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Report on the establishment and operation of design
centers as seen through a case study of DETEC/NDI,
São Paulo and the Danish Design Council, Copenhagen

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Danish Design Council
Copenhagen, November 1986

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Purpose of
report

The purpose of this report is to make an analysis of the activities and experiences of the Danish Design Council/Danish Design Center since its start in 1978 and of the activities of DETEC as seen during a two weeks visit to São Paulo in October 1986. Through these studies, suggestions and proposals will be made for future action in the field of industrial design by DETEC and other design organizations.

Definition
of design

There exist four areas of design:

- o product design
- o graphic design/communication (e.g. corporate identity programmes, sign systems, typography, pictograms, posters, advertising, brochures etc)
- o packaging design (related to both product and graphic design)
- o environment (reception areas, offices, factories etc).

In the following, the main emphasis will be laid on product, graphic and packaging design, always keeping in mind that in the end it is the totality of design that matters. In a company, one area of design can never function satisfactorily without the support of the others. In the following, the common denominator for all three areas will be industrial design.

Background

As a background to the discussion of the purpose, objectives and goals of a design center, I would like to state the following:

There are four factors to take into consideration when discussing the subject of industrial design:

- o the industry
- o the design profession
- o the education of industrial/graphic designers and businessmen/managers
- o a possible link between the above.

A fundamental problem of the integration of industrial design and industry is the lack of knowledge both sides have of one another. The manufacturer is not aware of the possibilities and skills the designer can offer, and the members of the design profession have a very superficial knowledge of the potential of the industry.

A main problem is the ignorance of both professions on how to get in contact with each other, and how to communicate in a language, understandable to both groups.

Education

The education of both professions is partly to blame. In the traditional training of designers, no courses are given in the strategy, management, economics, sales or marketing of a company. Without basic insight in these matters, it is impossible for the designer fully to understand the problems and possibilities of any company. And the manager, unfortunately, is unaware of the abilities of the designer and of the possibility of using design as a management tool in his company. Only a few business schools offer courses in the management of design. And when the two professions finally meet, much time is often lost by trying to find out about each other's expertise. Owing to these circumstances, many potential partnerships between designers and manufacturers have come to an end before they really got started. The solution: the integration of business management in design schools and of design management in business schools, is not close at hand.

Design center

The missing link could be a design center. To be able to bridge the gap between the industry and the design profession, the design center needs a thorough knowledge of the different areas of the industry and a good contact with a number of key manufacturers and managers. Preferably managers of a design-based company, but not necessarily so. Many manufacturers have a good understanding of industrial design without an actual experience in the field. A strong federation of industries is a good ally, as thereby you have a defined target group to start with. But smaller, non-associated companies are of great importance and should also be approached.

Design
profession

It is, of course, equally important to have a key knowledge of and a working relationship with the members of the design profession: the industrial and graphic designers. This can be done through the professional organizations where they exist, but also by a direct and personal contact with the most dedicated and experienced designers.

It is of utmost importance that the design center is well aware and informed of the personal abilities of the designers. And it has to be a mutual understanding: the designers must be given reasons to believe in the determination of the design center to do its best to promote the interests of the designers and to possess the widest possible knowledge of design.

In the following, I will give an account of the activities of the Danish Design Center (DDC) and of the plans for the future. Much emphasis will be given to the practical carrying out of the projects, as I was asked repeatedly at DETEC, how this part was managed. I will then relate the DDC activities to the plans and proposed activities of DETEC/NDI as expressed to me at DETEC during my visit to São Paulo. I will start by giving the organizational background of DDC.

Organization
of DDC

The Danish Design Council/Danish Design Center was founded in 1977 on the initiative of the Ministry of Industry and a number of individuals with a special interest in industrial design, and with the support from the Federation of Danish Industries. It is an independent organization, financed partly by the DDC's own earnings, partly by subsidies from private and public means. DDC receives 40% of its yearly turnover from the Ministry of Industry. DDC's turnover was approx. US\$ 900.000 in 1985.

Economy

The decision to set up a design center was made in recognition of the fact that the benefit industry and society derive from industrial production is vitally dependent on the values that are added to the products in terms of ideas, good product design and professional graphic communication.

Objectives

The objectives of DDC are:

- o to promote industrial design and product development. It should be noted that the promotion of arts and crafts is not within the scope of DDC.
- o to be a 'bridge builder' between the industry and the design profession
- o to function as an advisory consultancy in all matters concerning industrial design
- o to collect and disperse information on industrial design.

The Danish Design Council has up to 40 members. Each member holds his or her seat because of the strength of a personal and qualified interest in industrial design. In the Council are represented leading manufacturers from the Danish industry, industrial and graphic designers, architects, communicators, and the heads of the principle schools of industrial and graphic design.

From the members of the Design Council is elected a board/committee of eight people with a chairman and two vice chairmen. In the committee, industry and designers are equally represented. The entire Council meets four times a year and the board once a month.

The ideas and intentions of the Design Council are carried out by the Danish Design Center, with a staff of five full-time and three part-time employees. The objectives of DDC are pursued through the following activities:

- o The Danish Design Index with the quality label for design, the DD-mark
- o Design management consultancy
- o Education
- o Publishing
- o Press and information work
- o Exhibitions
- o Design competitions
- o The awarding of the Danish design prizes
- o Cooperation with design related international organizations.

Danish Design Index

The Danish Design Index is a register of high quality, Danish industrial products. To be included in the Index, a product should be an expression of good industrial design with respect to manufacturing, construction, function, aesthetics and interaction with the surroundings. The Index only contains products selected by a jury consisting of experts in one of the following areas:

- o industrial products (machinery, technical equipment, vehicles etc)
- o building components (tiles, doors, windows, roof material etc)
- o consumer products (furniture, lighting, textiles, toys etc)

Typical professions represented in the juries are: designers, engineers, manufacturers, architects. The juries work without remuneration. The three product areas are classified according to a special system, developed by DDC (enclosure 1).

The Danish Design Index today comprises approx. 1.500 industrial products. The Index consists of a data sheet with a photograph and a description of each product (encl.2) and another data sheet for each company, represented in the Index (encl.3).

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The Index forms the basis of

- o the DDCs information work, oriented towards professional buyers and the press in Denmark and outside Denmark
- o the production of export catalogues, slide-shows and exhibitions
- o the use of the DDCs quality label, the DD-mark (encl.4).

To start up the Index, three staff members, all architects and employed for this specific purpose for nine months in 1979, collected brochures and informations on all kinds of Danish industrial products, roughly 4.000 products. From these, the juries selected approx. 900. The Index is continuously updated and supplemented with new products. But it is a very time-consuming work, and it has therefore been decided to concentrate on one product group at a time and do a thorough research in that field before continuing to the next. Presently we are investigating the area of medico-technical equipment and are planning to produce an export catalogue called 'Danish medico-technical equipment', partly financed by the participating companies, partly by public, export-promotional means. The catalogue will contain editorial texts, interviews with designers and manufacturers, and presentations of products and companies.

Export catalogue

The policy at DDC is to make a coordinated 'communication package' of as many of our activities as possible. In the case of an export catalogue that means:

- o the publishing of the catalogue and the distribution of it to well-researched target groups
- o provide the press with a press release, relevant photographs and the catalogue itself
- o a small exhibition of the products presented in the catalogue
- o possibly a seminar aimed at manufacturers and designers within the area of medico-technical equipment.

In this way, you spread your information to many more groups than if you just send the catalogue directly to the market.

The DD-mark

Manufacturers whose products are included in the Index can use the DD-mark, the symbol of good industrial design, in their marketing, either together with the products, or printed in brochures or on packaging etc. DDC has not had the financial resources to launch

the necessary promotional programme for the DD-mark, aimed at consumers and manufacturers. But even so, approx. 35% of the manufacturers represented in the Index use the mark today, primarily in brochures and other printed material. It is free of charge to be included in the Index but the use of the DD-mark costs US\$ 100 for each product for a period of two years.

Design
management
consultancy

On a consultancy basis, the Danish Design Center provides a design management advisory service for Danish companies, who wishes to get in contact with a product or graphic designer for the development of a product or a visual identity programme. The design management consultancy includes a design based analysis of the company and its products and/or graphic design by members of the DDC staff.

The consultancy is one of DDC's most important activities and the most direct way we can bridge the gap between the industry and the design profession, stated on page 1 of this report. In answer to an inquiry from a company for the recommendation of a product or graphic designer, the DDC procedure is the following:

1. After having received information of the company and its products, DDC forwards the names of 3-5 designers (in alphabetical order) who can do the job. This is done without any cost to the manufacturer, including a one hour consultation at DDC.
2. DDC informs the manufacturer of the possibility of DDC to make a design-based analysis of the company, resulting in a report and design-brief for the manufacturer to use in his contact with the designer. A typical report will comprise approx. 20-25 pages at a cost of ca. US\$ 3.500. (For table of content, see encl. 5).

In a growing number of cases, the companies ask for such a report. To obtain the necessary information, a consultant from DDC visits the company and interviews 8-15 people, depending on the size of the company. A representative (or more) from all the departments of the company is interviewed. It is very important to include the management in this series of interviews. You can never introduce a new product or a new concept for a visual identity, if the management does not embrace the idea. A lot of visionary thinking about design from product developers and marketing people have come to nothing, because nobody cared really to introduce the concepts in time to the management.

The purpose of the interviews is to get to know,
who the company is,
what the company makes or sells,
how and where it does this, and
to whom,
and what the plans are for the future.

No formal questionnaire is ever used during the interviews. The consultant has to train himself to ask the relevant questions, which will constitute the back-ground of the final report (for further questions, see encl.6). In the case of an evaluation of an existing product or the future development of a product, one or two product designers accompany the consultant and take part in the discussions.

Once the report is delivered together with the names of the designers recommended by DDC, DDC's transactions with the company are ended. The company now gets in contact with the designers and decides with whom to collaborate. With the report in his hand, the manufacturer is well prepared for his discussions with the designer, and the designer has got a structured analysis of the task.

DDC sometimes is asked by the manufacturers to continue its collaboration with the company and act as an adviser to the development of the design programme, but the policy is always not to do so. DDC should act as a bridge builder and nothing more, so as not to turn into a possible competitor or supervisor of the designers. In the beginning there were certain misgivings from the designers' side about the intentions of DDC in this matter, but during the years - and with the increasing amount of work to the designers through the intervention of DDC - the doubts have more or less vanished. Some designers still resent the fact that the companies start by consulting DDC instead of the designers themselves, but many today use the set up of a DDC report in their own analysis of a company and its product programme or visual identity programme. It should be added that nobody employed by DDC can undertake a job for a consulting company, as this would be in conflict with the interests of the practising designers. By this policy, the companies also know that DDC is acting in the interests of the companies and the design profession, and not in its own.

- It can be very useful for the manufacturer to have some important points in mind, when he starts his collaboration with a designer. Over the years, experienced manufacturers have stated the following:
- o Give the designer a determined design-brief (most manufacturers do not).
 - o Choose the right designers, select the people you can talk to.
If you do not get on with each other, pay and finish the collaboration and find a new designer.
 - o Do not influence the designer in the beginning of the process, wait and see.
 - o But some designers have to be stopped before they go too wild. Others go on and on, and someone has to tell them to stop. A perfect product which comes too late on the market, is useless.
 - o Good design is useless without knowledge of the market.
 - o Sometimes the designer can be too good, and the market is not ready for a product, which a couple of years later is a great sale success.
 - o Good design does not come cheap. But it is a good passport into the market.
 - o The designer has to know that he works in a commercial environment, that the products have to sell.

Education Courses

- The Danish Design Council's teaching activities are the following:
- o Each year, twice a year, DDC offers three introductory courses in
 1. Industrial design
 2. Graphic design
 3. Visual identity.

The number of participants is restricted to 15-20 people, and the courses are aimed at product developers, middle management, marketing departments. Invitations are sent to all the members of the Federation of Danish Industries, advertising agencies, the press etc (encl.7). It should be underlined that the courses are introductory, but in many cases the participants have come back as clients in the DDC design management consultancy.

Conference

- o An annual design conference.
In 1985, DDC arranged a conference with the title 'Design management in practice'. At the conference, a number of practitioners of international standing lectured about their experience in design management.

The target group for the conference were industrial managers, and key people responsible for product development, marketing and the visual identity of a company.

Also in 1985, DDC arranged a design conference in London between British Rail (the British Railways) and the Danish State Railways. The conference was held at the Danish Embassy for three days and is going to be followed up in Copenhagen in January 1987 with another three days.

Special events

o Special events evenings.

Approx. six times a year, DDC arranges an evening with an invited speaker, who talks about a subject, related to industrial or graphic design. The speaker could be a manager, designer, marketing man, student of design, specialist in legal matters concerning design, a foreign designer passing through Denmark, in short: and professional with a design message.

The evening starts with a light buffet (at 6 PM), and continues with the talk, followed by a discussion. Invitations are sent to manufacturers and designers alike, and the purpose is

1. to give an interesting introduction to a design-related subject
2. to give representatives from the industry and the design profession a possibility to see each other and talk informally. We have found that this latter objective is very important. During the years, a lot of contacts have been established thanks to these and other similar meetings at DDC between the two groups.

Seminars

o Seminars about the cooperation of manufacturers from small and medium size companies and industrial designers.

In connection with fairs and exhibitions, DDC has travelled to the Danish province with a one day seminar called 'Industrial design in practice'. The program has typically been composed as follows:

- o Local case histories of a company, which has worked together with a designer. The manufacturer and designer each give their version of the collaboration.
- o An experienced designer explains in detail about his working methods.
- o A consultant from DDC talks about the DDC design management consultancy.
- o A representative from the Ministry of Industry gives an account of the possibilities for governmental support for product development.

These travelling seminars are very important in DDCs contact with the whole of Danish industry, as the tendency for long periods has been for DDC to work primarily with the companies situated in the Copenhagen area. There are hundreds of small companies in Denmark, which never have been contacted by DDC, owing to a lack of resources. But much emphasis will be given in 1987 to broaden this approach, and one of the means is going to be the travelling seminars.

Post graduate course

o A post graduate course in industrial design for architects. In 1982, there was a shortage of experienced industrial designers in Denmark, and at the same time an overproduction of architects, who could not find a permanent job. A six months post graduate course in industrial design was therefore arranged on the initiative of DDC to prepare the architects for a job within this area. The Ministry of Education allocated US\$ 100.000 from a special fund for the employment of young professionals at a time with a high rate of unemployment for these groups.

The course drew upon the knowledge and inspiration of a wide range of visiting lecturers, industrial and business people, and other professionals. The purpose was to give the students a more industrial and marketing related approach to design and problem solving, than is usually the case in the conventional training of architects and designers. Among the more unusual topics were Marketing and economy, The industrial enterprise, Administrative organization, Communication, Establishing a design practice. The course was very successful, and DDC is planning another, similar course for 1987 (for topics and lectures, see encl. 8.

Publishing

DDC publishes books on industrial and graphic design, export catalogues, slides shows and a magazine 'DD Bulletin'. From the very start, it was decided that all DDC publications should be published in Danish and English in parallel. This has proved to be a very fortunate decision and has saved a lot of time in spreading information about Danish design outside Denmark. Among DDC books can be mentioned:

'100+3 Great Danish Industrial Designs'

o '100+3 Great Danish Industrial Designs' features 20 years of the development of Danish industrial design by virtue of the products which have received the ID Prize (the DDC Award for excellent product design) since the establishment of the prize in 1965. It also includes interviews with 20 industrialists and designers, who have 'made' the story of the ID Prize. The book is frequently used as an 'eye opener'

'DESIGN: the
problem comes
first'

- o 'DESIGN: the problem comes first' by Jens Bernsen, describes the process by which new designs come into being, and that good design is as much a matter of asking the right questions as of answering them. The book explores this theme through a total of 26 Danish products, each presented as a problem statement and its solution. The book accompanies an exhibition with the same name.

'The Corporate
Design Programme'

- o 'The Corporate Design Programme' by Per Mollerup, explains in a straightforward way how a company can acquire an appropriate visual identity which contributes to the desired image of the company. It is written for business people, who want a workable knowledge of corporate design, but serves as well as an instruction book for graphic designers.

'Danish State
Railways'

- o 'Danish State Railway Design' by Jens Nielsen, describes the plan, programme and series of projects launched by the Danish State Railways under the heading of design. The book is an account of the use of design as a working method for this big and complex organisation, and is used in DDCs direct work with the industry to explain the concept of design management.

'Design Management
in Practice'

- o 'Design Management in Practice' gives an introduction to the management of design within a company. It sees design both as a tool for creating results here and now, and as a means of defining the goals of industry. The book is a presentation of 10 lectures, given at a DDC conference in Copenhagen in 1985 with the same title.

'DD Bulletin'
(see encl. 9)

As can be seen in these short presentations, the DDC books have as their primary target group the industry. The first priority is to explain to the manufacturer what design is, how it can be used, and why he should do this. This is also the aim of the 'DD Bulletin', the DDC magazine published approx. 6 times a year. It features interviews, new products, new design theory, presentations of awards and the outcome of design competitions run by DDC. It is sent to all the members of the Federation of Danish Industries (ca. 3.800), to the industrial and graphic designers belonging to the association IDD=Industrial Designers Denmark, and to the Danish press and a selection of foreign magazines and newspapers. These three groups, together with the educational institutions, are the most important target groups for the DDC publications.

Shortly, a book featuring the work of individual designers will be published called 'Profession: DESIGNER'. It will be used in the DDC design management consultancy and give an introductory presentation of the designers to the manufacturers (see encl. 10).

Economics

In the case of '100+3 Great Industrial Danish Designs' the book was published with the economic support of the participating companies and therefore did not bring about any substantial extra costs for DDC. 'DESIGN: the problem comes first' was sponsored by the companies, presented in the book and the exhibition. 'The Corporate Design Programme' and 'Design Management in Practice' are published in cooperation with the European/EEC Design Connection, an association of the design centers from countries belonging to the Common Market. 'Danish State Railways Design' was totally paid for by the railway company itself. When 'DD Bulletin' presents the results of a competition or the awarding of the yearly design prizes, the sponsoring company and the awarded manufacturers pay for the publication of the magazine. Otherwise, DDC carries the expenses.

Information
bank

DDC collects information on industrial and graphic design, classifies it and makes it available for practical application. DDC information bank comprises:

- o a library with books and magazines
- o a subject register
- o a study register on industrial graphic design
- o a file on Danish product and graphic designers
- o a photo register
- o a brochure register
- o the Danish Design Index, described on page 4.

Library

DDC has constructed a classification system for books on design, see encl.11. If needed, it can easily be enlarged. A list of relevant magazines is also enclosed (12). DDC has established an exchange system with the majority of the magazines and receives the foreign magazines in return for the 'DD Bulletin'.

Subject
register

The subject register is a very simple 'system' which is used today with great success. All material concerning one specific subject or topic, it could be a person, a company, an institution, a congress etc, is collected in a big envelope. The envelope is furnished with the name of the person, company etc, and all envelopes are filed in alphabetical order. An envelope contains typically press clippings, curriculum vitae, annual reports, b/w photographs (photos in colour are filed separately, also in alphabetical order).

All subjects/topics have a number, with which all the material in the envelope is marked. In a notebook are listed all the numbers together with the subjects, so as to make it easy to find the right envelope

for each piece of material taken out of the envelope.

This system is totally adopted today. For years we tried more 'scientific' and sophisticated systems, but this one is the only one which works in a place, where everybody is always short of time and one activity follows another.

Study register

The study register on graphic design contains a collection of design manuals and graphic material from design-based companies inside and outside Denmark, and serves as a reference file of excellent graphic design. Students and professionals are welcome to study the material at DDC, but we have no capacity to run a regular library service.

Designers' file

The file on product and graphic designers is part of the subject register and one of the most important files at DDC. Here is collected all kinds of material on a designer, his cv, works, studies, experiences etc., all relevant information in DDCs contacts with the industry. A questionnaire is sent to the designers from DDC (encl.13) and returned with additional material. It should be added that very few designers have a good portfolio to present, and that it can be quite a tedious job to collect all the necessary material for the file. The publishing of 'Profession: DESIGNER' will facilitate the registration of the designers. And it will be easy to photocopy a two-page presentation of a designer and use it as a kind of business card for the designer in DDCs direct work with the industry (encl.10).

Press and information service

DDC runs a press and information service in Denmark and abroad on DDC projects and awards, and provides an individual press service to a great number of journalists. In connection with all activities at DDC, a press release with short, precise facts and well-researched, specially made photographs are sent to all Danish newspapers (approx. 85 newspapers and magazines) and to the foreign design press and dailies (approx.80). A personal contact is maintained with the most important design editors in Denmark, but also with the publications aimed directly at the Danish industry. Frequently DDC receives inquiries from foreign magazines about news of 'Danish design' products, which we supply, often with the help of the companies.

We have come to realize that a good press service is of extreme importance in the building up of a promotional organization like DDC, and without the press covering and attention from the press, DDC would not have the impact it has today in Denmark and abroad.

Exhibitions
'DESIGN: the
problem comes
first' (encl.14)

Until now, DDC has launched one big, international exhibition with presentations of Danish industrial products: 'DESIGN: the problem comes first'. The theme is creativity, and the exhibition explores this theme for a total of 26 Danish products, each of which is presented as a problem statement and its solution. The exhibition has been shown in Europe, Japan and in the United States. It is part of a total communication project (like many other DDC projects), called 'DESIGN: the problem comes first' which comprises:

- o exhibition
- o book/catalogue
- o slide-show
- o press work.

The results of prize-awardings and competitions are always presented in an exhibition, either in the House of Industry (where the DDC office is located) or in another, bigger location. Other exhibitions have introduced products from the Danish Design Index and case histories of specific, design-based companies.

Competitions

From 1980-86, a total of 15 design competitions have been carried out by DDC, four of them in the field of graphic design. DDC has been approached by a company, which wishes to 'commission' a competition from DDC, that is, for DDC to take care of all practical matters concerning the competition. DDC writes a programme for the competition, including the rules (approved by the international design organizations ICSID and IOGRADA) and proposes a jury, composed by representatives from the company and the designers. All expenses in connection with the company are paid for by the company: prize sum, exhibition, press material, DD Bulletin, the DDC fee (=25% of the prize sum), all in all approx. US\$ 50.000. Most competitions are 'open', that is, everybody can participate, but some are arranged for a small group of invited designers, 5-6 participants in all.

The outcome of the competitions has varied greatly. Approx. 15 prize-winning products have come into production, and a few have become great successes. One of the most important points is that the competitions give young designers a chance to make a name for themselves. The older and more experienced designers do not participate on a large scale, primarily, according to themselves, because they have enough work to do as it is. For the companies, one of the most important results is the pre-effect, as the competitions are widely publicized by the press.

Awarding of Prizes

The awarding of the design prizes has a valuable and stimulating effect on the industry and leads to a very good press coverage. DDC awards three different prizes each year:

- o The Industrial Design Prize = The ID Prize (started in 1965)
- o The industrial Graphics Prize = The IG Prize (started in 1980)
- o The DDC's Annual Award (started in 1980).

The ID Prize

The ID Prize is awarded to Danish industrial products, where a jury, composed by manufacturers and industrial designers judge products from the following criterias:

- o purpose
- o construction
- o manufacturing
- o function
- o aesthetics
- o market and environment.

The majority of the products awarded the ID Prize during 20 years are industrial products like machinery, professional equipment, building components etc. Only 20% are consumer products, which reflects very well the purpose of DDC: to promote the Danish industry as a whole, not only products traditionally associated with Danish design like furniture, lighting, textiles etc. 5-7 products receive the ID Prize each year.

The IG Prize

The purpose of the IG Prize is to encourage companies and organizations in their efforts to present themselves via well planned and functional graphic design. The award is given to companies and graphic designers alike. During the years, the IG Prize has been awarded to sign systems, visual identity programmes, trademarks, brochure programmes, design manuals, packaging, posters, user instructions, annual reports. 3-6 IG Prizes are awarded each year.

The DDC's Annual Award

The DDC's Annual Award, finally, is given to an industrial or graphic designer, who has made important contributions to the theory of design, to product or graphic design, or to the communication of design. To apply for the ID Prize, the companies pay US\$ 125 and for the IG Prize US\$ 60. The prize-winning companies and designers receive a diploma and a trophy and pay approx. US\$ 1000 for their participation in the DD Bulletin, the exhibition and the press material. The recipient of the DDC's Annual Award receives US\$ 3000, and takes no part in the expenses.

The following activities always accompany an awarding:

- o the publication of the DD Bulletin with a presentation of the prize-winning products/graphics
- o the mounting of a minor exhibition with the same objects
- o a comprehensive press work
- o a prize-awarding ceremony and a reception at the House of Industry.

International
cooperation

The Danish Design Council/Center is a member of The Scandinavian Design Council with the design centers of Finland, Norway, Sweden and Iceland as other members. The Scandinavian Design Council collaborates primarily on publications and exhibitions. The next joint venture between the five bodies is the exhibition 'Scandinavian Design: A Way of Life' to be shown in Japan in 1987.

Scandinavian
Design Council

European/EEC
Design Connection

DDC is also a member of The European/EEC Design Connection, an association of the design centers from the European countries belonging to the Common Market. The EEC Design Connection was established in 1985 and is financed by the Commission of the European Common Market. It was started at the initiative of the Danish Design Council and will collaborate on publishing, exhibitions, staff training, conferences etc. One of the first joint projects will be the awarding of the European Design Prize 1987. DDC exchanges information and publications with a series of other design centers outside Europe and is a member of ICSID (International Council of Societies of Industrial Design).

By this, I have finished the exposition of the Danish Design Council/Center and will pass on to a statement on DETEC/NDI.

DETEC/NDI

DETEC/NDI = Departamento de Tecnologia/Núcleo de Desenho Industrial (Department of Technology/Industrial Design Nucleus) is one of the departments in the FIESP/CIESP organization (Federation das Indústrias do Estado de São Paulo/Centro das Indústrias do Estado de São Paulo) and financed by FIESP/CIESP. The purpose of DETEC/NDI is to assemble, spread and promote technological information and information and knowledge of industrial design to the Brazilian industry in general, and to the members of FIESP in particular, and to other organizations and private persons interested in the same subjects.

Organization

The organizational structure of the department is the following: Three directors, (appointed by FIESP) lay out the strategy for DETEC together with the head of DETEC. Four consultancies (assessorias) for respectively Industrial Design, Methods and Processes, Quality and Metrology, and Informatics form the department today together with four sections for Technical, Administrative, Informative and Secretarial Assistance. NDI was founded in 1978 and incorporated with DETEC in 1982.

DETEC/NDI's structure with four different consultancies of which three offer a special technological information service is rather special compared to other traditional design centers. Technology is certainly part of construction, manufacturing and function, three important ingredients in the total concept of product design, and it is an interesting idea to gather so much technological information together with information on industrial design in one place.

In this way, DETEC can advise clients not only about the specific technological information they are looking for, but it gives DETEC an opportunity to raise the subject of industrial design to the same people. It offers a unique possibility for DETEC to explain the concept of industrial design to technicians, product developers, manufacturers and others, who might never have considered the subject before. Once they have approached DETEC; DETEC must find a way to make them interested and curious about industrial design in general, and make clear that technological achievement, industrial design and innovation are part of the same process.

Purpose

The purpose of NDI is to make the Brazilian industry aware of the importance of industrial design as a means of competition, especially on the export market. Design is one of the most powerful weapons on the export front. If Brazilian products are to establish themselves abroad, they must have a special identity. Moreover, the size of the average Brazilian company - as the Danish - makes it highly suitable to engage the services of a designer. There are excellent opportunities for a sound, efficient relationship in small-to-medium companies. And once the import of foreign products to Brazil is facilitated, the same criterion will be valid for the Brazilian home market.

Background

The background for the setting up of a design center in Brazil is the same as stated on page 2 in this report. On account of this, the target groups of DETEC are not only the industry, but the design profession, the educational institutions, the press and the consumer as well. The latter has until now largely been ignored at the Danish Design Council owing to a lack of resources. At the start of DDC, the decision was made to put first priority on the industry and the designers, having in mind that without the cross-fertilization of these two areas, there would be no products to present to the consumers.

It goes without saying, however, that a product is not finished, until the consumer has been listened to and given his or her opinion about the use of it, be it a writing-machine, a chair, a dental equipment or anything else.

Having established the fact that the background and organization of DETEC/NDI offers an interesting development in the promotion of design, it must be added that the present structure of DETEC/NDI is not without problems. The subjects of the three technological consultancies seem to have been chosen rather at random, and all four, including industrial design, work independently of each other and without much knowledge of each others special areas. Either the present 'assessorias' are

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preserved or new areas are chosen, a collaboration must be recommended between them, including the Informative Assistance. If DETEC is going to be the design center in Brazil, everybody at DETEC must have a rather wide knowledge of industrial design and know how to make it part of their own expertise.

Integration/ cooperation

The people responsible for the technological consultancies and for the Informative Assistance, should be able to explain that for instance quality, methods and processes are all part of the design process. It should be kept in mind by everybody that good product design is much more than just a well-designed exterior, it also includes ease of manufacture, easy maintenance, reliable performance, cost effectiveness and marketability. A lot of the expertise at DETEC come under that umbrella. Once a client has become interested in the subject of industrial design, he should be 'turned over' to the consultancy of industrial design for further information and assistance. And vice versa.

An integration or cooperation between the consultancies is necessary for two reasons:

- o to make it easier for the enquirer to understand the possibilities and potentials of industrial design, and
- o to give the people at DETEC a common denominator in their work and widen the scope of their own areas.

However, I would like to stress the point that I am not convinced that the present technological consultancies are the ideal ones to integrate with industrial design. But, again, either these consultancies are replaced or not, an integration or strong collaboration should take place.

In the following, I will concentrate on the structure and possibilities of the industrial design consultancy as this area is the main objective of the report.

Activities

Any promotional organization has to choose between two possibilities in the carrying out of its activities:

- o either to make a total impact in all activities as quick as possible and make a name for itself as the 'octopus', which manifests itself in all areas. This has been the purpose of the Danish Design Center from the start and has been tried out deliberately during the years. To do this, you sometimes have to 'cut corners' and make quick decisions which might turn out to be mistakes, but in the end, you will be remembered as the place, where things do happen,
- o or, to single out a small number of activities, make a priority among them, and concentrate on the few.

DDC manpower

This, of course, is more often a question of resources than of a definite choice. In the case of DDC, the first alternative was possible thanks to the manpower of the design center, the economical means was not of vital importance. But compared to other design centers, DDC has still a small staff. Roughly speaking, each person is responsible for one or two areas:

- o director/civil engineer: administration, design management consultancy, publishing
- o architect: publishing
- o architect: exhibitions
- o Master of Arts: design management, press and information
- o two secretaries: one full time, one part time
- o book-keeper: part time
- o helper: part time.

Everybody works exclusively with the promotion of industrial design.

NDI manpower

This is mentioned to give a back-ground to the lack of manpower at NDI. To imagine that an effective promotional programme for industrial design can be managed through a consultancy with mainly one person plus occasional help from other areas of DETEC/NDI is illusory. During the years, NDI has run seminars, courses, competitions, awardings, small exhibits at fairs etc. Due to a shortage of resources/manpower, these events have taken place principally once a year.

This is not enough, neither to make industrial design known as an important factor in product development, or to establish the fact that NDI is the place, where the expertise on industrial design is concentrated. Instead of one big yearly event, you need a continuous drip of reminders about the possibilities and the usefulness of industrial design.

Design
management
consultancy

But to double or triple the manpower of the NDI consultancy might be an impossible task, and therefore a priority of the activities must take place. The first, obvious, priority must be to make the Brazilian industry interested in industrial design. This should be done through the design consultancy or counselling, at DDC called design management consultancy.

A strong, direct contact with the individual manufacturers is recommended. DEITEC/NDI's association with FIESP makes it easy to obtain the names of the most suitable companies to be approached. The objectives of the visits should be the following:

- o to obtain information and knowledge about the company, its goals, plans, structure, products etc. for the know-how and build-up of the information bank at NDI and for the instruction of the NDI staff,
- o to make the manufacturer aware of the use and need for industrial and graphic design in his company.

To do this, you need a person who

- o has a thorough knowledge of industrial design, knows the basics of the management of a company, and can discuss product processes, tool manufacturing etc with the manufacturer. This can be learnt by a person without a technical back-ground but with a strong interest in industrial design and an understanding for the potentials of industry,
- o can explain the need for industrial design in a language the manufacturer understands,
- o can make a short, written report on the visit with recommendations for the eventual use of a product or graphic designer.

It is important that the first priority be put on the product. Without a good product, all other areas of design are useless: graphics, packaging, environment. But the consultant should try, also in small

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enterprises, to make the manufacturer aware of all the areas of design and the management of design (but without using these rather 'scaring' words).

Economic
value of
design

It should be pointed out to the manufacturer the economic value of the collaboration with a designer, for instance through the rationalization of tools, the manufacturing processes, the systematization of product series, and by having one person coordinating the whole process.

The possibility of having new projects financed by the FINEP programme should be given great emphasis. It is important to give the manufacturer a practical/pragmatic view of the use of industrial design, as he will have no time to spare - to start with - for theoretical discussions.

The visiting consultant could be an industrial designer or a person with a technological background, either employed by DETEC/NDI or brought in on a free-lance basis. He should be given instructions in the communication with industry by a really experienced person in this field. He should also have a basic knowledge of the management of a company, and if possible, follow a course at a business school.

Communication

Equal priority should be put on the communication of the message: Good design is good business. Again, you need a direct line to your target groups. A subject as special and often misunderstood as industrial design should not be mixed up with the general information from FIESP/CIESP, as for instance in the case of 'FIESP/CIESP em notícias'.

Information from NDI could be sent together with such a publication but always with its own identity and with a clear text and good illustrations underlining the message. By integrating the NDI informations with the FIESP/CIESP publication you make your target group too small. You need also to reach two others, equally important groups: the press and the design profession. Even if the press only publishes a fraction of the material you send, it is important that they are kept aware of your presence and efforts. Again, it is the continuous 'drip' that counts, but only of course if it contains information of substantial interest; an indifferent content will only irritate.

The press material should be prepared and sent directly from NDI, or at least in close collaboration with the center. This will strengthen the identity of NDI - or DETEC/NDI - and make it easier to single out the press with the greatest interest in industrial design.

The same goes for the information sent to the members of the design profession. The designers must be kept informed of the activities and work of NDI on equal terms as the industry and the press. As pointed out before, the 'marriage' of industrial design has two parties: the industry and the design profession, and the designers have to have a great confidence in the capacity of NDI.

The identification of NDI with FIESP can be a great asset in some cases, but less so in others. It is, therefore, very important that NDI can establish its own identity in relation to the big 'parent' organization. By having an own publication, it can do just that.

In this connection it should be mentioned that the confusion between all the organizations (governmental or semi-private) in Brazil dealing with design is rather unfortunate. Realizing that this might be inevitable in a country the size of Brazil, an attempt should be made to coordinate some of the forces and explain them to the users = industry and designers.

The task of spreading information is closely related to the gathering of it. A collaboration at DETEC/NDI between the staff responsible for the incoming information and a consultant with experience in the diffusion of it (for instance a journalist, or a designer turned writer) could be established. An effective communication line like this takes time to build up, as it can be very difficult (at least in DDC's experience) to find a journalist with enough insight in this specific subject.

Gathering of
information

Highest priority should also be given to the same gathering of information. For the obvious reason that you can not spread information on a subject without knowledge of the same.

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You need information on

- o products
- o graphic design and packaging
- o industrial and graphic designers
- o industry
- o the press (newspapers, trade journals, economic papers, design journals, professional and technical magazines. A continuous personal contact with specific journalists is very effective. There are very few press people with a specialization in industrial design, but a good collaboration with a journalist writing about architecture could lead to him 'taking on' the subject of industrial design).
- o international design events. A membership of ICSID would be a good help.
- o design literature
- o consumer interest, especially if this is organized. (The chairman of the Danish Consumers' Organization is a member of the ID Prize jury, but much more could be done in this area).
- o manufacturers, interested in a new idea/product put forward by a designer, but not yet in production. This could be a highly useful file with great benefit to both parties, but it takes time to build up and involves a lot of direct contacting from the design center's side.

The gathering and systematization of information at the Danish Design Center has been made manually and is still processed the same way. But part of it, for instance the Danish Design Index, is prepared for computerized mechanical processing as can be seen in the 'tree system' worked out in the classification system (encl. 1). A standard for a computer-based information bank would furthermore be suitable for

- o the subject file
 - o the Designer index
 - o the library
- and should be worked out by an expert in the field.

With the emphasis on the mentioned activities: consultancy/counselling, communication and information, three full-time persons could easily be occupied. If a choice should be made between the remaining activities, I would make the following order of priorities:

Design prizes

Awarding of design prizes. In addition to the publicity occasioned by the awardings, the prizes often boost the morale of the companies receiving the prize. The award frequently triggers a chain reaction within the company, and many well-known design-based enterprises have started their 'design career' by receiving a prize for a single product.

Education

Education. This is an important activity for most design centers, especially if the target group is key staff of industry. In the planning of future courses, seminars, conferences etc. with topics related both to industry and designers, business managers should be considered as equally important participants as the other groups. For ideas and topics I will refer to page

FAUUSP

The fact that a post-graduate course in industrial design already is conducted at FAUUSP (Faculdade de Arquitetura e Urbanismo da USP) provides DETEC/NDI with an evident opportunity to launch a 'campaign' for the introduction of business management into the teaching of industrial design. A conference on design management, organized by DETEC/NDI, and aimed at business managers, designers and lecturers from both faculties (FAUUSP and the Business School) could be a starting point for a discussion on the subject and introduce the idea to both parties.

Publishing

Publishing. Not many books of quality are published on how to work with industrial design. This lack is felt by all kinds of users of such information, including designers, industry and design schools. There are several reasons for this, including:

1. a theoretical basis for the profession of design is only now emerging,
2. quality design publications are very expensive to produce,
3. the market of design books is relatively small.

Publishing a quality book of design is therefore outside the means of most design centers. The reason why DDC has been able to publish a number of books is only thanks to the contribution of participating companies.

Dictionary on design

The possibility of editing or translating a dictionary/lexicon on industrial design has been discussed at DETEC/NDI. A comprehensive and adequate dictionary on this subject does not exist today in any language, and the editing of one would involve an enormous amount of work. Another possibility, also discussed at DETEC, of compiling a thesaurus - that is, a kind of dictionary with a number of relevant expressions and terms but without lengthy explanations - on industrial and graphic design is more interesting and feasible. To start with, the thesaurus could be used as a growing reference book at DETEC with the staff entering new words and expressions as they find them in books, magazines, conferences etc, but in time it could be published and sent to a wider audience.

Small, basic books on materials like metal, wood, plastics etc are relatively economic to produce. They could be published in a cooperation between an editorial, a design center and a design school and could be the start of a developing publishing activity.

Exhibitions

Exhibitions. Exhibitions are a useful tool to all design centers because they

- o serve well as a 'business card' for the design center itself
- o provide useful information to the visitors
- o give the press a good opportunity to write about design.

Exhibitions, however, can be very expensive and time consuming to produce. They should be very well carried out and a high standard be maintained so as to convey the idea that industrial design means good quality in all respects. Examples of possible themes:

- o case histories in product and graphic design
- o the development of a design-based company
- o the development of industrial design in a specific country.

The exhibitions should be easy to assemble and take down and simple to transport from one place to another. They should be designed with specific target groups in mind and be followed up with an extensive press material.

Some of the most useful and effective exhibitions might be small, handy, 'didactic' exhibitions presented at fairs and at the enterprise itself. They should have a practical approach, avoid elaborate presentations and equipment, and tell the manufacturer in a straightforward way about the possibility of having industrial design integrated in his company's product development.

Competitions

Design competitions. In my opinion, the greatest value of design competitions lies in the publicity they create, both for the company commissioning the competition and for the design center itself. The outcome - as mentioned before - is often very doubtful, but competitions should certainly be part of the activities of a design center as long as they have a promotional impact.

Key points

In the following I will give some key points on the establishment and operation of a design center:

1. A design center is a service-rendering organization, and the staff should be trained with this in mind.
2. The principal target groups, the industry and design profession, are mainly practical, result-oriented people with little time for lengthy, theoretical discussion. This should be remembered while putting down the strategy for the center.
3. The design center's first objective is to be a 'bridge-builder' between industry and designers. It is a promotional organization and therefore should not carry out design work itself.
4. As with all promotional organizations, the communication of the center's objectives and services is of the utmost importance.
5. When the objective is to 'sell' the idea of the usefulness of industrial design to a customer, nothing is more effective than a personal contact. Visits to well-defined target-groups in industry should be given highest priority.
6. The design center should work on the abolishing of the standard perception of design being an area mainly concerned with consumer products like furniture, textiles, lighting, toys etc. Talking about design, it should be emphasized that this implies artefacts, machinery and equipment from all product areas, as long as they are industrially manufactured.

Handicraft to be continued as industrial design

As is the case with a number of today industrialized countries, industrial design in Denmark has its origin in the country's traditional trade and handicraft. When the industrial manufacturing started to win over the handicraft, a great deal of the skills and craftsmanship of the individual craftsman was brought to industry and integrated in the industrial process. The traditional care and preoccupation of the craftsman was applied to the industrialized product, and the seed of the future

industrial design was established. This was possible partly thanks to the relatively slow industrialization of Denmark and has been of great importance to the Danish industry.

A similar development is to be wished for in the developing countries of today. A majority of the countries have considerable and weighty traditions in the areas of handicraft, and the transferring of those skills and traditions into the industrial manufacturing should be encouraged and facilitated.

Otherwise, there is a big risk that the rapid acceleration of the industrial development will take over completely, and there will be no time - or patience - for an individual development of products and machinery. This is happening all over the world at this very moment with the result that products, which look the same and function the same way, are manufactured and sold everywhere - the only difference being that they are manufactured in different countries. But they have no distinctive marks or characteristics - necessary properties in the competition for a greater share of the world market.

A continuation of the personal involvement, as expressed by the craftsman in his product, into the industrially manufactured product by the industrial designer, will bring along an identification of the national industry with the country itself. This will make the manufacturer proud of his production - another necessary characteristic in the making of a competitive product.