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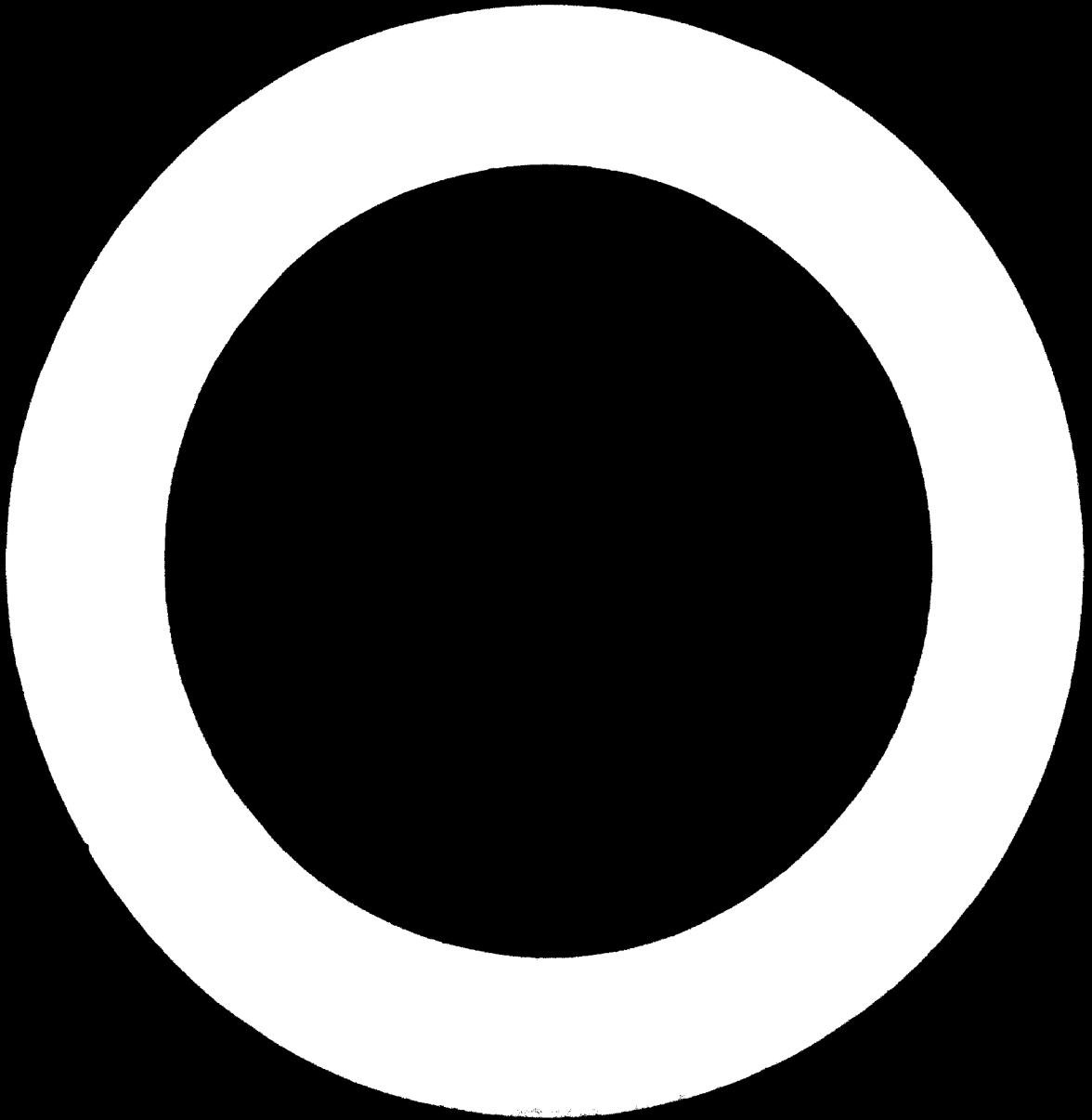
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United Nations Development Programme

TECHNICAL ASSISTANCE TO INDUSTRIAL
DEVELOPMENT SERVICES

DP/MAR/72/002

MAURITIUS

Technical report: Assistance to the furniture industry

Prepared for the Government of Mauritius
by the United Nations Industrial Development Organization,
executing agency for the United Nations Development Programme

Based on the work of Ilmari Tapiovaara, furniture design expert

United Nations Industrial Development Organization
Vienna, 1976

Explanatory notes

The monetary unit of Mauritius is the rupee (MauRs). During the period of the project its value in relation to the United States dollar was \$US 1 = MauRs 6.45.

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SUMMARY

The consultant, an expert in furniture design, was sent to Mauritius for two months in September 1975. His assignment was to continue work begun earlier as part of the parent project "Technical Assistance to Industrial Development Services" (DP/MAR/12/002). During this mission he gave a series of lectures and led seminars on various aspects of designing furniture for the export market and on how to organize and participate in a competition for furniture design.

His short-term and long-term recommendations cover suggestions for planning exhibitions, a programme for export marketing, requirements for expert assistance and participation in international competitions.

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INTRODUCTION

The consultant was assigned for two months to Mauritius starting in September 1975. His mission was to continue assistance already provided as part of the project "Technical Assistance to Industrial Development Services" (DP/MAR/72/002). Specifically, he was expected to advise on:

- (a) Evaluation of present production and selection of new designs;
- (b) Adaptation of production to market requirements;
- (c) Packaging techniques for export.

The programme of work was a follow-up of the first programme, which was undertaken in Mauritius from 1 September to 31 November 1974. It consisted of a design course and lectures, which were largely of the seminar type (see annex I). Subjects covered were:

- (a) Various aspects of design and design routine work;
- (b) Individual problems of participants concerning furniture export;
- (c) "How to draw it";
- (d) Modern wood-finishing techniques for furniture;
- (e) Financial implications of furniture manufacturing.

Participation in the programme was as follows: 30% manufacturers, 50% from management and 20% draughtsmen and designers.

I. SEMINAR LECTURES

(Department of Industrial Technology, University of Mauritius)

The consultant gave lectures on the following topics:

- (a) Designing furniture for home and export markets;
- (b) Knock-down and packaging techniques for export;
- (c) Colour schemes and use of material for export;
- (d) Mauritian design for export.

Each lecture, which lasted for two hours, was illustrated with about 150 slides. The lectures were planned to give a pictorial study and were designed to follow a sequence of slides. The consultant has developed his own visual technique, using his own collection of photographs and other graphic material.

A. Designing furniture for home and export markets (Workers Federation, Port Louis, 25 September 1975; 24 participants)

The nature of the country, its existing skills, materials and traditions shape its identity marks. All successful and internationally known design has entered the field on this local base. Mauritius, which is relatively isolated, needs help in adjusting its designs to the requirements of a foreign market. Mauritian models do not interest possible export clients because the existing models are direct copies of European furniture found in catalogues or magazines. The normal way of ordering furniture from Mauritius is to provide a photoclip of the model desired for 1 or 2 pieces of furniture. It is the same principle as if different customers were to plant vegetables using different methods but the same seed. It is not profitable either to the producer or to the customer. The question to be posed is, is there a Mauritian identity that is strong and expressed everywhere on the island. With such an identity mark, local skill and other local characteristics combined with much international design experience, original Mauritian design is possible, although its development will take some time.

B. Knock-down and packaging techniques for export (University of Mauritius, Reduit, 2 October 1975; 16 participants)

The consultant used three-dimensional models of knock-down - collapsible, screwable, stackable - and half-assembled export furniture samples, together with photographs of good typical export factory objects in Scandinavia, to

explain how a number of variations, packing and knock-down techniques have a high export potential. For illustration the consultant had ordered printed material on the best European furniture fittings by Huwil-Werke, Hewi Nylon Beschlage, Karl Limbach und Cie. and Lundell und Zetterberg Kom. Without these fittings the main part of KD-furniture would only be half finished.

C. Colour schemes and use of material for export
(University of Mauritius, Reduit, 9 October 1975; 20 participants)

Nearly everyone somehow reacts to colour, knowingly or unconsciously. Children and adults react differently to colours; a child reacts by instinct, while adults react with the intellect. Black and white evoke fear; black is considered the colour of death in the west as white is in the east. Colours are commercially acceptable; well-coloured sets of furniture are more popular than uncoloured sets. The consultant asked a paint manufacturer (Winter Oy) to send a full colour scheme (420 colour examples) from Finland. To develop this type of colour scheme for one paint industry would take about one and a half years and costs about £ 700,000. A scheme may be used for 10 to 12 years but the interval between two schemes becomes shorter as a result of competition and rapid changes of fashion in colours. Nature, exhibitions, architecture, ethnography, interiors, furniture and materials were represented as reflectors of colour; colour psychology was also mentioned.

D. Mauritian design for export
(University of Mauritius, Reduit, 16 October 1975; 13 participants)

The consultant discussed what should be done in Mauritius to make its domestic line acceptable for the export market. The main question was how to interest the Government more in order to achieve continued progress in design. The general feeling was that without government patronage over the next 10 to 20 years, design could not exist in Mauritius, and not even good furniture could be made for export. With government help design could develop at five times the rate, especially in the furniture field. Continuity in design is lacking; this was the conclusion of the team at the end of the lecture series.

II. GROUP PARTICIPATION IN SEMINARS
(15 participants, 18 hours, University of Mauritius, Reunion)

Each member was requested to indicate his specific problems so that they could be discussed and solved together with the other participants.

A. Seminar theory (6 October 1975, 1 day)

This seminar dealt with individual specific problems that were to be solved by one team. Only two of the participants had foreign trade experiences: Fayd'herbe, a large-scale importer, and A. M'Pota, a producer-exporter to Reunion Island. They contributed valuable opinions and case studies based on their leading positions in the field. The group made the following suggestions:

(a) The Government should stimulate interest in furniture export. It would be a good investment for the future;

(b) The Mauritian Furniture Manufacturer's Association needs co-ordinated export promotion personnel to take care of activities including joint participation in exhibitions;

(c) Continuous progress in developing new exportable furniture models should be encouraged with the help of the Government. For instance, Italy arranges several annual international furniture design competitions, organized with governmental and communal assistance (at Cantu, Como, Mariano Comense etc.).

The industry in Mauritius needs continuous exposure to ideas, and constant pressure. The design programme has just been started, and its continuity should be guaranteed.

B. Practical seminar (20-21 October 1975; 2 days)

Each participant received the same type of pen, ruler, transparent paper and skeleton drawing of four typical exportable items of furniture (annexes II, III, IV and V).

Participants were asked to supply the "muscles around the skeleton". The intention of this task was:

- (a) To encourage participants to work with pen, paper and rulers;
- (b) To place participants in the centre of the shipping problems;
- (c) To show how many different solutions each design problem could have (15 participants, 15 different designs ("bodies"));
- (d) To show one practical and simple analytical way to design drawing routine.

This encouraging and successful experiment ("to swim quite without practice") was then criticised and discussed.

III. VISITS TO INDUSTRIAL FACTORIES AND DESIGN CONSULTANCY

The following factories were visited:

- (a) No#1 Furniture Ltd (2 visits). New interest, promising attitude but no pieces of design yet assigned. Addition of new machinery is being considered;
- (b) Neubles Laval (Koo Seen Lin) (3 visits). Excellent new factory going through revolutionary changes. No model problems. Some new designs are being developed. Big offer from Finland (ASKO) of last year's selection (500 plates); factory represents the best in furniture production field in Mauritius;
- (c) I. M. Sayed (5 visits). Good general contact with Laval among manufacturers and experts. Factory of good quality, but for the time being it has given up furniture production. It also received big offer from Finland;
- (d) Miroverre Ltd (2 visits). Factory received huge offer from Finland (ASKO) for shelving system of furniture programme, 1974;
- (e) Flat Pack Product Ltd (4 visits). Most prominent and progressive furniture factory in Mauritius. Long-term design programme, good location, good buildings, new machinery under serious study; it will produce furniture under licence from Scandinavia;
- (f) Classic Design (Pty) Ltd (6 visits). Specializes in wood-carving and upholstery. Successful prototype work, but it is willing to give its production to Laval (the magazine rack for mass production);
- (g) Cie. Mauricienne du Neubles et du Rotin Ltée. (1 visit). Firm willing to make new models, but factory may stop production in Mauritius;
- (h) Joonas Industries Ltd (4 visits). Firm is willing to develop new variations on old design, but prototype work progresses slowly and factory is not design-minded enough;
- (i) Other workshops and factories (18 visits). Every furniture unit (or pair) had its own printed magazine or other model clip. Cabinet-maker "composed" all dimensions from prospective picture - which was a clever trick but did not require skill needed to produce new design. No one in this category was interested in designing something that had not been ordered and secured.

A small exhibition of photos of the work designed in 1974 was held at Hotel Merville, Grand Baie, from 22 to 27 October 1975.

The conclusion was that young activists were needed to sustain design development.

IV. INTERNATIONAL COMPETITIONS OR ALTERNATIVE ACTIVITY

A. Competitions in Italy

Just as the design programme was about to be finished some photographic material was received from Italy showing the results of an international furniture design competition. This type of competition is highly recommended for Mauritius in the next phase when the industry is going ahead with an export furniture model programme. (See annexes VI, VII and VIII.)

The Italian practice works in the following way. A competition - supported by the Government - is announced for international furniture design. Participants are 10 to 15 well-known designers and architects who are invited, or their studios. They are paid a compensation stipulated in advance for their first participation sketch for the competition. These designers are selected from parts of the world where the industry of the province concerned might have a marketing interest. Thus, the designers are able to bring the local needs of different countries to the attention even of distant producers.

As an example, a competition was described that had been arranged by the province of Brianza, located in Italy north of Milano. This province has a dense conglomeration of Italian furniture factories and high-level design experience. Almost yearly design competitions of international standard are routine. In Brianza (Cantu, Como, Mariano Comense) such competitions have been taking place for about 20 years. The best design suggestions of the competition are then executed in local works and exhibited both in the area's permanent exhibition halls and in special leading international exhibitions. Orders are then distributed among producers with acceptable quality standards. This system has proved to be highly successful, as is attested to by its continued popularity.

B. Possibility for competition in Mauritius

The Italian type of competition could very likely be usefully adopted in Mauritius. To arrange an international competition at this early stage, however, would be too difficult. Instead, it is recommended that 1 to 3 high-standard design studios be asked to propose a production programme. Each of these studios would get the same reward as well as royalty on production. The reward

should correspond to the normal level of those studios. Guided by such a competition programme, the best Mauritian furniture manufacturers would be supplied with a model collection corresponding to the interests and needs of importing countries. The best results would be placed in high-level international exhibitions.

To secure good product quality the first and guiding model-project should be limited to a few producers who could offer the capacity needed and who would show interest in continuing production.

It is suggested that an expert be recruited by UNIDO (one and a half months) to make out a programme for the invitation, to follow it through, to discuss the matter with the producers concerned, to act as a connecting link between representatives of the Government and of industry, to make a recommendation on how to share the costs, and to draw up the programme of participation in the exhibition and suggestions for participants (see job description, annex XII). The Ministry of Commerce and Industry would defray the costs of participation in an international exhibition. The producers connected with this plan would pay, in view of their direct advantage, the rewards and royalties of the model-competition or of the task.

To follow up the above-mentioned scheme with practical examples would help to maintain the continuity of high-level design interest with reasonable, shared expenses. Should the sample plan be carried out and be successful, it would produce in practice a useful line to work on.

C. Continuation of design activity

In his technical report on the "Design of wooden furniture for export, Mauritius, 1974" (UNIDO/ITS.315), the consultant proposed the creation of a post of Secretary of State for Design of Handicrafts and Industry. The need for this official is more urgent now than before. (For job description see annex E.)

D. Help in design given to various persons and organisations in Mauritius

Various forms of assistance have been given to individuals and firms, as follows:

(a) Photographer and painter Pierre Argo was helped and advised with the planning of an exhibition for state export purposes;

(b) Monique Maurel, talented Mauritian designer of large boutique draperies, was advised about Mauritius identity marks and applications;

(c) Société des Entreprises Spécialisés, Quatre Bornes, was advised about authentic materials, local techniques and identity marks;

(d) Boutique "Corinne", Curepipe, received design publications and information from Scandinavia.

V. RECOMMENDATIONS

A. Short-term

1. A programme for export models should be elaborated immediately. Design work, a general plan for one exhibition stand, should be ordered as soon as possible from either one or several design studios of international standard.

2. Manufacture of prototypes should be initiated as soon as the drawings are ready.

3. Mauritius should reserve exhibition space (about 80 m²) in an important furniture exhibition of high international standard that is arranged yearly (Copenhagen).

4. A furniture design expert should be hired for four to six weeks to carry out the above-mentioned programme, e.g. April-June 1975. (See annex XI.)

B. Long-term

1. Exhibition displays should be arranged for important furniture exhibitions during April-May 1977 (Cologne, Copenhagen or Milan).

2. A preliminary exhibition should be arranged in Mauritius before this date, at Rose Hill or Town Hall.

3. Public relations and programme planning should be arranged by an export-marketing furniture expert (6 months) who would also do the groundwork for continuity of the work by a Mauritian economist.

4. A native idea competition should be held on furniture models, 1977-1978.

5. Activity in foreign exhibitions should continue as needed on the basis of experience from the first exhibition.

6. A Secretary of State for Design should be employed in order to ensure the continuity (annex X).

7. Design missions carried out in 1974-1975 should not leave the impression that there is a shortage of designers in the country. The missions were able to do only preliminary work at different levels, breaking ground for further action, and further short missions may be needed. Even continued specific training would require several years.

C. Suggestions for photographic work

There is extensive material on Mauritian identity and on the furniture industry. The filming plan of this mission was not realized because there was no equipment available. In general, Mauritius is an excellent object for documentary photographs. The filming of development assistance could still be done in connexion with some other project.

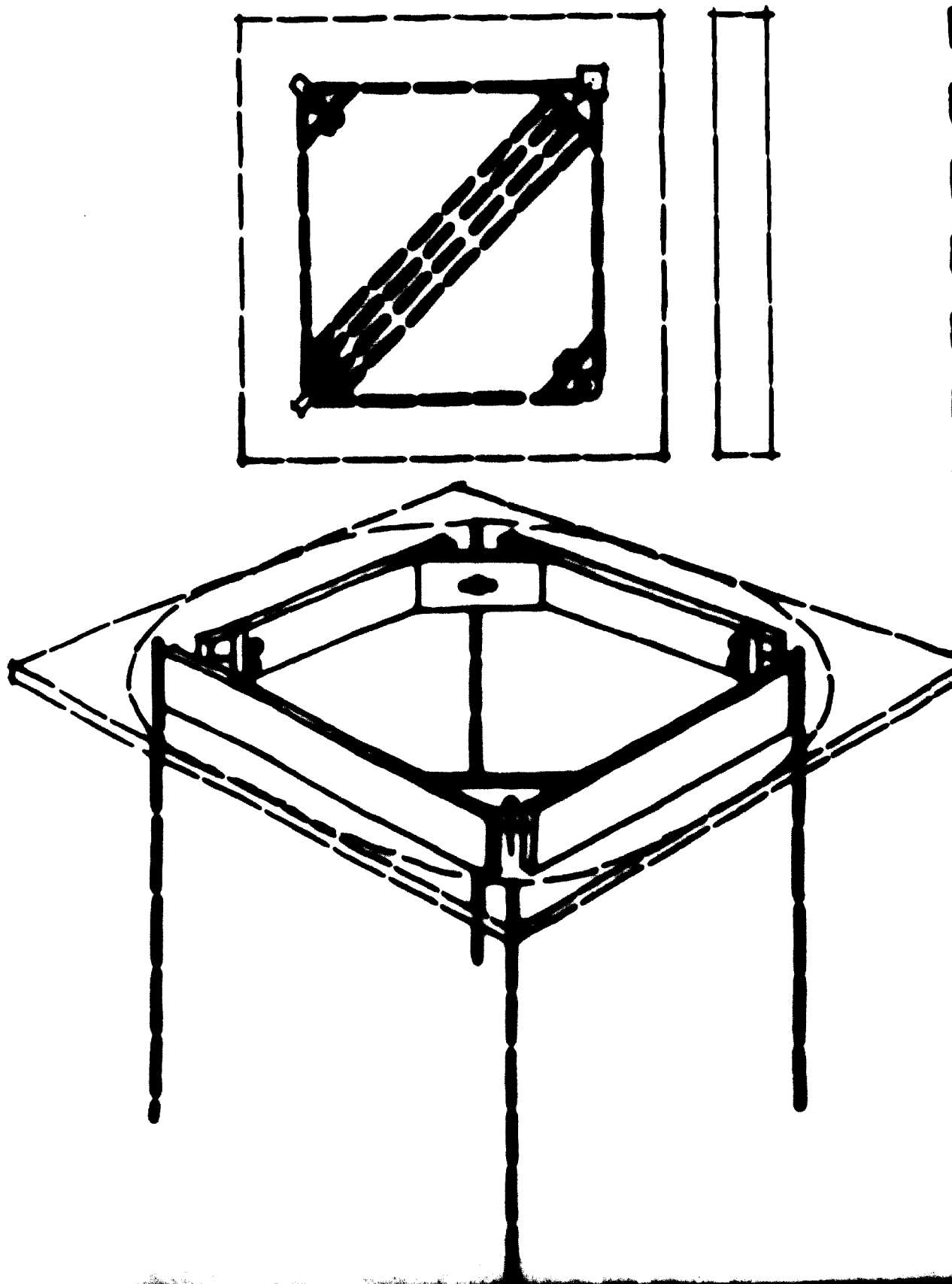
Annex I

TRAINING PROGRAMME FOR MANAGERS AND OWNERS

Subject	Title	Date	Period
Design	1. Designing furniture for home and export markets	25 September	2 hours
	2. Knock-down and packaging techniques for export	2 October	2 hours
	3. Colour schemes and use of materials for export	9 October	2 hours
	4. Mauritian designs for export	16 October	2 hours
	5. Design workshop (I)	6 October	1 day
	6. Design workshop (II)	20, 21 October	2 days
Technology	Seminar on modern wood-finishing techniques and materials	14, 15 October	2 days
Management	Financial aspects of furniture manufacturing	23 October	1 day

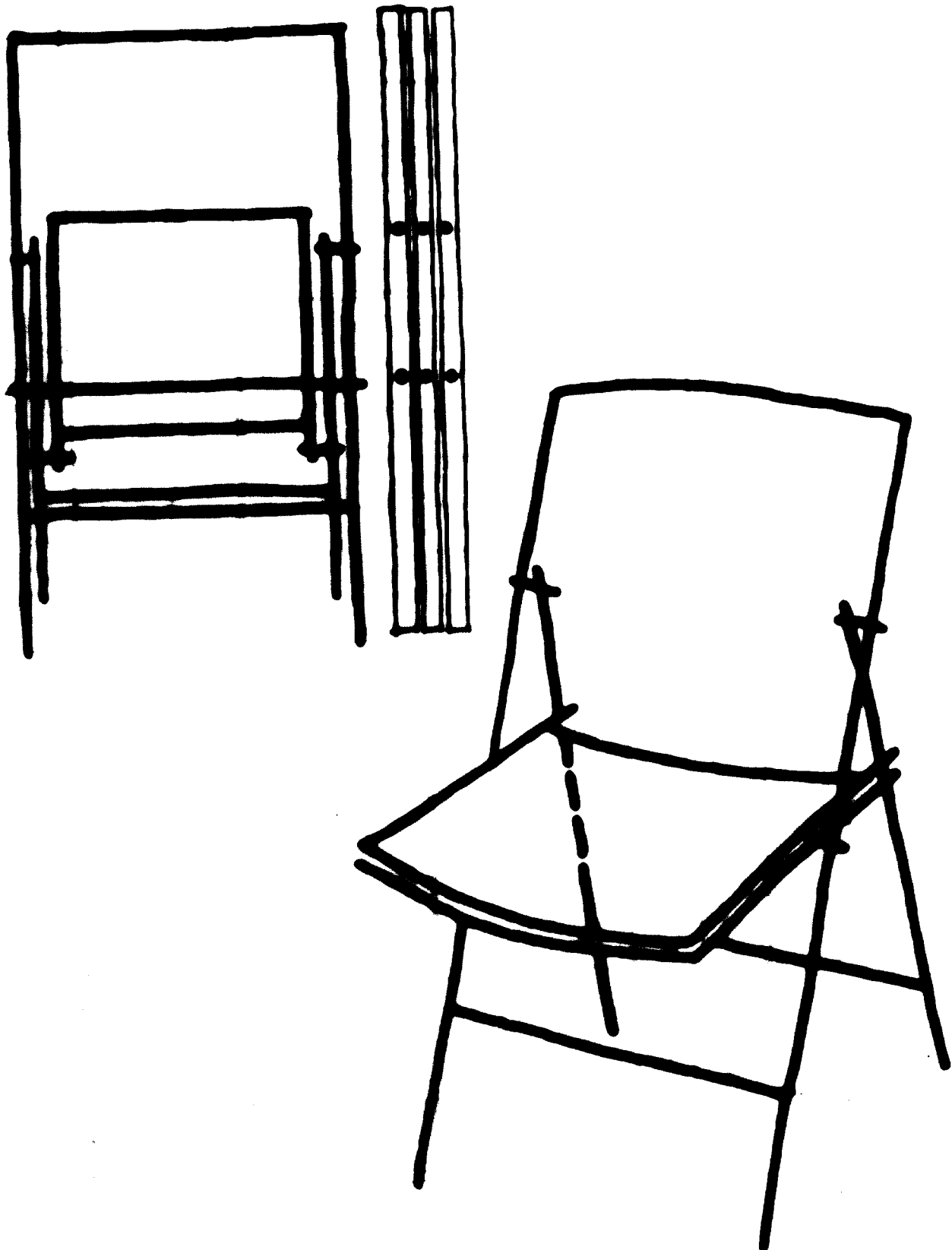
Annex II

SKELETON OF A TABLE



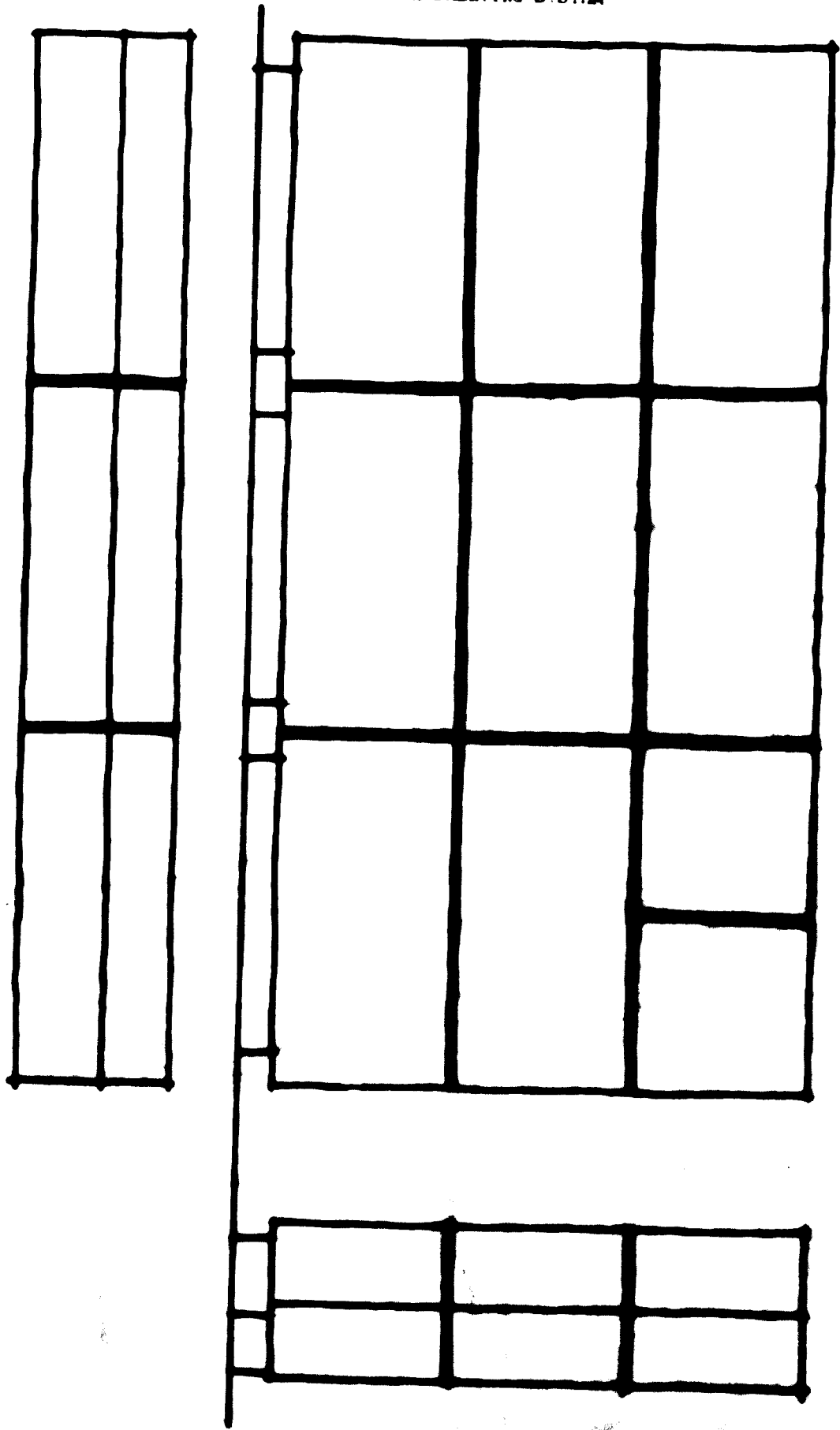
ANNEX III

SKELETON OF A FOLDING CHAIR



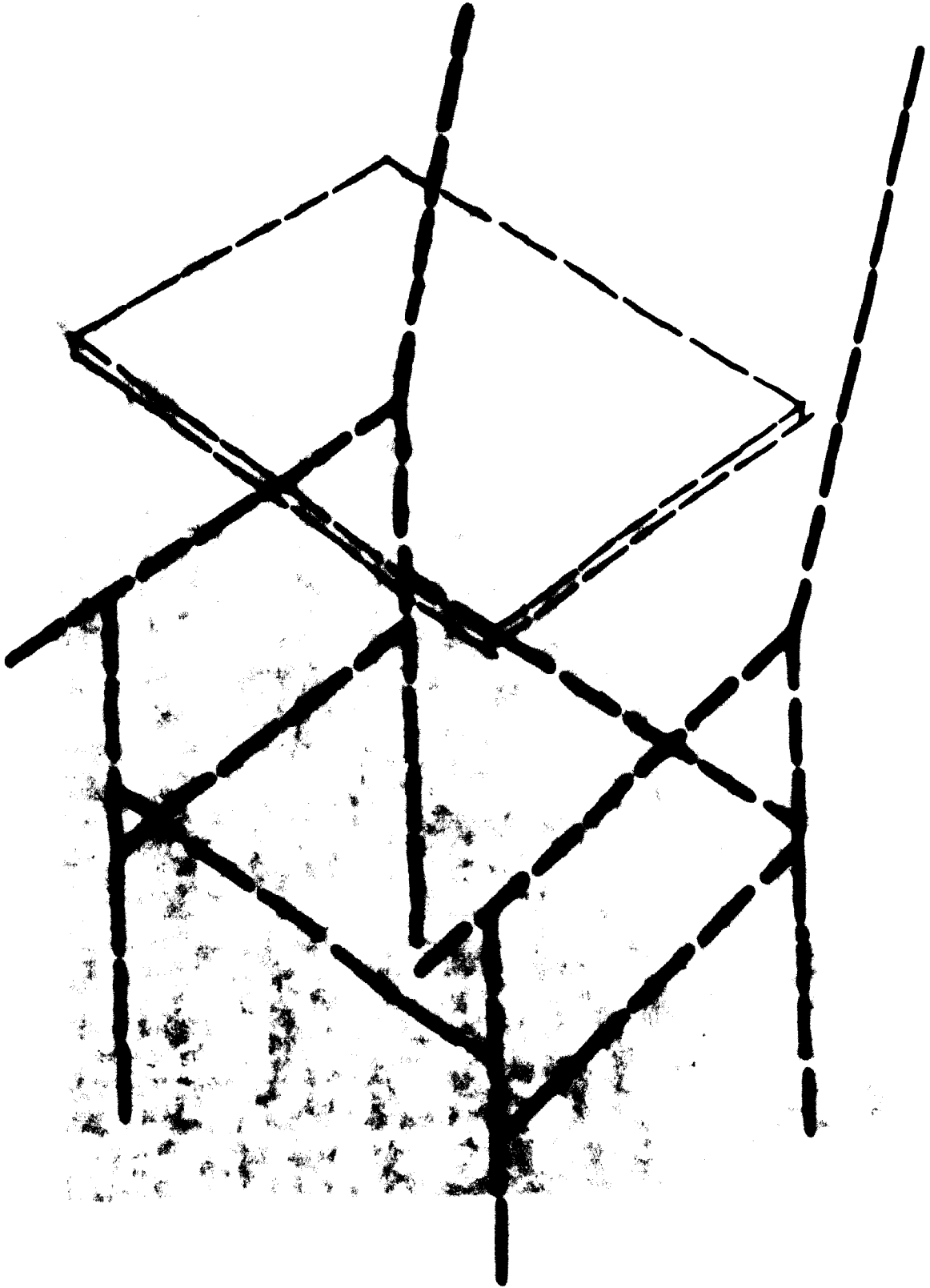
Annex IV

SKELETON OF A SHELVING SYSTEM



APPENDIX V

SKELETON OF A CHAIR



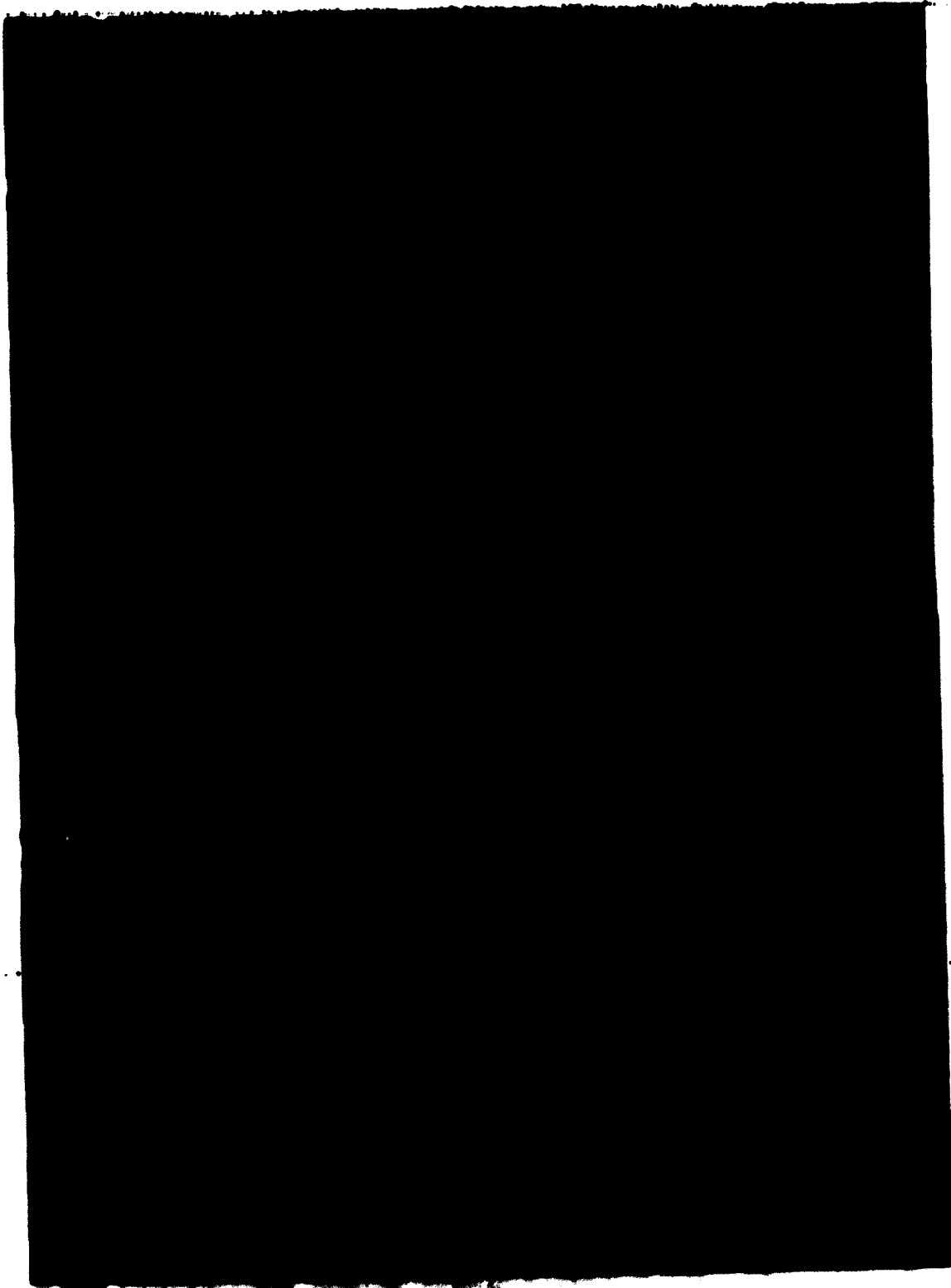
Annex VI (a)

EXAMPLES FROM A COMPETITION AT BRIANZA, ITALY

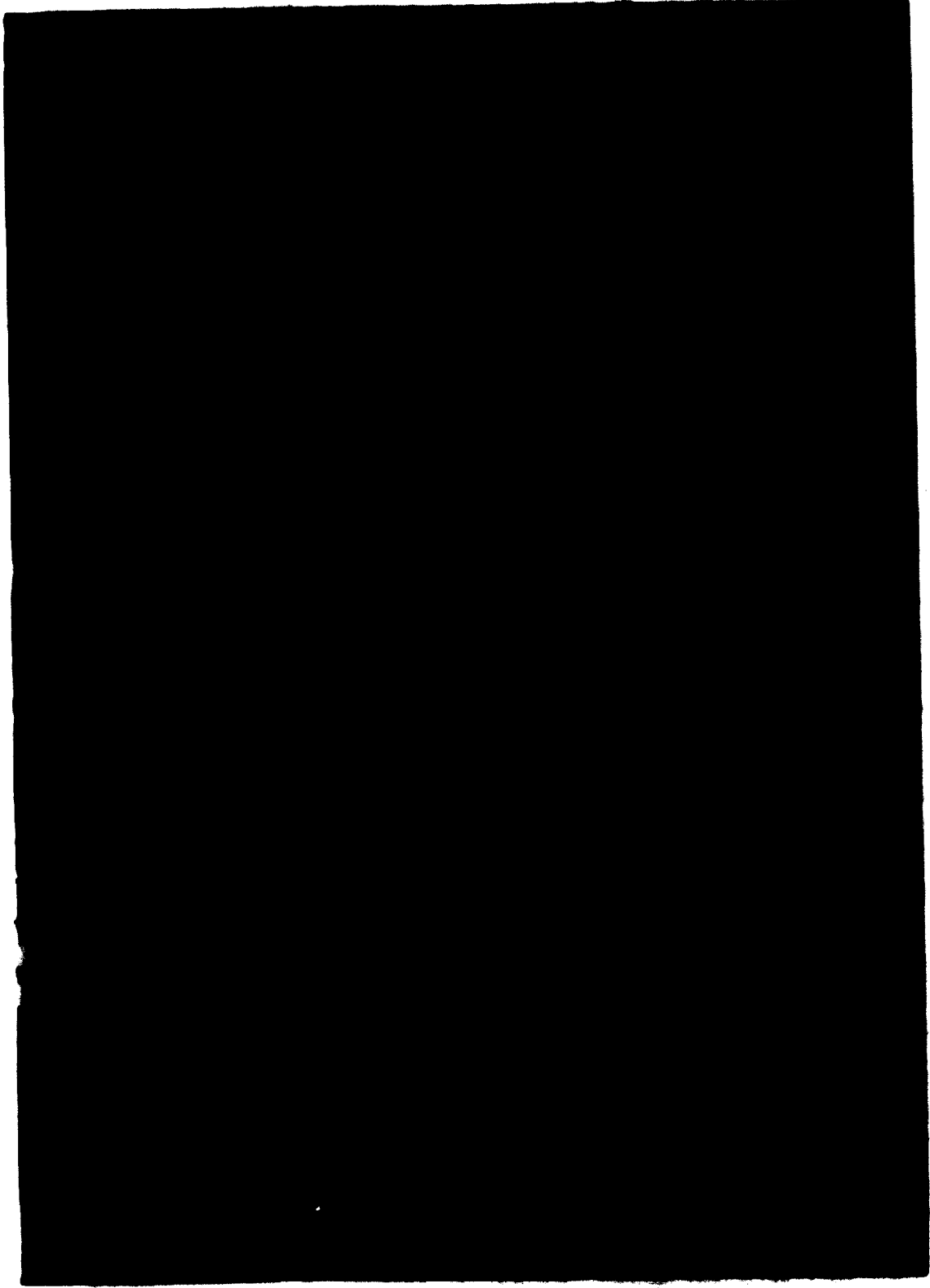


Annex VI (b)

EXAMPLES FROM A COMPETITION AT BRIANZA, ITALY



Annex VI (c)
EXAMPLES FROM A COMPETITION AT BRIANZA, ITALY



Annex VII

INVITATION TO DESIGN COMPETITION (MODEL 1)

international
competition

low-cost
furniture
design

Competition program for designers residing outside the United States

the need for low-cost furniture

Low-cost home furnishings and housing are among the most important factors in the national economy and the general welfare of the peoples of all countries. Governments and industry the world over are making every effort to find a solution for the housing problem but have as yet paid only scant attention to the design and production of good inexpensive furniture.

To serve the needs of the vast majority of people we must have furniture that is planned for small apartments and houses, furniture that is well-designed yet moderate in price, that is comfortable but not bulky, and that can be easily moved, stored and cared for; in other words, mass-produced furniture that is integrated to the needs of modern living, production and merchandising.

The Museum of Modern Art and a group of leading furniture retailers have been greatly concerned with this problem. They are united in the belief that the means for its solution are available now. The spectacular advances of technology have given us new materials, tools and production methods that have already been successfully applied to many important branches of manufacture. Individual progressive furniture designers in many countries have done brilliant experimental work but have found it difficult to find ways to translate their ideas into reality.

Furniture needs studying from many viewpoints, among which are size, function, price, available materials and manufacturing techniques. The problems of shipping and stock storage also have not been solved as completely as is desirable. These problems technical and their joint solution would produce furniture new both in technique and in appearance.

In order to solve the problem and to provide a practical stimulus for designers and technicians in all countries to increase their efforts, the Museum of Modern Art and Museum Design Project, Inc., a non-profit organization set up by representatives of the trade, are sponsoring an international competition for the design of low-cost furniture.

The sponsors of the project believe that this competition will draw the attention of designers and technicians from

all over the world to this important problem and that it will produce handsome fresh designs leading to the manufacture and wide distribution of a new type of furniture for today's homes.

the scope of this competition

This competition is intended to develop ideas for low-cost furniture suited to the living rooms, bedrooms and dining areas of present-day small homes. Many such homes combine living and bedroom furniture in the same area, requiring dual-purpose furniture. The entry specialists think of furniture needed in homes group themselves into main categories of seating, table and storage pieces. The design of good seating and storage pieces is more complicated than the design of tables, and for this reason pieces will be given to designs for seating and storage pieces from which entire groups of furniture (including tables) can be developed.

Design of two kinds are eligible

- (1) Seating units for one or more persons, such as upright and lounge chairs, sofas, daybeds, benches and ottoms
- (2) Storage units for household or general office or for both

Pieces adaptable to use that may use one eligible. Competitors may submit entries for seating units or storage units or both, and there is no restriction on the total number of entries one competitor may submit.

dates

The competition opens with the announcement and closes at midnight October 31, 1946. Entries received later than this will be rejected.

prizes

Prizes will be awarded to designers whose designs are capable of being developed into finished objects for living rooms, bedrooms, and dining areas.

	best design for a seating unit	best design for a storage unit
First prize	\$1,000	\$1,000
Second prize	500	500
Third prize	250	250

The jury retains the right not to award any of the prizes if it finds no entries of sufficient merit.

Design winning awards are subject to conditions listed in the notice headed "Manufacture and Sale of Prize-winning Designs."

the jury

Alfred Auribach, Design and Merchandising Consultant,
former Editor, "Retailing"

Carlotta Bauer, Housewife, Reading, England

Luis de Flores, Consulting Engineer, former Deputy Chief
of Naval Research, United States Navy

Rene d'Honnemann, Director of Curatorial Department,
Museum of Modern Art

Hugh Lawson, Divisional Merchandising Manager of Home
Furnishings, Carson-Pillsbury & Company

Ludwig Mies van der Rohe, Director, Department of Archi-
tecture, Illinois Institute of Technology

Gordon Smith, Director, Council of Industrial Design, Great
Britain

The awards will be made by the jury within two months after the closing of the competition. Winners will be notified promptly by telegraph or cable. The jurors will travel in as many instances as are needed for careful judging.

The decision of the jurors will be final.

who may compete

The competition is open to designers in all countries. Em-
ployees of the Museum of Modern Art and of Museum De-
sign Project, Inc., are not eligible to compete.

the originality of entries

All designs submitted must be the original creation of the
competitor and his exclusive property. A design is ineligible
if it has previously been produced for sale, or if any manufac-
turer, distributor or any person other than the competitor
has any rights to it. A design is still eligible if experimental
models of it exist which have been used by only a small
number of people.

notification of intent to compete

Anyone intending to enter the competition must notify the
Competition Director in writing. Notification should give full
name and address of the competitor. This notification does
not constitute obligation to submit an entry.

Notification should be sent to:

Edgar Kaufmann, Jr., Director
Department of Industrial Design
Museum of Modern Art
11 West 53 Street
New York 19, New York, U.S.A.

presentation of entries

All drawings shall be submitted on 30 by 30 centimeter
(10 by 10 inch) sketch boards or the equivalent. Drawings
on tracing paper or other paper may be mounted on boards
of this size.

If postal regulations prohibit the mailing of boards of
this size, designs may be submitted on boards as large as
the postal regulations permit.

Drawings may be in any medium, and arranged in any
way on the boards.

Each piece must be shown in sufficient drawings (plans or
half-plans, sections, elevations, details of construction, etc.)
so that the piece can be built from these drawings. Scale of
drawings is left to the competitor's discretion, and may vary
as he sees fit. It is suggested that in general the scale of
1/4 full size be used. The scale of every drawing must be
clearly indicated. All important dimensions must be shown
and materials clearly specified.

In addition to the technical drawings, each piece must be
shown in a colored perspective or isometric or a large enough
scale to give an accurate idea of the appearance of the
finished piece.

All drawings entered in the competition must bear no
identification mark and must be accompanied by a sealed
envelope containing the name and address of the com-
petitor; see notice headed "Anonymity of Entries."

Suggested Additional Material (not required)

Photographs of models or of actual fabrications, samples of
construction and finishes may be submitted but are not re-
quired. Like the drawings submitted, they must bear no
identifying mark and must be accompanied by a sealed en-
velope containing the name and address of the competitor.

anonymity of entries

Submissions shall bear no identifying name or symbol. Each competitor must enclose with his entries a plain, opaque, sealed envelope containing his full name and address. A receiving department will number all drawings and other material submitted and will place the same number on the envelope. A competitor may submit any number of entries; the procedure outlined above must be followed for each entry.

Entries not complying with these conditions will not be eligible for the competition and the Museum will not accept any responsibility for their return.

sending entries to competition

Entries may be sent by Parcel Post or Air Express at the sender's expense. Entries must be addressed to:

Edgar Kaufmann, Jr., Director
Museum of Modern Art Furniture Competition
c/o Manhattan Storage & Warehouse Company
881 Seventh Avenue
New York 10, New York, U.S.A.

A declaration of value must appear on the outside of the package. An invoice showing itemized value should be sent inside the package. This must be separate from the sealed envelope containing competitor's name and address.

1957 Entries which are valued at \$100 or more require a consular invoice which can be obtained from the United States Consul and must be sent to the Competition Director in order that the entry may be cleared through the United States Customs. Such a consular invoice is not required if an entry is valued at less than \$100.

return of entries

Price-winning drawings and related entries will become the property of the Museum. Competitors should notify the Competition Director whether they wish to have their exhibition restored if they fail to win a prize. This information should form part of the identification of interest to Competitor. If requested, such entries will be returned to their originator within reasonable time unless the Museum requests and obtains permission to retain them longer for exhibition pur-

poses or inclusion in its collection. Entries whose return is not requested will be destroyed after six months.

While the Museum will exercise every reasonable care, it will not be responsible for loss or damage to designs entered in the competition.

ownership

All designs submitted to this center will remain the property of the designers with the limitation on price-winning designs specified in the section headed "Manufacture and Sale of Price-winning Designs."

The drawings and related entries of price-winning designs will become the property of the Museum of Modern Art. The Museum may ask permission to retain drawings and related entries of other than the price-winning designs for exhibition purposes and possible inclusion in its collection.

manufacture and sale of price-winning designs

Museum Design Project, Inc., a agency of the competition, will endeavor to arrange for the manufacture and sale of the price-winning designs in the United States.

Each designer who wins an award in the competition agrees that during a period of six months after the award of prizes he will negotiate for the use of his price-winning designs in the manufacture and sale of furniture with one United States manufacturer only as one designated by Museum Design Project, Inc.

Museum Design Project, Inc., agrees that in any negotiations for the manufacture and sale of furniture based on price-winning designs the basis of compensation to the designer shall be a royalty of not less than 5% on all sales of such furniture or a flat amount agreed to as equivalent to such royalty.

In order to maintain the essential character and integrity of the price-winning designs, the Museum will arbitrate controversies arising from any changes suggested during the process of realizing the designs. The designs as finally produced must be approved by the designer and by the Museum, and only designs so approved may be identified with the name of the Museum of Modern Art or with the competition.

No design based on competition entries may be identified with the name of the Museum or with the competition without specific approval of the Museum.

exhibitions

The Museum will exhibit the winning entries and the manufactured furniture if the latter is considered in a form satisfactory to the designers and to the Museum. It may also exhibit additional entries of merit which did not win prizes. Several other museums, and stores cooperating with Museum Design Project, Inc., are expected to hold exhibitions in the United States and in other countries. These exhibitions will be based on and limited to the material selected for exhibition by the Museum of Modern Art.

questions

Questions about the competition may be sent to the Competition Director

Edgar Kaufmann, Jr., Director
Department of Industrial Design
Museum of Modern Art
11 West 53 Street
New York 19, New York, U.S.A.

His questions received later than April 23, 1948 will be answered.

To appear these questions and replies will be listed to all competitors who have registered. This listing will consist of official designs in the rules of the competition as originally announced.

about the sponsoring merchants

Design Design Project, Inc. was founded by a group of prominent manufacturing retail furniture merchants. Its primary objective was the establishment of a New York Institute of Design & Trade. Henry L. (Hans) Henry H. Spitzer and Henry H. Spitzer, representing leading manufacturers through the Design Design Project, Inc. is working for the development of the Institute through encouragement of design, sales and research activities, as exemplified in the competition.

The manufacturers in 1948 have so far contributed to the activity, and there is other firms that may join them, will certainly be the main through which all designs entered as a result of the competition will first be made available to the American public.

Annex VIII

INVITATION TO DESIGN COMPETITION (MODEL II)

regulations

- 1 The competitions are open to artists, furnishing experts and architects throughout the world.
Competitors may submit one design only for each competition. No competitor may participate individually and also as one of a group in the same competition.
Competitors may participate in all the competitions submitting one design only for each.
Designs must be original and must not have been the object of sales negotiations or already built for the purpose of sale.
- 2 Competitors must send the attached entry card to the Organisers of the Award Exhibition not later than December 31, 1958. All entrants who request information, details or explanations must refer to their entry card when so doing.
- 3 Designs must be submitted unmounted, loose, on transparent copy paper, on a basic standard size of 50 x 70 cm. or in multiples of 100 x 70 or 100 x 140, folded to the standard size of 50 x 70 cm.
Design must be contoured only in black ink on white transparent paper, or in black and white on colourless paper, in orthogonal projection; they must be accompanied by the perspectives, cross-sections and details, to scale and life-size, required to build the unit in question.
Drawings should specify the materials, especially the woods, to be used and any other explanatory remarks considered useful.
- 4 Drawings should be delivered, carriage paid, to the following address:
"Terza Mostra Selettiva e Concorso Internazionale del Mobile - Casa (Italy)".
The deadline for reception of the drawings, which will not be extended, is noon, February 20th, 1959.
For drawings delivered by mail, the above deadline will be applied to the postmark at point of departure, which must not be later than February 20th, 1959.
Drawings sent from overseas should be sent by airmail; mail charges will be refunded by the Organisers if requested.
Drawings sent from abroad held up in the Customs for clearance will be accepted provided the demurrage notice is dated not later than March 15, 1959.
No delay beyond the foregoing deadlines will be allowed, even if due to circumstances beyond control.
Foreign competitors are advised to dispatch their drawings by ordinary service, as when insured they are held up in the Customs.
- 5 Competitors must submit their work anonymously, observing the following rules: each envelope or package must be marked with the competition number, followed by a bar and a further number of six different digits; it must contain, besides the drawings, a double-transparent envelope containing the full name and address of the competitor and a list of the drawings.
The identification number on the package must be given also on the sheet contained in the envelope on which are indicated full name and address, while the envelope should bear no identification mark of any kind.
Competitors must refrain from using initials, initials or other indica-

1. which could identify them

If the work submitted has been done by a group of persons, the sheet inside the envelope should give proper data for all the competitors as well as the name of the group leader to whom any communications will be addressed.

Failing designation of a group leader, the first name listed will be so considered.

Failure to observe the rules set forth in this article, even in part, will disqualify the competitor.

- 6 The prizes will be awarded on the final decision of the Jury, which will be composed as follows:

Comm. Arturo Mattew (President), arch. Luigi Ceccia Dominioni (Italia), arch. Ake H. Muidt (Sverige), prof. Edward Ludwig (Deutschland), arch. Giovanni Romano (Italia)

The Jury's decision will be taken on an absolute majority vote without considering abstentions.

The Jury will be aided by technical experts who, after taking part in the work of the Jury with a consultative vote, will supervise making of the chosen designs.

The decision will be published in the press and notified in writing to the competitors not later than April 15th 1959.

Prizes will be paid by the Organisers as follows:

- a) by bank cheque to Italian competitors, and in compliance with the current regulations of the Ministry of Foreign Trade to foreign competitors.

- b) 50% of the amount will be paid not later than April 1959, and the balance on closing of the Third Award Exhibition.

- 7 Winning designs will remain the absolute and exclusive property of the Organising Board of the Award Exhibition, which will arrange to have them executed by Italian craftsmen and industries of proven skill in accordance with procedures laid down in a special set of rules, and will also be entitled to make such changes as may be demanded by the technique entailed in making the object.

The Organising Board may also purchase and use designs which have not received any prize.

The competitors submitting winning drawings may, in their own interest, as advised by the Organising Board, act as consultants and cooperate in execution of their work either directly, or, if this is unfeasible, through a proxy in order that the chosen designs be perfectly executed.

- 8 The Organising Board takes no responsibility for safeguarding copyright on designs or drawings and competitors must handle this themselves if they so desire. It is understood that winning designs or those purchased by the Board, once they have become the property thereof, will no longer be considered covered by patents or safeguards protecting the competitor but may be so covered by the Committee for its own account. Where designs are patented, the artist must notify the Organising Board by indicating this in the envelope containing the name and address etc., and if the design should win a prize, undertake to transfer the patent to the Award Exhibition. The Committee will attend to insurance of copies of the drawings so that they are properly preserved, and bear the cost thereof.

- 9 Designs not winning any prize must be withdrawn from the Exhibition Management not later than one month after publication of the awards. After this time, the Organising Board will destroy any designs left over without any liability for indemnity or responsibility of any kind.
- 10 The Organising Board will take normal general measures for storing and preserving competing designs, without however any liability for damage ensuing from circumstances beyond control.
- 11 The furniture made from the winning designs will be shown at the Third Award Furniture Exhibition of ConU, to be held from September 5th to 27th, 1969.
- 12 The Organising Board which, under art 7 of these rules, acquires absolute and exclusive ownership of winning designs, may put on sale, reproduce, or photograph the furniture on show or use it as thought fitting without, however, changing the model executed and presented at the Exhibition.
- 13 Entry for the competitions implies the competitor's knowledge and acceptance of these rules.

THE PRESIDENT OF THE ORGANISING BOARD
ARMANDO TESTA

Annex II

LIST OF PARTICIPANTS AT THE THREE-DAY SEMINAR

<u>Names</u>	<u>Firm</u>
L. J. France	Meubles de France, 5, St. James Street, Port Louis
P. Thanthanee	Triclot Ebenisterie
I. Issack	Nova Industries Limited
I. Manjoo	Mauritius Commercial Bureau, Port Louis
M. d'Unienville	Ebenisterie de Quatre Bornes
S. Jackdeo	Ebenisterie Shiduth, Labourdonnais Street, Port Louis
C. Claude	Blanche, Birger Co. Ltd, Port Louis
Lee Hoag Sylvio	Ebenisterie Sylvio, Arsenal Street, Port Louis
C. d'Unienville	Flat Pack
L. Keo Seen Lin	Meubles Laval, Port Louis
I. Jankee	Royal Road, Castel
A. M ^o Pota	Cie. Mauricienne du Meubles et du Rotin Ltée
L. Ah Young	Ebenisterie de l'Est
A. Payd ^o herbe	Alain Payd ^o herbe Co. Ltd
R. Keon	Alain Payd ^o herbe Co. Ltd
D. Ramessy	Alain Payd ^o herbe Co. Ltd

Annex X

DRAFT JOB DESCRIPTION OF A SECRETARY OF STATE
FOR DESIGN OF HANDICRAFTS AND INDUSTRY

- POST TITLE:** Secretary of State for Design of Handicrafts and Industry
- OBJECTIVE:** To create a continuing full-time function in the Ministry of Commerce and Industry for planning, developing and realizing the handicraft and industrial design programme both for local and export needs.
- DUTIES:** The Design Secretary would:
- (1) Act as an observer of common design developments and as a collector and distributor of the design material for local and export purposes;
 - (2) Introduce questions associated with design policy and design training;
 - (3) Serve as a link-in between Government and trade and industry;
 - (4) Work for the establishment of a permanent design centre for the exhibition of functional form in Mauritius, and once it has been established ensure that it is constantly developing and serving its purpose;
 - (5) Act as a leading expert member for all local and foreign exhibitions supported by the Government;
 - (6) Take the initiative in making reforms that are badly needed in the design field, e.g. by organizing competitions and/or by stimulating handicraft and industry to develop their design programmes to create a high standard of traditional skills;
 - (7) Report on his activities each year to the Minister of Commerce and Industry.
- QUALIFICATIONS:** Designer with university degree or architect with wide experience in design and/or architecture. Each aspirant should attach to his application a complete design programme proposal as well as work samples of earlier projects and works realized.

Annex XI

DRAFT JOB DESCRIPTION FOR A FURNITURE DESIGN EXPERT

- JOB TITLE:** Furniture Design Expert
- OBJECTIVE:** To prepare, in association with the Ministry of Commerce and Industry and the Furniture Manufacturers Association, the programme to develop furniture models for international exhibitions, to choose or look for experts who are able to handle this matter as well as carry out (time permitting) the given tasks, elaborate and recommend the list of participants for an international furniture exhibition.
- DURATION:** Four to six weeks
- DUTIES:** The Furniture Design Expert would take care of the following tasks
- (1) To act as a link between the Government and commerce and industry;
 - (2) To work out a programme for design studios concerning a competition on an invitation basis to be the first Mauritian furniture-design plan for export markets;
 - (3) To make the results of this programme or competition known;
 - (4) To provide the design studios with a list of drawings needed also with the detailed programme and to ascertain which of these will be delivered to the factories concerned;
 - (5) To draw up a schedule for participation in a foreign furniture exhibition (Cologne? Copenhagen? Kortrijk? Milan?);
 - (6) To ascertain that the new model collection, when ready, will be shown - before the foreign exhibition - in Mauritius and photographed by the best available photographers. This material would be the basis for an exhibition pamphlet to be distributed in multicolour printing (at least 50,000 copies at international exhibitions);
 - (7) On the one hand, to present the important budget proposals to the Ministry of Commerce and Industry and on the other, to the Furniture Manufacturers Association and to ascertain that before the expert leaves the country everything possible will have been done to ensure that the programme shall be followed in future.
- QUALIFICATIONS:** Designer with University degree or architect, with good experience and practice in the design field or in architecture.

Annex XII

DRAFT JOB DESCRIPTION FOR A FURNITURE EXPORT MARKETING EXPERT

POST TITLE: Furniture Export Marketing Expert

DURATION: Four months

DATE REQUIRED: February 1977

DUTY STATION: Port Louis and the site of a major furniture exhibition (Cologne, Copenhagen or Milan)

PURPOSE OF PROJECT: To increase the export of furniture through the organization of sales promotion in Mauritius and arranging an international furniture exhibition in Europe during the spring of 1977.

DUTIES: The expert will advise a team consisting of three or more members under the auspices of the Ministry of Commerce and Industry.

The expert will be expected:

- (1) To implement the plan for an international furniture exhibition for export purposes, along with the assistance of the Mauritian members of the team;
- (2) To prepare information material, price-lists etc. for the exhibition;
- (3) To organize the presentation and sales activity at the exhibition;
- (4) To make the necessary arrangements with respect to public relations (photographing the material, distribution etc.);
- (5) To assist in determining the professional interest of buyers from various parts of the world who attend the exhibition;
- (6) To recommend a plan for future exhibitions;
- (7) To assist in the co-operation of the follow-up in the furniture export activity with the team at the conclusion of the exhibition.


QUALIFICATIONS: Marketing expert or economist with experience in world furniture markets, including participation in international exhibitions.

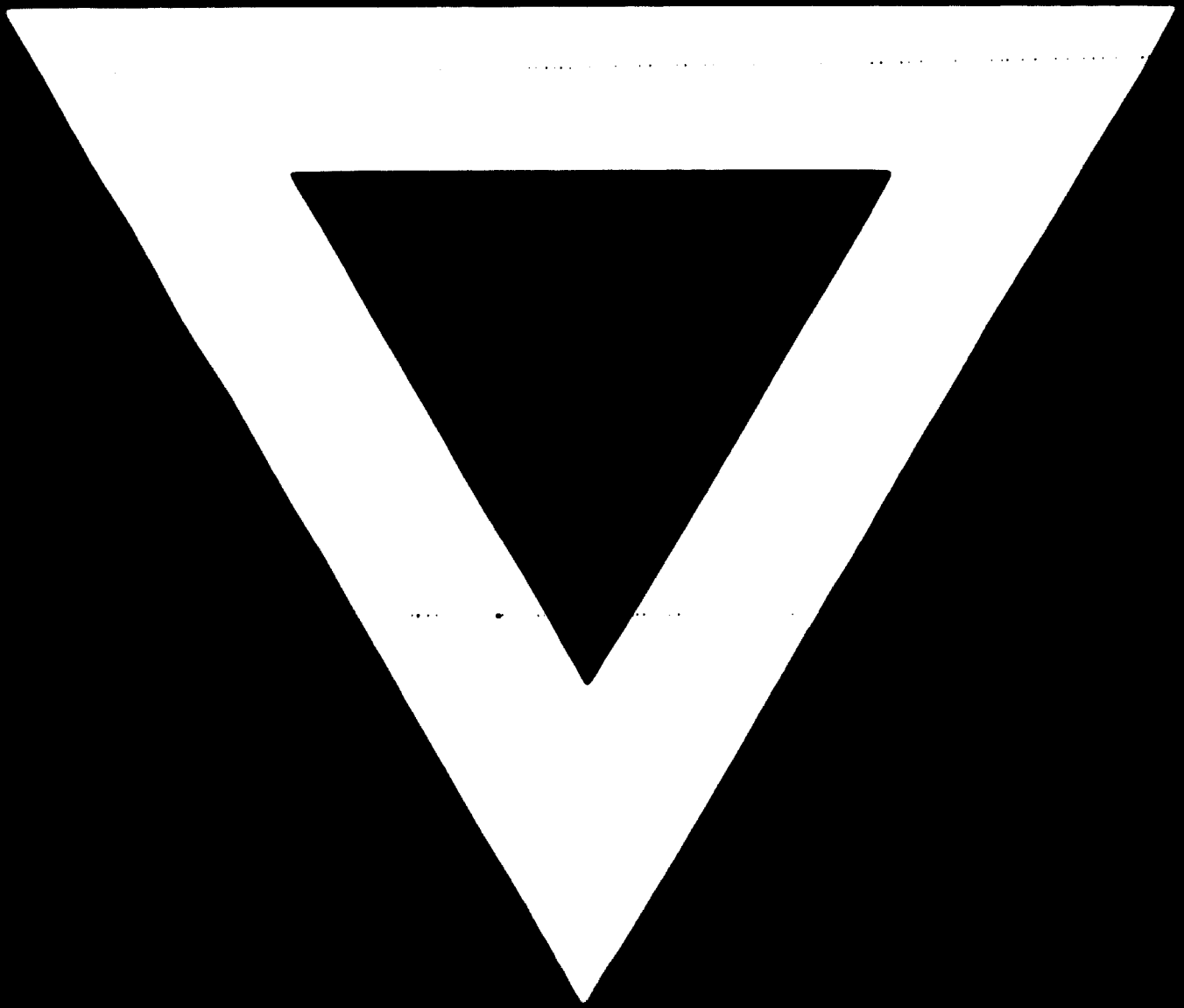
LANGUAGES: English and/or French; knowledge of German desirable.

**BACKGROUND
INFORMATION:**

There are about 40 small-scale furniture manufacturers in addition to a few large factories. These employ over 1,000 persons. Craftmanship has a traditionally high level. So far, export has covered only the traditional model types. The wood resources of Mauritius are limited, which means that almost all production intended for export would be dependent on imported wood. The wages are five to six times lower than those in Central Europe. Only a portion of the furniture manufacturers are able to attain the quality standard needed for the export markets and possess the level needed to make the Mauritian furniture industry internationally known.

In view of the foregoing facts, the Ministry of Commerce and Industry and the Mauritian Furniture Manufacturers Association will prepare a preliminary model collection and the layout for the exhibition. UNIDO could give assistance in this work. It is felt that an approach taken in this direction would be encouraging and helpful in the way of experience for the slowly developing furniture industry.





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