and backpacks were shown in prototype form. The press was present, which had previously covered Interdesign on both radio and TV. Standing in front of their work, each designer was available for any explanation required, and this avoided a single gruelling presentation. Several companies have expressed immediate interest in the 'sale' of some projects, with additional interest for others to come.

1979, GDR

Playgrounds in Residential Areas

35
participants

Bauhaus Dessau, GDR

12 - 26 August 1979

The topic

Playground equipment for three different age groups

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder 05-6-4.

The model of our actions as adults develops as children, shaped not only by genetic factors but also by the environment. Play is an important source of knowledge because, through it, the child re-elaborates reality; it is one of the most elementary forms of human activity and self-expression. Playing with others, children develop their mental, aesthetic, physical and sensory abilities and collect social experiences for personality development. In the GDR [59], more than 20% of the nearly 17 million inhabitants were children under the age of 15, who spent most of their time in playgrounds. The provision of playful facilities for children was an integral part of the housing program, but sufficient facilities had not yet been planned.

Since 1979 was declared the Year of the Child by the United Nations [60], there has been the thought of organizing an Interdesign on the theme of playgrounds. Almost twenty years had passed since the United Nations proclaimed the *Declaration of the Rights of the Child*.[61] Ten basic rules for defining the conditions to be fulfilled to provide the full development of a child's abilities and abilities, including the right to play, rest, leisure and education.
From 12 to 26 August, in the Bauhaus Dessau, the AIF [62] - Amt für Industrielle Formgestaltung, in collaboration with the Ministry of Education of the GDR and the Finnish Association of designers ORNAMO, organized the Interdesign *Playgrounds*.
This event was part of the cooperation of AIF and ORNAMO on the theme *Child Environment*, in the framework of the programme of exchange of science and technology between the governments of the GDR and Finland. The first phase of this cooperation was the publication in that same year of Part I manual *Criteria: Playthings*, presented to the UN/UNICEF by both governments on the occasion of the United Nations Year of the Child. This Interdesign instead would have been the basis of the manual work, part II *Criteria: Playgrounds*.

The seminar was attended by 29 designers from 10 member countries and 6 students from the GDR.
Prof. Andrzej Pawlowski [63], Academy of Fine Arts Krakow, was the ICSID coordinator.
Dipl.-Arch. Manfred Goerke, Deputy Director of the Board of Directors of Industrial Design, was responsible for the seminar. The work was organized into five groups, formed according to personal fields of interest and experience, with five or six members respectively. The objective was the elaboration of projects to be inserted in an urban situation.
Participants had to take into account safety and hygiene, installation costs, and service and equipment maintenance.
Experts in architecture, pedagogy and industry were available to support the groups. This Interdesign addressed two projects.

59. After World War II, Germany was occupied and divided into zones administered by the main Allied powers. The Soviet Union on one side formed the German Democratic Republic (GDR), and the Western powers established the Federal Republic of Germany (FRG) on the other. The GDR was absorbed by the FRG in 1990 when Germany reunified.

60. 1979 was the International Year of the Child proclaimed by UNESCO at the UN General Assembly of 1976 to draw attention to problems that affected children throughout the world, including malnutrition and lack of access to education. The year enlightened influential studies documenting the extent of issues like exploitative child labour, as well as infant and maternal mortality.

61. The Declaration of the Rights of the Child, drafted by Eglantyne Jebb, is an international document promoting child rights adopted by the United Nations in 1959. It outlines rights for each child, without distinction or discrimination by race, colour, sex, language, religion, or status, whether of himself or his family.

62. From 1972 to 1990, the Amt für Industrielle Formgestaltung (AIF) was the state authority for the design, management and monitoring of industrial mould design in the GDR. To this end, a Council for Industrial Form was established in 1962 and a Central Institute for Mould Design in 1963, both subject to the Ministry of Culture. In 1965 both institutions were assigned to the Design sector of the German Office of Metrology and Goods Control (Office for Standardization, Metrology and Goods Inspection), which existed in East Berlin since February 1964. From 1 February 1972, the design sector was transferred to the Office of Industrial Design. The Office was based in East Berlin, was directly subordinate to the Council of Ministers and was responsible for preparing the decisions which the Council had to take to increase the level of design of industrial products; In addition, he carried out on behalf of the State quality controls and assessments (preaching) of design performance, as well as training and further

Project A

The first project concerned the development of playground equipment elements, as well as spatial integration, for a combined nursery and kindergarten establishment. This project was tackled by three groups, which dealt with the planning of playgrounds and flexible structures for different age groups.

1. crèche: age groups
   18-24 months
   25-36 months
2. kindergarten: age groups
   3-6 years

Project B

After-school activities were necessary for the health and well-being of children. The free areas had to offer facilities for sports, productive-practical, and creative-artistic play to children up to 16 years. The necessary equipment had to be industrially produced. This project was addressed by three groups, which dealt with different age groups, 6-10 years and 11-16 years.

To properly address the topic, it was necessary to include fields such as psychology, medicine, pedagogy, architecture and landscape gardening. By consulting experts in these fields and visiting playgrounds in residential areas, participants had the opportunity to learn about the socio-political objectives of the GDR and the psychological and pedagogical aspects of the game.
The results of the work of the groups can be summarized as follows:

> theoretical clarification of the game and its functional requirements for each age group;
> proposals for playground equipment corresponding to age groups;
> proposals for urban integration.

Finally, the approximately 20 projects developed were exhibited in an exhibition to the state and local authorities, where the mayor of Dessau promised to execute the most interesting designs as soon as possible. The social importance of this Interdesign also emerged in a press conference where journalists from 34 mass media, ADN. television. radio and press commented on the developments shown.

training programs for designers, designers, engineers etc. process. Since 1978, AIF has awarded the title of «Good Design DDR» to 50 DDR products per year, starting from the end of the 1980s also for foreign products; the award was awarded at the spring and autumn fairs in Leipzig. In addition, the AIF has published the specialized magazine «form + purpose». On 30 April 1990, the Industrial Design Office was dissolved and a Design Council was established, which in turn took over the Industrial Design Office in Berlin.

63. Andrzej Pawlowski (1925-1986) was a Polish painter, sculptor, photographer, experimental filmmaker, theoretician, and educator. Professor and co-creator of the Industrial Forms Department at the Academy of Fine Arts in Krakow, he was co-founder of the KRAKOW GROUP and the Association of Designers of Industrial Forms.

On the left: Figure 13 - Photographs of Interdesign '79 at Bauhaus Dessau, page 6 of the Playground Report. Ref: 05-6-4 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

Projects conceived but never realized

During the consultation of the documents archived in the Brighton Design Archives, information about some scheduled but never realized Interdesign emerged. There were many reasons, from the scarcity of economic funds to sudden political problems.
However, I felt it was right to examine the reasons for these choices and the arguments that ICSID would have liked to address.
The information contained in this chapter refers to folders 05-4, 05-7 and 05-8-5 contained in the ICSID Archive.

1975 - UNKNOWN

Interdesign for children

In February 1975, Sarah Langton-Lockton, Chief Executive of ICSID, proposed the organization of an Interdesign to develop children's creativity. The Executive Committee showed keen interest in this project and appointed Sarah Langton-Lockton and Professor Frank Height, the coordinator of the Education Working Group of ICSID, to organize it.

Collaborations were set up with the European School of Bruxelles and the UNESCO Institute for Lifelong Learning (UIL). However, for unknown reasons, the project was not carried forward,[64] and it was necessary to wait four years for an Interdesign about children, no longer on the theme of education but on that of play as a means of rehabilitation.

64. Letter of Sarah Langton-Lockton, Chief Executive, to G. Vaideanu, Chef de la Section des Programmes, Division des structures et contenus de l'éducation permanente UNESCO, 6 June 1975. Ref:05-4-6

1976, USA

National Design Center

In 1976 IDA - the Industrial Designers Society of America proposed an Interdesign to be held in the United States in the autumn on the theme of the relationship between Government and Design.[65] James F. Fulton, President of IDA, in agreement with Arthur J. Pulos, President of the Board of FIDSA, contacted ICSID for approval. It was seen as a practical development of the Moscow Congress "Design as State Policy" and was also sponsored by NEA - National Endowment for the Arts. An Interdesign on this issue would allow US government agencies and industrial designers to collaborate by sharing information and experiences in this field.

At the same time, a very similar proposal was made on the other side of the state. Indeed, at the end of the organizational work for the California Design '76 exhibition in Los Angeles, California Design expressed the desire to organize an Interdesign on the theme of a National Design Center. Eudorah Moore, curator of the exhibit, hearing that there was already a similar if a not identical project, deemed a separate West Coast effort redundant. The ICSID board saw it possible to develop similar initiatives in several states given the size of the country but suggested that it would be more efficient and cost-effective to organize a one-time event in which IDSA invited the California Design committee to collaborate.

However, this idea did not address the East/West rift issues in the professional design community in the United States. IDSA member Arnold Saul Wasserman stressed the problematic nature of this obstacle.[66] IDSA, as an east coast design establishment, had little regard for designers on the West of Mississippi, deeming them incapable of contributing to a weighty intellectual project. Wasserman's view was the opposite, for he saw in the West, in California in particular, creative dynamism and intellectual vigour indispensable to any national perspective on design.
However he still wanted to warn Josine that any IDSA effort on this matter was likely to have a strong oriental slant.
As the theme chosen was more intellectual than practical, Josine des Cressonnieres expressed doubts that the "laboratory" method of an Interdesign wasn't appropriate in this case.[67] It would have been the first official ICSID event in the United States. Josine recommended turning it into a symposium or conference, ensuring, in any case, the full support and collaboration of ICSID.

65. Industrial Designers Society of America, Proposal for planning grant. Ref:05-4-8

66. Letter of Arnold Saul Wasserman, IDSA, to Josine de Cressonnieres, January 16, 1976. Ref:05-4-8

67. She advised evaluating its feasibility according to Mary Mullin's document, which summarizes the main characteristics and practical development phases of an Interdesign.

68. Letter of Arnold S. Wasserman to Josine des Cressonnieres, 1/10/1976. Ref:05-4-8

«Our regional division is our problem, obviously, not ICSID's»[68]

Arnold S. Wasserman

69. Announcement made by Marco Antonio Amaral Rezende, at the IX ICSID Congress, Moscow 1975. Ref: 05-4-9

70. Letter of Amaral Rezende to Yoshio Nishimoto, director of GK Industrial Design Associates, June 25, 1976. Ref: 05-4-9

1976, BRASIL

Alternatives of development

The Brazilian Society for Industrial Design - ABDI tried to organize an Interdesign in the summer of 1976 in São Paulo, Brazil. The proposal was put forward in 1975 at the 9th ICSID Congress in Moscow by Marco Antonio Amaral Rezende, Information Director of ABDI. The submitted theme was to stimulate alternative methods and proposals regarding social and economic development. This theme emerged as an answer to the question: «*Will the Brazilian development follow the same pattern of those more industrialized countries?" And the answer surely is: "No". We must find our own way of development, a new style, through a creative process.*»[69]

The São Paulo Interdesign was to be part of the Brazilian government's "Alternatives of development" program, sponsored by its Department of Economics and Planning and the Department of Culture, Science and Technology. The ABDI, in agreement with the sponsoring institutions, had allocated a budget of approximately US$ 70,000.00 for expenses of accommodation, local transport, social activities, work materials, general publicity

The proposed date for São Paulo Interdesign was September 1976. In a letter to Yoshio Nishimoto, director of GK Industrial Design Associates, Amaral Rezende regretfully communicated that Interdesign had to be postponed due to the serious political problems which had forced the sponsors to suspend any important decisions.[70] In January 1976, the first Política Nacional de Cultura (PNC), a set of directives to guide activities in the field of culture, was officially launched. This process of institutionalization was accompanied by the intense control and supervision of the government, characteristic of the moment lived under the civil-military regime.

71. Hardware System for the urbanizing third world: a preliminary proposal. Ref:05.4.10

1976-77, INDIA

A New Generation of Urban Hardware

Between December 1976 and January 1977 in Bombay, India, an interdesign was to take place with the aim of preparing a new generation of urban hardware. This proposal[71] was based on the note "Hardware systems for third world urbanization", written by Mr. Duccio Turin, Deputy Secretary General of HABITAT, the United Nations Conference on Human Settlements. The initial organization took place through an exchange of letters between Josine des Cressonnières, Sudhakar Nadkarni, Professor at the Industrial Design Centre,IIT - Indian Institute of Technology, and Chairman of SIDI - Society of Industrial Designers of India, Dr. B.H. Dieterich, Director of the Division of environmental Health of the World Health Organization, and Mr. Anderson of UNIDO.

According to forecasts, by the end of the century the world population would have doubled: a third of this increase would have occurred in urbanized areas, mainly in the Third World. All new urban settlers needs shelter, however rudimentary, with water, sewage and waste disposal, some form of energy suitable for domestic use and other basic services that make community life possible and desirable. Each service is part of a complex system, made of people and their skills, institutions, techniques and hardware. Existing hardware solved many of these problems, but they were beyond the reach of the lower class. The items needed for everyday use were usually made by known people, mainly because they cost less than buying ready-made items on the market. For this reason, the design concept of this Interdesign had a "do-it-yourself" approach. Presumably the hardware for human settlements, especially in developing countries, would constitute the main industrial activity of the next generation. Initially, this activity would be dominated by industrialized countries, but gradually developing countries would be able to produce the hardware they needed themselves to meet the minimal needs of their people. Meanwhile, industrial designers could put their skills and experiences at the service of the Third World to conceive the new generation of urban hardware needed to meet the challenge of world urbanization.

This should have been done by first selecting a limited number of hardware to meet basic urban needs, suitable for any level of technology, political system or social values of the potential market: products capable of providing a roof in different climates, delivering controllable quantities of water,

72. Letter of Josine des Cressonnières to Sudhakar Nadkarni, Professor at the Industrial Design Centre,IIT, December 30 1975. Ref:05.4.10

73. Proposal of Interdesign Mexico '77 - The Business of Craft Design, July 1976. Ref:05.4.3

transporting passengers, goods, and energy in an appropriate form, etc. Design in this context, included:

> the design of products or systems
> Studies in the modification od existing products or systems
> Graphic design and communication

For each of these products a series of precise performance specifications had to be developed to reflect the basic principles of the new, needs-oriented, self-sufficient and ecologically acceptable development style.
This second phase should have involved extensive consultations with Third World users, reconciling the conflicting needs of specificity with those of broad common characteristics.
The third step involved a preliminary assessment of the presumed market for each "product" before turning to potential producers, both in the industrialized and developing world, who would be willing to undertake the heavy research work.
Despite the great enthusiasm that greeted this proposal, this Interdesign never saw the light. This was due to the cancellation of funds by the Mayhill Homes Corporation.[72] Mr. P. Hildebrandt, Chairman of the Board of Directors, perhaps interested in a more commercial and oriented approach to obtaining business partners, withdrew his proposal to finance 30% of the costs to carry out the Interdesign in Bombay.

1977, MEXICO

The Business of Craft Design

« *"How can the indigenous craft industries of Mexico be developed with emphasis on new uses for existing raw materials and skills, and the development of business systems and marketing expertise within these industries ?»*[73]

Between 2 and 16 April 1977 in Mexico City, Mexico, an Interdesign on craft products was organized, sponsored by ICSID in collaboration with the Design Centre of the Mexican Institute of Foreign Trade IMCE. The event aimed to promote the use of traditional and artistic talents in the production of craft-based industrial products, with a particular emphasis on the use of local materials, while promoting the design capabilities of developing countries. Approved by the Board at the Brussels Assembly in 1975/76, it gained the economic support of UNIDO for the participation expenses of designers from Latin American countries. The results had to be presented at the 1977 Dublin Congress.
In the late 1970s, Mexico was a developing country with over 65 million inhabitants. Almost two and a half million were able to produce handcrafted products in their homes, but less than 10% officially had such employment. Communication difficulties greatly limited the export of these products to the international market, causing a slowdown in the growth of this industry able to raise the standard of living of artisans. Moreover, most of the products made tended to be a copy of objects once functional but no longer in common use, or of poor design quality that poured into an already saturated Western market. Few of them could boast the originality of the concept from the artisans. Therefore, the Interdesign of 1977 could provide new methods and systems to revive the craft market of developing countries such as Mexico, focusing on the artistic originality of products made with traditional technologies, albeit limited.
The applications were open to 10 Mexican and 10 Mexican designers from the rest of the world, provided they had experience in the field and a good knowledge of English, the official language. Knowing also Spanish would have been a great help in communicating with local designers, despite the possibility of having interpreters. The working groups would have been of mixed nationalities, to foster the intercultural exchange of experiences and knowledge. As interpreters, 10 Mexican senior design students, one for each foreign designer, were set up to help them with the problems of communication, transport and with the daily needs of the setting.

Mary V. Mullin, Vice President of the ICSID, in a letter dated 17 November 1976 to Philip T. Guilmant, Head of Design Promotion at the Design Centre IMCE, nevertheless expressed some concerns. Interdesign was aimed exclusively at mid-career designers, able to contribute to the event thanks to their experience, but in this case, applications were open to designers of all ages. She also stressed some organizational errors: the standard procedure required that any communication to ICSID member companies should start from the Secretariat in Brussels, as well as the application forms should be sent to the latter, and never by personal initiative or to individuals.

In the end, the event had to be postponed due to circumstances beyond the control of ICSID. In January 1977, due to the reorganization of government ministers the previous month and recent budget cuts, the Design Centre of the Mexican Institute of Foreign Trade, part of the IMCE, was closed. The association, however, decided to continue to exist as an independent organization, with Arch. Raul Henriquez Inclan as president and sought to secure patronage in the new Ministry of Industry. This goal could not be achieved in a couple of months, and this is why, with great regret, they had to postpone the Interdesign to a date to be destined.

74. Letter of Mary Mullin to Carl Aubock, December 2, 1976. Ref:05.4.5

75. Letter of Yoshio Nishimoto, Secretary General of ICSID, to R. Bojar, December 27, 1977. Ref:05.4.5

1977, BULGARIA

Transposing Tradition into Modern Contexts

In May 1976, on the invitation of the Committee for Art and Culture and the Committee for Science, Technical Progress and Higher Education, National Centre for Industrial Design, a member of ICSID, Carl Aubock, the Former President, visited the city of Plovdiv in Bulgaria. There he was informed by the Architect P. Berbenliev, Deputy Chairman of the Science Center of Industrial Aesthetics of Bulgaria, about his will to organize a Bulgarian Interdesign during the spring of the following year. The aim was to address the problems of rebuilding the oldest and eldest historic city part, taking the centre of Plovdiv as an example. During a meeting with city leaders, they discussed the topics of the Interdesign, ending up choosing the following themes:

1. Communication signs and advertising displays
2. Secondary elements of urban environment
3. Waste-product collection in urban conditions, the sorting of useful waste products for their further utilization.

Sixteen designers from different countries were expected to participate, and Bulgarian, Russian, German and English were chosen as official languages. At that time, Ryszard Bojar, President of SPFP (Association of Industrial Designers), had just been assigned the task of managing ICSID Projects, while Mary Mullin was the member of the Board responsible for Interdesign. In a letter to C. Aubock she raised the issue of the theme's similarity to the Bruges Interdesign of 1975 and the Canadian one of 1974. She suggested that the related reports could provide a basis for study for the Bulgarian one, to develop such work rather than accumulative studies carried out in isolated events in different parts of the world.[74]

The subject of Bulgarian Interdesign was introduced to the Board by Yuri Soloviev just at the meeting in Brussels in November 1977, but no details were yet discussed.
In a letter dated December 27, 1977, to R. Bojar, Yoshio Nishimoto, Secretary General of ICSID, expressed his fears about the tight schedule.[75]
Interdesign usually takes up to 12-14 months to plan, but there were only 10 months left until the chosen date. This may be the reason why the Bulgarian Interdesign of 1977 was not realized in the end, as in the Design Archives of Brighton there is no further information about this story.

1981, ARGENTINA

Design for Rural Environment System

«The organization of a system initially implies a certain discomfort, due to the nature of external variables.»[78]

Arturo F. Montagu

By the late 1970s, the world's population was about 4,400 million, about 50% of this were farmers living in underdeveloped countries.[76]
Few proposals had been made for them.
Arturo Fernando Montagu, Director de Programas de investigación de Instituto de Investigaciones de Diseño, noted as Latin America, taking Argentina and Mexico as examples, was part of these developing countries. It had a population distribution divided between large overcrowded metropolitan areas and a series of small peasant communities in settlements characterized by severe social deterioration, economic and psychological.
Montagu proposed to use the R.E.S. concept [77] to develop new projects to solve, at least in part, these problems.

Montagu proposed an Interdesign on Human Settlements for Argentina, which was to take place from 12 to 24 October 1981 at Universidad de Belgrado, Buenos Aires.
The theme of this Interdesign was the development of a Rural Environment System applied to rural communities in Argentina and other Latin American countries. This concept implied a strategy for solving problems related to housing, energy and food production. The proposal linked the possibility of integrating alternative technologies such as solar, wind and biochemistry to improve the quality of life on the basis of a significant increase in agri-food productivity.
Montagu stressed the need to organize a model that would describe this complex system, including all the constraints of the problem and the structural relationships between its components. Various types of alternative architecture had to be studied to understand the issue clearly and to solve it in the best possible way.

Although the ICSID Board approved the idea, the organization of this Interdesign had to face several problems, including the difficulty in finding a suitable coordinator, economic problems given by the 50% devaluation of Argentina, and ended up running aground against the internal problems between CIDI and CAYC that prevented the financial support necessary for the development. Moreover, according to a document drawn up after the visit of Montagu in Argentina on June 9, 1981, the CIDI considered the ICSID "imperialist", and Argentina a developed country that should not be treated as a developing country. Therefore the theme of this interdesign was not suitable for them.

76. Arturo F. Montagu, in Domus n°614, February 1981

77. The R.E.S. (Rural Environment System) concept was published in 1978 by the World congress of Architects (Mexico, October 1978) and by the United Nation World Conference (Buenos Aires, Argentina, 1978). This system has its roots in a design "in evolution, consensual, not authoritarian", that could be brought to practice by the rural inhabitants themselves by means of a manual of design instructions. From acceptable living conditions as a starting point of the system, to a degree of development that would allow improved living standards ensured by the increase of rural communities production capacity.

78. Arturo F. Montagu, et al., Sistema de Entorno Rural, Argentina, Architecture and National Development, XIII World Congress

79. Proposal for Interdesign Workshop to be held in India. Ref:05-7-1

80. Preliminary information, Interdesign '81 India. Ref:05-7-1

81. Letter of Vesna Popovic, ICSID Coordinator, to M.S. Sethuraman, 17 September 1981. Ref:05-7-1

1981, INDIA

Design for Agriculture

In 1979, during the ICSID-UNIDO Conference in India, it was decided to organize an Interdesign on the topic of agriculture that would take place from 1 to 15 November 1980 in New Delhi. This theme was chosen given the importance of this sector in India, a predominantly rural society where agriculture was the major industry.[79] More than 70% of the population were engaged in agriculture and lived in rural areas where innovative design solutions to simplify production, increase comfort, and improve the quality of life were a necessity and a need. The focus was on developing solutions that used available technologies, traditions and skills.[80]
The process of using industrial design in agriculture was very complex and required a systematic approach that included an analysis of different physical systems:

1. The state of the art in particular areas;
2. The study of the relations between man, physical object and environment;
3. The ergonomic parameters;
4. Design criteria;
5. The implementation of design criteria on particular physical objects (products).

As pointed out by Vesna Popovic, ICSID Co-ordinator for this Interdesign, in a letter to UNIDO for the first time the area of design for agriculture was the subject of an international meeting, and this was even more significant since it took place in a developing country.
The results of this Interdesign could lead to important national and international goals, driving this neglected design area there for all.
Given the great interest, the Indian Ministry of Agriculture proposed some other areas of work for this Interdesign, but time was short. So, to make a better decision on the actual theme to be dealt with, ICSID postponed the Interdesign to 2 - 15 November 1981.

The general theme, to be developed in a current rural situation, would be divided into several projects, including:

> Design of harness for cross-bred animals with standard yoke
> Paddy transplanter
> Animal-drawn toolbar
> Power tiller/small tractor
> Harvesting devices - sickle, reaper, binder
> Storage structure (outdoor bins) on farm

M.S. Sethuraman, NID - National Institute of Design Co-ordinator, prepared many background papers on reaper binders, sickles, storage structures on farms, and general Indian Agriculture information. However, Popovic, in a letter to Sethuraman,[81] listed some problems. The summaries of the background papers could not be sent as they were unclear to those who did not know the subject well, especially given the many references to texts not in their possession. He also noted the lack of participation of ICSID member societies, which had not sufficiently announced the Interdesign, leading to few application forms received. The Interdesign visual image had not yet been conceived, and Popovic suggested that the 1979 ICSID/UNIDO Conference be retained as this Interdesign would be an extension of the Ahmedabad Declaration.

In August 1981, however, some changes occurred that led to the postponement of Interdesign to a date to be determined. At the General Assembly in Helsinki, the election of the new ICSID Board passed the task of dealing with Interdesign in Terje Meyer, from Norway. In the same month, the UNIDO Project Committee, which had long postponed the confirmation of its financial support, definitively decided not to approve the funds. In the absence of any other financial support, Interdesign India '81 hadn't succeeded.

1982, TAIWAN

Design Factors in Energy Conservation

Proposed by Chen Eng-Chei, Assistant of Industrial Design Promotion Center at Far East Trade Services, Inc. (FETS), this Interdesign had to deal with a broad and significant topic, energy conservation.[82] Initially it obtained a broad consensus among the ICSID Board, local designers and government authorities. Among these, the Ministry of Economic Affairs and Science and the Technology Advisory Group were also interested in sponsoring its success. Different opinions between the various Organizations involved and the governmental authorities on the breadth of the topics to be treated and on the technological fields to be involved in the discussion prevented reaching a definitive decision that could kick off the seminar.

82. Letter of Chen Eng-Chei, Assistant of Industrial Design Promotion Center at Far East Trade Services, to Helene de Callatay, Chief executive ICSID, August 21, 1980. Ref:05.8.5

4

The Eighties saw the collapse of traditional communism and the ending of the Cold War, and a socioeconomic change due to advances in technology. Small Computers becomes cheaper and more widespread, beginning to have an impact on our lives. But it was also an era of massive population growth around the world, where developing countries faced economic and social difficulties for multiple debt crises.

1980

Iraq - Iran War

22 September,
The Iraqi invasion of Iran sarted a war that lasted for almost eight years, until August 1988.

1981

Marketing photo for the IBM 5150. Source: IBM

IBM 5150

1 September,
IBM launches the first Personal Computer on the market. It's the 5150, based on Intel 8088 processor.

1982

Global recession

The economy entered a severe recession, labour market conditions deteriorated and the unemployment rate reached 10.8 per cent.

1982

The 1st CD

17 August,
A Philips factory in Germany, having bought the T.Russel patent, made the first CD for commercial use. It was the last ABBA pop album to be released, *The Visitors.*

1983

Motorola DynaTAC 8000X

6 March,
Motorola launches the DynaTAC 8000X, the first mobile phone to hit stores. Marketed from March 13, 1984, it was created by Martin Cooper, an American engineer.

1984

Sino-British Joint Declaration

19 December,
China and the United Kingdom agree that the U.K. will transfer power over Hong Kong back to China after 1 July 1997.

Sino-British Joint Declaration. Source: CCTV

1985

Spain reopens Borders

After sixteen years, the border between Gibraltar and Spain was officially reopened by Spain in February to garner support for joining the European Community.

THE '80s

A decade of changes

1986

Mad Cow Disease

The first case of Bovine Spongiform Encephalopathy (BSE) is identified at an agricultural lab in England.

1986

Chernobyl Nuclear Disaster

26 April,
Chernobyl, USSR.
A nuclear power station exploded, and large amounts of radiation and radioactive material were released into the environment.

1987

Single European Act

The Single European Act (SEA) set the goal for the European Economic Community to join together to form a single market with a single currency by the end of 1992. It was a step towards more political integration in Europe.

1987

World Decade of Cultural Development

The 41st General Assembly of the United Nations proclaimed 1988 - 1997 the World Decade of Cultural Development.

1988

Iraq - Iran War ends

20 August,
After more than 1 million people died, the two countries accepted Resolution No. 598 of the UN with its proposal for the cessation of hostilities.

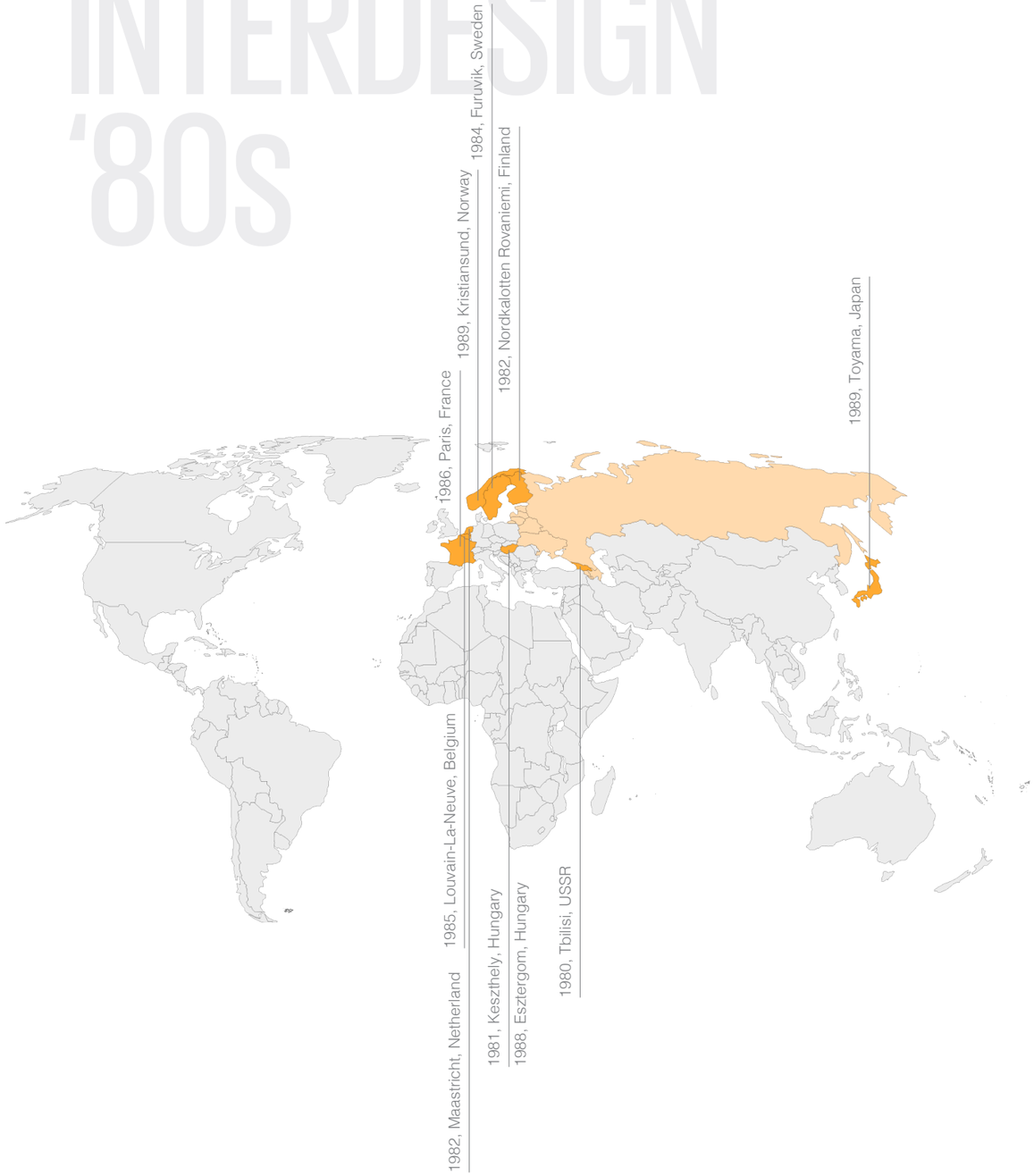
1989

Photograph: Peter Horvath/REX/ Shutterstock

Fall of the Berlin wall

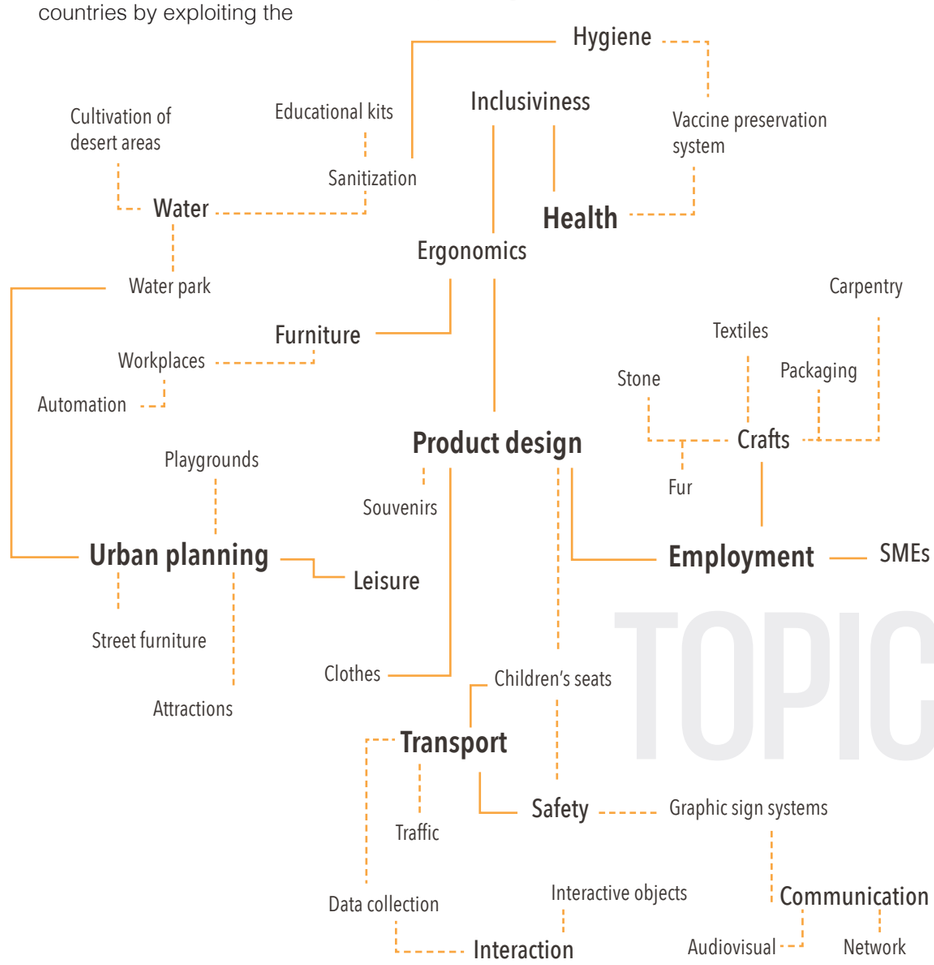
9 November,
Berlin, Germany.
Europe's division into two blocs was coming to an end.

INTERDESIGN '80s



The 80s saw a concentration of Interdesign towards the northeast, from France to Japan. A total of 10 Interdesigns were organized in 9 states, on a wide variety of topics, with a focus on creating economic benefit. The crisis had in fact led to high unemployment rates, and the focus was on creating means to revive the economy of the countries by exploiting the potential of the territory and creating new jobs. Particular attention was given to ergonomic studies to facilitate the living conditions of the disabled, and to new means of communication, to the interaction between users and interactive objects. The focus on the urban environment and transport remained at the core of the planning.

TOPICS



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Mr. H.K. Vyas, Board Member;
Mr. Knut Yran, Board Member.

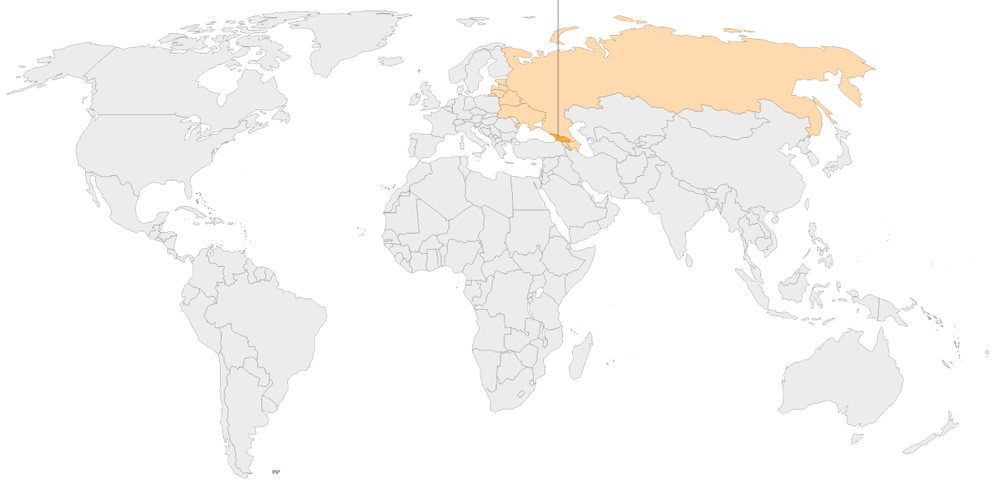
1980, USSR

Design for city environment

34
participants

Tbilisi, USSR - currently Georgia

6 – 18 October 1980



The topic

Urban planning, equipment, transport and graphic sign systems

This chapter is essentially based on the review of documents stored in the Brighton Design Archive inside folder 05-8-1.

Among the urgent problems of the last decade was the need to look for methods to intentionally build the environment of large cities. The problem arose because of the rapid growth of cities and the population of cities. The process of urbanization was felt strongly in almost all countries, and posed a series of social, technical, ecological and aesthetic problems, calling for a complete and coordinated solution. It was the topicality of these issues and the need for close collaboration between experts in different fields that determined the choice of the theme for the first Interdesign of the 80s, held from 6 to 18 October in Tbilisi on the theme *Design for City Environment*. Sponsors were ICSID and VNIITE with COG[1] participation. The seminar was led by Yuri Soloviev, VNIITE Director and past ICSID President, as chairman of the organizing committee, and Pierre Vago, honorary UPA president and former ICSID president as coordinator.

The interaction of designers with various professionals involved in shaping the urban environment was generally critical. For this reason, 34 experts including urban planners and architects, designers and graphic designers, landscape designers, painters and sculptors from 14 countries[2] were selected to participate.

Figure 1 - Interdesign '80 Tblisi. Source: https://wdo.org/programmes/interdesign-through-the-years/

1. COG is a coordination group with 9 international non-governmental organisations involved in the creation of the environment: IAA (International Association of Art), ISOCARP (International Society of City and Regional Planners), ICOGRADA (International Council of Graphic Design Associations), ICOMOS (International Council of Monuments and sites), IFI (International Federation of Interior Designers), IFLA (International Federation of Landscape Architects), UIA (International Union of Architects), WCC (World Crafts Council).

2. Participants came from Belgium, Bulgaria, Czechoslovakia, Finland, France, Great Britain, GDR, Hungary, Italy, Norway, Poland, Switzerland, Venezuela and the USSR.

In the upper right: Figure 2 - Seminar, Interdesign '80 Tblisi. Ref: 05-8-1 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

In the lower right: Figure 3 - Interdesign '80 Tblisi. Ref: 05-8-1 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

3. The Statement of the ploblem, Design for city environment, Interdesign '80, October 1980. Ref:05-8-1bis

4. Preliminary brief, Interdesign '80 Tbilisi. Ref:05-8-1bis

Tbilisi was chosen because it combined ancient architectural traditions with a dynamic development typical of a modern city of over a million inhabitants.
The aim was to develop methods to design the environment of large cities and to build an environment with adequate living conditions in new housing projects. Very often, these developments lacked open spaces, a functional organization and on a human scale; from inadequate and inexpressive urban equipment and furnishings to repetitive and difficult-to-find developments. The situation in many cases was worsened by the remoteness of the new neighbourhoods resulting in difficulties in connecting with the centre.

The elaboration of the theme had to be oriented to the following main tasks:

> development of social and communication functions of urban places;
> creation of favourable conditions for life and activities for different social and age groups of the population: children, teenagers, the aged and the handicapped;
> development of industrially produced unified systems of the city equipment for trade, service, leisure, etc.:
> improvement of the urban public ground transport from the functional and aesthetic points or view;
> improvement of urban graphic sign systems;
> development of colour and light urban climate;
> inclusion of nature in a city environment;
> inclusion of works of arts and crafts in a city environment;
> relation of new objects to existing architectural and natural landscape in the city.[3]

The district of Lotkini suburb of Tbilisi, designed for 17,000 inhabitants, was chosen as a case study. The district's territory, of about 57 hectares, was a site with a complex relief, located on the banks of a small river that flows along the bottom of the gorge with two steep green slopes.
Participants focused on solving the functional, socio-cultural and aesthetic aspects of the problem, which involved a functional organization of the neighbourhood, public services, green areas and visual communication.
The project took into account the traditions and architecture of the Georgian city, following Soviet building rules and regulations and the existing building. To cover a wider range of problems, the general theme was divided into four sub-themes:

1. civic centre in the district;
2. a courtyard within living quarters;
3. city park;
4. public transport.[4]

Visits to the old town of Tbilisi provided participants with contact with the form of traditional accommodation: multi-storey loggia houses surrounding semi-public courtyards, and meeting places of the neighbourhood. The balconies, individually closed with windows, were an extension of the living area in warm weather. The atmosphere of love for life, the strong

5. ICSID News, November/ December 1980. Ref:05-8-1bis

relationship with the fertile vegetation of this country, and the evident bonds of solidarity in the extended family of the neighbourhood were reflected in the work project. The value of these experiences became particularly evident during the second week: while one group continued to elaborate the master plan, other groups were formed according to the functions to be treated.
In just two weeks it was not possible to draw up a detailed plan. After two weeks of work, the participants presented a concept for the general development and a floor of the district, characterized by a residential building of 2/4 floors manufacturable industrially. This type of building could be easily arranged in multiple ways allowing unique local layouts. The condominiums were organized into communal inner courtyards, designed as common open spaces, with loggias that allowed individual completion. The streets and public squares have been sketched following shapes and dimensions observed in the historic centre. Even the characteristics of the local land were exploited for the project: the green gorges with their small streams were used for public parks and other places for organized leisure.

Interdesign 1980 was the first seminar with international and interdisciplinary cooperation,[5] which sought to solve the problems of building a human environment.
The process of interdisciplinary collaboration did not take place according to hierarchical planning from large to small, but the skills of the specialists were elaborated in the total plan, on different scales towards a whole.

Figure 4 - Coference at Interdesign '80 Tblisi. Source: https://wdo.org/programmes/interdesign-through-the-years/

1981, HUNGARY

Industrial design for traffic safety

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24
participants

Keszthely, Hungary
10 -24 May 1981

The topic

Safe traffic system, signals, good visibility of clothes, children's seats

6. Opening address by Mr. István Müller, Vice President of the National Committee for Technical Development, President of the Hungarian Council of Industrial Design. Ref: 05-8-2

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder 05-8-2.

Social development has made road traffic an indispensable part of human life. Since the cars' appearance, 25 million people lost their lives as a result of traffic, about 220,000 people a year.[6]
The relationship between industrial design and road safety had not yet been taken into account by Interdesign. The topic was topical and of international interest, as it was constantly growing on every continent.
In May 1981 the Hungarian Council of Industrial Design with the collaboration of other institutions and state organizations held an Interdesign to address the problem in Keszthely on Lake Balaton. Terje Meyer was appointed as the ICSID coordinator.

Fourteen industrial designers from twelve different countries worked with ten Hungarian colleagues to develop solutions to specific problems that might arise concerning the development of more efficient road safety. The general objective was to increase traffic safety by creating a system more suited to human faculties with, within it, a uniform form-colour-function, suitably harmonised with each other. The general theme was divided into four action points, selected based on an overall analysis of road accidents. The participants, divided into four teams, had to develop means, solutions and suggestions to improve traffic safety, prevent accidents or reduce their severity. Both the organizers and the designers were aware that the task was difficult. Existing products were often poorly designed and sometimes work against their purpose. But it was also clear that this complex problem could not be solved only through design. The solutions were meant to help improve user behaviour.

Group I
Reduction of accidents involving pedestrians and workers on the roads through the shape and colour of clothes and articles designed to ensure good visibility

Products should not depend on the current fashion. Retroreflective parts had to be included in the design of useful items, to be used every day. The group designed a backpack model combined with a vest as a device for carrying. The vest-pack could be part of a school uniform. Two participants in this group were textile designers, and they also assisted with their knowledge and experience with the other groups.

Group II
Reduction of accidents of motorists and mopeds due to the shape and colour of helmets and clothing

Such helmets were often poorly designed, and their shapes were often dictated by fashion rather than reason. The group worked on the functional redesign of crash helmets for motorcyclists and moped drivers. He also designed a new design for a driver's seat on cycles and a new type of bicycle.

Group III
Reduction of accidents involving children in cars and bicycles through innovation and design development

The group worked on three concepts for children's seats. The most controversial of the three was egg-shaped and allowed a sort of "return to the womb" in safety. The other amendments concerned improvements to existing products. They also tried to improve the situation of drivers by devising a series of safety principles and new signals. They demonstrated that it was not only necessary to design new products but that there was a need to take into account attitudes, morals and behaviour as with the ability of perception.

Group IV
Development of a safe traffic system for both pedestrians and vehicles following the analysis of typical accidents in residential areas

The group's draft dealt with the problem on two levels. On the one hand, they worked with environmental factors in general, while on the other they took as an example local traffic problems in Keszthely. After mapping typical problems through a nearby photo safari, they made comparative studies between theory and observations. The result has been a detailed treatment of most of the situations that can occur in residential areas and cities through concrete solutions and practical proposals. As a case study, the group worked on a specific busy intersection in Keszthely to make it more functional and safer for all commuters.

The work was divided into two phases. The first included problem-solving, work-limiting, gathering the necessary information and developing a concept on that basis.
In the second phase, the concepts were concretized in solutions and elaborated for the actual presentation and documentation. The work was finished before the deadline. The proposals devised were careful, but not particularly innovative. Designers placed great emphasis on visibility requirements: garments with fluorescent dyes to ensure daytime affordability, and retro-reflective materials to ensure it at night. Among other tips, are the use of safety helmets, boots, gloves, and tubes to protect the legs, wind protection for the legs and the use of a luggage carrier when necessary.

1982, FINLAND

Production problems of the Northern Cap

37
participants

Nordkalotten
Rovaniemi, Finland

9 - 22 August 1982

The topic Crafts, product design, SMEs, reducing unenployment

This chapter treats the information of documents inside folder 05-8-6 kept in the Brighton Design Archive.

The North Cap area includes the northern Norway, Sweden and Finland. National boundaries have always been of lesser importance in this region and there was a mix of different language groups. The traditional means of subsistence were fishing, reindeer farming, agriculture, forestry and mining. It was a one-sided production based mainly on raw materials, which destroyed the natural environment, while unemployment pushed highly skilled individuals elsewhere in search of work. The processing and service industries were growing, but there was still very little advanced processing industry. A final factor of concern was the culture of the national minority that was gradually dissolving.

As other developing countries and regions shared the same concerns, an Interdesign took place in Rovaniemi, Finnish Lapland, in August 1982. It was organized by the Finnish Association of Designers ORNAMO in Finland and coordinated by NORDFORM,[7] the cooperative organization of associations of designers in the Nordic countries. Thirty-seven designers from fourteen countries attended, divided into eight groups that dealt with different projects.
The main theme addressed the question of how to promote the production of small and medium-sized enterprises and crafts in the far north of Scandinavia through good product design and planning.

The aim was to develop forms of industrial production that would provide work, not in conflict with the highly sensitive ecosystem or culture of the area. A particularly important objective was to increase labour-intensive production to reduce unemployment. At the same time, there was a need to show companies the potential of employing a designer, and to illustrate the professional image of the designer.

The first two days were spent in Rovaniemi Lappia-house[8] on lectures that gave basic information about the culture, livelihoods and traditions of the North Cap area. The rest of the time was spent on practical design work. The participants were divided into 8 working groups, each of which produced its report.

Group I
Carpentry Project I

The group worked with a Finnish furniture factory, Lappinus, which did not have its production but was still at the initial stage when it turned its production elsewhere, to Ranua. The company wanted to create job opportunities initially for 4-5 people, and then for 10-20 people as production increased. The working group considered the larger task only as a problem of furniture design: the company needed an image, the use of waste material, and production planning. The working group saw the broader task of a simple furniture design problem: the company needed an image, possible use of waste material and production planning.

7. NOORDFORM was a cooperative organization of design associations found to promote Nordic industrial design and to improve cooperation within the industrial environment to better meet the needs of society and industry. It acted as an intermediary coordinating Nordic research and development projects in the field.

8. Lappia house, Rovaniemi (Finland) 1969-1975, Alvar Aalto. Architect Alvar Aalto was commissioned to design the road plan for the city of Rovaniemi after World War II. He designed Lappia Hall to be the seat of culture, home to the Rovaniemi Theatre but also used as a venue for events. The most recognizable part is the fallen roof that represents the Lappish heights and the hills illuminated by the first rays of the morning sun.

9. In the late 1960s, Finnish schools, kindergartens and public outdoor parks were poorly equipped with playground equipment. In 1970, Antero Ikäheimo founded the company Oy Pohjoiskalotti - Nordkalotten Ab to provide playground equipment suitable for arctic conditions. The company name was changed to Lappset Group Oy in 1991.

Group II
Carpentry Project II

The group worked with the company Pohjoiskalotti Oy,[9] a modern carpentry manufacturer in Rovaniemi. It produced modular series for outdoor and window parks, especially for playgrounds. The factory was not in any kind of crisis or lack of markets, however, it needed new products as its production was obsolete and heavily plagiarized. The group decided to spend two days of individual work and continue later with the best proposals. They eventually managed to provide prototypes of modules, simple and easily combinable with each other, which were later transported to the University of Lapland for testing.

Group III
Engineering Shop Project

This group has collaborated with a company that produced tools and equipment for industrial use. The company wanted to expand its market and production to include consumer goods.

Group IV
Crafts/Textiles Project

The group's goal was to design various fabrics for the Lappland Handicraft Association, one of 21 craft associations in Finland. After a study on traditional crafts and the current situation of the association, the group proposed a knitwear collection, since the association had no patterns or knitwear design. These products would also be easy to sell and would create more profit. The group also managed to create samples of pullovers and suitable caps in 100% wool with a knitting machine, to support the sketches drawn. He finally suggested the company apply for a government grant for product development.

Group V
Fur Project

The group worked with Lapin Aitoturkis, a fur company with only 4 employees founded in 1980 by Arja Viitala. Her husband breeds blue and red foxes. She designs sews and sells the products herself in her retail store in Kuusamo. The group has created a collection of wholesale fox products in a middle-range price category.

Group VI
Stone Project

This group collaborated with Lapin Marmori Oy, a marble refinery located in Tervola, northern Finland. The factory, founded in 1954, has 23 workers and modest machinery. The material used was dolomite, transformed into two types of marble: Lappia Ruska and Lappia Green. The stone is very hard and heavily decorated but the process was difficult because of the breaking of the stone.

Group VII
Vuotso Project

This project involved the reorganization of craft production, giving ideas for the marketing and development of activities in the tourism sector. Vuotso, the southernmost Sami village in Finnish Lapland, Sodankylä, could become an important craft centre, but production had to be based on quality and skill, not large quantities. Except for traditional production, some new items could be produced, however, based on tradition. To design them, local people needed additional schooling.

Group VIII
Packaging Project / Graphics

This group worked with the Norwegian company Arnt Larsen Fiskförretning which produced fish in about 50 different ways. The fish was bought by several small boats to ensure freshness. Products were then sold as deep-frozen and vacumepacked. The group's task was to design new graphics and all the packaging used, which had to be small, informative, strong, cheap and easily destructible.

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1982, NETHERLAND

Product design for handicapped persons and elderly people, second generation of plastic technology

32
participants

Maastricht, Netherland
8 - 24 October 1982

The topic

Product design, transport, accomodation for disabled and elderly people

Figure 5 - Group on boat, Interdesign Maastricht. Source: https://wdo.org/programmes/interdesign-through-the-years/

This chapter is essentially based on the review of documents stored in the Brighton Design Archive inside folder 05-8-4.

In the early 1980s in the Netherlands, a timely convergence of dynamics formed a partnership between government, industry and professional designers.
The interest of N.V. Industriebank LIOF,[10] the development institute of the southern province of Limburg, in industrial design as indispensable for the innovation process led to the organization of the exhibition *Designing for Industry* in collaboration with the Bonnefanten Museum in Maastricht.
In a parallel interweaving of interests KIO[11], the Dutch organization of professional industrial designers, Kring Industrièle Ontwerpers, suggested the organization of an Interdesign to be held in Maastricht. The convergence of these interests has led to a series of four-stage design events, of which Interdesign has been the football event. This series of events was possible thanks to coordinated financial support from the Dutch Ministry of Economic Affairs, the Province of Limburg and the N.V. Industriebank LIOF. In addition, several Dutch industries and companies contributed materials and services to the events.

The Interdesign in Maastricht in October 1982 was the first to be driven aboard a boat. A river cruise ship, the Solaris, was moored on the Maas River and hosted 32 designers from

10. NV Industriebank LIOF is the Limburg development and investment company found to strengthen the province's economic base. Its four core activities are Acquisition, Participation, Development/Innovation and Business Parks, as these relate to the location or relocation of foreign companies, venture capital participation in Limburg companies with prospects, the development of programs and projects to sharpen the competitive edge of Limburg business and the coordination of the development of new business parks.

11. KIO - Kring Industrièle Ontwerpers, the association for Dutch industrial designers, was founded on 15 November 1952. Industrial design was a new discipline; only two years earlier the first training for industrial designers was created, the Eindhoven ALU

13 countries for two weeks. The main missions were two:

> address the problems of designing appropriate products for disabled people and the growing number of elderly people. The projects could cover:
  1- Everyday tools and tools, with an emphasis on efficient production
  2- Transport
  3- Accommodation
> develop concepts for products that could be produced for the second generation of plastics technology, including for the Dutch industry.

In considering these issues, KIO also told designers that another goal was to demonstrate to industry, Government and the general public that industrial designers work methodically to solve problems and produce projects that integrate functional and aesthetic features.
In the Netherlands, at the beginning of the 1980s, there were more than a million handicapped people, 8.7% of the population of 14 million. Large sums of money were spent on the provision of technical aid for their care and well-being. In 1980 the Dutch government established the project PZOG[12] to launch innovative programmes for new aid. The political emphasis had shifted towards improving the integration of disabled people into society. Disabled people generally need help to compensate for their functional disability, but they would like to be as normal as possible. For greater integration, they need adapted tools. And it is in this area that designers can make their contribution.

The Interdesign officially began with a ceremony in the town hall of Maastricht, where Deputy Mayor Wevers welcomed the participants. Work began with a concentrated briefing programme, first at the Lucas Rehabilitation Foundation in Hoensbroeck, where the needs of the elderly and disabled formed the basis for the future work of the designers. Participants then visited DSM Plastics' facilities in Brunssum[13] where they received briefs from three subsidized companies. The following days saw visits to Philips in Eindhoven, the ELA Studio and the Concern Industrial Design Centre.
At the end of the second week, the impressive amount of work produced, 211 designs and models, were presented first to the press, and then to the assembled representatives of the participating companies and institutions.
Among the concepts presented were an adjustable wheelchair ramp, several bed systems, a restaurant chair in injection moulded plastic, a modular seating system for the handicapped, games and other recreational products for the elderly, a self-standing Crutch, a weight distribution system for the prevention of decubitus and rehabilitation for injured patients, and a third foot pedal used by disabled people but also by hobbyists in general.
Following the Interdesign, LIOF showed a selection of 125 concepts and ideas to the manufacturers involved. Of these, 17 were brought into development or incorporated into existing developments. Lastly, an exhibit of a selection of participants' work was shown in several cities.

In the upper left: Figure 6 - Work of Alexandra Nagy, Hungary. Interdesign Maastricht. Source: https://wdo.org/programmes/interdesign-through-the-years/

In the lower left: Figure 7 - Work of Alexandra Nagy, Hungary. Interdesign Maastricht. Source: https://wdo.org/programmes/interdesign-through-the-years/Archives.

Academy for Industrial Design - today Design Academy Eindhoven. In 1996, KIO merged with other associations to create the current BNO - Beroepsorganisatie Nederlandse Ontwerpers, a multidisciplinary association. Wim Crouwel became the first president of the new organization.

12. PZOG - Project group sensorial and organically handicapped, developed in 1980 by the Dutch government to launch technically innovative programmes for new aid, and determine the structural conditions for an effective follow-up of an inventory of scientific and technological research in the field. The research showed that there was a lack of effective communication and that available data on the needs of users of technical aids were insufficient.

13. DSM - Dutch State Mines, was established in 1902 by the Dutch government to mine coal reserves in the Southern Province of Limburg. DSM's diversification began as early as 1919 with the opening of cookery. After 1945 this diversification into bulk chemicals and petrochemicals accelerated so that by the time the last mine closed in 1973 DSM was a chemical company.

1984, SWEDEN

Fun fair for the future

2
participants

Furuvik, Sweden
12 - 24 August 1984

The topic

Audiovisual communication, attractions, street furniture, souvenirs

This chapter treats the information of documents inside folder ICD/9 Docs 38-45, kept in the Brighton Design Archive.

The Swedish Society of Industrial Designers, SID,[14] under the auspices of ICSID organized an Interdesign in August 1984 to address the challenges of developing an amusement park.
Twenty-seven industrial designers from ten countries worked on the community-run Furuvik Fun Fair Park[15] in Gävle, 150 km north of Stockholm. With a population of 88,000, Gävle was the most important industrial and commercial centre in one of the largest and richest industrial areas of Sweden. As a provincial capital, it was an important administrative centre, in which traditional commercial and maritime activities were extensive. The city consisted of several modern neighbourhoods with a variety of amenities and an attractive environment. It offered a recreational atmosphere with open green spaces, parks and sports fields, as well as a vital cultural life that gained national recognition.
The idea was born the year before when the SDI was part of a working group together with local authorities and institutions to develop plans for the use of design and designers in the promotion of employment in the region. One of the members of the group was a representative of the Furuvik recreation park and showed interest in how designers could contribute to the park's development plans. The basic intention was to incorporate creativity into the practical situation of the amusement park. Divided into eight groups, the participants focused on different areas.

Group I
Audiovisual communication in and around the park

The main entrance was a big problem as people had to cross both the railway tracks and a busy road to get in and out. The idea of the project proposed by the group had both the function of entry and that of fun in itself. It was a high-level passageway containing amenities such as lockers, restaurants, etc. As for signage, they proposed two basic types of characters: a rigid type for information and a fun one for fun. The signs, only in two shades of one colour, were also to be used outside the park for recognition, next to the road to Arlanda, for example.

Group II
Ideas for new activities and attractions

To be profitable, the park had to attract paying audiences in winter as well as in summer. An underused asset is a bad investment. The park had 3 sensory characteristics: a physical envelope, a visual and an audio.
Considering the various ages of the public, from the very young to the very old, from the healthy to the sick, the different tastes and dislikes of each category had to be taken into account. The solution of the group was to divide the park into different sections to meet specific needs. To unify these

14. SID - Swedish Society of Industrial Designers, Svenska Industridesigner, was founded in 1957 by Folke Arström, Rune Monö, the economic association's theorist Ulf Hård af Segerstad, Hugo Lindström, Rune Zernell and Sigvard Bernadotte.

15. Furuvik was a former municipally-owned park, but with a history dating back as far as 1900. Situated outside of the city of Gävle, it was founded by Oscar Jakobsson and officially opened by count Olle Cronstedt. Gävle Municipality took over the park in 1983 and sold it in 2004.

different sections and thus the total park, the creation of Radio Furuvik has been proposed, and a continuous update of information on entertainment and attractions is in progress in the park. Then the participants indulged in devising a dozen concepts for attractions in the park from the "fairy trade trail" to "swimming with the fish".

Group III
Ideas for new activities and attractions

One of the most important aspects on which the group focused was to try to involve people more in the entertainment facilities, to dictate the pace, the time and what they wanted to do. The group devised nine concepts, including Jungle Village, a large children's playground consisting of a combination of nets and large pieces of a canvas where children could climb. The city of the Moonmen was instead a large playground based on a single basic element, the half-sphere. Other game structures consisted of electronic slalom, water mill, tunnels, floating tubes and rotating drums. Finally, they gave wooden souvenirs with different graphics that children could take home as a souvenir of the experience.

As for the remaining groups, the Brighton Archives did not contain any information on the results achieved, but the topics covered respectively:

Group IV
Entrances, equipment, and street furniture in the park

Group V
Transport of people and suppliers in the park

Group VI
Souvenirs

Group VII
The water gardens

Group VIII
The winter gardens

Interdesign '84 Furuvik ended, like any other Interdesign, with a presentation to sponsors, the press and local industrialists.

1985, BELGIUM

Design for basic medical equipment for developing countries

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27
participants

Louvain-La-Neuve, Belgium

20 October – 2 November 1985

The topic

Vaccine preservation system, furniture, data collection

16. The International Conference on Primary Health Care (PHC) stood from 6 to 12 September 1978 in Almaty, formerly Alma-Ata, Kazakh Soviet Socialist Republic of USSR, present-day Kazakhstan. It expressed the need for urgent action by all governments, all health and development workers, and the world community to protect and promote the health of all people. The conference summoned urgent and effective action to develop and implement primary health care throughout the world and particularly in developing countries in a spirit of technical cooperation and in keeping with a New International Economic Order.

17. The Alma-Ata Declaration of 1978 emerged as a major milestone of the twentieth century in the field of public health, and it identified primary health care as the key to the attainment of the goal of Health for All. The declaration highlighted the inequality of health status between the developed and developing countries and termed it politically, socially and economically unacceptable. It was the first international declaration underlining the importance of primary health care.

18. ICOGRADA is the International Council of Graphic Design Associations founded in London on 27 April 1963 by the graphic designers Peter Kneebone and Willy de Majo. The original Members include 28 associations from 17 European countries. It achieved consultative status with UNESCO in 1972.

19. An increasing number of developing countries were establishing a decentralized system of health services, but this decentralization required the support of a central planning and policy system that based decisions on reliable feedback from field data.

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder 05-8-7.

Following the UNESCO Conference on Health held in Alma Ata in 1978,[16] the *Alma Ata Declaration*[17] set the international community a clearly defined goal: "Health for all by the year 2000". This was the point of inspiration that pushed ICSID, ICOGRADA[18] and UNESCO to organize the first joint Interdesign. The theme was inspired by the lack of basic medical care in rural areas of developing countries. Health policies had too often focused on building large, high-tech hospitals in or near large cities. These new buildings excluded a large part of the rural population and were not the most suitable tools for carrying out the essential tasks of prevention and education, which are fundamental for primary health care in these regions of the world.[19]

The Interdesign drew 13 designers and four medical consultants from 14 different countries to the University of Louvain-La-Neuve in Belgium to develop ideas for basic medical equipment. They received basic information from several outside specialists in the areas of tropical medicine, disaster relief and other sources.In just 10 working days, they studied the problems related to 3 topics.

Topic I
Basic furniture for rural health centres

This furniture had to take into account the specific situation and needs of developing countries. Western hospital equipment was to be used only as a reference. It was necessary to exploit indigenous materials, local production techniques, affordable costs, minimal maintenance and ease of maintenance. The World Health Organization's strategy in promoting primary care suggested giving priority to traditional medicine, prevention, education and treatment. It suggested setting up basic health care centres easily accessible to the majority of the rural population, provided with "barefoot doctors" in addition to specialist doctors.
After a thorough analysis of the criteria and requirements, the designers came up with several concepts:

> a modular range of steel furniture with plywood shelving;
> a range of furniture made entirely of wood with uniform basic elements that can be easily assembled using locally made connectors;
> an examination table which also served as a stretcher, consisting of a simple metal band structure with a reduced set of interchangeable elements;
> a lightweight work table with a simple tilt and height adjustment mechanism;
> a step-by-step manufacturing instruction kit for local craftsmen, with illustrations instead of technical drawings.

Topic II
The cold chain - conservation of the vaccine between production and use

The success of the immunization program with full coverage depends on an uninterrupted chain of cold storage and transport. Maintaining this cold chain encounters critical problems including delays, inadequate equipment and shortage of supplies. The working group adopted the following working principles:

> Solutions had to focus mainly on improving existing systems and products, especially at the most crucial stages of the cold chain
> New systems and products had to be based on the local availability of materials and processes, low cost, low maintenance and high reliability of equipment
> All equipment included in the cold chain had to be easily usable and maintainable
> Since many problems are due to human factors, the design had to aim to reduce the effects of human error.

The team then improved existing equipment and devised new products and systems based on the need for visual detection of vaccine deterioration, the scarcity of reliable energy sources and the reliability of refrigeration machines that store vaccines.

Topic III
Data collection devices f or field use

Effective primary health care depends on the accurate recording of medical data. With a strong emphasis on visual communication, the group has developed several alternatives, from classic manual recording modules to computer systems using modern data collection techniques. Particular attention was given to the explanatory solutions easily adaptable to different environments and cultures.
They then designed a simple patient registration card that contains only the essential data for supervision care and control, greatly reducing the time required for healthcare professionals in data analysis. They also developed several product concepts including a field thermometer, an integrated stamp for vaccine containers, a bracelet which can be set to remind the patient of treatment, and a small portable computer.

Two days before the start of the event Josine des Cressonnières, who had helped in the preparations as President of the ICSID-UNESCO Commission, died. Director of the Belgian Design Centre and Secretary General of ICSID from its inception in 1961 until 1977, she took an active part in the preparations but failed to see the results. This project demonstrated the potential of industrial designers working in interdisciplinary teams with health specialists, also developing solutions in highly specialized fields.[20]

20. It was just the first phase of the overall project, "From information to alternative solutions". Two further phases, "From alternative solutions to prototypes" and "From prototypes to finished products", were to be followed in developing countries in close cooperation with local health authorities and development centres.

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1986, FRANCE

Rendez-Vous with Interactivity

34
participants

Paris, France

29 September –
11 October 1986

The topic Relationship between interactive objects and users

This chapter is essentially based on the review of documents stored in the Brighton Design Archive inside folder ICD/9 ICSID INTERDESIGNS 1985 - 1989.

By the mid-1980s there was a growing concern about interactivity concepts. It was expected that it would profoundly affect many aspects of our daily life. Interactivity is involved wherever there is communication or dialogue, it is a revolution in the dynamics of social behaviour. is a concept that concerns the new possibilities of communication technologies; it is a quality or a potential for maximum interaction between media and users of such systems. Interactivity modifies the classical scheme of communication. From a simple receiver or communicator of a message, the individual accesses a communication space where exchanges become richer and are carried out in a multilateral way. Rather an "immaterial" subject, interactivity is not a fruitful field of investigation for designers called to reflect on the involvement of the profession in the visual ecology of technological means and to set in motion their imagination at the service of future uses. By anticipating technological changes and adapting them to improve the quality of our everyday environment, designers become catalysts for new lifestyles.

In 1986 an Interdesign was organized in Paris to conceptualize new forms of interactivity. It was organized by the APCI - Agence pour la Promotion de la Création Industrielle[22] and the Ensci - Ecole nationale supérieure de creation industrielle,[23] which hosted the participants from 29 September to 11 October. Evert Endt was chosen as the coordinator, while Danielle Quarante was appointed by the ICSID as its representative. Thirty-four participants from twenty countries examined the role of the designer in interactivity. The choice of theme responded to a perceived need at the international level and to a primordial interest for France, about to implement a "cable plan". The task of the designers, divided into seven groups and assisted by experts from different disciplines, was to anticipate and define new applications for interactive systems, and to suggest products and systems integrated into the environment in which these future interactive systems will operate.

Going beyond the issues of technological choices, the work of designers has been based on three main approaches:

> analysis and evaluation of existing applications of interactivity in France and abroad;
> anticipation and analysis of future needs and uses;
> definition of new concepts and services for both individual and public use.

The groups had to explore topics from different angles: interactivity at home, at work, in transport, in public areas and public institutions, cultural, educational, and administrative.

«What today is changed, and what makes the concept of interactivity so interesting today is not the sudden appearance of objects able to interact, but the new quality of this interaction, due to the new qualities of objects invested by the electronic and communication technology diffusion.» [21]

Ezio Manzini

21. Ezio Manzini, The "Quasi subject object" and his personality

22. APCI - Agence pour la promotion de la création industrielle, was created in 1983 by the ministries of industry and culture to contribute to the promotion of design, the approximation of culture, research and industry. It is a recognized association of general interest with the aim of enhancing design in France and abroad, as a key factor in the competitiveness of businesses and economic, social and cultural innovation. She is known for organizing the Stelle dell'Osservatore del Design since 1999, an international award that rewards the best design achievements.

23. Ensci - Ecole nationale supérieure de creation industrielle was founded in 1982 under the sponsorship of Jean Prouvé and Charlotte Perriand. It's the first and only French national institute exclusively devoted to advanced studies in design, a public commercial and industrial establishment under the authority of both the Ministry of Culture and the Ministry of Industry. Its foundation was a question of breaking with academic models by placing creation at the heart of industrial production and thus reconnecting with the spirit of

In the upper right: Figure 8 - Group VI, Les Ateliers Interdesign, Paris. Ref: ICD/9 ICSID INTERDESIGNS 1985 - 1989 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

In the lower right: Figure 9 - Les Ateliers Interdesign, Paris. Ref: ICD/9 ICSID INTERDESIGNS 1985 - 1989 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

the Bauhaus or Black Mountain College.

Group I
Growth in human communication; Understanding between cultures

Group II
Vers l'objet interactif individuel?

Group III
Interactivité pour l'environnement social et urbain

Group IV
Total interactive space

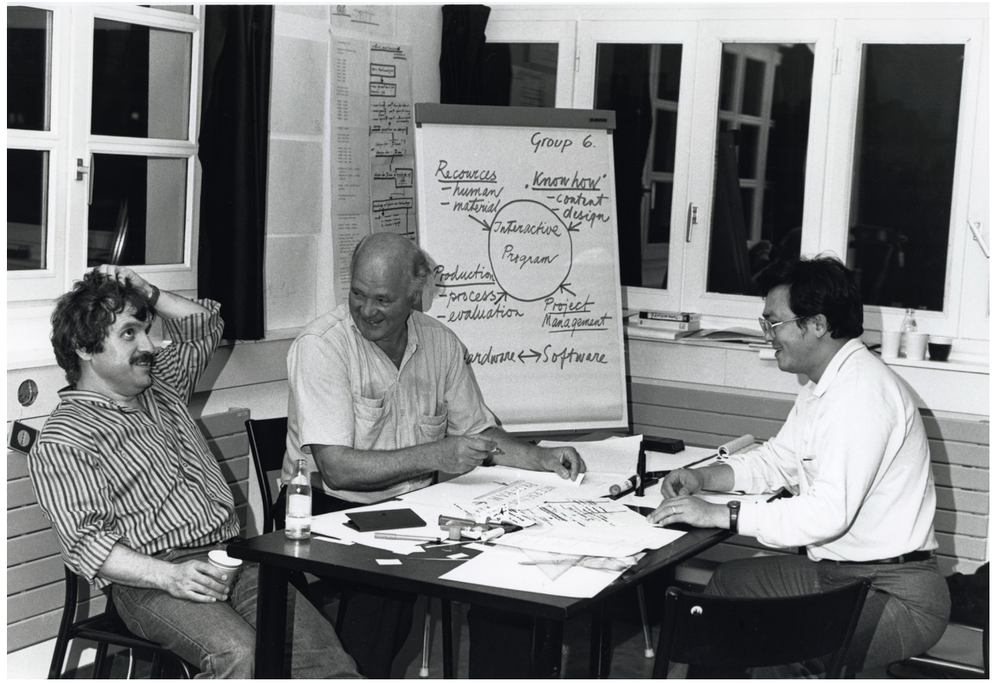
Group V
Interactivity; Door to communication

Group VI
An interactive program

Group VII
Interactivity + Home

The participants were overall very unfamiliar with this still quite futuristic field of interactivity. Hence probably the inevitable slippage towards too product-oriented applications. The groups worked on the user's relationship with the interactive object, taking as a starting point the object itself and not the system. They proposed the introduction of interactive enterprises, companies, boutiques, public spaces and interactive social places, with a strong emphasis on automation and video conferencing. The most interesting works have focused on the prospects for cultural change implied by new technologies. Indeed, the lack of references to cultural and social impact on the subject made it difficult to exercise a design that could be called "of the fourth dimension".

The impact of this Interdesign, beyond the "tangible" results it has produced, is very encouraging for the awareness it has aroused about this new sector and the potential responsibility of design.



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1988, HUNGARY

Design and Information Technology

2
participants

Esztergom, Hungary

18 September –
1 October 1988

The topic Workplaces, ergonomics and automation

This chapter reviews the information of documents stored in folder ICD/9 Docs 154-170, preserved in the Brighton Design Archive.

How could design cope with the challenge of a surprising expansion of information technology? To answer this question, in 1988 the State Office for Technical Development Bureau of the Hungarian Council of Industrial Design, the Hungarian Chamber of Commerce and the Ministry of Industry organized an Interdesign in Esztergom, Hungary. The motto was:

«The target is not the product itself but the human being.» [24]
László Moholy Nagy

Esztergom, a city 40 km from Budapest is a Catholic cultural and religious centre with rich traditions. Here is the Institute of Training of Industrial Managers where twenty-six designers from twelve countries gathered. Among them were many young designers who had just left school.
In Hungary, information began to spread in the 1970s. In 1968, only 29 computers operated in the country, while in 1988 their number had exceeded hundreds of thousands. As a result of this process, the number of employees in this field of information technology had increased rapidly.
But new technologies do not always provide an improvement in the working conditions of employees. The introduction of new devices without proper consideration of all aspects of work could worsen the worker's position, introducing physical and psychological problems.

In contrast to traditional work, the worker operating with a computer becomes an integrated part of the human-equipment-environment system. This two-way connection between the operator and the machine creates a closed system that generates numerous consequences given by the reduction of the worker's physical movement area, its unilateral and simplified position and the forced position necessary for the performance of the work.
As for the psychological aspect, on the other hand, the substitution of man-man communications with man-machine communications has deprived individuals of the possibility of maintaining constant contact with others, leading to some repercussions on the psyche of workers.

Four main approaches to the problem of computer workstations have been suggested:
> Study the basic ergonomics of workplaces from the design point of view;
> Outline structures and basic construction;
> Develop concepts for system construction through the design of modular and variable elements;
> Develop a concept for the IT system based on the expected development of IT.

On the first day, ergonomists, psychologists, anthropologists and industrial experts informed designers about the possibilities of technology in Hungary. Participants then visited the energy distribution

24. Appendix 6.4, Interdesign '88 Hungary, ICD/9 Docs 154-170

25. Ron Nabarro is an industrial designer, design strategist, entrepreneur, educator, and researcher. Born in 1946 in Leyden, Holland, and immigrated to Israel in 1950, he has played a leading role in the emergence of age-friendly design and age-friendly design education.
He is a practising designer since 1970 when he graduated from the Bezalel Academy of Art & Design. Executive board member in ICSID from 1999-2003 and 2018, is an Executive board member of ISDT, the International Society of design thinking. He received 24 national and international design awards. Prof. Nabarro teaches Design Strategy, Design Thinking, Entrepreneurship, and Age-friendly design in Universities and design schools In Israel and China.

Prof. Ron Nabarro, ageCulture ltd., Israel

26. John Roland Houghton (1944 - 2022) was a British industrial designer, based in Norway since 1971. He worked for Philips and Gustav A. Ring before starting his own freelance design company in 1980, the Anglo Nordic Design A/S. He worked mainly on art in the form of sculptures and images, but also on selected design projects or as a design and materials consultant, such as plastic, whose properties he knew well.

27. György Lissák (1941- 2009) Mihály Munkácsy was an award-winning Hungarian industrial artist, industrial designer, and art historian. He studied design at the Hungarian Academy of Applied Arts, where he graduated in 1966. Subsequently, he studied art history at Eötvös Loránd University and defended his doctoral thesis in 1987 on the subject of design aesthetics. During his design work, he created metallurgical machinery projects as an employee of Kohászati Gyárpítő Vállalat, worked at the Civil Engineering Company and then at the Silicate Industry Research Institute. Lissák created and taught the topic of product communication in universities. For this purpose, he wrote in 1988 the aesthetic work on design Formár.

centre of the Hungarian Electricity Works Trust in the Buda Castle and the computer centre of the Weapon and Gasdevices Factory, to see first-hand the problems they face.
On the third day of Interdesign, the participants were divided into groups. Four experienced and exceptional designers were invited to take on the leadership of the teams: David Higgins (UK), Ron Nabarro[25] (Israel), John Houghton[26] (Norway) and Soumyajit Ghosal [27](India). The four leaders provided valuable help to Dr György Lissák, the industrial designer who directed the two weeks of work. Mr Ghosal was the Doctor of Ergonomics, and in giving an initial orientation he stressed the need and importance of ergonomic principles. The atmosphere of Ron Nabarro's group was more playful and showed firsthand how to design by means of a computer, an activity not known to all participants.

The designers worked in four teams, however, this distribution was mainly a formality because there was a need for cooperation between the groups since the solution of the tasks required a complex approach. They have put forward proposals for the development of a better and more humane working environment, paying particular attention to three aspects.

I – Control rooms

Excessive information flow and visual activity, static fatigue and stress, due to environmental or social liability factors, are the most essential problems to consider in modern control room design. The adjustment of the equipment and the general structure of the control room is the most important feature in case of expected changes.

II. Office automation

Office life was becoming more technical and complicated. While the physical environment of the automated office remained traditional, employees spent up to 80% of their time in front of a screen, mainly doing data processing.

III. CAD workstation

The overall goal was to make the computer task as convenient and easy to use as possible. The poor physical design of workplaces may cause musculoskeletal health problems, visual strain, etc. When working at the computer, designers often change their posture or activity, often as a result of a change in thinking.

The resulting concepts ranged from specific products such as footrests and adjustable seats to entire workstations.

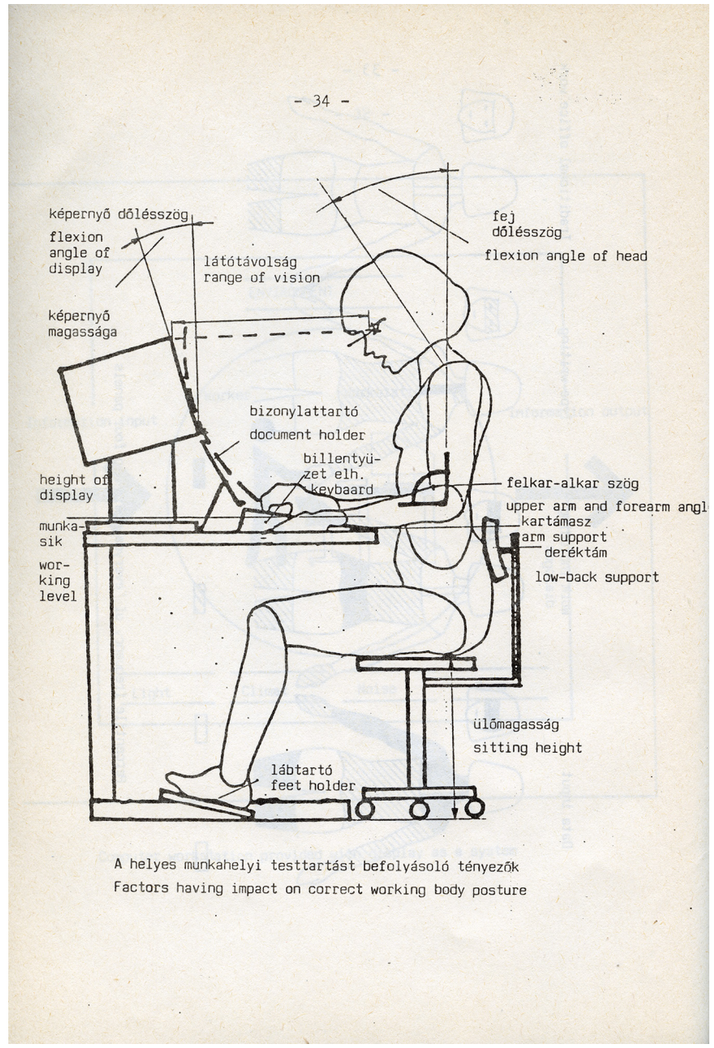


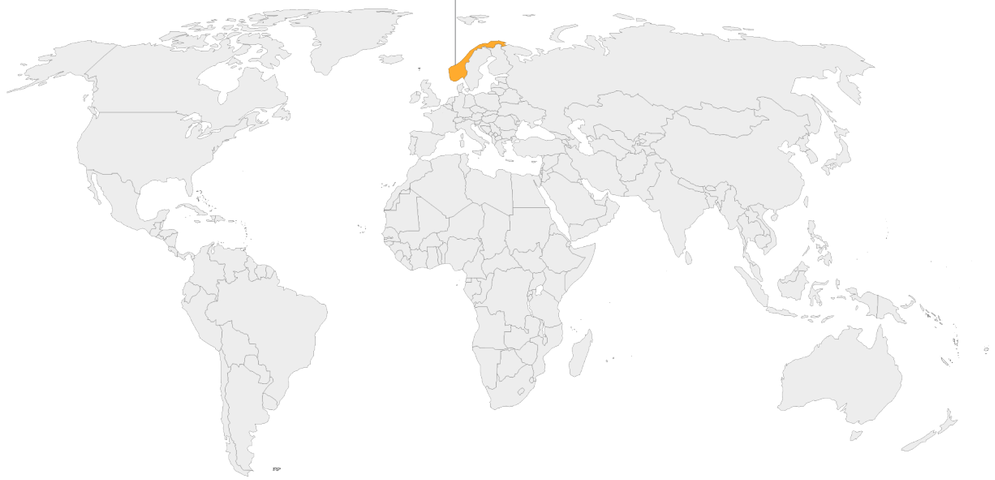
Figure 10 - Interdesign Hungary 1988, page 34 of the report.
Ref: ICD/9 ICSID INTERDESIGNS 1985 - 1989 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

1989, NORWAY

Design for Elderly People

35
participants

Kristiansund, Norway
1 – 13 June 1989



The topic

Hygiene, ergonomics, interior design, communication network

This chapter treats the information of documents inside folder ICD/9 Docs 154-170, kept in the Brighton Design Archive.

During the period 1970 - 80 in Sweden there was a decrease in the death rate between 70 - 80 years of age by 19%, a much greater percentage than expected. Data from the National Bureau of Statistics in Sweden supported the idea of increasing active life expectancy. The increase in life expectancy and vitality among the elderly was the result of improved living conditions and new medical technologies that facilitate a better chance of compensating for functional loss due to ageing or disease. With the increasing number of pensioners in industrialized countries, there was a need to adapt the environment, for example, housing and traffic systems, to the needs of the elderly. The "Third generation" would be a predominant part of the future society, and demanded a revaluation of many areas as the supply of auxiliary health workers was declining.
To find solutions to this challenge, 35 product designers[28] gathered in an Interdesign in Kristiansund, Norway, organized in collaboration with UNESCO and ICOGRADA. It was the direct result of the project *Design of Basic Medical Equipment for Developing Countries* in Belgium in 1985. Unfortunately, UNESCO was unable to follow up on the financial part.[29]
The goal was to give examples of improvements that could be implemented in the living conditions of the elderly through knowledge and awareness, without increasing the cost of living. There was a need to disseminate considerations, investigations, debates and alternatives, with particular emphasis on the dwelling of an elderly person. A properly designed project for the elderly had to support their functional and emotional needs simultaneously.

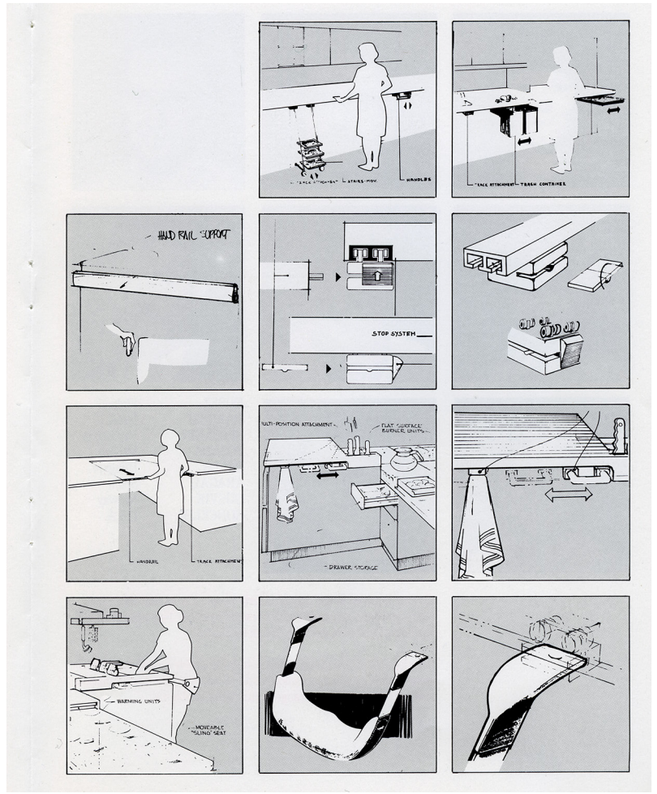


Figure 12 - ICSID Interdesign Design For Elderly, Final Report ICSID Long Term Project, p27. Ref: ICD/9 ICSID INTERDESIGNS 1985 - 1989 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

Group I
The rooms of an elderly person

The best home for an elderly person is their own home and the best room in their own room. Many seniors often

28. Participants came from Taiwan, the United States, Brazil, Japan and eight European countries.

29. The project was supported by the Social Department, Norwegian Industrial Designers, Norwegian Design Council, More and Romsdal County Council, Kristiansund Council and several private industries.

choose to stay in the house they have always lived in, as their homes were filled with memories, and memories mean a lot to the elderly. The working group had to consider spaces and the general layout of the house, as well as the coordination and integration of the suggestions and views of the other four groups. For the design, they took into account factors such as ergonomics, easy accessibility, ease of management, and reduction of stretching and stretching.

Group II
Food and facilities for cooking at home

Due to the changing memory, sight, movement and hand strength of a person during ageing, it was necessary to re-evaluate cooking techniques. Cooking facilities were usually developed from an industrial perspective and for a different audiences, living in different situations. Products and environments had to be designed to accommodate the full range of skills associated with each level of the ageing process.

Group III
Hygienic facilities in the home

Some general proposals were made for the improvement of sanitary spaces for the elderly in areas such as body cleaning, sinks, toilet design and lighting. One of the projects involved an adjustable toilet box.

Group IV
Manual handling at home

Manual functions should be made comfortable for people with reduced motor ability, especially for elderly people whose muscles require constant activity in order to avoid serious complications. Although electronic gadgets seem ideal, there is a risk of addiction to gadgets instead of physical exertion.

Group V
New connections at home

Manual functions should be made comfortable for people with reduced motor ability, especially for elderly people whose muscles require constant activity in order to avoid serious complications. Although electronic gadgets seem ideal, there is a risk of addiction to gadgets instead of physical exertion.

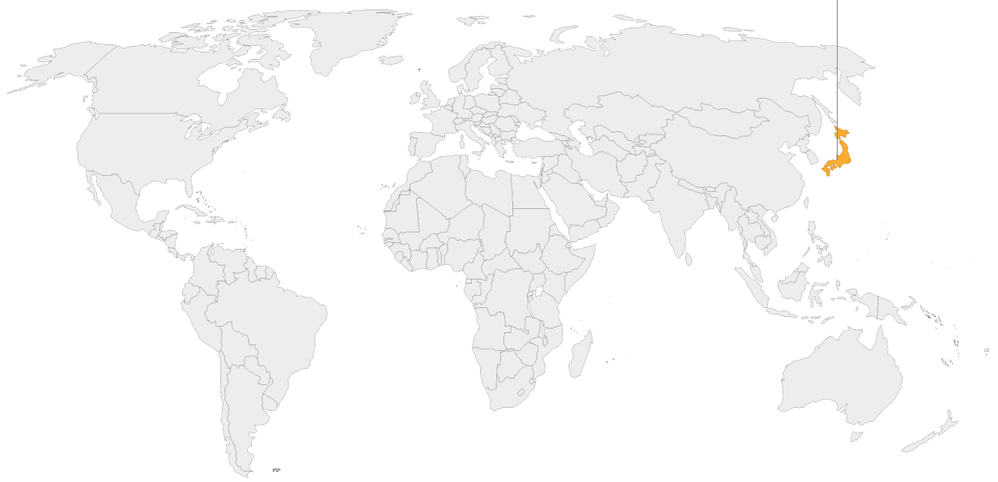
Information processing time increases with age, so messages must be as clear and concrete as possible. The group tried to create a coordinated vision of the home of an elderly person in order to develop an integrated system that would use the results of microelectronics: telefax, personal computer, telephone video recorder and terminals. The group also designed alternative communication centres based on an electronic communication network, suitable for use by older people with impaired vision, hearing or impaired motor skills.

1989, JAPAN

Living with Water

Toyama, Japan
1 – 16 October 1989

2
participants



The topic

Educational kits, water park, playgrounds, water filtration, cultivation of desert areas

30. JIDA - Japan Industrial Design Association, was founded in 1952 to promote and raise awareness of industrial design in Japan and abroad. It's organized into nationwide centres and five regional blocks. The centre's activities are focused on six public interest projects: surveys and research, seminars, hands-on activities, qualification granting, museums, and exchanges. In addition, each block activity promotes the value of industrial design and regional revitalization through seminars and workshops.

31. JIDPO - Japan Industrial Design Promotion Organization, now Japan Institute of Design Promotion, was founded in 1969 with the goal of promoting industrial design. It issues the annual Good Design Awards, the only comprehensive evaluation and recommendation system of design in Japan.

32. 18-22 October 1989, Nagoya (Japan) – The Emerging Landscape: Order and Aesthetics in the Information Age.

33. Cooper C. Woodring (1937-2021) was a former President and Chair of IDSA - the Industrial Designers Society of America from 1985-1986. He earned a bachelor's degree in industrial design from the University of Kansas and a master's degree in design from the renowned Cranbrook Academy of Art in Bloomfield Hills, MI. Woodring spent the majority of his career as manager of product design and new product development at JCPenney Company in New York City, America's third largest retailer at that time. He received the industrial design profession's highest award, IDSA's Personal Recognition Award in 1992. He also was a member of the Intellectual Property Owners Association. He served as an expert witness in design patent litigation and co-founded the Design Protection Section of IDSA. In 2007 HE served a 10-month term as interim executive director of IDSA.

This chapter treats fundamentally the information of documents preserved in the Brighton Design Archive in folder ICD/9 Docs 117-124.

We tend to take water for granted, and forget its importance to our lives. We can't survive without water. Water is for the civilization of man what blood is for the human organism. When the water is clear and well-controlled, our civilization is in good condition. On the contrary, when water suffers, our civilization also suffers. In a country like Japan, where there is plenty of water, people take this resource too much for granted and tend to mismanage it. But in desert countries, where water is a scarce resource, people cannot afford to enjoy it. Water is not only one of the indispensable elements of nature, but it is also something to enjoy, beautiful to see, and tasty to drink. There is a rich culture of experiencing the surrounding water, especially in Toyama Prefecture, where the first Interdesign was held in Japan.
Organized in October 1989 by JIDA - Japan Industrial Design Association,[30] JIDPO - Japan Industrial Design Promotion Organization,[31] and by Toyama Prefecture just before the ICSID World Design Congress in Nagoya in October,[32] was one of the main events of the National Design Year Program of Japan.
Toyama Prefecture is located almost in the middle of the narrow stretch of the Japanese archipelago, about 300 km north of Nagoya. Toyama is a mini-japan, with a wide offer of water resources such as springs, rivers, waterfalls and lakes. he control of these waters and floods is an integral part of its history. The population of Toyama had been so successful in sublimating its waters that the city was becoming known for its water culture.
Located in the northwest of Toyama Prefecture, the city of Takaoka, where Interdesign took place, is traditionally renowned for its craft industries.
The event was coordinated by Yasutaka Suge of Japan, Dmitry Azrikan of the Soviet Union, and Cooper Woodring[33] of the United States.
Interdesign focused on learning, enjoyment and working with water, and the general theme "Living with water" was divided into six sub-themes, one for each working group in which the 36 participants from 14 countries were distributed. Since water itself is physically very difficult to grasp, the theme of Interdesign was difficult to grasp at first. The work was guided by the agreement that nobody taught anyone, but everyone learned from each other.

Topic I. Learning from Water
Understanding the nature of water through the study of its shape and behaviour.

Group 1A
The group "Kito-Kito" proposed the creation of a new natural park, for which an area was already identified. The group's name, Kito-Kito, is composed of Chinese characters for the water capital. The goal of the group was to restore the

Figure 11 - Icsid Interdesign '89 Toyama', 1989. International Council of Graphic Design Associations (ICOGRADA) Archive. University of Brighton Design Archives. GB 1837 DES/ICO/3/19/113' on the Archives Hub website

understanding of natural harmony that must exist if we are to initiate micro-scale actions that affect our future. They argued that this park would be an important resource for improving life, inducing curiosity and contributing to promoting local and international identity, being a permanent ecological addition to architecture. The natural park was divided into five functional areas, five pavilions including an exhibition of history and culture, one on the aspects of the game and an interactive experience area. The ultimate goal was to get people to leave the park with more respect for the water.

Group 1B
Following a less macroscopic approach, the group "Uzumaki" devised educational kits for children designed according to age and psychological development, to teach various aspects of water through the five senses. They considered various forms of water, such as ice water in liquid or gaseous form, and the movement of water, such as in a watercolour or foaming water. In addition to science, they also focused on culture, designing four different educational kits, one for infants, one for primary school children, an outdoor kit and a school kit. The group managed to achieve maximum educational benefits based on a minimum amount of basic elements.

Topic II. Enjoying Water
Playing with water, regeneration of body and mind

Group 2A
The approach of the "Juin" group was to bring to water people who were not too familiar with this element. Considering that not all children grew up to be prone to water and that not everyone is familiar with playing with this element, the group proposed a playground where children had the opportunity to play with water and have fun. The playground had several pools, made of prefabricated modules that could be joined together to create pools of different sizes. There were different depths of water, so children could start with very low water and then increase. The group also designed some products, such as water cushions or other equipment that could fit into this playground or could be located elsewhere.

Group 2B
The main focus of the group "Waterflies" was the simple enjoyment of water. Focusing on the water in the city, they proposed the construction of a moat inside the city as a small-scale project. They also proposed to fill the streets with water to create a structure similar to that of ponds using Tokyo as an example: sometimes the streets in the city were closed and defined as "the paradise of the people". After 9 in the evening, the fountains gushed water to create a moat, to enjoy the reflections of light and the sounds of water, providing a very refreshing experience, especially in summer. At 3 a.m., the water was drained and the roads were back on the road.

Topic III. Working with Water
The use of water in our daily lives, both indoors and outdoors

Group 3A
The group "Misu Wa Inochi, water is life" has worked in three subgroups using a special ion change technique to transform polluted water and salt water into fresh water. Thinking about the environmental situation, the group has developed several products that use this technique. They proposed, among other projects, the creation of a "life straw" useful in survival situations to purify water, a volume meter, and an evaporative refrigerator for the driest parts of the world.

Group 3B
The "Aqua Handlers" group tackled the problem of food cultivation and land use in desert areas. Proposals included the provision of areas for food production, the replacement of expansion in desert areas with their revitalization, and various projects for wind-powered equipment to be used in agriculture. They also took care of the disabled, who have difficulty washing and for whom water could provide relief. Finally, they proposed a concept for the maintenance of the house and the interior, which uses a system of washing with compressed water instead of elbow oil or abrasive chemicals.

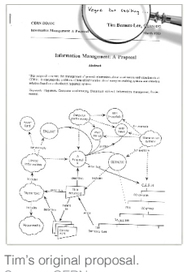
5

The nineties is remembered as a decade of relative peace and prosperity. The ending of Cold War, the collapse of the communist regimes, and the rise of the internet pushed in a new era of communication, business and entertainment. Many countries saw an economic boom and a spreading globalization.

1990

The 1st Web Page

Tim Berners-Lee publishes a formal proposal for the World Wide Web, outlining principal concepts and defining important terms behind the web.



Tim's original proposal.
Source: CERN

1991

Collapse of the Soviet Union

On December 25, 1991, Gorbachev resigned as President of the Soviet Union. The next day the Supreme Soviet officially announces the end of the Soviet Union.

1992

The Maastricht Summit. Photograph: Albert Overbeek

Maastricht Treaty

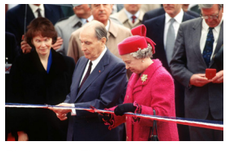
7 February,
Twelve member states sign the decree leading to the foundation of a European Union (EU), with EU citizenship granted to every citizen of a member state.

1992

Dissolution of Yugoslavia

28 April,
Growing ethnic tensions had led to violent fratricidal warfare. With the referendum of 1991 Slovenia and Croatia decided to independence, starting the dissolution of Yugoslavia. The 1992 independence of Bosnia and Herzegovina was the final blow to the Socialist Republic.

1994



Photograph: Tim Graham

Channel Tunnel

6 May,
During a ceremony presided over by Queen Elizabeth II and French President Francois Mitterrand, the rail tunnel under the English Channel was officially opened, connecting Britain and the European mainland.

1995

World Trade organization

1 January,
The founding of the WTO leads to economic globalization characterized by free trade.

NATO bombing

NATO bombing campaign against Serb artillery positions in Bosnia Leads to a Peace agreement.

Ebola virus

The Ebola virus kills 244 Africans in Kikwit, Zaire in Central Africa.

THE '90s

A peaceful decade of union between East and West

1996

World Food Summit

13-17 November,
Rome, Italy.
UN FAO announces that 18 million people die annually in the third world from hunger and undernourishment. The meeting saw the adoption of the Rome Declaration on World Food Security and the World Food Summit Plan of Action, to strive to eradicate hunger.

1996

London Protocol

Industrialized countries agree to stop dumping waste into the oceans of the world. The protocol expressly prohibits incineration at sea and the export of wastes and other matters for the purpose of ocean dumping.

1998

Stem Cell Research

Stem cells derived from the human embryo were first isolated. The report published in the scientific journal Science marked the beginning of the modern era of regenerative medicine.

1998

Google

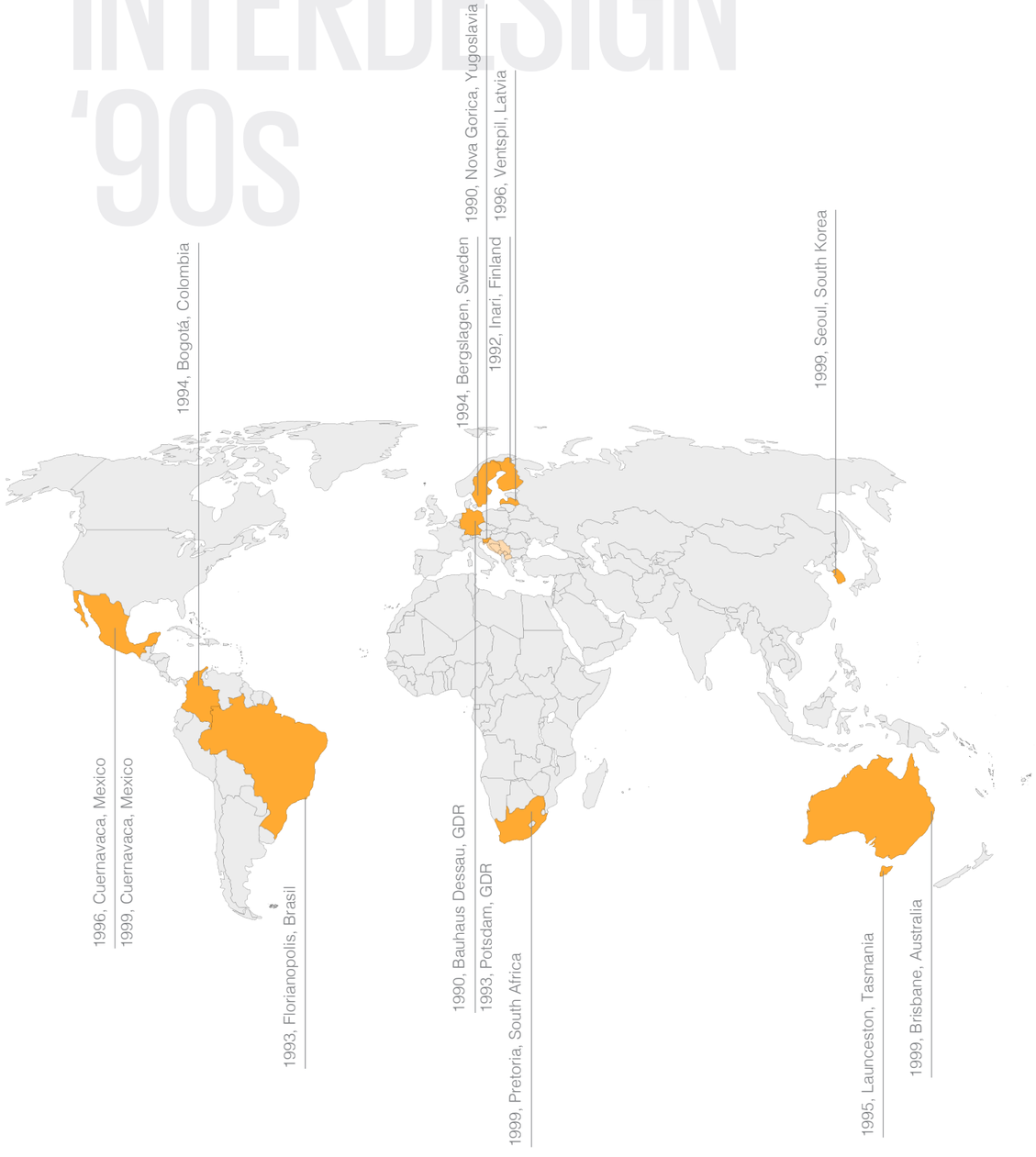
4 September,
The search engine Google is founded by the brilliant idea of the founders Lawrence 'Larry' Page and Sergey Brin, two young computer science PhD students at Stanford University.

1999

Euro

1 January,
Eleven countries adopt Euro as their currency. During the first three years it was used only for accounting purposes and for electronic payments. The coins and banknotes went into circulation on January 1, 2002.

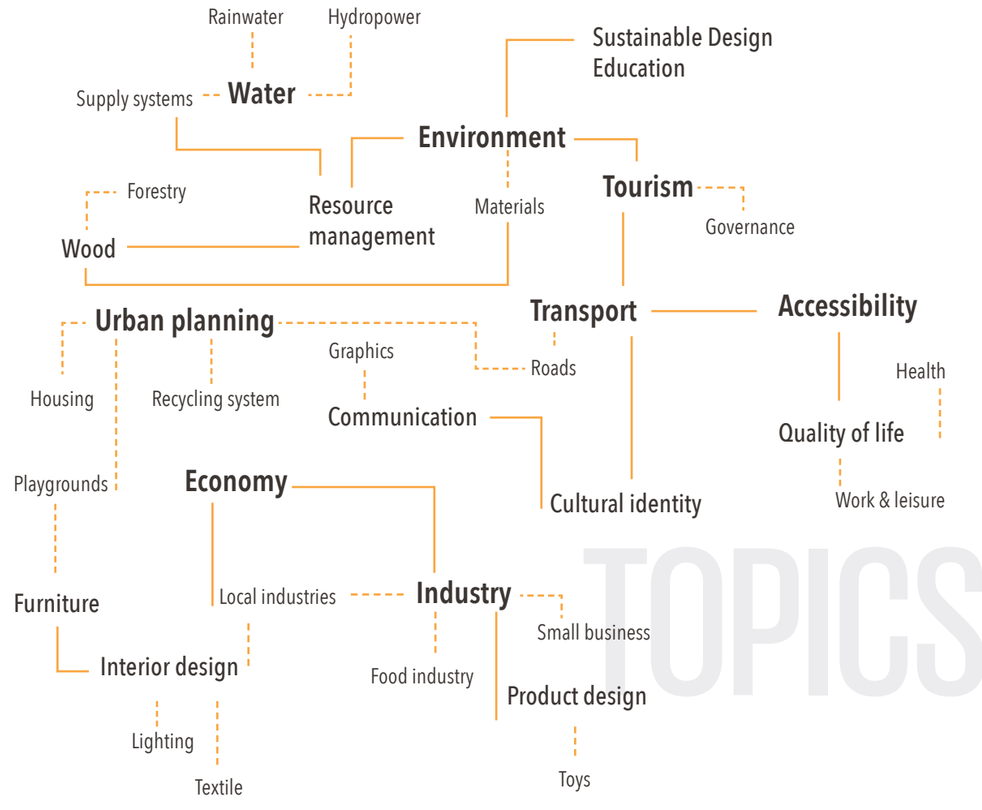
INTERDESIGN '90s



The 1990s saw a shift in Interdesign's focus from Europe to the Global South. Twelve Interdesigns were organized in eleven countries, dealing with the most disparate themes, but with a great focus on the environment, sustainable design education and the management of fundamental resources such as water and forests.

All with a view to industrial production, linked to the strengthening of local industries and to highlighting the cultural identity of the place. Particular attention was also given to the theme of social inclusion, accessibility and design for children and people with disabilities.

TOPICS



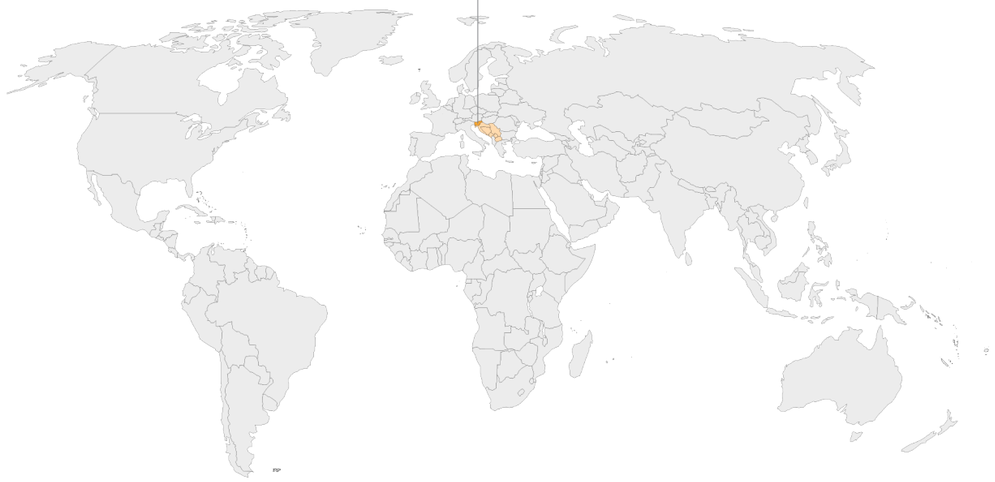
1990, YUGOSLAVIA

Living and Working Environment

28
participants

Nova Gorica, Yugoslavia - currently Slovenia

2 – 17 July 1990



The topic Furniture, interior design, child's equipment

This chapter treats fundamentally the information of documents preserved in the Brighton Design Archive in folder ICD/9 Docs 117-124.

Interdesign in Yugoslavia was considered part of a long-term plan to improve the country's industrial design. The plan to organize one of its own was initiated by the organization of the 17th Worldesign ICSID Ljubljana '91.[1] As project manager was chosen Mr Lado Kosir, and The Designers' Society of Slovenia - DOS,[2] a member of the Federal Society SPID-YU contributed greatly. The Yugoslav furniture industry is a strong economic factor. However, contemporary design as a marketing tool was not fully recognized. Therefore Interdesign focused on the furniture industry for everyday *Living and Working Environment*.

In July 1990, fifteen foreign designers from twelve countries[3] and thirteen Yugoslav designers gathered in Nova Gorica. The city, near the Adriatic coast, at the foot of the Julian Alps and on the edge of the Karst, was the administrative, cultural and economic centre of the region. She was well known for her craft tradition, a town of furniture Manufactures. Participants at the Nova Gorica School of Woodworking focused on the humanization of this industry and were divided into groups to focus on the five tasks selected.

Group I
Preparation and intake of food

The group analysed three main aspects.

> A work surface for the preparation of food at home: it was necessary to better use the working surfaces in the kitchen, in addition to appliances;
> Food intake in the kitchen: the problem of eating at the rapid pace of daily life and in relatively small apartments.
> Food intake in a special room: the dining room in the house or on a guest list.

Group II
Growing equipment of child's surroundings

The group worked on two different age groups

> From birth to the tenth year of life, a period in which a child changes his habits essentially every year, in which he grows in height and his needs grow with each year of age;
> From the tenth year onwards, when the child goes from childhood to adolescence and begins to develop the needs of an adult, even if he still lacks independence.

Group III
Sleeping facilities

The group designed multi-purpose furniture elements for rest, illness and reading and designed functional lights. Rest facilities had to meet quality, ergonomics and functionality requirements.

1. ICSID Conference - Ljubljana, Slovenia. "Design at the Crossroads. A Time of Change". The 17th ICSID Congress Ljubljana 92 was the first world congress to be held in Slovenia. There were about 40 participants from 30 foreign states, most from Japan, Taiwan and America, and 80 participants from Slovenia.

2. The Designers Society of Slovenia, established in 1951, is the only professional association in Slovenia. It represents all different designer profiles and design areas: industrial design, unique product design, visual communication design, set design, costume design and photography

3. Participants came frome Brazil (1), Denmark (2), France (2), Hungary (1), India (1) Iran (1), Italy (1), Israel (1), Poland (1), Sweden (1), UK/Norway (1), USSR (1), West Germany (2), and Yugoslavia (13).

Group IV
Furniture elements as resting facilities

Laminated wooden structures for daily rest at home and in public places.

Group V
Outdoor furniture

The scope was divided into three categories.
> Public buildings: pensions, parks.
> House: garden and balcony.
> Transport and storage.

The mix of young and old designers experienced interdesigners and newcomers has contributed a lot to the very stimulating and creative atmosphere.

The groups produced life-size models and numerous drawings, exhibited at the closing exhibition in September 1990 in the gallery of the Meblo Furniture Exhibition.
In addition to the cooperative work in Interdesign as a whole, there were also two competition moments: two competitions were held, one to design a new logo and the other to design the fruit juice store. Despite the short time available and the friendly atmosphere, these competitions have led to awards and certificates given by competent juries, and the expectation of further contacts between the companies and the winners to proceed to the development of the work.

Figure 1 - Group photo with participants' signatures. ICSID Interdesign Yugoslavia. Ref: ICD/9 ICSID INTERDESIGNS 1989 - 1990, doc 121 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

1990, GDR

Toys for children's rehabilitation

24
participants

Bauhaus Dessau, GDR

10 – 21 September 1990

The topic

Toys for disabled children, stimulating mental activity, instructions' graphic

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder ICD/9 Docs 117-124.

In the German Democratic Republic, comprehensive care for all physically and mentally disabled persons was an integral part of the government's social assistance policy. The right to education, vocational training and employment was established by law. In the late 1980s, the number of places in rehabilitation homes, especially for children and young people with severe mental disabilities, was steadily increasing. In 1989 there were about 22,000 children and young people who had not been educated because of physical and mental disabilities and who were assisted in special educational institutions.
As a contribution to UNESCO Project No.079 of the World Decade for Cultural Development,[4] between 10 and 21 September 1990, the Bauhaus in Dessau hosted an Interdesign on the theme of toys for the rehabilitation of children. The Board of Industrial Design (AIF - Amt fur Industrielle Formgestaltung), in collaboration with the Union of Artists and the Bauhaus, was responsible for the event.

Twenty-four participants from 9 countries, after consulting the Department of Rehabilitation Studies and Communication Sciences of the Humboldt University of Berlin, produced over 30 projects, 26 of which have been the subject of design patent applications. For the duration of Interdesign, participants were also in contact with daycare centres for disabled children in Berlin and Dessau, and with the paediatric unit of Dessau County Hospital. These contacts were both motivating and informative. Participants were divided into four groups to address different aspects of the theme.

Group I
Toys for promoting the active discovery of the environment

The group had to design toys through which children could easily explore and test their surroundings. These toys had to simulate the joy of children discovering the environment by satisfying three points:
> attract and absorb their attention;
> provide information that is easy to understand;
> stimulating visual, auditory and tactile perception;
> call for the identification of hidden features.

There was particular interest in toy concepts that allowed children to detect interdependencies in their environment.

Group II
Toys for promoting constructive activities

The purpose of the group was to devise products that would allow children with disabilities of various kinds to play constructive games, which expanded their ability to put together pieces and create new forms. Various degrees of complexity could be achieved by simple means. Toys had to allow both individual and common play.

4. The debate at UNESCO in the 1980s revolved around the relationship between culture and development. In December 1986 the United Nations General Assembly passed a resolution proclaiming 1988-1997 as the World Decade for Cultural Development. This resolution set out four main objectives: "to recognise the cultural dimension of development", "to affirm and enrich cultural identities", "to broaden participation in culture", and "Promote international cultural cooperation" (United Nations, 1986).

On the right: Figure 2 - Group photo with participants' names. Ref: Toys for Children's Rehabilitation, Bauhaus, Dessau, 1990 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

Through this type of toys were shaped important features such as patience, skill or perseverance.

Group III
Toys for promoting role plays

This group was responsible for designing products for role-playing games that would help children develop speech and imaginative power

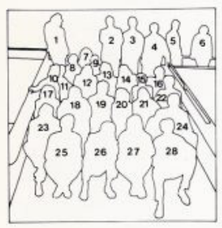
> stimulating mental activity, attention, motor skills and memory;
> providing multiple knowledge of social norms and the ability to adapt to a given social structure.

Imitating adults by playing in an "as-if-situation", children developed their human relationships through real ways of behaviour.

Group IV
Manufacturing instructions for toys

The ideas that emerged from this Interdesign had to be able to be used in many countries by both specialists and lay people. This group took care of giving a graphic form to a collection of instructions for toy ideas. As far as possible, the instructions had to be made without verbal description, and simple, and understandable in the construction methods, function and use of the toy.

The projects that emerged were shown in a travelling exhibition set up in Dessau, and then travelling to Erfurt, Berlin, Munich and Worpswede. This project, which goes beyond Interdesign in Bauhaus, responds to its real goal of reaching as many disabled children as possible.



1. Marshall de Rosales, Alison
2. Singh-Sandhu, James
3. Crisp, Michael
4. Ishii, Yoshiyasu
5. Wießner, Wolfram
6. Schmidt, Kitty
7. Boslau, Anke
8. Tschaushowa, Emilia
9. Müller, Renate
10. Schubert, Sabine
11. Rupprecht, Hannelore
12. Dr. Siebrecht, Fridlind
13. Meixner, Anke
14. Young, Vivian
15. Efverlund, Anna
16. Richter, Katja
17. Kegler, Silke
18. Godet, Thierry
19. Teunissenvanmanen, Henrik
20. Kästner, Kerstin
21. Rassokhin, Alexander
22. Bartsch, Ekkehard
23. Kahle, Angela
24. Sprenger, Jens
25. Richter, Matthias
26. Latos, Andrzej
27. Rantschew, Elenko
28. Ruiz, Fabio

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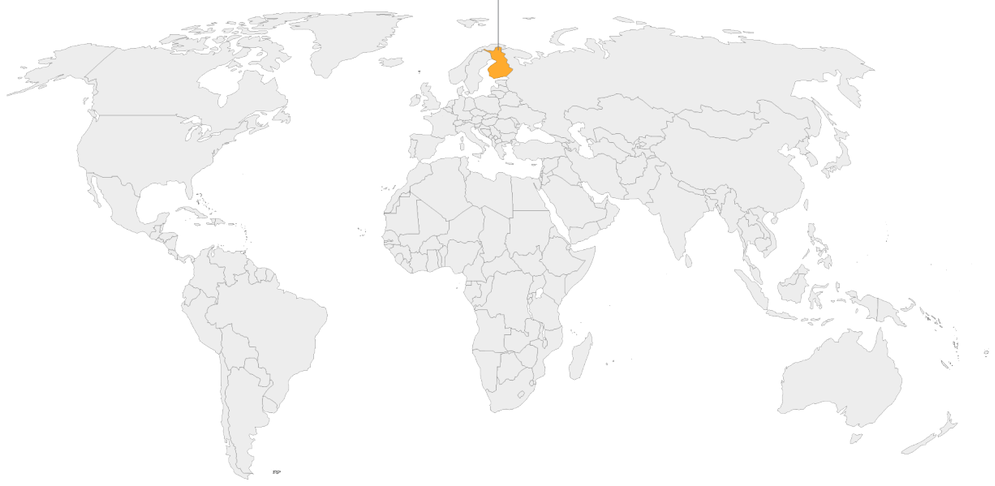
1992, FINLAND

Artic Forest, Source of Innovation

30
participants

Inari, Artic Forest, Finland

16 – 30 November 1992



The topic Materials, furniture, housing, forest, playgrounds

This chapter reviews the information of documents stored in folder ICD/9 Docs 131-137, preserved in the Brighton Design Archive.

Organized by the University of Lapland, ORNAMO and the University of Industrial Arts in Helsinki, the Interdesign took place in late November at the artistic and multicultural village of INARI in Finnish Lapland. November also marks the beginning of Kaamos, the period when the sun remains permanently below the horizon. It is the last and darkest season of the year, when people's lives and nature, surrounded by snow and illuminated by the northern lights, acquire their special character.
Forests are a vital national resource for the Nordic countries.
This Interdesign has addressed this topic on a multidisciplinary basis, from a social, environmental, economic, technical and design point of view. Modern society requires the economic exploitation of arctic forests. There is a need for innovative new concepts to protect the natural environment by reducing the number of raw materials exploited, to ensure their subsistence as a source of support for local inhabitants. The organizers wanted to stimulate designers to use their skills to provide more employment to the local population, creating labour-intensive innovative products based on the use of efficient materials, to stimulate a balanced development of Lapland.
At the first meeting in Inari, concern emerged about the implications of copyright for the work being undertaken, as companies were invited to write briefs for the design work. Veikko Kamunen, Kemi University, head of the program, argued that he could not get sponsorship for the event unless companies thought they would get the design job for free. To a local newspaper, he expressed «*that designers were Assembled in Inari to make design for Lappish companies free of charge.*»[5] In a letter to Kaarina Pohto, ICSID Secretariat, David Higgins claimed that event coordinator June Fraser[6] misunderstood the meaning and purpose of an Interdesign.

«It is not for Individuals to claim glory for designing specific products for some company or other but is for the immense benefit that designers can gain by working together. (…) It saddens me to hear that the spirit of Interdesigns is becoming yet another event from which individuals seek claim.»[7]

David Higgins

Thirty people participated in the Interdesign, including 21 from Finland, 4 from Poland, 1 from Denmark, Israel and France and 2 from the United Kingdom. The opening day took place at the University of Lapland in Rovaniemi, where short basic lessons on forests were given. These include conferences by the National Forestry Council, three people linked to the Finnish Forestry Research Institute, a researcher from the University of Oulu, an architect and an artisan.

5. Letter of Marno Gudiksen, associated professor of The Royal Academy of Fine Arts, to Deane Richardson, 12-07-1993. Ref: ICD/9 Docs 131-137

6. June Fraser (1919 - 2017) was a pioneering graphic designer. She began her career in the 1950s at Design Research Unit. In 1980, she became head of graphics at John Lewis Partnership. In 1984 she was recruited by the Design Council of Great Britain to head its industrial design division; she was in charge of the Design Council's visual identity and editor-in-chief of its magazine, Design. She was the first female president of the Chartered Society of Designers (1983), served as a governor for several colleges of art and her old school, and was a director and later chairman (1995-97) of the Sign Design Society. In 1987 she was nominated to be the UK's representative on the Board of ICSID.

7. Letter of David Higgins to Kaarina Pohto, Secretariat ICSID, from David Higgins, 15th January 1993. Ref: ICD/9 Docs 131-137

The workshop was held at the Sami Institute in Inari, where classrooms and good laboratory facilities were made available. Participants visited one of the participating companies, Lapset, and other places of interest including an old Lap village and one of the national parks. Later, divided into six groups, they worked on different projects, often with a local society as a member.

Group I
Material-inspired solutions — amination, bending, traditional and modern processing, new material combinations.

Group II
Furniture

Group III
Housing

Group IV
Streets, parks and playgrounds — a versatile system of facilities for children's activities that would allow freedom of play and interaction. The frame of the system, consisting of a durable modular structure of pergolas in a standard size, incorporated shapes and colours adaptable to different cultural environments around the world.

Group V
Signs, campsites and huts

Group VI
Aesthetic value of the artic forest

The last two days were devoted to an exhibition of the results, which visited several universities in Lapland. Most of the participants assumed that as usual the copyright of the concepts was owned by the designer, protected by the copyright law of each country. But ICSID's copyright guidelines were still vague. After numerous discussions, it was decided that if the corporate member wished to develop any of the results for commercial production, negotiation with the group was necessary.
The team would appoint representatives to carry out further work with the company in question, which had six months to contact the group.

1993, GDR

Toys for children's rehabilitation

Potsdam, GDR

4 – 16 September 1993

The topic

Toys for disabled children easy to build, stimulating perception and learning

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder ICD/9 Docs 117-124, mixed with the ones of first edition of Toys for children's rehabilitation in 1990.

The association Fördern durch Spielmittel - Spielzeung fur behinderte Kinder,[8] organized the second Interdesign on the theme *Toys for the rehabilitation of children* from 4 to 16 September 1993 in Potsdam, near Berlin. The event was organized in collaboration with the German Commission for UNESCO, ICSID, Humboldt University of Berlin, Land of Brandenburg, Ministry for Labor, Social Welfare, Health and Women. This second Interdesign on the topic aimed to benefit and continue the experience of interdisciplinary and international cooperation for further ideas and designs of toys and learning aids.

It was not limited to individual toys and aids but wanted to extend, if possible, to the design of rooms, furniture and equipment. The event took place in the Oberlinhaus in Porsdam-Babelsberg. The Oberlinhaus is a centre for the disabled run by the Inner Mission of the Protestant Church. As a centre for special needs, it includes classes, homes for the physically handicapped, deaf and blind, craft workshops and other facilities for the rehabilitation of disabled children and adults. The Interdesign participants, twenty designers, educators and therapists from fifteen countries, were able to develop their ideas directly from contact with disabled children.

Each participant selected a series of children to visit in the school. Classes were organized into three categories: school for the deaf and blind, children with multiple disabilities and groups with physical disabilities. Most participants spent a full day in a class, while some moved between classes for an overview of the school. The day culminated in a group meeting where each individual presented their impressions of the day and indicated how this can influence their designs to follow.
Most of the participants developed toy concepts while working with the children in the school. Creating toys for disabled children is a very challenging challenge: functional, psychological and aesthetic aspects are of particular importance and their complexity must be taken into account. Some designers chose to design for a particular child, others for a group. The first meeting to discuss these ideas showed the different cultural and experiential backgrounds of each participant.
Later participants worked together to solve problems, share materials and exchange ideas to achieve their common goal. Divided into 3 working groups, very similar to the first edition of *Toys for children's rehabilitation*, they focused on the design of toys that could be manufactured by simple technologies, for example in rehabilitation laboratories or by parents or educators themselves.

The first group dealt with ideas and projects for objects to facilitate disabled children's perception of their environment, draw their attention and stimulate visual, auditory and tactile sensations. Great importance was attached to complex toys, the components of which were based on each other, and consequently simulated children to perceive connections and combinations.

The second working group developed toys that made constructive play possible for children with different disabilities, stimulating the creation of something original, and joining the parts to find new forms.

The third working group prepared ideas and designs for objects suitable for role-playing, in which children could actively and with joy and interest experience various situations.

When the concepts were presented for the second time, most of the participants returned to the teachers and children to play and observe, take measurements and ask further questions. Several teachers and children were invited to give practical feedback on the real value of each toy.
The final exhibition of the 34 prototypes was officially inaugurated on 15 September in the church of Oberlinhaus by Pastor Friedrich-Wilhelm Pape, the head of the laboratory Siegfried Zoels and the head of the affairs of the disabled in the Land of Brandenburg, Mr Rainer Kluge.
Maresi McManus, Anke Mexner and Sudarshan Khanna spoke on behalf of the three working groups, presenting newly designed toys and equipment.

The ceremony was accompanied by a chorus of blind pupils and a children's group from the Oberlinhaus. This was also the official opening of the annual Oberlinhaus Festival Day. The drawings created by the Interdesign participants were later converted into instructions for the production of toys based on simple technologies, to be handed over to UNESCO and its Member States. In this way, it was possible to exploit the results of the seminars and to contribute to raising public awareness of social problems.

8. Fördern durch Spielmittel - Spielzeung fur behinderte Kinder is a non-profit, recognized institution of free youth welfare and has been a member of the Paritätische Wohlfahrtsverband Berlin since 1997. The starting point of the association, which was founded on March 4 1991, was the development of novel means of play within the framework of UNESCO creativity workshops. This resulted in further projects to improve the development opportunities of children with special needs and adults with experiences of exclusion and disadvantage. The association pursues a holistic and inclusive approach. At the intersection of play and toys, creativity, integration and employment, a multifaceted commitment to people with disabilities and /or experiences of exclusion emerged. The basis of work is the certainty that every person has a creative potential and the exploitation of it is decisive for his individual development but also the advancement of positive social processes. The association is involved in various regional, national and international networks. In the regional area, the association is a member of the disability advisory board Pankow and the AG Jugendberufshilfe.

1993, BRAZIL

Creative uses of Reforested Pinewood

Florianopolis, Brasil

13 – 25 September 1993

The topic Urban equipment, housing structure, furniture, wood

Information about this Interdesign are not present in the Brighton Archives, therefore the material reported here has been consulted online.

In September 1993 the Laboratorio Brasileiro de Design Industrial - LBDI[9] organized an Interdesign in Florianopolis, Brazil, on the theme *Creative uses of Reforested Pinewood*. At the time, there were more than 800,000 hectares of reforested pine trees only in the Brazilian states of Santa Caterina and Parana, which grew enough to be felled and used. The main obstacle in Brazil was the lack of adequate technologies that prevented the industry from fully exploiting its natural resources. The objective was to develop solutions for the development of new products using reforested wood, combining creative concepts with the most suitable technologies to stimulate the competitiveness of Brazil at the national and international levels. The project was divided into nine different focuses and, to address the different problems, each group was assigned various criteria.

Group I
The pine system

The group proposed the development of a modular system that uses regenerated pine wood to create, through bending, bonding and laminating, different products. Among these, they designed a shelter, information and sales kiosks, seats and vases, information stands and signage systems, and waste disposal.

Group II
Urban equipment

The need for urban equipment arose from Brazil's need to combat the lack of differentiation between one city and another. The concept development group was based on the repetition of some typological elements, often with concrete at the base. They devised laminated structures, cladding, seating, and locking devices for use in public areas, commercial stands and bus stations.

Group III
Housing structure

The group had to take into account social and economic differences, and certain preconceptions about wood and waste. The proposals included a system of prefabricated houses characterized by their versatility and flexibility in combining pine wood with other materials.

Group IV
The first roof

The objective of this group was to accentuate the formal qualities of a traditional house avoiding the language normally present in prefabricated buildings. The concepts concerned proposals for the "first home" owned. They developed a set of basic components to be joined with screws.

9. LBDI - Laboratorio Brasileño de Diseño Industrial (1987 – 1993) was an important project experience, training and reflection in the field of industrial design. During its operation, a wide variety of events were organized in different formats, including congresses, seminars, meetings, and workshops, where important discussions could be established on the major topics of the discipline of design.

Group V
Home furniture system

The group developed concepts entirely based on modularity, versatility and variability. He proposed a system of the living room furniture with units of different sizes, a dining table with chairs and storage units that would allow the user to reorganize the furniture according to their needs.

Group VI
Rede Chair

The design solutions went back to the traditional hammock reworked in a chair for outdoor leisure, available in a wide range of colours, easy to assemble and transportable in flat boxes.

Group VII
The Southern tables

The group emphasized internal architecture, placing as criteria some implicit values such as greater sociability through a cultural mix, the joy of living and a unique identity. The design required integrated functionality, such as dual table functionality for meals but also for meetings), and construction with materials with a strong identity.

Group VIII
Rede Chair

The solutions took into account the relationship between hard and soft material. The group proposed a system that promoted the customization of products through curved shapes and the texture of pine, allowing an appropriate design for local production.

Group IX
Visual research "Gralha azul"

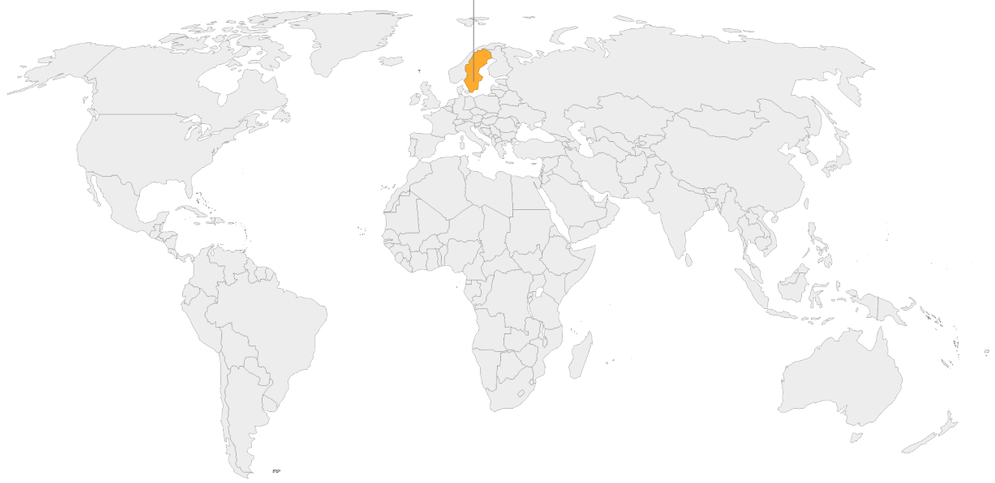
The task of this group was to encourage greater acceptance of softwood and establish a range of structural and decorative characteristics, using softwood in combination with other materials. The group researched this type of wood and developed sketches and concept models for indoor use.

1994, SWEDEN

Transport for the Future

59
participants

Bergslagen, Sweden
7 – 20 December 1994



The topic

Transport system, accessibility, equipment, recycling system, environment

This chapter is essentially based on the review of documents stored in the Brighton Design Archive inside folder ICD/9 Docs 131-137.

In 1994, fifty-nine international designers from 18 nations gathered in Bergslagen/ Dalarna, Sweden to develop ideas on new or existing products in the transport sector. Bo Österberg,[10] of SVID - Swedish Industrial Design Foundation was the chief organizer in cooperation with TFK - Institutet för Transportforskning, whose coordinator was Lisa Warsen, Director Research of TFK - Transport Research Institute. The event was also supported by the SSID - Society of Swedish Industrial Designers. The objectives were to:

> Increase interest and understanding of design as a tool in the process of product renewal across Sweden;
> Highlighting Swedish industrial design in an international context;
> Encouraging regional economies to engage in product development

Bergslagen was chosen for its millennial tradition in which transport played a central role in industry and commerce. But it all started at Stockholm Central Station where almost all participants gathered to take the specially hired X2000 train, sponsored by Swedish Rail, to Leksand. The capacity of the high-speed train was not fully used, to some of the participant's disappointment. The whole group stayed at Hantverkskögskolan in Leksand, a school for different craft products.

During the entire duration of Interdesign, company visits and seminars were organised so that designers could have a good view of the collaborating companies. The groups, divided into ten teams, worked hard on ten different sub-themes. Relaxing moments included hiking and various sports activities such as old church boating, fly fishing and clay pigeon shooting.

Team I
Collection of road user fees

Payment for transport services is an important financial activity. The huge number of transactions, and the relatively low amounts of money involved per transaction, require an extremely high efficiency for which an automatic collection system had been developed. But the transactions took place in heavy traffic, fast to not interrupt the flow, with minimal driver involvement. At the same time, for legal reasons, the driver had to be informed of the collection and the results of the charging process. The task of this team was to develop designs for onboard equipment to be used for automatic fee collection, assembly and methods to alert the driver of the charging process. The group proposed: a toolbox, a tool pole, a payment machine, a user interface, and an onboard unit.

Team II
Aesthetic roads, construction and road equipment

Most of us do not pay much attention to the appearance of the road, although it is one

On the top left: Figure 3 -Group photo. Interdesign '94 Sweden. Source: https://wdo.org/programmes/interdesign-through-the-years/

On the lower left: Figure 4 - Participants during a boat excursion. Interdesign '94 Sweden. Source: https://wdo.org/programmes/interdesign-through-the-years/

10. Lars Magnus Bosse Österberg (1942 - 2019) was a Finnish musician, author, illustrator and architect. He worked as a city planner in the Helsinki City Planning Board from 1969 to 2004. He has also designed some private villas, where he strongly disregards modernist architecture and instead recreated a classic decorative architectural language.

of our most frequently experienced public atriums. We allow the highway environment to appear chaotic, disoriented and ugly. The design of road equipment is important for the perception and use of trade. Different types of roads have different equipment and different designs. The transition between these different types of roads, between the highway and the road approaching urban areas, is often unclear. The goal was to focus on the development of road signs, street lighting, fences, and noise barriers, taking into account the expressions, colour combinations and materials to be used.

Team III
Transport services for the disabled

All people must be able to move, on foot, by public transport, or by car. But vehicles are not always accessible to everyone: due to physical barriers around or inside the vehicle, the elderly and people with different degrees of disability could not always use normal transport systems. The task of this group was to make the transport sector accessible to all. They proposed to elaborate a sequence of actions by which the wheelchair passenger enters the vehicle, a wheelchair docking system (WDS), with its process of attaching the wheelchair inside the vehicle, and the interior design of the vehicle.

Team IV
Environment and transport

With environmental issues at the centre of the scene, a holistic and cyclical approach is the only way to ensure that the earth's finite resources are not plundered. In January 1994, new legislation was introduced on the liability of manufacturers for their packaging material. It initially covered corrugated board and glass but would be extended to cover other types of packaging. The task of the team was to develop an efficient, economically feasible and aesthetically pleasing recycling system. The group proposed various components of a concept for a designed identification system. That is, the use of graphics and colour to distinguish if the package is recyclable, including signage on packages indicating the material of which it is made.

Team V
Regional transport of goods and passengers

This team had to develop concepts for transport systems, following some guidelines.

1. Systems used both on rail and road, operated mainly by the driver and providing direct communication with passengers;
2. Systems for the transport of passengers and goods in different combinations in a flexible manner;
3. Systems compatible with other existing transport systems, allowing easy access to personal means of transport such as bicycles, trolleys and wheelchairs;
4. Manoeuvrable systems in multiple directions for agility in limited spaces such as urban spaces;
5. Systems adapted to the needs of disabled people to meet the criteria of health and social services.

The group proposed electric trolleys and combinations of light transport modules, minibuses with flexible interiors connected to computerized ordering systems, shuttle trains/buses with flexible interiors, and full batteries of freight transport modules that facilitated the transport of bicycles on board. Finally, they proposed the development of semi-trailers for passengers and goods that could be used on roads and railways.

Team VI
Train journey

The task was to create a contemporary and attractive concept for managing interregional traffic. The system was to serve as a connecting point for the existing high-speed rail network served by the X-2000 system. The carriages to be rebuilt were of the so-called 1980s type, four for each locomotive. The project focused on service transport to the passenger environment, driver compartment, catering area and toilets. The group proposed entry areas refreshed by softer surfaces, which encouraged their use during transit, and suggested moving passages to create adventure and diversity and to allow wheelchair passengers to choose between standard seats.

Team VII
Freight transport, work environment and information technology

The team had to develop the hardware components of the information and communication systems installed in the driver's cab. Not all information and communication tools would be installed in trucks, but at least the tools needed for mobile communication had to be included. An optional option could be the inclusion of a navigation system and onboard equipment for automatic charging. The group proposed the installation of a multi-level program with numeric menus that boasts features such as a rechargeable laptop, a phone, a barcode reader, an LCD, a pager and left or right mounting on the steering wheel.

Team VIII
New public transport systems

The task was to design the "mass transport system of the future". A driverless system, from the point of view of some travellers, could be considered unsafe, overly technical, and frightening. The task of the designers was to identify the scary points and solve them through function and design. The group proposed the development of a personal rapid transport, the PRT system, that can bring from one to four people from point A to point B the fastest and without stops.

On the top right: Figure 5 - Interdesign '94 Sweden. Source: https://wdo.org/programmes/interdesign-through-the-years/

On the lower right: Figure 6 - Final exhibition at Högskolan Falun/ Borlänge. Interdesign '94 Sweden. Source: https://wdo.org/programmes/interdesign-through-the-years/

Team IX
Goods transport in the city

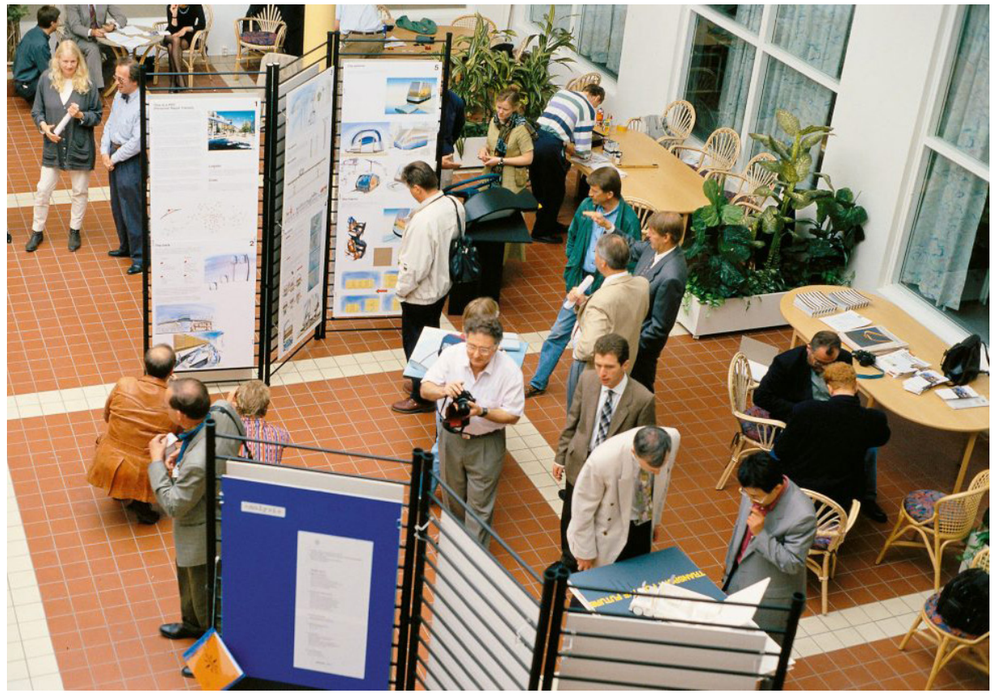
Drivers of delivery vehicles were forced to act in a congested traffic environment, without access points to delivery. The handling of goods was in many cases manual or with the help of simple trolleys, which involve heavy and difficult movements. There was a substantial need for innovation in this area, for integrated systems, and new transport systems and handling equipment. The group proposed automatic loading and sorting systems, preloading of goods on mobile pallet boxes, the use of database statistics and reading systems on packages, the use of trucks that can also be loaded laterally and delivery in difficult areas at quieter times of the day.

The proposal emphasized an interactive system as simplistic as possible, with symbols easy to understand and remember.

On the last day, participants filled out a questionnaire with questions on the topic/problem, organizations, excursions and conferences. The result of the work was presented in an exhibition to a group of sponsors, media and others specially invited, at Högskolan Falun/ Borlänge.

Team X
New public transport systems

When taking public transport, the passenger had to purchase the ticket, validate it and record each journey undertaken, to accumulate statistics on passenger flow about the time of day and route. These activities were seen as time-consuming and irritating. Queues were easily formed to stamp which led to delays. The goal of this group was to design a system to help the acquisition and control of tickets, easy to understand and manage by all passengers. The group proposed the development of two different systems: one economic and simple for the campaign, the other simple to understand but based on modern technology.



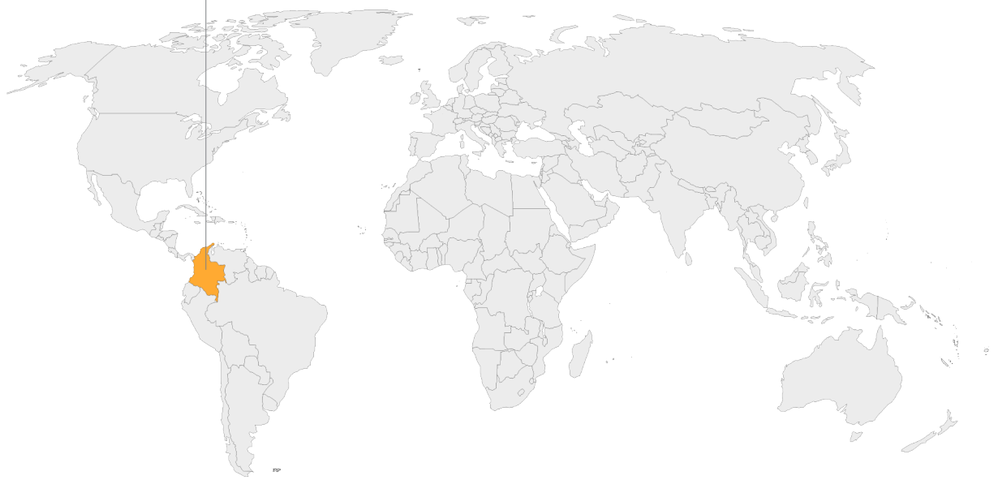
1994, COLOMBIA

Crafts as a Source of Interior Design

62
participants

Bogotá, Colombia

7 – 20 December 1994



The topic

Furniture, textile, lighting, product design, interior design

This chapter treats fundamentally the information of documents stored in the Brighton Design Archive in folder ICD/9 Docs 131-137.

Between 1976 and 1980 design in Colombia began to develop as a discipline, as a concept and as a requirement. PRO EXPO - Export Promotion Institute of Colombia[12] had launched an investigation to find out the reason for the failure of Colombian products on the international market, discovering that the cause was the lack of design. As a result, the Center of Industrial Design and the Colombian Association of Designers was founded in 1976, a year that also saw the beginning of the Industrial Design program at the National University.

But there was still a need to establish a common language between industrialists, artisans and designers. Craftsmanship was decreasing around the world, due to high labour costs that made it impossible to have a handmade piece of furniture. Today, if a book or shoe is damaged, just discard them, no one thinks to look for a bookbinder or a shoemaker to restore them.
The importance of the role of craftsmanship, in Interior Design and the lifestyles of people, led the Artesanias de Colombia to organize in December 1994 in Bogota an Interdesign dedicated to artisanal production.
Thirty Colombian artisans together with twenty local designers and twelve internationally recognized experts were divided into 10 separate working groups, to focus on the development of innovative ideas through which the local craft industries of Colombia could position their products within national and international markets.
To achieve the same economic successes as highly industrialized countries, the less developed nations have historically been afraid to deviate from the «standard». These features were designed according to the cultural reality and sensitivity of nations that were not their own. When imitated, the products lose their original meaning, their authentic value and essence; the products are distorted and adapt to other atmospheres and needs, erasing every trace of their ethnicity. Creating products that reflect their traditions and culture could allow countries to add a new dimension to their identity in the global market by offering products with high-added value and at the same time reinvigorating the national economy. Design could be the impetus for this change.

Before being divided into the ten groups, the participants received information on natural fibres, wood and traditional materials during a series of lessons held by Edgar Linares from the Botanical Garden of Bogota, by Juan José Gáfaro, Colombian designer, and Manuel Ernesto Rodriguez from Artesanias de Colombia. The purpose was to guide the participants on most of the Colombian raw materials and their use in the production of crafts. During the seminars, the participants made objects with bronze, clay, glass and natural fibres. Crafts, the production of natural fibres and their preservation followed the

«Mass production worldwide is nothing but the banalization of beautiful objects.» [11]

Cristian Ragot

11. Cristian Ragot, Crafts and Design: cultural components of the contemporary market.

12. PRO EXPO - The Export Promotion Fund, created by Decree-Law 444 in 1967, is in charge of providing exporters with foreign market information, enhancing marketing skills, and providing export finance. Its establishment was the result of an effort to implement a more integrated promotion policy. PRO EXPO was tasked with providing exporters with information on foreign markets, technical consultancy services on transport, packaging and quality control, and promoting sales of Colombian products abroad. In addition, PRO EXPO was entrusted with the control and management of export insurance. Thanks to its establishment, the procedures required for export have been simplified and streamlined, thus drastically reducing the number of public institutions involved.

family tradition and cultural background. The general theme of Interdesign was therefore divided into the following sub-themes.

The coffee myth

Coffee is Colombia's most renowned product, however, no elements of the coffee-tasting rituals were explored. The group devised a strategy to save this tradition by focusing on design and marketing. The results transformed a "commodity" into a line of special products with a mixture of rural, artisanal and industrial traditions.

Bedroom and bathroom furniture

The essence of this theme was to emphasize the richness of natural material through design innovation, using cultural symbols found in non-traditional products.

Accessories for lighting and table – *the centre of the house*

At the heart of this theme is the fire.

Textile and utopian icons – *the essence of cultures, a mystery, a rescue*

The iconography of pre-Columbian symbols, namely objects, materials and colours, were examined, as the "utopian icons" give a visual essence to the pieces.

Furniture – *subtraction and simplicity of form*

Details of traditional craftsmanship could improve the simplicity of an original piece of furniture. Boxes, doors, chairs and modular curtains have been delicately enriched by a craftsman.

The art of light – *Boyaca, land of contrast*

Light was considered a useful element that could serve as a basis for the design of any system. Through the emphasis on form and figure, the main idea was to improve design using contrast.

Table and kitchen accessories – *applications as a reflection of traditions, energy and emotion*

The "Cho-cone-le" concept has been discussed, concerning the tables inside a kitchen and their functionality in a house or a self-service restaurant. This concept also included the harmonious combination of cutlery, chairs and table, designed to reflect the tradition, energy and emotion of an object. In addition, traditional pre-Columbian designs applied with Pasto paint and "Putumayo mopa-mopa" techniques were used.

Furniture – *conversation and relaxation*

This theme promoted the concept of creating the ideal atmosphere in a room that encourages conversation and relaxation between inhabitants

and visitors.

New atmosphere – *rituals from the kitchen to the table, "the city of fire"*

The emphasis was on creating atmosphere and environment in the house, mainly incorporating a basic element such as a fire in everyday life, through a fireplace.

Lighting – *the colour of coffee*

This theme focused on the application of macro-decoration lighting systems to improve the external and internal settings.

The interaction between artisans and industrial designers has generated a series of innovative proposals in which the creativity and craftsmanship of artisans have bridged the gap between technology and craftsmanship. The ten design proposals created by the participants included table and coffee service, furniture for different environments including living rooms, family rooms, bedrooms and bathrooms, and handcrafted fabrics for interior decoration and lighting.
The products of the workshops were exhibited in EXPOARTESANIAS 94, the largest craft fair in Latin America, from 7 to 20 December 1990 in Santafe de Bogota. In addition, following Interdesign, international experts took part in a series of conferences where they showed the relationship between craftsmanship and design in their countries, discussing aspects related to cultural identity and the possibilities of new markets for crafts and design products.

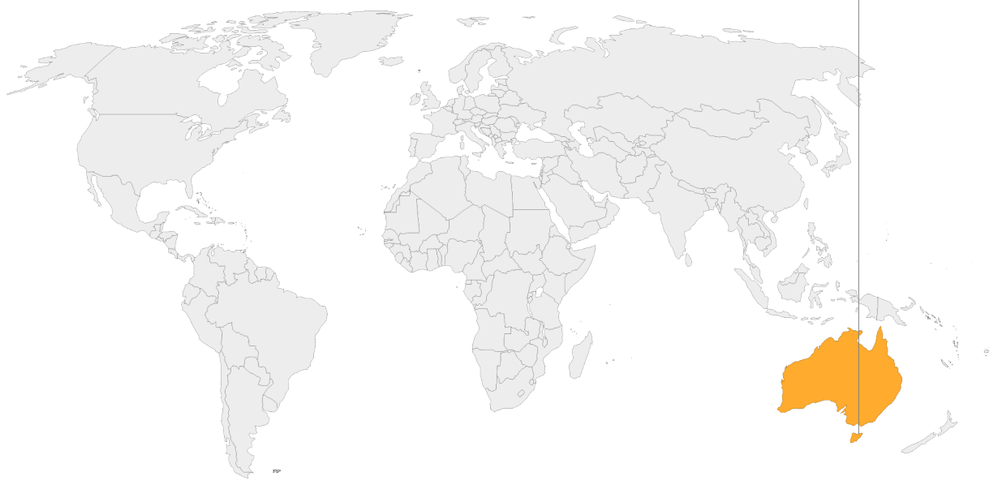
1995, AUSTRALIA

Sustainable Development. The Design Imperatives

Launceston,
Tasmania, Australia

14 – 26 October 1996

41
participants



The topic

Sustainable Design Education, food industry, forestry, tourism, governance, small business, hydropower

This chapter reviews the information of documents stored in folder ICD/9 Docs 142-146, preserved in the Brighton Design Archive.

For a sustainable future, and for future generations to live a healthy life in a healthy environment, it was necessary to reassess the role that nature plays. This revaluation also had to take into account the basic elements of the design process, not only on a practical level but also on a theoretical and spiritual level.
Sustainability was becoming a key factor in Tasmania's development, included in State's new planning and environmental Legislation.
The Association for Design Development in Tasmania - ADDIT, applied in November 1992 to perform an Interdesign on the theme *Sustainable development, the imperative of design*.
Organized in collaboration with the University of Tasmania, and HEC - Hydroelectric Commission[14] from 30 June to 16 July 1996 in Launceston, Northern Tasmania, Interdesign originated from the belief that Tasmania had the potential to be an example to the world, of how humanity accepts its place in nature and takes responsibility for other species.

Forty-one delegates from sixteen different countries joined the 28 Tasmanians to discuss the meaning of the word "sustainable", and to develop strategies for sustainable practice in the areas of food, forestry, tourism, hydropower, small business and community governance.
The first phase of Interdesign was the Search Conference, a three-day phase in which the seven working groups were formed. Participants analyzed past, present and future scenarios to outline the design briefs of the themes they would work on.
The three outputs of the first phase were The Context, The Mind Map,[15] and The Umbrella Brief. The first consisted of three timelines, one meter long and four high, containing notes of key events and turning points.

The mindmap, a technicolour octopus with branching legs, showed links between current problems and ideas for a sustainable future for Tasmania. Each participant was given 7 votes to be assigned to the association or the problem they considered most relevant. The sum of the votes was then marked above the link of each association.
The last output, the Umbrella Brief, was a list of groups of consensus themes, in clusters classified by relevance. As for the previous step, each participant was allowed to give 7 votes, and the vote saw a clear relevance of the cluster "Responsible use of resources", perceived by participants as the most important. These three outputs provided the basis for each team's design brief.
After this first phase, the participants divided into seven thematic groups started the work by collecting all the relevant information through field trips and briefings.

«Nature protects Mankind, not vice versa as is generally said.» [13]

Tapio Periäinen

13. Tapio Periäinen, Keynote Address. Ref: ICD/9 Docs 142-146

14. Hydro Tasmania, known as the Hydro-Electric Commission (HEC), The Hydro, or the Hydro-Electric Corporation, is a Tasmanian Government business enterprise. Since 1914, Tasmania's electricity generator has operated under different names, the changes reflecting growth and governance. It was originally oriented towards hydroelectricity, due to Tasmania's dramatic topography and relatively high rainfall. Generation started at Waddamana Power Station in 1916.

15. For centuries, visual ways to show information have been useful for explaining information in a manner that is easy to understand. The first known mind map originates from around 300 AD. It was drawn by the ancient philosopher, Porphyry, and shows the relationship between the material and immaterial things in this world. But it was only in the 1970s that mind maps became popularised. The term "mind mapping" was coined in 1974 by Tony Buzan, a British psychology author and TV presenter. His mind-mapping technique was inspired by Leonardo da Vinci, Albert Einstein, and Joseph Donald Novak. To create a mind map, the main theme is written in the centre of a page, and ideas are branched out hierarchically.

Group I
Education

The goal of this group was to reflect on how sustainability could be taught from a designer's perspective. The concept of sustainability and its complexes requires a structured philosophical foundation, a deep contextual experience of our ecological, economic and social environment and the ability to work on complex interacting systems.
The group proposed three models to replace the linear process of teaching: an Interface Model that taught the ability to pattern, connect and create linkages, a Connecting Model that recognized the associations between elements and concepts, and an Indicative Model for Sustainable Design Education that was based on a non-physical membrane that facilitated communication.

Group II
The food industry

Over 27% of the land of Tasmania was used for cultivation, leading to a variety of environmental challenges. Tasmania's soils and seawaters have been exploited in an attempt to develop a new and wide range of speciality products for markets in the northern hemisphere. The group's goal was to develop a design approach for the Tasmanian food industry. Vision 2005 is a proposed ten-year plan for Tasmania's future sustainable development in the context of environmental and social influence, with opportunities for new markets and added value. A system perspective was essential to understanding sustainability. Designers proposed methods to maintain agricultural hygiene, onion processing, reusable packaging, a modular food and beverage display system, and a salmon gift pack.

Group III
Forestry

As a vital element of the state's economy, paper production and the export of wood chips, the forestry of old-growth native forests had been the focus of a bitter community debate about the sustainable future. The land available for forestry was shrinking, as it was being preserved for both recreation and biodiversity, while global demand for forest products increased. The designers proposed eco-labelling, identification of special woods and "Project Forest 2000". This plan started from the assumption that industrial synergy is the instrument of transformation, a cultural transformation with the added value given by knowledge and communication-intensive environment, and the involvement of all aspects of state infrastructure.

Group IV
Governance

The goal of the group was to design a governmental decision-making structure that would facilitate sustainable development. Community decision-making involving businesses and groups of citizens had to be conducted in

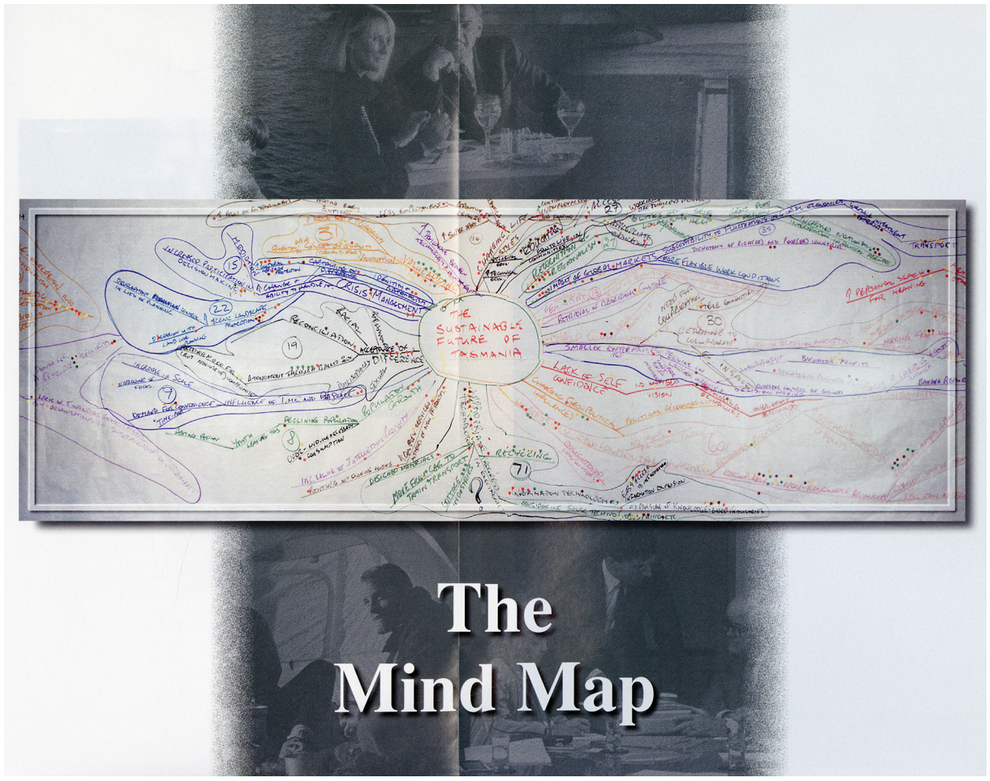


Figure 7 - The Mind Map. Interdesign Tasmania. Ref: ICD/9 doc. 142-146 (uncatalogued). ICSID Archive, University of Brighton Design Archives.

a way that recognised the fundamental issues underlying the concept of sustainability. To develop this structure, the group took Tamar Valley as a case study. The recommendations addressed specific areas such as government effectiveness, community participation and economic growth, suggested establishing a strong and easily negotiable identity for Tasmania, providing visual information on the areas of responsibility of government departments to help in the understanding of services, and establishing benchmarks for sustainable development. Governance was the main vehicle through which policies identified by the other groups would be implemented.

Group V
Hydroelectric industrialism

Hydroelectric industrialism had been Tasmania's main economic strategy, dating back to the Great Depression until recent times. Modern technology and the conservative movement had led to the relative decline of employment in this sector. Water is one of the key factors in Tasmania's future, and was seen as a link between an earlier history of hydro industrialisation and the development of a more

complex mature level of industrial activity. It could be a total energy resource for Tasmania but it had to be managed holistically. To promote this development and the integration of economic and ecological sustainability, the group has developed a conceptual model for a Strategic Plan. The key to the success of this plan was a collaborative process that integrated the needs of government, community, and industry. Some recommendations have been made in areas such as recreation and health, technology and tourism.

Group VI
Small Business

Small businesses with less than 10 people provide more than half of the total employment in Tasmania and plan a vital role in the state's economy. Industrial design, which was a key strategic tool for many industries around the world, was particularly underused by small industries in Tasmania. But the country had the opportunity to develop globally competitive products with a distinct identity, drawing on its unique resources, expertise and experience as well as craft skills, the natural beauty of a clean environment, pristine forest industry and so on. The group presented a case study on the Padget industries: their technology had to be translated into products designed for identified markets, manufactured with appropriate materials and processes, with a strong brand and product identity, which considered ergonomics, maintenance / repair and life cycle.

Group VII
Tourism

Due to the unique natural environment of the island and the heritage of ancient buildings and cities, tourism has increasingly been considered one of the main bases for youth employment opportunities. The problem was to increase tourism without compromising the sustainability of the very qualities that visitors seek to experience. The application of sustainable practices throughout the tourism industry could be a self-promotional quality for Tasmania, a commodity that can be traded with the rest of the world and owned and operated by the community. Some proposals included increasing and diversifying access to the natural landscape, providing a variety of products suitable for target markets, and focusing on locally distinct industries, crafts, food, and services. Finally, participants suggested developing an identity for sustainable tourism through collaboration and consultation with the design and tourism industry and promoting community awareness and pride by involving and educating the community.

1996, LATVIA

Wood. Global Resource

37
participants

Ventspil, Latvia
14 – 26 October 1996

The topic Urban planning, signage system, furniture

16. Taube, M., Mitenbergs, U., Sagan, A. (2014). *The impact of the financial crisis on the health system and health in Latvia*, WHO

17. Latvijas Finieris is the leading plywood and products manufacturer in the Baltic States, and its origins date back to 1873. The company also is active in forest management, logging and the production of synthetic resins and phenol films. In 1995 the company joined the European Federation of the Plywood Industry (FEIC).

This chapter treats fundamentally the information of documents stored in the Brighton Design Archive in folder ICD/9 Docs 107-116.

Twenty-five years after the first Interdesign, the Latvian Society of Designers hosted the first Interdesign after the collapse of the USSR in a region that had been incorporated into the communist dictatorship for fifty years. The problem with design in the Baltic States was the need to restore credibility to local specialists and to understand the real role of design in the national economy.
In 1994 the gross national product in Latvia had increased by 0.6%, for the first time since the restoration of independence. The expected further increase spurred Latvian Designers' Society and Latvian Architecture and Design Foundation to organize the ICSID Baltic Interdesign in September 1996.
However, in 1995 Latvia was hit by a serious banking crisis, which led to a 2% drop in gross national product.[16] This greatly influenced the organization of the event. State enterprises and banks refused to participate financially, and many industrial enterprises could not afford to invest in the development of new project ideas.

The project was therefore sponsored only by two organizations, Ventspils City Council and the joint stock company Latvijas Finieris,[17] a plywood company in Latvia. Thirty-seven designers from fourteen countries were divided into five teams to examine how local designers and architects could add value to the Baltic wood industry, both for domestic and international markets.

Particular attention was given to the design of products that would represent the Baltic culture and that would improve community environments.
The general theme, *Wood - Global Resource*, offered a wide range of possibilities, and included opportunities for development at every level of the industry: forestry, processing, production and distribution in national and international markets.
According to the 1994 prognosis, forest areas in Latvia increased from 42% to 49% in the following decade. It was their national wealth, both ecologically and economically, and deserved careful management. At the same time, wood, as an ecological, economic and cultural value, was relevant for every state and society.

Initially, the objectives of Interdesign were the following:
> to promote the idea of Baltic wood as a modern ecologically sound construction and industrial material;
> to propose to the industry a new idea for marketable innovative industrial wooden products;
> to propose a new idea of using the Baltic wood as a subject in environmental design;
> to involve the designers and producers of the Baltic States in the international activities of industrial design.

To achieve these objectives, five sub-themes were devised.
1. Baltic wood as a construction material
2. Baltic wood in an urban environment
3. Innovative uses for Baltic wood and wood-based materials
4. Baltic wood, pulp and paper for ecological transport packaging
5. Baltic wood is a base for SMEs (small and medium-sized enterprises.

Due to the economic crisis and the withdrawal of most sponsors, there was a change of perspective on the issues to be developed, which were reduced to those that could have a real fallout for the two sponsors still in the race, Latvijas Finieris and Ventspils City Council.

Interdesign took place in Ventspils, a 13th-century city on the west coast of the Baltic Sea. As the largest port city in Latvia, Ventspils represented both the country's cultural and historical heritage and the commercial potential of its future.
Historically the city consisted of two different areas - the residential area on the left bank of the Venta and the industrial and port facilities located on the right bank of the river. This division meant that the two parts of the city developed differently. The Venta River and the salty winds of the Baltic, the white and mild sandy beaches and the vast forests of Kurzeme completed the city.
From a landscape point of view as well as an emotional one, the river was the connecting element that gave the opportunity to see the activities on the opposite shore, to observe changing scenarios, and to feel the proximity of the water.
The participants worked intensively, without complying with the actual working time set on the agenda. In the evening, during creative meetings, the participants exchanged information about their personal experiences and the peculiarities of their national design schools, as well as discussed different methods of professional teaching.

Theme 2A
The complex situation of the improvement of Venta Riverside

Over the centuries the old town had become the outskirts of the central part of the city. The activities of the port had created a negative ecological influence on the Old City, prompting the inhabitants to move from the threatened territory and leading to the death of large-scale trees.
Many historic buildings were ruled by the Soviet army which left them demolished and half-destroyed.
The group had three objectives, based on the conservation and improvement of the Venta waterfront. They proposed a type of shelter to provide shelter in bad weather and add aesthetic value to the area, a system to inform citizens about the culture/ history and port activities of the city, and urban furniture that would offer opportunities for recreation and support to the corporate identity of the city.

18. '96 Baltic Interdesign Wood global resource, Workshop Report. Ref: ICD/9 Docs 107-116

Theme 2B
The improvement complex of Lielais Prospekt

Lielais Prospekts is the main road in the city centre, connecting the bridge to the centre. Several works had been started to improve the environment of Lielais Prospekts, which in some way influenced the everyday life of the inhabitants.
The group proposed to create a conceptual identity for Lielais Prospekts (a pedestrian and transport highway in Ventspils) using lights, street furniture and sculptural elements within an overall renovated urban plan. The plan concerned an entrance to the park, types of "roofing", kinetic wood carvings, a modular street furniture system, a signage system for Ventspils, public transport and a means of providing tourist information.

Theme 2C
Market in the old town; transformable and transportable pavilions for the fair

The Market Square of Venstpils is located in the historic centre of the city and probably dates back to the early seventeenth century. It is part of the state cultural monument, the old town of Venstpils. In the morning the market is a very lively place, but in the afternoon and evening, it is not used and is empty and quiet. This group dealt with the long-standing historical traditions of Ventspils and the inhabitants of the city. A planned and gradual revitalisation of the environment, including the restoration of the historic boundaries of the market square, was recommended to provide covered pavilions and, in essence, to build new configurations or complete those that remained incomplete.

Theme 2D
Ventspils Seaside

Ventspils town, the largest seaport located on the coasts of the Baltic Sea, is traditionally seen as an industrial and commercial centre. At the same time, the town is known for its sandy beach which stretches 1 km long between the river estuary with a fishing port to the northeast and a forest with parks and dunes to the south. This natural ensemble, which could boast ecologically clean seawater, was the recreation area of the city. Various recreational facilities had been installed including furniture, changing rooms, and bins, but were exposed to sea and wind damage.
To prevent the area from being damaged, the group asked a question: «*How can we make this area more available to Ventspils citizens and future tourists?*»[18] Among the recommendations were proposed information signage indicating the existence of the area, waste collection solutions to keep the land free and systems for toilets.

Theme 3
Innovative uses of Baltic birch wood; furniture and interior products

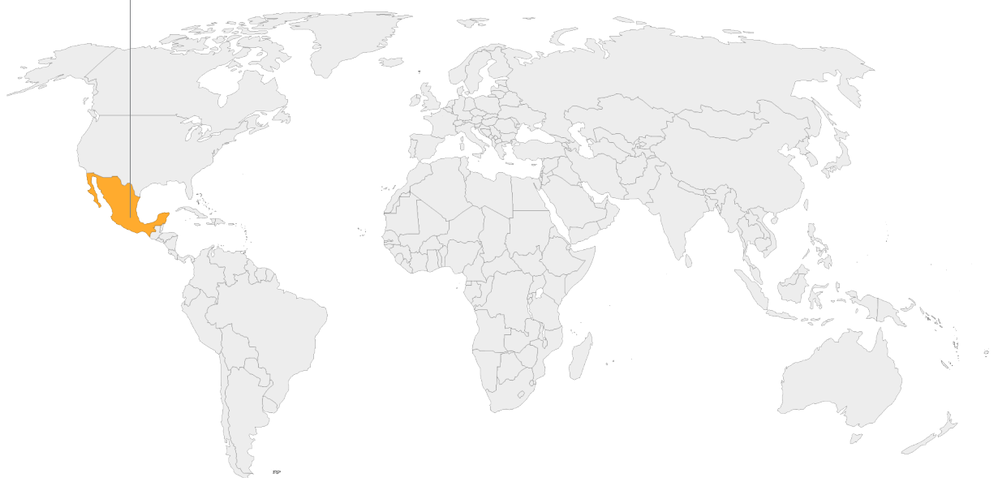
The task of the group was to reveal the aesthetic properties of birch wood products through the high quality of design and manufacture, that would allow the promotion of Latvian birch wood as a modern ecological material for innovative wood products. Working closely with the Sponsor, Latvijas Finieris, the team sought guidelines and techniques that would meet the expectations of manufacturers and customers. The company was mainly concerned with the production of furniture for the home and office and the production of children's furniture, and it is in these two areas that the participants focused on.

The results obtained were finally documented and exhibited at the Museum of History and Art of the city of Ventspils. Their practicality has elevated the authority of industrial design in the national economy. This Interdesign confirmed that ideas with a real application came better from a mutually interested cooperation between the designer and the manufacturer.

1996, MEXICO

Design Strategies for Regional Development

Cuernavaca, Mexico
14 – 26 October 1996



The topic Cultural identity, tourist attractions, local industries

This chapter is essentially based on the review of documents stored in the Brighton Design Archive inside folder ICD/9 Docs 142-146.

The social, economical and cultural development of historical places all over the world represents an excellent challenge for designers to collaborate on projects related to eco-tourism, small local manufacturing industries and traditions. The cultural heritage of the Mexican state of Morelos is one of the richest in the country. The social and economic development in this region is also one of the fastest in Mexico, due to its proximity to the capital, Mexico City, and its enormous development potential, especially in the areas of tourism, crafts and small local manufacturing industries.
To support this development trend, the Design & Innovation Centre of the ITESM Morelos campus, proposed to host an Interdesign through the initiative of Jorge Gómez Abrams,[20] a member of the ICSID board. The event was organized in collaboration with the Government of the state of Morelos and the Ministry of Industry and Commerce, SECOFI and other private and public organizations.

Interdesign took place between 12 and 26 October 1996 in the city of Cuernavaca, the capital of the state of Morelos. Called "the city of the eternal spring", it is one of the main tourist spots in the vicinity of Mexico City, famous for its good weather all year round and country houses. The purpose of the workshop was to explore new alternatives and fields of action for industrial design, and its contribution to the development of non-industrialized regions. The objectives outlined were:

> Propose design strategies that contribute to the development of the Morelos Region.
> Develop concepts for the conservation, renewal and enhancement of the cultural, historical and environmental heritage of the region;
> Develop concepts to increase the quality of urban design elements used for information, communication and identity, to improve tourism in the region;
> Develop innovative concepts for typical regional products, considering cultural factors, identity, packaging and other quality-oriented export marketing elements.

Interdesign was structured in a dozen teams led by an international specialist. Design could play an important role in ensuring that developing regions do not make the same mistakes as highly industrialised urban centres by creating new scenarios for sustainable development that would contribute to the quality of life. The central theme was divided into two main themes, Together with the design proposals, the teams were required to present their ideas on the organization, strategies or suggestions for the implementation of the projects and the philosophy behind them.

«How can design prove its relevance in regions where development is based on activities other than industrial production, such as tourism, agriculture or crafts?

How can design be a key factor for sustainable development in non-industrial regions?

How can design contribute to the preservation, development and renewal of a cultural and historical environment while preserving the quality of life of its citizens?

How can design participate and contribute to the competitiveness of typical regional products and small local industries on world markets?

What strategies should be used to link together local forces such as entrepreneurs, governments and industry to support and stimulate design as a powerful tool for regional development?» [19]

19. Interdesign Workshop: Cuernavaca 96. Design Strategies for Regional Development. Ref: ICD/9 Docs 142-146

20. Jorge Gómez Abrams is from 2003 Co-founder and General Director of Winn Innovation, an international design and innovation

agency. Former Director of the Design and Engineering department at the French Canadian company Bombardier, he is the creator of the Light Rail Vehicle developed for the City of Minnesota, Minneapolis, the most innovative and profitable light rail system in operation in the USA. He has more than 20 years of solid experience in Design Thinking and Value Innovation. He was an Executive Board member of ICSID from 2001 to 2005,

Jorge Gómez Abrams.
Source: Linkedin

Theme A
Design strategies for the development, conservation and renewal of cultural, historical and environmental heritage

The theme included:
> Identity concept for tourist sites;
> Public information and communication in the city of Cuernavaca, including elements for the communication of social, cultural and tourist information within the city;
> Urban environment for the city of Cuernavaca, including furniture, equipment and other urban elements;
> New tourist attractions, and concepts for new meeting sites.
> Design strategies for the food and agricultural production sectors. The project focused on the region's typical products and their image, packaging and distribution in international markets;
> Product concepts based on locally developed technologies: Morelos is a region with a large concentration of research institutes. The project explored commercial applications for research projects developed by some of these institutions;
> Design concepts for the flower production sector, including packaging, exhibition and new flower consumption concepts, both locally and internationally.

Theme B
Design strategies to increase the competitiveness of regional products in international markets

The theme included:
> Strategies for the promotion of quality design in the state of Morelos;
> Design strategies for the craft sector, including utilitarian and ornamental proposals for the ceramics sector, taking into account all aspects of packaging and exhibition;
> Design strategies for a corporate identity for new local industries. An example is the case study of the new "City of Clothing and Fabrics", where the team in charge worked on integral solutions, considering environments, retail, graphic image and identity;

Together with the design proposals, the teams were required to present their ideas on the organization, strategies or suggestions for the implementation of the projects and the philosophy behind them.

1999, AUSTRALIA, MEXICO, SOUTH AFRICA

The First Simultaneous Interdesign Workshop. Water

ICSID BOARD
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2
participants

Brisbane, Australia;
Guernavaca, Mexico;
Pretoria, South Africa

10 – 20 April 1999

The topic

Rainwater, sanitation, water supply systems, payment systems

21. Vesna Popovic is a Professor Emerita/Adjunct Professor in Industrial Design at Queensland University of Technology, Brisbane, Australia. Her research focus is on experience and expertise, intuitive interaction, intuitive navigation and product design. She has been a forerunner of human-centred design research as applied to industrial (product) design. Co-founder of the Industrial Design Course and Founder and Director of People and Systems (PAS) Lab domain at QUT, Vesna was an ICSID Executive Board member from 1997 to 2001 and is currently a Regional Adviser to the WDO. She is a Fellow of the Design Research Society (UK) and the Design Institute of Australia (DIA).

Vesna Popovic. Source: Good Design australia

This chapter treats the information of documents inside folder ICD/9 Docs 46-57, kept in the Brighton Design Archive.

Water is life. Without it, man would not survive. The Interdesign '99 Water was the first initiative "simultaneously transcontinental" in 3 different countries, with six groups of designers in Brisbane, Cuernavaca and Pretoria, that discussed possible solutions to the many water challenges. This theme was chosen because all three countries are arid regions and face similar problems related to the management and sustainable use of water resources.
The clay pot, used by the first civilizations to store and transport water, has been appropriately adopted as a symbol of Interdesign in a representation designed by Jacques Lange of Bluprint Design.

The concept of a joint event arose in 1997 during discussions between three ICSID board members: Adrienne Viljoen from South Africa, Prof Vesna Popovic[21] from Australia, and Jorge Gomes Abrams from Mexico. The event was designed to be part of the Design for Development initiative of the Design Institute, born from the commitment to reach developing countries in the interest of promoting design as a key to a better quality of life. It was the first Interdesign of the African continent. In South Africa, Interdesign'99 Water was hosted by the Design Institute of the South African Bureau of Standards, whose manager, Adrienne Viljoen, was a board member of ICSID. The problem areas addressed were clean collection and storage of rainwater and accessories for storage, water payment, distribution and transport, storage and hygiene. The project was more than a challenge. In just two weeks, the designers had to converge simultaneously on three different sites, assess water challenges within local communities, develop ideas and finally present them in a joint video conference. Participants were selected from candidates from around the world who had responded to the Internet invitation to participate.
Acknowledging the importance of involving the community in the design process, they sought community opinion on problems and possible solutions along the way.
Five areas of interest were identified as key issues and formed the backbone of work in all three countries.

Topic I
Clean harvesting and storage of Rainwater, and accessories for conservation

The large amounts of rainwater that fell on the roofs of barracks dispersed as runoff in watersheds. Only in a few cases were simple harvesting systems used as rudimentary gutters combined with tanks. The first rain introduces impurities into the water tanks and, if not used, the water remains stagnant in the tank, allowing insects and small animals to contaminate them. The water must be kept hygienically and must not come into contact with dirt, insects or dirty hands. An *Eco*System* has been proposed, a holistic approach to solving water problems in rural and peri-urban communities. It focused not only on ecological considerations but also on economy, efficiency and fun. The system collected rainwater from the roof of a house employing flexible gutters and storing it in a high-volume, plastic-coated sand dam under the house.

Topic II
Payment of water

Water payment and cost recovery of water supply systems are major problems both in rural communities and in developing urban communities. There were shops selling water, prepayment meters and special taps. Prepayment meters required the use of a prepaid phone card, which kept the stop valve open until the allocation on the card was exhausted. The meters had to be easy to use and protected against vandalism. The group conceived an efficient system for the transport and payment of water through the construction of large moulded carriers that could be filled with water, joined together and then brought forward and sold to families, creating local employment both in the manufacture of carriers and in their possible distribution.

Topic III
Distribution and transportation

When treated water was supplied, it was distributed to distant taps, next to the well, or taken from surface water sources. In all these cases, containers for storage were used to transport water from the source or tap to the house for later use. During transport the water could be contaminated by hands, insects, bird droppings, etc., creating health problems. The transport had to be hygienic and convenient.

Topic IV
Conservation

Water conservation is crucial in countries where this resource is scarce. Due to limited and irregular seasonal rainfall, dangerously underdeveloped water infrastructure services, lack of self-government of communities, mistrust of authority and limited training, it was difficult to deal with this concept. The problem was aggravated by the fact that water could be lost due to excessive evaporation or leakage in transport and distribution systems.
The concept devised by this focus group involved storage in a reservoir for cross-linking through the house, with a 'grey' water collection system located at a lower level for garden irrigation.

Topic V
Sanitation

Toilets in developing countries were not connected to waste pipes and sewage treatment systems, many were dry. The problems associated with this type of system included the lack of adequate and appropriate facilities for hand washing, the inappropriate

facilities for hand washing, the inappropriate design of the waste tank, the lack of systems to reuse water to rinse the toilet, and the lack of systems to periodically remove sludge. The focus of the group was the need to improve the latrines and make them easier to use. Concepts developed included a mother and child unit and an easy-to-do water dispenser for washing hands.

The problem of how to explain the cost difference between the various water systems to people in rural areas has been solved through the development of a communication kit with drawings of different components within each system depicted on cards.

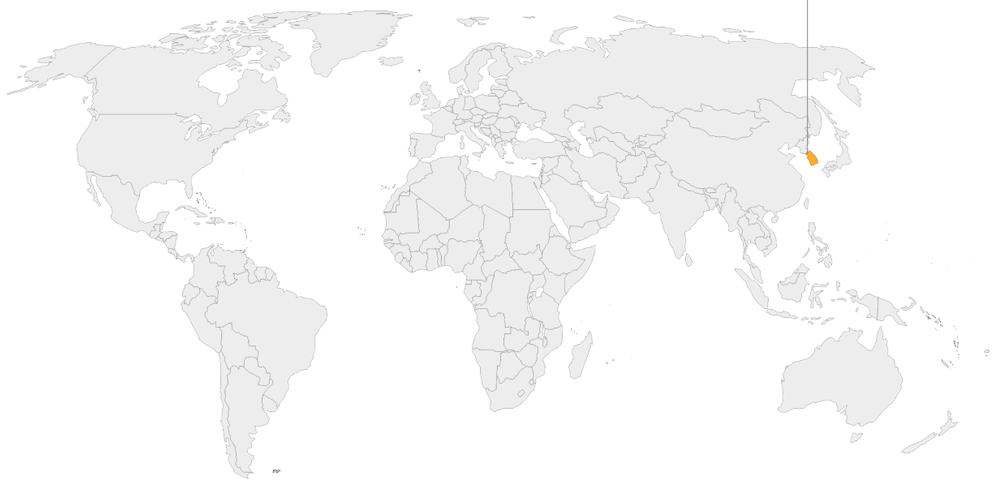
1999, SOUTH KOREA

Design for Body and Mind

Seoul, South Korea

22 June – 11 July 1999

51 participants



The topic Communication, education, food, health, transport, work & leisure

22. KAID - Korea Association of Industrial Designers, is a South Korean association composed of industrial designers as well as professors and workers of the field, businesses specializing in design, and corporate members. In both domestic and international exchanges, KAID has played a leading role in the field of industrial design since 1972, such as actively participating in organizational activities and international conferences, recruiting corporate members, and dispatching officers to international organizations.

23. Established in 1970, KIDP - Korea Institute of Industrial design Promotion is the only design body in Korea to plan and implement national design policies and strategies. Affiliated with the Ministry of Trade, Industry, and Energy, it aims to raise the quality of life for people through design and lead the innovation of the Korean design industry.

On the top right: Figure 8 - Interdesign '99 South Korea. Source: https://wdo.org/programmes/interdesign-through-the-years/

On the lower right: Figure 9 - Group photo of participants at Interdesign '99 South Korea. Source: https://wdo.org/programmes/interdesign-through-the-years/

This chapter is based on the review of documents stored in the Brighton Design Archive inside folder ICD/9 Docs 46-57.

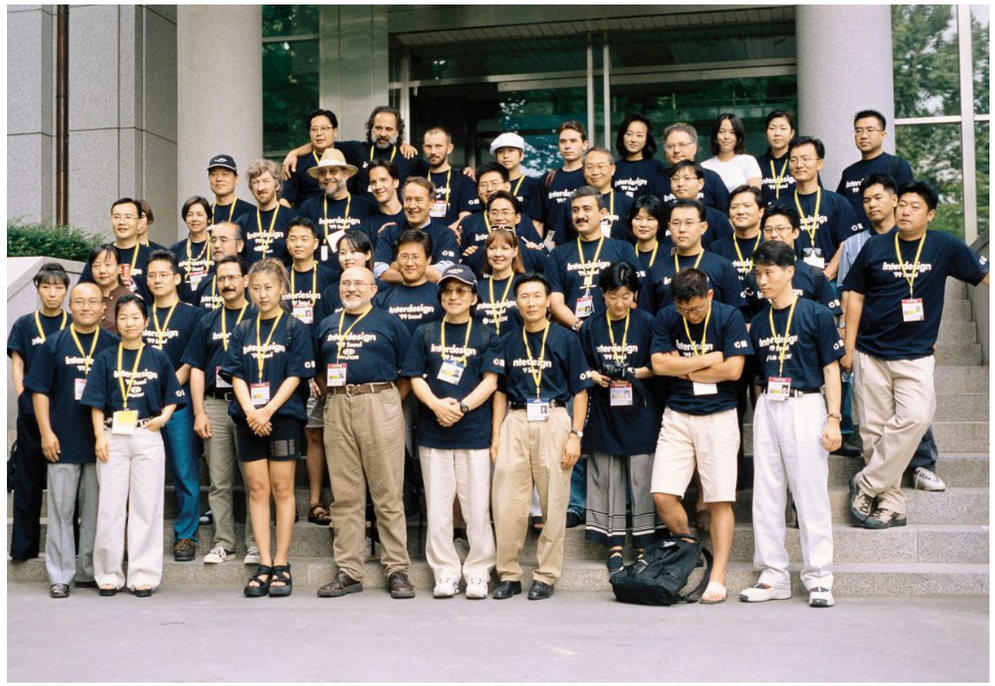
In 1997, the Korean government pledged to financially support the preparation of an Interdesign in Seoul. The idea originated in Aspen, Colorado, USA, in 1995 during an ICSID Executive Board meeting. Organized by KAID[22] and KIDP[23], this Interdesign has obtained the support of numerous companies including Hyundai Motor Company, Samsung Electronics Co., and LG Information & Communications, Ltd. Thirty Korean designers and twenty-one foreign designers met to find solutions to a variety of themes, exploring the possibility of applying the traditional East Asian design paradigm of "non-dualism of body and mind" to the practice of contemporary design. Popo before the start of Interdesign, the political situation in Korea worsened due to the conflict between South Korea and North Korea. This prompted some foreign participants to withdraw, suddenly narrowing the number of designers from overseas. Korean designers, not well accustomed to teamwork and in excess of foreign ones, have struggled to understand the typical design approach of an Interdesign.
The challenge of the seminar was to link the past to the positive spirit of the time.
The goals were:

> Explore the paradigm of alternative design in addition to two concepts of modern design theory, functionalism and formalism, in light of East Asia's traditional approach to design as an inseparable entity of an experiential whole;
> Study the possibilities of developing a new design language based on "the union of body and mind";
> Contribute to the humanistic design, giving people the opportunity to cultivate and appreciate their full faculties of both body and mind.

Participants were divided into groups to address six interrelated themes.

Group I
Communication, delivering emotion

On a large white roll the group captured the content of the initial discussion, which revolved around the definition of the term 'communication'. Initially, they made a distinction between the terms 'communication' and 'communicating', between the transmission of information and the activity of communication between people.
Later they identified various levels of communication, dialogues between themselves, with others, and with a higher spirit like their own god. The group decided to focus only on activities involving a dialogue between one or more people, a dialogue described as an exchange that takes place between the participants of a conversation in which there is action and reaction to both, or all, the parties.
But to have communication, a shared frame of reference was needed. The notion of body language was not neglected but needed sensitivity to



cultural interpretation. The group decided to focus its efforts on creating design solutions that facilitate or improve communication. Starting from the subsequent sub-themes of Interdesign, participants developed different scenarios that highlight communication problems; between doctor and patient, between passengers of a car, between students and teachers, and so on.
This area of interest saw the development of a feedback system on the quality of education, a system of short-range communication between cars and cars, and a system of indicating family presence.

Group II
Education

The goal of this group was to develop a model of design education that went beyond the limits of the current Korean approach, and that would allow the development of alternative approaches. A more holistic understanding of the relationship between Design, humans and civilization was needed. In both the West and the East, modern culture was characterized by the dualism of mind and body, an intellectual departure from the body associated with an excessive emphasis on technological developments and scientific efforts. Freeing design from the limitations of emphasis on function could open the door to self-realization, transforming students from passive receivers to active participants. With an emphasis on body-mind non-dualism, an environment is created in which people are taught to participate actively. But education does not exist alone. The approach of this working group was to explore ways in which education, design education in particular, can influence and be influenced by communication, food, transport, work and leisure, and health care. The proposals included:

> More effective marketing improves design policy;
> The development of local industry needs a developed industrial design;
> Promotion of inner motivation;
> Emphasis on discipline from social activity;
> Teaching students the art of communicating ideas;
> Providing students with professional and marketable skills.

Group III
Food

Food is one of the essential elements in our lives. It not only provides energy for our body but generates pleasure through its taste and visual appearance. The food has two aspects: the Muht, a Korean term for the visual arrangement of everything that makes food pleasant to look at, dishes, utensils and the setting of the table, and the Maht, a term that refers to the pleasure that comes from eating it. Muht deals with the aesthetic aspect of the design, while Maht deals with the functional aspect.
The goal of this group was to create both Muht and Maht, not as chefs but as designers, combining two different cultures to design a new type of fusion food. Rice was chosen as the basic food,

loved and widely used in most countries throughout history. It also lends itself to various cooking methods allowing the preparation of different dishes. Using this common ingredient, each member of the group created a new dish, also designing dishes and utensils necessary to serve and eat it. Some of the individual creations were: 'Volcano Rice', 'Heart of Communication', and 'Bed of Kimbob'. The dishes were from each member of the group in the Cho Food Coordinator Institute and were exhibited on the last day with appreciation from the committee and visitors.

Group IV
Healthcare: Harmonious Healing – The development of tools and space

The main objective was to find holistic design approaches combining the medical practices of East and West. While Western medical science sought to cure diseases with a direct counterreaction, Eastern medical art dealt with the human body as an integrated organization of all organs, trying to heal him with the natural healing power based on the total harmony of Yin and Yang. A harmonious healing uses both body and mind in medical treatment. The group wanted to create new equipment and cultivate new environments that would satisfy this philosophy, the first step towards a new order in medicine.

Group V
Transportation

With the change in lifestyle and social environment, the design and concept of personal transportation itself become more sophisticated to suit personal tastes. The cultural revolution in digital technology, the development of cybernetic technology and virtual reality made it possible to imagine new means of transport in time and space through virtual space. Research on substitute energies, such as fuel cells, hydrogen and electricity, which produce almost no pollution, influenced the design of future vehicles. The group discussed the general context of everyday life in the future, and produced various ideas, including the 'Roller-pole', 'Escargo', a means for true sports driving for body and mind, a 'sled track' and an 'Eastern running space'.

Group VI
Work & leisure

Work & leisure are the elements that make up human life, and the body and mind interact with them at the same time. The growth of Telecommunication and Information Technology has revolutionized the way we think about work, but the closer we get to technology, the further away we will end up from nature. The group focused on the fact that each of us needs to empty our mind of various stresses and pollution, to recharge and feed it. Emphasis was placed on returning to nature which, in East Asian philosophy, is seen as a source of meditation for body and mind.

24. Augusto Morello (1928 - 2002) was born in Turin. Graduated in chemistry, he started working at Olivetti. Between 1955 and 1970 in Rinascente he played the unprecedented role of design manager. He is a consultant on strategy and planning in private companies and public administrations, with studies on "product coalition", life cycles, cross-oligopolies, the relationship between marketing, innovation and management control.
In 1954 Morello invented the Premio per l'estetica del prodotto, which later became the Compasso d'Oro. In 2001 he was awarded the career prize, punctuated by a dense sequence of prestigious assignments: president of AISM - Italian Association for Marketing Studies, ADI - Association for Industrial Design and ICSID - International Council of Societes of Industrial Design; lecturer at Politecnico di Milano, Iulm, Virginia; editor of magazines such as "Stileindustria"; essayist. The last two years of his life he is president of the Triennale di Milano.

Augusto Morello, s.d.
Source: Archivio Augusto Morello, Milano

25. Guy Schockaert, a graphic designer born in Courtrai, Belgium in 1949, studied graphic arts and visual communication at the Institut Saint-Luc. His graphic studio "Ad hoc Design" specialises in corporate identity for a variety of clients such as Alfac, 3M, Plantin, Sic and RTBF. He served on the Icograda Executive Board for eight years: as Treasurer from 1993 to 1995; as President-Elect from 1995 to 1997; as President from 1997 to 1999; and as Past President from 1999 to 2001. He is one of the initiators of "Design for the World", an organisation dedicated to finding design solutions to humanitarian problems. Since 2003 he has been President of the Ydesign Foundation in Belgium.

Guy Schockaert.
Source: Ad Hoc Design

26. Kuan Cheng-Neng, born in 1954, earned a Master's degree in Industrial Design from the Pratt Institute in New York. He is a full professor and the vice president of Shih-Chien University, Taipei, Taiwan. In 1992 he founded the Department of Industrial Design at Shih-Chien University. In 1997 he founded the School of Design where he served as the dean until 2004. Chairman of the Board of China Industrial Designers Association (CIDA), he is a representative of Education Member (Shih-Chien University) of ICSID.

The group also developed concepts for 'products for body and mind in work and leisure', comfortable and functional tools that established harmony between people and the environment.

On the last day, the exhibition hall was full of guests, including presidents of international design companies such as Augusto Morello [24] of ICSID, Guy Schockaert [25] of ICOGRADA, Fumio Okura of JIDA, and Cheng-Neng Kuan[26] of CIDA and others. The excitement was skyrocketing and the six groups uniquely prepared their presentations. For example, the leader of the food group wore a kind of chef's uniform that indicated group activities regarding fusion food.

On the top right: Figure 10 - Results of Interdesign '99 South Korea. Source: https://wdo.org/programmes/interdesign-through-the-years/

On the lower right: Figure 11 - Final exhibition. Interdesign '99 South Korea. Source: https://wdo.org/programmes/interdesign-through-the-years/

The new millennium has brought many changes with it. Unique facts happen, on a political and environmental scale, which give life to a subsequent generation of unrepeatable facts. Technological and industrial changes, and a growing interpenetration between the physical, digital and biological worlds are pushing the world towards a fourth industrial revolution.

2000

UN 2000 - 2009

The United Nations General Assembly proclaims the decade 2000-2009 International Decade for the Culture of Peace and Non-Violence.

Millennium bug

A bug ushered in the date change between December 31, 1999, and January 1, 2000, in some data processing systems.

2001

911 Terrorist Attacks

11 September,
Al-Qaeda Terrorists attack the United States using hijacked passenger aircraft to bring down the Twin Towers in New York and crashing an aircraft into the Pentagon in Arlington County, Virginia.

World Trade Center hit by two planes. Source: Spencer Platt

2001

Invasion of Afghanistan

30 January
The USA launches war actions against the Taliban regime in Afghanistan.

2003

2nd Gulf War

20 March,
The USA invade Iraq to overthrow the regime of Saddam Hussein, believed to be engaged in the development of weapons of mass destruction.

2004

Boxing Day Tsunami

20 March,
India.
A massive tsunami with waves up to 30 m caused major disruptions in coastal provinces of India, Indonesia, Sri Lanka, and Thailand. It was caused by a magnitude 9.3 earthquake centred on the west coast of northern Sumatra, Indonesia.

2005

Kyoto Protocol

16 February,
Entry into force of the Kyoto Protocol, which operationalizes the United Nations Framework Convention on Climate Change by committing industrialized countries and economies in transition to limit and reduce greenhouse gas emissions.

2005

Muhammad cartoons controversy

30 September,
The Danish newspaper Jyllands-Posten publishes satirical cartoons about Mohammed and Islam. The issue led to protests around the world, including violence and riots in some Muslim countries.

Jyllands-Posten, September 2005

2008

Global Financial Crisis

The collapse of the American stock market causes worldwide consequences and gives rise to the great recession, the most severe economic and financial meltdown since the Great Depression.

2010

U.S. Navy photo by Mass Communication Specialist 1st Class Michael B. Watkins

Deepwater Horizon oil spill

20 April,
USA.
The largest marine oil spill in the history of the petroleum industry was an industrial and environmental disaster, off the coast of the United States, in the Gulf of Mexico.

2010

Arab Spring

A series of anti-government protests, uprisings and armed rebellions, began in Tunisia in response to corruption and economic stagnation, and spread across the Arab world.

2011

Fukushima nuclear disaster

11 March,
Fukushima, Japan.
The nuclear accident, caused by the previous year's earthquake, led to the release of radioactivity into the air and contamination of the surrounding land.

2012

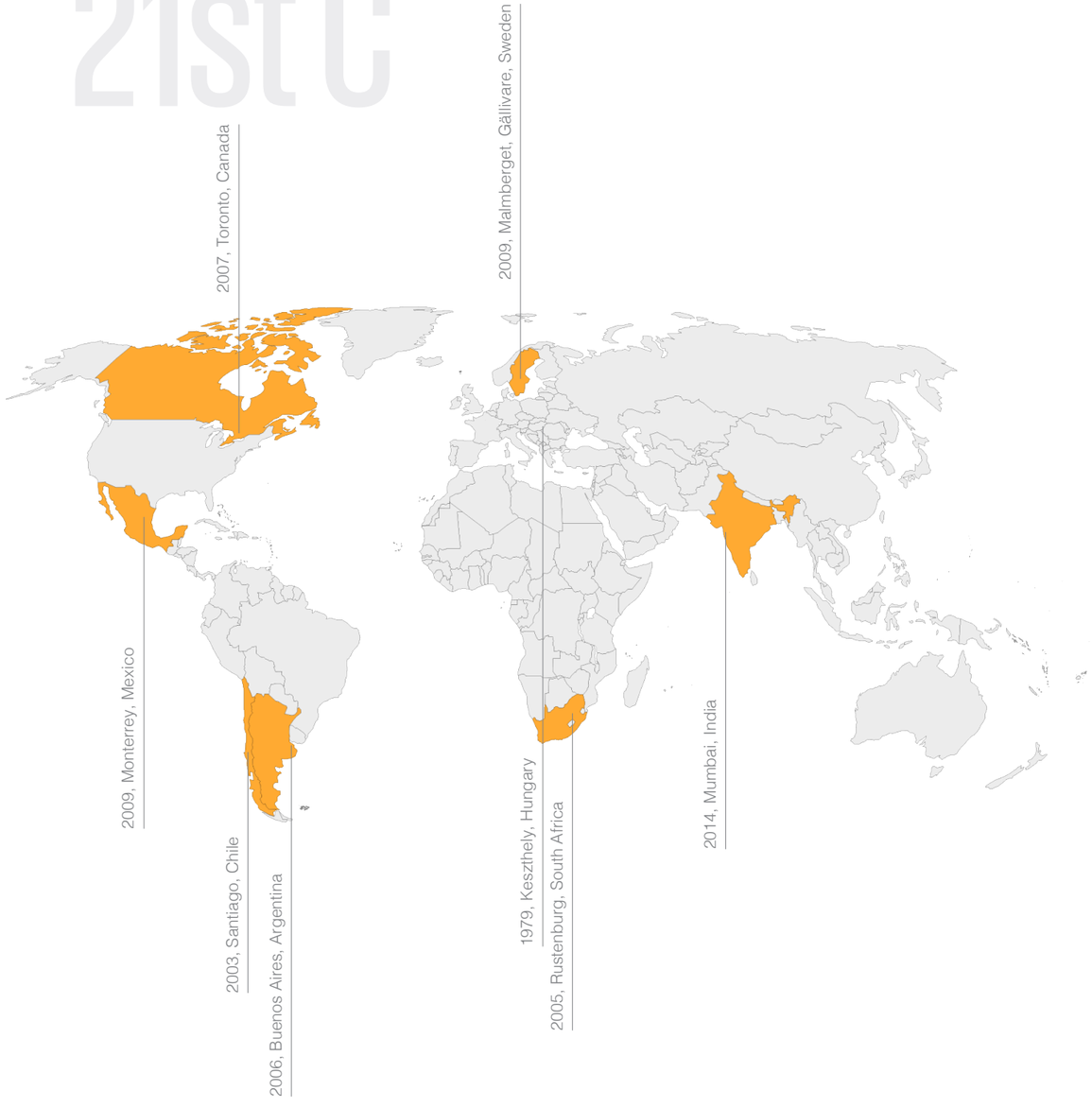
End of the world

Many people believed that the Mayan Calendar marked the end of the world when the calendar stopped.

The new millennium

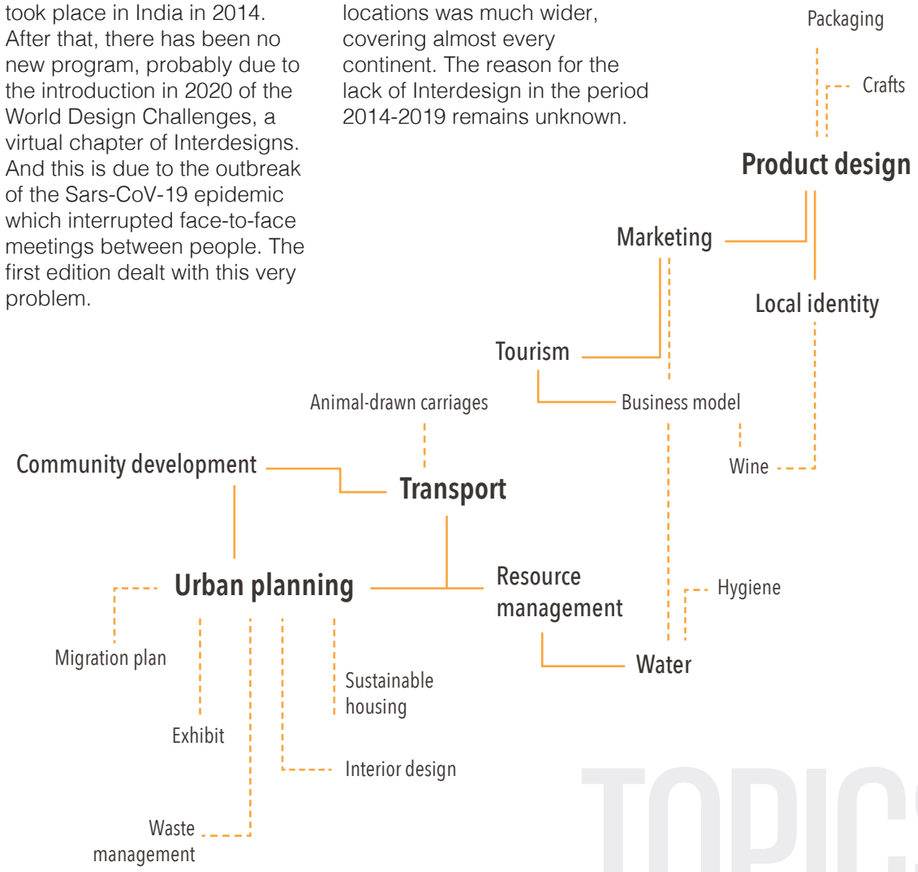
Towards the fourth industrial revolution

INTERDESIGN 21st C



The WDO Interdesign program in the new millennium has seen an abrupt end. Since 2003, only 8 Interdesigns have been organized in 7 countries, the latest of which took place in India in 2014. After that, there has been no new program, probably due to the introduction in 2020 of the World Design Challenges, a virtual chapter of Interdesigns. And this is due to the outbreak of the Sars-CoV-19 epidemic which interrupted face-to-face meetings between people. The first edition dealt with this very problem.

The topics of the Interdesigns of this new millennium, instead, tend to focus on urban planning, the transport system and product design. The distribution of meeting locations was much wider, covering almost every continent. The reason for the lack of Interdesign in the period 2014-2019 remains unknown.



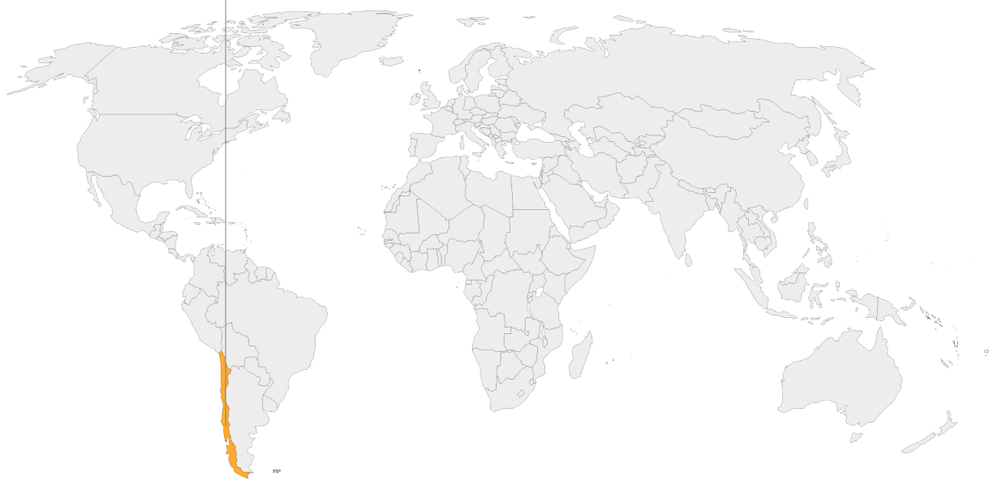
TOPICS

2003, CHILE

From Vineyard to Palate

Santiago, Chile

28 July – 8 August 2003



The topic Wine tourism experience, packaging, equipment

In the 1990s, the Chilean wine industry experienced accelerated growth and profound transformation. This process of change has driven the wine sector to be a dynamic sector, mainly oriented towards foreign exports. Increasingly competitive international markets, however, required the national industry to define a clear and distinctive identity for its offer, to consolidate its position in foreign markets. Mingling disciplines such as design, used as a tool for increasing value, could be a solution to the challenge. Integrated into the wine value chain, design can serve as a tool for strategic development, and as an engine for innovation. Wine is one of the few products that come with the identification of origin to the final consumer, and this is a comparative advantage that can be exploited. Channelling innovation into products and services would, in turn, increase the country's competitiveness by positioning Chile as a leader in the region.

Faced with this reality and recognizing the close relationship between this sector and other sectors of the economy, such as tourism and gastronomy, three ICSID members - Escuela de Diseño Instituto Profesional DuocUC,[1] Asociación Chilena de Empresas de Diseño QVID,[2] Colegio de Diseñadores Profesionales de Chile CDP - with the support of the main commercial entities of Chilean viticulture held a cross-sectoral Interdesign to discuss the future of the sector. It was held at the Sede San Carlos de Apoquindo de DuocUC in Las Condes, Santiago. To achieve the objectives set, the Committee developed two workshops: "Wine, design and identity" and "Wine, design and production processes". Therefore, in support of this theme, 11 conferences were organized to understand the problems, and several tour tastings to personally feel the value and attractiveness of wine.

Wine, design, and identity

The aim of the workshop was to highlight the importance of the mass media in the development of the wine industry through the development of web pages, corporate images, advertising campaigns, magazines, road signs, posters, etc.

I. Tourism and public spaces
Strengthen the experience on the site in the memory of tourists through the adaptation of tourist inputs, signals and information, along with the design of showrooms and interior spaces of circulation and non-circulation for visitors .

II. Promotion, sale and consumption
To present and improve the quality of wine to consumers through the development of outlets, containers, packaging, labels, glasses, consumer products, promotional material, retail.

Wine, design and production processes

The aim of the workshop was to show how the modern wine industry opens opportunities

1. Escuela de Diseño Instituto Profesional DuocUC was founded in 1968 as the "University Department of Workers and Farmers".

2. Asociación Chilena de Empresas de Diseño QVID was founded in 1994 as the Chilean Association of Design Companies, with the aim of disseminating, positioning and protecting design as an innovative contribution to the development of the national economic activity.

to designers, problem solvers within the structures and in the different stages of production.

I. Production equipment
To encourage quality production through proposed signals, layout, equipment, suitable machinery, etc.

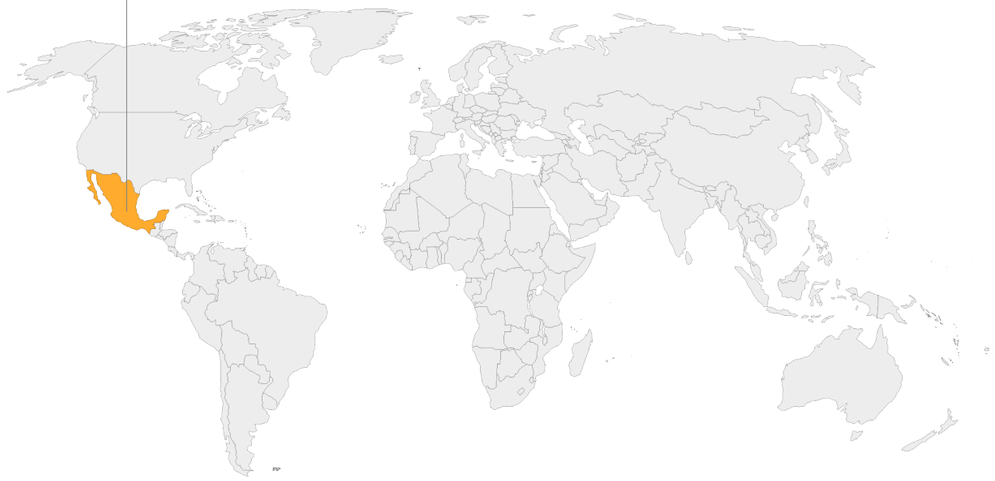
II. Tools and clothing
To optimise work in the collection and production phases by developing specialised tools, clothing suitable for working conditions, safety equipment, ergonomic accessories, etc.

III. Transport and storage
To preserve the quality of the finished product through export storage solutions, packaging, pallets, bins, barrels and piping solutions, transport, forklifts and all machinery related to the movement of products in the final stages.

2003, MEXICO

Crafts as a Tool for the Strategic Design Development

Mexico City, Mexico
4 – 15 November 2003



The topic Marketing of craft products, product design

3. IIFAEM - Instituto de Investigación y Fomento de las Artesanías is a Decentralized Public Organization created in 1994 by Decree no. 41 issued by the Legislature H. LII of the State of Mexico.

4. Centro Promotor de Diseño México is an Agency established in 1994, in which participants National Bank for Foreign Trade, National Financial, Ministry of the Economy, Mexican Institute of Industrial Property, National Council for Science and Technology and I.B.M.

5. The NAFTA - North American Free Trade Agreement, was legislated in 1994 and created a free trade zone for Mexico, Canada, and the United States. It's the most important feature in the U.S.-Mexico bilateral commercial relationship, providing coverage to services except for aviation transport, maritime, and basic telecommunications. The agreement also provides intellectual property rights protection in a variety of areas including patent, trademark, and copyrighted material.

6. Comunidad Artesanal de San Pedro Arriba is based in the city of San Pedro Abajo, very close to Temoaya, a municipality located in the Tourist Corridor "Herencia Otomí" which has become a landmark for fabrics, especially carpets. In this town, the Otomi make the most beautiful coloured carpets with the traditional tunnels of their culture. The processing of these handicrafts has a long and exhausting process; to be able to tie from three to four centimetres, it takes about eight hours a day.

The artisan tradition in Latin America is an important factor of socio-cultural identity that is mainly located in the territories between the central plateau of Mexico and the Andes. An essential part of this tradition is the aesthetic expressions which are still employed by craftsmen and which manifest their tradition, meaning and vision of the world. They highlight costumes rooted in groups that process everyday objects, mainly textiles and ceramics.
Mexico stands out for a large number of ethnic groups and pre-Hispanic cultures that boast a wide artisanal tradition that includes different branches of products, materials and production processes, which represent an important source of income for the population. There are craft communities, mainly in the municipalities near the Toluca Valley, with high local, regional, national and international recognition for the aesthetic and manufacturing value of their products. However, there is a low level of trade in these products on the markets.

UAEM - The Universidad Autónoma del Estado de México has developed some studies, in collaboration with the IIFAEM,[3] to contribute to the development of craft communities. They analyzed how to improve craft production through various techniques, the marketing of products, including their aesthetic, material and symbolic characteristics.
In some research on local development, they discovered the low marketing and the lack of market assessment of some craft products. One cause is the poor identification of indigenous traditional values as an important inhibiting factor for local development.
To find solutions to this challenge, UAEM organized, in collaboration with ICSID and CPDM – Centro Promotor de Diseño México,[4] an Interdesign in Toluca, Mexico City, from 3 to 14 November 2003.
The aim of the programme was to teach and give Mexico's craftsmen a better understanding of the latest technological advancements, providing them with a wider spectrum of requirements and necessities. All of these should have lead to improved commercialisation channels for their products, in response to the high demand for quality established by the Nafta agreement[5] with Canada and the United States.

The Interdesign was attended by international designers and project leaders, who were joined by Mexican design professionals and groups of students from various universities invited to this international project. Four pilot projects have been launched, which have examined various issues related to the craft sector, in four local contexts of considerable tradition:

1. Comunidad Artesanal de San Pedro Arriba, Municipio de Temoaya.[6]
   Objective: Improving carpet production processes.
2. Comunidad Artesanal de San Juan Teotihuacan, Municipio de San Juan Teotihuacan.
   Objective: Increasing the potential markets; designs of products made with obsidian.
3. Comunidad Artesanal de San Pedro Tenayac Municipio de Temascaltepec
   Objective: Market opening and better integration of artisans
4. Comunidad Artesanal de san Juan Xoconusco, Municipio de Donato Guerra.[7]
   Objective: Developing new proposals for market integration; design of objects made with ocoxal.

This Interdesign has recognized the artisanal value of training design professionals in a framework of global competence. It also investigated the commitment to the local sector from a cultural point of view, breaking down the traditional common barriers, and allowing participants to get to know the context of the Mexican State craftsmanship in all its senses.

7. San Juan Xoconusco belonging to the municipality of Donato Guerra, elaborate crafts of ocoxal, leaves that come off of pines, that with patience and cleverness give the elaboration of paneras, alhajeros, alcancias, fruteros, tortilleros, floreros, canastos and charolas, with a rich aroma of unique and special nature.

The new millennium - Towards the fourth industrial revolution

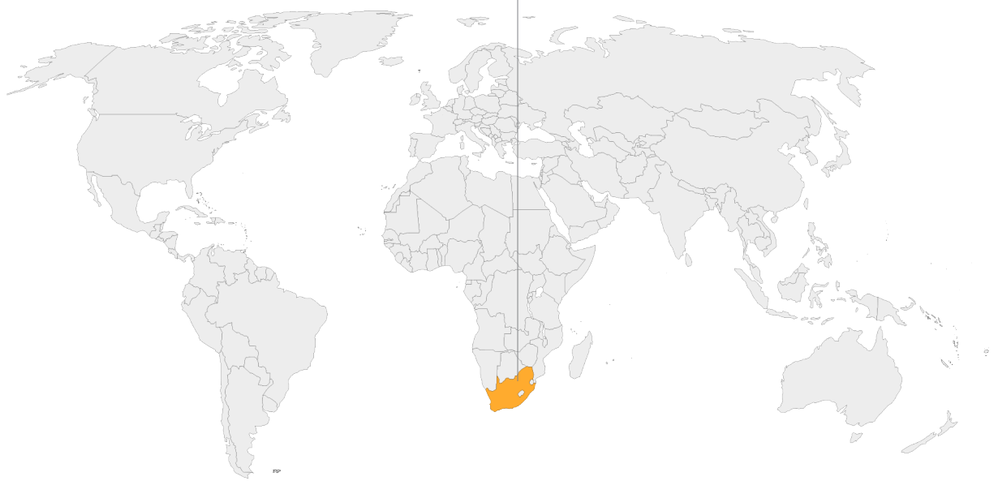
2005, SOUTH AFRICA

Sustainable Rural Transport

65
participants

Rustenburg, South Africa

3 – 16 April 2005



The topic Animal-drawn carriages, rural transport

South Africa has a primary road system that is the envy of the continent. High-speed and well-maintained, it connects major urban areas. On the other hand, many rural areas are inadequately connected to the primary transportation system, and a lack of transportation results in people being omitted from basic social services, like proper educational opportunities. Since half of the population lives in those areas, the government wanted to address this issue. In 2002, the South African Bureau of Standards[7] received a request from the Mpumalanga Government to develop specifications for use in a tender document for the construction of a local donkey cart. This demand stemmed from problems related to the structure and use of existing animal-drawn carriages and the need for national rules and regulations.
The SABS Design Institute decided to present an international design workshop to address the whole issue of rural transport in South Africa. The problem-oriented and holistic approach would address all aspects of transport and rural communities, including social and environmental issues, sustainability and costs.

This Interdesign was endorsed by ICSID, ICOGRADA, and the South African Department of Transport. It took place in Rustenburg, in the North-West province of South Africa, from 3 to 16 April 2005, with specific project objectives:

1. Feasible concepts for products should be developed with a real possibility of development within the local context and environment.
2. Some of the concepts should be developed into real products, real businesses and real job opportunities.
3. It should involve ICSID and ICOGRADA members in multidisciplinary outcomes in an environment where illiteracy and multilingualism are factors.
4. It can align the project with the objectives of NEPAD.

Four focus areas, one for each work team, were identified: Animal-Drawn Carts, Bicycles & Tricycles, Alternative Modes of Transport and Communication.
But why did they choose to focus on non-motorised rural transport in this high-technology age? That is because more than 60% of rural households in South Africa claimed that motorised public transport was not available to them or too far away to access.
Exploring the community environment, designers had the opportunity to consult the local municipality and community representatives to elaborate on rural transport needs. The teams' approach was multi-dimensional, with a special focus on contextual issues and realistic outcomes.
They visited the communities before and after concept development, getting feedback from the locals that filtered the designers' misconceptions and preconceived ideas.

Social issues — Individual and community problems, needs, desires, aspirations and expectations.

7. SABS - South African Bureau of Standards, is an autonomous body established as a result of an act of Parliament, committed to providing standardization services that improve the competitiveness of South Africa through the understanding and development of standardization products and services within South Africa and internationally. SABS is mandated to: develop, promote and maintain South African National Standards (SANS); promote quality in connection with commodities, products and services; and render conformity assessment services and assist in matters connected therewith.

Figure 1 - Local dance during celebration, Interdesign 2005. Source: https://wdo.org/programmes/interdesign-through-the-years/

8. The University of Johannesburg UJ is one of the largest comprehensive contact universities in South Africa. It came into existence on 1 January 2005 as the result of a merger between the Rand Afrikaans University (RAU), the Technikon Witwatersrand (TWR) and the Soweto and East Rand campuses of Vista University

Transport management issues — Standards, regulatory issues, licensing and safety.

Sustainability — Enhanced quality of life, possibilities for business opportunities and employment creation.

Environmental issues — Animal care, local materials and recycling

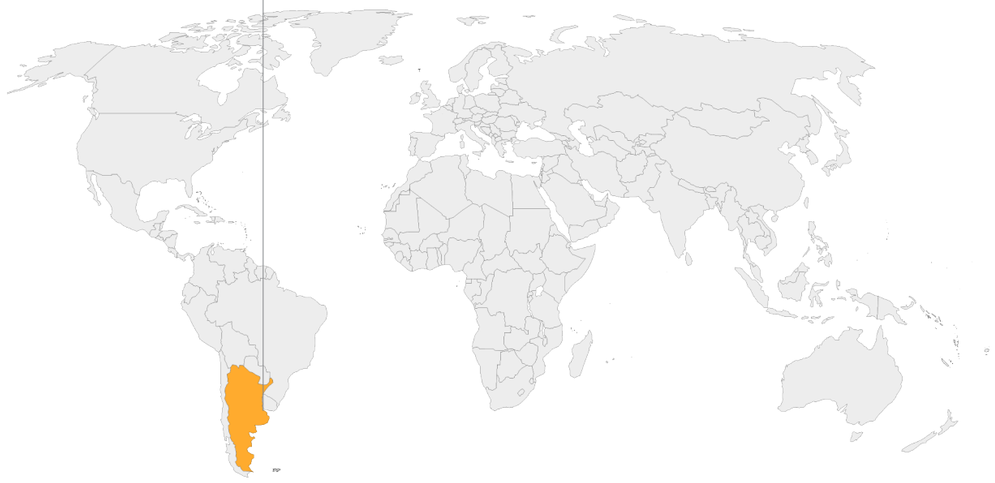
On the last day, during a meeting, the National Department of Transport indicated the preferred concepts for the development of prototypes, financed by the Department itself. Within the SABS mechanical laboratory, two rural communities involved in the design laboratory tested these prototypes for functionality and social acceptability. On 21 August 2009, the SABS, at the University of Johannesburg, delivered the completed prototypes. The Department of Industrial Design of the University of Johannesburg[8] was responsible for producing instruction manuals for communities. These manuals had to teach how to manufacture some of the prototypes with materials and equipment appropriate for construction, to verify the quality of the products made.

2006, ARGENTINA

Retail Design - Design Retail

Buenos Aires, Argentina

17 – 28 July 2006



The topic Interior design, exhibit, urban surroundings

9. The UNESCO Creative Cities Network (UCCN) was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development. Buenos Aires was appointed as the first UNESCO City of Design on the 24th of August 2005, to be joined later by Bandung, Beijing, Berlin, Bilbao, Budapest, Curitiba, Detroit, Dundee, Graz, Helsinki, Kaunas, Kobe, Montreal, Nagoya, Puebla, Saint-Étienne, Seoul, Shanghai, Shenzhen, Singapore and Turin.

Argentina is a country with an enormously rich and varied culture. Driven by globalization and greater connectivity, it has seen exponential growth in creative industries, pillars of an ongoing economic transformation. The design has increasingly entered all market segments through the introduction of innovative design processes and technologies. Despite the intense economic difficulties of recent years, a new generation of young and creative people has given free rein to their imagination and talent, and is increasingly selling their creations both to the national market and to the world. On the 24th of August 2005, by granting Buenos Aires its 'City of Design' award,[9] UNESCO has recognised that creativity is an essential element of the city's economic development. Ater all, Buenos Aires has the greatest number of design students in the world.

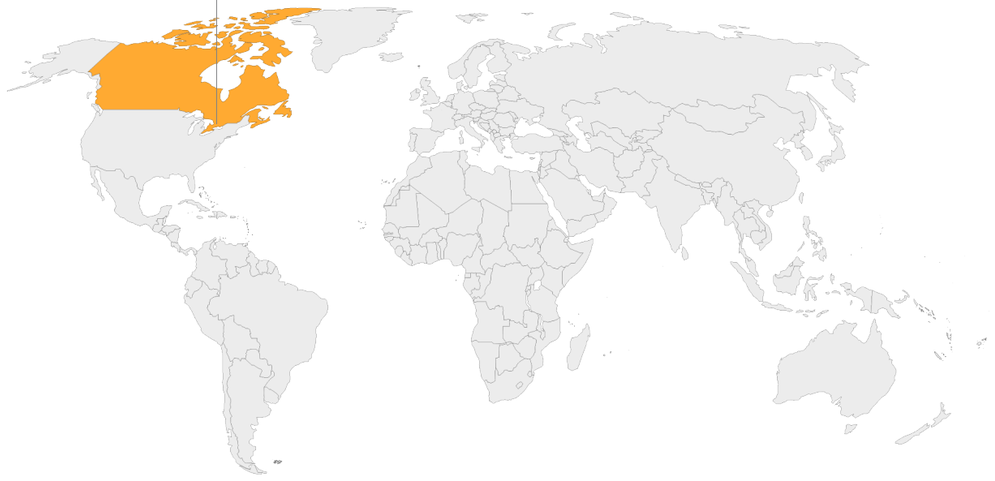
And it's in this city that the first Argentine Interdesign took place, at the Agrarian Sciences School in the Universidad Católica Argentina. During these two weeks of intensive work, theoretical talks were held in Spanish with group discussions and work sessions to design graphic images, equipment, signals, promotional products, environment, and urban surroundings. The objective was to transform El Dorrego into a space for young designers and entrepreneurs who wished to enter the market, but did not have the financial power to do so. The workshop aimed to explore innovative solutions for the implementation of this building, integrally devoted to assisting new businesses started by designers and creators in the cultural industry. They toke into account not only the internal space of the building, but also its urban surroundings.

2007, CANADA

World House Interdesign Forum

152
participants

Toronto, Canada
24 – 30 June 2007



The topic

Sustainable housing, water management, conservation, community development

« This is the great new problem of mankind. We have inherited a large house, a great "world house" in which we have to live together […] a family unduly separated in ideas, culture and interest, who, because we can never again live apart, must learn somehow to live with each other in peace.»[10]

Martin Luther King, Jr.

10. Martin Luther King, Jr., Where Do We Go from Here: Chaos or Community?

11. The 7-day conference was composed of a three-day charrette, lecture series, social events, and site visits. The lecture series included talks by scholar Thomas Homer-Dixon, co-founder of IDEO Bill Moggridge, Leslie Hoffman a pioneer in the field of sustainable architecture and agriculture, Peter Love, Ontario's first Chief Energy Conservation Officer, Nicola Ross a leading environmental writer as well as many others prominent local and international speakers that attended the Conference including Peter Zec, president of Icsid from 2005-2007 and Carlos Hinrichsen, Icsid President Elect.

12. A charrette is a type of participatory planning process, usually compressed into a short period of time, that assembles an interdisciplinary team to create a design and implementation plan for a specific project.

Inspired by M. L. King's vision of the world as a house, the Institute without Boundaries at George Brown College, in Toronto, Canada, coordinated the first World House Interdesign from June 24-30, 2007. It lasted only 7 days,[11] unlike previous Interdesigns, and brought together 152 participants from 11 countries to investigate four charrette challenges of community development in Southern Ontario.

Charrettes[12] are an articulated process, a collaborative and creative effort between designers, urban planners, sociologists, lawyers, other industry professionals and stakeholders, in particular the inhabitants of the places object of intervention. Using a multidisciplinary and comprehensive approach, each charrette generates holistic results that target the ecological, economic, social, political and cultural complexities of the project.

Participants addressed issues related to sustainable housing design, water management, conservation, community development, working on the problems of a real scenario. They analyzed four categories: capacity, sustainability, conservation, and revitalization. Each challenge was addressed using the Institute without Boundaries' World House Matrix, a framework for generating holistic design solutions. It categorises the basic elements of housing design into 12 systems, which was be further grouped into four categories: terrain, climate, economy and culture.

I. The town of Port Perry, urban docks

The objective was to strengthen Port Perry's identity through a plan linking the development site with the existing urban fabric and adjacent lands, so as to ensure a responsible and mutually dependent connection between industry and nature, an example that can be replicated for other municipalities.

II. The Toronto Waterfront

The task was to turn an unused parking lot into a water configuration that would promote awareness of rainwater management and water savings, including treating the area's rainwater and wastewater and returning it to Lake Ontario.

III. Downsview Park, Toronto's backyard

The goal was to evolve a military base into a sustainable urban park appreciated and maintained by residents. The team considered how the park could be transformed to accommodate different groups and events without destroying the local ecology or overly expensive regional infrastructure.

IV. The Mount Dennis neighborhood, a community company

The task was to re-imagine Toronto's new cityscape with residents, for a community center that interacted with local residents of all generations and cultures. The team had to create a plan, business model, and vision statement for a community hub that would engage local residents and act as an incubator space with knowledge support amenities.

All design propositions of the four charrette teams share common themes and values.

> Transition space play a significant role in shaping our interaction with manufactured and natural environments
> Connecting people with land and water, natural treasures to be explored
> Incremental development. Nature is resilient, and design that grow matching the natural patterns of the site and of the community will endure over time.
> Creating markets and habitats by creating places for interaction.
> Creating a destination to draw an audience.
> Integration is the key to build a support network for long-term caretaking and preservation of a successful public space.
> Connection, between people and nature, between urban and rural, public and private etc. Charrettes, by definition, are designed to forge connections. Partnerships and commonalities emerge when opportunities are linked, relationships builds, and interactions encouraged.

This Interdesign demonstrated how one event could create both top-down and bottom-up solutions by bringing together various stakeholders and, most importantly, producing actionable results for the places and communities involved. The study of the Waterfront case continued with the development proposals of both Parkette and Sherbourne Park and Sugar Beach. In Downsview Park, the signage proposed by the Charrette teams has been installed to promote better use of the park. In Port Perry, the project led to the reorganization of the city's lands. The Weston-Mt.Dennis community redevelopment project continues to this day, and three non-profit groups have been formed by the Charrette participants.

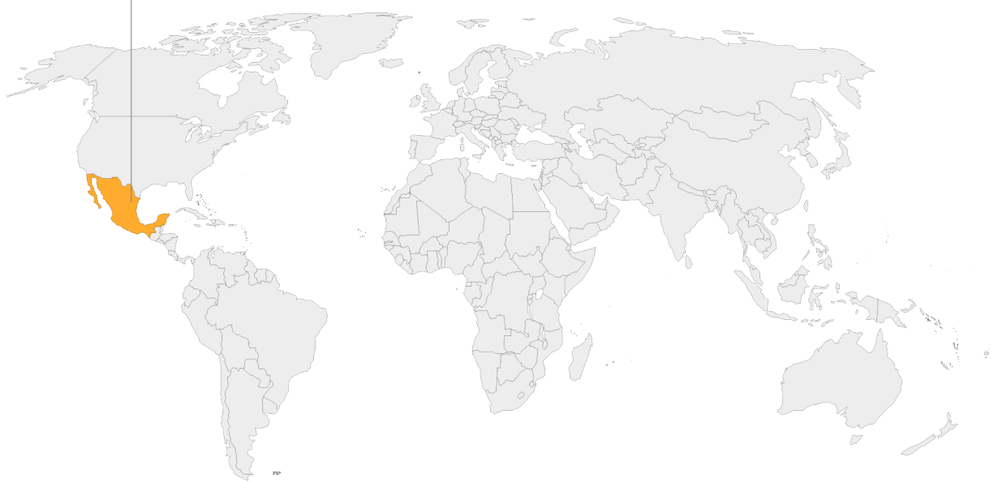
Figure 2 - Interdesign 2007 photos of sites. Source: https://wdo.org/programmes/interdesign-through-the-years/

2009, MEXICO

Design Avenue. A path to meaningful innovation

51
participants

Monterrey, Mexico
12 – 23 October 2009



The topic Urban planning, transport, business model

Innovation alone is not necessarily perceived as valuable; hundreds of products that are put on the market every day are a vivid example of this. A significant innovation must reflect a value, perceived by the end user and other stakeholders within the production and consumption chain. It is an end-user-centred concept, strategically oriented and supported by creative, sustainable and socially responsible business models. To deepen this difference, ITESM - the Instituto Tecnologico y de Estudios Superioes de Monterrey,[13] organized an Interdesign at the EGADE Graduate School of Business[14] in the city of Monterrey, Nuevo Leon, Mexico, from 12 to 23 October 2009. Fifty-one participants from 15 different countries designed strategic solutions to answer the following questions:

1. How can design contribute to create meaningful innovation in a city with a strong vocation for knowledge and culture?
2. What strategies could be used to increase “a Design Culture” in a predominantly industrial city?
3. What kind of sustainable and creative business models could be implemented to show the value of design-driven innovation?
4. How do you change an industrial city into a city of culture, knowledge and design?

During the two weeks of work, participants developed conceptual proposals around seven study areas, illustrated with a series of digital renderings and scale models.

A new model of public transport for the city, for a paradigm shift in this sector.

A concept for two different types of buses for the public transport model, comprising a high-capacity/low-frequency high-speed bus to connect the different municipalities of the city and a low-capacity/high-frequency low-speed shuttle for shorter routes within each municipality.

Bus stops less invasive, with three proposals depending on the type of route; a minimalist one with a signal and a multisensory element; one with a panoramic roof and a support for short waits; and a last variant that allows people to sit for low frequency lines.

More natural urban furniture, that grows on the city landscape imitating natural elements and generating comfortable and safe spaces for citizens, following a certain order in the urban space.

13. ITESM - Instituto Tecnologico y de Estudios Superioes de Monterrey, also known as Tec, is a coeducational private university founded in 1943 by Eugenio Garza Sada, an MIT-educated industrialist. ITESM has always had close links with the Mexican business elite and is also known as being the first university to be connected to the Internet in Ibero-America.

14. EGADE - Escuela de Graduados en Administración y Dirección de Empresas is the graduate business school of the Monterrey Institute of Technology.

An immersive experience for the Design Atrium, a symbolic space formed by three self-supporting concrete shells, abstraction of a blooming flower. Together, these shells create a sensory space for contemplation of the city.

An innovative business model for the Tianguis street market, where design students can compete to sell their products for a year. The model included a consultancy service that would provide them with the information necessary to start a successful business on their own.

The Design Plaza and the Children's Corner, a multisensory experience that connects nature to the city. The main element is a ramp on the St. Lucia river promenade that offers a panoramic view and at the same time some services. The Tianguis market extends on one side, while the Children's Corner on the other side provides an initial contact with creativity and innovation. At the bottom there is the Plaza, the heart of a community that combines culture, business and people. A welcoming and inclusive place, accessible to all.

These seven solutions have the common objective of improving the quality of life of Monterrey's citizens, creating new commercial opportunities and direct and indirect jobs. But this same model of know-how was developed to be easily adapted and replicated in other places, to provide economic stability to as many people as possible

2009, SWEDEN

City Move

40
participants

Malmberget, Gällivare, Sweden

22 March – 3 April 2009

The topic Urban planning, migration plan, community development

« We realized that we were not just moving houses; we were moving society, and that is a very complex thing.[15] »

Claes Frössén, SVID

15. Dickinson, E. E., (2010)The Pit That Swallowed a City, ARCHITECT

16. The extraction of iron ore began in 1741 at the mountain of Illuvaara, later known as Gellivare Malmberg and finally only Malmberget. The first train carrying iron ore was loaded in 1888 - this was the beginning of the great iron race that brought many job opportunities with the consequent construction of the surrounding town. Right in the centre of Malmberget, the deep mine reached daylight and thus created a huge hole called Kaptensgropen, “The Captain’s Pit”. In March 2012, Gropen was joined with a new pit resulting from the ‘Fabian’-deposit speleology as expected, and grew southward dividing the city, and making the old town uninhabitable. An operation to fill Gropen with by-product stones from the underground mines has subsequently begun. Gropen will eventually be filled, but the area remains uninhabitable given the seismic events caused by the mine that regularly shakes the remaining parts of Malmberget.

17. LKAB - Luossavaara-Kiirunavaara Aktiebolag is a government-owned Swedish mining company established in 1890. The company mines iron ore at Kiruna and at Malmberget in northern Sweden.

Throughout history we have had migrations around the world, which often had a dramatic impact on development. Even today, people and entire communities are forced to move. The reasons can be different: from climate change, earthquakes, water regulations, war or, as in Gällivare-Malmberget, the expansion of the mining industry.
How to move a city? Or rather, how to move people? What happens when the population is forced to move because the ground disappears under its feet? The inhabitants of the district of Malmberget, in the municipality of Gällivare, are forced to do so, moving at the same pace as an increasingly intensive mining operation.
The ground is literally crumbling under Malmberget as the mining industry grows. Gropen,[16] an ever-widening pit in the city center is three miles deep and almost half a mile across the landscape.
When, how and where to move?

SVID, the Swedish Industrial Design Foundation, contacted the municipality of Gällivare in early 2007 to understand how they tried to solve the housing problem. To better manage this challenge they had to rely on the needs, circumstances and will of citizens, and to ensure this, SVID, with the support of the mining company LKAB,[17] organized City Move, a three-year project with a two weeks Interdesign as the main element. It took place between 22 March and 3 April 2009, and the main goal was to address the problem of a town suffering a slow, inevitable death.

The 40 participants were split into six interdisciplinary groups and partnered with Swedish locals who served as guides and translators.
They lived around the edge of the pit, some of them in abandoned houses and every night, shortly after midnight, they heard the explosion that expanded the mine. On the third day, participants visited the mine, vast, complex and with a huge amount of infrastructure including a restaurant. On the surface, however, life was much less organized, with dead-end streets disconnected from each other.
One of the problems encountered was poor communication between citizens, the mining company, and the municipal government. For exemple, they discovered that the site chosen for relocating citizens was actually an active mining area, making it likely that another move would need to happen in 50 years’ time.

Group I
Feel free: organize

The group proposed to invest in events and activities, to create new industries and stimulate existing ones, to reuse the residual products of the mine to produce prefabricated concrete elements. The change had to be based on common values, transparency and clarity in communications to reduce the uncertainty of citizens.

The new millennium - Towards the fourth industrial revolution

Figure 3 -Kaptensgropen, Malmberget, Sweden. Source: https://wdo.org/programmes/interdesign-through-the-years/

Group II
Dundret calls

The group suggested creating incentives for people to stay, a calendar of events throughout the year, landscape art, festivals and exhibitions. They also recommended that the city be allowed to grow outside the area of interest for mining in order to increase the long-term duration and reuse of infrastructure, to stimulate a dynamic labour market that promotes innovative companies, and not least to recycle unused and abandoned resources such as buildings and mountains grayed by the mine.

Group III
Citizens on the move

The group proposed a process that addresses four main areas: identity, communication, education and family. It was about moving citizens, not the city. Their proposal included a Center for Citizens in Movement (CIM) in the square of Gällivare, a physical and virtual meeting place, and channels of communication and interaction. The group also suggested creating a new community north of Vassaraträsk with residences in circular blocks and round houses.

18. Lars Albinsson is a creative process consultant, who worked for companies like IKEA, Volvo & Microsoft. He was engaged by LKAB for the relocation of the two mining cities Kiruna and Malmberget in Sweden.

Group IV
Exit2015

Their name is inspired by the deadline for the evacuation of Malmberget, 2015. According to this group, the City and the residents should free themselves from the dependence on the mine, both physically and mentally. The group compared their situation to Stockholm syndrome, a psychological state in which the victim of a kidnapping develops a complicit relationship with his kidnapper. They proposed to develop an entrepreneurial community of young people, pioneers of the new society, creating a creative climate and taking advantage of the possibilities of nature, such as the extremes of climate and light.

Group V
Connect

It is the only group to have proposed the strengthening of the existing centre in Gällivare. The group focused on the connection between the Nordic lifestyle and nature, taking into account the city, history, economy and future: the close relationship with the landscape is part of the identity of the region, visible appearance in the dense network of grooves that connects man to the environment. The goal was to build a stronger social structure that would take the city into the future, working with existing resources and strengthening the existing center of Gällivare, the “heartbeat of Lapland”, without moving it. The link with nature could generate new economies that would strengthen the region’s growth. The group therefore proposed to incorporate nature into the city.

Group VI
c/o Nature

The group proposed a gradual move of the company into several stages: in phase 1 short-term residential areas, in phase 2 an expansion to the safe side with the development of tourist areas south of Gällivare, In phase 3 the final relocation of housing to a safer terrain southeast of Gällivare, “Ådå Bájkke”. The area would be divided into three areas: one for mines, one for tourism and one for education and research. Among the suggestions: building meeting places, combining past and future, and igloo houses that exploit geothermal heat.

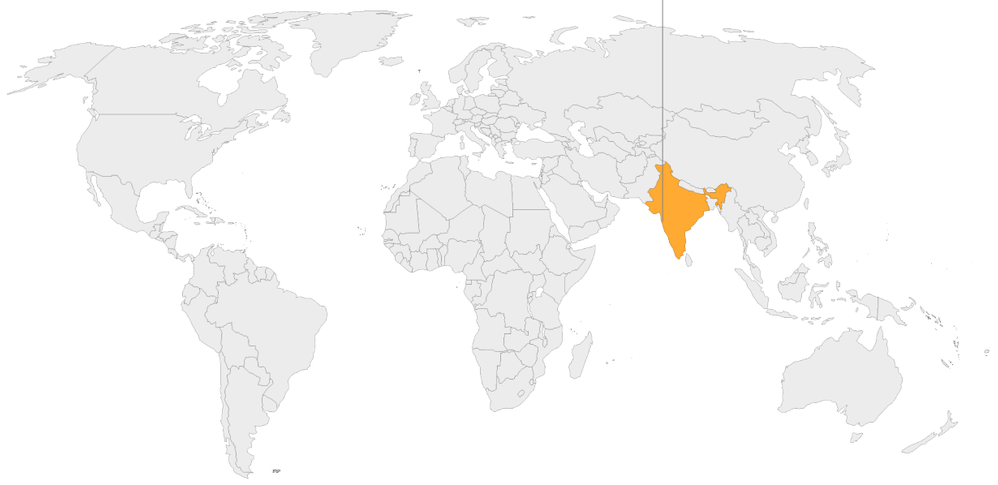
Before leaving, each group gave a final presentation to the residents, involved throughout the design process. But this Interdesign did not end with a simple exhibition, as it had some real effects. In January 2010, the Swedish participant Lars Albinsson[18] was appointed to head up the project “The New Gällivare”, an initiative to explore the future possibilities and aspirations of residents and local businesses.

2014, INDIA

Humanising a Metropolis

40
participants

Mumbai, India
5 – 19 February 2014

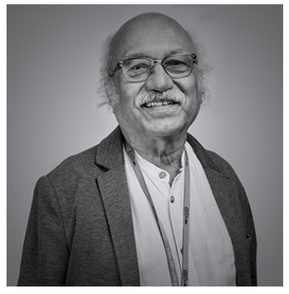


The topic Urban planning, waste management

19. Press release, Top global designers showcase solutions for social and infrastructural problems in Mumbai, March 12, 2014

20. S. P. Mandali's Prin. L. N. Welingkar Institute of Management Development & Research, also known as WeSchool, was established in 1977 as a part of the S. P. Mandali, Pune. Keeping design and innovation its' core, the institute works to provide newer avenues to students and encourage them to become Global Citizen Leaders.

21. Born in 1938, Prof Sudhakar Nadkarni studied Graphic Design at the Sir J J School of Applied Arts from 1954 to 1959, and Industrial Design at Hochschule für Gestaltung, Ulm, Germany from 1962 to 1966.
For almost three decades, he had been a Professor at the Industrial Design Center, IIT Bombay, including 18 years as the Head of the Center. He has been the Chairman of the ICSID Education Committee, Asia Sub Group as well being the Project leader for the UNDP Programme and convener, of the National Seminar of Design Education under the Co-sponsorship of UNESCO and UNDP.



Prof Sudhakar Nadkarni
Source: WeSchool

22. Icsid Interdesign Mumbai 2014, WDO: https://www.youtube.com/watch?v=9Mab6wef_uU

23. IFeel - Institute for Future Education in Entrepreneurship and Leadership

Focusing on some of the social and infrastructural challenges facing the growing city of Mumbai, the last Interdesign was held in India from 5 to 19 February 2014, under the broad theme of *Humanizing a Metropolis*.

«The aim behind this workshop was to try and bring about transformative changes that will improve the living conditions in Mumbai by tackling existing issues through a designer's holistic and abstract approach.»[19]
Prof Dr Uday Salunkhe, Group Director, WeSchool

It was sponsored by WeSchool, Prin. L.N.Welingkar Institute of Management Development and Research,[20] under the leadership of Professor Sudhakar Nadkarni,[21] Head of the Industrial Design Centre at the Indian Institute of Technology.
The Interdesign addressed some of the concerns narrated by the people of Mumbai. Post-independence Mumbai is a financial capital, a vibrant city symbol of a harsh modern life. It has a cultural and social legacy which has seasoned over a long time; congruent activities need to be addressed from the changing needs and new challenges. In every cosmopolitan city, the public space makes it more livable: markets, wide open spaces, fountains, gardens, street corners, food stalls and trees. In Mumbai these spaces bring about the social aspect of a society mixed with livelihood activities. Sometimes these spaces are undefined, not closed and mostly unmappable. Here, worlds meet, religions live together, and modernity and ethnicity are cultivated. Over time, the city of Mumbai has lost its appeal; people no longer enjoy the outside experience.[22]
As host of the Interdesign, WeSchool, India's premier business school, provided workshop space on two distinct campuses; one in the Matunga District of Mumbai, and one in the IFeel campus[23] in Lonavala. The last one is situated in a valley at the base of a small mountain range, with clean air and low population density, and without the chaotic noises of the city.
The Matunga District, on the contrary, is an energetic and eclectic neighborhood. It is filled with students, workers, professionals, and homeless, within 5 km of the world's largest slum, Dharavi. It was a relatively quiet area as opposed to the rest of Mumbai. Over time, the district changed dramatically and emerged as an educational centre, with social and infrastructure services that developed organically and with a reduced percentage of open space. The main challenge was to find innovative ways to cope with the change in the urban fabric.

Forty designers, half international and half Indian, attended this last Interdesign. They worked on six secondary themes based on the pre-research carried out by the WeSchool faculty, to allow the city to become self-sufficient thanks to its resources, and to increase citizens' sense of pride.
I. Health on the Go
II. Visualizing Matunga as an Educational Township
III. Zero Waste Household
IV. Redefining the Outdoor Experience
V. The Great Indian Bazar
VI. Living with Rain

Each sub-theme had a related sub-set of criticalities. Teams were established to look at Water, Waste, Health, Community and Commerce. The workshop schedule reflected a typical work day in Mumbai; all design teams worked on average 10-12 hours most days, with one day off. Participants visited diverse districts to better understand the challenges faced by the city. Some key issues that emerged were drainage system, waste management, challenges of creating a school district, socialization in the subway, improving the outdoor experience, the chaotic shopping experience, lifestyle, health problems etc.

The Interdesign Mumbai successfully concluded with an exhibition at the WeSchool campus on February 18, 2014. The open house prototypes created by participants, about 25, showed how many of these solutions could be applied as a model in other growing metropolises.

The group "Visualizing Matunga as an Educational Township", for example, proposed implementable solutions to improve the interaction between students and the community. He has designed interactive and experiential elements, transport initiatives to relieve traffic, graphic designs to establish neighborhood boundaries, urban design projects and an open learning laboratory within the community.

For the participating designer, the initiative "Humanizing a metropolis" was a multidisciplinary event to hand out and extend professional skills. For the design scene, it was a spur for later elaborations. The international presence in Matunga brought by Interdesign resulted in media attention and in the interest of Government authorities, therefore some projects have been seriously taken up.
These outcomes are the result of multiple forms of collaboration, cross-disciplinary dialogue, and a common design process for design thinking, reflecting design studies and methodologies.

«The needs of our society and the world at large, urge us to see things from multiple perspectives and discover the synergies among them. Taking a cue from nature, growth of any kind has to be holistic. Focusing on only one or two aspects of development will factor in deformities in the creation. Problems, when analysed from a single perspective, may only prompt incremental improvement. However when explored from multiple angles, opportunities for radical innovation present themselves and that's what fires growth in organisations, society and nations.»[24]

Prof Dr Uday Salunkhe, Group Director, WeSchool

24. Press release, India to host next Icsid Interdesign, March 3, 2013

In the next pages.
Top left: Figure 4 -Final exhibition at the WeSchool campus. Source: https://wdo.org/programmes/interdesign-through-the-years/

Lower left: Figure 5 - Mobile and modular displays for the final exhibition. Source: https://wdo.org/programmes/interdesign-through-the-years/

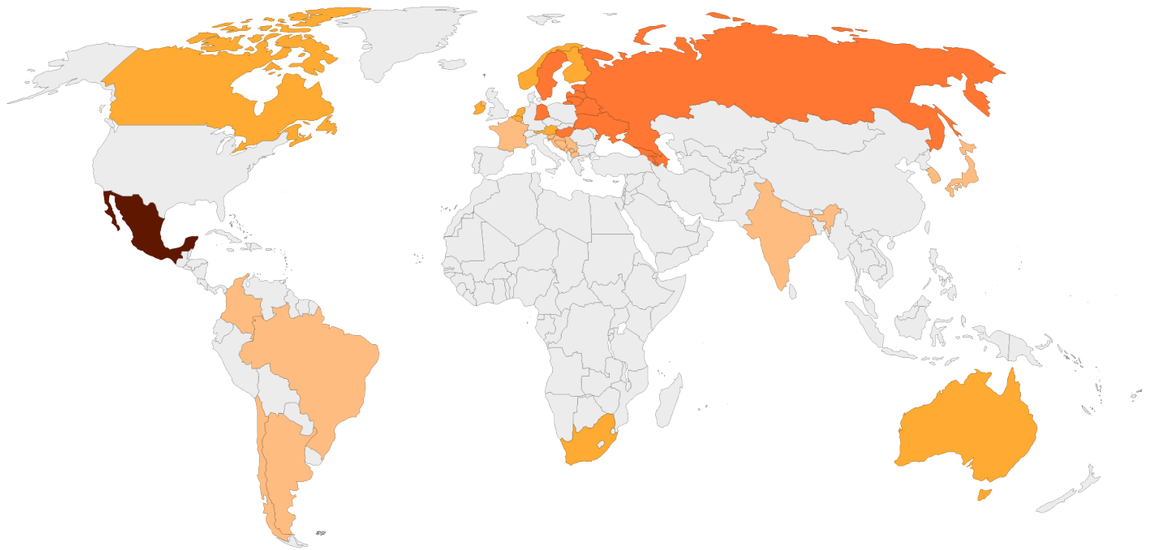
Top right: Figure 6 -Final exhibition at the WeSchool campus. Source: https://wdo.org/programmes/interdesign-through-the-years/

Bottom right: Figure 7 -Mobile and modular displays for the final exhibition. Source: https://wdo.org/programmes/interdesign-through-the-years/

Conclusion

This thesis has set out to investigate ICSID's Interdesign programme throughout the years, a new type of seminar bringing together industrial designers from around the world to address issues such as climate change, urban transport and health care, problems not only for the host country but also with international importance. In the span of forty-three years ICSID, with the support of the member organizations, has organized a total of forty-four Interdesign in twenty-six countries.
It was the ideal opportunity for mid-career designers to expand their knowledge, to forge relationships with designers and other types of professionals from different cultures and origins.
The core value of Interdesign is in fact linked to the point that it allows many different perspectives on any project. To learn to understand each other, they had to work together. They, therefore, departed from the traditional teaching method from teacher to student, preferring a workshop mode in which the participants could directly explore the scenario of the problem, talking with stakeholders and the local population to come together to possible solutions. From the first Interdesign in Minsk (1971), which explored the production and distribution of bread, to the last one in Mumbai (2014), which sought to address some of the social and infrastructure challenges facing the growing city, ICSID operated as a nexus of national and international associations, showing how relationships are the foundation of any project capable of having global impacts. The research also highlighted the change of objectives, mentality and vision of an association initially focused exclusively on industrial design, which with the change in the social and environmental situation has opened its doors to include professionals from every sector in the collaboration to solve the greatest challenges of our planet through design-driven innovation.

But already from the first Interdesign in Minsk, Josine Des Cressonnières, Secretary General, suggested that we be less specific about what



designers should design, and expose the problems to be solved rather than the possible solutions. This would give participants greater freedom of ideas and methodological choices. This intention to expose the problems instead of the eventual solution, the necessary product that needed to be designed, expanded the scope of the workshops. Moreover, the setting of projects of social value has generated interesting results, adding utility to the programme. The concept of designers who educate themselves and at the same time produce useful work was a valid alternative to the standard academic seminar.
But the founding motive of the organization of these events was closely linked to the association, and to the

Figure 1 - Map of all Interdesign, with gradations according to the number of Interdesign that occurred in the same country. The map considers the subdivision of the world at the time of Interdesign, so the URRS and Yugoslavia are considered as unique countries, as Germany is divided into two parts because the Interdesign occurred there before the fall of the Berlin Wall.

promotion of industrial design, a discipline still little known internationally. Through fieldwork, ICSID wanted to demonstrate the utility of industrial designers in solving challenges and for the development of the economy of industries and governments. And by demonstrating how relevant industrial design was, it promoted itself at the same time.
However, the excessive focus on proving the role of industrial designers from an economical benefit point of view has often led to a focus on product design development, resulting in copyright issues. L. Lepoix considered the 1971 Interdesign in Minsk an occasion for the Russians to make designers with experience in important studies work for free, and not an opportunity to exchange ideas. At the Interdesign in Finland in 1992, concern emerged about the implications of copyright for the work being undertaken, as companies were invited to write briefs for the design work. Most of the participants assumed that as usual the copyright of the concepts was owned by the designer, protected by the copyright law of each country. But ICSID's copyright guidelines were still vague. It was then decided that if the corporate member wished to develop any of the results for commercial production, negotiation with the group was necessary.
This aspect showed how the pride and ego of designers, who wanted to use the opportunity of Interdesign to get noticed, sometimes exceeded the social utility of working together for a common purpose. Already from the first Interdesign in Minsk, there have been problems and disagreements, mainly due to the encounter of strong personalities and the ego of people who are very equal in status but with conflicting ideas. All in all, Interdesign was a positive experience, especially from what emerged from the questionnaires placed at the end of each event. As society evolved and problems became increasingly complex, the circle of invitations to the program expanded to include different professions, with an age range no longer limited to mid-career designers. The students, in particular the universities that sponsored the event, were invited to assist, help as interpreters and act as a link with the local population. Interdesigns have thus passed from a meeting of international professionals to one of inter - and trans-disciplinary experts, from a viewpoint of product/ graphic design to a system perspective.
The increasing involvement of different disciplines has followed the increase in the complexity of the problems faced, leading designers to be no longer deus-ex-machina, but participants in a wider collaborative project team comprising local citizens and stakeholders. But all this had a cost, particularly high for sponsors and organizers.

These organizations had to cover room and board for each participant, the cost of transportation, food and the share of distinguished guests invited to attend. This could be one of the main reasons why since 2014 the WDO has not carried out the Interdesign program. Surely the lack of

financial support prevented the realization of four Interdesign. The cancellation of funds by the Mayhill Homes Corporation stopped preparations for the Interdesign 1976-77 India, "A New Generation of Urban Hardware". The budget cuts due to the reorganization of government ministers in Mexico in 1977 marked the end of Interdesign "The Business of Craft Design". Problems given by the 50% devaluation of Argentina in 1981 have influenced the organization of Interdesign "Design for Rural Environment System". The same year UNIDO Project Committee decided not to approve the funds for another Interdesign to be held in India on a similar theme, "Design for Agriculture".

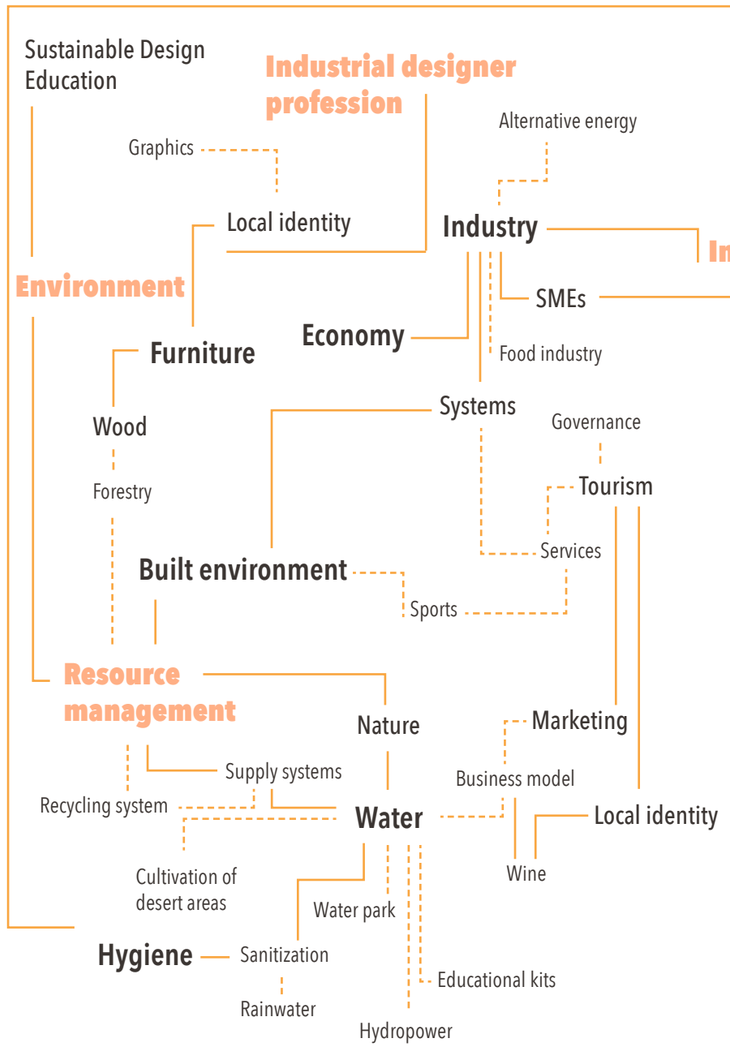
Another reason for the no longer palatability of Interdesign in the eyes of the WDO and member associations may have been the introduction in 2020 of a valid alternative, the World Design Challenges. The two weeks of virtual workshops allow WDO to bring together designers and professionals from all over the world at a much lower cost. This, however, can only create less felt relationships between participants and a less immersive experience in the context of the challenge and the community. They allow bringing together designers and professionals from all over the world at a much lower cost. This, however, can only create less felt relationships between participants and a less immersive experience in the context of the challenge and the community. Participants stand behind a screen, as well as stakeholders and guests. This gap that unites personalities from all over the world ends up repainting them and hindering their immersion in the co-design experience. With virtuality comes less field work, an instrument of socialisation, a practice which gives a reality check to their theories and projects.

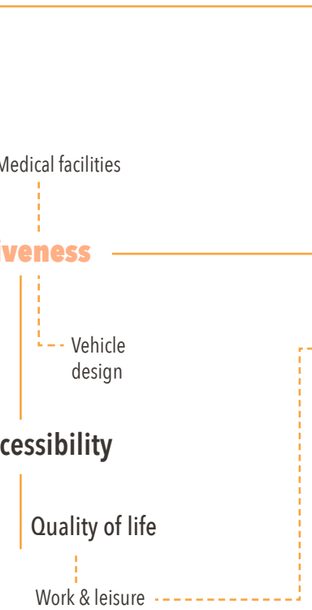
Learning, after all, takes place at various levels, that is, intellectually, emotionally and practically. But this Interdesign experience, which started as a way to provide post-graduate learning and deepening to mid-career designers, has left a mark, and its imprint can be seen in every University course and Academic Program designed with a multidisciplinary approach. An example is Politecnico di Torino, which provides lessons and workshops linking innovation to a vision of the problems from a different angle, with attention to the humanistic components. Other examples can be found in the ID program of Chicago, USA, OCAD University in Toronto, Canada, and the Oslo School of Architecture and Design (AHO) program in Oslo, Norway. But the list goes on, as new courses increasingly open to the interaction between disciplines, and providing a type of teaching that is not exclusively top-down, from teacher to student, are being started in several universities and schools around the world. To conclude, and to show how much a program of this type can range across fields and disciplines that are distant from each other, there is a scheme that connects the main topics covered in just over forty years of Interdesign.

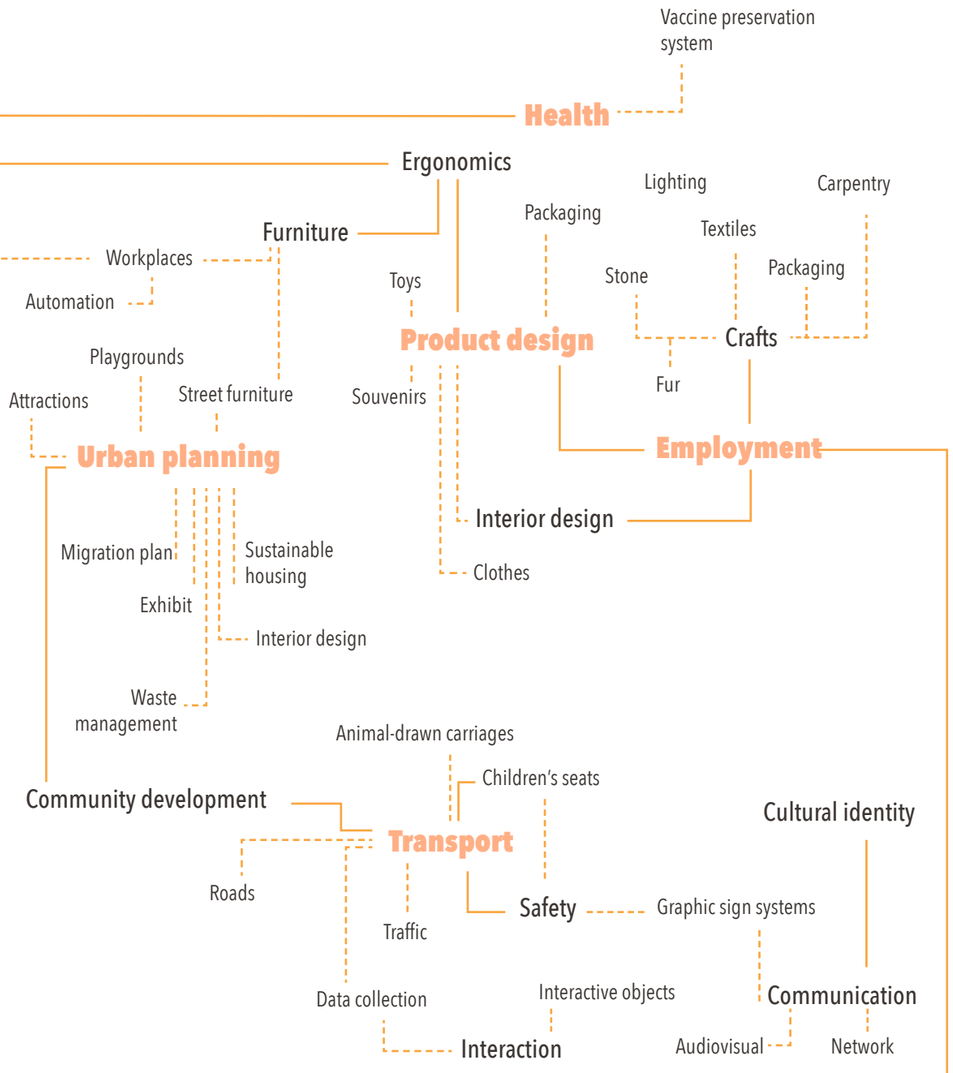
Conclusion

COMPLEXITY

TOPICS







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